

Е.Н. Воронова

ОБУЧЕНИЕ ЧТЕНИЮ АНГЛОЯЗЫЧНОЙ ЛИТЕРАТУРЫ
ПО СПЕЦИАЛЬНОСТИ
(Профиль подготовки «Музыка»)

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Предлагаемое учебное пособие предназначено для обучения иностранному языку студентов-бакалавров, обучающихся по специальности «Музыка». Основной целью пособия является развитие навыков чтения литературы по специальности и навыков говорения в рамках действующей Программы бакалавриата по иностранным языкам для неязыковых специальностей и ФГОС ВО последнего поколения.

Подобранный текстовый материал, комплекс упражнений и тестов даёт возможность развивать навыки чтения с разной полнотой извлечения информации, навыки аннотирования и реферирования текстов, а также эффективно изучать грамматический материал.

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Предисловие

Предлагаемое учебное пособие состоит из предисловия, раздела по обучению аннотированию и реферированию текстов, краткого грамматического справочника, раздела с упражнениями по грамматике, лексико-грамматических тестов с ключами, банка текстового материала для дополнительного чтения по специальности обучающихся, примерного перечня тем для написания проектов и рефератов, словаря музыкальных терминов, списка использованной литературы и электронных источников.

Раздел по обучению аннотированию и реферированию текстов направлен на формирование навыков аннотирования и реферирования текстов по специальности обучающихся и содержит справочный материал, список выражений и клише, необходимых для этого вида учебной деятельности, описание основных этапов процесса аннотирования и реферирования, алгоритм свёртывания текста.

Следующий раздел представляет собой банк текстового материала, в котором дана подборка текстов для чтения, аннотирования и реферирования по специальности обучающихся, рекомендованных как для аудиторной работы, так и для самостоятельной проработки студентами в качестве индивидуального, домашнего задания.

Изучение грамматики предполагает повторение и систематизацию изученного в школе материала и введение нового на основе таблиц и схем с примерами, а также упражнений на усвоение грамматического материала с использованием текстовой лексики соответствующего параграфа. Описание грамматических явлений английского языка студент может найти в кратком грамматическом справочнике. Раздел по изучению грамматики содержит набор упражнений на закрепление повторенных и изученных грамматических явлений английского языка. Упражнения, носящие тестовый характер, снабжены ключами для самопроверки.

Студентам предлагаются примерные темы проектов и рефератов.

Обучение говорению на профессионально-значимые темы производится на базе изученных текстов.

Пособие дополнено словарём музыкальных терминов, знание которых необходимо как для самостоятельной, так и для аудиторной работы студентов.

Содержание

Предисловие

Часть I. Теоретические основы реферирования

Часть II. Банк текстов для чтения, аннотирования и реферирования

Часть III. Грамматический справочник

Часть IV. Грамматические упражнения

Часть V. Грамматические тесты

Часть VI. Темы проектов и рефератов

Часть VII. Словарь музыкальных терминов

Ключи к тренировочным упражнениям

Ключи к тестовым заданиям

Список использованной литературы и электронных источников

Часть I. Теоретические основы реферирования.

АННОТИРОВАНИЕ И РЕФЕРИРОВАНИЕ ТЕКСТА

КАК СОСТАВИТЬ ПЛАН ТЕКСТА

План – это «скелет» текста, он компактно отражает последовательность изложения материала.

Рекомендации для составления плана:

1. Составляя план при чтении текста, прежде всего старайтесь определить границы мыслей. Эти места тотчас же отмечайте. 2. Нужным отрывкам давайте заголовки, формулируя соответствующий пункт плана. 3. Затем снова просматривайте прочитанное, чтобы убедиться, правильно ли установлен «поворот» содержания, уточните формулировки. 4. Стремитесь, чтобы заголовки-пункты плана наиболее полно раскрывали мысли автора. 5. Последовательно прочитывая текст, составляйте к нему черновой набросок плана с нужной детализацией. 6. Записывайте пункты плана с большими интервалами и с широкими полями, оставляя пространство для последующего совершенствования его. 7. Чтобы облегчить работу, самые важные места в тексте отмечайте, используя для этого легко стирающийся карандаш. 8. Запись любых планов делайте так, чтобы её легко можно было охватить одним взглядом.

КАК СОСТАВИТЬ КОНСПЕКТ-СХЕМУ

Конспект-схема – это схематическая запись прочитанного. Наиболее распространёнными являются схемы «генеалогическое древо» и «паучок».

В схеме «генеалогическое древо» выделяются основные составляющие наиболее сложного понятия, ключевые слова и т.п. и располагаются в последовательности «сверху вниз» – от общего понятия к его частным составляющим.

В схеме «паучок» название темы или вопроса записывается и заключается в овал, который составляет «тело паучка». Затем продумывается, какие понятия являются основными, их записывают на схеме так, что они образуют «ножки паучка». Для того чтобы усилить устойчивость «ножки», к ним присоединяют ключевые слова или фразы, которые служат опорой для памяти.

Рекомендации для составления конспект-схемы:

1. Выделите среди фактов для составления схемы основные, общие понятия. 2. Определите ключевые слова, фразы, помогающие раскрыть суть основного понятия. 3. Сгруппируйте факты в логической последовательности, дайте названия выделенным группам. 4. Заполните схему данными.

КАК СОСТАВИТЬ АННОТАЦИЮ

Аннотация – это сжатая характеристика статьи, книги, монографии.

Рекомендации для составления аннотации

1. Прочитайте текст. 2. Разбейте его на смысловые части. 3. Выделите в каждой части основную мысль. 4. Сформулируйте её своими словами. 5. Перечислите основные мысли, проблемы, затронутые автором, его выводы, предложения. Определите значимость текста. 6. Используйте глаголы констатирующего характера (автор анализирует, доказывает, излагает, обосновывает и т.д.), а также оценочные стандартные словосочетания (уделяет особое внимание, важный актуальный вопрос (проблема), особенно детально анализирует, убедительно доказывает).

КАК СОСТАВИТЬ РЕФЕРАТ

Реферат – краткое изложение содержания статьи, монографии или книги по определённой теме.

Основные принципы составления реферата:

1. Реферат представляет собой конспективное изложение существенных положений оригинала и отвечает на вопрос: «Какая основная информация заключена в реферируемом документе?» В реферате отражаются все основные проблемы реферируемого материала. 2. При составлении реферата не ставится задача что-то доказать читателю или в чём-то его убедить; реферат не содержит критической оценки; в нём объективно излагается то, что содержится в первичном документе. 3. Общие требования к языку реферата: точность, краткость, ясность, простота. Быстрому и точному восприятию содержания реферата способствуют простые законченные предложения. Употреблять в реферате сложные, громоздкие предложения не рекомендуется; их надо расчленять на несколько простых. 4. Текст реферата включает большое количество перечислений. Это способствует компактному изложению основных данных из первоисточника без их аргументации. 5. Текст реферата не имеет абзацев, разделов, рубрик, т.к. реферат представляет собой логически компактное изложение сути содержания первичного документа.

Реферат, в отличие от обычного пересказа, может включать в себя некоторые сведения, касающиеся автора текста, времени его написания, указание на главную идею текста, на его жанр.

Основные этапы работы над рефератом:

1. Внимательно прочитайте текст. 2. Мысленно определите для себя основной смысл текста. 3. Определите основные структурные составляющие текста (абзацы). 4. Определите основной смысл каждого из абзацев. 5. Определите ключевые слова и выражения, которые несут смысловую нагрузку во всём тексте и в каждом из абзацев. 6. Запишите полученную структурно-смысловую схему (смысловый каркас, «корпус текста»), представляющую собой основу реферата (сюда включается формулировка главной мысли, озаглавливание каждого абзаца, составление плана реферата). 7. Попробуйте определить, насколько полно выделенные ключевые слова и выражения передают основной смысл текста и его структурные составляющие. Если происходит утрата существенной части смысла, нужно найти средства её восполнить (например, подберите краткие и ёмкие слова для передачи содержания сразу нескольких выражений или реплик). 8. Редактирование смыслового каркаса заключается в установлении тех или иных связей между ключевыми эпизодами каждого абзаца, т.е. выстраивается сквозная логика всего реферата. 9. При работе необходимо уяснить общее содержание текста, его смысловые связи в целом, последовательность развития мысли автора, установить причинные, временные и другие виды связей.

ДИФФЕРЕНЦИАЛЬНЫЙ АЛГОРИТМ

(выделение смысловых опорных слов текста)

БЛОКИ ДИФФЕРЕНЦИАЛЬНОГО АЛГОРИТМА

1. Выделение ключевых слов (КС) в каждом смысловом абзаце текста, несущих основную смысловую нагрузку (как правило, ими являются существительные и глаголы). Ключевые слова могут повторяться в предложении, абзаце, тексте в целом, что сигнализирует об их

ключевом значении для данного текста. Для текстов по специальности ключевыми словами также будут термины.

2. Составление смысловых рядов (СР). Смысловые ряды – это словосочетания или предложения, которые состоят из ключевых слов и некоторых определяющих и дополняющих их вспомогательных слов, представляющие собой сжатое содержание абзаца и являющиеся основой для выявления темы (доминанты) текста. На этом этапе текст подвергается количественному преобразованию – сжатию, свёртыванию.

3. Выявление доминанты (Д). Доминанта – это основное значение текста, которое возникает в результате перекодирования прочитанного содержания с опорой на ключевые слова и смысловые ряды. Это этап качественного преобразования текста.

Для того чтобы сформировать навык чтения по данному алгоритму, вы можете воспользоваться следующей таблицей.

№ абзаца	Ключевые слова (КС)	Смысловые ряды (СР)	Значение текста (Д)
1.			
2.			
3.			

СЛОВА И ВЫРАЖЕНИЯ, ИСПОЛЬЗУЕМЫЕ ПРИ АННОТАЦИОННОМ И РЕФЕРАТИВНОМ СПОСОБЕ ИЗЛОЖЕНИЯ

В реферате внимание фиксируется прежде всего на указании темы данного сообщения, его целей и задач. Осуществляют представление темы такие выражения, как:

The title of the text (article) is ...

The author of the text (article) is ...OR I have read the article... by...

The article is from the newspaper (magazine) "...”

The text (article) is about ...

The author tells us about ...

The text (article) opens (begins, starts) with ...

The text (article) carries material about ...

The material of the text (article) is devoted to ...

The text (article) covers the recent events in ...

The text (article) touches upon the problem of ...

The text (article) says (writes, reports) that ...

The text (article) gives figures, illustrating ...

The text (article) calls upon the reader to ...

The text (article) voices the protest against ...

basic idea/theme/topic/principles/notion/characteristics of ... are discussed/reviewed

main aspects of description

guiding principle

principle concepts/aim of ...

areas of ...

source of

to adopt/to put an idea

to set a task

to introduce/to raise a point/an issue
 to come into view
 to face a problem
 this problem can be solved
 the problem of ... is discussed/considered/analysed/touched upon here

После вводных рассуждений следует основная часть. Уточнения, связь с вышесказанным, переход от одной части рассуждения к другой, порядок изложения, иллюстрация и т.д. выражаются следующими словосочетаниями:

From the first paragraph we get to know about (that) ...
 The first (second, third ...) paragraph deals with the problem of...
 The main idea of the first (second, third ...) paragraph is that ...

to take into account	to present a description
to arouse a discussion	to place emphasis on ...
to arise/to stem from ...	to go into detail
to raise a question	to make an observation/a contribution
to be caused by ...	to make a remark
to formulate/to solve a problem	to offer an opinion
to accept the view that ...	to hold a view
to share one's view	to find a way
to draw attention on ...	it is suggested
to formulate a problem of ...	to make a suggestion(s)
to give an explanation	to make mention on ...

Необходимо также указать синонимичные способы логического расположения событий в тексте:

At first (firstly);
 Then;
 After that;
 At last (finally).

В заключительной части работы, делая обобщения аннотируемого или реферируемого материала, можно использовать следующие выражения:

The text (article) ends (finishes) with ...	
At the end of the text (article) we know about ...	
At the end of the text (article) the author makes a conclusion that...	
in short	to get information
in general	to present/to gain a result
finally	on the basis of the result
in connection with	to sum up a point
in conclusion	to summarize evidence for
to emerge/to derive from the text/article	to give a resume
it can be concluded that ...	to give a picture
to arrive/to reach at a conclusion	

Часть II. Банк текстов для чтения, аннотирования и реферирования.

Text 1.

Music in Our Life

It's difficult to speak about music in general, because it will either take a lot of time or just one sentence to explain our attitude. Music is an integral part of our life. It is varied because it reflects different human emotions. If we ask several people what kind of music they like, all of them will give different answers. Tastes differ. But the world of music is boundless and everybody can find there something that satisfies his tastes and demands. And all the people will agree that our world will be dull without music. We enjoy music because it influences our mood and imagination, reflects our inner state and character, arouses deep emotions and makes us think. It helps us to remove from tiredness and tension or find new strength, get new energy and optimism.

That's why we can say that all kinds of music are popular with public; classical and pop music, folk music and jazz, operas, musicals, orchestral performances, chamber music, rock and roll, heavy metal, rap, rock, hard rock, rave and so on. For this reason music festivals which are held annually gather large audience.

As for me, I enjoy both classical music and variety show. Some people say, it is difficult to understand classical music. But I've never been scared by the fact. I enjoy music if it appeals to me. I'm fond of P.I. Chaikovsky, Bach, Mozart. Among contemporary composers I appreciate A. Lloyd Webber and his musicals and rock operas.

If you want to know my preferences in pop music, among singers or pop groups, I won't be able to name any. For variety is variety, I like to listen to different songs, to watch different singers, to hear something new. But I prefer tuneful melodies, easy to remember, light and sometimes haunting.

Exercise 1. Заполните пропуски подходящими по смыслу словами.

1. It is ... because it reflects different human emotions.
2. We enjoy music because it ... our mood and imagination, ... our state and character, ... deep emotions and makes us think.
3. As for me I enjoy both ... music and ... show.
4. I enjoy music if it ... to me.
5. Among ... composers I ... A. Lloyd Webber and his musicals and ... operas.

Exercise 2. Закончите предложения, используя предложенные варианты.

1. Music is
 - a) a complicated art difficult to understand.
 - b) an integral part of our life.
 - c) one of the fine arts.
2. All the people will agree that our world will be
 - a) more interesting without music.
 - b) dull without music.
 - c) dull without cinema.
3. Music helps us to remove from
 - a) tiredness and tension.
 - b) friends and other people.

- c) noise of the city.
- 4. I enjoy music if
 - a) I am in good mood.
 - b) I'm tired and ill.
 - c) It appeals to me.

Exercise 3. Ответьте на вопросы.

1. Is it easy for you to speak about music in general?
2. Why do you think music is varied?
3. Can people live without music? What's your opinion?
4. Why do people enjoy music?
5. What music is popular?
6. What music do you enjoy?
7. What composers are you fond of?
8. What are your favourite groups, singers and musicians?
9. What melodies are you fond of?

Exercise 4. Разделите текст на смысловые части. Подберите названия к ним.

Exercise 5. Расположите пункты плана согласно логике повествования.

1. The world of music is boundless.
2. The music I enjoy.
3. Music is an integral part of our life.

Exercise 6. Расскажите о

1. The role of music in our life.
2. Your preferences in music.

Text 2.

The Role of Music in Shaping Human Values

Music (from the Greek. Muse) - the art medium of artistic images which are sound and silence, specially organized in time.

The importance of music in the knowledge of yourself and the outside world is undeniable. The ancient philosophers recognized the positive impact of music on a person, although in those days music is not played that role in society, what it has today, was not so vast diversity of musical styles and genres that we are seeing now. For example, in Greece the art of music has played the leading position in the upbringing of children. Known and the fact that music has a therapeutic effect on the human body. In those distant times, Hippocrates used in their practice music therapy in the treatment of patients. Aristotle also focused not only on the pedagogical value of music, but he acknowledged therapeutic value, claiming that music can beneficially affect the rights, removing the psychic experiences.

One cannot but mention the negative aspects of the impact of music on a person. For example, nowadays the musical preferences of the youth testify to distribution of narcissism in this environment: in the last decade, the leaders broke songs that talk about one single man, his feelings, aspirations. The pronouns «we» and «us» are used less and less, and instead often hear «I» and «me», the texts of songs are quite ambitious.

The dominant role in the content of the music played by «artistic emotions» is selected in accordance with the capabilities and objectives of art, peeled from the random moments and

meaningful emotional States and processes. In the content of the music as a whole is dominated by positive images that meet the ethical and aesthetic ideal of the author. That tendency music to the disclosure and highlighting the best that there is in man, increases its value as an exponent of humanistic basis and the bearer of important social functions.

Responding to the diverse needs of society, the music is in contact with different kinds of human activity, material, cognitive and evaluative, spiritually transformative (ideological, ethical and aesthetic impact, communicative. Especially great public role of music as a means of spiritual upbringing, the formation of beliefs, moral qualities, aesthetic tastes and ideals, development of emotional intelligence, tenderness, sense of beauty, the stimulation of creative abilities in all spheres of life. Music promotes the assimilation of the person of the eternal human values of love and kindness, honor and dignity, - it is designed to form a humane and moral attitude to the world, to myself and to other people. The social function of music form a system, which varies depending on the socio-historical conditions.

Place and role of music in the formation of universal values is determined by the multifunctionality of musical art. So, in a number of other important functions of music is heuristic, informational, organizational and other.

Also at strengthening the social importance of music largely influenced by modern QMS: lighting musical events and hunting the private lives of musicians, they are constantly reminded of the role of music in society. However, the main role in bringing the music to the forefront among the youth played a broad development of the Internet.

In the journal of neuropathology and psychiatry vol. from 1990 was described conducted at the end of the 80s, the BHI mental health Sciences research, consisting of the study of the impact of music on the emotional state of patients of the endogenous depression, on the basis of the analysis of reactivity on the positive and negative emotional stimuli in patients and healthy subjects.

The analysis of the reports of the subjects showed visible differences in the emotional state of healthy people and patients of depression when listening to classical and rock music. In the group of healthy subjects classical music in the vast majority (80%) caused positive emotions and was estimated as pleasant, causing the relaxation effect. Rock music was seen as a pleasant only in 66% of cases, and that showed a distinct effect of activation. Patients depression as healthy, evaluated classical music as pleasant, and listening to rock music caused the patients, both positive and negative emotions, with a clear predominance of the latter.

As for the impact on the formation of universal values, the greatest significance in this issue is the classical and folk music. These genres are better than others help интериоризировать values and ideals of culture adopted in a society in which a person lives. Among other things, science known for the so-called «Mozart effect», when young children are listening to the music of the great Austrian composer, faster develop intellectually. Moreover, it is established that listening to classical music patients recover in two times faster than those who music not listening. Currently, scientists are concerned with identifying clear conclusions about the healing influence of music on the human body.

Thus, today we can confidently say that the art of music became a part of our life. Unlikely at the present time we will find a great many people daily have no history of the impact of this industry. As mentioned above, in music, there are many different styles, genres and styles, each of which has a large audience, and therefore it is safe to say that music plays in the life of modern man is not simply entertaining role - it is a means for self-expression, to demonstrate its uniqueness and

uniqueness, and, most importantly, has an impact on the formation of attitudes, interests, values and convictions.

<http://en.psibook.com/posts/the-role-of-music-in-shaping-human-values.html>

Text 3.

What is Music?

Can you think of a day without music? We can hear music everywhere: in the streets and at home, over the radio and on TV, in the shops and in the parks. People all over the world are fond of music. They listen to music, they dance to music, they learn to play musical instruments.

But what is music? Specialists explain that music isn't only a combination of pleasant sounds. It is an art which reflects life. There are a lot of different kinds of music. Some of them appeared long ago, and some are modern. For example, folk music appeared long ago, but it is still alive. There are many local performers, choirs and folk groups in Russia. Folk songs are very tuneful and pleasant to listen to. Classical music is often associated with the music of the past. However, this style also includes music being written now, and we may speak of modern classical music. Rap is a modern musical style where the singer speaks or shouts the words in time to music with a steady beat. Such groups as Public Enemy or House of Pain are leaders in this style.

Tastes differ. So people's musical interests range from pop and rock music, which are extremely popular nowadays, especially among young people, to classical music and opera.

It goes without saying that music plays a very important role in people's lives. It reflects our moods and emotions. Music appeals to our hearts and transforms our feelings. It conquers our souls and enriches our minds. Besides, listening to music is the perfect way to spend free time and not to feel bored. You can hardly find a person who doesn't like or need music and who never sings or dances. Music is beauty in sounds; it is our magic source of inspiration.

Text 4.

Write out transcriptions from a dictionary:

lullaby	колыбельная
hypnotizing rhythm	гипнотизирующий ритм
piece	пьеса (музыкальная)
soft and tidy	мягкая и аккуратная («прилизанная»)
sophisticated	сложный, тонкий, утончённый
themes were accompanied	(муз.) темы сопровождалась
brilliant passages	виртуозные пассажи
keyboards	клавишные
flute	флейта
violin	скрипка
wind instruments	духовые инструменты

Music is an important part of our life. Each person's life begins with the mother's lullaby, which calms a baby down by its **hypnotizing rhythm** and introduces him to the beauty of the world. Since this first introduction, man's life is ever surrounded by musical sounds and melodies.

I've always liked music. In kindergarden I sang simple folk songs and songs for children. Later I began to sing popular songs together with pop-stars on TV. When I was eight, I entered a music school where I learnt to play the piano. I liked Mozart's **pieces** especially.

Now I'm interested in rock music, so I'll try to tell you something I know about it.

Rock music, or, rather, rock-n-roll, appeared in the late 1950s. The point is that a lot of jazzmen and bluesmen were not satisfied with the style of music of that time – it was too **soft and tidy**. The new generation of the 60s wanted something more energetic and powerful. So, the musicians started looking for new ideas.

Early rock music is connected with the names of Elvis Presley and Chuck Berry. The next stage was lead by the Beatles, the Rolling Stones, the Doors and some other groups and musicians. It took the Beatles eight years only (from 1962 to 1970) to change radically the attitude of the audience to popular music. They were innovators; but although their music was much more energetic and hard, it still was not tough enough for the generation of hippies who openly protested against society, against the values of their fathers.

The 70s were the time of a revolution in rock music. Led Zeppelin-I (1968), Deep Purple's *In Rock* (1970), Uriah Heep's *Very Heavy* (1970), Black Sabbath (1969) marked the beginning of a new era – the era of hard rock. At the same time music was becoming more **sophisticated**: the **themes were accompanied by brilliant keyboards passages** (Yes, Genesis, ELP), the **flute** (Jethro Tull), the **violin** and **wind instruments** (Van Der Graaf), the vocal parties were polyphonic (Queen). The musicians tried to combine rock and classical music; there appeared a new trend named “art-rock” or “sympho-rock”. This music was not for the masses; it never became as popular as rock. That's why some talented artists left their art-rock experiments for pop music. Elton John, for example, created wonderful art-rock compositions like *Madman Across the Water* (1974) in the beginning of his career; but now he is world popular for commercial production-like music for the children's film “The Lion'King”.

In the 80s interest in rock began to decrease. It was the time of new trends – disco, reggae, new wave, punk, rave, and, of course, pop. The Swedish pop quarter ABBA nearly surpassed the Beatles in popularity.

The 90-s were marked by other variations of pop: brit-pop (Oasis), punk-pop (Prodigy), techno-pop (Spice Girls), house, rap (D'Angelo, Bombers MC's), and just pop (Backstreet Boys, Britney Spears, 'N Sync). The end of the 20th century gave new life to all styles of Latin American music – samba, rumba, mamba – which brought fame to Ricky Martin.

By the year 2000 contemporary music lost its shape. For more than a century musical performances had been contained on vinyl and later on compact discs. With the rise of online music on the world wide web, the art form became free: songs could be exchanged from fan to fan across continents; performances can reach listeners directly. The Net is also changing the sound of music: remixes and digital versions of old tracks are now available with just the click of a mouse.

What sort of music will be in fashion in the third millennium? Most of the current musical styles – disco, punk, rave, techno, rap, Latino – appear and disappear very quickly, while different trends of rock (hard, , art, jazz, heavy) are still highly valued and will be valued by new generations because they have already become something like classics. The albums of Pink Floyd, Queen, Alice Cooper, Alan Parsons Project, Metallica and the like will certainly find their listeners in the new century. The Beatles are now more alive than ever – the 27-track album of the Liverpool four's hits with the symbol name are now more alive than ever – the 27-track album of the Liverpool four's hits with the symbol name “№1” released in 2000 led the national charts in Britain, the USA and more than twenty other countries! The good old compositions from “Love Me Do” to “The Long and Winding Road” occupied first place in American and British hit parades, and the album was a best seller!

There are high-quality things in the world of contemporary popular music as well. Madonna's "long-playing" success may be explained by her evolution – the pop diva's late albums "Ray of Light" and "Music" are less commercial and much more sophisticated than her "Material Girl". Some other pop stars of today will also, perhaps, be remembered. Let's wait and see.

Text 5.

Tune the Music in!

There is a legend about it, but it is pure fancy. According to a Greek myth, Pan invented the first musical instrument – the shepherd's pipe. One day he **sighed** through the **reeds** on a riverbank and heard his breath produce a **mournful wail** as it passed through them. He broke them off in unequal lengths, bound them together, and had the first musical instrument!

The fact is we can never trace the first musical instrument because all primitive people all over the world seem to have made music of some sort. It was usually music that had some religious significance and it was shared in by the spectators who would dance, drum, or clap hands and sing with the music. It was done more than for pleasure alone. This primitive music had a meaning as part of the lives of the people.

The legend of Pan and the reeds suggests, however, how man first had the idea for making various musical instruments. He may have imitated the sounds of nature, or used articles of nature all about him to create his music.

The first instruments were of the drum type. Later, man invented wind instruments made from the horns of animals. From these **crude** wind instruments developed modern **brass instruments**. As man trained his musical sense, he began to use reeds and thus produced more natural tones of greater delicacy.

Last of all, man discovered the use of strings and invented the simple **lyre** and **harp** from which developed the instruments played with a bow. In the Middle Ages, the Crusaders brought back many curious oriental instruments. These, combined with the folk instruments that already existed in Europe, developed into many of the instruments now in use.

sigh вздыхать, тосковать

reed тростник, камыш

mournful печальный, унылый

wail причитания

crude незрелый, зд. простейший

brass instruments духовые инструменты

lyre лира

harp арфа

<http://eng.1september.ru/article.php?ID=200000802>

Text 6.

Who Wrote the First Music?

All primitive people seem to have made music of some sort. But the sounds they made were very different from those of modern music. This music often consisted of long and loud exclamations, sighs, **moans**, and shouts. Dancing, clapping, and drumming went along with the singing.

Folk music has existed for centuries, passed from generation to generation by being heard, not by being written down.

Composed music is many centuries old. Ancient civilisations such as the Chinese, Hindu, Egyptian, Assyrian, and Hebrew all had music. Most of it was unlike ours. The Greeks made complicated music by putting tones together similar to present-day scales. For notation they used the letters of the alphabet written above the syllables of the words.

After the Greeks and Romans (who copied Greek music), the early Christian church was important in the growth of the art of music. Saint Ambrose and Saint Gregory began a style of music known as “plain song”.

This was a type of **chant** sung in unison. Tones followed one another in a way similar to the method developed by the Greeks. Churchmen also learned to write music down. The modern method of writing music developed from their system.

In 1600, the first opera, “Eurydice” was produced by Jacopo Peri. Later on, men like Monteverde wrote not only operas but also music for instruments, such as the violin. Music began to be written for court dances, **pageants**, and miracle plays. And in time much of the great music we enjoy today was composed by such men as Bach, Handel, Haydn, Mozart and Beethoven.

moan жалоба

chant монотонное песнопение

pageant пышное зрелище, маскарад

<http://eng.1september.ru/article.php?ID=200000802>

Text 7.

Styles of Music

Which styles of music do young people prefer? Which of them do you like?

There is a traditional subdivision of music into classical, folk and pop music. People of different ages usually prefer listening to different styles of music, which can probably be explained by psychological qualities of each age group.

Young people normally prefer to listen to different styles of popular music which include rock music, hip hop music, rhythm and blues, jazz and many others.

Rock, or rock'n'roll is a form of popular music, usually featuring vocals, electric guitars, a bass guitar and a strong back beat. The genre of rock is broad, sometimes even soul is included into. It is a genre of music that emerged in the USA in the 1950s. It has been the most popular music genre until the 1990s.

Hip hop music, also referred to as rap music is made of two main components: rapping and Djing (audio mixing and scratching) and is an element of hip hop, a cultural movement that was initiated by city youth. Typically, hip hop music consists of one or more rappers who tell semi-autobio graphic tales in a rhythmic lyrical form using alliteration and rhyme. The rapper is accompanied by an instrumental track, a beat, performed by a DJ and aerated by a producer and one or more instrumentalists. In addition to the beat other sounds are often synthesized or performed.

Rhythm and blues combines jazz and blues, now means the modern version of the soul and funk and was influenced by African American pop music. Country music is a combination of popular musical forms developed in the Southern United States, with roots in traditional folk music, Celtic music and blues. It actually embraces several different genres of music. Reggae is based upon a rhythm style which is characterized by regular chops on the back beat, known as bang, played by a rhythm guitarist and a bass drum hitting on the third beat of each measure.

Psychedelic music, of which acid rock is a form, is a musical style attempting to replicate the experience of drugs. It has lyrics often describing dreams and visions, lengthy instrumental solos,

and electronic effects. Techno is a form of electronic music that emerged in the 1980s and is based on instrumentation and beats per minute.

Punk rock has fast tempos, its songs are normally about two and a half minutes in length, but sometimes are only twenty seven seconds. Instrumentation includes drums, one or two electric guitars, an electric bass, and vocals. Punk vocals are usually nasal or throaty.

Jazz is an original American musical art form which emerges in the 1920s in New Orleans, and is a combination of Western music and African American techniques. It is characterized by syncopation, swing and improvisation. Typical instruments are a saxophone, a trumpet, a trombone, a piano, guitars, drums, and vocals. Blues is a form of music which appeared in the United States in the communities of former African slaves from spirituals and other types of African music. It is characterized by call-and-response patterns in music and lyrics.

As for me, I can't say I prefer to listen to some definite kind of music all the time. The choice of music I listen to depends on my state of mind and mood. I can tell you what kind of music I prefer to listen to when I feel depressed, and it is jazz. The first reason why I do it is that jazz music usually has a powerful rhythm, so it is a kind of music that fills you with energy and strength. Secondly, it provides a brilliant combination of instrumental tunes and voice, which creates unforgettable harmony. Jazz immediately carries me away from my troubles, fills me with hope and joy, even though its tunes are often sad.

Exercise 1. Discuss the following questions.

1. Where do you listen to music most – at home, in the car, ... ?
2. If you could choose one musical instrument to be able to play brilliantly, what instrument would you choose?
3. Do you like having background music while you are working?
4. Where do you tend to listen to music?
5. Do you buy record, cassettes or compact disks? If so, how often?
6. What usually makes you decide that you want to buy a certain record (or disc or cassette)?
7. Have your musical tastes changes since you were younger? If so, in what way?

Text 8.

Types of Music

1. *Classical music*: There is a tendency to use the term "classical music" with reference to the music of the past up to the 19th century. However, we may speak of modern classical music. *Name classical music composers of the past and of nowadays.*
2. Light *classical* is used of short classical works that are easy to listen to or the composer's aim is only to entertain the audience. What most popular tunes do you remember?
3. *Jazz* is the music first played by black groups in the Southern states of the USA in the early 20th Century characterized by improvisation and strong rhythms. Later this music was played for dancing and it is influenced by the blues.
4. *Background music* is a kind of music played softly and often is heard in public places in Britain.
5. *Chamber music* is orchestral, written for a chamber orchestra.
6. *Folk music*. What role does folk music play in all musical genres? *Name the Russian composers who introduced folk music into their classical works.*

What is music? It's not the combination of pleasant sounds only. It's the art that reflects life with its ideas and emotions. By means of music you can express and feel anger and joy, suffering and happiness. The most complicated genre is classical music. It includes symphony, concerto, chamber music, vocal music and opera, ballet. Listening to classical music requires a thorough preparation and knowledge in different spheres such as history, literature, psychology. Classical music appeals to both our senses and intellect. I am fond of listening to Beethoven, Mozart, Gershwin, Prokofiev, and Chopin. This music provides you with rest and relaxation. Quiet lyrical pieces are full of enchanting melodies and you can visualize the scenes described by the composer.

Name operas or symphonies based on works of literature.

Many young people gravitate to new rhythms probably as a result of changing times. Pop music permeates all the mass media. The arrival of rock'n'roll marked a new era in the history of music. About 99% pop songs are about love and personal feelings, and the problems young people encounter in real life. Moreover, readiness for experiment and sincerity are the hallmarks of this young generation of musicians and singers. It's undeniable that some of the groups are out of line. Psychologists say that listening to loud rock music affects young people like drugs and leads to anti-social behavior on their part. It often results in "escapism" that means abandoning social responsibilities.

Name the groups or singers who are most prominent in modern pop music to your mind.

Speaking about music it's worth mentioning folk music as it influenced all genres of music. Folk music reflects the history, customs and traditions of the country.

Say what musical genre is based on folk music to the greatest extent. What opera/ballet/piano recital impressed you the most? Who dances/sang the title/leading part? What can you say about the scenery and costumes? Speak about the musical instrument that you can play or you enjoy the best. Speak about modern music groups or singers. Say a few words about their life and work.

Match different musicians and music groups with their music styles:

Music Styles

1. Rap
2. Techno
3. Reggae
4. Punk rock
5. Rock'n'Roll
6. Psychedelic rock

Musicians and Groups

- Ice Ted, Public Enemy
 the Kraftwerk, Prodigy, Pearl Jam, The Chemical Brothers
 Bob Marley
 The Clash, Nirvana, The Sex Pistols
 Little Richard, Buddy Holly, Chuck Berry, Elvis Presley
 Pink Floyd

Text 9.

Teens For the Music of Their Grands

Music... What's music for me? This is really a very difficult question to answer... I began learning music at the age of five. I have concluded the musical school for piano and I am studying guitar and recorder. But, of course, it's not a couple of cool cassettes and a walkman in the pocket, the latest hi-fi at home or a ticket to the groovy concert of a famous pop-singer. I love classical music. Maybe, it's because of nine years inside the musical school; but I've found this music the closest to my soul. Most of the people of my age would think I'm a bit mad to love Strauss, Mozart, Bach, in place of Eminem or Tamy. My friend often says: "It's much easier and fun to be with the crowd". Yes, maybe, I would agree with her... But why must I be like somebody else and not somebody else be like me?

I find classical music relaxing. As many psychologists say: Bach helps to cope with nervousness; Vivaldi is excellent to be listened to by a pregnant woman because it makes her feel calm and satisfied. I myself loathe rhythms too loud, and discos. Disco is a kind of seasonal music; but classical music has been living for centuries. It's not true that I hate all modern music. I have a couple of pop or rock-songs that I like; but I think all this music can't be called great. And I can't believe it will be needed 200-300 years later. My thoughts may seem a bit old-fashioned, but it is not wonderful to come home after a busy day, make a cup of tea, plunge into a soft armchair, and listen a piece of Vivaldi's "Four Seasons"? Yes, we live in a cruel world, very different from the world which surrounded Vivaldi; but why can't we come into contact with that atmosphere? Why do many people find it to be dull? Why dull? To talk about classical music as a whole, there's many modern remarks of classics. For example, I like the way Vanessa-Mae plays. But the music of "Nutcracker"... is it dull?

OK... I agree... it's just my emotions... But I'm certain that classical music hasn't exhausted itself even as a music popular among youths. When studying in the music school I've found a lot of good friends, especially in the lessons of solfeggio, where musical literature was taught too. We all had a brilliant teacher who taught us to love music. But privately my friends told me that sometimes, when there was talk about music in their ordinary school company or anywhere else, they felt a bit frightened whether people would be able to understand them. "It was a kind of shyness. I always said I hated my music school, and everything connected with classical music. In our company it was easier to say: "I like hip-hop", - and you would always be a cool person' a friend said. I strongly disagree with her. If friends would cast out from a company such a pretty, good girl as she, only because she isn't like them, they're just bad friends. I myself sometimes experience something like that; but I don't make anybody listen to classics, so, must I let somebody make me listen to just hip-hop?

So, all in all... As you know, I love classical music... and I sincerely wish everybody to find something new, close to your soul in...? right, in classical music!!!

A young fan of Mozart Olga Doctorova, Moscow

Text 10.

Street music

1. Translate the text about street music and do the tasks.

A.

Down there on the pavement, people are wrapped up in their own problems. Few stop. Some smile as they pass by; others walk on with their heads down, scowling. The singer is not bothered. He just puts another perforated strip in the machine and goes on singing. Cars pass, office workers head for lunch, gangs of children form and disperse. Sometimes someone even stops to put a coin in the cup fixed to the barrel-organ.

The street musician is keeping alive a culture attacked on every side by the modern world. His long hair and red scarf, the scruffy cap pulled down over one eye, may look like fancy dress, but they are really a way of letting passers-by know that Paris belongs to the people who live in it. For the old street-songs are part of its soul. And that soul will never die as long as the melodies of the past can still be heard.

2. Answer these questions about passage A.

1. He is below my window, ...

Who is below the window?

2. ... singing along with the choruses, ...

What part of the songs is he likely to know?

3. ... another perforated strip in the machine ...

What machine?

4. ... a culture attacked on every side by ...

What culture?

3. Translate passage B and decide if these statements are true or false.

B

1. Rap music originated in the Caribbean.

2. It developed on the streets of New York before it became well-known.

3. It started to lose its special identity from the moment it was recorded.

4. True rap, like any form of street music, can only be found on the street.

Perhaps the best known authentic modern street music is rap which was born in New York and heavily influenced by Caribbean musical traditions. Like other musicians before them, rappers developed their art in the street before they had access to production facilities and commercial outlets. In the Bronx and Harlem, the first rappers began in the mid-70s to put on “block-parties” in the streets for the inhabitants of blocks of flats. A sound system would be set up on the pavement or maybe in the window of an apartment. Shut up in the clubs, street music loses its special identity. In a recording studio, even when simply relayed by microphone, it has to pass through electronic devices, which rob it of some of its vitality. Street music can never really be replicated, for it is a spontaneous art form. It is inseparable from everything that is going on around it at the time of its creation. It needs space.

Text 11.

Machine Music

Man-made sounds in the environment punctuate our days. Sounds of the neighbor’s lawnmower are easily distinguished from the roar of an airplane, the ring of the telephone, or the hum of a hairdryer. We often use words to describe sounds and to help them become more permanent in our minds. Words like “roar”, “ream”, “clang”, “crash”, “bang”, and “pop” make us think of loud sounds while words like “hush”, “hum”, and “whisper” remind us of soft sounds. We can use our voices to produce these sounds that we all know.

Some composers are fascinated with man-made sounds and work to imitate those sounds in their music. In “The Typewriter”, an American composer, Leroy Anderson, uses orchestral instruments to imitate the sounds of an old-fashioned manual typewriter. Instruments take turns imitating the clicking keys and an occasional bell of the return. Another American composer, George Gershwin, uses an actual car horn sound in his piece, “An American in Paris”. This helps to portray an image of a busy city street.

Music of the twenty-first century is filled with music produced by machines – that is, by synthesizers and other electronic instruments. We hear it on CDs, in movies, in elevators, on radio and TV, and even in music that is performed live. These machines produce an electric sound signal that goes along a cable to an amplifier and loudspeaker. Many new sounds have been created and processed by synthesizers and other electronic instruments. Almost every instrument, in every style (including solo voice and choir), has been imitated by these machines. Computer software is now used to help process synthesized sounds.

One of the most popular electronic instruments today is the electronic keyboard, which is played like piano or organ. Control buttons on the instrument allow the player to select all kinds of imitation instrument sounds. Other control buttons allow a person to choose rhythms or accompaniments in a variety of styles. In this way one person with a machine can produce the sounds of a whole group! Groups of electronic keyboards can work together to create ensemble music, or an individual performer can produce ensemble music by recording each part on a separate track and then playing them back all together.

For years composers have used acoustic instruments and voices to imitate the sounds of machines. Now some composers use machines to imitate musical instruments and even the human voice. We can still hear the difference, however.

Text 12.

The Troubadours

The beginning of the twelfth century was the age of the first Crusade, of the first White Monks, and of the first Troubadours' songs. It was as if the world had suddenly become more awake. The feudal regime was now degenerating into listless brutality and ceaseless squabbles. The wretchedness of their every-day lives left men burning to sacrifice all to attain the perfection they could imagine but could not see.

In the Middle Ages Christendom was usually at war and men rejoiced when nations occasionally declared peace. The genius of the men of the twelfth century lies in the way they devised means (in the form of traditions, orders and institutions) to attain their ideals in an age of brutal realities. Every age writes stories of its ideal. The age of Chivalry found its models in legends of the heroes of the past. Wild-eyed Celtic minstrels made their way from Cornwall and Brittany to the knightly courts of the West tales of Tristan and of Arthur, which they told in a sing-song doggerel to the accompaniment of a harp. Hearing these stories the gentle-folk of the courts of Chivalry were moved to be poets themselves.

The traditional stories were re-written in the French of the time and in *Provançal*, the dialect of Southern France. The poets – who were often knights – were called in the north of France, *trouvères* (finders of rhythm), and in the south of France, that is, in Provence, *troubadours*.

Richard I himself was a troubadour. His mother, Eleanor of Aquitaine, was a grand-daughter of William IX, the crusading Count of Poitier, who was the first of all the Troubadours. His sister, Alice, countess of Blois, and Marie, countess of Champagne, were lovers of poetry too; they held courts to which all the literary men of the day would come to write their verses and to hear lays sung by the minstrels.

Before the end of the twelfth century the troubadours began to treat a new subject in poetry. They began to write of devotion to women and of ideal love. Their lyrics contrasted oddly with their dissolute lives and often their “perfect love” went no deeper than gallant manners, but the troubadours expressed a great idea and the little Courts of Love in the old walled cities of Provence were the most civilized of all the century. The age of Chivalry marked real steps in the progress of civilization.

Text 13.

Music Training Boosts the Brain

Music lessons can improve memory and learning ability in young children by encouraging different patterns of brain development, research shows.

Canadian scientists compared children aged four to six who took music lessons for a year with those who did not. They found the musical group performed better on a memory test also designed to assess general intelligence skills such as literacy and maths ability.

The study, by McMaster University, is published online by the journal *Brain*. The researchers also measured changes in the children's brain responses to sounds during the year. They found changes developed in the musical group in as little as four months.

Previous studies have shown that older children given music lessons recorded greater improvements in IQ scores than children given drama lessons.

But lead researcher Professor Laurel Trainor said: "This is the first study to show that brain responses in young, musically trained and untrained children change differently over the course of a year".

The researchers focused on 12 children, six of whom attended a Suzuki music school, using a Japanese approach which encourages children to listen to and imitate music before they attempt to read it. The other six had no music lessons outside school. They measured brain activity using a technique called magnetoencephalography (MEG) while the children listened to two types of sounds: a violin tone and a white noise burst. All the children recorded larger responses when listening to the violin tones compared with the white noise – indicating more brain power was being deployed to process meaningful sounds. In addition, all children responded more quickly to the sounds over the course of the year of the study – suggesting a greater efficiency of the maturing brain. However, when the researchers focused on a specific measurement related to attention and sound discrimination, they found a greater change over the year among the Suzuki children.

Professor Trainor said this difference, coupled with the better performance of the Suzuki children in the memory test suggested musical training was having a profound impact. He said: "It suggests that musical training is having an effect on how the brain gets wired for general cognitive functioning related to memory and attention".

Dr. Takako Fujioka, of the Baycrest's Rotman Research Institute, also worked on the study. He said: "It is clear that music is good for children's cognitive development and that music should be part of the pre-school and primary school curriculum".

The next phase of the study will look at the benefits of musical training in older adults.

Story from *BBC NEWS*

Text 14.

The Power of Music: 5 Reasons Why Music Helps with Language Learning

Turn up the tunes to boost your language learning

Everybody loves music. It is great entertainment, that helps you both relax and focus. Apart from being cool and fun, music has many positive effects on our brain. Some say it has healing power, while others claim that it helps develop the cognitive capacities of young infants. But did you know that music can also greatly help you learn a new language? And not only by immersing you in a culture and a tradition: Music genuinely helps your brain to process all this new information quicker and better. Here are five reasons why music is a great tool for learning a new language.

Music Stimulates Memory

Have you ever wondered why you get a song's refrain stuck in your head for days on end, but never sentences from a magazine or a dialogue from a movie you just watched? That's because music stimulates memory like nothing else. And think about it: When you were a kid, weren't you

taught all kinds of songs and tunes to help you remember stuff? The alphabet, the planets' order in the solar system, irregular verbs, etc. Music is a powerful memory trigger, making it one of the best learning tools there is. You can listen to songs written in the language you are learning, but you can also make up your own! Pick your favorite melody and sing the days of the week to it, for example, or anything you have to memorize in a foreign language! You'll see an improvement quickly.

Singing and Learning Lyrics Increases Vocabulary

It does so in our own language, why would it not be the same in a foreign language? Listening to a song in the language you're trying to learn will help you enrich your vocabulary much quicker. You'll hear words as well as word combinations that you might not have heard in any other circumstances.

Singing a Song Improves Pronunciation

Perhaps you'll notice that your accent is less noticeable when you *sing* a foreign language than when you *speak* it. That's because the rhythm of the music makes it easier to articulate the words, and helps develop a proper pronunciation.

Listening To Music Will Improve Your Comprehension Of The Language

According to [Dave Munger's Cognitive Daily article](#), the very first thing you have to figure out when you learn a new language is where the words begin and end. That step not only is the first, but also the hardest. Adding melody and pitch to speech can help make that step easier; Music makes the words more differentiable from one another.

Last But Not Least: Music Is Fun

Maybe that one sums it all. Of course all those scientific explanations of why music is a powerful learning tool are valuable. But, come to think of it, maybe all of music's power relies on the fact that music is fun, entertaining and emotionally stimulating. By boosting morale and motivation, music has the power to make tasks seem effortless.

So what are you waiting for? Browse the web for songs in the new language you are learning and see how much listening to them will help you!

Text 15 .

Music in Britain

There are few renowned British composers. The most famous is Henry Purcell (1659-1695) whose opera "Dido and Aeneas" is a classic. The rousing marching song "Lillibulero" is now used by the BBC as an identification signal.

Sir Edward Elgar (1857-1934) is known for his choral and orchestral works. Benjamin Britten (1913-1976) has become world-famous for such operas as "Peter Grimes" and "Billy Budd".

There are many strong, local traditions of music in Britain today. London, like all the great cities of Britain, has a long tradition of classical music. The concert halls and opera houses give performances every night. In recent years there has been a great revival of folk-music. In Scotland, the most popular national instrument is the bagpipe, and every town has a pipe band. In many towns there are brass bands. The bands have an annual competition and Britain's best classical composers write music specially for them. The best choral music can be found in Wales. The Welsh have always been famous for their singing.

The British love of music is shown by the existence of about a hundred summer schools in music where you can meet all grades of musicians, from the beginner to the skilled performer. They provide courses lasting from a weekend to three or four weeks. There are important musical festivals in towns such as Aldeburgh, Bath, and Cheltenham. Pop-music festivals are also popular, they draw

thousands of people, especially young people. There are many styles of pop music in Britain and thousands of groups. Some groups and singers are well-known internationally. Among them are “The Police”, “Ultravox”, “Sky”, David Bowie, Elton John and others.

But the most successful group the world has ever known was the Beatles. The four young musicians and singers from Liverpool were John Lennon, Paul McCartney, George Harrison and Ringo Star. During the 1960s the Beatles were always in the news headlines, films and sometimes scandals. In the early seventies they decided to break up. Many people hoped for their reunion but it became impossible with the tragic murder of John Lennon in New York in 1980. Many fans still love their songs and long for the music of the sixties.

Answer the following questions:

1. What is the identification signal of BBC?
2. What is Benjamin Britten famous for?
3. What kind of music is London associated with?
4. What music tradition does Scotland have?
5. What are the Welsh famous for?
6. Where can musicians meet every summer?
7. Where are important musical festivals held?
8. What music do young people prefer?
9. When did the Beatles appear?
10. Why was their reunion impossible?

Text 16.

Music in the USA

Any large city in the U.S. can provide musical choices to satisfy every taste. Performances of jazz, pop and rock bands, symphony orchestras, opera, chamber music, blues, folk, country and musical theater have become a part of the daily offering at concert halls across the country.

America’s earliest settlers brought their music – folk songs and dances, psalms, hymns and some formal music – with them to their new homeland. Among these, it was the religious music that dominated. The melodies for the hymns were handed down largely in an oral tradition, and served as the basis of much colonial music.

The minstrel shows were the most popular shows at the time. In these shows, which appeared in the 1820s and lasted well into the next century, white performers in costume impersonated black song, storytelling and dance.

By the late 1800s America was a rich country, and for many people these were happy times. A piano was one sign of success. At home, usually only ladies played the piano. Their favorite songs were church songs (hymns), and sad songs that told a story (ballads). Piano music was printed on sheets of paper called sheet music.

During this time black musicians started to play a new kind of piano music called ragtime (синкопированный танцевальный ритм). Ragtime had a new beat. It made people laugh and dance.

Marching music first came to America from Europe. But in 1880s American marches began to appear. At this time every town and city in America formed a band. Today every college and high school has a marching band.

The blues was born on the Mississippi River Delta in the early 1900s. After the Civil War, the slaves were free but life was still not easy. Travelling black musicians with guitars entertained them.

The musicians sang songs about the difficult life of the workers. These songs were called the blues. Blues was a new kind of music. The music sound sad and different from other kinds. Sometimes the blues singers had song contests. Each singer sang new words or a new style of the blues songs. They made up the music as they played. In this way they created new music. This is called improvisation. Later, improvisation became a very important part of jazz music.

The period from the 1920s through the 1940s is known as the golden age of American popular music. Great song writers like George Gershwin wrote beautiful love songs. He also composed musical comedies for the Broadway stage. His most famous works have become modern American classics.

In the 1920s America fell in love with dancing and popular jazz music. One of the most famous musicians of this time was Louis Armstrong. He became famous for his trumpet playing and his low rough voice.

The 1930s in America was the time of the big bands and a new kind of jazz called the swing (свинг – разновидность джазовой музыки). This new music had a special rhythm. Big band leaders like Benny Goodman, Duke Ellington and Glenn Miller played in New York's halls. People came and danced the foxtrot and the jitterbug (танцевать под джазовую музыку).

The 1950s were an exciting time for music in America. A new group of people became important – American Teenagers. For the first time in history young people had money to spend. They had a new style of dressing, new hair styles and new dances.

Teenagers wanted dance music with a good beat, and so they began to listen to R&B (rhythm and blues) on the black radio stations. A white DJ, Alan Freed, began to play R&B on the radio for white teenagers. He was the first person to call this new music rock and roll. Elvis Presley – the king of rock and roll became a new American hero. Rock and pop from the 1960s to the 1990s grew out of the old rock and roll.

In the 1970s new dance music became popular – disco. Discos opened up all over America. At discos, the music was on records (discs), not live.

Rap is a very skillful kind of fast street talk, with a strong rhythm. It became very popular with young black people in the big cities in the 1980s.

By the 1970 rock music had become complex with long guitar passages. It was not easy to dance to this music. Many young people preferred a new kind of rock music. Their music was called Punk or New Wave.

In 1981 a neon TV station, MTV, was started. Twenty-four hours a day this station played music videos. These videos became very popular. Soon every hit song needed a video to go with it.

Text 17.

Music Festivals

A) Read the texts and answer the questions. Write NO (New Orleans), G (Glastonbury) or S (Salzburg).

1. Which festivals have different types of music?
2. Which festival doesn't keep the money it makes?
3. Which festivals happen outside?
4. Which festival is over 100 years old?
5. Which festivals have changed or grown bigger?
6. Which festival takes place in a city square?

B) Look at the seven underlined words in the texts. What do they refer to?

The Salzburg Music Festival

The Salzburg Music Festival began, in a smaller form, in 1877. Since 1945, it has taken place every summer. For three weeks a year, Europe's best orchestras come and play the classic – Mozart, Beethoven, Strauss – at the festival. These days its programme also includes modern classical music. The beautiful seventeenth century square in front of Salzburg Cathedral is the perfect place for listening to the music of Europe's past and present.

New Orleans Jazz Festival

Jazz was born in New Orleans, and every year the city celebrates its birthday. The festival, which started in 1970, is full of colour, art, food and, of course, music. You can hear jazz, blues, rock, R&B, and gospel in the streets and concert halls of the city. Mahalia Jackson and Duke Ellington came to the first festival, and guest stars have included Lenny Kravitz, Van Morrison and LL Cool J. At the first festival there were only 350 people. Half of them were musicians. In 2001, 650,000 people came. *Life* magazine called it “the county's very best music festival.”

Glastonbury

At the first Glastonbury festival in 1970 two thousand people came. Now, every year 150,000 people come. They dance in the rain, stay in tents and party for three days in the English countryside. All kinds of bands play there: U2, The Cure, Velvet Underground, and classical music too. Glastonbury is fun, but it has a serious side. The organizer and owner of the land, Michael Eavis, says, “It's not a charity event. It's a business which gives away all the money it makes”. The money goes to charities like Oxfam and Greenpeace.

C) Change the underlined words. Use *it*, *they* or *its*.

1. The summer Jam Festival takes place in Cologne. The summer Jam Festival is held in July every year.
2. The festival started in 1986. The festival's original name was “Loreley”.
3. In 1986 The Wailers came to the festival. The Wailers sang *No Woman No Cry*.
4. Many reggae bands attend. The reggae bands come from all over the world, including Africa and South America.
5. The festival attracts 25,000 people and is famous for the festival's atmosphere of peace and fun.

Text 18.

Youth Culture

Culture denotes behavior, beliefs and activities of a particular group of people. Sometimes it is called a subculture. Every generation creates its own culture which is called youth culture. It happens when young people of a particular group get together, share their beliefs, their musical interests and follow their own style in clothes and appearance. Some trends have appeared and died out over the last 60 years.

Trends (tendencies) in culture during last 60 years.

1950's rock and roll culture,

1960's rock and pop culture,

1970's – 80's punk-rock culture,

1990's rave culture,

The cultures of today include pop, rap and hip-hop culture.

1. In the 1950s the big new trend in music became rock and roll. Memphis became a new center of music, because Elvis Presley put rock and roll there. Young people listened to rock and

roll and followed its fashion in clothes and appearance: they had short hair and wore short dresses and narrow trousers.

2. In 1960s the hippies appeared. They had long hair and wore unusual clothes: long colourful Indian dresses and wide trousers. They listened to rock music of the Beatles and Bob Dylan. Hippies believed in peace and were against the Vietnam War. The hippy movement started in California in the USA. In the USA and Europe a lot of hippies went on marches to protest against the Vietnam War.

3. In the late 1970s punk culture appeared. It was a hard time. There were a lot of unemployed young people, so they blamed the society. They listened to punk-rock. Punk rock expressed negative feeling – hate and tried to shock people. This type of music is violent and loud. The great punk bands were the Sex Pistols and X-Ray. Punks wore brightly-colored hair, chains and pins and torn clothing.

4. The 1990s were the time of raves. They listened to techno music and wore casual clothes: T-shirts and jeans. They were often linked with drugs.

5. Nowadays the popular styles in music and clothes are hip-hop, pop and rock. Young people who listen to hip-hop are called hip-hoppers. They wear T-shirts with emblems, caps and wide jeans.

Some young people listen to rock, punk-rock and some of them wear long hair and black clothes.

Questions:

1. What are the main trends of culture during last 60 years?
2. What trends are current?
3. What trend in culture was in 1950s?
4. When did hippies appear?
5. How did punk rock appear?
6. Speak about raves.

«Первое сентября» • журнал «Английский язык» • №13/2008

Text 19.

Club Culture in Britain

Going to nightclubs, or “clubbing” as it is called, is very popular in Britain. From the age of about 15 young people like to go clubbing at the weekend. Usually friends meet in the evenings and go to a pub or a café, or just sit at home and chat. Then, late in the evening after 10pm they travel to the centre of the town and wait in a queue outside the nightclub. The clubs are usually special buildings with a big space inside for dancing. There is a bar of course, and often a special room with chairs and sofas where it is less noisy. This is for people who are tired of dancing. They can rest here for a while. Some clubs only play one kind of music, but most have different music on different nights. If you want to go to a club you need to know what kind of “night” the club is offering. For example, if you like “Hip-Hop” then you probably don’t want to go to a “Disco” night.

Clubbing Confusion

Do you know the difference between “House” and “Garage”? What does the “Acid” in “Acid Jazz” mean? There are so many different types of dance music that it can sometimes be difficult to understand what you are dancing to! Here are some simple definitions of popular styles.

House – This is the most popular form of dance music. It can have vocals, but the most characteristic element of House is a fast beat (110 beats per minute plus) and keyboards and synthesizers. House is also known as “Techno”.

Garage – This music started in a New York club called “Paradise Garage”. It is a dance version of disco with melodies, lots of vocals, but a fast, high energy beats.

Acid Jazz – This is just a mixture of modern hip-hop beats and old jazz records mixed together.

Ambient – This form of music is characterized by “found sounds”. For example a DJ might use a recording of running water or an old recording of a politician’s speech. These short recordings are called samples.

Trip-hop - This is a mixture of Hip-Hop and Dance music. It has fewer lyrics than Hip-Hop and more of an electronic sound. It’s got a melody, and some singing. But the most important thing is heavy bass-beat. To dance to Trip-hop you have to move a lot, use a lot of energy dancing. It’s great fun. You mustn’t think too much about other people around you. You kind of dance on your own, in your own personal space and feel the music.

Text 20.

The Scottish Bagpipe



A cat came fiddling
Out of a barn,
With a pair of bagpipes
Under her arm.

She could sing nothing but
“Fiddle-cum-fee,
The mouse has married
The bumble bee.”

Pipe, cat!
Dance, mouse!
We’ll have a wedding
At our good house.

(Nursery rhyme)

Bagpipes are found in many countries besides Scotland, but they have become so linked with Scotland that the country and its ubiquitous instrument are practically synonymous. Pipes take many different shapes and forms, and though formerly used in pastoral celebrations, today they are used for every kind of festival occasion. And the piping in of the haggis on “Robbie Burns Night” is celebrated in whatever corner of the world Scots gather on January 25.

Although the early history of the bagpipe is still unclear, it seems likely that the instrument was first developed in pre-Christian times. It probably comes from something like a hornpipe. Where or when a bag was first attached to one of these instruments is likely to remain a mystery. The earliest secular reference to a bagpipe occurs around 400 BC, when Aristophanes, the Athenian poet joked that the pipers of Thebes blew pipes made of dogskin with chanters made of bone. Several hundred years later, Suetonius described the Roman Emperor Nero as a player of the *tibia utricularius*. The Romans may well have spread the pipes through the Roman Empire, but there is little evidence for this.

Prior to the 12th Century, only a few Pictish and Irish stone carvings record the continued existence of bagpipes during the Dark Ages. Ireland has references going back at least to the Middle Ages, as well as stone carvings which date back to the 8th Century.

An explosion of popularity seems to have occurred from around the 12th Century; the tune used by Robert Burns, “Hey Tutti Taiti”, is traditionally said to have been the tune played as Robert the Bruce’s troops marched to the Battle of Bannockburn in 1314.

During this time, Europe underwent a flourishing of art and culture as her horizons were expanded with the crusades. The bagpipes were no exception, and many of Europe’s unique bagpipes began to develop around this time. The role of the bagpipe in Britain was as a common adjunct to religious festivals. Pipers also became part of the travelling minstrel class, acting as carriers of news, gossip and music around the country. In the Scottish Highlands, the pipers started to displace the harpers, the chief musicians since Roman times, round about the 16th century.

Soon, Scottish Highland pipes were well established as military instruments. Their stirring music has been adopted by military bands all over the world. They have led

BAGPIPE HUMOUR

Q. How do you get two bagpipers to play in perfect unison?
A. Shoot one.

Q. What’s the difference between a bagpipe and an onion?
A. No one cries when you chop up a bagpipe.

Q. What’s the definition of a gentleman?
A. Someone who knows how to play the bagpipe and doesn’t.

Q. How can you tell if a bagpipe is out of tune?
A. Someone is blowing into it.

Q. What do you call ten bagpipes at the bottom of the ocean?
A. A good start.

Q. Why do bagpipers walk when they play?
A. To get away from the sound.

Q. What’s the definition of a gentleman?
A. Someone who knows how to play the bagpipe and doesn’t.

Q. What’s the definition of “optimist”?
A. A person who plays the bagpipes and owns a telephone.

Q. How many bagpipers does it take to change a light bulb?
A. Five – One to hold the bulb and four to drink until the room spins.

Bagpipes are the missing link between music and noise.

E. K. Kruger

The bagpipes are an instrument of torture consisting of a leaky bag and punctured pipes, played by blowing up the bag and placing the fingers over the wrong holes.

Dick Diabolus

It’s an odd thing but a thousand bagpipers are no worse – if I may put it like that – than one. The noise doesn’t get any louder, only more edgy and irritable like live tinned bees, As the Duke of Wellington said: “I don’t know what they do to the enemy but I think I’ll go and lie down for a bit.”

Nancy Banks-Smith

Bring not a bagpipe to a man in trouble.

Jonathan Swift

Scottish soldiers into battle for centuries. In World Wars I and II, the ominous wail of the pipes that preceded the Highland charge of the kilted Scottish infantry regiments, often created panic among the enemy troops.

As Western classical music developed, bagpipes in many regions fell out of favour. But, with the growth of the British Empire, the Great Highland Bagpipe has become well-known world-wide. This surge in popularity, boosted by the huge numbers of pipers trained for the two World Wars, coincided with a decline in the popularity of many traditional forms of bagpipe throughout Europe.

In the Modern Era, the use of bagpipes has become a common tradition for military funerals and memorials in the Anglophone world. Weddings, dances and parties are also venues for piping, in fact any social event that can be given a lift by the addition of this unique instrumental music.

In English-speaking regions, a bagpipe player is known as a “bagpiper” or “piper,” and the family surname Piper derives from the latter term.



Dozens of types of bagpipes today are widely spread across Europe and the Middle East, as well as through much of the former British Empire. The name “bagpipe” has almost become synonymous with its best-known form, the Great Highland Bagpipe.

In the Great Highland Bagpipe world, there are hundreds of pipe bands registered with pipe band associations world wide, mostly averaging ten or twelve pipers. There are many more pipers who do not play with bands. Estimates for the number of GHB players worldwide usually suggest a figure between 10–50,000 players.

Traditionally, bagpipes provided music for dancing. This has declined today but has led to many types of pipes developing a performance-led tradition. Over the past 30 or so years, bagpipes have also made appearances in other forms of music, including rock, jazz, and classical music, notably with Paul McCartney’s “Mull of Kintyre” and the Peter Maxwell Davies composition *Orkney Wedding, With Sunrise*.

Bagpipes today are probably as popular as they have ever been in history; one Scottish maker produces forty sets of pipes per week for sale worldwide. Pipe band associations report continued growth and the number of commercial recordings of bagpipes continues to grow year on year.

In every country, the basic bagpipe comprised a bag with a chanter and one or more drones. Today, it is the Highland bagpipe or the *piob-mhor* ‘the Great Pipe’, which has emerged as the national instrument. These are blown by mouth and the bags were traditionally made from the skin of a sheep, although nowadays leather, rubber or other synthetic materials are used. The pipes themselves were originally made of bone or ivory, but hardwood is the modern choice. The melody is played on a reeded chanter leading down from the bag while the three drone pipes sit on the piper’s shoulder and provide a constant, steady sound as a background to the melody.

There are essentially two types of music played on the Highland pipes: the march, strathspey and reel variety, which were composed for military or social events, and the *piobaireachd* (pronounced “pee-broch”) which is the ‘symphony music’ of the pipes. This classical music is an art form which can compare to the music of any other country and most of it was composed 100 years before the piano and without written notation.

So while they did not invent bagpipes, Scots can fairly claim to have made them their own through keeping them alive as part of their musical tradition and by making them one of the outstanding parts of their culture. <http://eng.1september.ru/article.php?ID=200801608>

Text 21. “Good Vibrations”

How the Soviets Invented Rock and Roll

Have you ever heard the weird electronic music in science-fiction films like “Star Trek”, and many 1950s and 1960s Hollywood blockbusters”? It’s a creepy kind of sound, a little bit like a violin. In the 1960s the famous American group “The Beach boys” used the sound on their experimental album “Pet Sounds”. Since then, many of the most inventive and creative rock groups have used this “weird” sound in their music.

But where did it come from, and what is the connection with the USSR? If I told you that the “musical instrument” was called the Therimin, and that its inventor personally demonstrated it to the first ruler of the USSR, you might well be very surprised!

Lev Nicolaevich Termen (known as Leon Therimin in the West) was born in 1896. As a child Lev was very interested in physics and electricity. He studied piano and cello at the conservatory in Leningrad, but afterwards went to university to study physics and astronomy.

Inspired by the Bolshevik revolution in 1917, when everyone was interested in new things, Termen wanted to invent a musical instrument that would not use any mechanical energy, like the conductor of an orchestra, who only moves his hands.

Termen created an instrument, called the tereminovox, which used electricity and took it to an electronics exhibition in Moscow. Lenin heard about it and asked Termen to show it to him. By the end of the meeting Lenin had learnt to play Glinka’s “Skylark” on the instrument, just by moving his arms! The machine had two antennas which reacted to the movement of a person standing near it to produce differently pitched sounds, and, music!

In 1927 Termen went to America where he met Albert Einstein who was also interested in his invention. A number of young composers were excited by the new instrument and tried to write music for it.

When the Second World War started, Termen asked to be sent home to the Soviet Union. He thought his inventions might have some military application, and help in the war effort. But like many well-educated people, and those who had been arrested. With the famous aircraft designer Tupolev, Termen worked as scientific researcher, a prisoner in a closed lab. There he helped develop the Soviets’ espionage techniques. Among other things, he perfected the “bug”, used to listen to secret conversations.

After 1947 Termen was allowed to leave the lab and was given a bonus and an apartment. However, all the foreign scientists and composers who were interested in him were told by the Soviet government that he had died! Only after 1960 was Termen allowed to write letters to people! Even in the 1970s he got into trouble for working on his electronic instruments in the Moscow conservatory with composers and musicians there. However, by this time his inventions had been developed in the USA and were being used in popular music by bands like the “Beach Boys” and “Led Zeppelin”. The Therimin became a defining sound of science-fiction film in America in the 50s and 60s, and important to pop music ever since!

By Jeremy Morris

Text 22.

Vanessa-Mae

Read the following article and complete the “fact file” below.

Vanessa-Mae plays the violin, extremely well! As a traditional classical violinist, Vanessa-Mae has been hailed as “supernatural”. She has not only been compared with Menuhin, Heifetz and Kreisler but the Director of the Royal College of Music pronounced her a “*true child prodigy like Mozart and Mendelssohn*” when she was 11.

Vanessa-Mae shares the same birthday as the legendary Paganini and was born on 27 October 1978. Aside from performing classical concerts all over the world, Vanessa-Mae has appeared on many massive rating network TV and radio shows where she has performed classical repertoire as well as many of her own arrangements.

Half-Thai, half-Chinese, Singapore-born Vanessa-Mae moved to London at four, adopting Britain, British nationality and her English father. At five, she took up the violin. At eight, Vanessa-Mae reached the first cross-roads of her life, choosing to concentrate on the violin, after collecting her prize in the British Young Pianist of the Year Competition. At 10, Vanessa-Mae made her first concerto appearance with the Philharmonia Orchestra in London. A year earlier, she had started writing her own cadenzas for Mozart concertos and by the time she was 13, she had released three highly acclaimed classical recordings including the Tchaikovsky and Beethoven Violin Concertos. She is the youngest in the world to have recorded these two masterpieces.

As a pop music icon, Vanessa-Mae was the musical phenomenon of the 90’s. At 14, she began working on her new alternative violin music using a combination of traditional acoustic violin and modern electric violin. Earlier this year, she released her debut “techno-acoustic fusion” album, “The Violin player” together with her first pop single “Toccata & Fugue” which stayed in the UK charts for over 2 months. The dance remix of Toccata & Fugue is currently in the US Billboard Dance Charts, entering at No.1 in the Dance Outbreak Chart, making Vanessa-Mae the only classical artiste ever to feature these charts. The multi-platinum album is an unprecedented world-wide success, charting in over 20 countries. It sold a million in months and is the British music industry’s major international success story of the year.

Following a hugely successful 34-date UK summer ’95 Tour, Vanessa-Mae went on to appear at international rock festivals. Performing at Zurich’s “Out in the Green” between sets by Status Quo and Rod Stewart, she excited the 50.000 strong audience into a 20 minute ovation.

Vanessa-Mae further reinforced her reputation as an explosive live rock artiste at the long-running “Sopot Festival”, sharing the bill with Annie Lennox in a live broadcast concert. Due to crowd demand, Vanessa-Mae’s performance was extended by encores, and the public sent the album rocketing to multiple platinum status, an historic achievement in Poland for a foreign recording artiste.

Vanessa-Mae’s status as an internationally acclaimed artiste is also evident in the range of honours bestowed on her. She was awarded the BAMBI International Classical Artiste of the Year Award in Germany. In 1995 she also addressed the 172-year old Oxford Union in the famous Debating Chamber, making history when the members gave her a standing ovation. On a lighter note, Vanessa-Mae became the first foreign artiste to be invited to perform the National Anthem at World Series Play-offs at Wrigley Field and Comiskey Park in the USA where she also enjoyed the honour of appearing as Jay Leno’s guest on the high-rating most important show of the year, the Thanksgiving Day Special.

Like all virtuosos, Vanessa-Mae is drawn to exploring new territory and standards for both violin and technique. Though steeped in the classical discipline, Vanessa-Mae enjoys a wide spectrum of the music available for today's music lover. These influences show. She started writing her own cadenzas for Mozart concertos at 9, went on to play her own arrangements of "Over the Rainbow" on the Children's Royal Variety Performance, and recorded arrangements of contemporary pop tunes by Paganini and Heifetz as well as her own versions of "Yellow Submarine" and other "pop" songs.

"Beethoven and Beatles, Mozart and Mikhael Jackson, Paganini and Prince – I like them all. I have always known what I like and what I don't. What I like, I want to play. You only live once and this life, I will play the violin – and more ..."

From the time when she was a young classical wonder-kind, to her status now as an established international star, Vanessa-Mae has been the subject of countless documentaries and news stories. She has been featured in Time Magazine, Newsweek and virtually every major daily publication in the world.

Her unique musical talents and universal appeal seem to have crossed all cultural, geographical and generation barriers and have created an incredible world-wide demand.

Name

Nationality

Born in

Moved to London

Birthday

First Concert with Orchestra

First International Tour

First Album

Rock Festivals

Music Awards

Exercise 1. Write a biography of your favourite singer, musician or composer.

Text 23.

Handel and Bach, the Great Two of the 18th Century

Active Words and Word Combinations

acclaim - шумное приветствие

ambition – честолюбие

ambitious – честолюбивый

anniversary – годовщина

applaud – аплодировать

appreciate – оценивать, понимать

breathe – дышать

breath – дыхание

celebrate – праздновать

celebrated – знаменитый

compatriot – соотечественник

death – смерть

finally - наконец, в заключение

inspired – вдохновенный

lifetime – целая жизнь

none – ни один

perfect – совершенствовать

rare – редкий

receive – принимать, получать

success – успех

successful – успешный

truly – поистине

virtuoso – виртуоз

to be a success with the public – иметь успех

to breathe life into – вдохнуть жизнь в

to carry down – сохраниться, дойти

general – общий, всеобщий	to give up – перестать, бросить, оставить
gift – дар, талант	in general – вообще
harpsichord – клавесин	to keep on – продолжать
height – вершина	a number of – большое количество, много
however – однако	to take an interest in – интересоваться
inspire – вдохновлять	to win general acclaim – завоевать всеобщее признание

Handel was born in Germany in 1685. He had a long and successful career of a composer first in Italy, then in Britain. He composed operas and oratorios, making the chorus his main instrument. Handel's first oratorio in English "Esther" began the tradition of oratorio-singing in England which has been carried down to present day. But it was Handel's ambition to write operas. For 20 long years he kept on composing and staging operas, but none of them was a success with the public. Only when Handel gave up writing operas and devoted himself to oratorios, he finally won general acclaim. Handel has breathed a new life into the old oratorical genre. In 1742 he composed his most inspired work "Messiah", which was very well received at the Covent Garden Theatre. His English oratorios in general have been recognised as the height of the oratorical style ever since.

John Sebastian Bach, Handel's compatriot and contemporary was also born in 1685. But how different their lives were!

Handel was already a celebrated composer when Bach was only a modest violinist in the Weimar orchestra. When Handel was applauded to in Italy and England, Bach was an organist in a small German town. Handel lived at the English court, having the best chorus, orchestra and soloists, while Bach was a school teacher, teaching school-children to perform his music.

In his lifetime Bach was recognised mainly as a virtuoso harpsichordist and organist but his music has been appreciated only after his death. Bach was a well-educated man. He had a rare gift for languages, he could speak a number of them and even taught Latin at school. He was very good at poetry as well. He had never been taught to play either the harpsichord or the organ and had had a teacher neither in the harmony nor composition. However he knew different instruments very well and took great interest in their mechanisms. It always took him a long time to compose a piece of music as he was perfecting it again and again. His music is perfectly artistic, highly emotional, plastic and truly romantic.

Exercise 1. Give full answers to the questions:

1. Why can we compare the lives and music of Handel and Bach?
2. What was Handel's ambition?
3. Why did he have to give up composing operas?
4. What is an oratorio?
5. Why did oratorios finally bring Handel success and general acclaim?
6. Which of Handel's oratorios has been recognised as the height of oratorical style?
7. How did Bach's career differ from Handel's?
8. How can you prove that Bach was a well-educated man and had versatile interests?
9. What was Bach's contribution to the history of world music?
10. What can you say about his music?

Exercise 2. Speak on the following topics:

1. Handel's biography.
2. Bach's biography.
3. Bach and Handel as compatriots and contemporaries (compare their lives and careers).

Exercise 3. Translate the words and word combinations in brackets and render the text in English.

The great German composer J.S. Bach was known as one of the best (клавесинистов и органистов) of his time. His contemporaries and (соотечественники) highly (ценили его редкий дар) of an improvisator.

One episode from Bach's artistic life can give us an idea of his (поистине) (редкой виртуозности). In 1717 a (знаменитый) French harpsichordist and organist Louis Marchand came to Dresden. He gave (большое количество концертов) at the Court. As usual his concerts (имели большой успех у публики). One day Bach (получил) an invitation to take part in a competition with the French musician. At the concert Marchand performed a (совершенно) original music piece, which he had composed himself, and (ему много аплодировали). When Bach took his seat at the harpsichord and started to play, everybody held their (дыхание). Bach (продолжал играть) the piece which had just been performed by the French composer. Bach managed (вдохнуть новую жизнь) into the little piece and his (вдохновенные) improvisations (завоевали всеобщее шумное признание). Marchand had to (признать) Bach's superiority. On the following day the two (виртуоза) were to meet again. But the night before the competition Marchand left Dresden secretly, (оставив всякую надежду) to win. Bach was not an (честолюбивый) man and never liked to talk about his (успех).

Text 24.

Ralph Vaughan Williams

Among the composers in England famous for their going into the villages and taking down the traditional tunes from the lips of folk singers the most important figures was Ralph Vaughan Williams (1872-1958). His being professor of composition at the Royal College of music helped him to train many gifted musicians of the new generation. He was the most active member of so-called "folk song school of composers". He produced a lot of works, vocal and instrumental in all genres. In the last years of his life Vaughan Williams was regarded as the unofficial composer-laureate of his native land.

The main idea of his creative activity consisted in bringing art into the most direct relationship to life. He wrote: "The composer must not shut himself up and think about art. He must live with his people. The composer must think of making his art an expression of the whole life of the community". But life is not lived in the abstract. It is lived in a certain place with a certain group of people. Such attitude to music brought him to folk music.

In his music Vaughan Williams used the ancient tunes of the peasantry, in which he found the living profound expression of the spirits and traditions of his people. The ancient tunes gave him also a feeling of being freed from foreign influences. "We have all about us forms of musical expression which we are able of raising to the level of great art. We must cultivate a sense of musical citizenship, the musician must build national movements like the painter, the writer and the architect". Vaughan Williams was mainly a melodist, his love of folk tunes was part of an essentially melodic approach to music.

Vaughan Williams holds the attention of the world largely because of his having had a good command of the grand form. His music is full of freshness, it is cool and wholesome, it is energetic

and lyrical at the same time. It is very noble in tone. It reflects the powerful personality and the warm heart of this most English of English composers”.

Exercise 1. Answer the questions:

1. What kind of school in music does Ralph Vaughan Williams represent?
2. What was his understanding of the role of the composer in a society?
3. How is his music characterized in the text?

Text 25 .

POPULAR GROUPS AND SINGERS. THE FAMOUS BRITISH GROUP “THE BEATLES”

They were a symbol for the young generation of the sixties who were rebelling against the old traditional ideals. They started a boom in British pop music. The group was formed in 1961. The members of the group were: John Lennon (rhythm guitar and vocals), Paul McCartney (bass guitar and vocals), George Harrison (lead guitar and vocals) and Ringo Starr (drums and vocals).

They were born in Liverpool and first began singing there. At the beginning of the sixties, London, with a lot of recording studios, numerous clubs, had become the center of popular music, where the most famous groups sang. There was TV and BBC which presented the most famous concerts. In 1963, the Beatles moved to London. In 1963, they made a concert in the London theatre Palladium which was a great success. Fifteen million people saw the concert. In 1964-1965 two films appeared on screen: “A Hard Day’s Night” and “Help”, which became very popular with people. With their records and concerts attended by thousands of screaming young fans, the Beatles became millionaires. In 1965 they received an award from the Queen for their contribution to British exports.

In 1968 there was the first showing of their cartoon “Yellow Submarine” and they also created their own musical corporation “Apple”.

In 1967, their manager, Brian Epstein, died and the group started to break up. In 1970 they split up and each member continued plying separately but still successfully.

In 1980 John Lennon, who had become an important leading figure for peace activists, was assassinated in New York where he lived. One of his most famous songs is “Imagine” which talks about a dream of peace and brotherhood.

Today only two of the original Beatles are alive. One of them – Paul McCartney successfully appears in concerts.

You can come to Liverpool and visit The Beatles Museum or you can come to London to see famous places connected with The Beatles. Nowadays, a lot of fans come to London to take Beatles tours around the city. You get off at St. John’s Wood underground station, go along Grove End Road and you are at the crossing Abbey Road. It is the famous crossing, along which The Beatles marched on the photo of their album “Abbey Road”. Then, you arrive at their famous studio, which



is in the same street. Not far from it, in Cavendish Avenue there is Paul McCartney's house, which he bought in 1966 for his family for 40,000 pounds. His friends from the group often stayed there. And now when Paul and his children come to London, they stay there. There is a 5-storeyed building in Savile Road, which was an office of their firm "Apple". In 1969, on the 30th of January, they organized a concert on the roof of that building. It was recorded for the film "Let It Be". Later, The Beatles were awarded an Oscar for the music to that film. Also you can visit the London Beatles Store, where you can not only buy posters, books and discs, but also get information about The Beatles Fan Club – their meetings and events.

Questions:

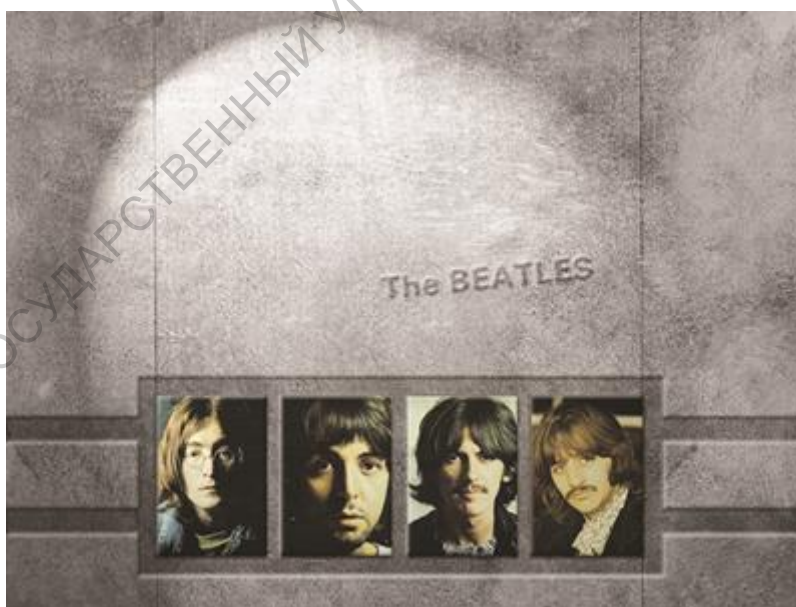
1. When was the group formed?
2. Who were its members?
3. Why were they so popular?
4. When did they split up?
5. Why was John Lennon popular?
7. What places connected with The Beatles can you visit in London?
6. Which of them is the successful musician now?

<http://eng.1september.ru/article.php?ID=200801315>

Text 26.

Behind the Beatles' Lyrics

The Beatles were inspired by many things over the years. They wrote personal songs, for example, about memories of loved and lost ones. So, there were four members of the Beatles who came from Liverpool, England.



John Winston Lennon was born on October the 9th 1940 at Oxford Street Maternity Hospital. His father was a sailor called Alfred and his mother was named Julia. John wrote song *Julia* as a tribute to her. He was raised by his Aunt Mimi and Uncle George. He died on December 8th 1980 after being shot by Mark Chapman outside his home in New York, USA. One of John's most famous compositions is *All You Need Is Love*. This song was written in 1967 after the Beatles were approached by the BBC to write a song for a global television project. The Beatles knew the

one thing that could be understood in any language was love. It was John Lennon who came up with the idea and lyrics.

Across the Universe was originally written by John Lennon in 1968 when John and his wife Cynthia were going through lots of ups and downs. Yoko Ono had already entered the scene and this led John to ‘having pools of sorrow and waves of joy’ at the same time. *Across the Universe* was one of Lennon’s favourites. It features Guru Dev, the guru of the Maharishi, who was meditating with the Beatles during their stay in India.

James Paul McCartney was born on June the 18th, 1942 at Walton hospital. Paul’s father, Jim, was a factory worker and his mother Mary was a nurse. His father played in a band. Two of the songs that Paul wrote for the Beatles were about his family, *When I’m 64* for Jim and *Let It Be for Mary*.

One morning McCartney woke up with the tune for *Yesterday* in his head. He jumped out of bed and played it instantly on his piano. Because of the way that Paul had dreamt up the song he was very concerned that it may have been a tune that he had heard previously and had got subconsciously into his head. Paul spent the next month driving people mad by asking them if they had heard the tune to *Yesterday* before. The original title of the song was going to be ‘scrambled eggs’ and contained the lyrics ‘Scrambled eggs, oh you’ve got such lovely legs’.

Richard Starkey (Ringo Starr) was born at 9 Madryn Street on the 7th of July 1940. His father was also called Richard and his mother was named Elsie. Ringo wrote two songs for the Beatles: *Don’t Pass Me By* and *Octopus’s Garden*.

Octopus’s Garden was inspired by a holiday in Sardinia. Ringo was on a boat trip in which octopus was served for lunch. Ringo didn’t like the idea of eating it. Then the captain of the boat told him all the good things about octopuses and how they live. He mentioned that the animals would act a bit like magpies and horde anything shiny, and thus make an Octopus’s garden. Ringo loved this idea, and the thought of being under the sea and away from everything.

George Harrison was born at 12 Arnold Grove on the 25th of February 1943. His dad was a bus driver called Harold and his mum was called Louise. He died of cancer on the 29th of November 2001. Of all the Beatles George was the one with the biggest history of philosophy and religion. George enjoyed writing songs but was held back by the quality of the Lennon McCartney compositions. Nevertheless, he still managed to record great songs such as *Something* and *While My Guitar Gently Weeps*.

At the time of writing *While My Guitar Gently Weeps*, George was inspired by the principles of chance as described in the Chinese book ‘*I Ching*’. He picked a book that was on his parents’ book shelf and decided to write a song based upon what he saw. And what he saw by chance were the words ‘gently weeps’.

Exercise I. Read the quotes from the songs that were mentioned in the article. Match the titles of the songs (1–6) with the quotes (A–E). One title is extra.

1. *All You Need Is Love*

2. *Across the Universe*

3. *Let It Be*

4. *Yesterday*

5. *Octopus’s Garden*

A. Love, love, love, love, love, love, love, love, love. There’s nothing you can do that can’t be done. Nothing you can sing that can’t be sung.

B. We would be warm below the storm. In our little hideaway beneath the waves

C. With every mistake we must surely be learning. Still my guitar gently weeps

D. Love was such an easy game to play, Now I need a place to hide away,

6. <i>While My Guitar Gently Weeps</i>	Oh, I believe in yesterday. E. Pools of sorrow waves of joy are drifting thorough my open mind
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Exercise II. Read the article again and match the titles of the songs (1–6) with the information about these songs (A–F).

1. <i>All You Need Is Love</i> 2. <i>Across the Universe</i> 3. <i>Let It Be</i> 4. <i>Yesterday</i> 5. <i>Octopus's Garden</i> 6. <i>While My Guitar Gently Weeps</i>	A. First, this song had a different title. B. This song was written when the author had problems with his wife. C. This song is about one thing which is common for all people in the world. D. The author of this song was impressed by Chinese philosophy. E. This song was inspired by a story which was told at lunch. F. This song was devoted to Mary.
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Text 27.

Avril Lavigne

She is outspoken and rebellious. She wears baggy trousers and rides a skateboard. She is the new model of cool for teens who are sick and tired of Britney-like “sugar-pop”.

Born in 1984 in a small Canadian town, Avril Lavigne never doubted she would be a star. When she was a child, she used to stand on her bed and pretend to be playing for a crowd of screaming fans. “We knew she was talented, but we didn’t realize how talented”, says her mother Judy.

Avril was the middle child of three – she has a brother, Matthew, who’s almost two years older, and a sister, Michelle, who’s three years younger. Judy became aware of Avril’s singing ability when she was only two years old. “One day I started singing *Jesus Loves Me*, and I couldn’t believe it when she sang along”, Judy says. Very soon Avril progressed from her bedroom to singing whenever and wherever she could – from gospel music in church to country music at festivals – until she was discovered by Arista Records.

At 16, Avril moved to Manhattan and started working on her debut CD – *Let Go*. “I always knew this was what I had to do”, she says. “I love writing. When I get upset and really need to get it out of me, I go to my guitar. Sometimes I feel like my guitar is my therapist”.

She says it took her two hours to write *Complicated*. “Songwriting is like that for me”, she says. “Someone can say, “Go write a song”, and I can do it. I can write a song a day”.

Avril’s songs tell stories. “When I wrote *Complicated*”, she says, “I was feeling what the song talks about – that there are tons of people in the world who are fake, who are two-faced”. *Losing Grip* – her favourite song on *Let Go* – is about one of her ex-boyfriend who didn’t value her enough. “He didn’t give me what I needed emotionally”, says Avril. *Sk8er boi* was inspired by what she “went through in high school” (which she hated).

Her requirements for boyfriends are simple. “I need a guy who’s sensitive”, she says. “I need a guy who can give me lots of attention and who will hug me all the time”.

Avril Lavigne doesn’t care what other people say about her. “I write what I feel, and I never worry what others think”, she says. “I’m gonna dress what’s me, I’m gonna act what’s me and I’m gonna sing what’s me”.

Her dream is to rock the whole world. “I want people to know that my music is real and honest and it came from my heart. I was just being true to myself”.

Text 28.

ROBBIE WILLIAMS

Born in the Midlands town of Stoke on February 13, 1974, Robert Peter Williams is the biggest male singer to come out of Britain in a long, long time. He's sold millions of records the world over, and the single that launched him on the road to solo megastardom, "Angels", is one of the most requested songs at British funerals.

His first appearance on the pop scene was over a decade ago, in 1990, but in a remarkably different guise. Nigel Martin-Smith had created a boyband called *Take That*, and the role of the "cheeky one" fell to 16-year-old Robbie.

Six years later, with songs like "Back For Good", "Relight My Fire" and "Could It Be Magic", and earnings of J80 million the group split up. But Robbie was long gone. He had left the band in July 1995.

When, in 1996, Robbie released his first single, a cover version of George Michael's "Freedom", the prognosis was not good. But, when he returned a year later with the song "Old Before I Die", it looked as though the handsome entertainer was back at his best. Since then, his popularity has grown and grown, as has his stature as a songwriter. He and his musical partner Guy Chambers picked up two gongs, for *Angels*, at the UK's Ivor Novello awards and, thanks to three million-selling albums, have become the most sought-after musicians in London.

Although it may seem as though Robbie was born to fill the upper echelons of the music charts, he also harbours a not-so-secret ambition to make it as an actor. And there's one role in particular that he seems to have in mind – that of British secret agent 007.

Answer the questions.

1. How old is Robbie Williams?
2. Where is his song "Angels" mostly performed?
3. Where did Robbie Williams start his singing career?
4. After how many years did the group *Take That* split up?
5. When did Robbie Williams release his first single?
6. Was this single successful?
7. What is the name of his second song?
8. How many albums did Robbie Williams and his partner sell?
9. What is an ambition of Robbie Williams?
10. What role does Robbie Williams have in mind for himself?



Text 29.

Pink

She blushed or turned PINK... when her trousers were pulled down. This is how Alicia, a school-girl then, got this famous nickname. Now Pink is one of the world's most captivating pop heroes and sexy singers (among such stars as Jennifer Lopez, Britney Spears, Janet Jackson). Those sharp blue eyes and shock of pink hair, rebellious character and frank manner distinguish Pink from other female pop-singers.

Alicia Moore grew up in a small town just outside Philadelphia. Her father played the guitar and his love of music left an indelible mark on Pink. Ever since she can remember, she sang, even before she could talk. Alicia made her singing debut with a local rap crew when she was barely a teen, at the age of 13. She got to like singing, especially the thrill of being on stage, and started to write her own songs. Afterwards, Pink worked with some other bands (namely Basic Instinct and Choice), which soon broke up. She did not actually fit in those groups as she was eager to give way to her own individuality. So Pink decided to start a solo career. Her first single, *There You Go*, became a Top 40 Pop chart staple, and was even named the number 2 breakup song of all-time by US magazines. Then came *Lady Marmalade* from the soundtrack to *Moulin Rouge*, where she performed with such celebrities as Christina Aguilera, Lil' Kim and Mya.

Pink's first album *Can't Take Me Home* became double platinum. The second and the latest one, *Missundazstood*, enjoys no less success. It is a mixture of various styles: jazz, rock, pop, soul. To this Pink remarks that her style is freedom. Her ranged musical taste includes Mary, Janis Joplin, the Supremes, Shirley Murdock, Donna Hathway and Madonna.

There are no limits to her creativity, drive and ideas. Pink really admires those who are not afraid of self-expression. Her idol is Janis Joplin. Pink considers her a free-spirited woman, a real fighter. Janis was doing blues music when no one thought it possible. Pink thinks she could relate to her in some way.

In this point she is different from other female pop-singers. (So it is not just for her flashy pink hair; which is now black by the way). Alicia prefers singing about real moments in life and personal experience. She says she does not want to be one of those artists who get up and sing love songs they don't mean, she wants to be herself to the fullest extent.

Pink is frank. That is why some fellow musicians dislike her. "I always say what I mean", she replies. When Britney Spears, staying at a London hotel, got to know that Pink had also stopped there, the scared girl left the place immediately.

Pink says she does not know how to keep her own secrets and sometimes gets too personal (especially on *Missundazstood*), you can almost feel her heart beating in every song. However, Pink can't see anything wrong about showing her emotions because "the deeper inside you go the more you're related to somebody else".

Text 30.

Norah Jones

23-year-old singer Norah Jones has won eight Grammy awards including Best New Artist, Song of the Year, Album of the Year, Best Female Voice, and Best Female Pop Vocal Performance. She is now one of the biggest US stars and her album *Come Away With Me* has sold more than 6 million copies.

Norah Jones was born in New York, but moved with her mother to Texas when she was four years old. She never knew her famous father, the legendary Indian musician Ravi Shankar, and she doesn't like to discuss him in interviews.

Norah began singing at the age of five, inspired by her mother's love of Billie Holliday. "I picked out one disc that I liked and played that over and over again", she recalls.

From the age of six she studied piano, but gave up for a number of years and never had singing lessons.

She played her first gig at a local coffee house on her 16th birthday, and won two student music awards for her singing. Then she joined a band called Laszlo, playing what she describes as "dark, jazzy rock".

After leaving school Norah Jones entered the University of North Texas where she studied jazz piano, but two years later, in 1999, she took a summer trip to Manhattan. There, she became hooked on the music scene, and stayed in New York, deciding not to return to her course.

"The music scene is so huge, I found it very exciting", she says. "Everything opened up for me, I couldn't leave".

For a time she performed with the band Wax Poetic but soon assembled her own group with local songwriter Jesse Harris and Lee Alexander. Norah sang soft jazzy songs and played the piano. In October 2000, the group made a demo for Blue Note Records Company, which signed her in January 2001. In February 2002, her debut album *Come Away With Me* was released.

"I never thought I'd have a record like this – I thought it would be at least five years before I reach that point. This is really the record I wanted to make", Norah says of her debut.

Now, after a triumphant night at the Grammys, Norah Jones is still shocked: "I can't really explain why my record has done so well", she says. "I feel really blessed and really lucky to have had the year I've had".

Text 31.

D.I.D.O.

Dido - Дидона (в античной мифологии сестра царя Тира, основательница Карфагена, которая покончила с собой из-за несчастной любви)

warrior-queen – королева-воительница

Looking at this fragile young woman you can hardly believe that she has already conquered music charts all over the world. What's the secret of her success? Unusual name? Luck? Talent? Clever management?

Dido Armstrong was born in London on the 25th of December in 1971. She was christened Florian Cloud De Bouneville Armstrong. Her mother is a poet and her father is a publisher.

She was nicknamed Dido after African warrior queen. "I thought it was strange that I was called after a woman who killed herself in ancient literature", she says. "It's great for me now but I can't deny that I hated it. That was just another thing that made me stand out".

Her family didn't have a TV and Dido enjoyed reading and playing tennis as a child. At the age of six she was accepted into prestigious Guildhall School of Music in London and by the age of ten she could play the piano, violin and recorder. She also liked football.

"I was going to play for Arsenal, and that was final. I was going to be the first girl in the team. I was disappointed when I realized that it wasn't going to happen", she recalls.

Dido spent some of her teenage years touring the UK with a classical ensemble and being a waitress at a café. At the age of 16 she fell in love with the music of a jazz singer Ella Fitzgerald and began singing with several bands in and around London. Her brother Rollo helped her start her music career. Although he wasn't impressed by his sister's voice, Dido appeared on the debut

album of a band that Rollo formed in 1995. This band was Faithless, and they sold five million records.

For the next two years she toured with her brother's group and recorded her own songs. By this point Rollo knew that Dido was talented and he helped her with her own debut album. In 1999 "No Angel" was released. But Dido really shot to fame when Eminem turned her song "Thank you" into number one hit "Stan". Dido enjoyed working with Eminem. "He's been very nice to me. He's polite, funny and charming, nothing like his media image at all", she says.

"No Angel" was the best selling album of 2001, it got to number 1 in 13 countries and was the best selling album in the world.

In February 2002, Dido won Best British Female Solo Artist. She also wrote a song "I'm Not A Girl, Not Yet A Woman" for Britney Spears. "I'm not actually putting me out through my lyrics. I'm trying to put feelings out", she says, "I'm not sort of saying this is me, because if I was, I'd be a psycho".

In 2003, her second album "Life for Rent" was released and it became the fastest selling album in the last six years entering the chart at number one.

In February 2004, Dido won Best British Female Solo Artist for the second time. But she isn't like a typical star at all. "It doesn't matter how big the audience is, as long as they are enjoying it, it's fine", she thinks. Her perfect day is going to the pub and then to a football match.

Dido's rise to fame has been rapid and she has become a huge star and there's a very bright future ahead of her.

Text 32.

American Gangsta Rapper

Real name: Curtis Jackson.

Date of birth: July 6, 1976.

Place of birth: New York

Parents: Sabrina Jackson (was found dead at the age of 22 under mysterious circumstances); 50 Cent never knew his father.

Children: a son, Marquise Jackson (born in 1997).

Education: Attended Andrew Jackson High School, but got kicked out for drug possession. Continued his education in prison.

His rap group: The G-Unit (Tony Yayo, Lloyd Banks, Sha Money XL, Prov, Bang Em Surf, Ice, Bolo).

His favourite musicians: 2 Pac, Notorious B.I.G., Eminem.

Hobbies: boxing, writing comedies.

50 Cent, one of the most popular stars in Hip-Hop, has a very unusual biography. His real name is Curtis Jackson. He says it's a metaphor for change and also the name of a notorious Brooklyn drug dealer.

Curtis was born in a New York ghetto and never knew his father. His mother, a drug dealer, was murdered when he was only 8 years old. The boy went to live with his grandparents, and at the age of 12 entered the "family business": he started selling drugs on the street. He was arrested at the age of 18, which is when he started thinking about a career in music.

His big opportunity came when he met Jam Master Jay. "Jay taught me how to write and make rap records. He made me want to really rap and do this", says 50 Cent.

In 1999, 50 Cent signed a contract with Columbia Records, but then, in 2000, someone tried to murder him. He was shot 9 times – in the face, hand, chest and both legs. Luckily, he survived but couldn't sing for months. His career almost died, because Columbia Records dropped him.

Then Eminem heard his songs and decided to help him. On a Los Angeles radio show, Em declared 50 Cent his favorite rapper. In 2002, Curtis appeared in Eminem's film, *8 Mile*, and in 2003, his first album, *Get Rich or Die Tryin'* was released. It became one of the biggest success stories of any genre, not just Hip-Hop.

His next album, *The Massacre*, went straight to the top of the charts and sold more than seven million copies worldwide.

Later 50 Cent made his first film, *50 Cent*. Just like Eminem in *8 Mile*, Curtis stars in the film as himself, telling his life story.

50 Cent says he's got more stories to tell. He's just finished writing his autobiography and hopes it'll become a bestseller.

Text 33.

All That Jazz

Jazz has been labeled hot, cool, swing, bebop and fusion, yet it is all these styles and more. Jazz is the irrepressible expression of freedom, liberation, and individual rights through musical improvisation. It is a way people can express themselves and their emotions by means of music. As Art Blakely, noted jazz drummer and band leader, once said, "Jazz washes away the dust of everyday life". Jazz has been called the purist expression of American democracy; a music built on individualism and compromise, independence and cooperation.

Though it was born in New Orleans, Louisiana in the late 1800s, jazz music was conceived over a period of 200 years from world influences including African, Latin American, and European. New Orleans, a major seaport of the United States, was the most cosmopolitan city of its time and a melting pot of cultures and nationalities. Even then, the city was known for its openness and vitality. Storyville, a part of town famous for bars and brothels, became the perfect environment for musicians to experiment and improvise with music.

By the 1890s there were two distinct styles of music played in New Orleans: ragtime and blues. Ragtime, with its innovative syncopated rhythms, was popular for dancing. It featured the piano accompanied by banjo and brass instruments. Blues, with its three-chord progressions and heartfelt lyrics, mirrored the call-and-response of gospel and spiritual music. When musicians started to play the blues on horns, they took another step in the evolution of jazz.

Although New Orleans piano player Ferdinand "Jelly Roll" Morton claimed that he invented jazz, in truth no one can be given credit for single-handedly creating this musical genre. The descendants of black slaves and white plantation owners, sometimes called creoles, played an important role in the history of jazz. Many creole musicians were classically trained in the European musical traditions and played in the symphony orchestras of New Orleans or in brass bands for parades, weddings, and funerals. These and many other innovative musicians, black and white, experimented with ragtime and blues, adding new instruments and creating space for improvisation. We can only look back to those musicians who left the greatest musical legacies and say that all of them helped to invent jazz.

The Jazz Journey

Buddy Bolden, a corner player who led bands in New Orleans from the mid 1890s until 1906, had a big impact on the early formation of jazz music. Although he never recorded any of his songs, Bolden was regarded by many of his peers as the first band leader to play improvisational jazz. He and many other jazz greats, such as Joe “King” Oliver, Louis “Satchmo” Armstrong, and “Jelly Roll” Morton, played their new music in Storyville until it was closed down in 1917. Morton was also an innovative and accomplished composer; he was the first jazzman to write his compositions in musical notation. In New York City in 1917, the Original Dixieland Jazz Band, made up of five white musicians from New Orleans, made in the first jazz recording. That record, “Livery Stable Blues”, was an immediate smash hit and sold more than any previous record.

Around this time came another benchmark of jazz music, known as The Great Migration. It was a period when blacks from the south went to northern cities to seek work and create a better life for themselves. Among them were many musicians. When they arrived in cities such as Chicago, Memphis, Kansas City, Los Angeles, and New York, they brought jazz with them. An additional factor in the spread of jazz was Prohibition. In the 1920s, when alcoholic drinks were declared illegal in the United States and bars were closed down, thousands of speakeasies (clandestine bars that served alcohol) opened in towns and cities across the nation. In many of them, especially in the larger cities, people wanted to hear the bold new style of dance music called jazz.

In Chicago, cornet player Louis Armstrong joined King Oliver’s Creole Jazz Band in 1922 and took the city by storm. A protégé of Oliver at the time, Armstrong became renown for his joyful and exuberant playing and singing. However, white musicians have sometimes been credited with establishing the Chicago style of jazz, indicating the diversity of jazz as well as the racial tensions of the era. Band leader Paul Whiteman, who was advertised as the King of Jazz, had one of the most celebrated and imitated bands in America in the 1920s. His greatest contribution to jazz was that he recognized it as an art form and wanted to orchestrate jazz music to make it more commercially viable. Unfortunately, in doing so, much of the improvisation and spontaneity of the music was lost.

In Kansas City, jazz musicians created a distinctive style based on ragtime, rural blues, and new musical ideas from vaudeville shows. Two key figures were piano player and band leader William “Count” Basie and saxophonist Lester Young. Radio broadcasts of Basie’s orchestra in the mid 1930s gave him wide exposure that resulted in recording contracts and bookings around the country. He led his orchestra and continued to tour until the 1970s. Many famous players got their start in Basie’s enduring orchestra, which was known for featuring the talents of soloists.

In New York in the 1920s, the migration of jazz music into Harlem’s music halls was in full stride. Several innovations of jazz artists during this period were to have a profound effect on the music. Fletcher Henderson and his band, tired of playing polite dance music, combined orchestral arrangement with free improvisation, thus creating a style called swing. Louis Armstrong joined Henderson’s band in 1924 and was instrumental in the development of this new style. Soon Armstrong was making studio recording under his own name. Although his bands the Hot Five and the Hot Seven never played before a live audience, their studio recordings would become classics of jazz. These influential bands included Armstrong’s wife Lil Hardin on piano and occasionally as composer and singer.

“All I am saying is, “See what a wonderful world it would be if only we would give it a chance?” Love, baby, love. That’s the secret”.

Louis Armstrong
What a Wonderful World

Text 34.

Notable Jazz Musicians

Armstrong, or “Satchmo”, was an incomparable innovator in the early years of jazz. He invented scat singing, which is singing without clear words and using nonsense syllables instead. The legend goes that he first sang scat when he dropped his sheet of song lyrics during a recording session and was forced to improvise on the spot. As his career and music progressed, he became the undisputed King of Jazz. After World War II and into the 1960s, Armstrong served as Ambassador Satch, performing concert tours around the globe under the sponsorship of the U.S. Department of State. His infectious and optimistic outlook is summarized by the spoken introduction to his song “What a Wonderful World: “All I am saying is, “See what a wonderful world it would be if only we would give it a chance?” Love, baby, love. That’s the secret”.

Another important figure in the development of jazz was Edward “Duke” Ellington. Originally a piano player from Washington, DC, Ellington found success in New York as a band leader and composer. During his long and prolific career he wrote songs for his orchestra that have become jazz standards, including “It Don’t mean a Thing (If It Ain’t Got that Swing)”, “In a Sentimental Mood”, and “Take the “A” Train”. He also wrote many compositions longer than the two or three minutes that fit on one side of a record, including the symphonic suite “Black, Brown, and Beige”.

Throughout the Great Depression (1929 to 1941), jazz continued to lift the spirits of Americans. Though the nation was poor, jazzmen Armstrong, Ellington, and others prospered from their music. Clarinetist and band leader Benny Goodman spread the swinging music of jazz on his “Let’s Dance” radio show, which was broadcast on Saturday nights. There were grave inequalities between black and white Americans in this period, and the situation wasn’t much different among musicians. Goodman, who was white, was praised by some and scorned by others for hiring black musicians to play in his bands. Both then and now, his integration of his band is considered an important early step towards racial integration of American society.

In the late 1930s and 1940s, vocalists Billie Holiday and Ella Fitzgerald gained nationwide fame. With their rich and soulful voices, these women were two of the most famous jazz singers of their day. Billie Holiday sang with several great orchestra leaders, including Count Basie and Artie Shaw. She was admired for her ability to transform popular songs into emotionally profound pieces. Ella Fitzgerald, nicknamed “The First Lady of song”, sang a variety of styles with authority and set high standards for the interpretation of many well-known ballads. She was a virtuoso scat singer, using all of the improvisatory genius of the finest jazz instrumentalists. During her career, she sang with the bands of Louis Armstrong, Duke Ellington, and Count Basie. Her tremendous musical artistry won her 14 Grammy Awards, including a Life-time Achievement Awards in 1967.

In the early 1940s, two men arrived in the music scene who were ultimately to change the course of jazz forever. They were alto saxophonist Charlie Parker and trumpeter “Dizzy” Gillespie. They jammed at Minton’s Play House in Harlem with band members that included pianist Thelonious Monk and drummer Kenny Clark. Their jam sessions were free from the regimentation and commercialism of big swing bands and allowed for greater musical experimentation. Parker brought new phrasing and solos based on the chords underlying the melody. Gillespie inverted chord changes and extended the rhythm and sophistication of jazz into new melodic and harmonic content. Their style of jazz music was known as bebop or simply bob. Initially it was criticized by journalists and music critics, but eventually bebop gained a large following of fans and fellow musicians.

Throughout his long career as a band leader and jazz pioneer, Gillespie played the trumpet with virtuosity in both large and small ensembles, often as the featured soloist. His songs “Night in Tunisia” and “Salt Peanuts” are considered classics of the bebop style. In 1956, he toured internationally as the first jazz ambassador sponsored by the State Department.

Jazz Grows

In the late 1950s and 1960s, some musicians branched off from mainstream music to combine jazz and classical music, most notably pianist Join Lewis, who led the Modern Jazz Quartet, and composer Gunther Schuller. Two other innovators during this time were bassist and composer Charlie Mingus and also saxophonist Ornette Coleman. Mingus pioneered the bass as a melodic, rather than rhythmic, instrument. Coleman introduced an atonal, discordant style of avant-garde jazz, which retained the steady rhythmic swing of jazz but did away with chord progressions altogether. Coleman’s fans found his theory of harmelodics and his music liberating, but his critics – and there were many – considered it musical anarchy.

At the same time another style of jazz was developing that derived much of its inspiration from classical music. This jazz, soft in tone yet highly complex, was known as the cool style. Trumpet player and band leader Miles Davis pioneered cool jazz, and this genre came into its own with his 1959 album “Kind of Blue”. It featured pianist Bill Evans and tenor saxophonist John Coltrane, who had joined Davis’ band in 1955. The album had a set of compositions that remained in one chord and key for up to sixteen measures at a time, creating a vast expanse for solo improvisation. Later, Davis’ fruitful collaboration with composer and arranger Gil Evans produced several other landmark albums of cool jazz, most notably “Miles Ahead” and “Sketches of Spain”, which is based on a piece by Spanish composer Joaquín Rodrigo. As Davis explored new sounds and arrangements, his influence on jazz music expanded. Many musicians who played in his various bands would later lead their own groups and take jazz in new directions. Their names read like a Who’s Who list of contemporary jazz; saxophonist John Coltrane, Cannonball Adderley and Wayne Shorter; bass players Ron Carter and Dave Holland; pianists Herbie Hancock, Keith Jarrett, Joe Zawinul (from Austria), and Chick Corea; drummers Tony Williams and Join DeJohnette; Guitarists John McLaughlin (from England) and John Scofield; and percussionist Airtto Moreira (from Brazil).

In the 1960s, rock and roll music threatened to steal the youth audience for jazz. While some jazz artists like tenor saxophonist Dextor Gordon went into exile over-seas, others chose to stay and incorporate new elements into their jazz sound. Miles Davis, already an innovator, blazed another new path in jazz with the style that came to be called fusion. Fusion featured electronic guitar and bass, organ, and percussion beyond the usual drum set. Once again, Davis recorded a seminal album of the new style: his 1969 recording “Bitches Brew”. Around the same time, other more rock-oriented groups took the opposite direction, that is, they were adding elements of jazz – such as brass and woodwind instruments and solo improvisations – to rock music. The two rock bands that achieved the greatest commercial success by adding these jazz elements were Chicago and Blood, Sweat, and Tears.

Mainstream jazz in the United States was also influenced by the rhythms of Latin America, in particular, by musicians from Brazil and Cuba. Dizzy Gillespie, saxophonist Stan Getz, and flutist Herbie Mann were among those American jazz musicians who incorporated Latin America rhythms and chord progressions into their repertoire and added conga drums and other percussion instruments to their groups. The song-writing duo of Antonio Carlos Jobim and Vinicius de Moraes plus guitarist and singer João Gilberto are the Brazilian musicians most often credited with bringing

the sensuous sounds of bossa nova to the world of jazz. The Cuban ensemble Irakere led by Chucho Valdez made a huge impression on jazz musicians worldwide in the 1970s and 1980s with its technical virtuosity on the traditional instruments of jazz (keyboards, brass, woodwind) and its complex Afro-Cuban polyrhythms. After tasting international success in Irekere, saxophonist Paquito D’Rivera and trumpet player Arturo Sandoval left the band and have achieved critical and commercial artistic success in their solo careers.

Giving new meaning to an older influence, neo-classic jazz has brought listeners from around the world back to a more traditional sound. Rather than simply recreate the music of earlier jazz styles, trumpeter Wynton Marsalis and his brother saxophonist Branford Marsalis have extended it through new and innovative approaches to harmony, melody, and rhythm. Trained as a classical musician, Wynton became the first person to win Grammy Awards in both jazz and classical categories in the same year (1982). In 1997, he was awarded a Pulitzer Prize for jazz music. In his role as director of the jazz orchestra at the renowned Lincoln Center in New York, Wynton has helped take jazz to a new generation of listeners through educational programs for youth that emphasize the history of the music.

Conclusion

Since its inception in New Orleans over a century ago, jazz has become a global musical phenomenon with devoted fans and talented musicians all over the world. This musical diversity has produced rich blends of melodies and harmonies. As jazz has spread in popularity, it has influenced other forms of music. It has changed the way musicians view their art – from a confining, restricted reenactment of a composer’s work, to an expressive, unique translation by the individual musician.

Jazz – the quintessential American music – is a music of freedom and innovation, not just for the artist but for the listener as well. As Wynton Marsalis noted, “It is an improvisational art that makes itself up as it goes along, just like the country that gave it birth”.

By C.L.Smoak

C.L.Smoak is a journalist and novelist currently living in Tunisia. He is also an accomplished drummer who loves rock, electric blues and, of course, jazz.

Web Sites of Interest

Public Broadcasting Service

<http://www.pbs.org/jazz/>

This Web site provides a remarkable amount of material for teaching about jazz, including biographies of musicians, history of the music, lesson plans, and audio files.

The Styles of Jazz

<http://www.acns.nwu.edu/jazz/styles/>

This chart of jazz styles is derived from Joachim Berendt’s *The Jazz Book*. It is an excellent time line and visual aid when tracing blues, jazz, and European classical music.

Jazz Roots

<http://www.jazz.com/>

This Web site has history, as well as photos, quizzes, fun facts, and jazz e-cards.

All About Jazz

<http://www.allaboutjazz.com/>

This Web site has forums, reviews, interviews, profiles, and a detailed timeline of jazz history. You can also click on jazz radio or watch a film clip.

Red, Hot and Cool

<http://members.aol.com/Jlackritz/jazz/#History>

This site is mostly a reference page, with over 200 links and resources listed. It leads to numerous other sites about jazz.

The Atlantic Monthly

<http://www.theatlantic.com/unbound/jazz/articles.htm>

This site contains 32 articles about jazz published in the magazine beginning in 1922 and continuing to the present.

Great Nicknames of Jazz

What's in a name?

Count Basie

William Basie wrote in his autobiography *Good Morning Blues* that in the late 1920s he wanted to become part of the jazz "royalty", which at the time included Duke Ellington, King Oliver, Earl Hines, and Baron Lee. So he took the nickname "Count".

Duke Ellington

Edward Kennedy Ellington was called "Duke" by his friends and family when he was a youngster because of his noble manner and elegant clothes. It stuck throughout his career.

First Lady of Song Ella Fitzgerald

"First Lady of Song" was Ella Fitzgerald's nickname because she was the most admired singer of her generation.

King of Swing Benny Goodman

Benny Goodman was called the "King of Swing" because of his tremendous popularity, in the same way that Elvis Presley was dubbed the "king" of rock and roll.

Sir Roland Hanna

"Sir" is not a nickname. After Roland Hanna led a benefit tour in Africa for young students in 1970, he was knighted by the president of Liberia, William Tubman.

Lady Day and Billie Holiday

Eleanor McKay was Billie Holiday's legal name after her father left, but she took her father's last name and the nickname "Billie". It was her friend saxophonist Lester Young who gave her the nickname "Lady Day" because of his tremendous respect for her.

King Oliver

Joseph Oliver was called "King" because he was the best of the early New Orleans jazz cornet player.

Prez Young or The President

Lester Young's nickname "The President" or simply "Prez" came from his friend Billie Holiday, who thought that he was, indeed, the leader of all saxophone players.

Cannonball Adderley

Julian Adderley's original nickname was "Cannibal" because of his big appetite. That name was mistaken for "Cannonball" and the new nickname stuck.

Satchel Mouth or Satchmo Armstrong

King Oliver and other early jazz musicians called Louis Armstrong "Satchel Mouth", probably because his mouth was large. Early in the 1930s, Louis visited England and was given the shortened nickname "Satchmo" when British fans heard the first one incorrectly."

Dizzy Gillespie

John Birks Gillespie got his nickname “Dizzy” early in his career because of his crazy antics on and off the stage. During the bebop period, while others were acting reserved, Gillespie was still acting dizzy and very showman-like.

Yardbird or Bird Parker

Early in his career, Charlie Parker was called “Yardbird”. The nickname stuck and was eventually shortened to “Bird”. According to one version of the story, when he and his band were driving to town one day, they hit a chicken that ran out into the road. Charlie got out, picked it up, and took it all the way to their destination to get it cooked. Then the other musicians began to call him Yardbird.

What is “Jazz”

Many English dictionaries have more than one definition for the word *jazz*. In addition to the “form of music”, there are two other meanings of the noun *jazz*, plus the phrasal verb *jazz up* and the adjective *jazzy*.

Jazz, noun miscellaneous, unspecified things

- “Oh, no!” cried Bill when he opened the public basket. “We brought the buns, cheese, pickles, lettuce, onions, mustard, ketchup and all that jazz to make hamburgers, but we forgot to bring the meat!”
- The Scoutmaster warned the young Boy Scouts, “Remember that you will have to carry everything on your back during our camping trip. So bring only the essential equipment and not a bunch of extra jazz that you won’t need on the trail”.

Jazz, noun nonsense, silliness, empty talk

- “The curriculum planning meeting was a waste of time”, the teacher complained, “because the consultant just talked about tests and a lot of jazz about assessment. She never mentioned anything about course design”.
- “You can forget all that jazz they taught you at the university”, the old farmer told the young irrigation expert. “Here we just hope for plenty of rain to grow the crops”.

Jazz up, verb to make more interesting or appealing

- The university rector used a few quotations from Shakespeare to jazz up his speech to the professors and students from the English department.
- For the second edition of the book, the designer jazzed it up by replacing the black-and-white illustrations with colorful photos and creating an attractive new cover.

Jazzy, adjective fancy, elaborate, flamboyant

- The pop star hired a well-known costume designer from Hollywood to create a jazzy new wardrobe for her upcoming concert tour.
- The software company had the jazziest booth at the conference. While the book publishers were giving away free pens and catalogs, the software company was handing out free CDs, hats, calendars, and note pads.

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Text 35.

The Red Hot Blues

Jazz music has often been called the only art form to originate in the United States, yet blues music arose right beside jazz. In fact, the two styles have many parallels. Both were created by African-Americans in the southern United States in the latter part of the 19th century and spread from there in the early decades of the 20th century; both contain the sad sounding “blue note”,

which is the bending of a particular note a quarter or half tone; and both feature syncopation and improvisation.

Blues and jazz have had huge influences on American popular music. In fact, many key elements we hear in pop, soul, rhythm and blues, and rock and roll have their beginnings in blues music. A careful study of the blues can contribute to a greater understanding of these other musical genres. Though never the leader in music sales, blues music has retained a significant presence, not only in concerts and festivals throughout the United States but also in our daily lives. Nowadays, we can hear the sound of the blues in unexpected places, from the warm warble of an amplified harmonica on a television commercial to the sad cry of a slide guitar on a new country and western song.

What exactly are the blues? According to renowned songwriter and record producer Willie Dixon, the blues are “the true facts of life”. Let’s find out what he meant by going back to the birth of the blues, to where it all began.

Text 36.

The History of the Blues

Out of the great suffering of African-Americans came the art form known as the blues. Between 1619 and 1808, thousands of West Africans, many from the Arada, Dahomey, and Fulani tribes, were captured at gunpoint and under brutal conditions brought to the New World as slaves. They were sold at auctions, brought to large farms and plantations, and forced to work in the fields from sunrise until sunset with little regard for their humanity. While working, they expressed their sorrow by singing old melodies from Africa. In the work song tradition of their former homeland, workers sang together. Many of these work songs had a call-and-response pattern in which one person led by singing a line that others repeated or “answered” in song. This type of song was called a “field holler”.

After the freeing of the slaves in 1863 with the Emancipation Proclamation and through the decades afterward, African-Americans in the South kept their work songs and worked the same fields as poorly paid tenant farmers. They were exposed to European music through their churches and through traveling shows and circuses. Some blacks participated in minstrel shows, a type of musical comedy review. The variations of old African melodies, combined with exposure to musical styles of Europe, developed into the form of music we know today as the blues. Around 1900, the guitar replaced the originally African banjo as the primary blues instrument, and the call-and-response pattern of the earlier field hollers was mirrored in the way the singer’s words were “answered” by the guitar player.

Text 37.

The Blues Go to the City

Blues music traveled with southern black Americans from rural farms to the cities along the Mississippi River, in particular New Orleans, Memphis, and St. Louis. Traveling bandleader W.C. Handy noted the growth of this new form by writing the songs “Memphis Blues” in 1912 and “St. Louis Blues” in 1914. In 1920, “Crazy Blues” by Mamie Smith was the first blues record. During the 1920s and 1930s, the blues flourished, and a number of singers and musicians became popular among the African-American community through their concerts and record sales.

Many blues-playing African-Americans moved to the northern cities during World War II. After the war, a new kind of blues, urban blues, developed. In the late 1940s, the urban blues

became electrified, and drums were added to a band lineup that now included bass, piano, electric guitar, and amplified harmonica. Chicago became the capital of the new electric blues, and by the early 1950s, Chess Records was selling records by numerous blues bands.

As more black Americans moved northward from the South after World War II, blues music traveled with them, and different styles developed. One style, Chicago blues, retained its emphasis on guitar and harmonica. Another style, Memphis blues, featured musicians such as B.B. King who combined their guitar skills with horn players, typically saxophone and trumpet. Yet another style, known as the Delta blues, featured an acoustic guitar. Finally, in Texas, electric guitarists Albert Collins and Gatemouth Brown developed a style using a capo (a small bar on the instrument's neck to raise the pitch of the strings) and plucking the strings with the fingers or thumb.

Text 38.

The Blues' Influence on Popular Music

In one of his numerous hit songs, Muddy Waters sang, "Here's a story that's never been told: One of the blues got pregrant And they named the baby "rock and roll".

Muddy Waters (1925-1983). Blues composer and guitarist.

The early hits of stars like Elvis Presley and Jerry Lee Lewis in the 1950s followed the chord progressions and verse patterns of a standard twelve-bar blues. The basic beat of the blues, a syncopated 4/4 rhythm with a strong backbeat, was also used. However, it was a speeding up of the beat that allowed characteristics of the blues to evolve into rock and roll. Guitarist Chuck Berry's 1954 recording "In the Wee, Wee Hours" has the same rhythm guitar pattern that, played twice as fast in 1955, became the hit "Johnny B. Goode". Little Richard's hits "Tutti Frutti" and "Lucille" are essentially blues songs, speeded up a bit. Eventually, rock and roll became a huge part of popular music, while the blues retained its small market.

By the 1960s, however, the blues had lost much of its following and many of the original blues artists had retired or passed away. The appearance of old blues songs on the recordings of popular rock bands, such as the Rolling Stones and Led Zeppelin, led to a rediscovery of the blues by younger audiences. Many older blues musicians, some who had made their first records decades earlier, were rediscovered, including Muddy Waters, Junior Wells, Buddy Guy, Freddie King, James Cotton, Bo Diddley, Howlin' Wolf, John Lee Hooker, and B.B. King. As younger audiences embraced the blues, no longer was it the sole province of black musicians. White musicians, such as guitarists Duane Allman and Johnny Winter and harmonica player Paul Butterfield, became well known for their inspired interpretations of older blues compositions.

Blues music also became popular with British musicians. Pianist-harmonica player John Mayall led a blues band that featured a succession of guitar virtuosos, including Eric Clapton, who later went on to record numerous blues songs and bring blues music to a wide audience of rock fans. Ironically, young white British musicians were largely responsible for the revival of the blues in the U.S. during the 1960s and 1970s. Social commentators have credited this musical integration of older black musicians and young white audiences with contributing to the success of the civil rights movement in the United States and, ultimately, helping to improve race relations there.

Although the blues and today's pop music have little in common musically, there are a surprising number of similarities between the blues and hip hop. Both were created by poor African-Americans; both start with a steady, primitive beat; both feature singers lamenting the

hardships and injustices of life; and both feature the call-and-response pattern of singing. Because the blues has served as the basis for other forms of American music, its influence has been significant.

Text 39.

Current State of the Blues

Blues music is seeing a resurgence in popularity and now enjoys a broad contemporary market of listeners and concert goers. A few of the older generation blues-men are still alive and remain active in the music scene. B.B. King and Buddy Guy are leading the way for younger musicians who are continuing their traditions. King won the 2001 Handy Award for contemporary album of the year for “Riding With the King”, his long-awaited collaboration with Eric Clapton. Guy plays at his blues club Legends in Chicago, and his release “Sweet Tea” won the 2002 Handy Award for male artist and guitarist of the year. Some of the most notable members of the younger generation of blues musicians include singer and guitarist Robert Cray, singer Etta Smith, guitarist Keb’ Mo’, multi-instrumentalist Lucky Peterson, and harmonica player Sugar Blue.

A number of record companies feature blues artists. Chicago’s Alligator Records is one of the few recording companies dealing only in blues music. Mississippi-based Malaco Records has been recording blues acts for years and it currently featuring Little Milton, Bobby Bland, and Bobby Rush, among others. Chess Records has recently reissued collections of classic blues recordings.

Live blues music continues to remain popular among concert and club audiences, who appreciate its fundamental qualities of deep feeling and improvisation. Blues festivals have proliferated, with most featuring band after band, all aimed at satisfying their eager fans who love nothing better than listening to the blues from afternoon until dawn.

By Kent S. Markle

Kent S. Markle has been playing the blues for 30 years. He also sings and writes songs. Currently he plays electric bass in Buzz and the Soul Senders and amplified harmonica for Leesa Bunts in Arizona (USA).

Text 40.

The Blues’ Musicians

The following profiles describe the lives and music of some of the most influential blues musicians. Their lives were often reflected in their songs.

Bessie Smith

Bessie Smith was known as the “Empress of the Blues”, and with her warm vibrato and impassioned delivery, she deserves this title. Born in Chattanooga, Tennessee in 1894, she grew up singing gospel music in church. Throughout her career, her famous blues renditions reflected this powerful musical influence. As the new industry of recorded music grew in the 1920s, she began recording. In 1923, her hit song “Down Hearted Blues” sold over two million records. In 1925, she recorded “Careless Love Blues”, which featured a young Louis Armstrong on cornet. In this song, Bessie sings a line and Armstrong answers her with a soulful phrase from his horn, in the old call-and-response pattern. Bessie Smith died on Sept. 26, 1937 after a car accident in northern Mississippi. She had been refused admittance to the first hospital she was taken to because of her race.

John Lee Hooker

One night, I was layin' down, I heard
 Mama and Papa talkin, I heard Papa tell
 Mama: Let that boy boogie woogie,
 cause it's in him and it got to come out!

– From “Boogie Chillen”, John Lee Hooker
 Modern Records, Nov. 1948

Over his long career, John Lee Hooker brought a unique “boogie” style to the blues. Born in 1917 in Clarksdale, Mississippi, Hooker’s early influences came from his father, a gospel preacher, and his step-father, who gave him his first guitar. Like many southern blacks, he eventually left the rural South for the northern cities. He moved to Detroit in 1943, where he worked in auto and steel factories. In his first year of recording, 1948, he had a hit with “Boogie Chillen” and topped the charts again in 1951 with “I’m In the Mood”. From Detroit he went to Chicago, where he recorded more hit songs. In 1970, he moved to California, where he hooked up with young rock musicians and played blues for a new generation of listeners. In 1990, Hooker won a Grammy award for “The Healer”, a record that included guest musicians Carlos Santana, Keith Richards, and Bonnie Raitt among others. He also recorded several times with the Irish singer and songwriter Van Morrison. Hooker died in 2001.

Muddy Waters

The originator of modern electric blues, Muddy Waters was born in Rolling Fork, Mississippi in 1915. He learned to play the guitar while working as a tractor driver, began recording acoustic blues in 1941, and moved to Chicago in 1943. By 1950 Muddy had put together his archetypal blues band, featuring Little Walter Jacobs on amplified harmonica and himself on electric guitar. Almost every Chicago blues musician of note played in Muddy’s band over the years, and many of his tunes, such as “Hoochie Coochie Man” and “Mannish Boy” are considered blues classics. He continued to give strong performances on both vocals and guitar until death in 1983.

Robert Johnson

The “King of the Delta Blues Singers”, Robert Johnson was also a master guitarist. Born in Hazlehurst, Mississippi in 1911, he spent much of his short career playing at plantation dances and small bars in the Delta area of northwestern Mississippi. Johnson’s clever lyrics and deft guitar playing distinguish his work. He died in 1938. Some people believe he was poisoned by an angry lover, but the exact circumstances of his death are still hazy. Johnson influenced many guitarists, including Elmore James and Muddy Waters, who took the Delta “bottleneck” slide style to the city and amplified it. Some of Johnson’s songs, such as “Crossroads” and “Love in Vain”, were recorded later by rock bands.

Text 41.

Elements of the Blues

Song Structure. The basic structure of the standard blues song has changed little since W.C. Handy’s “St. Louis Blues” of 1914. A blues verse usually has three lines over twelve measures, or bars. The root (one) chord of a major scale is played during the first line for the first four measures, then the four chord is played for measures five or six, and the one chord is played again for measures seven and eight. The last line is different, with the five chord played for measures nine and ten and the one chord played again for measures eleven and twelve. A verse in a blues song has three lines of lyrics; the first and the second lines are the same (with different chords) while the

third line is different. This structure is known as “twelve-bar blues”. For example, from “St. Louis Blues”:

I hate to see that evening sun go down,
 I hate to see that evening sun go down,
 It makes me think I’m on my last go-round.

Instrumentation. In modern blues bands with electrified instruments, there is more than one standard set of instruments. For Chicago-style urban blues, the lineup is an electric guitar and amplified harmonica as lead instruments, and a rhythm section of bass, drums, piano, and rhythm guitar. Bands from the South, such as Memphis and New Orleans, often have wind sections of saxophones and trumpets, but these instruments are rarely featured soloists. The singer’s voice has always been prominently featured in blues music, but primarily as a lead singer. Harmony vocals are rare in the blues.

Web Sites of Interest

The Blues Foundation

<http://www.blues.org/>

This organization, based in Memphis, Tennessee, conducts the W.C. Handy Awards. Its goals, according to the foundation’s Web site, are “preserving blues history, celebrating blues excellence, and celebrating blues education”.

The Blue Highway

<http://www.thebluehighway.com/>

This Web site has biographies of blues musicians, news and essays about the blues, and a listing of blues radio stations. It includes an extensive, alphabetical listing of blues bands currently performing in the United States.

It’s Biscuit Time on the Blues Web

<http://www.island.net/~blues/>

Hosted by harmonica player and writer Tony Glover, this Web site is loaded with music samples, interviews with musicians, and articles about the blues.

Living Blues

<http://www.livingblues.com>

This is the Web site of the magazine of the same name published by the University of Mississippi. According to the site, the magazine has been “the authoritative source on the blues” since it was founded in 1970.

Blues in Britain

<http://blueprint-blues.co.uk/>

This is the Web site of the British blues magazine of the same name. The site contains information about blues music in the United Kingdom. It has hundreds of links to blues resources in the Internet.

Text 42.

The King of the Blues

The best known blues musician today is B.B. King, and this gentleman’s fame is well-deserved. Born in Indianola, Mississippi in 1925, he earned the nickname “B.B.” (“blues boy”) while playing on the radio programs in Memphis, Tennessee, where, like many other Mississippi Delta blacks, he moved during World War II. From the 1940s through the 1960s, he played mostly in clubs in the South that, due to the segregation, had only black audiences. In 1948, he had a hit record with “Three A.M. Blues” and toured steadily thereafter. His fame spread as he played at

blues festivals, concert halls, universities, and on television shows across the country. No other blues artist has worked harder than B.B. King in his many years of playing over three hundred shows a year.

By the late 1960s, B.B. had perfected his famous guitar style of vibrating the fingers of his left hand as he played and bending notes to achieve the blues notes that are such an integral part of blues music. This singing guitar sound, coupled with his expressive tenor voice, brought King great success in 1969 with his recording of “The Thrill Is Gone”. The song broke through the limited sales of the blues market to achieve mainstream success and brought B.B. a Grammy award.

I bought you a new car, and you said, “I want a Cadillac”.

Bought you a ten-dollar dinner, and you said, “Thanks for the snack”.

I let you live in my penthouse, you said it was a shack.

I gave you seven children, and now you want to give ‘em back.

How Blue Can You Get B.B. King

Some people never see their lies as lies,

They just see the truth, the truth in disguise...

I’ve been told that lying is wrong,

It’s alright with me if it saves your life or your home.

Everybody Lies a Little Sometimes B.B. King

B.B.’s songs display a wide range of emotions, in addition to the sadness so fundamental to blues music. In the lyrics above, we hear his sense of humor in “How Blue Can You Get”. He combines humor with a keen understanding of human nature in “Everybody Lies a Little Sometimes”.

King’s long and distinguished career includes many musical collaborations. Young rock musicians, in particular, appreciate his contributions to their genre. In 1988 B.B. played guitar and sang on the hit song “When Love Comes to Town” by the Irish band U2. In 2001 he recorded an award-winning record with Eric Clapton called “Riding With the King”. King’s guitar work has had a strong influence on thousands of guitar soloists and, to this day, he remains the blues’ greatest ambassador.

A Grammatical Conundrum

Using “blue” and “the blues” to denote sadness is not recent English slang. The word *blue* was associated with sadness and melancholia in Elizabethan England. The American writer Washington Irving used the term *the blues* in 1807. Grammatically speaking, however, the term *the blues* is a conundrum: should it be treated grammatically as a singular or plural noun? The Merriam-Webster unabridged dictionary says it is a plural noun but “sometimes singular in construction”. Because *the blues* can mean “sad feelings” the term can be a collective noun that usually gets a singular status, as in “I’ve got the blues and it sure gets me down”. *The blues* is singular when describing this musical genre, but occasionally it gets a plural reference in songs, as in “These blues are killing me”. As an adjective, *blue* refers to the feeling of sadness, whereas *blues* refers to the style of music, for example, “Albert King is a great blues guitarist”.

Glossary

backbeat – a rhythmic emphasis on the second and fourth beats of a measure.

Bar – a musical measure, which is a repeated rhythmic pattern of several beats, usually four quarter notes (4/4) for the blues. The blues usually has twelve bars per verse.

Blue note – the slight lowering downward, usually of the third or seventh notes, of a major scale. Some blues musicians, especially singers, guitarists and harmonica players, bend notes upward to reach the blue note.

Chops – the various patterns that a musician plays, including basic scales. When blues musicians get together for jam sessions, players of the same instrument sometimes engage in musical duels in front of a rhythm section to see who has the “hottest chops” (plays best).

Chord – a combination of notes played at the same time.

Chord progression – the use of a series of chords over a song verse that is repeated for each verse.

Field hollers – songs that African-Americans sang as they worked, first as slaves, then as freed laborers, in which the workers would sing a phrase in response to a line sung by the song leader

gospel music – a style of religious music heard in some black churches that contains call-and-response arrangements similar to field hollers. Many blues and R & B singers, such as Bessie Smith, Sam Cooke, and Aretha Franklin, came out of the gospel music tradition.

Horn section – the part of a band containing the wind instruments, usually saxophones, trumpets, and trombones.

Improvisation – the musical act of playing something not previously planned, usually in the course of a singer’s or instrumental soloist’s part. While other musical forms have occasional parts designed for improvisation, it is this spontaneity that distinguishes blues and jazz from other musical genres.

Jam – to improvise with other musicians, whether in the planned context of a group’s performance or in a gathering of musicians (jam session) for the purpose of improvising and interacting musically.

Minstrel shows – traveling musical programs that featured black musicians or white musicians made up to look like black musicians.

R & B – an abbreviation for “rhythm and blues”, the label used for much of black American music (except jazz) during the 1950s and 1960s. R & B had its own recording companies and sales charts. It included blues and harmony vocal groups, such as the Moonglows, the Platters, and the Drifters, singing a style known as “doo-wop”. Soul music, which today includes funk and hip hop, comes out of the R & B tradition.

Rhythm section – the part of a band, usually consisting of drums, bass, rhythm guitar, and keyboards, that plays the rhythms and chord progressions of a song.

Riffs – similar to chops, but more often referring to special musical tricks and techniques that a soloist might use.

Slide guitar – a style of playing using a metal or glass tube placed over a finger on the left hand to slide along the strings over the instrument’s neck.

Soul – To say that someone has “soul” is to say that he or she has the ability to feel things deeply, a feeling often gained by experiencing hardship, that contains expressive vocals, frequent vocal harmonies, and strong rhythmic backbeats.

Idioms with Blue

A full moon rises over the Reflecting Pool on the National Mall in Washington, D.C. on September 30, 1993 in this background photograph. It was the second full moon in that same calendar month referred to as a *blue moon*. Since this happens infrequently, the term has become an idiom for other events that seldom happen. This idiom and other examples are listed below.

Once in a blue moon: very seldom

The wife complained that her husband brought her flowers only *once in a blue moon*.

The parents allowed their children to go to the movies *once in a blue moon*.

Out of the blue: unexpectedly, unplanned

A hadn't seen my cousin in ten years, so his phone call yesterday really came *out of the blue*.

While brainstorming for possible solutions to the problem, *out of the blue* Rick came up with a great idea.

Blue collar workers: laborers and factory employees, sometimes union workers (in contrast to white *collar workers*, who are professionals and office workers)

The *blue collar workers* planned a demonstration to protest the exaggerated high salaries of the company president and vice-president.

The government reported that *blue collar* employment rates went up last month.

Blue chip stock: a share of a large company that has high value

For the third day in a row, the *blue chips* were lower when trading ended at the stock exchange.

Her financial advisor recommended that she buy *blue chip stock* as an investment.

Blue in the face: pale from exhaustion or frustration

Her jokes made me laugh so hard I turned *blue in the face*.

The students argued until they were *blue in the face*, but the teachers still made them complete their homework.

The Dialogue

ART CURES

ART CURES

ИСКУССТВО ИСЦЕЛЯЕТ

Irene. I've got an idea for tonight. Let's go to a concert.

- У меня идея на сегодняшний вечер. Давайте пойдем на концерт.

Ulaf. You know, Irene, I'm as crazy about music as you are, but if you are going to a symphony orchestra concert or opera I'm not with you.

- Знаешь, Ирен, я так же помешан на музыке, как и ты, но если ты идешь на концерт симфонического оркестра или в оперу, я не с тобой.

Maggy. Neither am I. I suggest we should listen to "black music" first of all while here in America. I mean rock played and sung by black musicians.

- И я тоже. Я предлагаю в первую очередь послушать «черную музыку», пока мы здесь в Америке. В смысле рок-музыку, которую играют и поют черные артисты.

U. Everybody knows what "black music" is, and it does not have to be played by black people, by the way. Rock was taken over by white singers like Elvis Presley, the Beatles, the Rolling Stones. But it was black musicians who invented it.

- Все знают, что такое черная музыка, и ее, между прочим, не обязательно исполняют черные. Рок переняли белые певцы, такие, как Элвис Пресли, «Битлз», «Рол-линг Стоунз». Но изобрели его именно черные музыканты.

Steve. My father loves them and has a collection of records of Chuck Berry and

- Мой отец их обожает, у него целая коллекция пластинок Чака Бэрри и Рэя Чарлза.

Ray Charles.

Tracy. And my grandmother is fond of Aretha Franklin and Ella Fitzgerald. She prefers gospel, blues and jazz. As for me I'm keen on country music. Rock seems to be too loud to me. I find most rock groups' songs deafening and meaningless.

M. The best rock singers are never meaningless. Tracy Chapman is one of my favourites. She writes her songs herself and they are not the usual mix of bouncy dance tunes and meaningless lyrics. She writes about personal pain, politics and poverty.

Betty. Oh, yes, her hit singles spent weeks at the top of the charts both in the US and the UK!

M. What appeals to me about her apart from her songs, is her simple and natural style. She uses no make-up, costumes, special effects or electric guitars - tricks that other pop stars would be lost without.

B. Just her acoustic guitar and rich voice are enough to delight her fans.

U. By the way, Whitney Houston's concert is on TV next Saturday.

I. I wish I could see her live performance! I doubt we'd be able to get tickets to her show, which is on at the John Kennedy Centre for Performing Arts.

U. You never know before you try. I suggest that we should call the John Kennedy Centre's and ask. (Dials the phone.)

- Моя бабушка любит Арету Франклин и Эллу Фитцджеральд. Она предпочитает псалмы, блюзы и джаз. А я люблю музыку кантри. Рок мне кажется слишком громким, я нахожу большинство рок-песен оглушающими и бессмысленными.

- Лучшие рок-певцы никогда не бывают бездумны. Одна из моих любимых певиц - Трейси Чапмен. Она сама пишет свои песни, и они не обычная смесь музыки для ног и бессмысленных стихов. Она пишет о своей боли, о политике, о бедности.

- Да, ее хиты держались неделями на вершине лучшей двадцатки и в США, и в Англии.

- Что мне еще в ней нравится помимо ее песен, так это ее простые и естественные манеры. Она не использует косметику, костюмы, спецэффекты или электрические гитары - уловки, без которых другие рок-звезды потерялись бы.

- Акустической гитары и ее сочного голоса достаточно, чтобы привести в восторг ее почитателей.

- Между прочим (говоря о деле), в следующую субботу по телевизору концерт Уитни Хьюстон.

- Хотела бы я побывать на ее концерте! Сомневаюсь, что нам удастся достать билеты на ее шоу, которое идет в Центре искусств Джона Кеннеди.

- Никогда не знаешь, пока не попробуешь. Можно позвонить в Центр имени Джона Кеннеди. (Набирает номер)

<http://lengish.com/dialogs/dialog-2.html>

World Music Quiz

1. Which band did Mick Jagger start in 1963?
 - a) The Bee Gees
 - b) The Rolling Stones
 - c) The Animals
2. When was Madonna born?
 - 1) In 1978
 - 2) In 1968
 - 3) In 1958
3. Which British singer's real name is Reginald Dwight?
 - a) Elton John's
 - b) Robbie Williams's
 - c) David Bowie's
4. The oldest national anthem in the world is that of Japan. True or false?
 - a) True
 - b) False
5. Which rock singer was born Frederick Bulsara in Zanzibar, Africa, in 1946?
 - a) Bob Dylan
 - b) Freddie Mercury
 - c) Eric Clapton
6. How old was Michal Jackson when he began his singing career?
 - a) 12
 - b) 8
 - c) 6
7. Which famous musician made reggae popular all over the world?
 - a) Jimi Hendrix
 - b) Bob Marley
 - c) Sting
8. Eminem's real name is Marshal Bruce Mathers III. True or false?
 - a) True
 - b) False
9. Justin Timberlake began his singing career in which American boy band?
 - a) *NSYNC
 - b) Good Charlotte
 - c) The Backxtreet Doys
10. Which Beatle matted Yoko Ono in 1969?
 - a) John Lennon
 - b) Paul MaCartney
 - c) Ringo Starr
11. The song "Happy Birthday to you" was composed by 2 American women. True or false?
 - a) True
 - b) False

ANECDOTES

Music the Life Saver

Mark Twain was sitting at a dinner party next to a well-known pianist. He said to him:

“It will interest you as a pianist that my life was once saved by a piano when I was a boy. We had a terrible **flood** in my hometown. The water even reached the upper storey where I was with my father. Without hesitation father sat on a big **chest of drawers**, and floating down the river reached safety on the bank.”

“Well, and you?”

“I accompanied him on the piano.”

Sound Sleep

A little boy greatly wished to have a drum. He had often asked his father to buy him one, but each time his father had refused. At last the little fellow tried once more. It was a few days before his birthday, and so he **implored** his father to give him a drum as a birthday present.

“No,” said the father, “I can’t do that; you’ll beat the drum all over the house and disturb me very much.”

“Oh no, father,” replied the **sharp** little fellow, “I solemnly promise you that I will not drum except when you are asleep.”

•
“Call that a Caruso record? The man is singing in German.”

“Yes, sir. The record has been translated.”

•
“It must be terrible for an opera singer to realise that he can never sing again.”

“Yes, but it’s much more terrible if he doesn’t realise it.”

•
Soprano: Did you notice how my voice filled the hall last night?

Contralto: Yes, dear; in fact, I noticed several people eaving **to make room** for it.

flood наводнение

a chest of drawers комод

implore упрашивать

sharp зд. хитрый

to make room зд. дать (освободить) место

<http://eng.1september.ru/article.php?ID=200000802>

Часть III. Грамматический справочник

№ 1. КАК УСТРОЕН СЛОВАРЬ

Слова в словаре расположены гнёздами. В гнезде даны различные значения слова; каждая группа значений английского слова отмечается арабской цифрой со скобкой, например: cloth [] 1) ткань; 2) сукно; 3) скатерть. После каждого слова в квадратных скобках дана его фонетическая транскрипция; в круглых скобках даются вторая и третья формы неправильных глаголов (Past Indefinite, Past Participle): know [nou] (knew; known). Если обе формы (Past Indefinite, Past Participle) совпадают, в круглых скобках даётся только одна форма: feed [] (fed).

Разные части речи и их формы имеют свои условные обозначения: n. – существительное; v. – глагол; a – прилагательное; adv. – наречие; p.p. – причастие прошедшего времени; prep. – предлог; num. – числительное; pass. – страдательный залог и т.п.

Внутри словарного гнезда заглавное (корневое) слово заменяется знаком (~) тильда, например: cut [] 1. V. (cut) 1) резать; разрезать; ~ in two разрезать пополам.

В случае изменения окончания слова тильда заменяет часть слова, отделённую двумя параллельными линиями, например: div//e [] 1. V.1) нырять; погружаться; ... 2. N. Ныряние; ~ eg водолаз

Во многих словарных гнёздах используется знак ◆ ромб. За этим знаком даются фразеологические единицы, идиомы, например: cross... ◆ one's path а) встретиться; б) встать поперёк дороги.

В отдельных гнёздах даются слова, которые обозначаются римскими цифрами (I, II и т.д.). Эти слова называются омонимами, т.е. это – разные, но одинаково звучащие и одинаково пишущиеся слова (ср. в русском: «рысь» – бег и «рысь» – животное семейства кошачьих). Например: stor I [] 1. N. 1) урожай; жатва; хлеб на корню; stor II зуб (птицы).

Итак, следует помнить, что одна и та же словоформа повторяется в словаре несколько раз; она может выступать в качестве различных частей речи (конверсия), иметь прямое и переносное значение, которое соответствует общему содержанию текста и вписывается в контекст предложения.

№ 2. О РАБОТЕ С АНГЛО-РУССКИМ СЛОВАРЁМ

Умение пользоваться словарём состоит в том, чтобы, во-первых, быстро находить нужное слово, а, во-вторых, из всех значений слова выбирать нужное по смыслу. Как быстро находить слова? Для этого нужно твёрдо знать английский алфавит, т.к. слова расположены в словаре по алфавиту, причём твёрдое знание алфавита помогает при нахождении слова не только по первой букве, но и по всем остальным буквам. Целесообразно начинать искать нужное слово по напечатанным на крайних углах словаря словам: в левом углу даётся первое слово левой страницы, а в правом углу – последнее слово правой страницы. Это сразу определяет, что именно можно найти на развороте этих страниц.

Важно также уметь сразу определить основную форму слова, которую также называют словарной (исходной) именно потому, что в таком виде слово даётся в словаре: для имени существительного – общий (именительный) падеж единственного числа; для прилагательного и наречия – положительная степень; для глагола – неопределённая форма (инфинитив). Прежде всего, необходимо установить, есть ли в составе слова префикс, суффикс или какое-то окончание. Если таковые имеются, то исходную форму мы получим, отделив эти части слова от корня и совершив ещё ряд преобразований (изменение тех или иных букв и

буквосочетаний). В английском языке словоизменительных суффиксов пять: -ёs, -ёr, -ёst, -ёd, -ing. Предположим, что вы встречаете слово letting. При попытке найти его в словаре вы потерпите неудачу – такого слова в нём нет. Слово letting оканчивается на -ing – суффикс прежде всего причастия и герундия. Следовательно, чтобы найти в словаре глагол, от которого образовано это причастие или герундий, надо отбросить суффикс. Получается 62re. Перед -ing согласная буква иногда удваивается. Отбросив второе t, получаем глагол let позволять, который нетрудно найти в словаре. Надо помнить также, что в тексте многие существительные имеют окончания множественного числа, а глаголы – окончание 3-го лица единственного числа, т.е. -ёs. В словарь эти окончания не входят, поэтому, скажем, глагол plays нужно искать под словом play, а существительное processes под словом process.

Следует помнить основное правило, что при отбрасывании суффикса слово не должно изменяться в чтении. Например, чтобы найти исходную форму слова produced, надо отбросить лишь окончание d, а отнюдь не ed, т.к. иначе вместо produce основа слова станет читаться produc [prə'dʌk] (такого слова, правда, не существует).

Ниже дана таблица изменения орфографии слов в связи с прибавлением суффиксов и окончаний, которая поможет вам быстро найти в словаре нужное слово.

Основная форма	Изменённая форма	Изменения орфографии слов
body	bodies	Множественное число существительных: у после согласной переходит в i.
Easy	easier	Степени сравнения прилагательных и наречий: после согласной у переходит в i.
To try	he tries	Глагол: перед окончаниями -es, -ed буква у переходит в i, если перед у стоит согласная.
Easy	easily	То же при образовании наречий с суффиксом -ly.
Die	dying	Глагол: ie меняется на y.
Hope	hoping	«Немое» e выпадает перед -ing.
To put	putting	Конечная согласная слов с одной корневой гласной.
Hot	hotter	Удваивается перед -ing, -ed, -er, -est.

Жирным шрифтом в словаре выделены «слова» (вокабулы), за которыми по существу скрывается несколько слов, нередко даже разных частей речи. Возьмём, например, предложения: Hope is eternal. I hope to see you tomorrow. Первое hope – существительное надежда; всё предложение обозначает поэтическую мысль о вечности надежды. Второе hope – глагол надеяться; предложение значит: Я надеюсь завтра увидеться с вами. Поэтому нужно уточнять, какой частью речи является данное слово, и смотреть его значение в соответствующем разделе словарного «гнезда» (статьи). Для этого необходимо твёрдо знать условные обозначения частей речи.

Наибольшую трудность представляет установление значения слова. В англо-русских словарях против каждого английского слова в большинстве случаев приводится несколько значений этого слова на русском языке. Среди них вы должны отыскать подходящее для данного контекста, т.е. адекватное слово. Дополнительные значения полезно выписывать только тогда, когда они поясняют первое значение, т.е. дают разные синонимы, или уточняют его.

Значение слова, подходящее для данного контекста, не всегда стоит в словаре первым. Следует внимательно просмотреть всё гнездо, исходя при отборе значения из общего смысла

всего высказывания. Не все производные слова включаются в словарь. Если в словаре не указано значение производного слова, его можно установить на основе правил словообразования, исходя из значения слова-основы. Например, значение наречия repeatedly определяем в соответствии с правилами образования: repeat повторять, repeated повторный, repeatedly повторно, неоднократно. Если в словаре не даётся значения слова, которое подходило бы к данному контексту, следует самостоятельно подобрать такое русское слово, которое наиболее отвечало бы общей мысли переводимого предложения, характеру текста и стилю русской речи.

Групповые предлоги следует искать по основному слову, просматривая все значения этого слова в окружении предлогов или в сочетании с другими словами. Например, для определения значения сочетания in spite of ищем слово spite. Когда находим его, смотрим, нет ли специального значения для группового предлога, и находим in spite of несмотря на.

Помните, что многие глаголы могут быть переходными и непереходными. Например, глагол keep означает и держать, и держаться; и хранить, и храниться.

В английском языке существует явление конверсии (переход слова из одной части речи в другую). Так, зная значения существительного water вода, вы легко сможете перевести совпадающий с ним по форме и родственный ему глагол to water поливать (цветы), поить (животных). С другой стороны, слово to fall падать имеет аналогичное по смыслу существительное: a fall падение. Это существительное, к тому же, имеет с США также значение осень.

Суммируя вышесказанное, можно заключить, что для правильного и быстрого пользования словарём нужно: 1. Знать алфавит наизусть. 2. Выучить и знать значение сокращений в словаре. 3. Помнить условные обозначения частей речи. Обращать внимание на словарные пометы, чтобы знать, какой частью речи является данное слово. 4. Стараться запомнить самые основные значения слова. Не брать первое значение слова, а выбирать наиболее подходящее по смыслу. При выборе значения слова опираться на общий смысл предложения и, в первую очередь, на уже известные слова и словосочетания. 5. Встречая в тексте знакомое слово, которое как будто «не подходит по смыслу», проверять по словарю, не имеет ли оно ещё какого-нибудь значения. 6. Дочитывать каждую словарную статью («гнездо») до конца. 7. Если в словаре нет искомого слова, постараться догадаться о его значении, исходя из контекста, словообразовательных элементов (суффиксов, префиксов), однокоренных слов.

№ 3. ОСОБЕННОСТИ ФОНЕТИЧЕСКОГО СТРОЯ АНГЛИЙСКОГО ЯЗЫКА

ПРАВИЛА ЧТЕНИЯ

ЧТЕНИЕ УДАРНЫХ ГЛАСНЫХ

Тип слога	A a	E e	I i	O o	U u	Y y
Открытый слог	/eɪ/ case	/i:/ she	/aɪ/ line	/ou/ bone	/ju:/ mule	/aɪ/ shy
Закрытый слог	/æ/ cat	/e/ men	/ɪ/ bit	/ɒ/ lot	/ʌ/ cut	/ɪ/ myth
Гласн.+ r	/ɑ:/	/ə:/	/ɜ:/	/ɔ:/	/ə:/	/ə:/
Гласн.+ r + согл.	car	her	sir	or	burn	Byrd
Гласн.+ r + гласн.	/ɛə/ vary	/ɪə/ mere	/aɪə/ hire	/ɔ:/ story	/juə/ pure	/aɪə/ tyre

В английском языке один и тот же звук имеет несколько способов буквенного выражения:

/i:/	ee – see; ea – sea; ie – receive
/ɑ:/	a+ss – grass; a+st – last; a+sk – task; asp – grasp; a +lm – calm; ea+r – heart
/ɔ:/	au – author; aw – saw; oo+r – door; a+ll, lk – ball, talk; /ɔ/ wa - augh – taught; ough – thought; wa+r – warm want
/u:/	oo – too; ou – group /ju:/ ew – new /u/ oo – book
/ə:/	ea+r – learn; wo+r – work
/ʌ/	o – son; ou – country; oo – blood
/eɪ/	ai – rain; ay – day; ey – they; eigh – eight
/aɪ/	i+gn – sign; i+ld – child; i+nd – blind; igh – night
/ɔɪ/	oi – oil; oy – toy
/aʊ/	ou – out; ow – down
/oʊ/	oa – coat; ow – know; o+ll, ld – toll, cold
/iə/	ea+r – near; ee+r – engineer
/ɛə/	ai+r – chair; e+re – there; ea+r – bear
/uə/	oo+r – poor; our – tour

Чтение сочетаний согласных букв

ck /k/ luck	th /ð/	kn /n/ knife
sh /ʃ/ she	th /θ/ thin	ng / / long
ch /tʃ/ chess	ph /f/ phone	nk / k/ think
tch /tʃ/ catch	qu /kw/ question	
wh+o /h/ who		
wh+остальные гласные /w/ what		
wr в начале слова перед гласными /r/ write		

Согласные буквы, имеющие два чтения

c	1. перед e, i, y читается /s/: nice, city, icy; 2. в остальных случаях /k/: come, cup.
G	1. перед e, i, y читается /dʒ/: large, engine, gymnasium; исключения: get, give, begin; 2. в остальных случаях /g/: good, gay.

№ 4. ТРАНСЛИТЕРАЦИЯ

Транслитерация – передача букв английского языка посредством букв русского языка. Наиболее трудные случаи: й – y; ц – ts; ш – sh; щ – sch; ы – y; ж – zh; я – ya (ja); ч – ch; ю – yu (ju); ё – yo (jo).

№ 5. УДАРЕНИЕ В СЛОВЕ

В английских словах ударение может падать на любой слог слова, но чаще всего ударным бывает первый слог в словах, состоящих из двух слогов. В словах, состоящих из трёх и более слогов, ударение чаще всего падает на третий слог от конца слова. Приставки и суффиксы обычно являются безударными.

В фонетической транскрипции ударение обозначается значком ['] перед ударным слогом. В многосложных словах могут быть два ударения – основное и дополнительное (второстепенное). Это второстепенное, более слабое ударение обозначается тем же знаком, но внизу: []. Например: [,mæθɪ'mætɪks] математика.

№6. АРТИКЛЬ

Неопределённый артикль **a (an)** – перед существительным, который начинается с гласного звука: an apple) оформляет единичный, отдельный предмет, который мы не выделяем из класса ему подобных. Употребляется только в единственном числе, когда лицо или предмет незнакомы или употребляются впервые. This is a picture.

Определённый артикль **the** выделяет предмет из класса ему подобных. Употребляется как в единственном, так и во множественном числе, когда лицо или предмет знакомы или известны говорящим.

The picture is nice.

Случаи употребления только определённого артикля.

1. The Russians, the English, the Americans. 2. The Browns, the Petrovs. 3. The USA, the United Kingdom of Great Britain and Northern Ireland, the Netherlands. 4. The Pacific Ocean, the Black Sea, the Thames, the Volga. 5. The British Isles, the Rocky mountains, the Urals. 6. The first of September, the best film, the most interesting book. 7. The North, the South, the East, the West. 8. The sun, the moon, the earth.

Артикль не употребляется. 1. Pushkin Square; house number 40; page 15; room 20. 2. Queen Elizabeth, doctor Smith. 3. Europe, Africa, France, Russia, Great Britain. 4. London, Moscow, Washington. 5. From time to time, from morning till night, from beginning to end. 6. To have breakfast (lunch, dinner).

№ 7. ПОРЯДОК СЛОВ В ПРЕДЛОЖЕНИИ

1	2	3	4	5	6
Подлежащее	Сказуемое	Дополнение	Обстоятельство		
			действия	места	времени
Everybody	studies	languages	intensively	at school	now

№ 8. СТЕПЕНИ СРАВНЕНИЯ ПРИЛАГАТЕЛЬНЫХ И НАРЕЧИЙ

Прилагательные и наречия могут иметь форму положительной степени, сравнительной степени и превосходной степени.

Основа Base form	Сравнительная степень Comparative	Превосходная степень Superlative
Односложные прилагательные и наречия и двусложные с окончаниями -y, -ow, -er, -le		
short короткий early рано	shorter короче earlier раньше	the shortest самый короткий the earliest раньше всего
Конечная согласная после краткого гласного звука удваивается		
sad грустный	sadder грустнее	the saddest самый грустный
Конечная -y после согласной меняется на -i перед -er и -est		
easy легко	easier легче	the easiest легче всего
Немое e опускается в сравнительной и превосходной степенях		
simple простой	simpler проще	the simplest самый простой
Прилагательные и наречия из трёх и более слогов и двусложные, не оканчивающиеся на -y, -ow, -er, -le		
interesting интересный	more interesting более интересный	the most interesting самый интересный

ОБРАЗОВАНИЕ СТЕПЕНЕЙ СРАВНЕНИЯ ПРИЛАГАТЕЛЬНЫХ И НАРЕЧИЙ НЕ ПО ОБЩЕМУ ПРАВИЛУ
(Irregular forms)

Основа Base form	Сравнительная степень Comparative	Превосходная степень Superlative
good хороший well хорошо	better лучший лучше	the best самый лучший лучше всего (всех)
bad плохой badly плохо	worse худший хуже	the worst самый плохой хуже всего (всех)
much много many	more больше	the most наибольшее количество, больше всего (всех)
little мало	less меньше	the least наименьшее количество, меньше всего (всех)
far далёкий далеко	farther более далёкий, further дальше	the farthest самый далёкий, the furthest дальше всего (всех)

СРАВНИТЕЛЬНЫЕ КОНСТРУКЦИИ

Русскому обороту «такой же Как» соответствует английский оборот **as ... as**, обороту «не такой ... как» – оборот **not so ... as**, оборотам «более ... чем», «менее ... чем» – конструкция с **than**.

This study is as light as that one. Этот кабинет такой же светлый, как тот.

This auditorium is not as large as that one. Эта аудитория не такая большая, как та.

This hostel is higher than that one. Это общежитие выше, чем то.

№ 9. УПОТРЕБЛЕНИЕ ЧИСЛИТЕЛЬНЫХ

- Числительные hundred, thousand, million множественного числа не имеют, окончание –s к ним не приписывается! Two (three, four) hundred – двести, триста, четыреста; five (six, seven) thousand – пять (шесть, семь) тысяч; eight (nine, ten) million – восемь (девять, десять) миллионов.
- Англичане отделяют запятой тысячи, а не десятичные дроби! 5,000 – пять тысяч пятьсот; 6,573,960 – шесть миллионов пятьсот семьдесят три тысячи девятьсот шестьдесят.
- Англичане отделяют десятичные дроби не запятой, а точкой (point)! 3.5 (three point five); 6.75 (six point seventy five) – шесть целых семьдесят пять тысячных.
- Посмотри, как читаются по-английски большие числа: 99 – ninety-nine; 999 – nine hundred and ninety-nine; 9,999 – nine thousand nine hundred and ninety-nine; 999,999 – nine hundred and ninety nine thousand nine hundred and ninety-nine.
- При чтении обозначений года называют две первые и две последние цифры обозначения (порядковые числительные): 1968 – nineteen sixty-eight; 1705 – seventeen o [ou] five. В 1917 году по-английски будет in nineteen seventeen. Круглые даты читаются так: 1900 – nineteen hundred. Слово год (year) при этом обычно не употребляется. Однако год 2000 читается year two thousand. Даты и дни обозначаются и читаются следующим образом: 21st January, 1989 – The twenty-first of January, nineteen eighty-nine. January 21, 1989 – January the twenty-first, nineteen eighty-nine.
- Трёхзначные и более номера (страниц книги, рейсов самолётов) часто читаются по одной-две цифры: рейс 368 – flight three-sixty eight; страница 126 – page one-twenty six или page one-two-six.
- По-английски телефонные номера произносятся по одной цифре: 312-59-36 – three-one-two-five-nine-three-six.

№ 10. НЕЛИЧНЫЕ ФОРМЫ ГЛАГОЛА

Неличные формы глагола – это неизменяемые по лицам и числам, не имеющие наклонения глагольные формы, которые не употребляются самостоятельно в функции сказуемого, а могут лишь входить в его состав. К неличным формам глагола относятся инфинитив, причастие и герундий. Они имеют формы залога и временной отнесённости. Наряду с глагольными свойствами они имеют свойства имени существительного (инфинитив, герундий), прилагательного и наречия (причастие) и, следовательно, могут выполнять их функции в предложении.

	Инфинитив	Герундий	Причастие I																																		
Определение	Неопределённая форма глагола; неличная форма глагола, сочетающая свойства глагола и существительного, выражающая название действия	Неличная форма глагола, сочетающая свойства глагола и существительного, выражающая название действия, представленного как процесс	Неличная форма глагола, сочетающая свойства глагола, прилагательного и наречия, обозначающая действие, приписываемое лицу или предмету как их признак																																		
Показатель	Частица to (кроме модальных глаголов)	Суффикс –ing	Суффикс –ing																																		
Формы	<table border="0"> <tr> <td>Active</td> <td>Passive</td> </tr> <tr> <td>Indef. To ask</td> <td>to be asked</td> </tr> <tr> <td>Cont. to be</td> <td>---</td> </tr> <tr> <td>asking</td> <td></td> </tr> <tr> <td>Perf. To have</td> <td>to have</td> </tr> <tr> <td>asked</td> <td>been asked</td> </tr> <tr> <td>Perf. To have</td> <td></td> </tr> <tr> <td>Cont. been</td> <td>---</td> </tr> <tr> <td>asking</td> <td></td> </tr> </table>	Active	Passive	Indef. To ask	to be asked	Cont. to be	---	asking		Perf. To have	to have	asked	been asked	Perf. To have		Cont. been	---	asking		<table border="0"> <tr> <td>Active</td> <td>Passive</td> </tr> <tr> <td>Indef. Asking</td> <td>being asked</td> </tr> <tr> <td>Perf. Having</td> <td>having</td> </tr> <tr> <td>asked</td> <td>been asked</td> </tr> </table>	Active	Passive	Indef. Asking	being asked	Perf. Having	having	asked	been asked	<table border="0"> <tr> <td>Active</td> <td>Passive</td> </tr> <tr> <td>Indef. Asking</td> <td>being asked</td> </tr> <tr> <td>Perf. Having</td> <td>having</td> </tr> <tr> <td>asked</td> <td>been asked</td> </tr> </table>	Active	Passive	Indef. Asking	being asked	Perf. Having	having	asked	been asked
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Indef. Asking	being asked																																				
Perf. Having	having																																				
asked	been asked																																				
Функции в предложении	<ol style="list-style-type: none"> 1. подлежащее; 2. часть сложного сказуемого; 3. дополнение; 4. определение; 5. обстоятельство (цели, следствия) 	<ol style="list-style-type: none"> 1. подлежащее; 2. часть сложного сказуемого; 3. дополнение; 4. определение; 5. обстоятельство (времени, образа действия, прочие обстоятельства) 	<ol style="list-style-type: none"> 1. определение; 2. обстоятельство; 3. объектный причастный оборот; 4. субъектный причастный оборот; 5. независимый причастный оборот 																																		
Способы перевода	<ol style="list-style-type: none"> 1. инфинитив; 2. существительное; 3. неопределённая форма глагола; 4. деепричастие; 5. придаточное предложение 	<ol style="list-style-type: none"> 1. существительное; 2. инфинитив; 3. деепричастие; 4. придаточное предложение 	<ol style="list-style-type: none"> 1. действительное причастие настоящего времени; 2. действительное причастие прошедшего времени; 3. деепричастие; 4. глагол в личной форме (в оборотах) 																																		

№ 11. ИНФИНИТИВ (INFINITIVE). FUNCTIONS OF THE INFINITIVE.

Функции	Пример	Способы перевода
11. Подлежащее. Necessary It is+important+Inf. Difficult pleasant	To reshow films is sometimes an effective procedure of instruction.- Повторный показ фильмов служит иногда эффективным способом обучения. It is difficult to win this game. – Трудно выиграть эту игру.	12.68 герастительным 13. неопределённой формой глагола
14. Сказуемое (часть составного глагольного сказуемого)	She must do it at once. – Она должна это сделать сразу же.	3. неопределённой формой глагола
15. Обстоятельство (цели или следствия)	This procedure is recommended in teaching beginners to give them more playing experience. – Этот способ рекомендуется при обучении начинающих для того, чтобы увеличить их опыт в игре.	4. придаточным предложением
4. Определение	This type of serving the ball is only a surprise to be used seldom. – Этот способ подачи мяча является неожиданным, применять его следует изредка.	
5. Дополнение	To know much does not mean to do much. - Знать много не означает делать много.	

№ 12. CONSTRUCTIONS WITH THE INFINITIVE
OBJECTIVE WITH-THE-INFINITIVE

We believe (believed)	him	to finish this work tomorrow to be finishing this work now to have finished this work (already)
		to be sent to the conference to have been sent to the conference
Мы полагаем, что (полагали)	он	закончит работу завтра заканчивает работу сейчас закончил эту работу (уже)
	его	пошлют на эту конференцию послали на эту конференцию

SUBJECTIVE WITH-THE-INFINITIVE

<u>She</u> is expected <u>to come</u> tomorrow.	Ожидают, что она придет
It is expected <u>that she will come</u> tomorrow.	Завтра.
<u>Radio</u> is known <u>to have been invented</u> in Russia.	Известно, что радио было
It is known <u>that radio was invented</u> in Russia.	Изобретено в России.

№ 13. ГЕРУНДИЙ (THE GERUND)
FUNCTIONS OF THE GERUND

Функции в предложении	Пример	Способы перевода
1. Подлежащее	Reading books is useful. – Читать (чтение) книги полезно.	1. существительное 2. инфинитив. 3. деепричастие 3. придаточное предложение
2. Часть сложного сказуемого	Her greatest pleasure is reading such books. – Самое большое удовольствие для неё – это чтение (читать) таких книг.	
3. Определение	I don't like his manner of reading. – Мне не нравится его манера чтения (читать).	
4. Обстоятельство (времени, образа действия и др.)	After having read the letter, she put it into her bag. – Прочитав письмо, она положила его в сумочку.	
5. Дополнение	I like reading books. – Я люблю читать книги.	

14. ING-FORMS

The Gerund	The Participle I
1. Перед герундием может стоять предлог, существительное в притяжательном падеже, притяжательное местоимение. On coming – по приезде John's coming – приезд Джона their coming – их приезд	1. Причастие входит в состав времён группы Continuous. They are coming – они приезжают
2. Если герундий выполняет функцию обстоятельства, перед ним стоит предлог. Eat something before starting. – Съешь что-нибудь до отъезда.	2. Причастие в функции обстоятельства употребляется без предлога.
3. Перед названием предмета герундий обычно указывает на назначение этого предмета, отвечая на вопрос для чего? A sleeping bag – спальный мешок	3. Перед названием предмета причастие обычно является его определением, отвечая на вопрос какой? A sleeping bird – спящая птица

№ 15. ПРИЧАСТИЕ I (PARTICIPLE I)
FUNCTIONS OF PARTICIPLE I

Функции в предложении	Пример	Способы перевода
1) Часть сказуемого (времена Continuious)	We shall be waiting for you at 5. – Мы будем ждать вас в 5 часов.	4. действительное причастие настоящего времени
2) Определение	The falling leaves remind us of the coming autumn.- Падающие листья напоминают нам о наступающей осени.	2) действительное причастие прошедшего времени
3) обстоятельство	Watching the ball closely, take a short step toward the ball. – Внимательно наблюдая за мячом, сделайте небольшой шаг по направлению к мячу.	3) деепричастие 4) глагол
1) В составе сложного дополнения (the Objective-Participial Construction)	I see my friend coming. – Я вижу, как подходит мой друг.	5) придаточное Дополнительное предложение

№16. CONSTRUCTIONS WITH PARTICIPLE I

OBJECTIVE PARTICIPIAL CONSTRUCTION

Subject	Predicate	Objective Participial Construction	
I	see	my friend	coming.
I	see	him	coming.
		Noun (pronoun) in the	
		Objective case	
Я	вижу,	как мой друг (он)	подходит.

SUBJECTIVE PARTICIPIAL CONSTRUCTION

Subject	Passive Voice	Participle I
The ship	was seen	coming.
Видели (было видно), как корабль приближается.		

ABSOLUTE PARTICIPIAL CONSTRUCTION

Absolute Participial Construction	Subject	Predicate	secondary parts
Time permitting	I	shall go	to the match.
Если время позволит,	я	пойду	на матч.

№ 17. PARTICIPLE II
FUNCTIONS OF PARTICIPLE II
(CONSTRUCTIONS WITH PARTICIPLE II)

Функции в предложении	Пример	Способы перевода
1) Определение (может входить в определитель-ный причастный оборот)	Physical education is the phase of education, concerned with the teaching of skills, knowledge and habits in activities dealing with body movement. – Физическое обучение – это аспект образования, связанный с обучением различным умениям, знаниям и навыкам, необходимым для деятельности, связанной с движением тела.	причастие прилагательное
2) В составе сказуемого: а) часть простого сказуемого: (для образования the Passive Voice и the Perfect Tenses) б) именная часть именного составного сказуемого в) часть сложного	This book is translated into many languages. – Эта книга переведена на многие языки. In Sarajevo in 1984 the Russian sportsmen Z.Ekmanis, V.Alexandrov, J.Malkov, K.Ivanova had won Olympic gold medals. – В Сараево в 1984 г. Российские спортсмены Экманис, Александров, Иванова завоевали олимпийские золотые медали. She was very excited before competitions. – Она очень волновалась перед соревнованиями. I was relaxed in the chair. – Я сидел в кресле и отдыхал.	краткое страдательное причастие 4) глагол в личной форме
3. Обстоятельство (независимый причастный оборот). The Absolute Participial Construction	Trained by an experienced coach the sportsman could improve his results. – Так как спортсмена тренировал опытный тренер, то он смог улучшить свои результаты.	5)придаточное предложение
4. В составе сложного дополнения. The Objective Participial Construction	I saw my brother trained on the sports ground. – Я видел, как мой брат тренируется на спортивной площадке.	7)реаргумент (причины, цели, времени, дополнительное)

№ 18. СИСТЕМА ВРЕМЕН (TENSES)
АКТИВНЫЙ ЗАЛОГ (ACTIVE VOICE)

Tense (Время)	Indefinite (Неопределённое)	Continuous (Продолженное)	Perfect (Завершённое)	Perfect Continuous (Завершённо-длительное)
Present (Настоящее)	Словарная форма (инфинитив без частицы to) 3 л. Ед. Ч. - «-S» I write Я пишу (вообще, обычно)	be (am, is, are) + Participle I I am writing Я пишу (сейчас)	have/has + Participle II I have written Я (уже) написал	have/has+ been+ Participle I I have been writing Я пишу (некоторое время)
Past (Прошедшее)	Стандартный глагол – основа + -ed Нестандартный глагол – 2форма I wrote Я (на)писал (вчера)	be (was, were) + Participle I I was writing Я писал (в тот момент)	had+Participle II I had written Я написал (уже к тому моменту)	had + been + Participle I I had been writing Я писал (к тому моменту некоторое время)
Future (Будущее)	shall/ will + словарная форма (инфинитив без частицы to) I shall/will write Я напишу, буду писать (завтра)	shall/will + be + Participle I I shall/will be writing Я буду писать (в тот момент)	shall/will+have+ Participle II I shall/will have written Я напишу (уже к тому моменту)	shall/will+have+ been+Participle I I shall/will have been writing Я буду писать (к тому моменту некоторое время)
Случаи употребления	5. Действие как факт; 2. Обычное, регулярно повторяющееся, постоянное действие или состояние; 6. Последовательные действия	Длительное (незаконченное) действие, процесс	Действие завершённое, приведшее к определённому результату (или к его отсутствию)	Действие, которое совершалось некоторое время до определённого момента и всё ещё продолжалось (или могло) совершаться после этого момента
Наличие указателей времени	usually, every day, often, never, always, sometimes, at first, then, yesterday, two days ago, last week, in 1990, tomorrow, next week	now, at the present time, at the moment, from... till, all day long, the whole month, союзы when, while	never, ever, yet, already, lately, recently, since, by ... o'clock, before	for 2 days (weeks, years), since, в вопросах, начинающихся со слов How long? Since when?

Participle I (Причастие I) – основа глагола + ing reading
 Participle II (Причастие II) – стандартные глаголы: основа + ed looked
 нестандартные глаголы: III форма глагола (III колонка в таблице неправильных глаголов)
 has – 3 лицо, ед. ч.; have – все остальные лица и числа
 does – 3 лицо, ед. ч.; do – все остальные лица и числа
 was – ед. ч., were – множеств. Ч. И 2 лицо
 shall – 1 лицо (ед. и множеств. Ч.) – может иметь модальное значение, придавать
 оттенок должествования, обещания, приказа, угрозы будущему действию
 will – может употребляться во всех лицах и числах

№ 19. ПАССИВНЫЙ ЗАЛОГ (PASSIVE VOICE) to be + Participle II

Tense (Время)	Indefinite (Неопределённое)	Continuous (Продолженное)	Perfect (Завершённое)	Perfect Continuous (Завершённо-длительное)
Present (Настоящее)	be (am, is, are) + Participle II is built строится (обычно, всегда, каждый день)	be (am, is, are) + being + Participle II is being built строится, строят (сейчас, всё ещё)	have/has + been + Participle II has been built построен, построили (в этом году, уже)	Вместо отсутствующих форм
Past (Прошедшее)	be (was, were) + Participle II was built строился (вчера, в прошлом году)	be (was, were) + being + Participle II was being built строили, строился (когда я приехал)	had + been + Participle II had been built был построен, построили (прежде, чем я приехал)	Perfect Continuous употребляются формы
Future (Будущее)	shall/will + be + Participle II will be built будет построен (завтра, в будущем году)	Вместо отсутствующей формы Future Continuous 73repares7373-ется форма Future Simple	will+have+been + Participle II will have been built будет построен (к январю)	Perfect

№ 20. ПЕРЕВОД ГЛАГОЛОВ В СТРАДАТЕЛЬНОМ ЗАЛОГЕ НА РУССКИЙ ЯЗЫК

Способ перевода	Пример
1. Соответствующей страдательной конструкцией	Many pictures were destroyed by the fire. Огнём было уничтожено много картин.
7. Глаголом в действительном залоге в 3-ем лице множественного числа с неопределённо-личным значением	The question has been discussed. Вопрос уже обсудили.
8. Возвратной формой глагола на «-ся», «-сь» в соответствующем времени	The house is being built in our street. Дом строится на нашей улице.

№ 21. ВСПОМОГАТЕЛЬНЫЕ ГЛАГОЛЫ (АКТИВНЫЙ ЗАЛОГ – ACTIVE VOICE)

Tense (Время)	Indefinite (Неопределённое)	Continuous (Продолженное)	Perfect (Завершённое)	Perfect Continuous (Завершённо-длительное)
Present (Настоящее)	do does	be (am, is, are)	have has	have has
Past (Прошедшее)	did	be (was, were)	had	had
Future (Будущее)	shall will	shall will	shall will	shall will

№ 22. ВОПРОСИТЕЛЬНЫЕ МЕСТОИМЕННИЯ

Who? – Кто?	Who is this girl? – She is my sister.
- Что?	What is this?
What? - (Кто) по профессии?	What are you? – I am a doctor.
- Какой? (перед существительным)	What films do you like?
Whom? – Кого, кому?	Whom do you love?
Where? – Где?	Where do you live?
- Куда?	Where are you going?
Why? – Почему?	Why are you angry?
Which? – Какой (из)?	Which hat do you like better?
- Который, кто из?	Which of you can answer the question?
How? – Как?	How can I get to the theatre?
Whose? – Чей?	Whose book is it?
How many? С исчисл. Сущ. Сколько?	How many books are there on the shelf?
How much? С неисчисл. Сущ.	How much milk is there in the bottle?
When? – Когда?	When did you go to Moscow?

№ 23. КАК ЗАДАТЬ ВОПРОС

1. Найти в предложении сказуемое-глагол.
2. Определить время глагола (по таблице «Времена (Tenses)»).
3. Подобрать соответствующий вспомогательный глагол (по таблице «Вспомогательные глаголы»).
4. Задать нужный тип вопроса (по таблице «Типы вопросов»).

Если в предложении есть только один глагол to be, то вопросы задают без вспомогательных глаголов: He is in the library. Is he in the library? Who is in the library? Where is he? Is he in the library or in the classroom? He is in the library, isn't he?

Если в предложении есть модальный глагол, то вопросительная форма такого предложения образуется без вспомогательного глагола: She can write a book. Can she write a book? Who can write a book? Can she write a book or an article? She can write a book, can't she?

№ 24. ТИПЫ ВОПРОСОВ (кроме глагола to be и модальных глаголов)

My brother studies at school.

Тип вопроса	Пример	Общая схема				
1. Общий	Does my brother study_ at school?	Вспомогательный гол Сказуемое	Подлежащее	Основной гол Сказуемое	Остальные члены предложения ?	
9. Специальный к подлежащему	Who studies at school?	Вопросительное слово вместо подлежащего (who, what)		Предложение без изменений ?		
10. Специальный к 75группированным членам предложения	Where does my brother study_?	Вопросительное слово	Вспомогательный гол Сказуемое	Подлежащее	Основной гол Сказуемое	Остальные члены предложения ?
11. Альтернативный	Does my brother study_ at school or at the University?	Общий вопрос	or	...	? ?	
12. Разделительный	My brother studies at school, doesn't he ?	Утвердительное предложение целиком	Вспомогательный гол в отрицательной форме	Личное местоимение вместо подлежащего	? ?	
		Отрицательное предложение целиком	Вспомогательный гол	Личное местоимение вместо подлежащего	? ?	

№ 25. КРАТКИЕ ОТВЕТЫ

Ответы на вопросы могут быть полными или краткими, утвердительными или отрицательными. Вот образцы полного ответа:

Do you live in Moscow?

Yes, I live in Moscow.

No, I do not live in Moscow.

(No, I don't live in Moscow.)

Краткий ответ по-русски может состоять из одного слова «да» или «нет». Односложные ответы **yes** or **no** возможны, но более характерен ответ с повторением первого (вспомогательного) глагола, содержащегося в вопросе. Приведём образцы утвердительных и отрицательных кратких ответов:

Is he a good worker?
 Yes, he is. No, he is not. (No, he isn't.)
 Have you a blue pencil?
 Yes, I have.
 No, I have not. (No, I haven't.)
 Do you work here?
 Yes, I do.
 No, I do not. (No, I don't.)

Он хороший работник?
 Есть у вас синий карандаш?
 Вы здесь работаете?

№ 26. МОДАЛЬНЫЕ ГЛАГОЛЫ И ИХ ЭКВИВАЛЕНТЫ

Модальные глаголы	Значение	Возможные переводы на русский язык	Эквиваленты	Синонимичные слова и словосочетания
may (might)	разрешение, предположение с оттенком неуверенности, упрёка	могу, можно возможно, может быть	to be allowed to	may be, perhaps
can (could)	умение, способность, возможность, разрешение, предположение с оттенком удивления, недоверия, сомнения	могу, умею не может быть, вряд ли, неужели	to be able to (в состоянии)	It's impossible, I don't believe
must	обязанность, приказание, необходимость, предположение с оттенком уверенности	должен, нужно, надо должно быть, наверное, вероятно	have to (вынужден) be to	probably, I think, I'm sure

№ 27. КОНВЕРСИЯ

Конверсия заключается в том, что слово переходит в другую часть речи, не меняя формы. Например, answer – to answer, clean – to clean. В некоторых случаях при этом изменяется произношение производного слова:

- переносится ударение: 'export - to ex'port
- последний согласный становится звонким: use [ju:s] - to use [ju:z]

№ 28. ОБОЗНАЧЕНИЕ ПАДЕЖЕЙ

Для обозначения падежей русского языка в английском языке используются предлоги.

Родительный падеж кого? чего?	There's a glass of water on the table. – На столе стоит стакан воды.
Дательный падеж кому? чему?	Give the documents to the secretary. – Передайте документы секретарю.
Творительный падеж кем? чем?	The contract was signed by my deputy. – Контракт был подписан моим заместителем. Cut the bread with this knife. – Нарезь хлеб этим ножом.

Часть IV. Грамматические упражнения.

MODAL VERBS

EXERCISE. Refer to the Past and Future Indefinite.

1. I can do it.
2. They can swim very fast.
3. You must go to the swimming-pool every day.
4. She must take her exam in English.
5. You may take a shower.
6. He may begin his training.

PASSIVE VOICE

EXERCISE. Use the proper English form of the verb from the right column corresponding to the verb in the Russian sentence from the left column.

- | | |
|---|---|
| 1. Этот дом был построен в прошлом году. | A) built b) was built c) has been built |
| 2. Этот дом строился, когда я вернулся в город. | A) was built b) was being built c) had been built d) was building |
| 3. Новые дома строятся каждый день. | A) are being built b) are built c) have been built |
| 4. Я уверен, что дом построят к новому году. | A) will be built b) is being built c) will have been built |
| 5. Сейчас здесь строится новый дом. | A) is being built b) is building c) is built |
| 6. Этот дом был уже построен, когда я приехал сюда. | a) has been built b) was built C) had been built |
| 7. Много домов будет построено в следующем месяце. | a) will built b) will be built c) Will have been built d) will have built |
| 8. Этот дом выстроили в этом году. | A) had built b) has been built c) is built d) was built |
| 9. Этот дом строится уже пять месяцев. | A) has been built b) is being built c) is built |

ОСНОВНЫЕ СЛОВООБРАЗОВАТЕЛЬНЫЕ МОДЕЛИ ПРОИЗВОДНЫХ СУЩЕСТВИТЕЛЬНЫХ (WORD-BUILDING)

EXERCISE 1. Give Russian equivalents for the following words.

Competition, situation, institution, association, action.

EXERCISE 2. Form nouns using the suffixes –er (-or), -ist, -ing, -ment, -ness, -ity, -age.

Play, walk, run, defend, strategy, move, achieve, kind, fresh, dark, personal, pack, link.

EXERCISE 3. Find in the dictionary all the derivatives of the following words, name the suffixes and translate them.

Break, human, 77repares, play, make.

EXERCISE 4. Form the adjectives from the following words using the given suffixes and prefixes.

Event, force, defence	- less
power, truth, shame	- full
eat, control, achieve	- able
educate, conduct, distribute	- ive
tooth, leaf, bell	- ed
grass, silk, health	- y
home, book, cold	- ish
happy, clean, comfortable	un-
possible, polite, legal	im-, in-, il-

EXERCISE 5. Translate the following words. What parts of speech are they?
Finalize, professionalize, formulate, deep, fresh, wide.

EXERCISE 6. Form the verbs from the following ones using the prefix re-. Translate them.
Play, do, elect, educate, write, build, count, explain, visit, use, celebrate, house.
What does the prefix re- mean?

EXERCISE 7. Form the verbs from the following ones using the prefix dis-. Translate them.
Unite, connect, arm, charge, believe, agree, courage, order.
What does the prefix dis- mean?

EXERCISE 8. Form the verbs from the following ones using the prefix un-. Translate them.
Pack, tie, fix, close, make, fasten, arm.
What does the prefix un- mean?

EXERCISE 9. Translate the following compound words.
Rain-water, oil-ship, notice-board, oil-lamp, match-box, clock-face, button-hole.

INFINITIVE

EXERCISE 1. Give all forms of the Infinitive of the following verbs:
train, use, perform, serve, watch.

EXERCISE 2. Translate the following sentences. State the function of the Infinitive.

1. They were all glad to have won the competition. 2. I am sorry to be so slow. 3. This is a good field to train on. 4. The equipment to be used in the competition is available to all. 5. To come home with golden medals was really a pleasure.

OBJECTIVE WITH-THE-INFINITIVE

EXERCISE 1. Read and translate the sentences into Russian. Mark the Objective with-the-Infinitive Constructions.

I knew him to be a champion. 2. They wanted my coach to train them. 3. I want you to hold these rackets for me. 4. We didn't wait for the coach and started training by ourselves.

EXERCISE 2. Transform the following sentences according to the model.

Model. We expect her to come tomorrow.

We expect that she will come tomorrow.

She wants me to go to Moscow with them. 2. Nobody wanted the meeting to be put off. 3. I heard somebody to speak in the next room. 4. Nobody noticed him to leave the room.

SUBJECTIVE WITH-THE-INFINITIVE

EXERCISE 1. Translate the sentences into Russian.

They were seen to go home together. 2. All the books were ordered to be returned within five days. 3. This article is expected to be published next month. 4. He was said to be writing a new play.

EXERCISE 2. Make up sentences using the table. Pay attention to the Subjective with-the-Infinitive Constructions.

The coach	to be known	to be very efficient
The referee	to be said	to end in a draw
Our team	to be seen	to have arrived
The opponent	to be reported	to be suffering defeat
Our tennis players	to be expected	to have scored a magnificent goal

THE GERUND FORMS OF THE GERUND

EXERCISE 1. Form Gerunds from the following verbs (Indefinite and Perfect Active).

To swim, to train, to play, to skate, to go, to take

EXERCISE 2. Form Gerunds from the following verbs (Indefinite and Perfect Passive).

To ask, to show, to read, to spend

EXERCISE 3. Translate the words in brackets into English using Gerund.

Go on (тренироваться). 2. (Плавание) is my favourite kind of sport. 3. (Курить) is harmful to one's health. 4. (Играть в футбол) in such weather is unpleasant. 5. I am afraid of (потерять очко). 6. He said she was fond of (кататься на коньках).

FUNCTIONS OF THE GERUND

EXERCISE . Underline the Gerunds in the following sentences and state their functions.

Swimming develops all parts of the body. 2. He insisted on my participating in the contest. 3. Diving is closely linked with swimming. 4. Fencing is the most durable kind of sport. 5. Start by standing in the water and then prepares simply bobbing the head under water. 6. The essentials of diving are usually taught in swimming lessons.

ING-FORMS

EXERCISE. State whether the ing-form is a Gerund or a Participle. Translate the sentences into Russian.

He insisted on his friend being allowed to participate in the game. 2. Being allowed to participate in the game he went to bring the rest of the players. 3. Your playing in the team won't help much. 4. Playing in the team he tried to establish a lead. 5. After catching 5 balls the goalkeeper had some rest. 6. Catching the ball the goalkeeper jumped deftly.

PARTICIPLE I

EXERCISE. State the forms and functions of Participle I and translate the following sentences into Russian.

A group of laughing people came up to us. 2. Approaching the city they gathered by the windows to watch the view. 3. He stood talking to her in a soft voice. 4. They used to train much repeating the same exercise many times until it was done to perfection. 5. Not understanding what they wanted he repeated his question. 6. Hearing his name among the winners John ran towards the stand.

OBJECTIVE PARTICIPIAL CONSTRUCTION

EXERCISE. Point out the Objective Participial Construction in the following sentences. Translate the sentences into Russian.

I see the ship coming. 2. I saw the ship approaching the lighthouse. 3. We heard an airplane flying somewhere not far from the island. 4. I saw him running along the street. 5. We saw her approaching the house.

SUBJECTIVE PARTICIPIAL CONSTRUCTION

EXERCISE. Make up sentences using the table. Pay attention to the Subjective Participial Construction.

Model: The opponent is said arriving.

The opponent	to be reported	arriving
Our team	to be seen	suffering defeat
The coach	to be known	scoring a magnificent goal
The referee	to be said	being very efficient
Our tennis players	to be expected	ending in a draw

ABSOLUTE PARTICIPIAL CONSTRUCTION

EXERCISE. Translate the sentences into Russian.

The competitions approaching, the players started their three-day session with a practice game at the sports centre. 2. The cup holders having been photographed, the reporters left the field. 3. The weather being bad, the match was suspended. 4. The first goal being scored, the game became more enjoyable. 5. His left knee being hurt, the forward had to leave the field.

PARTICIPLE II

EXERCISE 1. Translate the sentences from English into Russian and define the function of Participle II.

Properly directed physical activity helps to maintain the body in good health. 2. The coach should understand the educational theory and the practice based on it. 3. This young sportsman has scored two goals. 4. In 1908 Panin had held the Olympic title. 5. Many Russian athletes have broken world records. 6. The general muscle tone of the body is improved through exercise.

EXERCISE 2. Find in the sentences Constructions with Participle II and state what kinds of Constructions they are.

When played strenuously table tennis provides plenty of exercises. 2. You may find such articles in the magazine published monthly by our research Institute. 3. Look at the drawing shown above. 4. We are discussing the article written by you. 5. The book taken by me from the library is very interesting. 6. Asked to help me he rang me up at once. 7. If given a dictionary he will translate this article. 8. I heard my name pronounced. 9. I like to watch a clock regulated.

ТРЕНИРОВОЧНЫЕ УПРАЖНЕНИЯ

Exercise 1. Перепишите предложения, поставив глаголы в Past Indefinite.

1. The teacher asks them many questions.
2. The students answer the teacher's questions.
3. We study grammar.
4. His children speak French and English.
5. He lives opposite me.
6. They bring us some new books.
7. My father comes home at seven o'clock.
8. He moves to Washington.

Exercise 2. Перепишите предложения, сделав их отрицательными.

1. He translated the text yesterday.
2. They understood it.
3. We wanted to make a general plan.
4. We read his poetry.
5. They taught us grammar.
6. We knew many Latin words.
7. He brought me his textbooks.
8. We bought the exercise-books yesterday.

Exercise 3. Перепишите предложения, сделав их отрицательными.

1. Young people liked to go to the fitness room.
2. University Student Club organized many activities for students.
3. In Russia many school-leavers studied with tutors before applying to a prestigious University.
4. A large number of students worked throughout summer and winter breaks.
5. The cost of education varied.
6. They used university facilities: the swimming pool and tracks.
7. I shared the room with him last year.
8. He worked in a computer lab every day.

Exercise 4. Перепишите предложения, сделав их вопросительными.

1. He translated the text yesterday.
2. They understood it.
3. We wanted to make a general plan.
4. We read his poetry.
5. They taught us grammar.
6. We knew many Latin words.
7. He brought me his textbooks.
8. We bought the exercise-books yesterday.

Exercise 5. Перепишите предложения, сделав их вопросительными.

1. Young people liked to go to the fitness room.
2. University Student Club organized many activities for students.
3. Many school-leavers studied with tutors before applying to a prestigious University.
4. A large number of students worked throughout summer and winter breaks.

5. The cost of education varied.
6. They used university facilities: the swimming pool and tracks.
7. I shared the room with him last year.
8. He worked in a computer lab every day.

Exercise 6. Восстановите правильный порядок слов в вопросительных предложениях. Напишите предложения.

1. you did you know law this?
2. the teacher did you see?
3. they the same use dictionary did?
4. well work did he?
5. his translation you did like?
6. ask did about the last exam you?
7. he did become an engineer?
8. your translation did you bring?

Exercise 7. Заполните пропуски в предложениях, используя вопросительные слова: What, Where, Why, When, How, Whom.

- ...did they listened to music?
- ...did the students go to the University every day?
- ...did Mary stay last summer?
- ...did they wait last Sunday?
- ...did you arrive home late last night?
- ...did we hear on the radio yesterday?
- ...did she meet at the library yesterday?
- ...did you write your test?

Exercise 8. Задайте вопросы к словам в скобках.

1. I went back (home) for vocation.
2. Many international students wanted to study (in the US).
3. The age of the students varied (from 18 to 65).
4. The departments offered (many different degrees and programs).
5. Russian students studied (in permanent groups).
6. Students always got (home assignment).
7. We often worked (in the library and labs).
8. International students shared rooms with American students (because they acquired the language and culture more quickly).

Exercise 9. Задайте вопросы к словам в скобках.

1. (Last month) I took the entrance examinations.
2. I passed the examinations (successfully).
3. A great number of students received (scholarship).
4. Many of the students lived (in the modern hostels).
5. (At the end of the each term) we took our tests and examinations.
6. We studied (many) subjects.

7. (Practical studies) helped the students to be qualified specialists after graduating from the University.
8. (My friend) never cut any lectures.

Exercise 10. Подберите вторую часть разделительного вопроса и составьте разделительный вопрос.

1. The students got a quality education in order to seek a well-paid job,?
2. The University consisted of several departments,?
3. We read the text again to understand it,?
4. Our group went to the town to visit the museum,?
5. In order to get a diploma my brother studied for 5 years,?
6. American students earned a Bachelor's degree during 4 or even 3 years,?
7. School-leavers having a gold medal took only one admission exam,?
8. My sister went through the interview last month,?

Exercise 11. Напишите краткие утвердительные ответы на вопросы.

1. Did you fill out the application form?
2. Did your American friend take SAT – Scholastic Aptitude Test last year?
3. Did International students take TOEFL instead of SAT?
4. Did education cost much money?
5. Did the teacher find any errors in Sue's English composition?
6. Did the teacher correct the errors in your English composition?
7. Did the students make their own schedule?
8. Did you present your home assignment to professors in a written form?

Exercise 12. Напишите краткие отрицательные ответы на вопросы.

1. Did you fill out the application form?
2. Did your American friend take SAT – Scholastic Aptitude Test last year?
3. Did International students take TOEFL instead of SAT?
4. Did education cost much money?
5. Did the teacher find any errors in Sue's English composition?
6. Did the teacher correct the errors in your English composition?
7. Did the students make their own schedule?
8. Did you present your home assignment to professors in a written form?

Exercise 13. Задайте вопросы к подлежащему, используя вопросительное слово Who.

1. American students took classes together from their first semester until graduation.
2. Some students worked for 2 degrees at a time.
3. Legal residents of Missouri paid twice less per semester.
4. American students paid for using a library.
5. My friends lived in the dormitory.
6. I studied in the day department.
7. We lived on campus.
8. Every day we ate in the cafeteria.

Exercise 14. Образуйте сравнительную степень прилагательных, данных в скобках.

1. The first exercise is (difficult) than the second one.
2. My textbook is (expensive) than yours.
3. My Physics course is (difficult) than my Maths course.
4. My Institute is (near) than Helen's.
5. You've got a (busy) life than I have.
6. Physics is (interesting) than Chemistry.
7. English grammar is (easy) than Japanese.
8. He is (intelligent) than I am.
9. Read (far)!
10. Your task is (important) than his task.

Exercise 15. Образуйте превосходную степень прилагательных, данных в скобках.

1. He is the (hard) student in our group.
2. Give me the (easy) book in the library.
3. This test is the (difficult) I have ever done.
4. My computer is (modern) than yours.
5. The (large) college of the University of Oxford, Trinity, was founded by King Henry VIII in 1546.
6. The (old) college in Scotland, St David's University College in Lampeter, was founded in 1822.
7. Oxford and Cambridge are the (famous) universities in Britain.
8. The (long) break lasts for 30 minutes and we can rest a lot..
9. Our teachers told us only the (necessary) things.
10. Higher education in the United States was still regarded for the elite: the (talented), the (wealthy) attended college or a university.

Exercise 16. Образуйте сравнительную или превосходную степень прилагательных и наречий, данных в скобках.

1. His English is (good) than mine.
2. My hostel is (far) than his.
3. It is the (good) of all these books.
4. It was the (bad) mistake I've ever done.
5. I've made (little) mistakes.
6. I study (many) than you.
7. My English is the (good) in the group.
8. Pete's test paper is the (bad) test paper of all.

Exercise 17. Образуйте сравнительную или превосходную степень прилагательных и наречий, данных в скобках.

1. Jane is studying (hardly) for her examinations than I am.
2. The list of specialities is (long) than the list of faculties, because some faculties have departments.
3. The Saratov State University is one of the (big and old) universities in our country.
4. The qualifications for entering a college of education in Britain are somewhat (low) than those needed for going to university.
5. Summer holidays are (long) than winter holidays.
6. This exercise is (good) than that one.

7. My computer is (modern) than yours.
8. Secondary modern schools provide (general and technical) education than other schools.
9. The Government and the business sponsors finance the (large) proportion of the capital costs of City Technology Colleges.
10. It's the (sharp) pencil I have.

Exercise 18. Заполните следующие предложения, используя as ... as и прилагательные и наречия, данные в скобках.

1. In the nineteenth century many children (young) nine years old worked and didn't go to school.
2. This book is (interesting) that one.
3. Kate is (lazy) her brother.
4. A man is (old) he feels.
5. He worked (hard) the others.
6. The first question is (difficult) the second one.
7. Pete knows English (well) his friend.
8. He lives (near) our teacher.
9. She did (much) work you.
10. The children and your colleagues teach you (much) the college.

Exercise 19. Заполните следующие предложения, используя not so ... as и прилагательные и наречия в скобках.

1. This test is (difficult) that test.
2. My room in the hostel is (big) your room.
3. This study is (light) that one.
4. She has not (many) mistakes you have.
5. The old dictionary is (good) the new one.
6. The traffic in this town is (heavy) the traffic in London.
7. Allen is (old) Mike.
8. A computer is (cheap) a calculator.
9. Your task is (important) my task.
10. This textbook is (thick) that one.

Exercise 20. Определите, к какой части речи принадлежат выделенные слова.

1. a) This resort is a real **find**.
b) Paul had been a real **find** – he could design the whole hotel complex.
2. a) As you **peel** away the onion skin, you find another skin underneath.
b) Pieces of potato **peels** are normally composted.
3. a) “You've got a funny turned-up **nose**”, he added.
b) She has **nosed** out a perfect place for our camping holiday.
4. a) He seized my **hand** in his teeth.
b) The desk clerk **handed** me the key.
5. a) “Would you join us for **lunch**?” she asked indignantly.
b) There was a time when he and I had been **lunching** and dining together practically every day.
6. a) There was a terrible mess in his

- b) I was **rooming** with my cousin.
7. a) She jammed her **finger** in the door.
b) The stout man **fingered** his moustache.
8. a) A woman's **place** is no longer only in the kitchen today.
b) Your actions **placed** all of us in danger.
9. a) A hunting **dog** is an African wild dog that has a dark coat with pale markings and a white-tipped tail, living and hunting in packs.
b) "Jeeves", I said, "I have begun to feel absolutely haunted. This woman **dogs** me".

Часть V. Грамматические тесты.

Choose the right answer.

Тест 1.

If you want a cup of tea, make it _____.

- a) yourself b) yours c) you d) your
2. Lisa and Frank have no money. _____ of them is rich.
a) Neither b) None c) All d) Both
3. Where are the _____ coats?
a) children' b) children c) childrens d) childrens'
- 4) She is the _____ swimmer in the team.
a) slowest b) slower c) slowly d) slow
- 5) I earn _____ money than he does.
a) littler b) more little c) less d) littlest
- 6) The government _____ take care of old people.
a) may b) can c) to be able to d) must
- 7) Little children like books with large print. They _____ read them more easily.
a) are to b) must c) can d) have to
- 8) The plane leaves _____ 9 o'clock tomorrow.
a) on b) at c) in d) to
- 9) She has been in Rome _____ 1998.
a) while b) for c) since d) ago
- 10) _____ birthday is it today?
a) Which b) Whom c) What d) Whose
- 11) He can play golf well, _____?
a) doesn't he? B) can he? C) can't he? D) does he?
- 12) Have you got any time for me?
a) Yes, it is. B) Yes, there is. C) Yes, I do. D) Yes, I am.
- 13) Are there a lot of students in your group?
a) Yes, they are. B) Yes, they do. C) Yes, there are. D) Yes, there is.
- 14) I'm hungry but there's _____ in the fridge for me to eat!
a) something b) nothing c) anything d) no
- 15) I want to go _____ hot on holiday. I think I'll go to Spain.
a) nowhere b) anywhere c) where d) somewhere
16. My brother _____.
a) isn't smoke b) doesn't smoke c) don't smoke d) don't smokes
- 17) The match _____ at half past nine, so I will be at home by ten o'clock.

- a) will finish b) has finished c) finishes d) is finishing
18. While my son _____ for my call, somebody knocked at the door.
a) waited b) was waiting c) is waiting d) will wait
19. I hope it _____ snowing by tomorrow morning.
a) will stop b) will be stopping c) will have stopped d) stops
20. He's tired. He _____ since 9 o'clock.
a) has been studying b) studies c) has studied d) studied

Тест 2.

1. When I entered the room, she (read) _____ the book.
a) read b) is reading c) was reading d) will read
2. We are going for a walk. Who (want) _____ to go with us?
a) is wanting b) does want c) want d) wants
3. She never drinks strong coffee, _____?
a) ..., doesn't she? B) ..., is she? C) ..., does she d) ..., isn't she?
4. Can you come (early) _____ next time?
a) more early b) the earliest c) the earlier d) earlier
5. This film (much / speak about) _____.
a) is much spoken about b) is speaking much about c) speak much about d) speak much about
6. My room is (comfortable) _____ one in our flat.
a) the comfortablest b) more comfortable c) the most comfortable d) most comfortable
7. I liked _____ essay you had brought the other day very much.
a) an b) the c) a d) –
8. – Granny has lost her passport.
– Where (she / lose) _____?
a) has she lost it b) had she lost it c) she lost it d) did she loose it
9. I saw you buy a bunch of flowers this morning. Who (you / buy _____) it for?
a) Who did you buy it for? b) Who bought you it? c) Who bought it for you? d) Who did buy you it for?
10. When she sees _____ you have done, she will be angry with you.
a) that b) - c) what d) so
11. This isn't my text-book, _____ is at home.
a) my b) mine c) mine book d) mine one
12. The weather is (good) _____ it was last month.
a) the better than b) the best than c) as better as d) better than
13. Neither Dad nor Mom (speak) _____ English.
a) don't speak b) speak c) speaks d) doesn't speak
14. Geneva is one of (modern) _____ cities in the world.
a) the 87repares87 b) the most modern c) the most modern of d) more modern
15. Where is Jane? I'm tired _____ waiting.
a) with b) about c) at d) of
16. When I phoned my friend at ten o'clock this morning, he was _____ in bed.
a) already b) yet c) still d) akways
17. It was _____ cold outdoors that I decided to stay at home.
a) so much b) such a c) such d) so
18. Harry's room is (expensive) _____ of all the rooms.

a) most expensive b) so expensive c) expensivest d) the most expensive

19. There was nobody at home, _____?

a) was there b) were they c) weren't they d) wasn't there

20. You (sing) _____ a lovely song when I entered the room. What was it?

a) sang b) had sung c) was singing d) were singing

Тест 3.

1. The black widow is (dangerous) _____ spider because its bite can kill a man in a few minutes.

a) most dangerous b) the most dangerous c) the dangerousest d) the more dangerous

2. She looked out of the window. It (still/snow) _____.

a) was still snowing b) still snowed c) has still snowed d) has still being snowing

3. I'll look _____ your children if you are busy tomorrow.

a) for b) at c) like d) after

4. What's wrong _____ Henry? He looks tired.

a) about b) with c) of d) in

5. He is proud _____ his son's achievements.

a) at b) on c) of d) about

6. I have _____ seen Julia _____ written to her.

a) neither...nor b) either...or c) or...or d) never...or

7. Chris is trying to _____ smoking.

a) leave b) give up c) give off d) give out

8. What is the _____ news of today?

a) fresh b) last c) latest d) late

9. The day before yesterday we _____ to the restaurant by our friends.

a) are invited b) were invited c) invite d) invited

10. In Ancient Greece the Olympic Games _____ once in four years.

a) were held b) are being held c) are held d) hold

11. The man is _____ least 70 years old.

a) in the b) on the c) in d) at

12. A lot of people (lock) _____ in the Tower.

a) were locked b) have been locked c) are locked d) are being locked

13. He was so tired that he couldn't _____ with us.

a) to go b) went c) go d) going

14. What colour _____? It's red.

a) your car is b) is your car c) is your car d) are your car

15. I usually get up early, but this morning I _____ at 9.30.

a) getted up b) get up c) got up d) gotted up

16. We went to the cinema but we _____ the film.

a) didn't enjoy b) didn't enjoyed c) don't enjoy d) don't enjoyed

17. When I was young I _____ very fast.

a) can run b) could run c) could to run d) might run

18. I don't like hot weather but Sue _____.

a) does b) doesn't like c) likes doesn't d) do like

19. You speak _____.

a) very good English b) English very well c) very well English d) English very good

20. The more I thought about the plan _____.

- a) I liked it less b) less I liked it c) the less I liked it d) I liked it the less

Тест 4.

1. Will you be here next weekend?

- a) No, I won't b) No, I don't c) No, I'm not d) No, I haven't

2. _____ of brothers Grimm was the eldest?

- a) Who b) What c) Which d) Why

3. Mr. Evans is speaking over the phone, _____?

- a) ..., is he? B) ... isn't he? C) ..., doesn't you? D) are you?

4. Nick _____ the best runner.

- a) he is b) do c) is d) are

5. What _____ doing now?

- a) Ann is b) Ann c) does Ann d) is Ann

6. _____ to the swimming pool on your days off?

- a) You usually go b) Do you go usually c) Do you usually go d) Are you go

7. Where _____ yesterday?

- a) Ann did go b) did Ann go c) Ann went d) was Ann go

8. Where _____ next summer?

- a) were you b) will you go c) you will go d) are you go

9. The Eiffel is _____ structures in the world.

- a) a very high one b) one of the highest c) highest one d) the highest one

10. _____ people go to the cinema now than ten years ago.

- a) less b) few c) lesser d) fewer

11. He has three sons, _____ are doctors.

- a) all of those b) all of whom c) all of whose d) that all of them

12. Have you got any time for me?

- a) Yes, it is. B) Yes, there is. C) Yes, I do. D) Yes, I am.

13. - _____ birthday is it today?

- It's Janet's birthday today. She is 19.

- a) Which b) Whom c) What d) Whose

14. He can play golf well, _____?

- a) ..., doesn't he? B) ..., can he? C) ..., can't he? D) don't he?

15. I have _____ job in the world.

- a) a good b) goodest c) better d) the best

16. There were trains a hundred years ago. There _____ any planes.

- a) wasn't b) weren't c) hasn't been d) hadn't

17. Goods can be collected at _____ time, which means you can collect them whenever you like.

- a) some b) every c) any d) no

18. She's never been to Spain before, _____?

- a) is she b) hasn't she c) isn't she d) has she

19. I don't share the widespread belief _____ women are bad drivers.

- a) that b) how c) if d) which

20. Tom and I are going to the library, but _____ friends are going to the cinema.

- a) our b) ourselves c) ours d) us

Тест 5.

1. Most crocodiles will eat anything _____ capture .
a) can b) they can c) which can d) and
2. I will break it into two _____ both of you may have a half.
a) so that b) in case c) providing d) now that
3. Hurry up! The train _____ here shortly.
a) was b) is c) has been d) will be
4. I'll go home _____ Frank's car.
a) by b) with c) in d) by means of
5. _____ he did was of great significance.
a) That b) Since c) Whether d) What
6. The invention of the computer is one of _____ achievement of all time.
a) the remarkable b) most remarkable c) the most remarkable d) the more remarkable
7. _____ in the country, Join is accustomed to the sight of farm animal.
a) Living b) That he lives c) By living d) Though he lives
8. There are a number of differences _____ the two rooms.
a) among b) between c) from d) than
9. _____ mountains that we saw were high.
a) The most b) Most of the c) Most d) Mostly
10. We don't like to think of _____ in that way.
a) us b) we c) ourselves d) our
11. When I _____ my project, I gave it to my supervisor for his evaluation.
a) have completed b) was completing c) was completed d) had completed
12. Call in and say hello _____ you are in town.
a) however b) whenever c) that d) no matter
13. You will never make friends _____ you go out and meet people.
a) after b) when c) if d) unless
14. "Bill and Bob look so much alike".
"Yes, it's difficult to distinguish one twin _____ another".
a) to b) by c) for d) from
15. I doubt _____ the company will make any profit this year.
a) when b) whether c) since d) so that
16. _____ children are often late for school.
a) Whether b) None c) Neither d) Both
17. My brother _____ very interesting presents on his birthday.
a) was given b) was giving c) gave d) who was given
18. _____ Bill nor his friend is concerned with international trade.
a) Either b) Neither c) Nor d) Not
19. We always _____ a test when we finish a lesson.
a) have b) are having c) had d) will have
20. Einstein was a slow learner _____ he was a child.
a) when b) until c) after d) before

Тест 6.

1. A driver should wait at a red light _____ it turns green.
a) until b) before c) when d) after
2. His mother was angry when she saw what _____.
a) has happened b) is happening c) had happened d) happens
3. Mrs. Tura _____ help her son do his homework. He can do it himself.
a) would rather b) needn't c) had better d) didn't need
4. Mary used to work for the railways, _____ she?
a) didn't b) hadn't c) used d) wasn't
5. The moon _____ the only natural satellite of the earth.
a) as b) being c) is d) which
6. Dinosaurs dominated the earth for 150 million years _____ suddenly vanished 65 million years ago.
a) until they b) that they c) until d) because
7. The window was so high up that _____ you could see was the sky.
a) only b) all c) just d) everything
8. Tom plays the piano beautifully and _____ does his brother.
a) also b) even c) usually d) so
9. She always goes swimming, _____ cold it is.
a) however b) even if c) though d) how much
10. An orphan is a child _____ parents are dead.
a) whom his b) who c) that d) whose
11. I haven't quite finished the book yet, but I've got _____ page 260.
a) until b) as far c) up to d) through
12. We arrived _____ the airport two hours before our flight was due to leave.
a) at b) under c) by d) on
13. He never uses his car except when it's necessary, _____?
a) ..., doesn't he? B) ..., does he? C) ..., isn't it? D) ..., is it?
14. The place _____ is fifty miles from here.
a) the accident occurred there b) that the accident occurred there
c) where did the accident occur d) where the accident occurred
15. I have made five serious mistakes in my composition, but some of my friends have made _____ more.
a) even b) quite c) fairly d) little
16. What happened was different from _____ we had expected.
a) what b) that c) which d) whether
17. The longer the sun shines, _____.
a) the earth is warmer b) the more warmly is the earth
c) it makes the earth warm c) the warmer the earth is
18. I didn't buy the car because it was damaged. _____, its engine didn't run well.
a) Moreover b) on the contrary c) Nonetheless d) Indeed
19. The human brain _____ only two percent of an adult's weight.
a) which makes up b) makes up c) which it makes up d) that makes up
20. James Dickey's first poem was published _____ he was still a senior in college.
a) during b) whom c) then d) while

Тест 7.

1. They sent a letter the day before yesterday, ...?
a) ..., did they? b) ..., hadn't they? c) ..., didn't they? d) ..., had they?
2. The flamingo is a beautiful water bird _____.
a) the long legs b) which long legs c) has long legs d) with long legs
3. Works written by Vladimir Nabokov often contain heroes and heroines _____ in many places.
a) who have lived b) which has lived c) whom lived d) that they have lived
4. _____ his life, 92-year O'Neill was regarded as the foremost American dramatist.
a) During b) By the time c) When d) Before
5. The black cherry tree, _____ fine cabinets and furniture are made is found all across North America.
a) which b) from which c) at which d) in which
6. The first domesticated bird _____ earth was probably the goose.
a) in b) of c) on d) at
7. _____ categorized as lipids.
a) Fats and also oils b) Because fats and oils c) Fats and oils are d) That fats and oils are
8. _____ born, a baby Kangaroo measures less than three inches in length.
a) One is b) When c) It is d) When it is
9. Antarctica is _____, but it has no native human population.
a) larger than Europe b) the largest than Europe c) the larger than Europe d) larger Europe
10. Today office managers expect accuracy, efficiency and _____ from those they supervise.
a) dedication b) dedicated c) dedicatedly d) dedicate
11. Before the dam _____, the river overflowed its banks every spring.
a) builds b) built c) was built d) had built
12. We were in _____ with our supplier.
a) agree b) agreeing c) agreed d) agreement
13. This line is for the passengers _____ bought their tickets in advance.
a) whose b) whom c) which d) who
14. Flight 201 will be arriving at Gate 7 B _____ time.
a) by b) at c) within d) on
15. Mr. Yung sent a reminder to customers _____ didn't pay their bills.
a) which b) whom c) what d) who
16. Our team got _____ several times this year.
a) reserved b) abandoned c) beaten d) introduced
17. I _____ know her.
a) isn't b) don't c) am not d) haven't
18. How much _____ to fly to New York?
a) costs it b) it costs c) does it cost d) cost
19. We _____ good specialists in a few years.
a) are b) were c) shall be d) was
20. I am busy at the moment. I _____ for my exam.
a) have prepared b) prepares c) am preparing d) was preparing

Часть VI. Темы проектов и рефератов.

ВЫПОЛНЕНИЕ ПРОЕКТА (тема по выбору студента)

Примерная тематика индивидуальных и парных проектов, рефератов:

- Составление тезауруса музыкальных терминов. Оформление в виде словаря.
- Составление банка текстов по музыкальной тематике.
- Конкурс на лучшее музыкальное сочинение: сочинение музыки на стихи для детей английских и американских поэтов.
- Оформление фото-стенда «Наши музыкальные сочинения».
- Оформление альбома с детскими английскими песнями.
- Известные музыканты и исполнители Британии: биографии и творческие достижения.
- Известные музыканты и исполнители Америки: биографии и творческие достижения.
- Праздники в Великобритании и Америке и их музыкальное сопровождение.
- Гимны стран изучаемого языка.
- Современные музыкальные жанры и стили (поп, рок, рэп, машинная, клубная музыка и др.)
- Знаменитые классические произведения и их авторы

КЛЮЧИ К ТРЕНИРОВОЧНЫМ УПРАЖНЕНИЯМ**Exercise 1.**

1. The teacher asked them many questions.
2. The students answered the teacher's questions.
3. We studied grammar.
4. His children spoke French and English.
5. He lived opposite me.
6. They brought us some new books.
7. My father came home at seven o'clock.
8. He moved to Washington.

Exercise 2.

1. He did not translate the text yesterday.
2. They did not understand it.
3. We did not want to make a general plan.
4. We did not read his poetry.
5. They did not teach us grammar.
6. We did not know many Latin words.
7. He did not bring me his textbooks.
8. We did not buy the exercise-books yesterday.

Exercise 3.

1. Young people didn't like to go to the fitness room.
2. University Student Club didn't organize many activities for students.
3. In Russia many school-leavers didn't study with tutors before applying to a prestigious University
4. A large number of students didn't work throughout summer and winter breaks.
5. The cost of education didn't vary.
6. They didn't use university facilities: the swimming pool and tracks.
7. I didn't share the room with him last year.
8. He didn't work in a computer lab every day.

Exercise 4.

1. Did he translate the text yesterday?
2. Did they understand it?
3. Did we want to make a general plan?
4. Did we read his poetry?
5. Did they teach us grammar?
6. Did we know many Latin words?
7. Did he bring me his textbooks?
8. Did we buy the exercise-books yesterday?

Exercise 5.

1. Did young people like to go to the fitness room?
2. Did University Student Club organize many activities for students?
3. Did many school-leavers study with tutors before applying to a prestigious University?
4. Did a large number of students work throughout summer and winter breaks?
5. Did the cost of education vary?
6. Did they use university facilities: the swimming pool and tracks?
7. Did I share the room with him last year?

8. Did he work in a computer lab every day?

Exercise 6.

1. Did you know this law?
2. Did the teacher see you?
3. Did they use the same dictionary?
4. Did he work well?
5. Did you like his translation?
6. Did you ask about the last exam?
7. Did he become an engineer?
8. Did you bring your translation?

Exercise 7.

1. When did they listened to music?
2. How did the students go to the University every day?
3. Where did Mary stay last summer?
4. Whom did they wait last Sunday?
5. Why did you arrive home late last night?
6. What did we hear on the radio yesterday?
7. Whom did she meet at the library yesterday?
8. When did you write your test?

Exercise 8.

1. Where did I go back for vocation?
2. Where did many international students want to study?
3. How did the age of the students vary?
4. What did the departments offer?
5. How did Russian students study?
6. What did students always get?
7. Where did we often work?
8. Why did international students share rooms with American students?

Exercise 9.

1. When did I take the entrance examinations?
2. How did I pass the examinations?
3. What did a great number of students receive?
4. Where did many of the students live?
5. When did we take our tests and examinations?
6. How many subjects did we study?
7. What helped the students to be qualified specialists after graduating from the University?
8. Who never cut any lectures?

Exercise 10.

1. The students got a quality education in order to seek a well-paid job, didn't they?
2. The University consisted of several departments, didn't it?
3. We read the text again to understand it, didn't we?
4. Our group went to the town to visit the museum, didn't it?
5. In order to get a diploma my brother studied for 5 years, didn't he?
6. American students earned a Bachelor's degree during 4 or even 3 years, didn't they?
7. School-leavers having a gold medal took only one admission exam, didn't they?

8. My sister went through the interview last month, didn't she?

Exercise 11.

1. Yes, he did.
2. Yes, they did.
3. Yes, it did.
4. Yes, she did.
5. Yes, she did.
6. Yes, they did.
7. Yes, I did.

Exercise 12.

1. No, I didn't.
2. No, he didn't.
3. No, they didn't.
4. No, it didn't.
5. No, she didn't.
6. No, she didn't.
7. No, they didn't.
8. No, I didn't.

Exercise 13.

1. Who took classes together from their first semester until graduation?
2. Who worked for 2 degrees at a time?
3. Who paid twice less per semester?
4. Who paid for using a library?
5. Who lived in the dormitory?
6. Who studied in the day department?
7. Who lived on campus?
8. Who ate in the cafeteria every day?

Exercise 14.

1. This exercise is more difficult than the second one.
2. My textbook is more expensive than yours.
3. My Physics course is more difficult than my Maths course.
4. My Institute is nearer than Helen's.
5. You've got a busier life than I have.
6. Physics is more interesting than Chemistry.
7. English grammar is easier than Japanese.
8. He is more intelligent than I am.
9. Read further!
10. Your task is more important than his task.

Exercise 15.

1. He is the hardest student in our group.
2. Give me the easiest book in the library.
3. This test is the most difficult I have ever done.
4. My computer is more modern than yours.
5. The largest college of the University of Oxford, Trinity, was founded by King Henry VIII in 1546.

6. The oldest college in Scotland, St David's University College in Lampeter, was founded in 1822.
7. Oxford and Cambridge are the most famous universities in Britain.
8. The longest break lasts for 30 minutes and we can rest a lot..
9. Our teachers told us only the most necessary things.
10. Higher education in the United States was still regarded for the elite: the most talented, the most wealthy attended college or a university.

Exercise 16.

1. His English is better than mine.
2. My hostel is farther than his.
3. It is the best of all these books.
4. It was the worst mistake I've ever done.
5. I've made less mistakes.
6. I study more than you.
7. My English is the best in the group.
8. Pete's test paper is the worst test paper of all.

Exercise 17.

1. Jane is studying more hardly for her examinations than I am.
2. The list of specialities is longer than the list of faculties, because some faculties have departments.
3. The Saratov State University is one of the biggest and oldest universities in our country.
4. The qualifications for entering a college of education in Britain are somewhat lower than those needed for going to university.
5. Summer holidays are longer than winter holidays.
6. This exercise is better than that one.
7. My computer is more modern than yours.
8. Secondary modern schools provide more general and technical education than other schools.
9. The Government and the business sponsors finance the largest proportion of the capital costs of City Technology Colleges.
10. It's the most sharp pencil I have.

Exercise 18.

1. In the nineteenth century many children as young as nine years old worked and didn't go to school.
2. This book is as interesting as that one.
3. Kate is as lazy as her brother.
4. A man is as old as he feels.
5. He worked as hard as the others.
6. The first question is as difficult as the second one.
7. Pete knows English as well as his friend.
8. He lives as near as our teacher.
9. She did as much work as you.
10. The children and your colleagues teach you as much as the college.

Exercise 19.

1. This test is not so difficult as that test.
2. My room in the hostel is not so big as your room.

3. This study is not so light as that one.
4. She has not so many mistakes as you have.
5. The old dictionary is not so good as the new one.
6. The traffic in this town is not so heavy as the traffic in London.
7. Allen is not so old as Mike.
8. A computer is not so cheap as a calculator.
9. Your task is not so important as my task.
10. This textbook is not as thick as that one.

КЛЮЧИ К ТЕСТОВЫМ ЗАДАНИЯМ:

Тест 1.

- | | |
|-------|-------|
| 1. a | 11. C |
| 2. b. | 12. C |
| 3. a | 13. C |
| 4. a | 14. B |
| 5. c | 15. D |
| 6. d | 16. B |
| 7. c | 17. A |
| 8. b | 18. B |
| 9. c | 19. C |
| 10. b | 20. A |

Тест 2.

- | | |
|-------|-------|
| 1. c | 11. B |
| 2. d | 12. D |
| 3. c | 13. C |
| 4. d | 14. B |
| 5. a | 15. D |
| 6. c | 16. C |
| 7. b | 17. D |
| 8. d | 18. D |
| 9. a | 19. A |
| 10. c | 20. D |

Тест 3.

- | | |
|-------|-------|
| 1. b | 11. D |
| 2. a | 12. A |
| 3. d | 13. C |
| 4. b | 14. C |
| 5. c | 15. C |
| 6. a | 16. A |
| 7. b | 17. B |
| 8. c | 18. A |
| 9. b | 19. B |
| 10. a | 20. C |

Тест 4

- | | |
|------|-------|
| 1. a | 11. B |
| 2. a | 12. C |
| 3. b | 13. D |
| 4. c | 14. C |
| 5. d | 15. D |
| 6. c | 16. B |

- | | |
|-------|-------|
| 7. b | 17. C |
| 8. b | 18. D |
| 9. b | 19. A |
| 10. a | 20. A |

Тест 5.

- | | |
|-------|-------|
| 1. b | 11. D |
| 2. a | 12. B |
| 3. d | 13. D |
| 4. c | 14. D |
| 5. d | 15. B |
| 6. c | 16. D |
| 7. a | 17. A |
| 8. b | 18. B |
| 9. b | 19. A |
| 10. c | 20. A |

Тест 6.

- | | |
|-------|-------|
| 1. a | 11. C |
| 2. c | 12. A |
| 3. b | 13. B |
| 4. a | 14. D |
| 5. c | 15. A |
| 6. a | 16. A |
| 7. b | 17. D |
| 8. d | 18. A |
| 9. a | 19. B |
| 10. d | 20. d |

Тест 7.

- | | |
|-------|-------|
| 1. c | 11. C |
| 2. d | 12. D |
| 3. a | 13. D |
| 4. a | 14. D |
| 5. b | 15. D |
| 6. c | 16. C |
| 7. d | 17. B |
| 8. d | 18. C |
| 9. a | 19. C |
| 10. a | 20. C |

КЛЮЧИ К ТЕСТУ World Music Quiz

1b 2c 3a 4a 5b 6c 7b 8a 9a 10a 11a

КЛЮЧИ К УПРАЖНЕНИЯМ Text 26 Behind the Beatles' Lyrics

Exercise I. Keys: 1. A; 2. E; 3. extra; 4. D; 5. B; 6. C

Exercise II. Keys: 1. C; 2. B; 3. F; 4. A; 5. E; 6. D

GLOSSARY

A

Acid rock	Эйсид-рок — направление психоделического рока, для которого характерны длинные инструментальные соло и музыкальные импровизации, малое использование вокала (часто композиции бывают инструментальными)
Acid Jazz	кислотный джаз, также Эсид-джаз — музыкальный жанр, в котором могут соединяться элементы джаза, фанка, соула, диско и хип-хопа
accompaniment	аккомпанемент
accompany	сопровождать
acoustic instruments	акустические инструменты
art	искусство, творчество
artist	художник, артист, актер, музыкант
art-rock	Арт-рок — жанр экспериментальной и рок-музыки, который характеризуется мелодическими, гармоническими или ритмическими экспериментами, а также большим количеством художественных образов в текстах песен. Арт-рок зачастую идет дальше форм и жанров современной популярной музыки в направлении джаза, академической, этнической музыки или экспериментального авангарда.
audience	аудитория, публика, зритель
B	
back beat	это смещение акцента на слабую долю, то есть в размере 4/4 выделяя вторую и четвертую долю игрой в малый барабан
background music	фоновая музыка, музыкальный фон, музыкальное сопровождение
bagpipe	волынка
ballad	баллада
ballet	балет
band	группа музыкантов
bang	удар
barrel-organ	шарманка
bass	бас
bass drum	басовый барабан, большой барабан
beat	ритм, такт
bluesman	блюзмен
brass instruments	духовые инструменты
brass band	духовой оркестр
brilliant	виртуозный
Brit-pop	Брит-поп — эпоха в рок-музыке, главной чертой которой было возрождение доминировавшего гитарного стиля поп-музыки 1960-х годов на музыкальной сцене

Великобритании в 1990-е годы.

С

call-and-response pattern	последовательность из двух отдельных фраз, которые, как правило, играют разные музыканты, где вторая фраза звучит как ответ на первый
cello	виолончель
chamber music	камерная музыка
chamber orchestra	камерный оркестр
chant	монотонное песнопение
choir	хор, коллектив, ансамбль
choral	хоровой; хорал
choral music	хоровая музыка
chorus	хор, припев
church songs	церковные песни
classic	классический
composition	произведение
composer	композитор
concerto	концерт
concert hall	концертный зал, концертная площадка, концерт-холл
conductor	дирижёр
conservatory	консерватория
contemporary composers	современные композиторы
country music	

D

Djing	диджеинг
Disco	диско
Drum	барабан

E

electronic music	электронная музыка
ensemble music	

F

fellow-musicians	коллеги-музыканты
flute	флейта
folk music	народная музыка, фольклорная музыка

funk music Одно из основополагающих течений афроамериканской музыки. Термин обозначает музыкальное направление, наряду с соулом составляющее ритм-энд-блюз.

foxtrot фокстрот

G

Garage music жанр урбанистической электронной музыки, возникший в середине 1990-х годов в восточном Лондоне (Ист-Энд) как гибрид американского гаража под влиянием Рагга-джангл. Характеризуется темпом порядка 138 ударов в минуту, свингующим ритмом, плотными

басами, заимствованными из раннего Рагга-джангла, и общим «разнузданным» звучанием.

genre	жанр
gig	концерт, выступление
gospel music	церковная музыка
guitar	

Н

hard house	стиль электронной танцевальной музыки, возникший в 1990-х годах
harmony	гармония
harp	арфа
heavy metal	Хэви-мэтал— жанр рок-музыки, первое и изначальное направление метала
hip hop	субкультура и художественное движение, разработанные афро-американцами и Латиносами в Южном Бронксе, районе Нью-Йорка, в конце 1970-х годов
hit	хит
House music	жанр электронной музыки, созданный клубными ди-джеями и музыкальными продюсерами в Чикаго в начале 1980-х годов.
hymn	гимн, песнопение
hypnotizing rhythm	гипнотизирующий ритм
improvisation	импровизация
instrumental	инструментальный
instrumentalist	инструменталист, музыкант
instrumentation	инструментовка

J

jazzman	джазист, джазмен
jitterbug	танцевать под джазовую музыку

K

keyboards	клавишные
-----------	-----------

L

lullaby	колыбельная
lyre	лира

M

marching band	оркестр
marching music	марш
melody	мелодия, мелодичность, напев
microphone	микрофон
minstrel	менестрель, певец-музыкант
music charts	музыкальные чарты
musician	музыкант, исполнитель
musical comedy	музыкальная комедия, оперетта, мюзикл, водевиль
music festival	музыкальный фестиваль

N

new wave music	новая волна или нью-вейв — музыкальное направление; этим термином обозначают различные жанры рок-музыки, возникшие в конце 1970-х — начале 1980-х годов и порвавшие стилистически и идейно с предыдущими жанрами рока. Музыка Новой волны является неоднозначной категорией поп- и рок-музыки в период с конца 1970-х до середины 1980-х, имеющей связи с панк-роком.
	О
opera	опера
opera house	оперный театр
orchestra	оркестр
orchestral music	оркестровая музык
organ	орган
	Р
party	(муз.) партия
passage	пассаж
piano	пиано, фортепиано, рояль, пианино
piece	пьеса (музыкальная)
pipe	свирель, дудка, волынка
pipe band	оркестр волынщиков
pitch	высота, тональность
player	исполнитель, музыкант,
polyphonic	полифонический
pop music	эстрадная музыка, популярная музыка
pop- punk	Поп-панк — один из базовых поджанров панк-рока, характеризующийся смешением принципов и инструментальной секции типичного панк-рока с мягкими поп-мелодиями и приёмами поп-музыки (а также других «лёгких» жанров)
psalm	псалом
psychedelic music	психоделическая музыка
punk rock	Панк-рoк — жанр рок-музыки, возникший в начале 1970-х годов в США
	Q
quarter	квартет
	R
ragtime	синкопированный танцевальный ритм
rave	рейв — массовая дискотека с выступлением диджеев и исполнителей электронной музыки
rap	рэп — ритмичный речитатив, обычно читающийся под бит.
rapper	рэппер
recorder	блок-флейта
recording studio	студия звукозаписи
records (discs)	пластинки (диски)

reggae	регги — направление современной музыки, сформировавшееся на Ямайке в конце 1960-х годов. Регги может быть одновременно и танцевальной, и релаксационной, и протестной музыкой, что следует из традиций африканской культуры, в которой ритм, танец и музыка сосуществуют с прочими явлениями и событиями.
refrain	припев, рефрен
release	релиз, выпуск
remix	ремикс
recital	сольный концерт, концерт
rhyme	песенка, частушка
rhythm	ритм, такт, темп
rhythm and blues (R&B)	ритм-энд-блюз — музыкальный стиль песенно-танцевального жанра. Изначально, обобщённое название массовой музыки, основанной на блюзовых и джазовых направлениях 1930—1940-х годов.
rhythmic	ритмический, ритмичный
rumba	направление танцев и музыки, родившихся на Кубе
S	
saxophone	саксофон
sing (sang, sung)	петь
singer	певец, бард, вокалист
sing-song doggerel	петь вирши
sheet music	ноты, партитура
solfegio	сольфеджио
solo	сольный
song	песня, пение, романс, композиция
sophisticated	сложный, тонкий, утончённый
soul	соул — жанр популярной музыки афро-американского происхождения, возникший в в 1950-е годы на основе ритм-энд-блюза. Характерную эмоционально-прочувствованную, экстатическую, порой экзальтированную, «душевную» вокальную манеру соул-музыка восприняла из традиции духовных песнопений госпел и спиричуэлс, а также джазовой вокальной импровизации.
sound	звук, звучание
sound system	звуковая система, акустическая система
symphony	симфония
symphony orchestra	симфонический оркестр
sympho-rock	стиль рок-музыки, поджанр прогрессивного рока. Термин был предложен для обозначения прогрессивных групп, более всего сориентированных на академический подход к музыке, в отличие от экспериментальных и психоделических коллективов

syncopation	синкопа
synthesizer	синтезатор
swing	свинг – разновидность джазовой музыки (оркестрового джаза); ритмический рисунок, употребляемый в джазе.

Т

Techno	Техно — жанр электронной музыки, зародившийся в середине 1980-х годов в Детройте и его окрестностях и впоследствии подхваченный европейскими продюсерами. Он характеризуется искусственностью звука, акцентом на механических ритмах, многократным повторением структурных элементов музыкального произведения.
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tempo	темп, ритм
thereminovox	Терменвóкс — электромузыкальный инструмент, созданный в 1920 году советским изобретателем Львом Сергеевичем Терменом в Петрограде.

theme	(муз.) темы
throaty	гортанный, горловой, грудной
throaty voice	гортанный голос
track	трек, композиция
trend	тенденция, тренд, веяние, направление, течение
Trip-hop	музыкальный стиль, возникший в начале 1990-х годов в Великобритании. Трип-хоп-музыка совмещает в себе элементы различных музыкальных жанров — смесь экспериментального хип-хопа, джаза, даба, рока, соула. Для трип-хопа характерен довольно медленный темп, отчётливые бас-партии, а также использование семплов старых композиций (преимущественно джазовых, соул и эстрадных).

trombone	тромбон
Troubadour	трубадур
Trumpet	труба
tune	мелодия, напев
tuneful	мелодичный

U

V

variety show	варьете; эстрадный концерт, эстрадное шоу
violin	скрипка
vocal	вокальный
vocal music	
voice	

W

wind instruments	духовые инструменты
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X

Y

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