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МУЗЫКА В НАШЕЙ ЖИЗНИ
MUSIC IN OUR LIFE

Методические указания
к практическим занятиям по дисциплине
«Английский язык»
для студентов 4 курса
специальности 7 030507 «Перевод»
дневной формы обучения

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Музыка в нашей жизни = Music in our Life: методические указания к практическим занятиям по дисциплине «Английский язык» для студентов 4 курса специальности 7 030507 «Перевод» дневной формы обучения/Сост. Е.Н.Абрамичева, А.А. Аганьян. – Севастополь: Изд-во СевНТУ, 2009. – 40 с.

Цель методических указаний – расширить знания студентов-филологов по теме «Музыка. Стили и направления в музыке», которая представлена в базовом учебнике английского языка для студентов 4 курса под редакцией В.Д. Аракина.

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CONTENTS

Introduction.....	4
1. UNIT 1. Music in pictures.....	5
2. UNIT 2. Musical styles of the XXI century.....	10
3. UNIT 3. Music events and performers.....	21
4. UNIT 4. Music in idioms.....	28
5. UNIT 5. Musical review.....	32
6. Tests.....	34
7. Glossary.....	37
Bibliography.....	40

ВВЕДЕНИЕ

Методические указания предназначены для студентов 4-го курса специальности «Перевод» дневной формы обучения.

Методические указания направлены на совершенствование навыков речевого общения, на расширение активного словаря, на ознакомление с наиболее употребительными английскими идиомами, семантически связанными с изучаемой темой.

Система упражнений направлена на:

- развитие навыков устной монологической и диалогической речи; группового общения;
- закрепление профессионально-значимых умений переводчика;
- закрепление навыков интерпретации и стилистического анализа публицистического текста.

Решение данных задач осуществляется на текстовом и послетекстовом этапах работы с аутентичными текстами, а также с помощью комплекса различных упражнений.



UNIT 1. MUSIC IN PICTURES

Musical instruments can be divided into four main groups: **strings**, **woodwinds**, **brass** and **percussion** instruments.

String instruments make up the largest section of the orchestra. They consist of the violin, viola, cello, and double bass. They all have the same basic shape, but are very different in size. They each have four strings, are made of wood, and are played by drawing a bow across the strings or plucking the strings with the fingers. String instruments also come in smaller sizes so children can learn to play them.

Other members of the string family include the harp, the piano and the harpsichord. The harp has 47 strings so it is considered to be a member of the string family. The strings of the harp are plucked or strummed by the harpist.

The piano is a member of both the string and percussion families of the orchestra. It has strings that are struck with felt covered hammers.

The harpsichord looks similar to the piano, but its sound is softer. The strings of the harpsichord are plucked when the musician plays on the keyboard.

Woodwind instruments are most commonly made of wood or metal, and are played by blowing air across an opening at one end or through a "reed", and by covering and uncovering holes along the instrument with fingers or levers, keys, and pads. The members of this family are flute and piccolo, oboe and English horn, clarinet and bass clarinet, and bassoon and contra-bassoon.

Brass instruments are the loudest members of the orchestra. They include French horn, trumpet, trombone, and tuba. Brass instruments are long tubes of metal which the player blows into through a mouth-piece at one end. The player makes a buzzing sound with his or her lips, and the sound comes out the other end which is wider, like a bell.

Percussion instruments are the rhythm section of the orchestra. They make sounds when they are struck, scraped, or rattled with hands or special sticks. Some percussion instruments have a definite highness or lowness, a quality called pitch, and some do not have a definite pitch. xylophone, timpani, chimes, vibraphone, and celesta are examples of pitched percussion instruments, while bass drum, snare drum, triangle, cymbals, and tambourine are non-pitched percussion instruments.

The percussion family has the most members, with new instruments added all the time. Modern percussion instruments include found objects such as flower pots, china plates, and tin cans.



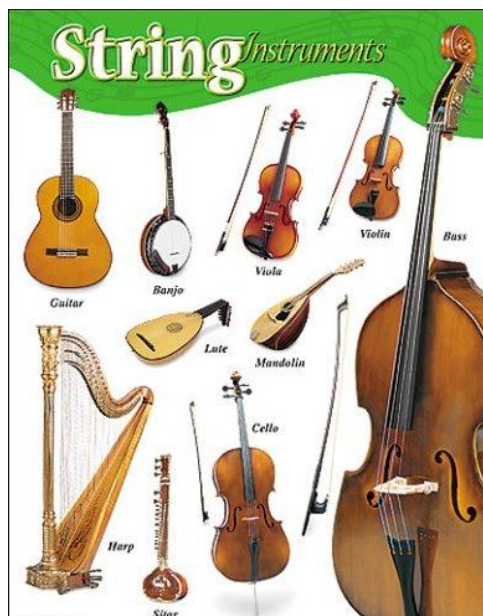
WOODWINDS

1. Bassoon
2. Saxophone
3. English horn
4. Clarinet
5. Oboe
6. Flute

BRASS

1. Trumpet
2. Trombone
3. French horn
4. Tuba



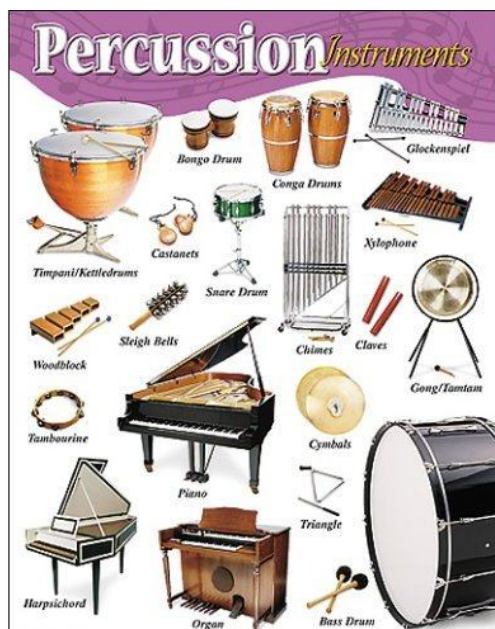


STRINGS

1. Violin
2. Viola
3. Cello
4. Bass
5. Guitar
6. Banjo
7. Lute
8. Mandolin
9. Sitar
10. Harp

PERCUSSION

1. Bass drum
2. Timpani /Kettledrums
3. Snare drum
4. Conga drums
5. Bongo drum
6. Glockenspiel
7. Xylophone
8. Chimes/ Tubular bells
9. Claves
10. Cymbals
11. Woodblock
12. Triangle
13. Sleigh bells
14. Castanets
15. Tambourine
16. Piano
17. Harpsichord
18. Organ



Task 1. Match the name of the musical instrument with its definition.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Flute 2. Oboe 3. Clarinet 4. Bassoon 5. Saxophone 6. Violin 7. Viola 8. Cello 9. Harp 10. Guitar 11. Trumpet 12. Tuba 13. French horn 14. Piano 15. Accordion | <ol style="list-style-type: none"> a. a curved musical instrument made of metal that you play by blowing into it and pressing buttons, used especially in popular music and jazz b. a musical instrument like a large violin that you hold between your knees and play by pulling a bow across the strings c. a wooden musical instrument that you play like a violin but that is larger and has a lower sound d. a musical instrument with six strings that you play by pulling the strings with your fingers or with a plectrum e. a musical instrument like a long black tube, that you play by blowing into it and pressing keys to change the notes f. a musical instrument that you blow into, which consists of a curved metal tube that is wide at the end, and three buttons you press to change the notes g. a musical instrument like a very long wooden tube, that produces a low sound. You hold it upright and play it by blowing into a thin curved metal pipe. h. a large musical instrument that has a long row of black and white keys. You play the piano by sitting in front of it and pressing the keys i. a musical instrument like a thin pipe, that you play by holding it across your lips, blowing over a hole, and pressing down buttons with your fingers. j. a large metal musical instrument that consists of a curved tube with a wide opening that points straight up. It produces very low sounds when you blow into it. k. a small wooden musical instrument that you hold under your chin and play by pulling a bow across the strings l. a musical instrument like a large box that you hold in both hands. You play it by pressing the sides together and pulling them out again, while you push buttons and keys. m. a wooden musical instrument like a narrow tube, which you play by blowing air through a reed n. a musical instrument made of brass, that is curved round into a circle with a wide opening at one end o. a large musical instrument with strings that are stretched across a vertical frame with three corners, and that you play with your fingers |
|--|---|



Task 2. Divide the following instruments into categories. Then say with which musical genres these instruments are typically associated.

acoustic guitar banjo bodhran cello clarinet double bass
drums electric guitar flute French horn harp maracas
marimba organ panpipes piano saxophone sitar trumpet
synthesizer violin

Strings	Woodwind	Brass	Percussion	Keyboard

Task 3. Discuss in pairs.

a) Which instruments

- can you play?
- have the most beautiful sound?
- would you like to learn?

b) Choose three pieces of music that are especially important to you and note down why.

Task 4. Read this description of a concert and choose the best option in each pair.

Damon Albarn and his band Blur came to define the short-lived but intense musical movement of the mid-90s known as 'Britpop'. Last month they could be seen **(1) performing/showing** again in front of a **(2) live/living** audience, but this time ten years older: reinvented. The **(3) location/venue** was the grandiose Brixton Academy, a concert hall that **(4) holds/contains** over 3, 000 people, and three concerts were to take place over three days. Could they pull it **(5) off/through**?

The last ten years have **(6) resulted in/ meant** changes for Blur, but they still remain a band, **(7) despite/ although** having lost their guitarist, who left the band during the **(8) recording/ filming** of their last album. With a line-up **(9) consisting/ comprising** both old hits and new material, Blur showed **(10) how/ what** entertainers they are. When Damon Albarn belted out the lyrics of the song Universal, 'It really, really, really can happen', you couldn't help **(11) but/ and** believe him. Aiming at a different target audience now, the older established fans rather than young, aware music connoisseurs, Blur really did make it happen.

Task 5. Translate the following sentences from Russian into English.

1. Моцарт одним из первых начал активно использовать кларнет в камерной музыке.
2. Она пела, а он аккомпанировал ей на флейте.
3. За свою жизнь Вивальди написал свыше 500 концертов, в том числе около 350 концертов для солирующего инструмента с оркестром, из которых более 230 – для скрипки.
4. Джек принес свой саксофон и ноты, чтобы сыграть соло саксофона.
5. В этой музыкальной композиции две ведущих партии исполняют гобой и фагот.
6. Помимо симфонического оркестра контрабас используется в камерной музыке, духовых оркестрах, а также в джазе и других жанрах.
7. До начала своей сольной карьеры Бет Роули училась в нескольких вузах, работала бэк-вокалисткой у Ронана Китинга и Энрике Иглесиаса и выпустила три мини-альбома.
8. В симфоническом оркестре применяются, как правило, одна туба, реже две или три.
9. Научиться играть на арфе довольно просто, в отличие от скрипки или виолончели.
10. Валторна звучит настолько красиво, что привлекает к себе внимание слушателей и покоряет сердца композиторов.

UNIT 2. MUSICAL STYLES OF THE XXI CENTURY

Task 1. Read and translate the text paying your attention to the words in bold.

20th CENTURY MUSIC

A revolution occurred in 20th century music listening as the radio gained popularity worldwide, and new media and technologies were developed to record, capture, reproduce and distribute music. Because music was no longer limited to concerts, opera-houses, clubs, and domestic music-making, it became possible for music artists to quickly gain fame nationwide and sometimes worldwide. Conversely, audiences were able **to be exposed to** a wider range of music than ever before, giving rise to the phenomenon of world music. Music performances became increasingly visual with the broadcast and recording of music videos and concerts. Music of all kinds also became increasingly portable. **Headphones** allowed people sitting next to each other to listen to entirely different performances or share the same performance. **Copyright laws** were strengthened, but new technologies such as **file sharing** also made it easier to record and reproduce copyrighted music illegally.



Twentieth-century music brought new freedom and wide experimentation with new musical styles and forms that challenged the accepted rules of music of earlier periods. The invention of electronic instruments and the synthesizer in the mid-20th century revolutionized popular music and **accelerated the development** of new forms of music. Eastern, Middle-Eastern, Latin and Western sounds began to mix in some forms. Faster modes of transportation allowed musicians and fans to travel more widely to perform or listen. Amplification permitted giant concerts to be heard by those with the least expensive tickets, and the inexpensive reproduction and transmission or broadcast of music **gave** rich and poor alike nearly equal **access to** high quality music performances.

Classical

In the early twentieth century many composers, including *Rachmaninoff*, *Richard Strauss*, *Giacomo Puccini*, and *Edward Elgar*, continued to work in forms and in a musical language that derived from the nineteenth century. However, *modernism* in music became increasingly prominent and important; among the most important **modernist precursors** were *Alexander Skryabin*, *Claude Debussy*, and the **post-Wagnerian composers** such as *Gustav Mahler* and *Richard Strauss*, who experimented with form, tonality and orchestration. *Busoni*, *Stravinsky*, *Schoenberg*, and *Schreker* were already recognized before 1914 as modernists, and *Ives* was retrospectively also included in this category for his challenges to the uses of tonality. Composers such as *Ravel*, *Milhaud*, and *Gershwin* combined classical and jazz idioms. Others, such as *Prokofiev*, *Hindemith*, *Shostakovich*, and *Villa-Lobos* **expanded the romantic palette** to include more dissonant elements.

In the 1950s, **aleatoric music** was popularized by composers like *John Cage*. Composers of this area sought to free music from its rigidity, placing the performance above the composition. Similarly, many composers sought to break from traditional performance rituals by **incorporating theater and multimedia into their compositions**, going beyond sound itself to achieve their artistic goals.

Some composers were quick to adopt developing electronic technology. As early as the 1930s, composers such as Olivier Messiaen incorporated electronic instruments into **live performance**. Recording technology was used to produce art music, as well. The *musique concrète* of



Composer Igor Stravinsky as drawn by Picasso

the late 1940s and 1950s was produced by editing together natural and industrial sounds. *Steve Reich* created music by manipulating tape recordings of people speaking, and later went on to compose **process music** for traditional instruments based on such recordings. Other notable pioneers of electronic music include *Edgard Varèse*, *Karlheinz Stockhausen*, *Pierre Boulez*, *Luigi Nono*, and *Milton Babbitt*. As more electronic technology matured, so did the music. Late in the century, the personal computer began to be used to create art music. In one common technique, a microphone is used to record live music, and a program processes the music in real time and generates another layer of sound. Pieces have also been written algorithmically based on the analysis of large data sets.

Process music is often linked to **minimalism**, a simplification of musical themes and development with motifs which are repeated over and over. Earliest minimalist compositions appeared in the 1950s with the *Metamorphosis-Symphonies* by the German composer *Martin Scherber*. Nevertheless these symphonies offer musical wideness and spiritual sense. Minimalism was practiced heavily throughout the latter half of the century and has carried over into the 21st century, as well, with composers like *Arvo Pärt*, *Henryk Górecki* and *John Tavener* working in the more popular **holistic minimalism** variant.

Popular music

Popular music, sometimes abbreviated pop music (although the term "pop" is used in some contexts as a more specific musical genre), is music belonging to any of a number of musical styles that are broadly popular or **intended for mass consumption and wide commercial distribution** - in other words, music that forms part of popular culture.



Madonna, one of the most influential pop artists of the 20th century

Popular music dates at least as far back as the mid-19th century. In the United States, much of it **evolved from** folk music and black culture. It includes *Broadway tunes*, ballads and singers such as Frank Sinatra.

The relationship (particularly, the relative value) of classical music and popular music is a controversial question. Moreover, composers such as *Scott Joplin*, *George Gershwin* and *Andrew Lloyd Webber* tried **to cater to both popular and high brow tastes**. Composers as varied as *Mozart* and *Arthur Sullivan* had no difficulty in catering to popular taste when it was required, although their **credentials** as serious

composers are also unchallenged. Classical music influenced popular music in movie scores, theater (e.g. rock opera), popular songs (5th of Beethoven) and in the instrumentation used in popular music. Likewise, electronic instruments and styles were incorporated into some classical pieces.

Blues

Blues is a vocal and instrumental musical form which evolved from African American spirituals, shouts, work songs and chants and has its earliest stylistic roots in West Africa. Blues has been a major influence on later American and Western popular music, finding expression in *ragtime*, *jazz*, *big bands*, *rhythm and blues*, *rock and roll* and *country music*, as well as conventional pop songs and even modern classical music.



Blues singer Bessie Smith

Heavy metal

Heavy metal is a form of music characterized by aggressive, driving rhythms and highly amplified distorted guitars. Its origins lie in hard rock bands like *Deep Purple*, *Led Zeppelin*, and *Black Sabbath*, who between 1967 and 1974 took blues and rock and **created a hybrid** with a heavy, guitar and drums centered sound. They were soon followed by bands like *Aerosmith*, *AC/DC*, *Queen*, *Kiss*, *Van Halen*, *Judas Priest* and *Iron Maiden* who have heavily influenced the genre. Heavy metal had its peak popularity in the 1980s, with the advent of *Glam Metal* and other metal bands such as *Metallica*, *Megadeth*, *Slayer*, *Guns N' Roses* and *Anthrax*, during which many of the now existing subgenres first evolved. Though not as commercially successful as it was then, heavy metal still has a large worldwide following, especially in underground music.

Some **subgenres** brought about through either natural evolution or the **convergence of metal with other genres** include, but are not limited to *Thrash metal*, *Power metal*, *Death metal*, *Symphonic metal*, *Nu metal* and *Black metal*.

Soul

Soul music is fundamentally rhythm and blues, which **grew out of** the African-American *gospel* and blues traditions during the late 1950s and early 1960s in the United States. Over time, much of the broad range of R&B extensions in African-American popular music, generally, also has

come to be considered soul music. Traditional soul music usually **features** individual singers backed by a traditional band consisting of rhythm section and horns, as exemplified by *Aretha Franklin* and *Otis Redding*.

Funk

Funk is a distinct style of music originated by African-Americans, e.g., *James Brown* and his band members, *George Clinton*, and groups like *The Meters*, *Sly & the Family Stone* and *Tower Of Power*. Funk best can be recognized by its syncopated rhythms; **thick bass line**; razor-sharp rhythm guitars; chanted or hollered vocals; strong, rhythm-oriented horn sections; prominent percussion; an upbeat attitude; African tones; **danceability**; and strong jazzy influences (e.g., as in the music of *Herbie Hancock*, *George Duke*, *Eddie Harris*, and others).

Salsa

Salsa music is a diverse and predominantly Caribbean rhythm that is popular in many Latin countries. The word is the same as the salsa meaning *sauce*. Who applied this name to the music and dance and why remains unclear, but all agree that the name fits, metaphorically referring the music and dance being "saucy" and "tasty". However, the term has been used by Cuban immigrants in New York analogously to swing.

Disco

Disco is an **up-tempo style** of dance music that originated in the early 1970s, mainly from funk, salsa, and soul music, popular originally with gay and black audiences in large U.S. cities, and derives its name from the French word *discothèque* (meaning nightclub).

Hip Hop and Rap

Hip hop music is traditionally composed of two main elements: **rapping** (also known as MC'ing, a vocal style involving rapid speech with *alliteration*, *assonance* and *rhyming*) and DJing, and arose when **disc jockeys** (DJ's) began isolating and repeating the percussion break from funk or disco songs. Depending on the source, Hip hop started in the late seventies or early eighties in African-American neighbourhoods such as Brooklyn and Bronx. Hip Hop was originally seen as a fad, but has become one of the most successful modern music genres.

Subgenres/periods of history in Hip Hop include: *Old school hip hop*, *New school hip hop*, the so called "*Gangsta rap*", *Underground hip hop*, *Alternative hip hop* and *Crunk/Snap music*. At the turn of the 20th Century, in the United States and increasingly in the rest of the World, hip



hop became extremely popular in the mainstream, possibly eclipsing rock music. Hip hop has an associated culture which has become very prominent in western popular culture.

Electronic music



The 20th century brought the first truly innovative instrument in centuries – the *theremin*. For centuries before, music had either been created by drawing hair across taught metal strings (*string instruments*), constricting vibrating air (*woodwinds and brass*) or hitting something (*percussion*). The theremin, which operated by interrupting a magnetic field around the instrument, did not even have to be touched to produce a tone. Although its inventor (*Leon Theremin*) originally developed it for classical music as a way to prevent the repetitive stress injuries that often plagued musicians, it found use both as an instrument for scoring movies (*Forbidden Planet*) and in rock and roll (*The Beach Boys' Good Vibrations*).

The development of the *techno* sound in Detroit, Michigan and *house music* in Chicago, Illinois in the early to late 1980s, and the later *new beat* and *acid house movements* of the late 1980s and early 1990s all fuelled the development and acceptance of electronic music into the *mainstream* and introduced electronic dance music to nightclubs.

Subgenres include, but are not limited to, a variety of dance oriented music (Techno, Trance, Goa, House, Drum and Bass, Jungle, Break Beats) as well as IDM, Trip Hop, Ambient, Dark Wave, and Experimental. Because of the recent explosion of electronic music, the lines between electronic subgenres can be *fuzzy* and some of the above mentioned may be considered redundant or further subgenres themselves.

Trance

Trance did a very promising start in the early nineties (1990's) in Europe, and is currently one of the most promising and influential music genres on the music scene. Trance itself is very wide-scoped, it occupies wide territory with a lot of space and brings its influence deeply outside and well beyond its own bounds that seem to be quite *obscure*. At the time, many of the currently popular groups, artists, titles of mainstream music are starting to incorporate trance sound *into* their recordings. Initially trance was mostly non-commercial, but trance is getting more and more publicity now,

on TV channels such as Viva and MTV, and in the press. Trance becomes more popularized, thanks to talented trance music DJ's and producers, trance music labels, and even large recording companies. Pop and rock stars are starting to *collaborate with* or even *outsource* their recordings to trance music composers and producers. An excellent example, Madonna with their mature, high-quality, semi-trance album *Ray Of Light* (1998), almost half tracks of which have explicitly clear trance sounding.

Perhaps the most *ambiguous genre* of dance music, trance could be described as a melodic, more or less freeform style of music, partially *derived from* house. While there is no strict definition for trance, songs of this genre are usually characterized as being accessible and having *anthemic* and epic and rifting and *psychedelic* qualities. Using that as a starting point, a basic trance track could then be described as being comprised of a particular melodic or vocal hook which is given presence over a *bassline, a drum pattern*, which often includes snare or kick drum rolls to mark important moments, and perhaps one or two other semi-quantified aural elements to provide texture and *enhance the rhythm*. However, not all trance fits that profile, and often times a song's classification as trance has just as much to do with who is playing it as what it sounds like.

The best way to generally describe the trance genre is that of dance music based around riffs and anthems, which can be either highly energetic or very chilled out. Trance tracks often *intermix major and minor chords* to create "epic" sounding, similar to classical *organ music*. Most trance is built around the 4/4 beat, and a lot of trance can be very *uplifting*. Uptempo, uplifting and often euphoric energetic synthesized sounds *pumped by a beat* and massive hooks, often with long breakdowns building slowly *to create a tension and expectancy* on the dance floor. Often with driving off-the-beat basslines and utilizing major and minor chords in sequence, trance tracks can take a central epic form of commercial trance or the form of one of several sub-genres including Euro (Epic) Trance, Goa (Psychedelic, Psy) trance, Hard Trance, and Progressive Trance.

Task 2. Discuss in a group.

a) Which kinds of music

- cheer you up?
- evoke particular memories?
- help you relax?
- would you find it hard to live without?

b) Which kinds of music

- bore you?
- do you find too highbrow?
- get on your nerves?
- do you find too trashy?



Task 3. Give English equivalents for the following.

Ужесточить авторские права; способствовать (ускорять) развитию новых стилей и направлений; эксперименты со звуком; предшественники композиторов-модернистов; объединять музыкальный и театральный жанры; «живая» музыка; звукозаписывающие технологии; обмен файлами; массовый слушатель; стать частью поп-культуры; достижения и заслуги великих композиторов-классиков; происходить от какого-либо стиля/ жанра; синкопированный ритм; затмить по популярности; популяризировать музыку в стиле транс; концерт органной музыки; играть на терменвоксе; самый неоднозначный жанр танцевальной музыки; работать совместно с композиторами; исполнять музыку на любой вкус; массовое потребление; становиться популярным; бросать вызов общепринятым правилам; акустические элементы; смешивать мажорные и минорные аккорды; музыка, поднимающая настроение.

Task 4. Read the text and answer the questions that follow.

LIGHTS, CAMERA, BATON

Once a poor relation, film music has come out of the cinema and moved into the concert hall, says Michael Wright

“Three M7, take four,” murmurs the recording engineer. In a crowded control room at George Martin’s Air Studios, a dizzy bank of jumping orange LEDs registers the sound of a symphony orchestra **in full flight**. They are playing, not a sarabande or a symphony, but a 40-second sound cue from Band of Brothers, the \$100m **television spin-off** from Spielberg’s epic Saving Private Ryan.

Beyond the control room’s plate-glass window, the composer Michael Kamen leads his musicians for a fourth time through a sweetly elegiac passage for strings. The assembled sound engineers nervously drum their fingers, while a **digital stopwatch** carves time into milliseconds. And, on two plasma screens above the vast mixing desk, an American soldier staggers out of a bombed-out building. “He’s way too slow,” mutters the recording engineer hunched over the mixing desk. “He’ll never make it.”

Ry Cooder is said to have recorded his **haunting score** for Paris, Texas in a single take, *twanging away* on a 12-string guitar as he watched a



rough-cut of the movie. But today’s film music is rarely so simple, or so spontaneous. Out have gone the **zithers**, the synthesizers and the cheap pop tracks. The symphony orchestra is back in business. And while many **concert hall composers** – including Shostakovich, Prokofiev, Saint-Saëns, Vaughan Williams, Walton and Takemitsu – have in the past moved into the film, **unprecedented numbers** of film composers are now beginning to find their way into the concert hall and the classical charts, and onto the playlists of Classic FM. The tide is turning. Film music is fast becoming the dominant classical music of today.

In fact, the tide began to turn as long ago as 1977, when John Williams composed his **landmark score** for Star Wars. The Hollywood soundtracks of the 1960s had been progressively reporting to cheaper, funkier jazz, pop and – for sci-fi movies, in particular – electronic music. But suddenly, in place of the other-worldly bloop-bleep-blips we might have expected, Williams offered a grandly symphonic score that evoked Holst and Mahler, and has since been widely accepted as part of the **mainstream orchestral repertoire**.

More recently, the score for Gladiator has been perched at the top of the classical charts, **jostling for** pole position with James Horner’s music for Titanic. “Yes, we are playing more film soundtracks than ever before,” admits Roger Lewis, the managing director of Classic FM, before adding defensively: “But it is still less than 10% of our output.” On the concert platform, meanwhile, Ennio Morricone is about to give his first live UK performance, conducting scores including The Mission and The Good, the Bad and the Ugly as part of a Barbican series devoted to music and film. And Michael Kamen, better known for his work on Lethal Weapon, Die Hard and Robin Hood: Prince of Thieves, has been commissioned to write a grown-up symphony by Washington DC’s National Symphony Orchestra.

“The symphony was a very gratifying commission,” says Kamen, a grizzled Peter Pan with the hint of the Old Testament about him, “because I thought, ‘Ooh, man, they’re taking me seriously!’” “This, lest we forget, is the man who wrote Everything I Do, the **signature tune** for the movie Robin Hood: Prince of Thieves, for Bryan Adams. Yet, whether he is composing film music or a symphony, the process of writing is, says Kamen, the same. “I make very serious attempts to tell a story in my film music, and to be as profound as I possibly can with an orchestra. I think it’s a great waste to play insipid little tunes with that kind of wealth of possibility,” he declares.

This is not an argument about why we should take film music and composers far more seriously, nor is it about what does and does not constitute classical music. What is significant, as Robert van Leer, the head



of music at the Barbican puts it, is that “We are seeing a more fluid environment in which classical composers are working, especially in moving between film industry and the concert hall”. This scene of fluidity applies whether it to be a “serious” composer such as Tan Dun composing his first score for *Crouching Tiger, Hidden Dragon*, or the composer of *Lethal Weapon* writing his very first symphony.

Recordings of film scores are not leading **gullible audiences** off the straight-and-narrow path of Birtwistle and Xenakis and Adams; they are opening up classical music to entirely new audiences. Sir Arthur Bliss attempted to argue that film music must work equally well in the concert hall to be worthy of critical attention. But this misses the point about film music’s role.

Such music has its own difficult and subtle work to do, without wondering how it may sound, naked, in a hushed auditorium. And what is easy to miss – dazzled by luscious cinematography – is the way that film music has evolved in terms of depth and nuance over the past 15 years, to the extent that it may yet aesthetically **reinvigorate a classical tradition** that, many would argue, long ago **went astray**.

1. What new horizons does cinematography open up for classical music?
2. Why are symphony orchestras preferred in recording film scores?
3. Do you find incorporation of life orchestra music into film production aesthetically pleasing and effective?
4. Does the use of symphony orchestra simplify the film production?
5. What makes the effect produced by a classical composition different from the one produced by a pop song when watching a film?

Task 5. Give English equivalents for the following phrases.

Навязчивая мелодия из фильма; играть сарабанду; брэнчать на двенадцатиструнной гитаре; играть на цитре; композиторы классической музыки; небывалое количество музыкальных произведений; трансцендентные звуки; традиционный классический репертуар; мелодия, возвещающая о начале или конце какой-либо передачи; музыка к кинофильму; нервно постукивать пальцами; инженер по звукозаписи; снова в деле; события принимают иной оборот; воспринимать музыку всерьез; доверчивые зрители; заслуживать внимания со стороны критиков; упускать из вида главное; быть на вершине чартов; пропасть (потеряться).

Task 6. Read the sentences and match the words in bold (1-20) with their definitions (a-u). Translate the sentences.

1. His latest opera was **panned** by the critics, which is strange, all his previous works have been universally **lauded**.
2. The play **bombed** in London’s West End, but was more successful in New York.
3. Her latest CD has won three **awards**.
4. The critics generally agree that her new symphony is a **masterpiece**.
5. He was given several **encores** for his performance of the violin concerto.
6. She got a **standing ovation** for her performance of Juliet in *Romeo and Juliet*.
7. I liked her interpretation of the song ‘Yesterday’.
8. His father worked extra hours to buy him a **battered** old grand piano.
9. There are few people who have not **tapped** their feet to this hit piano tune.
10. Tonight’s concert **features** the trumpet virtuoso at the Barbican Hall in London.
11. This music is **easy on the ear** late at night.
12. Heavy music **blared** out of the open windows of a car/ **thundered** from the basement.
13. **Put** some music **on**, would you?
14. James Levine **conducts** the orchestra of the Metropolitan Opera in New York.
15. Verdi was a **prolific** composer of operas.
16. The band is **putting on** its biggest concert of the year
17. The composer’s first **concerto for clarinet** and orchestra is the most famous.
18. After a few drinks they were all singing **bawdy songs** at the top of their voices.
19. He **strummed a couple of chords** on the guitar and they all burst into song.
20. Wheeler and Jones sang a **mawkish** duet about a girl worth a million wishes.

- a) very great work of art;
- b) included/showed as a special part
- c) way of understanding and performing it
- d) play a CD (cassette)
- e) very negatively criticized
- f) made a regular pattern of sounds



- g) dealing with sexual matters in an amusing way, rude, vulgar, suggestive
- h) prizes/honours
- i) directs the performance of a group of people
- j) producing many works, productive, fruitful
- k) holding, staging
- l) was a failure
- m) a musical composition for one or more solo instruments playing with an orchestra
- n) the audience stood up and applauded
- o) played it in a simple way
- p) made a very loud sound
- q) highly praised
- r) falsely sentimental
- s) old and in bad condition
- t) pleasant to listen to
- u) calls from the audience to repeat it

UNIT 3. MUSIC EVENTS AND PERFORMERS

Task 1. Read about several musical events and tell your friend about them.

PERFORMANCE ON 3

Radio 3, 7.30 pm



Wynton Marsalis has attracted some controversy in his time as director of the Lincoln Centre Jazz Orchestra, but there is no controversy about the high standard of the orchestra's out-put or the contribution made to it by Marsalis's soaring trumpet figures.

Tonight's concert features the orchestra at the Barbican Hall in London for an evening that perfectly reflects Marsalis's own instincts, which are a **mix of the traditional and the modern**. The concert is a **tribute to** that other great **trumpet virtuoso**, Louis Armstrong, this year marking the centenary of his birth. Marsalis calls Armstrong "**the epitome of soul** and down-home sophistication" and no doubt he will bring his usual freshness and flair to some re-workings of Armstrong standards. The programme also includes some new work by Marsalis and **arrangements of Duke Ellington classics**.

TEXAS WEMBLEY ARENA

She dressed up as Elvis Presley for the band's current video, but the truth is that Sharleen Spiteri can do almost anyone. The first of two Wembley dates found Texas's singer adopting a **bewildering number of chameleon-like voices**.

Dressed in a denim shirt and wearing little make-up, she **strapped on an electric guitar** and **rocked out** like Chrissie Hynde. At the keyboard for a version of Al Green's *Tired of Being Alone* she turned into a soul diva.

With an acoustic guitar on *Put Your Arms Around Me* she became a **folk troubadour** in the Joni Mitchell tradition. Then on *Prayer for You* she was transformed into a **gospel shouter** straight out of the Aretha Franklin school.

It was a staggeringly versatile repertoire of styles and made you realize just why the Scottish band's *Greatest Hits* album has sold 1.5 million copies in the four months since its **release**. There is, quite literally, something for everyone – a touch of dance via the polite programming of *In a Lifetime*, an Abba-style Seventies **dancefloor classic** in *Summer Son*, a **highly credible guitar hero** in Ally McErlaine and a **pop sureness** of touch worthy of the early Phil Spector from the group's musical mastermind, Johnny McElhone.

Yet it is Spiteri who remains the centre of attention. She has always possessed one of British pop's most **soulful voices** but she's steadily grown in stature as a live performer and with her **easy banter** between songs she flirted with the audience with humour and authority. The "greatest hits" format made for a certain predictability but the encore produced one big surprise. Having changed into a black leather motorcycle suit, she sandwiched a dynamic interpretation of Presley's *Suspicious Minds* between *Inner Smile* and the inevitable closer, *Say What You Want*.

Nigel Williamson



ROCKABILLY REBELS

Radio 2, 9 pm

People of a certain age may from time to time have wondered aloud: "Whatever happened to Marty Wilde?" Well, I can help. Tonight Wilde, one of the leading British lights in the wiggling hips and **Elvis quiff era** of rock'n'roll, turns up as the presenter of this new series about rockabilly music, a form which origins in **hillbilly music**, which many regard as having launched rock in the 1950s.





Rockabilly Rebels: Elvis Presley was one of the early exponents of rockabilly music (Radio 2, 9 pm)

It is certainly the case that the early records Presley made for the Sun label in Memphis were distinguished by the use of acoustic guitars and a punchy beat, illustrated in a classic Presley track called *That's Alright*, which Wilde plays. Brenda Lee and the Everly Brothers took up the rockabilly sound and it had a strong influence on Buddy Holly, whose roots were entrenched in Texas, a key state in the development of rockabilly music.

Task 2. Explain the words in bold.

1. Tonight's concert **features the orchestra** at the Barbican Hall in London...
2. ... he will **bring his usual freshness and flair to some re-workings** of Armstrong standards.
3. It was **a staggeringly versatile repertoire of styles** ...
4. ... she's **steadily grown in stature as a live performer**...
5. ... the **encore** produced one big surprise.
6. ... she **sandwiched a dynamic interpretation of** Presley's *Suspicious Minds* between *Inner Smile* and the inevitable closer, *Say What You Want*.
7. ... hillbilly music, which many regard as having **launched rock** in the 1950s.
8. ... was one of **the early exponents** of rockabilly music.
9. ... the early records Presley made for the Sun label in Memphis were **distinguished by the use of acoustic guitars and a punchy beat**...
10. ... whose roots **were entrenched** in Texas...

Task 3. Translate the following sentences into English using the vocabulary from the newspaper items you have read.

1. В этой симфонии используется **поразительное количество** инструментов.
2. Концерт **народного певца** прошел с большим успехом.

3. Молодая группа объявила о **релизе** нового альбома.
4. Его **эмоциональный задушевный голос** глубоко взволновал слушателей.
5. У них было принято **дружески подшучивать** друг над другом.
6. **Трубач-виртуоз** Херб Алберт был не только талантливым музыкантом, но и замечательным шоуменом.
7. Многие люди пришли **отдать дань уважения** этому артисту.
8. В кинотеатре «Победа» сегодня **показывают** мюзикл «Чикаго».
9. Группы Interpol, Strokes, Franz Ferdinand являются **представителями** инди-рока.

Task 4. Read the article about four great jazz musicians and do the assignments that follow.

ALL THAT JAZZ

From the deep American South to the bright lights of New York and Chicago, Jazz musicians of the 1940s, 50s and 60s created what would later give birth to everything that defined 20th century popular music. We look at four true artists who painted the landscape of Jazz with colours that will never fade.

ART PEPPER (1925 -1982)

Art Pepper wanted to be known as the “greatest alto saxophone in the world”, a tall order considering contemporaries like Charlie Parker, Johnny Hodges, and Paul Desmond. In spite of this, Pepper outlived all of them, forging a unique and personal sound.



His early career (1950-1960) includes his **affiliation** with Contemporary Records. It saw the release of the legendary recordings *Art Pepper Meets the Rhythm Section* and *Art Pepper + Eleven: Modern Jazz*. Pepper's early tone is cool, dry, with impeccable intonation and vibrato.

On November 25, 1960, Pepper ends his work for the Contemporary recording studio, and some 15 years pass before he leads a combo again. It is a long **fallow** period, with only few **notable** biodiscographies to consider. Pepper's playing has come under the spell of John Coltrane, an influence heard in abundance on the horribly recorded *Art Pepper Quartet Live in San Francisco* (1964) and *Renascence*, recorded live in 1975.



But just when everyone thought Pepper's tone had begun to **fray**, he re-emerges, fully reconstructed and infinitely impassioned. He releases *Living Legend* in 1975, beginning a string of excellent recordings that include *The Trip*, *No Limit*, and his famous first East Coast recordings at the Village Vanguard. Switching to Galaxy Records, he produces his famous *Maiden Voyage Sessions*, his strings recording *Winter Moon* and his final duets with his favourite pianist George Cables. Art Pepper's tone takes the world of jazz by storm, and he ends his life as the greatest alto saxophone in the world.

MILES DAVIS (1926 -1991)



Miles Davis, one of the most influential figures in jazz history, moved from East St. Louis to New York City in 1944, ostensibly to attend Juilliard. But he soon lost interest in school and spent his time playing with local musicians. In 1945 he joined Charlie Parker's quintet, where he played a role in the birth of bebop. Shortly afterwards, he abruptly leapt off the bebop

train and began playing with an **expanded** nonet, introducing the world to 'cool jazz' (1945-50). Along with Gil Evans, Gerry Mulligan, and Lee Konitz, he created a new sound which contrasted sharply with the fast and furious energy of bebop.

Davis got back into bebop, however, with his first great quintet, which included a young John Coltrane. During 1955-56, this group recorded extensively on Prestige Records.

Amidst a couple of orchestral efforts, Davis formed a quintet which yielded the best-loved recording in jazz history: *Kind of Blue* (1959). Then, early in the '60s, Miles formed yet another quintet. Each musician's role became more flexible and the overall sound had a more energetic tone.

Starting in 1968, he began to make his groups more electric, eventually launching fusion. This music brought the rhythms of rock together with a new style of open-ended improvisation. Fusion made Davis immensely popular with young people and it sparked a number of spin-offs, including various groups led by guitarist John McLaughlin. He continued playing live until a couple of years before his death.

ELLA FITZGERALD (1917 -1996)

Considered by many to be the 20th century's greatest female jazz singer, Ella Fitzgerald's work transcends generations and musical genres.



Over the course of a career that spanned six decades, 'The First Lady of Song' amassed a nearly **unrivalled** discography. It is a testament to Fitzgerald's art and her place in popular culture that the vast majority of her recorded output is readily available on CD.

During her Big Band years (1935 – 1941), she sang with the Chick Webb Orchestra (renamed after Webb's death in 1939 to 'Ella Fitzgerald and Her Famous Orchestra'). In 1938, at the age of 21, she wrote and sang one of the biggest hits of the decade, *A Tisket, A Tasket*.

Working with Decca Records (1941 -1955), she released a mix of groundbreaking scat recordings, classy pop records, and trite novelty songs. By the early 1950s it became clear that Decca didn't know how to utilize her talents. Norman Granz, founder of Jazz at the Philharmonic and Ella's manager, formed Verve Records in no small part as a vehicle for her.

Her Verve years (1956 -1966) marked Fitzgerald's transition from singing star to cultural icon. Working at the absolute peak of her powers, Fitzgerald recorded a stunning collection of live and studio albums including her legendary *Song Book* series.

During the mid-1960s, Fitzgerald found herself unsure of how to cope with the folk/rock revolution. She drifted between record labels and made some questionable efforts at a more contemporary sound. Finally, in the early 1970s, she returned to recording classic standards in the company of great jazz musicians. Age and declining health slowly eroded Fitzgerald's vocal abilities, and she made her last recording in 1989.

FRANK SINATRA (1915 – 1998)

Frank Sinatra released his albums for half a century, and his 1980 recording of *New York, New York* made him the only singer in history to have hit records in five consecutive decades. In his prime, Sinatra dominated the pop musical landscape in a way that very few artists ever do – not just by skilled technique but by force of personality and will. When he took that stage, he took it.

As a member of the "Rat Pack", a group of up-and-coming entertainers that included Sammy Davis Jr., Dean Cain starred in several movies, including *Ocean's Eleven* (1960), *Sergeant's Three* (1962) and *Robin and the Seven Hoods* (1964).



The Rat Pac also staged concerts to raise money for John F. Kennedy's bid for the presidency in 1960.

Sinatra **endured** all the changes in popular music from the mid-40s to the early '90s, from the end of the big band era, into the age of hip-hop and digital sampling. He worked with the greatest bandleaders, musicians and arrangers, and sang the best songs written by the great American composers Porter, Gershwin and Berlin. His recordings came to epitomize American popular singing at its finest, with a style that maintained fidelity to a song's lyric and mood while imbuing it with subtle elements of jazz beat and phrasing. To borrow an expression from another time, he was 'as nasty as he wanna be'. He was the Chairman of the Board.

Assignments:

a) Scan the passage to find out which artist(s)

	Pepper	Davis	Fitzgerald	Sinatra
• lived the longest.				
• had the longest career.				
• did not play any instruments.				
• led the most bands.				

b) For questions 1-18, choose from the answers A-D.

A Art Pepper	C Ella Fitzgerald
B Miles Davis	D Frank Sinatra

Which artist(s) ...

- | | | |
|---|---------|---------|
| • gave up education to play jazz? | 1 | |
| • is portrayed as extremely ambitious? | 2 | |
| • had periods during which they made substandard music? | 3 | 4 |
| • had a particularly powerful stage presence? | 5 | |
| • combined jazz with another kind of music? | 6 | |
| • had careers which lasted 50 years or more? | 7 | 8 |
| • lost his/her voice when he/she got old? | 9 | |

- | | |
|---|----------|
| • had a clear affiliation with a political party? | 10 |
| • had a style which appealed to a youthful audience? | 11 |
| • had a new record company created largely to produce his/her music? | 12 |
| • was particularly innovative? | 13 |
| • composed a major hit at a very young age? | 14 |
| • is credited with the most popular jazz record ever? | 15 |
| • worked for a record company that didn't help them release their full potential? | 16 |
| • followed a second career in show business outside music? | 17 |
| • produced his/her best music toward the end of his/her career? | 18 |

c) Explain the words in bold.

d) Look at the phrases taken from the passage and explain the bold parts in your own words.

1. Art Pepper wanted to be known as the "greatest alto saxophone in the world", a **tall order** considering contemporaries like...
2. Pepper's playing has **come under the spell** of John Coltrane...
3. Art Pepper's tone **takes the world of jazz by storm**...
4. Shortly afterwards, he **abruptly leapt off the bebop train**...
5. She **drifted between record labels**...
6. Age and declining health **slowly eroded Fitzgerald's vocal abilities**...
7. Sinatra **dominated** the pop musical landscape...

UNIT 4. MUSIC IN IDIOMS

SING THE BLUES

to be disappointed or disillusioned.

Jim is singing the blues since he broke up with Elizabeth.

PLAY SECOND FIDDLE TO SOMEONE

to be subordinate to someone.



Carol resigned from the company because she was tired of playing second fiddle to George.

PLAY BY EAR

to play music without looking at notes.

I can play all popular songs by ear.

to perform without prior preparation.

We haven't had time to prepare for the meeting. We'll have to play it by ear.

MUSIC TO MY EARS

good news; information that makes someone happy.

When my boss told me about my promotion, it was music to my ears.

TOOT (BLOW) ONE'S OWN HORN

to praise oneself; to brag

Mary is always tooting (blowing) her own horn. She forgets that other people have a role in our company's success.

JAZZ SOMETHING UP

to make something more interesting or lively.

Tom jazzed up his gray suit with a red tie.

SOAP OPERA

an overly dramatic and emotional story broadcast regularly on the radio or television.

Mary's day was not complete unless she saw her favourite soap opera.

IT'S NOT OVER TILL THE FAT LADY SINGS

to not speculate about something until it is completed.

Though her policies were criticized, and her election in doubt, the candidate reminded the news correspondents that it's not over till the fat lady sings.

CHANGE ONE'S TUNE

to change one's opinion or manner.

John was critical of Anne's judgment until she was made his supervisor.

Now he has changed his tune and agrees with everything she does.

OUT OF TUNE

not in agreement.

His suggestions were out of tune with reality.

CALL THE TUNE

make decisions; decide what is to be done

A lot of people do not get along with Carol. She always wants to call the tune.

The person who is in charge is the one who makes the final decision.

S/he who plays the piper calls the tune.

MARCH TO A DIFFERENT DRUMMER

to follow one's own ideas rather than being influenced by the group.

Dick isn't going to support us; he always marches to a different drummer.

DRUM UP BUSINESS

influence people to buy something.

The big advertisement in today's newspaper should drum up business.

OFF-BEAT

unusual, not typical.

He dressed in an off-beat manner.

TUNE OUT

ignore someone or something.

I tuned out when the speaker started quoting statistics.

TUNE IN

set the television control to receive a program.

I tune in to the news every evening.

TUNE UP

to adjust an engine so that it runs correctly.

I needed a mechanic to tune up my car.

to adjust instruments in an orchestra so that each musician is in harmony with one another.

The orchestra tuned up before the concert began.

TO BEAT THE BAND

very much; very fast.

The police car was speeding down the highway to beat the band.

JUMP ON THE BANDWAGON

take a popular position; join the group that has the greatest popularity.



The politicians jumped on the bandwagon when they saw the governor was so popular.

FACE THE MUSIC

to accept the unpleasant consequences for one's action.

Jimmy broke his neighbour's window with his baseball. Now he's got to face the music.

ALL THAT JAZZ

et cetera; and so forth.

The movie was filled with kissing and all that jazz.

JAZZY

lively; active.

Phil and Mary throw jazzy parties. Hours pass like minutes at their house.

Task 1. Make up a dialogue using at least four idioms you have studied.

Task 2. Translate the following sentences from Russian into English using the idioms.

1. Этот пожилой скряга любил жаловаться на судьбу.
2. Мой сын не любит разбирать этюды по нотам, а чаще играет на слух.
3. Фотограф решил оживить композицию и вручил мне обезьянку.
4. Она так легко меняет свое мнение, что общение с ней не доставляет удовольствия.
5. Деньги много значили для него, он с детства считал, что кто платит волынщику, тот и заказывает музыку.
6. Любовь к хорошей литературе развила в ней нестандартное чувство юмора.
7. Среди ее покупок были разные мелочи, зубная щетка, салфетки, крем от загара и тому подобное.
8. Хвастунам нравится трубить о себе.
9. Его признание звучало для меня как бальзам на сердце.
10. Каждый воришка надеется, что ему не придется расплачиваться за содеянное.

UNIT 5. MUSICAL REVIEW

Task 1. Read David Dougill's glowing review on 'Romeo and Juliet', paying your attention to its style.

GIVE HER THY HAND

David Dougill applauds Sylvie Guillem and Nicholas Le Riche in Romeo and Juliet

Romeo and Juliet, with Prokofiev's great score, must rank among the most popular ballets of our era, and Kenneth MacMillan's production for the Royal Ballet has just clocked up its 36th birthday in the latest revival at Covent Garden.



It has never been rested long from the repertory, and was deemed such an indispensable audience-puller that the company performed it during the Opera House closure at two of its temporary venues, the Labatt's Apollo, Hammersmith, and the Festival Hall, where stage restrictions called for revisions to Nicholas Georgiadis's monumental decor. Some of these, with other new ideas, have now been incorporated into the standard production for its first appearance on the new Opera House stage, and this, it is said will make the ballet easier to tour. I presume this means foreign touring; I haven't heard that the Royal Ballet plans to resume touring in Britain.

There are pros and cons to this new look. The architectural colonnades and staircase look grander; the marketplace now has booths with canopies; and there is an extra building with a grille that might be a water tower or the parish lockup. But it all feels very russet-marble-enclosed, as if the whole ballet were taking place indoors. Unlike most productions of Romeo and Juliet, this one offers no airy Italian vistas. Rows of torches over the Capulets' gateway burn too furiously to look natural. (Did Verona have gas?) The balcony scene now has no balcony, but uses the grand staircase, making Juliet, perhaps, rather too easy of access. The best of the revisions (first seen at the Festival Hall) is the bomb scene, with sculptured martyred saints, school of Bernini, thrusting out of niches in tall towers.

For the present series of performances (until April), six ballerinas are scheduled to dance Juliet – not including Darcey Bushell this time, as she has a more pressing engagement (pregnancy) – with an equal number of Romeos. The first-night cast magnificently fulfilled our expectations: Sylvie Guillem, whose splendid interpretation of Juliet we have relished before,



was partnered for the first time in MacMillan's ballet by the Paris star Nicholas Le Riche. They were magnetic together, from start to finish.

Le Riche has a handsome physique and a nobility and power in his dancing to match. Guillem is no shy girl, but ready and raring for emotional release. The moment when they first set eyes on each other at the ball is electric, and as they dance to each other we share their total absorption, losing sight (it seems) of the massed company around. Both their performances are full of eloquent detail, such as the delightful and so natural gesture by Guillem – as she soars to the summit of Le Riche's high lift in the first pas de deux – of her hand flying to her radiant face, which speaks volumes about wonderment, and luck. Their balcony and bedroom duets throb with passion.

So fine was the dancing and so strong the emotional pulse of these two great artists that the temperature dropped whenever they were out of focus. Other "dramatic" parts have got set in mechanical routine. Johan Persson, in his debut as Mercutio, danced fleetly, but his confrontations with William Tuckett's stolid Tybalt were scarcely involving; and since the venerable Leslie Edwards retired from a mime role that was almost his monopoly, I have seen no Prince of Verona with any sense of authority...

Task 2. Do the assignments and answer the questions.

1. Discuss the stylistic peculiarities of a critical review as a specific genre. What makes this genre immensely influential?
2. Comment on the author's impressions of the performance, cast and stage décor. Were his expectations of successful first-night fulfilled?
3. What makes this review sound persuasive/entertaining/favourable/critical/ reasonable?
4. Illustrate the author's harsh criticism. What stylistic means help the author to be eloquent & emotional?
5. What can you say about synthetic arts that incorporate music and dance? Which of these two do you consider especially important for a successful ballet performance?

6. TESTS Variant 1

1. Explain the following:

to evolve from
easy on the ear
to pay tribute to
encore
to reinvigorate a tradition
venue
unprecedented performance
to incorporate folk motives
drum up business (*id.*)
jazz something up (*id.*)

2. Use in sentences of your own:

saxophone solo
bass drum player

3. Render in English.

Part 1

Muse не останавливается на достигнутом

Рок группа Muse уже планирует работу над новым диском, к работе музыканты приступят сразу же после мирового турне.

В своем последнем интервью, участники группы сообщили, что собираются придать новому альбому электронный характер, он будет более "танцевальный", нежели его предшественник "Black Holes & Revelation".

Помимо этого к работе над альбомом будет привлечен симфонический оркестр, который будет насыщать некоторые треки оркестровыми вставками. Уже сейчас Muse делают высокую ставку на этот релиз, и подумывают обойтись без продюсеров – такое решение музыканты приняли, чтобы не ощущать давления со стороны и заниматься музыкой в свое удовольствие.

Сейчас Muse катают по миру со своим концертным турне, расписано оно до 25 ноября, последний концерт этого тура пройдет в Новой Зеландии. Пока нет информации о концертах группы на будущий год, но уже известно, что 21 марта они выступают на фестивале My Coke Fest.

Part 2

Jonas Reinhardt - Jonas Reinhardt

Тема психоделической sci-fi-электроники начала 70-х активно интересует сейчас все большее и большее количество артистов.



С одной стороны к этому направлению приближаются люди вроде ARP, с другой стороны – Lindstrom, с третьей - Cloudland Canyon. Года на три раньше тут побывали, например, Delia Gonzales & Gavin Russom.

И вот еще один показательный альбом по данному профилю. Бородато-волосатый музыкант из Сан-Франциско Йонас Рейнхардт (Jonas Reinhardt) вводит в состояние медитативного транса, где загадочный гул из черной пустоты вяло меняет окраску и тональность, густые слои с аналоговых винтажных машин разрежаются серпантинном взвешенных эффектов, и еле прослушиваемый ритмический пульс все-таки обеспечивает непрерывающуюся, даже назойливую внутреннюю моторику.

Такие гипнотические коллажи, конечно же, были придуманы много лет назад. Но у Йонаса Рейнхардта они приобретают какое-то особенное неповторимое звучание.

Variant 2

1. Explain the following:

to be exposed to danger
to collaborate with
strum a couple of chords
standing ovation
to go astray
a television spin-off
haunting melody
to converge various styles
change one's tune (*id.*)
play second fiddle to someone (*id.*)

2. Use in sentences of your own:

life performer
concerto for violin and orchestra

3. Render in English.

Part 1

Enigma - Seven Lives Many Faces

Известный аранжировщик, продюсер и инструменталист продолжает свои эксперименты по скрещиванию различных жанров.

Свои исследования в симбиозе музыкальных жанров Майкл Крету продолжил в новом альбоме его популярного проекта Enigma "Seven Lives Many Faces". Однако, стоит отметить, что в вышедшем альбоме вы уже не услышите таких привычных григорианских хоралов, которые характерны для ранних альбомов Enigma. Зато в "Seven Lives

Many Faces" так много различных дудок, звуков природы, этнического вокала, завораживающих электрических партий и захватывающих дух ритмов.

Что отличает все творения Крету от других пластинок похожего жанра, так это цельность и единство звучания всех композиций. Каждый новый трэк является смысловым и логическим продолжением предыдущего, как бы плавно вытекая из него. Нью-эйдж, этнические мотивы, ритмы диско, звуки скрипки, женский полупрошеп - все это захватывает и уносит в невообразимый сказочный мир, созданный Майклом Крету.

Под такую музыку очень хорошо медитировать или просто расслабляться после тяжелых рабочих будней. Особенно приятен на этой пластинке вокал, в проекте заняты такие исполнители, как Эндрю Доналдс, Маргарита Ройг, певица Нанук и др.

Одним словом, очень положительный альбом получился у Майкла Крету, который несомненно понравится любителям небанального и креативного искусства.

Part 2

Rihanna - Good Girl Gone Bad

Самый популярный трек этого лета – безусловно, хит Рианны "Umbrella".

От этой песни скрыться сейчас практически невозможно, она звучит везде: на радио, телевидении, в кафе, магазинах, да и просто на улице благодаря рингтонам мобильных телефонов. Воодушевившись таким успехом, певица выпустила новую пластинку "Good Girl Gone Bad". Это уже третий альбом певицы за прошедшие три года. За это время "выросла" певица, "выросла" и ее музыка. В работе над пластинкой приняли участие такие акулы шоу-бизнеса, как Timbaland ("Lemme Get That", "Sell Me Candy", "Rehab"), Ne-Yo ("Hate that I Love You"), J.R. Rotem, Christopher Stuart ("Umbrella", "Breakin' Dishes") и, конечно, Jay-Z.

"Хорошая девочка становится плохой" - так можно перевести название альбома на русский язык. Но Rihanna не стала плохой, она стала бунтаркой, сражающейся за свое место на Олимпе. В своей новой пластинке уроженка Барбадоса отказалась от тропических напевов и вариаций на тему регги в пользу стиля R&B, столь популярного сегодня. Однако свою индивидуальность певица не теряет, микшируя R&B гитарными, духовыми, клавишными проигрышами, да и просто вибрациями своего необычного голоса, который узнаешь из тысячи. Пластинка получилась по-настоящему летней, легкой, свежей.



Лиричность и ритмичность – вот главные эпитеты, которыми можно охарактеризовать альбом Рианны "Good Girl Gone Bad". Здесь можно найти и соул - любовные треки, и энергичные песни в стиле дансхолла. Поэтому фанаты называют контент новой пластинки певицы музыкой для любви и танцев.

За неделю до своего официального релиза хит экзотической красавицы "Umbrella" возглавил первую сотню синглов по версии Billboard. А это серьезная заявка. Бунтарка с Барбадоса начала покорение мира.

7. GLOSSARY

NAMES OF MUSICAL INSTRUMENTS AND PEOPLE WHO PLAY THEM

banjo [ˈbʌndʒəʊ] – банджо
 bass drum [beɪs drʌm] – большой барабан
 bassoon [bəˈsuːn] – фагот
 bassoonist [bəˈsuːnɪst] – фоготист
 brass [brɑːs] – медные духовые музыкальные инструменты
 bongo (bongo drum) [ˈbɒŋɡəʊ] – бонго
 castanets [ˌkʌstəˈnets] – кастаньеты
 celesta [səˈlestə] – челеста (клавишно-ударный инструмент, внешне напоминает небольшое пианино или фисгармонию)
 conga (conga drums) [ˈkɒŋɡə] – конго
 cellist (violoncellist) [ˈtʃelist] – виолончелист
 cello (violoncello) [ˈtʃeləʊ] – виолончель
 chimes (tubular bells) [tʃaɪmz] – колоколам
 clarinet [ˌklærɪˈnet] – кларнет
 clarinetist [ˌklærɪˈnetɪst] – кларнетист
 claves [kleɪvz] – кламве
 cymbal (cymbals) [ˈsɪmb(ə)l] – тарелки
 cymbalist [ˈsɪmb(ə)lɪst] – ударник на тарелках
 double bass [ˈdʌblˈbeɪs] – контрабас
 double-bass player – контрабасист
 drum [drʌm] – барабан

drummer [ˈdrʌmə] – барабанщик
 English horn – английский рожок
 flautist [ˈflɔːtɪst] – флейтист
 flute [fluːt] – флейта
 French horn [ˈfrentʃ ˈhɔːn] – валторна
 French horn player – валторнист
 harp [hɑːp] – арфа
 harpist (harp player/ harper [ˈhɑːpə]) [ˈhɑːpɪst] – арфист
 harmonica [hɑːˈmɒnɪkə] – губная гармоника
 harpsichord [ˈhɑːpsɪkɔːd] – клавесин
 glockenspiel [ˈglɒk(ə)nʃpiːl] – гlockеншпиль (колокольчики)
 gong (tam-tam) [ɡɒŋ] – гонг, тамтам
 grand piano [ˈɡrændˈpiːnəʊ] – рояль
 sitar [siˈtɑː, ˈsɪtɑː] – ситар
 sitarist [siˈtɑːrɪst] – ситарист
 lute [luːt] – лютия
 mandolin [ˌmʌndəˈlɪn] – мандолина
 mandolinist [ˌmʌndəˈlɪnɪst] – мандолинист
 maracas [məˈrʌkəz] – мараки
 oboe [ˈəʊbəʊ] – гобой
 oboist [ˈəʊbəʊɪst] – гобоист
 organ [ˈɔːɡən] – орган
 organist [ˈɔːɡ(ə)nɪst] – органист
 piano [piˈnəʊ] – фортепьяно
 pianist [ˈpiːnɪst] – пианист
 percussion [pəˈkʌʃn] – ударные инструменты
 saxophone [ˈsæksəfəʊn] – саксофон
 saxophonist [ˈsæksəfəʊnɪst, sæksəˈfəʊnɪst] – саксофонист
 sleigh bells [slei belz] – бубенчики, колокольчики
 snare drum [sneə drʌm] – малый барабан
 synthesizer [ˈsɪnθesaɪzə] – синтезатор



tambourine [ˈtʌmb(ə)ˈri:n] – бубен
 timpani (kettledrums) [ˈtɪmpəni] – литавры
 triangle [ˈtraɪŋɡl] – треугольник
 tympanist [ˈtɪmpənɪst] – литаврист
 theremin [ˈθerəmin] – терменвокс (электромusыкальный инструмент)
 trombone [ˈtrɒmˈbəʊn] – тромбон, тромбонист
 trombonist [ˈtrɒmˈbəʊnɪst] – тромбонист
 trumpet [ˈtrʌmpɪt] – труба
 trumpeter [ˈtrʌmpɪtə] – трубач
 tuba [ˈtju:bə] – туба
 tubist [ˈtju:bɪst] – тубист
 vibraphone [ˈvaɪbrəfəʊn] – виброфон
 vibraphonist [ˈvaɪbrəfəʊnɪst] – вибратонист
 viola [viˈəʊlə] – альт
 violist [viˈəʊlɪst] – альтист
 violin [ˌvaɪəˈlɪn] – скрипка
 violinist [ˌvaɪəˈlɪnɪst] – скрипач
 woodblock [ˈwʊdblɒk] – деревянная коробочка (вуд-блок)
 woodwinds [ˈwʊdwaɪndz] – деревянные духовые инструменты
 xylophone [ˈzaɪləfəʊn] – ксилофон
 xylophonist [zaɪˈləfəʊnɪst, zaɪləˈfəʊnɪst] – ксилофонист
 zither [ˈzɪpə] – цитра
 zitherist [ˈzɪpərɪst] – игрок на цитре

NAMES OF SOME FAMOUS COMPOSERS

Bach [ba:k, ba:h] – Бах (1685–1750), немецкий композитор и органист
 Bartok [ˈba:tɒk] – Барток (1881–1945), венгерский композитор и пианист
 Beethoven [ˈbeɪθəʊvn] – Бетховен (1770–1827), немецкий композитор и музыкант
 Berlioz [ˈbɛəliəʊz] – Берлиоз (1803–1869), французский композитор

Brahms [bra:mz] – Брамс (1833–1897), немецкий композитор, пианист, дирижер
 Britten [ˈbrɪt(ə)n] – Бриттен (1913–1976), английский композитор, пианист, дирижер
 Chopin [ˈʃɒpɪn, ˈʃɒpɪn] – Шопен (1810–1849), польский композитор и пианист
 Debussy [dəˈbu:si:, dəˈbysɪ(:)] – Дебюсси (1862–1918), французский композитор
 Dvorak [ˈdvɔ:zɑ:k] – Дворжак (1841–1904), чешский композитор, музыкант, дирижер
 Grieg [ɡri:g] – Григ (1843–1907), норвежский композитор и пианист
 Handel [ˈhændl] – Гендель (1685–1759), англо-немецкий композитор, органист
 Haydn [ˈhaɪdn] – Гайдн (1732–1809), австрийский композитор
 Hindemith [ˈhɪndəmit] – Хиндемит (1895–1963), немецкий композитор, альтист
 Honegger [ˈhɒnɪɡə] – Онеггер (1892–1955), французский композитор швейцарского происхождения
 Liszt [lɪst] – Лист (1811–1886), венгерский композитор и пианист
 Mendelssohn [ˈmendlsn] – Мендельсон (1809–1847), немецкий композитор, дирижер, пианист и органист
 Mozart [ˈmɔʊtsɑ:t] – Моцарт (1756–1791), австрийский композитор и музыкант
 Mussorgsky [məˈsɔ:gski] – Мусоргский (1839–1881), русский композитор
 Prokofiev [prəˈkɒfjɛv] – Прокофьев (1891–1953), русский композитор
 Puccini [puˈtʃi:ni(:)] – Пуччини (1858–1924), итальянский композитор
 Purcell [ˈpɜ:sel] – Перселл (1659–1695), английский композитор
 Rachmaninov [rʌkˈmɪnɪnɒf] – Рахманинов (1873–1943), русский композитор и пианист
 Ravel [rʌˈvel] – Равель (1875–1937), французский композитор и пианист
 Schubert [ˈʃu:bət] – Шуберт (1797–1828), австрийский композитор
 Schuman [ˈʃu:mən] – Шуман (1810–1856), немецкий композитор и пианист



Shostakovich [ʃɒstə'kəʊvɪʃ] – Шостакович (1906–1975), русский композитор

Strauss [straʊs] – Штраус (1864–1949), немецкий композитор

Stravinsky [strə'vɪnski] – Стравинский (1882–1971), русский композитор

Tchaikovsky [tʃaɪ'kɒfski] – Чайковский (1840–1893), русский композитор

Verdi ['vɛədi] – Верди (1813–1901), итальянский композитор

Vivaldi [vi'vʌldi] – Вивальди (1676–1741), итальянский скрипач и композитор

Wagner ['vɑ:ɡnə] – Вагнер (1813–1883), немецкий композитор и дирижер

Weber ['veɪbə] – Вебер (1786–1826), немецкий композитор и дирижер

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