

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ
ПОЛІТИКИ УКРАЇНИ
ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ
Кафедра філології**

ENGLISH for MUSICIANS

ЗБІРНИК ТЕКСТІВ І ВПРАВ

з курсу «Англійська мова професійного спрямування»
для здобувачів вищої освіти спеціальності
«Музичне мистецтво»



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Навчальний посібник призначений для здобувачів вищої освіти спеціальності «Музичне мистецтво» у закладах освіти, які готують фахівців для сфери культури і мистецтва. Мета посібника – сприяти формуванню у студентів умінь і навичок читання англійських фахових текстів для подальшого їх обговорення, оволодіння лексику за фахом та розвитку здатності до критичного аналізу у вигляді дискусії та проєктів.

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ВСТУП

Збірка текстів та вправ до них з дисципліни «Англійська мова професійного спрямування» призначена насамперед, для студентів вищих навчальних закладів культури і мистецтв, які готують фахівців з музичного мистецтва та музичної педагогіки. Метою розробки автори визначили сприяння формуванню у студентів умінь і навичок читання англомовних фахових текстів для подальшого їх обговорення, оволодіння лексикою за фахом та розвитку здатності до критичного аналізу у вигляді дискусії та проєктів.

Передбачається, що формування навичок читання буде супроводжуватися розвитком комунікативних компетенцій.

Специфіка вищих навчальних закладів культури та мистецтв зумовлює виразний професійно-орієнтований та країнознавчий підхід до вивчення іноземної мови. Тому завданням збірника є також дати студентам певну професійну інформацію та знання з культури країн – можливих об'єктів їх майбутньої діяльності.

Текстові матеріали відбиралися відповідно до принципів доцільності, актуальності та професійної цікавості із сучасних англомовних джерел (переважно електронних), які є у вільному доступі. Автентичність текстів максимальне збережена; лише в деяких випадках була проведена адаптація. Посилання на джерела подаються в дужках наприкінці кожного тексту.

Завдання посібника розраховані на студентів, здатних вирішувати лінгвістичні завдання (побудова англійських речень, правильне вживання термінів тощо), виконуючи практичні завдання професійного характеру.

Структурно збірка складається з 14 уроків. (Units).

Кожен урок розрахований на два заняття - 4 академічні години. Кожний урок містить термінологічний словник, лексико-граматичні вправи, проблемні запитання, текстовий матеріал, запитання для дискусії та теми творчої роботи – проєкту (Project Topics).

Послідовність вивчення лексичного і навчального матеріалу закладена в самій структурі розробки. Робота з текстом передбачає певний підготовчий етап. Спочатку пропонується робота з новим лексичним матеріалом, низка проблемних запитань, які мають на меті

з'ясувати ступінь обізнаності студентів із запропонованою тематикою та відповідною термінологією.

Над текстом працюють за принципом «від тексту до слова». Пропонуємо таку послідовність роботи з текстом:

- Переглянути словник до тексту.
- Ознайомитися з передтекстовими вправами та опрацювати їх.
- Здобути максимум інформації з тексту, звертаючи увагу на фахову термінологію.
- Опрацювати післятекстові вправи.
- Зробити переклад тексту рідною мовою, зважаючи на стиль перекладу.
- Для студентів з високим рівнем підготовки: зробити зворотний переклад і співставити його з оригіналом.

За матеріалами додаткового читання студент може зробити доповідь, повідомлення, реферат.

Останній етап роботи в кожному уроці – провести дискусії за матеріалами тексту. Запитання до дискусії є проблемними; вони сприяють активізації пізнавальної діяльності студентів.. Бажано починати з письмових відповідей на проблемні запитання і завершувати усною дискусією в аудиторії.

Усі вправи розраховані на самостійне опрацювання студентами – індивідуально та у дрібних групах. Дискусію доцільно проводити всією групою. Викладач є модератором, виконуючи консультативні, організаційні, контрольні функції.

Автентичні текстові матеріали порушують проблеми музичного мистецтва, розповідають про досвід англomовних країн у галузі. Наприкінці кожного уроку пропонуються теми для проектної діяльності.

Матеріали посібника пройшли апробацію в перебігу практичних занять зі студентами факультету музичного мистецтва Харківської державної академії культури. Проте зрозуміло, що посібник не позбавлений упущень, і тому автори будуть вдячні за кожне зауваження і доповнення.

Автори посібника присвячують свою роботу мужньому залізобетонному місту-герою Харків, його жителям та захисникам.

Слава Україні!

THE ART OF MUSIC

➤ UNIT 1

Reading. American Music

BEFORE YOU READ

- What do you know about American music?
- Can you name some styles of music popular in America?
- What names do you associate with American show business?



VOCABULARY

<i>tune</i>	мелодія
<i>hymn</i>	псалом, гімн
<i>exception</i>	виняток
<i>community</i>	спільнота, громада
<i>minstrel</i>	гусяр
<i>stage</i>	сцена
<i>adopt</i>	ухвалити, затвердити
<i>exaggerate</i>	перебільшувати
<i>toehold</i>	точка опори
<i>entertainment</i>	розвага, забава
<i>conform</i>	узгоджуватися
<i>demean</i>	принижувати
<i>tremendous</i>	величезний, колосальний
<i>abate</i>	стихати
<i>sheet music</i>	ноти, партитури
<i>pocket songster</i>	пісенник
<i>media</i>	засоби масової інформації

I. Read and translate the following collocations:

Love songs, dance tunes, humorous songs, historical sources, subjects of historical investigations, theatre songs, drinking songs, German-

speaking communities, American popular song tradition, distinctive American songs, popular song tradition, politically charged process, entertainment industry, demeaning forms, commercial expansion, primary means of circulating songs, music publishing industry, sound recordings, movie soundtracks

II. Match the words to their synonyms:

Word			
1	<i>song</i>	a	archival
2	<i>demeaning</i>	b	unique
3	<i>tradition</i>	c	dramatic art
4	<i>historical</i>	d	enlargement
5	<i>investigation</i>	e	famous
6	<i>theatre</i>	f	chant
7	<i>popular</i>	g	number one
8	<i>entertainment</i>	h	custom
9	<i>expansion</i>	i	degrading
10	<i>primary</i>	j	research
11	<i>distinctive</i>	k	fun, leisure

III. Find in the text words that mean:

колоніальний період, танцювальні мелодії, танок кохання, жартівливі пісні, застольні пісні, пісенні традиції, форми знезначення, індустрія розваг, пісенна традиція, шоу менестрелів, музична видавнича промисловість, виконавець, кишенькові співаки, споживати, звукозаписи, точка опори, виникати, стихати (вщухати)

IV. a) Read and translate the text. b) Make the highlighted sentences interrogative.

AMERICAN MUSIC

The first Europeans and Africans began arriving in North America in the sixteenth century. **Americans have been singing since.** Work songs, hymns, love songs, dance tunes, humorous songs, and parodies – such songs

provide a record of American history, serving both as historical sources and also as subjects of historical investigation.

During the colonial, revolutionary, and federal periods (1607-1820) most American songs were strongly tied to the musical traditions of the British Isles. **Hymn tunes, ballads, theatre songs, and drinking songs were imported from England or based closely on English models.**

The main exceptions were the hymns of German-speaking communities in Pennsylvania, the music of African-American slave communities, and the songs of New Orleans, which were closely linked to the French West Indies and to France. The most distinctive American songs were patriotic ones, like “Yankee Doodle” and the “Star Spangled Banner,” and even these were adaptations of English originals.

The first uniquely American popular song tradition arose with the minstrel show, beginning in the 1840s. Many songs were originally composed for the minstrel stage and first performed on northern stages by white singers in blackface.

These blackface performers adopted and exaggerated the styles of African-American songs and movements in a politically charged process. After the Civil War, African-American performers were only able to establish a toehold in the entertainment industry by conforming to the still popular, and demeaning forms that originated with white performers in blackface.

American songs in the second half of the nineteenth century underwent a tremendous commercial expansion, which extended into the twentieth century and indeed has not abated today. Initially, sheet music and pocket songsters were the primary means of circulating songs, since many Americans played and sang music in their own homes. The music publishing industry was increasingly concentrated in New York City’s famous “Tin Pan Alley” by the 1880s.

After that point, however, songs also came to be bought, sold, and preserved in a succession of new media: sound recordings and player pianos in the 1890s; radio in the 1920s, movie soundtracks in the late 1920s,

television in the 1950s, cassette tapes in the early 1960s, CDs in the early 1980s, DVDs in the mid-1990s, and MP3s in the late 1990s. This commercial expansion meant that more songs were composed, performed, produced, and consumed in the United States and exported to, and received from, the rest of the world.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Drinking songs recorded American history, serving both as historical sources and also as subjects of historical research.
2. During 1607-1820 a lot of American songs strongly depended on musical traditions of the South-African Republic.
3. Patriotic songs were the most famous among all American songs.
4. The minstrel show started in the 1840s.
5. American songs were commercially popularised in the first half of the XXth century.
6. Sound recordings started appearing in the 1890s; radio in the 1870s.
7. Americans played and sang music in their own homes.

VI. Answer the questions to the text:

1. When did the first Europeans start arriving in America?
2. What kinds of songs became a part of American history/
3. When were American songs connected to the musical traditions of Great Britain?
4. Where were most American songs imported from?
5. What are the songs “Yankee Doodle” and the “Star Spangled Banner” known for?
6. What arose in 1840s with the minstrel show?
7. When did American songs undergo a tremendous commercial expansion?

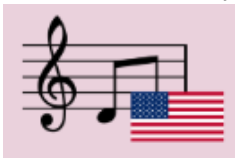
8. Where was the music publishing industry concentrated in?
9. What did commercial expansion mean?

Topics for discussion

- **Discuss these questions in small groups:**
 - Why is it hard to define the origin of every music style?
 - Is it correct to say that American music was especially American?
 - Is it correct to compare American music and Ukrainian music? Prove your answer.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - A comparative analysis of modern music style.
 - Is the future of pop music brilliant or uncertain?
 - Ukrainian Music and musicians: styles and problems.



➤ UNIT 2

Reading. American music (*continued*)

BEFORE YOU READ

- What kinds of American folk music do you know?
- What ethnic groups have contributed to the creation of American folk music?

- What do you think about modern folk music? Can it be fashionable and popular?

VOCABULARY

<i>success</i>	успіх
<i>award</i>	нагорода
<i>repertoire</i>	репертуар
<i>songwriter</i>	автор пісень
<i>musical genre</i>	музичний жанр
<i>record</i>	записувати (звук тощо); запис
<i>soul music</i>	соул (genre of music)
<i>proliferation</i>	розповсюдження
<i>mainstream</i>	домінуюча тенденція
<i>performer</i>	виконавець
<i>background</i>	освіта, соціальний клас, оточення
<i>live</i>	живий звук; пряма трансляція

I. Read and translate the following collocations:

distinctive song styles, cross-marketing repertoires, musical genres, American popular music, record hundreds of new sounds, record companies, commercial success of soul music, proliferation of musical categories, live entertainment, singer's success, successful performers, popular music mainstream, music background, music award shows, recording booths

II. Match the words to their synonyms:

Word			
1	<i>give rise</i>	a	tape
2	<i>seek out</i>	b	environment
3	<i>record</i>	c	design
4	<i>performer</i>	d	category, class
5	<i>background</i>	e	look for
6	<i>repertoire</i>	f	artist

7	<i>create</i>
8	<i>rhythm</i>
9	<i>award</i>
10	<i>genre</i>

g	grant (v.), prize
h	repertory
i	beat, tempo
j	cause

III. Find in the text words that mean:

автори пісень та виконавці, сприяти успіху, різні верстви суспільства, глибоке занурення у релігійну музику, американська популярна музика, робити своєю власністю, залишатися популярними довгий період часу, славетні дні, магазин музики, музична нагорода, розважальна програма, партитура, відновити (сприяти появі) американську популярну пісню, шукати музичні стилі, за межами популярної тенденції, музична індустрія.

IV. Choose the correct form of the verb:

1. It (**has been/was**) five years since he started working at the University. 2. He (**has gone/went**) to the concert of classical music last weekend. 3. They (**know/have known**) each other for three years. 4. We (**comes/came**) here at 10 a.m. and now it's 12 o'clock. We (**were/have been**) here for two hours. 5. I (**lived/have lived**) in the hostel since I (**have moved/moved**) to the city half a year ago.

V. a) Define the tense form of the highlighted verbs in the text.

b) Then read and translate the text:

AMERICAN MUSIC

(continued)

African-American traditions **have given** a rise to a succession of distinctive song styles: spirituals, ragtime, blues, and, later, rhythm and blues, all **were appropriated by** white American performers and audiences.

This **has not been** simply a matter of cross-marketing or trading repertoires. Songwriters and performers from a wide range of

backgrounds **listened** to each other's music, **learned** from it, parodied it, **created** new styles out of it, and **crossed** back and forth between musical genres. By the 1970s, for example, an African-American performer like Ray Charles, deeply **rooted in** black religious music, the blues, and rhythm and blues, *could* easily **take** a country music song like "You Are My Sunshine" (1940) or a sentimental ballad like "Georgia on My Mind" (1930) and make them his own.

By the 1950s, two different, seemingly contradictory, things **were coming** to be true about American popular music. The first is that some songs **remained** familiar across long periods of time and to very different people. A so-called "standard" **is** a song from Tin Pan Alley's glory days (roughly 1910 to 1954) *might* **be recorded** hundreds of times over several decades and **remain** familiar today. "St. Louis Blues" (1914), "Stardust" (1929), and "God Bless America" (1939) are still with us, in multiple versions.

At the same time, with the rise of rock'n'roll in the 1950s and the great commercial success of African-American rhythm and blues and soul music in the following decade, taste in the popular songs **was increasingly separated by** age, race, ethnicity, region, and gender. Perhaps the best sign of this is the proliferation of musical categories in record stores and in music award shows.

These seemingly contrary tendencies *may well* **be** two sides of the same coin and part of a long-standing process in American music. For at least the past two centuries, much of what is dynamic in American music **arose out of** a continual process of sampling, fusing, and appropriating the different kinds of music that **make up** American songs. Commercial music industries, from live entertainment to sheet music to recordings, while catering to mainstream audiences, **have also sought out** musical styles and performers from beyond the mainstream. Marginalized by such factors as geography, race, and economic class, performers and styles such as "hillbilly" or country music, delta blues,

and hip hop **have worked** their way onto stages and into recording booths throughout the history of American popular songs.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. African-American traditions caused a succession of distinctive song styles: spirituals, ragtime, blues and rhythm and blues.
2. Songwriters and performers from a wide range of backgrounds listened to each other's music and crossed backward and forward between musical genres.
3. African-American performers never fixed in black religious music.
4. With the rise of rock 'n roll in the 1950s the taste in popular song wasn't separated by age, race, ethnicity, region, and gender.
5. There was no distribution of musical categories in record stores and in music award shows in the 50s.
6. American music was only created by a continual process of sampling and fusing.
7. Profit-oriented music industries have sought out musical styles and performers from beyond the mainstream.

VII. Answer the questions to the text:

1. What song styles were popular among American performers and audiences?
2. Why did spirituals, ragtime, blues, and, later, rhythm and blues become trading repertoires?
3. What two different things were coming to be true about American popular music in the 1950s?

4. Why was taste in popular songs separated by age, race, ethnicity, region, and gender in the 1950s?
5. What were the causes of a long-standing process in American music?

Topics for discussion

- **Discuss these questions in small groups:**
 - My first experience of a music folk concert.
 - What should modern music be like?
 - Folk music as a symbol and a heritage of a culture.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Different types of American folk music.
 - Ukrainian folk music presentation.
 - Famous Ukrainian works of folk music artists.

➤ UNIT 3

Reading. What is the song's structure?

BEFORE YOU READ

- How to make a song?
- Have you ever written your proper music?
- Do the folk songs of different nations have any differences?



VOCABULARY

<i>stanza</i>	строфа
<i>song lines</i>	текст (слова) пісні
<i>rhyme</i>	рима

<i>alliteration</i>	алітерація
<i>assonance</i>	асонанс
<i>strophic form</i>	куплетна форма(куплет-приспів)
<i>verse</i>	куплет
<i>chorus</i>	приспів
<i>through-composed</i>	наскрізна структура (у композиції всі частини є різними і не містять повторень)
<i>hook</i>	хук, зачіпка (частина пісні або композиції яка виділяється і особливо подобається слухачеві)
<i>score</i>	партитура
<i>chord</i>	акорд
<i>tune</i>	мелодія, налаштовувати інструмент
<i>rely on</i>	покладатися на
<i>verbal phrase</i>	вербальна фраза
<i>harmony</i>	гармонія

I. Read and translate the following collocations:

line rhyme, rhyme scheme, internal rhymes, song strophic, through-composed tune, sing in tune, sing out of tune, verse-chorus structure, rely on a hook, memorable verbal phrase, printed score, chorus form, strophic form, strophic verse, piano chords, pure harmony, harmony singing.

II. Match the words to their synonyms:

Word			
1	<i>stanza</i>	a	chorus form
2	<i>strophic form</i>	b	refrain
3	<i>harmony</i>	c	melody
4	<i>alliteration</i>	d	sonnet
5	<i>song lines</i>	e	accord
6	<i>compose</i>	f	trust, believe on
7	<i>rhyme</i>	g	write, invent

8	<i>tune</i>
9	<i>rely on</i>
10	<i>chord</i>
11	<i>verse</i>

h	cadence
i	consonance
j	lyrics
k	beginning rhyme

III. Find in the text words that mean:

метрична структура тексту, виникають додаткові запитання, літературно-музичний аналіз, історичне дослідження, різна тривалість, взаємозв'язок слів, повторюватися знову і знову, ні слова ні музика не повторюються, відбуватися, відмінна риса, музична освіта, проаналізувати музичні аспекти пісні, читати ноти з листа, стиль виконання пісні.

IV. Each sentence has the wrong words or phrases. Write them correctly:

1. My friends are often listening to the latest pop music on the radio. 2. Our ensemble have been singing at the concert last Friday. 3. All the fans, in the concert hall and out of it, were waited for Demis. 4. The President of the country sending greetings to the orchestra after the victory at the contest.

V. Read and translate the text.

WHAT IS THE SONG'S STRUCTURE?

Questions about the structure are addressed by literary and musical analysis rather than by historical research. *What is the metric structure of the text? How many words are to a line? How many lines are there in a stanza? Are lines of the same or different lengths? Do the ends of lines rhyme? If so, what is the rhyme scheme? Are there internal rhymes? Alliteration? Assonance?* These are standard tools of literary analysis, particularly the analysis of poems, and they often work quite well for American songs.

Additional issues arise having to do with the relation of words and music. *Is the song strophic — i.e., does the tune repeat over and over with new words?* Or is it through-composed — i.e., neither words nor music repeats? Or *does it have a verse-chorus structure*, where the tune repeats in the verse with new words, but words and tune both repeat in the chorus? Many American songs rely on a “hook,” a memorable verbal phrase set with a melodic fragment that seems to fit the words like a glove — “My old Kentucky home,” “Take me out to the ball game,” “Someone to watch over me,”

“Stand by your man.” The hook often occurs more than once during the song and becomes its most salient feature.

You do not need formal musical training to undertake the analysis of a song’s musical aspects. Understanding some aspects of songs does require musical training: for example, well-trained musicians can look at a printed score and hear a tune. Those who do not read music, however, can get to the same place quickly by listening several times to a recording, or to a couple of different recordings. As listeners, many of us are familiar with tunes, harmonies, instrumentation and performance styles, even if we don’t have the ready vocabulary to describe these things. You should experiment with musical understanding and your ability to understand music within its musical, as well as historical, context. Even without formal training, most people can identify song as sounding “Irish,” or like a “blues,” or like “military music” and can interpret certain chords as “sad” or “mysterious.” In making those judgments, listeners are picking up important messages in the music itself.

<http://historymatters.gmu.edu/mse/songs/question2.html>

VI. Reread the text and say whether the following statements are TRUE or FALSE:

1. Song structure is addressed by historical research.

2. Questions emerge having to do with the relation of words and music.
3. The verse-chorus structure is a songwriting form built around two repeating sections: a verse section and a chorus section.
4. Through-composed song has similar music for each verse.
5. Hook is a capstone of a well-crafted song.
6. You should have a degree in music to analyze a song's musical aspects.
7. Listeners are aware of tunes, harmonies, instrumentation and performance styles

VII. Answer the questions to the text:

1. What are song structures addressed by?
2. What are standard tools of literary analysis?
3. What does strophic mean in music?
4. What is a verse-chorus structure?
5. Why do many American songs rely on a hook?
6. Why do musicians need musical training to understand some aspects of songs?
7. Do the listeners need formal musical training to undertake the analysis of a song's musical aspects?

Topics for discussion

- **Discuss these questions in small groups:**
 - It is difficult to understand music?
 - Does the folk music of each culture have any differences?
 - Is Ukrainian composers' music famous all over the world?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - A comparative analysis of folk styles.

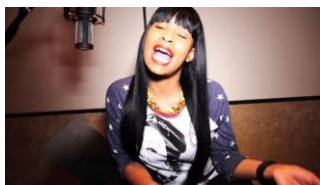
- The future of folk music: brilliant or uncertain?
- Ukrainian folk music: musicians, styles and problems.

➤ UNIT 4

Reading. What can songs tell us about people and society?

BEFORE YOU READ

- Popular american songs of the last decade, tell your critical point of view.
- Achievements of the modern Ukrainian pop industry?
- Song and society do they influence on each other?



VOCABULARY

<i>society</i>	спільнота
<i>anthems</i>	гімн
<i>generations</i>	покоління
<i>serve</i>	обслуговувати
<i>values</i>	цінності
<i>experience</i>	досвід
<i>identity</i>	ідентичність, особистість
<i>self-image</i>	самооцінка
<i>behave</i>	поводити себе
<i>shape</i>	формувати
<i>attitude</i>	відношення
<i>contribution</i>	вклад
<i>provide</i>	забезпечити
<i>lyrics</i>	вірші, слова
<i>defiant</i>	зухвалий
<i>abuse</i>	ображати, зловживати

I. Read and translate the following collocations:

particular generations, older generations, certain anthems, widely-shared values, educational experience, vast experience, limited experience, contemporary society, group's identity, Ukrainian identity, positive self-image, caring attitude, fans' attitudes, charitable contributions, straightforward reflections, musical work, anti-drinking song, song lyrics, alcohol abuse, sounded defiant

II. Match the words to their synonyms:

Word			
1	<i>serve</i>	a	ego
2	<i>identity</i>	b	chorus, refrain
3	<i>behave</i>	c	view, opinion
4	<i>anthems</i>	d	aggressive
5	<i>shape</i>	e	personality
6	<i>provide</i>	f	distribute
7	<i>defiant</i>	g	form
8	<i>abuse</i>	h	contribute
9	<i>self-image</i>	i	hymn
10	<i>attitude</i>	j	offend
11	<i>lyrics</i>	k	act, react

III. Find in the text words that mean:

об'єднувати групу людей, виразити певні емоції, спільний досвід, визначити згуртованість певного кола людей, забезпечити модель поведінки, започаткувати стиль, висловлювати судження про стиль життя, захист, мати назву, насильство, бути дужи гучним, американці 19 століття, мати сенс.

IV. Read and translate the text:

WHAT CAN SONGS TELL US ABOUT PEOPLE AND SOCIETY?

Songs serve to unify groups of people and to move them to common action or help them express common emotions. Certain songs

become “anthems” for particular generations, as Bob Dylan’s “Blowin’ in the Wind” (1962) became for many in the 1960s. In times of national crisis, certain songs seem especially appropriate, such as “God Bless America,” or even John Lennon’s “Imagine” (1971). They express widely-shared values or experiences and emotions that help define a group’s identity and solidarity.

Songs, singers, and genres also help people construct self-images and provide models for how to behave. Pop stars – from Jenny Lind in the nineteenth century to Bing Crosby, Elvis Presley, and Britney Spears in the twentieth century – set styles and shape their fans’ attitudes. They do this, moreover, in several ways. One is by how the singer represents him or herself: Lind’s charitable contributions, Bing’s pipe, Elvis’ ducktail haircut, and Britney’s bare midriff. Genres such as punk rock or bebop provided fans with styles of dress, slang, and non-conformist identities.

Song lyrics also express judgments — and even conflicts — about lifestyles, values, and appearances. In the early 1970s, for example, Neil Young released two songs expressing anti-southern opinions: “Southern Man” (1970) and “Alabama” (1972). A few years later a southern rock band, Lynard Skynard, responded with a defense of the South entitled “Sweet Home Alabama” (1974), containing the lines “I hope Neil Young will remember a southern man don’t need him around, anyhow.” Finally, music can express attitudes and values by how it sounds. Various popular forms like rock ‘n’ roll, and, beginning in the 1970s, such forms as punk, heavy metal, and rap, sounded defiant, like an assault on the ears, as well as the values of older generations.

Historians sometimes consider songs as more or less straightforward “reflections” of the society and culture in which they were produced. These songs are then used to illustrate what historians already think they know about that society and culture. Thus, an anti-drinking song like “Come Home Father” (1864) might be interpreted to mean that nineteenth-century Americans were concerned about alcohol

and opposed to its abuse. On one level, this view of music makes sense: a musical work is a product and a part of the society and culture from which it emerges. But such a view is also highly simplistic. For one thing, it ignores the fact that songs exist in relation to other popular texts, including other songs. "Come Home Father," for example, inspired a sequel by another composer, "Father Don't Drink any Now!" (1866) and both were part of the same musical universe as songs that treated drinking lightly, like "Pop, Pop, Pop. A Comic Song".

<http://historymatters.gmu.edu/mse/songs/question5.html>

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Songs help people express emotions.
2. Hymns are very important for particular generations
3. Appropriate songs repress widely-shared values
4. Genres don't provide fans with styles of dress, slang.
5. Song lyrics express judgments about lifestyles and values.
6. Historians consider songs as straightforward reflections of the society and culture.
7. A musical work is a product and a part of the society and culture from which it emerges.

VI. Answer the questions to the text:

1. Do songs trigger the reaction?
2. What songs help to define a group's identity and solidarity?
Give an example.
3. How do songs, singers, and genres influence on people?
4. What popular music forms sounded aggressive in the 1970s?
5. What do historians think about songs and their effect on society?
6. What do songs illustrate? Justify your answer.

Topics for discussion

- **Discuss these questions in small groups:**
 - Make your own hall of fame of modern Ukrainian music.
 - Any pop music becomes classical in its time.
 - Singers telling about the problems of modern society.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - Ukraine and International Song Contests.
 - International Contests as a platform for creativity.
 - My last visit to a popular music concert.

➤ UNIT 5

Reading. Ukrainian folk music – the soul of the nation

BEFORE YOU READ

- Is Ukrainian folk music a heritage of culture?
- The development of folk music in modern society.
- The varieties of Ukrainian folk music.



VOCABULARY

<i>exaggeration</i>	перебільшення
<i>accompanied</i>	супроводжувати, акомпанувати
<i>prayers</i>	молитви
<i>ceremony</i>	обряд
<i>compilation</i>	трансляція
<i>folk</i>	народний
<i>soul</i>	душа, дух

<i>Calendar songs</i>	календарно-обрядові пісні
<i>ritual</i>	обрядовий
<i>Green Holidays</i>	Зелені святки (Русалії)
<i>footage</i>	кадр, відеоматеріал
<i>feast</i>	свято
<i>Harvest Song</i>	Урожайна
<i>carols</i>	колядка
<i>hen party</i>	дівич-вечір
<i>wedding</i>	весілля
<i>engagement</i>	заручини

I. Read and translate the following collocations:

without exaggeration, musical accompaniment, a prayer book, evening prayer, wedding ceremony, weddings songs, folk songs, calendar and ritual songs, Ivan Kupala feast, video footage, five-minute footage, Christmas carol, carol singer, carol concert, hen party games and entertainment, engagement party, labor songs, songs-games, family theme, song unites.

II. Match the words to their synonyms:

Word			
1	<i>prayers</i>	a	broadcasting
2	<i>ceremony</i>	b	holiday
3	<i>compilation</i>	c	hear wedding bell
4	<i>feast</i>	d	respected
5	<i>honoured</i>	e	film
6	<i>hen party</i>	f	overstatement
7	<i>engagement</i>	g	marriage
8	<i>footage</i>	h	baptism
9	<i>exaggeration</i>	i	rite
10	<i>wedding</i>	j	bachelorette party
11	<i>christening</i>	k	request, appeal

III. Find in the text words that mean:

українська культура, пісні завжди супроводжують українців, в усіх сферах життя, під час молитов у церкві, наповнений сенсом, висловлювати почуття, мрії, сподівання; вивчати за допомогою народної пісні, у давні часи, виконувати під час Різдва, вирішувати проблеми, сила і дух селян, під час пригнічення та тяжкої роботи, святкувати перемогу

IV. a) Read and translate the text.

b) Make up questions to the words and phrases in bold:

UKRAINIAN FOLK MUSIC – THE SOUL OF THE NATION

They say that the **song** is the soul of the nation. And it is in the Ukrainian **culture** that this can be traced never better. Without exaggeration, the song accompanied **the Ukrainian people** in all spheres of life: in work on the field, on holidays with family, at the birth of children, during prayers in the church and in many other cases.

Ukrainian songs are filled with deep meaning and thoughts. During the compilation of them, people described their experience, feelings, dreams and hopes.

It is Ukrainian culture that can be studied solely by folk songs. There is a good expression: “*While a song lives – Ukraine lives*” and it is not in vain. **Folk songs** have been an integral part of the life of Ukrainians since times immemorial. They are divided into calendar and ritual songs, which in turn include:

- vesnianky and Haivki (accompanied spring field works);
- rusalki songs (performed during the «Green Holidays», honored the souls of the dead);
- Kupala songs (they were sung on the feast of Ivan Kupala near the big bonfire);
- harvesting songs (marked the beginning and end of work in the field);
- carols (performed on the New Year);
- shchedrivky (performed on Christmas).



It is impossible not to recall the labor songs, which raised the strength and spirit of the villagers in the fields during the harvest.

And one more kind of folk songs is **songs-games**. **Ukrainians** have always been noted as very cheerful people, who come up with humor to solve problems and songs-games, which in their essence were mostly comic in nature, were a kind of way to cope with life difficulties, be it times of oppression or hard work or to celebrate life victories as an engagement, hen party, christening or birthday.

Basically, the song-games have **a family theme**, because for Ukrainians there is nothing more important than the family and its well-being. And everyone knows that the song unites like nothing else.

Apparently, most of these songs no longer accompany Ukrainians in **everyday life** but are simply studied in school as part of the story. But it is interesting that carols and shchedrivky, as well as some other folk songs, such as wedding songs, are still actively used for holidays, especially in the suburbs, where traditions are valued especially reverently.

Hereinafter you have the opportunity to enjoy the Ukrainian folk song (“Oy U Vyshnevomu Sadu” – Oh, In Cherry Orchard”) about love and watch footage from the Ukrainian movie.

[\(https://www.ukraine.com/culture/music/\)](https://www.ukraine.com/culture/music/)

V. Reread the text, and say whether the following statements are TRUE or FALSE:

1. Ukrainian folk song is the soul of the nation.
2. Songs follow Ukrainian people in all spheres of life.
3. During singing, people never described their experiences, feelings, dreams and hopes.
4. Ukrainians can live without songs.
5. Ukrainian folk songs are divided into calendar and ritual songs.
6. Labor songs influence on the spirit of the villagers in the fields during the harvest.
7. Songs-games are a kind of way to give up life difficulties.
8. Song unites people.

9. Carols and shchedrivky are unpopular in Ukraine now.

VI. Answer the questions to the text:

1. Why are Ukrainians fond of singing folk songs?
2. When do Ukrainians sing?
3. What are vesnianky and gairivki?
4. When do rusalski and Kupala songs perform?
5. What are harvesting songs?
6. How do labor songs influence on villagers?
7. What is the aim of songs-games?
8. What Ukrainian folk songs are still popular now?

Topics for discussion

- **Discuss these questions in small groups:**
 - Is there a place for a song in modern society?
 - Folk music is not interesting for me, I prefer better something from pop music.
 - Is a performing of folk songs a good career opportunity?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - The basis of the Ukrainian folk song.
 - Festival of Ukrainian folk songs.
 - Folk songs in the works of classical composers.

➤ UNIT 6

Reading. Traditional Ukrainian songs and music



BEFORE YOU READ

- What is the most famous Ukrainian song in the world?
- Is it difficult to write a song and music in the traditional national style?
- Ukrainian famous composers and what do you know about them?

VOCABULARY

<i>lyrics</i>	текст пісні
<i>to be embellished by</i>	прикрасити к
<i>repertory</i>	репертуар
<i>ethics</i>	етика
<i>heterophonic</i>	гетерофонний
<i>ritual</i>	ритуал
<i>incredible</i>	неймовірний
<i>embellishment</i>	прикраси
<i>syllable</i>	склад
<i>sensibility</i>	чутливість
<i>exploits</i>	подвиги
<i>landscape</i>	ландшафт
<i>improvisation</i>	імпровізація
<i>predominantly</i>	здебільшого
<i>frequently</i>	часто
<i>qualities</i>	якості
<i>unique</i>	унікальний

I. Read and translate the following collocations:

traditional Ukrainian songs, people's minds and souls, rhythmical structure, plays dedicated to, a leading voice, a middle register, an independent voice, a high register, a principal voice, choral singing, lyrical ballads, old oral tradition, starting from early childhood, a cultural treasure, to be lengthened by means of, to be encouraged to participate in,

to determine the course of the melody, different voice parts, to be enlarged with, be classified in various genres

II. Match the words to their synonyms:

Word			
1	<i>traditional</i>	a	acclaimed
2	<i>melody</i>	b	to bring about
3	<i>popular</i>	c	to control
4	<i>advantage</i>	d	to permit
5	<i>to create</i>	e	a tune or song
6	<i>pleasure</i>	f	extra
7	<i>type</i>	g	old (of things)
8	<i>to determine</i>	h	different
9	<i>to allow</i>	i	kind
10	<i>additional</i>	j	excitement
11	<i>various</i>	k	benefit

III. Find in the text words that mean:

традиційні пісні, протягом багатьох століть, неймовірне почуття, багатий набір інструментів, з великою честю, героїчний наратив, простір для імпровізації, правила суспільного життя, ритмічна структура, провідний голос, постійні зміни, кожне нове покоління, хоровий спів, культурні скарби, по усьому світу, соліст, національне мистецтво, у дуже високому реєстрі, принцип гетерофонії, вплив на тексти пісень, традиційна народна музика

IV. a) Read and translate the text. b) Define the tense form of the highlighted verbs in the text

TRADITIONAL UKRAINIAN SONGS AND MUSIC

Traditional Ukrainian songs are famous all over the world. For many centuries, Ukrainian songs **are carrying away** people's minds and souls. An incredible sense and sensibility of melody and lyrics, rich set of instruments create the unique rhythmical structure. Traditional songs **have**

been transferred to every new generation with great honor and pleasure. Starting from early childhood children **are brought up** in the atmosphere of national art. At kindergardens, schools and institutes children, pupils and students **are encouraged** to participate in various plays dedicated to Ukrainian traditions, history etc.

Traditional Ukrainian music is predominantly heterophonic: the same melody **is distributed** among different voice parts, with one leading voice, mostly in a middle register. The lead singer (zaspivovuvach) starts singing and determines the course of the melody, and the other voices often come in later. This heterophonic group singing **is often embellished** by an independent voice in a very high register (vyvodtshyk).

The principle of heterophony allows the principal voice much space for improvisation, continuous variation, and embellishment. It has also an influence on the lyrics, in so far as single words or phrases **are lengthened** by means of vocalisms or enlarged with additional syllables. This type of choral singing can frequently **be found** in Central Ukraine, in the steppes and in Eastern Ukraine, where also lyrical ballads are very popular.

The rather comprehensive repertory of Cossack songs and dances **has become** very famous. This music has its roots in a centuries' old oral tradition of bylina (epics, heroic narrative poetry) and dumas, that is long lyrical ballads glorifying the exploits of the Cossacks.

Traditional folk music is the Ukrainians' life and soul. The songs **tell** about the history of these people, their characteristics and qualities, about the advantage of this sort of community and about the landscape these people live in. They also speak about the ethics and rules of social life. These songs are a cultural treasure that **has been preserved** up to date. They **can be classified** in various genres as well as in ritual and non-ritual songs.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. The principle of heterophony allows the lead singer much space

- for improvisation —
2. Long ago Ukrainian songs were carrying away people's minds and souls.
 3. The rather comprehensive repertory of Cossack songs and dances has reached great popularity.
 4. Traditional songs have been passed to every new generation with great honor and pleasure.
 5. At kindergartens, schools and institutes children, pupils and students are encouraged to participate in various plays dedicated to the Egyptian holidays.
 6. Classical music is the Ukrainians' life and soul.
 7. Traditional Ukrainian music is predominantly homophonic.

VI. Answer the questions to the text:

1. What creates the unique rhythmical structure of Ukrainian songs?
2. Who starts singing and determines the course of the melody?
3. What does "heterophonic" mean?
4. Where can this type of choral singing be frequently found?
5. What kind of repertory of Cossack songs and dances has become very famous?
6. What does traditional folk music tell about?
7. In what type of atmosphere are children brought up starting from early childhood?
8. How are single words or phrases lengthened?
9. What does the principle of heterophony allow?
10. What are single words or phrases enlarged with?

Topics for discussion

- **Discuss these questions in small groups:**

- How to make traditional ukrainian music popular?
- What are modern problems of traditional ukrainian music?
- Song and society, do they have something common?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Problems of modern Ukrainian musicians.
 - Critics of one of the contemporary Ukrainian musicians.
 - Modern Ukrainian music: an entertainment or art?

➤ UNIT 7

Reading. How music could help you to concentrate while studying?



BEFORE YOU READ

- Tell about music in your daily life.
- What styles of music do you prefer for work and leisure?
- Works of what composers and what style of music positively influences on a person's perception?

VOCABULARY

<i>majority</i>	більшість
<i>significant</i>	вагомий
<i>research</i>	дослідження
<i>personality</i>	особистість
<i>anxiety</i>	занепокоєння
<i>ambiguous</i>	неоднозначний
<i>memory</i>	пам'ять

<i>to endure</i>	витримати
<i>evidence</i>	свідчення
<i>to avoid</i>	уникати
<i>to contradict</i>	протирічать
<i>frantically</i>	відчайдушно
<i>to perform</i>	виконувати
<i>supposedly</i>	імовірно
<i>multi-tasking</i>	багатозадачність
<i>relation</i>	відношення

I. Read and translate the following collocations:

a quietly-focused student, to finalize an essay, research into the field, to contradict each other, a useful insight, to enhance one's exam performance, to charge the brain, to fit things into other things, the majority of students, cognitive performance, a personal study zone, to cram, a silent environment, to prove fairly ambiguous, a silent study space, background music, to look into ways to use music, ambient sounds, to feel the pressure during exams, to come in handy

II. Match the words to their synonyms:

<i>Word</i>			
1	<i>to highlight</i>	a	crucial
2	<i>release</i>	b	enjoyable
3	<i>environment</i>	c	event
4	<i>decisive</i>	d	emission
5	<i>to cause</i>	e	difficulty
6	<i>pleasurable</i>	f	to emphasize
7	<i>to depend</i>	g	surrounding
8	<i>experience</i>	h	to trust in
9	<i>pressure</i>	i	to produce
10	<i>ambient</i>	j	unprovocative
11	<i>neutral</i>	k	surroundings

III. Find in the text words that mean:

повсякденне життя, дослідження в галузі, заспокійлива музика, когнітивні показники, тихе середовище, щоб отримати кращі результати, просторово-часове сприйняття, досить неоднозначне, навколишні звуки, особливо класичну, мати доступ до, щоб викликати вивільнення дофаміну, стати в нагоді, впливати на продуктивність, корисний досвід, комплект навушників, для підвищення ефективності іспиту, щоб зменшити тривогу, щоб не відволікатися, співвідношення між

IV. a) Read and translate the text.

b) Find in the text words with the *-ing* form. Translate these words:

HOW MUSIC COULD HELP YOU TO CONCENTRATE WHILE STUDYING?

It's fair to say the majority of students prefer to study while listening to music. Whether frantically cramming some last-minute reading to Kanye, or finalising an essay to the sound of the Arctic Monkeys, go to any university or college library and the majority of students there will be listening to their music of choice.

Music is a very significant part of our daily lives; the image of the quietly-focused student isolating themselves into a personal study zone has led to interest into whether listening to music actually helps studies or not. Research into the field has proven fairly ambiguous, with many studies contradicting each other. However, this does provide a useful insight for students who maybe looking into ways to use music to enhance their exam performance.

The most famous theory linking music and cognitive performance is the 'Mozart effect', the popular idea that listening to Mozart makes you smarter. The research itself was interested in the relation between Mozart and 'spatial-temporal reasoning', or knowing how to fit things into other things, basically. The idea that music - particularly classical - can improve exam results has endured, with websites such as

mozarteffect.com selling music supposedly designed to “charge the brain.”

However, research has shown that performance in tasks involving memory and concentration was better in a silent environment, though, studying in place often disturbed by talkers, sneezers, or traffic, few students have access to a silent study space. Subjects tested in environments with background music were found to get better results than those tested against background noise. Therefore, taking along an iPod and a set of headphones may come in handy if you’re looking to avoid being distracted by any ambient sounds.

The same study also found evidence that people perform worse when listening to their preferred, rather than neutral, music.

Personality has also been shown to affect performance, with introverts more likely to test worse than extroverts. Similarly, people tested who are bad at multi-tasking have also been shown to test worse when listening to background music. For those who feel the pressure during exams, it has been observed that calming music, for example a Haydn string quartet, can help to reduce anxiety in an individual.

This highlights the main thing to consider when listening to music while studying: that how you do so really just depend on you. There is no decisive doctrine or absolute piece of research which tells you what to do, whether it’s a Four Tet Boiler Room set or Cannibal Corpse you think helps you to study, do what you believe helps. Listening to music has been shown to cause the release of dopamine, meaning that it is a pleasurable, rewarding experience which can relax an individual.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Music is a very important part of our daily lives.
2. The idea that music can improve exam results has been successful

3. It's fair to say the majority of students don't prefer to study while listening to music.
4. Listening to music has been shown to prevent the release of dopamine.
5. Research into the field has proven absolutely clear.
6. The same study also found proofs that people perform worse when listening to neutral music.
7. There is a popular belief that listening to classical music makes you smarter.

VI. Answer the questions to the text:

1. What music do you like listening to?
2. What is the main thing to consider when listening to music while studying?
3. What has the research shown about the performance in tasks involving memory and concentration?
4. Do introverts tend to test worse than extroverts?
5. Which music can help to reduce anxiety in an individual?
6. What has also been shown to affect performance?
7. Who has also been shown to test worse when listening to background music?
8. Is there an absolute piece of research which tells you what to do?
9. What can come in handy if you're looking to avoid being distracted by any ambient sounds?
10. What kind of music is a Haydn string quartet?

Topics for discussion

- **Discuss these questions in small groups:**
 - What is a famous theory linking music and cognitive performance?
 - What is better a silent environment or background noise?

- What are the significant factors, which help students in education?

Project topics

- Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:
 - Music can be dopamine, is it true or false?
 - Special effects and theories in music.
 - Modern music or classic, explain your choice.

➤ UNIT 8

Reading. The process of learning on the cello



BEFORE YOU READ

- Is cello hard to learn?
- What is the main factor in playing cello?
- Name difficulties that young students face though.

VOCABULARY

<i>amateur</i>	любитель
<i>cello</i>	віолончель
<i>regardless of</i>	незалежно від
<i>potential</i>	потенціал
<i>fret</i>	лад
<i>fundamentals</i>	основи
<i>exposure</i>	експозиція
<i>patience</i>	терпіння
<i>discouragement</i>	розчарування

<i>necessity</i>	необхідність
<i>success</i>	успіх
<i>string</i>	струна
<i>scale</i>	гамма
<i>immediately</i>	негайно
<i>challenging</i>	складний
<i>to focus on</i>	зосередитися на
<i>concept</i>	концепція

I. Read and translate the following collocations:

instant gratification, daily practice time, direct result, an amount of quality time, a significant improvement, to take cello lessons, a talented amateur, a rewarding professional career, fretted instruments, a lifetime of enjoying the instrument, prior knowledge, adult learners, in between lessons, to make a commitment, a small chunk of time, to guide smb along the way, to practice playing the cello, the musical language, to critically analyze, students of all ages

II. Match the words to their synonyms:

Word	
1	<i>dedication</i>
2	<i>appropriate</i>
3	<i>level</i>
4	<i>orally</i>
5	<i>practice</i>
6	<i>probably</i>
7	<i>quality</i>
8	<i>to transfer</i>
9	<i>experience</i>
10	<i>to continue</i>
11	<i>patience</i>

a	verbally
b	training
c	skill
d	to carry on
e	commitment
f	tolerance
g	stage
h	perhaps
i	suitable
j	to hand over
k	standard

III. Find in the text words that mean:

варто взяти до уваги, добрий вчитель, миттєве задоволення, здатність перетворюватися, брати уроки віолончелі, з ложечки, навчитися азам, призвести до вигорання, настроїти себе на успіх, між уроками, клавішні інструменти, відрізок часу, читання нот і ритмів, дорослі учні, найважливіші поняття, тональність, здатність до критичного аналізу, вже через декілька тижнів, щоб забезпечити, попередні знання

IV. a) Read and translate the text. b) Briefly describe the process of learning on the cello. Using the following words and collocations:

daily practice	to take lessons	to develop into a talented amateur	
to continue studies	to put a finger on the right key		to produce the note
to learn the basics	the teacher	to guide a student through	fret
to read notes	rhythm	to learn the musical language	to analyze
patience	playing the instrument	open strings	tone quality

THE PROCESS OF LEARNING ON THE CELLO

Many beginning musicians wonder, “Is cello hard to learn?” The process of learning the cello is not difficult, but it’s important to keep in mind that the cello is not an instrument of instant gratification. It does require focused, daily practice time and a good teacher to guide you along the way.

How far you progress with cello is a direct result of the amount of quality time you put into practicing the instrument. Even someone who puts in just 30 minutes a day will notice a significant improvement after a few weeks, regardless of their age.

A student who continues to take cello lessons and practice beyond their first year has the potential to develop into a talented amateur, and a young student with the right dedication could continue their studies all the way through to a rewarding professional career.

When learning how to play the cello, very little is spoon-fed to you by the instrument. Keyboard and fretted instruments (such as the piano and guitar) are a little easier to learn the basics. Simply putting

your finger on the right key or fret will allow you to produce the note you want to hear.

With the cello, you need to have a teacher guiding you through the early stages to ensure you're learning in a healthy way. This will lead to a lifetime of enjoying the instrument. If you have the right teacher, anyone can learn the fundamentals of playing cello.

As with most instruments, the cello will come more easily to someone with experience reading notes and rhythms. Most of cello music is written down, rather than transferred aurally from teacher to student. But with a little patience, students of all ages can learn the musical language without prior knowledge or exposure.

As a result of their ability to critically analyze their own playing, adult learners can sometimes go straight to the criticizing part. This can lead to discouragement when they don't immediately sound the way they want. However, the student is probably playing at a level appropriate to how long they have been studying.

Practicing in between lessons is another necessity that makes learning the cello much easier. Without daily practice times, you will find your teacher going over the same concepts week after week during your lessons. Make a commitment to find a small chunk of time each day to practice playing the cello and you'll set yourself up for success.

If you only have five minutes, play some open strings for tone quality. Have a little more time? Add in some scale practice. If you have even more time, pick apart the challenging sections of your newest solo piece. There is always something you can practice, but focus on the most important concepts with the time that you have.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. But with a lot of patience, students of all ages can learn the musical language without prior knowledge or exposure.
2. If you only have only a couple of minutes, play some open strings for tone quality.
3. Without daily practice times, you will find your teacher saying the same things week after week during your lessons.
4. Practising in between lessons is another necessity that makes

- learning the cello much more difficult
5. Make a commitment to finding a lot of time each day to practice playing the cello and you'll set yourself up for success
 6. The student is probably playing at a level appropriate to how much time they have been studying.
 7. The process of learning the cello is difficult.



Topics for discussion

- **Discuss these questions in small groups:**
 - What are advantages and disadvantages of classical musical instruments?
 - Why do student musicians need constant practice?
 - Rehearsal and concert: - what are the differences?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Education of musician students.
 - Musical education in Europe.
 - Where would you like to have your stage?



➤ UNIT 9

Reading. The Eurovision Song Contest

BEFORE YOU READ

- What are the most famous world music festivals and competitions?
- What is the Eurovision Song Contest?
- Ukrainian eurovision participants what do we know about them?



VOCABULARY

<i>contest</i>	конкурс
<i>to discover</i>	дізнаватися
<i>popularity</i>	популярність
<i>vote</i>	голосувати
<i>to host</i>	приймати
<i>obviously</i>	безумовно
<i>to entertain</i>	розважати
<i>historical</i>	історичний
<i>enormous</i>	величезний
<i>unity</i>	єдність
<i>broadcasting</i>	телебачення
<i>to include</i>	включати
<i>organiser</i>	організатор
<i>to permit</i>	дозволяти
<i>viewer</i>	глядач
<i>limit</i>	обмеження
<i>choose</i>	вибирати

1. I. Read and translate the following collocations:

an annual song competition, the following year, participating countries, an official jury, in the end, international event, success stories, to

win the competition, commercial pop songs, the winning country, to express an interest in, a maximum of three minutes, world fame, huge stars, within three hours, decades later, to capture the world's imagination, international hits, due to the popularity of, historical origins

II. Match the words to their synonyms:

<i>Word</i>	
1	<i>to discover</i>
2	<i>viewer</i>
3	<i>performance</i>
4	<i>commercial</i>
5	<i>to choose</i>
6	<i>to win</i>
7	<i>to unite</i>
8	<i>fame</i>
9	<i>annual</i>
10	<i>to capture</i>
11	<i>to express</i>
a	popular
b	to prefer
c	to join
d	once a year
e	to find out
f	glory
g	to catch
h	production
i	to declare
j	spectator
k	to succeed in

III. Find in the text words that mean:

друга світова війна, країни-учасниці, телеглядачі, Євробачення, гранд-фінал, Європейський мовний союз, історії успіху, в межах Європи, міжнародна єдність, певні країни, навіть якщо, пісенний конкурс, протягом трьох годин, у наступному році, 50 відсотків голосів, десятиліття потому. історичне коріння, найкраще шоу на Землі, популярність конкурсу, країна-переможець, світова слава

IV. a) Read and translate the text.

b) Make up 10 questions to the text.

THE EUROVISION SONG CONTEST

Many Europeans see the Eurovision Song Contest as the best show on Earth. And now, the rest of the world is starting to discover it too. What is so special about this annual song competition?

Most of the participating countries are within Europe or are nearby (e.g., Israel, Azerbaijan, etc.). However, due to the popularity of the competition with TV viewers in Australia, this country has been included since 2015.

After the performances at the Grand Final, each country **votes** for the best song. TV viewers can vote using their mobile phones, but each country also has an official jury who decide 50 percent of the votes. Obviously, it is not permitted to vote for your own country. In the end, the song with the most votes, wins. The winning country will then **host** the Eurovision the following year.

The Eurovision has quite historical origins. The Second World War ended in 1945, leaving Europe very divided. In the 1950s, the European Broadcasting Union started to think of an event which would both entertain and unite Europeans. This led to the first European song contest in 1956. It happened in Switzerland and included just seven countries. Decades later, it has grown into an enormous international event with hundreds of millions of **viewers**.

The competition's central rule is that each song needs to be a maximum of three minutes. This is shorter than most commercial pop songs, but the organisers decided that this limit was necessary so that the entire Grand Final (including voting) can happen within three hours. While performing the song, there is another rule that the maximum number of people on the stage is six. This includes the singer(s), musicians and dancers. Songs can be in any language, even though most countries choose to sing in English.

The competition has certainly had some success stories. The Swedish super-group ABBA won the Eurovision in 1974 and then became huge stars with hits like 'Dancing Queen' and 'Mamma Mia'. In 1988, Céline Dion won for Switzerland before finding world fame with songs like 'My Heart Will Go On' from the film Titanic. In 2006, Finnish rockers Lordi won the competition and captured the world's imagination with their metal music and monstersuits. Other winning songs which became international hits were the electro-hit 'Euphoria' by Swedish singer Loreen (2012) and 'Heroes' by another Swede, Måns Zelmerlöw (2015).

The popularity of the Eurovision has grown more and more each year. Outside of Europe and Australia, the Grand Final is now also

watched by viewers in the USA and many other countries. Organisations in certain countries like China and Qatar have even expressed an interest in participating in the competition. So, who knows? Perhaps international unity will finally be achieved not through governments but through three-minute pop songs.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Songs can be in any language, even though most countries choose to sing in German.
2. The popularity of the Eurovision is increasing each year.
3. Outside of Europe and Australia, the Grand Final is not now watched by viewers.
4. The competition's main rule is that each song needs to be a maximum of three minutes.
5. The Swedish super-group ABBA won the Eurovision in 1964 and then became huge stars with hits like 'Dancing Queen' and 'Mamma Mia'.
6. In 1988, Céline Dion won for Switzerland with a song like 'My Heart Will Go On' from the film Titanic.
7. Not more than six people can participate in the song presentation on the stage.

VI. Answer the questions to the text:

1. Which countries can participate in the Eurovision Song Contest?
2. How can TV viewers vote?
3. Where did the first European song contest take place in 1956?
4. What is the central rule of the competition?
5. How many countries took part in the first contest?
6. Why was the rule of a maximum of three-minute-long song introduced?
7. What winning songs became international hits?
8. What was Europe like after the Second World War ended in 1945?

9. Where is the Grand Final also watched now?
10. What languages can songs be in?

Topics for discussion

- **Discuss these questions in small groups:**
 - Has The Eurovision Song Contest lost its value?
 - Can listeners evaluate the professional competence of the performer?
 - Is it possible to become a star after participating in the Eurovision Song Contest?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the chosen topic:**
 - Professional music competitions in Ukraine.
 - My first participation in a music contest.
 - My dream scene. You would like to perform.

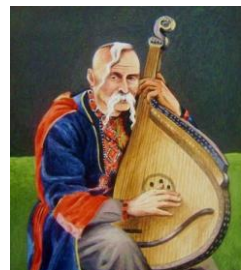


➤ UNIT 10

Reading. Instruments from Ukraine

BEFORE YOU READ

- What Ukrainian musical instruments do you know?
- Wind, string, drum instruments: what instrument is easier to play?



- What was the first musical instrument that you played?

VOCABULARY

<i>percussion</i>	ударні
<i>mural</i>	фреска
<i>unique</i>	унікальний
<i>distinctive</i>	характерний
<i>recognizable</i>	впізнаваний
<i>shepherd</i>	пастух
<i>tube</i>	труба
<i>strings</i>	струни
<i>fingerboard</i>	гриф
<i>to refer</i>	згадувати
<i>harp</i>	арфа
<i>blind</i>	сліпий
<i>epic</i>	епічний
<i>mouthpiece</i>	мундштук
<i>to communicate</i>	спілкуватися
<i>melodious</i>	мелодійний
<i>ensemble</i>	ансамбль

I. Read and translate the following collocations:

ancient times, household items, religious rites, popular folk musical instruments, low sounds, recognizable symbols, centuries-old traditions, wind instruments, solid wood, stringed instruments, folklore hero, to be plucked with, epic songs, hurdy-gurdy, a wooden wheel, heroic acts, a double-reed mouthpiece, finger holes, folk ensembles, a wooden deck

II. Match the words to their synonyms:

Word			
1	<i>distinctive</i>	a	common
2	<i>accompaniment</i>	b	praised
3	<i>widespread</i>	c	these days

4	<i>respected</i>
5	<i>to depict</i>
6	<i>nowadays</i>
7	<i>supposedly</i>
8	<i>to confuse</i>
9	<i>classical</i>
10	<i>glorious</i>
11	<i>recognizable</i>

d	to mix up with
e	traditional
f	famous
g	distinguishing
h	identifiable
i	presumably
j	to portray
k	supplement

III. Find in the text words that mean:

величезний вплив, широкий діапазон, предмети побуту, від пагорба до села, у сучасний час, неймовірно мелодійний звук, душа нації, глибоко вкорінені, тісно пов'язаних, надзвичайно популярний, духові інструменти, весела музика, часто використовується, лютнеподібний струнний інструмент, різновид шарманки, безумовно, бути занесеним в, струни цього інструменту, тисніть на гриф, на превеликий жаль, басові струни

IV. a) Read and translate the text.

b) Make comparative analysis of the instruments reminded in the text:

UKRAINIAN MUSICAL INSTRUMENTS

We can't say exactly why music has such a great influence on people, and why, since ancient times, people have used a wide range of materials and household items to produce sounds. But for sure, music was an integral part of happy and sad events, of religious rites and everyday life. Music is one of the most important components of the culture, and it's the soul of the nation, its history, and centuries-old traditions. Ukrainian folk musical instruments have been known since ancient times and are deeply rooted in the national culture. Musicians playing different string, percussion, and wind instruments are depicted in the murals of St. Sofia Cathedral (11th century) in Kyiv. Let's find out more about the most popular folk musical instruments and which of them are still used in modern times.

✓ **Trembita.** This unique and distinctive wind instrument was listed in the Guinness World Records as the longest musical instrument in the world. The trembita is made of solid wood and looks like a tube which is up to 4 meters long. It was widespread in the Western part of Ukraine, particularly in the Carpathians, and used mainly by hutsuls. Shepherds used the trembita to communicate with each other and to send some messages from a hilltop to a village. This instrument makes beautiful low sounds and nowadays we can hear the trembita not only in folk but also in modern Ukrainian music.

✓ **The kobza** and the kobza players (kobzars) are probably the most recognizable symbols of the Ukrainian culture. Supposedly, this lute-like stringed instrument appeared in Kyiv Rus but it became extremely popular only in the 16th century, in times of the Cossacks. For example, famous folklore hero Cossack Mamay was traditionally depicted with the kobza. The strings of this instrument are plucked with one hand and pressed on the fingerboard by the other. The kobzars played their instruments and sang “*dumy*” – epic songs which depicted different historical events, glorious Cossacks and their heroic acts. The kobzars were respected and beloved by the locals, and the kobza became a national symbol. The kobza is often confused with the **bandura**; these instruments are related but have some differences.

✓ Ukrainian **bandura**, which is often referred to as “Ukrainian harp”, allegedly originated from the kobza and almost displaced this instrument in the 18th century. The bandura is larger than the kobza, it has a longer neck and more strings. The classical instrument had 5 bass strings and 16 accompaniment strings. Over time, however, the appearance of the instrument and the number of strings has changed; the modern bandura has 10 – 14 and 40 – 50 strings respectively. The bandura playing is pretty much the same as the harp playing: the strings are plucked with fingers of one or two hands, and the strings are not pressed against the frets. The bandura has an incredibly melodious sound; nowadays this instrument is studied in music schools and is often used by musicians.

✓ **Torban.** This ancient stringed instrument is closely related with the kobza and the bandura. The torban appeared in the 18th century and became widespread among Cossack leaders and Ukrainian nobility. It has some common features with European theorbo but has additional

strings as the Ukrainian kobza. The torban playing is almost the same as the kobza playing. Ukrainian Hetman Ivan Mazepa and famous poet Taras Shevchenko are said to have played the torban. Unfortunately, this instrument with a beautiful sound was almost forgotten till the end of the 19th century.

✓ **Lira.** One more folk instrument associated with Cossacks and epic historical ballads (dumy) is the lira. The lira has been used in Western Europe since the 10th century, and since the 1600s it has become popular in Ukraine. The Ukrainian lira, which was called a wheel lira, is a type of the hurdy-gurdy; usually, it had three strings and a wooden wheel. While playing the performer rotated a wooden wheel which rubbed against the strings. Often the lyra players were blind; they were respected by people and invited to different celebrations and events.

✓ The **sopilka** is one of the most ancient folk instruments widespread all over the country. This wind instrument that looks like the fife and belongs to the lute family most commonly was used by shepherds and peasants. The sopilka is usually made of wood, has a length up to 40 cm and 6 – 8 holes for fingers. Modern sopilka has 10 finger holes.

✓ No Ukrainian wedding was complete without lively and cheerful music of the **tsymbaly**. Tsymbaly-like instruments were widespread in many countries; in Europe, it was known as the dulcimer. In Ukraine, the tsymbaly became popular in the 16th – 17th centuries. This stringed and percussion instrument consists of a wooden deck, often trapezoidal, and 16 – 35 strings stretched over it. To play the tsymbaly, the musician had to hit the strings with two small sticks. This instrument was commonly used by popular Ukrainian folk ensembles along with the violin and the tambourine.

✓ In Ukraine, the **surma** is often associated with the Cossacks and military music. This oboe-like wind instrument has been known in the country since the Kyiv Rus but became widespread only in the 16th century. Every regiment of the Cossacks had its own surma players who could not only play the music but also give signals. The surma was made of wood and had a double-reed mouthpiece; it could have a different size and number of finger holes, usually from five to ten.

Nowadays wooden surmas are very rare. Modern surma is a brass instrument, frequently used in folk ensembles and orchestras.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. The surma was commonly used by popular Ukrainian folk ensembles along with the violin and the tambourine.
2. Every regiment of the Cossacks had its own kobza players.
3. Nowadays these oboe-like wind instruments are very rare.
4. The lira usually had four strings and a wooden wheel.
5. The torban appeared in the 18th century and became very popular with the Cossack leaders and Ukrainian nobility.
6. The sopilka belongs to the lute family and most commonly was used by shepherds and peasants.
7. The classical version of the bandura had 5 bass strings and 16 accompaniment strings.

VI. Answer the questions to the text:

1. Who was traditionally depicted with the kobza?
2. What does the tsymbaly consist of?
3. What instruments are often associated with the Cossacks and military music?
4. Why did every regiment of the Cossacks have its own surma players?
5. Which instrument is made of solid wood and looks like a tube which is up to 4 meters long?
6. What instruments were often used at Ukrainian weddings?
7. What instruments can be seen in the murals of St. Sofia Cathedral (11th century) in Kyiv?
8. Since when has the lira been popular in Ukraine?

9. Which instrument is bigger: the bandura or the kobza?
10. What did the musician have to do to play the tsymbaly?

Topics for discussion

- **Discuss these questions in small groups:**
 - The future of music: classical or electronic instruments?
 - How to distinguish a good instrument from a bad one?
 - Live music and records, what is the difference?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Historical folk musical instruments.
 - Instrumental music in Ukraine.
 - My future career.

➤ UNIT 11

Reading. BAGPIPE-Volynka-Duda-wind instrument

BEFORE YOU READ

- What is the history of folk instruments creation?
- What modern instruments are used by popular musicians?
- What are the difficulties in learning to play a new instrument?

VOCABULARY

<i>the Carpathian bagpipe</i>	карпатська волинка
<i>produce a drone</i>	гудіти
<i>single tonic note</i>	одиночна тонічна нота
<i>perfect fifth</i>	ідеальна квінта
<i>double reed</i>	подвійний язичок
<i>wind-instrument</i>	духовий інструмент

<i>single reed</i>	однойзичковий
<i>flared bell</i>	розклюшений дзвін
<i>rizhok</i>	ріжок
<i>trembita</i>	трембіта
<i>a central bore</i>	центральний отвір
<i>shepherd's pipe</i>	пастуша сопілка
<i>carolers</i>	колядники

I. Read and translate the following collocations:

Aerophonic instrument, used by shepherds, produce a drone, a single tonic notes, a perfect fifth, a double reed, wind instrument, be covered by a mouthpiece, a flared bell, various natural materials, glued together, bound with birch bark, wide at the bell



II. Match the words to their synonyms:

Word			
1	<i>bagpipe</i>	a	excellent
2	<i>bell</i>	b	hornpipe
3	<i>shepherd</i>	c	herdsman
4	<i>carol</i>	d	signal
5	<i>various</i>	e	diverse
6	<i>craftsman</i>	f	hymn
7	<i>perfect</i>	g	Artisan
8	<i>bound</i>	h	round about
9	<i>approximately</i>	i	bind
10	<i>encompass</i>	j	enclose

III. Find in the text words that mean:

Стати національним символом, зроблений з козиної шкіри, покритий мундштуком, може бути зроблений з різних природних матеріалів, ріг корови, кора берези, ґрати на трембітах, згідно з, працювати пастухом, гусине перо, ґрати на святах, головним чином,

кликати пастухів, використовується, можна знайти, алпійський ріг, приблизно, різноманітні

IV. Read and translate the text.

BAGPIPE – VOLYNKA – DUDA

WIND-INSTRUMENT

It belongs to a large family of aerophonic instruments which have become a national symbol in Scotland, Ireland and Bulgaria.

The Carpathian bagpipes were used by shepherds, peasants, soldiers, and miners. The instrument has a bag made from goat skin into which air is blown through a pipe with a valve. The main pipe has five to seven, sometimes eight, fingerholes on which the melody is played. The other pipe produces a drone. It is usually either a single tonic note or a perfect fifth. Each of these playing pipes has a double reed usually made from a goose quill.

✓ *Schaléjka – Zhaleika* – wind-instrument (folk clarinet or hornpipe)

Is a folk clarinet with a single reed which may be covered by a mouthpiece (or “wind-cap”). The pipe which is made from wood has finger holes and a flared bell. It can be made of various natural or man-made materials; cow horn bells are common, but all-wood and even birch bark zhaleikas exist, too.

✓ *Rizhok* – Signalhorn – wind instrument.

✓ *Trembita* – wind-instrument.

The trembita is a Ukrainian version of the alpine horn. Hutsuls play trembitas – tram bratam: “three brothers”. The name goes back to a legend, according to which a magic craftsman made this instrument for three brothers who worked as shepherds. It is made of spruce that has been split, a central bore dug out and then glued together and bound with birch bark. It is usually three meters long, being 2, 3 to 5 cm wide at the mouthpiece and 6 cm wide at the bell. Also, shorter trembitas of half to one meter in length can be bound. This shorter

instrument is often called “vivcharska dudka” (shepherd’s pipe) or “syhnaï’na truba“. The mouthpiece is often made from a separate piece. The range is approximately three **octaves**, encompassing the natural harmonic series such as in the french horns.

There are several kinds of trembitas, and each one with its own special function:

- Small: The *koljadycka*, less than three meters in length, is used to signal Christmas carolers coming.
- Three meters in length: The *vivcarska dudka* is used by shepherds to signal their location in the mountains, to call the shepherds if the herd is attacked.
- The *pochorona*, or funeral, is longer than three meters and used for funeral functions.
- The large is played on happy occasions, such as festivals, weddings.

The trembita was primarily used for signalling, such as the coming of visitors, enemies or death in the mountain region, and thus a system of elaborated signals was devised. Carol motifs were also played on the instrument at Christmas. The trembita is not unique to the Ukrainian people, instruments such as the trombita, trabita, and trebita can be found in Poland and the cucium in Romania.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Bagpipe-Volynka-Duda belong to string instruments.
2. The trembita is a unique Ukrainian musical instrument.
3. The range of the Carpathian bagpipe is more than 1 octave.
4. The main pipe has 7 finger halls.
5. A double reed is usually made from a turkey quill.

VI. Answer the questions to the text:

1. What wind instruments do you know?
2. Whom was the Carpathian bagpipe used by?
3. How many kinds of trembitas are there in Ukraine?
4. What are the special functions of trembita?
5. Is the Carpathian bagpipe unique in its kind?
6. What is the Carpathian bagpipe made of?
7. Is it difficult to play the Carpathian bagpipe?

Topics for discussion

- **Discuss these questions in small groups:**
 - Is modern instrumental music dawn or fail?
 - What is the influence of instrumental music on the audience?
 - Any instrument in a piece of music can be changed.

Project topics

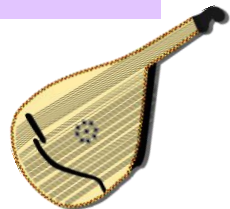
- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Classical musical instruments.
 - Popular music works of classical composers.
 - Great performers of Ukrainian instrumental music.

➤ UNIT 12

Reading. The Ukrainian bandura

BEFORE YOU READ

- Is it possible to become popular playing the Ukrainian folk instrument?
- What do you know about the phenomena of country music?



- How much time does a professional musician need to train?

VOCABULARY

<i>plucked string instrument</i>	струнні щипкові інструменти
<i>lute</i>	лютня
<i>harp</i>	арфа
<i>harpsichord</i>	клавесин
<i>predecessor</i>	попередник
<i>kobza</i>	кобза
<i>frets</i>	лади
<i>string</i>	струна
<i>treble string</i>	струна високих частот
<i>tuned diatonically</i>	діатонічно налаштований
<i>wooden pegs</i>	дерев'яні кілочки
<i>chromatic instrument</i>	хроматичний інструмент
<i>psaltery</i>	гуслі

I. Read and translate the following collocations:

the main distinguishing characteristics, run alone, empathic and gentle, stretch over the soundboard, a wandering minstrel, usually blind and sometimes led by a child, free warriors, coincide with the rise of Ukrainian patriotism, flourishing of the warriors' expressions of art

II. Match the words to their synonyms:

Word			
1	<i>combine</i>	a	differentiate
2	<i>distinguish</i>	b	Incorporate
3	<i>stretch</i>	c	discrepancy
4	<i>variations</i>	d	synchronise
5	<i>coincide</i>	e	extend
6	<i>introduce</i>	f	derive
7	<i>evolve</i>	g	announce

III. Find in the text words that mean:

традиційний щипковий інструмент, нагадувати клавесин, емпатичний та ніжний, відсутність ладу, експлуатація народу, різні вирази мистецтва, головні види, на початку 20 сторіччя, спочатку, перетворитися в ...

IV. Read and translate the text.

THE UKRAINIAN BANDURA

The Ukrainian bandura is a traditional plucked string instrument that combines the acoustic principles of both the lute and the harp. It is a uniquely Ukrainian instrument with a sound that is empathic and gentle, resembling that of a harpsichord, but with a wider range of dynamics and tonal control. The Ukrainian bandura is thought to have evolved from a line of lute-like instruments, such as its predecessor, the kobza.

The main distinguishing characteristics are:

- 1) the absence of frets, which means that each string can sound only one note, as in a harp, and
- 2) the presence of treble strings stretched over the soundboard, off center from the bass strings that run along the neck.

The result is an asymmetric body. The once homemade folk instruments have variations in shape.

From the 15th to the 18th centuries, the bandura was played by the kobzari (a kobzar is a wandering minstrel, usually blind and sometimes led by a child), and Kozaks (Cossacks, or free warriors). In the villages and towns, the kobzari sang epic songs (dumy, singular duma) about the people's exploits and relations with the Turks and the Tatars, and later about their troubles with the Polish regime. The use and popularity of the bandura coincided with the rise of Ukrainian patriotism and nationalism and the subsequent flourishing of the various expressions of art.

- Today there are three major types of banduras played in concert:
- the classical or folk bandura, tuned diatonically with 20-24 strings and wooden pegs;
 - the Kharkiv bandura, developed by Hnat Khotkevych at the beginning of the 20th century and introduced as an instrument taught at the Kharkiv Conservatory. At first it was tuned diatonically and then developed into a fully chromatic instrument with 34 to 65 strings and three orchestral sizes: piccolo, prima, and bass;
 - the Kyiv bandura, also made in several sizes and types;
 - Kobza – string-instrument (lute / psaltery).

IV. Reread the text and say whether the following statements are TRUE or FALSE:

1. The Ukrainian bandura is a traditional string instrument.
2. The sound of Ukrainian Bandura is very loud and rude.
3. Each string of Ukrainian bandura can sound seven notes.
4. The Ukrainian bandura has the only shape.
5. Bandura was played by professional musicians.
6. The Kobsari sang songs about people relations.
7. There are three types of banduras playing concerts.

V. Answer the questions to the text:

1. What musical instrument is the national symbol of Ukraine?
2. What are the main distinguishing characteristics of bandura?
3. Who played the bandura in the 15th-16th centuries?
4. Why was bandura popular with the people of Ukraine?
5. Who developed that Kharkiv bandura at the beginning of the 20th century?
6. Where was bandura thought to play in Kharkiv?
7. How was Kharkiv bandura developed?

Topics for discussion

- **Discuss these questions in small groups:**
 - Not every instrument is suitable for a professional musician.
 - All performances are the same, if you visited one it means you visited all of them.
 - Is a higher education necessary to become a good musician?

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen:**
 - Bandura as a musical symbol of Ukraine.
 - Cultural services to the community by music collectives.
 - Music education in Ukraine.

➤ UNIT 13

Reading. American pop music

BEFORE YOU READ

- American pop music industry.
- How can you promote a young musician?
- What to do to become famous musician?



VOCABULARY

<i>acclaim</i>	визнання
<i>records</i>	записи
<i>gospel hymns</i>	євангельські гімни
<i>genre</i>	жанр/стиль
<i>record companies</i>	записні компанії
<i>promote</i>	сприяти/висувати
<i>essentials</i>	основи
<i>fame</i>	слава/популярність
<i>although</i>	хоча/не зважаючи на те,що...
<i>highlighting themes</i>	виділяти теми

I. Read and translate the following collocations:

All around the globe, to generate acclaim, to deal, let us take a look at, predominately, invented by, a new dimension, a world wide cultural shift, massive impact on, thus, photograph cylinder, mainstream, best-selling, highlight, led to

II. Match the words to their synonyms:

Word			
1	<i>essentials</i>	a	finally
2	<i>mainstream</i>	b	necessary
3	<i>acclaim</i>	c	purpose
4	<i>invent</i>	d	in spite of the fact that...
5	<i>dimension</i>	e	the ideas
6	<i>development</i>	f	create
7	<i>predominately</i>	g	praise
8	<i>although</i>	h	size
9	<i>target</i>	i	expansion
10	<i>eventually</i>	j	mainly

III. Find in the text words that mean:

Складатися з, один з найбільш відомих композиторів, розвиток музичної індустрії, поступово, деякі з популярних хітів, здебільшого, унікальний талант, з розвитком, перша справжня поп-зірка, молодше покоління, більш експериментальні

IV. Read and translate the text.

AMERICAN POP MUSIC

From the 19th century onwards, America's pop music history consists of an expansive list of artists and songs that continue to generate acclaim from music lovers all around the globe. Although popular music technically originated in concert halls, it wasn't until the development of America's music industry that "pop music" really took off. With this rise came pop

essentials such as platinum records, multi-million-dollar recording deals and larger than life rock and pop stars. To help celebrate this development, let's take a look at America's pop music history.

One of the most well-known composers of the Ragtime genre was Scott Joplin, an African American composer who had a unique talent of combining classical music with work songs and gospel hymns.

Jazz, Blues & the Development of Early Recorded Music.

The phonograph cylinder, invented by the great Thomas Edison, added a new dimension to America's pop music history: recorded music. With the development of recorded music came record companies who looked to sign and promote musical talent.

Two of the first major record companies in America's pop music history include Paramount Records and Okeh Records. Both of these record companies predominately targeted jazz and blues artists, the most popular of which include Robert Johnson and Paul Whiteman.

The King of Rock.

The commercialization of music soon led to massive growth in the interest and recording of pop music. Some of the first commercial pop stars, such as Tony Bennett and Frank Sinatra, entered mainstream in the late 1940s, but the first true rock star – The King of Rock: Elvis Presley – did not arrive for almost a decade after.

Eventually becoming one of most commercialized, best-selling artists in American pop music history, Elvis had multiple number one hits, including "Heartbreak Hotel," "Hound Dog," and "Jailhouse Rock."

The Countercultural Movement of the 60s.

There was a worldwide cultural shift in the 60s that had a massive impact on the popular music of the time. Thus, the younger generations traded bands that their parents loved for music that was more experimental, highlighting countercultural themes and lyrics.

One of the most famous artists to come from this era of America's pop music history would certainly be Bob Dylan. Dylan, who many deemed the voice of the countercultural generation, combined folk and rock

with lyrics that were at times quite politically charged. Some of his popular hits include “Blowin’ in the Wind” and “The Times They Are a-Changin’.”

Other artists that rose to fame during this era of America’s pop music history include Jimi Hendrix, The Beatles, The Rolling Stones, The Beach Boys, Joni Mitchell, Jefferson Airplane, Janis Joplin and The Doors.

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. Great development of America’s music industry began from concerts hall.
2. Scott Joplin, American composer, was famous of the Ragtime genre.
3. Combination of classical music as well as gospel hymns were the main characteristics of musical talent of Scott Joplin.
4. The commercialization of music led to negative attitude to pop music in society.
5. Frank Sinatra and Tony Bennett became the famous world pop stars thanks to the commercialization of music.
6. The development of recorded music made a great step in promoting talented singers.

VI. Answer the questions to the text:

1. What does America’s pop music history consist of?
2. What composers of the Ragtime genre do you know?
3. What was the role of the phonograph cylinder in America’s pop music history?
4. What were the functions of record companies in the pop music history?
5. What major record companies in America’s pop music industry do you know?
6. What songs of Elvis Presley as a king of rock-n-roll do you know?
7. What were world wide cultural changes in the 60s?

Topics for discussion

- **Discuss these questions in small groups:**
 - Pop music is entertainment or art?
 - Protest rock movement is it possible to change something?
 - Secrets of the rapid development of popular music.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - Protest rock musicians.
 - Jazz, rock, pop and the conflict of generations.
 - Pop music industry in the United States as a social phenomenon.

➤ UNIT 14

Reading. Funk, soul and disco fever.

BEFORE YOU READ

- What would you change in your school music education if you could?
- Compare the lives and musical careers of rock musicians and pop musicians.
- Is Ukrainian music popular abroad?



VOCABULARY

<i>countercultural movement</i>	контркультурний рух
<i>generation</i>	покоління
<i>bands</i>	групи (музичні)
<i>grange rock era</i>	ера гранж року (<i>гранж-стиль альтернативної музики</i>)

<i>break up</i>	розпад (групи)
<i>solo career</i>	сольна кар'єра
<i>revival</i>	відродження (відновлення)
<i>online streaming</i>	онлайн трансляція
<i>media sources</i>	медіа джерела

I. Read and translate the following collocations:

Die down, solidify, dwindling, allow, a bit less intense, by the mid 2000 hit, an act of rebellion, shun the traditional idea of rock star embark, the ever all impact, politically charged lyrics and imaginary

II. Match the words to their synonyms:

Word			
1	<i>revival</i>	a	stardom popularity
2	<i>solidify</i>	b	re-establishment
3	<i>allow</i>	c	permit
4	<i>give birth</i>	d	freeze
5	<i>portray</i>	e	despise(refuse)
6	<i>immensely</i>	f	decreasing(reducing)
7	<i>die down</i>	g	breed(come up with)
8	<i>dwindling</i>	h	cut down
9	<i>shun</i>	i	depict
10	<i>fame</i>	j	extremely

III. Find in the text words that mean:

В кінці 70х, на початку 90х, зображати, уникати, породити (народжувати), серед молодого покоління, здобути славу, майбутнє покаже, стати надзвичайно популярним, покладатися на

IV. Read and translate the text.

FUNK, SOUL & DISCO FEVER

By the early 70s, the countercultural movement died down, which allowed funk and soul music to become popular with the mainstream crowd. Artists from this era that solidified their place in America's pop music history include Curtis Mayfield, David Bowie, Marvin Gaye, Parliament-Funkadelic, James Brown, War, and Earth, Wind and Fire.

Glammin' It Up in the 80s

In the late 70s, the disco movement found its popularity dwindling as music listeners were now interested in something a bit less intense than the in-your-face funkiness of that era. Thus, the more relaxed R&B found itself entering mainstream radio and television as young pop stars Prince, Madonna and Michael Jackson found fame amongst the younger generation of listeners.

In the mid to late 80s, hard rock found its place in America's pop music history as bands like Motley Crue, Guns N' Roses, and Van Halen became immensely popular.

90s Grunge and the Rise of Hip Hop

By the early 90s, the hard rock craze started to die down with many fans becoming disinterested in the larger-than-life rock star images that many of these artists portrayed. In an act of rebellion, both artists and music listeners shunned the traditional idea of a rock-star, which gave birth to the Grunge Rock era. Popular bands from this time include Nirvana, Pearl Jam and Sonic Youth.

Hip hop also became popular around this time as groups like N.W.A and Public Enemy began using politically charged lyrics and imagery.

The Pop Music of the 2000s and Beyond

By the time 2000 hit, pop music began relying heavily on the idea of girl and boy groups, particularly the Backstreet Boys, Britney Spears and Nsync. This craze did not last long though, as many of these groups soon broke up as their main stars began embarking on solo careers.

By the mid 2000s, there became what was considered a rock revival, as bands like The White Stripes and The Strokes found success on the radio and mainstream listeners.

Now, as more music listeners continue to shift from the radio to online streaming, it will be particularly interesting to see the overall impact that this transition has on America's pop music history. Will pop stars soon rely entirely on streaming services and thus no longer need major media sources like the radio or television? Only the future will tell.

[\(https://musicedmasters.kent.edu/americas-pop-music-history/\)](https://musicedmasters.kent.edu/americas-pop-music-history/)

V. Reread the text and say whether the following statements are TRUE or FALSE:

1. The disco moment was very popular in the mid 70s.
2. Madonna and Michael Jackson didn't find fame among the young generation.
3. Hard rock was not played in the bands of the USA.
4. Hip-Hop became popular by the early 90s.
5. Neither boy groups nor girl groups were popular in pop music history.
6. Rock revival was by the end of 90s.

Topics for discussion

- **Discuss these questions in small groups:**
 - Does such a thing as a good music and a bad music exist?
 - Only well-known musician can create an interesting composition.
 - The development of multimedia technologies will create many opportunities for musicians.

Project topics

- **Choose one of the questions below and prepare a brief report (presentation) on the topic chosen**
 - Failure of the rock music industry.

Text 1

HAS POP MUSIC LOST ITS FUN?

By Fraser McAlpine

Friday 12th January 2018 It's a commonly held grudge of listeners who are no longer pop's core demographic that the music of the moment is not what it once was. It was a claim made about jazz in the 1920s when New York Evening Post music critic Ernest Newman said, "It is an instrument on which little men can play a few pleasant little tunes; but if a composer of any power were to try to play his tunes on it, it would soon break in his hands." Similar criticisms were repeated in the 50s with rock'n'roll, in the 60s with the beat groups, and onwards to today.

But happens when science attempts to prove these claims? Here are some studies that suggest your parents might have been having a lot more pop fun than you are...

1. The claim: sadder and slower

In a 2012 paper entitled *Emotional Cues in American Popular Music: Five Decades of the Top 40*, E. Glenn Schellenberg, and Christian von Scheve analysed two key elements in hit pop songs. Taking the biggest hits in the Billboard charts from 1950 to 2010, they charted a song's tempo - how fast the backbeat is - and whether it is in a major or minor key. As a rule of thumb, music which is written in a major key tends to sound happier, and minor key songs sound sad.

This isn't a foolproof measurement of a song's overall happiness - some of Coldplay's most sob-worthy choruses are in a major key - but they did find that the public taste is towards more minor key songs with a slow tempo, such as *Naked* by James Arthur. Even the major key pop songs have got slower, suggesting fun is becoming a scarcer commodity, highlighting, as they put it, "a progressive increase of mixed emotional cues in popular music".

2. The claim: simpler and louder

This followed a similar study by a team from the Spanish National Research Council, lead by artificial intelligence specialist Joan Serra, who examined nearly half a million pop songs over a similar period (in this case 1955-2010), and looked at their tonal, melodic and lyrical content. They concluded that pop has become melodically less complex, using fewer chord changes, and that pop recordings are mastered to sound consistently louder (and therefore less dynamic) at a rate of around one decibel every eight years.

Serra told Reuters: "We found evidence of a progressive homogenization of the musical discourse. In particular, we obtained numerical indicators that the diversity of transitions between note combinations - roughly speaking chords plus melodies - has consistently diminished in the last 50 years."

And the report even offers an explanation of some recent hit covers of older songs: "Our perception of the new would be essentially rooted on identifying simpler pitch sequences, fashionable timbral mixtures, and louder volumes. Hence, an old tune with slightly simpler chord progressions, new instrument sonorities that were in agreement with current tendencies, and recorded with modern techniques that allowed for increased loudness levels could be easily perceived as novel, fashionable, and groundbreaking."

Text 2

ARE YOU THE KIND OF PERSON WHO APPRECIATES MULTIPLE GENRES OF MUSIC?

Being familiar with the classics in any genre is a factor in one's overall cultural awareness. In jazz, there's Thelonious Monk's "Round Midnight." In country, Johnny Cash's "Ring of Fire." In R&B, everyone should know Gladys Knight and the Pips' "Midnight Train to Georgia." Notorious

B.I.G.'s "Juicy" is a hip-hop classic; Michael Jackson's "Billy Jean" is one of the greatest pop songs of all time.

Classical music is a tougher nut to crack, not only because it has centuries of history behind it, but also because it seems classical music lovers belong to an exclusive club, throwing around terms like partita, singspiel and von Karajan.

For the classical curious, cutting through the mystique may be a challenge, but we're here to help. Don't be that person who says their favourite piece of classical music is Phantom of the Opera. Get to know the following works, and build your classical music foundation.

Here are some pieces of classical music everyone should know.

J.S. Bach: Suite No. 1 in G major for unaccompanied cello, BWV 1007

Everyone should know at least one work by J.S. Bach, considered by many to be the greatest composer in history. The Suite No. 1 for unaccompanied cello is a 15-minute distillation of everything that makes Bach's music awesome: inventive harmonies, mind-blowing counterpoint and — always in Bach — something spiritual.

"Da-da-da-daaaa." The opening theme of Beethoven's Fifth has become a pop culture cliché for "things just got real." (Beethoven's biographer described it more poetically by saying, "That's how destiny knocks at your door.")

But this symphony has more to offer beyond those ominous opening measures. The intensity of the first movement casts a long shadow over the slow second movement, whose sweet lyricism is never allowed to shine for long. The third movement is incredibly tense and leads directly — dramatically — into the fourth movement, which is probably the most heroic music ever written (24:40 in the video below). Make it your soundtrack the next time you run 10 kilometres, hand your term paper in on time, find jeans that fit, don't have cavities, etc.

Enjoy this performance from the 2012 BBC Proms:

Franz Schubert: 'Du bist die Ruh,' D. 776

Singers and accompanists often say a song recital is the purest form of musical expression. "Art song offers musical drama without any packaging," explains collaborative pianist Erika Switzer. "It suits the moments in life when you crave raw, unadulterated musical communication. Art song is to opera what Adele is to Madonna: the singer-songwriter of the classical world."

Rachmaninoff's music is unabashedly lush and tuneful, with lots of opportunities for the piano soloist to impress with powerful chords and dazzling finger work. The gorgeous theme of the slow second movement (12:25 in the video below) is one of history's greatest melodies. Can you name the famous power ballad that borrowed it?

Text 3

TRADITIONAL INSTRUMENTAL DANCE MUSIC

Traditional styles of instrumental dance music are mostly bound to geographic areas, or they are ethnically defined.

So, the kolomya (kolomyika) belongs to the Ukrainian Carpathians and their neighbouring regions, the hopak and the kasatchok (cossachok) to the entire Ukrainian ethnic territory, and the polka and waltz belong to the Slavic as well as non-Slavic traditions of the European area. The interaction with Polish, Czech, Slovak and Hungarian folklore in the Western parts (the Carpathians) is revealed in the stabilization of the metrics in comparison with the asymmetrical measures of the eastern lyrics and pronounced functionally harmonic basis of lyric songs. In the south-western part of the Carpathians (Bukovina region), there are resemblances to Moldavian and Romanian instrumental music.

Dance music is an integral part of the instrumental music repertory. In contrast to folksongs, rich in melodies and varied in rhythmical structures, folk dances are mostly in duple time and based on symmetrical musical periods. The principal dances are slowly musically related, and only different accents establish their choreographical characteristics.

Dances were usually incorporated into rituals such as weddings and holidays. The Ukrainians have many dances that imitate daily life and works, such as:

– The kolomyika (Kolomyia) has preserved a triplicity of independent forms: song, instrumental piece, and dance. The kolomyika is danced with choral and instrumental support. Originally it was a Western Ukrainian dance form, with its origins lying in the Carpathians. The lyrics vary greatly, depending on the locality, and are usually in the form of short couplets reflecting everyday activity. Kolomyikas have a wide melodic range, intricate syncopated rhythms, and a variety of melisms. Variants of the kolomyika include

the hutsulka (Huzulka), verkhovyna (Werchowina), bukovynka (Bukowina), and arkan.

– The hopak is one of the most popular dances, originally only for men, in which they could show off their prowess, heroism, and manliness. Often during the hopak, a series of spectacular solos by several dancers generates an exciting air of competition. This dance incorporates many acrobatic movements.

Variants of hopak include the zaporozetz, tropak. Hopak melodies may vary in keys but are generally in the major mode. Some hopak melodies are performed entirely without singing and may be performed without any dancing at all.

These dances above are the most prominent folk dances. There exist many other dances such as: kozak, poltavka, hajduk, chaban, and some forgotten dances such as: metelytsia (snowstorm dance) or shunka. Only their melodies are still played, however, dancing to these melodies has come to an end, however, as the dance forms are unknown today.

Text 4

INSTRUMENTS FROM UKRAINE

- ✓ Sopilka – wind-instrument.

Ukrainian duct flute, 30-40 cm long, with 6 fingerholes.

The group of flute-like **woodwind instruments** is in the Ukrainian language generally known as *sopilkas*. The use of this term, however, has caused much confusion in differentiating the various types of folk wind instruments.

✓ ***Frilka*** – wind-instrument.

Frilka is a small duct flute with 6 **fingerholes** made of a 20-50 cm long metal tube.

The frilka is usually smaller than the *sopilka* and has a higher sound, but its sound is produced in the same manner. It is played by having the breath broken against the side of the **pipe**.

✓ ***Tylynka*** – Telenka – wind-instrument

Large endblown flute without fingerholes made of a 60-80 cm long metal tube.

The sound is changed by placing the finger onto the open end and covering it by a half or third etc. and by the strength of the player's breath. Its length is approximately 35 to 40 cm, although instruments can range up to 60 cm. This instrument is also found in Romania, especially in the areas bordering with the Bukovina area where it is known as *tilinca*.

Originally it was made from **pussy-willow**. It is played by having the breath broken against the side of the pipe.

✓ ***Floyara*** – wind instrument

It is characterized as an open-ended notched flute. The pipe is approximately a meter in length. One end is sharpened, and the breath is broken against one of the sides of the tube at the playing end. Six holes in groups of three are burnt out in the center of the instrument. In the Carpathian Mountains it was often played at funerals.

There exists a smaller version similar to the *sopilka* or *frilka*, approximately 60 cm long. The mouthpiece is sharpened into a cone-like edge, and the instrument produces a sound similar to that of the flute.

Shepherds were also able to accompany themselves with gluttal **humming** which produced an **ostinato tone** or drone.

✓ **Surma – Zurna** – wind-instrument

Folk oboe of the Arab world, Turkey, Southeast Europe and parts of Asia.

It takes many forms but is most commonly a conical wooden **tube** with a **double reed** and usually a pirouette. It is a type of shawm that had widespread use in the Cossack host. It is thought that the instrument was introduced into the Ukraine from the Caucasus. It is also found as “zurna” in the Caucasus (Armenia, Daghestan, Azerbaijan, and to a lesser extent in Georgia).

The surma – zurna is not known in Western Ukraine and in the Ukrainian Carpathians. As in Hungary and in Romania, this instrument was replaced by the clarinet.

KEYS

Unit 1 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>i</i>	<i>h</i>	<i>a</i>	<i>j</i>	<i>c</i>	<i>e</i>	<i>k</i>	<i>d</i>	<i>g</i>	<i>b</i>

Unit 1 – V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

Unit 2 – II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>j</i>	<i>e</i>	<i>a</i>	<i>f</i>	<i>b</i>	<i>h</i>	<i>c</i>	<i>i</i>	<i>g</i>	<i>d</i>

Unit 2 – V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>

Unit 3 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>b</i>	<i>a</i>	<i>i</i>	<i>k</i>	<i>j</i>	<i>g</i>	<i>h</i>	<i>c</i>	<i>f</i>	<i>e</i>	<i>d</i>

Unit 3 - V

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>

Unit 4 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>e</i>	<i>k</i>	<i>i</i>	<i>g</i>	<i>h</i>	<i>d</i>	<i>j</i>	<i>a</i>	<i>c</i>	<i>b</i>

Unit 4 – V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>T</i>

Unit 5 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>k</i>	<i>i</i>	<i>a</i>	<i>b</i>	<i>d</i>	<i>j</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>h</i>

Unit 5 – V

Keys	1	2	3	4	5	6	7	8	9
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>

Unit 6 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>g</i>	<i>e</i>	<i>a</i>	<i>k</i>	<i>b</i>	<i>j</i>	<i>i</i>	<i>c</i>	<i>d</i>	<i>f</i>	<i>h</i>

Unit 6 – V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>

Unit 7 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>f</i>	<i>d</i>	<i>k</i>	<i>a</i>	<i>i</i>	<i>b</i>	<i>h</i>	<i>c</i>	<i>e</i>	<i>g</i>	<i>j</i>

Unit 7 – V

Keys	1	2	3	4	5	6	7
	<i>T</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>

Unit 8 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>e</i>	<i>i</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>h</i>	<i>k</i>	<i>j</i>	<i>c</i>	<i>d</i>	<i>f</i>

Unit 8 – V

Keys	1	2	3	4	5	6	7
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	<i>f</i>	<i>t</i>	<i>t</i>	<i>f</i>	<i>f</i>	<i>t</i>	<i>f</i>
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Unit 9 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>e</i>	<i>j</i>	<i>h</i>	<i>a</i>	<i>b</i>	<i>k</i>	<i>c</i>	<i>f</i>	<i>d</i>	<i>g</i>	<i>i</i>

Unit 9 – V

Keys	1	2	3	4	5	6	7
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>	<i>T</i>

Unit 10 – II

Keys	1	2	3	4	5	6	7	8	9	10	11
	<i>g</i>	<i>k</i>	<i>a</i>	<i>b</i>	<i>j</i>	<i>c</i>	<i>i</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>h</i>

Unit 10 – V

Keys	1	2	3	4	5	6	7
	<i>f</i>	<i>f</i>	<i>t</i>	<i>f</i>	<i>t</i>	<i>t</i>	<i>t</i>

Unit 11 – II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>d</i>	<i>c</i>	<i>f</i>	<i>i</i>	<i>g</i>	<i>a</i>	<i>i</i>	<i>h</i>	<i>j</i>

Unit 11 – V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

Unit 12 – II

Keys	1	2	3	4	5	6	7
	<i>b</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>d</i>	<i>g</i>	<i>f</i>

Unit 12 – V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>	<i>F</i>

Unit 13 – II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>e</i>	<i>g</i>	<i>f</i>	<i>h</i>	<i>i</i>	<i>j</i>	<i>d</i>	<i>c</i>	<i>a</i>

Unit 13 – V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>T</i>	<i>T</i>

Unit 14 – II

Keys	1	2	3	4	5	6	7	8	9	10
	<i>b</i>	<i>d</i>	<i>c</i>	<i>g</i>	<i>i</i>	<i>j</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>a</i>

Unit 14 – V

Keys	1	2	3	4	5	6
	<i>F</i>	<i>F</i>	<i>F</i>	<i>T</i>	<i>F</i>	<i>F</i>

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