

**ГБОУ СПО**  
**Колледж музыкально-театрального**  
**искусства № 61**

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**Учебно-методический комплекс**  
**Элективного курса**  
**«Музыкально-театральное искусство»**  
**(дисциплина «Английский язык»)**

**для специальностей среднего**

**профессионального образования**

**073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНЕНИЕ»**

**070302 «ИСКУССТВО БАЛЕТА»**

Создание учебно-методического комплекса элективного курса «Музыкально-театральное искусство» обусловлено введением Федерального Государственного образовательного стандарта среднего профессионального образования третьего поколения. (ФГОС СПО).

Комплект предназначен для углубленной подготовки студентов колледжей по направлению «Музыкально-театральное искусство» для специальностей среднего профессионального образования:

073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»;

070302 «ИСКУССТВО БАЛЕТА»

и других профессий в сфере «Человек - Художественный образ».

Структура курса способствует применению иностранного (английского) языка для профессионального и межкультурного общения в музыкально-театральной сфере и приобретения компетенций по организации гастрольной и профессиональной деятельности в области искусства и культуры. Тематическое и лексическое содержание курса связано с будущей профессией студентов колледжа (направление - Музыкально-театральное искусство).

Основу обучения составляют работа с текстами, упражнения комплексного характера на основе различных коммуникативных ситуаций и предусматривающие выражение личного отношения говорящего к полученной информации.

Разработка учебно-методического комплекса элективного курса «Музыкально-театральное искусство» осуществлялась при тесном сотрудничестве с сотрудниками Научно-исследовательского института развития профессионального образования Маркуцкой С.Э. (зав. лабораторией развития кадрового потенциала профессионального образования) и Виноградовой С.А. (ведущий научный сотрудник лаборатории развития кадрового потенциала профессионального образования). Авторы благодарят заведующую отделом информационных технологий ГБОУ СПО КМТИ № 61 Тюпину А.Р. за техническую поддержку при создании учебно-методического комплекса в электронном виде.

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НАУЧНО-ИССЛЕДОВАТЕЛЬСКИЙ ИНСТИТУТ РАЗВИТИЯ  
ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ

**ЧАСТЬ 1. ИССЛЕДОВАТЕЛЬСКИЙ ПРОЕКТ**

Разработка Учебно-методического комплекса

по дисциплине «Английский язык»

Элективного курса

«Музыкально-театральное искусство»

Разработала: Самойлова Е.В.

Москва 2012г.

## **Актуальность:**

Введение нового Федерального государственного образовательного стандарта предполагает развитие у учащихся СПО коммуникационных языковых, речевых, социокультурных, учебно-познавательных и компенсаторных компетенций.

Отсутствие в настоящее время учебного пособия по дисциплине «Английский язык» для углубленной подготовки студентов колледжей по направлению «Музыкально-театральное искусство», основанного на профессиональной лексике и особенностях получаемой специальности, и направленного на развитие профессионального интереса к работе в области искусства и культуры, и гастрольно-концертной деятельности учащихся приводит к потере интереса к изучаемому предмету и, как следствие, мотивации, и снижению успеваемости по дисциплине.

## **Цель:**

Повышение мотивации, интереса и успеваемости учащихся по дисциплине «Английский язык».

## **Объект:**

Содержание образования по дисциплине «Английский язык».

## **Предмет:**

Содержание дисциплины «Английский язык» в области театрально-музыкального искусства.

## **Задачи:**

1. Изучить и проанализировать существующую научную и учебную литературу по теме).
2. Разработать программу элективного курса «Музыкально-театральное искусство».
3. Разработать учебное пособие для студентов элективного курса «Музыкально-театральное искусство».
4. Разработать критерии оценки, полученных компетенций по дисциплине.
5. Разработать методические указания для преподавателей элективного курса «Музыкально-театральное искусство».
6. Рецензировать в коллежах со смежными специальностями.
7. Внедрить.
8. Проанализировать результаты.

9. Сформулировать выводы.
10. Дать рекомендации.
11. Выступить на заседании методического объединения, разместить на сайте УМЦ, выступить на совещании в УМЦ, опубликовать в педагогическом журнале.
12. Выпустить в печатном или электронном виде.
13. Внедрить учебное пособие в программу обучения в других колледжах искусства.

### **Рабочая гипотеза:**

Цель будет достигнута при условии создания и внедрения в педагогическую практику УМК Элективного курса «Музыкально-театральное искусство» по дисциплине «Английский язык».

### **Предполагаемая новизна:**

Уникальность учебного пособия заключается в его возможности расширить языковые, общекультурные и профессиональные компетенций с помощью языковых навыков и наоборот. Пособие направлено на приобретение лексических, грамматических, страноведческих и т.п. знаний, навыков и умений через изучение материалов музыкально-театрального и культуроведческого направления непосредственно связанных с будущей профессией учащегося.

### **Практическая значимость:**

Возможность применять в колледжах музыкально-театрально-художественного направления в качестве дополнительного материала и для общего развития в других колледжах системы СПО.

### **Этапы:**

1. Изучение проблемы (сентябрь)
2. Изучение и анализ литературы (октябрь-ноябрь)
3. Разработка программы (декабрь-январь)
4. Разработка учебного пособия для студентов (февраль-май)
5. Разработка критериев оценки (июнь)
6. Разработка методических указаний для преподавателей (июль-август)
7. Рецензировать в колледжах со смежными специальностями (сентябрь)
8. Апробация (1 учебный год)
9. Описание результата (2 недели)
10. Формулировка выводов (2 недели)

### **База проекта:**

Студенты 3-4 курса.

### **Критерий оценки:**

1. Посещаемость уроков английского языка.
2. Успеваемость по данной дисциплине.
3. Способность к творческому общению на иностранном языке на общие и профессиональные темы.

### **Методы оценки:**

1. Ведомость успеваемости.
2. Анкетирование.
3. Опросы.
4. Конференции.
5. Презентации.
6. Написание эссе, сочинений на заданную тему.
7. Интервьюирование.

### **Научно-методическое обеспечение:**

Существующие методики написания учебных пособий по другим тематикам с учетом профиля профессионального образования.

### **Ресурсное обеспечение:**

1. Интернет.
2. Компьютерный класс.
3. Интерактивная доска.
4. Мультимедийный проектор.

### **Формы предоставления результатов:**

1. Сообщение на педагогическом совете колледжа.
2. Выступление на МО в УМЦ.
3. Статья в педагогическом журнале.

## **Библиография:**

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11. Рыблова А.М. Управление самостоятельной познавательной деятельностью обучающихся. – Саратов. 1999.
12. В. Ощепкова, К. Мак Николас «Guide to Country Studies».- Издательство «Macmillan». - 2007.

## **ЧАСТЬ 2. ПОЯСНИТЕЛЬНАЯ ЗАПИСКА.**

Данный элективный курс возник в связи с введением нового образовательного стандарта и предназначен для углубленной подготовки студентов колледжей по направлению «Музыкально-театральное искусство» для специальностей среднего профессионального образования

073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»

070302 «ИСКУССТВО БАЛЕТА» и других смежных специальностей.

Необходимость разработки элективного курса «Музыкально-театральное искусство» обусловлено тем, что в настоящее время не существует подобного пособия данного профиля. Уникальность курса заключается в сочетании языковых, общекультурных и профессиональных компетенций и расширении профессиональных навыков с помощью языковых и наоборот.

Содержание курса и пособия соответствует требованиям федерального компонента государственного образовательного стандарта нового поколения.

С учетом мировых тенденций в современном обществе все более возрастает роль изучения английского языка, как языка международного общения. Присоединение России к Болонскому процессу, создающему единую Европейскую зону высшего образования дает учащимся большие возможности в получении образования в соответствии с мировыми стандартами и современными требованиями на рынке труда.

Овладение иностранным языком происходит наиболее эффективно, когда студенты имеют возможность использовать язык в конкретных целях. В частности, для профессионального и межкультурного общения в музыкально-театральной сфере и приобретения компетенций по организации гастрольной и профессиональной деятельности в области искусства и культуры посредством специально подобранного учебного материала, связанного с их будущей профессией.

Более того, знание английского языка дает молодому человеку возможность приобщиться к мировой культуре, использовать в своей деятельности потенциал обширных ресурсов глобальной сети Интернет.

В связи с вышеизложенным, курс ориентирован на достижение следующих **целей:**

**1. Развитие** иноязычной коммуникативной компетенции (речевой, языковой, социокультурной, компенсаторной, учебно-познавательной) посредством специально подобранного учебного материала, связанного с их будущей профессией.

**2. Формирование навыков** самостоятельного изучения и совершенствования владением иностранным языком, применения иностранного языка как средства общения и профессиональной деятельности; способности к самооценке через наблюдение за собственной речью на иностранном языке; личностного самоопределения в отношении будущей профессии; социальной адаптации.

**3. Воспитание** качеств гражданина и патриота; знакомство с многогранной творческой деятельностью человека.

Курс направлен на решение общеобразовательных, воспитательных и практических задач, на дальнейшее развитие иноязычной коммуникативной компетенции:

**1. Общеобразовательные задачи** обучения направлены на развитие интеллектуальных способностей обучающихся, логического мышления, памяти; повышение общей культуры и культуры речи; расширение кругозора обучающихся; формирование у обучающихся навыков и умений самостоятельной работы, совместной работы в группах, умений общаться друг с другом и в коллективе.

**2. Воспитательные задачи** предполагают формирование и развитие личности обучающихся, их нравственно-эстетических качеств, мировоззрения, черт характера; отражают общую гуманистическую направленность образования и реализуются в процессе коллективного взаимодействия обучающихся, а также в педагогическом общении преподавателя и обучающихся.

**3. Развивающие задачи** обучения направлены на развитие всех составляющих коммуникативной компетенции (речевой, языковой, социокультурной, компенсаторной и учебно-познавательной).

Обучение происходит средствами **педагогических технологий**, способствующих созданию естественной речевой ситуации общения: игровых, проектных,

нетрадиционных учебных занятий и т.д. Данные технологии несут познавательную нагрузку, при которой обучающийся погружается в ситуации профессиональной деятельности, реализации межпредметных связей.

При обучении используются различные **методы и приемы**, соответствующие разным видам речевой деятельности.

При обучении чтению: активные методы (парная, групповая, работа в парах сменного состава, коллективная), игры-загадки, упражнения по подготовке чтения, упражнения на понимание прочитанного и использование полученной информации в речи, упражнения в формате ЕГЭ, прием интерпретации текста на основе художественного образа.

При обучении устной речи (монологическому высказыванию и диалогу): метод ознакомления (показ, мини-рассказ, диалог, вопрос-ответ, переспрос и т.д.); метод объяснения (выделение признаков и ориентиров, тренировка лексико-грамматических структур); метод применения (коммуникативные упражнения), метод закрепления изученного материала (рассказ, беседа, объяснение, устное описание), коммуникативный метод (отработка лексики в разных ситуациях); метод контроля и самоконтроля (вербальные приемы-рассказ, объяснения, беседа, описание иллюстрации или демонстрации, упражнения в формате ЕГЭ); метод проверки и оценки знаний (устный опрос, конференция, диспут, экскурсия, представление проекта).

При обучении письменной речи: языковые и условно-речевые упражнения (изложения, сочинения, творческие диктанты, составление планов, тезисов, аннотаций на заданную тему, написание личного или делового письма, поиск нужной информации).

По окончании изучения курса учащийся должен

**знать:** лексический и грамматический минимум необходимый для чтения и перевода (со словарем) иностранного текста профессиональной направленности (для специальностей среднего профессионального образования

073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»

070302 «ИСКУССТВО БАЛЕТА» и других смежных специальностей);

**уметь:** общаться (устно и письменно) на иностранном языке на профессиональные и повседневные темы; переводить (со словарем) иностранные тексты профессиональной направленности; самостоятельно совершенствовать устную и письменную речь, пополнять словарный запас.



Предлагаемый курс предназначен для студентов 3-4 курса колледжа(16-18лет). В этом возрасте у учащихся данной возрастной группы происходит личностное, социальное и профессиональное самоопределение. Это период высокой мыслительной активности. Эти особенности учитываются педагогами путем подбора личностно-ориентированных педагогических технологий и подробно изложены в учебно-методическом пособии для преподавателей колледжей.

Данный элективный курс разработан для применения в сфере профессий «Человек-Художественный образ» и позволяет учителю управлять развитием познавательных возможностей, общеучебных умений, расширять культурный кругозор, развивать творческое начало, а также профориентировать учащихся на работу в профессиональных театрах мира.

Курс рассчитан на **94 учебных часов** и состоит из **2 модулей по 10 разделов в каждом**, в которых предусматривается выполнение студентами еженедельных домашних заданий и самостоятельных работ, в том числе с использованием информационных технологий.

Программа элективного курса разделена на 2 модуля и едина для всех вышеперечисленных специальностей, а содержание каждого модуля учитывает профессиональную специфику.

Обучение носит характер специально организованного в учебных целях общения на английском языке в устной и письменной формах.

Основу обучения составляют тематические тексты и упражнения комплексного характера, обладающие ситуативной обусловленностью и предусматривающие выражение личного отношения говорящего к полученной информации. Каждая тема раздела начинается с текста. Затем студенты выполняют лексико-грамматические задания. В конце темы учащиеся должны подготовить итоговое творческое задание в письменной и устной форме или проект.

Представленный курс предполагает следующие формы контроля:

1. **Контроль чтения** - устное высказывание по теме раздела, выполнение упражнений на полное понимание прочитанного, письменный лексико-грамматический тест.
2. **Контроль письма** – выполнение творческого задания на заданную тему.
3. **Контроль говорения** – конференция, ролевая игра, дискуссия, презентация проекта.
4. **Контроль умения работать с информационно-справочными материалами** – умение самостоятельно работать с текстом и индивидуальным заданием.

Перед и по окончании курса для обучающихся проводится входящий и итоговый контроль для выявления уровня владения иностранным языком.

Для достижения учебных целей необходимо наличие следующего информационного оборудования и средств обучения:

1. Таблицы по грамматике английского языка;

2. Карты англоязычных стран;

3. Дидактические материалы;

4. Словари; справочники; разговорники;

5. Технические средства обучения:

-аудиоматериалы;

-видеоматериалы;

-магнитофон;

-CD проигрыватель;

-интерактивная доска;

-компьютеры;

-мультимедийный проектор.

**В Учебно-методический комплекс входят:**

1. Исследовательский проект.

2. Пояснительная записка.

3. Программа курса.

4. Учебно-методическое пособие для учителей.

5. Учебное пособие для студентов.

6. Контрольно-измерительные материалы.

**ЧАСТЬ 3. ПРОГРАММА ЭЛЕКТИВНОГО КУРСА  
«МУЗЫКАЛЬНО-ТЕАТРАЛЬНОЕ ИСКУССТВО»**

**УЧЕБНОЙ ДИСЦИПЛИНЫ  
АНГЛИЙСКИЙ ЯЗЫК**

**для специальностей среднего  
профессионального образования**

**073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»**

**070302 «ИСКУССТВО БАЛЕТА»**

Программа элективного курса «Музыкально-театральное искусство» предназначена для углубленной подготовки студентов колледжей по направлению «Музыкально-театральное искусство» с учетом гуманитарного профиля для специальностей среднего профессионального образования

073101 «Инструментальное исполнительство»,

071001 «Искусство балета».

Данная программа имеет профессиональную направленность и строится на специально подобранных учебно-методических и дидактических материалах, связанных с будущей профессией учащихся, и является дополнением к основному курсу изучения английского языка в колледже.

### **3.1.Цели и задачи.**

Программа ориентирована на достижение следующих целей:

**Основной целью** элективного курса является знакомство с многогранной творческой деятельностью человека и развитие профессионального интереса к работе в области искусства и культуры.

Элективный курс имеет также следующие **развивающие и воспитательные цели:**

1. Расширение творческого потенциала учащихся.
2. Воспитание активной жизненной позиции учащихся как субъекта межкультурного общения.
3. Развитие готовности обучающихся к самостоятельному повышению своего образовательного и культурного уровня.
4. Развитие навыков самоконтроля.

Изучение данного курса направлено на решение общеобразовательных, воспитательных и практических **задач**, на дальнейшее развитие иноязычной **коммуникативной компетенции:**

**1.Общеобразовательные задачи** обучения направлены на развитие интеллектуальных способностей обучающихся, логического мышления, памяти; повышение общей культуры и культуры речи; расширение кругозора обучающихся; формирование у обучающихся навыков и умений самостоятельной работы, совместной работы в группах, умений общаться друг с другом и в коллективе.

**2. Воспитательные задачи** предполагают формирование и развитие личности обучающихся, их нравственно-эстетических качеств, мировоззрения, черт характера; отражают общую гуманистическую направленность образования и реализуются в процессе коллективного взаимодействия обучающихся, а также в педагогическом общении преподавателя и обучающихся.

**3. Практические задачи** обучения направлены на развитие всех составляющих коммуникативной компетенции (речевой, языковой, социокультурной, компенсаторной и учебно-познавательной).

### **Коммуникативная компетенция обучающихся**

Коммуникативная компетенция в иностранном языке предполагает владение комплексом знаний, навыков и умений, которые входят в состав всех компонентов коммуникативной компетенции – языкового (лингвистического), речевого, социокультурного, учебно-познавательного и компенсаторного.

#### **А. Языковая (лингвистическая) компетенция**

Систематизация языковых знаний обучающихся, полученных в основной школе, продолжается овладение обучающимися новыми языковыми знаниями в соответствии с требованиями базового уровня владения английским языком, осуществлять межпредметные связи.

#### **Б. Речевая компетенция**

**Речевые навыки (произносительные, лексические, грамматические и орфографические)**

Навыки речевой деятельности являются компонентами речевых умений. Основные критерии речевых навыков являются автоматизм, устойчивость, гибкость, безошибочность, соответствие норме языка, оптимальная скорость выполнения. В процессе обучения формируются рецептивные и экспрессивные слухопроизносительные, лексические и грамматические навыки, также технические навыки чтения и письма.

#### ***Произносительные (фонетические) навыки***

Совершенствование произносительных навыков, соблюдение ударения и интонации в английских словах и фразах; совершенствование ритмико-интонационных навыков оформления различных типов предложений (утвердительных, отрицательных, вопросительных, побудительных).

### *Лексические навыки*

Систематизация лексических единиц, изученных в основной школе; овладение лексическими средствами, обслуживающими новые темы, проблемы и ситуации устного и письменного общения, а также расширение словаря за счет интернациональной лексики, новыми значениями известных слов и новых слов по специальностям колледжа, наиболее распространенных устойчивых словосочетаний, реплик-клише речевого этикета, характерных для культуры англоязычных стран; навыков использования словарей.

### *Грамматические навыки*

Совершенствование навыков употребления артиклей; имен существительных.

Совершенствование навыков распознавания и употребления в речи местоимений; прилагательных, наречий, числительных.

Систематизация знаний и совершенствование навыков употребления предлогов.

Автоматизация грамматических навыков: распознавания и употребления в речи изученных ранее коммуникативных и структурных типов предложения.

Совершенствование навыков распознавания и употребления в речи глаголов в наиболее употребительных временных формах действительного и страдательного залога групп Simple, Progressive, Perfect, Perfect Continuous; системы модальности.

### *Орфографические навыки*

Совершенствование орфографических навыков.

**Речевые умения в различных видах речевой деятельности (говорение, аудирование, чтение, письмо).**

**Продуктивные (экспрессивные) виды речевой деятельности** (говорение и письмо) направлены на порождение речевых сообщений в устной и письменной форме.

### **Говорение**

При развитии умений говорения программа учитывает следующие параметры этого вида речевой деятельности:

- мотив – потребность или необходимость высказаться;
- условия – речевые ситуации;

- цель и функции – характер воздействия на партнера, способ выражения;
- предмет – своя или чужая мысль;
- структура – действия и операции;
- средства – языковой материал;
- типы высказывания – диалоги, монологи;
- наличие или отсутствие опор.

### **Диалогическая речь**

Совершенствование умений участвовать в диалогах этикетного характера, диалогах–расспросах, диалогах–побуждениях к действию, диалогах–обменах информацией, а также в диалогах смешанного типа.

В процессе обучения предполагается развитие следующих умений:

- участвовать в дискуссии/беседе на знакомую тему;
- осуществлять запрос и обобщение информации;
- обращаться за разъяснениями;
- выражать свое отношение (согласие, несогласие, оценку) к высказыванию собеседника, свое мнение по обсуждаемой теме;
- вступать в общение (порождение инициативных реплик для начала разговора, при переходе к новым темам); поддерживать общение или переходить к новой теме (порождение реактивных реплик – ответы на вопросы собеседника, а также комментарии, замечания, выражение отношения); завершать общение.

### **Монологическая речь**

Совершенствование умений устно выступить с сообщениями, которые характеризуются относительной непрерывностью, большей развернутостью и последовательностью по сравнению с высказываниями в диалогической форме.

В процессе обучения предполагается развитие следующих умений:

- делать сообщения, содержащие наиболее важную информацию по теме, проблеме;
- кратко передавать содержание полученной информации;
- рассказывать о себе, своем окружении, своих планах, анализируя свой опыт, поступки;

- рассуждать о событиях, приводя примеры, аргументы, делая выводы; описывать особенности жизни и культуры своей страны и страны изучаемого языка;
- в содержательном плане совершенствовать смысловую завершенность, логичность.

### **Письменная речь**

Обучение письменной речи связано с дальнейшим совершенствованием умений связного и стилистического оформления высказывания в письменной форме в различных типах и жанрах письменных сообщений:

- личное письмо;
- письмо в газету, журнал;
- небольшой рассказ (эссе);
- заполнение анкет, бланков;
- изложение сведений о себе в автобиографии, резюме;
- составление плана действий;
- написание тезисов, конспекта сообщения.

### **Рецептивные виды речевой деятельности (аудирование и чтение)**

#### **Чтение**

Дальнейшее развитие чтения аутентичных текстов различных стилей: публицистических, научно-популярных, художественных и профессионально ориентированных.

Программа предусматривает совершенствование умений в следующих видах чтения:

- ознакомительное чтение ;
- изучающее чтение;
- просмотровое/поисковое чтение.

Обучение чтению предполагает развитие умений:

- выделять основные факты;
- отделять главную информацию от второстепенной;
- предвосхищать возможные события, факты;
- раскрывать причинно-следственные связи между фактами;
- понимать аргументацию;
- извлекать необходимую, интересующую информацию;
- определять свое отношение к прочитанному.



## **Аудирование**

Получение навыков аудирования происходит в ходе освоения других иноязычных компетенций (например, выполнение работ, связанных с использованием компьютерных технологий) и не входит в целенаправленную деятельность педагога.

## **В. Социокультурная компетенция**

Овладеть знаниями социокультурного характера и развить умения понимать и воспроизводить эти знания в процессе иноязычного общения при осуществлении профессиональной деятельности.

## **Г. Учебно-познавательная компетенция**

1. Развитие умений учебно-познавательной компетенции: культуры чтения и слушания; работы с текстом; работы с лексикой; рациональной записи: составление плана, конспекта и пр.; запоминания; работы со справочной литературой.

2. Совершенствование следующих умений: пользоваться языковой и контекстуальной догадкой при чтении; прогнозировать содержание текста по заголовку; использовать текстовые опоры – подзаголовки, таблицы, комментарии.

3. Развитие общеучебных умений самостоятельного приобретения знаний с использованием двуязычных и одноязычных словарей и другой справочной литературы. Формирование умений самостоятельно планировать свою учебную деятельность, организовывать процесс обучения.

## **Д. Компенсаторная компетенция**

Использование иноязычного речевого опыта для преодоления трудностей общения, вызванных дефицитом языковых средств и развитие следующих умений:

- использовать неязыковые средства (мимику, жесты);
- использовать риторические вопросы;
- использовать справочные материалы;
- прогнозировать содержание текста по предваряющей информации (заголовку, началу);
- понимать значение неизученных языковых средств на основе лингвистической и контекстуальной догадки;
- использовать переспрос для уточнения понимания;

- использовать толкование, синонимы;
- осуществлять замены для дополнения, уточнения, пояснения мысли.

Особенность программы состоит в том, что в ее основании лежит модульно-компетентный и профессионально направленный (вариативный) подход. В ходе освоения профессионально направленного модуля проводится изучение языка с учетом профиля профессионального образования, конкретной специальности СПО.

Программа элективного курса разделена на 2 модуля (по 10 разделов в каждом) и едина для всех вышеперечисленных специальностей. Каждый раздел имеет однотипную структуру и включает в себя текст, задания на проверку понимания прочитанного, лексико-грамматические задания по теме, задания по формированию устной и письменной речи. Тексты для чтения служат основой для совершенствования навыков письменной и устной речи, формирования индивидуальной языковой стратегии, соответствующей ситуации общения, для развития умения выстраивать логическое по форме и содержанию устное и письменное высказывание. Содержание каждого модуля учитывает профессиональную специфику. Таким образом, в профессионально направленном модуле проводится изучение языка с учетом будущей специальности обучающегося. При освоении профессионально ориентированного содержания обучающийся погружается в ситуации профессиональной деятельности, межпредметных связей, что создает условия для дополнительной мотивации как изучения иностранного языка, так и освоения выбранной профессии специальности СПО.

Языковой материал профессионально направленного модуля предполагает введение нового, более сложного и одновременно профессионально ориентированного материала, формирующего более высокий уровень коммуникативных навыков и умений. Особое внимание при обучении английскому языку обращается на формирование учебно-познавательного компонента коммуникативной компетенции. В программе представлены знания, навыки и умения, входящие в состав разных компетенций.

Курс построен по принципу интеграции знаний по английскому языку и таким учебным дисциплинам, как история, мировая художественная культура, литература, информатика и предметы специальности 073101 «Инструментальное исполнительство», 071001 «Искусство балета».

## 3.2.Критерии оценки

### Критерии оценки письменных развернутых ответов:

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Коммуникативная задача решена полностью, применение лексики адекватно коммуникативной задаче, грамматические ошибки либо отсутствуют, либо не препятствуют решению коммуникативной задаче
«4»	Коммуникативная задача решена полностью, но понимание текста незначительно затруднено наличием грамматических и\или лексических ошибок.
«3»	Коммуникативная задача решена, но понимание текста затруднено наличием грубых грамматических или неадекватным употреблением лексики.
«2»	Коммуникативная задача не решена, ввиду большого количества лексико-грамматических ошибок или недостаточного объема текста.

### Критерии оценки устных развернутых ответов

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Адекватная естественная реакция на реплики собеседника. Проявляется речевая инициатива для решения поставленных задач. Речь звучит в естественном темпе, нет грубых фонетических ошибок.
«4»	Коммуникация затруднена. Речь учащегося неоправданно паузирована, в отдельных словах допускаются фонетические ошибки.
«3»	Коммуникация существенно затруднена, учащийся не проявляет речевой инициативы. Речь воспринимается с большим трудом из-за большого количества фонетических ошибок.

### Лексико-грамматическая правильность речи.

- «5» Лексика адекватна ситуации, грамматические ошибки не мешают коммуникации.
- «4» Грамматические и лексические ошибки заметно влияют на восприятие речи учащегося.
- «3» Учащийся делает большое количество грубых грамматических и лексических ошибок.

### **3.3.Содержание программы**

**1. МОДУЛЬ для специальности 073101 «Инструментальное исполнительство».**

**2. МОДУЛЬ для специальности 071001 «Искусство балета».**

#### **Тема 1:**

Знать: Знать: лексику по теме, языковой материал: идиоматические выражения, оценочную лексику, единицы речевого этикета;

Уметь: использовать в речи лексику по теме, описывать явления, события, излагать факты в письме личного и делового характера; употреблять глаголы to have, to be, конструкцию there is/are, пользоваться существительными, прилагательными, местоимениями, предлогами, наречиями, числительными.

#### **Тема 2:**

Знать: лексику по теме, языковой материал

Уметь: использовать лексику по теме в речи, рассказывать, рассуждать в связи с изученной тематикой, проблематикой прочитанных/ прослушанных текстов; описывать события, излагать факты, делать сообщения; применять модальные глаголы.

#### **Тема3:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: использовать в речи лексику по теме, вести диалог (диалог–расспрос, диалог–обмен мнениями/суждениями, диалог–побуждение к действию, этикетный диалог и их комбинации) в ситуациях официального и неофициального общения в бытовой, социокультурной и учебно-трудовой сферах, используя аргументацию,

эмоционально-оценочные средства; пользоваться различными типами вопросительных и отрицательных предложений.

#### **Тема 4:**

Знать: лексику по теме, владеть социокультурными знаниями и знаниями речевого общения.

Уметь: использовать лексику по теме и социально-культурную информацию, расширенную за счет новой тематики и проблематики речевого общения, создавать словесный социально-культурный портрет выдающегося деятеля в сфере культуры, использовать сложные предложения, пользоваться косвенной речью.

#### **Тема 5:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: использовать в речи лексику по теме, оценивать важность/новизну информации, определять свое отношение к ней, использовать пассивный залог.

#### **Тема 6:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: использовать в речи лексику по теме, использовать в речи формы глагола в повелительном наклонении, использовать в речи различные степени прилагательных.

#### **Тема 7:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: использовать в речи лексику по теме, использовать приобретенные знания и умения в практической и профессиональной деятельности, повседневной жизни, вести диалог в ситуациях официального и неофициального общения, в быту, социальной и учебно-трудовой сферах, употреблять формы страдательного залога.

#### **Тема 8:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: читать аутентичные тексты различных стилей (публицистический, художественный, научно-познавательный и технический), использовать основные виды чтения (ознакомительный, изучающий, просмотровый, поисковый) в зависимости от поставленной задачи, употреблять условные предложения.

### **Тема 9:**

Знать: лексику по теме, тексты, построенные на языке материала повседневного и профессионального общения.

Уметь: Уметь: использовать лексику по теме и социально-культурную информацию, расширенную за счет новой тематики и проблематики речевого общения, создавать словесный социально-культурный портрет выдающегося деятеля в сфере культуры, использовать сложные предложения, пользоваться косвенной речью.

### **Тема 10:**

Знать: лексику по теме, информацию о выдающихся деятелях культуры

Уметь: использовать лексику по теме, рассуждать в связи с изученной тематикой, употреблять в речи времена группы Simple, Continuous, Perfect, пользоваться различными типами вопросительных и отрицательных предложений.

Знания, умения и навыки по коммуникативным компетенциям тем с 1-10 всех модулей одинаковы.

Название и содержание тем с 1-10 представлено в тематическом планировании каждого отдельного модуля.

Содержание согласовано с требованиями федерального компонента государственного стандарта среднего (полного) общего образования базового уровня.

### 3.4. Тематическое планирование

#### 1. ТЕМАТИЧЕСКИЙ ПЛАН

специальность «Инструментальное исполнительство (94 часа)»

Темы	Количество часов		
	Ауд.	Сам. раб.	Форма работы и контроля
<b>Введение</b>	<b>1</b>		Лекция
	<b>1</b>		Входной контроль (тест)
<b>Тема 1:</b> «Музыка. Музыкальные ансамбли и исполнители»	<b>4</b>	<b>4</b>	Урок-конференция (доклад)
<b>Тема 2:</b> « Знаменитые композиторы 19 века»	<b>4</b>	<b>4</b>	Урок-сообщение (творческая письменная работа)
<b>Тема 3:</b> «Духовые музыкальные инструменты»	<b>4</b>	<b>4</b>	Урок-концерт (сообщение о музыкальном инструменте)
<b>Тема 4:</b> «Знаменитые исполнители и дирижеры современности»	<b>4</b>	<b>4</b>	Урок-дискуссия (рассуждения на заданную тему)
<b>Тема 5:</b> « Знаменитые оркестры мира»	<b>4</b>	<b>4</b>	Урок выработки и закрепления умений и навыков (промежуточный контроль)
<b>Тема 6:</b> «Знаменитые композиторы 20 века»	<b>4</b>	<b>4</b>	Урок-диалог (мини-диалоги на заданную тему)

<b>Тема 7:</b> «Ударные музыкальные инструменты»	<b>4</b>	<b>4</b>	Урок - «Ролевая игра»
<b>Тема 8:</b> « Знаменитые дирижеры мира»	<b>4</b>	<b>4</b>	Подготовка проекта «Анонс культурного события» (составление анонса спектакля, коркурса, издания...)
<b>Тема 9:</b> « Знаменитые композиторы мира»	<b>4</b>	<b>4</b>	Урок-презентация (презентации на заданную тему)
<b>Тема 10:</b> «Музыкант - моя будущая профессия и судьба»	<b>4</b>	<b>4</b>	Обобщающий урок: 1.репортаж с конкурса 2.эссе на заданную тему
<b>Заключение</b>	<b>2</b>	<b>---</b>	Итоговый контроль (тест)
<b>Итого</b>	<b>94</b>		

## 2. ТЕМАТИЧЕСКИЙ ПЛАН

специальность «Искусство балета» (94 часов)

Темы	Количество часов		
	Ауд.	Сам. раб.	Форма работы и контроля
<b>Введение</b>	<b>1</b>		Лекция
	<b>1</b>		Входной контроль (тест)



<b>Тема 1:</b> «Мир искусства»	<b>4</b>	<b>4</b>	Урок-конференция
<b>Тема 2:</b> «Самые известные театры»	<b>4</b>	<b>4</b>	Урок-сообщение (творческая письменная работа)
<b>Тема 3:</b> « Музыка в нашей жизни»	<b>4</b>	<b>4</b>	Урок-концерт
<b>Тема 4:</b> « Знаменитые композиторы»	<b>4</b>	<b>4</b>	Урок-дискуссия (промежуточный контроль)
<b>Тема 5:</b> « Из истории русского балета»	<b>4</b>	<b>4</b>	Урок- «деловая игра» ((репортаж с конкурса)
<b>Тема 6:</b> «Загадки балетного искусства»	<b>4</b>	<b>4</b>	Подготовка проекта
<b>Тема 7:</b> «Русские танцоры балета»	<b>4</b>	<b>4</b>	Составление анонса спектакля.
<b>Тема 8:</b> «Знаменитые зарубежные танцоры»	<b>4</b>	<b>4</b>	Урок- «Ролевая игра»
<b>Тема 9:</b> «Мой колледж »	<b>4</b>	<b>4</b>	Урок- презентация (презентации на заданную тему)
<b>Тема 10:</b> «Моя будущая профессия и судьба»	<b>4</b>	<b>4</b>	Рекламный проспект

<b>Заключение</b>	<b>2</b>	<b>--</b>	Обобщающий урок (эссе на заданную тему)  Итоговый контроль (тест)
<b>Итого</b>	<b>94</b>		

**Элективный курс**  
**«Музыкально-театральное искусство»**

**ЧАСТЬ 4. УЧЕБНО-МЕТОДИЧЕСКОЕ ПОСОБИЕ ДЛЯ  
ПРЕПОДАВАТЕЛЕЙ ДИСЦИПЛИНЫ «АНГЛИЙСКИЙ ЯЗЫК»**

**для специальностей среднего**

**профессионального образования**

**073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»**

**070302 «ИСКУССТВО БАЛЕТА**

#### **4.1. Раздел 1. Методические рекомендации по использованию элективного курса «Музыкально-театральное искусство» учебной дисциплины «Английский язык».**

Данный курс предназначен для углубленной подготовки студентов колледжей по направлению «Музыкально-театральное искусство» для специальностей среднего профессионального образования

073101 «Инструментальное исполнительство»,

071001 «Искусство балета».

Данная программа имеет профессиональную направленность и строится на специально подобранных материалах, связанных с будущей профессией учащихся, и является дополнением к основному курсу изучения английского языка в колледже.

##### **1.1. МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧЕНИЮ МОДУЛЯ**

Модуль для специальности 073101 «Инструментальное исполнительство» содержит программу для изучения английского языка, составлен на основе стандартов общего (полного) среднего образования и адресован обучающимся 3-4 курса государственных общеобразовательных учреждений среднего профессионального образования. Содержание модуля и требования к результатам образования соответствуют ФГОС СПО базового уровня за счет реализации всех видов языковой деятельности: говорение, чтение, аудирование, письмо.

Модуль рассчитан на 94 часа учебных занятий и включает в себя десять тем.

**Лексический материал** – 2000 слов для рецептивного усвоения, из них 600 слов – для продуктивного усвоения. Лексический материал: тематическая лексика для понимания текстов по чтению и аудированию, создания собственных письменных и устных текстов по профессиональной деятельности.

## **Речевой и текстовый материал**

включает фразы согласия и несогласия, сравнения и сопоставления, речевые клише, позволяющие строить диалогическую и монологическую речь в соответствии с правилами дискуссии:

- о странах изучаемого языка,
- о России,

чтобы формировать личность, владеющую социокультурными знаниями и понимающую культуру родной страны и стран изучаемого языка.

Текстовый материал разных жанров и типов с использованием аутентичных материалов.

### Тексты для чтения:

- информационные – реклама, путеводители, материалы сайтов Интернета, телепрограммы;
- публицистические – эссе, репортаж, отзыв на фильм/книгу, публичное выступление;
- художественные – рассказ, стихотворение;
- научно-популярные – газетные/журнальные статьи, викторины, доклады;

### Тексты для аудирования:

- информационные – новости, инструкции, интервью и т.д.;
- публицистические, научно-популярные – публичная дискуссия, репортаж и др.;
- бытовые ситуации – знакомства, разговор по телефону и др.;
- художественные - отрывок из художественного произведения, песня, фрагмент видеофильма.

**Целью** изучения модуля является формирование профессионально направленной иноязычной коммуникативной компетенции, повышение уровня речевого и социокультурного развития студентов, развитие навыков самостоятельной работы средствами традиционных и нетрадиционных педагогических технологий и с использованием Интернет ресурсов.

## **Задачи модуля в области развития:**

**речевой компетенции** - совершенствование коммуникативных умений в четырех основных видах речевой деятельности (говорение, аудирование, чтение и письмо); умений планировать свое речевое и неречевое поведение;

**языковой компетенции** - систематизация ранее изученного материала; овладение новыми языковыми средствами в соответствии с отобранными темами и сферами общения: увеличение объема используемых лексических единиц; развитие навыков оперирования языковыми единицами в коммуникативных целях;

**социокультурной компетенции** - увеличение объема знаний о социокультурной специфике страны / стран изучаемого языка, совершенствование умений строить свое речевое и неречевое поведение адекватно этой специфике, формирование умений выделять общее и специфическое в культуре родной страны и страны изучаемого языка;

**компенсаторной компетенции** - дальнейшее развитие умений выходить из положения в условиях дефицита языковых средств при получении и передаче иноязычной информации;

**учебно-познавательной компетенции** - развитие общих и специальных учебных умений, позволяющих совершенствовать учебную деятельность по овладению иностранным языком, удовлетворять с его помощью познавательные интересы в других областях знания.

В ходе освоения модуля происходит **развитие и воспитание** способности и готовности к самостоятельному и непрерывному изучению иностранного языка, дальнейшему самообразованию с его помощью, использованию иностранного языка в других областях знаний; способности к самооценке через наблюдение за собственной речью на родном и иностранном языках; личностному самоопределению обучающихся в отношении их будущей профессии; их социальная адаптация; формирование качеств гражданина и патриота.

Преподаватель соотносит формируемые компоненты иноязычной коммуникативной компетенции и применяемые на занятиях образовательные технологии: традиционные, инновационные и информационные в соответствии с уровнем владения иностранным языком обучающихся по четырем видам речевой деятельности.

Обучение ведется одновременно всем видам речевой деятельности: говорению, чтению, аудированию, письму. При отборе ситуаций, текстов, видео- и аудиоматериалов предпочтение отдается аутентичным, приближенным к избранной профессии (специальности).

Преподаватели английского языка могут использовать представленное поурочное планирование для модуля полностью или частично, творчески дополняя или изменяя его структуру. Однако лексико-грамматическая составляющая модуля неизменна и отражена в итоговом выходном тестировании.

### **Формы контроля уровня достижений учащихся и критерии оценки**

В качестве видов контроля выделяются следующие:

- **Входной контроль** - проводится перед началом изучения модуля.
- **Текущий контроль** - проводится на каждом занятии. Объектами контроля могут быть как виды речевой деятельности, так и лексические и грамматические навыки.
- **Промежуточный контроль** - проводится в конце каждой темы, входящей в модуль, и ориентирован на те же объекты. Он может носить тестовый характер.
- **Итоговый контроль** - осуществляется в конце прохождения модуля. Проверке подвергаются умения во всех видах речевой деятельности. Итоговый контроль строится с учетом государственного стандарта по иностранным языкам.

### **Требования к уровню подготовки**

- **Речевая компетенция:**

«Знать /понимать» - требования к учебному материалу, который усваивают и воспроизводят обучающиеся.

«Уметь» - требования, основанные на более сложных видах деятельности, в том числе творческой: расспрашивать, объяснять, изучать, описывать, сравнивать, анализировать и оценивать, проводить самостоятельный поиск необходимой информации, ориентироваться в тексте на английском языке, делать краткие сообщения на английском языке.

*«Использовать приобретенные знания и умения в практической деятельности и повседневной жизни»* - требования, выходящие за рамки учебного процесса и нацеленные на решение разнообразных жизненных задач.

**Знать/понимать:**

- значения новых лексических единиц, связанных с тематикой данного этапа обучения;
- значение изученных грамматических явлений в расширенном объеме;
- страноведческую информацию из источников, обогащающую социальный опыт обучающихся.

**Уметь:**

*говорене*

вести диалог, используя оценочные суждения, в ситуациях официального и неофициального общения (в рамках изученной тематики); беседовать о себе, своих планах; участвовать в обсуждении проблем в связи с прочитанным /прослушанным иноязычным текстом, соблюдая правила речевого этикета;

рассказывать о своем окружении, колледже, профессии, рассуждать в рамках изученной тематики и проблематики; представлять социокультурный портрет своей страны и страны / стран изучаемого языка;

*аудирование*

относительно полно и точно понимать высказывания собеседника в распространенных стандартных ситуациях повседневного общения, понимать основное содержание и извлекать необходимую информацию из различных аудио- и видеотекстов;

*чтение*

- читать аутентичные тексты различных стилей: публицистические, художественные, научно-популярные, прагматические;

*письменная речь*

- писать личное письмо, письменно излагать сведения о себе;
- писать сочинение или эссе на заданную тему.



**Использовать приобретенные знания и умения в практической деятельности и повседневной жизни:**

- для получения сведений из иноязычных источников информации (в том числе через Интернет), необходимых в образовательных и самообразовательных целях;
- расширения возможностей в реализации профессиональной деятельности.

**Алгоритм деятельности преподавателя и студента в рамках формирования профессионально-коммуникативной компетенции** представлен в таблице 1.

Таблица 1

<i>Этапы деятельности</i>	<i>Содержание деятельности</i>	<i>Преподаватель</i>	<i>Студент</i>
1. Подготовка	Определение тем и целей работы	Заявляет замысел, мотивирует, помогает в постановке задач	Обсуждает задание, проводит поиск информации
2. Планирование	1. Определение источников, способов сбора, анализа информации, а также способов представления результатов. 2. Установление критериев оценки результата	Корректирует, предлагает идеи, высказывает предложения	Формирует задачи и выработывает план действий и т.д.
3. Сбор информации	Работа с литературой, анкетирование, тестирование, интервью и т.д.	Наблюдает, косвенно руководит деятельностью	Собирает информацию
4. Анализ информации	Подготовка заданий, формулирование выводов	Корректирует, наблюдает, советует	Анализирует информацию
5. Представление и оценка	Устный или письменный отчет и оценка результатов работы по заранее установленным критериям	Участвует в обсуждении, оценивает использованные и неиспользованные возможности, творческий подход, качество отчета и т.д.	Участвуют в обсуждении, проводит презентации, оценивают использованные и неиспользованные возможности, качество отчета и т.д.

Один из основных акцентов в курсе изучения языка в колледже поставлен на осмыслении обучающимися учебных текстов, в том числе связанных с их будущей профессиональной деятельностью. Поэтому на обобщающем 4-часовом занятии после изучения всех десяти тем, входящих в модуль, обучающиеся делают устную презентацию и письменную творческую работу.

## 1.2. ТЕМАТИЧЕСКОЕ ПЛАНИРОВАНИЕ ИЗУЧЕНИЯ МОДУЛЯ

Содержание модуля рассчитано на 94 часа учебных занятий, сгруппированных в 10 тем.

В рамках изучения модуля планируется следующих видов контроля:

1. Входной контроль – 1 час.
2. Промежуточный контроль – 2 часа.
3. Итоговый контроль – 2 часа.

По итогам изучения модуля предусмотрено проведение обобщающего занятия (4 часа).

### ТЕМАТИЧЕСКИЙ ПЛАН

специальность «Инструментальное исполнительство (94 часа)

Темы	Количество часов		
	Ауд.	Сам. раб.	Форма работы и контроля
<b>Введение</b>	<b>1</b>		Лекция
	<b>1</b>		Входной контроль (тест)
<b>Тема 1:</b> «Музыка. Музыкальные ансамбли и исполнители»	<b>4</b>	<b>4</b>	Урок-конференция (доклад)
<b>Тема 2:</b> « Знаменитые композиторы 19 века»	<b>4</b>	<b>4</b>	Урок-сообщение (творческая письменная работа)
<b>Тема 3:</b> «Духовые музыкальные инструменты»	<b>4</b>	<b>4</b>	Урок-концерт (сообщение о музыкальном инструменте)

<b>Тема 4:</b> «Знаменитые исполнители и дирижеры современности»	<b>4</b>	<b>4</b>	Урок-дискуссия (рассуждения на заданную тему)
<b>Тема 5:</b> « Знаменитые оркестры мира»	<b>4</b>	<b>4</b>	Урок выработки и закрепления умений и навыков (промежуточный контроль)
<b>Тема 6:</b> «Знаменитые композиторы 20 века»	<b>4</b>	<b>4</b>	Урок-диалог (мини-диалоги на заданную тему)
<b>Тема 7:</b> «Ударные музыкальные инструменты»	<b>4</b>	<b>4</b>	Урок- «Ролевая игра»
<b>Тема 8:</b> « Знаменитые дирижеры мира»	<b>4</b>	<b>4</b>	Подготовка проекта «Анонс культурного события» (составление анонса спектакля, конкурса, издания...)
<b>Тема 9:</b> « Знаменитые композиторы мира»	<b>4</b>	<b>4</b>	Урок-презентация (презентации на заданную тему)
<b>Тема 10:</b> «Музыкант - моя будущая профессия и судьба»	<b>4</b>	<b>4</b>	Обобщающий урок: 1.репортаж с конкурса 2.эссе на заданную тему
<b>Заключение</b>	<b>2</b>	<b>-</b>	Итоговый контроль (тест)
<b>Итого</b>	<b>94</b>		

### 1.3. МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ОРГАНИЗАЦИИ ПРОВЕДЕНИЯ ТЕСТИРОВАНИЯ ПО МОДУЛЮ.

#### *Инструкция по выполнению работы.*

##### 1.

1. Перед началом контрольной работы каждый учащийся должен иметь на своем столе ручку, листочек для черновых записей, контрольное задание и бланк для заполнения результатов.

2. Педагог должен объяснить учащимся порядок заполнения бланка для результатов:

В первой строке таблицы указан номер пункта, выполняемого задания.

Вторую строку таблицы учащийся должен заполнить, вставив букву правильного, на его взгляд, ответа.

3. За три минуты до окончания отведенного на работу времени педагог должен предупредить учащихся о необходимости переноса ответов из черновика в бланк для заполнения результатов.

##### 2.

Контрольная работа по английскому языку состоит из двух заданий.

**Задание 1 (задание по чтению)** включает **2 вида работы**, которые позволят оценить понимание прочитанного текста.

**1 вид работы** – прочитай и переведи текст.

**2 вид работы** – выполни задания к тексту.

Рекомендуемое время на выполнение заданий — **20 минут**.

**Задание 2 (задания по грамматике)** состоит из 12 пунктов, которые

позволяют проверить уровень лексико-грамматических знаний, умений и навыков учащихся по изученным темам.

Рекомендуемое время на выполнение раздела — **20 минут**.

Рекомендуется выполнять задания в том порядке, в котором они даны.

### ***Инструкция по обработке результатов контрольной работы.***

1. По истечении времени, отведенного на выполнение данной работы, педагог должен собрать бланки для заполнения результатов у всех учащихся.
2. Проверить бланки для заполнения результатов в соответствии с приведенными ниже ключами.
3. Каждый правильный ответ оценивается в 1 балл.

Общая сумма баллов – 18.

Критерии оценки: от 18-15 баллов – «5»

от 14-10 баллов – «4»

от 10-7 баллов – «3»

менее 7 баллов – «2»

## Бланк для заполнения результатов.

Ф.И.


Курс, группа

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Дата

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**Вариант** (отметить нужное)

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
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ОТВЕТЫ:

**Задание 1.**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

**Задание 2.**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>

## 1.4. КРИТЕРИИ ОЦЕНКИ.

### Критерии оценки письменных развернутых ответов:

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Коммуникативная задача решена полностью, применение лексики адекватно коммуникативной задаче, грамматические ошибки либо отсутствуют, либо не препятствуют решению коммуникативной задаче
«4»	Коммуникативная задача решена полностью, но понимание текста незначительно затруднено наличием грамматических и\или лексических ошибок.
«3»	Коммуникативная задача решена, но понимание текста затруднено наличием грубых грамматических или неадекватным употреблением лексики.
«2»	Коммуникативная задача не решена, ввиду большого количества лексико-грамматических ошибок или недостаточного объема текста.

### Критерии оценки устных развернутых ответов

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Адекватная естественная реакция на реплики собеседника. Проявляется речевая инициатива для решения поставленных задач. Речь звучит в естественном темпе, нет грубых фонетических ошибок.
«4»	Коммуникация затруднена. Речь учащегося неоправданно паузирована, в отдельных словах допускаются фонетические ошибки.
«3»	Коммуникация существенно затруднена, учащийся не проявляет речевой инициативы. Речь воспринимается с большим трудом из-за большого количества фонетических ошибок.

### Лексико-грамматическая правильность речи.

- «5» Лексика адекватна ситуации, грамматические ошибки не мешают коммуникации.
- «4» Грамматические и лексические ошибки заметно влияют на восприятие речи учащегося.
- «3» Учащийся делает большое количество грубых грамматических и лексических ошибок.

## **4.2.Раздел 2. Критерии оценки и контрольно-измерительные материалы.**

### **2.1. КРИТЕРИИ ОЦЕНКИ.**

#### Критерии оценки письменных развернутых ответов:

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Коммуникативная задача решена полностью, применение лексики адекватно коммуникативной задаче, грамматические ошибки либо отсутствуют, либо не препятствуют решению коммуникативной задаче
«4»	Коммуникативная задача решена полностью, но понимание текста незначительно затруднено наличием грамматических и\или лексических ошибок.
«3»	Коммуникативная задача решена, но понимание текста затруднено наличием грубых грамматических или неадекватным употреблением лексики.
«2»	Коммуникативная задача не решена, ввиду большого количества лексико-грамматических ошибок или недостаточного объема текста.



## Критерии оценки устных развернутых ответов

<u>Баллы</u>	<u>Критерии оценки</u>
«5»	Адекватная естественная реакция на реплики собеседника. Проявляется речевая инициатива для решения поставленных задач. Речь звучит в естественном темпе, нет грубых фонетических ошибок.
«4»	Коммуникация затруднена. Речь учащегося неоправданно паузирована, в отдельных словах допускаются фонетические ошибки.
«3»	Коммуникация существенно затруднена, учащийся не проявляет речевой инициативы. Речь воспринимается с большим трудом из-за большого количества фонетических ошибок.

### Лексико-грамматическая правильность речи.

«5»	Лексика адекватна ситуации, грамматические ошибки не мешают коммуникации.
«4»	Грамматические и лексические ошибки заметно влияют на восприятие речи учащегося.
«3»	Учащийся делает большое количество грубых грамматических и лексических ошибок.

## 2.2.КОНТРОЛЬНО-ИЗМЕРИТЕЛЬНЫЕ МАТЕРИАЛЫ.

### 2.2.1. Пример промежуточного теста

1. Mike is looking for ... job.

- a) a
- b) the
- c) an

2. I want those books. Please give ... to me.

- a) they
- b) them
- c) those
- d) these

3. Lavrov has got... English texts to look through today.

- a) any
- b) little
- c) much
- d) some

4. Ann ... turn to her parents for help if she can cope with her homework.

- a) doesn't
- b) don't
- c) not

5. She is a kind of person ... likes to go to parties.

- a) which
- b) who
- c) whom
- d) where

6. My college ... laboratories and workshops.

- a) has any
- b) have many
- c) have much
- d) has many

7. An educated person is one who ... a lot about many things.

- a) know
- b) is known
- c) knows
- d) is knowing

8. Students know that the attendance is compulsory, but today there is ... in the classroom.

- a) anybody      c) anyone
- b) nobody      d) anything

9. Can you tell us ... amusing story?

- a) another
- b) other
- c) else
- d) more

10. He doesn't... a word about his plans.

- a) say
- b) tell
- c) speak
- d) talk

11. Ann ... attend a competition.

- a) is going to
- b) are going to
- c) are going
- d) is going

12. The problem is easy enough for .... to solve at once.

- a) mine
- b) my
- c) I
- d) me

Ключ к ответам: 1) a; 2) b; 3) d; 4) a; 5) b; 6) d; 7) c; 8) b; 9) a; 10) a; 11) a; 12) d.

Входной и промежуточный контроль могут быть однотипны.

## 2.2.2. Пример итогового тестирования.

### Вариант 1.

#### Задание 1.

##### 1. Прочитай переводы текста.

##### 2. Выполни задания по тексту.

One day a well-known singer was invited to the house of a rich lady to sing for her guests at a dinner-party. But instead of inviting the singer to dine with her guests, the lady ordered dinner for him in the servants' room. The singer said nothing. He dined well and after dinner said to the servants: "Now, my dear friends, I am going to sing for you".

The servants were very much surprised but said they were awfully glad to have a chance to hear the great singer. He sang many beautiful songs and servants enjoyed listening to him. Later the lady sent one of her servants to bring the singer up to the drawing-room, where all her guests were waiting for him.

"But I cannot sing twice in one evening. Madam", said the singer to the lady when she met him at the door leading into the drawing-room.

"What do you mean?" asked the lady.

"I mean I have already sung for about an hour for your servants, Madam", -answered the singer. -"It was a pity you were not there, for I always sing for the people with whom I dine".

And with these words he left the house.

1. Выберите **заголовок**, соответствующий содержанию текста.  
А) Rich lady  
Б) Dinner  
В) Good lesson  
Г) Friends  
Какое утверждение **не**
2. **соответствует** содержанию текста.  
А) A well-known singer was invited to a rich house.  
Б) The singer had his dinner with servants.  
В) The servants were very glad to listen to the famous singer
3. Г) He sang only one song  
Закончите предложение  
**The singer sang...**  
А) for famous people.  
Б) for a rich lady.  
В) for his friends with whom he had dinner.  
Г) for the guests of the rich lady.  
Объясните причину.
4. **Why didn't he want to sing twice in one evening?**  
А) Because he wanted to sing for servants.  
Б) Because he was very busy.  
В) Because he was very tired.  
Г) Because he refused to sing for

people who didn't respect him.

5. Выберите **правильный** ответ.

**What kind of a man was the singer?**

A) a man of no character

Б) a very polite man

В) a proud man

Г) a man of no principles

6. Выберите **пословицу**, которая передает основную мысль текста.

A) Promise little but do much.

Б) All is well that ends well.

В) A hungry man is an angry man.

Г) As you sow, you shall mow.

Задание 2.

1. Вставьте нужную форму глагола.

**When the Romans ... in Britain, the people they found there were the Britons.**

A) land

Б) landed

В) have landed

Г) had landed

2. Вставьте подходящий по смыслу глагол

**Not all Scotsmen .... speak English without accent.**

A) can

Б) may

В) must

Г) have

3. Вставьте пропущенный глагол.

**It .... rainy in winter in London.**

A) is

Б) has

В) will

Г) does

4. Выберите недостающую часть предложения.

**.... a lot of kings when the Vikings came to England.**

A) There is

Б) There was

В) There are

Г) There were

5. Определите, с какого из предлагаемых словосочетаний может начинаться данное предложение.

**.... always glad to read something about British customs and traditions.**

A) I'm

Б) I'll

В) I've

Г) I'd

6. Определите, какое из предлагаемых предложений является вопросительным.

A) What places are of great interest to the people coming to England for the first time

Б) What most impresses visitors of Oxford are its colleges

B) When Alfred's men were ready, they attacked Danish camp

Г) When all the invaders left England, Alfred began building ships.

7. В каком предложении глагол стоит в **Present Perfect Passive**?

A) She hasn't sent us letter yet.

Б) I have to send her a telegram.

В) We have just sent him a book.

Г) Has Dr.Smith been sent for?

8. В каком предложении глагол стоит в **Past Indefinite Passive**?

A) He was made a king of Scotland.

Б) What was your favourite subject last year?

В) We made a fire and cooked dinner.

Г) She was sleeping when her mother came home.

9. Найдите предложение, соответствующее по значению данному.

**Three letters were written by me yesterday.**

A) I received three letters yesterday.

Б) My friend sent me three letter yesterday.

В) I wrote three letters yesterday.

Г) I like to write letters.

10. Выберите правильный вариант перевода.

**He has been asked a very difficult question.**

А) Он задал очень трудный вопрос.

Б) Он всегда задаёт трудные вопросы

В) Ему был задан очень трудный вопрос.

Г) Ему всегда задают очень трудные вопросы.

11. Выберите правильный вариант перевод.

**I shall be taught to drive a car.**

А) Меня учат водить машину.

Б) Меня будут учить водить машину.

В) Я буду учить его водить машину.

Г) Я учу его водить машину.

12. Выберите соответствующую форму глагола.

**The new English- Russian dictionary .... a week ago.**

А) Publish

Б) published

В) was published

Г) is publish



## Вариант 2.

### Задание 1.

#### 1.1. Прочитай и переведи текст.

#### 1.2. Выполни задания к тексту.

We are in Oxford Circus, one of the busiest street in the West End of London, and that street over there is Regent Street, famous all over the world for its splendid shops.

On both sides of the street there are shops, banks and restaurants. In the roadway there is a constant stream of cars, taxis, buses and lorries-. Most of London buses are the famous red double-deckers, that have two platforms (or decks) for passengers. The noise is deafening', but one soon gets used to it. The pavements are crowded with people, and it's dangerous to cross it. We are in Oxford Circus, one of the busiest streets in the road until the traffic is stopped, either by a policeman or by the red traffic light. In any case before crossing the road, take care to look to your right, and when you reach the middle of the road, look to your left. You must not do the reverse, because the cars in Britain keep to the left and not to the right as in most countries of the world.

At night, the streets are lit by electricity. The main streets are flooded with light from brilliant shop-windows and the illuminated signs, so that after dark everything looks as bright as in broad daylight.

1. Выберите предложение, соответствующее тексту.

- а) Oxford Circus is one of the busiest streets in the East End. Б) Regent Street is famous as a business centre of London .
- в) Most of London buses are the famous green double-deckers.
- г) In Regent Street there are many splendid shops.

2. Найдите продолжение фразе. *The text is devoted to the description of...*

- А) the traffic in London.
- Б) some streets in the West End.
- В) London sights.
- Г) peculiarities of the British traffic.

Найдите слово, наиболее близкое по смыслу к выделенному.

3. There is a *CONSTANT* stream of cars, taxis and buses.

- А) Straight
- Б) firm
- В) endless
- Г) immense

Найдите продолжение в соответствии со смыслом отрывка.

4. *The cars in Britain keep to the left and not to the right as in most countries. The thing strikes the tourists from Europe. They cannot....*

- а) get used to it
- Б) cross the road
- В) enjoy walks in the streets of London
- Г) get in double-deckers

5. Найдите строку, где следует вставить артикль *"the"*.

a) The streets are lit by... gas 5)The main streets are flooded with ... light from shop-windows B) The cars in Britain keep to ... left Г) The pavements are crowded with ... people

6 .Вставьте нужную форму глагола.

After dark everything....very bright

A) is looking

Б) looks

B) look

Г) are looking

Задание 2.

1. Вставьте нужную **форму глагола**.

**The Vikings ... to Britain from Denmark and Norway in 793.**

A) come    Б) comes    В) came    Г) have come

2. Вставьте подходящий **по смыслу** глагол.

**To have a real Christmas Party you ... decorate a New Year tree.**

A) can    Б) may    В) must    Г) have

3. Вставьте **пропущенный** глагол.

**It... little time to get from London to Oxford.**

A) is    Б) has    В) does    Г) takes

4. Выберите **недостающую** часть предложения

**People, arriving in England notice that... a lot of rainfalls there.**

A) there is    Б) there are  
В) there was    Г) there were

5. Определите, с какого из предлагаемых словосочетаний может **начинаться** данное предложение.

**... go on a journey to Britain, if I have a chance.**

A) I'm    Б) I'll    В) I've    Г) I'd

6. Определите, какое из предлагаемых предложений является **вопросительным**.

A) There was a small town of Oxford near London.

Б) There were a lot of kings in England in ancient times, weren't there.

В) There are millions of books in- the British Museum Library.

Г) There are a lot of underground stations in London, where you can take a train and reach the place you want.

7. В каком предложении глагол стоит в **Present indefinite Passive**?

- а) There are twelve months in a year.
- Б) What are the women doing?
- в) Nothing is told to us.
- Г) Tom is going to look at those pictures.

8. В каком предложении глагол стоит в **Past Indefinite Passive**?

- а) She was working when I came home.
- Б) There were no children in the room.
- В) It was becoming colder and colder.
- Г) I was shown the way to the station.

9. Найдите предложение, соответствующее по значению данному.

**She was met by my brother.**

- А) She met my brother.
- Б) My brother met her.
- В) My brother meets her.
- Г) My brother had to meet her.

10. Выберите правильный вариант перевода.

**I was taught a foreign language.**

- А) Я учил иностранный язык.
- Б) Я учу иностранный язык.
- в) Я преподавала иностранный язык.
- Г) Меня учили иностранному языку.

11. Выберите эквивалент предложения.

**She has been written a letter.**

- А) Она написала письмо.
- Б) Она любит писать письма,
- в) Ей написали письмо.
- Г) Она нам часто пишет письма.

12. Выберите соответствующую форму глагола.

**Two new cinemas .... in the town last year.**

- А) build    Б) built    В) are built    Г) were built

### Вариант 3.

Задание 1.

**1. Прочитай и переведи текст.**

**2. Выполни задания к тексту**

The British Museum consisting of the national museum of archaeology and ethnography and the national library, is the largest and richest of its kind in the world.

Built in the middle of the last century, it is situated in Bloomsbury, a district in London which consists of quiet squares and interconnecting streets laid in the eighteenth and early nineteenth centuries. Anthony Panizzi designed the plans for the construction of the famous circular Reading Room at the British Museum.

Visitors to the museum wishing to enter the Reading Room must have a ticket for admission<sup>1</sup>. This they can have if they are over the age of twenty one, engaged in serious study and cannot take the books they want elsewhere. They must also have someone to sponsor them.

The first thing which strikes a visitor on entering the Reading Room is its unusual shape. It is a perfect circle.

<sup>1</sup>admission - вход, доступ

**1. В тексте сообщается о**

A) The British Museum

Б) The British Parliament

В) The British Parks

Г) The British Universities

**2. Выберите правильный ответ**

It is useful to read this text if you want to learn more

about...

A) world music                      Б) world libraries

В) world dances                      Г) world customs

**3. Закончите утверждение**

The British Museum is visited by those who

a) are engaged in serious studies.

Б) want to see a new film.

В) want to have a lot of fun.

Г) are engaged in clothes production.

**4. Выберите неверное**

**утверждение**

a) The British Museum is the largest and richest of its kind in the world.

Б) The British Museum was built in the middle of the last century.

В) Anthony Panizzi designed the famous circular Reading Room.

Г) Visitors to the Reading Room of the Museum can enter it without a ticket for admission.

**5. Выберите вариант, наиболее точно отражающий**

**последовательность описанного**

**В тексте.**

A) Built in the middle of the last century, it is situated in Bloomsbury. The British Museum is the largest and richest of its kind in the world. Visitors to the museum wishing to enter the Reading Room must have a ticket for admission.

Б) The British Museum consists of the national museum of archaeology and ethnography and the national library. Visitors to the Museum must have a ticket for admission. The Reading Room has a shape of a perfect circle,

В) The British Museum was built in the middle of the last century. The British Museum is the largest and richest in the world. Visitors to the Museum must have a ticket for admission.

Г) The British Museum is situated in Bloomsbury. It was built in the middle of the last century. The British Museum is the largest and richest one in the world.

**6. Выберите заголовок.**

A) The British Queen

Б) The British History

В) The British Museum

Г) The British Literature

Задание 2.

1. Вставьте **нужную** форму глагола.

**The United Kingdom of Great Britain. . . . of England, Scotland, Wales and Northern Ireland.**

- A) consist
- Б) consists
- В) consisted
- Г) will consist

2. Вставьте **подходящий по смыслу** глагол.

**If you go for a walk in London you .... to take an umbrella with you.**

- A) can    Б) may
- В) must    Г) have

3. Вставьте **пропущенный** глагол.

**It .... very interesting to go sightseeing about London.**

- A) has    Б) is
- В) will    Г) does

4. Выберите **недостающую часть** предложения:

**.... a flag over the building, when Parliament is in session.**

- A) There is
- Б) There are
- В) There was
- Г) There were

5. Определите, с **какого** из предлагаемых **словосочетаний**

может **начинаться** данное предложение.

**.... got a lot of postcards with the sights of London.**

- A) I'm    Б) I'll    В) I've    Г) I'd

6. Определите, какое из предложений является **вопросительным**.

A) People usually ask how many colleges there are in Oxford

Б) How many stations are there in London Underground

В) It is very interesting how the English spend their weekend

Г) How the British take care of their houses became a proverb

7. В каком предложении глагол стоит в **Present Indefinite Passive?**

A) It is an independent newspaper.

Б) I have just bought this newspaper.

В) The newspapers are brought every morning.

Г) The morning papers are on sale early in the morning.

8. В каком предложении глагол стоит в **Present Perfect Passive?**

A) Have you been to London?

Б) Wales has been called a 'Land of Song'.

В) England is a country of many old traditions.

Г) It's one of the best comedies I have ever seen.



9. Найдите предложение,  
**соответствующее по значению**  
данному.

We were taught English by an  
American.

- A) We'll study English in America.
- Б) Our teacher lives in America.
- В) An American taught us English.
- Г) An American teacher worked in  
our school.

10. Выберите **правильный**  
вариант перевода.

**He is always waited for.**

- A) Он всегда ждёт.
- Б) Его всегда ждут.
- В) Он меня всегда ждал.
- Г) Вы должны были его подождать.

11. Выберите **эквивалент**  
предложения.

**I've been told to do this work.**

- A) Я должен сделать эту работу.
- Б) Мне сказали, что он должен  
выполнить эту работу.
- В) Мне сказали сделать эту работу.
- Г) Я объяснил ему, как выполнить  
эту работу.

12. Выберите соответствующую  
**форму глагола.**

The pictures .... at camp during the  
summer season.

- A) were drawn    Б) had drawn
- В) was drawn    Г) draw

#### Вариант 4.

Задание 1.

**1. Прочитай и переведи текст.**

**2. Выполни задания к тексту.**

The first person to print book in the English language was William Caxton. He was born in Kent in 1422. His father was a farmer. As he grew up he decided not to become a farmer, like his father. He wanted to become a London merchant. So his father apprentice him to a silk and cloth merchant in London.

At that time silk and cloth were imported to England from France and other countries. In the- packages which came from abroad he often found some of the new foreign books which were printed in Europe. The young apprentice soon became very fond of reading.

When he was thirty, after his master's death, he started his own business in Belgium.

In'1471 he gave up business and translated some French books into English. He also became interested in the art of printing and at last learned it. He wanted to have his own press one day and he did.

In 1476 he brought his printing press to London. Printing was something new at the time and most people thought it was the work of the devil. Many even wanted to break his press. But in 1477 he printed his first book - the first book printed in the English language.

It was Caxton's translation of the French Tales of Troy. Before his death in 1491 he

1. Выберите **заголовок**

соответствующий содержанию текста.

A) Own business

Б) Tales of Troy

в) The First English Printer

Г) English books

2. Какое утверждение **не соответствует** содержанию текста?

A) William Caxton was born in Britain.

Б) William Caxton didn't want to be a farmer.

В) William Caxton became a merchant.

Г) William Caxton was sent to France to get his education.

3. Объясни причину.

**Why did William give up his business in 1471?**

a) He wanted to learn the art of printing.

Б) He wanted to become a teacher.

В) He was fond of reading books.

Г) He was interested in writing books.

4. Какое утверждение является **верным**?

a) William built his own press in London.

Б) His first book was printed in 1471.

В) The first book printed in London was Tales of Troy.

Г) William translated Tales of Troy from English into French.

5. Выберите **правильный** вариант ответа.

**Why did people want to break Caxton's press?**

a) They didn't like Caxton.

Б) They thought it was the work of the devil.

В) They were not fond of reading.

printed nearly eighty books, some of which went into two or three editions. Thirty-one books were also translated from French by Caxton.

\* merchant - Купец

\*\* apprentice - отдавать кого-то в учение

Г) They were not interested in books.

6. Какой ответ является **верным**?

**What is William Caxton famous for?**

A) for his translations from English into French

Б) for his printing press brought to London

В) for his own books: tales, poems, short stories

Г) for printing the first book in the English language

Задание 2.

1 .Вставьте нужную **форму глагола.**

**When the Romans .... in Britain, the people they found there were the Britons.**

A) land

Б) landed

В) have landed

Г) had landed

2. Вставьте подходящий **по смыслу** глагол

**Not all Scotsmen .... speak English without accent.**

A) can

Б) may

В) must

Г) have

3. Вставьте **пропущенный** глагол.

**It .... rainy in winter in London.**

A) is

Б) has

В) will

Г) does

4 .Выберите **недостающую часть** предложения.

**.... a lot of kings when the Vikings came to England.**

A) There is

Б) There was

В) There are

Г) There were

5. Определите, с какого из предлагаемых словосочетаний может **начинаться** данное предложение.

**.... always glad to read something about British customs and traditions.**

A) I'm

Б) I'll

В) I've

Г) I'd

6. Определите, какое из предлагаемых предложений является **вопросительным** .

A) What places are of great interest to the people coming to England for the first time.

Б) What most impresses visitors of Oxford are its colleges .

В)When Alfred's men were ready, they attacked Danish camp.

Г) When all the invaders left England, Alfred began building ships.

7. В каком предложении глагол стоит в **Present Perfect Passive?**

A)She hasn't sent us a letter yet.

Б) I have to send her a telegram.

В)We have just sent him a book.

Г) Has Dr.Smith been sent for?

8. В каком предложении глагол стоит в **Past Indefinite Passive**?

- A) He was made a king of Scotland.
- Б) What was your favourite subject last year?
- В) We made a fire and cooked dinner.
- Г) She was sleeping when her mother came home.

9. Найдите предложение, соответствующее по значению данному.

**Three letters were written by me yesterday.**

- A) I received three letters yesterday.
- Б) My friend sent me three letters yesterday.
- В) I wrote three letters yesterday.
- Г) I like to write letters.

10. Выберите **правильный** вариант перевода.

**He has been asked a very difficult question.**

- A) Он задал очень трудный вопрос.
- Б) Он всегда задаёт трудные вопросы.
- В) Ему был задан очень трудный вопрос.
- Г) Ему всегда задают очень трудные вопросы.

11. Выберите **правильный** вариант перевода.

**I shall be taught to drive a car.**

- A) Меня учат водить машину.
- Б) Меня будут учить водить машину.
- В) Я буду учить его водить машину.
- Г) Я учу его водить машину.

12. Выберите соответствующую **форму глагола**.

**The new English- Russian dictionary.... a week ago.**

- A) Publish
- Б) published
- В) was published
- Г) is publish

## Ключи к заданиям.

### Вариант 1.

#### Задание 1.

1	2	3	4	5	6
В	Г	В	Г	В	Г

#### Задание 2.

1	2	3	4	5	6	7	8	9	10	11	12
Б	А	А	Г	А	А	Г	А	В	В	Б	В

### Вариант 2.

#### Задание 1.

1	2	3	4	5	6
Г	Б	В	А	В	Б

#### Задание 2.

1	2	3	4	5	6	7	8	9	10	11	12
В	В	Г	Б	Б	Б	В	Г	Б	Г	В	Г

### Вариант 3.

#### Задание 1.

1	2	3	4	5	6
А	В	А	Г	Б	В

#### Задание 2.

1	2	3	4	5	6	7	8	9	10	11	12
Б	Г	Б	А	В	Б	В	Б	В	Б	В	А

### Вариант 4.

#### Задание 1.

1	2	3	4	5	6
В	Г	А	В	Б	В

#### Задание 2.

1	2	3	4	5	6	7	8	9	10	11	12
Б	А	А	Г	А	А	Г	А	В	В	Б	В

**Элективный курс**  
**«Музыкально-театральное искусство».**

**ЧАСТЬ 5. УЧЕБНОЕ ПОСОБИЕ ДЛЯ СТУДЕНТОВ**  
**ДИСЦИПЛИНЫ «АНГЛИЙСКИЙ ЯЗЫК»**

**для специальностей среднего**

**профессионального образования**

**073101 «ИНСТРУМЕНТАЛЬНОЕ ИСПОЛНИТЕЛЬСТВО»**

**070302 «ИСКУССТВО БАЛЕТА»**

**5.1 МОДУЛЬ 1. для специальности 073101  
«Инструментальное исполнительство».**



# Unit 1. Music. Musical ensemble and performers.

## 1. Warm - up

1. What do you think about Music as an art?
2. What kind of musical instrument do you play? Why?

## 2. Phonetics Task

### 2.1. Pronunciation guide.

Viola	[vi'əulə]	альт
Violin	[vaiə'lin]	скрипка
banjo	['bænjə]	банджо
clarinet	[klærə'net]	кларнет
bassoon	[bə'su:n]	фагот
flute	[flu:t]	флейта
oboe	['əubəu]	гобой
trumpet	['trʌmpɪt]	труба
trombone	[trɒm'bəʊn]	тромбон
tuba	['t(j)u:bə]	туба
chimes	[tʃaɪmz]	барабан
cymbals	['sɪmb(ə)lz]	
harpsichord	['hɑ:ps kɔ:d]	клавесин
theremin	['θerəmɪn]	электронный музыкальный инструмент
synthesizer	['sɪnθəsaɪzə]	синтезатор
kithara	['sɪθərə]	гитара
contrapuntal	[kɒntrə'pʌnt(ə)l]	контрапунктический
timpani	['tɪmpənəi]	литавра
duet	[dju:'et]	дуэт
trio	['tri:əu]	трио (музыкальное произведение для трёх инструментов или трёх голосов)
quartet	[kwɔ:'tet]	квартет- состоит из 4 человек
quintet	[kwɪn'tet]	набор из пяти предметов
sestet	[ses'tet]	шесть последних строк в итальянского сонета
septet	[sep'tet]	
octet	[ɒk'tet]	октет группа из 8 человек или предметов
nonet	[nəu'net]	нонет

orchestra	[ˈɔ:k strə]	оркест
triangle	[ˈtra æŋɡl]	треугольник
glockenspiel	[ˈglɔk(ə)ŋspi:l]	глокеншпиль
psychedelic	[sa k 'del k]	психоделика
lyre	[ˈla ə]	лира
genres	[ʒəŋrə]	жанр

## 2.2. Do you know the reading rules well? Which of the words in each line is the ODD ONE OUT? Explain why?

[ou] open, hole, hope, broad, morning, sofa, don't

[z] business, cases, easy, million, steps

[ei] pale, wait, gate, place, take, may, can

## 3. Reading

### 3.1. Read and translate the text.

**Music** is an [art](#) form whose medium is sound. Common elements of music are pitch (which governs melody and harmony), rhythm (and its associated concepts tempo, meter, and articulation), dynamics, and the sonic qualities of timbre and texture. The word derives from Greek *μουσική* (*mousike*), "(art) of the [Muses](#)."[\[1\]](#) The creation, performance, significance, and even the definition of music vary according to culture and social context. Music ranges from strictly organized compositions (and their recreation in performance), through improvisational music to aleatoric forms. Music can be divided into genres and subgenres, although the dividing lines and relationships between music genres are often subtle, sometimes open to individual interpretation, and occasionally controversial. Within "the arts," music may be classified as a performing art, a fine art, and auditory art. There is also a strong connection between music and mathematics.

To many people in many cultures music is an important part of their way of life. Greek philosophers and ancient Indian philosophers defined music as tones ordered horizontally as melodies and vertically as harmonies. Common sayings such as "the harmony of the spheres" and "it is music to my ears" point to the notion that music is often ordered and pleasant to listen to. However, 20th-century composer [John Cage](#) thought that any sound can be music, saying, for example, "There is no noise, only sound."[\[2\]](#) Musicologist [Jean-Jacques Nattiez](#) summarizes the relativist, post-modern viewpoint: "The border between music and noise is always culturally defined—which implies that, even within a single society, this

border does not always pass through the same place; in short, there is rarely a consensus ... By all accounts there is no *single* and *intercultural* universal concept defining what music might be."[\[3\]](#)



### Prehistoric eras

Main article: Prehistoric music

Prehistoric music can only be theorized based on findings from paleolithic archaeology sites. Flutes are often discovered, carved from bones in which lateral holes have been pierced; these are thought to have been blown at one end like the Japanese shakuhachi. The Divje Babe flute, carved from a cave bear femur, is thought to be at least 40,000 years old. Instruments, such as the seven-holed flute and various types of stringed instruments have been recovered from the [Indus Valley Civilization archaeological](#) sites.[\[4\]](#) India has one of the oldest musical traditions in the world—references to Indian classical music (*marga*) can be found in the ancient scriptures of the Hindu tradition, the Vedas. The earliest and largest collection of prehistoric musical instruments was found in China and dates back to between 7000 and 6600 BC. The Hurrian song, found on clay tablets that date back to the approximately 1400 BC, is the oldest surviving notated work of music.

### References in the Bible



[/wiki/File:David-harp.jpg](#) Music and theatre scholars studying the history and anthropology of [Semitic](#) and early [Judeo-Christian](#) culture, have also discovered

common links between theatrical and musical activity in the classical cultures of the [Hebrews](#) with those of the later cultures of the [Greeks](#) and [Romans](#). The common area of performance is found in a "social phenomenon called litany," a form of prayer consisting of a series of invocations or supplications. *The Journal of Religion and Theatre* notes that among the earliest forms of litany, "Hebrew litany was accompanied by a rich musical tradition:"<sup>[7]</sup>

"While Genesis 4.21 identifies Jubal as the "father of all such as handle the harp and pipe," the Pentateuch is nearly silent about the practice and instruction of music in the early life of Israel. Then, in I Samuel 10 and the texts that follow, a curious thing happens. "One finds in the biblical text," writes Alfred Sendrey, "a sudden and unexplained upsurge of large choirs and orchestras, consisting of thoroughly organized and trained musical groups, which would be virtually inconceivable without lengthy, methodical preparation." This has led some scholars to believe that the prophet Samuel was the patriarch of a school, which taught not only prophets and holy men, but also sacred-rite musicians. This public music school, perhaps the earliest in recorded history, was not restricted to a priestly class—which is how the shepherd boy David appears on the scene as a minstrel to King Saul."

### **Antiquity**

Music was an important part of cultural and social life in Ancient Greece: mixed-gender choruses performed for entertainment, celebration and spiritual ceremonies; musicians and singers had a prominent role in ancient Greek theater. In the 9th century, the Arab scholar al-Farabi wrote a book on music titled *Kitab al-Musiqi al-Kabir* ("Great Book of Music"). He played and invented a variety of musical instruments and devised the Arab tone system of pitch organisation, which is still used in Arabic music.

### **Western cultures**

The music of Greece was a major part of ancient Greek theater. In Ancient Greece, mixed-gender choruses performed for entertainment, celebration and spiritual reasons. Instruments included the double-reed aulos and the plucked string instrument, the lyre, especially the special kind called a kithara. Music was an important part of education in ancient Greece, and boys were taught music starting at age six. Greek musical literacy created a flowering of development; Greek music theory included the Greek musical modes, eventually became the basis for Western religious music and classical music. Later, influences from the Roman Empire, Europe Eastern and the Byzantine Empire changed Greek music.

During the Medieval music era (500–1400), the only European repertory that survives from before about 800 is the monophonic liturgical plainsong of the Roman Catholic Church, the central tradition of which was called Gregorian chant. Alongside these traditions of sacred and church music there existed a vibrant tradition of secular song. Examples of composers from this period are Léonin, Pérotin and Guillaume de Machaut. From the Renaissance music era (1400–1600), much of the surviving music of 14th century Europe is secular. By the middle of the 15th century, composers and singers used a smooth polyphony for sacred musical compositions. The introduction of commercial printing helped to disseminate musical styles more quickly and across a larger area. Prominent composers from this era are Giovanni Pierluigi da Palestrina, Thomas Morley and Orlande de Lassus.



Allegory of Music, by  
Filippino Lippi

The era of Baroque music (1600–1750) began when the first operas were written and when contrapuntal music became prevalent. German Baroque composers wrote for small ensembles including strings, brass, and woodwinds, as well as choirs, pipe organ, harpsichord, and clavichord. During the Baroque period, several major music forms were defined that lasted into later periods when they were expanded and evolved further, including the fugue, the invention, the sonata, and the concerto.[10] Composers from the Baroque era include Johann Sebastian Bach, George Frideric Handel and Georg Philipp Telemann. The music of the Classical period (1750–1800) is characterized by homophonic texture, often featuring a prominent melody with accompaniment. These new melodies tended to be almost voice-like and singable. The now popular instrumental music was dominated by further evolution of musical forms initially defined in the Baroque period: the sonata, and the concerto, with the addition of the new form, the symphony. Joseph Haydn and Wolfgang Amadeus Mozart are among the central figures of the Classical period.

In 1800, the Romantic era (1800–1890s) in music developed, with Ludwig van Beethoven and Franz Schubert as transitional composers who introduced a more

dramatic, expressive style. During this era, existing genres, forms, and functions of music were developed, and the emotional and expressive qualities of music came to take precedence over technique and tradition. In Beethoven's case, motifs (developed organically) came to replace melody as the most significant compositional unit. The late 19th century saw a dramatic expansion in the size of the orchestra, and in the role of concerts as part of urban society. Later Romantic composers such as Pyotr Ilyich Tchaikovsky and Gustav Mahler created complex and often much longer musical works. They used more complex chords and used more dissonance to create dramatic tension.

### **Classical music**

Indian classical music is one of the oldest musical traditions in the world.[11] The Indus Valley civilization has sculptures that show dance[12] and old musical instruments, like the seven holed flute. Various types of stringed instruments and drums have been recovered from [Harrappa](#) and [Mohenjo Daro](#) by excavations carried out by Sir [Mortimer Wheeler](#). [13] The [Rigveda](#) has elements of present Indian music, with a musical notation to denote the metre and the mode of chanting.[14] Indian classical music (marga) is monophonic, and based on a single melody line or raga rhythmically organized through talas. Hindustani music was influenced by the Persian performance practices of the Afghan Mughals. Carnatic music popular in the southern states, is largely devotional; the majority of the songs are addressed to the Hindu deities. There are a lot of songs emphasising love and other social issues.

Asian music covers the music cultures of Arabia, Central Asia, East Asia, South Asia, and Southeast Asia. Chinese classical music, the traditional art or court music of China, has a history stretching over around three thousand years. It has its own unique systems of musical notation, as well as musical tuning and pitch, musical instruments and styles or musical genres. Chinese music is pentatonic-diatonic, having a scale of twelve notes to an octave ( $5 + 7 = 12$ ) as does European-influenced music. Persian music is the music of Persia and Persian language countries: musiqi, the science and art of music, and muzik, the sound and performance of music (Sakata 1983). See also: Music of Iran, Music of Afghanistan, Music of Tajikistan, Music of Uzbekistan.

## 20th and 21st century music



With 20th century music, there was a vast increase in music listening as the radio gained popularity and phonographs were used to replay and distribute music. The focus of art music was characterized by exploration of new rhythms, styles, and sounds. [Igor Stravinsky](#), [Arnold Schoenberg](#), and [John Cage](#) were all influential composers in 20th century art music. The invention of sound recording and the ability to edit music gave rise to new sub-genre of classical music, including the acousmatic [\[15\]](#) and Musique concrète schools of electronic composition.

Jazz evolved and became a significant genre of music over the course of the 20th century, and during the second half of that century, rock music did the same. Jazz is an American musical art form that originated in the beginning of the 20th century in African American communities in the Southern United States from a confluence of African and European music traditions. The style's West African pedigree is evident in its use of blue notes, improvisation, polyrhythms, syncopation, and the swung note.[16] From its early development until the present, jazz has also incorporated music from 19th and 20th century American popular music.[17] Jazz has, from its early 20th century inception, spawned a variety of subgenres, ranging from New Orleans Dixieland (1910s) to 1970s and 1980s-era jazz-rock fusion.

Rock music is a genre of popular music that developed in the 1960s from 1950s rock and roll, rockabilly, blues, and country music. The sound of rock often revolves around the electric guitar or acoustic guitar, and it uses a strong back beat laid down by a rhythm section of electric bass guitar, drums, and keyboard instruments such as organ, piano, or, since the 1970s, analog synthesizers and digital ones and computers since the 1990s. Along with the guitar or keyboards, saxophone and blues-style harmonica are used as soloing instruments. In its "purest form," it "has three chords, a strong, insistent back beat, and a catchy melody." [18] In the late 1960s and early 1970s, rock music branched out into different subgenres, ranging from blues rock and jazz-rock fusion to heavy metal and punk rock, as well as the more classical influenced genre of progressive rock and several types of experimental rock genres.

/wiki/File:PharoahSanders.jpg

## Performance

Performance is the physical expression of music. Often, a musical work is performed once its structure and instrumentation are satisfactory to its creators; however, as it gets performed, it can evolve and change. A performance can either be rehearsed or improvised. Improvisation is a musical idea created without premeditation, while rehearsal is vigorous repetition of an idea until it has achieved cohesion. Musicians will sometimes add improvisation to a well-rehearsed idea to create a unique performance.

Many cultures include strong traditions of solo and performance, such as in Indian classical music, and in the Western Art music tradition. Other cultures, such as in Bali, include strong traditions of group performance. All cultures include a mixture of both, and performance may range from improvised solo playing for one's enjoyment to highly planned and organised performance rituals such as the modern classical concert, religious processions a, music festivals or music competitions. Chamber music, which is music for a small ensemble with only few of each type of instrument, is often seen as more intimate than symphonic works.

## Musician

A **musician** is a person who writes, performs, or makes music. Musicians can be classified by their roles in creating or performing music.

- An **instrumentalist** plays a musical instrument.
- A **multi-instrumentalist** plays a diverse range of instruments such as different forms of percussion, plucked strings, vocals etc.
- A **singer** is a vocalist.
- Composers, songwriters and arrangers create musical compositions, songs and arrangements. These may be transcribed in music notation, performed or recorded.
- A **conductor** leads a musical ensemble. A conductor can simultaneously act as an instrumentalist in the ensemble.
- A **recording artist** creates recorded music, such as CDs and MP3 files.

## Musical ensemble.

A musical ensemble is a group of two or more musicians who perform instrumental or vocal music. In each musical style different norms have developed for the sizes and composition of different ensembles, and for the repertoire of songs or musical works that these ensembles perform.

A group of two musicians is called a duo, a group of three is a trio, a group of four



a quartet, and a group of five a quintet. A musician who usually performs alone is usually termed a solo musician or solo artist.

In classical music, trios or quartets either blend the sounds of musical instrument families (such as piano, strings, and wind instruments) or group together instruments from the same instrument family, such as string ensembles or wind ensembles. In jazz ensembles, the instruments typically include wind instruments (one or more saxophones, trumpets, etc.), one or two chordal "comping" instruments (electric guitar, piano, or organ), a bass instrument (electric bass guitar or double bass), and a drummer or percussionist. In rock ensembles, usually called rock bands, there are usually guitars and keyboards (piano, electric piano, Hammond organ, synthesizer, etc.) and a rhythm section made up of a bass guitar and drum kit.

### **Classical chamber music.**

In Western Art music, commonly referred to as classical music, smaller ensembles are called chamber music ensembles. The terms duet, trio, quartet, quintet, sextet, septet, octet, nonet and dectet are used to describe groups of two, three, four, five, six, seven, eight, nine and ten musicians, respectively. A group of eleven musicians, such as found in *The Carnival of the Animals*, is called either a "hendectet" or an "undectet" (see Latin numerical prefixes). A solo is not an ensemble because it only contains one musician.



### **Strings.**

A string quartet usually consists of two violins, a viola and a cello. An upper string quartet features two violins and two violas. A lower string quartet features 1 viola, 2 cellos and a double bass. An American string quartet features two guitars, a banjo and a ukelele.

## **Wind.**

A woodwind quartet usually features a clarinet, bassoon, flute and oboe. A brass quartet features 2 trumpets, a trombone and a tuba. A wind quartet features a horn, flute, oboe and bassoon. A lower wind quartet features a tuba, a bassoon, a bass clarinet and a trombone.

## **Mixtures.**

An orquartet features a violin, flute, cello and clarinet. A soprano quartet features a violin, flute, clarinet, and either oboe or trumpet. An alto quartet features two violas, a French Horn and a cor anglais. A tenor quartet features two cellos, a bass clarinet and a trombone. A bass quartet features a double bass, bassoon, tuba and timpani.

## **Five parts.**

The string quintet is a common type of group. It is similar to the string quartet, but with two violas, two violoncellos, or more rarely, the addition of a double bass. Terms such as "piano quintet" or "clarinet quintet" frequently refer to a string quartet plus a fifth instrument. Thus, a piano quintet is usually a string quartet plus a piano. Mozart's Clarinet Quintet is similarly a piece written for an ensemble consisting of 2 violins, a viola, a cello and a clarinet, the last being the exceptional addition to a "normal" string quartet.

Another common grouping in classical music is the wind quintet, usually consisting of flute, oboe, clarinet, bassoon and horn.

## **Six or more instruments.**

Classical chamber ensembles for more than six musicians are occasionally used, such as septets (seven musicians), octets (eight musicians), or nonets (nine musicians). However, in many cases a larger classical group is referred to as an orchestra of some type. A small orchestra with fifteen to thirty members (violins, violas, cellos, double basses, and several woodwind or brass instruments) is called a chamber orchestra. In the American education system, sitting groups are known as wind ensembles or concert bands (to differentiate from marching bands). Music is similar to that of a pops orchestra, orchestrated for woodwinds, brass, and percussion. A sinfonietta usually denotes a somewhat smaller orchestra (though still not a chamber orchestra). Larger orchestras are called symphony orchestras or philharmonic orchestras.[1]

A pops orchestra is an orchestra that mainly performs light classical music (often in abbreviated, simplified arrangements) and orchestral arrangements and medleys of popular jazz, music theater, or pop music songs. A string orchestra has only strings, i.e., violins, violas, violoncellos and basses.

A symphony orchestra is an ensemble usually comprising at least thirty musicians; the number of players is typically between seventy and ninety-five and may exceed one hundred. A symphony orchestra is divided into families of instruments. In the string family, there are sections of violins (I and II), violas, violoncellos, and basses. The winds consist of the woodwind family of instruments (flutes and piccolo, oboes and English horn, clarinets [made up of the Eb Clarinet, Clarinet, and Bass Clarinet], and bassoons [often including contrabassoon]) and the brass family (horns, trumpets, trombones, and tuba). The percussion family includes the timpani, bass drum, snare drum, and any other percussion instruments called for in a score (e.g., triangle, glockenspiel, chimes, cymbals, wood blocks).

When orchestras are performing baroque music (from the 17th century and early 18th century), they may also use a harpsichord or pipe organ. When orchestras are performing Romantic-era music (from the 19th century), they may also use harps or unusual instruments such as the wind machine. When orchestras are performing music from the 20th century or the 21st century, occasionally instruments such as electric guitar, theremin, or even an electronic synthesizer may be used.

### **Jazz ensembles.**



### **Three parts**

In jazz, there are several types of trios. One type of jazz trio is formed with a piano player, a bass player and a drummer. Another type of jazz trio that became popular in the 1950s and 1960s is the organ trio, which is composed of a Hammond organ player, a drummer, and a third instrumentalist (either a saxophone player or an electric jazz guitarist). In organ trios, the Hammond organ player performs the bass line on the organ bass pedals while simultaneously playing chords or lead lines on

the keyboard manuals. Other types of trios include the "drummer-less" trio, which consists of a piano player, a double bassist, and a horn (saxophone or trumpet) or guitar player ; and the jazz trio with a horn player (saxophone or trumpet), double bass player, and a drummer. In the latter type of trio, the lack of a chordal instrument means that the horn player and the bassist have to imply the changing harmonies with their improvised lines.

### **Four parts**

Jazz quartets typically add a *horn* (the generic jazz name for saxophones, trombones, trumpets, or any other wind instrument commonly associated with jazz) to one of the jazz trios described above. Slightly larger jazz ensembles, such as quintets (five instruments) or sextets (six instruments) typically add other soloing instruments to the basic quartet formation, such as different types of saxophones (e.g., alto saxophone, tenor saxophone, etc.) or an additional chordal instrument.

### **Larger ensembles**

The lineup of larger jazz ensembles can vary considerably, depending on the style of jazz being performed. In a 1920s-style dixieland jazz band, a larger ensemble would be formed by adding a banjo player, woodwind instruments, as with the clarinet, or additional horns (saxophones, trumpets, trombones) to one of the smaller groups. In a 1940s-style Swing big band, a larger ensemble is formed by adding "**sections**" of like instruments, such as a saxophone section and a trumpet section, which perform arranged "horn lines" to accompany the ensemble. In a 1970s-style jazz fusion ensemble, a larger ensemble is often formed by adding additional percussionists or sometimes a saxophone player would "double" or "triple" meaning that they would also be proficient at the clarinet, flute or both. Also by the addition of soloing instruments.

### **Rock and pop bands.**



## **Two parts**

Two-member rock and pop bands are relatively rare, because of the difficulty in providing all of the musical elements which are part of the rock or pop sound (vocals, chords, bass lines, and percussion or drumming) with trios or quartets. Two-member rock and pop bands typically omit one of these musical elements. In many cases, two-member bands will omit a drummer, since guitars, bass guitars, and keyboards can all be used to provide a rhythmic pulse. Examples of two-member bands are The Everly Brothers, Hella, Death from above 1979, Francis Xavier, I Set My Friends On Fire, Middle Class Rut, No Age, The White Stripes, Two Gallants, Lightning Bolt, The Ting Tings, The Black Box Revelation, The Black Keys, Pet Shop Boys, Stray Kites, Tenacious D and Simon and Garfunkel.

When electronic sequencers became widely available in the 1980s, this made it easier for two-member bands to add in musical elements that the two band members were not able to perform. Sequencers allowed bands to pre-program some elements of their performance, such as an electronic drum part and a synth-bass line. Two-member pop music bands such as Soft Cell, Blancmange and Yazoo used pre-programmed sequencers. Other pop bands from the 1980s which were ostensibly fronted by two performers, such as Wham! and Tears for Fears, were not actually two-piece ensembles, because other instrumental musicians were used "behind the scenes" to fill out the sound.

Two-piece bands in rock music are quite rare. However, starting in the 2000s, blues-influenced rock bands such as The White Stripes, Lost Dawn and The Black Keys utilized a guitar and drums scheme. However, this is predated by the Flat Duo Jets from the '80's. Death From Above 1979 featured a drummer and bass guitarist. Tenacious D is a two-guitar band; One Day as a Lion and The Dresden Dolls both feature a keyboardist and a drummer. The band Welk consists of a two-man psychedelic flute band, with the occasional synthesizer. Two-person bands have grown in popularity in experimental rock music. W.A.S.P. guitarist Doug Blair is also known for his work in the two-piece progressive rock band signal2noise, where he manages to be the lead guitarist and bassist at the same time, thanks to a special custom instrument he invented (an electric guitar with five regular guitar strings paired with three bass guitar strings). Providence-based Lightning Bolt is a two-member band. Bassist Brian Gibson augments his playing with delay pedals, pitch shifters, looping devices and other pedals, occasionally creating harmony. Local H, No Age, Blood Red Shoes and Warship are other prominent two-person experimental rock bands.

### **Three parts**

Green Day is a power trio band with a vocalist/lead guitarist, bassist, and drummer lineup.

Further information: Power trio

The smallest ensemble that is commonly used in rock music is the trio format. In a hard rock or blues-rock band, or heavy metal rock group, a "power trio" format is often used, which consists of an electric guitar player, an electric bass guitar player and a drummer, and typically one or more of these musicians also sing (sometimes all three members will sing, e.g. Bee Gees or Alkaline Trio). Some well-known power trios with the guitarist on lead vocals are The Jimi Hendrix Experience, Stevie Ray Vaughan and Double Trouble, Nirvana, Green Day, Violent Femmes, Blink 182, Gov't Mule, The Minutemen, Triumph, Shellac, Sublime, Chevelle, Muse, ZZ Top, and the original lineup of Wolfmother. A handful of others with the bassist on vocals include Primus, Motörhead, The Police, The Melvins, Blue Cheer, Dinosaur Junior, Rush, Presidents of the United States of America, Venom, Jonas Brothers, and Cream.

An alternative to the power trio are organ trios formed with an electric guitarist, a drummer and a keyboardist. Although organ trios are most commonly associated with 1950s and 1960s jazz organ trio groups such as those led by organist Jimmy Smith, there are also organ trios in rock-oriented styles, such as jazz-rock fusion and Grateful Dead-influenced jam bands such as Medeski Martin & Wood. In organ trios, the keyboard player typically plays a Hammond organ or similar instrument, which permits the keyboard player to perform bass lines, chords, and lead lines. A variant of the organ trio are trios formed with an electric bassist, a drummer and an electronic keyboardist (playing synthesizers) such as the progressive rock band Emerson, Lake & Palmer, and Atomic Rooster. Another variation is to have a vocalist, a guitarist and a drummer, an example being Yeah Yeah Yeahs. Another variation is two guitars, a bassist, and a drum machine, examples including Magic Wands and Big Black.

A power trio with the guitarist on lead vocals is popular record company lineup, as the guitarist and singer will usually be the songwriter. Therefore you only have to present one face to the public, the backing band is easy to house, and the songs will likely stay simple and accessible as the frontman will have to sing and play guitar at the same time.

### **Four parts**

The New Wolfmother lineup, with a vocalist/rhythm guitarist, lead guitarist, bassist and drummer lineup.

Red Hot Chili Peppers is a four part band with a lead vocalist, guitarist, bassist, and drummer lineup.

The four-piece band is the most common configuration in rock and pop music. Before the development of the electronic keyboard, the configuration was typically two guitarists (one lead guitarist and one rhythm guitarist, with the latter on vocals), a bassist (typically the electric bass guitar) and a drummer (e.g. The Beatles, KISS, Foo Fighters, Weezer, Metallica, The Clash, Creedence Clearwater Revival, The Kinks, The Fray, Sonic Youth, The Smashing Pumpkins, and the new lineup of Wolfmother). This is popular with bands for its versatility. However, it has been noted the main complaint is that it takes too much effort to keep so many instruments in tune when they are played by every member of the band.

Another common formation was a vocalist, electric guitarist, bass guitarist, and a drummer (e.g. The Who, Led Zeppelin, The Ramones, Sex Pistols, Red Hot Chili Peppers, Queen, R.E.M., Blur, The Smiths, Echo and the Bunnymen, Stone Roses, Creed, Black Sabbath, Van Halen, The Stooges, Joy Division, U2 and Coldplay). Instrumentally, these bands can be considered as trios. This format is popular with new bands, as there are only two instruments that need tuning, the line-and-counterpoint formula prevalent with their material is easy to learn, four members are commonplace to work with, the roles are clearly defined and generally are: melody line, rhythm section with counterpoint melody, and vocals on top.

In some early rock bands, keyboardists were used, performing on piano (e.g., The Rolling Stones initially used Ian Stewart on piano), The Seeds and The Doors with a guitarist, singer, drummer and keyboardist. Some bands will have a guitarist, bassist, drummer, and keyboard player (for example, Small Faces, King Crimson, The Guess Who, Pink Floyd, Coldplay (during some of their later work) and Blind Faith).

Some bands will have the bassist on lead vocals, such as Thin Lizzy, Chameleons, Pink Floyd, NOFX, +44, Slayer, The All-American Rejects or even the lead guitarist, such as Dire Straits and Creedence Clearwater Revival. Some bands, such as The Beatles, have a lead guitarist, a rhythm guitarist and a bassist that all sing lead and backing vocals, and also play keyboards regularly, as well as a drummer.

## **Five parts**

The Strokes are a five-part band with a lead vocalist, two guitarists, bassist, and drummer lineup.

Five-part bands have existed in rock music since early times. The Beach Boys, The Rolling Stones, Aerosmith, Def Leppard, AC/DC, Oasis, Pearl Jam, Guns N' Roses, Radiohead, The Strokes, Styx, The Yardbirds, 311 are examples of the common vocalist, lead guitar, rhythm guitar, bass, and drums lineup. An alternative to the five-member lineup replaces the rhythm guitarist with a keyboard–synthesizer player (examples being the bands Nightwish, Dream Theater, Genesis, Jethro Tull, The Zombies, Bon Jovi, Yes, Fleetwood Mac, Marilyn Manson and Deep Purple, all of which consist of a vocalist, guitarist,

bassist, keyboardist, and a drummer) or with a turntablist such as Incubus or Limp Bizkit. Alternatives include a Keyboardist, Guitarist, Drummer, Bassist, and Saxophonist, such as The Sonics and Sam the Sham and the Pharoahs

Other times, the vocalist will provide another musical voice to the table, most commonly a harmonica; Mick Jagger, for example, played harmonica and percussion instruments like maracas and tambourine. Ozzy Osbourne was also known to play the harmonica on some occasions (i.e. "The Wizard" by Black Sabbath). Five Finger Death Punch are considered to be one of the best of the most recent five piece metal bands.

## Vocabulary

blend	[blend]	гармонировать
respectively	[r 'spekt vl ]	соответственно
latter	['lætə]	последний
vary	['veər ]	изменять
considerably	[kən's d(ə)rəbl ]	значительно
omit	[ə'm t]	пропускать
sequencers	['si:kwən(t)sə]	синтезатор
ostensibly	[ɔs'ten(t)s bl ]	по видимости
rehearsal	[r 'hɜ:s(ə)l]	репетиция
define	[d 'fa n]	определять
survive	[sə'va v]	пережить
invocation	[nvəu'ke f(ə)n]	заклинание
supplication	[ sʌpl 'ke f(ə)n]	просьба
vibrant	['va brənt]	вибрирующий
disseminate	[d 'sem ne t]	распространять
smooth	[smu: ]	плавный, спокойный



## 4. Vocabulary Task.

### 4.1. Match these words with the definitions.

Musician	be, become, cause to become, different
Antiquity	honour; high opinion or regard for a person or quality
Instrumental	out of the ordinary; deserving or attracting attention
Instrumentation	act(a play); play(music); sing; do tricks; etc before an audience
Perform	arrangement of music for instrument
Remarkable	arrangement of the parts that make up something
Respect	1.serving as an instrument or means 2.of or for musical instrument
Vary	fail to include; leave out
Omit	old times, esp before the middle Ages
Texture	person skilled in playing music; composer of music

### 4.2. Answer the following questions.

1. What is Music as an art? Name common elements of music.
2. Say a few words about prehistoric eras of Music.
3. What role had music in ancient Greek theatre?
4. What prominent composers from Medieval music era can you call?
5. When the first operas were written? Name the composers from the Baroque.
6. When was the Classical period of music? What new forms of music were appeared this period?
7. What composers were the central figures of the Classical period of music?
8. What can you say about Romantic era of music.
9. Name the famous composers of 20<sup>th</sup> century classical music.
10. Say a few words about jazz and rock music.

11. What can musician be classified by their roles in creating or performing music.
12. What is the musical ensemble min.
13. What groups of musical instrument do musical ensemble consist ?
14. Named musical ensemble of two, three, four, five, six, seven, eight, nine, ten musicians.
15. What kind of classical Chamber ensemble do you know?
16. What can you say about jazz ensemble?
17. What can you say about rock and pop bands?
18. What kind of musical ensemble do you prefer? Why?

## 5. Grammar Task.

### 5.1. Fill in the gaps using Present Perfect of the verbs in the box.

<b>catch</b>	<b>hear</b>	<b>select</b>	<b>see</b>	<b>be</b>	<b>do</b>
--------------	-------------	---------------	------------	-----------	-----------

1. I have not \_\_\_\_\_ much about you.
2. Have you \_\_\_\_\_ your millionaire yet?
3. I have njt \_\_\_\_\_ one yet.
4. She has not \_\_\_\_\_ here since Monday.
5. Has anybody \_\_\_\_\_ her anywhere?
6. Do you think she has \_\_\_\_\_ it because of my jokes?

### 5.2. Report the sentences in indirect speech.

1. "What does it mean?" I asked after reading the article.
2. "He is still with you, I hope?" said she.
3. Then suddenly every came to an end," said the landlord.
4. I must congratulate you," said John.

5. I'll hope we'll catch something bigger than a goose," remarked our cooker.

### **5.3. Complete the following sentences using the suitable word in brackets.**

1. Nick and Peter liked ( to come, coming) to the tent after mealtime.
2. Both men tried ( to win, winning) Beth's love.
3. They both hoped ( to win, winning) the race.
4. Once he decided ( to open, opening) his heart to Jane.
5. He wanted (to tell, telling) her how much he loved her.

## **6. Speaking.**

### **6.1. Discuss these questions with your partner.**

1. What kind of music do you like?
2. How can you judge if music is good?

#### Task

Give a 2-minute presentation on the kind of music you like. Talk about:

The style of music (classical, rock, jazz, folk, opera, etc)

- Performers and composers.
- What do you like about it? How does it make you feel?
- Has your taste in music changed over the years? Why? / Why not?

#### Remember to:

- use used to /didn't use to
- use adverbs of frequency (sometimes, often, never, etc)
- use adjectives to describe your feelings (happy, sad, calm, upbeat, etc)

#### Speaking tips:

- describe your favorite music
- say what, then why.
- Give reasons for your opinions.

## 6.2. Make a short report about any musical ensemble.

This materials help you:

1. **General subject area which interests us.**
2. **Find a good number of interesting facts and details about the topic:**
  - a) books,
  - b) books which give a good background information,
  - c) organization which printed material with very valuable information,
  - d) museums, etc.
3. **Roam through all of the materials and take notes on important facts and details:** write information on the note cards with questions.
4. **Arrange the rest of note cards.** (This information should be important and should come first as you organize your note cards).
5. **The final step in the planning stage of your report is to write an outline:**
  - a) general plan of what the final report will look like,
  - b) listing on a clean sheet of paper the headings (questions),
  - c) list them on this paper in the same order that you have already organized them (think of this as the first draft of outline).

**Note:** You don't have to include all of the facts from your note cards. Only write those that are very important or interesting.

  - d) rewrite the first draft of outline into a clear sentence outline,
  - e) the headings or questions are the main ideas of your outline and should follow Roman numerals (I, II, III, IV,V, etc).
  - f) the details under each heading or main idea should follow capital letters ( A,B,C, etc).

### 6. Writing: The First Draft.

- a) before writing the main part of the report, you will need to write an introductory paragraph,
- b) after having written the main part or body of the report, you must add a concluding or summary paragraph.

### 7. Revising: Important for the Writing.

Use the following checklist as a guide to help you to revise and improve your report.

### 8. Giving Credit for Information Used in a Report:

If you are required to give credit to the authors whose ideas or worlds you have used in your report, follow the guidelines set by your teacher.

Traditionally, footnotes or endnotes have been used to identify the books and authors used in a report.

If you use a book or material that doesn't have an author, use the title or a shortened form of the title in place of an author's last name.

**Important note:** It is not necessary to list an author or a book for the every single bit of information you use in your report.

**Very important note:** You should, however, list an author and a page number for the following kinds of Bibliography.

### 9. Adding a Bibliography.

If you are required to write a bibliography, make sure it follows the guidelines set by your teacher.

A bibliography listing for a book is usually written in the following way: Author ( last name first), Title, City where the book is published: Publisher, Copyright date:

### 10. Adding a Title Page and Outline.

If you are required to write a title page, make sure you follow the guidelines set by your teacher.

If you are required to include an outline with the final copy of your report, make sure it includes enough details to meet the requirements of the assignment.

## 7. Writing.

### A book review.

Write a review of a book about music, famous composers, solo performers, conductors musical ensemble, musical instrument you have read. The book may, be in English or Russian.

#### 1. Use these notes to help you.

Introduction: title, author`s name, what kind of story is it.

Events: main events in the story, how does it begin and end.

Characters: describe the most important characters in the story, say why it is important.

Your opinion: what did you think of the story, the writer, the writing style.

Recommendation: would you want other people to read it, why / why not.

#### 2. Include some of these words and phrases.

an exciting / interesting / sad / happy story,

readable,

unexpected ending,

imaginative,

vivid descriptions,

emotional.

## Unit 2. Famous composer of 19-th centure.

### 1. Warm-up:

What do you know about...?

- a. Look at the picture and say who is he?



- b. Bizet is...
1. a composer
  2. a pianist
  3. a cake
- c. What opera is the best known by Bizet?
1. "Dmitry Donskoy"
  2. "Carmen"
  3. "Lady Macbeth"
- d. Bizet is a composer of...
1. Russia
  2. France
  3. America
- e. Bizet is composer of ...
1. 17<sup>th</sup> century
  2. 18<sup>th</sup> century
  3. 19<sup>th</sup> century

### 2. Phonetics Task

#### 2.1. Pronunciation guide.

Fugue [fju:g]

counterpoint ['kauntəpɔɪnt]

organ ['ɔ:gən]  
 symphony ['sɪmfəni]  
 harp [hɑ:p]  
 overture ['əʊvətʃuə]  
 soprano [sə'prɑ:nəu]  
 genius ['dʒi:niəs]  
 repertoire ['repətwa:]  
 tenor ['tenə]  
 orchestra ['ɔ:kɪstrə]  
 triptych ['trɪptɪk]  
 suite [swi:t]  
 conservatoire [kən'sɜ:vətwa:]  
 etude [eɪ't(j)u:d]  
 \_violinist [vaɪə'li:nɪst]  
 archives ['ɑ:kaivz]  
 opera buffa ['ɔ:pərə bufə]  
 chord [kɔ:d]

## 2.2. Sort out the following words into columns according to their reading rules.

[ ie]	[e]	[au]

Bell, near, crown, there, fear, found, doubt, chair, clear, brown, centre, out, sound, shelf, pleasure.

## 3. Reading

### 3.1. Read and translate the text.

**Georges Bizet** (25 October 1838 – 3 June 1875) was a French composer and pianist of the [Romantic](#) era. He is best known for the opera *Carmen*. His farandole from *L'Arlésienne* is a pops concert staple.

## Life and career

Bizet was born at 26 rue de la Tour d'Auvergne in the 9th arrondissement of Paris in 1838. He was named **Georges Alexandre César Léopold Bizet**, but he was always known thereafter as **Georges Bizet**. His father Adolphe Armand Bizet (1810–86) was an amateur singer and composer, and his mother, Aimée Léopoldine Joséphine née Delsarte (1814–61), was the sister of the noted singing teacher [François Delsarte](#).

He entered the Paris Conservatory of Music on 9 October 1848, a fortnight before his tenth birthday. His teachers there were Pierre Zimmermann (fugue and counterpoint; often assisted by his son-in-law Charles Gounod), Antoine François Marmontel (piano), François Benoist (organ) and, on Zimmermann's death, Fromental Halévy, whose daughter Bizet later married. He won first prizes for organ and fugue in 1855, and he completed his earliest compositions there.

Bizet's first symphony, the Symphony in C, was written in November 1855, when he was seventeen, evidently as a student assignment. It was unknown to the world until 1933, when it was discovered in the archives of the Paris Conservatory library. Upon its first performance in 1935, it was immediately hailed as a junior masterwork and a welcome addition to the early Romantic period repertoire. The symphony bears a stylistic resemblance to the first symphony of Gounod, first played earlier in the same year, and which Bizet had arranged for two pianos although present-day listeners may discern a similarity to music of [Franz Schubert](#). In 1857, a setting of the one-act operetta *Le docteur Miracle* won him a share in a prize offered by [Jacques Offenbach](#). He also won the music composition scholarship of the [Prix de Rome](#), the conditions of which required him to study in Rome for three years. There, his talent developed as he wrote such works as the opera buffa *Don Procopio* (1858–59). There he also composed his only major sacred work, *Te Deum* (1858), which he submitted to the Prix Rodrigues competition, a contest for Prix de Rome winners only. Bizet failed to win the Prix Rodrigues, and the *Te Deum* score remained unpublished until 1971. He made two attempts to write another symphony in 1859, but destroyed the manuscripts in December of that year. Apart from this period in Rome, Bizet lived in the Paris area all his life.

Shortly after leaving Rome in July 1860, but while still touring in Italy, he had the idea of writing a symphony in which each of the four movements would be a musical evocation of a different Italian city – Rome, Venice, Florence and Naples. On hearing of his mother's serious illness he cut short his Italian travels and returned to Paris in September 1860; she died a year later. The Scherzo of the symphony was completed by November 1861, but it was not until 1866 that the first version of the whole symphony was written. He subjected it to a number of



revisions through to 1871, but died before ever producing what he considered the definitive version. For this reason, the work is sometimes described as "unfinished", but this is an inaccurate description as it was fully scored. It was published after his death in 1880 as the Roma Symphony.

In June 1862 the Bizet family's maid, Marie Reiter, gave birth to a son, Jean Bizet. The boy was brought up to believe that his father was Adolphe Bizet, and that he was Georges's half-brother, but his mother later revealed that his true father was Georges Bizet. His former teacher Halévy died in 1862, leaving his last opera *Noé* unfinished. Bizet completed it, but it was not performed until 1885, ten years after Bizet's own death.

Bizet composed the opera *Les pêcheurs de perles* (*The Pearl Fishers*), a drama of love and ritual in Ceylon (today's Sri Lanka) for the Théâtre Lyrique in 1863; it was initially a failure. In 1866, Bizet was hired to arrange two of Ambroise Thomas's operas for both solo and duo piano. The works of his youth displayed his power of evoking exotic atmosphere such as *La jolie fille de Perth* (after Walter Scott's novel), which takes place in a romanticized Scotland (premiered also in the Théâtre Lyrique, in 1867). Although these operas were not overwhelmingly successful, they established Bizet's reputation as a composer to be reckoned with.

On 3 June 1869, Bizet married Geneviève Halévy (1849–1926), the daughter of his late teacher [Fromental Halévy](#). At the outbreak of the Franco-Prussian War in July 1870, Bizet joined the French National Guard, as did some other well-known composers. This delayed his progress on several works. The armistice of January 1871 was followed by a civil uprising, which resulted in a two-month period of bloodshed and unrest in Paris. Bizet and his wife fled to Le Vésinet near Paris, to escape the violence. From November 1871 until his death Bizet was a member of the Conservatoire examination committees for composition, counterpoint and fugue, and for piano and harp.

Bizet wrote *Jeux d'enfants* (*Children's games*) for piano duet in 1871. The following year (22 May 1872) saw the production of the one-act opéra comique *Djamileh*, which is often seen as a precursor to *Carmen*. He wrote incidental music for a play *L'Arlésienne* by Alphonse Daudet, first performed on 1 October 1872. Bizet derived a *L'Arlésienne Suite* from the music (first performed 10 November 1872), and [Ernest Guiraud](#) later arranged a second suite; both contain considerable rewriting of the original score (many performances of the second suite omit any mention of Guiraud's contribution). His overture *Patrie* was written in 1873 (it had no connection with Victorien Sardou's play *Patrie!*).

*Carmen* (1875) is Bizet's best-known work and is based on a novella of the same title written in 1846 by the French writer [Prosper Mérimée](#). Bizet composed the title role for a mezzo-soprano. It was substantially composed during the summer of

1873, but not finished until the end of 1874, during which time his marriage came under severe strain and he separated from his wife for two months. *Carmen* premiered on 3 March 1875, at the Opéra-Comique in Paris, and was not initially well-received, although it ran for 37 performances in the next three months, an average of three a week; it was Bizet's greatest success so far. Bizet had put every ounce of his genius into *Carmen*, and its lukewarm reception was a bitter disappointment. Praise for it eventually came from well-known contemporaries including [Debussy](#), [Saint-Saëns](#) and [Tchaikovsky](#). [Brahms](#) attended over twenty performances of it, and considered it the greatest opera produced in Europe since the Franco-Prussian War. The views of these composers proved to be prophetic, as *Carmen* has since become one of the most popular works in the entire operatic repertoire. *Carmen* contains two of Bizet's most famous songs, the "Habanera" and "The Toreador's Song", which compete for popularity with the tenor-baritone duet "Au fond du temple saint" ("In the depths of the temple") from *The Pearl Fishers*. However, Bizet did not live to see *Carmen's* success. He died from a heart attack at the age of 36 in Bougival (Yvelines), about 10 miles west of Paris. It has been suggested that Élie-Miriam Delaborde, who was believed to be the illegitimate son of Charles-Valentin Alkan, may have been indirectly responsible for Bizet's death, which followed a swimming competition between the two, as a result of which Bizet caught a chill. Murder or even suicide were suspected at the time, as what was described as a "gunshot wound" appeared to be on the left side of his neck. However, this was most likely a lymph node which swelled and perforated. He almost certainly died with a systemic streptococcal infection, consistent with his lifelong medical history.

Bizet died on his sixth wedding anniversary, exactly three months after *Carmen's* first performance. His death came just when he had found his mature style. He was buried in the Père Lachaise Cemetery in Paris, alongside other greats like [Chopin](#) and [Rossini](#). *Carmen* was then immediately dropped by the Opéra-Comique. Yet within three years, it had made its way to Vienna, Brussels, London, New York City, and soon to Germany and Russia, also. Five years later, *Carmen* returned to Paris, where it was received rapturously and launched on its long-running success. Today it is one of the world's best-loved operas.

### **Posthumously**

His widow Geneviève later had an alliance with Élie-Miriam Delaborde; indeed, there exists an application for registration of a marriage between them, which never took place. Instead, she married Émile Straus, a banker with Rothschild family connections, and became a noted society hostess. The writer [Marcel Proust](#) used her as a model for the Duchesse de Guermantes in his *roman-fleuve* *À la recherche du temps perdu*. (The Bizets' son, Jacques Bizet (1872–1922), who

became a writer, had been a friend of Proust's while they were schoolboys together at the same school.)

Bizet's music was used in the twentieth century as the basis for several important ballets. The Soviet-era *Carmen Suite* (1967), set to music drawn from *Carmen* arranged by [Rodion Shchedrin](#), gave the Bolshoi ballerina [Maya Plisetskaya](#) one of her signature roles; it was choreographed by [Alberto Alonso](#). In the West the *L'Arlesienne* of [Roland Petit](#) is well-regarded, and *Symphony in C* by [George Balanchine](#) is considered to be one of the great ballets of the twentieth century. It was first presented as Le Palais de Crystal by the Paris Opera Ballet in 1947, and it has been in the repertory there ever since. The ballet has no story: it simply fits the music. Each movement of the symphony has its own ballerina, cavalier, and corps de ballet, all of whom dance together in the finale.

Bizet's work as a composer has overshadowed how fine a pianist he was. He could easily have had a career as a concert pianist had he so wished. On 26 May 1861, at a dinner party at the Halévys at which [Franz Liszt](#) was present, Bizet gave a faultless performance of an elaborate work of Liszt's, reading at sight from the unpublished manuscript. Liszt proclaimed that Bizet was one of the three finest pianists in Europe. Bizet's skill at the piano was also praised by [Hector Berlioz](#), his teacher Marmontel, and many others.

## Vocabulary

- The Symphony in C – симфония до-мажор
- amateur ['æmətə] – любитель
- assignment [ə'saɪnmənt] – задание, назначение
- evidently ['eɪvɪd(ə)ntli] – очевидно
- apart [ə'pɑ:t] – кроме, независимо от
- inaccurate [ɪn'ækjərət] – неточный, неисправный
- failure ['feɪljə] – первоначально, изначально
- fled [fled] – пр.форма flee [fli:] – бежать, спастись бегством
- substantially [səb'stæn(t)ʃ(ə)li] – в основном, существенно
- strain [streɪn] – напряжение, усилие
- lukewarm [ˌlu:k'wɔ:m] – равнодушный
- prophetic(al) [prə'fɛtɪk((ə)l)] – пророческий
- suicide ['s(j)u:saɪd] – самоубийство, самоубийца
- mature [mə'tʃuə] – зрелый
- rapturous ['ræptʃ(ə)rəs] – восторженный
- overshadow [ˌəʊvə'ʃædəʊ] – затмевать, затенять
- violence ['vaɪələ(ə)n(t)s] – сила, стремительность

- harp [hɑ:p] – арфа
- chord [kɔ:d] – аккорд

#### **4.Vocabulary Task.**

##### **4.1. Match these words with the definitions.**

Amateur	Smb. is not successful
Failure	Go away
Fled	Not professional person
Prophetic	With great exciting
Rapturously	Smb. which know future

**4.2. Read the text again and choose the best ending for each sentence.**

- 1) Bizet's father was...
  - i. An amateur singer
  - ii. A composer
  - iii. A violinist
  - iv. An amateur singer and composer
- 2) On hearing of his mother's serious illness he...
  - i. Continued his travel about Italy
  - ii. Returned to Paris
  - iii. Went to Great Britain
- 3) Bizet married in...
  - i. 1871
  - ii. 1869
  - iii. 1870
- 4) Bizet died from a heart attack at the age of...
  - i. 96
  - ii. 42
  - iii. 36
  - iv. 77
- 5) Bizet was a French composer but he could easily have had a career as a...
  - i. Concert pianist
  - ii. Writer
  - iii. Concert violinist
  - iv. Painter

**4.3. Are these statements true or false? If the statement is false, say why it is and correct.**

1. Bizet entered the Paris Conservatory of music on the 9<sup>th</sup> of October 1848, two weeks before his tenth birthday.
2. Bizet's wife was a daughter of Pierre Zimmermann.
3. Bizet saw Carmen's success.
4. Liszt proclaimed that Bizet was one of the three finest pianist in the world.

#### 4.4. Answer the following questions.

1. When did composer die?
2. When was Bizet born?
3. Give me full name of the composer.
4. Where was Bizet born?
5. Who was his father and mother?
6. Name the famous opera by Bizet.
7. What educational institution did Bizet graduate?
8. When was the first symphony written?
9. When was the opera “Carmen” written?
10. Have you ever heard Bizet’s plays?

#### 5. Grammar Task.

##### 5.1. Open the bracket.

1. When they (to be) young, he (to be) a pianist and he (to be) a conductor now.
2. His opera (to write) in 1905, when he (to be) 35.
3. He (to win) a prize in 1910.
4. He usually (to like) to travel, but he (to return) home with pleasure in September 1925.
5. He (to know) the composition “The Phantom of the Opera?”

#### 6. Speaking.

##### 6.1. Read and learn the dialogue.

**F r a n k** : Here you are at last!

**B a r b a r a** : Awfully sorry I'm late.

**F r a n k** : That's all right. Let's go straight into the Hall. We must be in good time for the concert.

**B a r b a r a** : Let's. I hate pushing past the people who are already seated.

**F r a n k** : The concert will be starting soon. The orchestra are taking their seats on the platform.

**Barbara:** Have a look at the programme and find out what the orchestra's<sup>1</sup> going to play.

**Frank:** It's playing Beethoven's Fifth Symphony first and in the second half (of the concert) Tchaikovsky's "Pathétique" Symphony.

**Barbara:** The orchestra is directed by Mravmsky, isn't it

**Frank:** Right.

**Barbara:** I think we'll enjoy every bit of it. **Frank:** I hope so.

**Barbara:** Evgeni Mravinsky is the best interpreter. Tchaikovsky and he also interprets Beethoven in the true style.

**Frank:** The orchestra're fond of playing under his baton. Now they are tuning their instruments.

**Barbara:** Hush! The conductor's taken his place on the platform and the orchestra are starting.

## 6.2. Give a short summary on the career and life of G. Bizet and make notes on the following:

- Career beginnings
- Family
- Successes
- "Carmen"

### Remember to:

- Use sequence markers (first, then, next, afterwards, etc.)
  - Use past tenses
  - Give examples
  - Finish with a summary
-

## 7. Writing.

### 7.1. A letter about a music recital.

You have just been to a recital and were very impressed by the performer. Write a letter home telling your family about it (Write 100-140 words).

Include some of these words and phrases.

Concert hall  
Excellent sound  
Familiar pieces  
New compositions  
Loud applause  
Pianist  
Orchestra  
Uplifting  
Classical  
Original  
Traditional  
Style  
Type of recital –piano, violin, etc.

- \* **Write freely and naturally. Do not try to “create” a writing style.**
- \* **Write with vivid action verbs and specific nouns. Don’t overuse adjectives or adverbs.**
- \* **Use sentences of all shapes and sizes, and avoid beginning too many sentences in the same way.**
- \* **Include sensory details—details which describe how your subject looks, tastes, feels, sounds, and smells.**
- \* **Use familiar language. Don’t look for a big or fancy word when a small one will do.**
- \* **Use an occasional figure of speech for color and emphasis.**
- \* **Look for a new twist or angle each time you write.**
- \* **Listen to the sound and rhythm of your writing. Use words which bounce and glide rather than plod along.**
- \* **Don’t sacrifice clarity for style.**
- \* **Share what you’ve written with others.**



# Unit 3. Musical instruments. Trumpet.

## 1. Warm - up:

- a) What groups of musical instruments do you know?
- b) What groups of musical instruments do you like best of all?
- c) What musical instruments can you play?

## 2. Phonetics Task

### 2.1. Pronunciation guide.

flute [flu:t] флейта  
guitar [gi'ta:] гитара  
piano [pjænoʊ] фортепиано  
drum [drʌm] барабан  
violin [vaɪə'lin] скрипка  
trumpet ['trʌmpɪt] труба  
organ ['ɔ:gən] орган  
trombone [trɒm'bəʊn] тромбон  
cornet ['kɔ:nɪt] корнет  
piccolo trumpet [ˈpɪkəlʊ] труба пиккало  
brass family [brɑ:s] семейство медных  
composer [kəm'pəʊzə] композитор  
Baroque [bə'rəʊkəʊ] барокко  
rhythmical ['rɪθmɪkəl] ритмический  
formula [fɔ:mjʊlə] формула  
chromatic [krəʊ'mætɪk] хроматический  
repertoire ['repətɔ:wə:] репертуар  
inch [ɪntʃ] дюйм  
aperture ['æpətʃə] отверстие  
tension [tenʃn] натяжение, напряжение  
semitones ['semitəʊn] полутоны  
articulation [ɑ:tɪkjʊleɪʃn] артикуляция  
schema ['ski:mə] схема

tenure ['tenjʊə] владение  
 virtuosity [ˈvɜ:tju'əsiti] виртуозность  
 cornetto [ˈk :nitəu] рожок, корнет  
 tessitura [tesitju:rə] тесситура

### 3. Reading

#### 3.1. Read and write.

**There are four main groups of musical instruments: wind, string, percussion and keyboard.**

Wind instruments make sounds with air. The flute and the trumpet are wind instruments. String instruments make sounds with string. The guitar and the violin are string instruments. Keyboard instruments make sounds with a set of keys. The organ and the piano are keyboard instruments. Percussion instruments make sounds with you hit them. Drums and bells are percussion instruments. ( flute, guitar, piano, drums, violin, trumpet, organ, bell )

	Wind Instruments	String instruments	Keyboard instruments	Percussion instruments
make sounds				
for example				

#### 3.2. Read and translate the text.

The **trumpet** is the musical instrument with the highest register in the brass family. Trumpets are among the oldest musical instruments,[1] dating back to at least 1500 BCE. They are constructed of brass tubing bent twice into an oblong shape, and are played by blowing air through closed lips, producing a "buzzing" sound which starts a standing wave vibration in the air column inside the trumpet. There are several types of trumpet; the most common is a transposing instrument pitched in B ♭ with a tubing length of about 134 cm. The predecessors to trumpets did not have valves, but modern trumpets generally have either three piston valves or three rotary valves. Each valve increases the length of tubing when engaged, thereby lowering the pitch. The trumpet is used in many forms of music, including classical music and jazz. A musician who plays the trumpet is called a trumpet player or trumpeter.

## History

The earliest trumpets date back to 1500 BCE and earlier. The bronze and silver trumpets from Tutankhamun's grave in Egypt, bronze lurs from Scandinavia, and metal trumpets from China date back to this period. Trumpets from the Oxus civilization (3rd millennium BCE) of Central Asia have decorated swellings in the middle, yet are made out of one sheet of metal, which is considered a technical wonder.[3] The Moche people of ancient Peru depicted trumpets in their art going back to 300 CE.[4] The earliest trumpets were signaling instruments used for military or religious purposes, rather than music in the modern sense;[5] and the modern bugle continues this signaling tradition.



Reproduction Baroque trumpet by Michael Laird

In medieval times, trumpet playing was a guarded craft, its instruction occurring only within highly selective guilds. The trumpet players were often among the most heavily guarded members of a troop, as they were relied upon to relay instructions to other sections of the army. Improvements to instrument design and metal making in the late Middle Ages and Renaissance led to an increased usefulness of the trumpet as a musical instrument. The natural trumpets of this era consisted of a single coiled tube without valves and therefore could only produce the notes of a single overtone series. Changing keys required the player to swap out the crooks of the instrument. The development of the upper, "clarino" register by specialist trumpeters—notably Cesare Bendinelli—would lend itself well to the Baroque era, also known as the "Golden Age of the natural trumpet." During this period, a vast body of music was written for virtuoso trumpeters. The art was revived in the mid-20th century and natural trumpet playing is again a thriving art around the world. Most successful players nowadays use a version of the natural trumpet dubbed the baroque trumpet which is fitted with one or more vent holes to aid in correcting out-of-tune notes in the harmonic series. The melody-dominated homophony of the classical and romantic periods relegated the trumpet to a secondary role by most major composers owing to the limitations of the natural trumpet. Berlioz wrote in 1844:

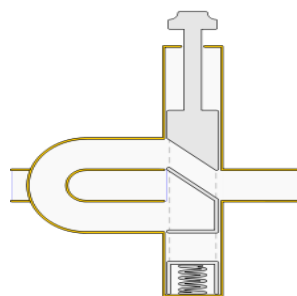
Notwithstanding the real loftiness and distinguished nature of its quality of tone, there are few instruments that have been more degraded (than the trumpet). Down to Beethoven and Weber, every composer - not excepting Mozart - persisted in confining

it to the unworthy function of filling up, or in causing it to sound two or three commonplace rhythmical formulae.

The attempt to give the trumpet more chromatic freedom in its range saw the development of the keyed trumpet, but this was a largely unsuccessful venture due to the poor quality of its sound.

Although the impetus for a tubular valve began as early as 1793, it was not until 1818 that Friedrich Bluhmel and Heinrich Stölzel made a joint patent application for the box valve as manufactured by W. Schuster. The symphonies of Mozart, Beethoven, and as late as Brahms, were still played on natural trumpets. Crooks and shanks (removable tubing of various lengths) as opposed to keys or valves were standard, notably in France, into the first part of the 20th century. As a consequence of this late development of the instrument's chromatic ability, the repertoire for the instrument is relatively small compared to other instruments. The 20th century saw an explosion in the amount and variety of music written for the trumpet.

### Construction



Trumpet valve bypass (depressed)

The trumpet is constructed of brass tubing bent twice into an oblong shape. The trumpet and trombone share a roughly cylindrical bore which results in a bright, loud sound. The bore is actually a complex series of tapers, smaller at the mouthpiece receiver and larger just before the flare of the bell begins; careful design of these tapers is critical to the intonation of the instrument. By comparison, the cornet and flugelhorn have conical bores and produce a more mellow tone. Bore sizes generally range from 0.430 to 0.472 inches and are usually listed as medium, medium large and large from various manufacturers. As with all brass instruments, sound is produced by blowing air through closed lips, producing a "buzzing" sound into the mouthpiece and starting a

standing wave vibration in the air column inside the trumpet. The player can select the pitch from a range of overtones or harmonics by changing the lip aperture and tension (known as the embouchure). The mouthpiece has a circular rim which provides a comfortable environment for the lips' vibration. Directly behind the rim is the cup, which channels the air into a much smaller opening (the back bore or shank) which tapers out slightly to match the diameter of the trumpet's lead pipe. The dimensions of these parts of the mouthpiece affect the timbre or quality of sound, the ease of playability, and player comfort. Generally, the wider and deeper the cup, the darker the sound and timbre. Modern trumpets have three (or infrequently four) piston valves, each of which increases the length of tubing when engaged, thereby lowering the pitch. The first valve lowers the instrument's pitch by a whole step (2 semitones), the second valve by a half step (1 semitone), and the third valve by one-and-a-half steps (3 semitones). When a fourth valve is present, as with some piccolo trumpets, it lowers the pitch a perfect fourth (5 semitones). Used singly and in combination these valves make the instrument fully chromatic, i.e., able to play all twelve pitches of classical music.

A trumpet becomes a closed tube when the player presses it to the lips; therefore, the instrument only naturally produces every other overtone of the harmonic series. The shape of the bell is what allows the missing overtones to be heard. Most notes in the series are slightly out of tune and modern trumpets have slide mechanisms built in to compensate.

The pocket trumpet is a compact B ♭ trumpet. The bell is usually smaller than a standard trumpet and the tubing is more tightly wound to reduce the instrument size without reducing the total tube length. Its design is not standardized, and the quality of various models varies greatly. It can have a tone quality and projection unique in the trumpet world: a warm sound and a voice-like articulation. Unfortunately, since many pocket trumpet models suffer from poor design as well as cheap and sloppy manufacturing, the intonation, tone color and dynamic range of such instruments are severely hindered. Professional-standard instruments are, however, available. While they are not a substitute for the full-sized instrument, they can be useful in certain contexts.

### **Playing**

On any modern trumpet, cornet, or flugelhorn, pressing the valves indicated by the numbers below will produce the written notes shown - "OPEN" means all valves up, "1" means first valve, "1-2" means first and second valve simultaneously and so on.

The concert pitch which sounds depends on the transposition of the instrument. Engaging the fourth valve, if present, drops any of these pitches by a perfect fourth as well. Within each overtone series, the different pitches are attained by changing the embouchure, or lip-aperture size and "firmness". Standard fingerings above high C are the same as for the notes an octave below (C# is 1-2, D is 1, etc.) Each overtone series on the trumpet begins with the first overtone - the fundamental of each overtone series can not be produced except as a pedal tone. Notes in parentheses are the sixth overtone, representing a pitch with a frequency of seven times that of the fundamental; while this pitch is close to the note shown, it is slightly flat relative to equal temperament, and use of those fingerings is generally avoided. The fingering schema arises from the length of each valve's tubing (a longer tube produces a lower pitch). Valve "1" increases the tubing length enough to lower the pitch by one whole step, valve "2" by one half step, and valve "3" by one and a half steps. This scheme and the nature of the overtone series create the possibility of alternate fingerings for certain notes. For example, third-space "C" can be produced with no valves engaged (standard fingering) or with valves 2-3. Also, any note produced with 1-2 as its standard fingering can also be produced with valve 3 - each drops the pitch by 1-1/2 steps. Alternate fingerings may be used to improve facility in certain passages, or to aid in intonation. Extending the third valve slide when using the fingerings 1-3 or 1-2-3 further lowers the pitch slightly to improve intonation.

## **Players**

The trumpet is used in many forms of music. Louis Armstrong was well known for his virtuosity and his improvisations on the Hot Five and Hot Seven recordings. Miles Davis is widely considered one of the most influential musicians of the 20th century. His trumpet playing was distinctive, with a vocal, clear tone that has been imitated by many. The phrasing and sense of space in his solos have been models for generations of jazz musicians. Dizzy Gillespie was a gifted improviser with an extremely high range, building on the style of Roy Eldridge but adding new layers of harmonic complexity. Gillespie had an enormous impact on virtually every subsequent trumpeter, both by the example of his playing and as a mentor to younger musicians. Maynard Ferguson came to prominence playing in Stan Kenton's orchestra, before forming his own band in 1957. He was noted for being able to play accurately in a remarkably high register.

The American orchestral trumpet sound is largely attributable to Adolph "Bud" Herseth's 53-year tenure with the Chicago Symphony Orchestra. Though he was not as prolific a teacher as some of his peers, his widely recorded sound became the standard for American orchestras.

## Musical pieces

The trumpet is used in a wide range of musical styles including ska, classical, jazz, rock, blues, pop, rap, Cuban music, mariachi, balkan folk and funk.

## Solos

The chromatic trumpet was first made in the late 18th century. The repertoire for the natural trumpet and cornetto is extensive. This music is commonly played on modern piccolo trumpets, although there are many highly proficient performers of the original instruments. This vast body of repertoire includes the music of Gabrieli, Monteverdi, Bach, Vivaldi and countless other composers. Because the overtone series doesn't allow stepwise movement until the upper register, the tessitura for this repertoire is very high. Joseph Haydn's Trumpet Concerto was one of the first for a chromatic trumpet,[19] a fact shown off by some stepwise melodies played low in the instrument's range. Johann Hummel wrote the other great Trumpet Concerto of the Classical period, and these two pieces are the cornerstone of the instrument's repertoire. Written as they were in the infancy of the chromatic trumpet, they reflect only a minor advancement of the trumpet's musical language, with the Hummel's being the more adventurous piece by far. In 1827, François Dauverné became the first musician to use the new F three valved trumpet in public performance. In the 20th century, trumpet repertoire expanded rapidly as composers embraced the almost completely untapped potential of the modern trumpet.

## Vocabulary

brass family -семейство медных инструментов

bent (bend) [bend(t)] гнуться

buzzing [b ziŋ] жужжание

transpose [træn'spəuz] перемещать

putch [pit ]разбивать

valve [vælv] клапан

length [leŋθ]длина, долгота

salience ['seiliə(t)s] выпуклость

bugle ['bju:gl] горн, рог

guarded craft [ga:did kra:ft] охранное ремесло

guild [gild]цех, гильдия; организация, союз

rely[ri'lai] полагаться (на)  
coil [k il]свертывать(ся) кольцом, спирально  
crook [kruk] изгиб  
notably ['nəʊtəbli] исключительно, особенно  
vast [va:st]обширный  
revive [ri'vaiv]оживать, оживлять, восстанавливать  
thriving art [θraiviŋ a:t] процветающее искусство  
dubbed [d bd] дублированный  
relegate ['releɪt]переводить в низшую категорию  
notwithstanding [n twɪtstændɪŋ] несмотря на, вопреки  
loftiness [ˈl ft:nəs] величественность  
distinguish [di'stɪŋɡwi ]различать, отличать  
degrade [di`greɪd] понижать, разжаловать  
unworthy [ n'wɜ: i] недостойный  
attempt [ə'tempt] попытка, покушение  
impetus ['ɪmpɪtəs] инерция, толчок, импульс  
tubular ['tju:bjələ] трубчатый  
shank [ æŋk]нога,г олень,ч ерепок, хвостик, средняя узкая часть  
consequence ['k nsɪkwəns]последствие, значение  
roughly ['r fli]неровно, грубо, приблизительно  
bore [b :]буравить, высверленное отверстие  
flare [fl ə]вспахивать,вспышка  
mellow ['meləu] мягкий, сочный, густой (о звуке)  
embouchure [ambu' uə] мундштук, амбушюр  
rim [rim] ободок, край  
pipe [paɪp] дудка, труба(трубка)  
timbre ['tæmbɾə] тембр  
sloppy ['sl pi] неряшливый, небрежный  
hindered [ˈhaɪndəd]задний, быть полихой  
substitute ['s bstɪtju:t]заместитель, заменять  
simultaneously [sɪməl'teɪnjəsli]одновременно  
firmness ['fɜ:mnəs] стойкость, устойчивость  
parenthesis [pə'renθəsis] интермедия, интервал  
equal ['i:kwəl] равный, равняться  
daring ['d ərɪŋ]смелость,отвага;смелый,отважный  
sophisticate [sə'fɪstɪkeɪt] предавать утонченность, изысканность  
distinctive [di'stɪŋktɪv] отличительный, характерный  
subsequent ['s bsɪkwənt] последующий  
prominence ['pr mɪnəns] выдающееся положение



prolific [prə'lifɪk] плодовитый, плодородный  
peer [piə] пер. лорд; всматриваться  
infancy ['ɪnfənsi] младенчество  
expand [ɪk'spænd] расширяться, растягиваться

## 4. Vocabulary Task

### 4.1. Answer the questions.

1. When did trumpet join to the orchestra?
2. What do you call a musician who plays the trumpet?
3. Name the famous trumpeters.
4. What do you use to play the trumpet?
5. Which system does the usual trumpet have?
6. What is the piccolo trumpet?
7. Do you like a trumpet's sound?

### 4.2. Fill in *to look* or *to look like* in the right form.

1. He was about twenty-five, but he \_\_\_\_\_ forty.
2. He \_\_\_\_\_ a beggar in his old coat.
3. He \_\_\_\_\_ pale, miserable and unhealthy.
4. His short red beard \_\_\_\_\_ a door-mat.
5. The girl was crying, and her beautiful eyes \_\_\_\_\_ more beautiful.
6. When the girl left he \_\_\_\_\_ even more miserable.

## 5. Grammar Task.

### 5.1. Complete the following sentences using the suitable word in brackets.

1. The men at the railway station tried ( to gobble, gobbling) and (to flirt, flirting) at the same time.
2. Jane and Susie hoped (to buy, buying) a cottage.
3. They thought they would enjoy (to grow, growing) flowers.
4. Jeff could not stop (to eat, eating).
5. Both men continued ( to eat, eating) very much.

6. The girls hated ( to see, seeing) men gobbling food.
7. He offered her (to travel, travelling) in his wagon.
8. They decided (to take, taking) a rest in the house.
9. He couldn't help (to laugh, laughing) looking at the girl.
10. They enjoyed (to travel, travelling) in the wagon.

## 6.Speaking.

**6.1. Give a short message ( may be presentation) about your favorite musical instruments.**

**6.2. Then invite some pupils to playing musical instruments.  
Let`s make a little concert.**

## 7.Writing.

### 7.1. Write

1941	Eight	1999	Paris	guitar
------	-------	------	-------	--------

Joaquin Rodrigo was s very famous Spanish musician and composer of classical music. He was an excellent pianist. He was born in Sagunto, near Valencia, in (1)

.  
He married Victoria Kamhi, a Turkish pianist, in 1933. Their daughter Cecilia was born in (2) \_\_\_\_\_.Although he was blind, he was an extremelly successful musician. He started to study piano and violin when he was (3) \_\_\_\_\_ years old. Rodrigo studied music in Valencia and in (4) \_\_\_\_\_.In 1925 his Cinco Piezas Infantiles won the Nationai Prize for Orchestra.

Rodrigo composed his famous Concierto de Aranjuez in 1939 in Paris. It is a concerto for classical (5) \_\_\_\_\_ and orchestra. His music is optimistic. In 1947 Rodrigo became a professor of music history t the Complutense University in Madrid.

### 7.2. Write and answer the questions.

1. When \_\_\_\_\_ Joaquin Rodrigo die?
2. When \_\_\_\_\_ he \_\_\_\_\_ Victoria Kamhi?

3. When \_\_\_\_\_ start to study piano and violin ?
4. Where \_\_\_\_\_ music?
5. Where \_\_\_\_\_ the Concierto de Aranjuez ?

**11. Read the task and do it:**

*Musical instruments*

Put the words for the musical instruments into the grid.

Take the letters from five of the special squares, and put them in the correct order to give the name of this instrument from India.

Do the same with the letters from these special squares, to give the name of this instrument from Scotland.

## Unit 4 Famous solo performers and conductors. Y. Bashmet.



### 1. Warm - up

1. Name some musicians whose careers are as solo performers and conductors.
2. Do you think that this career is difficult but really creative?
3. What can you say about Y. Bashmet?

### 2. Phonetics Task

#### 2.1. Pronunciation guide

violinist [va ə'l n st] скрипач

conservatoire [kən's :vət w :] консерватория

Luthier ['lu:tiə] мастер изготавливающий струнные инструменты

Orchestra [' :k strə] оркестр

Repertoire ['repət w :] набор ассортимента

Symphonic [s m'f n k]

violin [vaiə'lin] скрипка

viola [vi'əulə] альт

regalia [r 'ge l ə] регалии

Lithuania [ˈl θju'e n ə] Литва

laureate ['lɔ:r ət] лауреат

docent ['dɔ:sənt] доцент

chamber ['tʃe mbə] камерный

ensemble [ɔn'səmb(ə)l] ансамбль

musician [mju:'z ʃ(ə)n] музыкант

soloist ['səuləuɪst] солист

## 2.2. Do you know the reading rules well? Which of the words in each line is the ODD ONE OUT? Explain why?

[au] found, country, crowded, careful, now, out, about

[e] help, death, letter/ well, went, sell, send, deep

[ʌ] just, must, nothing, until

## 3. Reading

### 3.1. Read and translate the text.

**Yuri Abramovich Bashmet** (Russian: Юрий Абрамович Башмет, Ukrainian: Юрій Башмет; born 24 January, 1953) is a Russian conductor and violist

### Biography

Yuri Bashmet was born on 24 January 1953 in Rostov-on-Don in the family of Abram Borisovich Bashmet and Maya Zinovyeva Bashmet, born Krichever. "Father's mother, Tsilya Efimovna, studied singing at the conservatory for two years in her youth. Mother's mother, Darya Axentyevna, interpreted wonderfully her native Huzul songs" ([http://yanko.lib.ru/books/music/bashmet\\_vokzal\\_mechtu.htm#\\_Toc34416664](http://yanko.lib.ru/books/music/bashmet_vokzal_mechtu.htm#_Toc34416664)).

In 1971, he graduated from the Lviv secondary special music school. From 1971 till 1976, he studied at the Moscow Conservatory. His first viola teacher was Professor [Vadim Borisovsky](#); after whose death in 1972 was succeeded by Professor [Fyodor Druzhinin](#). Druzhinin was also the tutor of Yuri Bashmet for the probation period and for his postgraduate study at the Moscow Conservatory (1976–1978).

In 1972, Bashmet purchased a 1758 viola made by [Milanese luthier Paolo Testore](#), which he uses for his performances to date. When he was a student, he was granted the Second Award at the International Contest of Violists in Budapest (1975) and Grand Prix at the ARD International Music Competition in Munich (1976), attaining worldwide recognition.

In the late 1970s – early 1980s, Bashmet developed his career as a solo performer. He began his active concert activities in 1976, with a tour of Germany with the Moscow Chamber Orchestra founded by R. Barshay. He has performed in leading concert halls the world over: in Europe, USA, Canada, Latin America, Australia, New Zealand and Japan. He was the first violist to perform a solo recital in such halls as New York's Carnegie Hall, the Amsterdam Concertgebouw, the Barbican in London, the Berlin Philharmonic, La Scala of Milan, the Great Hall of the Moscow Conservatoire, and the Great Hall of the Leningrad Philharmonic.

Yuri Bashmet has performed under many noted conductors, including Rafael Kubelík, Mstislav Rostropovich, Seiji Ozawa, Valery Gergiev, Gennady Rozhdestvensky, Colin Davis, John Eliot Gardiner, Yehudi Menuhin, Charles Édouard Dutoit, Neville Marriner, Paul Sacher, Michael Tilson Thomas, Kurt Masur, Bernard Haitink, Kent Nagano, Simon Rattle, Yuri Temirkanov, and Nikolaus Harnoncourt.

He started his conducting activity in 1985, consistent with his reputation as a bold contemporary artist not afraid of taking risks.

In 1992, Bashmet reconstituted the orchestra featuring some of the most talented young musicians of Russia who are graduates and postgraduate students of the Moscow Conservatory. This orchestra performs in the Great Hall of the Moscow Conservatory and has toured extensively abroad. Its performances have been recorded for broadcast by major radio companies, including the BBC, Bayerischer Rundfunk, Radio France, and Radio Luxembourg.

The orchestra has recorded several CDs, among these a recording of the Alfred Schnittke Triple Concerto (EMI Records), soloists: Gidon Kremer, Yuri Bashmet and Mstislav Rostropovich. Another CD, of the Thirteenth String Quartet by Shostakovich

and the quintet by Brahms (Sony Classics), was acclaimed "Best Album of 1998" by *The Strad* magazine, and was nominated for a Grammy Award.

As a soloist and a conductor, Bashmet has performed with leading symphony orchestras: Berlin Philharmonic, Berlin Symphony, New York Philharmonic, Bayrische Rundfunk, San Francisco Symphony, Chicago Symphony, Boston Symphony, Vienna Philharmonic, French Radio Philharmonic Orchestra, Paris Orchestra, etc. Repertoire with these orchestras has included the symphonic works of Brahms, Haydn, Schubert, Mozart, Tchaikovsky, and Beethoven. A particularly noted concert at the Bolshoi Theatre in Moscow featured Shostakovich's Symphony No. 13.

Bashmet has performed recitals, as well as his joint performances together with noted musicians including Mstislav Rostropovich, Gidon Kremer, Sviatoslav Richter, Isaac Stern, Anne-Sophie Mutter, Martha Argerich, Mischa Maisky, M. Portal, Shlomo Mintz, Oleg Kagan, Roberto Carnevale, Viktor Tretiakov, and Maria João Pires.

Of particular note are Bashmet's performances in collaboration with Sviatoslav Richter, two performers who belong to different generations but share common artistic views. They have staged joint performances at the "December Evenings" festival in the Pushkin museum in Moscow, as well as on world tours. Another of Bashmet's longstanding artistic friendships, personal and in performance, is with Mstislav Rostropovich.

Numerous modern composers have composed works especially for Yuri Bashmet or dedicated to him, including 50 viola concertos and other works: A. Schnittke - "Concerto", "Monologue"; S. Gubaidullina - "Concerto", E. Denisov - "Concerto", D. Tavener - "The Myth Bearer"; M. Pletnev - "Concerto", A. Golovin - "Sonata-breve". A. Raskatov - "Sonata"; G. Kancheli - "Liturgy " and "Styx"; A. Tchaikovsky - two "Concertos"; Barkauskas - "Concert", A. Eshpay - "Concert"; P. Ruders - "Concerto". A. Schnittke - "Concerto for three" (dedicated to Mstislav Rostropovich, Yuri Bashmet, Gidon Kremer), and many other. Yuri Bashmet has transcribed the "String Trio" by A. Schnittke for string orchestra; this work was issued by "Sikorsky" (Vienna) under the name "Trio - Sonata").

Particular works for which Bashmet is known include "Chakona by J.S. Bach, Sonata "Arpeggioni" by F. Schubert, Symphonia Concertante for violin and viola by W. Mozart, Viola Sonata by D. Shostakovich, and the Concerto for viola and orchestra by A. Schnittke.

Yuri Bashmet has participated in many festivals all over the world: Tanglewood (USA), Bordeaux, Biarritz, Menton (France), Brussels, Kainuu, Mikkeli (Finland), Kroyt (Germany), Siena, Sorrento, Camerino, Streza (Italy), and "March Music Lias" (Ruse, Bulgaria). He is an Artistic director and one of the organizers of the festivals in Rolandsek (Germany), Tur (France) and Elba Island (Italy). He is a regular participant of the Promenade-Concerts in Albert-Hall (London, UK). The highest appraisal of Bashmet's talent was his appointment to the position of the art director of the "December evenings" music festival in Moscow, a position held for 17 years by Sviatoslav Richter.

Yuri Bashmet is a founder and a Jury Chairman of the International Contest of Violists in Moscow, the only event of its kind in Russia. He is the President of the L. Tertis International Contest of Violists in Great Britain, the member of Jury for the violists' contests in Munich and "Maurice Vie" in Paris.

Bashmet has won acclaim with music critics on the international scene. Quotation from the German press: "the first violist of the world" - Yuri Bashmet. "...His perfect interpretation and the brilliance of sound he can be compared only to David Oistrakh..."

Cinema and TV broadcasting companies of different countries (Great Britain, France, Russia) have filmed several movies about his art. Several times his CDs won prestigious European awards, including the "Diapason d'or" and "Choc".

Bashmet's artistry has won recognition in various awards and regalia in Russia and abroad. He has been granted the high titles of the Honorary Artist of RSFSR (1983), Honorary Artist of the USSR (1991), State Award of the USSR (1986), State Awards of the Russian Federation (1994 and 1996), Award-1993 "Best Musical Instrument Performer of the Year" (a title comparable to the "Oscar" in cinema). Yuri Bashmet is an Honorary Academician of the London Academy of Arts.

In 1995, he was awarded one of the most prestigious awards in the world, of the "Sonning Musikfond" in Copenhagen. Previous recipients include [Igor Stravinsky](#), [Leonard Bernstein](#), [Benjamin Britten](#), [Yehudi Menuhin](#), [Isaac Stern](#), [Arthur Rubinstein](#), [Dmitri Shostakovich](#), [Mstislav Rostropovich](#), [Sviatoslav Richter](#), and [Gidon Kremer](#).

In 1999, by the Act of the Minister of Culture of the Republic of France, Yuri Bashmet was granted the rank of the Officer of Arts and Literature. In the same time the Prime Minister of Lithuania marked his invaluable impact to the Art by granting Bashmet the



highest honor of the Republic of Lithuania; in 2000 the President of Italy granted him an honor "For Contribution to Motherland", and in 2002, the president of the Russian Federation Vladimir Putin presented him the honor "For Contribution to Motherland", 3rd grade. In 2003, Yuri Bashmet was granted the rank of Commander of the French [Légion d'honneur](#).

In 2000, the Russian Biographic Society granted Yuri Bashmet the honorary title "The Man of the Year", in 2001 – "Zealot of the Enlightenment". In 2003, Bashmet has become the laureate of the "Olympus" National Award.

Since 1978, Yuri Bashmet teaches students of the Moscow Conservatoire; at first at the position of docent (since 1988), now he is a professor of the Moscow Conservatoire (since 1996).

Since 1980, Yuri Bashmet conducts master classes in Japan, Europe, USA, and Hong Kong. He teaches at the summer courses in the music academies of Kidzhan (Siena, Italy) and Tours (France). His students have won many of the international contests and now are performing in orchestras worldwide.

In 1996, he created and heads the "Experimental Chair of Viola", where in addition to the works of solo viola repertoire, the curriculum includes extended studies of the viola parts in the chamber, operatic and symphonic music, as well as advanced study of the performance styles of the past and the present time.

Yuri Bashmet leads national education projects, as a presenter and art director of the TV programs *The Station of Dream* and *Music in the Museums of the World*.

Yuri Bashmet has participated in many large-scale charity actions of the international importance, in Carnegie Hall (with [Elton John](#) and [Stevie Wonder](#)), in London (in the memory of Princess Diana); in the concerts, whose proceeds were transferred to the funds aimed to help the victims of the natural disasters in Armenia, Japan, and to the funds helping handicapped children.

The International Charity Fund, established by Yuri Bashmet, has established the Shostakovich International Award for outstanding achievements in the field of the international art. This award was granted to Gidon Kremer, Thomas Quasthoff, Victor Tretyakov, Valery Gergiev, Anne-Sophie Mutter, Olga Borodina, Irina Antonova, Natalia Gutman, and Evgeny Kissin. Its impact into the peacemaking activities can hardly be overestimated.

## Moscow Soloists

In 1986, Yuri Bashmet founded the chamber orchestra, "Moscow Soloists". In 1991, when the orchestra was on tour in France, Yuri Bashmet, as an Art Director of the Orchestra, signed a temporary contract with the Administration of the city of [Montpellier](#). Afterwards the musicians of the orchestra decided to stay in France; a decision untenable for Bashmet himself, who was committed contractually to return to Russia. He consequently resigned his position with the Orchestra, while inviting the musicians to return to Russia with him. Soon after that the Orchestra disbanded, and its members have joined other ensembles abroad.

Bashmet re-established the Moscow Soloists after returning to Moscow with new musician

## Awards

- [USSR State Prize](#) (1986)
- [People's Artist of the USSR](#) (1991)
- State Prize of the Russian Federation (1994, 1996)
- [Sonning Award](#) (1995; Denmark)
- [Ordre des Arts et des Lettres](#) (2000, France)
- [Légion d'honneur](#) (2003, France)
- [Grammy Award](#) (2008; USA)
- [Order of Merit \(Ukraine\)](#)
- Honorary Member of the [Royal Academy of Music](#), London

## Vocabulary

tutor [tju;tə] наставник

probation [pr be n] стажировка

award [əw ;d] присуждение премии

Chamber Orchestra - камерный оркестр

recital [r ` sat l] декламировать

bold [bə ld] уверенный в успехе

contemporary [kən`tempərəg ] современный

collaboration [kə læ bə`re n] сотрудничество, совместная работа.

dedicate [dedike t] посвящать  
 contest [k ntest] соревнование, конкурс  
 acclaim [ə`kle m] шумное приветствие, бурные аплодисменты  
 quotation [kwə(u)`te n] цитирование  
 rank [rænk] звание  
 zealot [˘zelət] отличник, фанатик  
 enlightenment [in`la tnmənt] просвещение  
 curriculum [kə`r kjuləm]курс обучения, учебный план  
 charity [t ærit ]благотворительность  
 fund [f nd] фонд  
 victim [victim] жертва  
 handicapped [˘hændikæpt] имеющие физические недостатки  
 overestimate-переоценивать, оценивать, слишком высоко  
 untenable [ ntene bl] неприемлемый  
 contractually – по договору  
 consequently [˘k ns( )kwəntl ] поэтому, следовательно, в результате  
 resign - отказываться от чего либо

## 4.Vocabulary Task

### 4.1. Match these words with the definitions.

-collaborate	-applaud loudly
-musician	-work in partnership
-dedicate	-help to the poor ( money, food, etc)

-acclaim	- 1.give up, devote;
-charity	2. write a person`s name at the beginning of a book.
-contest	- person skilled in playing music
	-struggle; fight; competition; try to win.

**4.2. Are these statements true or false? If the statement is false, say why it is and correct it.**

1. Y. Bashmet is a leading Russian conductor and pianist.
2. He studied at the Moscow Conservatoire.
3. Y. Bashmet started his conducting activity in 1995.
4. In 2000 the Russian Biographic Society granted Y. Bashmet the honorary title « The Violist of Year »
5. Y. Bashmet leads national education project « The Station of Dream»

**4.3. Translation work.**

- 1.Он начал свою карьеру дирижера в 1988 году, составив свой репертуар, как уверенный в себе современный артист не боящийся пересудов.
- 2.Деятельность Башмета получила признание, различные награды и регалии в России и за рубежом.
- 3.Его студенты получили много наград в международных состязаниях и теперь работают в оркестрах по всему миру.
- 4.Башмет снискал бурные одобрения музыкальных критиков на мировой сцене.

**4.4. Answer the following questions.**

1. When was Yuri Bashmet born?
2. When and where did Yuri Bashmet get his first viola teacher of Y. Bashmet?
3. Who was the first viola teacher of Y. Bashmet?
4. When did he study at the Moscow Conservatoire?
5. When did Y. Bashmet begin his active concert activities?

6. When did Y. Bashmet begin his conducting activity?
7. What modern composers have composed or dedicated works especially for Y. Bashmet?
8. Quotate the German press about Y. Bashmet?
9. What rank was granted Y. Bashmet from 1983 – 2003?
10. Is Y. Bashmet a professor of the Moscow Conservatoire?
11. What national education TV programs does Y. Bashmet lead?
12. What charity actions has Y. Bashmet participated?
13. What chamber orchestra was founded by Y. Bashmet in 1986? Tell us about it.

## **5. Grammar Task**

### **5.1. Make the following sentences interrogative and negative.**

1. About five years ago I met her.
2. I am sure this case is interesting.
3. It is a really mystery.
4. Such paper is strong and stiff.
5. Our visitor looked at us with surprise.
6. I am going to marry.
7. You can find me at my place.
8. I have never seen this picture.

## **6. Speaking**

### **6.1. Discuss these questions with your classmates.**

- Can people make money by being creative?
- Which would you prefer: to be creative or make money? Why?

### **6.2. Give a short summary on the career of Y. Bashmet.**

First read the text again and make notes on the following:

Career beginnings

Conducting activity

Successes – prizes, ranks.

Remember to: Use Past Tenses.

## **7. Writing**

### **7.1. Imagine you are a journalist and write a report of the concert of Y. Bashmet.**

Include some of these words and phrases.

- I was watching myself
- I couldn't believe it
- I went
- everyone
- an exciting
- strong emotions
- concert hall
- excellent sound
- listened in silence
- loud applause
- orchestra
- professional
- fantastic performance
- audience reaction
- type of recital

## **UNIT 5. Famous orchestras. London Philharmonic Orchestra.**



### **1. Warm-up**

1. What kind of orchestra do you know?
2. What world-famous orchestra do you know?
3. What can you say about London Philharmonic Orchestra?

### **2. Phonetics Task**

**2.1. Do you know the reading rules well? Check your pronunciation of the plural form ending. Sort out the words into three columns.**

[s]	[z]	[iz]

Wishes, papers, facts, robberies, results, hands, heels, glasses, weeks, questions, roughs, things, memories, points, mysteries.

### **3. Reading**

#### **3.1. Read and translate the text.**

The **London Philharmonic Orchestra (LPO)**, based in London, is one of the major orchestras of the United Kingdom, and is based in the Royal Festival Hall. In addition, the LPO is the main resident orchestra of the Glyndebourne Festival Opera. The LPO also performs concerts at the Congress Theatre, Eastbourne and the Brighton Dome.

#### **History Early years**

The orchestra was formed in 1932 by [Sir Thomas Beecham](#), and played its first concert on 7 October 1932 at the Queen's Hall, London. Its founding associate conductor was [Malcolm Sargent](#). During the early years, the orchestra was led by Paul Beard and [David McCallum](#), and included leading players such as Anthony Pini, [Reginald Kell](#), [Léon Goossens](#), [Gwydion Brooke](#), [Geoffrey Gilbert](#), Bernard Walton and James Bradshaw.

At one of the orchestra's early concerts, in November 1932, the sixteen-year old Yehudi Menuhin played a programme of violin concertos; those by Bach and Mozart were conducted by Beecham, and [Elgar's Concerto in B minor](#) was conducted by the



composer. In the 1930s the LPO was the orchestra for the international opera seasons at the Royal Opera House, Covent Garden, of which Beecham was artistic director. Beecham conducted the orchestra in a series of 78-rpm recordings for Columbia Records, including a critically acclaimed 1939 recording of [Brahms' 2nd Symphony](#), which was later reissued on LP and CD.

### **War and post-war years**

In 1939 the orchestra's sponsors withdrew their financial support and the orchestra became self-governing, with members of the orchestra themselves taking decisions on the organisation's affairs. During the Second World War it was particularly active in touring the country and bringing orchestral music to places where it was not usually available. Many of the players' instruments were lost in an air-raid in the Queen's Hall in May 1941, and an appeal was broadcast by the BBC, the response to which was enormous, with instruments donated by the public enabling the orchestra to continue. During Beecham's absence, the orchestra was often conducted by Richard Tauber.

After the war, Beecham returned to the LPO for eighteen months, but left to found a new orchestra, the Royal Philharmonic (RPO). Guest conductors in this period included Victor de Sabata, Bruno Walter, Sergiu Celibidache and Wilhelm Furtwängler. In 1949/50 the LPO gave 248 concerts, compared with 103 by the London Symphony Orchestra and 32 each by the Philharmonia and RPO. After a period with no principal conductor, the orchestra engaged the Dutch conductor [Eduard van Beinum](#) in 1947. At that time, foreign nationals were allowed to work in Britain for only six months of the year. In van Beinum's absences, a roster of conductors guest-conducted the LPO, including Jean Martinon. Van Beinum's health obliged him to resign in 1950. The LPO's managing director, Thomas Russell, then invited [Sir Adrian Boult](#) to take up the principal conductorship, after Boult had retired from his chief conductorship with the BBC Symphony Orchestra.

In 1947 the London Philharmonic Choir was founded as the chorus for the LPO.

The orchestra underwent a crisis between 1949 and 1952 because Russell, who had been the leading force in keeping the orchestra going during the war years, came under pressure in the Cold War years because of his communist beliefs. The London County Council withdrew its understanding that the LPO would be the resident orchestra at the new Royal Festival Hall, and eventually the orchestra voted to dismiss Russell. Boult headed the LPO's tour of the Soviet Union in 1956. He subsequently stood down as principal conductor, but remained closely associated with the orchestra, and was made its President in 1965. Most of his stereophonic recordings for EMI were made with the

LPO. Through the late 1950s the LPO worked with conductors including [Constantin Silvestri](#) and [Josef Krips](#). This was a bad period financially for the orchestra, and it was forced to abandon fixed contracts for its players with holiday and sick pay and pensions, and revert to payment by engagement. In 1958 the LPO appointed [William Steinberg](#) as chief conductor. He was a noted orchestral trainer, and did much to restore playing standards to their former levels.

### **The 1960s and 70s**

In 1962 the orchestra undertook its first tour of India, Australia and the Far East. The conductors were Sir Malcolm Sargent and John Pritchard. Pritchard was appointed the LPO's chief conductor in 1962. He was also music director of the Glyndebourne Festival, and in 1964 the LPO replaced the RPO as Glyndebourne's resident orchestra.

In 1967 the LPO appointed [Bernard Haitink](#) as its principal conductor. He remained with the orchestra for twelve years, bringing a continuity that had been lacking since Beecham's departure in 1939. During this period the orchestra gave fund-raising concerts in which guests from outside the world of classical music appeared, including Danny Kaye, Duke Ellington, Tony Bennett, Victor Borge, Jack Benny and John Dankworth. In the 1970s the orchestra toured the USA, China, Western Europe, Russia and the USA for a second time. Guest conductors included Erich Leinsdorf, Carlo Maria Giulini and Sir Georg Solti, who became the LPO's chief conductor in 1979.

### **The 1980s and 90s**

In 1982 the orchestra celebrated its golden jubilee. A contemporaneous book listed the many famous musicians who had worked with the LPO in its fifty years. In addition to those mentioned above, others were conductors Daniel Barenboim, Leonard Bernstein, Eugen Jochum, Erich Kleiber, Serge Koussevitzky, Pierre Monteux, André Previn and Leopold Stokowski, and soloists Janet Baker, Dennis Brain, Alfred Brendel, Roberto Carnevale, Pablo Casals, Aldo Ciccolini, Clifford Curzon, Victoria de los Ángeles, Jacqueline du Pré, Kirsten Flagstad, Beniamino Gigli, Emil Gilels, Jascha Heifetz, Wilhelm Kempff, Fritz Kreisler, Julian Lloyd Webber, Arturo Benedetti Michelangeli, David Oistrakh, Luciano Pavarotti, Maurizio Pollini, Leontyne Price, Arthur Rubinstein, Elisabeth Schumann, Rudolf Serkin, Joan Sutherland, Richard Tauber and Eva Turner.

[Klaus Tennstedt](#) was principal conductor of the LPO from 1983 to 1987. After Tennstedt stood down because of ill-health, the orchestra was without a principal conductor for 3 years, until the accession of Franz Welser-Möst in 1990. Welser-

Möst's tenure was controversial, during which time he received the nickname "Frankly Worse than Most" and many harshly critical reviews. Welser-Möst did bring with him a recording contract with EMI Classics to his relationship with the LPO. However, management turnover, financial stresses, and political disputes at the Southbank Centre at the time contributed to the difficulty of the working atmosphere in the orchestra. Welser-Möst concluded his LPO tenure in 1996.

### **Present day**

After the departure of Welser-Möst, the LPO was without a principal conductor for 4 years, until the appointment of Kurt Masur, who served in the post from 2000 to 2007. In December 2001, [Vladimir Jurowski](#) first conducted the LPO as a substitute guest conductor, to critical acclaim. He subsequently became their Principal Guest Conductor in 2003. He conducted the LPO in June 2007 during the concerts marking the re-opening of the refurbished Royal Festival Hall. In September 2007, Jurowski became the LPO's 11th principal conductor. In November 2007, the LPO named Yannick Nézet-Séguin as their new Principal Guest Conductor, effective with the 2008-2009 season. In May 2010, the LPO announced the extension of Jurowski's contract as principal conductor through the 2014-2015 season, and the contract of Nézet-Séguin as principal guest conductor through the 2013-2014 season.

Pieter Schoeman, violinist who has studied under Sylvia Rosenberg and Eduard Schmieder, is the orchestra's current concertmaster.

The current LPO chief executive and artistic director is Timothy Walker. The LPO has begun to issue CDs under its own label.

### **Non-classical work**

As well as giving its **classical** concerts, the LPO has made several film soundtracks, including *Lawrence of Arabia*, *Philadelphia*, *The Mission*, *The Lord of the Rings film trilogy* as well as some CD albums of the music from the Square Enix video game series *Dragon Quest* composed by Koichi Sugiyama, *Symphonic Poem: Hope* for *Final Fantasy XII* and the soundtrack for *Xenosaga Episode I* composed by Yasunori Mitsuda. They can also be heard in the 1993 television production of Gershwin's *Porgy and Bess*, conducted by Simon Rattle, as well as the 1989 EMI recording of the opera. The orchestra also occasionally plays on popular music and heavy metal music records like Nightwish's *Once* and *Dark Passion Play*, and the upcoming *Imaginarium*, for example. In 1994, they featured in the 1994 Oasis hit "Whatever", providing the string section. In the mid-1990s the LPO even released tribute albums to rock bands

like Pink Floyd, Led Zeppelin, and The Who with covers of the bands' songs, including a rendition of "Kashmir", and a version of "Baba O'Riley", which was featured in the movie *Slackers*. The Orchestra also recorded most of the 4 CD set "Simply Rock Moods" covers of Rock songs in classical, yet contemporary style, for example: "Everybody Hurts" by R.E.M., and Sailing by Rod Stewart. In 1999, the orchestra was featured on Chick Corea's album *Corea Concerto*, on the composition "Spain for Sextet and Orchestra". The LPO recorded the 205 national anthems for the 2012 Olympic Games and the 2012 Paralympic Games in London.

## **4. Vocabulary Task**

### **4.1. Complete the sentences.**

1. The LPO based in...

- a) Moscow
- b) New York
- c) London
- d) Beijing

2. The orchestra was formed in...

- a) 1845
- b) 1932
- c) 1941
- d) 2010

3. Pieter Schoeman is...

- a) a trumpeter
- b) a singer
- c) a pianist
- d) a violinist

### **4.2. Are these statements true or false? Why?**

1. The London Philharmonic Choir was founded in 1949.

2. Since 2007 the orchestra led by Vladimir Jurowski.

3. The LPO record of Brahms' 3<sup>rd</sup> Symphony.

4. In 1983 the orchestra celebrated its golden jubilee.

### **4.3. Translate these words and phrases from English into Russian.**

1. The major orchestra
2. First tour of India
3. Principal conductor of the LPO
4. Present day
5. After the departure of Welser-Möst, the LPO was without a principal conductor for 4 years, until the appointment of Kurt Masur, who served in the post from 2000 to 2007.
6. May 1941, and an appeal was broadcast by the BBC, the response to which was enormous, with instruments donated by the public enabling the orchestra to continue.
7. The orchestra underwent a crisis between 1949 and 1952 because Russell, who had been the leading force in keeping the orchestra going during the war years, came under pressure in the Cold War years because of his communist beliefs.

### **4.4. Translate these words and phrases from Russian into English**

1. В 1947 году Лондонский Филармонический Хор был основан как хор при ЛФО.
2. После войны Бихем вернулся в ЛФО на 18 месяцев, но покинул его для того, чтобы создать новый оркестр, Королевский Филармонический.
3. ЛФО записал 205 государственных гимнов для Олимпийских игр 2012 и Параолимпийских игр 2012 года.

### **4.5. Answer the following questions.**

1. When was the LPO formed?
2. By whom was the LPO formed?
3. Say a few words about war and post-war years of LPO.
4. When was the LP Choir founded?
5. What was William Steinberg?

6. Say a few words about the first tour of orchestra to India, Australia and Far East.
7. Who became the LPO's chief conductor in 1979?
8. When did the orchestra celebrate its golden jubilee?
9. Say a few words about Non-classical LPO's work.
10. Who is the executive and artistic director now?

## **5. Grammar Task**

### **5.1. Open the brackets and used the right form of the verbs.**

Old Jerome ( tobe) very rich but he (not to have) children of his own. He (to adopt) a boy, nfmied Gilbert, who (to live) close to Jerove's house. Old Jerome (to be) fond of him. He also (to love) Barbara, his wife's niece, who (to live) in his house. He (to think) that some day Barbara and Gilbert (to marry).

## **6. Speaking.**

### **6.1. You were at the concert of orchestra. Your impressions.**

Include some of these words:

Amazing

Professional

Concert hall

At 7 p.m.

Conductor

Symphony

The Big Hall of Conservatory

## **7. Writing.**

### **7.1. In what orchestra would you like to play? Why?**

Write 80-100 words about it.

## Unit 6. Famous composer of 20-th centure. Andrew Lloyd Webber.



### 1. Warm up

1. What do you know about popular composers of the present day?
2. What do you know about Britain's most popular composer Andrew Lloyd Webber?
3. Do you know Russian popular composer? Can you say a few words about them.

### 2. Phonetics Task

**2.1. Do you know the reading rules well? Which of the words in each line is the ODD ONE OUT? Explain why?**

[ei] lately, flat, change, eight, safe, maker

[ai] time, find, tried, rich, kind, eyes

## 3. Reading

### 3.1. Read and translate the text.

#### Early life

Andrew Lloyd Webber was born in London, England, the son of Jean Hermione (nee Johnstone; 1921-1993), a violinist and pianist, and William Lloyd Webber (1914-1982), a composer. His younger brother, Julian Lloyd Webber, is a renowned solo cellist.

Lloyd Webber started writing his own music at a young age, writing his first published suite of six pieces at the age of nine. He also put on "productions" with Julian and his aunt Viola in his toy theatre (which he built at the suggestion of Viola). Later, he would be the owner of a number of West End theatres, including the Palace. His aunt Viola, an actress, took Lloyd Webber to see many of her shows and through the stage door into the world of the theatre. He also claims that he had originally set music to Old Possum's Book of Practical Cats at the age of fifteen.

Lloyd Webber was a Queen's Scholar at Westminster School and studied history for a time at Magdalen College, Oxford, although he abandoned the course to study at the Royal College of Music and pursue his interest in musical theatre.

#### Professional career

##### Early years

Webber's first major collaboration with lyricist Tim Rice was *The Likes of Us*, a musical based on the true story of Thomas John Barnardo. It was not performed, however, until as recently as 2005 when a production was staged at Lloyd Webber's Sydmonton Festival. In 2008 amateur rights were released via the National Operatic and Dramatic Association (NODA) in association with the Really Useful Group. The first amateur performance was by a children's theatre group in Cornwall called "Kidz R Us". Stylistically, *The Likes of Us* is fashioned after the Broadway musical of the '40s and '50s; it opens with a traditional overture comprising a medley of tunes from the show, and the score reflects some of Lloyd Webber's early influences, particularly Richard Rodgers, Frederick Loewe, and Lionel Bart. In this respect, it is markedly different from the composer's later work which tends to be either predominantly or



wholly through-composed and closer in form to opera than to the Broadway musical.

Around this time, Rice and Lloyd Webber wrote a number of individual pop songs that were recorded as singles for record labels. Wes Sands, Ross Hannaman, Paul Raven, and Gary Bond are among the many artists to have recorded early Lloyd Webber/Rice tunes. A selection of these early recordings were re-released on the 5-CD compilation, *Andrew Lloyd Webber: Now and Forever* (2003).

In 1968, Rice/Lloyd Webber were commissioned to write a piece for Colet Court which resulted in *Joseph and the Amazing Technicolor Dreamcoat*, a retelling of the biblical story of Joseph in which Lloyd Webber and Rice humorously pastiche a number of musical styles such as Calypso and country music. *Joseph* began life as a short cantata that gained some recognition on its second staging with a favourable review in *The Times*. For its subsequent performances, the show underwent a number of revisions by Rice/Lloyd Webber with the inclusion of additional

songs that expanded it to a more substantial length. This culminated in a two-hour long production being staged in the West End on the back of the success of *Jesus Christ Superstar*.

In 1969 Rice/Lloyd Webber wrote a song for the Eurovision Song Contest called "Try It and See", which was not selected. The Demo version, sung by Rita Pavone (sounding remarkably like Lulu, for whom the song was written) is available on, 'Now and Forever' - The 5 CD box set. With rewritten lyrics it became "King Herod's Song" in their third musical, *Jesus Christ Superstar* (1970).

The planned follow up to *Jesus Christ Superstar* was a musical comedy based on the Jeeves and Wooster novels by P. G. Wodehouse. Tim Rice was uncertain about this venture, partly because of his concern that he might not be able to do justice to the novels that he and Lloyd Webber so admired. After doing some initial work on the lyrics, he pulled out of the project and Lloyd Webber subsequently wrote the musical with Alan Ayckbourn who provided the book and lyrics. *Jeeves* failed to make any impact at the box office and closed after a short run of only three weeks. Many years later, Lloyd Webber and Ayckbourn revisited this project, producing a thoroughly reworked and more successful version entitled *By Jeeves* (1996). Only two of the songs from the original production remained ("Half a Moment" and "Banjo Boy").

## **Mid-1970s**

Lloyd Webber collaborated with Rice once again to write *Evita* (1976 in London/1979 in U.S.), a musical based on the life of Eva Peron. As with *Jesus Christ Superstar*, *Evita* was released first as a concept album and featured Julie Covington

singing the part of Eva Peron. The song "Don't Cry for Me Argentina" became a hit single and the musical was staged at the Prince Edward Theatre in a production directed by Harold Prince and starring Elaine Paige in the title role.

The first Eva Peron on Broadway in NYC was played by Patti LuPone. She won a Tony for the role, and after experienced growth of nodes on her vocal cords. *Evita* was a highly successful show that ran for ten years in the West End. It transferred to Broadway in 1979. Rice and Lloyd Webber parted ways soon after *Evita*.

In 1978, Lloyd Webber embarked on a solo project, the "Variations", with his cellist brother Julian based on the 24th Caprice by Paganini, which reached number two in the pop album chart in the United Kingdom. The main theme was used as the theme tune for ITV1's long-running *South Bank Show* throughout its 32-year run.

## 1980s

Andrew Lloyd Webber embarked on his next project without a lyricist, turning instead to the poetry of T. S. Eliot. *Cats* (1981) was to become the longest running musical in London, where it ran for 21 years before closing. On Broadway, *Cats* ran for eighteen years, a record which would ultimately be broken by another Lloyd Webber musical, *The Phantom of the Opera*.

*Starlight Express* (1984) was a commercial hit but received negative reviews from the critics. It enjoyed a record run in the West End, but ran for less than three years on Broadway. The show has also seen two tours of the US, as well as a three-year UK touring production, which will transfer to New Zealand later in 2009. The show also runs full-time in a custom-built theatre in Bochum, Germany, where it is has been running for twenty-one years to date.

Lloyd Webber wrote a Requiem Mass dedicated to his father, William, who had died in 1982. It premiered at St. Thomas Church in New York on 25 February 1985. Church music had been a

part of the composer's upbringing and the composition was inspired by an article he had read about the plight of Cambodian orphans. Lloyd Webber had on a number of occasions written sacred music for the annual Sydmonton Festival. Lloyd Webber received a Grammy Award in 1986 for *Requiem* in the category of best classical composition. *Pie Jesu* from Requiem achieved a high placing on the UK pop charts.

In 1986, Lloyd Webber premiered his next musical, *The Phantom of the Opera*, inspired by the 1911 Gaston Leroux novel. He wrote the part of Christine for his then-wife, Sarah Brightman, who played the role in the original London and Broadway productions alongside Michael Crawford as the Phantom. The production was directed by Harold Prince, who had also earlier directed *Evita*. Charles Hart wrote the lyrics for

*Phantom* with some additional material provided by Richard Stilgoe, and Lloyd Webber co-wrote the musical's book with Stilgoe. It became a hit and is still running in both the West End and on Broadway; in January 2006 it overtook *Cats* as the longest-running musical on Broadway.<sup>[4]</sup>

*Aspects of Love* followed in 1989, a musical based on the story by David Garnett. The lyrics were by Don Black and Charles Hart and the original production was directed by Trevor Nunn. There was a noticeable shift of emphasis towards a quieter and more intimate theatrical experience; the staging and production values were less elaborate than *Phantom of the Opera* and Lloyd Webber chose to write for a smaller musical ensemble making the through composed score more akin to a chamber work. *Aspects* had a run of four years in London but closed after less than a year on Broadway. It has since gone on a tour of the UK, and is beginning to enjoy more acclaim than its original production. Lloyd Webber has gone on record saying that he feels that *Aspects* will be one of his works that stands the test of time and even going as far as to compare it to *South Pacific*.

## 1990s

Lloyd Webber was asked to write a song for the 1992 Barcelona Olympics and composed "Amigos Para Siempre — Friends for Life" with Don Black providing the lyrics. This song was performed by Sarah Brightman and Jose Carreras.

Lloyd Webber had toyed with the idea of writing a musical based on Billy Wilder's critically acclaimed movie, *Sunset Boulevard*, since the early 1970s when he saw the film, but the project didn't come to fruition until after the completion of *Aspects of Love* when the composer finally managed to secure the rights from Paramount Pictures. The composer worked with two collaborators, as he had done on *Aspects of Love*; this time Christopher Hampton and Don Black shared equal credit for the book and lyrics. The show opened at the Adelphi Theatre in London on 12 July 1993, and ran for 1,529 performances. In spite of the show's popularity and extensive run in London's West End, it lost money due to the sheer expense of the production.

Lloyd Webber's many other musical theatre works include *Whistle Down the Wind*, a musical written with lyrics supplied by rock legend Jim Steinman. Originally opening in Washington, Lloyd Webber was reportedly not happy with the casting or Harold Prince's production and the show was subsequently revised for a London staging directed by Gale Edwards, the production is probably most notable for the Number One hit from Boyzone "No Matter What" which only left the UK charts when the price of the CD single was changed to drop it out of the official top ten. *Song and Dance*, *The Woman in White* which Lloyd Webber explored his life-long love affair

with the English Choral and Pastoral tradition. The show opened to a bad critical response on Broadway and soon sank without a trace. His *The Beautiful Game* opened in London and has never been seen on Broadway. The show had a respectable run at The Cambridge Theatre in

London. The show was been re-worked into a new musical *The Boys in the Photograph* which had its world premiere at The Liverpool Institute for Performing Arts in April 2008.

While some of his works have had enormous commercial success, his career has not been without failures, especially in the United States. *Song and Dance*, *Starlight Express*, and *The Woman In White*, all successes in London, did not meet the same reception in New York, and all lost money in short, critically panned runs. In 1995, *Sunset Boulevard* became a very successful Broadway show, opening with the largest advance in Broadway history, and winning seven Tony Awards that year. However, owing to high weekly costs, it became the biggest economic musical failure in history, losing 25 million dollars.

Somewhat unusually, Lloyd Webber (along with Nigel Wright) was responsible for a 1992 Eurodance single featuring music from the computer game *Tetris*. Released under the name Doctor Spin, *Tetris* reached #6 on the UK charts, although Lloyd Webber's involvement was not publicised. He was also involved with Bombalurina's 1990 cover of "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" (UK #1). The band, whose lead singer was children's TV

## **2000s**

Lloyd Webber produced a staging of *The Sound of Music*, which debuted November 2006. He made the controversial decision to choose an unknown to play leading lady Maria, who was found through the reality television show *How Do You Solve a Problem Like Maria?*, in which he was a judge. The winner of the show was Connie Fisher.

There have been a number of film adaptations of Lloyd Webber's musicals: *Jesus Christ Superstar* (1973) was directed by Norman Jewison, *Evita* (1996) was directed by Alan Parker, and most recently *The Phantom of the Opera* was directed by Joel Schumacher (and co-produced by Lloyd Webber). Lloyd Webber produced *Bombay Dreams* with Indian composer A. R. Rahman in 2002.

It was announced on 25 August 2006, on his personal website that his next project would be *The Master and Margarita* (however, Lloyd Webber has stated that the project will most likely be an opera rather than a musical).

In September 2006, Lloyd Webber was named to be a recipient of the prestigious Kennedy Center Honors with Zubin Mehta, Dolly Parton, Steven Spielberg, and Smokey Robinson. He was recognised for his outstanding contribution to American performing arts. He attended the ceremony on 3 December 2006; it aired on 26 December 2006. On 11 February 2007, Lloyd Webber was featured as a guest judge on the reality television show *Grease: You're the One that I Want!* The contestants all sang "The Phantom of the Opera".

Between April and June 2007, he appeared in BBC One's *Any Dream Will Do!*, which followed the same format as *How Do You Solve a Problem Like Maria?*. Its aim was to find a new Joseph for his revival of *Joseph and the Amazing Technicolor Dreamcoat*. Lee Mead won the contest after quitting his part in the ensemble - and as understudy in *The Phantom of the Opera* to compete for the role. Viewers' telephone voting during the series raised more than £500,000 for the BBC's annual *Children in Need* charity appeal, according to host Graham Norton on air during the final. On 1 July 2007, Lloyd Webber presented excerpts from his musicals as part of the Concert for Diana organised to celebrate the life of Diana, Princess of Wales.

The BBC Radio 2 broadcast a concert of music from Lloyd Webber's shows on 24 August 2007. Denise Van Outen introduced songs from *Whistle Down the Wind*, *The Beautiful Game*, *Tell Me on a Sunday*, *The Woman in White*, *Evita* and *Joseph and the Amazing Technicolor Dreamcoat* -as well as Rodgers and Hammerstein's *The Sound of Music*, which Lloyd Webber revived in 2006 at the London Palladium and 2002's Lloyd Webber-produced *Bollywood-style* musical *Bombay Dreams* by A. R. Rahman and Don Black.

In April 2008, Lloyd Webber reprised his role as judge, this time in the BBC musical talent show, *I'd Do Anything*. The show followed a similar format to its 'Maria' and 'Joseph' predecessors, this time involving a search for an actress to play the role of Nancy in an upcoming West End production of the Lionel Bart musical *Oliver!* The show also featured a search for three young actors to play and share the title character's role, however the shows main focus was on the search for Nancy. The role was won by Jodie Prenger despite Lloyd Webber's stated preference for one of the other contestants; the winners of the *Oliver* role were Harry Stott, Gwion Wyn-Jones and Laurence Jeffcoate. Also in April 2008 he was featured on the U.S. talent show *American Idol*, acting as a mentor when the 6 finalists had to select one of Lloyd Webber's songs to perform for the judges that week.

Lloyd Webber accepted the challenge of managing the UK's entry for the 2009 Eurovision Song Contest, to be held in Moscow. In early 2009 a series, called *Eurovision: Your Country Needs You*, was broadcast to find a performer for a song that he would compose for the competition. Jade Ewen won the right to represent Britain, winning with *It's My Time*, by Lloyd Webber and Diane Warren. At the contest, Jade was accompanied on stage by Lloyd Webber, who played the piano during the performance. Great Britain finished 5th in the contest.

On 8 October 2009, Lloyd Webber launched the musical *Love Never Dies* at a press conference held at Her Majesty's Theatre, where the original *Phantom* has been running since 1986. Also present were Sierra Boggess, who has been cast as Christine Daae, and Ramin Karimloo, who will portray the Phantom, a role he most recently played in the West End.

On 25 October 2009, a spokesman for Lloyd Webber announced that the composer was suffering from prostate cancer. He said he has recovered and his website said he is confident that he will be back to work in early 2010.

## 2010s

Following the opening of *Love Never Dies*, Lloyd Webber will again search for a new musical theatre performer in the BBC One series *Over the Rainbow*. He will cast the role of Dorothy and a dog to play Toto in his forthcoming stage production of the 1939 film *The Wizard of Oz*. He and lyricist Glenn Slater will write a number of new songs for the production to supplement the songs from the film. The winner of the reality show was Danielle Hope.

On 26 February 2010, he appeared on BBC's *Friday Night with Jonathan Ross* to promote *Love Never Dies*.

It was announced on May 8 that tickets for the London Palladium production of *The Wizard of Oz* were now on sale and performances would begin March 29, 2011 with an official opening in April.

## Vocabulary

Abandon - покидать, забросить

Pursue - продолжать

Collaboration - сотрудничество

Predominantly - преобладающе

Wholly - целиком

Compilation - компиляция

Subsequent - последующий

Inspire - воодушевлять, одобрять

Akin - родственный, сродни

Recipient - получатель

Quit - бросать(работу)

Contest - спор, соревнование, оспаривать, состязаться

Launche - бросать, предпринимать

Supplement - приложение, дополнять

Allegedly - будто бы, якобы

Smirk - ухмыляться, глупо улыбаться

Sacred - священный

## 4. Vocabulary Task

### 4.1. Are these statements true or false? Why?

1. Andrew Lloyd Webber was born in 1921.

2. Lloyd Webber was a Queen's Scholar at Westminster School and studied music at Magdalen College, Oxford.

3. Lloyd Webber collaborated with Rice to write *The Likes of Us*, *Evita*, *Jesus Christ Superstar*.

4. *Cats* (1981) was to become the longest running musical in London, where it ran for 21 years before closing. On Broadway, *Cats* ran for eighteen years, a record which would ultimately be broken by another Lloyd Webber musical, *The Phantom of the Opera*.

5. Lloyd Webber wrote a Requiem Mass dedicated to his father, William, who had died in 1985

6. Lloyd Webber’s song for the 1992 Barcelona Olympics was performed by Sarah Brightman and Jose Carreras.

7. Lloyd Webber produced a staging of *The Sound of Music*, which debuted November 2006.

#### **4.2. Answer the following questions.**

1. When and where A.L.Webber was born?
2. What were his parents?
3. When did A.L.Webber start writing his own music?
4. What can you say about his early years career?
5. How long Webber’s “Cats” was running in London and Broadway?
6. What did A.L.Webber dedicate to his father? What can you say about this composition?
7. When did A.L.Webber premiere his musical “The Phantom of the Opera”?
8. When did A.L.Webber write a song for the 1992 Barcelona Olympics? Who performed this song?
9. In what film we can hear Webber’s music?
10. How many times was Webber married?
11. How many children does he have?
12. What title does A.L.Webber have in 1997?

#### **5.Grammar Task.**

**5.1.Replace the italicized words with a synonym from the box in an appropriate form.**

To inform smb
To be all ears



To take a seat
To be unsigned
cheap
From time to time
To enter
Without opening one's eyes

1. *Sometimes* I heard of him.
2. There was *neither date nor name* on the paper.
3. Sit down and *listen carefully*.
4. A very tall man *came into* the room.
5. "Please, speak louder," said he *with his eyes closed*.
6. We shall *let you know*.
7. Such paper is *expensive*.
8. "I *want you to advise me*," he said.
9. "Please, *sit down*," said she.

**5.2. Re-write the sentences putting the words in the right order.**

1. to, I, going, am, marry
2. you, a, made, has, mistake
3. can, at, find, you, hotel, me, the
4. my, please, index, up, her, look, in
5. visitor, wiyh, at, looked, surprise, our, us

**5.3. Report the sentences in indirect speech.**

1. "I am Peter," answered my friend.

2. “ All is lost ,” cried the King.
3. “ I’ll help you with pleasure,” I said.
4. “ I know that voice,” she remarked.

## **6.Speaking.**

### **6.1.Read and learn the dialoge.**

**Brian:** Which of you wants a ticket for a dance? I don't mind going to the Philharmonic or to the theatre, but I'm the world's worst dancer.

**Gilbert:** I don't think you could be worse than I am.

**Brian:** Oh, yes, I am. Once a girl asked me if I dance, I never spoke to her again.

**Gilbert:** Why not? It's a polite question.

**Brian:** Of course, but I was dancing with her when she asked me. Can you beat that?

**Gilbert:** I think so. I don't like dancing to jazz music.

**Brian:** Well, Ben. What about you?

**Gilbert:** Don't you know he is fond of jazz and of dancing to its accompaniment?

**Benjamin:** Every man has his taste.

**Brian:** Too much noise and dissonance for my liking.

**Gilbert:** I'm fond of dance music but I can't stand jazzmen playing hot jazz either.

**Benjamin:** Have you ever danced a rumba and rock'n'roll?

**Gilbert:** Never. To my mind it's disgusting, particularly rock'n'roll.

**Brian:** Could you go to the dance instead of me? It ought to be quite good.

**Benjamin:** Thanks, I'd go if you're quite sure you don't want the tickets yourself.

**Brian:** Want them! If you can go there for me you are my best friend.

**Benjamin:** O. K.

**6.2. Work in pairs and make up a conversation between your classmates about visiting classical (jazz, rock) concert .**

( Make some mini – dialogues).

**7. Writing.**

**7.1. Write 80-100 words about modern Russian popular composer.**

# UNIT 7. Percussion Instruments



## 1. Warm up

1. Which groups of musical instruments do you know?
2. What do you know about percussion instruments?
3. Which percussion instruments play in classical orchestra?

## 2. Phonetics Task

### 2.1. Pronunciation guide

Percussion [pə'kʌʃ(ə)n]

Bass [beɪs]

Idiophone ['ɪdɪə'fəʊn]

Membranophone ['membreɪnə'fəʊn]

Aerophone ['ɛərə'fəʊn]

Phenomenon [fɪ'nɒmɪnən]

Celesta [sə'lestə]

Castanets [ˌkæstə'netz]

## 2.2. Do you know the reading rules well? Which of the words in each line is the ODD ONE OUT? Explain why?

[a:] last, part, cigar, paper, remark, grass

[ i:] feet, free, each, see, be, deal, in

## 3. Reading

### 3.1. Read and translate the text

A **Percussion Instrument** is any object which produces a sound when hit with an implement, shaken, rubbed, scraped, or by any other action which sets the object into vibration. The term usually applies to an object used in a rhythmic context or with musical intent.

The word "percussion" has evolved from Latin terms: "percussio" (which translates as "to beat, strike" in the musical sense, rather than the violent action), and "percussus" (which is a noun meaning "a beating"). As a noun in contemporary English it is described in Wiktionary as "the collision of two bodies to produce a sound". The usage of the term is not unique to music but has application in medicine and weaponry, as in percussion cap, but all known and common uses of the word, "percussion", appear to share a similar lineage beginning with the original Latin: "percussus". In a musical context then, the term "percussion instruments" may have been coined originally to describe a family of instruments including drums, rattles, metal plates, or wooden blocks which musicians would beat or strike (as in a collision) to produce sound.



## History

Anthropologists and historians often speculate that percussion instruments were the first musical devices ever created. The human voice was probably the first musical instrument, but percussion instruments such as hands and feet, then sticks, rocks, and logs were almost certainly the next steps in the evolution of music.

Many caves in France, near Caberets and Grotte du Pech Merle, are believed to have been inhabited by early human communities. In those caves, anthropologists have observed red dots which appear in most places where other carvings/paintings appear. It is believed that the dots/markings were formed by people who would tap or hammer those parts of the rock which have obvious acoustic significance; tapping those particular places causes tones which resonate throughout the cavern (like the echo of voices in a giant cathedral or drums in a large hall). This may be proof that humans were aware of the acoustic properties of percussion instruments and resonating chambers as early as 25,000 years ago; though much speculation suggests that humans likely used percussion instruments long before that.

As humans developed tools for hunting and eventually agriculture, their skill and technology enabled them to craft more complex instruments. For example, a simple log may have been carved to produce louder tones (a log drum) and instruments may have been combined to produce multiple tones (as in a 'set' of log drums).

## **Function**

Percussion instruments play not only rhythm, but also melody and harmony.

Percussion is commonly referred to as "the backbone" or "the heartbeat" of a musical ensemble, often working in close collaboration with bass instruments, when present. In jazz and other popular music ensembles, the bassist and the drummer are often referred to as the rhythm section. Most classical pieces written for full orchestra since the time of Haydn and Mozart are orchestrated to place emphasis on the strings, woodwinds, and brass. However, often at least one pair of timpani is included, though they rarely play continuously. Rather, they serve to provide additional accents when needed. In the 18th and 19th centuries, other percussion instruments (like the triangle or cymbals) have been used, again relatively sparingly in general. The use of percussion instruments became more frequent in the 20th century classical music.

In almost every style of music, percussion plays a pivotal role. In military marching bands and pipes and drums, it is the beat of the bass drum that keeps the soldiers in step and at a regular speed, and it is the snare that provides that crisp, decisive air to the tune of a regiment. In classic jazz, one almost immediately thinks of the distinctive rhythm of the hi-hats or the ride cymbal when the word "swing" is spoken. In more recent popular music culture, it is almost impossible to name three or four rock, hip-hop, rap, funk or even soul charts or songs that do not have some sort of percussive beat keeping the tune in time.

## **Percussion notation**

Music for pitched percussion instruments can be notated on a staff with the same treble and bass clefs used by many non-percussive instruments. Music for percussive instruments without a definite pitch can be notated with a specialist rhythm or percussion-clef; More often a treble clef (or sometimes a bass clef) is substituted for rhythm clef.

## **Classifications**

Percussion instruments are classified by various criteria sometimes depending on their construction, ethnic origin, function within musical theory and orchestration, or their relative prevalence in common knowledge.

Percussion instruments are sometimes classified as "pitched" or "unpitched." While valid, this classification is widely seen as inadequate. Rather, it may be more informative to describe percussion instruments in regards to one or more of the following paradigms:

## **By methods of sound production**

Many texts, including Teaching Percussion by Gary Cook of the University of Arizona, begin by studying the physical characteristics of instruments and the methods by which they can produce sound. This is perhaps the most scientifically pleasing assignment of nomenclature whereas the other paradigms are more dependent on historical or social circumstances. Based on observation and experimentation, one can determine how an instrument produces sound and then assign the instrument to one of the following categories:

### **Idiophone**

"Idiophones produce sounds through the vibration of their entire body." Examples of idiophones:

- Cabasa
- Celesta
- Cowbell
- Crash cymbals
- Güiro
- Handbells
- Hi-hat
- Marimba
- Orchestra bells
- Singing bowls
- Triangle
- Vibraphone
- Wood block
- Xylophone

### **Membranophone**

Most objects commonly known as "drums" are membranophones. "Membranophones produce sound when the membrane or head is struck."

Examples of membranophones:

- Bass drum
- Bongos
- Conga



- Darbuka
- Snare drum
- Timpani
- Tom-tom

## **Aerophone**

Most instruments known as "aerophones" are defined as wind instruments such as a saxophone whereby sound is produced by a person or thing blowing air through the object. Examples of aerophones played by percussionists:

- Samba whistle
- Siren
- Slide whistle
- Whistle or police whistle

### *By musical function or orchestration*

When classifying instruments by function it is useful to note if a percussion instrument makes a definite pitch or indefinite pitch.

For example, some percussion instruments (such as the marimba and timpani) produce an obvious fundamental pitch and can therefore play melody and serve harmonic functions in music. Other instruments (such as crash cymbals and snare drums) produce sounds with such complex overtones and a wide range of prominent frequencies that no pitch is discernible.

## **Definite pitch**

Percussion instruments in this group are sometimes referred to as "pitched" or "tuned".

Examples of percussion instruments with definite pitch:

- Glass harp
- Glockenspiel
- Handbells
- Marimba
- Tuned Triangle
- Vibraphone
- Xylophone

## **Indefinite pitch**

Instruments in this group are sometimes referred to as "non-pitched", "unpitched", or "untuned". This phenomenon occurs when the resultant sound of the instrument contains complex frequencies through which no discernible pitch can be heard.

Examples of percussion instruments with indefinite pitch:

- Bass drum
- Castanets
- Cymbals
- Rainstick
- Snare drum
- Tamtam
- Tom-tom

## **Names for percussionists**

The general term for a musician who plays percussion instruments is "percussionist" but the terms listed below are often used to describe a person's specialties:

- Bongocerro: someone who plays bongos and usually cencerro (a cow bell)
- Congalero, conguero: someone who plays congas
- Cymbalist: someone who plays cymbals
- Drummer: a term usually used to describe someone who plays the drumset, hand drums or a single drum such as Snare drum.
- Glockenspielist: someone who plays the glockenspiel.
- Güirero: someone who plays the güira, a Dominican scraper used in merengue music
- Marimbist: a marimba player
- Timpanist: a timpani player
- Vibraphonist: a vibraphone player
- Xylophonist: a xylophone player

## **Vocabulary**

**Cabasa** - is a percussion instrument that is constructed with loops of steel ball chain wrapped around a wide cylinder.

**Crash cymbals** - a common percussion instrument consist of thin, normally round plates of various alloys.

**Güiro** - a Dominican percussion instrument consisting of an open-ended, hollow gourd with parallel notches cut in one side.

**Hi-hat** - a type of cymbal and stand used as a typical part of a drum kit by percussionists in forms of contemporary popular music.

**Marimba** - a deep-toned xylophone of African origin.

**Vibraphone** - a musical percussion instrument with a double row of tuned metal bars, each above a tubular resonator containing a motor-driven rotating vane, giving a vibrato effect.

**Bongo** - each of a joined pair of small deep-bodied drums, typically held between the knees and played with the fingers.

**Conga** - a tall, narrow, low-toned drum beaten with the hands.

**Glockenspiel** - a musical percussion instrument having a set of tuned metal pieces mounted in a frame and struck with small hammers.

**Castanets** - small concave pieces of wood, ivory, or plastic, joined in pairs by a cord and clicked together by the fingers as a rhythmic accompaniment to Spanish dancing.

**Tamtam** - a large metal gong.

**Tom-tom** - a medium-sized cylindrical drum, of which one to three may be used in a drum kit.

## 4.Vocabulary Task

### 4.1. Fill in the table

Idiophone	Pitched	Membranophone	Untuned

Castanets, cymbals, rainstick, tamtam, celesta, hi-hat, orchestra bells, singing bowls, glass harp, bass drum, bongos, conga, darbuka, snare drum, timpani, tom-tom, glockenspiel, handbells, marimba, tuned triangle, vibraphone, xylophone .

**4.2. Are these statements true or false? Why?**

1. Percussion instruments always play only rhythm.
2. Often a percussion musician plays only one instrument.
3. In military a percussion musician plays rhythm because just marching is very boring.
4. A saxophone is aerophone percussion instrument.
5. Percussion instruments were the last musical devices ever created.
6. Music for pitched percussion instruments can be notated only on a special staff for this type of instruments.

**4.3. Match these words with the definitions.**

Classical Drum set		produce sound when the membrane or head is struck
Membranophone		a term usually used to describe someone who plays on a Snare drum
Idiophone		usually consist of bass drum, snare drum, tom-tom drums, hi-hat and different cymbals
Drummer		produce sounds through the vibration of their entire body

## 5. Grammar Task.

### 5.1. Say what the *italicized* words mean.

1. This is the think that made me *laugh*.
2. I could see him walking up and down, talking *excitedly*.
3. She is *married*.
4. I had been *warned* against you long time.
5. He was *interrupted* by a loud noise.
6. I could see that he was very *pale*.
7. Let's discuss everything in a *cosy* room.
8. An idea came into my mind which showed me the *way out*.
9. But he might be a *bachelor*.

### 5.2. What is the opposite?

innocence	
buy	
loudly	
cheap	
interesting	
tall	

## 6. Speaking

### 6.1. Read and learn the dialoge.

**George:** Would you like to attend a violin recital or a performance of Bach's music?

**Becky:** I would rather hear Bach.

**George:** Very well.

**Becky:** Who is the soloist?

**George:** Zara Dolukhanova, it seems to me.

**B e c k y** : Her lovely voice's, a gem.

**G e o r g e** : And her interpretation of Bach!

**B e c k y** : Absolutely marvellous!

**G e o r g e** : Braudo gives her a poetic accompaniment on the organ. He feels musk deeply.

**6.2. a) Give short summary for percussion instruments and make notes on the followings**

History

Function

Classification

**b) Role-play**

**Act out a repetition of orchestra.**

**7. Writing**

**7.1. Find some information about famous drummer or percussionist and write short message about him.**

Write 80-100 words.

## UNIT 8. The famous conductor. Herbert von Karajan.



### 1. Warm-up

1. Conductor – who it is?
2. What can you say about Berlin Philharmonic Orchestra?
3. What can you say about Herbert von Karajan?

### 2. Phonetics Task

#### 2.1. Pronunciation guide

Orchestra [ ]

Philharmonic [ ]

Salzburg [ ]

Austria-Hungary [ ]

**2.2. Do you know the reading rules well? Which of the words in each line is the ODD ONE OUT? Explain why?**

[ou] rose, window, so, touch, throw, wrote, town

[u:] shook, room, do, two, who, true, soon

[a:] ask, half, large, answer, until, part, after, dark

[s] street, insects, birds, face, smiling, Miss

### 3. Reading

#### 3.1. Read and translate the text

**Herbert von Karajan** (5 April 1908 – 16 July 1989) was an Austrian orchestra and opera conductor. To the wider world he was perhaps most famously associated with the [Berlin Philharmonic](#) of which he was principal conductor for 35 years. Although he was not without criticism, he is generally considered to have been one of the greatest conductors of all time, and he was a dominant figure in European classical music from the 1960s until his death. Part of the reason for this was the large number of recordings he made and their prominence during his lifetime. By one estimate he was the top-selling classical music recording artist of all time, having sold an estimated 200 million records.

#### Genealogy

The Karajans are said to have originally been [Aromanian](#), or Greek, from the region of Macedonia. His great-great-grandfather, Geörgios Johannes Karajànnis, was born in Kozani, a town in the Ottoman province of Rumelia (present West Macedonia in Greece), leaving for Vienna in 1767, and eventually Chemnitz, Saxony. He and his brother participated in the establishment of Saxony's cloth industry, and both were ennobled for their services by [Frederick Augustus III](#) on 1 June 1792, thus the prefix "von" to the family name. The surname Karajànnis became *Karajan*. Herbert's family from the maternal side, through his grandfather who was born in the village of Mojstrana, Duchy of Carniola (today in Slovenia), had Slovene origins according to a modern genealogical research, thus contrasting with or clarifying the traditional view which expressed a Serbian or simply a Slavic origin of his mother.

#### Early years

Karajan was born in Salzburg, Austria-Hungary, as Heribert Ritter von Karajan. He was a child prodigy at the piano. From 1916 to 1926, he studied at the Mozarteum in Salzburg, where he was encouraged to concentrate on conducting by his teacher, who detected his exceptional promise in that regard.



In 1929, he conducted *Salome* at the Festspielhaus in Salzburg and from 1929 to 1934 Karajan served as first Kapellmeister at the Stadttheater in Ulm. In 1933 Karajan made his conducting debut at the Salzburg Festival with the *Walpurgisnacht Scene* in Max Reinhardt's production of *Faust*. It was also in 1933 that von Karajan became a member of the Nazi party, a fact for which he would later be criticised. In Salzburg in 1934, Karajan led the Vienna Philharmonic for the first time, and from 1934 to 1941, he was engaged to conduct operatic and symphony-orchestra concerts at the Theater Aachen. Karajan's career was given a significant boost in 1935 when he was appointed Germany's youngest *Generalmusikdirektor* and performed as a guest conductor in Bucharest, Brussels, Stockholm, Amsterdam and Paris. In 1937 Karajan made his debut with the Berlin Philharmonic and the Berlin State Opera, conducting *Fidelio*. He then enjoyed a major success at the State Opera with *Tristan und Isolde*. In 1938, his performance there of the opera was hailed by a Berlin critic as *Das Wunder Karajan* (the Karajan miracle). The critic asserted that Karajan's "success with Wagner's demanding work *Tristan und Isolde* sets himself alongside Furtwängler and de Sabata, the greatest opera conductors in Germany at the present time". Receiving a contract with Deutsche Grammophon that same year, Karajan made the first of numerous recordings by conducting the Staatskapelle Berlin in the overture to *The Magic Flute*. On 26 July 1938, he married his first wife, operetta singer Elmy Holgerloef. They would divorce in 1942.

On 22 October 1942, at the height of the war, Karajan married his second wife, Anna Maria "Anita" Sauest, born Gütermann. She was the daughter of a well-known manufacturer of yarn for sewing machines. Having had a Jewish grandfather, she was considered a *Vierteljüdin* (one-quarter Jewish woman). By 1944, Karajan was, according to his own account<sup>1</sup> losing favor with the Nazi leadership; but he still conducted concerts in wartime Berlin on 18 February 1945 and fled Germany with Anita for Milan a short time later. Karajan and Anita divorced in 1958. In the closing stages of the war, Karajan relocated his family to Italy with the assistance of Victor de Sabata. Karajan was discharged by the Austrian examining board on 18 March 1946, and resumed his conducting career shortly thereafter.

### **Postwar years**

In 1946, Karajan gave his first post-war concert in Vienna with the Vienna Philharmonic but he was banned from further conducting activities by the Soviet occupation authorities because of his Nazi party membership. That summer he participated anonymously in the Salzburg Festival. On October 28 1947 Karajan gave

his first public concert following the lifting of the conducting ban. With the Vienna Philharmonic and the Gesellschaft der Musikfreunde he played Johannes Brahms' A German Requiem for a gramophone production in Vienna. In 1949, Karajan became artistic director of the Gesellschaft der Musikfreunde, Vienna. He also conducted at La Scala in Milan. His most prominent activity at this time was recording with the newly-formed Philharmonia Orchestra in London, helping to build them into one of the world's finest. Starting from this year, Karajan began his lifelong attendance at the Lucerne Festival. In 1951 and 1952 he conducted at the [Bayreuth Festspielhaus](#). In 1955 he was appointed music director for life of the Berlin Philharmonic as successor to [Wilhelm Furtwängler](#). From 1957 to 1964 he was artistic director of the Vienna State Opera. Karajan was closely involved with the Vienna Philharmonic and the Salzburg Festival, where he initiated the Easter Festival, which would remain tied to the Berlin Philharmonic's Music Director after his tenure. On 22 October 1958 he married his third wife, French model Eliette Mouret; they became parents of two daughters, Isabel and Arabel. He continued to perform, conduct and record prolifically until his death in Anif in 1989, mainly with the Berlin Philharmonic and the Vienna Philharmonic.

### **Karajan and the compact disc**

Karajan played an important role in the development of the original compact disc digital audio format. He championed this new consumer playback technology, lent his prestige to it and appeared at the first press conference announcing the format. The maximum playing time of CD prototypes was sixty minutes but the final specification enlarged the disc size and extended the capacity to seventy-four minutes. There are various stories regarding this, one of which is that this was due to Karajan's insistence that the format have sufficient capacity to contain Beethoven's Ninth Symphony on a single disc. Kees Schouhamer Immink, a Philips research engineer directly involved with the invention of the CD, denies the Beethoven connection. In 1980 von Karajan conducted the first recording ever to be commercially released on CD: Richard Strauss's *Eine Alpensinfonie* (1915), produced by Deutsche Grammophon. Through the 1980s von Karajan re-recorded many works such as Beethoven's Nine Symphonies with Deutsche Grammophon's CD booklet introduction saying that he wanted to preserve his legacy digitally. He also pioneered the Digital Compact Cassette though that format was not particularly successful. His 2007 "Gold" compilation contains the longest known running time disc. Disc two of this collection clocks in at 81:21.

## Nazi Party membership

Karajan joined the Nazi Party in Salzburg on 8 April 1933; his membership number was 1,607,525. In June the Nazi Party was outlawed by the Austrian government. However, Karajan's membership was valid until 1939. In this year the former Austrian members were verified by the general office of the Nazi Party. Karajan's membership was declared invalid but his accession to the party was retroactively determined to have been on 1 May 1933 in Ulm, with membership number: 3,430,914. Karajan's membership of the Nazi Party was not unlike many Germans', who joined to shield family members with distant Judaic lineage from persecution. This is proven by Gueterman's survival beyond the war. Nearing the end of the war, Hitler's speeches clearly reveal that he desired the elimination of all Jews, regardless of "quartile", hence Karajan finally left Germany to protect Anita and himself, fearing the consequences of his differences with the Nazis (verbal accounts to family and friends are well known). Karajan's prominence increased from 1933 to 1945 which lead to speculation that he joined the Nazis purely and only to advance his music career. Critics such as Jim Svejda have pointed out that other prominent conductors, such as Otto Klemperer, Erich Kleiber and Arturo Toscanini, fled from fascist Europe at the time. British music critic Richard Osborne counters this thesis by noting that among the many significant conductors who continued to work in Germany throughout the war years—Wilhelm Furtwängler, Ernest Ansermet, Carl Schuricht, Karl Böhm, Hans Knappertsbusch, Clemens Krauss and Karl Elmendorff—Karajan was one of the youngest and thus one of the least advanced in his career.

## Musicianship

There is widespread agreement that Herbert von Karajan had a special gift for extracting beautiful sounds from an orchestra. Opinion varies concerning the greater aesthetic ends to which *The Karajan Sound* was applied. The American critic [Harvey Sachs](#) criticized the Karajan approach as follows:

Karajan seemed to have opted instead for an all-purpose, highly refined, lacquered, calculatedly voluptuous sound that could be applied, with the stylistic modifications he deemed appropriate, to Bach and Puccini, Mozart and Mahler, Beethoven and Wagner, Schumann and Stravinsky ... many of his performances had a prefabricated, artificial quality that those of Toscanini, Furtwängler, and others never had... most of Karajan's records are exaggeratedly polished, a sort of sonic counterpart to the films and photographs of [Leni Riefenstahl](#).

However, it has been argued by commentator Jim Svejda and others that Karajan's pre-1970 manner did not sound polished as it is later alleged to have become.

Two reviews from the *Penguin Guide to Compact Discs* can be quoted to illustrate the point.

- Concerning a recording of Wagner's *Tristan und Isolde*, a canonical Romantic work, the Penguin authors wrote "Karajan's is a sensual performance of Wagner's masterpiece, caressingly beautiful and with superbly refined playing from the Berlin Philharmonic" and it is listed in first place on pages 1586-7 of the 1999 *Penguin Guide to Compact Discs*; 2005, p. 1477.
- About Karajan's recording of Haydn's "Paris" symphonies, the same authors wrote, "big-band Haydn with a vengeance ... It goes without saying that the quality of the orchestral playing is superb. However, these are heavy-handed accounts, closer to Imperial Berlin than to Paris ... the Minuets are very slow indeed ... These performances are too charmless and wanting in grace to be whole-heartedly recommended."

The *same* Penguin Guide does nevertheless give the highest compliments to Karajan's recordings of the selfsame Haydn's two oratorios, *The Creation* and *The Seasons*. However respected Haydn scholar H.C. Robbins Landon wrote the notes for Karajan's recordings of Haydn's 12 London symphonies and states clearly that Karajan's recordings are among the finest he knows. Regarding twentieth century music, Karajan had a strong preference for conducting and recording pre-1945 works (Mahler, Schoenberg, Berg, Webern, Bartók, Sibelius, Richard Strauss, Puccini, Pizzetti, Honegger, Prokofiev, Debussy, Ravel, Hindemith, Nielsen and Stravinsky), but he did record Shostakovich's Symphony No. 10 (1953) twice and did premiere Carl Orff's *De Temporum Fine Comoedia* in 1973.

### **Awards and honours**

Karajan was the recipient of multiple honours and awards. In 1977 he was awarded the Ernst von Siemens Music Prize. On 21 June 1978 he received the Honorary Degree of Doctor of Music from Oxford University. He was honored by the "Médaille de Vermeil" in Paris, the Gold Medal of the Royal Philharmonic Society in London, the Olympia Award of the Onassis Foundation in Athens and the UNESCO International Music Prize. He received two Gramophone Awards for recordings of Mahler's Ninth Symphony and the complete Parsifal recordings in 1981. He received the Eduard Rhein Ring of Honor from the German Eduard Rhein Foundation in 1984. In 2002, the Herbert von Karajan Music Prize was founded in his honour; in 2003

Anne-Sophie Mutter, who had made her debut with Karajan in 1977, became the first recipient of this award.

## **Vocabulary**

Eventually – в конце концов

Can be quoted – можно привести (в пример)

Nevertheless – тем не менее

Widespread agreement – всеобщее согласие

## **4. Vocabulary Task**

### **4.1. Are these statements true or false? Why?**

1. Herbert von Karajan was born in 9 April 1908.
2. He was principal conductor of Berlin Philharmonic Orchestra for 35 years.
3. Karajan was born in Berlin.
4. In 1945, Karajan gave his first post-war concert in Vienna with the Vienna Philharmonic.
5. In 1978 he was awarded the Ernst von Siemens Music Prize.
6. He received the Eduard Rhein Ring of Honor from the German Eduard Rhein Foundation in 1984

### **4.2. Answer the following questions**

1. When and where was Herbert von Karajan born?
2. What was Herbert von Karajan?
3. Say a few words about Herbert's family.
4. When did Karajan give his first post-war concert in Vienna with the Vienna Philharmonic?
5. What role did Karajan play in the development of the original compact disc digital audio format?

6. Say a few words about Herbert's Nazi Party membership.
7. Why did the American critic Harvey Sachs criticize *The Karajan Sound*?
8. Say a few words about Herbert's awards?

## 5. Grammar Task

**5.1. Devide the words givte below into three cftegories according to their part of speech.**

Nour	Verb	Adjective

Cunning, large, say, land, deep, read, thought, fact, father, old, track, walk, laugh, ground, serious, may, mumble, terrible.

**5.2. Re-write the sentences putting the words in the right order.**

1. end, the, was, of, it, September, in
2. 22, of, a, man, young, about, room, entered, the
3. my, a, planter, unclt, un, became, Florida
4. found, box, we, that, small

**5.3. Make up the questions to which the following sentences are answers.**

1. There is very little I can do.
2. We'll have lunch in 20 minutes.
3. He returned very late.
4. They often quarreled about it.
5. She was walking silently.

## **6.Speaking.**

### **6.1.Discuss these problem with your friend.**

You heard Karajan's record. Your impressions.

Include some of these words:

Amazing

Professional

Concert hall

At 7 p.m.

Conductor

Symphony

The Big Hall of Conservatory

### **6.2. Give a short summary on the career and life of Herbert von Karajan.**

## **7.Writing.**

### **7.1. Announce a new musical compact disc digital audio format.**

You have just heard a new musical **compact disc** and were very impressed by the performer.

Write an announce of it.

Write 80-100 words.

Include some of these words and phrases.

Concert hall

Excellent sound

Familiar pieces

New compositions

Loud applause

Pianist

Orchestra

Uplifting

Classical

Original

Traditional

Style

Type of recital –piano, violin, etc.



## UNIT 9. The famous composer of the 20<sup>th</sup> century. George Gershwin.



### 1. Warm up

1. What west composers of the beginning of the 20<sup>th</sup> century do you know?
2. What do you know about George Gershwin?
3. Which of his famous compositions do you know?

### 2. Phonetics Task

#### 2.1. Pronunciation guide

recitative [resɪtə'ti:v]

leitmotif ['laɪtməʊti:f]

fugue [fju:g]

technique [tek'ni:k]

avant-garde [ævɑ:ŋ'gɑ:d]

pseudonym ['s(j)u:dənɪm]

repertoire ['repətwa:]

**2.2. Sort out the following words into three columns according to their reading rules.**

[a:]	[ei]	[u]

Looking, wait, good, gate, dark, hardly, pavement, pale, cool, famous, date, play, came.

### **3. Reading**

#### **3.1. Read and translate the text**

**George Gershwin** (September 26, 1898 – July 11, 1937) was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known.

He wrote most of his vocal and theatrical works, including more than a dozen Broadway shows, in collaboration with his elder brother, lyricist Ira Gershwin.

George Gershwin composed music for both Broadway and the classical concert hall, as well as popular songs that brought his work to an even wider public. His compositions have been used in numerous films and on television, and many became jazz standards recorded in numerous variations.

#### **Early life**

Gershwin was named Jacob Gershowitz at birth in Brooklyn, New York on September 26, 1898. His parents were Russian Jews. His father, Morris (Moishe) Gershowitz, changed his family name to 'Gershwin' some time after immigrating to the United States from St. Petersburg, Russia in the early 1890s. Gershwin's mother Rosa Bruskin had already immigrated from Russia.

She met Gershowitz in New York and they married on July 21, 1895. (George changed the spelling of the family name to 'Gershwin' after he became a professional musician; other members of his family followed suit.)

George Gershwin was the second of four children. He first displayed interest in music at the age of ten, when he was intrigued by what he heard at his friend Maxie Rosenzweig's violin recital. The sound and the way his friend played captured him. His parents had bought a piano for lessons for his older brother Ira, but to his parents' surprise and Ira's relief, it was George who played it. Although his younger sister Frances Gershwin was the first in the family to make money from her musical talents, she married young and devoted herself to being a mother and housewife. She gave up her performing career, but settled into painting for another creative outlet — painting was also a hobby of George Gershwin.

Gershwin tried various piano teachers for two years, and then was introduced to Charles Hambitzer by Jack Miller, the pianist in the Beethoven Symphony Orchestra. Until Hambitzer's death in 1918, he acted as Gershwin's mentor. Hambitzer taught Gershwin conventional piano technique, introduced him to music of the European classical tradition, and encouraged him to attend orchestra concerts. At home, following such concerts, young Gershwin would attempt to reproduce at the piano the music that he had heard. He later studied with classical composer Rubin Goldmark and avant-garde composer-theorist Henry Cowell.

### **Tin Pan Alley**

At the age of fifteen, George left school and found his first job as a performer, "song plugger" for Jerome H. Remick and Company, a publishing firm on New York City's Tin Pan Alley, where he earned \$15 a week. His first published song was "When You Want 'Em You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em." It was published in 1916 when Gershwin was only 17 years old and earned him \$5, although he was promised much more.

His 1917 novelty rag "Rialto Ripples" was a commercial success, and in 1919 he scored his first big national hit with his song "Swanee" with words by Irving Caesar. In 1916, Gershwin started working for Aeolian Company and Standard Music Rolls in New York, recording and arranging. He produced dozens, if not hundreds, of rolls under his own and assumed names.

(Pseudonyms attributed to Gershwin include Fred Murtha and Bert Wynn.) He also recorded rolls of his own compositions for the Duo-Art and Welte-Mignon reproducing pianos. As well as recording piano rolls, Gershwin made a brief foray into vaudeville, accompanying both Nora Bayes and Louise Dresser on the piano.

In the early 1920s Gershwin frequently worked with the lyricist Buddy DeSylva. Together they created the experimental one-act jazz opera *Blue Monday* set in Harlem, which is widely regarded as a forerunner to the groundbreaking *Porgy and Bess*.

### **Classical music, opera, and European influences**

In 1924, Gershwin composed his first major classical work, *Rhapsody in Blue* for orchestra and piano. It was orchestrated by Ferde Grofé and premiered by Paul Whiteman's concert band in New York. It proved to be his most popular work.

Gershwin stayed in Paris for a short period of time during which he applied to study composition with the famous instructor Nadia Boulanger who, along with several other prospective tutors such as Maurice Ravel, rejected him, being afraid that rigorous classical study would ruin his jazz-influenced style. While there, Gershwin wrote *An American in Paris*. This work received mixed reviews upon its first performance at Carnegie Hall on December 13, 1928, but it quickly became part of the standard repertoire in Europe and the United States. Growing tired of the Parisian musical scene, Gershwin returned to the United States.

His most ambitious composition was *Porgy and Bess* (1935). Gershwin called it a "folk opera," and it is now widely regarded as one of the most important American operas of the twentieth century. Based on the novel *Porgy* by DuBose Heyward, the action takes place in the fictional all-black neighborhood of Catfish Row in Charleston, South Carolina. With the exception of several minor speaking roles, all of the characters are black. The music combines elements of popular music of the day, with a strong influence of Black music, with techniques typical of opera, such as recitative, through-composition and an extensive system of leitmotifs. *Porgy and Bess* contains some of Gershwin's most sophisticated music, including a fugue, a passacaglia, the use of atonality, polytonality and polyrhythm, and a tone row. Even the

"set numbers" (of which "Summertime", "I Got Plenty o' Nuttin'" and "It Ain't Necessarily So" are well known examples) are some of the most refined and ingenious of Gershwin's output. (For the performances, Gershwin collaborated with Eva Jessye, whom he picked as the musical director. One of the outstanding musical alumnae of Western University in Kansas, she had created her own choir in New York and performed widely with them.)

### **Hollywood and early death**

Early in 1937, Gershwin began to complain of blinding headaches and a recurring impression that he was smelling burned rubber. Doctors discovered he had developed a type of cystic malignant brain tumor known as glioblastoma multiforme. Although some tried to trace his disease to a blow on the head from a golf ball, the cause of this type of cancer is still unknown. It occurs most often in males, accounts for 52% of all brain cancers, and is nearly always fatal.

The diagnosis of glioblastoma multiforme has been questioned. The surgeon's description of Gershwin's tumor as a right temporal lobe cyst with a mural nodule is much more consistent with a pilocytic astrocytoma, a very low grade of brain tumor. Further, Gershwin's initial olfactory hallucination (the unpleasant smell of burning rubber) was in 1934. It is highly unlikely that a glioblastoma multiforme would cause symptoms of that duration prior to causing death. Pilocytic astrocytomas may cause symptoms for twenty or more years prior to diagnosis. Thus, it is possible that Gershwin's prominent chronic gastrointestinal symptoms (which he called his "composer's stomach") were a manifestation of temporal lobe epilepsy caused by his tumor. If this is correct, then Gershwin was not "a notorious hypochondriac," as suggested by his biographer Edward Jablonski.

In January 1937, Gershwin performed in a special concert of his music with the San Francisco Symphony Orchestra under the direction of French maestro Pierre Monteux. Gershwin suffered 'musical blackouts during his final performances. It was in Hollywood, while working on the score of *The Goldwyn Follies*, that he collapsed. He died on July 11, 1937 at the age of 38 at Cedars of Lebanon Hospital following surgery for the tumor. John O'Hara remarked: "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to." A memorial concert was held at the Hollywood Bowl on

September 8, 1937 at which Otto Klemperer conducted his own orchestration of the second of Gershwin's *Three Piano Preludes*.

Gershwin received his sole Academy Award nomination, for Best Original Song, at the 1937 Oscars, for "They Can't Take That Away from Me" written with his brother Ira for the 1937 film *Shall We Dance*. The nomination was posthumous; Gershwin died two months after the film's release.

Gershwin had a ten-year affair with composer Kay Swift and frequently consulted her about his music. *Oh, Kay* was named for her. After Gershwin died, Swift arranged some of his music, transcribed some of his recordings, and collaborated with his brother Ira on several projects.

Gershwin died intestate. All his property passed to his mother. He is buried in the Westchester Hills Cemetery in Hastings-on-Hudson, New York. The Gershwin estate continues to collect significant royalties from licensing the copyrights on Gershwin's work. The estate supported the Sonny Bono Copyright Term Extension Act because its 1923 cutoff date was shortly before Gershwin had begun to create his most popular works. The copyrights on all Gershwin's solo works expired at the end of 2007 in the European Union, based on the life plus 70 years rule in force in the European Union.

In 2005, *The Guardian* determined using "estimates of earnings accrued in a composer's lifetime" that George Gershwin was the wealthiest composer of all time.

## Vocabulary

Foray - набег, налет; опустошать

Rigorous - строгий, суровый

## 4. Vocabulary Task

### 4.1. Match these words with the definitions.

Mentor	A teacher of a group of students in a college or university
Vaudeville	Something that a person owns

Tutor	To work together on a piece of work
Rubber	A strong elastic substance made from the juice of certain plants (the rubber tree)
Cancer	Someone who gives guidance and is like a big sister/brother to a young person who has social problems or is retarded
Collaborate	A diseased growth in the body, often fatal
Property	The type of theatre show in which there is a variety of short acts

#### 4.2. Read the text again and choose the best ending the each sentence

1. George changed the spelling of the family name to "Gershwin" after...
2. At the age of fifteen, George left school and ...
3. "Rhapsody in Blue" was orchestrated by Ferde Grofe and premiered...
4. Gershwin stayed in Paris for a short period to...
5. "Porgy and Bess" is now widely regarded as the most...
6. Doctors discovered George had developed a type of ...
7. In January 1937, Gershwin performed in a special concert of music with...
8. Gershwin received his sole Oscar nomination for the Academy Award for...

#### 4.3. Are these statements true or false? If the statement is false, say why it is and correct it.

1. George Gershwin was a Russian composer and pianist.
2. Gershwin's parents were Russian Jews.
3. His first publishing song was "Summertime".
4. His first musical instrument was a violin.
5. Gershwin's first major classical work was "An American in Paris".
6. "Porgy and Bess" was his first opera.
7. Gershwin didn't compose music for Broadway.
8. George Gershwin was named Jacob Gershowitz at birth.

#### 4.4. Answer the questions

1. When and where was Gershwin born?
2. When did he start to play a piano?
3. At what age did he start to write music?
4. How many children were at Gershwin's family?
5. When did George leave school and find his first job as a performer?
6. When did Gershwin compose his first major classical work, *Rhapsody in Blue* for orchestra and piano? Say a few words about it.
7. When and how was Gershwin died?

#### 5. Grammar Task

5.1. Sort out the following words into five columns according to their part of speech.

Adjective	Verb	Pronoun	Adverb	Preposition

Stay, glad, this, over, very, again, dirty, out, find, all, twice, pay, earn, clean, quietly, with, great, them, would, perfect, for, who, mine, easy, refuse, nobody, near.

#### 6. Speaking

6.1. Which of the following words can help you to describe:

- Colour
- State
- Quality
- Age



- **Size**
- **Material**

Red, comfortable, iron, fat, mysterious, dirty, simple, large, young, stone, dark, long, clever, glad, busy, new, small, interesting, strange, light, wooden, sad, little, happy, serious, poor, old, white, main, thin, big, brave, huge, ink, narrow, fantastic.

**6.2. Give a short summary on the career and life of G. Gershwin and make notes on the following:**

- Career beginnings
- Family
- Success
- “Porgy and Bess”

## **7. Writing**

**7.1. Find some information about other American composers of the 20<sup>th</sup> century and make a presentation about one of them.**

## UNIT 10. Music in my life. My Future Profession.

### 1. Warm up

Answer the following questions:

1. You are fond of music, aren't you? What kind of music do you prefer to listen to?
2. Which composer do you like best? Can you say anything about your favourite composer?
3. How many concert halls are there in Moscow or in the town where you live? Have you been to every one of them?
4. Which is the largest concert hall in Moscow or in the town where you live? What can you say about it?
5. Have you ever been to the Tchaikovsky Concert Hall in Moscow? Speak of your experience there.
6. Which recitals do you generally attend? Why?
7. When did you attend a pianoforte recital last? Who gave it? What is your impression of the pianist?
8. Who(m) do you consider the best Russian pianist, violin- — 1st, singer, conductor? Why? Give a detailed reply.
9. What role does music play in our life?

### 2. Phonetics Task

#### 2.1. Musical Vocabulary

*recital* — a programme of music, vocal or instrumental, presented by one person, as a pianoforte recital, a violin recital, etc.; also a musical performance of the works of one composer

*symphonic*  
*chamber [tʃeɪmbə]*  
*instrumental*  
*classical*  
*contemporary or modern*  
*folk [fɒk]*  
*dance*  
*light*

*music*

*симфоническая*  
*камерная*  
*инструментальная*  
*классическая*  
*современная*  
*музыка*  
*народная*  
*танцевальная*

*Jazz*  
*popular*

*легкая джазовая*  
*популярная*

*symphony orchestra* - симфонический оркестр

*orchestra of folk instruments* — оркестр народных инструментов

*string band (orchestra)* — струнный оркестр

*brass band*—духовой оркестр

*jazz (band)* — джаз-оркестр

*variety orchestra* — эстрадный оркестр

*choir* — хор, вокальный ансамбль

*chorus* — хор (в опере, в оперетте, в симфоническом произведении)

*Amateur Art Activities* — художественная самодеятельность

*The orchestra is* } *directed by ...* - Оркестром дирижирует

...

*conducted by...*

*to play under the baton of...* - играть под управлением ...

## **Musicians**

*conductor* — one who directs an orchestra, chorus, or the like

*composer* — a writer of music

*pianist*— пианист

*violinist* — скрипач

*cellist (coll.)* — *violoncellist* — виолончелист

*harpist* — арфист(-ка)

*clarinettist* — кларнетист

*flutist* — флейтист

*organist* — органист

*banjo* }

*concertina* }

*balalaika* }

*tambourine* }

player

{ — на банджо

{ — на концертино

{ — на балалайке

{ — на тамбурине

(бубне)

*guitarist* — гитарист

*accordion player* — аккордеонист

*mandolin(e) player* — мандолинист

*accompanist* - one who plays a musical accompaniment— аккомпаниатор

## **Singers**

*operatic singers*— оперные певцы  
*coloratura soprano*- колоратурное сопрано  
*mezzo-soprano* [sa'pranou]  
*mezzo* - меццо-сопрано  
*soprano* — сопрано  
*contralto* [kan'traeltou]- контральто  
*baritone* — *barytone* [b'senloun] - баритон  
*tenor* [tens] - тенор  
*bass* [b'cis]-бас

## **Musical Instruments**

*flute* (flu:tɪ — флейта  
*piccolo* ['pikolou) — флейта (пикколо)  
*oboe* ['oubou] — гобой  
*bassoon* [ba'zʊm; ba'sʊn] — фагот  
*saxophone* ['sæksəfəʊn] — саксофон  
*tuba* ['tju:bə] — туба, большая басовая труба  
*trumpet* — труба  
*French horn* — волторна  
*English horn* — английский рожок  
*organ* — орган  
*mouth-organ* (or *harmonica* in **U.S.A.**) — губная гармошка

*grand piano* — рояль  
*pianoforte* (*piano* — coll.) — фортепьяно  
*violin* (*fiddle* — coll.) — скрипка  
*violoncello* [vai'ɒnlɒn'tʃelou] — (*cello* — coll.) — виолончель  
*contrabass* ['kɒntrəbeɪs] — контрабас  
*harp* — арфа  
*bow* (bu:] — смычок  
*clarinet*  
*kettle drum* — литавра  
*xylophone* ['zaɪləfəʊn/zɪləfəʊn] (used by band players) — ксилофон  
*small wooden hammers* — деревянные молоточки

triangle — a musical instrument consisting of a thin steel rod bent into the shape of a triangle. It is struck with a steel rod.

pulsatile instruments — ударные инструменты

folk instruments — народные инструменты

balalaika — балалайка

mandolin(e) — мандолина

guitar — гитара

banjo ['bændʒou] — банджо

accordion [ykaidʒan] — аккордеон

concertina — концертино

music-stand — пюпитр

tuning fork — камертон

music-stool — a seat without a back, used when playing the piano

to tune one's instrument — настраивать инструмент

to play the violin, the piano — играть на скрипке, играть на рояле, etc. — и т. д.

to play some music (on the piano) — играть (исполнять) музыкальное произведение (на рояле)

to accompany someone on the piano, etc: — аккомпанировать кому-либо на рояле и т. д.

to sing, to play, to dance to the accompaniment of ... — петь, играть, танцевать под аккомпанемент ...

to have a sing-song — to sing songs for which little or no preparation has been made

to start practising — начать упражняться

to dance to (the radio) — танцевать (под радио)

## Compositions

score — партитура

symphonic and choral compositions — симфонические и хоровые произведения

symphony — симфония

orchestral suite — оркестровая сюита

instrumental miniature — инструментальная миниатюра

serenade [f^sen'neid] — серенада

concerto [kan'tʃaitou] (**Hal.**) — концерт (музыкальное произведение)

cantata [kaen'tato] — a piece of music to be sung by; soloists and a chorus

oratorio - a musical composition for solo voices, chorus and orchestra

dramatic in form sonata — соната

theme and variations — тема с вариациями  
minuet (music for a graceful slow dance) — менуэт  
rondo — рондо  
waltz [wɒlz] - вальс  
polka ['pɒlkə] — полька (**танец**)  
hopak (Ukrainian folk dance) — гопак  
polonaise — полонез  
tango ['tæŋɡəʊ] — танго  
solo [səʊləʊ] — сольный номер  
duet [dju(:)'et] дуэт  
trio ( 'tri:əʊ] — трио  
quartet(te) [kwɔ:'tet]— квартет  
quintet(te) [kwɪn'tet] — квинтет  
aria (**Itat.**) ['ɑ:riə] — aria (Eng.) aria — from ... — ария (из ...)  
overture (to ...) ['ɒvətʃə] — увертюра (к ...)  
folk songs — народные песни  
movements) — часть (части) музыкального произведения: симфонии, концерта, сонаты и т. д.  
form — the style or manner of expression  
piece of music in a sonata form  
tune — мотив  
melody — мелодия  
bar — такт  
chord [kɔ:d] — аккорд  
piece (of music) — музыкальное произведение  
simple piano pieces — простые музыкальные произведения для рояля  
rhythm ['rɪðm] — ритм  
key [ki:] — ключ, тональность, высота голоса, клавиша

### **3. Reading**

#### **3.1. Read and translate the text**

#### **What Musicians Say About *the* Tchaikovsky Competition**

## **Sir Arthur Bliss**

A huge portrait of Tchaikovsky gazes benignly across the hall of the Conservatoire in Moscow. His presence presides over a great and unique occasion in his honour. I have had the privilege, for the last ten days, of helping to adjudicate the prizes for the pianists' competition. At the moment of writing out of 30 competitors from many countries nine are engaged in the finals, three pianists from the Soviet Union, two from the U.S.A., one Chinese, one Japanese, one Bulgarian and one French. It has been a great ordeal for these young players. As they enter the hall, often ablaze with television lights, they see directly facing them in the stalls the seventeen members of the jury who are to decide their fate. Under the chairmanship of E. Gillefs they award points according to an agreed schedule. Behind the jury sit the public, rows upon rows of them. For each session the hall has been packed; very often those who cannot obtain seats overflow into the aisles on either side and stand.

This huge audience has interested me very much. There are obviously many music students in it, and it is a predominantly young audience ... They are critical and attentive, and after any especially fine performance, wildly enthusiastic ... It has been especially interesting to me to hear so much contemporary music by Prokofiev, Shostakovich, and Kabalevsky played in the true style by Russian pianists. The latter has written a special Rondo for piano solo to be played by all finalists, between the two concertos they have by rules to play. It is a delightful piece, and well suited to test a player's musicianship and technique.

I am going to give below my own personal opinion of the winners.

Van Cliburn. He is that rare find, a truly creative pianist. He gives living shape and vitality to every phrase, even to trite ones. He is endowed with a splendid pair of hands for playing, and is equipped for every technical difficulty.

Lev Vlasenko. A splendid representative of the brilliant school of Soviet piano playing. He showed complete control from pianissimo to fortissimo, and his interpretations were marked by fire as well as by a noble restraint.

Milena Mollova. Although only eighteen years old, she played with supreme confidence. Her rhythm is infectious and the absolute clarity of her style wins admiration. She was the only one of the competitors to include a great classical concerto. (A. B. Abridged.)

## 4. Speaking

### 4.1. Make a reportage about musical competition.

The words and words combinations help you.

to make one's debut — дебютировать

to perform at a concert — выступать на концерте

to present, to give a recital — давать сольный концерт

to captivate the audience — очаровывать слушателей

to win admiration — вызывать восхищение

to play (to sing, to dance) an encore — играть (петь, танцевать) на бис

to applaud — аплодировать

to demand or clamour for encores — требовать исполнения на бис

to give an encore — бисировать

to get encores — получать вызовы исполнения на бис

What items got encores? — Что было исполнено на бис?

to give a grand (stormy, etc.) ovation — наградить бурными аплодисментами

to get an ovation — заслужить овацию

to be on the programme — быть в программе

What is on the programme? — Что в программе?

the best item (number — Am.) on the programme — лучший номер программы

technique — техника

musicianship — музыкальность, музыкальное мастерство

beauty of tone and phrasing — красота звука и фразировки

to communicate (the) music ... to the hearers through a masterly technique — передавать музыку ... слушателям с помощью совершенной техники

to give living shape and "vitality to every phrase — соотв. вдохнуть жизнь в каждую фразу

to show control from pianissimo to fortissimo — соотв. обладать способностью передачи всех музыкальных оттенков, начиная от пианиссимо и кончая фортиссимо

perfect control in the purity of high notes (in the tremolo \ passages, etc.) — соотв. превосходная передача чистоты верхних нот (в колоратуре и т. д.)

to interpret — to render

interpretation—rendering

noble restraint — благородная строгость



clarity of style — чистота (строгость) стиля  
to play (to sing, to dance) with supreme confidence — играть, петь, танцевать с большой уверенностью  
truly creative pianist (violinist, singer, etc.) — по-настоящему творческий пианист (скрипач, певец и т. д.)  
conductor (pianist, etc.) of outstanding talent — выдающийся дирижер (пианист и т. д.)  
musical genius [d^'i:mns] {pi. -ses) — музыкальный гений  
operatic tenor (soprano, etc.) in the very top class — оперный тенор (сопрано и т. д.) самого высшего класса  
be an unforgettable and happy experience — соотв. незабываемое и радостное впечатление  
wonderful experience (for ...) — соотв. изумительное впечатление  
create insuperable problems for a singer (a musician, etc.) создавать непреодолимые препятствия для певца (музыканта и т. д.) .  
make a tour (of) — гастролировать  
concert tour — концертное турне  
connoisseur (Fr.) знаток  
master of ceremonies — конферансье (ведущий программу)  
attend concerts — посещать концерты  
to have a season ticket — иметь абонемент  
to have a standing-room ticket — иметь входной билет  
competitors [kani'petitaz] or contestants — участники конкурса  
to win the (first, second etc.) prize for pianists, violinists, etc. — получить 1-ю, 2-ю и т. д. премию на конкурсе пианистов, скрипачей и т. д.  
the first (second, third) round — первый (второй, третий) тур  
to be engaged in — участвовать (быть занятым) в  
the finals — заключительный тур (конкурса)  
finalists — competitors who participate In the finals of a competition  
school of violin (piano) playing — школа игры на скрипке (на рояле)  
to adjudicate the prizes — присуждать премии

## 5. Writing

### 5.1. Make your own essay: “ Music in my life. My Future Profession.”

The following materials help you.

## The Composition

Once you are able to write good paragraphs, you are well on your way to being able to write good essays or longer compositions. The essay has the same basic characteristics as a paragraph: It has a single main idea or theme, it uses a variety of details to develop that idea, and all of the individual details are linked together into an effective, unified composition.

However, the essay is not the same as a paragraph. It is longer and it covers a larger portion of the subject than does a paragraph. Because an essay is longer than a paragraph, transitions and other methods of linking details are very important. They keep the composition unified. And since the essay is more complicated than the paragraph, it is usually a good idea to organize your thoughts into an outline. In other words, the essay must be planned and written carefully. Below are some guidelines which will be helpful when you are planning and writing your own essay.

### Planning and Writing the Composition

1. Select a general subject area which interests you.
2. List all of your thoughts or ideas about the subject.
3. Use your list to help you focus on a specific topic within the subject area.
4. Decide what it is you would like to say about the topic and write a sentence which states this purpose. (This statement is sometimes called a thesis statement.)
5. Write a list of details which can be used to support your thesis statement.
6. Arrange this list of details into a well-ordered outline.
7. Do some reading, researching, or thinking if you need more detail for your outline.
8. Write the first draft of your paper, including an introductory and concluding paragraph.
9. Revise the first draft, paying special attention to the introductory and concluding paragraphs. The introductory paragraph should get your reader interested in your essay, and it should state the main idea of the essay. *The* concluding sentences should review the important points made in the essay.
10. Proofread your revised paper twice: once for spelling, punctuation, usage, and other mechanical errors and a second time for meaning and overall style. (Use your handbook when you have questions about errors.)
11. Neatly write (in ink) or type your final copy.

**5.2.МОДУЛЬ 2 для специальности 071001  
«Искусство балета».**

# Unit 1. THE WORLD OF ART

## 1. Warm up

### 1.1. Answer the questions:

What types of arts are there in the world?

Are you an opera or ballet lover?

Do you like to go to the theatre?

Do you enjoy the atmosphere in the theatre?  
excellent companies

Do you discuss what is worth seeing in the  
theatre?

## VOCABULARY

To be impressed by

To be famous for their

(БЫТЬ ЗНАМЕНИТЫМИ СВОИМИ  
ВЕЛИКОЛЕПНЫМИ ТРУППАМИ)

to be one of the entertainments

to be an opera and ballet lover

to be popular all over the world

to be full/ the house(БЫТЬ

ПОЛНЫМ О ЗАЛЕ)

### 1.2. Jobs and personal characteristics.

Make up sentences using this descriptions of jobs. What can you add?

---

Theatre, ballet dancing, ballet, music, folk dance, training – a dancer;

Play the piano, violin, listen to different music – a musician;

Compose a symphony, an opera, a ballet, a song – a composer;

Art gallery, paintings, to draw a picture - an artist;

Drama and opera theatre, play a role, a scene – an actor, an actress;

To design clothes, fashionable, to be out of fashion – a clothes designer.

1.3. Divide the jobs you know into three categories below. Compare your ideas in pairs.

I'd really like to be.....

I wouldn't mind being.....

I'd hate to be.....

1.4. Match the words and their definitions.

Music	a person skilled in music;
musician	a song or a tune, tunefulness;
composer	pleasing combinations of sounds and rhythms;
melody	musical play without dialogue or songs,
performed by a group	of dancers in a theatre;
ballet	one who composes music;
instrument	simple sound of a certain pitch, signs used to
represent such a	sound;
note	music for, or produced by, the voice;
song	used in the musical performance / violin, sello,
piano,	saxophone, drums, trumpet, flute/ .

## 2. Reading

2. 1. Read the text and tell about the composers in it.

### IN THE WORLD OF ARTS

People can't live without music. They listen to music, dance to music, learn to play musical instruments. Some of them are fond of pop-music, another prefers jazz, and others listen only to classical music. One of the favourite composers is Sergei Prokofiev. He was born in 1891, and when he was six, he began composing music. When he was 13, he entered the St. Petersburg Conservatoire where his teachers were such famous musicians as N. Rimsky-Korsakov and A. Liadov. He played his works for the first time at a concert in St. Petersburg when he was 17, and two years later at a concert in Moscow. Prokofiev composed music to such famous ballets as "Romeo and Juliet" and "Cinderella", to the opera "War and Peace". He wrote seven symphonies. His sixth and seventh symphonies are known all over the world. Besides, he wrote nine sonatas, many songs and different pieces for the piano. Prokofiev died in 1953. But thousands of people all over the world still enjoy his wonderful music.

Music plays an important role in people's life. It forms people's internal world, helps correctly understand occurring events and bring up taste. Outstanding German musician Ludwig van Beethoven told : " Music is a higher revelation than all wisdom and philosophy." Music expresses most beautiful and sincere feelings. It is difficult to imagine a person, who would not love music.

2.2. Fill in the blanks with prepositions if possible. Use the words combinations in the sentences of your own.

listen \_\_\_\_\_ music

play \_\_\_\_\_ musical instruments

are fond \_\_\_\_\_ music

prefer \_\_\_\_\_ jazz

was born\_\_\_\_\_1891  
enter\_\_\_\_\_the Conservatoire  
play\_\_\_\_\_a concert

2.3 Find these word combinations in the text and read the sentences.

Began composing music,  
played his works for the first time  
are known all over the world  
enjoy his music  
bring up taste  
it is difficult to

2.4 Say what parts of speech these words are. Translate them into Russian and give 2-3 words with such prefixes.

realize	unexpectedly	serious
impression	weakness	helpless
greeting	active	amusement
capable	leadership	disappear
performance	producer	successful

### 3. Grammar

3.1 . Заполните пропуски словами справа так, чтобы они грамматически и лексически соответствовали содержанию текста.

Many of our-----TV and film stars also perform in plays in the theatre from time to time	favour
They often see it as an opportunity to do some « real” -----, despite the fact that theatre work is not usually well paid	act
. Giving a live-----is quite different to performing on film, and in many ways is more----- and risky.	perform danger
In the theatre, an actor cannot stop and ask the----- if they can do the scene again.	direct
However, a major problem for theatre actors is that doing the same show night after night can become----- after a while.	Bore

3.2 . Complete the gaps in the text with the correct form /Present Perfect Simple or Continuous /.

Julia Molina ----- / play/ the piano since she was five, but she -----

/ never, play/ professionally. That will change on Monday, when Julia makes her first CD for a big recording company. For the last two weeks Julia from Bristol, -----  
- / stay/ in a hotel in London, and----- /practise/ for ten hours a day. “ It's really strange, I ----- / eat/ in the hotel restaurant every day, and I ----- / only, leave/ the hotel two or three times!” she said. Julia is very excited: “ This is my big



chance I ----- / wait / for something like this all my life.” Her mother is not so happy. She is so busy that she ----- / not, have/ time to phone her.

### 3.3 Choose the right preposition.

1. There are many others,----- me. ( beside, besides )
2. The train will arrive ----- 8 o'clock. ( on, at )
3. There is a bird ----- the cage. ( in, into )
4. The boy is ----- school. ( to, at )
5. The boy dived ----- the water. ( in, into )
6. I am going ----- a party tonight. ( to, at )

## 4.Speaking

4.1 Make up the outline of the text and retell it using the outline.

4.2 Give a 2-minute talk on arts.

Remember to say:

what your favourite kind of art,

if your taste in it has changed over the years and why,

when and where you go in for it,

if you do it with or without your family or friends.

4.3 Make up a short story using these words and expressions:

a poster, to play the part of, the leading part, to act, to enjoy, to go out, talented, to be a success, to make a deep impression, to greet with a storm of applause, to be excited, to be happy.

4.4 What can you say about ballet as a kind of art?  
Try to explain your opinion using these sentences:

Of course. Certainly. I agree with you.

You are right. It's a great idea.

It goes without saying. I wish I could.



## 5. Writing

5.1 Make a poster to announce the performance. You may use the expressions:

is worth seeing, the most popular, an interesting performance, worldwide composer, outstanding ballet, to deserve respect of the audience, to be a ballet-goer.

5.2 The poster below will help you. Look at it attentively. Try to remember all the roles.

5.3 Suppose you are going to produce the ballet. Choose the following. Write a short story on this topic.

- Think of the composer, the ballet;
- what ballet-dancers you would like to invite to perform this ballet;
- which of the choreographers you would invite;
- find the theatre in which you would like to perform it.



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MATINÉE

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**K. KHACHATURIAN**

# CIPOLLINO

Ballet in 2 acts

Libretto by G. Rykhlov in G. Mayorov's version based on G. Rodari's fairy-tale

#### Cast:

Cipollino .....	<b>Morikhiro IVATA</b>
Little Radish .....	<b>Marianna RYZHKINA</b>
Magnolia.....	<b>Yelena ANDRIENKO</b>
Little Count Cherry .....	<b>Klim EFIMOV</b>
Countesses Cherry .....	<b>Mariya ZHARKOVA, Anna LEONOVA</b>
Prince Lemon .....	<b>Aleksey KORYAGIN</b>
Signor Tomato.....	<b>Igor TSVIRKO</b>
Cipollone-Father .....	<b>Alexander SMOL'YANINOV</b>
Cipolla-Mother .....	<b>Anna BALUKOVA</b>
Cipolletta-Sister .....	<b>Anna PROSKURNINA</b>
Father-Radish .....	<b>Mikhail KRYUCHKOV</b>
Mother-Radish .....	<b>Nataliya NOVIKOVA</b>
Little Radish-Brother.....	<b>Kseniya PCHELKINA</b>
God-Father Pumpkin.....	<b>Alexander PSHENITSYN</b>
Little Grape.....	<b>Anton KUZNETSOV</b>
Cactus-Gardener .....	<b>Dmitriy DOROKHOV</b>
Conductor.....	<b>Anton KONDRATOV</b>
Professor Pear .....	<b>Karim ABDULLIN</b>

Flowers.....**Mariana GOMES,**  
**Svetlana GNEDOVA,**  
**Viktoriya LITVINOVA, Svetlana LUNEYKINA,**  
**Olga MARCHENKOVA, Anastasiya SHILOVA**

Guards.....**Aleksey MATRAKHOV,**  
**Sergey DORENSKY, Andrey YEVDOKIMOV**

Police-officers.....**Mikhail ZARUBIN,**  
**Apollinary PROSKURNIN,**  
**Mikhail SHELAMOV, Ivan FILCHEV**

Solos in orchestra are performed by:

Violin.....**Vladimir SKLYAREVSKY**

Viola.....**Yevgeniy BEZINSKY**

Flute.....**Alexander POPLAVSKY**

Oboe.....**Yevgeniy ROSHCIN-IVANOV**

Clarinet.....**Sergey VLASOV**

Basson.....**Aleksey BAZALKIN**

French horn.....**Aleksey RAEV**

Trumpet.....**Andrey KLEVTSOV**

Trombone.....**Alexander MOROZOV**

Tuba.....**Konstantin GARANIN**

Percussion.....**Sergey SOLOVYOV,**  
**Gennadiy BUTOV, Anatoly KURASHOV,**  
**Dmitriy KOZHEMYAKO, Filipp PANYUSHKIN**

Conductor – **Aleksey BOGORAD**

Choreographer – **Genrikh MAYOROV**

Set Designer – **Valeriy LEVENTAL**

Balletmasters-Coaches – **Lyudmila SEMENYAKA,**  
**Tatiana GOLIKOVA, Yelena BUKANOVA,**  
**Boris AKIMOV, Mikhail LAVROVSKY,**  
**Valeriy LAGUNOV, Alexander PETUKHOV**

Artistic Director of the Bolshoi Ballet  
**Sergey FILIN**

Principal Conductor and Music Director  
of the Bolshoi Theatre of Russia  
**Vassily SINAISKY**

The end of the performance – **02:15** p.m.

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## READING FOR FUN

### Kremlin Ballet

Kremlin Ballet Theatre was founded by well-known choreographer, People's Artist of Russia Andrei Petrov in 1990. The name of the theatre speaks for itself. The theatre is located on the territory of Moscow Kremlin, in the building of the State Kremlin Palace. The artistic credo of the theatre is artistic development of ballet traditions.



The repertoire of the Kremlin ballet includes both spectacle staged by outstanding ballet masters of the past, such as M. Petipa, A. Gorsky, L. Ivanov, and innovative ballets by renowned modern choreographers: Y. Grigorovitch, V. Vasiliev

## HOME READING

### THE BALLET SCHOOL

*Russell Hughes*

O, what a ballet-school!  
The master is the boisterous springtime wind.  
Under his rough instruction, slim grass blades  
Curve and bend and learn their porte de bras.  
The dandelions pirouette in skirts  
Of yellow tarlatan. They are younger, yet  
Are premier ballerinas striving to  
Become as excellent in technique as  
The pink peach-blossom, caught from off her bough  
And flung (by a designing maitre-ballet)  
Across the floor among the corps-ballet.  
Three robins and a cello-throated dove  
Make fitting music for pliez and turns,  
And arabesques,  
O, what a ballet-school!

## SWEET DANCER

*William Butler Yeats*

The girl goes dancing there  
On the leaf-sown, new-mown, smooth  
Grass plot of the garden;  
Escaped from bitter youth,  
Escaped out of her crowd,  
Or out of her black cloud.  
Ah, dancer, ah, sweet dancer!

## Unit 2. THE FAMOUS THEATRES

### 1. Warm up

1.1. Practice reading the following sentences. Learn them by heart.

- Let's go to the theatre tonight.
- What about going to the theatre tonight?
- Why don't we go to the theatre tonight?
- What do you say to going to the theatre tonight?
- Oh, what a good idea !
- Why not?
- Oh, I'd love to!
- You know , I don't feel like going out tonight.
- No, I'd rather stay at home.

1.2. Practice using sentences in short conversations.

A. I say, let's go to the theatre tonight.

B. Oh, what a good idea!

A. I say, what about going to the theatre tonight?

B. Why not?

A. Look here, why don't we go to the theatre tonight?

B. Oh, I'd love to!

A. Look here, what do you say to going to the opera  
going out

B. You know, I don't feel like

and ballet theatre tonight?

with you tonight.

1.3. Match the words and their definitions.

dance

perform on a musical instrument, take a part in a stage

drama;



play	hear, try to hear something;
move words to a	make continuous musical sounds with the voice, utter tune;
sing	change a place or position;
listen	make a particular pattern of movement to music.

## 2. Reading

2.1. Read the text and answer the question: What interesting facts are there in the text?

### LA SCALA- WORLD OPERA CENTER

The theatre building was constructed in 1776- 1778 years on the site of the church of Santa

Maria della Scala, where the theatre got its name “La Scala”- the Opera House in Milan. The theatre building, built by architect J. Piermarini, was one of beautiful buildings in the world. It's the neo-

classical style. The theatre was wonderful- made in white, silver and gold. Since 30-s of the XIX century history of La Scala is associated with the work of the greatest composers of Italy – G. Donizetti, V. Bellini, Giuseppe Verdi, Puccini, whose works were put here for the first time: “Pirate” /1827/ and “Norma” /1831/ by Bellini; “Othello” /1887/ and Falstaff /1893/ by Verdi; “Madam Butterfly”/1904/ and “Turandot” by Puccini.

The first soviet singer, singing in the “La Scala”, was T. Milashkina.

The theatre regularly goes on tour in Austria, Germany, Britain, Belgium, Canada. In autumn 1964 an exchange of performances at La Scala in Moscow and the Bolshoi Theatre in

Milan. One of the brightest periods in the life of the theatre was connected with the name of Paolo Grassi, who became in 1974 director of the theatre. It was he who showed the theatre the whole world, organizing large- scale tour.

2.2. Find the word combinations in the text and read the sentences.

Was constructed, is associated, were put, was connected.

2.3. Read the text and say what it is about.

## THE BOLSHOI THEATRE

The Bolshoi Theatre is a historic theatre in Moscow designed by the architect Joseph Bove, which holds performances of ballet and opera. The Bolshoi Ballet and Bolshoi Opera are among

the oldest and greatest ballet and opera companies of the world. The theatre is a world-leading school of ballet. The building was destroyed by the fire in 1805.

The current building was built on Theatre Square in 1824 by architect Andrei Mikhailov who

had built the nearby Maly Theatre in 1824.

All that time all Russian theatres were the imperial property. Moscow and St. Petersburg each had only two theatres, one intended for opera and ballet and one for plays / tragedies and comedies /.

The Bolshoi Theatre's original name was the Imperial Bolshoi Theatre of Moscow, while the St. Petersburg Bolshoi Theatre was called the Imperial Bolshoi Kamenny Theatre.

The Moscow theatre was opened on 18 January 1825 with a performance of Fernando Sor's ballet Cendrillon. Initially, it presented only russian works, but foreign composers entered the repertoire starting around 1840. After fire 1853 Alberto Cavos reconstructed it. The theatre reopened in 1856.

2.4 . Answer the questions:

1.What was the original name of the Bolshoi?  
destroy, nearby,

2.Who was the first architect?

3.What is the theatre in St. Petersburg?

4.Who reconstructed the theatre in 1853?

KEY WORDS

Imperial, world-leading, to

property, reconstructed

2.5. Read the text about new Russian theatre. Do you want to visit it? Why?

### THE RUSSIAN NATIONAL DANCE SHOW

Having already won the hearts of audiences around the globe, from Russia to Australia, “ The Russian National Ballet Company “ Kostroma”” will present Russian traditional performance art in its most refined form, in the programme “ The Russian National Dance Show” that cleverly, and with great prowess, unites lyrical sketches with elements of folklore and ancient Russian epic.

2.6. Express your opinion about theatres using this model.

The Mariinski Opera and Ballet House is one of the oldest theatres in Russia.

The Bolshoi Theatre , La Scala, The Russian National Ballet Company « Kostroma”.

/most interesting, most original, largest, most popular, most serious/

2.7. Listen to the dialogue. Read and memorize it.

#### Going to the theatre

Helen: Hello! Alice, it's me, Helen.

Alice: Oh, Helen, hi! How are you?

Helen: Fine. And how are you?

Alice: I'm fine too. Look here, Helen, are you doing anything special tonight?

Helen: No, not really. Why?

Alice: I've got two tickets for the ballet " Shchelkunchik". Have you seen it? Would you like to join me?

Helen: I'd love to. It's at the Bolshoi, isn't it?

Alice: Unfortunately, not tonight. It's on the other stage. But the dancers are the same and the scenery is the same too.

Helen: That suits me fine. But what about our seats? Are the tickets expensive?

Alice : I'm sorry, they are not cheap, but they are in the stalls and we'll see the stage very well.

Helen: OK. When and where shall we meet?

Alice : I'll be at the bus stop at a quarter to 7.

Helen: Bye – bye, then.

Alice : Bye.

2.8.Reading for interest and information.

## ENGLISH THEATRES

There are more than fifty theatres in the West End of London. And many other small theatres and theatre clubs are in Greater London. Some of the plays and shows last for a few weeks. Some go on for years. Many of the shows which go on in the West End are light comedies, but some theatres put on more serious plays. One of England's leading companies is the Royal Shakespeare Company, at the Aldwych Theatre. There they put on new and old plays, and some Shakespearian plays. The National Theatre is also one of London's most famous theatres. The building is modern, and the plays are classics and new productions.

As you have read, the theatre are mainly concentrated in London. Outside London, large towns have theatres too. Plays are performed there either before opening in London or after they have been shown in the capital.

2.9. Check your understanding. Answer these questions:

- 1 Where are theatres in London can be found?
- 2 What kind of plays are put on in London theatres?
- 2 What are the names of the most famous theatres?

2.10 In a sentence or two tell what you learned about the English theatres.

2.11 Find interesting facts in the text.

### **The National Theatre of Great Britain**

It took over the hundred years to establish a national theatre company. It's first director from 1962 was Lawrence Olivier. This is the first state theatre Britain has ever had. A special building for it was opened in 1976. It has three theatres in one: "The Oliver theatre", the biggest is for the main classical repertoire; "The Lyttilton", a bit smaller is for new writing and for visiting foreign countries and "The Cottesloe theatre", the smallest is used for experimental writing and productions. "The Royal Shakespeare company" are divided between the country and the capital and it's produces plays mainly by Shakespeare and his contemporaries when it performs in "Stratford -on-Avon", and modern plays in it's two auditoria in the Cities, Barbican centre.

### 3. Grammar

3.1. Fill in the prepositions where necessary.

1. What's ---- the Opera and Ballet House tonight?
2. I am not much ---- a theatre-goer.
3. My sister is fond---- ballet.
4. They couldn't get tickets----the first night---- “ Hamlet” .
5. This theatre is famous---- its excellent company.
6. We are going---- the theatre tomorrow.
7. Would you like to join---- us?
8. The play was a success---- the public.

3.2. Try to match up the adjectives in column A with the nouns in column B to form meaningful phrases.

A	B
Greek	theatre
ancient	sense
literary	event
broad	service
human	cultural
classical	times
religious	part
theatrical	centre
major	music
musical	word

## 4. Speaking

4.1 Practice reading the following words, word combinations. Learn them by heart.

a matinee- утренний спектакль

an evening performance – вечерний спектакль

What's on?- что идет ( в театре)

the first night- премьера

famous for its company- знаменит своей труппой

a great success with the public- большой успех у публики

has a long run - не сходит со сцены

beyond all doubts – вне всяких сомнений

received many curtain calls – много раз вызывали( на поклон)

no wonder – ничего удивительного

4.2 Learn the following bits of conversation. Act them in pairs.

A. I have an extra ticket for the matinee at the Musorgsky Opera and Ballet House.  
Would you like to come?

B. And what's on?

A. "Giselle".

B. Oh, great! I'll go with pleasure, thank you.

2

A. Did you get tickets for the first night?

B. Oh no! The house was sold out long before the day of the performance.

3

- A. Which would you prefer: a matinee or an evening performance?
- B. I'd rather go to an evening performance. There are usually many children at matinees, and they sometimes make noise.

4

- A. The Mariinsky Opera and Ballet House is very popular, isn't it?
- B. Yes, and no wonder. The Theatre is famous for its excellent ballet company.

5

- A. "The Swan Lake" is a great success with the public.
- B. Of course. That's why it has a long run.

6

- A. The leading part dancers are brilliant beyond all doubts!
- B. That's why they received so many curtain calls.

4.3. Answer the questions.

1. Are you a great theatre – goer?
2. How often do you go to the theatre?
3. Do you try to see the most interesting performances that are on at our theatres?
4. It is impossible to see all the interesting performances that are on at the theatres, isn't it?
5. What is your favourite theatre?
6. Do you try to see the performances of touring companies?
7. What is your favourite ballets?
8. Why does "The Swan Lake" have a long run?



## **5. Writing**

Write your dialogues about theatres.

### **5.1.HOME READING**

Read the text and answer the questions.

#### **Mariinsky Theatre**

Mariinsky Theatre, dearly referred to as Mariinka, got its name after the Russian Empress Baria Alexandrovna and has always been the grandest and the most Western (synonymous to artistically advanced in this case) theatre of Russia. In Soviet times (from 1934 to 1992)it was known as Leningrad State Kirov Academic Theatre of Opera and Ballet.

The splendid 'Sleeping Beauty' and original cyberpunk ballets by William Forsythe are the major ballet blockbusters here. The new 'Nutcracker' staged by Mikhail Shemyakin also enjoys popularity. Anyway, whatever you chance to watch here, will most probably be enjoyable.

#### **Alexandrinsky Theatre (St.-Petersburg)**

The legendary Alexandrinsky Theatre, one of the most famous theatres in Russia, was founded by order of Empress Elizabeth on August 30, 1756. The date now marks the birthday of Russian professional theatre.

Along with drama spectacle you can see here ballet productions with the stars of Russian choreography. Alexandrinsky Theatre is known as 'the theatre of masters' and its actors rank among the best ones in St.-Petersburg.



Mariinsky Theatre



Alexandrinsky Theatre



What theatre is this? Is it in Moscow?  
Is it the major national theatre of Russia?  
What other theatres do you know?

## Unit 3. MUSIC IN OUR LIFE

### 1. Warm up

#### 1.1. Read the international words.

Production, company, culture, specialist, director, designer, costumier, composer, musician, choreographer, integrate, costume, effect, music, opera, ballet, centre, repertory, system, regular, professional, ceremony, classical, symphony, jazz, combine, film, personal, social, instrument, emotions, absolutely, interest, style, actress, romantic.

#### 1.2. Match words and word combinations.

Capable effort,	requiring great effort, showing signs of great effort;
experience	hardworking;
exquisite	excellent, of a high state of perfection;
lovely	having the power, ability, talented;
laborious	having or showing ability to do something well;
skillful and seeing	attractive, beautiful, pleasant;
	process of gaining knowledge or skill by doing things.

(gain – рост, увеличение; power – сила; skill – искусство; мастерство; perfection – совершенство; безупречность)

#### 1.3 Answer these questions:

Do you like music? What music are you interested in? Is it difficult to live without music?

Are there any lessons of music at your college? Who is fond of music? What is music?

Where do you go, if you want to listen to classical music? Modern music is popular in our country, isn't it? What kind of music do you like?

## **2. Reading**

2.1. Read the text and say what music reflects.

### **MUSIC IN OUR LIFE**

It is difficult to live without music. We hear music everywhere: in the streets, at home, over the radio and on TV, in the shops, in the parks and in the concert halls, at the seaside, sometimes in the forest. We can't live without music. We like to listen to music, we enjoy to dance to music, we play musical instruments.

Is a music lesson one of the favourite subjects? Students prepare concerts for holidays, learn new songs, play different musical instruments. Teachers of music tell students about famous composers, how to compose music, teach them to sing songs. Some people learn music at music schools if they are capable and fond of music.

Music is a combination of many sounds. They are short and long, weak and strong. Music reflects people's mood and emotions. People like different music: folk, classical, modern, jazz, pop, country music and others. Music concerts make a great impression on audience.

What music styles do you know? Name them. What styles are you prefer?

2.2 Reading for interest and information

### **MUSIC IN BRITAIN**

As you know, music as an art is very rich in our country. Russian composers and musicians are well known all over the world. We have a lot of concert halls in which concerts of different kinds of music are held, music is played over the radio and TV,

and there are thousands of music schools all over the country, where children and young people are taught to sing and play different musical instruments.

And what about music in Britain?

Early in this century Britain was described by foreigners as " the land without music ". It is difficult to believe this now. First- class concerts are given in London; big provincial towns have their own orchestras; several music festivals are held every summer; and concerts of serious music can be heard on the radio.

Choral singing is very popular in Britain, and especially in the North of England and in Wales. The Welsh are the great singers of the British Isles, and their beautiful voices are very well suited to choral work.

Music of all kinds is popular in Britain, both in live performances and on gramophone records. It may be an individual singer or pianist, or small bands playing various kinds of " pop" or dance music. There also may be choirs and orchestras with over a hundred performers. " Pop "- popular – music is liked very much by young people. Pop singers receive a great deal of admiration.

2.3 Check your understanding. Try to give answers without looking at the text.

Why cannot we describe Britain as " the land without music "?

Who are the great singers of the British Isles?

What kind of music is popular in Britain?

2.4. Ask your questions to this text.

2.5. Read the text and describe London as a music centre.

### **CONCERTS IN LONDON**

London is a very musical capital. Every evening you can see or hear opera, or classical music, ballet or rock music. The Royal Opera House is famous all over the world for its productions and singers. But seat prices are very high. There are

three concert halls near the National Theatre. In the summer, there are sometimes one or two free open-air rock concerts in Hyde Park. An audience of a quarter of a million people is a usual thing. Every summer, from July to September, concerts are held in the Royal Albert Hall, and you can buy tickets at all prices. Serious music-lovers stand in the arena or in the top gallery, but you don't have to stand, because there are plenty of seats.

The largest provincial centres also have orchestras which give regular concerts. All these orchestras sometimes visit other places to give concerts.

2.6 Make up a plan to the text using these words combinations:

all over the world, concert halls, open-air concerts, are held, music-lovers, visit places, concerts.

2.7 Look at the hit – parade of the best music singers in 20 -21-st century.

You can listen to different music, you sometimes listen to these singers, their songs.

Name them. What do you know about them?

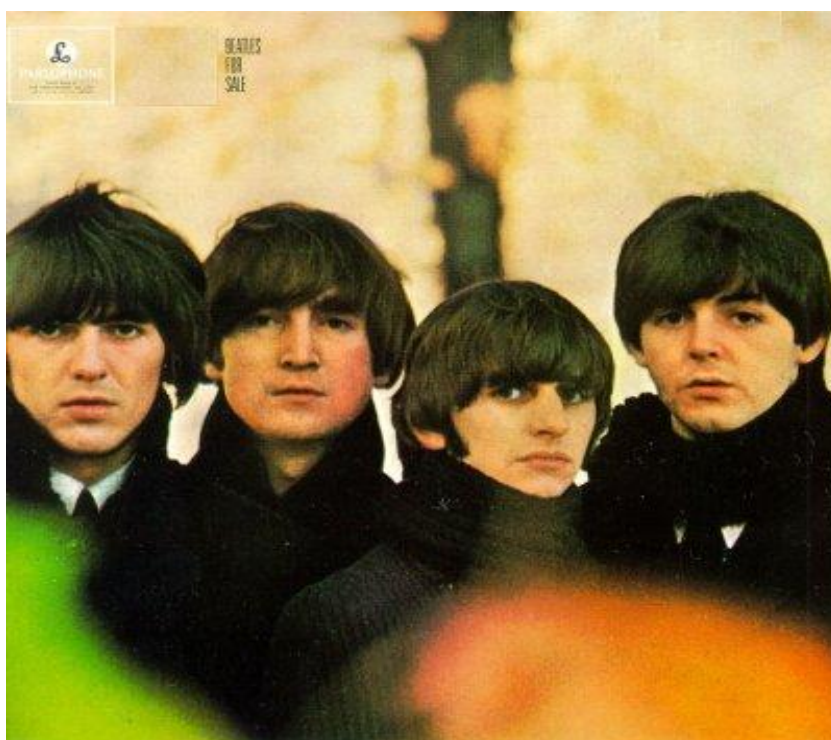
You may use phrases, proverbs:

Practice makes perfect. A hard beginning makes a good ending. All is well that ends well.

I hope so. I agree ( don't agree ) with you. Very likely ( вполне возможно ). I'm ( not ) sure ( of it ). Just so ( вот именно )!  
Possibly.

Maybe. I believe so. That's it!

I shouldn't say so. There's something in what you say.



The Beatles. John Lennon.

Because ( John Lenon)

Because the world's round

It turns me on

Because the world's round

Because the wind is high  
It blows my mind  
Because the wind is high  
Love is old, love is new  
Love is all, love is you  
Because the sky is blue  
It makes me cry  
Because the sky is blue...

The song " Because " is very lyrical and gentle. It is one of John Lennon's compositions, made by him when Joko Ono ( his wife ) was playing the piano from Bethoven

### 3.Grammar

3.1. Дополни предложения, оканчивая их конструкцией в форме герундия в функции дополнения.

- My parents enjoy -----  
My friend avoids -----  
Mary doesn't mind -----  
Helen is fond of -----  
He is afraid of -----  
She insisted on -----  
They keen on -----

3.2. Choose the right form of Participle.



1. Mother will be -----(disappointed / disappointing ) if I fail the exam.
2. Are you -----( interesting / interested ) in sport?
3. He was ----- ( worried / worrying ) when I was late.
4. She thought the film was ----- ( amused / amusing ).
5. It was ----- ( surprising / surprised ) that he didn't come.

3.3. Add sentences using " used to " ( about past events ).

Ann ----- my best friend but we aren't friends any longer.

Now my father has got a wonderful car. He ----- a motor cycle.

When I was a child I ----- milk, but I don't drink it now.

We live in Moscow, but we ----- in the country.

My brother doesn't study well now, but he ----- well.

## 4. Speaking

4.1. " The Beatles forever " - Can you explain this phrase? Do you agree with it? Why?

4.2. Who is your favourite singer? What do you know about him or her?

## 5. Writing

Find interesting facts about your favourite music. You may use a computer.

# Unit 4. WELL-KNOWN COMPOSERS

## 1. Warm up

1.1 Name well-known composers you know.

1.2 Who are they? / Johann Strauss, Camille Saint-Saens, Franz Jozeph Hydn /

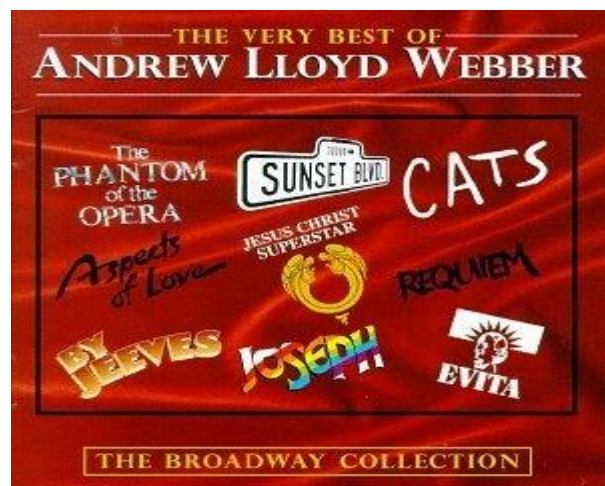


ГАЙДН

(1732-1809)



## 2. Reading



### 2.1 FAMOUS WEBBER'S MUSICALS

3 «[Такие, как мы](#)» (*The Likes of Us*; 1965)

4 «[Иосиф и его удивительный, разноцветный плащ снов](#)» (*Joseph and the*

- Amazing Technicolor Dreamcoat*; [1968](#))
- 5 «[Иисус Христос — суперзвезда](#)» (*Jesus Christ Superstar*; [1971](#))
  - 6 «[Дживс](#)» (*Jeeves*; [1975](#))
  - 7 «[Эвита](#)» (*Evita*; [1976](#))
  - 8 «[Расскажи мне в воскресенье](#)» (*Tell Me On a Sunday*; [1979](#))
  - 9 «[Кошки](#)» (*Cats*; [1981](#))
  - 10«[Песня и танец](#)» (*Song & Dance*; [1982](#))
  - 11«[Звёздный экспресс](#)» (*Starlight Express*; [1984](#))
  - 12«[Крикет](#)» (*Cricket*; [1986](#))
  - 13«[Призрак Оперы](#)» (*The Phantom of the Opera*; [1986](#))
  - 14«[Аспекты любви](#)» (*Aspects of Love*; [1989](#))
  - 15[Sunset Boulevard](#) ([1993](#))
  - 16[Whistle Down the Wind](#) ([1996](#))
  - 17[The Beautiful Game](#) ([2000](#))
  - 18[The Woman in White](#) ([2004](#))
  - 19«[Любовь не умрёт никогда](#)» ([2010](#))
  - 20[Wizard of Oz](#) ([2011](#))

2.2. Read the text and name Webber's works.

## ANDREW LLOYD WEBBER

Andrew Lloyd Webber is one of the world's famous modern composers, and the creator of many musicals. He is British, and he was born on March 22, 1948.

Even at a young age, he loved to make his own music. His aunt introduced him to the theatre, and under her advice he started writing music of his own. In 1956, he moved to Westminster and began composing music for the school's plays.

The first musical, “The Likes of Us”, was a failure, but soon afterwards was created “Joseph”. In 1968 “Jesus Christ Superstar” came next. It enjoyed great success. Together with Tim Rice / they met in 1965 / they wrote “Evita” in late 1975. The next musical, “Cats”, paired Andrew with the deceased poet T.S.Eliot and producer, Cameron Mackintosh. It was an incredible hit.

“Cats” made Andrew Lloyd Webber rich and famous and ready to start a new musical about trains.

“ Starlight Express “ was created in 1984, the most expensive musical created up to that point. One of Webber's most famous work, “Phantom of the Opera “, was opened in 1986.

After “ Sunset Boulevard “ and “ Aspects of Love “ in 1997 he was knighted and become

Sir Andrew Lloyd Webber. Almost all his works has a box-office success. He was won many awards including an Academy Award, Grammy Awards, Critic Circle Awards and others.

2.1 Find in the text the words and make up sentences with them:  
modern, musicals, introduce, failure, success, incredible, hit, expensive, create,  
knight, award.

2.4. Say to which facts the following figures refer:

1956, 1968, 1975, 1984, 1997.

2.5. Make up ten questions about Andrew Lloyd Webber.

2.6 .Read about Dmitry Shostakovich. It is devoted to his 100<sup>th</sup> Anniversary.

## DMITRY SHOSTAKOVICH

The Russian composer Dmitry Shostakovich, whose music is known and played throughout the world epitomizes the most noble traditions and values of our civilization. The music by Shostakovich is quite distinctive due to its rhythmic vitality and rich melodies Shostakovich's music shows the influence of many composers from a variety of periods. He admired Bach and produced his own set of 24 preludes and fugues in every key of piano. He was influenced by the symphonic structures of Beethoven and used other classical forms such as the concerto and string quartet. Shostakovich was a great admirer of the works of Mahler but he also mentioned Berg, Schoenberg, Hindemith and Stravinsky as his other influences. Among Russian composers, he particularly admired Modest Mussorgsky.

Dmitry Dmitrievich Shostakovich showed no interest in music at the age of 9 and at 11 he performed Bach's entire "Well- Tempered Clavier."

He studied the piano in the Petrograd Conservatory. He was active as a student composer and wrote his First Symphony as a graduation piece in 1925. Its subsequent successes abroad – in Berlin and Philadelphia – identified him as the leading young composer in Russia.

During the next decade, he wrote five symphonies and also music for stage and films. In 1941, he initially remained in Leningrad. During the siege he wrote the first three movements of his Seventh Symphony / the / Leningrad Symphony /. It had tremendous success during the war not only in the USSR but in Great Britain and the USA, and was adopted as a symbol of Russian resistance.

The music of Shostakovich found a regular place in the concert halls. The personality of Shostakovich proved to be a profound moral influence on his contemporaries.

2.7 Answer the questions:

What composers did Shostakovich admire?

When did he write his First Symphony?

What symphony appeared in 1941?

Where did his music have a success?

2.8. Make up the outline of the text and retell it using your outline.

2.9 Describe D. D. Shostakovich's character using these words and word combinations:

hardworking, talented, outstanding, well – qualified, interesting, show individuality, unusual personality, romantic, rich melodies.

2.10 Read the text about Benjamin Britten.



## **Benjamin Britten**

Benjamin Britten was born in the country of Suffolk, in November, 1913. Benjamin's mother played the piano and sang. The friends of the family often came to the house to make music in the evenings. When Benjamin was five he began to play the piano and compose music. After leaving school he went to the Royal College of Music. Although ultimately prevented by his parents, Britten had also intended to study with Alan Berg in Vienna. He studied both the piano and the viola; the piano was his only instrument as an adult, but the viola would play a significant role in many of his adult works.

Britten was a prolific juvenile composer: some 800 works and fragments precede his early published works.

Early in his career, Britten made a conscious effort to set himself apart from the English musical mainstream, which he regarded as complacent, insular and amateurish. Many contemporary critics distrusted his facility, cosmopolitanism and admiration for composers such as Mahler, Berg and Stravinsky, not at the time considered appropriate models for a young English musician.

2.11. Find these expressions in the text, read the sentences and translate them.

Ultimately prevented, a significant role, a prolific juvenile composer, a conscious effort, contemporary critics.

### 3. Speaking

3.1 Practice reading the following words, word combinations and sentences. Learn them by heart.

Impression – впечатление

stage affects – сценические эффекты  
слишком

staging – постановка

too marvelous for words –

beyond description – неопиcуемо  
словами

великолепно, чтобы выразить

at times – временами

to applaud – аплодировать

appreciative audience – благодарные зрители  
аплодисментов

bursts of applause – взрывы

the curtain went down – занавес опустился

to clap – хлопать

my palms hurt – ладони болят

3.2 Read and learn the dialogue.

A. Well, and now that the performance is over, what's your impression of it?

B. Everything is just wonderful! The play itself, the staging, the stage effects, the acting – were too marvelous for words.

A. You are right, especially the acting – that was simply beyond description.

B. You know, at times I completely forgot myself. And what an appreciative audience! Did you ever hear such bursts of applause from spectators every time the curtain went down?

A. I've never seen an audience applaud so much before. I think there were more than five curtain calls. I clapped so much that my palms hurt even now.

3.3 Render the contents of the dialogue in indirect speech.

## 4. Grammar

4.1. Преобразуйте слова, напечатанные справа, так, чтобы они грамматически и лексически соответствовали содержанию текста.

Marlon Brando was perhaps the greatest film ----- of his generation.  
act

He was born in 1924 and people soon realized that he was----- .  
talent

When he left school, he traveled to New York, where he became a -----  
study

at drama school. There, he heard about the ideas of the Russian, Konstantin  
Stanislavski, who had developed a way to bring acting closer to-----.  
real

Brando used Stanislavski's ideas in his acting and during the 1940s he appeared  
in ----- plays on Broadway.  
vary

4.2 Choose the correct item.

1. wonder why ----- late

a/ they      b/ they are      c/ are they

2. It's time to go to the concert and you haven't done your work ----- .

a/ yet      b/ already      c/ still

3. Granny asks me ----- go to the exhibition.

a/ don't      b/ not      c/ not to

4. She asks where ----- .

a/ do they live      b/ they live      c/ have they lived



5. ----- of them lives in Boston?

a/ Which

b/ Who

c/ What

6. The Hills like their house. They ----- it since 1997.

a/ have

b/ had

c/ have had

7. Don't ask Tom to meet you tomorrow. He ----- do it.

a/ doesn't have

b/ won't be able to

c/ couldn't

## 5. Writing

Write a report about Russian or foreign composers and present it to your friends.

Read the instructions of writing a report.

### How can you make a report

1. Think about general subject area which interest you.

2. Find a good number of interesting facts and details about the topic:

a) books,

b) books which gave a good background information,

c) museums, etc.

3. Roam through all the materials and take notes on important facts and details: write information on the note cards with questions.

4. Arrange the rest of note cards.

5. The final step in the planning stage of your report is to write an outline:

a) general plan of what the final report will look like,

b) listing on a clean sheet of paper the headings ( questions ),

c) list them on this paper in the same order that you have already organized them ( think of this as the first draft of outline ).

Note: You don't have to include all of the facts from you note cards. Only write those that are very important or interesting.

d) rewrite the first draft of outline into a clear sentence outline,

e) the headings or questions are the main ideas of your outline and should follow Roman numerals ( I, II, III, IV, V, etc. ).

f) the details under each heading or main idea should follow capital letters ( A, B, C, etc.).

6. Writing: The First Draft.

a) before writing the main idea of the report, you will need to write an introductory paragraph,

b) after having written the main part or body of the report, you must add a concluding or summary paragraph.

7 Revising: Important for the writing.

Use the checklist as a guide to help you to revise and improve your report.

8. Giving credit for information used in a report: Traditionally, footnotes or endnotes have been used to identify the books and authors used in a report. If you use a book or material that doesn't have an author, use the title or a shortened form of the title in place of an author's last name. Important note : It is necessary to list an author or a book for the every single bit of information you use in your report.

9. Adding a bibliography.

A bibliography listing for a book is usually written in the following way: Author (last name first), Title, City where the book is published: Publisher, Copyright date.

10. Adding a title page and outline.

## **HOME READING**

### **PYOTR ILYICH TCHAIKOVSKY**



**Pyotr Ilyich Tchaikovsky** (May 7, 1840 – November 6, 1893) was a Russian composer of the [Romantic](#) era. His wide ranging output includes [symphonies](#), operas, ballets, [instrumental](#) and [chamber music](#) and songs. He wrote some of the most popular concert and theatrical music in the classical repertoire, including the ballets [Swan Lake](#), [The Sleeping Beauty](#) and [The Nutcracker](#), the [1812 Overture](#), his [First Piano Concerto](#), his last three numbered symphonies, and the opera [Eugene Onegin](#).

Born into a middle-class family, Tchaikovsky was educated for a career as a civil servant, despite his obvious musical [precocity](#). He pursued a musical career against the wishes of his family, entering the [Saint Petersburg Conservatory](#) in 1862 and graduating in 1865. This formal, Western-oriented training set him apart from the contemporary nationalistic movement embodied by the influential group of young Russian composers known as [The Five](#), with whom Tchaikovsky's professional relationship was mixed.

Although he enjoyed many popular successes, Tchaikovsky was never emotionally secure, and his life was punctuated by personal crises and periods of depression. Contributory factors were his suppressed [homosexuality](#) and fear of exposure, his disastrous marriage, and the sudden collapse of the one enduring relationship of his adult life, his 13-year association with the wealthy widow [Nadezhda von Meck](#). Amid private turmoil Tchaikovsky's public reputation grew; he was honoured by the Tsar, awarded a lifetime pension and lauded in the concert halls of the world. His sudden death at the age of 53 is generally ascribed to [cholera](#), but some attribute it to [suicide](#).

Although perennially popular with concert audiences across the world, Tchaikovsky's music was often dismissed by American critics in the early and mid-

20th century as being vulgar and lacking in elevated thought. By the end of the 20th century, however, Tchaikovsky's status as a significant composer was generally regarded as secure.

Original cast of Tchaikovsky's ballet, *The Sleeping Beauty*, Saint Petersburg, 1890

Tchaikovsky wrote many works which are popular with the classical music public, including his [Romeo and Juliet](#), the [1812 Overture](#), his three ballets ([The Nutcracker](#), [Swan Lake](#), [The Sleeping Beauty](#)) and [Marche Slave](#). These, along with two of his four [concertos](#), three of his six numbered [symphonies](#) and, of his 10 operas, [The Queen of Spades](#) and [Eugene Onegin](#), are among his most familiar works. Almost as popular are the [Manfred Symphony](#), [Francesca da Rimini](#), the [Capriccio Italien](#) and the [Serenade for Strings](#). His three [string quartets](#) and [piano trio](#) all contain beautiful passages, while recitalists still perform some of his 106 songs. Tchaikovsky also wrote over a hundred piano works, covering the entire span of his creative life. Brown has asserted that "while some of these can be challenging technically, they are mostly charming, unpretentious compositions intended for amateur pianists." He adds, however, that "there is more attractive and resourceful music in some of these pieces than one might be inclined to expect."

### Creative range

Tchaikovsky's formal conservatory training allowed him to write works with Western-oriented attitudes and techniques. His music showcases a wide range and breadth of technique, from a poised "Classical" form simulating 18th century [Rococo](#) elegance, to a style more characteristic of Russian nationalists, or (according to Brown) a musical idiom expressly to channel his own overwrought emotions. Despite his reputation as a "weeping machine," self-expression was not a central principle for Tchaikovsky. In a letter to von Meck dated December 5, 1878, he explained there were two kinds of inspiration for a symphonic composer, a subjective and an objective one, and that [program music](#) could and should exist, just as it was impossible to demand that literature make do without the epic element and limit itself to lyricism alone. Correspondingly, the large scale orchestral works Tchaikovsky composed can be divided into two categories—symphonies in one category, and other works such as [symphonic poems](#) in the other. According to musicologist Francis Maes, program music such as *Francesca da Rimini* or the *Manfred* Symphony was as much a part of the composer's artistic credo as the expression of his "lyric ego." Maes also identifies a group of compositions which fall outside the dichotomy of program

music versus "lyrical ego," where he hearkens toward pre-Romantic aesthetics. Works in this group include the four orchestral suites, *Capriccio Italien*, the Violin Concerto and the Serenade for Strings.

One of the recognizable characteristics of Tchaikovsky's works is his use of harmony or rhythm to create a sudden, powerful release of emotion. Like the other Romantic composers of the era, Tchaikovsky colored his works with rich harmonies, utilizing German Augmented Sixth chords, minor triads with added major sixths, and augmented triads. These colorful harmonies progressed to moments of extreme emotion. Though the peaks were preceded by building tension, Tchaikovsky was often criticized for his lack of development throughout his material. Yet what critics failed to accept was the fact that Tchaikovsky was not attempting to smoothly develop his works, but rather disregard seamless flow and embrace the intense emotion created by momentous bursts of fervid harmonies.

## **Unit 5. THE HISTORY OF RUSSIAN BALLET**

## 1. Warm up

1. Answer the questions.

- Do you like ballet? Why?
- What do you know about Russian Ballet?
- What Russian ballet dancers do you know?
- Name the best of them.

### CONVERSATION BRICKS

- in my opinion
- to my mind
- as for me
- I think
- let's remember about...

2. Match the composer and the ballet.

P.I. Tchaikovsky	Le Corsaire
S.S. Prokofiev	Swan Lake
A.K. Glazunov	Sleeping Beauty
R.K. Shchedrin	La Bayadere
N.A. Rimsky-Korsakov	Raymonda
A.P. Borodin	Snow Maiden

### KEY WORDS

composer, ballet, dancer, career, choreographer, influence, art, train, develop, teach, perform, organize, famous, well-known

3. Here is the poem from children's dance club book from Virginia.

How sweet to be a dancer	How nice to be a dancer
Flying in the Blue!	Floating in the Blue!
Every little cloud	It makes me do a lot
Always be like you.	To dance much more for you!

## 2. Reading

1. Read the text to get the general idea of it.

**Roots of classical ballet** The history of ballet dates back to Italy of the 15th century when rich princes hired professional dancers to give luxurious performances that would impress their noble guests. In the 17th century choreographers of Italy, France and England strived to find a new distinct form for the new ballet and new possibilities of dance technique. There appeared bold innovators trying to free ballet from humdrum and monotony. Ballet reformer Jean-Georges Noverre was among them. He wanted ballet to become art in its highest meaning; he stated that dance was to become active, meaningful, and emotionally expressive.

## Russian Emperors Welcome Foreign Art

Russia possessing rich national dance folklore and subjected to European cultural influences during the reign of Peter the Great turned to be fertile ground for the development of ballet theatre. From the early 18th century ballet in Russia was inculcated by Italian and French teachers. Learning foreign art the Russians brought in their specific features.

Among the first ballet teachers to come to Russia was Jean Baptist Lande. His students greatly impressed Empress Anna with their performance and she got an idea to start a ballet school in Russia. The first school opened in 1738 and directed by J.B.Lande was known as the Imperial Ballet School, and later became known as the Vaganova St.-Petersburg Academy. 1773 saw the opening of another ballet school in a Moscow orphanage, which laid the

beginning for the still present Moscow Choreography College. By the end of the 18th century some noble art lovers initiated private theatres with their bondservants performing. The theatres of the Counts Sheremetevs in their Moscow estates (Kuskovo and Ostankino) were outstandingly splendid and most admired by the high society. By that time court and private ballet theatres opened both in Moscow and St.-Petersburg.

2. Can you tell something more about the world history of ballet, the history of Russian ballet too?

3. Explain these phrases, give the Russian equivalents to them and read the sentences from the text with these expressions.

Dance technique, bold innovators, highest meaning, emotionally expressive.

4. Find the synonyms to the words below. Luxurious, noble, meaningful, emotional, specific, present, private, outstanding, splendid.



**THE RUSSIAN BALLETS** The Russian Ballets was the ballet company which performed under the directorship of Sergei Diaghilev between 1909 and 1929. They performed in many countries, including England, the USA, Spain. Many of the



company's dancers originated from the Imperial Ballet of Saint Petersburg. Young dancers were trained in Paris, within the community of exiles after the Russian Revolution of 1917. The company featured and premiered now-famous works by the great choreographers Marius Petipa and Michel Fokine, as well as new works by Bronislava Nijinska. Leonide Massine, Vaslav Nijinsky and the young George Balanchine at the start of his career.

The company's productions, which combined new dance, art and music, created a huge sensation around the world, altering the course of musical history, bringing many significant visual artists into the public eye, and completely reinvigorating the art of performing dance. The Russian Ballets was one of the most influential theatre companies of the 20th century. Its ballets have been variously interpreted as classical, neo-classical, romantic, neo-romantic, avant-garde, expressionist, abstract and orientalist. The influence of the Russian Ballets lasts to this day in one form or another.

#### DYAGHILEV AND RUSSIAN BALLET

Dyaghilev was an outstanding figure in Russian art, promoter and organizer of Russian art performances abroad. He was neither dancer, a choreographer nor a playwright, an artist but however, his name is known to millions of fans of ballet in Russia, Europe. Dyaghilev opened Europe Russian Ballet, he has demonstrated that so far in European capitals ballets came in decline and perish, in St. Petersburg, he strengthened and became the art of very significant.

From 1907 to 1922 Dyaghilev organized 70 performances of Russian classics. Dyaghilev could be called an administrator, an entrepreneur, an organizer of exhibitions and all kinds of art actions - all these definitions suited him, but the main thing in it - is his service to Russian culture, especially ballet.

" It was a genius, the greatest organizer, a seeker and a discoverer of talents, with the soul of the

artist and noble manners grandee, the only all-round development of man, whom I could compare with Leonardo da Vinci - such an assessment was awarded S.P. Dyaghilev of V.F. Nijinsky.

In 1915-1916 during Russian Seasons his troupe held a tour to Spain, Switzerland and the United States. In the troupe there were ballets "The Rite of Spring", "Noces", "Apollo", "Steel Jumps", "Prodigal Son", "Daphnis and Hloia", etc.

Sergei Diaghilev acted as an «impresario» or an organizer of the Russian Ballets, rather than a dancer or an artist. He was wealthy and studied to be a lawyer. He formed the Pickwick Club with Benois and Bakst, and together, the three published World of Art. They believed that " art is free, life is paralyzed". Their ideas of developing a Russian

art led to the creation of the Russian Ballets. After Diaghilev's early death in 1929, Balanchine and Massine worked as choreographers, Tamara Toumanova- as a principal dancer.

After World War II began, they left Europe and toured extensively in the United States. As dancers retired and left the company, they often founded dance studios in the United States or South America, or taught at other dancer's studios. With Balanchine's founding of the School of American Ballet, and later New York City Ballet, many outstanding former the Russian Ballets dancers went to New York to teach.

The Original Ballet Russe, which Blum founded, toured mostly in Europe. Its alumni (мн.ч. Alumnus-воспитанник) were influential in teaching classical Russian ballet technique in Europe and British schools.

Russian ballets have become an integral part of the cultural life of Europe 1900 - 1920's and had a profound influence on all areas of art, perhaps never before Russian art does not have such a large and importance influence on European culture, as in years of "Russian Seasons".

Activities troupe " Russian Ballet" with Dyaghilev was the are in the history of ballet theatre. It served as an incentive to revive this art form. Reformed activities of choreographers in Dyaghilev's troupes and artists influenced the further development of world ballet.

2.1 Find these words in the text and read the sentences.

- the Imperial Ballet of Saint Petersburg;
- the great choreographers;
- the most influential theatre companies;
- neo-classical, neo-romantic...;
- a principal dancer;
- tours to different countries.

3. Read the text again and answer the questions.

- Who was the director of the Russian Ballets?
- Where were the young dancers train?
- What productions did they combine?
- Was the Russian Ballets the most influential company?
- Who was the " impresario"?
- Where did Balanchine and Massine work?

4. Practice reading the following words and word expressions. Learn them by heart.

A stage - сцена

a curtain - занавес

a great theatre-goer - большой театрал      a good view of the stage - хороший вид на  
have a long run - не сходит со сцены сцену magnificent -  
великолепный

5. Read the text. Are you a theatre - goer?

### A THEATRE- GOER

I am a great theatre -goer. I am fond of the Alexandrinsky Drama theatre and the Oper

House, the Maly and the Art Theatre. These theatres are famous for their excellent companies and wonderful acting. I like to have good seats. From them one gets a good view of stage. I am fond of ballet. My favourite ballet is " Swan Lake ". It has a long run and is always a great success with the public. Everything is magnificent there: the music and dancing. The leading part dancers are brilliant beyond all doubts, and when the final curtain falls, they receive many curtain calls.

6. Answer the questions:

1. How often do you go to the theatre?
2. What St. Petersburg theatres do you know?
3. Where do you prefer to have your seats?
4. What is your favourite ballet?
5. Why does " The Swan Lake" have a long run?

6. What facts do you know about Dyaghilev's life and work?



Great Britain - the first photo



Petrushka

### 3. Grammar

1. Complete with the right form of the adjectives:

Positive degree    Comparative degree    Superlative degree

Positive degree	Comparative degree	Superlative degree
famous	more favourite better	
easy		the most important
	less interesting	
	warmer	the cheapest
many	farther	
		the most difficult
comfortable	worse	
expensive		the hottest
	happier	

2. Complete the sentences. Use these adjectives: light, famous, heavy, long, famous.

1. Her backpack is as \_\_\_ as mine.
2. Their tent was not as \_\_\_ as ours.
3. Shakespeare is as \_\_\_ as Pushkin.
4. This play is \_\_\_ than that one.
5. The Bolshoi Theatre is \_\_\_ than Luna Theatre.

4. Прочитайте приведенный ниже текст. Преобразуйте, если необходимо, слова, напечатанные справа, так чтобы они грамматически соответствовали содержанию текста.

### New York City Ballet Company

New York City Ballet is one of the \_\_\_\_\_ dance companies in the world. I \_\_\_\_\_ a roster of dancers \_\_\_\_\_ in the classical style. Solely responsible for \_\_\_\_\_ its own artists and \_\_\_\_\_ its own repertory, New York City Ballet \_\_\_\_\_ annual seasons at \_\_\_\_\_ two permanent homes, the New York State Theatre

famous  
maintain  
train  
train, create  
perform  
it

at Lincoln Centre and the Saratoga Performing Arts Center, and also \_\_\_\_\_ both within the USA and abroad.

tour

New York City Ballet \_\_\_\_\_ its existence to Lincoln Kirstein

owe

who in 1930s \_\_\_\_\_ an American ballet where young dancers

envision

could \_\_\_\_\_ and \_\_\_\_\_ under the guidance

train, school

of the \_\_\_\_\_ ballet masters. When he \_\_\_\_\_ George

great, meet

Balanchine in London in 1933, Kirstein knew he \_\_\_\_\_

find

the right person for his dream.

#### 4. Speaking

1. Give your opinion: What do you think about the existence of the company "The Russian Ballets"? Did you agree that the company was useful that days?

What interesting facts do you know about Russian ballets and ballet dancers of those times?

2. Dramatise the following situations: You have just returned home from the theatre. The members of your family want to hear your impressions. You are an actor. You have just returned home from the first night of a play in which you have played a part. Share your impressions with the members of your family.

#### 5. Writing

1. Make a short report about Russian ballet. /You may use the Internet./

2. You may use these photos of different ballets and try to describe them.

- costume to the ballet " Fire-Bird"
- the sketch to ballet " Midnight dream of Faun "
- the 100-th anniversary of Russian Seasons - the stamp

## HOME READING

### New Ballet: Reformers and Innovators

It was Russian ballet that was destined to revive ballet art in a new quality. Great role in that belonged to the French ballet master Marius Petipa who was chief choreographer for the Imperial Ballet School. He started his artistic activity following the principles of the aesthetics



of romanticism which was about to play out. Petipa went on the process of enriching the dance, the process which romanticism started. His ballets set to music of Puni (Tzar Kandavl) and Minkus (Bayaderka) were based on masterfully elaborated ensembles of classical dance, where the themes of the chorus and solo dance were interwoven and contrasted. Petipa became the founder of the 'big', academic ballet - a monumental spectacle built by the rules of stage and musical dramaturgy, where the outer action developed in pantomime *mise en scenes* and the inner action was expressed through canonic structures of classic dance.

By the early 20th century Russian ballet took the leading part on the world ballet stage. The ballet master Michael Fokin renewed the contents and the form of the ballet spectacle. He created a new type of spectacle - a one act ballet driven by a through action, where the subject matter unfolded in the unity of music, choreography and scenography (Chopeniana, Petrushka and Shekherezada). A.A. Gorsky also stood for integrity of ballet action, historic verisimilitude and natural plastique. The major coauthors of both the choreographers became not composers but artists. Fokin's spectacles were decorated by I. S. Bakst, A. N. Benua. A. Y. Golovin and N. K. Roerich; K. A. Korovin decorated Gorsky's ballets. The reformers of the ballet were much under impression of the American dancer Aisedora Dulkan, who propagated 'free' and natural dance. However, along with the obsolete things the reformers rejected what was good in the old ballet. Anyway, the ballet was entering the context of the artistic trends of that time.

Read and translate the text. Make 5 - 7 questions to it.

## Unit 6. THE RIDDLES OF BALLETS.

### 1. Warm up

1.1 What Russian ballets do you know?  
Name them.

#### KEY WORDS

renowned ballet

1.2 Find ballets about dolls or puppets:  
a/ Coppelia, The Nutcracker, Petrouchka;  
b/ Swan Lake, Chopiniana, Don Quixote;  
c/Pygmalion, Snow Maiden, Red Poppy.

be intrigued by  
rare ballet genre

historical significance

divertissement

charmingly playful

1.3 Give the Russian equivalents of the following  
words and word combinations and try to use them in  
the sentences of your own:

the first position; crossed, extended fifth position, prima ballerina, principal male dancer / leading soloist/, point shoe-a ballet shoe, ballet skirt, ballet dancer.

1.4 Listen and read the poem.

Ballet, I think, is very like

It leads me into fairyland

A little golden door

Or countries strange and far.

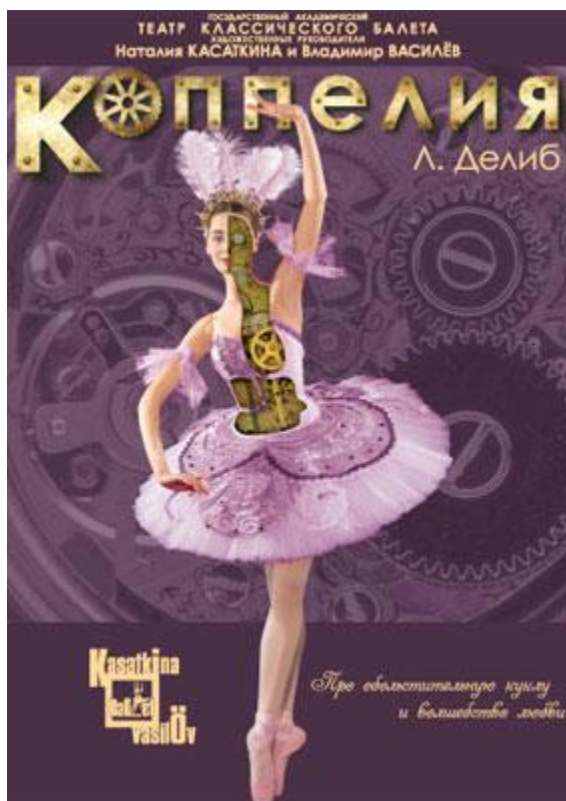
That takes me into places

And, best of all, the golden door

Where I've never been before

Always stands ajar.

Ajar – приоткрытый, полуотворенный



1.5. Do you know the ballet Coppelia? Can you tell the main idea of it

## 2. Reading

2.1. Read the text. Name three ballets about dolls.

### COPPELIA

Coppelia is one of three renowned ballets whose title character is a doll or puppet; the

other two are The Nutcracker and Petrouchka. These three ballets are unforgettable: they are hits

with audiences. Viewers are intrigued by a doll in the starring role of a ballet. This, of course, was an utterly fresh theme for the classical ballet.

Choreographed and produced by Arthur Saint-Leon in Paris in 1870, Coppelia is a comedy, a classical specimen of this rare ballet genre. The longevity of



the masterpiece is striking, and its historical significance is likewise quite great. Coppelia concluded the era of Romantic theatre, the age of Perrot, of Marie and Filippo Taglioni.

This ballet is a charmingly playful as it is choreographically well conceived. It has two dimensions, rural and urban, and a unique atmosphere that is both picturesquely patriarchal and attractively emancipated and contemporary. Its choreography is supremely artful.

We might speak of Marius Petipa's Petersburg version of the ballet and of Arthur Saint-Leon's Paris version. Petipa presented his version of Coppelia in 1884. In this sense, we should begin by stating that each man represented a different psychological type. Petipa, who strived for pure choreography, for strict lines and strict form, always looked for an excuse to enlarge the scale of compositions and liberate classical dance from superfluous theatricality.

2.2. Ask and answer 5 questions about “Coppelia “ ?

2.3. Speak on the following items:

- three renowned ballets.
- Rare ballet genre.
- Its choreography is artful.
- Petipa's version.

2.4. Put up words in the right order to make sentences.

1. Are, these, unforgettable, ballets, three.
2. Are, with, hits, audiences, they.
3. Ballet, specimen, of, rare, this, a, classical, genre.
4. A, this, is, charmingly, ballet, playful.
5. Artful, choreography, is, its, supremely.

2.5. Do you know something about ballet “ Petrushka”? Read and discuss.

Choreographed by	Michel Fokin	KEY WORDS
Composed by	Igor Stravinsky	is made of straw
Date of premiere	13 June 1911	a bag of sawdust
Place of premiere	Theatre du Chatelet, Paris	resemble premiere
Original ballet company	Ballet Russes	setting
Set designed by	Alexandre Benois	brittle
Setting	Russia	caustic
Created for	Vaslav Nijinsky	grotesque
Genre	Neoclassical ballet	rehearsal
Type	classical ballet	

## 2.6. Read the text about the Russian ballet "PETRUSHKA".

"Petrouchka" is a ballet with music by the Russian composer Igor Stravinsky.

It's a story of a Russian traditional puppet, Petrouchka, who is made of straw and with a bag of sawdust as his body, but who comes to life and develops emotions. The story superficially resembles that of Pinocchio, but perhaps has more in common with Mary Shelley's Frankenstein.

According to Andrew Watchel, "Petrouchka" is a work that fuses music, ballet, choreography and history in perfect balance. It resembles Richard Wagner's total artwork, but with a Russian approach.

Stravinsky composed the music during the winter of 1910-1911 for Sergei Diaghilev's Ballets Russes. It was premiered in Paris at the Theatre du Chatelet on June 13 1911 under conductor Pierre Monteux, with choreography by Mikhail Fokin and sets by Alexandre Benois. The title role was danced by Vaslav Nijinsky. While the production was generally a success, more than a few observers were taken aback by music that was brittle, caustic, and at times even grotesque.

Sets and costumes for Petrushka's original production were designed by Alexandre Benois.

The libretto was written by A. Benois and I. Stravinsky.

The play opens on St. Petersburg's Admiralty Square. In a Russian carnival "Maslenitsa" the people rejoice before the privations of the long fast.

Stravinsky orchestration and rapidly changing rhythms depict the hustle and bustle of the fair. An organ grinder and two dancing girls entertain the crowd to the popular French song "Une Jambe de Bois. Drummers announce the appearance of the Charlatan, who charms the captivated audience.

The charlatan casts a magic spell with his flute. The puppets come to life, leap from their little stage, and perform a vigorous Russian Dance among the astounded carnival-goers. In the little theatre the Charlatan kicks Petrushka into the barren cell. Although Petrushka is a puppet, he feels human emotions, including bitterness toward the Charlatan for his imprisonment, as well as love for the beautiful Ballerina.

Petrushka finally breaks free from his cell, and he interrupts the seduction of the Ballerina. Petrushka attacks the Moor, but soon realizes he is too small and weak. The Moor catches up with Petrushka and slays him a single stroke of his blade. The Charlatan reminds everyone that Petrushka is but a puppet. The Charlatan is terrified to see the leering ghost of Petrushka. The scene is hushed, leaving the audience to wonder who is "real" and who is not.

2.7. Find these words and expressions in the text and read the sentences from the text, translate them into Russian.

A traditional puppet, a bag of sawdust, fuses music, premier, take aback by music, before the privations, rhythm, the captivate audience, a magic spell, human emotions, bitterness, but a puppet, to terrify, wonder.

2.8. Make up some questions to the text.

2.9. Describe the photo

in the foreground- на переднем плане

in the background

evidently

perhaps

to pay attention to  
психологический подход

a deep psychological approach- глубокий

to create

to impart – передавать

easily

a true impression – правдивое изображение

you feel

attracted your attention- привлекла ваше внимание



I should say

especially

talented, skilfully

looking very impressive

with great talent

truly remarkable -поистине замечательный

### 3. Grammar and vocabulary

3.1. Прочитайте приведенный ниже текст. Преобразуйте, если необходимо, слова, напечатанные слева, так чтобы они грамматически соответствовали содержанию текста. Заполните пропуски полученными словами.

#### Romeo and Juliet

The hero and heroine of “Romeo and Juliet” are probably the ----- famous art representatives of the intense romantic love: consequently, many people

know something of the play even if they ----- it. But if they actually read not

----- it, they may well have some surprises. “ Romeo and Juliet “ read

proves to be ----- and lovely

----- than hearsay suggests.

Paradoxical

By the test of the scale of influence, “Romeo and Juliet” is one of the----- successful

works in the history of the world's ballet. The influence of this tragedy

----- forth internationally through countless stage productions, put

films for cinema and television, videos, radio, adaptation. Though the

play is so famous, however, it always ----- . not

appreciate

### 3.2. Match the words to their definitions.

- |   |            |
|---|------------|
| 1 the clothes which actors wear<br>rehearsal                | a          |
| 2 the small book or leaflet with information about the play | b stage    |
| 3 the things use in a play<br>costumes                      | c          |
| 4 a time for the actors to practise                         | d director |
| 5 the person who tells the actors what to do<br>programme   | e          |
| 6 the character that an actor is playing                    | f part     |
| 7 the people watching a play                                | g props    |
| 8 the plays where the actors perform<br>audience            | h          |

3.3. Write a word from the box in each gap to complete the sentences.

/ first, last, least, most /

- 3 At ----- I thought you were hardworking, but now I'm not so sure.
- 4 There were five people on the stage at -----; probably fewer, in fact.
- 5 The exam was very difficult but at ----- I managed to answer every question.
- 6 I've heard so much about you; it's so nice to meet you at-----.

## 4. Speaking

4.1. Tell the main idea of the ballet. What can you say about main heroes of it?

4.2. Read these phrases and try to remember them.

Great! Terrific! ( Потрясающе!) Grand! That's fine! Fantastic! How wonderful!

That's surprise! How come! (Как это может быть!) Believe it or not!

Just fancy! ( Только представьте!)



4.3. Look at the photos and tell your friends what you think about these ballets.

4.4. Name the ballets and the composers of them.



4.5. What famous ballet dancers took part in "Swan Lake"?

4.6. Name other ballets of these composers.

#### 4.7. Answer the questions:

1. Do you often visit theatres? What kind of them do you prefer?
  2. What ballets do you choose to visit?
  3. Whose music do you often listen to?
  4. What kinds of music do you prefer? (popular, classical,...)
  5. What does music provide people with? Why?
  6. Does ballet play a major role in people's life? And in your life? Why?
- ( Provide with – обеспечивать, prefer – предпочитать )

4.8. Discuss the following proverb together with your friend, and say if you agree with it. Art is long, life is short.

4.9. Read the poem by Olyn Duke ( a choreographer of Sweden ballet school). Do you think he love ballet? Give the name to it.

She's like a feather

High floating in sky.

She's like a swallow

Chanting beauty paradise.

She's like a sunray

Sparkling gold everywhere.

That's all about dancing

What's my favourite care.

(to float – плавать, to chant – воспевать, to sparkle – сверкать, искриться, paradise – рай )

## 5. Writing

- 5.1. Give your opinion about one of the ballets.  
Use your own experience.



5.2. Describe this photo. ( Le Corsaire – music by A. Adan ). You may use phrases after the text “ Petrushka “.

5.3. What ballets do you want to dance in ? Why?

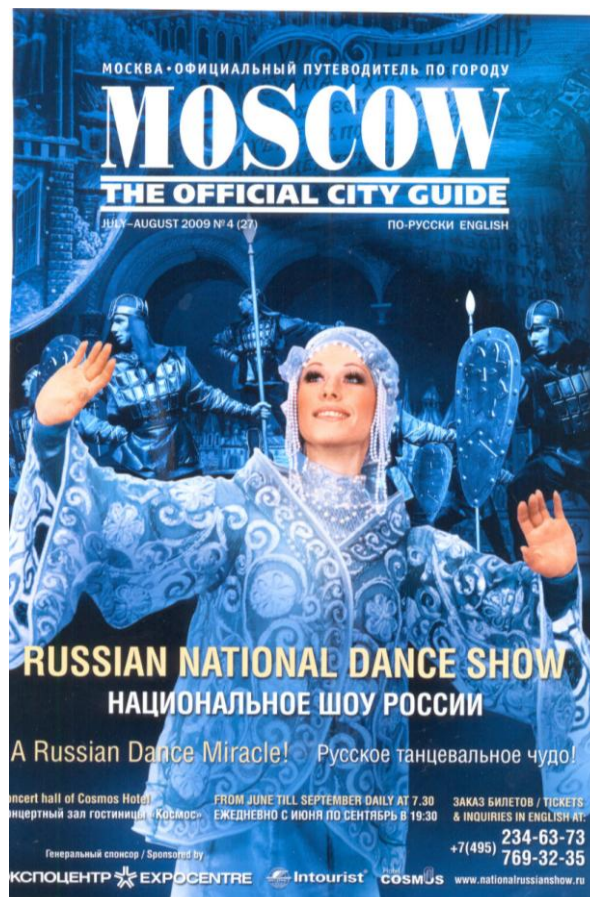


Write a text about one of the Russian ballets. You may use Internet or books about ballets.

## HOME READING

*The Nutcracker* ([Russian](#): Щелкунчик, *Shchelkunchik*) is a two-act [ballet](#), originally choreographed by [Marius Petipa](#) and [Lev Ivanov](#) with a score by [Pyotr Ilyich Tchaikovsky](#). The libretto is adapted from [E.T.A. Hoffmann](#)'s story "[The Nutcracker and the Mouse King](#)". It was given its premiere at the [Mariinsky Theatre](#) in St. Petersburg on 18 December 1892, on a double-bill with Tchaikovsky's opera, [Iolanta](#).

Although the original production was not a success, the twenty-minute suite that Tchaikovsky extracted from the ballet was. However, the complete *Nutcracker* has enjoyed enormous popularity since the mid-20th century and is now performed by countless ballet companies, primarily during the [Christmas](#) season, especially in the U.S. Tchaikovsky's score has become one of his most famous compositions, in particular the pieces featured in the suite. Among other things, the score is noted for its use of the [celesta](#), an instrument that the composer had already employed in his much lesser known [symphonic ballad](#) [The Voyevoda](#). Although known primarily as the featured solo instrument in the "Dance of the Sugar Plum Fairy" from Act II of *The Nutcracker*, it is also employed elsewhere in the same act. Read, translate and make up 5-7 questions to the text.



## Unit 7. RUSSIAN BALLET DANCERS

### 1. Warm up

What are the most famous russian ballet dancers?

Do you know modern well-known ballet dancers?

Who are they?

KEY WORDS

Noble,

emotional, worldwide,

describe, hold a degree, praise,

Fokin, remark, perform, acting,

Nezhinsky, ballet repertoire.

Balanchine,

Diaghilev,

Petipa.

### 2. Reading

2.1. Explain these words; smooth, ensemble, virtuosity, precise, academy, elegant, folk dance.

#### **Sergei Filin**

Sergei Yurevitch Filin / born Moscow, October 27, 1970 / is a Russian ballet dancer and was the current Artistic Director of ballet at the Stanislavsky & Nemirovich-Danchenko Theatre in Moscow.

Mr. Filin held a degree in Performing Arts from the Institute of Choreography / now the Moscow State Academy of Choreography / . Previously, Filin was a principal dancer with the Bolshoi Ballet, the Georgian National Ballet and guest soloist with the Vienna State Opera.

Filin's past dance partners included Svetlana Zakharova and Nina Ananiashvili.

At the age of 7 he started his dance training at the children's ensemble V.Lokteva in folk dances. While there, he appeared with Oleg Popov in the film “The Sun in the Bag” (СОЛНЦЕ В АВОСЬКЕ).

Critics worldwide praised his excellent classic technique, describing his dancing as smooth, precise and elegant, while remarking his strong partnering, virtuosity and noble stance. All of these made him the perfect cast for leading roles in the classical ballet repertoire, while his talent for comedy has been brilliantly demonstrated in parts such as Colas in La Fille Mal Gardee, the Teacher in The Lesson or as Classical Dancer in The Bright Stream, a role for which he received the award Golden Mask.

Touring extensively, Mr. Filin danced in some of the most prestigious venues in cities such as Tokyo, New York, London, Paris, Vienna, Mexico, Buenos Aires, Panama, Prague and Rome among many others.

2.2.Choose the best answers according to the text about S. Filin.

1. He started his dance training...

a/ at the Bolshoi Theatre,

b/ at the children's ensemble V.Lokteva,

c/ at the Moscow State Academy of Choreography.

2.Critics described Filin's dancing as

a/ smooth, precise and elegant,

b/ strong,emotional and remarkable,

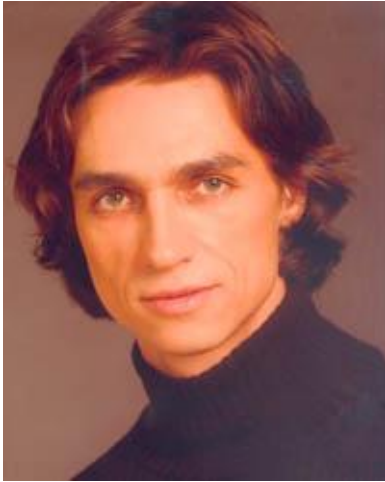
c/ virtuosity and strong partnering.

3.Filin's dance partners were

a/ Galina Ulanova, Maya Plicetskaya,

b/ Svetlana Zakharova, Nina Ananiashvili,

c/ Ekaterina Maksimova, Anna Pavlova.



2.3. Read the text about Galina Ulanova.

### **Galina Ulanova**

“I didn't really wish to be a ballet dancer.” That is the phrase from Galina Ulanova's book which she wrote in 1950. Her first visit to the theatre fired her imagination. The first performance she saw,

of course, a ballet. Ulanova's father, regisseur of the Imperial Maryinsky Theatre in St. Petersburg,

took her to see *Sleeping Beauty*.

Galina was taken to the Petrograd School of Choreography because her parent's rehearsing, performing and teaching schedule did not give them the opportunity to care of her. She made extraordinary progress in her classes. She was invited to perform at the Academic Opera as a little bug in Riccardo Drigo's *Caprices of a Butterfly*. This debut gave her the first performing experience on the stage. Her next role was that of a bird in Rimsky-Korsakov's *Snow Maiden*.

Ulanova was a hardworking dancer and said: “Daily practice is the meat and drink and it was never cease, not even during summer holidays.”

She danced the lead in *Chopiniana* at her graduate performance. At the age of eighteen Galina Ulanova danced the leading role of Odette-Odile in *Swan Lake*.

She was fascinated by the theories of Konstantin Stanislavsky and applied his ideas to the dancing.

She danced title roles at Bolshoi in Moscow. Ulanova was a great actress as well as a dancer so she was excellent in classical repertoire and created roles in: Fountain of Bakhchisaray, Lost Illusion, Romeo and Juliet, Red Poppy, Stone Flower and others.

Having retired from the stage at the age of 50, she coached many generations of the Russian dancers.

Ulanova was the only dancer to be awarded Hero of Socialist Labour, the Lenin and Stalin Prizes.

#### 2.4. Match the information and make up your sentences.

The first performance she saw	Snow Maiden
the debute at the Academic Opera	Swan Lake
the graduation performance at the age of 18	Caprices of a Butterfly
Prima Ballerina of the Bolshoi Ballet	Chopiniana
the role of a bird	Romeo and Julie

#### 2.5. Translate into English.

Уланова делала невероятные успехи в обучении. Она была очень трудолюбива и говорила,

что ежедневная практика- « это мясо и питье, и никогда нельзя прекращать занятия».

Первый балет, который она посетила был « Спящая красавица».

Она танцевала главную роль в « Шопениане» на выпускном экзамене.

Уланова восхищалась идеями К.Станиславского и применяла их при исполнении партий.

#### 2.6. Ask all possible questions to the text.

2.7. Read and express the idea.

### **OPINIONS ON GALINA ULANOVA**

Maya Plisetskaya – She was an angel and she danced like one.

Sergey Prokofiev – She is the genius of Russian ballet, its elusive soul, its inspired poetry. Ulanova imparts to her interpretation of classical roles a depth of expression unheard of in 20-th century ballet.

Margot Fonteyn – Ulanova's dancing is so marvelous, I'm left speechless. It's magic. Now we know what we lack.

Evgenyv Mravinsky – The image of Ulanova- gentle, fragile and wise- was given to me in my early youth and is rooted in my heart and memory forever.

2.8. Explain the meaning of the words and phrases.

An angel, the genius of ballet, elusive soul, inspired poetry, gentle, fragile, be rooted in my heart.

2.9. Speak on the following items:

- 1.Ulanova's life;
- 2.Ulanova's dancing;
- 3.The greatest 20-th century ballerinas;
- 4.Ballet art of ballet dancers of the 20-th century.



2.10. Do you know something about V. Nijinsky? Read the text and give your opinion about his creative activity.

#### KEY WORDS

outstanding – выдающийся

various – разный, различный

uncommon – необычный

rely on – полагаться на

fame – слава, известность

arbitrarily – произвольно,  
самоуправно

“ ...I am God's Clown “

#### 2.11.Nijinsky

Born in Kiev, the son of ballet dancers. His parents – Eleanor Bered and Tomas Nijinsky, of Polish nationality, danced in the Warsaw Imperial Theatre.

In 1898 he entered the Petersburg Theatre School in class C. Legat. Sooner demonstrated outstanding ability he often performed in Mariinsky. In 15 years created a furore for his execution of the role Faun in the ballet “Acis and Galatea “.



After graduating school in 1907 he joined the Mariinsky Theatre and immediately became the first dancer, in spite of his not quite balletic appearance. But on the stage Nijinsky transformed – there is skill, subtle grace, a perfect understanding of style: a legendary jump and the ability to hover in the air. He possessed a remarkable gift of reincarnation, uncommon pantomime skills. On

the stage, he relied on a powerful magnetism, but in everyday life he was shy, taciturn uncommunicative man.

Nijinsky became a partner of M. Kshesinskaya, O. Preobrazhenskaya, T. Karsavina, A. Pavlova. He danced leading roles in productions of Fokine ballets “ Le Pavillon d'Armide”, “Egyptian Nights”, “ Chopiniana”. He was suddenly dismissed from the troupe for the fact that arbitrarily put in “ Giselle” dress, created by the sketch of A. Benoit and repeating the historic German costume XIV century: the leather tights strongly shocked the public and caused confusion in the royal box.

Appearance by Nijinsky in the first Russian season immediately brought him fame. He was the leader of Russian seasons. He has performed in leading roles in productions of Fokin's “ Carnaval “,” Scheherazade “,” Petrushka “,” Narcissus “,” Daphnis and Chloe “,” etc.

The performances of Nijinsky, were breaking academic canons, called controversial viewers and critics, were the basis for the development of ballet in the middle of the XX century.

In 1916 Nijinsky danced in Diaghilev Ballet troupe in “Till Eulenspiegel” in America.

Then he left the stage because of his illness and wrote “Diary of Nijinsky “.

During his ten-stage activities Nijinsky enriched the art of ballet with many discoveries, becoming a legend in his lifetime and left behind an immortal glory.

## 2.12. Find synonyms.

Outstanding	carrying out, performance
various	renown , celebrity
uncommon	distinguished, extraordinary
fame	different
execution (исполнение )	unusual

2.13. Write an outline to the text and retell it using your outline.

2.14. Look at the photos. Who are they?

- Marius Petipa; Matilda Kshesinskaya; Mikhail Fokin.



2.15. Find the description of a gifted person reading the text.

### **MATILDA KSHESINSKAYA**

Matilda Kshesinskaya – a talented dancer and a magnificent woman. Such teachers as L. Ivanov, J. Johanson, E. Cecchetti, E. Vazem taught her canon ballet skills.

Her work, beauty and grace made the young actress a prima ballerina of the Imperial Theatre.

She brilliantly and perfectly danced classical repertoire: the fairy Candide, Aurora in “ Sleeping Beauty” by Tchaikovsky, “ The Seasons” by A. Glazunov, “ The Pearl “ by R. Drigo. This success is explained by the fact that the actress embodied on the stage designs chief choreographer Marius Petipa, who perfected and polished image of classical dance.

Matilda Kshesinskaya – the first Russian ballerina, who brilliantly repeated the complex elements. All the leading roles in plays such as “ Horse-Horse “, “ Esmeralda ”, “ Useless Precaution “ belonged Kshesinskaya. She became the queen of the Imperial Theatre scene. Again and again the audience was captivated by her precise movements, facial expressions, internal charm, her softness and lightness, the passion and despair. Her touring became an important event in the cultural life of European countries. Warsaw, London and even Monte Carlo were admired by her talent.

embody on – воплощать в себя; audience – зрители; captivate by – пленять, восхищать

2.16. Do you know the Russian choreographer and dancer – Mikhail Fokin?

### **MIKHAIL FOKIN**

Fokin, Mikhail Mikhailovich ( 1880 – 1942 ), born in St. Petersburg. At the age of 9 he was admitted to the Petersburg Theatre School. In 1898 he made his debut at Mariinsky Theatre in the “ pas de quatre” from the ballet “ Paquita “, in 1902 became a teacher at the ballet school.

Breaking traditions of ballet, he has left only one ballet costume, stereotyped gestures and routine construction of ballet numbers. In ballet technique he didn't see any purpose, and means of expressing and using expressive music, creating unity of auditory and visual series. Fokin introduced the principles of his screenplay on the novel by Long's Daphnis and Chloe in the Directorate of Imperial Theatre, but his proposed reform did not receive support. The first staging of Fokin – ballet “ Acis and Galatea “ ( music by A.Kadlec ) and “ Midsummer Night's Dream “

( music by Felix Mendelssohn ).

In 1909, Diaghilev was invited to become a choreographer in Fokin's “ Russian Seasons “ in Paris. The result of this union became the world renown that accompanied Fokin until the end of his days. He has put more than 70 ballets, mostly in the best theatres in Europe and America – from the St. Petersburg Mariinsky Theatre to “ Theatre to Ballet “ in New York. Among the productions for “ Russian Seasons” - “ The Firebird” and “ Petrushka “.

Fokin's productions today renewed the leading ballet companies in the world.

2.17. Answer the questions:

- What was Fokin?
- When was he born?
- When did he make his debut at the Mariinsky Theatre?

- What principles did he introduce?
- When was Diaghilev invited to become a choreographer?
- How many ballets has he put?

### 3. Grammar

3.1. Choose the correct word.

1. Today they are/ there are/ it is hundreds of people who
2. Some people study/ studies/ is studying music for special purposes.
3. They may need music for the job/ their job for example.
4. Some of them need/ need to/ are needing it for making friends.
5. But the majority of learners of dancing has/ have/ are having other needs.
6. It is/ There is/ There are hardly any countries where music is never heard.

3.2. Complete the table with the appropriate form of the words.

Noun	Adjective
ambition	
creativity	
abilities	
flexibility	

3.3. Match the words.

As smooth as	cherry
as red as	tortoise
as slow as	fish
as dumb as	bee
as white as	glass
as busy as	snow

## 4. Speaking

4.1. Answer the questions.

Which theatre in Moscow is your favourite one?

What plays staged at this theatre have you seen this year?

Who is the most talented actor ( actress, ballet dancers ) at this theatre?

What parts does this actor ( actress ) usually play?

Why are you fond of his ( her ) acting?

What ballets had a great success?

How often do you go to the Bolshoi Theatre?

Have you ever seen Ulanova's dance?

4.2. Think of the famous ballet dancers you would like to be and explain your choice.

## 5. Writing

5.1. Find information about other ballet dancers of the 20-th century.

5.2. Write a letter to your family.

Use these instructions:

You've just been to a ballet and were very impressed by the performance. Write a letter about it.

Write 100-140 words. Include some of these words and phrases:

excellent dancing, listen in silence, loud applause, orchestra, classical, original, traditional, style.

## HOME READING

Read and translate these poems.

### **Dance**

*Mary Carolyn Davies*

God's in me when I dance.

God, making Spring

Out of his thoughts

And building worlds

By wishing.

God

Laughing at his own

Queer fancies,

Standing awed,

And sobbing;

Musing,

Dreaming,

Throbbing;

Commanding;

Creating—

God's in me

When I dance

### DANCER

*Carl Sandburg*

The lady in red, she in the chile con carne red,

Brilliant as the shine of a pepper crimson in the summer sun,

She behind a false-face, the much sought-after dancer,

the most sought-after dancer of all in this masquerade,

The lady in red sox and red hat, ankles of willow,

crimson arrow amidst the Spanish clashes of music,

I sit in a corner

watching her dance first with one man

and then another.

# Unit 8. FOREIGN BALLET DANCERS

## 1. Warm up



### The Australian Ballet

Graeme Murphy's Swan Lake - Lucinda Dunn's 20-th year - The Sleeping Beauty  
Lake with the Australian Ballet Stephanie Williams

## 2. Reading

2.1. Look at the photos of The Australian Ballet. Read the advertisement of it. What do you think of this interpretation of a ballet?

Photo- Luke Ingham and Madeleine Eastoe in Murphy's Swan Lake

Artists and artistic staff of The Australian Ballet, past and present, share an openness and love of audiences, the confidence to take risks, a spirited attack and the belief that technique on its own is never enough.

Dancing appears as natural to them as walking. They give approximately 200

performances across the country every year – from Petipa to punk, Balanchine to Bangarra.

The company looks different today, significantly taller and more culturally diverse, just as Australian society is different. Over the years, dancers and teachers have been welcomed from China, England, France, Russia, Spain, Sweden, the USA and the USSR. And new ballet school graduates from Asian, Latin American and European backgrounds are helping to make the company look like a snapshot of contemporary Australia. It is a company attuned to its time and place in the world.

The Australian Ballet performs a mix of classical and contemporary ballets from Australian and international choreographers past and present.

#### The dancers

The Australian Ballet is a full-time ensemble company employing dancers whose talents are showcased in both classical and contemporary repertoire.

#### Artistic staff

The Australian Ballet's unique style of dancing has developed throughout the history of the company and continues to do so. Its blend of influences comes from the ballet staff and visiting guest dancers, teachers and choreographers from around the world.

#### Fun facts

The Ballets Russes made three trips to Australia each time appearing under a different name - The Monte Carlo Russian Ballet (1936); The Covent Garden Russian Ballet (1938); and the Original Ballet Russe (1939)

2.2. Translate these phrase:

to take risks, a spirited attack, the technique on its own, like a snapshot

2.3. Look at the photos of English National Ballet. What do you think of these photos?





2.4. Read an extract from the program of the ballet “ Manon “. Do you know about this ballet? What do you know about it?

## **BALLET “ MANON “**

### **Act I Scene I**

#### **The Courtyard of an Inn near Paris**

The inn is frequented by actresses, gentlemen and the demi-monde of Paris. Also present are the unworldly young student, Des Grieux; the wealthy Monsieur GM; and Lescaut, a soldier who has come to meet his young sister, Manon, as she is en route to a convent. Passing through are also the Rat-Catcher whose poverty frightens Manon, a group of beggars and pickpockets known to Lescaut, and a trio of courtesans including Lescaut’s mistress accompanied by ‘Madame’. Manon arrives, followed by an elderly gentleman who has clearly become besotted with her on the coach journey. Lescaut realises he could make money arranging liaisons between his sister and wealthy men. He takes the gentleman into the inn to agree terms. In the courtyard, Manon meets Des Grieux and they instantly fall in love. In the throes of first passion, they elope to Paris. Meanwhile, Monsieur GM has also become

fascinated by Manon. Lescaut pays the beggars to put the elderly gentleman out of the way so his sister is available for the wealthy GM.

## **Act I Scene II**

### **Des Grieux's lodgings in Paris**

Des Grieux is writing to his father to request money. Manon delays her lover, expressing her love.

He leaves to post the letter, and Lescaut arrives with Monsieur GM. Seduced by the jewels and furs Monsieur GM gives her, Manon yields to his advances and leaves with him for a life of luxury.

Des Grieux returns to find only Lescaut, who tries to persuade him that a liaison between Manon and Monsieur GM could be financially advantageous to both of them.

## **Interval**

### **5. NEOCLASSICAL BALLET**

[Neoclassical ballet](#) is a ballet style that uses traditional ballet vocabulary but is less rigid than the classical ballet. For example, dancers often dance at more extreme tempos and perform more technical feats. Spacing in neoclassical ballet is usually more modern or complex than in classical ballet. Although organization in neoclassical ballet is more varied, the focus on structure is a defining characteristic of neoclassical ballet.

Balanchine brought modern dancers in to dance with his company, the [New York City Ballet](#). One such dancer was [Paul Taylor](#), who, in 1959, performed in Balanchine's *Episodes*. Balanchine worked with modern dance choreographer [Martha Graham](#), expanding his exposure to modern techniques and ideas. During this period, Tetley began to consciously combine ballet and modern techniques in experimentation.

Tim Scholl, author of *From Petipa to Balanchine*, considers [George Balanchine](#)'s *Apollo* in 1928 to be the first neoclassical ballet. *Apollo* represented a return to form in response to [Sergei Diaghilev](#)'s abstract ballets.

- 4.1. What do you know about Paul Taylor, Martha Graham, George Balanchine, Sergei Diaghilev?
- 4.2. When and where did the New York City Ballet appear?
- 4.3. Find in the text, read and translate the description of neoclassical ballet.

## 9. CONTEMPORARY BALLET

**Contemporary ballet** is a form of dance influenced by both [classical ballet](#) and [modern dance](#). It takes its technique and use of pointe work from classical ballet, although it permits a greater range of movement that may not adhere to the strict body lines set forth by schools of ballet technique. Many of its concepts come from the ideas and innovations of 20th century [modern dance](#), including floor work and turn-in of the legs.

Arms in [Cecchetti's](#) "Spanish fourth" position.

[George Balanchine](#) is often considered to have been the first pioneer of contemporary ballet through the development of *neoclassical ballet*. One dancer who danced briefly for Balanchine was [Mikhail Baryshnikov](#), an exemplar of Kirov Ballet training. Following Baryshnikov's appointment as artistic director of [American Ballet Theatre](#) in 1980, he worked with various modern choreographers, most notably [Twyla Tharp](#). Tharp choreographed *Push Comes To Shove* for ABT and Baryshnikov in 1976; in 1986 she created *In The Upper Room* for her own company. Both these pieces were considered innovative for their use of distinctly modern movements melded with the use of [pointe shoes](#) and classically trained dancers—for their use of "contemporary ballet".

Twyla Tharp also worked with the [Joffrey Ballet](#) company, founded in 1957 by [Robert Joffrey](#). She choreographed *Deuce Coupe* for them in 1973, using pop music and a blend of modern and ballet techniques. The Joffrey Ballet continued to perform numerous contemporary pieces, many choreographed by co-founder [Gerald Arpino](#).

Today there are many contemporary ballet companies and choreographers. These include [Alonzo King](#) and his company, [Alonzo King's Lines Ballet](#); [Complexions Contemporary Ballet](#), under the direction of Dwight Rhoden; [Nacho Duato's](#) [Compañía Nacional de Danza](#); [William Forsythe](#), who has worked extensively with the Frankfurt Ballet and today runs [The Forsythe Company](#); and [Jiří Kylián](#), currently the artistic director of the [Nederlands Dans Theatre](#). Traditionally "classical" companies, such as the [Kirov Ballet](#) and the Paris Opera Ballet, also regularly perform contemporary works.

9.1.Explain the underlined words and expressions.

9.2.Go back to the text and choose the description of “ contemporary ballet “.

9.3.Ask questions to the text.

9.4.What foreign ballet dancers do you know? Can you tell something about them?

## Sylvie Guillem

Sylvie Guillem was born 23 February 1965 in Paris, France. She is a French ballet dancer.

She was the top- ranking dancer with the Paris Opera Ballet from 1984 to 1989, before becoming a principal guest artist with the Royal Ballet in London. She is currently performing contemporary dance as an Associate Artist of London's Sadler's Wells Theatre. Her most notable performances have included those in “Giselle “ and in Rudolf Nureyev's stagings of “ Swan Lake “ and “ Don Quixote“.

As a child, Guillem trained in gymnastics under the instruction of her mother. In 1977 she began training at the Paris Opera Ballet School, and in 1981 joined the company's corps de ballet. Then she won the gold medal at the Varna International Ballet Competition, where she danced the solo role of the Queen of the Driads in Nureyev's staging of “ Don Quixote”. In Paris Opera Ballet the youngest dancer got the leading role in William Forsythe's contemporary ballet, then the title role in a production of “ Giselle “ in the Royal Ballet on the Nureyev's 50-th birthday celebration.

Her performance was a success, and in the following year she left Paris for London, to become a freelance performer and one of the Royal Ballet's principal guest artist.

In 1995 Guillem created the dance television program, which won several international awards and staged her own version of “ Giselle “ for the Finnish National Ballet. In 2001 she became the first winner of the Nijinsky Prize for the world's best ballerina.

She has now become one of the most prominent figures in the history of ballet.

10. Give the Russian equivalence of following expressions:

the top- ranking dancer, a principal guest artist, most notable performances, the solo role, a freelance performer.

11. Find the sentences with the expressions of ex. 14 in the text, read them and translate.

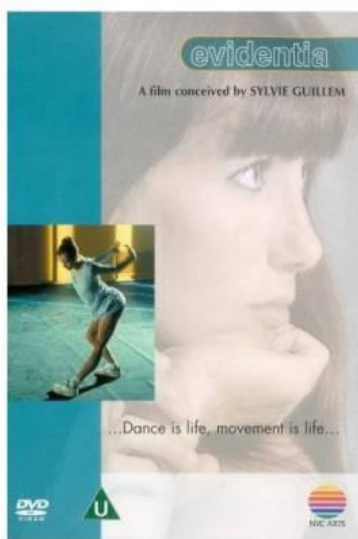
12. Agree or disagree.

1. Guillem was the first dancer in the Paris Opera Ballet.
2. She became a principal guest actress in Royal Ballet in London.
3. As a child, Sylvie trained at the Paris Opera Ballet School.
4. She always got leading roles in different ballets.
5. Guillem created the dance television program in 1995.
6. She is one of the well-known classical ballet dancer.

13. What can you say about



these woman?



0-por-Gail.ru



t-portal.ru

### 3. Grammar and vocabulary

3.1. Choose the right variant of phrasal verbs.

1. The company is still ----- the project of the new advertisement.  
a) talking over      b) talking in      c) watching out      d) putting out
2. We ----- the afternoon to the discussion of the new ballet.  
a) gave on      b) went on      c) gave over      d) held on
3. The producer promised to ----- the contract as soon as possible.  
a) draw out of      b) draw up      c) get through      d) come along with
4. The play was ----- by the sudden illness of the leading actress.  
a) held on      b) held through      c) held up      d) held over
5. The theatre ----- 3 new dancers every year.  
a) takes on      b) takes up      c) holds on      d) carries on
6. the theatre- goes ----- the new hall.  
a) did for      b) did up      c) made up      d) made away with
7. It's difficult to ----- how you feel when you are in trouble.  
a) get through      b) get around      c) get across      d) get back to
8. Fortunately, all my classmates ----- Academy of Ballet.  
a) got over to      b) went over to      c) got into      d) made for

3.2. Check your answers and translate the sentences.

1-a, 2-c, 3-b, 4-c, 5-a, 6-b, 7-c, 8-c.

3.3 Choose the right order of the words.

1. He was born -----.

- a) at 2 o'clock on April 12 th in the morning in 1947
- b) in the morning at 2 o'clock on April 12 th in 1947
- c) at 2 o'clock in the morning on April 12 th in 1947

2. I ----- after that.

- a) only saw him once
- b) saw him only once
- c) saw him once only

3. ----- have not arrived.

- a) The ordered dress which ordered
- b) The dresses ordered
- c) The dresses

4. ----- go to the theatre in time.

- a) I only and my guests and I only
- b) Only my guests and I
- c) My guests

5. Last year we went -----.

- a) to Paris Opera and Ballet House by train at Easter
- b) at Easter to Paris Opera and Ballet House by train
- c) by train at Easter to Paris Opera and Ballet House.

3.4. Fill in the blanks with the verbs in the proper tense.

1. The famous actress ----- now for the new magazine.

- a) is interview
- b) interview
- c) is being interviewed
- d) was interviewed

2. All tickets ----- before we got in the theatre.

- a) wre sold
- b) have sold
- c) are sold
- d) have been sold

3. Students ----- next Friday.

- a) will be examined    b) will examine    c) are examined    d) have been examined

4. She ----- practicing the piano yesterday.

- a) is heard    b) was heard    c) hear    d) hears

5. About 150 people ----- to the ballet show yesterday.

- a) were invited    b) invite    c) was invited    d) are invited

6. Such a ballet dress ----- .

- a) can sat down in    b) can sit down in    c) can't sit down in    d) can't sat down in

## 4. Speaking

4.1. Agree or disagree with the proverb:

- Live not to eat but eat to live.

Eating isn't the main thing in our life. We must eat only to live a useful and interesting life. What is the main task in your life?

- If you want a thing well done, do it yourself.

It's best of all to try to do something yourself and do it well. Then you won't have to say that somebody's work was done badly for you. What do you usually do yourself and never ask other people?

4.2. Choose the right Russian equivalent to the proverb. Explain your choice:

- a) Actions speak louder than words.

- Слово — не воробей, вылетит — не поймаешь;

- Меньше слов, больше дела;



- Красивые слова ничего не стоят;
- Дела говорят сами за себя.

в) A thing well done is twice done.

- Хорошая работа два века живет;
- Терпение и труд все перетрут;
- Сделал дело — гуляй смело.

4.3. Give Russian equivalents to these proverbs. Explain their meanings. Guess examples describing them.

- A bad beginning makes a bad ending;
- A good beginning is half the battle;
- A hard beginning makes a good ending;
- All is well that ends well.

## 5. Writing

Choose one of the proverbs and explain its meaning in written form. You can use the phrases:

### HOME READING

Read the texts and make a report.

Read and understand the topic: How you can make a report.  
Read the texts below, translate them with the vocabulary.  
Using the plan begin doing your report.  
Check it.  
Read it aloud to yourself.

Find some photos ( if you want).

Add useful information.

1. **General subject area which interests us.**
2. **Find a good number of interesting facts and details about the topic:**
  - a) books,
  - b) books which give a good background information,
  - c) organization which printed material with very valuable information,
  - d) museums, etc.
3. **Roam through all of the materials and take notes on important facts and details:** write information on the note cards with questions.
4. **Arrange the rest of note cards.** (This information should be important and should come first as you organize your note cards).
5. **The final step in the planning stage of your report is to write an outline:**
  - a) general plan of what the final report will look like,
  - b) listing on a clean sheet of paper the headings (questions),
  - c) list them on this paper in the same order that you have already organized them (think of this as the first draft of outline).

**Note:** You don't have to include all of the facts from your note cards. Only write those that are very important or interesting.

  - d) rewrite the first draft of outline into a clear sentence outline,
  - e) the headings or questions are the main ideas of your outline and should follow Roman numerals (I, II, III, IV, V, etc).
  - f) the details under each heading or main idea should follow capital letters ( A,B,C, etc).
6. **Writing: The First Draft.**
  - a) before writing the main part of the report, you will need to write an introductory paragraph,
  - b) after having written the main part or body of the report, you must add a concluding or summary paragraph.
7. **Revising: Important for the Writing.**

Use the following checklist as a guide to help you to revise and improve your report.
8. **Giving Credit for Information Used in a Report:**

If you are required to give credit to the authors whose ideas or worlds you have used in your report, follow the guidelines set by your teacher.

Traditionally, footnotes or endnotes have been used to identify the books and authors used in a report.

If you use a book or material that doesn't have an author, use the title or a shortened form of the title in place of an author's last name.

**Important note:** It is not necessary to list an author or a book for the every single bit of information you use in your report.

**Very important note:** You should, however, list an author and a page number for the following kinds of Bibliography.
9. **Adding a Bibliography.**

If you are required to write a bibliography, make sure it follows the guidelines set by your teacher.

A bibliography listing for a book is usually written in the following way: Author ( last name first), Title, City where the book is published: Publisher, Copyright date:
10. **Adding a Title Page and Outline.**

If you are required to write a title page, make sure you follow the guidelines set by your teacher.

If you are required to include an outline with the final copy of your report, make sure it includes enough details to meet the requirements of the assignment.

## OBERTO BOLLE



Born in Milano, Roberto Bolle trained at the Theatre La Scala Ballet School where he was chosen by Rudolf Nureyev to dance Tadzio in *Death in Venice*. In 1996, two years after he joined La Scala Ballet, he was promoted to principal dancer. His repertory includes *The Sleeping Beauty*, *Cinderella*, *Don Quixote* (Nureyev), *Swan Lake*, *The Nutcracker*, *La Bayadère* (Makarova), *Études*, *Giselle* (Guillem), *Le Spectre de la Rose*, *La Sylphide*, *Manon*, *Romeo and Juliet*, *Onegin*, *The Merry Widow* and *Apollon Musagète*, among others.

Among the companies with whom Bolle has danced are The Royal Ballet, English National Ballet, National Ballet of Canada, Stuttgart Ballet and Finnish National Ballet. At the Royal Albert Hall in London, he performed in both *Swan Lake* and *Romeo and Juliet*, productions created for him by English National Ballet director Derek Deane.

Since December 1998 Bolle has been Resident Guest Artist at La Scala Theatre. In 2000, he opened the ballet season at Covent Garden performing in Anthony Dowell's *Swan Lake* and he appeared at the Bolshoi Theatre to celebrate Maya Plisetskaya's 75th anniversary. In 2002, he danced at Buckingham Palace in the presence of H. M. Queen Elizabeth II, in celebration of her Golden Jubilee.

During the 2003/2004 season Bolle was promoted to étoile. In 2004 he danced before Pope John Paul II in St. Peter's Square, celebrating Young People's Day.

He also was invited to appear at the Paris Opera in *Don Quixote* and *The Sleeping Beauty*. On December 7, to celebrate the re-opening of La Scala Theatre, he danced *Europa Riconosciuta* with Alessandra Ferri. In 2005, he danced *Apollon Musagète* at the Maryinsky Theatre in St. Petersburg at the Fourth International Festival. In December 2005, he performed at Covent Garden in Frederick Ashton's *Sylvia* which was broadcast by BBC on Christmas Day. Bolle also danced a solo, created for him by Enzo Cosimi, at the opening ceremony of the Winter Games in Turin, Italy in February 2006. Since 1999, Bolle has served as a Goodwill Ambassador for UNICEF. Bolle made his first appearance with American Ballet Theatre in 2007. His repertoire with the Company includes Albrecht in *Giselle*, Armand in *Lady of the Camellias*, Des Grieux in *Manon*, Onegin in *Onegin*, Romeo in *Romeo and Juliet*, Prince Siegfried in *Swan Lake* and Aminta in *Sylvia*. Mr. Bolle's performances with American Ballet Theatre are sponsored by Brian and Darlene Heidtke.

**Performing in:**

- **The Leaves Are Fading (complete)** 10/6/2012
- **The Leaves Are Fading (complete)** 10/18/2012
- **Alexei Ratmansky World Premiere** 10/19/2012, 10/20/2012

**HERMAN CORNEJO**



Herman Cornejo was born in Mercedes, San Luis, Argentina and began his ballet studies at the age of eight at the Instituto Superior de Arte at Teatro Colón, Buenos Aires. In 1995 when he was fourteen he received a scholarship from the School of American Ballet, the dance school of New York City Ballet. On his return to Buenos Aires he was invited to join Julio Bocca's Ballet Argentino.

At the age of 16, Cornejo was the Gold Medal winner of the VIII International Dance Competition in Moscow (1997), the youngest dancer ever in the history of the competition. Upon his return from Moscow Cornejo was then promoted to principal dancer with Ballet Argentino, alternating with Julio Bocca in all the principal roles in the repertoire during the company's worldwide tours. In 1999 he joined American Ballet Theatre as a member of the corps de ballet, was promoted to Soloist in August 2000 and to Principal Dancer in August 2003.

His roles with the Company include Solor and the Bronze Idol in *La Bayadère*, the Red Cowboy in *Billy the Kid*, Pyotr in *The Bright Stream*, the fourth movement in *Bruch Violin Concerto No. 1*, the Jester in Ben Stevenson's *Cinderella*, Franz in *Coppélia*, Conrad, Ali, Lankendem and Birbanto in *Le Corsaire*, It Was Spring in *Dim Lustre*, Basilio and the lead gypsy in *Don Quixote*, Puck in *The Dream*, the first sailor in *Fancy Free*, Alain in *La Fille mal gardée*, Ivan in *Firebird*, Albrecht and the peasant pas de deux in *Giselle*, The Man in *Here After (Heaven)*, the Joker in *Jeu de Cartes*, Lescaut in *Manon*, the Lead Pontevedrian Dancer and the Maitre D' in *The Merry Widow*, the Nutcracker-Prince and the Cavalier in Kevin McKenzie's *The Nutcracker*, the Nutcracker Prince in Alexei Ratmansky's *The Nutcracker*, Cassio in *Othello*, Petrouchka in *Petrouchka*, the Piper in *The Pied Piper*, the Son in *Prodigal Son*, Abderakman and Bernard in *Raymonda*, Romeo and Mercutio in *Romeo and Juliet*, Prince Désiré and the Bluebird in *The Sleeping Beauty*, the Rose in *Le Spectre de la Rose*, Benno and the Neapolitan dance in *Swan Lake*, James and Gurn in *La Sylphide*, Eros in *Sylvia*, the third movement in *Symphony in C*, Hortensio in *The Taming of the Shrew*, *Le Grand Pas de Deux*, *Sinatra Suite*, *Tchaikovsky Pas de Deux* and *Theme and Variations* and roles

in *Amazed in Burning Dreams*, *Ballo della Regina*, *Baroque Game*, *Black Tuesday*, *The Brahms-Haydn Variations*, *Brief Fling*, *Clear*, *Company B*, *Diversion of Angels*, *Drink To Me Only With Thine Eyes*, *Gong*, *In the Upper Room*, *Jabula*, *Marimba*, *Mozartiana*, *Overgrown Path*, *Petite Mort*, *Sinfonietta*, and *workwithinwork*. Cornejo created the role of Fortune in *HereAfter*, Rabbit in *Rabbit and Rogue* and leading roles in *The Brahms-Haydn Variations*, *C. to C. (Close to Chuck)*, *Concerto No. 1 for Piano and Orchestra*, *Glow-Stop*, *Pretty Good Year*, *Seven Sonatas* and *I Dig Love* in *Within You Without You: A Tribute to George Harrison*. Cornejo is also a principal dancer of Corella Ballet in Spain and made his debut with the company in September 2008 at Teatro Real de Madrid. His repertoire with Corella includes Solor in *La Bayadère*, Siegfried in *Swan Lake*, Henry in Christopher Wheeldon's *VIII*, the second couple in Wheeldon's *DGV*, and the third movement in Angel Corella's *String Sextet*. He has made numerous guest appearances around the world including performing as a principal guest dancer with Ballet del Teatro Argentino de La Plata, Compañía de Danza Contemporánea de Cuba, Boston Ballet, New York City Ballet and Sapporo Ballet. As a young dancer, Cornejo was a first prize winner at several major competitions in South America. Other awards and citations include the 2000 *Peace Messenger* prize from UNESCO, the 2005 nomination for best dancer for the Benois de la Danse and, in 2010, the *Mr. Expressivity* prize at the 9th International Ballet Festival "Dance Open" in St. Petersburg, where he performed his first work of choreography, *Tango y yo*, with the music *Fuga y Misterio* by Astor Piazzolla.

Mr. Cornejo's performances with American Ballet Theatre are sponsored by Donald Kramer.

### Performing in:

- Don Quixote** 10/24/2012
- The Nutcracker** 12/7/2012, 12/15/2012

## Unit 9.MY COLLEGE

### 1.Warm up

Answer these questions:

1. What do you know about our college?
2. How many branches (departments) are there in the college?
3. What is the address of it?
4. What is the building of it?
5. Is it important to be a talented person to enter our college?
6. What interesting facts do you know about our college?
7. Who is the head of the college?

### 2.Grammar

2.1. Think and check yourselves.

1) Впишите в пропуски глаголы из скобок в Present Perfect или Past Simple. Например: "Where is your key?" "I don't know. I <b>have lost</b> it."	Графа для проверк и
a. Mary <input type="text"/> to Australia for a while, but she's back again now. (go)	<input type="checkbox"/>
b. "Where's Ken?" "He <input type="text"/> out. He'll be back in about an hour." (go)	<input type="checkbox"/>
c. I did German at school but I <input type="text"/> most of it. (forget)	<input type="checkbox"/>
d. I meant to phone Diane last night but I <input type="text"/> . (forget)	<input type="checkbox"/>
e. Look! There's an ambulance over there. There <input type="text"/> an accident (be)	<input type="checkbox"/>
f. The police <input type="text"/> three people but later they let them go. (arrest)	<input type="checkbox"/>
2) Из слов в скобках составьте правильные предложения. Используйте полные формы отрицаний. Например:	Графа для

(it / not / rain / this week) It <b>has not rained this week.</b>	проверк и
a. (the weather / be / cold / recently) The weather <input type="text"/> recently .	<input type="checkbox"/>
b. (it / cold / last week) It <input type="text"/> last week.	<input type="checkbox"/>
c. (I / not / read / a newspaper yesterday) I <input type="text"/> a newspaper yesterday.	<input type="checkbox"/>
d. (I / not / read / a newspaper today) I <input type="text"/> a newspaper today.	<input type="checkbox"/>
e. (Ann / earn / a lot of money / this year) Ann <input type="text"/> this year.	<input type="checkbox"/>
f. (she / not / earn / so much / last year) She <input type="text"/> last year.	<input type="checkbox"/>
g. (you/ have / a holiday recently)	

2.2. Use your grammar.

1) Впишите в пропуски подходящие по смыслу глаголы:	Графа для проверки
a. The rain started two hours ago. It's still raining now. It <input type="text"/> for two hours.	<input type="checkbox"/>
b. We started waiting for the bus 20 minutes ago. We're still waiting now. We <input type="text"/> for 20 minutes.	<input type="checkbox"/>
c. I started Spanish classes in December. I'm still learning Spanish. I <input type="text"/> since December.	<input type="checkbox"/>
d. Ann began looking for a job six months ago. She is still looking now. She <input type="text"/> for six months.	<input type="checkbox"/>
e. Mary started working in London on 18 January. She is still working there now. She <input type="text"/> in London since 18 January.	<input type="checkbox"/>
f. Years ago you started writing to a pen friend. You still write to each other regularly now. We <input type="text"/> for years.	<input type="checkbox"/>



2) Употребите глагол из скобок в нужном времени Present Continuous или Present Perfect Continuous	Графа для проверки
a. Maria <input type="text"/> (learn) English for two years.	<input type="checkbox"/>
b. Hello, Tom. I <input type="text"/> (look) for you all morning. Where have you been?	<input type="checkbox"/>
c. Why <input type="text"/> (you / look) at me like that? Stop it.	<input type="checkbox"/>
d. We always go to Ireland for our holidays. We <input type="text"/> (go) there for years.	<input type="checkbox"/>
e. I <input type="text"/> (think) about what you said and I've decided to take your advice.	<input type="checkbox"/>
f. "Is Ann on holiday this week?" "No, she <input type="text"/> (work)."	<input type="checkbox"/>
g. Sarah is very tired. She <input type="text"/> (work) very hard recently.	

### 3. Writing

Make up a plan to your work. You may use the questions above and the internet.

The advertisement of the 4-th year students will help you.

You may use different pictures and photos about our college.

Guess about the form of the work.

Choose possible lexical material ( words and expressions ) for the advertisement.

Explain the meaning of all departments. Show whether it is interesting or useful to study here.

Describe every branch of the college. Add your own opinion of being here.

Think of the beginning and ending of your work.

## College of Music and Theatre Art №61



College of Music and Theatre Art №61 was founded in 2003 in the basis of an experimental educational city aria of secondary school №1841 'Galina Vishnevskaya'. Starting with 1994 our school works on the principles of Music Theatre which provides a broad educational training and career opportunities in four departments: opera, orchestra, ballet and art. The school offers a fully-balanced curriculum with the emphasis on the art.

The headmaster:

*Tratsevskaya Elena Yurievna*

*Honoured Teacher of Russian Federation,*

*The Laureate of the President Prize of Russian Federation*



## Students Opera and Ballet Theatre.

Opera and Ballet theatre plays the most important role in College of Music and Theatre Art № 61.

Students develop all their creative skills on the stage of College Theatre working on the well-known world theatre repertoire.



In repertoire there are operas of 18-19 centuries. For example: opera-miniatures «Ledysh, the Tsar», «The Bat» by Shtraus, ballets «Cracker» by Tchaikovsky, «Don Kihot» by Minkus. All plays are performed to the accompaniment of an orchestra

and on the native language, etc.

We use two directions choosing the repertoire of our Opera and Ballet Theatre: -investigation of rare old operas; -work on compositions of world music masterpieces themes.

The aims of the Theatre are: -the improvement in the standard of theatre culture level for different public; familiarizing with youth to opera and ballet art; -solving problems of youth amusement.



The work of children theatre has been awarded with different Honour Titles and prizes at different competitions and festivals.

College theatre appears on stage in Pushkin Museum, Sogol Theatre, Kremlin, Music House, Vishnevskaya Opera Centre, White House, different concert halls.



Students learn different aspects and genres of art, which the artists of the world of art society successfully developed.

Decorated department's students are interested in history of art and theatre and various special aspects of costumes and masks development.

We study the life of well-known artists, their best works.

During all the year our students organize, many exhibitions of their works in art museums galleries and of course in our college.

Our talented students with experienced teachers take part in the performances both in Russia (Klin, Volgograd, Saransk, Kanty-Mansisky region) and abroad (Ukrain, Belorus, Baltic countries, Kazakhstan, Italy, France, Spain, Germany, Slovenia).



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[www.k61.profedu.ru](http://www.k61.profedu.ru)



# UNIT 10. CHOOSING A PROFESSION

## 1. Warm up

Answer these questions:

When were you able to give a definite answer about your future profession?

Who helped you to make your choice?

Has your choice of profession changed from time to time as you passed from form to form?

Why do you think so?

What may be especially attractive in your job?

What is the difference in the position of young people choosing their path in life or finding it constantly?

### KEY WORDS

perhaps – возможно

a definite answer

change  
к чему-либо

to get used to something – привыкать

choice

preparation for a career

adult

well-educated

opportunities

experienced

fit

desire

healthy

impact – влияние

## 2. Grammar

### 2.1. Fill in the gaps using Present Perfect of the verbs in the box.

catch	hear	select	see	be	do
-------	------	--------	-----	----	----

1. I have not \_\_\_\_\_ much about you.

2. Have you \_\_\_\_\_ your millionaire yet?

3. I have not \_\_\_\_\_ one yet.
4. She has not \_\_\_\_\_ here since Monday.
5. Has anybody \_\_\_\_\_ her anywhere?
6. Do you think she has \_\_\_\_\_ it because of my jokes?

## **2.2. Report the sentences in indirect speech.**

1. "What does it mean?" I asked after reading the article.
2. "He is still with you, I hope?" said she.
3. Then suddenly everything came to an end," said the landlord.
4. I must congratulate you," said John.
5. "I'll hope we'll catch something bigger than a goose," remarked our cook.

## **3. Reading**

### REALIZING YOUR PLANS FOR THE FUTURE

« What do you want to be when you leave your studying?» You have heard this question many times during your school years, haven't you? Perhaps it was difficult for you to give a definite answer, perhaps it wasn't. Perhaps you changed your mind as the years passed. Perhaps the best way to prepare for any job to get a good education -to do well at college, and to learn all you can outside of school.

Your teachers and parents will certainly help you to decide correctly. If you enter a ballet secondary school, you will receive a specialized secondary education. If you want to get a higher education, the best road to it is through practical work.

Whatever profession you choose to follow, you ought to think about another important problem. This problem is what kind of person you will be. It'll depend on you alone whether you become a personality or not.

You should develop your will-power ( развивать силу воли ). Strong-willed people can achieve a lot. To become a personality isn't easy. You should be well-bred, honest, kind, hard-working. You should be worthy of respect and have respect for other people.

When you have all these qualities, you will be able to realize your plans for the future.

## 4. Speaking

Now think a little more about choosing a profession and tell what you have to say.

## 5. Writing

- \* **Write freely and naturally. Do not try to "create" a writing style.**
- \* **Write with vivid action verbs and specific nouns. Don't overuse adjectives or adverbs.**
- \* **Use sentences of all shapes and sizes, and avoid beginning too many sentences in the same way.**
- \* **Include sensory details—details which describe how your subject looks, tastes, feels, sounds, and smells.**
- \* **Use familiar language. Don't look for a big or fancy word when a small one will do.**
- \* **Use an occasional figure of speech for color and emphasis.**
- \* **Look for a new twist or angle each time you write.**
- \* **Listen to the sound and rhythm of your writing. Use words which bounce and glide rather than plod along.**
- \* **Don't sacrifice clarity for style.**
- \* **Share what you've written with others.**

## The Composition

Once you are able to write good paragraphs, you are well on your way to being able to write good essays or longer compositions. The essay has the same basic characteristics as a paragraph: It has a single main idea or theme, it uses a variety of details to develop that idea, and all of the individual details are linked together into an effective, unified composition.

However, the essay is not the same as a paragraph. It is longer and it covers a larger portion of the subject than does a paragraph. Because an essay is longer than a paragraph, transitions and other methods of linking details are very important. They keep the composition unified. And since the essay is more complicated than the paragraph, it is usually a good idea to organize your thoughts into an outline. In other words, the essay must be planned and written carefully. Below are some guidelines which will be helpful when you are planning and writing your own essay.

### Planning and Writing the Composition

1. Select a general subject area which interests you.

2. List all of your thoughts or ideas about the subject.
10. Use your list to help you focus on a specific topic within the subject area.
11. Decide what it is you would like to say about the topic and write a sentence which states this purpose. (This statement is sometimes called a **thesis statement**.)
12. Write a list of details which can be used to support your thesis statement.
13. Arrange this list of details into a well-ordered outline.
14. Do some reading, researching, or thinking if you need more detail for your outline.
15. Write the first draft of your paper, including an introductory and concluding paragraph.
16. Revise the first draft, paying special attention to the introductory and concluding paragraphs. The introductory paragraph should get your reader interested in your essay, and it should state the main idea of the essay. *The* concluding sentences should review the important points made in the essay.
10. Proofread your revised paper **twice**: once for spelling, punctuation, **usage**, and other mechanical errors and a second time for meaning and overall style. (Use your handbook when you have questions about errors.)
11. Neatly write (in ink) or type your final copy.



## ЧАСТЬ 6. Список литературы:

1. Английский язык. Нестандартные уроки. 5-11 классы. / сост. Е.Л. Базаркина /- Волгоград, : изд-во « Учитель », 2005.
2. Блинова С. И. Тесты и контрольные работы по грамматике английского языка.- Санкт-Петербург: изд-во «Союз », 2002.
3. Голицынский Ю. Spoken English. Пособие по разговорной речи.- Санкт-Петербург: изд-во « Каро », 2002.
4. Демина Т.С. Проверь себя. Английский язык.- М.: изд-во «Грамотей », 2005.
5. English Reader 8-th form./сост. Копыл Е.Г., Боровик М.А./- М.»Просвещение»,1976.
- 6.Журина Т.Ю. 55 устных тем по английскому языку. М.: изд-во « Дрофа », 1996.
7. Карпова Т.А. Английский для колледжей. Учебное пособие.-М. Изд-во « Дашков и К»,2005.
8. Островский Б.С. English. Optional course-8/9. Учебное пособие.-М.:» Просвещение»,1992.
9. Practice Tests for the Russian State Exam. Klekovkina E., Mann M., Taylore-Knowles S.- Oxford: Macmillan Publishers Limited, 2006.
10. Щеглов И.А. Английский язык. / Грамматика, упражнения, устные темы, тексты для чтения/ - М.: Творческий центр « Сфера», 2000.

### Интернет ресурсы

#### 1.Обучающие материалы

[www.macmillanenglish.com](http://www.macmillanenglish.com) - интернет-ресурс с практическими материалами для формирования и совершенствования всех видов речевых умений и навыков.

[www.bbc.co.uk/worldservice/learningenglish](http://www.bbc.co.uk/worldservice/learningenglish)

[www.britishcouncil.org/learning-elt-resources.htm](http://www.britishcouncil.org/learning-elt-resources.htm)

[www.handoutsonline.com](http://www.handoutsonline.com)

[www.english-to-go.com](http://www.english-to-go.com) (for teachers and students)

[www.bbc.co.uk/videonation](http://www.bbc.co.uk/videonation) (authentic video clips on a variety of topics)

[www.icons.org.uk](http://www.icons.org.uk)

#### 2. Методические материалы

[www.prosv.ru/umk/sportlight](http://www.prosv.ru/umk/sportlight) Teacher's Portfolio

[www.standart.edu.ru](http://www.standart.edu.ru)

[www.internet-school.ru](http://www.internet-school.ru)

[www.onestopenglish.com](http://www.onestopenglish.com) - Интернет-ресурс содержит методические рекомендации и разработки уроков ведущих методистов в области преподавания английского языка. Включает уроки, разработанные на основе материалов из *The Guardian Weekly*, интерактивные игры, музыкальные видео, аудиоматериалы, демонстрационные карточки.

[www.macmillan.ru](http://www.macmillan.ru) - интернет-ресурс с методическими разработками российских преподавателей, содержит учебные программы и календарно-тематические планирования курсов английского языка повседневного и делового общения.

[www.hltnag.co.uk](http://www.hltnag.co.uk) (articles on methodology)

[www.iatefl.org](http://www.iatefl.org) (International Association of Teachers of English as a Foreign Language)

[www.developingteachers.com](http://www.developingteachers.com) (lesson plans, tips, articles and more)

[www.etprofessional.com](http://www.etprofessional.com) (reviews, practical ideas and resources)

### 3. Учебники и интерактивные материалы

[www.longman.com](http://www.longman.com)

[www.oup.com/elt/naturalenglish](http://www.oup.com/elt/naturalenglish)

[www.oup.com/elt/englishfile](http://www.oup.com/elt/englishfile)

[www.oup.com/elt/wordskills](http://www.oup.com/elt/wordskills)

Lesson Resources

[www.britishcouncil.org/learnenglish.htm](http://www.britishcouncil.org/learnenglish.htm)

[www.teachingenglish.org.uk](http://www.teachingenglish.org.uk)

[www.bbc.co.uk/skillswise](http://www.bbc.co.uk/skillswise) N/

[www.bbclearningenglish.com](http://www.bbclearningenglish.com)

[www.cambridgeenglishonline.com](http://www.cambridgeenglishonline.com)

[www.teachitworld.com](http://www.teachitworld.com)

[www.teachers-pet.org](http://www.teachers-pet.org)

[www.coilins.co.uk/corpus](http://www.coilins.co.uk/corpus)

[www.flo-ioe.com](http://www.flo-ioe.com)

### **Publishers:**

[www.oup.com/elt](http://www.oup.com/elt)

[www.cambridge.org/elt](http://www.cambridge.org/elt)

[www.macmillanenglish.com](http://www.macmillanenglish.com)

[www.pearsonlongman.com](http://www.pearsonlongman.com)

[www.teacherweb.com](http://www.teacherweb.com)

[www.teach-noiogy.com](http://www.teach-noiogy.com)

[www.theconsultants-e.com/webquests/](http://www.theconsultants-e.com/webquests/)

Audio Resources

[www.bbdearningenglish.com](http://www.bbdearningenglish.com)

[www.britishcouncil.org/learnenglish-podcasts.htm](http://www.britishcouncil.org/learnenglish-podcasts.htm) [news.bbc.co.uk/cbbcnews](http://news.bbc.co.uk/cbbcnews)

[www.onestopenglish.com](http://www.onestopenglish.com)

[www.eIllo.org](http://www.eIllo.org)

[www.breakingnewsenglish.com](http://www.breakingnewsenglish.com)

[www.splendid~speaking.com](http://www.splendid~speaking.com)

<http://audacity.sourceforge.net/>

Video Resources

[www.bbc.co.uk/iplayer](http://www.bbc.co.uk/iplayer)

[www.itv.com/](http://www.itv.com/)

[news.sky.com/skynews/video](http://news.sky.com/skynews/video)

[www.channel4.com/video](http://www.channel4.com/video)

[www.channel4learning.com/](http://www.channel4learning.com/)

[www.youtube.com](http://www.youtube.com)

[www.videojug.com](http://www.videojug.com)

[www.nationalgeographic.co.uk/video](http://www.nationalgeographic.co.uk/video)

[www.eslvideo.com](http://www.eslvideo.com)

[www.teflclips.com](http://www.teflclips.com)

<http://nowostey.net/films/page/5/>

<http://prezi.com/>

<http://www.photofunia.com/>

<http://www.screenelly.com/>

<http://www.teachertrainingvideos.com/>

<http://www.teflclips.com/> <http://www.wordle.net/>

<http://www.mozilla-europe.org/ru/firefox/> <http://voicethread.com/#home>

<http://voicethread.com/#home>

<http://www.lex tutor.ca/concordancers/concordance.html>

<http://www.lex tutor .>

4. Свободная энциклопедия Википедия