

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

**РІВНЕНСЬКИЙ ДЕРЖАВНИЙ ГУМАНІТАРНИЙ
УНІВЕРСИТЕТ**

Романюк С.К., Денисюк Л.В., Данілова Н.Р.,

Трофімчук В.М., Мороз Н.М.



ENGLISH FOR MUSICIANS

Навчальний посібник з англійської мови для здобувачів вищої освіти

Інституту мистецтв, спеціальності

014 Середня освіта (Музичне мистецтво),

025 Музичне мистецтво

Рівне – 2020

УДК 811.111(075.8)

А 64

ENGLISH FOR MUSICIANS: навчальний посібник з англійської мови для здобувачів вищої освіти Інституту мистецтв, спеціальностей 014 Середня освіта (Музичне мистецтво), 025 Музичне мистецтво / Уклад. С.К. Романюк, Л.В. Денисюк, Н.Р. Данілова, В.М. Трофімчук., Н.М. Мороз – Рівне : РДГУ, 2020. – 170 с.

Затверджено на засіданні кафедри іноземних мов Рівненського державного гуманітарного університету, Протокол № 2 від “25” лютого 2020 року.

Схвалено Вченою радою Рівненського державного гуманітарного університету, Протокол № 2 від “27” лютого 2020 року.

Укладачі: С.К. Романюк, кандидат філологічних наук, доц. кафедри іноземних мов РДГУ.

Л.В. Денисюк, викладач кафедри іноземних мов РДГУ.

Н.Р. Данілова, старший викладач кафедри іноземних мов РДГУ.

В.М. Трофімчук, старший викладач кафедри іноземних мов РДГУ.

Н.М. Мороз, викладач кафедри іноземних мов РДГУ.

Рецензенти: А.Т. Літвінчук, кандидат педагогічних наук, доцент кафедри іноземних мов Національного університету водного господарства та природокористування.
Л.М. Ясногурська, кандидат філологічних наук, доцент кафедри іноземних мов Рівненського державного гуманітарного університету.

Навчальний посібник розроблено для здобувачів вищої освіти Інституту мистецтв денної та заочної форми навчання. Структура посібника дає можливість викладачеві вибрати оптимальні шляхи організації як аудиторної, так і самостійної роботи студентів з урахуванням рівня їх знань. Спеціальні тексти для читання, перекладу та переказу сприяють розвитку навичок одержання інформації та її аналітичної обробки. Більшість текстів аутентичні та адаптовані. Посібник можуть використовувати студенти та наукові працівники відповідного профілю.

CONTENTS

1. ПЕРЕДМОВА.....	4
2. ПРОГРАМА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ	5
MODULE 1.	
3. THEME 1. Welcome to Music.....	6
4. THEME 2. What is Music?.....	11
5. THEME 3. Types of Music.....	24
6. THEME 4. What Music Do We Need?.....	31
7. THEME 5. Ukrainian Music.....	37
8. THEME 6. From the History of English Music.....	42
9. TEST.....	49
MODULE 2	
10. THEME 1. Orchestra (Chamber and Symphony Orchestras).....	51
11. THEME 2. Classical to Romantic Period of Music.....	58
12. THEME 3. Modern Music.....	66
13. THEME 4. Musical Instruments.....	72
14. THEME 5. My Favourite Performer/Composer.....	84
15. THEME 6. Music in the United Kingdom.....	95
16. TEST.....	113
18. GRAMMAR.....	115
19. SOURCES.....	170

ПЕРЕДМОВА

Навчально-методичний матеріал посібника укладений за модульною структурою та відповідає вимогам Програми з англійської мови за професійним спрямуванням. Структура навчального посібника дозволяє реалізувати вимоги національної кредитно-трансферної системи, запровадженої у вищій освіті як передумова для приєднання України до Болонського процесу.

Змістові модулі курсу є логічно завершеними частинами навчальної дисципліни, орієнтованими на вироблення вмінь у ситуаціях, що є спільними для спеціалістів певного професійного спрямування. В основу кожного модуля покладено тематичний цикл – навчально-методичну одиницю, яка включає комплекс базових і додаткових текстів, тренувальних вправ та творчих завдань, об'єднаних за тематичним принципом. Зміст кожного тематичного циклу викладено на засадах принципу наступності.

Посібник має практичне спрямування, що дає змогу студентам набути професійну та функціональну комунікативну компетенцію у володінні англійською мовою. Навчальна діяльність здійснюється шляхом інтеграції мовленнєвих знань, умінь та навичок у рамках тематичного і ситуативного контексту відповідно до академічної і професійної сфер студента. Опрацювавши матеріал навчального посібника, студенти повинні оволодіти знаннями:

- фонетичної будови англійської мови;
- граматичних структур, що є необхідними для гнучкого вираження відповідних функцій та понять, а також для розуміння та продукування широкого кола текстів в академічній та професійній сферах;
- мовних форм, властивих для офісних та розмовних регістрів академічного та професійного мовлення;
- лексичних одиниць (у тому числі термінології), що є необхідними в академічній та професійній сферах.

ПРОГРАМА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ
Модуль 1.

Тема 1. Welcome to Music.

Present Simple.

Тема 2. What is Music?

Past Simple.

Тема 3. Types of Music.

Future Simple.

Тема 4. What Music Do We Need?

Present Continuous.

Тема 5. Ukrainian Music.

Past Continuous.

Тема 6. From the History of English Music.

Future Continuous.

Модуль 2.

Тема 1. Orchestra (Chamber and Symphony Orchestras).

Present Perfect.

Тема 2. Classical to Romantic Period of Music.

Past Perfect.

Тема 3. Modern Music.

Future Perfect.

Тема 4. Musical Instruments.

Passive Voice.

Тема 5. My Favourite Performer/Composer.

Modal Verbs.

Тема 6. Music in the United Kingdom.

Infinitive.

MODULE 1.

THEME 1. WELCOME TO MUSIC

1. Read and translate the text.



It is difficult to live without music. We hear music everywhere: in the streets, at home, over the radio and on TV, in the shops, in the parks and in the concert halls, at the seaside, sometimes in the forest.

Music is a combination of many sounds. They are short and long, weak and strong. Music reflects people's mood and emotions. We can't live without music. We like to listen to music, we enjoy dancing to music, we play musical instruments. A music lesson is one of the favourite subjects at school. The teacher of music tells the pupils about famous composers and teaches them to sing songs. Pupils prepare concerts for school holidays, learn new songs, play different musical instruments.

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 music. There are numerous folk groups in our country. It is interesting to listen to their music and songs.

Last week my friends and I visited a concert of folk music. They danced folk dances and sang folk songs. This concert made a great impression on us.

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 in our country. My friend Mike and I are fond of classical music. Sometimes we spend our free time, listening to music by Wolfgang Mozart and other composers. The «Fourth Symphony» and the «Sixth Symphony» by Shostakovich impressed us very much.

As for foreign songs I prefer to listen to Adriano Celentano. He is an Italian singer and actor. He is popular not only in his native land but also in other countries.

Words and Word Combinations

everywhere
at the seaside
sound

всюди
на березі
звук

weak	слабкий
strong	сильний, міцний
mood	настрій
enjoy	наслоджуватися
favourite	улюблений
famous	знаменитий
prepare	готуватися
be capable	бути здатним
be fond of	любити кого-небудь, що-небудь
numerous	численний
make an impression on smb.	справляти враження на кого-небудь
prefer	надавати перевагу
attend	відвідувати
skilled	майстерний
beforehand	заздалегідь
spend	проводити час
impress smb.	вражати когось
native land	Вітчизна

EXERCISES

1. Practice the pronunciation of the following words.

without, numerous, enjoy, folk, musical, prefer, musician, beforehand, famous, favourite, capable

2. Translate into Ukrainian.

without music, to dance, one of the favourite subjects, teaches them, school holidays, are interested in, reflects mood and emotions, listen to the songs by this singer, buy tickets beforehand, take flowers, sometimes, spend free time, impressed us very much, as for foreign songs, not only ... but...

3. Translate into English.

важко жити без музики, по радіо і телебаченню, у моря, в лісі, грati на музичних інструментах, цікавляться музикою, вчаться сім років, минулого тижня, справили велике враження на мене, ти можеш відвідувати, купуєш квитки заздалегідь; як класична, так і сучасна музика; в інших країнах.

4. Answer the questions.

1. Can you imagine our life without music?
2. What is music?
3. What is the role of a teacher of music?
4. Who can study at a music school?
5. What concert have you visited lately? What impression did it make on you?

5. What folk groups do you know? Do you like folk music?
6. What music is more popular in our country? Why?
7. What music are you fond of?
8. What Ukrainian and foreign singers do you like to listen to? Why?

5. *Memorize the English proverb: “Art is long and time is fleeting”.*

Explain its meaning using the following key words.

Words and Word Combinations

artists	художники
composers	композитори
architects	архітектори
to create	створювати, творити
masterpiece	шедевр
to die	вмирати
to remain	залишатися
to live	жити
forever	вічно

SELF STUDY

I AM A MUSICIAN



I. With your partner discuss the questions.

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 I (по черзі).

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 Rivne State University for the Humanities. I am fond of music and I dream to become one of the greatest musicians in future. My favourite musical instrument is the trumpet (horn, violin, etc.). I've been playing the trumpet since I was ... years old. As for me, I prefer Ukrainian music.

Rivne is my home city. I love and adore my native city. It is very beautiful, full of parks and nice people. 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 University by bus. Our classes begin at 8 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 daytime 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 favourite channel is

“Culture”. Music is my life. 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.

Frankly speaking, I am a merry, an optimistic, a communicative and an easygoing 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 Rivne State.....
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 daytime 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.

THEME II. WHAT IS MUSIC?



1. 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

2. 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.

3. 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 songs. 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 and 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.

4. Read the text and answer the questions.

STYLE AND GENRE IN MUSIC

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 socio-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?

5. 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; *sexuplet or sextolet* — секстоль; *septuplet 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.

6. Read the text.

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

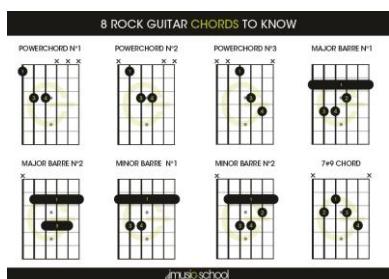
built on thirds through some octave transition. If the tones of the chord are built one over another in the order of their pitch lever going upward, then such chords are built in the elementary form. The lowest tone of the chord is called a basic (or root) tone or unison. Other tones create a third, 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.

7. 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?

8. 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 clocktime duration. If a beat of a crotchet lasts a long time such as 1 1/2 seconds, the tempo (speed) is very slow. But if it lasts a short time, such as 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.

9. 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 hither 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. Fill in the spidergramme:

10. Read and translate the text. Put 5 special questions to the text.

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.

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 poly-voiced vocal-choral music in the 15–16th centuries. 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 mezzosoprano 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.

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

1. Make order among the texts:

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

2. Read and translate the text.

Impressionism is a trend in art of the last third of the 19th and early 20th 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 twelvetone works and Igor Stravinsky’s move away from metrical rhythm. Tarasti defines musical modernism directly in terms of “the dissolution of the traditional tonality and transformation of tonal language’s foundations, searching for new models in atonality, 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 riot and 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 virtuoso 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 harpsi-chord 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.

12. 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.

SELF STUDY

SO YOU WANT TO BE A POP STAR

1. Read a text. Choose the sentences describing how to become a famous musician. Millions of kids dream about becoming a pop star and many of them form bands, but only a handful will make it to the top. If you want to hit the big time, you'll have to work hard and get the basics right.

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.



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.

2. 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 self-confidence, 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 worldwide popularity and sizes in music.

1. How to achieve success in music?

2. Is it easy to achieve success in music?

3. 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.

4. 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.

THEME III. TYPES OF MUSIC

1. Read and translate the text.



class. Many people began to prefer a style of music that was more balanced, and this led to the classical style of music. The style was given its name because the characteristics that people preferred in music were very similar to those qualities in the art of ancient Greece and Rome. This style of music was dominant from about 1750 to 1820.

Famous People. The most famous representatives of classical music are: Wolfgang Mozart and Ludvig van Beethoven. Mozart, Austrian, one of the most famous classical composers, wrote twenty-one piano concertos. Another musician Beethoven of Germany wrote only one opera but it was about heroism and the fight for freedom. Beethoven concentrated on piano sonatas, string quartets, and symphonies.

Folk music is music which is transmitted orally or aurally (i.e. taught through performance and learned by ear rather than from printed or written material). This type of music is found in many of the world's societies and varies with each culture. Folk music is often performed by members of the community who are not trained professionals. It is thought to be closely related to life activities such as work, religion, and child caring.

The jazz movement originated in the southern city of New Orleans in the 1890's. Jazz developed as African Americans combined the energy and rhythms of African music with the sound and instruments of the western world. Some prominent forms of Jazz throughout the century have been Ragtime, Blues, Swing, Dixieland Jazz, and Boogie-Woogie. Since the second half of the 1900s, new forms and techniques of Jazz have come about. These include cool jazz, progressive jazz, and so on.

Famous People. Great performers are brass player Louis Armstrong and pianist Duke Ellington, singers Bessie Smith, Billie Holliday, Ella Fitzgerald, later dance band leaders Benny Goodman and Glenn Miller.

Music is truly the one universal language of mankind. Throughout the world's history many styles have been developed: classical, folk, jazz, latin, rock'n'roll, R&B.

If we start with classical music, it is necessary to know that in the mid-1700s, there was a growing interest in music due to the growth of the European middle

Rhythm and blues, which is most commonly referred to as R & B, is comprised of a variety of different but related styles. This title often combines such styles as jump blues, club blues, black rock and roll, doo wop, soul, motown, funk, disco, and rap. The term rhythm and blues was originally coined in 1949 by Jerry Wexler. The musical rhythm is clearly the most important and distinguishing element. In addition, technological changes in music took place. The invention of the electric guitar and the tape recorder were major influences on rhythm and blues.

The category of **Rock music** describes a group of music styles being popular since the 1950s. Rock music began in the United States and rock'n'roll became the first style of music to be directed to young people. It has been developed through mixing African American rhythm and blues with American country music.

Famous people. Rock'n'roll is famous by its wonderful representatives: Elvis Presley, later, groups like the Beatles and the Rolling Stones. In the late 1970s, a new version of rock'n'roll, called “punk rock,” developed. During the next two decades, superstars emerged, like Michael Jackson and Madonna, who began filling huge stadiums for concerts.

2. Give answers the questions.

1. Do you like music?
2. Is music necessary in life? Why?
3. Can you live without music?
4. What is your favourite style?
5. How often do you listen to your favourite group?
6. What popular groups or singers do you know?
7. What modern music stars do you know?
8. What musical styles are popular nowadays?
9. What do you know about the history of your music style, group or song?
10. What do you know about the life of your singer? Are you his/her fan?
11. What information can you add about your beloved music style or singer?
12. Do you visit concerts? Or concerts of your favourite group/singer?
13. Do you write music or sing yourself?
14. Do you know anybody who sings/writes music himself/herself?
15. Are words/lyrics in songs important?

3. Translate into English.

Універсальна мова, по всьому світу, зростаючий інтерес, віддавати перевагу, завдяки, стародавній, композитор, концерт для фортепіано, фортепіанні сонати, струнні квартети, симфонічні твори, передавати усно або на слух, характерний елемент, перемішування, викликати, виникати.

4. Practice the pronunciation of the following words and learn them by heart.

The Topical Vocabulary

CONCERT. Concert-goer, symphony, promenade concert, pop concert, jazz concert, recital.

CONCERT PROGRAMS AND REPERTOIRES. Work, item, number, piece.

TYPES OF MUSIC. Classical music, modern classical music, light classical music, serious music, light music, folk music, jazz (traditional jazz), pop music, dance music, film music, background music, instrumental music, vocal music, orchestral music, chamber music.

CLASSICAL WORKS. Symphony (in 4 movements), overture, suite, sonata.

VOCAL WORKS. Song, madrigal, aria.

CHORAL WORKS. Cantata, oratorio, requiem.

PERFORMERS AND INSTRUMENTS. Orchestra, symphony orchestra, chamber orchestra, light orchestra, jazz orchestra, string orchestra, variety orchestra, band, group (a folk/pop group), ensemble.

A SYMPHONY ORCHESTRA. The strings, a violin, a viola, a cello, a violinist, a viola-player, a cellist, a double-bass, a double-bass player.

THE WOODWINDS. A flute, a clarinet, an oboe, a bassoon, a flutist, a clarinettist, an oboist, a bassoon player.

THE BRASS. A trumpet, a trombone, a French-hom, a trumpeter, a trombonist, a French-hom player.

THE PERCUSSION. Drums, cymbals.

CONDUCTOR. Resident conductor, visiting conductor, leader(first violin).

SINGERS AND CHOIRS. Choir, chorus, sopranos, contraltos, lenors, basses, to sing in parts, to sing out of tune, to sing in unison.

COMMON MUSICAL TERMS. Note, sheet music, to read music, to have an ear for music, tune, melody.

VOICE. Chest, hoarse, low, round, sweet.

DANCE. Polka, tango, twist, waltz.

5. Answer the questions using the topical vocabulary.

1. What musical genres do you know and what role does folk music play in all of them?

2. What is meant by the terms classical or serious music, pop, rock, jazz and contemporary music?

3. What genre do you prefer?

4. What role does music play in our life?

5. Do you think that at school music should be given the same emphasis as subjects such as Maths, Literature, etc?

6. What is your favorite instrument? Can you play it?

7. The human voice is regarded as most refined instrument the proper use of which requires a great deal of training. How do you feel about this

characterization?

8. How can you account for the large scale popularity of rock? Is it only an entertainment to young people or does rock music represent their values? What values?

9. What do you know of videoclips? How do they affect music?

6. *Read the following statement and discuss the effect of rock music on young people. Use the next conversational formulas:*

in my opinion: from my point of view; as I know; on the whole; speaking frankly; for example; I'm sure; / suppose; that's my way of looking at it; in short/in a word; / (dis)agree; I'm of (the same) another opinion; I (don't) think so; you 're right in a way.

There are world-wide complaints about the effect of rock. Psychologists say that listening to rock music results in “escapism” (abandoning social responsibilities). They also add that the same rock music (for example certain heavy metal songs) affect young people like drugs. There are well-known cases of antisocial and amoral behavior on the part of young “music-addicts”. How do you feel about this opinion?

7. *Work in pairs. Develop the following situations:*

1. Your mother/father cannot stand rock music and he/she never listens to it. You try to convince him/her that rock music is important in your life.

2. You are talking on the telephone with your friend who wants you to accompany her to a piano recital. You are reluctant to join it,

3. You are an accomplished jazz musician. But you never participated in jazz sessions. Your friend urges you to be more daring and try your hand in it.

4. You are fond of Tchaikovsky's music and always ready to talk about it. Your friend asks you to tell him/her more.

SELF STUDY

FROM THE HISTORY OF CLASSICAL MUSIC

It was Mikhail Glinka (1804-1857) who laid the foundation for modern classical music. After three years of study in Italy, he began to suffer from the wish to hear music expressing the temperament of his own people. His two best-known operas, "Ivan Susanin" and "Ruslan and Lyudmila", were based on the folklore and historical legend.

Glinka's works inspired a group of five younger composers who emerged as an extraordinary musical phenomenon on the late nineteenth century: Miliy Balakirev (1836—1910), Alexander Borodin (1833-1887), Modest Mussorgsky (1839-1881), Caesar Cui (1835—1918), and Nikolai Rimsky-Korsakov (1844-1908).

Peter Tchaikovsky (1840-1893), the best-known of all Russian composers, gave up a position in the civil service at the age of twenty- three to devote himself entirely to music, much against the wishes of his father. After completing his studies at St Petersburg Conservatoire, he set out for Moscow in 1866 to take up a teaching post.

His financial circumstances took a turn for the better in 1877 when he acquired a wealthy patroness, Nadezhda von Meek, who for the next fourteen years was to support him. She corresponded with him, but never met him. By 1878 he had already composed the music for the ballet "Swan Lake" and one of his most famous operas, "Eugene Onegin". These were followed by the opera "The Queen of Spades" (1890) and the ballets "Sleeping Beauty" (1889) and "The Nutcracker" (1892). Now internationally famous, he spent much of his time traveling around abroad to hear his works performed.

Tchaikovsky was followed by his pupil Sergei Taneyev (1856-1915), who in his turn taught Sergei Rachmaninov (1873-1943), the great pianist and composer, Alexander Glazunov (1865-1936), had an important influence on the new generation of composers during his time as a teacher and director of the St. Petersburg Conservatoire, before he left Russia for France in 1928.

Igor Stravinsky was in his middle twenties when he met Sergei Diaghilev, the celebrated impresario of the Ballets Russes, and went with him to Paris. In his works, particularly in the ballets "Firebird" and "Petrushka", he was inspired by the folk music. Stravinsky became a French citizen in 1934, but during the Second World War he moved to the United States.

Like many other composers of the younger generation, Sergei Prokofiev (1891-1953) and Dmitry Shostakovich (1906-1975) owed a debt to Glazunov. He persuaded Prokofiev's father to send him to the Conservatoire to develop his musical talent, and defended young Shostakovich's right to a scholarship there.

In the thirties, along with Prokofiev and others, Shostakovich fell into disgrace for "ideological deficiencies" and for a number of years almost all his works were banned and not performed in public.

Another great composer of the twentieth century to gain wide international popularity is Aram Khachaturian (1903-1978), whose works include symphonies, ballet music and concertos for piano, violin and violoncello. One of his most famous works is the ballet "Spartacus".

Words and Word Combinations

lay the foundation заснувати

suffer страждати

be based on ... базуватися

defend захищати

gain набувати

EXERCISES

1. *Find English equivalents.*

музика, що виражає темперамент; відмовився від громадської служби; проти волі батька; закінчення навчання; фінансові обставини; листувалася з ним; за ними пішла опера; подорожуючи за кордоном; будучи в той час учителем і діректором; в середині двадцятих років; став французьким композітором; молоде покоління; зобов'язаний Глазунову; розвивати музичний талант; його роботи були заборонені; придбав широку міжнародну популярність

2. *Fill in the proper preposition.*

laid the foundation ... modern music, suffer... the wish, temperament ... his people, were based ... Russian folklore, the best-known ... all Russian composers,... the age of twenty-three, devote himself... music, took a turn ... the better, composed music ... the ballet, spend much ... his time, was followed... his pupil, had influence ... the new generation, left Russia ... France, was inspired ... the folk music, owed a debt ... Glazunov, defended the right... a scholarship, fell... disgrace, were not performed ...public

3. *Answer the following questions.*

1. Who laid the foundation for modern music?
2. What were his best known operas based on?
3. What made a group of five younger composers emerge as an extraordinary musical phenomenon? Who were they?
4. At what age did Tchaikovsky decide to devote himself entirely to music?
5. Who supported him and in what way?
6. Tchaikovsky was followed by his pupil Sergey Rakhmaninov, wasn't he?
7. How did Igor Stravinsky become a French citizen?
8. What role did Glazunov play in the life of Prokofiev and Shostakovich?

9. Why were their works not performed in public in the thirties?
10. How did Aram Khachaturian contribute to the music of the twentieth century?

4. *Make a plan of the text and retell it using the plan.*

THEME IV. WHAT MUSIC DO WE NEED?



No doubt, it's difficult to imagine our life without music. We hear music everywhere: in the street, at home, over the radio and TV. Music creates permanent background for our everyday life. It doesn't interfere with our activities.

Music sets us up in a working mood and, of course, enriches our life. Without music we wouldn't have seen

remarkable ballets and heard wonderful operas. In fact, without music there wouldn't be our favourite films. Music helps to unfold the characters, it reflects the spirit of events.

Light, popular music is easy to understand. As for the classical music, it requires some knowledge, that is to say, musical education, because classical music is a part of art, culture. To my mind musical education is necessary for everybody, lessons of music should be taught at school, beginning with the primary level. It's very important to start musical education as early as possible, maybe in kindergarten. The teacher of music tells the pupils about famous composers, explains the meaning of this or that piece of music, and teaches them to sing a song. Children should study at music schools if they are capable, gifted, talented. Musical education develops ear for music, enriches our spiritual life and makes us a cultured and intelligent personality.

Nowadays young people prefer modern music, such as rock. But I suppose hard rock is poison for young generation. Besides it is deafening music. This kind of music is very aggressive and it isn't creative, intellectual, emotional. As for me I like and respect classical rock.

Pop-music is very popular everywhere. Pop songs are on every man's lips and car. I like to listen to the songs by "Beatles" they are talented and skilful singers. Their songs have become favourites for everybody. But in comparison with classical music they don't live long. That's why we say "Art is long and time is fleeting". Masterpieces by Beethoven, Tchaikovsky and many others will live forever. And I'm sorry that most pop-music isn't of particularly high order.

As for the classical music I'm sure, that it is really invaluable heritage. This music has withstood proudly and nobly the ravages of time. It's the kind of music that very few enjoy and understand.

I, personally, like classical music because it is richly colored, sweet and deep. My favourite melody is "Winter" by Vivaldi, it wrings my heart, it has great expressiveness. Classical music can show all the scenery of nature, expresses our

feelings. The tune can be dark, sinister and hotly passionate, sweet and deep. There are brilliant masterpieces of Russian culture: the ballets "Nutcracker", "Swan Lake", "The Sleeping Beauty" by Tchaikovsky, the opera "War and Piece" by Prokofiev, Mussorgsky "Boris Godunov", etc.

Well, I'd like to add a few words about folk music, which reflects national (Russian) character and life. That's why it is interesting to listen to the music of folk groups and enjoy their colorful, bright costumes. All traditional holidays can't be held without folk melodies. Folk music is very important because it has our native roots.

To sum everything up, I'd like to point out that we should strive to accustom ourselves to really good and serious music, which is our national and international heritage.

Words and Word Combinations

permanent background	постійний фон
interfere with	втрутатися
set smb. up	настроювати
remarkable	видатний
unfold the character	розкрити образ
require	вимагати
primary level	початковий рівень
explain	пояснити
capable	здатний
develop	розвивати
respect	поважати
in comparison	в порівнянні
forever	назавжди
particularly	а саме
invaluable heritage	безцінна спадщина
scenery of nature	краса природи
sinister	зловісний
native roots	рідні корені

EXERCISES

1. Find English equivalents in the text.

збагачує наше життя, вимагає знання, необхідна для кожного, як можна раніше, пояснює значення, здатний, розвиває слух, духовне життя, робить особистістю, надає перевагу сучасній музиці, молоде покоління, на устах

2. Complete the following sentences.

1. Music creates2. Without music we wouldn't3. Music helps to4. Classical music requires 5. Musical education is 6. The teacher of music7. Musical education develops8. Nowadays young people — 9. Pop songs are 10. There are brilliant masterpieces of Russian culture 11. Folk music reflects ..., it has

3. Write out the words about music to enrich your glossary.

4. Make up a plan of the text and tell your friends what music we need, express your own opinion. Use the conversational formulas.

No doubt.....

To my mind

I personally.....

In fact..... I suppose.....

As for.....

In my opinion.....

I agree that.....

That is to say.....

Besides.....

To sum everything up.....

Round Table Talk

1. Are you for or against classical music? Study the following arguments and develop the ideas.

For

1. Classical music gives the listeners a keen sensual delight and pleasure.
2. Classical music has a deep intellectual appeal.
3. Classical music has a strong ethical effect: it ennobles the listener makes him better and more humane.
4. Classical music condemns evil and supports the ideas of good.
5. Classical music creates a special spiritual world for the listener which immensely enriches his inner life and makes him happy.

Against

1. Classical music is a complicated art: its difficult to find one's way into it.
2. It's an exclusive art: most people don't like or understand it. It's not a popular art.
3. The very length of most classical music pieces can send any listener to sleep.
4. People want the kind of music to which they can dance or just talk to friends. It should be simple cheerful and up-to-date.
2. Group discussion. Divide into two groups and give your ideas about pop music

For

1. Young people search for new rhythms and new style.

2. The new rhythms are full of vigor and force: just what appeals to younger people. The tunes are happy and easily caught.
3. The words of the songs deal with the younger people's world: their hopes, dreams, disappointments and joys.
4. Young people "get tremendous kick" (as they put it) listening to this kind of music.
5. It's an experimental kind of music: different groups are looking for new forms and sometimes achieve really.
6. The very popularity of the genre speaks in its favor. It attracts great masses of young people. Why should we deprive them of the joy they obviously get from this music.

Against

1. Before rejecting the old rhythms and styles one should know something about them. Most pop music fans don't know.
2. The rhythms may be new and vigorous, but they lack variety, it's the same monotonous beat again and again. The tunes are mostly primitive and as easily forgotten as caught.
3. The words of some of the songs are absolutely senseless. The songs often contain...
4. Why should one "get kick" at all? One might get thrilled, excited, moved to tears. Does pop-music give one all these reactions?
5. Medical research has proved beyond doubt that the volume of sound produced by powerful music at some pop concerts does great damage both to the senses of hearing and to the nervous system. Indeed cases of mass hysteria are not at all unusual at pop concerts. Are we bring-up generation of the half-deaf neurotics.
6. In Australia taped pop music is used to frighten the sharks off the public beaches. Obviously the shark's nerves cannot endure this kind of noise.

SELF STUDY MUSICALS

Musicals have always been the greatest favourites among the Americans. The first musical "Oklahoma" staged in 1943 was followed by "My Fair Lady" in 1961 and many others known all over the world.

We now have our own version of "Cats", an exact copy of the musical by Andrew Lloyd Webber, which set a record as the longest- running production ever in both London and New York. The Madrid Royal Palace, where the musical will run seven days a week, has been expressly renovated for this purpose. The walls are now black, and the ceiling in the foyer looks like a starry sky. Staring from the building's facade are two enormous eyes of a cat — the same eyes that peer at you from "Cats" billboards across the world.

The Madrid Royal Palace will offer you the same show. To fully enjoy it, however, you should have a clear idea of what exactly you are going to see.

In the first place, it's time to admit that "Cats" is a splendid morning performance for children, which even children of five to six will enjoy. At this age, some may be able to sit for two and half hours to watch a play.

Secondly, Webber's original musical is based on a collection of children's poems. Old Possum's Book of Practical Cats, by T. S. Eliot. In Spain, these verses are available in the good translations. For the musical, however, a new translation was ordered. In this translation, the verses are devoid of their original irony and paradoxical nature.

To be frank, the dancers and singers in the Spanish version of "Cats" are inferior to what we saw in the American version. But we need not be capricious - our actors display a high degree of professionalism.

Finally, bear in mind that what you will be seeing is not a modern play full of aggressive action, but a 1980-s musical. It is a bit old-fashioned, and you have to get used to it in the course of the performance.

1. Read the headline and the article from the very beginning to very end and say what it is about.

2. Read and translate each paragraph using the dictionary and define the main idea. Pay attention to grammar forms of the verbs.

3. Look through the article again and correct the translation if there are any missed details.

4. Make the review of the article using the plan below.

The plan for rendering the text

1. The title of the article.
2. The author of the article, where and when the article was published.
3. The main idea of the article.

Some expressions to be used while rendering the text

The article is headlined ...

The headline of the article I have read is ...

The author of the article is ... The article is written by ...

It is (was) published in ...

It is (was) printed in ...

The main idea of the article is... The article is about...

The article is devoted to ...

The article deals with ...

The article touches upon ...

The purpose of the article is to give the reader some information on... The aim of the article is to provide the reader with some material (data) on ...

4. The contents of the article. a) The author starts by telling the

Some facts, names, figures. reader that ...

b) The author writes (states, stresses, thinks, points out) that... The article describes...

c) According to the text... Further the author reports (says)... The article goes on to say that ...

d) In conclusion...

The author comes to the conclusion that...

5. Your opinion of the article. I found the article interesting (important, dull, of no value, too hard to understand ...)

5. *Compare the review you have done with the model given below.*

The headline of the article I have read is “American “Cats” Pounce on Madrid”.

The main idea of the article is to show the close connection between American and Spanish cultures. The article is devoted to the musical “Cats” which was staged in Madrid theater.

The author starts by telling the reader that the musical by A. L. Webber had the longest run in both London and New York. Now we have our own version, the extract copy of the musical.

The author writes that The Madrid Royal Palace has been renovated for this purpose: the ceiling looks like a starry sky and there are two big eyes of a cat staring at you. According to the text “Cats” is a performance for children who may be able to sit for two hours to watch the splendid play. Further the author reports that Webber’s original musical is based on a collection of poems by T. S. Eliot.

In conclusion the author points out that a 1980-s musical is a bit old-fashioned and you have to get used to it during the performance.

Having read the article I found it interesting, important, of great value and not too difficult to understand.

THEMA V. MUSICAL EDUCATION IN UKRAINE

1. *Read and translate the text.*

Music has colossal influence on people's lives. It is important to develop



the will for music in children. The earlier the teaching of music starts, the more responsive the listener is to different musical art.

CHILDREN'S SCHOOLS

More than 1.000 children's music schools belonging to the Ministries of Culture function not only in large cities but also in towns and rural districts. Musical education in all of them is

conducted according to the general curriculum.

Children attend music school from the age of 7. They spend 7 years studying musical notation, solfeggio, musical literature, sing in a choir, play in orchestras and ensembles, provide other children with musical accompaniment and perform in concerts. They receive an all-round musical education, develop the ability of analysis by ear, learn to listen and understand what they hear.

Each pupil gets two individual lessons every week from the instructor, according to his own choice of instrument: any orchestral, or folk instrument, or the piano.

Lessons at music schools for children take up 4 hours a week in the junior forms and 6 hours in the senior forms.

The seven years training makes it possible for children to play their favourite works for their own enjoyment.

THE MIDDLE LINK

The music school can recommend more gifted pupils for continued study at music college which trains professional musicians - performers and teachers. These colleges act as a "middle link" between the children's music schools and the conservatoires.

Gifted children call for special attention and special methods of teaching. If we wish their gifts to develop the teaching should start from the earliest years and be conducted absolutely correctly and without losing a single day.

Special music schools and colleges are usually attached to conservatories.

HIGHER EDUCATION The conservatories are located in large cities. Those who come from other cities live in hostels. All the students have musical instruments and classrooms for the individual studies at their disposal. Tuition is free. Many of the students get scholarships.

Many Ukrainian performers, winners at international competitions are graduates of these schools.

Words and Word Combinations

influence	вплив
responsive	чуйний, чутливий
belong	належати
rural	сільський
according to	згідно (чого-небудь)
curriculum	навчальний план (програма)
attend	відвідувати
ability	здатність
choice	вибір
junior	молодший
senior	старший
link	зв'язка, ланцюжок
call for	вимагати до себе
attach	прикріплювати(ся)
at one's disposal	в чиємусь розпорядженні
tuition is free	навчання безкоштовне
graduate	випускник

EXERCISES

1. *Translate into English.*

важливо розвивати прагнення до музики, більш чуйний, в сільських районах, згідно з єдиною програмою, забезпечують музичним акомпанементом, всебічна музична освіта, згідно з власним вибором, займають 4 години на тиждень, дає можливість для продовження навчання, середня ланка, спеціальні методи навчання, з самих ранніх років, прикріплені до консерваторій, живуть в гуртожитках, отримують стипендії, переможці на міжнародних конкурсах

2. *Translate into Russian.*

1. The more I listen to this music, the more I like it.
2. The earlier the children start learning music, the better they develop its understanding.
3. The better you develop the ability of analysis by ear, the better you understand what you hear.

3. *Answer the questions.*

1. What role does music play in people's life?
2. When is it better to start learning music?

3. How many schools do function in large cities?
4. Do they teach according to their own curriculum?
5. How long do children study at music schools?
6. What is the final result of their study?
7. How many individual lessons does each pupil get?
8. Do lessons in the junior forms differ from those ones in the senior forms?
9. What does “middle link” mean?
10. Whom do the music colleges train?
11. What is especially important for gifted children?
12. What advantages do the students of conservatories have?
13. What famous Ukrainian performers do you know?

4. Explain the following proverbs. Learn them by heart.

1. Live and learn.
2. Where there's a will, there's a way.
3. No sweet without sweat.
4. Nothing comes from nothing.

5. Give a brief summary of the text after having written down the key-words.

SELF STUDY

UKRAINIAN MUSIC

Many frescoes at St. Sophia's Cathedral in Kyiv depict ancient Ukrainian musicians, but the story of music on the territory of Ukraine goes back to 20 thousand years ago, when the first music instruments were made of mammoth tusks as found by Kyiv archeologists near the historic city of Chernihiv. Musicians that lived in the cities were always present at all the ceremonies, processions, and rituals. The folklore, dedicated to calendar celebrations (Christmas, Easter carols) and family rituals (wedding songs) originated in the IX-th century and up to now preserves many archaic features. Already in XIV–XVII centuries our musicians became famous outside the ancient Ukrainian state. Their names could be found in the chronicles of those times, among the musicians at many royal courts, for instance, at the court of Polish kings.

At that time also arise historic songs and ballads – one of the most picturesque fragments of Ukrainian folk music, a kind of symbolic code of national history and culture. They were composed mostly by Cossacks and about Cossacks. The traveling singers, who were the authors of ballads and performers at the same time, were called kobzars. This fruitful period in the history of Ukrainian culture was also under the influence of the so-called “Cossacks baroque”, which is the reason why to a great extent Ukrainian musical tradition is connected with the style of baroque.

The most famous centers of music culture at that time were Glukhiv singing school and Kyiv-Mohyla Academy. Many famous Ukrainian musicians studied there in XVII-XVIII centuries: D.Bortnyansky, M.Berezovsky, A.Vedel that started an epoch in our choral music. Bortnyansky and Berezovsky also studied in Italy: Berezovsky attended Music Academy in Bologna, where he was a student of a famous music theorist Martini at the same time as Mozart, and was considered to be one of the most talented graduates of the academy.

After having mastered the European composition technique, these Ukrainian composers chose not to copy Western patterns, but to create pieces, most of which are based on national melodic traditions. Spiritual music of D.Bortnyansky, M.Berezovsky and A.Vedel still can be heard in many Slavic churches around the world. This was also the time of dynamic development of a capella choir music, the influence of which is strong even in the modern Ukrainian music, professional a capella Tercja Pikardyska” from Lviv being one of its best-known representatives. Professional musicians of the XIX-th century frequently made arrangements of folk songs performed by talented amateur singers accompanied by folk instruments – kobza, bandura, cymbals, violin, lyre etc. The influence of folk music is characteristic of Ukrainian operas of XIX-th century: „Zaporozhian Cossack beyond the Danube” by Hulak-Artemovsky (first Ukrainian

opera), “Taras Bulba”, “Natalka-Poltavka”, “Drowned” and “Christmas Night” by Mykola Lysenko, as well as of stylizations and adaptations of folk songs by M.Leontovych, O.Koshysts, M.Lysenko, K. Stetsenko.

Ukrainian motifs can also be heard in pieces by L. Beethoven and F. List. Many talented world –renowned performers of classical music come from Ukraine: virtuoso pianist V. Horovits, opera singers of the past (S. Krushelnitska) and of today (V.Lukianets, Volodymyr Gryshko, Valentyn Pyvovarov, Roman Mayboroda, Taras Shtonda, Mykhailo Didyk), famous conductor Roman Kofman, who in 2004 took the position of the chief conductor of Bonn Opera house and Beethoven symphonic orchestra.

The development of Ukrainian music in the XX-th century corresponded with general cultural and aesthetic tendencies in the world, in 1960-1980s it felt the influence of so-called “trends of the sixties”. It was a period of huge popularity of performers who sang their own songs, where the main accent was placed on the lyrics (O.Ivasiuk, T.Petrynenko, I.Bilozir). At the same time, many typically modern music and musical-poetical projects were started: first of all, V.Morozov’s satirical theater “Don’t Be Sad” (1970-s), groups “Mertvyi Piven” and “Plach Yeremiyi” (second half of 1980-s). Modern Ukrainian music is represented by almost every trend, from folk to acid jazz, actively developing is club culture.

A Ukrainian singer Ruslana, who mixed in her music Carpathian folk tunes, won the “Eurovision – 2004” award and is now giving concerts around the world. The tendency among modern Ukrainian musicians to use folk motifs is becoming more and more vivid. One of the first to use folk tunes in rock music at the end of 1980-s was a legendary now group “VV”. “Skryabin”, Mandry”, “Gaydamaky”, Taras Chubay, Mariyka Burmaka and many other performers use national folklore as their base for creating distinctive Ukrainian music. One of the signs of returning interest in Ukrainian folk music is creation of two festivals of ethnic music – “Kraina Mriy” in Kyiv, organized by “VV” singer Oleg Skrypka and “Sheshory” in Ivano-Frankivsk region. There are also numerous music festivals in Ukraine: “Perlyny Sezonu”, “Tavrijski Igry”, “Chaika”, “Chervona Ruta”, that give many young musicians a chance to perform on stage in front of many listeners. Such festivals “revealed” such groups as “Okean Elzy”, “Tanok na Majdani Kongo”, “Green Grey”, “Tartak”, that are successfully performing today in many foreign countries.

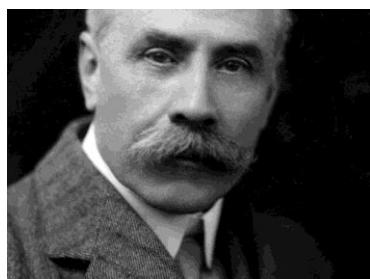
THEME VI. FROM THE HISTORY OF ENGLISH MUSIC



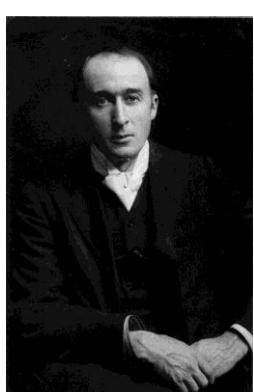
1. Read and translate the text.

England is world famous not only for its literature, painting but for its great composers. In fact the 16-th century and early 17-th witnessed Germans visited England to listen to the music. Even back in the 15-th century English enjoyed church music.

Speaking of the music in England of the 17-th century we should point out the spending quality and the amount of Purcell's music that he produced during his short life. In the 18-th century England was backward in the creation of symphonies and concerts, but choral singing was very popular. The 18-th century delighted in the theatre and entertainment such as ballad opera, as spoken dialogue with songs and dances. The most famous one was "Beggar's Opera" with a biting libretto by John Gay, which was a great success at Covent Garden. Its success led immediately to a flood of ballad operas based on popular songs and ballads (more than hundred and twenty were produced in the following decade).



As for the composers of the 18-th century we should remember **Edward Elgar** (1857-1938) who loved England, her past, her people, her countryside. He was a natural musician of great invention. He said that "music is in the air all around us, the world is full of it". He managed to transform it into the brilliance of the romantic orchestra. Elgar borrowed elements from Brahms, Strauss and even from Verdi, but it is stamped with British personality all the same.



Frederic 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 brilliance 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's due to this dynamic conductor that Delius's music became popular in Britain. Sir Thomas

Beecham organized in 1929 a six-day festival of Delius' works which he conducted himself. It is said that had Sir Thomas Beecham organized that festival Delius might have died unrecognized as an artist.



The English Renaissance in music was heralded by an awaking 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 could draw inspiration from life around him. He was in the first place a melodist. His love of folk tunes was part of an essentially melodic approach to music. His natural expression was diatonic, with strong leaning toward modal harmony and counterpoint. He favoured old forms — the passacaglia, fugue and concerto grosso.

Words and Word Combinations

painting	малювання, живопис
witness	бути свідком
point out	вказувати
splendid quality	чудова якість
amount	кількість
be backward	відставати
delight	захоплюватися
entertainment	розвага
invention	винахідливість
borrow	займати, брати в борг
stamp	марка; друкувати
essential	важливий, суттєвий
landscape	пейзаж
regard	розглядати, сприймати
be due to	бути зобов'язаним чогось, кому-небудь
recognize	дізнаватися, визнавати
Renaissance	Відродження, Ренесанс
awake	будити, пробуджуватися
generation	покоління
representative	представник
inspiration	натхнення
approach	підхід, наближення
leaning	схильність
counterpoint	контрапункт

1. Find English equivalents in the text.

всесвітньо відомий, кажучи про музику, слід вказати, відставала в творіннях, хоровий спів, захоплювалися театром, її минуле, її природа, зумів трансформувати, знаходив істотний, нагадує про, диригував сам, вийшло покоління композиторів

2. Translate into Ukrainian.

entertainment, bring libretto, led to flood of ballad operas, a musician of great invention, borrowed elements from, due to this dynamic conductor, was heralded, on international scene, draw inspiration, approach to music, he favoured old forms

3. Fill in the blanks with prepositions.

1. England is famous ... its great composers. 2. Germans visited England to listen ... the music. 3. Speaking ... the music in England we should point ... Purcell's music. 4. The 18-th century delighted ... the theatre. 5. Elgar was a national musician ... great invention. 6. He borrowed elements ... Brahms, Strauss, but his music is stamped ... British personality all the same. 7. Delius's music reminds us ... the English landscape. 8. It was due ... Sir Thomas Beecham that Deliuse's music became popular.

4. Answer the questions.

1. Since what time had English enjoyed music?
2. Who visited England to listen to the music?
3. Whose music was popular in the 17-th century?
4. New music form appeared in the 18-th century. What was it?
5. What ballad opera was the most famous one?
6. What was its success followed by?
7. What composer glorified England in the 18-th century?
8. Prove from the text that he transformed the beauty of nature into the music.
9. Who followed Edward Edgar? Find in the text that he also created music out of nature.
10. In what way did Delius become popular in Great Britain?
11. What composer used native songs and dance in his music? What did he suggest?
12. What is typical for his creative activities?
13. What musical forms did he love and use in composing?

5. Prove from the text that ...

- England was world famous for its music in the 16-17-th centuries;
- Purcell was a representative of remarkable music;
- ballad operas appeared in the 18-th century;
- Edward Elgar was a national musician of great invention;

- Frederic Delius found it essential that music should be the expression of a poetic and emotional nature;
- Sir Thomas Beecham helped Delius to become popular in Great Britain;
- Ralf Vaughan Williams was a representative of native music on the international scene

6. Retell the text using the statements from ex. 4 as a plan.

SELF STUDY

THE GOLDEN AGE IN ENGLAND

The period from 1588 to the death of James I (1625) represents one of Europe's most brilliant «Golden Ages». In less than forty years England gave to the world the music of Byrd, Gibbons, Morley, Weelkes, Wilbye, Hull and Dowland, all geniuses of the first rank, and a host of richly followers.

Elizabethan civilization was the fruit of an exceptionally favourable political and social union. Beginning with the year 1588 music and theatre began to spread their wings. In the theatre for which Shakespeare wrote, music held an important place, and composers actively collaborated in plays which they enriched with numerous arias accompanied on the lute or violas. Unfortunately much of this music is now lost.

But one of the most remarkable features of the Elizabethan age was the popularity of music making. In a period when public concerts were still unknown, the great number of musical publications is explained by die great demand for music by amateurs. Everyone sang madrigals, most sizeable households possessed a chest of violas. As for the lute, such was its popularity that it was even to be found in barbers' shops, so that customers might play a few chords while awaiting their turn. Popular music also greatly inspired composers, and the fusion of art music with popular and folk elements remained one of the imperishable charms of the music of this Golden age. Excepting large choral and orchestral works, Elizabethan music embraces every style and genre: splendour of the Venetians, the beauties of the keyboard and chamber music may be regarded as ample compensation.

Religious music plays a definitely lesser role compared with the preceding period, even though it is represented by the masterpieces of Byrd and Gibbons, not to mention those of Morley, Weelkes, Tomkins and Peter Philips. Apart from Philips, Byrd was the only composer in England to write music for Latin texts.

Words and Word Combinations

represent	представляти
exception	виняток
favourable	сприятливий
spread	розвивати, сягати
wing	крило
collaborate	співпрацювати
enrich	збагачувати
lute	лютня
viola	віола
remarkable	чудовий

feature	риса, особливість
explain	пояснювати
demand	вимога
amateur	любитель
household	домашнє господарство
possess	володіти
barber's	перукарня
customer	покупець, відвідувач
wait one's turn	чekати своєї черги
inspire	надихати
fusion	злиття
remain	залишатися
imperishable	незникаючий
embrace	охоплювати, обіймати
compare	порівнювати
procede	передувати

EXERCISES

1. Find English equivalents for the following.

Представляє золотий вік, талановиті послідовники займали важливе місце, збагачували чудові особливості, великий попит, володіючи альтом, чекати в черзі, злиття музики і народних елементів, неминуща чарівність, охоплює кожен стиль і жанр

2. Translate the following word combinations into Ukrainian.

of the first rank, actively collaborated, unfortunately, much is now lost, were still unknown, sizeable households, might play a few chords, inspired composers, imperishable charm, plays definitely lesser role, compared with preceding period

3. Fill in the blanks with proper words given in brackets.

1. Composers actively ... in plays, which they ... with numerous efforts. 2. Most sizeable households possessed 3. Customers might play ... while awaiting their turn. 4. Elizabethan music ... every style unique genre. 5. Religious music plays lesser role ... with the ... period.

(preceding, collaborated, a few chords, compared, a chest of violas, embraces, enriched).

4. Find out this information in the text.

1. Why is the period of the history of England from 1588 to 1625 referred to as “the Golden Age”?
2. What was the role of music in plays in the age of Shakespeare?
3. What was Elizabethan music and musical instruments?

4. Did religious music play the equal role compared with the preceding period?

5 Whose masterpieces is religious music represented by?

5. *Give a brief summary of the text in English.*

Період з 1588 по 1625 рік називається Золотим століттям в Англії. Музика і театр почали розправляти свої крила. У театрі Шекспіра музика посідала важливе місце. Композитори складали арії в супроводі лютні і віоли.

Твір музики було прикметною рисою часів Елізавети. Всі співали мадригали, більшість знатних будинків мали віолу. Що стосується лютні, вона була доступна простому народу.

Популярна музика дуже надихала композиторів, і поєднання музики з народними елементами залишалося неминутою чарівністю музики Золотого століття.

Релігійна музика грала безумовно меншу роль в порівнянні з попереднім періодом.

TEST

1. Read and complete the text below. For each of the empty space (1-12) choose the correct answer (A, B, C or D).

Bedtime Music

One of the easiest and most effective ways to 1_____ young children to music is at bedtime. The lights are low, there is no distracting 2_____ and the bedroom can be filled with beautiful music and the 3_____ imagining all sorts of things. Music listening can easily become a part of the bedtime 4_____, and something which a child will look forward to with great expectation. CD players are priced very affordably and their 5_____ quality is much better than the record players parents grew up with. The music can be set to play rather softly, and even at a soft level will be effective in covering up lots of distracting noises in the house which can keep children awake. There are several ways to 6_____ bedtime music. Many sale-priced CDs with excellent music are available for as little as a dollar or two, but select only the 7_____ with the DDD marking — some of these sale-priced discs without the DDD are recorded from very poor-quality vinyl LPs, and simply sound as bad as the scratchy albums they're made from. Discs or tapes given as gifts from family 8_____ and friends will remind the child of them while listening to the music, and reinforce the value the giver places on 9_____ to music. There are 10_____ lullaby discs available at most CD stores with peaceful music from around the world, in verbal languages your child may not understand, but sung and played using the universal 11_____ of music. In our family, we went to the library with our first son and let him choose the albums he wanted to hear. Being 3 years old at the time, he chose them based on the pictures on the front! He got an earful of 12_____ — music from around the world.

1 A bring out	B expose	C reveal	D discover
2 A activity	B animation	C movement	D diligence
3 A object	B mind	C handle	D heed
4 A custom	B routine	C rite	D event
5 A sound	B bloop	C blow	D note
6 A assume	B come	C obtain	D cop
7 A tag marks	B names	C cards	D labels
8 A members	B co-signatories	C engagers	D entrants
9 A audition	B listening	C interception	D tapping
10 A lullaby	B berceuse	C cradle song	D hushaby
11 A language	B adherent tongue	C bat	D clack
12 A multeity	B manifoldness	C variety	D diversification

2. Match the words with their definitions.

13. sort	A. a person who participates in
14. music	B. a category of things distinguished by some common quality
15. player	C. a manner of performance
16. way	D. an artistic form of auditory communication

3. Match the words with their antonyms.

17. to give	A. worse
-------------	----------

- 18. to remind B. local
- 19. better C. to keep
- 20. universal D. to forget

4. Match the words with their synonyms.

- 21. to become A. athenaeum
- 22. lullaby B. berceuse
- 23. available C. to turn
- 24. library D. achievable

5. Translate the text *Bedtime Music* into Ukrainian

MODULE II.

THEME 1. An orchestra. Chamber and Symphony Orchestras



1. *Read and translate the text.*

An orchestra can be defined as a large group or ensemble of instruments. Although what we think of as the modern orchestra was basically created in response to the compositions of 19th-century composers such as Wagner, Brahms, and Tchaikovsky, the origins of this modern orchestra may be found in the 16th century. By the 18th century, most orchestras included a string section along with a few winds and a harpsichord, but it was in the 19th century that the orchestra really came into its own.

The modern orchestra is very large in comparison to its predecessors in the 16th, 17th, and 18th centuries, sometimes comprising 100 or more players. The basic instrument families and their members are as follows:

The Strings: The string family instruments are all made of wood with strings attached, and it is in fact the strings which produce their sound. The violin is the smallest and highest in pitch range, followed by the viola, then the cello, and finally the double bass, which is as tall as many of its players. The harp is in a category by itself, but with its many strings ranging in pitch through several octaves, it is still considered part of the string family.

The string section of a modern orchestra will likely include:

Violin I (or First Violins): 16

Violin II (or Second Violins): 16

Violas: 12

Celli (the plural of Cello or Violincello): 10

Double Basses: 8

Harps: 2

The Woodwinds: The woodwind family of instruments are all made of wood, with the exception of most flutes and piccolos (which are made of metal), and their sound is produced through an enclosed column of air. The timbre of each member of the woodwind family is unique, depending primarily on the type of mouthpiece of the instrument in question (whether single or double reed, mouth-hole, etc.)

The woodwind section of a modern orchestra will probably include: Flutes:

3 Piccolo: 1 Oboes: 3

Clarinets: 3

Bass Clarinet: 3

Bassoons: 3

Double Bassoon: 1

The Brass: The brass family instruments are all made of brass, and their sound is also produced through an enclosed column of air. A particularly distinguishing characteristic of the brass family is its cup-shaped mouthpiece.

The brass section of a modern orchestra will likely include:

French Horns: 6

Trumpets: 4

Trombones: 4

Tuba: 1

Percussion: The percussion family of instruments is the largest of all the orchestral families, and its representation in any orchestra is specifically designated by the compositions being performed. (For example, not all orchestral compositions may call for a celesta or triangle, and thus these instruments do not always appear onstage.) The percussion family is generally characterized by instruments that produce their sounds by striking or shaking elements of the instrument together.

The percussion section of a modern orchestra will probably include:

Tympani: 3

Bass Drum: 1

Side drum: 1

Glockenspiel: 1

Cymbals: 1

Triangle: 1

Chimes: 1

Xylophones: 1

Celesta: 1

Piano: 1

(And other percussion instruments as specified by the composition in question)

Although in centuries past, the orchestra would have been conducted or led by the first violinist (today's concertmaster) or harpsichordist, the modern orchestra is directed by a conductor.

Chamber and Symphony Orchestras



Chamber orchestras are more common than one might think. String quartets could almost be called chamber orchestras, as they are small groups of only string players. This is the major difference between chamber and symphony orchestras: symphony orchestras have string players plus woodwinds, brass and percussion, while

chamber orchestras have only string players. Naturally they are much smaller and less well-known.

In such an orchestra, there are two violin sections, one viola section, one cello section, and one bass player. There is no bass in a quartet. The number of players in each section is significant. In each violin section, there will be about six violinists. In viola and cello sections, there will usually be about four players each. The ratio between total violins and either cellos or violas is three to one. Because there are many more violins, they're heard more than the other instruments.

Other reasons why the violin carries so well include the fact that the pitches are higher (by a fifth, or an octave and a fifth; plus their parts are written much higher) and more easily heard (in what the human ear is able to pick up). Also, they have two (or more) different parts that often harmonize, which is pleasing to the ear. Also, violinists are usually the soloists, or have solo-like parts (the melody), which is easier to pick up.

These orchestras often play baroque music, also called chamber music. It was written for small orchestras originally, and often does not contain more than the string parts. Common composers are Vivaldi, Telemann, and Handel. Sometimes the music features a soloist or a group of "soloists," of course usually violinists. In more recent times, violas and cellos have had more solos, especially violas. Cellos have also had some solos because their instruments do sound quite a bit different. Chamber music usually doesn't feature violas, though. However, it often features cellos with a violin soloist or as a soloist in its own right.

This music is almost always classical. Chamber orchestras don't have the woodwinds or brass to do different effects, and so they must rely on classical training and sound. They also rarely work with percussion. To create effects on their own, they will do different bow strokes (such as col legno, which is bouncing

the stick on the strings). They are generally more experimental in creating sound, depending on the piece.

Chamber orchestras require very strong players, because even one person making a mistake is much more likely to be heard. When only about twenty people are playing, with four to six on each part, each person must be able to hold his or her own in the music. People must be able to "know" each other much better than in a larger orchestra. In chamber orchestras, unlike in quartets, there is a conductor. Quartets require EXTREMELY strong players, because they have nothing but each other's' cues. Quartets are relatively common, especially for weddings and other formal engagements.

Introductory suggestions for listening to orchestral music through the ages:
Baroque:

Bach, Brandenburg Concerto No. 2, c. 1720

Vivaldi, The Four Seasons: "Spring", c. 1725

Classical:

Mozart, Symphony No. 40 in G Minor, c. 1788

Haydn, Symphony No. 94 in G Major ("The Surprise"), 1791

19th Century: Beethoven, Symphony No. 5, 1808

Richard Strauss, Don Juan, 1889

20th Century:

Stravinsky, The Rite of Spring, 1913 Shostakovich, Symphony No. 5, 1937

2. Give Ukrainian equivalents.

Bass clarinet; woodwinds; bassoon; with the exception; bow stroke; chimes; pitch range; distinguishing characteristic; enclosed; French horn; cup-shaped mouthpiece; first violinist; predecessor; harpsichord; percussion instrument; trumpet; violin; single or double reed; symphony orchestra; bass drum; the strings; triangle; chamber orchestra; viola; striking or shaking elements; ensemble of instruments.

3. Give English equivalents.

Головний інструмент; мідні духові інструменти; челеста; віолончель; камерна музика; диригувати; визначати; встановлювати; характерні риси; контрабас; флейта; арфа; у порівнянні з; гобой; оркестр; партія; попередник; істотний; секція струнних музичних інструментів; туба; скрипаль; дерев'яні духові інструменти; літавра; у відповідь; включати.

4. Fill in the blanks with the words from Text.

1. An orchestra can be defined as a large or of instruments. By the 18th century, most included a along with a few and a harpsichord, but it was in the 19th century that the orchestra really

2. The modern orchestra is very large in comparison to its sometimes 100 or more
3. The family of instruments are all made of wood with strings attached. The strings include:,, and
4. The family of instruments are all made of wood. The of each member of the family is unique, depending primarily on the type of of the instrument in question. It includes:,,,,,,
5. The brass section of a modern will likely include:, ,
6. The family of instruments is the largest of all the families, and its representation in any orchestra is specifically by the compositions being performed.
7. Although in centuries past, the orchestra would have been or led by the (today's concertmaster) or, the modern orchestra is directed by a
8. The major difference between and symphony orchestras: symphony orchestras have plus, and, while chamber orchestras have only players.

5. Answer the questions, using the information from Text.

1. What is a modern orchestra?
2. When did a modern orchestra first appear?
3. What is the difference between the modern orchestra and its predecessors?
4. What instruments do the strings include?
5. What is the smallest and the highest string instrument?
6. What section of instruments does the guitar belong to?
7. Can flutes made of metal be referred to the woodwinds?
8. What instruments does the woodwind section include?
9. What instruments does the brass family include?
10. What is peculiar about the percussion family of instruments?
11. Which music section includes the piano?
12. Who leads the modern orchestra?
13. Who is harpsichordist?
14. What is the difference between chamber and symphony orchestras?
15. What sections does a chamber orchestra consist of?
16. Why most soli are performed by violinists?
17. What is baroque music?
18. Why do chamber orchestras require strong players?
19. How many players are in the symphony orchestra and chamber orchestra?
20. Which type of orchestra requires the strongest musicians?

6. Retell Text.

7. Read the text replacing the words in brackets with their English variants.

SELF STUDY

THE ROYAL PHILHARMONIC ORCHESTRA

Founded by the best of the 20th-century British musicians Sir Thomas Beecham, the Royal Philharmonic Orchestra gave its first concert on the 15th of September 1946 and was an immediate success. During the first year of its existence the orchestra made more than 100 records, many of which are still in the record catalogues, while others are constantly being reissued.

Until 1963, two years after Beecham's death, the RPO was governed by a private company but then, in line with the other three London independent orchestras, the orchestra members took over the company. Each player is a shareholding member of RPO Ltd, and they elect 10 directors, six of whom are players, three businessmen and the managing director of the orchestra. In 1966 the Queen conferred upon the orchestra the title "Royal" in the orchestra's name in its own right - Britain's only major independent orchestra to be honoured in such a manner.

After Beecham's death, Rudolf Kempe became artistic director and principal conductor and he was succeeded in 1975 by the distinguished musician Antal Dorati, who is now conductor laureate of the orchestra.

The RPO has made appearances at most of the world's leading music festivals, both in this country and abroad, and has made many Overseas tours, including five to the USA, and visits to the Far East, Scandinavia, and Mexico.

The orchestra is also kept extremely active, not only with its concert schedule, but in the sphere of recording and providing the music for films and television.

1. Find the English equivalents.

мав миттєвий успіх, дав перший концерт, постійно видаються, є акціонером, управляється приватною компанією, прийняли від компанії, привласнила титул "королівський", в такій манері, художній директор, головний диригент, провідні (головні фестивалі), скові тури за кордоном, в концертному розкладі

2. Make up sentences using the following words. Mind your grammar.

complete
found
immediate
existence
issue
independent
take over
shareholder

elect
 confer
 a title
 be honoured
 succeed
 distinguished
 appear
 both ... and ...
 overseas
 extremely
 schedule
 provide

EXERCISES

1. *Make up sentences.*

1. The Royal Philharmonic Orchestra, by Thomas Beecham, to found. 2. To be, the first concert, an immediate success. 3. More than, made, during, 100 records, the first year, make, of its existence, the orchestra. 4. To be governed, until 1963, by a private company, the orchestra. 5. The Queen, the title, confer, in 1966, upon, "Royal", the orchestra. 6. Death, become, after, conductor, Beecham's, Rudolf Kempe, principal. 7. To be, now, conductor, Antal Dorati, of the orchestra. 8. Many, to make, overseas, the RPO, tours. 9. To be active, for films and TV, extremely, the orchestra, in, and, concerts, recordings, providing the music.

2. *Tell what you have learned from text 3 using the sentences above as a plan.*

THEME II. Classical To Romantic Period Music

Prior to the Classical Period, (поліфонічна музика) ran together in two or



more (голоси). With the onset of the Classical Period, focus shifted to a single (мелодію) with harmonic (акомпанементом).

Homophonic, or unisonic, music was simple, with accompaniments often consisting of broken

(акордів) that were played as single notes. Technique was strict - a follow-the-rules (підхід) - where the next chord could almost (бути передбаченим) because the progression was so standard. A (незначне відхилення) of the "rules" near the end of the Classical Period would open the door to the more impressionistic and (емоційному) style of the Romantic Period.

Vivaldi, Liszt, Debussy, and Strauss were (композиторами) who would lead the way to a more individualistic (тврдження) of imaginative music that would break the (шаблони) of (композиторів) before them and (стали передмовою) an intensely personal and sensitive form of musical expression. These are their stories.

Antonio Vivaldi was born in 1678 in Venice. He was a sickly child but showed an (ранній зв'язок з музикою). Vivaldi was given to the priesthood. During this time, Vivaldi (продовжував) his musical studies as well. After (висвячування в духовний сан), he accepted (посаду) as a violin teacher at the Ospedale della Pieta, (музичній консерваторії) for girls. Because the school was supported through (концертним пожертвуванням), Vivaldi found himself infinitely busy composing (оригінальні твори) for hundreds of (благодійних концертів). Vivaldi begins the Classical Period and is sometimes even thought of as composing during a transitional time on the heels of the Baroque Period as it led into the Classical. He is remembered for his (сонати), (концерти), and (опери).

The Classical Period boasted maestros Beethoven, Haydn, and Mozart. Following in the non-traditional pattern for which Vivaldi had been a forerunner some years before, these composers touched upon music from the gentle and tender to the (грандіозної) and (величної). These great classical composers lead the way to the Romantic period.

Early in the 1800's, Franz Liszt was born. He would prove to be yet another (віртуоз) who would seize upon the opportunity to stretch the rules. As a young man, Liszt earned his living primarily as (вчитель фортепіано). He spent hours after giving lessons (створюючи) such great (твори) as his New Grand Overture

and the one-act opera *Don Sanche*. His works include (симфонії), Hungarian (народні мотиви), and sacred choral works.

Johann Strauss the Younger was born in 1825 in Vienna, a composer well known for his (оперети). However, Strauss is best remembered as the "Waltz King." The son of (композитора) Johann Strauss the Elder, Johann the Younger broke from "traditional music" of the day and started a dance band at a Viennese restaurant. He became almost (миттєво popular and combined bands with his father. Not long afterward, brothers Josef and Eduard joined in the new dance wave that was sweeping Europe. The (вальс), of course, was the first dance that allowed couples to hold each other round the waist, quite an attention-drawing event almost bordering on the risqué for that day and age. Other popular dances followed, including (кадриль) and (полька). He is best remembered for his waltz *The Blue Danube* and the operetta *Die Fledermaus*.

Claude Debussy, born in 1862, was the most (сучасний) of the four composers, his life spanning the turn of the century. The French composer bridged the music from (емоційний) - sometimes gentle, sometimes grandiose - innovative style to the changing (гармонія) of the Impressionistic Period. Debussy's greatest influence was with (музика для фортепіано), calling on emotions that were extreme.

Vivaldi, Liszt, Debussy, and Strauss - four great composers each in his own way breaking from the mold of the traditional music that preceded him.

2. *Translate into English.*

1. Найбільш відомий інструмент у симфонічному оркестрі – це, звичайно ж, скрипка. Скрипка є найменшим струнним інструментом і має найвищий звук. У оркестрі скрипок у три рази більше, ніж або альтів, або віолончелей. 2. Небагато людей знають напевно, які ще інструменти, окрім струнних, є в оркестрі. Дуже розповсюджені дерев'яні духові інструменти, до яких належать флейта, кларнет, мала флейта або пікколо, фагот і гобой. Соло або головна партія дерев'яних духових інструментів зазвичай виконується на малій флейті, яка має найвищий звук. 3. Дуже важливу роль в оркестрі відіграє секція мідних духових інструментів. Валторна є найнеобхіднішим інструментом серед мідних духових завдяки тому, що вона може дублювати всі інші духові інструменти, як дерев'яні, так і мідні. Сольна парті зазвичай виконується на трубі. Тромбон і туба також належать до цієї секції інструментів. 4. Ударні інструменти також відіграють дуже важливу роль. Мабуть найбільш важливим з усіх ударних інструментів є литавра, тому що вона дозволяє не тільки підтримувати ритм, але й виконувати різноманітні звуки. Турецькі барабани, гонги, ксилофони, дзвоники, трикутники також належать до секції ударних інструментів. Зазвичай у цій секції музикантів небагато і кожен з них грає на декількох інструментах, бо не всі вони звучать

одночасно у музичній композиції. 5. Більшу частину репертуару оркестрів складає класична музика, в основному музика бароко. Найчастіше виконують твори таких композиторів як Вівальді, Дворак, Чайковський. Така музика включає партії дерев'яних духових інструментів, які підтримуються секцією струнних, саме тому необхідно повний оркестр для виконання таких творів. Твори, в яких головні партії належать струнним інструментам, зазвичай виконуються камерними оркестрами. Тобто симфонічний і камерний оркестри відрізняють тим, що у останньому задіяні лише струнні інструменти.

3. *Answer the questions.*

1. What kind of music do you like?
2. Can you play a musical instrument?
3. If so, what do you play?
4. How long have you been playing?
5. Are you good at it?
6. Can you play the drums?
7. Can you play the guitar?
8. Can you read music?
9. Does your mother play the piano?
10. Have you ever been to a concert?
11. Have you ever been to a rock concert?
12. Have you ever been to an orchestra concert?
13. Have you ever taken part in a singing competition?
14. What are some special or traditional musical instruments in your country?
15. What do you think of manufactured bands? Can you name any?
16. What is one of your favorite songs?
17. Why do you like it?
18. When did you first hear it?
19. Who sings it?
20. What was the last concert you went to?
21. When was the last time you went to a concert?
22. Why is music so important to people and culture?
23. If you could invent a new instrument, what would it sound like?
24. Who is your favorite composer?
25. Did you go to the symphony when you were a child?
26. Do your brothers and sisters also love classical music?
27. Who is the most famous musician from your country?
28. Does music affect unborn children?
29. Do you think that people from different cultures react to music in different ways?

SELF STUDY

WHO WAS MOZART?

Mozart was the greatest Austrian composer. Wolfgang Amadeus Mozart lived only 35 years, but in that time he became one of the world's most famous composers.

Mozart was born in Austria in 1756. He began composing at the age of five. His father was a musician and he taught his son to play different instruments. As a very young child his father took him on a tour of Europe, playing before royalty. From the age of six he toured Europe and gave concerts in Austria, Germany, France, Italy and Switzerland.

As a young man, Mozart settled in Vienna. He wrote symphonies and several great operas, including "The Marriage of Figaro" and "The Magic Flute".

He died very suddenly after a short illness. There was a rumour that he had been poisoned, but it is more likely that he had a weak heart. He died so poor that only the gravedigger attended his funeral. There are many legends around Mozart's death. They say two weeks before his death a man in black visited him anonymously and ordered him to write a requiem. Mozart agreed because he needed money badly. He was a romantic and impressionable man. He felt sure that it was his death. The visitor in black was just a certain count who wanted to publish the requiem as his own composition.

Words and Word Combinations

go on tour	здійснювати турне
royalty	члени королівської сім'ї
settle	оселитися надовго
marriage	одруження
magic	чарівний
suddenly	раптом
illness	хвороба
rumour	слух
poison	1) отрута; 2) (о) труїти
weak heart	слабке серце
poor	бідний
attend	відвідувати
agree	погоджуватися
need	потребувати
impression	враження
be sure	бути впевненим
own	власний

Answer the questions.

1. What can you tell us about Mozart's childhood?

2. What country, city did he live in?
3. What Mozart's operas do you know?
4. What do you think of the legends around Mozart's death?
5. Have you seen any films about Mozart's life?

EXERCISES

1. Translate into Ukrainian.

to be satisfied with, masterpiece, choral music, to adore, extra lessons, full of hardships, to include, illness, to lead, unfortunately, most of, to be considered, highly appreciate, at the age of, to give up, church choir, to attend, to go on tour, to introduce, contemporaries.

2. Translate into English.

високо цінувати, включати в себе, бути задоволеним, обожнювати, шедевр, додаткові уроки, у віці, вважатися, більшість, сучасники, відвідувати, повний, хвороба, керувати (вести), на жаль, знайомити, відмовитися, здійснювати турне, церковний хор, хорова музика

3. Make up sentences in the Past Indefinite Tense using the following words and expressions.

1. to adore, most of, Haydn's music, his contemporaries
2. playing music, Beethoven, unfortunately, his illness, to give up, because of
3. to go on tour, at the age of 6, of Europe, Mozart
4. with the study, extra lessons, to be not satisfied, Beethoven, and, in secret, to attend
5. the "Moonlight Sonata", a masterpiece, to be considered
6. to include, Bach's music, 200 sonatas, for church choirs
7. the life, Bach, to lead, hardships, full of
8. his talent, Mozart and Schubert, to appreciate, highly
9. to introduce, in a symphony, choral music, Beethoven, for the first time

4. Make up short dialogues.

P. I. TCHAIKOVSKY

P. I. Tchaikovsky was born in the town of Votkinsk in 1840. His mother was a good musician and the little boy heard music from his first years. He could sit at the piano for hours and play melodies by ear. He liked music best of all.

His mother sent him to Petersburg to study law. But he didn't like the work of the lawyer, so he gave up his job and entered the conservatoire. From this time on he devoted all his life to music.

Glory came to him later. But the first years were the years of hard studies under the guide of Anton Rubinstein, an outstanding composer and pianist and founder of Petersburg Conservatoire.

After the graduation of the Conservatoire Tchaikovsky accepted the

invitation of Nicolay Rubinstein to move to Moscow and work at Moscow Conservatoire. There, in Moscow, Tchaikovsky created his first operas and symphonies such as: "Romeo and Juliet", "The Tempest", "The First Concerto for the Piano and Orchestra", the world best ballet "The Swan Lake", "The Seasons" and so on. But not all his works were admired at that time. His first opera "Voevoda" failed. The score of his other opera "Undina" he destroyed himself. Nevertheless he worked and created new music and believed in his time to come.

Beginning from 1877 Tchaikovsky travelled a lot. He visited many countries: Germany, France, Italy, England and many others. It was at that time that he composed his masterpieces: " Eugene Onegin", "Mazepa", "The Serenade for Strings", "The Solemn Overture of 1812", "The Second Piano and Violin Concertos", many chamber compositions and romances. Despite his tremendous success abroad Tchaikovsky missed his motherland immensely.

If his first three symphonies were elegant in form and tuneful, his fourth and fifth symphonies were full of deep thoughts about life, struggle and death. Tchaikovsky's last sixth "Pathetic Symphony" is the top of his symphonic creative work. It tells us about man's life, about his feelings, his struggle, his inspirations and hopes for the better future not only for himself but for his people as well. The last years of his life Tchaikovsky lived in a little town of Klin not far from Moscow. Here, in a quiet and beautiful place of Russian nature he wrote his best masterpiece "The Queen of Spades". It took him only four months to complete this opera. Here, in Klin, Tchaikovsky died in 1893 when he was 53 years old.

Now Tchaikovsky's house in Klin is a museum. Twice a year in the days of Tchaikovsky's birth and death the best musicians of our country and of the world gather in this house and one can hear the beautiful sounds of Tchaikovsky's music.

Words and Word Combinations

for hours	годинами
study law	вивчати право
lawyer	адвокат
give up	залишати, покидати
job	робота
devote	присвячувати
glory	слава
under the guide	під керівництвом
founder	засновник
accept	приймати
invitation	запрошення
move	переїжджати
tempest	буря

swan	лебідь
create	створювати
admire	захоплюватися
fail	провалити(ся)
score	партитура
destroy	знищувати
nevertheless	проте
believe	вірити, сподіватися
a lot	багато
masterpiece	шедевр
the strings	струнні інструменти
solemn	урочистий
violin	скрипка
chamber	камерний
despite	незважаючи на
tremendous	величезний
abroad	за кордоном

EXERCISES

1. Practice the pronunciation of the following words.

opera, concerto, ballet, masterpiece, solemn, overture, violin, romance, queen, quiet

2. Translate the international words.

pianist, opera, drama, ballet, concerto, serenade, overture, romance, elegant, museum, visit, pathetic, nature, symphony

3. Learn the three ground forms of the following irregular verbs.

sit - sat - sat

send - sent - sent

give - gave - given

tell - told-told

write - wrote - written

take - took - taken

hear - heard - heard

4. Translate into Ukrainian.

from the first years, to sit at the piano for hours, by car, best of all, to give up one's job, the years of hard studies, to accept an invitation, to move to Moscow, to believe in time to come, the top of creative work, hopes for the better future, twice a year

5. Translate into English.

вступити до консерваторії, партитура опери, створити шедевр,

камерна музика, нудьгувати за батьківчиною, вершина творчої роботи. присвятити життя музиці, видатний композитор і піаніст, багато подорожувати

6. Bring nouns front the following adjectives.

symphonic, melodious, orchestral, successful, tuneful, beautiful, creative, natural, musical

7. Arrange in the pairs of antonyms the following words.

birth

best of all

to like

the first

to destroy

a lot

to complete

to create

to begin little

death

worst of all

to dislike

the last

8. Memorize the proverbs.

All's well that ends well.

Actions speak louder than words.

A friend in need is a friend indeed.

While there is life there is hope.

9. Answer the questions.

1. Did P. I. Tchaikovsky study law?

2. Did he like his work of a lawyer?

3. Did Tchaikovsky enter the conservatoire?

4. Under whose guide did Tchaikovsky study?

5. What was A. Rubinstein?

6. Where did P. I. Tchaikovsky move to after the graduation from the conservatoire?

7. What works did he create in Moscow at that time?

8. Did P. I. Tchaikovsky travel much?

9. What symphony is the top of his creative work?

10. What does his sixth "Pathetic Symphony" tell us about?

11. Where did Tchaikovsky live the last year of his life?

THEME III. Modern Music

1. *Read and translate the text.*

To take a look at the modern music scene, is to peer into the vast and ever

changing opinion of the public and the whims of what is and is not entertaining.

Coming into the new millennium, it's easy to pass off a diverse world of new sound and a generation of young listeners as a single scene of music with all the stereotypes, stereo-hype, political affiliations, and future "VH1 behind the

music" shows waiting to happen. But also to look at the modern music scene and the trends it leaves behind may tell us what we can expect more and less of in this new era of music.

The preceding decade of music left us with a spectrum of sound and new approach toward what is real in music. In the early nineties, the youth of America parted ways with the cheese hair metal, and new wave acts of the eighties.

We found new voices in that of Kurt Cobain (Nirvana), Chris Cornell (Sound Garden), Eddie Vetter (Pearl Jam), and many other patriots of the Seattle super sub culture, that became house hold names everywhere in America.



The birth and death of mainstream alternative left like it had arrived, unexpected. Somewhere before hip hop, there was rap, but the nineties was the decade for transition of rap into hip hop. Again people seemed to see through the manufactured acts like Vanilla Ice, and M.C. Hammer, and it gave way to the rise of Ice T, Dr. Dre, Snoop Dog, Warren G etc. The image of the rap act had evolved into something harder, more realistic to the urban culture, and furious to the world.

And toward the end of this very split musical decade, there was a hybrid that had formed. The rap rock hybrid was coined when Limp Biscuit came busting onto the scene under the wings of Power Rock band Korn. Soon they'd be standing high on their own two feet, with others behind them. In the meantime, bands like Rage Against The Machine, The Red Hot Chili Peppers, and Sublime had found their own way of working very rap like styling into a world of rock, punk, funk, Dub, Hip Hop, and hardcore. With so many genres of music becoming apparent toward the current music scene, you knew was only a matter of time, before businessman decided to start building bands instead of signing them. In come a new fleet of attractive teenage boys and girls with

enough sex appeal to kill a small mammal, and keep people infatuated with their catchy songs about love and dancing long enough to discover an entire demography of fans, who can't live without the floaty tunes in their life.

At the end of this entire decade, one more era of music became apparent in the controversial hip-hop artist Eminem, who found his way onto the music scene after his second album which took everyone by surprise with tracks that seemed violent and angry. Two buzzwords that became Slim Shady's trademark onto his next Album the "Marshall Mathers LP", which continued to have phenomenal sales despite his woman hating, homosexual bashing, and other politically incorrect tracks. Some people attribute his success to the boy band era that preceded him, because he has become the anti-hero and people like that. Others claim he represents a part of our nation that consists of angry kids that identify with such an extreme style of music.

In the end what can we expect in the future? More of the same might be a good answer right now. The way things look, each music has always represented a specific market of buyers, and although the scene as of late seems to have been mainly the same artists over and over, don't be surprised when the cycle of rebellion repeats. When boy bands die out, and more white rappers join the mainstream scene, rock just never sounds the same and new sounds come up from the underground to stunt it all, that's when things seem to be the most interesting.

2. Give Ukrainian equivalents.

Modern music scene; to peer into; whims; entertaining; millennium; diverse; stereohype; political affiliations; era of music; preceding decade of music; new approach; sub culture; birth and death; cheese hair metal; unexpected; decade for transition; manufactured acts; evolved into; urban culture; furious; split; rap rock hybrid; under the wings; be standing high on their own two feet; genres of music; apparent; current; a matter of time; to start building bands instead of signing them; attractive; catchy songs; entire; demography of fans; floaty tunes; controversial; took everyone by surprise; to have phenomenal sales; attribute to; precede; cycle of rebellion; die out; mainstream scene.

3. Give English equivalents.

Новий підхід; суперечливий; поточний; різноманітний; розважати; розвиватись; прихильник; хіп хоп; хардкор; гібрид; музична сцена; повстання; субкультура; політичні уподобання; приписувати; передувати чомусь; вимирати; привабливий; жорстокий і сердитий; почати створювати групи; музичні стилі; ера; тисячоліття; різноманітний; несподіваний; перехідне десятиріччя; покоління.

4. Fill in the blanks with the words from the Text.

- Coming into the new, it's easy to pass off a world of new sound and a of young listeners as a single scene of music with all the 2. But also to look at the and it leaves behind may tell us what we can expect more and less of in

this new 3. The decade of music left us with a spectrum of sound and new toward what is real in 4. In the early nineties, the youth of America parted ways with the, and acts of the eighties. 5. The birth and death of left like it had arrived, 6. The image of the rap had something harder, more realistic to the culture, and to the world. 7. With so many of music becoming toward the music scene, you knew was only, before businessman decided to start instead of 8. The way things look, each has always represented a specific, and although the scene as of late seems to have been mainly the same artists over and over, don't be surprised when the repeats.

5. Answer the questions.

1. Does the modern music scene depend on the public's opinion? Why?
2. How did music change in the new millennium?
3. Can we say that we are living in the new era of music?
4. What music genres were popular in the 1990's?
5. What did they evolve into?
6. Why was that music decade considered controversial and split?
7. Why did businessmen take interest in music?
8. What have they invented?
9. When did extreme style of music appear?
10. What can you say about the current situation in the music world?

6. Retell Text “Modern music” .

7. Translate into English.

1. У музиці існує багато стилів або жанрів. Зазвичай такий розподіл залежить від різноманітних цілей і точок зору, і є суб'єктивним і суперечливим, а близькі стилі часто перехрещуються. Багато хто вважає, що класифікація музики на стилі з будь-якою метою і з будь-якої точки зору встановлює обмеження і кордони, які лише перешкоджають розвитку музики.
2. Академічна музика протиставляється розважальній та народній. Але цих форм музики відбулося відносно нещодавно і у певній мірі штучним. Власне будь-яка форма музики може належати до тієї чи іншої категорії.
3. Розважальна музика завжди характеризувалася певною спонтанністю і свободою, а академічна музика більше прив'язувалася до певних правил і підпорядковувалася пануючим напрямкам. До розважальної музики сьогодні відносять джаз, поп, рок, в той час, як академічна наслідує форми класичної музики.
4. Хоча ці музичні форми протиставляються, між ними неможливо провести чітку межу. Яскравим прикладом синтезу цих двох стилів став жанр рок-опери, що з'явився наприкінці 60-х років минулого століття.

5. Феномен поп-музики виник в англомовних країнах Заходу як явище молодіжної культури. Популярна музика дуже часто спрямована на отримання прибутку. Доказом цього є робота комерційних радіостанцій, телеканалів, продаж ком пакт дисків у великих магазинах, використання для звукових доріжок до фільмів та телевізійних передач.

6. На цей час існує безліч музичних конкурсів, хіт-парадів, шоу. Найавторитетнішим конкурсом поп-музики вважається Грэммі. Поп-музика представлена також на щорічному конкурсі «Євробачення».

7. Інший спосіб, пов'язаний із статистичними даними, зокрема підрахункам кількості проданих ком пакт-дисків, популярності пісень на радіостанціях і в продажу, здійснюваному через Інтернет. На основі статистичних даних складаються списки, подібні до найбільшого національного музичного списку у світі – Billboard Hot 100 (США).

8. Answer the questions.

1. Do you know the band named Metallica? If so, do you like them?
2. Do you like all kinds of music?
3. Do you like American rock bands?
4. Do you like country music?
5. Do you like heavy metal bands like Megadeath, Marilyn Manson, and so on?
6. Do you like jazz?
7. Do you like to listen to classical music?
8. Do you like punk music?
9. Do you like singing karaoke? How often do you sing karaoke?
10. Do you listen to music while doing your homework?
11. Is there any kind of music that you hate?
12. What do you think of manufactured bands? Can you name any?
13. What is one of your favorite songs? Why do you like it? When did you first hear it? Who sings it?
14. What is your favorite kind of music? What kind of music do you like?
15. Do you prefer rock music or romantic music?
16. What do you think of when you listen to music?
17. What kind or style of music would it be weird for your parents to listen to? Why?
18. If you could be any musician in the world, who would you be and why?
19. If you could be a musician who would you be?

SELF STUDY

DIANA ROSS — THE STORY OF A SUPERSTAR

There are lots of superstars these days, but one person who really deserves the name is Diana Ross. At thirty-nine, she's been making hit records for nearly twenty years. Her career began in the 1960-s with "The Supremes". Then she left "The Supremes" and became a solo performer. Now, in the 1980-s, Diana Ross is more successful than ever before. She describes the 1980-s as: "The Golden Age. There's so much opportunity. This is the information age. The computer age, the age of the future".

Things haven't always looked so good. Diana Ross started singing with school groups in a very poor area of Detroit, the home of America's motor industry. Together with two friends she approached the Motown's boss, Berry Cordy, and decided to add them to the other artists on his label.

It was the start of an enormously successful period for Motown. Smokey Robinson, Stevie Wonder, The Four Tops, Marvin Gaye and The Temptations were just some of their stars in the 1960-s. But none of them were as successful as "The Supremes".

Diana Ross was the leading singer from the start, and after "The Supremes" became "The Supremes", no one was surprised when Diana Ross decided to go solo at the end of 60-s. In the years that followed she made TV appearances, three movies and recorded several albums. But it wasn't until she moved into disco in the late 70-s that Diana Ross caught the public's imagination.

Songs like "My Old Piano", "Upside Down" and "Work That Body" were big international hits. So, at an age when many performers begin to think about slowing down, Diana Ross' career seems to be at its peak. She's married with three children, needs only six hours sleep per night and working harder than ever. She will star in a new film called "Josephine Baker", the story of a Parisian cabaret singer. She also has plans for records, tours and TV work.

Many people have tried to define what makes Diana Ross a superstar. Her voice? Her looks? Her elegance? Her ability to make you feel emotion? Diana Ross herself doesn't know the answer. About her long and varied career she says: "I just know that I'm still here and I'm still working".

Words and Word Combinations

deserve	заслужити
successful	успішний
opportunity	можливість
approach	наблизитися
add	додати
enormous	величезний
follow	слідувати за

appearance	поява
movies	фільми

EXERCISES

1. Find English equivalents in the text.

заслуговує ім'я, протягом двадцяти років, сольний виконавець, більш успішною, багато можливостей, виглядали так добре, батьківщина автомобільної промисловості, досягла рекордного рівня, як вони називалися, під своїм (його) ім'ям, особливо успішний період, з самого початку, ніхто не здивувався, привернула увагу публіки, подумують піти зі сцени, працює старанніше ніж будь-коли, намагаються визначити (зрозуміти), її здатність

2. Choose the proper synonym to the underlined words. Use the words in the brackets.

1. There are lots of superstars these days. 2. She became a solo performer. 3. Together with two friends she approached the Motown record label. 4. “The Supremes impressed Berry Cordy. 5. It was the start of enormously successful period. 6. At the end of 60-s Diana Ross decided to go solo. 7. In the late 70-s Diana caught the public’s imagination. 8. At the age when many performers begin to think about slowing down, Diana Ross’s career seems to be at its peak. 9. She slept only six hours per night. 10. Many people tried to define what makes Diana Ross a superstar.

(came close to, attracted attention, to sing alone, finishing the career, greatly successful, every night, many superstars, tried to understand, soloist, made a great impression)

3. Find the information to the following questions.

1. How long has Diana been making hit records at the age of thirty- nine?
2. When did her career begin?
3. Where did Diana Ross start singing?
4. What made the start of enormously successful period for Motown?
5. When did Diana Ross decide to go solo?
6. What was her activities like till the late 70-s?
7. Name her big international hits.
8. What is her family life like?
9. She has great plans for future, doesn't she?
10. Why do you think Diana Ross was so successful?

4. Retell the text using the key-words.

deserves the name, made hit records, her career began, became a solo-performer, started singing, approached the record label, successful period, in the years that followed, moved into the disco, were big international hits, seems to be at its peak, worked hard, makes Diana Ross a superstar

5. Tell your friends about your favourite and popular singer of nowadays.

THEME IV. Musical Instruments

1. Read the texts and introduce your musical instrument.

A HARP



The harp is a multi-string 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 non-harp-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.



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 arch-top 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.

A VIOLIN

Let me introduce next 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 equestrian cultures of Central Asia, an example being the Kobyz or Kylkobyz 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 twostringed 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, pop-punk 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 (Nor way). "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.

A TROMBONE

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

The word trombone derives from Italian “tromba” (trum pet) 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!



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.
3. Piccolo trumpet (small tube), constructed in the late XIX century, is currently experiencing a new upsurge in connection with the renewed interest in early music.

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, A, G, F, E, E, 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 bell. 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 mid18th 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.

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 mid17th 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: heckle-phone, 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 oboelike 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.

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 “inadmissible”.

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 sideblown (or transverse) flutes, such as the

Western concert flute, piccolo, fife, dizi and bansuri; and endblown 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 closedended. Openended flutes such as the concert flute and the recorder have more harmonics, and thus more flexibility for the player, and brighter timbres.



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 mid16th 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.



TIMPANI

Timpani or kettle drums 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 kettle drums.

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 membrano-phone 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 flesh-hoop) held onto the bowl by a counter-hoop, 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.

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 JeanLouis 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.

SELF STUDY

MUSICAL INSTRUMENTS

A musical instrument is a device constructed or modified for the purpose of making music. In principle, anything that produces sound can serve as a musical instrument. The term "musical instrument", however, is generally reserved for items that have a specific musical purpose such as a piano. The academic study of musical instruments is called organology.

Scholars agree that there are no completely reliable methods of determining the exact chronology of musical instruments across cultures. Comparing and organizing instruments based on their complexity is misleading, since advancements in musical instruments have sometimes reduced complexity. For example, construction of early slit drums involved felling and hollowing out large trees; later slit drums were made by opening bamboo stalks, a much simpler task. It is likewise misleading to arrange the development of musical instruments by workmanship since all cultures advance at different levels and have access to different materials. For example, anthropologists attempting to compare musical instruments made by two cultures that existed at the same time but who differed in organization, culture, and handicraft cannot determine which instruments are more "primitive". Ordering instruments by geography is also partially unreliable, as one cannot determine when and how cultures contacted one another and shared knowledge. German musicologist Curt Sachs, one of the most prominent musicologists in modern times, proposed that a geographical chronology is preferable, however, due to its limited subjectivity.

Archaeological evidence of musical instruments was discovered in excavations at the Royal Cemetery in the Sumerian city of Ur. These instruments include nine lyres, two harps, a silver double flute, sistra and cymbals. These excavations, carried out by Leonard Woolley in the 1920s, uncovered non-degradable fragments of instruments and the voids left by the degraded segments which, together, have been used to reconstruct them. The graves to which these instruments were related have been carbon dated to between 2600 and 2500 BCE, providing evidence that these instruments were being used in Sumeria by this time.

A cuneiform tablet from Nippur in Mesopotamia dated to 2000 BCE indicates the names of strings on the lyre and represents the earliest known example of music notation.

Classical musical instruments fall under the classification of one of four types of instrument, brass, woodwinds, percussion and strings.

Brass

A brass instrument is a musical instrument whose tone is produced by vibration of the lips as the player blows into a tubular resonator. There are many brass

instruments, including the trombone, trumpet, tuba, baritone, euphonium, french horn, flugelhorn, sousaphone, mellophone, saxhorn, cornet, sackbut, bazooka, bugle, cornett, serpent, ophicleide and the keyed trumpet and the bass trumpet.

Woodwinds

A woodwind instrument is a musical instrument which produces sound when the player blows air against an edge of, or opening in, the instrument, causing the air to vibrate within a resonator. Most commonly, the player blows against a thin piece of wood called a reed. Woodwind instruments include the bansuri, dizi, flute, fife, piccolo, clarinet, bassoon, saxophone, bass clarinet, panpipes, recorder, pipe organ, and several instruments in the oboe family.

The free reed aerophones, such as the Chinese shēng, Japanese shō, Laotian khene, and the European instruments: harmonica, harmonium and reed organ, accordion, bayan, concertina, and bandoneón, are also in the woodwind family.

Strings

A string instrument is a musical instrument that produces sound by means of vibrating strings. Common string instruments include the violin, viola, cello, bass, mandolin, guitar, sitar, ukulele, harp, and the banjo.

Percussion

A percussion instrument is any object which produces a sound by being hit with an implement, shaken, rubbed, scraped, or by any other action which sets the object into vibration. Some percussion instruments are the piano, xylophone, triangle, snare and bass drums, cymbals, and anything that can be hit, for example, a desk could be a percussion instrument.

THEME V. MY FAVOURITE PERFORMER/COMPOSER

1. Read and translate the following texts.



EMIL GILELS

Gilels was born in Odessa in a Jewish family with no direct musical, but it was quite musical in amateur way, performing on the piano, and there was much singing and playing at his home. He began studying the piano at the age of five under Yakov Tkach, who was a student of the French pianists Raoul Pugno and Alexander Villoing.

Gilels made his public debut at the age of 12 in June 1929 with a wellreceived program of Beethoven, Scarlatti, Chopin, and Shuman.

In 1930, Gilels entered Odessa Conservatoire where he was coached by Berta Reingbald, whom Gilels credited as a formative influence. After completing his training at Odessa Conservatoire in 1935, Emil Gilels went to Moscow Conservatoire for master classes under professor Neuhaus (pupil of Godovsky).

In 1936 he entered his first international competition in Vienna, earning the second place. In 1938 E. E. Gilels was appointed an assistant instructor at Moscow Conservatoire and became one of its noted professors.

A year later he was awarded the first prize at 1938 International Festival in Brussels. Following his triumph at Brussels, a scheduled American debut at 1939 New York World's Fair was aborted because of the outbreak of the Second World War. In 1945 he formed a chamber music trio with the violinist Leonid Kogan (his brotherinlaw) and the cellist Mstislav Rostropovich. Gilels was awarded the Stalin Prize in 1946.

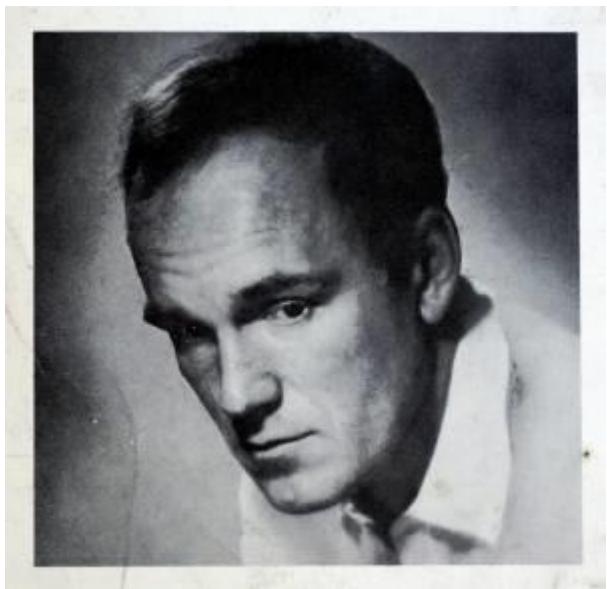
During the World War II Gilels continued teaching and consertizing extensively throughout the important unoccupied cities of Russia and at the front line. After the war his reputation reached international proportions with his appearance in England, Italy, Belgium, France, Sweden, Finland, Denmark, Austria, Yugoslavia, Poland, Czechoslovakia and other contries.

Emil Gilels has become an ambassador of good will and a representative of the Soviet musical culture. Gilels had a stable and happy family life. His daughter Helen was an excellent pianist who graduated from Flier's class of Moscow Conservatoire. She played in an ensemble with her father.

After the war, he toured the countries of Eastern Europe as a soloist. In 1952, he became a professor at Moscow Conservatoire, where he presided over the competition for many years. Gilels made his Salzburg Festival debut in 1969 with a piano recital of Weber, Prokofiev and Beethoven at the Mozarteum.

He died unexpectedly during a medical checkup in Moscow on the 14th October 1985, only a few days before his 69th birthday.

SVYATOSLAV RICHTER



Richter was born in Zhytomyr, the Ukraine. His father, Teofil Danilovich Richter (1872–1941), was a German pianist, an organist, and a composer, who studied in Vienna.

His mother, Anna Pavlovna (1892–1963), was from a landowning Russian family. She used to be a pupil of her future husband. In early 1920's Richter was interested in music and started studying piano. His father only gave him basic education in music.

Early in his career, Richter also tried his hand at composing, and it even appeared that he played some of his compositions during his audition for Neuhaus. He gave up composing shortly after moving to Moscow.

In 1945, Richter met and accompanied in recital the soprano Nina Dorliak. Richter and Dorliak thereafter remained partners until his death, although they never married. She accompanied Richter both in his complicated life and career.

In 1949 Richter won the Stalin Prize. He gave his first concerts outside the Soviet Union in Czechoslovakia in 1950.

In 1952, Richter was invited to play Franz Liszt in a film based on the life of Mikhail Glinka. On February 18, 1952 Richter made his debut as a conductor when he led the world premiere of Prokofiev's Symphony Concerto for Cello and Orchestra in Eminor, with Mstislav Rostropovich as the soloist. Richter's first concerts in the West took place in May 1960, when he was allowed to play in Finland, and on October 15, 1960, in Chicago, where he played Brahms's Second Piano Concerto accompanied by the Chicago Symphony Orchestra and Erich Leinsdorf, creating a sensation.

Richter's last recorded orchestral performance of three Mozart concerts was in 1994 with Japan Shinsei Symphony Orchestra conducted by his old friend Rudolf Barshai. Richter's last recital was a private gathering in Lübeck, Germany, on March 30, 1995. It is hard to list all his brilliant accomplishments; hard to say which piece he performed best. His works are with epic heroism and tender lyricism.

His characteristic feature as a superb pianist should be noted: this is his irreproachable aesthetic taste which never yields to oversensitivity. Richter's vigorous art always enriches the listener, giving him many pleasures and unforgettable impressions.

LEONID KOGAN

Kogan was born in Dnipropetrovsk, the Ukraine. He was a son of a photographer who was an amateur violinist. After showing an early interest and ability for violin playing, his family moved to Moscow, where he was able to continue his studies. He studied there with the noted violin pedagogue Abram Yampolsky. Kogan studied at the Central Music School in Moscow (1934–1943), then at Moscow Conservatoire (1943–1948), where he studied as a postgraduate student (1948–1951).

Russian people first heard of Leonid Kogan in 1947 when he won the first prize at the International Festival in Prague. In 1951 L. Kogan went to Brussels to participate in the musical competition. Both the jury and the audience acclaimed him the best violinist there.

He was invited to many countries. With each concert tour he became more famous and added new achievements to his repertoire. Kogan's playing showed the harmonious combination of his exceptional virtuosity with the maturity of his musical thinking.

He had no weak spots: his intonation was faultless, the sound was melodious and fullbodied, and his technique is perfect. It is not due to his talent alone that Leonid Kogan was able to accomplish so much; was his rare natural gift multiplied by the daily hard work.

At the age of 17, he became cowinner of the first prize at the World Youth Festival in Prague. In 1951 Kogan won the first prize at the Queen Elizabeth Competition in Brussels with a dazzling performance of Paganini's first concert.

His official debut happened in 1941, playing Brahms's Concerto with the Moscow Philharmonic in the Great Hall of Moscow Conservatoire. His international solo tours took him to Paris and London in 1955, and then South America and the USA in the following years. Kogan had a repertoire of over 18 concerts and a number of concerts by modern composers.

In 1952 Kogan began teaching at Moscow Conservatoire, and in 1980 he was invited to teach at the Accademia Musicale Chigiana in Siena, Italy. Kogan was a brilliant and compelling violinist.

Kogan was called an Honoured Artist in 1955 and a People's Artist of the USSR in 1964. He received the Lenin Prize in 1965.

Kogan married Elizabeth Gilels (sister of a pianist Emil Gilels), also a concert violinist. His son, Pavel Kogan, became a famous violinist and a conductor. His daughter, Nina Kogan, was a concert pianist and became the accompanist and sonata partner of her father at an early age. Kogan died of a heart attack in the city of Mytishchi, while travelling by train between



Moscow and Yaroslavl to a concert.

HERBERT VON KARAJAN

Herbert von Karajan was born in 1908 in Saltsburg. He was such a gifted boy that at the age of five he made public appearances as a pianist and always with a great success. When he studied at the “Mozarteum” he was advised to take up the study of conducting.

In 1927 Karajan was invited to work as a conductor first in Austria, than in Germany where he was one of the youngest conductors. By his thirties he had moved to Berlin and soon became the chief conductor of the Berlin Opera.

After the war H. Karajan gained worldwide popularity and received the name of “The Chief Europe Conductor”. This extraordinarily talented musician precisely reflected the spirit of any score. His repertoire ranged from Mozart and Haydn to modern music by Stravinskiy and Shostakovich. H. Karajan never allowed himself any superflues jesture. The whole orchestra is subjected to his will. His talent is great and mature. This broadminded musician had a wide popularity. His performance of Requiem by Verdi in Moscow made a deep impression on audience.



FREDERIC CHOPIN

Frederic Chopin, a composer of genius and incomparable pianist, is one of the greatest poets of the world. His memory is sacred to the Polish people. This composer is loved and deeply admired by the Ukrainians.

His music acquaints us with the Polish songs, the Polish dances. A great composer Glinka had a deep admiration for Chopin’s music.

His passionate patriotism, his love for his people, all this captivates the heart and mind and makes Chopin lovely music unique in its depth of feeling and beauty of expression.

Since his early childhood Chopin has been interested in the music of his native land. At the age of eight he took part in concerts as a pianist and always with great success.

At eleven composed a “Polonaise for the piano” which he dedicated to his professor Zhivny, a first-rate teacher. The Polish composer Elsner, a director of the Conservatoire at Warsaw, where Chopin studied, understood the depth and originality of the young man’s talent, gave him the valuable advice: his criticism of Chopin’s works helped the young composer in many ways and strengthened his love for the national Polish art.

In 1829 Chopin graduated from the Conservatoire and in 1830 he left his native land for Paris — then the centre of the European musical world. At the moment of his departure his friends presented him with a silver goblet filled with earth and said the following words: “Wherever you may be never forget Poland — your native land”. Chopin never returned to Poland. But he kept the goblet and always remembered the sacred words of his friends.

Chopin stayed for 18 years in Paris. He was friendly with Liszt, Berlioz and Balzac. He came to Paris, being a mature composer and the author of remarkable works and all his life long he remained essentially a Polish composer.

He was composing chiefly for the piano but he knew how to develop the artistic expression of his works to such a point that they acquired the power of a symphony. Chopin created elegant miniatures, remarkably expressive etudes, nocturnes, preludes, waltzes, mazurkas. The music of the Polish people occupies a prominent part in Chopin’s compositions.

This music is powerful, intimate, melodious, and its dancing rhythm is characteristic of the Polish people. The source of the national influence on Chopin’s works is manifested in his mazurkas. These mazurkas, which he called pictures, are indeed pictures from the life of his people.

Chopin introduced a new element into the ancient form of the polonaise. His polonaises are not only dances of ceremony, they are full of passionate patriotism, some of them ring with triumph, others are echoes of the people’s festivals; and some pulsate with deep sadness, expressing the people’s sufferings. The melodies of his polonaises are simple, vivacious, the rhythm is that of march, energetic and clear. His works are powerful and national.

BENJAMIN BRITTEN



Benjamin Britten, a British composer, pianist and conductor was born in 1913.

One of the most important and prolific contemporary British musicians, he was a pupil of Frank Bridge and John Ireland, and started to compose at a very early age.

In 1934 he published a Simple Symphony, of which he said in an introductory note: “...it is entirely based on material from works which the composer wrote between the ages of nine and twelve.

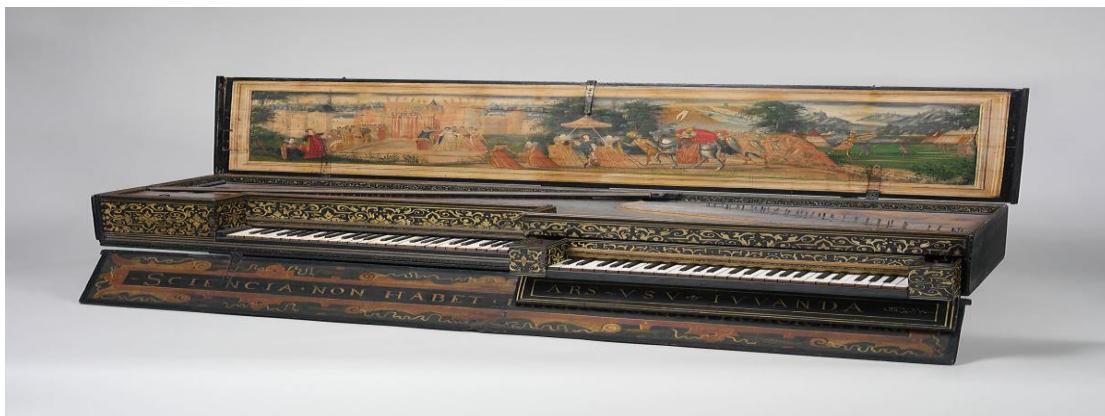
Since then he has won worldwide reputation as a leading composer, particularly in the field of opera and choral music.” He has always shown an interest in young people, and one of his many contributions to modern music has been the production of works not only for the young to hear, such as “A Young Person’s Guide to the Orchestra” in 1946, but in which they can also take part, such as “Let’s Make an Opera” and “Noye’s Fludde”.

In addition he has produced a number of songs and canons and a magnificent “Ceremony of Carols”, most of which are well known to schools and much enjoyed by them. His music shows no marked influence of other composers, though some critics see in it an affinity to that of Gustav Mahler and Igor Stravinsky.

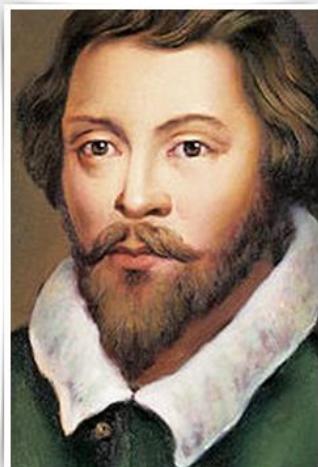
His outstanding facility to music has led to comparisons with the 17th century composer Henry Purcell.

Benjamin Britten has been largely responsible for the English Opera Group and founded the annual Aldeburg festival in 1948. His best opera is “Peter Grimes”. The first performance of Britten’s “War Requiem” with its setting poems by Wilfred Owen was a notable event in the world of music.

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), co-organist 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 ricer-car, the chromaticism of the madrigal school, and the ornamental Une typical of Italian music.

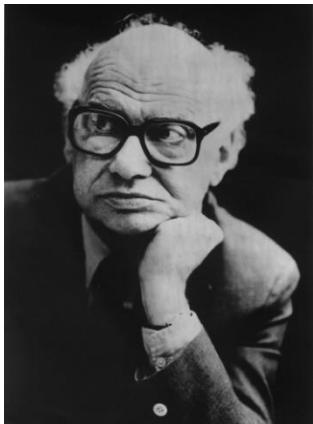
John Bull (1562– 1628), onetime organist at the Chapel Royal, left England for religious reasons. He lived in Brussels, then Antwerp. A master of contrapuntal devices, yet endowed with innate musical sensitivity, Bull exercised the full range of his skill and talent to create virginal music. He excelled 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.

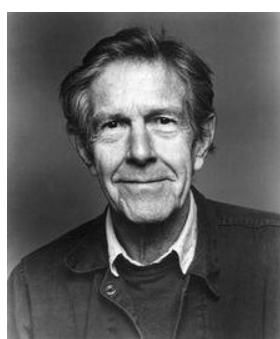
2. Put 1 general, 1 alternative, 1 tag and 1 special questions.

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. He studied with Henry Cowell and in 1938 he invented the “prepared piano”. His philosophies led to his utilization of chance as in “Music of Changes” (1951). In 1952 he composed a piece involving tape, “Imaginary

Arnold Schoenberg. In Study of oriental “chance” in his music, he produced his first

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 “Twenty Five 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* symphojazz 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 own 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 Shoenberg 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.

SELF STUDY

MUSIC

Music has been called 'The International Language' - a very simple thought with much meaning behind it. Even if you can't speak the language of a country, you can move, sway, dance and most of all, enjoy the music of the country. We may not understand the words of a musical selection but we do understand the beauty. Have you ever heard the saying, 'Music soothes the savage beast?' It's true.

Music can calm and revitalize us in ways even a lengthy nap can't. Music holds the power to elevate our moods above our worries and relieve debilitating depression. It can also perk us up if we use it with exercise or dance.

Try listening to classical music for a sense of power. Soft lullaby-like music to unwind. Medium-fast to fast selections for exercise and house cleaning. Putting more music in your life is a powerfully enriching tool. But other than turning on the car radio in our busy lives, what other ways can we do this? One way to do this is to take advantage of your public library's collection of music. It's fine to have a personal favorite type of music such as rock, or jazz, but discover other music you may have not thought of.

Try country music. And if you decide you don't like that, try opera or alternative music. You won't believe how many types of music you're going to find once you start looking. You don't have to like it. Just learn to appreciate it on its own. Give it a chance.

When listening to music, listen to the words and rhythms as well as the melody. You may find something to like about a type of music that previously you didn't like at all. Learn about music.

Find out who wrote the pieces you like to listen to and when. What was going on in the rest of the world at the time the melody was written? Does it reflect what was happening at the time or could it have been used as an 'escape' - a more pleasant alternative than what current events dictated?

What musical instruments are played? What do you know about those instruments? Experience new musical artists. Many worthwhile musicians and vocalists go unnoticed to the general public because of a 'stuck in a musical rut' listening technique of those that only listen to a certain genre of music.

Free musical events are listed in the local newspaper. Some may turn up with names such as 'brown bag' concerts or recitals. 'Brown bag' refers to the fact they will be held during the noon hour and usually in a public place such as a park where you can bring your lunch.

Recitals are usually given by music teachers to showcase their student's budding talents and also an advertisement for the teacher's own abilities. Colleges sponsor several free musical events every semester and they are worth looking into. Other ways

to incorporate music into our lives are waking up to a musical alarm, bathing to soothing, relaxing music and even dining with soft music playing in the background. Listening to music is such a basic pure pleasure that many of us forget the tremendous value of it. And dance whenever you get the chance.

Organize a music appreciation group and post notices at the public library and other spots around town. These groups get together to discuss music and musicians, listen to music and go, as a group, to musical events together. Volunteer to share your acquired musical knowledge with others.

Do this by visiting hospitals and nursing homes, senior citizen's centers and organizing talks for elementary, middle and high schools. Special interest groups are always appreciative of speakers with interesting topics.

If you play an instrument, you'll find you've stumbled onto the best audience in the world. Go back often to visit and play.

In this way, you've not only made the lives of other people brighter through your music, but you're going to find yourself in much better spirits.

1. Give Ukrainian equivalents.

Musical selection; a lengthy nap; relieve debilitating depression; perk smb up; lullaby-like music; to unwind; enriching tool; to take advantage of; collection of music; to discover; to appreciate; previously; piece of music; worthwhile musicians and vocalists; a 'stuck in a musical rut'; listening technique; genre of music; musical events; 'brown bag' concerts; recital; budding talents; musical alarm; soothing and relaxing music; pure pleasure; tremendous value; hospitals and nursing homes; senior citizen's centers; stumbled onto.

2. Give English equivalents.

Впливати; підняти настрій попри всі негаразди; відчуття сили; ритм та мелодія; музичний твір; раніше; втеча; приемний вибір; поточні події; відображати; музичний жанр; сольний концерт; втілити; набувати знання; бути вдячним; знавці музики; колискова; багатообіцяючий; зробити зі своєї ініціативи.

3. Fill in the blanks with the words from Text.

1. Music has been called - a very simple thought with much meaning behind it. 2. We may not understand the words of but we do understand the 3. Have you ever heard the saying, 'Music the?' 4. Music holds the power and Try listening to for a sense of power. Soft to unwind. Medium-fast to fast for exercise and 5. It's fine to have a personal favorite such as, or, but discover other music you may have not thought of. Try And if you decide you don't like that, try or 6. Many worthwhile and go unnoticed to the because of a 'stuck in a musical rut' listening of those that only listen to a certain of music. 7. '... ...' refers to the fact they will be held

during the and usually in a place such as a park where you can bring your lunch. 8. are usually given by teachers to showcase their student's talents and also for the teacher's own abilities. 9. Other ways to music into our lives are waking up to a musical, bathing to, music and even dining with soft music playing in the background. 10. Listening to music is such a basic that many of us forget the value of it.

4. Match the following definitions with phrasal verbs from Text.

1) to become more cheerful, active, and interested in what is happening around you	perk smb up
2) to make a machine or piece of electrical equipment start operating, to switch on	to turn on
3) to find something by searching for it thoroughly	to turn smth up
4) to produce an idea, name, suggestion by thinking	to think of smb/smth
5) to happen	to go on
) to start doing something again after you have stopped for a period of time	to go back to smth

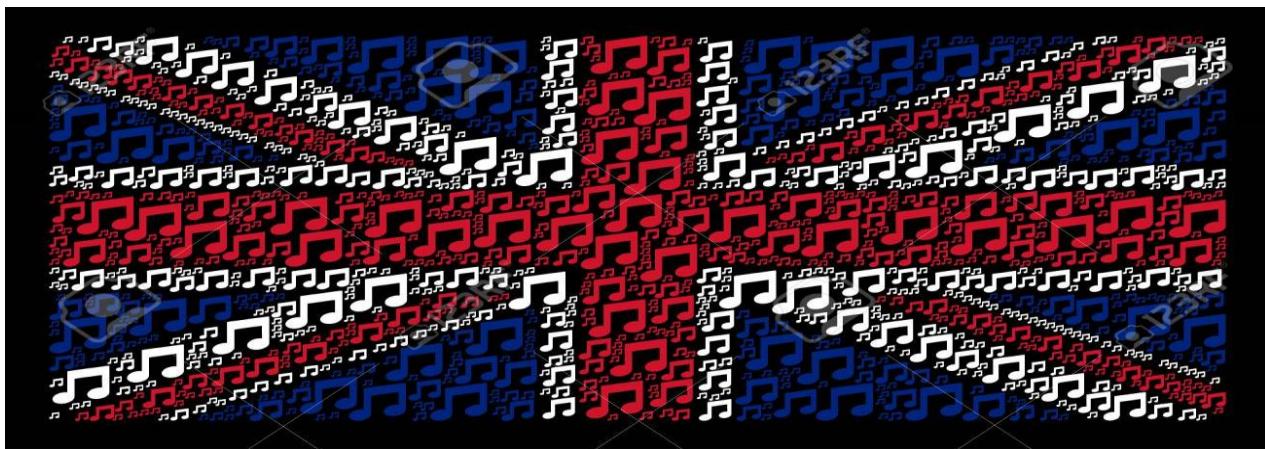
5. Complete the sentences with the phrasal verbs from Exercise 4.

1. You can't even imagine what is at the moment. 2. There is no doubt this rhythmic song ... you ... better than coffee. When Marion's neighbours finally turned off the music, she to sleep. 3. The police investigation hasn't any new evidence. Nobody knows who murdered the famous singer. 4. They are still trying to a name for their new album. 5. Jake his computer and checked the mail.

6. Answer the questions, using the information from Text.

1. Why has music been called the international language?
2. Do you agree with the saying, 'Music soothes the savage beast'? Give your reasons.
3. Why is music powerful?
4. What types of music are mentioned in the text? What do you know about them?
5. Can a person learn to appreciate music? What are the main tips for it?
6. What are the disadvantages of listening to a certain type of music?
7. What is a 'brown bag' concert?
8. Why music appreciation groups are organized?
9. How can one volunteer using his/her musical knowledge?
10. Do you think volunteering is necessary? Is it popular in our country? Why?

THEME 6. MUSIC OF THE UNITED KINGDOM



1. 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 far-ranging fields from heavy metal to folkrock 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. CathyAnn 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 fullfledged 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 longplaying 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 shortlived. 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 folkrock fusions and powerful singerguitar traditions and the evolution of popular forms of folkbased 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 acidhouse 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.

2. 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.

3. 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 folkrock fusions, powerful singersongwriter traditions, genres of punk, multiple genres of electronic musical expression.

4. Read the text on British festivals, then...



Music festivals have constituted a flourishing tradition in England since the 18th century, and they are at present almost innumerable. The Three Choirs Festival, begun around 1715 and almost certainly one of the oldest in Europe, represents the traditional type of choral festivals, of which several others also survive. Its site alternates among the homes of its choirs, Hereford, Gloucester, and Worcester.

Among older English festivals, that at Haslemere was founded by Dolmetsch in 1925 to feature early music, and the Glyndebourne Festival, founded in 1934, early

achieved and maintains an international reputation for its production of operas as integrated dramatic works.

Many British festivals began after the World War II. They include the Alderburgh Festival (1948), long dominated by the personality of its founder, Benjamin Britten; the Bath Festival (1948), since 1959 similarly associated with Yehudi Menuhin; the English Bach Festival (1963); and the Tilford Bach Festival (1952) and others. A festival of sorts and a long central feature of London summers are the Henry Wood Promenade Concerts (“Proms”) (1895), mostly given at the Royal Albert Hall.

B. Read the text and describe one of the festivals, using the information from the text.

Nowadays there are many Festivals of Music and Drama in Great Britain. The numbers of festivals take place in Britain every summer. One of them is the Bath Festival. In June when the city is the most beautiful the festival attracts some of the finest musicians in the world to Bath, as well as thousands of visitors from Britain and abroad. The festival presents a programme of orchestral and choral concerts, song and instrumental recitals and chamber music, so well suited to the beautiful 18th century halls of Bath.

The range of music is wide and includes young performers. But the festival is not all music. The programme usually includes lectures and exhibitions, sometimes ballet, opera, drama, films, as well as tours of Bath. There is the Chichester Theatre Festival. The latest festival town to join the list is Chichester, which has earned a great deal of prestige by building, in record time, a large theatre holding over one thousand five hundred people. Here is held each year a theatre festival in which many stars from London stage are eager to participate. The first season scored a considerable success. The repertoire consisted of an old English comedy, a sixteenth century tragedy and a production of Chekhov’s “Uncle Vanya” in which every part was taken by a top star. But the chief interest of the Chichester Festival is the new theatre itself, which has an apron stage.

Most of you know that the apron stage, which was common in Shakespeare’s day, projects out into the auditorium. With an apron stage there is no proscenium arch, or stage sets of the kind we are used to in the modern theatre. This calls for the use of an entirely different technique on the part both of the players, who have their audience on three sides of them instead of just in front, and the producer. The players must make proper use of their voices.

C. Read and translate the text about Welsh festivals.

No country in the world has a greater love of music and poetry than the people of Wales. Today, Eisteddfod is held at scores of places throughout Wales, particularly from May to early November. The habit of holding similar events dates back to early history and there are records of competitions for Welsh poets and musicians in the twelfth century. The Eisteddfod sprang from the Gorsedd, or National Assembly of

Bards. It was held occasionally up to 1819, but since then has become an annual event for the encouragement of Welsh literature and music and the preservation of the Welsh language and ancient national customs. The Royal National Eisteddfod of Wales is held annually early in August, in North and South Wales alternately, its actual venue varying from year to year. It attracts Welsh people from all over the world. The programme includes male and mixed choirs, brassband concerts, many children's events, drama, arts and crafts and, of course, the ceremony of the Crowning of the Bard. Next in importance is the great Llangollen International Music Eisteddfod, held early in July and attended by competitors from many countries, all wearing their picturesque and often colourful national costumes. It is an event probably without parallel anywhere in the world. There are at least twentyfive other major Eisteddfods from May to November.

D. Read the text and guess the name of the festival.

It is particularly held from May to early November. It has become an annual event for the encouragement of Welsh literature and music and the preservation of the Welsh language and ancient national customs. The programme includes male and mixed choirs, brassband concerts, many children's events, drama, arts and crafts and, of course, the ceremony of the Crowning of the Bard. It is a good thing that the Edinburgh Festival hits the Scottish Capital outside term time. The programmes always include some of the finest chamber music ensemble and soloists in the world. There are plenty of matinees; evening concerts, opera, drama and ballet performances usually take place. In recent years, about 90,000 people have flocked into Edinburgh every year during the three weeks at the end of August and early September.

5. Read the following text, translate them and fill in the right variant from the box:
 “Motorhead Motorizer”, “The Verve Forth”, “The Kooks Konk”, *Rihanna*.

1. It happens very seldom that new releases by old heavy metal bands are of any interest to a reviewer. But..., a British band formed in 1975 by the bassist, the singer and the songwriter Lemmy, may be one of the few notable exceptions. Led by Lemmy, the sole constant member of the band was one of the originators of “speed” and “thrash” metal, survived the commercial success of the early 1987's, which brought it to the UK Top 40 chart and has now released its nineteenth studio album. What was considered semiunderground back in the late 1970's and early 1980's, has now become a part of the mainstream, which the first ever Grammy, awarded to the band in 2005, testifies. Meanwhile, the essence of... music has not changed much over the 30 years of the band's history, and although lyrically, a few new themes might have been added to those from the 1970's, all the other components are almost intact.

2. “Forth” is actually the fourth studio album by ..., a British rock band formed in Wigan, Greater Manchester back in 1989. Just like triphoppers “Portishead” who earlier this year released “Third”, the band chose not to think much about the title of the new

album. Back in the nineties, ... was considered by many to be one of the most promising British bands of the time, often mentioned alongside Oasis, one of the most popular bands of the “Brit pop” wave. But after albums, both commercially successful and critically acclaimed, ... broke up, citing creative struggles between band members as the reason. The band’s original lineup reunited in June 2007 and embarked on a tour in late 2007 and later recorded “Forth”. People are mostly skeptical about comebacks of this kind, but ... one must be an exception, as “Forth” is a Solid rock record.

3. The British band ..., which has been around for only four years, is apparently doing quite well. Both of the Brightonbased band’s albums were commercially successful. The band’s 2006 debut albums *Inside in Inside*. Out peaked at No. 2 the UK Albums Chart, and the recent followup, Konk, peaked at No. 1, as the band keeps riding the wave of guitar rock revival. The band currently consists of guitarist and lead vocalist Luke Pritchard, a lead guitarist and a backup vocalist Hugh Harris, a drummer Paul Garred and a temporary bassist Dan Lo gan, who replaced Max Rafferty earlier this year. When it comes to contemporary rock bands, it would consider originality as a factor: everything that new bands could come up with has already been written, played and sung before. But ... sound is quite fresh, and their sophomore effort does contain a few good tracks, namely, “Gap”, “Stormy Weather” and “Sway”.

4. When “Umbrella” — the most successful single in the UK since “Wet” came out with their “Love is All Around”, and in fact the most successful single of the 21st century, which is no small feat — was released, ... had barely turned 19. Considering the fact that she’s been well known since 2005, no matter what you think of the pop industry, you have to give the girl some credit. Born in Barbados, ... realized that she had a ton of potential pretty early. When she was 15, she was introduced to Evan Rogers, a well — known music producer. Rogers was impressed by the girl, and helped a few songs she could then send off to some recording companies. Her lucky chance came when a copy of her recordings made its way to Jayz, who then signed her to her to Def Jam Records, with whom she still works. It didn’t take long to gather enough material for an entire album, and Music of the Sun — her debut — was released in August 2005. The songs that were subsequently released gained enormous popularity, with the first reaching No. 2 on the US Billboard Hot 100, the most important chart in the country, and with the second getting to No. 36 in the US and to No. 11 in the UK. Her latest album, “Good Girl Gone Bad”, earned her 4 Grammy Awards, and she is hoping to start working on a new album soon.

6. Make up a dialogue with your groupmate, discussing one of the British styles of music. Tell him about what you like/don’t like. Ask him about his favorite British styles of music.

7. Read the text about the musical instrument — the bagpipe. Add some new material.



Bagpipes are a class of musical instrument, aerophones, using enclosed reeds fed from a constant reservoir of air in the form of a bag. Though the Scottish Great Highland Bagpipe and Irish uilleann pipes have the greatest international visibility, bagpipes have been played for centuries throughout large parts of Europe, the Caucasus, around the Persian Gulf and in Northern Africa. The term bagpipe is equally correct in the singular or plural, although in the English language; pipers most commonly talk of “the pipes”, “a set of pipes” or “a stand of pipes”.

A set of bagpipes minimally consists of an air supply, a bag, a chanter, and, usually, at least one drone.

Most bagpipes have more than one drone (and, sometimes, more than one chanter) in various combinations, held in place in stocks — sockets that fasten the various pipes to the bag.

Bagpipes began to appear with frequency in European art in the mid 13th century. Actual examples of bagpipes from the 18th century are extremely rare. Bagpipes varied hugely throughout Europe, and even within individual regions. Bagpipes are frequently used during funerals and memorials, especially among military and police forces in the United Kingdom, Ireland, and the Commonwealth realms, as well as occasionally in the US. Bagpipes have often been used in various films depicting moments from Scottish and Irish history. Bagpipes are sometimes played at formal events in Commonwealth universities.

8. Make a report about one of the famous modern British composers.

SELF STUDY

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, some times 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.

IV. Fill in modal verbs: may, was, could.

Modern American music ... be said to begin only with the opening of the 20th century when American composers began to throw off the European influence. They became aware of the rich musical material that ... 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. He revealed a bent for music even before he ... read or write.

V. Read the text and...

A. Guess what music style is described.

B. Give a summary of the text.

... is a kind of music characterized by swing and blue notes, call and response vocals, polyrhythms and improvisation. Though originally a kind of dance music, ... has been a major part of popular music, and has also become a major element of Western classical music. ... has roots in West African cultural and musical expression, and in African American music traditions including blues and ragtime, as well as European military band music. ...'s roots come from the city of New Orleans, Louisiana, populated by Cajuns and black Creoles, who combined the FrenchCanadian culture of the Cajuns with their own styles of music in the 19th century. Louis Armstrong became one of the first popular stars and a major force in the development of ..., along with his friend pianist Earl Hines. Armstrong and Hines were influential in the rise of a kind of pop big band ... called swing. Swing is characterized by a strong rhythm section, usually consisting of double bass and drums, medium to fast. Swing is primarily a fusion of 1930's ... fused with elements of the blues. Swing used bigger bands than other kinds of..., leading to bandleaders tightly arranging the material which discouraged improvisation, previously an integral part of ... Swing became a major part of African American dance, and came to be accompanied by a popular dance called the swing dance. ... influenced many performers of all the major styles of later popular music, though ... itself never again became such a major part of American popular music as during the swing era. In the middle of the 20th century, ...evolved into a variety of subgenres, beginning with bebop. Bebop is a form of ... characterized by fast tempos,

improvisation based on harmonic structure rather than melody, and use of the flatted fifth. Bebop was developed in the early and mid1940's, later evolving into styles like hard bop and ... Innovators of the style included Charlie Parker and Dizzy Gillespie, who arose from small ... clubs in New York City.

VI. Read the text and match the names of the paragraphs with their plot.

A. New styles of country music.

B. History of country music's development.

C. Origins of the country music.

VI. Read and translate the text.

COUNTRY MUSIC

Country music is primarily a fusion of African American blues and spirituals with Appalachian folk music, beginning in the 1920's. The origins of country are in rural Southern folk music, which was primarily Irish and British, with African and continental European music. AngloCeltic tunes, dance music, and balladry were the earliest predecessors of modern country, then known as hillbilly music.



Early hillbilly also borrowed elements of the blues and drew upon more aspects of 19th century pop songs as hillbilly music evolved into a commercial genre eventually known as country and western and then simply country. The roots of commercial country music are generally traced to 1927.

After the World War II, there was an increased interest in specialty styles like country music, producing a few major pop stars. The most influential country musician of the era was Hank Williams, a bluesy country singer from Alabama. He remains renowned as one of country music's greatest songwriters and performers, viewed as a "folk poet" with a "honkytonk swagger" and "workingclass sympathies". A producer Chet Atkins created the Nashville sound by stripping the hillbilly elements of the instrumentation and using smooth instrumentation and advanced production techniques.

By the early part of the 1960's, however, the Nashville sound had become perceived as too watereddown by many more traditional performers and fans, resulting in a number of local scenes like the Lubbock sound and the Bakersfield sound. Outlaw country was rockoriented and lyrically focused on the criminal antics of the performers, in contrast to the cleancut country singers of the Nashville sound. By the middle of the 1980's, the country music charts were dominated by pop singers, alongside a nascent revival of honkytonkstyle country with the rise of performers like Dwight Yoakam.

The 1980's also saw the development of alternative country performers, who were opposed to the more poporiented style of mainstream country. At the beginning of

the 2000's, pop-oriented country acts remained among the bestselling performers in the United States, especially Garth Brooks.

VII. Make a report about modern styles of American music.

VIII. Read the texts and fill in the words from the box:

Disturbed Indestructible, Erykah Badu, Madonna.

1. There is no sign that “nu metal” or “alternative metal”, is going out of vogue, and the good chart performance by “Indestructible”, the fourth studio album by the American rock band ..., is another testimony to that. The album became ... third consecutive 1 debut on the Billboard 200, making ... one of only seven rock bands that ever accomplished three consecutive debuts, and stayed in the top slot for five weeks. Formed in Chicago in 1996, by Dan Donegan, Steve “Fuzz” Kmak, Mike Wengren and David Draiman, ... has sold over 10 million albums worldwide. There is some debate about whether music by ... should be classified as “alternative” or “nu” metal, which doesn't really make sense to anyone but heavy metal fans. Similarly, music on the band's new album — whether as heavy as on the previous records or not — is unlikely to appeal to anyone other than the genre's fans.

2. In her work, she mixes elements of R&B, hip hop and jazz, being one of the main figures in the rise of the neo soul subgenre. But she is also known for her eccentric, cerebral musical stylings and sense of fashion. For instance, early in her career, ... was recognizable for wearing very large and colorful headwraps. For her musical sensibilities, she has often been compared to Billie Holiday. “New Amerykah Part One (4th World War)” features production by Madlib, Karriem Riggins, 9th Wonder, and Mike “Chav” Chavarria, and a guest spot from Georgia Anne Muldrow. One of the provisional titles of the album was “Kahba”, which, apart from other meanings, is a derogatory name for women in the Arabic language — that might be one reason why it didn't stick. Among the key tracks are “The Healer” and “Soldier”.

3. This review is not about a concert, but about something that may help you forget momentarily about all the possible upcoming concerts. ...'s previous album, *Confessions on the Dancefloor*, was an electronic album filled with her sweet moaning. It was successful, but ultimately ... boring. Now, aided by collaborations with the powerhouses of American pop — Timbaland, Justin Timberlake, and Pharrell Williams — ... takes aim at American audiences and radio. The result is an expansive dancecentric collection that likely will rank among the very best of her 11 albums. *Hard Candy* was released a week ago and the reviews are quite different. “Rolling Stone” called this album “an act of submission”; other critics say that it's the first time she's not the most important part of her own album. We recommend listening to “Incredible” and “Miles Away”. Both tracks seem fresh and strong. And of course, the pop diva is still hot.

IX. Read the text, fill in the words from the box and translate the text:

After, and (3), and then, because, before, but, from ... to, when.

Nicole Kidman was born in Honolulu, Hawaii on 20 June, 1967 where her Australian parents were working. The family lived in Washington DC (1) ... 1967 ... 1970. (2) ... they returned to Australia. (3) ... wanting to be an actress, her interest was ballet (4) ... she soon changed to acting (5) ... played in many school dramas. Nicole left school to commit herself to a career in acting (6) ... in 1983 she had a role in her first film. After that she had many acting offers (7) ... went to work in the USA. She quickly became a very popular film star. At the end of 1990 she married Tom Cruise. (8) ... Nicole Kidman is nearly six feet tall, (9) ... she was with her husband she never wore shoes with high heels. An interesting fact about her is that she is afraid of butterflies! Nicole Kidman was the first Australian to win an Oscar as Best Actress for her part as Virginia Woolf in "The Hours". (10)... she divorced Tom Cruise in 2001, she said: "Now I can wear high heels". Today, she demands millions of dollars to act in a film.

X. Write a letter to your friend, using the information from the text.

KENNY WAYNE SHEPHERD

American blues guitarist, singer and songwriter Kenny Wayne Shepherd will be performing in Moscow with his band for the first time. Shepherd attended Caddo Magnet High School in Shreveport, Louisiana. Selftaught, he began playing at the age of seven, learning Muddy Waters licks from his father's record collection. At the age of 13, he was invited onstage by the New Orleans bluesman Bryan Lee. After proving his abilities, he decided on music as a career. Demo tapes were made and a two camera video was shot at Kenny's first performance at the Red River Reverb Arts Festival in Shreveport. It was that video performance that impressed Giant Records chief Irving Azoff enough to sign Kenny to a multiple album record deal. Shepherd took six singles into the top 10, holds the record for the longest running album on the Billboard Blues Charts, "Trouble is...". Shepherd has been nominated for four Grammy awards, received two Orville Gibson award and has sold millions of CDs. Some critics say his music is too standard but fans of blues like it.

XI. Read the text and answer the questions.

1. What country is she from?
2. How old is she?
3. What are her most famous films?
4. What was her first acting job?
5. How old was she when she appeared in her first film?
6. Who did she star with in Interview with "The Vampire"?
7. What is her most famous part?
8. What new project is she working on with her mother?

KIRSTEN DUNST

One magazine called her the coolest girl in the world, another called her the hottest property in Hollywood. One thing for sure — she is a star with an exciting future ahead of her. Kirsten Dunst was born in New Jersey, USA, in 1982. Her acting career began at the age of three when she appeared in her first TV advert — in the end she made more than seventy! She made her film debut with a small part in Woody Allen's "New York Stories" (1989). Shortly after this her family moved to Los Angeles and her film career really started in a big way. In 1994, she got her big break in Interview with "The Vampire", performing with famous megastars Brad Pitt and Tom Cruise. Her performance as a creepy kid earned her a "Golden Globe" nomination, the "MTV Award for Best Breakthrough Performance" and the "Saturn Award" for Best Young Actress. The following year, people magazine included her on their list of the world's Fifty Most Beautiful People. Over the next few years, she starred in more hit movies including "Little Women" (1994), "Jumanji" (1995), the romantic "Get Over it" (2001) and "Mona Lisa Smile" with Julia Roberts (2003). However, her most successful films are the "Spider man" films (2002 and 2004) with Tobey Maguire, where she plays the part of superhero "Spider — man's" girlfriend, Mary Jane. Kirsten recently started a film production company with her mother but plans to continue acting, too. So what does she want to do next? I don't know. You know. "I love doing comedies and I love doing more serious films, too."

XII. Read the text. Find adjectives according to the following nouns: excitement, fame, romance, success.

HOLLYWOOD FACT FILE

1. Dracula is the most popular film character. There are over 160 Dracula films!
2. In 1987, J. H. Timmis made the longest film in history. It is called "The Cure for Insomnia" and it is 85 hours long!
3. The most expensive film is the fourth Harry Potter films, "The Goblet of Fire" (2005). Director Mike Newell spent about \$308 million!
4. One of the funniest film actors was Charlie Chaplin. In the 1920's, he was probably the most famous person in the world — but didn't win an Oscar until 1972!
5. One of the best film directors was Alfred Hitchcock. His films included "Psycho" (1960) and "The Birds" (1963), but he never won an Oscar!
6. The worst moneymaker is "Heaven's Gate" (1980). This was probably the least successful film in history! The biggest moneymaker of all time is "Gone With the Wind" (1939).
7. The most successful film director of all time is Steven Spielberg. Films like "Jaws", "E.T.", the "Indiana Jones" film and "Jurassic Park" made him one of the highest earners in Hollywood. In 2004, he was the 205th richest person in the world with \$25 billion!

XIII. Read the text and match the names of the paragraphs with their plot.

1. Professional theater groups.

2. The Arts.

3. Stage and Screen.

4. Dance.

5. Music.

6. Television.

7. Symphony orchestras.

8. Musicals.

9. Opera.

10. Musical life.

1. In the past 20 years Americans across the country have shown increasing interest in a variety of cultural events. Many big cities and piversity towns have built arts centers, and now hold annual arts festivals. Called "the greatest performingarts combine in the world", the Lincoln Center tor the Performing Arts in New York City, completed houses of the Metropolitan Opera Company, the New York Philharmonic, the Juilliard School of Music, a repertory theater and a librarymuseum. Another major cultural complex is the John F.Kennedy Center for the Performing Arts in Washington, D. C., Overlooking the Potomac River, this marblesheathed building houses three beautifully appointed theaters for opera, dance, drama and music. It is also the home of the American Film Institute, the National Symphony Orchestra, the Washington Opera and the American National Theater.

2. Music of all kinds is extremely popular in the United States. More than \$1000 million is spent annually on operas, musicals, concerts and popular music, and over \$100 million on classical records. Radio stations broadcast at least 15,000 hours of musical programs weekly. Operas, orchestral performances, chamber music and jazz concerts are often presented on television so that viewers in every part of the country can watch close up performances formerly available only to those who lived in large cities and could afford concert tickets. Amateur musicians, playing folksongs, jazz and classical music number in the millions.

3. There are 1572 symphony orchestras in the United States — the city of Los Angeles alone supports 20. The New York Philharmonic and the great orchestras of Boston, Philadelphia (Cleveland, Chicago, Minnesota and Washington, D. C.), are known throughout the world. Annual attendance at symphony concerts tops 22 million. Summer music festivals feature leading orchestras, soloists and opera companies. Two of the best known festivals are held at Tanglewood, Massachusetts, in the East, and at Aspen, Colorado, in the West.

4. Free outdoor public concerts are held during summer months in many cities. There are numerous professional schools of music and music departments in many universities. Outstanding performers developed by these schools include pianists Van

Qiburn, Eugene Istomin and Grant Johannesen, and a violinist Isaac Stern. Veteran American composers who have made important contributions to serious music include Aaron Copland, Virgil Thomson, Roger Sessions, John Cage and Leonard Bernstein. Other important contemporary composers are Milton Babbitt, William Schuman, GianCarlo Menotti, Elliott Carter, Ulysses Kay, Gunther Schuller, David Del Tredici, Philip Glass and Steve Reich.

5. There are 133 major opera companies in the United States. For more than 40 years the famous Metropolitan Opera Company in New York has broadcast a performance every Saturday afternoon during the opera season, bringing music of the highest quality to millions of American listeners and to a vast audience abroad. Amateur groups bring opera productions to people living in the smaller cities.

6. The modern American theater has perfected an unusual art form: the musical play. "These musicals" combine songs and dances in both traditional and modern styles with stories of dramatic interest. Examples include "Porgy and Bess", "Oklahoma", "South Pacific", "My Fair Lady", "Hello, Dolly!", "Fiddler on the Roof" and "A Chorus Line". Wellknown composers and lyricists of musicals have included Irving Berlin, Jerome Kern, Richard Rogers and Oscar Hammerstein, George and Ira Gershwin, Cole Porter, Frank Loesser, Alan Jay Lerner, Frederick Loewe and Stephen Sondheim.

7. Audience response to traditional ballet and modern dance concerts has increased enormously in the past 10 years. Now nearly every city has at least one school for teaching ballet to children. A number of professional ballet companies are well established — among them the New York City Ballet, the American Ballet Theatre, the Alvin Ailey Dance Company, the Joffrey Ballet, the Dance Theatre of Harlem and the San Francisco Ballet. Jerome Robbins, the late George Balanchine, Martha Graham, Twyla Tharp, Paul Taylor, Merce Cunningham and Eliot Feld are among the wellknown choreographers of recent years. Star dancers include Suzanne Farrell, Mikhail Baryshnikov, Judith Jamison, Fernando Bujones, Gelsey Kirkland and Allegra Kent. A number of excellent American ballets have been created, and classical French and Russian works continue to have great appeal. Nationwide television programs help to make all forms of dance popular.

8. Many new plays, usually about 50 productions a season are presented first on Broadway, the theater district of New York City. If successful, they often go "on the road" to scores of cities throughout the country. To many Americans, seeing a Broadway show is a high point in their visit to the nation's largest city. In addition, a movement "regional theater" has developed across the United States in the past 30 years; and large subscription audiences now attend professional theater based in their own communities. Over the years New York Theater has developed two new avenues, known as "off Broadway" and "offoff Broadway", where plays are modestly staged in

small playhouses, but some rank with the best Broadway performances in professional skill, and many enjoy runs. Among the distinguished writers of plays are Arthur Miller, the late William Saroyan, the late Tennessee Williams, Shepard, Marsha Norman and Edward Albee. After the regular theater season has closed, more than 300 summer theaters go into action in rural areas, in suburbs and at seashore and mountain resorts. Sometimes the theater is only a renovated barn or even a tent. Wellknown actors often appear in these plays. At the same time, ambitious young students of the theater have an opportunity to work with experienced actors and directors. Outdoor pageant plays have also grown in popularity. One of the best known, "The Common Glory" — a story of America's early history — is performed every summer at Williamsburg, Virginia. Kreeger Theater, part of the Arena Stage in Washington, D. C.

9. Among the 70 or so major resident professional theater groups, the most respected include the Tyrone Guthrie Theater in Minneapolis, Minnesota; the Actors Theatre of Louisville, Kentucky; the American Conservatory Theatre in San Francisco, California; Arena Stage in Washington, D. C.; the Trinity Square Repertory Theater in Providence, Rhode Island; the Goodman Theatre in Chicago, Illinois; the Seattle Repertory Theatre in Washington State; and the Mark Taper Forum in Los Angeles, California. There are about 20,000 nonprofessional theater groups in cities and small towns, universities, churches and community centers. Motion pictures remain a favorite form of entertainment despite the popularity of television.

10. There are some 16,000 indoor motion screens (with as many as 12 screens clustered in one theater) and about 2800 outdoor "driveins", where patrons sit in their own automobiles to watch domestic and foreign films. Not as many feature films are being made today as 20 years ago but the quality of the films has improved. Independent producers with fresh ideas and approaches have taken over from the factorylike production of the old studio system. They select their stories and treat the subjects in ways that reflect their creative ideas. Many films made abroad enrich the American screen with new faces and new ideas. Modern methods of moviemaking, such as the wide screen, color film, and improved sound, have enhanced realism and audience enjoyment. Television, in 98 percent of the homes, gives the American people a wide variety of programs from early morning until late at night on their 121 million receiving sets. Featuring many great entertainers and such brilliant singers as Renata Tebaldi and Leontyne Price, television programs have given viewers new insight into history, art, music, literature, ballet, theater, the discoveries of modern science and the wonders of the universe; television is used in large classrooms and in the home as a teaching aid. Some programs, particularly on the public broadcasting system, are designed specifically for children. The television viewer pays no tax or charges for receiving programs on his set. The cost of the programs on commercial television is borne chiefly by "sponsors" who buy air time to advertise their goods or services during

programs. Subscribers to cable television, which is growing rapidly in popularity, do pay a monthly fee for access to as many as 100 channels of news, sports, movies, community events and other broadcasts.

XIV. Read the text and...

A. Put 5 tagquestions.

B. Prove your own point of view, using the phrase:

America has not only one but many different folkmusics. The great music of the past in other countries has always been built on folk music. This is the strongest source of musical fecundity. America is no exception among the countries. The best music being written today is music which comes from folksources. It is not always recognized that America has folkmusic; yet it really has not only one but many different folkmusics. It is a vast land, and different sorts of folkmusic have sprung up in different parts, all 66 having validity and all being a possible foundation for development into an artmusic. For this reason, I believe that it is possible for a number of distinctive styles to develop in America, all legitimately born of folksong from different localities. Jazz, ragtime, Negro spirituals and blues, Southern mountain songs, country fiddling, and cowboy songs can all be employed in the creation of American artmusic, and are actually used by many composers now. These composers are certain to produce something worth while if they have the innate feeling and the talent to develop the rich material offered to them. There are also other composers who can be classed as legitimately American who do not make use of folkmusic as a base, but who personally, working in America, developed highly individualized styles and methods. Their newfound materials should be called American, just as an invention is called American if it is made by an American! Jazz I regard as an American folkmusic; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folkmusic. I believe that it can be made the basis of serious symphonic works of lasting value, in the hands of a composer with talent for both jazz and symphonic music.

XV. Make a report about one of the modern American composers.

TEST

1. Complete the text *New Age Music Relaxes the Mind* with the correct forms of the words in brackets.

New Age Music Relaxes the Mind

By Duane Shinn

New Age music is (25) _____ (meant, meaning) to soothe the soul. (26) _____ (Has been developed, Developed) in the 1960's as (27) _____ (a, -) way to expand consciousness, New Age music continues to relax and inspire listeners today. New Age is not the syrupy synthesized songs you hear in the elevator at work. On the contrary, New Age music (28) _____ (wouldn't mean, isn't meant) to annoy; it is meant to soothe and relax. Think of the kind of music you'd like in the background (29) _____ (while, after) meditating or practicing yoga. If it's something like a single flute or waterfalls (29) _____ (mixed with, mixing by) a faint piano tinkling, you're thinking (30) _____ (of, off) New Age music. The New Age style is soft, serene and relaxing. The tracks on a New Age compilation sometimes feature one set of panpipes, but they also frequently (31) _____ (include, included) a whole arrangement of instruments. Usually it includes the acoustic guitar or the piano. The rhythms are often repetitive, interspersed with nature sounds like birds chirping, a mountain stream running or underwater whale noises. While electric instruments are sometimes thrown in to add a (32) _____ (different, another) dimension, the aim is always to create soothing music. New Age music is meant to be calm the listener's mind and spirit, and therefore it is as far from intrusive and jarring (33) _____ (so, as) possible. Sometimes there are vocals, albeit soft and very much in the background. Other times the track will (34) _____ (consist, be consist) only of voices, like a monastery choir and nothing else. The voices featured on New Age tracks are singing, chanting or just speaking in a variety of languages. It's not unusual for the (35) _____ (languages, language) to be quite obscure. New Age composers often venture into undeveloped parts of the world to record the voices of (36) _____ (little-known, little-knowing) tribes living there.

Читання

2. Read the text *New Age Music Relaxes the Mind* again and choose the right variant of the answers.

37. New Age music should...

(A) provoke you.
 (B) make you aggressive.

(C) soothe your soul.

(D) make you energetic.

38. New Age music continues ... listeners today.

(A) influence

(B) repel

(C) attract

(D) energize

39. The tracks on a New Age style include a whole arrangement of instruments...

EXCEPT...

(A) acoustic guitars

(B) pianos

(C) violins

(D) panpipe

40. The New Age style is ...

(A) soft (B) strict. (C) kind. (D) aggressive.

Письмо

3. *Write the annotation to the text New Age Music Relaxes the Mind.*

GRAMMAR
ДІЄСЛОВО
(The Verb)

Дієслово - це повнозначна, самостійна частина мови, яка означає дію (to construct, to travel, to transport), стан (to be, to sleep), відчуття (to feel, to see), процеси мислення (to think, to consider).

В англійській мові розрізняються особові і неособові форми дієслова.

Особові форми узгоджуються з підметом і виражаютъ особу, число, час, стан, спосіб дії і виступають у реченні присудком.

Неособові форми дієслова: інфінітив, дієприкметник, герундій.

За значенням і функцією в реченні англійські дієслова поділяються на смислові, допоміжні, модальні та дієслова-зв'язки.

Смислові: *to be, to do, to suggest, to jump.*

Допоміжні: *to be, to have, to do, will, shall.*

Модальні: *can, may, must, should, would.*

Дієслова-зв'язки: *to be, to get, to become, to grow.*

Словотворення

Дієслова бувають прості і похідні. Похідні мають у своєму складі префікси і суфікси.

Суфікси: - *ize* - *to realize*; - *en*—*to shorten*; - *ify* — *to amplify*; - *ate* — *to separate*.

Префікси: *en* – *to enrich* – збагачувати; *re* - *reproduce* - відтворювати; *dis* - *to discontinue* - переривати; *un* - *to until* - розв'язувати.

Складені дієслова:

to look at - дивитися на
 to look for – шукати
 to look through - переглядати

Дієслово має

Особові форми	Неособові форми
Форми, що сполучаються, що виражають особу (1-у, 2-у, 3-у)	До неособових форм відносяться; infinitive; to increase
Число (одніна і множина)	participle I: increasing, having increased
Час (теперішній, минулий і майбутній)	participle II increased gerund: increasing Неособові форми не здатні

Спосіб (дійсний, умовний, наказовий)	виражати особу, число, час і спосіб.
Стан (active, passive voice)	Не можуть самостійно виконувати функцію присудка.
Вид (indefinite, continuous, perfect, perfect continuous (видочасові групи)	Неособові форми дієслова виражаютъ категорію стану (active i passive voice).

Особові і неособові форми дієслова можуть однаково виражати перехідність і неперехідність.

Перехідні дієслова виражаютъ дію, що переходить на предмет, що виконує в реченні функцію прямого додатку.

We have discussed (what?) this question.

Неперехідні дієслова виражаютъ дію, що не переходить на предмет чи на особу, тобто дієслова, що не можуть мати при собі прямого додатку.

Деякі дієслова можуть бути і перехідними і неперехідними.

To grow - вирощувати (перехідне), рости (неперехідне).

Основні форми дієслова

Інфінітив Infinitive	Past Indefinite	Past Participle	Present Participle
1	2	3	4
To have	had	had	having
To be	was were	been	being
To help	helped	helped	helping
To ask	asked	asked	asking
to see	saw	seen	seeing
to take	took	taken	taking

Дійсний спосіб

(The Indicative Mood)

Дійсний стан (Active Voice)

Неозначені часи. (Indefinite Tenses) або прості (Simple Tenses)

Indefinite Tenses вживаються для вираження звичайних повторюваних дій у теперішньому (present), минулому (past) і майбутньому (future), без вказівки на їхню тривалість чи завершеність.

Теперішній неозначний час (The Present Indefinite Tense)

Стверджувальна форма (Affirmative form)

Present Indefinite утвориться з інфінітива дієслова без частки "to" для всіх осіб однини і множини, крім 3 особи однини.

Singular

1. I ask	1. We ask
2. -/-	2. You ask
3. He, she } asks	3. They ask

BUT: to be, to have відмінюються не за загальним правилом:

To be

1. I am	1. We are
2. -	2. You are
3. He She It } is	3. They are

To have

1. I have	1. We
2. -	2. You
3. He She It } has	3. They

Питальна форма (Interrogative form)

Утворюється за допомогою допоміжного дієслова *to do* в Present Indefinite.

Do I (We, you, they) read newspaper every day? Does he (she, it) read it?

Негативна форма (Negative form)

Утворюється за допомогою допоміжного дієслова *to do* і негативної частки *not*,

Скорочені форми:

Do not = don't

Does not = doesn't

She doesn't like this dish.

We don't recognize him.

BUT:

Питальні і заперечна форми дієслів *to be, to have* утворюються без допоміжного дієслова *to do*.

Are you a railwayman?

You are not happy.

Have you many friends here?

I haven't any test.

В американському варіанті *to have* утворюють ці форми за допомогою допоміжного дієслова.

Does he have any children?

Вживання

1) для вираження звичайної дії, що відбувається взагалі, а не в момент мовлення.

The sun rises in the East (Констатація факту).

They carry outtests regularly

We have four meals a day, (звичайна, повторювана дія)

2) для вираження дії або стану, які не обмежені якимись часовими рамками і відбуваються незалежно від волі людьми.

Each substance melts at a definite temperature.

3) Для вираження дії, яка характеризує підмет постійно або протягом теперішнього періоду часу.

He dances very badly.

I don't know how to use this device.

Минулий неозначений час

(The Past Indefinite Tense)

Стверджувальна форма (Affirmative form)

За способом утворення Past Indefinite усі дієслова поділяються на 2 групи: 1) стандартні і 2) нестандартні. Past Indefinite стандартних дієслів утворяється від інфінітива дієслова без частки "to" додаванням до інфінітиву закінчення *-ed* чи *-d* однаково для всіх осіб однини і множини,

<u>Singular</u>	<u>Plural</u>
1. I asked	1. We asked
2. --//-	2. You asked
3. He asked	3. They asked
She asked	
It asked	

Правила правопису

1. Якщо інфінітив закінчується буквою – *e*, то в Past Indefinite перед закінченням – *ed* вона не пишеться: *to love – loved*;

2. Якщо інфінітив закінчується буквою – "у", якій передує приголосна, то перед закінченням – *ed* змінюється на *i*:

to study – studied

to try – tried;

3. Якщо інфінітив закінчується однією приголосною буквою, якій передує короткий наголосований голосний звук, то кінцева приголосна перед – *ed* подвоюється : *to stop – stopped*;

4. Кінцева буква "l" подвоюється, якщо їй передує короткий голосний звук (наголосований чи ненаголосований)

to travel – travelled

to fulfil – fulfilled

Past Indefinite неправильних дієслів

Past Indefinite неправильних дієслів утворюється здебільшого чергуванням голосних і приголосних кореня, деякі утворюються від інших коренів.

To write - wrote *to put - put*

To see - saw *to take - took*

To have - had *to sit - sat*

Питальна форма (*Interrogative form*)

Утворюється за допомогою допоміжного дієслова *to do* в Past Indefinite

Did we install two engines last month ?

Did he write two exercises yesterday?

Негативна форма (*Negative form*)

Утворюється за допомогою допоміжного дієслова *to do* і негативної частки *not*.

Скорочена форма:

Did not = didn't

He did not write two exercises yesterday.

BUT:

Дієслова *to be*, *to have* відмінюються не за загальним правилом, без допоміжного слова *to do*.

This wagon was not there. Had you a tape- recorder last year?

Вживання:

1) для вираження ряду послідовних дій у минулому :

I got up, washed, dressed, had my breakfast and went to the Institute.

The early locomotives were small and slow and they were not powerful.

2) Коли дія уточнюється з обставинними словами, що точно позначають минулий час: ago - тому, yesterday – вчора, last month (week, year) - минулого місяця, року, тижня, the other day – недавно, цілими днями.

Last month we finished our work.

The other day Murdock wanted to test his engine.

3) для вираження повторюваної дії в минулому.

The engine ran fast along the street with load roaring.

We were at the railway station every morning.

Майбутній неозначений час

(The Future Indefinite Tense)

Стверджувальна форма

Цей час утворюється аналітично, тобто введенням допоміжних дієслів *shall* (для 1 особи одинини і множини) і *will* (для усіх інших осіб) перед інфінітивом дієслова без частки *"to"*

Singular	Plural
1 I shall ask	1 We shall ask
2 —	2 You } will
3 He } will ask	3 They } ask
she }	
It	

Примітка. Іноді допоміжне дієслово *will* вживається для утворення Future Indefinite у всіх особах. Особливо часто це трапляється в американському варіанті англійської мови.

В усному мовленні замість *shall* і *will* звичайно вживається скорочена форма *'ll* (апостроф + ll), яка на письмі приєднується до підмета:

He'll come back soon.

Since it's getting dark, I'll turn on the light.

Питальна форма (**Interrogative form**)

Питальна форма утворюється шляхом інверсії, тобто допоміжне дієслово ставиться перед підметом.

Shall we go there next day?

Will you study French tomorrow?

Заперечна форма (**Negative form**)

Заперечна форма утворюється за допомогою негативної частки «not».

Скорочені форми:

I shall not = I shan 't = I 'll not

We shall not = we shan 't = we 'll not

He will not = he won't [wount]

He won't leave for Moscow in three days.

Якщо присудок головного речення в майбутньому часі, то в підрядних реченнях після сполучників *if*, *before* (перш ніж, до того як), *after* (після того як) *when* (коли) -, *as soon as* (як тільки) і ін. для вираження дії в майбутньому вживається *Present Indefinite*:

If I have time, I shall read that article.

As long as the current flows the armature will keep rotating.

Тривалі часи

(Continuous Tenses)

Continuous Tenses виражают дію, що відбувається, чи відбувалася, буде відбуватися у визначений момент (чи відрізок) в теперішній період часу, в минулому або в майбутньому.

Continuous Tenses виражают незакінчену дію і перекладаються на українську мову завжди дієсловами недоконаного виду.

Стверджувальна форма (Affirmative form)

Усі часи групи Continuous утворюються за допомогою допоміжного дієслова *to be* у відповідному часі гр. *Indefinite* і *Participle I*.



Питальна форма

Питальна форма утвориться шляхом інверсії

Was he reading a book at this time yesterday?

Shall I be working when you come at 5 o' clock tomorrow?

Негативна форма

Негативна форма утворюється за допомогою негативної частки *not*, що ставиться після допоміжного дієслова, перед смисловими.

Скорочені форми:

Are not = aren't

Shall not = shan't

Will not = won't

Were not = weren't

Теперішній тривалий час
(The Present Continuous Tense)

Утворення

Стверджувальна форма.

1. I am writing	1. We are writing
2. You are writing	2. You are writing
3. He is writing	3. They are writing
She is writing	
It is writing	

Вживання

1 для вираження дії, що відбувається в момент мовлення. Цей момент може виражатися з контексту або обставинними словами *now, at the present moment, at this moment*.

Now the workers are laying down the track.

We are receiving a radio station with a frequency of 1.000.000 oscillations per second.

2 для вираження тривалої дії, що відбувається в певний період теперішнього часу, хоч і не обов'язково в момент мовлення.

What are you doing here in Donetsk?

3 для вираження тривалої дії, що відбувається одночасно з іншою дією, яка відноситься до теперішнього часу :

He is only happy when he is working.

4 для вираження запланованої майбутньої дії, особливо з дієсловами, що означають рух : *to go, to come, to leave, to arrive, to start* та інші. У цьому разі обов'язково вживаються обставини часу :

She is leaving for Kyiv tonight.

Is our engineer coming today ?

Примітка. Дієслово *to go* у *Present Continuous* з інфінітивом іншого дієслова означає намір виконати дію в найближчому майбутньому або надає їй відтінку обов'язковості, неминучості виконання дії, позначену інфінітивом.

What time are you going to start in the morning ?

Attention. Дієслова, які виражають почуття, сприйняття : *to love, to like, to hate, to see, to hear, to feel, to know, to remember, to understand, to belong, to contain, to consist, to possess, to want, to wish, to desire, to be, to agree, to refuse, to prefer, to mind, to recognize, to believe, to doubt, to smell, to notice, to forget, to forgive, to adore, to appear* не вживаються у *Present Continuous*.

Минулий тривалий час
(The Past Continuous Tense)

Утворення

Стверджувальна форма

Singular

1. I was writing
2. You were writing
3. He was writing
She was writing
It was writing

Plural

1. We were writing
2. You were writing
3. They were writing

Вживання:

1. Для вираження дії, що відбувалася в якийсь момент у минулому. На час дії звичайно вказують обставинні слова типу: *at that moment, at that time, at midnight, at 2 o'clock, when, while, as*

This student was working at his English at that time.

The trains ran at a reduced speed when the workers were replacing sleepers.

2. Для вираження дії, що тривала протягом якогось періоду часу в минулому.

They were working at the laboratory from 10 till 12.

3. Для вираження дії, яка відбувалась в певний момент часу в минулому і цей момент може позначитися минулою дією, вираженою дієсловом в минулому простому часі.

My brother was writing a letter when his friend came.

While the workers were building this line they encountered many engineering.

На українську мову Past Continuous перекладається дієсловом у минулому часі недоконаного виду.

Our teacher was sitting at the table when he came in.

Наш викладач сидів за столом, коли він увійшов.

The Future Continuous Tense

(Майбутній тривалий час)

Утворення

Стверджувальна форма

Singular

1. I shall be writing
2. You will be writing
3. He will be writing
She will be writing
It will be writing

Plural

1. We shall be writing
2. You will be writing
3. They will be writing

Вживання:

Цей час вживається для відображення дії, що відбувається у визначений момент у майбутньому.

The procession will be passing our house in 20 minutes.

They will be working all day tomorrow.

Перфектні часи

(Perfect Tenses)

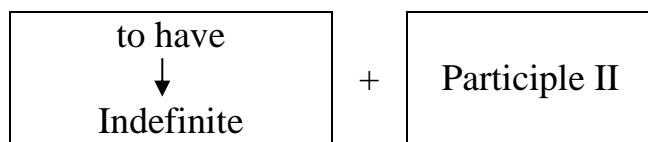
Всі дієслівні форми *Perfect* завжди вказують, що дія закінчена чи закінчиться до визначеного моменту часу в теперішньому, минулому чи майбутньому.

Форми *Perfect* перекладаються на українську мову дієсловами у формі минулого чи майбутнього часу доконаного виду, чим і підкреслюють завершеність дії.

Стверджувальна форма

(Affirmative form)

Усі часи групи *Perfect* утворюються за допомогою допоміжного дієслова *to have* у відповідному часі групи *Indefinite* і *Participle II* (дієприкметника минулого часу) смислового дієслова.



Питальна форма

Утворюється шляхом інверсії, тобто допоміжне дієслово ставиться перед підметом

Have I started the motor?

Will he have written the exercises by five o'clock?

Заперечна форма

Утворюється за допомогою негативної частки “not”

Скорочені форми:

have not	→	haven,t
has not	→	hasn,t
had not	→	hadn,t
will not	→	won,t
shall not	→	shan,t

Теперішній перфектний час

(The Present Perfect Tense)

Стверджувальна форма

Singular

1. I have written.

2. You have written.

3. He has written.

She has written.

It has written.

Plural

1. We have written.

2. You have written.

3. They have written

Вживання:

1. Для вираження дії, яка відбулась до моменту мовлення і той, хто говорить має на увазі результат цієї минулої дії, її важливість на момент мовлення +

I have read this book.

He has left home.

2. Для вираження дії у реченнях з обставинами часу :

а) що означають період часу, який почався в минулому і тривав до моменту мовлення :

up to now, up to the present – до цього часу;

lately – нещодавно, за останній час;

recently – останнім часом;

so far – до цього часу ;
 since – відтоді ;
 not yet – ще не .

*Up to now they have done all the tests.
 We haven't finished our assignment yet.*

б) що означають період часу , який ще не закінчився:

today – сьогодні;
 this week – цього тижня;
 this month – цього місяця;
 this year – сьогодні року;
 this morning – сьогодні вранці та інші.

*Have you seen him today?
 This year we have passed 3 exams.*

в) вживаються у реченнях з прислівниками неозначеного часу і частотності:

ever – коли-небудь;
 never – ніколи;
 often – часто;
 seldom – рідко ;
 already – вже;
 just - щойно.

*Nobody has ever had any trouble with this equipment.
 She has just made the last arrangements for the conference.*

Present Perfect не вживається з обставинними словами та словосполученнями, які уточнюють час минулої дії:

yesterday - вчора;
 the day before yesterday – позавчора;
 last week (month, year) – минулого тижня(місяця, року);
 an hour ago – годину тому;
 two days ago – 2 тижні тому;

on Monday – у понеділок, а також у запитаннях з питальним словом when.

З такими обставинами часу вживається Past Indefinite.

*I did it last night.
 Yesterday he worked hard.*

Минулий перфектний час

(The Past Perfect Tense)

Singular

1. I had written.
2. You had written.
3. He had written.
She had written.
It had written.

Plural

1. We had written.
2. You had written.
3. They had written

В усному мовленні замість had вживається переважно скорочено 'd (апостроф + d), яка на письмі приєднується до підмету:

I 'd (he 'd, she 'd, we' d, you 'd, they 'd) worked

Вживання:

1. Для вираження дії, що відбулася раніше іншої минулої дії, позначеної дієсловом у Past Indefinite.

Before the steam locomotive began to run on railways the passengers had travelled in carriages drawn by horses.

2. Для вираження минулої дії, що вже закінчилася до певного моменту в минулому. Цей момент позначається словосполученнями:

by two o'clock – до другої години;

by that time – до того часу;

by the 24th of August

By 1980 the plant had completed a new conveyer line.

3. При узгодженні часів для вираження передминулої дії, що була майбутньою стосовно минулого:

He said that he had been in London for 10 years.

На українську мову перекладається дієсловом минулого часу доконаного виду.

She said that her mother would be at home as soon as she had come back from the Institute.

Вона сказала, що її мати буде дома поки вона не повернеться з інституту.

Пасивний стан дієслова (The Passive Voice)

В англійській мові дієслова вживаються в активному стані (the active voice) і пасивному (the Passive voice).

Якщо підмет виконує дію, дієслово вживається в активному стані (підмет-суб'єкт дії)

The students do their homework at the reading hall.

Студенти виконують домашнє завдання у читальному залі.

Якщо над підметом виконується дія, дієслово вживається у пасивному стані (підмет - об'єкт дії)

The homework is done by students at the reading hall.

Домашні завдання виконуються у читальному залі.

Утворення

Стверджувальні форми

Усі часові форми пасивного стану утворюються з відповідних часів допоміжного дієслова “to be” та дієприкметника минулого часу основного дієслова:

To be + P II

у відповідному часі перша частина змінюється, друга залишається незмінною

	Present	Past	Future	Future in the past
Indefinite	It is done	It was done	It will be done	It would be done
Continuous	It is being done	It was being done	-	-
Perfect	It has been done	It had been done	It will have been done	It would have been done

Питальна форма

Питальна форма утворюється шляхом інверсії, тобто допоміжне дієслово ставиться перед підметом.

Where was this English article published?

Are the achievements of the Ukrainian railways often written?

При складній формі допоміжного дієслова перед підметом ставиться перше допоміжне дієслово.

Had this railway been built by the end of last year?

Заперечна форма

Заперечна форма утворюється з вживанням заперечної частки “not”, яка ставиться після допоміжного слова.

All the questions were not answered in detail.

При складній формі допоміжного дієслова заперечна частка not ставиться після першого допоміжного дієслова.

The railway bridge has not yet been built.

У питально-заперечній формі допоміжне дієслово(або перше допоміжне дієслово в складній формі) ставиться перед підметом, а частка not- після присудка.

Where is the message not written?

Has the project not been signed yet?

В англійській мові речення у пасивному стані вживаються значно частіше, ніж в українській, оскільки в англ. мові в пасивному стані вживаються не лише перехідні, а й багато неперехідних дієслів.

Підметом речення пасивного стану в англ. мові може бути прямий, не прямий, а також прийменниковий додаток речення активного стану.

Переклад речень з дієсловом у пасивному стані

На англійську мову дієслово в пасивному стані перекладаються:

1.Дієсловом з часткою –ся(-сь)

The work is usually done in time.

Звичайно робота виконується вчасно.

Railways are used as a means of freight and passenger transportation.

Залізниці використовуються як вантажний та пасажирський транспорт.

2.Сполученням дієслова бути з дієслівними формами на “–но”, “–то” в безособових реченнях:

The work had been completed when we came.

Роботу було виконано, коли ми прийшли.

When built, the Cherepanov's locomotive was put into operation in the Urals.

Коли збудували локомотив Черепанових його було введено в експлуатацію на Уралі.

3.Сполученням дієслова “бути” з дієприкметником пасивного стану минулого часу.

Where did you get the books which were found in this room?

Де ви дістали книги, які були знайдені у цій кімнаті?

4.Дієсловом в активному стані в неозначенено-особових реченнях.

This article is very much spoken about.

Про цю статтю багато говорять.

The report of the famous engineer was listened to with particular attention.

5.Якщо в реченні з дієсловом у пасивному стані вказано суб'єкт дії, його можна перекласти укр. мовою особовим реченням з дієсловом в активному стані.

We shall be invited by my uncle to the birthday party.

Нас запросять мій дядя на день народження.

2.

3.

4.

5. Модальні дієслова**6. (Modal verbs)**

7.

8. Модальні дієслова не виражають ні дію, ні стан, а відношення особи, яка виступає підметом у реченні до цієї дії чи стану. Виражають можливість, необхідність, бажання, імовірність, сумнів, дозвіл, здатність.

9. До них відносяться: *can, may, must, ought to, shall, should, will, would, dare.*

10. Ці дієслова називаються недостатніми.

11. Модальні дієслова мають наступні властивості:

1. Не мають усіх основних форм, які властиві іншим дієсловам, тобто не мають форм інфінітива, дієприкметника, герундія.

2. Не змінюються за особами та числами:

12. *I can speak French.*

13. *He can speak English.*

14. *They can speak Ukrainian.*

15.

3. Утворюють запитальну та заперечну форми без допоміжного дієслова:

16. *Can you swim? No, I can't.*

17. *May I go home? Yes, you may.*

18. *Must he do this just now? No, he mustn't.*

19.

4. Не вживаються самостійно, а лише у сполученні з інфінітивом іншого дієслова:

20. *I should go there immediately.*

21. *He must do it there.*

22.

5. Мають не всі часові форми. Не мають складних часових форм.

23.

24. Present	25. Past	26. Future	27. Еквіваленти
28. can	29. could	30. -	31. to be able to
32. may	33. might	34. -	35. to be allowed to
36. must	37. -	38. -	39. to have to 40. to be to

41.

42. Для вираження думки у всіх часах використовуються їх замінники або еквіваленти.

43. Can

44. Модальне дієслово *can* має 2 форми: форму теперішнього (*can*) та форму минулого часу (*could*).

45.

46. Передає:

1) фізичну або розумову здатність чи вміння виконувати дію та перекладається словами “могти”, “бути здатним”.

47. I can do it. Я можу це зробити.

48. He can dance. Я вмію танцювати.

49.

2) здатність виконати дію, яка залежить від об'єктивних причин, обставин:

You can call me up any time.

3) прохання дозволити щось зробити, причому ввічливе прохання (у питаннях реченнях):

Can I take your pen?

4) сумнів та подив:

It can't be true! – Не може цього бути!

5) дозвіл або заборону (у заперечній формі):

You can't use dictionary.

Could I take your pen?

6) *Could* має значення дозволу, якщо вживається у питальних реченнях для ввічливого прохання.

Примітка:

1) *Could + Indefinite Infinitive* перекладається “міг”, “могли”, якщо речення відносяться до минулого часу:

He couldn't solve this difficult mathematical problem.

Він не зміг розв'язати цю важку математичну задачу.

2) *Could + Indefinite Infinitive* “міг би”, “могли б”, якщо речення відносяться до теперішнього або майбутнього часу:

This age could be called the age of electronics.

Цей вік можна було б назвати віком електроніки.

3) *Could (might) + Perfect Infinitive* у стверджувальних реченнях виражає дію, яка могла статися у минулому, так як для цього були всі умови, але не сталося. Перекладається “міг би”, “можна було б”:

He could have done it if he had tried.

Він міг би це зробити, якщо б він постарається.

4) *Can (could) + Perfect Infinitive* у питальних та заперечних реченнях виражаютъ сумнів у тому, що могло статися у минулому:

He cannot have told about this project.

*Він не міг сказати про цей проект.
(Не може бути, щоб він не сказав).*
*Could he have translated the text without this dictionary?
Неваже він переклав текст без словника?*

Модальне дієслово can не має майбутнього часу. Замість can вживається еквівалент – to be able to – “бути спроможним”, причому інфінітив після нього вживається з часткою to:

Will you be able to come to the University tomorrow morning?

May

Модальне дієслово may має 2 форми: форму теперішнього (may) та форму минулого часу (might).

Але в значенні минулого часу дійсного способу форма вживається дуже рідко, головним чином у підрядних реченнях за правилом послідовності часів:
They were that this new electric locomotive might be used in our railways.

Це модальне дієслово використовується для вираження:

1) прохання або дозволу:

*May I go to the cinema?
You may go there.*

2) припущення, імовірність:

*He may come in the evening.
Він може прийде увечері.*

The engineers may encounter many difficulties while designing the bridge.

*Інженери ймовірно зіткнуться з багатьма труднощами
при проектуванні мосту.*

Примітка: в цих значеннях may вживається у стверджувальних і заперечних реченнях з усіма формами інфінітива:

1) May + Indefinite Infinitive виражає дію, що стосується майбутнього та теперішнього часу (частіше у стверджувальних реченнях):

*They may develop this design.
Може вони розроблять цей проект.*

2) May + Continuous Infinitive виражає припущення до дії, що відбувається в момент мовлення:

*His mother may be waiting for him.
Можливо, його мати жде його.*

3) May + Perfect Infinitive виражає припущення відносно до минулого. Перекладається “може бути”, “можливо”, а інфінітив – дієсловом у минулому часі. Можна перекласти “міг”, “могли”:

She may (might) have missed the train
Можливо, вона запізнилась на потяг.
Вона могла запізнатись на потяг.

4) Might + Perfect Infinitive вказує на те, що дія, яка могла б відбутися, не відбулася:

This problem might have been solved in time.
Цю проблему могли б вирішити вчасно.

Примітка: заперечна форма may not означає заборону, але рідко вживається. Частіше вживається заперечна форма дієслова must (іноді навіть can):

May I go out for a minute?
No, you must not.
Можна вийти на хвилину.
Hi, не можна.

Еквівалентом модального дієслова may є сполучення to be allowed to:

Students will be allowed to use dictionaries when they write the test.

Must

Модальне дієслово must має тільки одну форму.

Дія, виражена інфінітивом у сполученні з must може стосуватися теперішнього і майбутнього часу. Must виражає:

1) необхідність здійснення дії з точки зору мовця, заборону, обов`язок:

I must do it today.
They must not talk on lectures.

2) припущення, імовірність здійснення дії, яка межує з певністю, часто використовується з Continuous Infinitive:

He must be at University.
They must be surrounding the platform.

3) наказ, поради. Вживається у стверджувальних і заперечних реченнях з неозначенім інфінітивом:

You must not use any dictionary at the lesson.
They must finish this project in a month.

Примітка:

1. Must + Perfect Infinitive виражає припущення, відносне до минулого. Перекладається “повинно бути”, “імовірно”, але інфінітив дієслова у минулому часі:

The experiments must have been carried out successfully as the production of the engine has already started.

Випробування, імовірно відбулися успішно, так як виробництво двигуна вже почалося.

2. Коли йдеться про те, що нема потреби, необхідності виконати дію, вживають заперечну форму дієслова need – need not (needn't) або заперечну форму еквівалента to have to:

Must they take this test.

No, they needn't.

You don't have to learn this rule by heart.

Must not - mustn't більш категорична форма.

Еквіваленти модального дієслова *must*: *to have to, to be to*.

To have to

Виражає необхідність здійснення дії, яка обумовлена обставинами та перекладається словами: “приходиться”, “повинен”, “змушений”. Може вживатися у теперішньому, минулому та майбутньому часах.

We have to hurry, otherwise we shall be late.

Нам треба поспішати, інакше ми запізнимось.

He will have to go there at once.

Йому прийдеся піти туди негайно.

Питальна та заперечна форми в *Present Indefinite* та *Past Indefinite* утворюються з допоміжним дієсловом to do.

Do you have to take part in this work?

You did not have to think about this negative answer.

Примітка: *To have to* не виражається у поєднанні з *Perfect Infinitive*.

To be to

Виражає:

1) необхідність, обов`язок, що випливає з попередньої домовленості, плану, розкладу, графіка. Перекладається “повинен”, “потрібно”, “має бути”. Вживається у *Present Indefinite*, лише з *Indefinite Infinitive*:

According to the project the railway is to be constructed in years.

За проектом будівництво залізничної дороги необхідно буде закінчити за 3 роки.

2) наказ або інструкцію:

You're not to come here any more.
Більше сюди не приходьте.

Може вживатися у *Past Indefinite* з *Perfect Infinitive* та вказує, що виражена ним дія не відбулася:

We were to have done it at 6 p.m.
They were to have finished the work in September but had to postpone it till November.
Вони повинні були закінчити роботу у вересні, але були змушені відкласти її до листопада.

Should та Ought

Вони майже не різняться за значенням. Мають лише одну форму. *Should* вживається без частки *to*, після *ought* завжди інфінітив вживається з часткою *to*.

Виражають:

1) моральний обов`язок, пораду, рекомендацію:

You should translate this text without a dictionary.
He ought to go for sport.

2) припущення з відтінком упевненості, але частіше вживається модальне дієслово *must*:

She ought to be to pass exam successfully.

Примітка: *Should (ought to) + Perfect Infinitive* у стверджувальній формі означає, що дія бажана на думку того, хто говорить, не відбулася. У заперечній формі виражає дію, що відбулася як небажана з точки зору того, хто говорить:

You should have left your bag here.
They have done things we ought not to have done.
He should have repaired the engine long ago.
Йому давно слідувало б відремонтувати двигун.

Need

Дієслово *need* вживається як модальне і смислове.

Модальне дієслово *need*:

- 1) Need +Indefinite Infinitive виражає необхідність виконання дії стосовно теперішнього або майбутнього часу і вживається у питальних і заперечних реченнях;
- 2) Має форму тільки теперішнього часу;
- 3) Питальна та заперечна форми утворюються без допоміжного дієслова *to do*;
- 4) Вживається з інфінітивом основного дієслова без частки *to*:

Need he go?
Йому треба йти?
They needn't hurry.
Їм немає потреби поспішати.

Примітка: Need + Perfect Infinitive означає дію, в якій не було необхідності, відбулася.

They needn't have solved this problem in written form.
Їм не треба було вирішувати цю задачу письмово.

Смислове need

- 1) означає мати потребу у чомусь;
- 2) відмінюється за загальними правилами;
- 3) вживається у теперішньому і майбутньому часі;
- 4) інфінітив після нього вживається з часткою *to*;
- 5) питальна, заперечна форми в Present Indefinite i Past Indefinite утворюються за допомогою *to do*.

Do you need anything else?
Вам ще щось потрібно?
He doesn't need any more people around here
Йому тут більше людей не потрібно.

Dare

Дієслово dare вживається як модальне і смислове.

Модальне дієслово dare

- 1) Означає мати сміливість або зухвалість зробити щось;
- 2) Вживається переважно у питальних і заперечних реченнях. Утворюють ці форми теперішнього і минулого часу без допоміжного дієслова *to do*;
- 3) У 3-й особі одинини не має закінчення (*e*) *s*;
- 4) Вживається з інфінітивом без частки *to*:

How dare they say it?
Як вони сміють казати це?
I dared not move.
Я не наважувався поворухнутися.

Смислове дієслово *dare*

- 1) Відмінюється за загальними правилами;
- 2) Інфінітив після нього вживається з часткою *to*.

Neither he nor she dared to turn.

Ні він, ні вона не наважувались повернутись.

Shall

Shall + *Indefinite Infinitive* означає дію у майбутньому часі. Здебільше вживається у стверджувальних і заперечних реченнях (і у 2-й і у 3-й особах) для вираження наказу, попередження, погрози, обіцянки, перестороги.

You shall go there immediately.

Ти підеши туди зараз же.

You shall not run away before answering.

Ви не втечете, поки не відповісте.

Will i would

Will i would вживається у 1-й особі у стверджувальних та заперечних реченнях для вираження волі, бажання, наміру.

We will translated this article without a dictionary.

Ми перекладемо цю статтю без словника.

I won't go there.

Я туди не піду (не хочу йти).

Will (would) вживається у 2-й особі для вираження ввічливого прохання, запрошення, *would* надає проханню особливо ввічливого відтінку:

Will you have a cup of mineral water?

Won't you sit down?

Would you like some bread?

Узгодження часів

(Sequence of Tenses)

Узгодження часів – це залежність часу дієслова – присудка, підрядного речення від часу дієслова – присудка головного речення. Правило узгодження часів діє, коли дієслово – присудок головного речення в одному з минулих часів або в *Present Perfect*, що виражає дію, яка відбулась у минулому.

Тоді:

- 1) для виразу дії у теперішньому часі дієслово-присудок підрядного речення стоїть у *Past Indefinite* або *Past Continuous*, але перекладається дієсловом у теперішньому часі.

He said (that) they were taking English credit.

Він сказав, що вони здають залік з англійської.

She was said (that) her friend worked at plant not on railway.

Їй сказали, що її друг працює на заводі, а не на залізниці.

2) для виразу дії у минулому часі дієслово-присудок підрядного речення стоїть у *Past Perfect* і перекладається дієсловом у минулому часі.

He said (that) they had passed English credit successfully.

Він сказав, що вони успішно здали залік з англійської.

3) для виразу дії у майбутньому часі дієслово-присудок підрядного речення стоїть у *Future-in-the-Past* і перекладається дієсловом у майбутньому часі. *Future-in-the-Past* утворюється за допомогою допоміжних дієслів *should i would* та інфінітива основного дієслова без частки *to*.

She wrote (that) would take English exam in February.

Вправи за граматичними темами виконуються на практичних заняттях при закріпленні граматичного матеріалу

PRESENT SIMPLE TENSE

1. Put in am, is or are.

1. The weather is very nice today. 2. I ... not tired. 3. This case ... very heavy. 4. These cases ... very heavy. 5. The dog ... angry. 6. We ... hungry. 7. My brother and I ... fond of tennis. 8. I ... 17, I ... 22. 9. Ann ... at home but her children ... at school. 10. I ... a student. My sister ... an architect.

2. Write full sentences. Use am / is / are each time.

1. (My shoes very dirty).....
2. (My bed very comfortable)
3. (I not happy today)
4. (She 6 years old)
5. (The houses old)
6. (Those flowers beautiful)
7. (The examination not difficult)

3. Put in am/is/are.

1. Чия це книжка? — Це не моя книжка. Це його книжка.
2. Де твоя ручка? - Вона в пеналі.
3. Чий це портфель? — Це портфель моєї сестри.
4. Чи є це олівці? — Це олівці не мої. Це олівці моого сина.
5. Чия це кімната? - Це кімната моого брата. В кімнаті стіл та стілець.
6. Це твій зошит? — Цей зошит не мій.
7. Де твої книжки? - Мої книжки на полиці.
8. Це його батьки? Так, його.
9. Чий це папір? — Це мій папір. — А де мій? Твій папір в столі.
10. Ця дівчинка моя сестра. Їй сім років.
11. Це моя кімната. Кімната велика. В кімнаті багато книжок.
12. Де ваші батьки? — Вони на роботі.
13. Чий це кіт? — Цей кіт мій.
14. Це моя машина. Машина нова. Вона в гаражі.
15. Де твоя сестра? — Вона вдома.
16. Я не учень. Я студент.
17. Його брат учень. Він у школі.
18. Мої батьки інженери. Вони на роботі.
19. Ви лікар? - Ні, я вчитель.
20. Твоя сестра учениця? — Ні, вона інженер. Вона на роботі.
21. Її сестра не секретарка. Вона вчителька.
22. Ці люди лікарі? - Ні, вони льотчики.
23. Ваша сестра вдома? — Ні, вона на роботі.

24. Наш батько вчений.
25. Його тітка не лікар. Вона актриса.
26. Це моя книжка. Вона на столі.
27. Мій двоюрідний брат не вчений, він інженер.
28. Це картини. Вони на стіні. Картини дуже гарні.
29. Моя бабуся пенсіонерка. Вона не на роботі. Вона вдома.
30. Ваші діти школярі? — Так, вони школярі.

4. Put in am/is/are.

1. He ... a student. He ... a good student.
2. His father ... a doctor.
3. My mother ... not a teacher.
4. ... your sister a pupil? — Yes, she
5. They ... at home now.
6. This ... my house.
7. ... they at school? — No, they ... not at school.
8. ... your father a pilot? — Yes, he
9. Nicky... not a student. He ... a pupil. He ... at school now.
10. These men ... drivers.
11. I ... a pupil, I ... not a student.
12. ... this your book? — This book ... not mine. My book ... in my bag.
13. Michael has a brother. His brother ... 20. He ... a student. He ... at home now.
14. These ... his newspapers.
15. there any books on your table? - Yes, there
16. I ... a doctor. I ... a good doctor.
17. his friends at school now? — No, they ... in the garden.
18. ... her sister a teacher? - Yes, she

5. Поставте подані речення в питальній і заперечній формах.

1. My friend lives in London.
2. Her uncle speaks French badly.
3. It often snows in winter.
4. He is my best friend.
5. His parents get up very early.
6. They listen to the news every evening.
7. We usually spend our holidays in the country.
8. They are our relatives.
9. My sister wants to become a teacher.
10. Her child likes to read the fairy-tales.

6. Розкрийте дужки, вживаючи дієслова в *Present Simple*.

1. I (not to walk) to work every morning.
2. She (to wash) her car once a week.
3. We (to spend) our holidays in the country.
4. He (not to hope) to go there.
5. She (to go) to the theatre twice a month.
6. Mary (not to live) near the station.
7. You (to take) your dog for a walk?
8. She always (to invite) her friends to her birthday party.
9. He (to drink) coffee every morning.
10. Her brother (to study) in London?
11. I (to go shopping) every day.
12. He (to speak) Spanish?
13. I (to visit) my friend every week.
14. Helen (not to read) a lot.
15. He (to sleep) till nine o'clock.

7. Поставте подані речення в заперечній і питальній формах.

1. He goes to school every day.
2. My sister works here.
3. They eat a lot.
4. We work every day.
5. I come from Ukraine.
6. He comes from Germany.
7. They live in the USA.
8. He plays football every day.
9. I visit my parents very often.
10. His father works at an office.
11. She gets up at seven o'clock.
12. They play tennis very often.
13. We go to the cinema on Saturdays.
14. He wants to become a pilot.
15. My brother watches television every night.
16. I read newspaper every day.
17. Her father finishes his work at six o'clock.
18. Nick goes to bed at nine.
19. He goes to school by bus.
20. We skate once a week in winter.

8. Розкрийте дужки, вживаючи дієслова в *Present Simple*.

1. She (to learn) English.

2. I (to like) music.
3. My brother (to be) a school-boy. He (to go) to school.
4. Michael (to do) his lessons every day.
5. She (to live) in this house.
6. After supper my sister (to go) for a walk.
7. We (to visit) our grandparents very often.
8. The girl (to sing) very well.
9. My father (to work) at school.
10. Usually I (to have) dinner at 3 o'clock.
11. He (to want) to become a doctor.
12. Our mother (to come) home very late.
13. His brother (to go) in for sports.
14. She (to like) reading very much.
15. They often (to take) a bus.

9. Make a test:

1. Maggie and Carol good friends.

a) am b) are c) is d) isn't

2. Sue a science teacher.

a) are not b) is c) are d) am

3. Mark Steven a student at Kennedy High School. It an old school.

a) am / is b) are / is c) is / am d) is / is

4. Margarita from Spain. I from Turkey.

a) is / am b) are / is c) am / is d) is / are

5. You and I at the same age.

a) am b) isn't c) are d) is

PAST SIMPLE TENSE EXERCISES

1. Complete the sentences put the verb into the correct form, positive or negative. (simple past tense)

1. It was warm, so I off my coat. (take)
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 went to Kate's house but she at home. (be)
8. It was a funny situation but nobody (laugh)
9. The window was open and a bird into the room. (fly)
10. The hotel wasn't very expensive. It very much. (cost)
11. I was in a hurry, so I time to phone you. (have)
12. It was hard work carrying the bags. They very heavy. (be)

2. Complete the sentences in simple past tense.

1. I my teeth. (brush)
2. Tom tennis with his friends. (play)
3. They for their exam. (study)
4. Susan to me quietly. (talk)
5. Thomas me with my homework. (help)
6. Daniel his car. (wash)
7. The baby a lot. (cry)
8. The man so fast. (walk)
9. The mechanic the car. (fix)
10. My mother the flowers. (water)
11. The policeman the bus. (stop)
12. Alicia her bag. (carry)
13. She the door. (open)
14. Sonia the train. (miss)
15. I my teacher. (like)

3. Complete the sentences in simple past tense.

1. She to bed at 10 o'clock yesterday. (go)

2. Jenny [] very late as well. (sleep)
 3. They [] a lot of calories in that marathon. (burn)
 4. Benny [] about a year ago. (quit)
 5. Todd [] 10 pounds when he was born. (is)
 6. Dan [] his car to car wash. (take)
 7. The boy [] off the couch in the morning. (fall)
 8. The bride [] after the groom. (run)
 9. The hot air balloon at the field [] a lot of attention in yesterday's game. (draw)
 10. My mother [] the birds before we left for vacation. (feed)

4. Complete these sentences in the PAST TENSE, using the correct verb:

* play * enjoy * watch * listen * talk * phone * stop * walk * travel * like * stay
 I watched the late film on TV last night. 1. We really the concert last night. It was great! 2. She with friends in Brighton last summer. 3. Italy very well in the last World Cup. 4. Her parents by train from Shanghai to Moscow. 5. I you four times last night but you were out. 6. We along the beach yesterday. It was lovely. 7. She the film but she didn't like the music. 8. The men work at exactly one o'clock. 9. I to the new Sting album yesterday. It's great. 10. They to us about their trip to Madagascar. It was very interesting.

5. Complete the conversation with WAS / WASN'T / WERE / WEREN'T.

A: Where were you last night? I phoned you but you at home.

B: I out with friends. We at the Bluenote Café.

A: Julia there?

B: No, she Why?

A: Oh, I just wondered.

B: She out with Nick. They at the Oasis. I think.

A: No, they

B: How do you know?

A: Because I there!

6. Complete the man's statement with the PAST SIMPLE form of the verbs in brackets:

Last night I (go) to my favorite restaurant in West Street. I (leave) the restaurant at about 11 o'clock. It (be) a warm evening and I (decide) to walk along the beach. Suddenly, I (hear) a noise. I (turn) and (see) three boys aged about eighteen. One boy (come) up to me and (ask) me the time. When I (look) down at my watch, he (hit) me and I (fall) to the ground. Another boy

..... (take) my wallet. I (shout) for help. Then they(run) away.F)Complete the story. Use the verbs in the brackets:Last year I went (go) on holiday. I (drive) to the sea with my friend. On the first day we (look) at the beautiful buildings and (eat) in lots of restaurants. The next day (be) very hot so we (drive) to the sea. We (leave) our clothes in the car and (sunbathe) and (swim) all day. At six o'clock we (walk) to our car, but the car(be) there. We (buy) some clothes and (go) to the Police Station. The police (be) nice and we (sleep) in the police station.

FUTURE SIMPLE TENSE

EXERCISES

1. Use the correct form of the FUTURE SIMPLE:

- 1.A: Oh! You've got a ticket for the party.B: Yes. I (see) it on Friday.
- 2.A: Tea or coffee?B: I (have) coffee, please.
- 3.There isn't any cloud in the sky. It (be) a lovely day.
- 4.We (win) the match. We're playing really well.
- 5.The festival (last) for ten days.
- 6.I (have) a meal with a few friends. There (be) about ten of us.
- 7.Phil (come) round us tomorrow. We (be) at the airport at 9:30.
- 8.Why don't you come with us. I'm sure you (enjoy) the show.
- 9.That(not / cost) more than \$50.
- 10.The museum (open) at 9:00 everyday but tomorrow it (not / be) opened at 9:00.
- 11.I (pay) it back to you as soon as I get my salary.
- 12.The manager said,"We (have) the meeting on Thursday."

2. Fill in WILL or BE GOING TO:

- 1.A: Why do you need so much sugar?B: Imake a cake.
- 2.A: Oh no! I've left my purse at home and I haven't got any money on me!B: Don'y worry. Ilend you some.
- 3.A: I don't know how to use this mixer. B: That's OK. I show you.
- 4.A: Why are all these people gathered here?B: The Prime Ministeropen the new hospital ward.
- 5.A: Did you remember to buy the magazine I asked for?B: Sorry, I didn't. Ibuy it when I go out again.
- 6.A: What's that on your curtains?B: It's a stain. Itake them to the dry cleaner's tomorrow.
- 7.A: These bags are very heavy. I can't lift them.B: Icarry them for you.
- 8.A: I hear you're going to Leeds University in September.
B: Yes, Istudy French and German.
- 9.A: Why don't you tidy your room?B: Iplay football in ten minutes, so I haven't got time.
- 10.A: How can we get all this home?B: Iask James to come and help.
- 11.She has bought some wool. Sheknit a sweater.
- 12.A: This problem is very difficult.B: Ihelp you to solve it.
- 13.A: Why are you taking down all the pictures?B: Ipaint the room. 14.Iclimb that mountain one day.
- 15.Look at that young man. He looks very pale. Hefaint.
- 16.A: Why are buying that spade?B: Iplant some trees in my garden at the back of the house.

17. She get better. There are positive signs.

18. I'm hungry. I have something to eat.

19. I be 38 years old next week.

3. Put the verb in to the correct form using WILL or GOING TO:

1.A: Why are you turning on the television? B: I (watch) the news.

2.A: Oh, I've just realized. I haven't got any money. B: Don't worry. That's no problem. I (lend) you some.

3. Those clouds are very black, aren't they? I think it (rain).

4.A: I've got a terrible headache. B: Have you? Wait here and I (get) an aspirin for you.

5.A: Why are you filling that bucket with water? B: I (wash) the car.

6.A: I've decided to re-paint this room. B: Oh, have you? What colour (you / paint) it?

7.A: Look! There's smoke coming out of that house. It's on fire! B: Good heavens! I call the fire-brigade immediately.

8.A: The ceiling in this room doesn't look very safe, does it? B: No, it looks as if it (fall) down.

9.A: Where are you going? Are you going shopping? B: Yes, I (buy) something for dinner.

10.A: I can't work out how to use this camera. B: It's quite easy. I (show) you.

11.A: What would you like to drink – tea or coffee? B: I (have) tea, please.

12.A: Has George decided on what to do when he leaves school? B: Oh yes. Everything is planned. He (have) a holiday for a few weeks and then he (start) a computer programming course

PRESENT CONTINUOUS TENSE EXERCISES

1. Fill in the blanks using present progressive tense.

1. Look! it is raining (rain)
2. They (watch) the news on TV.
3. The birds (fly) to South.
4. Matt (wait) for the bus.
5. The chef (not cook) anything today.
6. What Helen (do) at the moment?

2. Fill in the blanks with PRESENT CONTINUOUS:

1. The children (play) outside now.
2. She (read) the newspaper at the moment.
3. I (do) my homework now.
4. I (eat) my dinner now.
5. (you / want) a pizza?
6. They (watch) TV now.
7. Listen! I (not / like) spaghetti. And you?
8. The baby (sleep) now.
9. My mother (cook) dinner!
10. He (write) a letter to his pen-friend.
11. She (not / play) football whole day.
12. Mary (listen) to music now.
13. Tom usually (drink) coffee, but he (drink) tea now.

3. Build up sentences:

1. He / like watching TV / but / he / not / watch / at the moment / because / he / sleep //
2. What / Wendy / do / at the moment / ? // She / clean / her teeth / bathroom // 3. mother / can (-) / help me / now / because / she / cook / kitchen //
4. Why / you / eat / sandwich / now / ? // Because / I / be / hungry //
5. Tim / now / go / work / bicycle //
6. children / play / games / now //

4. Complete the sentences.

Use the present continuous form of the verb in brackets. Use contractions where possible.

1. You (use) my mobile phone!
2. My dad (wash) his car.
3. It (not rain) today.

4. Who (she / chat) to now?
5. What (you / do) at the moment?
6. We (sit) on the train.
7. The students (have) lunch in the canteen.
8. 'Are you making dinner?' 'Yes, I .'

5. Write the words in the ing-form form.

Feed, walk, wash, play, do

- Can I speak to Brad, please? I'm sorry, he's _____ his pet now.
- Can I speak to Paul, please? I'm sorry, he's _____ his homework now.
- What about Kelly? No, sorry, she's _____ her pet in the park now.
- Can I speak to Jenny then? Sorry, she's _____ the dishes now.
- Can I speak to Alice or Alex, please? I'm sorry, they're _____ tennis now.

6. Make up negative sentences in Present Progressive.

- the sofa / Sam / is / on / not / sitting.
- Are / playing / not / the cats.
- cooking / Mother / not / my / is
- Reading / friends / her / are / not

7. Make up questions.

- now / Tom / coffee / is / drinking?
- playing / Now / the / boys / are?
- the / skipping / girl / now / is?
- the / eating / fish / cats / are?

PAST CONTINUOUS TENSE EXERCISES

1. Decide whether to use 'was' or 'were'.

1. Boris.....learning English. They swimming in the lake. Your father..... repairing the car. I reading a magazine. You..... packing your bag. My friends watching the match on TV. It raining. The dog barking. The children brushing their teeth. Anne and Maureen singing a song.

2. Fill in the blanks with a correct form of PAST CONTINUOUS:

1. Alice hurt herself while she (skate). 2. I met my neighbor while I (walk) home from work. 3. Sally saw a friend while she (ride) her bicycle along Park St. 4. Peter fell asleep while he (study). 5. Bob stepped on Jane's feet while they (dance) together. 6. I cut myself while I (shave). 7. Mr. and Mrs. Brown burned themselves while they (bake) cookies. 8. Tommy had a nightmare while he (sleep) at a friend's house.

3. Fill in the blanks with a correct form of PAST CONTINUOUS:

1. It was very cold. The sun was not shining. (not / shine) 2. It wasn't a stormy night. The wind (not / blow) 3. He wasn't sleeping. He (look) at the ceiling. 4. They were having a rest. They (not / work). 5. They were very happy. They (enjoy) the party. 6. He was at home. He (watch) a movie on TV. 7. He was getting worse. He (not / recover). 8. We (travel) in the north of Turkey when we were on holiday. 9. She (drive) so fast when the accident happened. 10. I (not / sleep) when you came in.

4. Write the words in brackets in the correct forms in English using Past Continuous Tense.

1. He all day yesterday. (rest)
2. We through the window when mother came in. (look)
3. They a newspaper when I entered. (read)
4. I to her but she didn't hear me. (speak)
5. I didn't go for a walk because it . (rain)
6. When you telephoned I my room. (sweep)
7. They with John's wife when I came in. (talk)

8. While we we heard a shot. (**play**)
9. She along the embankment when I met her yesterday. (**walk**)
10. We home when, it started to snow. (**go**)
11. I very hard when he called. (**study**)
12. She when his friend arrived. (**sleep**)
13. They to the lecture when the light went off. (**listen**)
14. She still when we returned home. (**work**)
15. When he his garden he found a silver coin. (**dig**)

FUTURE CONTINUOUS TENSE EXERCISES

1. Change the verb into the correct form:

1. He (wait) for quite some time.
2. Tomorrow at this time I (dance) at a party.
3. Next week at this time I (sunbathe) at the beach.
4. At 5 o'clock you (help) your brother.
5. This evening at 8 o'clock, she (watch) a movie with her friends.
6. Nicole (have) a hard time.
7. We (smile), and they (cry).
8. Rebecca (clean) the house, and John (wash) the dishes.
9. Tonight they (talk), (dance) and (have) a good time.
10. It (rain) tonight.
11. Tomorrow we (rest) and (have) fun.
12. Tonight at 10 o'clock she (come) home.
13. The day after tomorrow he (move) his apartment.
14. At this time tomorrow, I (sleep) deeply.
15. You (work) very hard to get that deal.

2. Change the verb into the correct form:

1. I (wait) when she (come).
2. They (work) when he (call).
3. He (read) when I (call) him.
4. When the bus (arrive) we (stand).
5. When the party (start), we (talk) outside.
6. When the police (arrive), we (go) north.
7. You (watch) the movie when we (come).
8. It (rain) when she (return).
9. Tiffany (jog) when you (meet) her.
10. The water (boil) when we (come) back.
11. The waiter (serve) when the manager (arrive).
12. When we (call) him, he (rest).
13. Steven (fly) to Italy when his mail (arrive).

14. The kids (play) with the ball when I (call) them.
15. You (sleep) when she (return).

3. Make future continuous 'yes / no' questions:

When the boss comes,

1. _____ (I / sit) here?
2. _____ (John / us) the computer?
3. _____ (Jane and Luke / discuss) the new project?
4. _____ (we / work) hard?
5. _____ (you / talk) on the telephone?
6. _____ (she / send) an email? 7. _____
(they / have) a meeting? 8. _____ (he / eat) lunch?
9. _____ (you / type)?
10. _____ (he / make) coffee?

4. Make sentences with WILL BE -ING:

1.I'm going to watch television from 9 until 10 o'clock this evening. So at 9.30 I
2.Tomorrow afternoon I'm going to play tennis from 3 o'clock until 4.30. So at 4 o'clock tomorrow I
3.Jim is going to study from 7 o'clock until 10 o'clock this evening. So at 8.30 this evening he
4.We are going to clean the flat tomorrow. It will take from 9 until 11 o'clock. So at 10 o'clock tomorrow morning
5.Tom is a football fan and there is a football match on television this evening. The match begins at 7.30 and ends at 9.15. So at 8.30 this evening
6.Don't phone me between 7 and 8. (we / finish) dinner then. 7.A: Can we meet tomorrow afternoon?B: Not in the afternoon. (I / work).
8.Do you think (you / still / do) the same job in ten years' time?
9.If you need to contact me, (I / stay) at the Hilton Hotel until Friday.
10.A: (you / see) Laura tomorrow?
B: Yes, probably. Why?
A: I borrowed this book from her. Can you give it back to her?

5. Ask questions with WILL YOU BE -ING?

1. You want to borrow your friend's bicycle this evening. (you / use / your bicycle this evening?).....
2. You want your friend to give Tom a message this afternoon.(you / see / Tom this afternoon?).....

3. You want to use your friend's typewriter tomorrow evening. (you / use / your typewriter tomorrow evening?).....

4. Your friend is going shopping. You want him/her to buy some stamps for you at the post office. (you / pass / the post office when you're in town?).....

PRESENT PERFECT TENSE EXERCISES

1. Fill in the blanks with *ALREADY* or *YET*:

1. He hasn't called us
2. They have sent the letter.
3. John has bought the tickets for the football match. 4. We have been to Mexico three times.
5. You haven't visited Tokyo
6. Has John bought a new car ?
7. The plane has left.
8. Has she done it ? No, not
9. A: Haven't they arrived ? B: Oh, yes. They have arrived.
10. Hurry up! The class has started.
11. Be careful! They have painted the door.
12. Haven't you read the book ?

2. Put the verbs in brackets into PRESENT SIMPLE PASSIVE:

There is a chimpanzee which is called (call) "Bubbles". It (own) by Michael Johnson. It (keep) in his home. It (feed) every day by Michael Johnson himself. It (always / dress) in funny clothes. It (said) that "Bubbles" is Michael Johnson's only friend

3. Complete the following sentences in the present perfect simple tense.

- 1) She _____ (to be) happy all day. 2) It _____ always _____ (to snow) here in December. 3) Dan _____ (to be) sick for three days. 4) Li and Susan _____ (to try) four times already and will not give up. 5) The old car _____ (to be) a piece of junk since I bought it. 6) We _____ not _____ (to take) this test before. 7) My uncle _____ (to be) to China. 8) Our father _____ never _____ (to drive) to California before. 9) I _____ (to speak) to the president before. 10) The old man _____ occasionally _____ (to need) help crossing the street.

4. Choose the correct verb from the list below to complete the following sentences.

take / work / find / see / speak / know / begin do / learn / eat / have / write / give / live / buy / be.

I met Barbara when we were in elementary school. We _____ each other for over twenty years. 2. We _____ many new words since we started this course. 3. That's a wonderful movie. I _____ it three times. 4. Mr. and Mrs. Tonner _____ married for 10 years. 5. You are late! The class _____ already _____. 6. Robert is my neighbor.

He _____ next door to me for five years.7. Mary _____ several letters to her parents since she left home.8. We _____ in that restaurant several times.9. Our teacher _____ us a lot of help with the homework assignment.10. She _____ to her landlord many times about the broken window.11. We have a new camera. We _____ some beautiful pictures of the grandchildren.12. They _____ all their homework already.13. Mrs. Baxter _____ all her groceries for the week.14. Tommy _____ a bad cold for two weeks.15. Frank _____ for that company for many years.16. After three months of looking, she _____ a beautiful apartment to rent.

5. Choose the correct verb from the list below to complete the following sentences. Put the verb in the negative form.

fix / begin / arrive / be / see / stop / speak / buy / read / visit

1. Mathew is waiting on the corner for his girlfriend, but she _____ yet.
2. My brother lives in a different country. I _____ him for two years.
3. Ellie and Bill got a divorce five years ago. They _____ to each other since then.
4. It is only 8:45. The class _____ yet.
5. It started to snow last night and it still _____.
6. She has finally decided which car she wants, but she _____ it yet.
7. I heard that the movie at the Roxy Theater is great, but I _____ it yet.
8. I bought a newspaper today, but I still _____ it.
9. He took his car to the service station yesterday, but they _____ it yet.
10. The Andersons moved out of New York ten years ago and they _____ back to the city since then.

6. Match the questions on the left with the correct answer on the right.

1. Has he finished university yet?	A) No, he hasn't. He's still talking.
2. Have you eaten breakfast yet?	B) No, I haven't. My wife's still reading it.
3. Have they gotten married yet?	C) No, he hasn't graduated yet.
4. Has the president finished speaking yet?	D) No it hasn't. The teacher isn't here yet.
5. Has Mary watered the plants yet?	E) No, they haven't finished yet.
6. Has the doctor seen you yet?	F) No, they haven't. They're still engaged.
7. Has the sun come out yet?	G) No, she hasn't. They are still dry.
8. Have they finished their homework yet?	H) No, I haven't. I'll eat in a few minutes.
9. Has the class begun yet?	I) No, he hasn't. He is with another patient.
10. Have you read the paper yet?	J) No, it hasn't. It's still raining.

PAST PERFECT TENSE EXERCISES

Make past perfect simple 'yes / no' or 'wh' questions:

1. _____ (you / go) there before we went together?
2. _____ (she / see) the film already?
3. Why _____ (he / forgot) about the meeting?
4. _____ (it / be) cold all week?
5. _____ (I / read) the book before the class?
6. When she arrived, _____ (we / eat) already?
7. Where _____ (you / be) when I saw you?
8. _____ (they / travel) by bullet train before?
9. _____ (John / meet) Lucy before they went on holiday together?
10. _____ (you / do) your homework before I saw you? 11. Where _____ (she / work)? 12. _____ (I / pay) the bill before we left? 13. _____ (we / visit) my parents already that winter?
14. When you called, _____ (they / eat) dinner?
15. How _____ (he / manage) to fix the cooker?
16. _____ (my sister / be) sick for a long time?
17. How much _____ (she / study) before the exam?
18. What _____ (you / cook) for dinner that night?
19. When _____ (they / arrive)?
20. How many coffees _____ (she / drink) before the interview?

2. Choose the correct verb from the list below to complete the following sentences. Put the verb in the past perfect tense (had & past participle).

1. When I got to the house, Mary wasn't there. She _____ already _____.
2. I didn't recognize my old classmate because she _____ so much.
3. We were late for the show last night. By the time we got to the theater, the movie _____ already _____.
4. Yesterday I went on my first plane trip. I was very nervous because I _____ never _____ before.
5. I couldn't eat much dinner last night because I _____ such a big lunch. 6. I couldn't buy any groceries last night because when I got to the supermarket, it _____ already _____.
7. Last week our teacher gave back the essays we _____ the week before.
8. The house was quiet when Andrew got home. Everyone _____ to bed several hours earlier.
9. They got to school late yesterday. The bell _____ already _____.
10. Sheila couldn't come to my house last night because she _____ already _____ other plans.
11. We couldn't find the house. It was clear that he _____ us the wrong address.

12. Annie didn't want to come to the movie with us because she _____ it the week before.

13. By the time the police arrived at the bank, the robber _____ already _____.

14. I couldn't get into my apartment when I came home from work last night because I _____ to take my key.

3. Complete the following sentences using the past perfect tense and the words provided.

Ex. I didn't meet Ellie for lunch because..... (she/eat) I didn't meet Ellie for lunch because she had already eaten.

1. My trip to New York was very exciting because..... (I/not be/before) _____

2. I couldn't see the doctor because..... (he/already/ leave the office) _____

3. I couldn't buy the car I wanted because..... (the car dealer/ already/ sell) _____

4. We couldn't see the new exhibit because..... (the museum/already/close) _____

4. Complete the following sentences in the past perfect simple tense.

1) She _____ (to write) six letters before she got a response. 2) It _____ always _____ (to snow) here before 1978. 3) Dan _____ (to be) sick for three days before he got better. 4) Li and Susan _____ (to try) four times before they gave up. 5) My father's old car _____ (to run) very well before he sold it. 6) We _____ not _____ (to take) the test before. 7) My uncle _____ (to visit) China several times in the past, so this visit was nothing new. 8) Our father _____ never _____ (to drive) to California. 9) I _____ (to speak) to the president twice before, so I was not that nervous. 10) The old man _____ occasionally _____ (to need) help crossing the street.

FUTURE PERFECT TENSE
EXERCISES

1. Read the conversation and choose the correct word in italics.

1 A Shall we go out this evening?

B OK, but only after seven. I (1) *won't have* / *won't* finished my homework until then.

A That's OK. I'm working on my project this evening but I'll (2) *done* / *have done* most of it by seven-thirty, so I can phone you then.

2 A Carol's lost a lot of weight!

B Yes, she's been on a very good diet. By next week she'll have been (3) *go* / *going* to a weight loss class for over six weeks! If she carries on like this she'll (4) *have* / *has* lost over five kilos by the end of the months.

3 A Will you (5) *have* / *been* finished plastering this room by the weekend?

B Yes. I hope so.

A Great. So will we be able to paint the room on Monday?

B Wait until Wednesday. The new plaster (6) *didn't try* / *won't have dried* until then.

4 A Excuse me, nurse. I've been waiting here for ages.

B I'm sorry. The doctor's very busy. She'll probably be able to see you after four.

A And by then I'll (7) *be* / *have been* waiting here for more than six hours!

2. Complete the sentences with the verb in brackets. Use the future perfect or, where possible, the future perfect continuous form.

1 By the end of next month I'll *have been living* here in Spain for six years. (live)

2 I'll ask Jane to call you back at twelve. Her meeting by then. (end)

3 When he retires next year, Adam here for more than twenty years. (work)

4 I'll have more free time after September because the children to school by then.

(go back)

5 My best friend is doing a 'round-the-world' trip. By this time next week she for

more than six months. (travel)

6 Don't worry. By the time you get here, my mother-in-law ! (leave)

7 the project in time for the meeting? (the team, complete)

8 It's really long flight. We in the same seats for over fourteen hours

so we'll be exhausted when we get there. (sit)

9 You can't stay here next week. We the decorating. (not finish)

3. Find five mistakes in the letter and correct them.

Dear Mr. Sanderson

I am writing about the repairs which your company has been made to the roof of our apartment building. The work started in March and it still isn't finished. By the end of this week the men will have working on the roof for over two months. These means we will suffered more than eight weeks of continuous noise and disruption, and we will be living for all that time with permanent cold draughts and dirt.

As you know, my wife is pregnant and the baby is due next month. It looks as though the work will haven't been completed by the time the baby is born. This is unacceptable.

I would like you to reassure us that work on the part of the roof that covers our flat will have finishing by the beginning of June at the latest. I think this is the least we can expect.

Yours sincerely,
Jeremy Brogan

PASSIVE FORMS EXERCISES

1. Complete the second sentence so it means the same as the first, using passive forms.

0 They were painting that wall yesterday.	That wall <i>was being painted yesterday.</i>
1 We've turned off the lights.	The lights
2 We will send you an email tomorrow.	You
3 They aren't making that model any more.	That model
4 Do I have to fill in this form?	Does this form
5 They haven't repaired your computer yet.	Your computer
6 They're going to close the road for 24 hours.	The road

2. Complete the sentences, using passive forms of the verbs in the box.

build count decorate finish repair wash

0 This house <i>is being decorated.</i>	3 The roof
1 The votes	4 The bridge next year.
2 This castle in 1250.	5 The dishes

3. Use the information in the email to complete the sentences below.

Hi Hilary

I'm so pleased that you can come to our wedding! Jake and I have planned everything over the last few weeks. At the moment we're sending out all the final invitations. (Don't worry, I haven't invited Jane Anderson. I know you get on with her!) I was a bit worried about the cost but last month Mum and Dad agreed to pay for the reception. They paid the deposit last week. That was a relief! Have you decided what to wear yet? I've bought my wedding dress (It's a bit big so I have to alter it). The shop had reduced the price so it was only a few hundred pounds.

Do you remember Aunt Terri? Apparently she's got a fantastic new video camera, so she is going to film the ceremony. We've got a professional photographer as well. She'll take the formal photos. And Antonio from the Italian restaurant is doing the catering, so the food should be great! I can't wait to see you there. It's going to be a great day!

Lucy

0 Everything*has been planned*..... by Jake and Lucy.
 1 The final invitations at the moment.
 2 Jane Anderson to the wedding.
 3 The deposit for the reception last week.
 4 Lucy has bought her wedding dress but it has
 5 The price of the dress by the shop.
 6 The ceremony By Lucy's aunt.
 7 The formal photos by professional photographer.
 8 The catering by Antonio.

4. Choose the best word in italics. Sometimes both are grammatically correct, but one answer is more suitable.

HOW IS PAPER MADE

Everyone enjoys fashion magazines and newspapers. But have you ever thought about how the paper (1) *we print them / they are printed* on is made?

Most paper is (2) *made / making* from wood. First, (3) *they cut the wood / the wood is cut* into small pieces. These (4) *mix / are mixed* with water and heated to produce a kind of thick paste. Then chemicals (5) *we add them / are added* to clean the paste and make it white. Next the paste is spread on a screen and (6) *dried / is dried*. The water drains away or evaporates and (7) *are left / leaves* a thick layer of paper. (8) *We then pass this / This is then passed* between two large rollers (circular machines) to make it thinner and flatter.

(9) *The paper can then be cut / They can then cut the paper* into the correct sizes.

5. Three more of these paragraphs would be improved if the second sentence used a passive form. Decide which paragraphs they are and rewrite the second sentence.

0 Philip Green bought the famous British clothes store, Moss Bros, in 2008. Because they ran out of money, the original owners sold it.

It was sold by the original owners because they ran out of money.

1 Live aid was the most successful fund-raising event of the 1980s. A group of well-known British and American musicians organized it in July 1985.

.....

.....

2 The Laurentian Library in Florence is one of the greatest buildings of the Italian Renaissance. Michelangelo designed it in the 1520s.

.....

.....

.....
 3 Jeans first became popular when they worn by film stars and singers in the 1950s. Elvis Presley and James Dean were the two stars who had the most influence on young people's fashion at that time.

.....

.....
 4 In recent years several high street stores have started selling copies of designer jeans. People who can't afford to buy real designer clothes often buy them.

.....

6. Rewrite these sentences so they are true for you. Change the underlined part.

0 My watch was made in Austria.	<i>My watch was made in Switzerland.</i>
1 My school was built in the 1960s.
2 My old photos are stored in the garage.
3 My favourite shirt is made of nylon.
4 My hair is usually cut by my mother.
5 I don't like food that has been fried.

MODAL VERBS EXERCISES

1. Complete the sentences. Use must + these verbs:

be eat go learn meet wash win

1. I'm very hungry. I must eat something.
2. Marilyn is a very interesting person. You _____ her.
3. My hands are dirty. I _____ them.
4. You _____ to drive. It will be very useful.
5. I _____ to the post office. I need some stamps.
6. The game tomorrow is very important to us. We _____.
7. You can't always have things immediately. You _____ patient.

a.

Write I must or I had to.

1. I had to walk home last night. There were no buses.
2. It's late. _____ go now.
3. I don't usually work on Saturdays, but last Saturday _____ work.
4. _____ get up early tomorrow. I've got a lot to do.
5. I went to London by train last week. The train was full and _____ stand all the way.
6. I was nearly late for my appointment this morning. _____ run to get there on time.
7. I forgot to phone David yesterday. _____ phone him later today.

b. Complete the sentences. Use mustn't or don't need to + one of these verbs:

forget go hurry lose phone wait

1. I don't need to go home yet. I can stay a little longer.
2. We have a lot of time. We _____.
3. Keep these papers in a safe place. You _____ them.
4. I'm not ready yet, but you _____ for me. You can go now and I'll come later.
5. We _____ to turn off the lights before we leave.
6. I must contact David, but I _____ him. I can send him an email.

2. Write don't need to / had to / must / must / mustn't.

MUM: Come on, Alice. You _____ hurry up.

ALICE: I'm ready. I _____ phone Jamie, and he talked and talked. That's why I'm a bit late.

MUM: Let's go. The train leaves in 20 minutes.

ALICE: Just a minute. Where's my umbrella?

MUM: You _____ take that. It's a beautiful day.

ALICE: OK. So where's my sun hat? I _____ forgot that.

MUM: Alice, we _____ leave NOW.

3. Write must / mustn't / had to / don't need to.

1. You don't need to go. You can stay here if you want.
2. It's a fantastic film. You must see it.
3. The restaurant won't be busy tonight. We _____ reserve a table.
4. I was very busy last week. I _____ work every evening.
5. I want to know what happened. You _____ tell me.
6. You _____ tell Sue what happened. I don't want her to know.
7. I _____ hurry or I'll be late.
8. "Why were you so late?" "I _____ wait half an hour for a bus".
9. We _____ decide now. We can decide later.
10. It's Liza's birthday next week. I _____ forget to buy her a present.

4. Complete the sentences. Use have to or has to + these verbs:

do hit read speak travel wear

1. My eyes are not very good. I _____ glasses.
2. At the end of the course all the students _____ a test.
3. Sarah is studying literature. She _____ a lot of books.
4. Albert doesn't understand much English. You _____ very slowly to him.
5. Kate is not often at home. She _____ a lot in her job.
6. In tennis you _____ the ball over the net.

5. Complete the sentences. Use have to or had to + these verbs:

answer buy change go walk

1. We _____ home last night. There were no buses.
2. It's late. I _____ now. I'll see you tomorrow.
3. I went to the supermarket after work yesterday. I _____ some food.
4. This train doesn't go all the way to London. You _____ at Bristol.
5. We did an exam yesterday. We _____ six questions out of ten.

6. Complete the questions. Some are present and some are past.

1. I have to get up early tomorrow.

What time do you have to get up?

2. George had to wait a long time.

How long _____?

3. Liz has to go somewhere.

Where _____?

4. We had to pay a lot of money.

How much _____?

5. I have to do some work.

What exactly _____?

7. Write I have to in the correct verb form.

Jessica is a young tennis star. She _____ practice most days before school. She goes to the gym a lot too, but she thinks that is a bit boring. Sometimes she says to her coach, “You know I hate the gym. _____ do my exercises today? Jessica’s father was a professional tennis player, but in those days players _____ practice so much. He’s a bit worried about Jessica and asks her mother, “How long _____ play every morning?” “About 90 minutes. She _____ do it if she doesn’t want to, but she loves it. And I’m afraid, nowadays, you _____ practice if you want to be the best.”

8. Write can / can’t / could / couldn’t.

1. I ___ easily carry this trunk to the station.
2. He said that he ___ ship the goods in September.
3. When he was young, he ___ run a mile in less than five minutes.
4. He ___ have done it, it is very unlike him.
5. Why did you stop at a hotel? You ___ have spent the night at my house.
6. I said that he ___ have miss the train, as he have left the house very early.
7. If I had received his letter last week, I ___ have helped him.

9. Write may / might.

1. You ___ take any book you like.
2. She told him that he ___ go home.
3. He ___ come tonight, but I’m not sure.
4. I gave him the text-book so that he ___ learn his lesson.
5. I said that he was not in the house, but he ___ be in the garden.
6. I ___ come and see you next summer, but my plans are not fixed.
7. ___ I have another cup of tea?

10. Complete the sentences. Use you should + one of these verbs:

eat go take visit watch wear

1. When you play tennis, _____ the ball.
2. It’s late and you’re very tired. _____ to bed.
3. _____ plenty of fruit and vegetables.
4. If you have time, _____ the Science Museum. It’s very interesting.
5. When you’re driving, _____ a seat belt.
6. It’s to far to walk from here to the station. _____ a taxi.

11. Write sentences with I think ... should and I don't think ... should.

1. We have to get up early tomorrow. (go home now) I think we should go home now.
2. That coat is too big for you. (buy it) I don't think you should buy it.
3. You don't need your car. (sell it) _____.
4. Karen needs a rest. (have a holiday) _____.
5. Sally and Dan are too young. (get married) _____.
6. You are not well this morning. (go to work) _____.
7. James isn't well today. (go to the doctor) _____.
8. The hotel is too expensive for us. (stay there) _____.

12. Match the sentence endings to the beginnings.***shouldn't spend too much money******should do yoga******should read it******should sit on it******should turn your phone off******should buy them******shouldn't eat so many cakes***

1. David has a bad back, so I think he _____.
2. This book is fantastic. You _____.
3. When you're in the cinema, you _____.
4. These boots are fantastic! I think you _____.
5. If you want to stay thin, you _____.
6. That chair isn't very strong, so I don't think you _____.
7. It's a beautiful ring, but you _____.

13. Paraphrase the following sentences referring them to the future and to the past:

1. I can speak German very well.
2. You may watch television and listen to the radio in the evening.
3. You must learn to play a musical instrument.
4. She must bake a cake today.
5. You must learn foreign languages.
6. They should remind her of the excursion.
7. I can play football very well.
8. She can play badminton in the open air.

INFINITIVE EXERCISES

1. Write the words in brackets in the correct forms either to infinitives or gerund in English.

Did you remember (call) your husband?

I don't remember (give) you permission to use my car.

I stopped (get) some petrol on my way home from work.

I wish the children would stop (make) so much noise.

My hair needs (cut) .

Oh no! I think I have forgotten (lock) the door.

She always forgets (close) the fridge.

She told me that she regrets (shout) at you yesterday.

The child will not stop (cry) . I guess he needs (feed) .

We regret (inform) you that we cannot offer you the job.

2. Use the verbs from the box to complete these sentences.

Arrive survive be work renovate contact answer talk

I asked him several times but he didn't bother my question.

Finally, we agreed on the project together. I demand

to your boss. Jack usually fails on time. Domestic animals somehow managed the fire. We're not planning the hotel much longer. If you have any questions, don't hesitate me. Was she just pretending your friend?

3. Use the nouns and the verbs in brackets to complete these sentences.

Example: Our parents allowed out tonight. (we - go)

Our parents allowed us to go out tonight.

These glasses will enable (she - read)

My uncle advised architecture. (I - not study)

Our teacher encouraged in the competition. (we - take part) They persuaded the army. (she - not join)

We are training blind people. (they - help)

The policeman forced down. (he - lie)

My mum always reminds late for school. (I - not be)

The traffic warden warned on double yellow lines. (we - not park)

SOURCES

1. Бжиская Ю. В. Английский язык для музыкантов: Учебное пособие. — СПб.: Издательство «Лань»; Издательство «ПЛАНЕТА МУЗЫКИ», 2017. — 344 с.: ил. — (Учебники для вузов. Специальная литература).
2. Либерман, Н. И. Английский для музыкантов / Н. И. Либерман, Н. А. Фролова, Багрева, М. М. Кедрова. — М. : Высш. шк., 1989. — 463 с.
3. Прошкина, Е. П. В мире музыки. Книга для чтения на английском языке : учеб. пособие. — М. : Высш. шк., 1991. — 141 с.
4. Присухін, М. The Course of English for Music Colleges. — Тернопіль : Підручники і посібники, 2007. — 176 с.
5. Савельева, Е. К. Английский для музыкальных специальностей : учеб. пособие / Е. К. Савельева, Г. А. Савельева. — Ростов на Дону : РГК им. С. В. Рахманинова, 2013. — 430 с.
6. Povey, J. English at Leisure : vocabulary of Leisure Activities. — М. : Высш. шк., 1978.
7. Рашевська Т.М., Скрипнік І.Ю., Фещенко О.В. Шамаєва Ю.Ю. Theatre. Cinema. Music : Навчально-методичний посібник з усної практики / Укладачі: Рашевська Т.М., Скрипнік І.Ю., Фещенко О.В. Шамаєва Ю.Ю. – Х. : ХНУ імені В.Н. Каразіна, 2011. – 88 с.
8. Roberts E.V., Jacobs H. E. Literature. An introduction to reading and writing. – Upper Saddle River, New Jersey: Prentice Hall, 2007. – 1724 p.
9. Whitelaw B. Billi W. An Autobiography. – London: Sceptre, 1995. – 272 p.
10. www.petersons.com/arco
11. www.kyivweekly.com
12. <http://www.learner.org/interactives/cinema/index.html>