



Министерство образования и науки Украины
Севастопольский национальный технический
университет

ЧЕЛОВЕК И МУЗЫКА = MAN AND MUSIC

Методические указания
к практическим занятиям по дисциплине
«Английский язык»
для студентов 4-го курса
специальности 6.020303 «Перевод»
дневной формы обучения

**Севастополь
2008**

2

УДК 800

Man and Music: метод. указания к практическим занятиям по дисциплине «Английский язык» для студентов 4го курса специальности 6.020303 «Перевод» дневной формы обучения/ Сост. Н.В. Чех. – Севастополь: Изд-во СевНТУ, 2008. – 32 с.

Цель: методические указания предназначены как для самостоятельной проработки, так и для практических занятий.

Методические указания рассмотрены и утверждены на заседании кафедры теории и практики перевода (протокол № 8 от 8.05.2008).

Допущено учебно-методическим центром СевНТУ в качестве методических указаний.

Рецензент: старший преподаватель кафедры ТПП Фомина О.А.

CONTENTS

1. The role of music in a person's life.....	3
2. How professional singers find work.....	9
3. It's never too late for music.....	13
4. The coloring of life: Music and Mood.....	20
5. The importance of music in our society.....	25
6. Keys.....	31
Библиографический список.....	32



1. THE ROLE OF MUSIC IN A PERSON'S LIFE

Read and translate the following text consulting the dictionary:

Music is part of our lives whether we realize it or not, whether we actively participate in it or not, whether we appreciate its power or not. This is, in fact, the real power of music? That it can affect us whether we are aware of it or not. We need only think of the music heard on the soundtrack of most movies. We may be aware of the action and the dialogue, the scenery, costumes and special effects, yet music is supporting it all and guiding the emotional context. In the best films, music is an active team player, but in the worst of films, sometimes the music is the only thing holding the story together. So important is music to film that studio executives sometimes watch rough cuts with a temporary music track, even before the actual score is written, to get a feel for how a particular scene will play over it.

Film is just one example. Television programs also have musical underscores. Many commercials use jingles to help sell their products? These are tunes we "just can't get out of our heads." Result: we remember the product! Radio provides music 24 hours a day, seven days week, in every style imaginable. We buy our favorite music in record stores. Finally, there is live music, be it school friends with a guitar during the lunch break, a nightclub with just a few tables, a religious service with a choir and instruments, or a large concert or giant arena where thousands are gathered to share in the experience of music making.

In prehistoric times, before our ancestors became masters of our world, life was mostly random and patternless, except for the seasons. Even they couldn't be counted on to produce rain, snow or sun at regular intervals. As fire was harnessed, as social order and language developed, as tools improved, the rhythms of life assumed a greater organization. Emotions developed as well from basic animal traits of pleasure and fear, contentment and anger into a much more complex system. Once the basic need to survive had been adequately addressed, humankind was suddenly freed in small measure to become introspective, and to contemplate its own existence.

Music was undoubtedly the accompaniment to all these discoveries. Imagine the first baby hear its mother sing a lullaby. Imagine the first field workers chant in rhythm as they planted or harvested. Imagine sitting around their campfires, celebrating the success of the day's hunt or lamenting the lack of rain. Before drums or flutes, before cave paintings, before basket weaving and clay pot painting, there was the human voice, capable even in earliest times of a vast range of expression. Somewhere, deep in our souls or collective unconsciousness, there is the sound of our own identity, of our connection to the universal power, which music amplifies to our great satisfaction. Whether we are aware of it or not.

So why should music play such an important and integral role in our lives? As it turns out, research over the last few decades has increasingly shown that music, and in particular the singing and playing of music, helps the brain develop much more fully and extensively, especially in our early years. Music makes us brighter, more intelligent, more logical, more rational, and more capable. It improves study habits and test scores. It builds a better sense of self and community. It aids in our general sense of well-being and improves our quality of life. At times, it brings us closer to the divine in all of us. A recent study even suggests that the act of singing improves the immune system. To answer a question with a question: Why shouldn't music play an important role in our lives?

Given what music can do for all of us, but especially for children, it is imperative that we work to offer opportunities for children to become exposed to music, and to begin to understand what makes it work and why. This is why Los Angeles Chamber Singers is so committed to educational outreach and so appreciative of the Shumei Arts Council's efforts to bring about January's What Makes a Chorus? Program. Other research by the San Francisco School District tells us that just one exposure to music, or to any of the other art forms, is all it takes to change a child's life and keep him or her involved with the arts in some way. The window is open from birth through the age of 15, at its peak around eight, and the earlier the exposure the better. Additionally, early familiarity with many art forms increases tolerance for and pleasure in all art forms. Children and teens who only listen to rock music may grow dissatisfied with it when they reach their forties but will be too afraid or unfamiliar to try other genres. Those same children exposed to other forms in childhood may prefer rock during their twenties and thirties, but find the adjustment to classical or jazz easier and more familiar.



Some people have wondered why we take the approach I've come to call "deconstruction." It's actually in direct response to something I learned in an education course in college. The key term is "frame of reference," or as Aaron Copland said, "What to listen for." Nobody learns anything in this world without a frame of reference, that is, without some preparation for and understanding of the elements that comprise the topic of study. Take, for example, the sentence: "The impending war with Iraq could either be the next Grenada or the next Viet Nam." Most of us would recognize this to be a metaphoric reference to the length and severity of the conflict, with Grenada being a "piece of cake" and Viet Nam being a protracted disaster. We have a frame of reference that allows us to comprehend the full intent of that sentence.

Now, imagine that an immigrant child of 13 from a poor country had to stop his education in the third grade to help his parents' farm, later moved to the United States, and finally returned to school. His English is poor and he has missed a large chunk of his education along the way. His social studies teacher asks him to read and explain that sentence to the rest of the class. He manages to say the words but can't begin to explain them. Yes, he hears "Iraq" mentioned everyday in the news but doesn't know where it is on a map or anything about the first Gulf War. He's heard of Vietnam and knows there was a war there a long time ago, but has no body of facts on which to draw, and, he's never heard of Grenada. After other students answer the question, the first student awakens to an understanding that moments ago he lacked and this is due to his newfound frame of reference.

In music, each song or work exists in a context. Simple folk tunes are just that: easily accessible to anyone upon first hearing. The elements of basic Rock'n'Roll are a standard chord progression, a catchy melody and lyrics, with some decorative additions. The Blues follow a standard chord progression, while the first line of text is repeated three times before the "punch line" is given. In classical music, the context, or frame of reference can be much more complex. For this reason, it's important to break it down into smaller, more intelligible pieces. For example, a beautiful 17th century motet for double choir may be quite sonorous and entertaining on its own. But once it's explained that: the first chorus is comprised of higher voices who represent the angels in heaven; the second chorus of lower voices represent the people on earth; they're having a conversation about a miracle; the miracle happens when both choruses sing together for the first time; and we can tell that because the rhythm changes from a quick chatter to very slow, long notes, while the harmony changes from simple chords with

shared notes to complex harmonies with no shared notes. With this information, the listener can have a much deeper experience with the music while it's being performed, and, equally importantly, remember something about it later? All because of frame of reference.

In Mozart's time, the aristocracy was well-educated in all facets of music, especially the formal structure, and knew the capabilities of each of the instruments. They could appreciate when music was played well because, in all likelihood, they had learned to play an instrument or two and had built up quite a library of scores. Before electricity, there was only live music, so many people automatically learned to play or sing to keep themselves entertained. When they went to hear a new symphony, they knew in advance that it would have four movements, that the first would be an allegro (fast tempo) in sonata form (AABBCAB, where A and B are contrasting themes and C represents a lengthy thematic development of those themes); the second would be a slow and graceful movement; the third would be the minuet and trio (a shorter, dance-like movement with a contrasting middle section and a reprise of the minuet); and a finale which was also marked allegro, in one of several forms, such as a rondo. They also knew about key structure and relationships, so that if the first movement were in C, the second might be in F, the third in C for the minuet and G for the trio, and the finale again in C. With this grand set of expectations or frame of reference, they would be able to see the composer's latest creation in the context of all the other symphonies they had heard, and would recognize at every step what was usual, what was a departure, and how successful the composer had been at both. When you listen to music with this level of understanding, you can't help but be actively engaged in the process and its outcome. You can't help but marvel at the true genius of the master composers. And you can't help but grow as a human being.

There is only one way to accomplish this level of musical literacy and take advantage of all its inherent benefits: that is to keep music a part of every school curriculum. It's the path to well-being, harmony, and peace. It's the path all of us need to continue to follow.



Words and word combinations

Rough cut – предварительный монтаж

Score – партитура (муз.)

Jingle — рекламная песенка (для рекламного ролика)

Choir – ансамбль, группа, коллектив, хор

to harness – обуздывать, укрощать, использовать

to contemplate – обдумывать, продумывать, размышлять

Lullaby – колыбельная (песня); мягкие, успокаивающие звуки

to chant – петь; воспевать, восхвалять (в музыкальной форме)

motet – церковное песнопение

facet – аспект, грань, сторона

tunes - напевы, мелодия, мотив

patternless - хаотичный

The tasks:

1. Answer the following questions:

1. What is the message of the article?
2. What do you think on the point?
3. Do you think the author managed to communicate his ideas effectively?
4. Can we live without music?
5. Where can we hear music?
6. Musical education in schools is very important, isn't it?
7. Why do people need music?

2. Translate into English:

1. Чтобы понять, как велико влияние музыки на наше восприятие, достаточно вспомнить, что значит хорошо подобранный к фильму саундтрек.
2. Мы весь день напеваем услышанную в рекламном ролике песенку и, в результате, покупаем рекламируемый товар.
3. Постепенно человеческие эмоции эволюционировали и развились в более сложную систему по сравнению с древними временами, когда люди еще не могли укрощать огонь.
4. Музыка сопровождает нас всю жизнь, с самого младенчества, когда мы слышим колыбельную матери.
5. Исследования последних десятилетий показали, что музыка способствует более активной мозговой деятельности.
6. Дети и подростки, слушающие только рок, могут в более зрелом возрасте, устать от него.
7. Во времена Моцарта любой представитель аристократии был образован и отлично знал назначение каждого музыкального инструмента.

3. Translate the words and make up your own sentences in

English using them:

Предварительный монтаж, хаотичный, укрощать, грань, колыбельная, церковное песнопение, рекламная песенка, обдумывать, мотив, воспевать.

4. Translate the sentences from Russian into English using words and word combinations:

1. Без предварительного монтажа не обходится съемка ни одного фильма.



2. Церковные песнопения позволяют успокоиться и забыть обо всех проблемах.
3. Я не понимаю причин его поступка, мне необходимо все обдумать.
4. Женская красота воспевается испокон веков.
5. Я весь день не мог выбросить из головы мотив колыбельной, которую напевала мне в детстве мама.
6. Люди научились укрощать все природные стихии.
7. Я восхищаюсь всеми аспектами его творчества.

5. Translate the article from Russian into English and retell it

Поп-музыка

Поп-музыка - самый распространённый, массовый и доступный музыкальный жанр. Поп-музыка появилась приблизительно в 60-х годах XX века как результат резкого упрощения рок-н-рольных и блюзовых стандартов и постепенной замены «живых» музыкальных инструментов на электронные. С течением времени элемент импровизации сводится до минимума. Его место занимают строго запрограммированные ритмы и вокальные партии, тщательно обработанные на компьютере. С поп-музыкой тесно связан такой феномен, как пение под фонограмму.

2. HOW PROFESSIONAL SINGERS FIND WORK

Read and translate the following text consulting the dictionary:

Now that you have a band organized and have rehearsed sufficiently or you are already very proficient in accompanying yourself with a guitar or a piano and already have a wide repertoire of songs, you know now is the time to start finding work as a professional singer. All the hard work is done and now is the time for fun and even fame! Isn't this the glorious day you have been looking forward to?

Finding work as a singer is not as difficult as many people make out to be because there will always be restaurants, clubs, pubs, private and public functions looking for competent professional singers like you. You can either hire agents or approach the venue of your interest directly after

finding out who is the person in charge for conducting auditions, hiring bands and singers.

After talking to your potential employers, you can send them your demo CDs prior to a live audition. If you are selected, they will call you and your band for a live audition. This is the crucial point where you either succeed in getting yourself hired or not.

If you are applying for a singing job at bars and pubs, your potential employer will not be interested in listening to your original material. You are not a superstar and you have yet to establish an audience who will want to listen to your original composition no matter how good they are.

What they want will be what the venue's audience wants to listen to. Remember this, the club owners are in this for money and you will have to earn them money to justify your fee and job. For example, if you sing with a jazz band, then obviously you cannot send your jazz demo CDs to rock clubs. It is therefore imperative that you understand the nature of the venue before sending your demo CDs.

Choose about 6-8 songs for your demo CDs for your pre-audition. This is because your potential employers will want to know that you have a wide repertoire and style. Do not attempt to showcase slow ballads unless you are very good and soulful otherwise, you will bore your potential employers. Besides, slow songs are more difficult to sing well and mistakes are easier to spot.

If you are auditioning just for a singing job and do not have a band, then don't clutter your songs with some amateurish accompaniment. Sing with a karaoke minus one accompaniment instead. That will make you sound more like a proficient singer instead of a fumbling wannabe amateur. Your first singing gig is probably one of the most important milestones of your singing career. Do learn quickly. If you are singing in a club and no one is paying attention to your performance, then you need to quickly know why. Perhaps you are not on stage and the audience cannot see you, or you may be performing too softly or too loudly until you sound irritating. There will be plenty of tweaking to do until you get your performance just right. If you are a solo singer and are accompanying yourself, make sure the guitar or piano accompaniment arrangements are not too complex. Your voice must come through, not the sound of the musical instrument. Your audience are there to listen to you singing and do not want to listen to the clang clang bang bang of your guitar or piano. The musical instrument supports the song, not the other way round.

For instance, listen to Dina Krall when she accompanies herself on the piano. When singing, she just play the chords so that her voice and lyrics (текст песни) come across with clarity and powerful emotions. It is during



the instrumental part of the song that her piano playing is more fanciful and more crescendo applied.

Finding work as a singer is easy, but the road to being a successful professional singer or to fame is another matter.

Words and word combinations

To rehearse sufficiently – тщательно отрепетировать

To accompany with - аккомпанировать на чем-либо

wide repertoire - обширный репертуар

To conduct auditions - проводить прослушивания

demo CD - демонстрационный диск

To apply for a job - претендовать на работу, подавать заявление

To showcase slow ballads - исполнять лирические песни

Soulful - проникновенный

Amateurish - непрофессиональный, дилетантский

lyrics - текст песни

The Tasks

1. Answer the following question:

1. Have you ever dreamt of becoming a professional singer? Why?
2. Do you find advice given in the article reasonable?
3. Do you think it's really easy to get a job of professional singer?
4. Would you like to perform in the bars or restaurants?
5. How do you feel on stage?
6. How do you think is it easy to get people's attention and make them interested in what you perform?
7. What singers do you call professional?

2. Translate into English:

1. Ты должен репетировать более тщательно, чтобы добиться хорошего результата.
2. Чтобы претендовать на хорошую работу необходимо обладать подходящими качествами.
3. Его неловкая попытка аккомпанировать себе на гитаре провалилась.
4. Он всегда исполняет лирические песни с грустным взглядом.
5. Демонстрационный диска певца был украден пиратами.
6. Я не понимаю смысла песен этой группы, их тексты очень запутаны.
7. Ее пение было таким проникновенным, что я не смог сдержать слез.

3. Translate the words and make up your own sentences in English using them:

Аккомпанировать на чем-либо, дилетантский, проникновенный, подавать заявление, демонстрационный диск, текст песни, проводить прослушивания, обширный репертуар, лирические песни.

4. Translate the sentences from Russian into English using words and word combinations:

1. В наши дни трудно найти хорошую, высокооплачиваемую работу.
2. Если человек хорошо поет, он всегда может подрабатывать певцом в ресторанах, барах и клубах.
3. Если репертуар певца обширен, это еще не значит, что все его песни одинаково хороши.
4. Чтобы попасть на прослушивание, необходимо сначала записать демонстрационный диск.



5. Проникновенно исполнять баллады очень сложно, необходим специальный настрой и артистичность.
6. Многие любят петь в караоке, несмотря на то, что их вокальные данные далеки от совершенства.
7. Очень сложно привлечь внимание публики, у робкого человека это вряд ли получится.

5. Translate the article from Russian into English and retell it

Шансон

Шансон в переводе с французского означает "песня". Первоначально шансоном именовали полифонические французские баллады XV-XVI вв. В конце XIX и в XX веке так стали называть любую душевную эстрадную песню нередко исполняемую профессиональным французским певцом – шансонье (которые нередко выступали авторами музыкального и текстового материала). К настоящему времени границы понятия "шансон" абсолютно размыты. Этим термином обозначают самый широкий комплекс музыкальных стилей, начиная от бардовского искусства и заканчивая тюремным фольклором.

3. IT'S NEVER TOO LATE FOR MUSIC

Read and translate the following text consulting the dictionary:

"By approximately age 11, the neuron circuits that permit all kinds of perceptual and sensory discrimination, such as identifying pitch and rhythm, become closed off. Not using them dooms the child to be forever tone deaf and offbeat. "

This dire statement from a popular magazine is provided within the context of an article that urges teachers who are untrained in music to promote musical activities in their classrooms. Of course, this is a laudable

and proper goal. But the misinformation contained in the quote could have disastrous consequences. Therefore, the misconceptions it engenders require correction.

In short, the article is dead wrong. Children lacking musical training before about the age of eleven are not "doomed" to anything, much less tone-deafness, etc. This fact, and the far more hopeful and optimistic message that it brings, is true irrespective of naive and hopelessly oversimplified beliefs about brain development. In brief, the "neuron circuits" are most definitely *not closed off*.

Before continuing, let's be clear about some basic points.

First, all things considered, is it better to initiate musical activities, including education and play, well before the age of eleven? Yes, certainly. As reviewed previously in this newsletter, infants have considerable musical capabilities. Moreover, we, as others, have suggested that delayed encouragement of musical activities (not necessarily only formal lessons) fails to capitalize on the stage of musical competence that is present at a particular developmental stage. Furthermore, preschool children exhibit a natural interest in music and in the many cognitive processes that underlie music comprehension and behavior. It certainly makes sense to take advantage of their interests and abilities.

Second, do children benefit musically when taught by their regular teachers rather than by specialists in music education? Yes, without doubt. The vast majority of students who study music were introduced to musical activities, such as group singing and the use of percussive "rhythm instruments" in preschool, kindergarten or early grades, without instruction by a formally trained music teacher. It is true that musically trained teachers do help students reach a higher level of accomplishment. But this fact doesn't mitigate the essential influence of "regular" teachers. A recent study showed that preschool students learn a good deal about music and increase their attentiveness in class when their "non-musical"



teachers are given some musical training. Therefore, teachers should be encouraged to bring or increase music in the classroom.

So, the article is well-intentioned. But it goes way overboard in dooming and glooming. If it were really true that we can't comprehend, appreciate, or perform music unless we learn music before the relevant "neuron circuits" close down, then how can the nameless author of the "dire dooming" account for the fact that all of these activities do occur after that age, including aging adults who have never had musical training?

Yes, it is common for professional musicians to have started at a young age and it is almost a certainty that major creative musical artists and composers have done so. But that leaves the other 99% of the population out in the nono-musical cold. Here's a challenge to the "doomers". Select anyone over the age of, let's say twenty-one, who wants to gain musical understanding and even some instrumental competence. Within six months, that person will have success on some instrument, provided she or he is motivated and has weekly professional instruction. Pygmalion redux, but why not?

Think of the terrible consequences of believing that the pre-teen years are the only period for music training. At the very least...

Children would be discouraged from starting lessons just at the time when most show a real interest in singing or playing an instrument.

Those who start would have a "built in" excuse for lack of achievement and then dropping music. We can virtually hear their pleas ~ "Ma, why should I keep practicing? ... you started me too late... I'll never be any good... etc., etc."

Teachers would be loathe to "waste their time" on teaching music to teenagers. They would also have lower expectations, leading to students having lower expectations of success.

Adults would not be tempted, as so many fortunately are, to take up music.

Is it too late to gain musical understanding and the enjoyment of performance at an advanced age, much less between the ages of e.g., 18-60? There is no evidence of such a limitation, with the caveat that one has to match physical abilities to demands of the selected instrument. On the contrary, music experience and music lessons have repeatedly been shown to be successful and have many psychological and social benefits.

A well known case in point (but apparently not well enough known to many article writers) is the New Horizons Band started by Dr. Roy Ernst, Chairman of the Department of Music Education at the renowned Eastman School of Music in Rochester, New York. Dr. Ernst has formed a band comprised largely of adults between the ages of about 60 to 85, the majority of whom never had previous music lessons. With instruction and encouragement, the New Horizons Band has achieved excellence in performance, not to mention the great pleasure and happiness afforded both its members and audiences.

Sometimes, special curricula are needed, as in the case of the institutionalized aged. But whether healthy or slightly infirm, there is no question of adequate musical capability and equally no question of benefit. The interested reader, whether a skeptic or a supporter of music "after sixty", should find it well worth the time to review the extensive bibliography of resource materials on music and arts in the aged, compiled by Marie DiGiammarino and colleagues.

So, from a behavioral standpoint, it is "never to late" for music. But if the "neuron circuits" are "closed down" in the pre-teen years, how is this possible? Well, to put it in a nutshell, the circuits are not closed down... they are operating just fine. What could possess someone to make such a claim? Probably a misunderstanding of technical findings on the brain. For example, string players have an enlarged representation for the digits of their left hand, and this enlargement is greater the earlier the age at which instruction began (see *Briefly Noted*, this issue). But such findings



don't preclude great violin playing when instruction is started after puberty.

As many scientists wrongly believe that sensory cortical systems can't change after some critical stage of development, it is hardly surprising that non-scientists might be similarly misled. Actually, it has been known for at least a decade that experience in adulthood, including learning-induced "retiming" in the auditory cortex (the highest level of the brain's auditory system), modifies sensory and perceptual processing. So, since it is never too late for the brain to change, it is hardly astounding that it is never too late to learn music.

Words and word combinations

doom – обречь

laudable goal – похвальная цель

engender – возбуждать, вызывать

dead wrong – абсолютно неправильный

tone deafness – музыкальная глухота

oversimplify – слишком упрощать

make sense – иметь смысл

percussive – ударные инструменты

to be loathe to do smth. – сильно не хотеть делать что-либо

caveat – предупреждение, протест

to put smth. in a nutshell – разъяснять, делать ясным

preclude – предотвращать

The Tasks

1. Answer the following question:

1. What is the small article at the very beginning of the text about?
2. Are "neuron circuits" really closed-off?

3. At what age it is better to initiate musical activities and why?
4. Will the children benefit musically when taught by specialists in music education?
5. Is it possible to start learning music in the adulthood? Prove your point of view.
6. What kind of band did DR. Roy Ernst form?
7. How do you think is it "never too late for music"?

2. Translate into English:

1. Лучше всего начинать занятия по музыке, как теорию, так и практику, в возрасте до 11 лет.
2. Дошкольники проявляют естественный интерес к музыке.
3. Имеет смысл извлечь выгоду из интереса и способностей учеников.
4. Подавляющее большинство студентов, занимающихся музыкой, начали обучение в дошкольном возрасте либо в младших классах.
5. Он хочет научиться играть на каком-нибудь музыкальном инструменте.
6. Доктор Эрнст создал группу, которая в основном состояла из взрослых людей возрастом от 60 до 85 лет.
7. Никогда не поздно взяться за изучение музыки.

3. Translate the words and make up your own sentences in English using them:

Завершение, разъяснять, синкопический, иметь смысл, слишком упрощать, половая зрелость, обречь, ударные инструменты, вызывать, сильно не хотеть делать что-либо, предотвращать, предупреждение.



4. Translate the sentences from Russian into English using words and word combinations:

1. Этот человек с узкими жестокими глазами обрек нас на вечные скитания.
2. Цель этого мужчины – добиться любви Сары – очень похвальная.
3. Никогда не откладывайте на завтра то, что можно сделать сегодня.
4. Я считаю, что вы абсолютно не правы.
5. С самого детства он был ленивым мальчиком и очень не хотел ходить в школу и учить уроки.
6. В его словах есть смысл, не так ли?
7. В наших силах было предотвратить эту ужасную катастрофу, однако, сейчас уже слишком поздно.

5. Translate the article from Russian into English and retell it

Блюз

Блюз - жанр негритянского музыкального искусства. В переводе с английского означает: уныние, меланхолия, грусть. Первоначально блюзом называлась сольная лирическая песня американских негров с берегов Миссисипи. Жанр с конца XIX века, как правило, выражает тоску по утраченному счастью. В блюзе начала XX в. встречаются мотивы социального протеста. Музыкальные особенности блюза во многом унаследованы от музыки африканских народов; синкопы (смещения ритмических ударений), скользящие, не фиксированные понижения ступеней лада, импровизационность исполнения. Среди музыкантов имеет хождение ёмкая и точная формула блюза: блюз – это когда хорошему человеку плохо.

4. THE COLORING OF LIFE: MUSIC AND MOOD

Read and translate the following text consulting the dictionary:

We go about our daily lives in the belief that we see objectively, remember accurately, think rationally and act appropriately. We readily admit exceptions, such as on occasions when we feel an intense emotion, be it happiness, sadness, amusement, fright, bodily pleasure, or whatever. But even when we are in a strong emotional state, and know that we lose reason for a bit and act impulsively for a while, we maintain our belief in being able to see the "real world", not a world of our own construction. This belief is open to serious question, if not subject to outright rejection. It is not that we hallucinate and believe in the existence of people or objects that don't exist. Rather, it is that our daily perceptions and memories, and thus are consequent actions, are "colored" by our moods.

Recent research emphasizes that music plays a major role.

Initially, we can ask whether music affects mood. Many systematic studies have assessed the detailed relationship between various types of music and emotional reactions thereto. For present purposes, one recent experiment will suffice. Lewis, Dember, Schefft and Radenhausen determined the effects of music or videos on several measures of mood: the Optimism/Pessimism Questionnaire (OPQ), the Multiple Affect Adjective Check List, and the Wessman-Ricks Elation and Depression Scale. The music and videos were previously assigned to positive or negative mood category by experts. The authors found that music, but not videos, had a major effect of the mood scores; music that was a positive produced increased positive moods and vice versa for sad music. Thus, the mood of a piece of music tends to induce the same mood in the listener.

Our experience is really just the sum of our memories. And it turns out that what we remember depends on the relation between music and language. For example, T. Taniguchi of Kyoto University studied the accuracy of memory for words, according to the type of music present. He



played either happy or sad music while subjects in different groups studied words that referred to personality traits either in a positive or negative manner. When tested later for word memory, performance was strongly affected by the type of music present. Positive words were better remembered in heard during happy music, while recall was better for negative words that were heard during sad music. Thus, congruency between music-induced mood and the affective meaning of language enhances memory compared to incongruency. So what we remember can depend on background music.

A similar outcome was found by Chastain, Seibert, and Ferraro. Additionally, they discovered that music which induced various moods had the effect of narrowing attention, so that subjects were more likely to attend to words that matched the mood of the music. This affect on attention might help explain why mood congruent words are better remembered.

Upon reflection, these findings might not seem surprising because we all will admit that memory is fallible (particularly the accuracy of other people's memories!). But even if hindsight is always so accurate, many would find it difficult to accept that their own perceptions are subject to the same type of musical influences. However, evidence attests to this as well. In a study of art and music, Stratton and Zalanowski of Pennsylvania State University presented paintings together with music, each of which were either depressing in mood or had positive affect, as judged independently by experts. Subjects later rated the mood of the paintings and the music. The authors found that the type of music induced a mood rating that was the same as the experts. This in itself is not astounding. However, they also found that paintings were categorized according to the type of music present, but not vice versa. Thus, depressing paintings were judged to be depressing when accompanied by sad music, but judged to be positive when accompanied by happy music; the complementary findings were obtained when positive paintings were presented with positive or sad music, respectively. Therefore, the way we experience an apparently objective visual scene is not so objective at all.

The mood induced by current music refers not only to the music but to what we see.

This powerful effect of music is not restricted to language and our perceptions of inanimate objects like paintings. Rather, it extends to interpersonal interactions. In a particularly interesting experiment, Bouhuys, Bloem and Groothuis asked whether music affects our actual perceptions of the facial expression of emotions of other people. First, subjects listened to either depressing or elating music. Later, they viewed faces that displayed either positive, negative or neutral emotions. (The type of emotion was agreed upon independently by a panel of judges.) They then were asked to rate the mood of the faces. Music had a powerful effect. For example, after listening to depressing music, subjects judged neutral faces to more express rejection/sadness and less invitation/happiness, despite the fact that such emotions were actually not present in those faces.

Taken together, these important finding should give us great pause as we think about the "real"

Words and word combinations

Hallucinate – ошибаться, обманываться

suffice – быть достаточным, хватать

congruency – согласованность

enhance – увеличивать, усиливать

outcome – результат, исход

fallible – ошибочный

hindsight – взгляд в прошлое

attest – подтверждать, заверять

complementary findings – дополнительные сведения

interpersonal interaction – межличностное взаимоотношение



The Tasks

1. Answer the following question:

1. What belief is open to serious question?
2. What the effects of music and videos on measures of mood?
3. What T. Taniguchi of Kyoto University study?
4. What the relationships between different emotionally colored words and music?
5. What does the effect of narrowing attention mean?
6. What are the ties between paintings and music according to the scientists of Pennsylvania State University?
7. Does music effect our actual perceptions of the facial expression or emotions of other people?

2. Translate into English:

1. Мы с готовностью принимаем сильные эмоции, такие как радость и удовольствие от развлечений.
2. Недавнее исследование делает акцент на том, что музыка играет одну из главных ролей в жизни человека.
3. Можно с уверенностью утверждать, что музыка влияет на настроение.
4. Позитивные слова лучше запоминаются на слух во время прослушивания веселой музыки.
5. Сильный эффект, производимый музыкой, не ограничивается языком и нашим восприятием неодушевленных предметов.
6. Каждый день мы слушаем как бодрящую, так и угнетающую музыку.
7. Часто музыка помогает справиться с плохим настроением.

3. Translate the words and make up your own sentences in English using them:

Дополнительные сведения, согласовывать, обманываться, взгляд в прошлое, взаимоотношения, подтверждать, быть достаточным, усиливать, быть достаточным.

4. Translate the sentences from Russian into English using words and word combinations:

1. Часто его мнение бывало ошибочным.
2. Благодаря этому происшествию, у нас появилась возможность получить дополнительные сведения по данному делу.
3. Молодые люди часто обманываются и видят все в розовом свете.
4. Нам необходимо увеличить сроки окончания строительных работ.
5. Исход данного поединка был очевиден, поэтому мы встали и направились к выходу.
6. В коллективе очень важны межличностные взаимоотношения.
7. Все факты были слишком согласованы, и поэтому детектив сразу не поверил ему.

5. Translate the article from Russian into English and retell it

Джаз

Джаз, как род музыки, сложился на рубеже 19 и 20 вв. в результате синтеза элементов двух музыкальных культур - европейской и африканской, осуществлённого неграми США. Из африканских элементов можно отметить полиритмичность, многократная повторяемость основного мотива, исполнение, вокальную экспрессивность, импровизационность, которые проникли в



джаз вместе с распространёнными формами негритянского музыкального фольклора - обрядовыми плясками, рабочими песнями, спиричуэлс и блюзами. Слово «джаз» первоначально в сочетании «джаз-банд» стало применяться в середине 1-го десятилетия 20 в. в южных штатах для обозначения музыки, создаваемой небольшими нью-орлеанскими ансамблями (в составе трубы, кларнета, тромбона, банджо, тубы или контрабаса, ударных и фортепиано) в процессе коллективной импровизации на темы блюзов, рэгтаймов и популярных европейских песен и танцев.

5. THE IMPORTANCE OF MUSIC IN OUR SOCIETY

Read and translate the following text consulting the dictionary:

Art and music are basic human functions. Humankind and art cannot function without one another. As humans we always strive to make or create things in any way be it little or small. Also as humans we always strive to create sound or become involved with sound in any way. People have always found worth in music for its enjoyment in playing, creating, listening, emotional worth and challenge that it poses to all involved. The worth that music, classical art music in particular, has is immense for our society by what was just stated, whether it is known explicitly or not. As a musician and artist it is my responsibility that others can enjoy the art for which I have utter passion as much as they can.

It is known that in America art music is not a huge part of people's lives. There are still certain stigmas that contribute to that as well as the priorities of our government. Many people still believe that classical art music is for the rich, older, and the educated. Even more, the pretentiousness and elitism that some artists contain is amplified by television shows, commercials, plays, books, by people of influence and even themselves, which distances musicians from society. While some of this is true, as with nearly any stereotype, it is not entirely true. With the impression that art music has on society, the majority decide that art music is not for them simply because they believe it has no relevance or worth to themselves. This is further compounded by our government's lack of interest in promoting and supporting the arts, whether it be to fund arts organizations or arts education. People need to believe that everyone can find worth and enjoyment in classical art music.

The most common way one involves their self with music is by listening or attending a concert. This is an experience that people can and do enjoy. It is also of worth because a concert venue creates an alternate unique experience one cannot find any place else. Where else can one sit with other people and listen and enjoy music in silence so that there are no distractions besides the music itself? There are so many things in music to which one can listen and bring their attention. It is not also enjoyable but it stimulates and tickles the mind. One can call their attention to the melodies or themes, the harmony, the driving or relaxed rhythms, the color of the sounds, the activity of a piece, how the sounds are produced and how they all relate to each other while trying to figure out how the composer contrived the piece. Classical art music is the music that is not only pleasing to the ears and mind but also nurturing for the soul. It has been long said that music has emotional worth. Music affects one's mood as it contains many characters of varying degree. Music in most cases makes people feel good and calm as well as other various emotional responses. It is the emotional response that draws most people to experience music. With classical art music the listener has an array of options on how to experience the music.

Society at large can also experience music as an amateur musician and through that they can gain worth from music in another way. As an amateur musician music is usually experienced as a hobby. People play in community ensembles (orchestra, band, choir), take lessons, play with each other or their self, compose, and nearly anything else a musician may do, while maintaining their regular lives. In general, to an amateur musician, music has worth to them through enjoyment and through the thrill of playing or creating music and not having to commit their entire life to it. It is an important part of their lives and fills a need or an urge to create music. Music can be an escape or a stress reliever as it can be for anyone.

Through all levels of education music has immense worth. Students learn many important and necessary values for life as a whole as music challenges the mind. Learning to read music is learning a different language with abstract sonic meaning. One not only has to comprehend and decipher unique symbols on paper, they have to know how to execute them and execute them well. Those learning music also have to learn what sounds good and develop a critical ear. With a critical ear, one will know how to practice, rehearse, analyze and criticize music performance. Also, performing music encompasses playing with others as well as alone which both necessitates certain skills. Also one can also learn tremendously from studying/analyzing music, composing, reading about music, understanding



the history of music and its association with historical and current trends, and knowing what to listen for in music. With all this, students of music, whether it be at the elementary, middle school, high school, or collegiate level as well as self study, learn how to self discipline themselves through study and practice, technical motor skills, expression through sound, problem solve, cooperate and collaborate with others, ignite the creative mind, develop a critical mind that understands quality of taste, and most importantly understand that music has this to offer as well as a lot more. Anyone who is educated in music learns some or all of these skills whether they know it or not. People who do not make a career in music but have studied it will take these skills and apply it elsewhere. Music is the only discipline in which this obtainment of varied skills is possible.

It is a tragedy that in our society the arts and music are looked upon as an extra discipline that it is not essential to the function of our society and culture. It is usually regarded as a "fun" thing to do when one is not working and most do not realize that one can experience and learn a tremendous amount. It is up to us as artists and advocates to have people realize the importance of our discipline. With our society continually becoming more materialistic, superficial, quick to judge and without people regarding its importance, it is possible that no one will be listening, no one will be watching, no one will be experiencing our art. People need to be shown the importance of our art and its worth to them, especially those in power of influencing society. If it is shown to society the worth of music and the arts and if our government's focus is not on unnecessary foreign ventures, the arts will be better funded, better appreciated and thrive even more.

Words and word combinations

humankind – человечество

involved – вовлеченный, сложный

stigma – бесчестье, клеймо

priority – преимущество, приоритет

pretentiousness and elitism – претенциозность и элитизм

concert venue – место проведения концерта

alternate – вариант, выбор

tickle – щекотать, веселить

nurture – воспитание, обучение

decipher – расшифровывать, разгадывать

rehearse – репетировать

encompass – окружать, охватывать

thrive – процветать

The Tasks

1. Answer the following question:

1. Why do humankind and music cannot function without one another in the society?
2. Is there a belief in the society that classical art music is for peculiar group of people?
3. What does accentuate the attitude of the people to the music?
4. Why is it of worth listening or attending a concert?
5. What are the effects of music on people?
6. Who usually experiences music as a hobby?
7. Why is it so important learning to read music?

2. Translate into English:

1. Искусство и музыка – это основная деятельность людей.
2. Мы всегда стремимся к созданию звуков и не можем существовать без музыки.
3. Я в ответе за то, чтобы другие могли наслаждаться искусством, к которому я испытываю особую страсть.
4. Многие люди до сих пор полагают, что искусство классической музыки предназначено для обеспеченных, взрослых и образованных людей.



5. У нашего правительства отсутствует интерес к музыке, главным образом к ее финансированию.
6. Где еще можно, сидя рядом с другими людьми, наслаждаться музыкой в тишине?
7. Классическая музыка – это такая музыка, которая не только приятна слуху и разуму, но также и душе.

3. Translate the words and make up your own sentences in English using them:

Быстрый в суждении, веселить, вовлеченный, охватывать, дополнительные предметы, критический слух, развивать критическое мышление, человечество, посещать концерт, воспитание, разгадывать, расслабляющие ритмы, процветать, клеймо, претенциозность и элитизм, место проведения концерта.

4. Translate the sentences from Russian into English using words and word combinations:

1. Некоторые музыканты склонны к претенциозности и элитизму, которые усиливают различные телевизионные шоу.
2. Нам необходимо разобраться, что же было написано в том письме.
3. Вы уже репетировали это сцену? Нет, в театре не было света, поэтому мы отложили репетицию.
4. Его преимущество в том, что он всегда в курсе последних новостей.
5. Только когда наше правительство будет вкладывать достаточно средств в искусство, оно будет процветать.
6. В сегодняшней дискуссии будут принимать участие люди, связанные с этим вопросом.
7. Она была из тех женщин, которые любят пощекотать нервы мужчинам.

5. Translate the article from Russian into English and retell it

Gangsta Rap

Gangsta Rap начал своё развитие в конце 80-х годов. Стиль gangsta rap отличался жестким, шумным звуком. В лирическом отношении он был таким же резким, как и грубые небылицы рэперов о городских беспорядках. Иногда тексты отличались точным отображением реальности, а иногда это были просто наполненные преувеличениями комиксы. В любом случае это направление стало самым успешным в коммерческом отношении в истории развития hip-hop с конца 80-х до начала 90-х годов. В процессе своего становления gangsta rap стал причиной значительных разногласий, так как некоторые консервативно настроенные организации пытались запретить распространение альбомов этих музыкантов. Даже тогда, когда группы активистов вытеснили несколько команд из лидирующих звукозаписывающих компаний, они продолжали создавать нецензурную музыку.

6. THE KEYS

Keys to task 2 (p. 8)

1. To realize how greatly music influences our perception we can just remember how important the soundtrack convenient for the movie is.
2. We are singing the song heard in the jingle during the whole day and as a result we buy the advertised product.
3. Little by little human emotions evolved and developed into more complex system comparing to that of the ancient times when people couldn't harness the fire yet.
4. Music goes along with us during the whole life from the very babyhood when we hear mother's lullaby.
5. Researches of the last decades have shown that music contributes to more active brain activity.
6. Children and teenagers who only listen to rock music may get dissatisfied with it becoming more mature.
7. In Mozart's time, the aristocracy was well-educated and aware of the capabilities of each of the instruments.

Keys to task 2 (p.12)

1. You should rehearse more sufficiently to success.
2. To apply for a nice job one should have sufficient character traits.
3. He always showcases slow ballads with a very sad sight.
4. His amateurish attempt to accompany himself with guitar has failed.
5. The demo CD of the singer was stolen by pirates.
6. I do not understand the meaning of this group's songs, their lyrics are very complicated
7. Her singing was so soulful that I couldn't help crying.

Keys to task 2 (p.18)

1. It is the best to initiate musical activities including education and play before the age of 11.
2. Preschool children exhibit natural interest in music.
3. It makes sense to take advantage of the interests and abilities of the pupils.
4. The vast majority of students who study music were introduced to musical activities in preschool or early grades.
5. He wants to gain some instrument competence.
6. Dr. Ernst formed a band comprised largely of adults between the ages of 60 to 85.
7. It's never too late to take up music.

Keys to task 2 (p.23)

1. We readily admit the intense emotions such as happiness and amusement.
2. Recent research emphasizes that music plays one of the major roles in human's life.
3. It can be said for sure that music affects mood.
4. Positive words are better remembered in heard during happy music.
5. The powerful effect of music is not restricted to language and our perceptions of inanimate objects.
6. Every day we listen to the both depressing and elating music.
7. Often music helps us to get rid of the low mood.

Keys to task 2 (p.28)

1. Art and music are basic human functions.
2. We always strive to create the sounds and we cannot function without music.
3. It is my responsibility that others can enjoy the art for which I have utter passion.
4. Many people still believe that classical art music is for the rich, older, and the educated.
5. Our government has a lack of interest in music, especially in its supporting.
6. Where else can one sit with other people and enjoy music in silence?
7. Classical music is the music that is not only pleasing to the ears and mind but also to the soul.

БИБЛИОГРАФИЧЕСКИЙ СПИСОК:

1. <http://www.allthelyrics.com/articles/>
2. <http://en.wikipedia.org/>
3. <http://www.sfstation.com/music/articles>

Заказ № _____ от «____» _____ 200___. Тираж _____ экз.
Изд-во СевНТУ

