



**ACADEMIA DE MUZICĂ "GHEORGHE DIMA"
CLUJ-NAPOCA
DEPARTAMENTUL DE ÎNVĂȚĂMÂNT LA DISTANȚĂ ȘI FRECVENȚĂ REDUSĂ**

LIMBA ENGLEZĂ

MODUL DE STUDIU 3

UNITATEA DE ÎNVĂȚARE NR. 1 - VIITORUL

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 1 veți dobândi următoarele competențe:

Înșușirea și sistematizarea timpului viitor.

Dezvoltarea abilităților de utilizare a acestei structuri în comunicarea scrisă și orală.

Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECTIA 1

În mod paradoxal, limba engleză nu are o formă ca atare a viitorului, dar ideea de viitor se poate exprima în nenumărate moduri.

Will/ shall + infinitiv : *He will be here at 5 o'clock.*

Be going to + infinitiv : *She's going to buy a new computer.*

Prezentul continuu : *The British Council is moving to a new building next year.*

Prezentul simplu : *The train leaves at 7:15.*

Cea mai frecvent folosită modalitate de a exprima o acțiune viitoare este cu ajutorul lui **will/ shall** sau a formei contractate a acestora **'ll**.

Ex.: *She will leave soon.*

We shall overcome.

În engleza modernă forma *shall* este foarte puțin utilizată.

Cea mai des folosită în engleza vorbită și scrisă în registrul informal este forma **'ll**.

Negativul:

Ex.: *I will not / won't finish.*

Interogativul:

Ex.: *Will you catch the ball?*

Viitorul exprimă:

Preziceri ale acțiunilor viitoare sau interogații despre viitor.

Ex.: *Computer technology will influence our future.*

Decizii care tocmai s-au luat și care nu au fost plănuite.

Ex.: *I'll finish this report tomorrow.*

Promisiuni

Ex.: *I'll phone you tomorrow.*

Invitații la un eveniment, acțiune

Ex.: *Will you come to my house on Sunday?*

Vocabular

Debate: How would you define "non-verbal communication"? How often do you use this type of communication? In which circumstances? Give examples.

Non-verbal communication

Definition

- ✚ nonverbal communication = those aspects of communication, such as gestures and facial expressions, that do not involve verbal communication but which may include nonverbal aspects of speech itself (accent, tone of voice, speed of speaking, etc)

Collins English Dictionary - Complete & Unabridged 2012 Digital Edition

Examples of Non Verbal Communication

Examples of non verbal communication include a smile, wink, or wave. All of these communicate something without the use of oral or written language. Even if you do not say a word, your silence can communicate in a non-verbal way.

LECȚIA 2

Viitorul continuu

Will + be + participiul prezent (-ing) al verbului

Viitorul continuu indica o acțiune continuă, care va avea loc și se va desfășura la un moment dat din viitor.

Ex.: *I **will be running** in next year's Boston Marathon.*

*Our campaign plans suggest that the President **will be winning** the southern vote by November.*

*By this time tomorrow night, **I will be sleeping** in my own bed.*

*Next fall, **we will be enjoying** all the vegetables we planted last spring.*

***Will we be spending** too much money if we buy that big-screen TV?*

Vocabular

Fill in the gaps with the suitable word from the box:

Categories of Non Verbal Communication

Communication is transferring information between one person and another. Non verbal communication can be divided into four categories: aesthetic, physical, signs, and symbols. Following is an explanation and examples of non verbal communication.

- Aesthetic communication occurs through creative expression. This would include all the arts: music, dance, theatre, crafts, art, painting, and sculpture. Ballet is a great example of this, as there is dance and music, but no spoken or 1) _____ words. Even in an opera, where there are words, there are still facial expressions, costumes, 2) _____, and gestures.
- Physical communication covers the personal kind of communication, and includes a smile or frown, 3) _____, touch, smell, salute, gesture, and other bodily movements. Social conversation uses a lot of these physical signals along with the spoken words.
- Signs are a more 4) _____ kind of non verbal communication, which includes signal flags or lights, a display of airplanes in formation, horns, and 5) _____.
- Symbols of communication are used for religious or personal status reasons, as well as to build self 6) _____. This includes jewelry, cars, clothing, and other things to communicate social 7) _____, financial means, influence, or religion.

Physical Communication

Physical communication is the most used form of non verbal communication. A person that is aware of another's non verbal 8) _____ will understand that person better. Even the way you are standing and your position in a group of people can communicate.

The amount of distance between you and another person will be interpreted a certain way, and the meaning will change according to the culture. It can mean either an attraction, or can 9) _____ intensity. Standing side-to-side can show cooperation, where a face-to-face posture may show competition. Your posture can communicate in a non verbal way, 10) _____ you are folding your arms, slouching, crossing your legs, or standing and sitting erect. Finally, any actual touching can convey attraction or a level of intimacy. Examples of non verbal communication of this type include shaking hands, 11) _____ the back, hugging, pushing, or other kinds of touch.

Other forms of non verbal communication are facial expressions, gestures, and eye contact. When someone is talking, they notice changes in facial expressions and respond 12) _____. These include raising your eyebrows, yawning, sneering, 13) _____ your eyes, gaping, and nodding. The meaning of these movements is pretty much the same in all cultures. Gestures, however, are many times an individual's way of communicating as most people gesture when talking. Eye contact is very important in communicating nonverbally. You can read a person's emotion through their eyes, and many times is not the same emotion as their words are saying.

Effects of Non Verbal Communication

Non verbal communication, especially body language, can send a strong message, in 14) _____ of what your words say. Even the tone of your voice, its pitch, volume, quality, and speed effects what you say. Your body language can:

- Repeat the message your words are saying;
- Contradict what your words are saying;
- Be a substitution for your verbal message;
- 15) _____ to the meaning of your message;
- Accent or make the message stronger, like pounding your 16) _____ on a table.

Relationships depend on non verbal communication if they are to be strong and lasting. The quality of your relationships can be improved if you can skillfully read people, and understand the emotions behind their words. When one party receives mixed signals, trust can leave the relationship and it will be damaged. Trust can be created in a relationship by sending non verbal clues that match your words. The way you respond to someone nonverbally can show that you understand and care about them and the relationship will grow and be 17) _____ to both.

(adapted from <http://examples.yourdictionary.com/examples-of-non-verbal-communication.html#>)

fulfilling, wink, esteem, posture, add, fist, status, sirens, cues, whether, accordingly, signal, rolling, spite, sung, mechanical, patting

Bibliografie minimal

1. Dignen, Sheila, Viney, Brigit, with Walker, Elaine and Elsworth, Steve – *Grammar Practice for Intermediate Students – with key and with CD-ROM*, Pearson-Longman 2007, pag. 67 – 74
2. http://www.essortment.com/all/classicalmusic_rcec.htm

Test de autoevaluare

Using the words in parentheses, complete the text below with the appropriate tenses, then check your answers.

Top of Form

1. A: Why are you holding a piece of paper?

B: I (write) a letter to my friends back home in Texas.

2. A: I'm about to fall asleep. I need to wake up!

B: I (get) you a cup of coffee. That will wake you up.

3. A: I can't hear the television!

B: I (turn) it up so you can hear it.

4. We are so excited about our trip next month to France. We (visit) Paris, Nice and Grenoble.

5. Sarah (come) to the party. Oliver (be) there as well.

6. Ted: It is so hot in here!

Sarah: I (turn) the air-conditioning on.

7. I think he (be) the next President of the United States.

8. After I graduate, I (attend) medical school and become a doctor. I have wanted to be a doctor all my life.

9. A: Excuse me, I need to talk to someone about our hotel room. I am afraid it is simply too small for four people.

B: That man at the service counter (help) you.

10. As soon as the weather clears up, we (walk) down to the beach and go swimming.

Răspunsuri și comentarii la testele de autoevaluare

1. A: Why are you holding a piece of paper?

B: I (write) **am going to write** a letter to my friends back home in Texas.

2. A: I'm about to fall asleep. I need to wake up!

B: I (get) **will get** you a cup of coffee. That will wake you up.

3. A: I can't hear the television!

B: I (turn) **will turn** it up so you can hear it.

4. We are so excited about our trip next month to France. We (visit) **are going to visit** Paris, Nice and Grenoble.

5. Sarah (come) **will come** to the party. Oliver (be) is going to be there as well.

6. Ted: It is so hot in here!

Sarah: I (turn) **will turn** the air-conditioning on.

7. I think he (be) **is going to be** the next President of the United States.

8. After I graduate, I (attend) **am going to attend** medical school and become a doctor. I have wanted to be a doctor all my life.

9. A: Excuse me, I need to talk to someone about our hotel room. I am afraid it is simply too small for four people.

B: That man at the service counter (help) **will help** you.

10. As soon as the weather clears up, we (walk) **are going to walk** down to the beach and go swimming.

Lucrare de verificare nr. 1

Derive the word in capital letters so that it fits the context:

The Honesty of Body Language

"If language was given to men to conceal their thoughts, then gesture's purpose was to disclose them." John Napier

For millions of years, our early ancestors ambled on this planet, navigating a very (DANGER) world. They did so by communicating (EFFECT) their needs, emotions, fears, and desires with each other. Impressively, they achieved this through the use of nonverbal communications such as physiological changes (flushed face), gestures (pointing hand), noises (grunting is not a word) and facial or body (REACT) (quizzical or frightened look). This has been part of our biological (INHERIT) for so long that we still primarily communicate nonverbally, not verbally, and why we need (EMOTION) icons in our (WRITE) communication.

(FORTUNE) for us we evolved a system to immediately communicate to others how we feel and what we sense. If not for this, a room might be (DANGER) hot - not just warm and a swim in a lake might turn into hypothermia. If we had to think, even for a few seconds, at every (PERIL) encounter (imagine a coiled rattle snake by your leg) we would have died out as a species. Instead we evolved to react to (THREATEN) or anything that might harm us and not to think.

This system that evolved over time, which alerts us (INSTANT) of any perceived danger, also instantly communicates to others around us. Just as our brain forces us to freeze in place when we see an aggressive dog or large felines while on safari, it also communicates to others instantly, through our bodies, whether or not we are (COMFORT) or uncomfortable, content or miserable, safe or (SAFE). The benefit is two fold, we react to the world around us and others benefit from our early (REACT) even as we do from theirs. For example, taste something putrid and everyone around you will know from your (EXPRESS); they don't need to taste it also. Quick, authentic, and (RELY): body language is the "shortcut to communicating what is most important" because it has been (EVOLUTION) beneficial.

And it is not just about (SURVIVE) or threats, although that is the primary reason we react to certain things so (VISIBLE) (loud sounds make us freeze or cower in place). Our brain also telegraphs our (INTEND). This is why when you are talking to someone you like and suddenly you notice that one of their feet points toward their car or an elevator, you know that the person probably needs to go. Because they are running late, the body through the legs communicates that something urgent is pressing (causing psychological discomfort) even though the person continues the conversation. Which is why we say when it comes to communication, body language is more (TRUTH) than the (SPEAK) word.

So what is (PSYCHOLOGY) behind all of this? Simply this: Our needs, feelings, (THINK), emotions, and intentions are processed elegantly by what is known as the "limbic system" of the brain. It doesn't have to think, it just reacts to the world in real time and our bodies show how we feel. Someone gives us bad news and our lips compress; the bus leaves without us and we are clenching our jaws and rubbing our necks. We are asked to work another weekend and the orbits of our eyes narrow as our chin lowers. These are (COMFORT) displays that our limbic brain has perfected over millions of years, whether we are in China or Chile.

Conversely, when we see someone we really like, our eyebrows will arch defying gravity, our facial muscles will relax, and our arms become more pliable (even extended) so we can welcome this person. In the presence of someone we love, we will mirror their behavior, tilt our heads, and blood will flow to our lips making them full, even as our pupils dilate. Once again, our limbic brain communicates through our bodies (PRECISE) the true sentiments that we feel and orchestrates accurate corresponding nonverbal displays.

In a way, our bodies don't really have to do these (BEHAVE) and yet we evolved to demonstrate them for a reason: we are social animals that need to communicate both verbally and nonverbally. How do we know body language is (ESSENCE) for us? Children who are born blind, having never seen these behaviors will also perform them. A blind child will cover his eyes when he hears something he doesn't like in the same way my neighbor does whenever I ask him to help me move heavy objects. Fortunately these behaviors are hard-wired.

Whether in business, at home, or in relationships, we can always be (SURE) that true sentiments will be reflected in our body language through displays of comfort and discomfort. This binary system of communicating how we feel has stood the test of time and survived to help us through its elegant (SIMPLE).

Obviously this can be very (EFFECT) in determining how others feel about us and in evaluating how a relationship is evolving. Often when people sense that something is wrong in a relationship, what they are sensing are changes in body language displays. Couples who no longer touch or walk close together are easy to spot but sometimes the more subtle behaviors are even more accurate. An example of this is when couples touch each other with their fingertips rather than their full hand (DISTANCE behavior) indicative of psychological discomfort. This behavior alone may portend serious problems in the relationship that on the surface may not be so obvious.

And so while there are many aspects of nonverbal communications and body language, focusing on comfort and discomfort can go a long way in helping us to see more (CLEAR) what others are truly feeling, thinking, fearing or desiring. Having that extra (SEE) gives us a more honest (PRAISE) of others and it will in the end assist us in communicating more effectively and empathetically for a deeper understanding.

(adapted from <https://www.psychologytoday.com/blog/spycatcher/201108/body-language-basics>)

See also <https://www.forbes.com/pictures/lml45lide/10-body-language-interview-mistakes-2/#2dc6c68e15be>

UNITATEA DE ÎNVĂȚARE NR. 2 VERBELE MODALE

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 2 veți dobândi următoarele competențe:

Însușirea și sistematizarea verbelor modale.

Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.

Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 4

Verbele modale constituie o categorie aparte, specială în orice limbă. Ele, însă, sunt tratate în mod separat numai în limba engleză.

Aceste verbe sunt:

CAN (a putea, a ști)

MAY (a avea voie)

MUST (a trebui)

Verbele modale constituie un grup special deoarece nu au înțeles folosite singure, adică neînsoțite de un alt verb care să arate ce putem/știm/avem voie/trebuie să facem.

Verbele modale sunt întotdeauna însoțite de un verb la infinitivul scurt (fără particula *to*)

Vocabular

Read the following text and assess whether the statements are true or false; what is your opinion in regard to the relationship between body movement and musical performance? Does articulate language manage to convey the same message that music does?

Body movement in musical performance

Linguistic communication is generally thought of as a one-way process in which the listener infers the speaker's meaning from the speech signal. The role of gestures is studied by first classifying the different types of body movements that serve as meaningful signals, i.e., gestures, and then seeing how each type of gesture helps convey a speaker's meaning to the listener/perceiver. Gestures are thought to ground cognition in action, aid memory retrieval, provide a window into the speaker's intentions, relay emotion and improve intelligibility.

Music highlights the limitations of this approach. In language, meaning is largely carried by discrete units (e.g. words and utterances) that can be readily linked to body gestures (e.g., pointing), with which they are closely bound in time. In music, on the other hand, meanings and gestures are less clearly

demarcated, and ambiguity and vagueness are more pervasive. Turn taking is less salient and communication more continuous. Aspects of communication that seem secondary in language are more salient: the communication of emotion, coordination of activity, strengthening of social ties, and the central role of the body.

The body in performance

Researchers examining the large-scale body movements that musicians make during performance have looked for one-to-one correspondences between particular types of movement and musical features (e.g., slowing at a cadence). This approach has met with some success for *sound-producing* gestures (i.e., movements that make sound). Skilled performers reliably reproduce minute fluctuations in tempo, dynamics, and timbre by accurately replicating their sound-producing movements across performances. For *sound-accompanying* gestures (i.e., postural sway and other movements that do not directly produce sound), on the other hand, the gestural approach has been less successful, largely because movements seem to differ from one performance to the next. Even so, the conviction that the movements are meaningful persists because they are reliably related to musical structure, convey performers' expressive intentions to audiences, conductors' intentions to orchestras, and help musicians coordinate with each other.

A dynamical approach to gestures in music performance

In order to perform, a musician must interpret the musical structure, organizing the notes provided in the score in terms of phrasing, rhythm, meter, melodic contour, and so on. The musician expresses this understanding through nuances of timing, articulation, dynamics, and timbre. The process creates a complex web of bi-directional relationships between structure, movement, and sound. This is why musicians seem to sway differently each time they play, why dampening musical expression reduces sway and dampening sway reduces expressive variation in timing. Music performance seems to be the product of a complex system whose components include minimally the score, instrument, performer, and audience.

The study of complex systems suggests new ways of thinking about the relationship between movement, musical expression, and musical structure.

(adapted from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4033247/>)

1. Gestures convey the same meaning in language and music.
2. The scope of communication by means of language is to transmit a message which is easy to decode and interpret.
3. The process of communication through music acts as social cohesive.
4. *Sound-producing* gestures will differ from one performance to the next.
5. Interpreters who restrain their emotions while playing affect the related musical performance.

LECȚIA 5

Can / Could

Can arată capacitatea fizică sau intelectuală de a face ceva. El se traduce în limba română cu verbele: *a putea* sau *a ști*. În general se folosește *a putea* pentru aptitudini fizice și *a ști* pentru aptitudini psihice (există multe excepții).

Verbul *can*, ca și celelalte verbe modale are o singură formă pentru toate persoanele, singular și plural, și îndeplinește funcția de predicat și în întrebări și propoziții negative. Forma negativă *can not* se poate prescurta și *can't*.

Can este folosit pentru toate persoanele la indicativ prezent. *Could* este folosit pentru toate persoanele la *Past Tense* și subjunctiv-condițional.

Înlocuitorul verbului modal *can* este *to be able to*, care se conjugă la orice timp ca verbul *to be*.

Can exprimă capacitatea

De obicei, verbul modal *can* precede verbele de percepție (*to hear, to smell, to see, etc.*).

ATENȚIE! Atât verbul *can* cât și înlocuitorul lui *to be able to* au două traduceri în română:

a putea (în general depre capacitate fizică)

a ști (în general pentru capacitate psihică sau intelectuală)

Verbul *a ști* se traduce cu verbul englez *to know* atunci când este urmat de un substantiv sau pronume, sau de un verb care arată un talent innăscut.

Can exprimă incapacitatea

Pentru a se exprima incapacitatea se folosește forma negativă *can not*.

can not + *Continuous Infinitive* - exprimă o incapacitate temporară

can not + *Perfect Infinitive* - exprimă o incapacitate temporară într-un moment trecut

Expresia *I can't stand* se traduce nu pot sa sufar (I can't stand = I hate)

Vocabular

Fill in the gaps with the suitable words from the box:

A Short History of the Symphony Orchestra

People have been putting instruments together in various combinations for as long as there have been instruments, thousands and thousands of years. But it wasn't until about the last 400 years that musicians started forming into combinations that turned into the modern orchestra.

In the old days, when musicians got together to play, they used whatever instruments were around. If there were three lute players, a harp, and two flutes, then that's what they used. By the 1500s, the time known as the 1) _____, the word "consort" was used to mean a group of instrumentalists, and sometimes singers too, making music together or "in concert".

Early Renaissance composers usually didn't say what instrument they were writing a 2) _____ for. They meant for the parts to be played by whatever was around. But around 1600 in Italy, the composer Claudio Monteverdi liked things just so. He knew just what instruments he wanted to 3) _____ his opera Orfeo (1607), and he said exactly what instruments should play: fifteen viols of different 4) _____; two violins; four flutes, two large and two medium; two oboes, two cornetts (small wooden trumpets), four trumpets, five trombones, a harp, two harpsichords, and three small organs.

You can see that Monteverdi's "Renaissance orchestra" was already starting to look like what we think of as an orchestra: instruments organized into 5) _____; lots of bowed strings; lots of variety. In the next century (up to about 1700, J.S. Bach's time) the orchestra developed still 6) _____. The violin family, violin, viola, cello, and bass, replaced the viols, and this new kind of string section became even more central to the Baroque orchestra than the viols had been in the Renaissance. Musical 7) _____ in the Baroque orchestra came from the keyboard instruments, with the harpsichordist, or sometimes the organist, acting as leader. When J.S. Bach worked with an orchestra, he sat at the organ or harpsichord and gave 8) _____ from his bench.

In the Baroque era, a musical director occasionally stood and conducted, but not in the way we're used to seeing. Jean-Baptiste Lully, who was in charge of music at the French court in the 1600s, used to pound out the beat for his musicians using a sort of long 9) _____, which he tapped on the floor.

In the next century, the orchestra changed a lot. This takes us up to 1800, Haydn's and Beethoven's time. The strings were more important than ever, and the keyboard instruments had taken a 10) _____ seat. Composers began to write for the specific instrument they had in mind. This meant knowing each instrument's individual "language" and knowing what kind of music would sound best and play easiest on a particular instrument. Composers also began to be more adventurous about combining instruments to get different sounds and colors.

The first violinist, or concertmaster, 11) _____ the orchestra's performance from his chair, but sometimes, a music director would lead part of a performance with gestures, using a rolled-up piece of white paper that was easy for the musicians to see. This led to the 12) _____ that conductors use today. And early in the 1800s, conductor-composers such as Carl Maria von Weber and Felix Mendelssohn actually began to stand up on a podium and conduct from front and center. As orchestras were getting bigger and bigger, all those musicians couldn't see and follow the concertmaster.

Later in the 1800s, the orchestra reached the size and proportions we know today and even went beyond that size. Some composers, such as Berlioz, really went all-out writing for huge orchestras. Instrument design and construction got better and better, making new instruments such as the 13)

_____ and the tuba available for orchestras. Many composers, including Berlioz, Verdi, Wagner, Mahler, and Richard Strauss, became conductors. Their experiments with orchestration showed the way to the 20th century. Wagner went so far as to have a new instrument, the Wagner Tuba, designed and built to make certain special sounds in his opera orchestra.

In one of his symphonies, Strauss wrote a part for an alphorn, a wooden folk instrument up to 12 feet long! (The alphorn part is usually played by a tuba.) And Arnold Schoenberg wrote a piece called Gurrelieder for a 150-piece orchestra!

The 20th century has been a century of freedom and experimentation with the orchestra. It has also been a time of famous conductors, as the conductor has more and more responsibility and visibility. The "basic" 19th-century orchestra is still around, and composers sometimes add or 14) _____ instruments, depending on the effect they want to get. You might see a hugely expanded percussion section, or lots and lots of woodwinds and brasses. But the orchestra still takes more or less the same form: a big string section, with smaller sections for brasses, woodwinds, percussion, harps and keyboard instruments. After all these years, it still works!

(adapted from http://www.nyphilkids.org/lockerroom/history_f-r.html)

accompany, Renaissance, sizes, further, part, leadership, sections, pole, led, cues, baton, piccolo, subtract, back
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LECȚIA 6

May / Might

Arată fie **permisiunea** pe care o are cineva de a face ceva, fie **probabilitatea** unei acțiuni sau unui fenomen de a se întâmpla.

ATENȚIE! Verbul *may* este singurul verb al limbii engleze care are două sensuri distincte foarte diferite. Sensul de permisiune sau de probabilitate al lui *may* se determină numai din context.

Posibilități de folosire a lui *may*:

ex.: *They may meet on Sunday.*

They may meet next Sunday.

Forma de trecut a lui *may* este **MIGHT**.

ex.: *S-ar putea sa-si faca lectiile chiar acum.*
He might be doing his homeworks right now.
S-ar putea sa-si fi facut temele.
He might have done his homeworks.

might + infinitiv perfect - reflectă acțiuni probabile în trecut, imposibile în prezent.

Înlocuitorul verbului modal *may* este după cum urmează:

când *may* arată permisiunea este *to be allowed to*

când *may* arată probabilitatea nu există înlocuitor

May este folosit la toate persoanele cu valoare de indicativ prezent și viitor. *Might* este folosit la toate persoanele cu valoare de condițional și subjonctiv. *Might* este folosit cu valoare de *Past Tense* doar în vorbirea indirectă.

May este folosit:

pentru a cere sau a acorda permisiunea (mai oficial decât *can*). Forma negativă de neacordare a permisiunii este *may not*.

"*may / might*" + infinitiv prezent exprimă o posibilitate prezentă sau viitoare.

Vocabulary

Read the following text and fill in the gaps with the suitable word from the box:

Origins of the art of conducting music

Conducting became a specialized form of musical activity only in the early 19th century. As early as the 15th century, performances by the Sistine Choir in the Vatican were kept together by slapping a roll of paper (or in other cases, a lengthy pole, or baton) to maintain an audible beat. This 1) _____ continued until it became an actual intrusion on the performance and was of necessity abandoned. By the time of J.S. Bach and George Frideric Handel, the role of key musician was not only to compose music on 2) _____ but to conduct it as well, usually from the composer-performer's chair at the organ or harpsichord. At the Paris Opéra, the position of the conductor 3) _____ to the concertmaster, operating from the first violin desk and handling his complicated chores as best he could. But throughout this time, the "conductor" was largely a major functionary, first among equals, whose 4) _____ responsibility was to perform with the ensemble and only secondarily to lead it.

The 19th century bred a new kind of musician — the composer-conductor, as exemplified by Carl Maria von Weber, Hector Berlioz, Felix Mendelssohn, and Richard Wagner — men of 5) _____ and

creative character who assumed full control over performance and brought to their work a single-minded creative viewpoint and a cultivated sensitivity that was a 6) _____ of much of the 19th-century period in music. In some 7) _____, this new breed commanded such influence that they were able successfully to 8) _____ unpopular causes, such as Mendelssohn's revival of the music of Bach, considered at the time to be old-fashioned and academic. Hermann Levi, Hans Richter, and Felix Mottl followed Wagner's example of imaginative gesture and control in conducting, and Hans von Bülow epitomized the virtuoso conductors who flourished at this time. In their pivotal role between composer, performer, and public, Bülow and other conductors acquired stature and prestige 9) _____ among musicians.

In the years encompassing World Wars I and II particularly, exceptional conductors often achieved international fame through well-nigh legendary control over their musicians in their 10) _____ for the perfect interpretation. Arturo Toscanini was the personification of such figures. The most effective 20th century conductors have been both gifted musicians and skilled and 11) _____ leaders, capable of dealing authoritatively with professionals in their own field while possessing the deftness to understand the needs of their economic supporters and public. Among the most notable conductors since World War II have been Sir Georg Solti, Herbert von Karajan, and Leonard Bernstein. Women conductors — most 12) _____ the American Sarah Caldwell — began to achieve recognition after the mid-20th century.

(adapted from <https://www.britannica.com/art/conductor-music>)

fell, demand, chief, practice, notably, quest, hallmark, instances, champion, autocratic, unequaled, sensitive
--

LECȚIA 7

Must / Have to / Need

Arată necesitatea, obligația de a face ceva. Verbul *must* se traduce în română cu *a trebui să* .

Înlocuitorul acestui verb este verbul *have to* .

Când este folosită forma *must* apare obligația de a face ceva.

Când este folosită forma *have to* apare lipsa obligației.

Must este folosit la toate persoanele, la indicativ prezent și viitor. *Have to* este folosit ca înlocuitor al lui *must* exprimând obligația, iar *need* este folosit cu valoare de prezent și viitor, mai ales în propoziții negative și interogative.

Shall

Se folosește la persoana I, singular și plural, la timpul viitor (rareori) în locul lui *will*.

În propoziții afirmative are sensul de necesitate din partea celui care se exprimă.

ex.: *You shall read, or*

Citeste, sau

În propoziții interogative

* are sensul de cerere a unei păreri

ex.: *Shall we dance?*

Dansăm? (Ce zici? Dansăm?)

* *must* se folosește în locul lui *shall* pentru persoana a IIa și a IIIa

Should

Should este de fapt forma de *Past Tense* a lui *shall*.

Should este un condițional și exprimă o necesitate logică și în același timp absentă obligației. Există o mare deosebire între *should* și *must*, deoarece *must* subliniază existența obligației indiscutabile, pe când *should* este mai mult un sfat.

Should este folosit pentru a exprima:

1. obligația, necesitatea logică de îndeplinire a unei acțiuni, de obicei sub formă de sfat dat de către vorbitor. ex.: *The book is interesting. You should read it.*
2. o presupunere (indicând un grad de nesiguranță mai mare decât *will*) ex.: *He should be there by now.*

Should + infinitiv perfect exprimă neîndeplinirea unei obligații sau a unei acțiuni în trecut. ex.: *You should have sent her a telegram. Why didn't you?*

Vocabulary

Read the following text and answer the questions below:

Leadership and the Art of Orchestra Conducting

Read however many books you like about the principles of leadership, but in watching an orchestra rehearse a new piece for two hours, you can learn everything there is to know about leadership. That's the philosophy behind an executive education course case study offered by such prestigious schools as Harvard in Boston and INSEAD in France, which plunge students into the orchestra pit along with professional musicians to better understand the dynamics of corporate management.

"A leader has to understand how to adapt his style to bring a group of different people into a single voice," explains Jon Chillingierian, Associate Professor at Brandeis University's Heller School who led the course at INSEAD as a visiting professor recently, featuring the Deutsche Philharmonie Merck (in English, The Merck Orchestra). "One must give everyone the feeling that he is important... otherwise you get this feeling of 'I'll just do my job and' ", says Merck Orchestra conductor Wolfgang Heinzl.

Merck – founded in 1668 in Darmstadt, Germany – is the world’s oldest pharmaceutical and chemical company. It is the 80-musician orchestra’s main sponsor. The orchestra’s repertoire includes everything from Mozart to Brahms to Ravel, Bizet, Gershwin, Stravinsky and more. It performs not just in Germany but across Europe as well as in Brazil and Mexico. Ticket sales – ranging in price from 10 to 36 Euros – contribute to the budget.

Heinzel has conducted the orchestra since 1986. With flowing white hair and a German accent, he is right out of central casting. But he has the insights of Freud. “I swear to you that everybody wants to express what he has inside,” he says. “I must give everybody the feeling that I accept him as a person...We have people from different cultures, different nations, sitting there in the orchestra. They know their instruments, they know how to play their parts...but now I have to bring all that together.”

Watching the orchestra and analyzing the role of the conductor are ways of seeing leadership from a different perspective, and there are many parallels between orchestras and corporations. Typically, orchestras are divided into four sections: woodwind, brass, strings, and percussion. Each section has its lead player: first violinist, first clarinetist etc. This is the orchestra’s “executive team.”

“I want everybody to look at him,” Heinzel points out, referring to the first violinist, “not at me. I give him the responsibility to lead.” And indeed everyone gets his marching orders from the first violinist, who is following the conductor.

In the exercise I attended, the orchestra was learning to play together a piece by Mendelssohn. While all were familiar with the piece, and many no doubt had played it before, this was the first time the Merck Orchestra members were playing it together. At the first go, the notes were there, the tempo nearly there; passion and elegance were missing. Heinzel corrects and directs: the violins are overdoing it.

“A maestro cannot play all the instruments,” Heinzel explains. “What he does is create a collaborative effort”. “When they have a new piece of music (a sight read) what Heinzel does is what every good leader does: diagnose the situation, identify the problems. He’s identifying where they need to work,” adds Chillingierian.

By the third play-through, the music is nearly there: the phrasing, the notes, the tempo, the emotion. The musicians are listening to each other, complementing each other, not overpowering each other. The hard work is done. Now it is up to the musicians to play the piece as Heinzel has laid it out.

“A leader has to understand how to adapt his style in order to bring all these people into a single voice,” explains Chillingierian.

It is an example of how leaders can not only direct, but inspire and empower the workforce. “I give my orchestra a safe space,” says Heinzel. “I bring them together so they play for the piece – not for me or for themselves. If they overplay, everything is kaput.”

(adapted from <http://www.forbes.com/sites/shelliekarabell/2015/01/10/leadership-and-the-art-of-orchestra-conducting/#35c02beb24b4>)

1. What is the relationship between corporate management and the organisation of an orchestra?

2. How does a leader implement his / her ideas in a team?
3. What does the name Merck stand for?
4. Which are the steps that the conductor has to take in order to make the orchestra perform successfully?
5. What skills should the conductor have according to the text?

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2. http://www.essortment.com/all/classicalmusic_rcec.htm
3. http://www.essortment.com/hobbies/popularstringp_sipy.htm
4. http://www.essortment.com/all/riteofspring_rmdo.htm

Test de autoevaluare

Complete the sentences using the words listed below, then check your answers.

can could have to must might should

Top of Form

1. Ted's flight from Amsterdam took more than 11 hours. He be exhausted after such a long flight. He prefer to stay in tonight and get some rest.
2. If you want to get a better feeling for how the city is laid out, you walk downtown and explore the waterfront.
3. Hiking the trail to the peak be dangerous if you are not well prepared for dramatic weather changes. You research the route a little more before you attempt the ascent.
4. When you have a small child in the house, you leave small objects lying around. Such objects be swallowed, causing serious injury or even death.

5. Dave: you hold your breath for more than a minute?
Nathan: No, I can't.

6. Jenny's engagement ring is enormous! It have cost a fortune.

7. Please make sure to water my plants while I am gone. If they don't get enough water, they die.

8. I speak Arabic fluently when I was a child and we lived in Egypt. But after we moved back to Canada, I had very little exposure to the language and forgot almost everything I knew as a child. Now, I just say a few things in the language.

9. The book is optional. My professor said we read it if we needed extra credit. But we read it if we don't want to.

10. Leo: Where is the spatula? It be in this drawer but it's not here.
Nancy: I just did a load of dishes last night and they're still in the dish washer. It be in there. That's the only other place it be.

11. You take your umbrella along with you today. The weatherman on the news said there's a storm north of here and it rain later on this afternoon.

12. we pull over at the next rest stop? I really use the bathroom and I don't know if I hold it until we get to Chicago.

13. Oh no! Frank's wallet is lying on the coffee table. He have left it here last night.

14. Ned: I borrow your lighter for a minute?
Stephen: Sure, no problem. Actually, you keep it if you want to. I've given up smoking.

15. I believe she said that to Megan! She insult her cooking in front of everyone at the party last night. She have just said she was full or had some salad if she

didn't like the meal.

16. Do you chew with your mouth open like that? Geez, it's making me sick watching you eat that piece of pizza.

17. Mrs. Scarlett's body was found in the lounge just moments ago, and it's still warm! Nobody has left the mansion this evening, so the killer be someone in this room. It be any one of us!!!

18. Ted: I don't know why Denise started crying when I mentioned the wedding.

Pamela: It have been what you said about her brother. Or, perhaps she is just nervous. After all, the big day is tomorrow.

19. you always say the first thing that pops into your head? you think once in awhile before you speak?

20. I was reading the book last night before I went to bed. I never took it out of this room. It be lying around here somewhere. Where it be?

Bottom of Form

Răspunsuri și comentarii la testele de autoevaluare

1. Ted's flight from Amsterdam took more than 11 hours. He **must** be exhausted after such a long flight. He **might** prefer to stay in tonight and get some rest.

2. If you want to get a better feeling for how the city is laid out, you **should** walk downtown and explore the waterfront.

3. Hiking the trail to the peak **might** be dangerous if you are not well prepared for dramatic weather changes. You **must** research the route a little more before you attempt the ascent.

4. When you have a small child in the house, you **mustn't** leave small objects lying around. Such objects **can** be swallowed, causing serious injury or even death.

5. Dave: **Can** you hold your breath for more than a minute?

Nathan: No, I can't.

6. Jenny's engagement ring is enormous! It **must** have cost a fortune.

7. Please make sure to water my plants while I am gone. If they don't get enough water, they **could** die.

8. I **could** speak Arabic fluently when I was a child and we lived in Egypt. But after we moved back to Canada, I had very little exposure to the language and forgot almost everything I knew as a child. Now, I **can** just say a few things in the language.

9. The book is optional. My professor said we **could** read it if we needed extra credit. But we **don't have to** read it if we don't want to.

10. Leo: Where is the spatula? It **should** be in this drawer but it's not here.

Nancy: I just did a load of dishes last night and they're still in the dish washer. It **must** be in there. That's the only other place it **could** be.

11. You **should** take your umbrella along with you today. The weatherman on the news said there's a storm north of here and it **might** rain later on this afternoon.

12. **Could** we pull over at the next rest stop? I really **have to** use the bathroom and I don't know if I **can** hold it until we get to Chicago.

13. Oh no! Frank's wallet is lying on the coffee table. He **must** have left it here last night.

14. Ned: **Can** I borrow your lighter for a minute?

Stephen: Sure, no problem. Actually, you **can** keep it if you want to. I've given up smoking.

15. I **can't** believe she said that to Megan! She **didn't have to** insult her cooking in front of everyone at the party last night. She **should** have just said she was full or had some salad if she didn't like the meal.

16. Do you **have to** chew with your mouth open like that? Geez, it's making me sick watching you eat that piece of pizza.

17. Mrs. Scarlett's body was found in the lounge just moments ago, and it's still warm! Nobody has left the mansion this evening, so the killer **must** be someone in this room. It **might** be any one of us!!!

18. Ted: I don't know why Denise started crying when I mentioned the wedding.

Pamela: It **could** have been what you said about her brother. Or, perhaps she is just nervous. After all, the big day is tomorrow.

19. **Must** you always say the first thing that pops into your head? **Can't** you think once in awhile before you speak?

20. I was reading the book last night before I went to bed. I never took it out of this room. It **must** be lying around here somewhere. Where **could** it be?

Lucrare de verificare nr. 2

Read the following text and assess whether the statements below are true or false; also indicate whether the text is written in AE or BE (give reasons for your answers).

Conducting a classical orchestra for the first time: 'the more power I assumed the happier they got'

Each month, we challenge someone to face their fears. This time, a music journalist takes up the baton as a novice conductor.

In my time as a music journalist, I've been asked to do some pretty strange stuff. Flying to the West Bank to talk to Palestinian rappers; touring with Iron Maiden in their private jet; interviewing a naked Grace Jones in her dressing room. None of these things made me as nervous as the following words from my editor: "How do you feel about trying to conduct an orchestra?"

Conducting, as far as I knew, was some unfathomable sign language. When did I last try to read sheet music? Or even go to a classical concert? The more I thought about it, the more paralysed I felt.

Which is how I ended up in the home of Alice Farnham, who recently headed up the Women Conductors course at Morley College in south London, which hopes to redress the imbalance in this male-dominated profession. She began by playing me a recording of part of Peter Warlock's Capriol Suite, and every time she showed me a hand gesture, I became fixated on reproducing it exactly.

She explained that it wasn't so much about copying her precisely, as all conductors have their own way of moving their arms. It was more about developing my confidence, whether I made my three beats into an imaginary triangle or as a line with points along it.

The next day I met my musicians and found myself apologising again. My nerves! But it turns out that if you take the right, decisive, first breath and make the right eye contact, you bring everybody with you. And even though your eyes are reading various staves of music at once, for the different instruments, it's not as difficult as I thought to engage with everyone.

I'm not exactly sure what my hands were doing at times – I improvised the gestures, as long as my rhythm was good. I had a favourite violinist, whom my eyes got stuck on, before realising I was ignoring the poor invisible cellist, who needed my encouragement too. It's more of a cheerleading role than I realised. What I found strangest was that all these musicians, much more skilled than I, really wanted me to lead. The less I apologised, and the more power I assumed, the happier they got. You have to be bold to make your players feel safe. A realisation to take away with me, I am sure, even if I never conduct again.

Conducting feels to me like my family's two ways of cooking: my mum makes something lovely by throwing a few things together and guessing when they'll be done, whereas my dad is deeply uncomfortable unless following the recipe. Most conductors are highly trained individuals with a deep understanding of classical music, but you do need to forget about the “recipe” and throw a few delicious things in too. A dash of rhythm, a touch of passion and one big power pose will get you a lot further than you thought.

(adapted from <https://www.theguardian.com/lifeandstyle/2014/jun/21/conducting-classical-orchestra-for-first-time>)

1. The author of the article is a conductor.
2. According to the text there is a perfect balance between the range of male and female conductors.
3. In order to conduct a successful orchestra you have to be a tyrant.

UNITATEA DE ÎNVĂȚARE NR. 3 AFIRMAȚII ȘI INTEROGAȚII

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 3 veți dobândi următoarele competențe:
Însușirea și sistematizarea structurilor afirmative și interogative.

Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.
Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 8

Ordinea cuvintelor în propoziție

Engleza modernă, sau engleza vorbită astăzi, este o limbă analitică, ceea ce înseamnă că ordinea cuvintelor în propoziție este esențială pentru sensul propoziției. Spre deosebire de limbile analitice, limbile sintetice folosesc din plin inflexiunile (în special terminațiile-sufixe) pentru a indica o schimbare a funcției gramaticale a unui cuvânt.

Limba engleză este de tipul **SVO** (Subject-Verb-Object = Subiect-Verb-Complement direct):

Tim (subiect) drinks (verb) water (complement direct).

Pe lângă acest exemplu simplu, limba engleză poate fi foarte complexă în domeniul ordinii cuvintelor în propoziție. În general, începutul propoziției dezvăluie care este elementul principal al propoziției:

- *Tom gave Mary a flower.* (Tom i-a dat lui Mary o floare) - vorbitorul pune atenția asupra lui Tom
- *Mary got a flower from Tom.* (Mary a primit o floare de la Tom) - atenția este asupra lui Mary
- *It is that flower that Tom gave to Mary.* (Pe acea floare i-a dat-o Tom lui Mary) - atenția este asupra florii

De asemenea, punctul de plecare poate fi și sub forma unei necunoscute, de exemplu:

- *What Tom gave Mary was a flower.* (Ceea ce i-a dat Tom lui Mary a fost o floare) - atenția este asupra a ceea ce Tom i-a dat lui Mary)

- *What happened was that Tom gave Mary a flower.* (Ceea ce s-a întâmplat a fost că Tom i-a dat lui Mary o floare) - atenția este asupra a ceea ce s-a întâmplat

Vocabular

Derive the words in capital letters so that they fit the context:

The Maestro's Mojo

Arms carve the air. An index finger shoots out. The torso leans in, leans back. And somehow, music pours forth — precisely coordinated and (EMOTION) expressive — in (RESPOND) to this mysterious podium dance. Concert(GO), who train their ears on the orchestra, inevitably fix their eyes on the (CONDUCT). But even the most experienced (LISTEN) may not be aware of the subtle and deep (CONNECT) between a conductor's symphony of (MOVE) and the music emanating from the (PLAY).

The conductor's fundamental goal is to bring a (WRITE) score to life, through study, personality and musical formation. But he or she makes music's (MEAN) clear through body motion. "If you imagine trying to talk to somebody in a totally foreign language, and you wanted to express something to that person without the use of language, how would you do that?" the British conductor Harry Bicket said. "That's really what you're doing."

Every baseball pitcher has a different motion, but all pitchers want to retire the batter. Similarly, every conductor employs a singular style, but all want to elicit as great a (PERFORM) as possible. So our breakdown has inherent (GENERALISE).

Setting the right tempo for a musical passage is critical. No less an authority than the composer Richard Wagner, also one of the first modern conductors, said the "whole duty of a conductor is comprised in his ability always to indicate the right tempo." Yet a conductor is not a black-coat-and-tails-wearing metronome. "One of the big (CONCEIVE) of what conductors do is they stand there and beat time," Mr. Bicket said. "Most orchestras don't need anyone to keep time."

Some conductors prefer at times, or all the time, not to use a baton. Yannick Nézet-Séguin, director of the Philadelphia Orchestra in September, is one. His training came mostly with choirs, for which batons are rarely used. "Basically the hands are there to describe a certain space of the sound and to shape that (IMAGINE) material," Mr. Nézet-Séguin said. That imaginary body of sound sits in front of the conductor, between the chest and the hands, he added. "It's easier when there is nothing in one hand." He started using a baton when he began guest-conducting at major orchestras, because they were more used to it.

Valery Gergiev is another conductor who often does not use a baton. His technique was on display at a (REHEARSE) of the London Symphony Orchestra in (PREPARE) for a performance of Mahler's Symphony No. 3. Mr. Gergiev sat in a chair, generally immobile. Almost all the action came from his right hand, which was often flat, with thumb parallel, like an alligator's jaws. His left hand did little but was used (OCCASION) to point and to cut chords off. Sometimes he formed an O.K. circle with his thumb and forefinger, and waggled the other three fingers.

After the arms the most important part of the conductor's arsenal is the face. "I feel as if my face is singing with the music," Mr. Nézet-Séguin said. Engaging the musicians with a look can relax and encourage them. On the other hand, some conductors, like Fritz Reiner, kept their expressions unchanging, and his (RECORD) are "completely electrifying," Mr. Bicket said. Remaining without expression can be (HELP) for musician morale.

The eyes themselves "are the most important in all of conducting," Ms. Zhang said. "The eyes should be the most telling in musical intent. The eyes are the window of the heart. They show how you

feel about the music.” One trick to creating a good orchestral sound is to look at the players in the back of the string section. “You’re getting them in the game,” Mr. Nézet-Séguin said. Mr. Gergiev uses the same technique with a back bencher, he said: “Looking at him means I am interested in him. If I’m interested in him, that means he is interested in me. Correct? Everything I do, I try to do relying on expression and visual contact.”

(adapted from <http://www.nytimes.com/2012/04/08/arts/music/breaking-conductors-down-by-gesture-and-body-part.html>)

LECȚIA 9

Formarea întrebărilor

Întrebările cu răspuns da/nu (yes/no) au următoarea ordine a cuvintelor:

Verb auxiliar/modal	Subiect	Verb	Complement	Răspuns scurt
Can	you	remember	her address?	No, I can't. / Yes, I can.

Un alt tip de întrebări sunt întrebările alternative: *Is she Spanish or French?*

În întrebările cu *wh-* (*wh- questions*), cuvântul cu *wh-* este primul și apoi este urmat de inversiunea subiectului cu predicatul (verbul auxiliar/modal): *Why are you crying?*

Vocabulary

Which are, in your opinion, the main aspects the conductor should focus on during the performance of the orchestra? Why? Give reasons for your answer. Please read and comment upon Strauss' statements.

Strauss' Ten Commandments

In 1925 Richard Strauss famously wrote of his ten commandments for conductors: *Ten Golden Rules for the Album of a Young Conductor*:

1. Remember that you are making music not to amuse yourself, but to delight your audience.
2. You should not perspire when conducting: only the audience should get warm.
3. Conduct *Salome* and *Elektra* as if they were Mendelssohn: Fairy Music.
4. Never look encouragingly at the brass, except with a brief glance to give an important cue.
5. But never let the horns and woodwinds out of your sight. If you can hear them at all they are still too strong.
6. If you think that the brass is not blowing hard enough, tone it down another shade or two.
7. It is not enough that you yourself should hear every word the soloist sings. You should know it by heart anyway. The audience must be able to follow without effort. If they do not understand the words they will go to sleep.
8. Always accompany the singer in such a way that he can sing without effort.
9. When you think you have reached the limits of prestissimo, double the pace.
10. If you follow these rules carefully you will, with your fine gifts and your great accomplishments, always be the darling of your listeners.

(adapted from <https://royalphilharmonicorchestra.wordpress.com/2012/03/26/strauss-ten-commandments/>)

LECȚIA 10

Întrebări negative

Întrebările negative se formează adăugând un *not* la verbul auxiliar sau modal: *Can't you keep still?*
Don't you understand?

Întrebările cu *da* și *nu* la forma negativă se folosesc:

Pentru a cere confirmarea

Pentru a exprima surpriza

Pentru a exprima iritarea

Întrebările cu *wh-* la forma negativă se folosesc:

Pentru a cere informații

Pentru a critica

Question tags

Folosim question tags atunci când credem că o afirmație este adevărată și vrem ca interlocutorul să fie de acord cu noi, sau, ca întrebări reale, atunci când nu suntem siguri de ceva și vrem să verificăm.

Acestea se formează dintr-un verb auxiliar/modal + un pronume. Question tags negative se folosesc după propoziții pozitive, și question tags pozitive, după propoziții negative:

He is French, isn't he?

He can't swim, can he?

Vocabulary

What is your opinion about the involvement of machines in classical music? Is it possible? If so, is it necessary? Does it have a positive or a negative impact upon the different musical pieces? What about the impact it has on the public? Do you think in the future conductors may be replaced by robots? What about performers?

Robot 'conductor' YuMi steals the show from Italy's top tenor Andrea Bocelli by directing Verdi with an Italian orchestra in a world first

Italian tenor Andrea Bocelli's voice soared to the rafters of a Tuscan theatre, but all eyes were on YuMi, the automated conductor beside him. The robot with the apparent penchant for Verdi took part in a world first, using its two mechanical arms to direct the orchestra. The Swiss-designed system swept its baton skywards with one hand, while the other curved around in a caress spurring on the strings as the operatic *La Donna E' Mobile*, or *Woman Is Fickle*, reached its climax.

The concert at Pisa's Verdi Theatre on Tuesday, the 13th of September 2017, took place as the grand finale of the first International Festival of Robotics. But music lovers beware, YuMi can conduct set pieces, but cannot improvise, react or interact with the musicians. YuMi, designed by robotics firm ABB, based in Zurich, was taught to mimic maestro Andrea Colombini's gestures.

'It was extremely difficult to train,' said maestro Colombini, the conductor of the Lucca Philharmonic Orchestra which performed with Bocelli and soprano Maria Luigia Borsi. 'YuMi has a high level of gesture and fluidity in its movements, as well as an incredible nuance of expression. It is an incredible step forward given the normal rigid gestures seen in robots up until now,' he told the *Il Fatto Quotidiano* newspaper.

'YuMi is extremely flexible and its arms have the same mobility as mine,' he added.

YuMi does not stand, but rather sits on a pedestal that gives it the support it needs to move its long arms. It's not a particularly friendly looking robot, and maestro Colombini acknowledged that they did not get on at first. 'It was not love at first sight.

Yumi's training

YuMi, whose name is derived from the phrase 'you and me', was taught all the movements by conductor Andrea Colombani. He held its arms in rehearsals so the computer could memorise the correct gestures. Training YuMi to perform six minutes of music took 17 hours of work. When the robot gets stuck it takes 25 to 30 minutes to reset it. But the traditional vitality of a human conductor, keeping tempo with the whole body, even through the breathing, is missing from YuMi's technique.

World famous Tenor Bocelli had to remember the tempo YuMi had been taught down to the second. Any unscheduled increase or decrease in tempo would have been disastrous for the visually impaired singer, as he had no way to get the conductor to follow his lead.

(adapted from <http://www.dailymail.co.uk/sciencetech/article-4879530/YuMi-robot-conducts-Verdi-Italian-orchestra.html>)

LECȚIA 11

Evitarea repetiției: so, too, neither...

Pentru a evita repetarea aceluiași formule atunci când adăugăm informații, folosim următoarele structuri:

So + auxiliar + subiect: *I enjoyed this book and so did Kate.*

Subject + auxiliary + too: *Jenny liked the film. Peter did too.*

Neither/nor + auxiliary + either: *Sam isn't coming. Neither/nor is Ben.*

Subject + auxiliary negative + either: *I've never been skiing. Kim hasn't either.*

Folosim *so, too, either, neither, nor* pentru a fi de acord cu cineva: *I love spicy food. So do I. / I do too.*

Pentru a răspunde la o întrebare putem folosi *I (don't) think so, I hope so, I hope not: Did Rob enjoy the party? I hope so.*

Vocabulary

Read the following text and fill in the gaps with the appropriate word from the box:

How blind auditions help orchestras to eliminate gender bias

Bias cannot be avoided, we just can't 1) _____ ourselves. Research shows that we 2) _____ different standards when we compare men and women. While explicit discrimination certainly exists, perhaps the more arduous task is to eliminate our 3) _____ biases — the ones we don't even realise we have.

Over the past several decades, orchestras have started changing the way they hire musicians. One of these changes was designed to eliminate bias against women. It would be hard to 4) _____ that there was such a bias in the composition of orchestras. As late as 1970, the top five orchestras in the U.S. had fewer than 5% women. It wasn't until 1980 that any of these top orchestras had 10% female musicians. But by 1997 they were 5) _____ to 25% and today some of them are well into the 30s. What is the source of this change? Have they added jobs? Have they focused on work that 6) _____ to women?

The size of a major orchestra is quite stable; they all have around 100 musicians. Furthermore, the types of jobs do not change. The increase in the number of women cannot be attributed to a redistribution giving the orchestra fewer bassists — traditionally played by men — and more harpists — where more women are 7) _____.

In the 1970s and 1980s, orchestras began using blind auditions. Candidates are situated on a stage behind a 8) _____ to play for a jury that cannot see them. In some orchestras, blind auditions are used just for the preliminary selection while others use it all the way to the end, until a 9) _____ decision is made. Even when the screen is only used for the preliminary 10) _____, it has a powerful impact; researchers have determined that this step alone makes it 50% 11) _____ likely that a woman will

advance to the finals. And the screen has also been demonstrated to be the source of a surge in the number of women being 12) _____ positions. By the way, even a screen doesn't always yield a gender blind event. Screens keep juries from seeing the candidates move into position, but the telltale sounds of a woman's shoes allegedly influenced some jury members such that aspiring musicians were instructed to remove their footwear before coming onto the stage.

(adapted from <https://www.theguardian.com/women-in-leadership/2013/oct/14/blind-auditions-orchestras-gender-bias>)

implicit, up, found, deny, screen, hiring, appeals, round, offered, apply, help, more

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Test de autoevaluare

1. You wanted that, ? [a\)](#) would you [b\)](#) didn't you [c\)](#) wouldn't you [d\)](#) do you

2. He saw that ? [a\)](#) is he [b\)](#) won't he [c\)](#) didn't he [d\)](#) doesn't he

3. You know that's right ? [a\)](#) would you [b\)](#) wouldn't you [c\)](#) don't you [d\)](#) didn't you

4. He wil be coming ? [a\)](#) is he [b\)](#) did he [c\)](#) doesn't he [d\)](#) won't he

5. After all this time you'd think he'd have forgotten ? [a\)](#) didn't you [b\)](#) wouldn't you
[c\)](#) don't you [d\)](#) do you

6. You may think you know the answer but you don't ? [a\)](#) don't you [b\)](#) would you [c\)](#)
wouldn't you [d\)](#) do you

7. After working so hard he didn't deserve to fail the exam ? [a\)](#) doesn't he [b\)](#) did he
[c\)](#) won't he [d\)](#) is he

8. You wouldn't report me, ? [a\)](#) don't you [b\)](#) would you [c\)](#) wouldn't you [d\)](#) do you

9. He isn't going to like this, ? [a\)](#) didn't he [b\)](#) did he [c\)](#) won't he [d\)](#) is he

Răspunsuri și comentarii la testele de autoevaluare

1. You wanted that, ? [a\)](#) would you [b\) didn't you](#) [c\)](#) wouldn't you [d\)](#) do you

2. He saw that ? [a\)](#) is he [b\)](#) won't he [c\) didn't he](#) [d\)](#) doesn't he

3. You know that's right ? [a\)](#) would you [b\)](#) wouldn't you [c\) don't you](#) [d\)](#) didn't you

4. He wil be coming ? [a\)](#) is he [b\)](#) did he [c\)](#) doesn't he [d\) won't he](#)

5. After all this time you'd think he'd have forgotten ? [a\)](#) didn't you [b\) wouldn't you](#)
[c\)](#) don't you [d\)](#) do you

6. You may think you know the answer but you don't ? [a\)](#) don't you [b\)](#) would you [c\)](#)
wouldn't you [d\)](#) do you

7. After working so hard he didn't deserve to fail the exam ? [a\)](#) doesn't he [b\) did he](#)
[c\)](#) won't he [d\)](#) is he

8. You wouldn't report me, ? [a\)](#) don't you [b\) would you](#) [c\)](#) wouldn't you [d\)](#) do you

9. He isn't going to like this, ? [a\)](#) didn't he [b\)](#) did he [c\)](#) won't he [d\) is he](#)

Lucrare de verificare nr. 3

Fill in the gaps with the appropriate word from the box.

Intercultural Communication Tips

Working across cultures is a new experience for many people. Intercultural communication can be a dynamic and creative affair but occasionally 1) _____ to the inability to interpret people correctly it can be a challenge. Building an understanding of other people's cultures, their communication styles and behaviors can go a long way in improving relationships and being more successful in an intercultural 2) _____.

Even without trawling through lots of books, articles or even taking part in an intercultural communication workshop it is possible to implement some basic principles to help improve one's intercultural communication skills. The following intercultural communication tips are 3) _____ to help people working in international and multicultural environments get some basic insight into dealing more effectively with people and not letting culture become an 4) _____.

1. Be Patient: Working in an intercultural environment can be a frustrating 5) _____. Things may not get done when expected, communication can be tiresome and behavior may be inappropriate. Patience with yourself and others helps move beyond such issues and address how to 6) _____ similar incidents in the future.

2. Establish Rules: Sometimes if working in a truly intercultural team it may be necessary for all to take a step 7) _____ and set down some ground rules. i.e. how do we approach punctuality, meetings, communication, emails, disagreements, etc. It is always a good idea to try and develop the rules as a group 8) _____ than have them imposed.

3. Ask Questions: When you don't understand something or want to know why someone has behaved in a certain way, simply ask. Asking questions stops you making 9) _____, shows the questioned you did not understand them and helps build up your bank of intercultural knowledge.

4. Respect: The foundation of all intercultural communication is respect. By demonstrating respect you earn respect and help create more open and 10) _____ relationships.

5. The Written Word: Sometimes people who do not have English as their mother tongue will read more proficiently than they speak. It is a good idea to always write things down as a back up.

6. Time: Not everyone in the world thinks "time is money". Understand that for many people work is low down on the priority list with things like family taking a much higher precedence. Do not expect people to sacrifice their own time to 11) _____ deadlines. It is good practice to always leave a bit of spare time when considering deadlines.

7. Humour: In an intercultural environment one man's joke is another's insult. Be wary of differences in the sense of humour and also the acceptability of banter and the like in a business environment.

8. Always Check: The easiest way of minimizing the negative impact of intercultural communication is to check and double check. Whether agreeing something or giving instructions, a minute spent double checking all parties are 'reading from the same sheet' saves hours of work later on down the line.

9. Be Positive: When faced with incidents of an intercultural nature steer clear of blame and conflict. Stay positive, analyse the problem 12) _____ and work as a team to build strategies and solutions to ensure the same never occurs again.

10. Self-Reflect: A good intercultural communicator not only looks 13) _____ but also inwards. Take time to reflect on your own communication, management or motivation style and see where you can improve as an individual.

Research into the area of intercultural communication and working in a multicultural environment continues to show that the culturally diverse team is usually the most inventive and 14) _____. However, unless businesses and individuals start to address the area of intercultural communication as a serious business issue, this potential will not be realized.

(adapted from <http://www.commisceo-global.com/blog/intercultural-communication-tips>)

vibrant, due, issue, avoid, back, areas, rather, environment, provided, assumptions, fruitful, affair, meet, outwards

UNITATEA DE ÎNVĂȚARE NR. 4 - FORME ÎN ING ȘI INFINITIVE

Obiectivele unității de învățare

În urma parcurgerii unității de învățare nr. 4 veți dobândi următoarele competențe:
Înșușirea și sistematizarea formelor în – ing și a infinitivelor.

Dezvoltarea abilităților de utilizare a acestor structuri în comunicarea scrisă și orală.
Îmbogățirea vocabularului prin lectură, traducere de texte, exerciții de înțelegere de texte și conversație prin utilizarea lexicului specific domeniului artistic-muzical și nu numai.

LECȚIA 12

Unele verbe sunt urmate de forma ing: *I enjoy **watching** films.*

Unele verbe sunt urmate de infinitiv: *They promised **to meet** us.*

Unele verbe sunt urmate fie de forma ing, fie de infinitiv, fără a-și schimba forma sau înțelesul: *She continued **to talk/talking**.* Uneori însă, există o diferență de sens. De obicei, folosim forma în ing pentru a ne referi la o acțiune încheiată sau în desfășurare și forma de infinitiv pentru a exprima intenția de a face ceva.

He stopped talking to his friend. (he was talking and then he stopped)

He stopped to talk to a friend. (he stopped in order to talk)

Vocabular

Please comment in writing the following:

Celebrity and Fame – quotes

- ✚ Success comes to those who dedicate everything to their passion in life. To be successful, it is also very important to be humble and never let fame or money travel to your head.
A. R. Rahman
- ✚ Talent is God given. Be humble. Fame is man-given. Be grateful. Conceit is self-given. Be careful.
John Wooden
- ✚ Wealth is like sea-water; the more we drink, the thirstier we become; and the same is true of fame.

LECȚIA 13

Infinitivul de scop, in order to, for + ing

Folosim (in order) to + infinitivul pentru a explica de ce facem un lucru anume: *I went into town **(in order) to meet** some friends.*

Folosim for + -ing pentru a vorbi despre scopul sau utilitatea unui lucru: *This knife is **for cutting** bread.*

Folosim what... for pentru a întreba despre scopul sau motivația unui lucru: ***What** are you calling him **for**? **To tell** him about the film tonight.*

Putem să folosim și for + substantiv pentru a ne referi la scop sau motivație: *This drawer is **for** your clothes. I sat down **for** a rest.*

Adjective urmate de infinitiv

Putem folosi infinitivul după adjective care descriu sentimente (disappointed, sorry): *I was **glad to see** Kate.*

*He was **stupid to leave** the key in the lock. – opinion*

*It was **wrong of him to shout** at them.*

*Some pets are **expensive to keep**.*

Vocabular

Mr. El and the Princess – Discuție pe text

Mr. El and the Princess

“You should try one of these sundaes,” said Mr. Smitty.

Miss Joan nodded in agreement.

“I’ll get around to it,” Mr. El replied as he looked across the large Dairy Center tent. The three teachers were at their school’s Back to School Fair. It had grown into a major annual event, sort of a mini county fair.

“What are you staring at, Mr. El?” asked Miss Joan.

“I think I’ll stroll over there and talk to the County Dairy Princess,” Mr. El replied.

“She is beautiful,” Mr. Smitty remarked.

“I hadn’t noticed,” said Mr. El, trying not to smile.

Miss Joan rolled her eyes.

“Actually, my interest in her is purely professional,” Mr. El stated. “I might learn something about the dairy industry that I can share with my fourth graders.”

Mr. Smitty broke in, “Besides, he likes that new resource teacher, Miss Cheryl.”

“Miss Cheryl *is* kind of cute,” Mr. El admitted. “I like the way her eyes cross when she’s annoyed.”

“Why is it that you know how everyone looks when they’re annoyed?” Miss Joan asked.

Mr. El chose to ignore the question. “I’ll be right back,” he said as he walked toward the dairy princess.

Miss Joan and Mr. Smitty relaxed on a bench as they enjoyed their sundaes and watched Mr. El approach the princess.

Mr. El and the young lady seemed to be having a pleasant conversation when suddenly the princess walked away with a much less than pleasant expression on her face.

When Mr. El rejoined his friends, Miss Joan could not contain herself. “I’d give a million dollars to know what you said to her!” she exclaimed.

“You don’t have a million dollars,” Mr. El responded.

“I’ll buy you one of these giant hot fudge sundaes for the story,” Mr. Smitty proposed.

“Deal!” said Mr. El. “I was asking her what qualities the judges look for in choosing a dairy princess.”

“And?” Miss Joan demanded.

“Well it just goes to prove that a sense of humor isn’t one of the requirements,” Mr. El replied.

“What did you say?” Miss Joan asked with that “What terrible thing have you done?” look that she did so well.

“Just to add a little levity to the conversation,” Mr. El went on, “I asked her if looking like a cow was one consideration.”

“You did what?!” Miss Joan practically screamed.

“I think this is worth a double hot fudge sundae!” Mr. Smitty announced.

“I thought she’d know I was kidding,” Mr. El stated. “I say stuff like that to my students all the time and they know I’m kidding.”

“That’s because they’ve learned not to take you seriously,” Miss Joan said.

“Well this girl, who’s at least twice the age of my fourth graders, ought to know that she doesn’t look anything like a cow. You can’t win a competition to be a princess of any kind without knowing that you’re smart and good looking.”

“Maybe she thinks that you think that she looks like a cow,” Mr. Smitty offered.

“Why would she care?” Mr. El countered.

“Good question,” said Miss Joan. “But don’t you see the damage you’ve done?” she added.

“Damage, what damage?” asked Mr. El.

“Up until today she was a self-confident young woman, destined for greatness. She might have become a scientist whose inventions would have saved millions of lives. She might have gone on to be a great leader who would bring peace and prosperity to the whole world!” Miss Joan paused to catch her breath. “But now,” she continued, “she’ll spend the rest of her miserable existence hiding her face. She’ll live her entire life wearing a character costume at some amusement park so that no one will ever gaze upon her cowlike features! And needless to say, she’ll never save the world!”

“You could just go over there and apologize,” Mr. Smitty suggested.

“That might just make things worse,” said Mr. El. “In a few minutes she’ll forget I exist; she’ll forget what I said, and she can go on to save the world.”

“I’ll have my sundae now,” Mr. El reminded Mr. Smitty. “Didn’t I hear ‘double hot fudge’?”

As Mr. Smitty walked off to buy the sundae, Mr. Kay, the principal, came by. “Mr. El,” he said, “I have a nice surprise for you. I’ve lined up your student teacher for this fall. Her name is Miss Lee. She’s already a very accomplished young lady. In fact, you may have noticed her at the fair.”

“She’s here? I’d like to meet her,” said Mr. El.

“That’s her over there,” Mr. Kay said. “She’s wearing that shiny little crown.”

“You mean that Dairy Princess crown?” asked Mr. El.

“That’s her,” said Mr. Kay.

Miss Joan, who couldn’t help hearing the conversation, had a broad smile on her face. Mr. El was not smiling.

“Excuse me,” said Mr. El, “I have to rush to my room and prepare a lesson plan!”

“A lesson plan?” asked the principal.

“Yes,” sighed Mr. El, “A lesson about thinking before speaking.”

For Discussion:

1. What lesson did Mr. El learn from his experience?
2. Can you think of any examples of someone making a similar mistake?
3. Do you think that it’s always possible to know how someone will react to something you say?

Lecția 14

RECAPITULARE

Test de autoevaluare

1. Write down the ing-form (Gerund) of the following verbs.

spell -

discover -

copy -

chase -

hug -

2. Complete the sentences using infinitive constructions.

My father taught me (dance / how)

We haven't decided yet (put / the bed / where)

She was explaining (use / the gadget / how)

I forgot to ask (pick him up / where)

I wondered (address / him / whether) or not.

3. Fill in the gerund as the subject of the sentence.

(fly) to London has become rather cheap.

(smoke) is prohibited at petrol stations.

(swim) is good for your health.

(travel) is one of my hobbies.

(cycle) is impossible on this sandy ground.

Răspunsuri și comentarii la testele de autoevaluare

1. Write down the ing-form (Gerund) of the following verbs.

spell - spelling

discover - discovering

copy - copying

chase - chasing

hug - hugging

2. Complete the sentences using infinitive constructions.

My father taught me how to dance.

We haven't decided yet where to put the bed.

She was explaining how to use the gadget.

I forgot to ask where to pick him up.

I wondered whether to address him or not.

3. Fill in the gerund as the subject of the sentence.

Flying to London has become rather cheap.

Smoking is prohibited at petrol stations.

Swimming is good for your health.

Traveling is one of my hobbies.

Cycling is impossible on this sandy ground.

Lucrare de verificare nr. 4

Traduceți următorul text:

Performance

Performance is the physical expression of music. Often, a musical work is performed once its structure and instrumentation are satisfactory to its creators; however, as it gets performed, it can evolve and change.

A performance can either be rehearsed or improvised. Improvisation is a musical idea created without premeditation, while rehearsal is vigorous repetition of an idea until it has achieved cohesion. Musicians will sometimes add improvisation to a well-rehearsed idea to create a unique performance.

Many cultures include strong traditions of solo and performance, such as in Indian classical music, and in the Western Art music tradition. Other cultures, such as in Bali, include strong traditions of group performance. All cultures include a mixture of both, and performance may range from improvised solo playing for one's enjoyment to highly planned and organised performance rituals such as the modern classical concert, religious processions, music festivals or music competitions.

Chamber music, which is music for a small ensemble with only a few of each type of instrument, is often seen as more intimate than symphonic works.

Punctaj: 9 puncte pentru traducerea corectă a textului, 1 punct din oficiu. Lucrare va fi înmănată personal tutorei disciplinei.

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