

## Limba engleză - Modul de studiu 5

### INTRODUCERE

Acest curs de limba engleză se adresează studenților Academiei de Muzică „Gheorghe Dima” Cluj-Napoca din cadrul Departamentului de Învățământ la Distanță, având ca scop acumularea de cunoștințe în domeniul limbii engleze, prin însușirea atât a elementelor de morfologie și sintaxă, specifice limbii engleze în general, cât și a celor de vocabular, specifice domeniului muzical-artistic.

Ca instrument de lucru de bază se va folosi volumul *Grammar Practice for Intermediate Students – with key and with CD-ROM*, de Sheila Dignen și Brigit Viney, împreună cu Elaine Walker și Steve Elsworth, ed. Pearson Longman, 2007, manual care găsește la biblioteca DID din Cadrul Academiei de Muzică „Gheorghe Dima”.

Pentru însușirea elementelor de vocabular specifice domeniului muzical se vor folosi materiale (texte, exerciții de înțelegere a acestor texte, exerciții de traducere) preluate din bibliografia adițională.

Cursul este structurat sub forma a șase module de studiu care vor permite studenților însușirea graduală a elementelor de gramatică și vocabular, precum și aplicarea practică a cunoștințelor acumulate. Primele cinci module sunt bazate pe capitolele cuprinse în manualul de studiu, în timp ce al șaselea va fi rezervat recapitulării și fixării cunoștințelor acumulate și pregătirii pentru examenul de limbă premergător examenului de licență.

Nivelul de însușire a cunoștințelor va fi verificat prin intermediul unor teste de autoevaluare pe parcursul modulelor, la sfârșitul fiecărei unități de învățare, precum și prin intermediul unor teste de evaluare la sfârșitul fiecărui modul. Dacă în cazul testelor de autoevaluare studenții au la dispoziție cheia exercițiilor, testul de la finalul fiecărui modul este corectat de către profesor, pentru a avea o evaluare obiectivă a cunoștințelor.

Dificultatea exercițiilor și a textelor studiate, dar și a testelor, va crește direct proporțional cu cunoștințele acumulate pe parcurs de către studenți.

Învățământul la distanță implică utilizarea unor metode și tehnici noi de învățare pentru a spori gradul de acces la sistemele educaționale al persoanelor care nu pot participa la cursurile Academiei de Muzică „Gheorghe Dima” Cluj-Napoca în regim cu frecvență. Având în vedere că scopul lor este acela de a îmbunătăți substanțial flexibilitatea învățării în raport cu timpul și disponibilitatea cursanților, manualul de studiu menționat este dotat și cu un CD care oferă studenților posibilitatea de studiu individual, exemplificând tehnici de execuție, detaliind și explicând scheme din curs, sau prezentând diferite aplicații practice ale materialului scris, iar textele studiate vor fi puse la dispoziția studenților atât în variantă tipărită, cât și în variantă electronică.

Conform noilor cerințe din domeniul învățământului la distanță, studenții vor fi stimulați în direcția pregătirii individuale prin e-learning, dispunând de o bază media de stocare a informației (cursuri, articole, lucrări, materiale audio și video).

Durata medie de parcurgere a modulului de studiu este de 14 ore/semestru, într-un ritm recomandat de 1 oră/săptămână.

## **UNITATEA DE ÎNVĂȚARE NR. 1 - PREPOZIȚII ȘI CONJUNCȚII**

### **Obiectivele unității de învățare**

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

- Însușirea și sistematizarea prepozițiilor și conjuncțiilor.
- 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.

## LECȚIA 1

### Adăugare și contrast

Următoarele cuvinte au sensuri similare cu *and*:

*also: She sings and she also plays the piano.*

*too: Matt wants to come too.*

*as well as: She speaks German as well as French*

*Both... and, either... or, neither... nor* întăresc:

*He knows both Mary and John.*

*Neither his father, nor his mother went to university.*

*In addition, besides that, what's more*

Următoarele cuvinte au sensuri similare cu *but*:

*although, though, even though, whereas, however, in spite of/despite of:*

*He's hopeless at tennis even though he plays every week.*

*In spite of the rain, we enjoyed ourselves.*

### Vocabular

Read the chart and assess which quotient is higher in your case. Check with your colleagues whether your assessment was accurate or not.

### EQ vs. IQ

Emotional Intelligence, or emotional quotient (EQ), is defined as an individual's ability to identify, evaluate, control, and express emotions. People with high EQ usually make great leaders and team players because of their ability to understand, empathize, and connect with the people around them. IQ, or intelligence quotient, is score derived from one of several standardized tests designed to assess an individual's intelligence.

IQ is used to determine academic abilities and identify individuals with off-the-chart intelligence or mental challenges. EQ is a better indicator of success in the workplace and is used to identify leaders, good team players, and people who best work by themselves.

#### EQ versus IQ comparison chart

	EQ	IQ
Stands for	Emotional Quotient (aka emotional intelligence)	Intelligence Quotient
Definition	Emotional quotient (EQ) or	An intelligence quotient (IQ) is a score

### EQ versus IQ comparison chart

	EQ	IQ
	emotional intelligence is the ability to identify, assess, and control the emotions of oneself, of others, and of groups.	derived from one of several standardized tests designed to assess intelligence.
Abilities	Identify, evaluate, control and express emotions ones own emotions; perceive, and assess others' emotions; use emotions to facilitate thinking, understand emotional meanings.	Ability to learn, understand and apply information to skills, <u>logical reasoning</u> , word comprehension, math skills, abstract and spatial thinking, filter irrelevant information.
In the workplace	Teamwork, leadership, successful relations, service orientation, initiative, collaboration.	Success with challenging tasks, ability to analyze and connect the dots, research and development.
Identifies	Leaders, team-players, individuals who best work alone, individuals with social challenges.	Highly capable or gifted individuals, individuals with mental challenges and special needs.
Origin	1985, Wayne Payne's doctoral thesis "A Study of Emotion: Developing Emotional Intelligence" Popular use came in Daniel Goleman's 1995 book "Emotional Intelligence - Why it can matter more than IQ"	1883, English statistician Francis Galton's paper "Inquiries into Human Faculty and Its Development" First application came in French psychologist Alfred Binet's 1905 test to assess school children in France.

(adapted from [http://www.diffen.com/difference/EQ\\_vs\\_IQ](http://www.diffen.com/difference/EQ_vs_IQ))

## LECȚIA 2

### Motiv, cauză, scop, rezultat și modalitate

*Because, since, as + propoziție, due to: I went home because I was tired.*

*So (that): I put my keys in my pocket so that I wouldn't forget them.*

Pentru rezultat sau consecință folosim *so + propoziție: I was tired, so I went home.*

Modalitate – *as if, as though, like: It looks as if it's going to rain. He looked at me like I was mad!*

### Vocabular

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

## Sometimes, EQ is more important than IQ

Emotional intelligence a good predictor of leadership skills

Why do some people always seem to succeed at work, while others of equal – or higher – intelligence don't? Is it luck? 1) \_\_\_\_\_? Nepotism? More than likely it's the emotional intelligence factor. Emotional intelligence, often referred 2) \_\_\_\_\_ as EQ, is a set of abilities that lets you form optimal relationships with yourself and others. And research shows it can be a 3) \_\_\_\_\_ better predictor of life success than IQ.

"In the fields I have studied, emotional intelligence is much more powerful than IQ in determining who emerges as a leader," says William Bennis, an internationally renowned author and leadership expert. "IQ is a 4) \_\_\_\_\_ competence. It might get you into a certain field, but it doesn't make you a star. Emotional intelligence can."

In his book "Working with Emotional Intelligence," Daniel Goleman, a psychologist and CEO of Emotional Intelligence Services, contends that among the pool of people smart enough to handle the most cognitively 5) \_\_\_\_\_ fields, IQ has the least power in predicting success. The higher the intelligence barriers for 6) \_\_\_\_\_ into a field, the greater the impact emotional intelligence has on success.

Human resources expert Lori Kocon says she has seen this phenomenon play out repeatedly -- especially 7) \_\_\_\_\_ the past four years. "During the '80s and '90s an unprecedented number of people went on to get MBAs and postgraduate degrees," she says. "While in the past, this helped them advance in their careers, today with so many people having the same high levels of knowledge and 8) \_\_\_\_\_ expertise, this route has reached maximum effectiveness. "What sets people 9) \_\_\_\_\_ now are their

abilities to manage themselves and develop productive relationships with others. It all boils 10) \_\_\_\_\_ to being emotionally intelligent."

At its simplest, emotional intelligence encompasses five competencies:

- 1. Self-awareness:** Recognizing your emotions and their effects; knowing your strengths and limitations; and having a strong sense of your capabilities and self- 11) \_\_\_\_\_.
- 2. Self-regulation:** Managing your moods by keeping disruptive emotions and impulses in check; and channeling your feelings and resources to 12) \_\_\_\_\_ your performance and productivity.
- 3. Self-motivation:** Knowing how to use your emotions to propel yourself into action 13) \_\_\_\_\_ a desired goal and to persevere despite obstacles and setbacks.
- 4. Empathy:** Your ability to sense others' feelings and perspectives; read and understand the dynamics of relationships; and anticipate, recognize and 14) \_\_\_\_\_ key constituents' needs.
- 5. Social skills:** Your adeptness at inducing desirable responses in others 15) \_\_\_\_\_ communication, collaboration, influence and relationship-building.

"In the new workplace, with its emphasis on flexibility, teams and a strong customer orientation, this crucial set of emotional competencies is becoming 16) \_\_\_\_\_ essential for excellence in every job in every part of the world," Goleman says.

Unlike IQ, which is pretty much established at birth, EQ can be learned, implemented and improved 17) \_\_\_\_\_ at any age. In fact, studies show our emotional intelligence increases as we get older -- peaking between 50 and 59.

What's the best way to raise your EQ on your own?

Psychologist Hendrie Weisinger advocates increasing your self-awareness. He advises taking a reading of your emotions several times 18) \_\_\_\_\_ the day and keeping a journal. After a week, assess what you're feeling, how you're channeling your feelings and how it affects your workday. If you're sending yourself negative messages, plant positive ones in their place. For example, if you find you're telling yourself "I'm stupid" after making a mistake, replace that message with "What can I do differently next time?"

It also helps to have an EQ role model. Identify people you know who excel as individuals and also maximize a team's potential through building bonds, collaboration and creating group synergy in 19) \_\_\_\_\_ of collective goals. Watch how they sell their ideas, handle criticism from others, and 20) \_\_\_\_\_ with setbacks. Then apply those skills in your own life and see what a difference it makes!

(adapted from <http://edition.cnn.com/2005/US/Careers/01/13/emotions/index.html>)

demanding, pursued, worth, deal, technical, looks, far, apart, down, enhance, meet, through, over, increasingly, upon, entry, toward, throughout, to, threshold

### LECȚIA 3

#### Expresii de legătură și concordanța timpurilor

Folosim expresii de legătură pentru a adăuga sau contrasta idei, sau pentru a le scoate în evidență.

*in other words, by the way, anyway, I mean, well, actually, obviously: Well, I thought it was a good film. By the way, I saw Martin yesterday.*

#### Concordanța timpurilor (THE SEQUENCE OF TENSES)

Este acordul obligatoriu al timpului verbului din subordonata cu timpul verbului din regenta sa. În limba engleză timpul verbului din subordonata trebuie să se subordoneze timpului verbului din regenta. Cu alte cuvinte timpurile verbelor din regente dictează folosirea anumitor timpuri în subordonatele lor.

Există în acest sens trei reguli de cunoscut și aplicat.

**Regula I:** Dacă în regenta verbul este la Present Tense sau Present Perfect Tense în subordonata se poate folosi orice timp.

**Regula II:** Dacă în regenta verbul este la trecut în subordonata el trebuie să fie la unul din cele trei timpuri trecute ale limbii engleze: The Past Perfect, The Past Tense, The Future in the Past.

**Regula III:** Dacă verbul din regenta este la viitor în subordonatele conditionale și temporale, el trebuie să fie la Present Tense sau Present Perfect Tense, iar dacă subordonata este completivă directă verbul va fi la viitor.

REGENTA	SUBORDONATA
<b>I. Verbul este la prezent</b>	<b>verbul poate fi la orice timp</b>
<b>We all know that</b> = Noi toți știm ca	<b>he had come</b> = venise
	<b>he came</b> = a venit
	<b>he will come</b> = el va veni
	<b>he would come</b> = el ar veni
	<b>he would have come</b> = el ar fi venit



<b>II. Verbul este la trecut</b>	<b>verbul trebuie sa fie la trecut</b>
<b>He did not know that</b> = El nu a stiut ca	<b>she had come</b> = ea venise - anterioritate
	<b>she came</b> = ea a venit - simultaneitate
	<b>she would come</b> = va veni - posterioritate
<b>III. Verbul este la viitor</b>	<b>A. verbul sa fie la Present sau Present Perfect in subordonatele conditionale si temporale</b>
<b>I shall tell you the truth if/when</b> = Iti voi spune adevarul daca /cand <b>you give (have given) me the book.</b> = imi vei da cartea.	
	<b>B. verbul va fi la orice timp in subordonata completiva directa.</b>
<b>I shall see what</b> = Eu voi vedea ce	<b>I shall do.</b> = voi face.

### **EXCEPTII (deci cazuri cand nu se aplica regulile de concordanta a timpurilor)**

1. Cand in subordonata se exprima un adevar stiintific /general.

Everybody knew that gold is a metal. = Toata lumea stia ca aurul este metal.

I told you that silver is gray. = Ti-am spus ca argintul este gri.

2. Cand subordonata este:

a) cauzala

He will not go to school because he didn't learn his lessons. = El nu va merge la scoala pentru ca nu si-a invatat lectiile.

We shall go on the trip because they gave us the money. = Vom merge in excursie pentru ca ei ne-au dat banii.

b) atributiva

You will see the man who wrote that book. = Il vei vedea pe omul care a scris cartea aceea.

I saw the girl who will play the piano. = Am vazut fata care va canta la pian.

c) comparativ modala

Tomorrow I shall work more than I worked yesterday. = Maine voi munci mai mult decat am muncit ieri.

### **Vocabular**

Read the following text and try to assess your personal skills. Which of the 9 types of intelligence listed below characterizes you the most? Do your friends and colleagues agree with your self-assessment?

# **The Nine Types of Intelligence**

## **1. Naturalist Intelligence (*Nature Smart*)**

Designates the human ability to discriminate among living things (plants, animals) as well as sensitivity to other features of the natural world (clouds, rock configurations). This ability was clearly of value in our evolutionary past as hunters, gatherers, and farmers; it continues to be central in such roles as botanist or chef. It is also speculated that much of our consumer society exploits the naturalist intelligences, which can be mobilized in the discrimination among cars, sneakers, kinds of makeup, and the like.

## **2. Musical Intelligence (*Musical Smart*)**

Musical intelligence is the capacity to discern pitch, rhythm, timbre, and tone. This intelligence enables us to recognize, create, reproduce, and reflect on music, as demonstrated by composers, conductors, musicians, vocalist, and sensitive listeners. Interestingly, there is often an affective connection between music and the emotions; and mathematical and musical intelligences may share common thinking processes. Young adults with this kind of intelligence are usually singing or drumming to themselves. They are usually quite aware of sounds others may miss.

## **3. Logical-Mathematical Intelligence (*Number/Reasoning Smart*)**

Logical-mathematical intelligence is the ability to calculate, quantify, consider propositions and hypotheses, and carry out complete mathematical operations. It enables us to perceive relationships and connections and to use abstract, symbolic thought; sequential reasoning skills; and inductive and deductive thinking patterns. Logical intelligence is usually well developed in mathematicians, scientists, and detectives. Young adults with lots of logical intelligence are interested in patterns, categories, and relationships. They are drawn to arithmetic problems, strategy games and experiments.

## **4. Existential Intelligence**

Sensitivity and capacity to tackle deep questions about human existence, such as the meaning of life, why do we die, and how did we get here.

## **5. Interpersonal Intelligence (*People Smart*)**

Interpersonal intelligence is the ability to understand and interact effectively with others. It involves effective verbal and nonverbal communication, the ability to note distinctions among others, sensitivity to the moods and temperaments of others, and the ability to entertain multiple

perspectives. Teachers, social workers, actors, and politicians all exhibit interpersonal intelligence. Young adults with this kind of intelligence are leaders among their peers, are good at communicating, and seem to understand others' feelings and motives.

#### **6. Bodily-Kinesthetic Intelligence (*Body Smart*)**

Bodily kinesthetic intelligence is the capacity to manipulate objects and use a variety of physical skills. This intelligence also involves a sense of timing and the perfection of skills through mind-body union. Athletes, dancers, surgeons, and craftspeople exhibit well-developed bodily kinesthetic intelligence.

#### **7. Linguistic Intelligence (*Word Smart*)**

Linguistic intelligence is the ability to think in words and to use language to express and appreciate complex meanings. Linguistic intelligence allows us to understand the order and meaning of words and to apply meta-linguistic skills to reflect on our use of language. Linguistic intelligence is the most widely shared human competence and is evident in poets, novelists, journalists, and effective public speakers. Young adults with this kind of intelligence enjoy writing, reading, telling stories or doing crossword puzzles.

#### **8. Intra-personal Intelligence (*Self Smart*)**

Intra-personal intelligence is the capacity to understand oneself and one's thoughts and feelings, and to use such knowledge in planning and directioning one's life. Intra-personal intelligence involves not only an appreciation of the self, but also of the human condition. It is evident in psychologists, spiritual leaders, and philosophers. These young adults may be shy. They are very aware of their own feelings and are self-motivated.

#### **9. Spatial Intelligence (*Picture Smart*)**

Spatial intelligence is the ability to think in three dimensions. Core capacities include mental imagery, spatial reasoning, image manipulation, graphic and artistic skills, and an active imagination. Sailors, pilots, sculptors, painters, and architects all exhibit spatial intelligence. Young adults with this kind of intelligence may be fascinated with mazes or jigsaw puzzles, or spend free time drawing or daydreaming.

(adapted from  
<http://skyview.vansd.org/lshmidt/Projects/The%20Nine%20Types%20of%20Intelligence.htm>)

## LECȚIA 4

### Prepoziții de loc, mișcare și timp

Prepozitia descrie legatura dintre doua cuvinte din aceeași propozitie. Prepozitiile nu au un inteles de sine statator, ele capata diferite sensuri puse in legatura cu alte cuvinte.

In limba engleza nu se va termina niciodata o propozitie cu o prepozitie.

#### 10.2. Prepozitii de timp: *at, on, in*

**At** se foloseste pentru a desemna ora exacta

Ex.: *The train is due at 12:15 p.m.*

**On** indica zilele si datele calendaristice

Ex.: *My brother is coming on Monday.*

*We're having a party on the Fourth of July.*

**In** se foloseste pentru a desemna ore imprecise din timpul zilei, cat si luna, anotimpul, anul.

Ex.: *She likes to jog in the morning.*

*It's too cold in winter to run outside.*

*He started the job in 1971.*

*He's going to quit in August.*

#### 10.2. Prepozitii de loc: *at, on, in*

**At** se foloseste cu adrese exacte.

Ex.: *Grammar English lives at 55 Boretz Road in Durham.*

**On** desemneaza numele de strazi, sosele, bulevarde, alei, etc.

Ex.: *Her house is on Boretz Road.*

**In** se foloseste cu numele regiunilor (orase, judete, tari, state, continente).

Ex.: *She lives in Durham.*

*Durham is in Windham County.*

*Windham County is in Connecticut.*

#### 10.3. Prepozitii de miscare: *to* si lipsa prepozitiei

**To** se foloseste pentru a exprima deplasarea, miscarea catre un loc.

Ex.: *They were driving to work together.*

*She's going to the dentist's office this morning.*

**Toward** si **towards** exprima de asemenea miscarea.

Acestea doua sunt doar variantele ortografice ale aceluiași cuvânt și se pot folosi indiferent.

Ex.: *We're moving toward the light.*

*This is a big step towards the project's completion.*

Cu urmatoarele cuvinte: *home, downtown, uptown, inside, outside, downstairs, upstairs*, **nu se folosesc prepozitii.**

Ex.: *Grandma went upstairs Grandpa went home.*

*They both went outside.*

#### 10.4. Prepozitii de timp: for si since

**For** se foloseste atunci cand se masoara timpul (secunde, minute, ore, zile, luni, ani).

Ex.: *He held his breath for seven minutes.*

*She's lived there for seven years.*

*The British and Irish have been quarreling for seven centuries.*

**Since** se foloseste cu data sau ora exacta.

Ex.: *He's worked here since 1970.*

*She's been sitting in the waiting room since two-thirty.*

#### Vocabular

Fill in the gaps with the suitable word:

### How composers from Mozart to Bach made their music add up

What's the next number 1) \_\_\_\_\_ this sequence? 5, 10, 20, 30, 36 ... ? And the next in this? 640, 231, 100, 91 ... ? If you know your Mozart then you'll identify 43 2) \_\_\_\_\_ the number that comes after 36 in the first sequence. These are the opening lines of *The Marriage of Figaro* sung by Figaro as he measures 3) \_\_\_\_\_ the room that he will share with Susanna once they are married. It's a curious selection of numbers that when added together comes 4) \_\_\_\_\_ 144, or 12 squared: perhaps a coincidence or maybe a numerical representation of the impending union of Figaro and his bride Susanna.

The second sequence continues with 1,003, the number of Don Giovanni's female conquests in Spain. The other numbers are part of the famous *Catalogue aria* sung by Leporello, Don Giovanni's servant, which include his other conquests: 640 in Italy, 231 in Germany, 100 in France, 91 in Turkey.

Mozart loved numbers. Johann Andreas Schachtner, court trumpeter and friend of the Mozart family, wrote about the young Wolfgang: "When he was doing sums, the table, the chair, the walls and even the floor would be covered with chalked numbers."

5) \_\_\_\_\_ an adult Mozart's obsession with numbers didn't wane. He would scatter numbers throughout his letters to family and friends. His family used a secret code 6) \_\_\_\_\_ keep politically sensitive comments from the eyes of the censors. But he also used numbers in more intimate exchanges. His kisses would invariably be issued 7) \_\_\_\_\_ units of 1,000, although sometimes he would choose a more interesting selection of numbers to shower his correspondent with.

The curious string of numbers 1095060437082 appears in a letter to his wife Constanze. One decoding that has been offered of this sequence suggests we add  $10+9+50+60+43+70+82$  to get 324, which is 18 squared, 8) \_\_\_\_\_ like the opening of *Figaro*, expressing the bond of love between Mozart and Constanze. He signed himself in another letter as "Friend of the House of Numbers"; 9) \_\_\_\_\_ Constanze told a biographer after Mozart's death about "his love of arithmetic and algebra".

Mozart isn't the only composer 10) \_\_\_\_\_ be fascinated by music, numbers and codes. Bach's name spells out a series of musical notes that Bach employs often in pieces as if he is musically signing his work. Other composers during the baroque used a cabalistic code that changes letters into numbers which could 11) \_\_\_\_\_ be used in musical composition to hide words. For example, 12) \_\_\_\_\_ replacing each letter with its number in the alphabet, Bach's name translates into  $2+1+3+8=14$ . Some commentators have tried to identify an obsession with the number 14 running throughout Bach's work and life. Apparently when he was asked to join Mizler's society of Musical Sciences he delayed until 1747 just to ensure that he could be the 14th member to join.

Schumann 13) \_\_\_\_\_ was an inveterate user of musical cryptograms. More recently, Alban Berg regarded 23 as his signature number, rather like a footballer being identified by his shirt number. For example, the *Lyric Suite* is made up of a sequence of 23-bar phrases. Embedded in the piece is a musical representation of a love affair that Berg was having at the time. His lover was denoted by a 10-bar sequence which he entwined with his own signature, 23, using the combination of mathematics and music to serenade his affair.

But it's probably Mozart's final opera, *The Magic Flute*, that is the work most laden 14) \_\_\_\_\_ symbolism and numerical imagery. The opera is full of masonic symbols, which in turn are underpinned by mathematics – Mozart had been admitted to Beneficence lodge in Vienna seven years earlier. The number three, for example, is very significant in masonic practice. The three knocks at the lodge door that are part of the initiation ceremony for a new mason are heard again and again throughout the opera. As Goethe, a fellow mason, declared: "The crowd should find pleasure in seeing the spectacle: at the same time, its high significance will not escape the initiates."

Beyond the three-note rhythm sequence the number three is threaded through the opera in numerous ways. Much of Mozart's masonic music is written in E flat major, a key with three flats, although this may have more to do with the key being best suited for the wind instruments that Mozart employed. Many of the characters come 15) \_\_\_\_\_ threes: the three ladies who serve the Queen of the Night, the three boys. Three-part harmony abounds.

The opera is also full of pairs. Day and night, fire and water, Osiris and Isis, gold and silver, sun and moon. The number five plays a part, another important number for the masons given their choice of

the symbol of the pentagram or five-pointed star. Trios give way to quintets, not quartets. And ultimately Sarastro's power is bound 16) \_\_\_\_\_ in the mystical seal of the seven circles of the sun.

For Mozart *The Magic Flute* is also a statement of his belief in a changing order, not just politically but also musically. The work premiered in Vienna in 1791, two years after the revolution that swept the streets of Paris. The masonic order had suffered repression because the authorities feared the enlightened ideas this secret society was promoting. This transition from ancient regime to enlightenment is captured in the music. The ornate music of the Queen of the Night gives 17) \_\_\_\_\_ to a new sound that Mozart hoped would be his legacy.

(adapted from <https://www.theguardian.com/music/2013/apr/05/mozart-bach-music-numbers-codes>)

## LECȚIA 5

### Expresii prepoziționale (Prepositional phrases)

**At home**

**In time**

**From Richie**

**With me**

**By singing**

**About what we need**

### Expresii idiomatice cu prepozitii

*agree to a proposal, with a person, on a price, in principle*

*argue about a matter, with a person, for or against a proposition*

*compare to to show likenesses, with to show differences (sometimes similarities)*

*correspond to a thing, with a person*

*differ from an unlike thing, with a person*

*live at an address, in a house or city, on a street, with other people*

## **Vocabular**

Derive the words in capital letters in order to fit the context:

### **Does listening to Mozart really boost your brainpower?**

You have probably heard of the Mozart effect. It's the idea that if children or even babies listen to music composed by Mozart they will become more intelligent. A quick internet search reveals plenty of 1) (PRODUCE) to assist you in the task. Whatever your age there are CDs and books to help you to harness the power of Mozart's music, but when it comes to scientific evidence that it can make you more clever, the picture is more mixed.

The phrase "the Mozart effect" was coined in 1991, but it is a study described two years later in the journal *Nature* that sparked real media and public interest about the idea that listening to classical music somehow improves the brain. It is one of those ideas that feels plausible. Mozart was 2) (DOUBT) a genius himself, his music is complex and there is a hope that if we listen to enough of it, a little of that intelligence might rub off on us.

The idea took off, with thousands of parents playing Mozart to their children, and in 1998 Zell Miller, the Governor of the state of Georgia in the US, even asked for money to be set aside in the state budget so that every newborn baby could be sent a CD of classical music. It's not just babies and children who were (DELIBERATE) exposed to Mozart's melodies. When Sergio Della Sala, the psychologist and author of the book *Mind Myths*, visited a mozzarella farm in Italy, the farmer proudly explained that the buffalos were played Mozart three times a day to help them to produce better milk.

I'll leave the debate on the impact on milk yield to farmers, but what about the evidence that listening to Mozart makes people more intelligent?

When you look back at the original paper, the first surprise is that the authors from the University of California, are modest in their 3) (CLAIM) and don't even use the "Mozart effect" phrase in the paper. The second surprise is that it wasn't conducted on children at all: it was in fact conducted with those stalwarts of psychological studies – young adult students. Only 36 students took part. On three occasions they were given a series of mental tasks to complete, and before each task, they listened



either to ten minutes of silence, ten minutes of a tape of 4) (RELAX) instructions, or ten minutes of Mozart's sonata for two pianos in D major (K448).

The students who listened to Mozart did better at tasks where they had to create shapes in their minds. For a short time the students were better at (SPACE) tasks where they had to look at folded up pieces of paper with cuts in them and to predict how they would appear when unfolded. But (FORTUNE), as the authors make clear at the time, this effect lasts for about fifteen minutes. So it's hardly going to bring you a lifetime of enhanced intelligence.

Nevertheless, people began to theorise about why it was that Mozart's music in particular could have this effect. Did the complexity of music cause patterns of cortical firing in the brain similar to those associated with solving spatial puzzles?

More 5) (RESEARCH) followed, and a meta-6) (ANALYSE) of sixteen different studies confirmed that listening to music does lead to a temporary 7) (IMPROVE) in the ability to manipulate shapes mentally, but the benefits are short-lived and they don't make us more intelligent.

Then it began to emerge that perhaps Mozart wasn't so special after all. In 2010 a larger meta-analysis of a greater number of studies again found a positive effect, but that other kinds of music worked just as well. One study found that listening to Schubert was just as good, and so was hearing a passage read out aloud from a Stephen King novel. But only if you enjoyed it. So, perhaps 8) (ENJOY) and 9) (ENGAGE) are key, rather than the exact notes you hear.

Although we tend to associate the Mozart effect with babies and small children, most of these studies were conducted on adults, whose brains are of course at a very different stage of 10) (DEVELOP). But in 2006 a large study was conducted in Britain involving eight thousand children. They listened either to ten minutes of Mozart's String Quintet in D Major, a discussion about the experiment or to a sequence of three pop songs: Blur's "Country House," "Return of the Mack," by Mark Morrison and PJ and Duncan's "Stepping Stone". Once again music improved the ability to predict paper shapes, but this time it wasn't a Mozart effect, but a Blur effect. The children who listened to Mozart did well, but with pop music they did even better, so prior 11) (PREFER) could come into it.

Whatever your musical 12) (CHOOSE), it seems that all you need to do a bit better at predictive origami is some cognitive 13) (AROUSE). Your mind needs to get a little more active, it needs something to get it going and that's going to be whichever kind of music appeals to you. In fact, it doesn't have to be music. Anything that makes you more alert should work just as well – doing a few star jumps or drinking some coffee, for instance.

There is a way in which music can make a difference to your IQ, though. Unfortunately it requires a bit more effort than putting on a CD. Learning to play a musical instrument can have a beneficial effect on your brain. Jessica Grahn, a cognitive (SCIENCE) at Western University in London

says that a year of piano lessons, combined with regular practice can increase IQ by as much as three points.

So listening to Mozart won't do you or your children any harm and could be the start of a life-long love of classical music. But unless you and your family have some urgent imaginary origami to do, the chances are that sticking on a sonata is not going to make you better at anything.

(adapted from <http://www.bbc.com/future/story/20130107-can-mozart-boost-brainpower>)

## LECȚIA 6

### Adjective/substantive + prepoziții

Affraid of, good/bad at, happy/upset about, bored/pleased with something

The beginning of, the reason for, a conversation with, a discussion about, an increase/decrease in

Cîteodată, mai multe prepoziții se potrivesc, dar se schimbă sensul: *I was angry about the broken window/She was angry with Mike.*

După prepoziții folosim forma -ing a verbului: *He is very good at spelling.*

### Vocabular

Assess whether the statements are true or false according to the text below:

## The science of songs: how does music affect your body chemistry?

Like many music lovers I've always had a fascination with the emotional power. How can a combination of sounds make all the hairs on your arms stand on end, or make you cry? I've always enjoyed reading newspaper and magazine articles about the psychological effects of music, but apart from the general conclusion that "music is magical", they rarely provide any scientific answers.

But there are answers as to why music has such power over us. Since the middle of the 20th century, music psychologists have been carrying out a wide range of fascinating research into how our

brains and bodies respond to music – but most of this has been relayed to us in formal scientific language, so I thought it would be a good idea to gather together the most interesting facts and theories from this large body of work and present them in plain language for the general reader.

I spent four years gathering information for my book, *Why We Love Music*, reading textbooks and papers packed full with phrases like “spectral structure and harmonic syntax” and “amplitudes of transglottal airflow”. Translated into conversational English, the science – I think – is of interest to everyone who loves music (and even those few of us who don’t). For example, experiments have demonstrated that music is extremely effective at curing insomnia; that shoppers spend more money in stores playing classical music; and that communal singing helps humans to bond with each other by releasing oxytocin into our system - the same chemical we experience during sex or breast-feeding.

The effect of music on our body chemistry is particularly fascinating to me. Our bodies effectively contain an internal pharmacy that dispenses various chemicals to help us deal with life’s challenges. For example, if you’re in a dangerous situation, you’ll receive a shot of adrenaline to give you energy, and if you do something which is good for you, you get a dose of serotonin (which encourages you to do the same thing again). Research has revealed that music holds the keys to your body’s pharmacy, and can promote or suppress the release of these chemicals. For example, loud and rhythmic music can increase your adrenaline levels, which will help to keep you awake during a long, boring drive. But in the case of insomnia, relaxing music can help you drop off to sleep by reducing the amount of the ‘vigilance chemical’ Noradrenaline in your system. Just half an hour of calming classical music at bedtime can help you to re-establish a healthy sleep pattern – I’d suggest lute music, like Nigel North’s *Cantabile*.

Professors North and Hargreaves put music speakers on the top shelf of an end-of-aisle wine display in a supermarket to see if different sorts of music could influence the choices we make. The display consisted of four shelves, each of which had a French wine on one side and a German wine on the other. The wines on each shelf were matched for price and sweetness/dryness so there was a fair competition between the two countries.

Then all they had to do was change the music occasionally and monitor which wines were bought when each type of music was playing. The results were astonishing: With no music playing the French wine was slightly more popular than the German. However, when they played German music through the speakers the German wine sold twice as fast as the French stuff. When they played French music the French bottles sold five times as fast as the German ones.

This implies that we are as helpless as krill in the path of a blue whale as far as marketing music is concerned. And the effect is subconscious – only one in eight of the wine buyers realised that the music had influenced their choice.

(adapted from <https://www.theguardian.com/books/2017/may/16/the-science-of-songs-how-does-music-effect-your-body-chemistry>)

1. Scholars have been studying for many centuries the effects of music on our brains and bodies, but only recently the results have been made public using plain language so that everybody can grasp the theoretical concepts.
2. Human beings respond positively to music due to a process of shared emotions.
3. In various situations, music could influence - even at a subconscious level - our choices.

## LECȚIA 7

### Verbe + prepoziții

Prepoziții folosite după verbe: about, for, from, on, to, with

Tiparul este: verb (+complement) + prepoziție + substantiv/pronume/-ing: *That cat belongs to him.*

Unele combinații de verb + prepoziție au un înțeles idiomatic: *I take after my mother.*

### Vocabular

Are you familiar with the terms “marketing” and “brand”? Can you explain them? Have you ever considered there might be a connection between music and marketing? If so, can you give examples of situations illustrating this relation?

## How to Use Music as a Marketing Tool

Music has a unique effect on our brain, especially concerning memory. When it comes to branding there might be no better way than using music to help a Customer remember your brand promise.

Part of the reason these studies showed the link between the music and marketing is because the former activates many centers across the brain, including the emotional ones. These areas are active and

processing the data. When this occurs, memory is triggered and a perception is formed. In addition, music has the ability to take us back in time to emotions we felt, even to the music of our parents or grandparents as is depicted in the Apple Christmas commercial.

So why is music so emotionally charged for us? I once read “Music comes the closest to expressing the inexpressible.” I couldn’t agree more. This is because music has a language of its own. Malini Mohana, Neuropsychology researcher from the University of Cape Town, South Africa defined it like this: “Music can be thought of as a type of perceptual illusion, much the same way in which a collage is perceived. The brain imposes structure and order on a sequence of sounds that, in effect, creates an entirely new system of meaning.”

The language your brain associates with music creates emotions. This language is why you turn up the volume when you hear a song from your youth and sing along joyfully, particularly when you haven’t heard it in a long time. Your brain is producing happy memories that evoke strong emotions. The brain’s emotional language and memory are all active when listening to music, making it synthesize a memory of your feelings associated with the sounds and rhythm of it.

Several studies have revealed music has a link with our memory. In one study, researchers discovered singing aids in learning a foreign language. Perhaps it is also why those of us around in 1971 know that Coke would “Like to Teach the World to Sing” is a classic and made everyone sing this song. Branding with music creates a memory. Just Hope it’s a Good one... Apple and Coke have chosen good songs to create the memory with their Customers. In both cases, the song and the resulting connection is likely to keep positive emotions associated with the brand name. They did a great job.

Using music is not a guarantee of good feelings however. Consider the David’s Pizza commercial. Why is the Gershwin song great and the David’s pizza song well, ... not great? According to Mohana, it’s because the brain structures are wired to anticipate rhythm and melody. Your brain automatically starts to synchronize with the beat and predicts the next one. This happens in the subconscious. Skilled composers are masters at balancing when these expectations are met and when they are not.

Music and branding are a great combination for any organization. Having a great song, jingle, or score makes the ad create positive emotions in the minds of your Customers. It gives your brand promise a foundation built on good memories. From there, you can build the brand to attract them to your business.

Of course, you’d better make sure that the Customer Experience they have when they get there is as advertised. Disappointment is never an emotion that leads to a good Customer Experience. Apple’s new Holiday ad is heartwarming; it’s also genius. By reaching in and plucking your heartstrings, it embeds its brand right into your subconscious mind.

(adapted from <https://www.entrepreneur.com/article/242390>)

## LECȚIA 8

**Phrasal verbs** combinații de verb + adverb, cu înțeles nou, idiomatic

**back down** (no object): not follow a threat.

"Tom was going to call the police when I told him I'd wrecked his car, but he **backed down** when I said I'd pay for the damages."

◆ ◆ ◆

**back off** (no object): not follow a threat.

"Tom was ready to call the police when I told him I'd wrecked his car, but he **backed off** when I said I'd pay for the damages."

◆ ◆ ◆

**back up** (1. no object): move backward; move in reverse.

"You missed the lines in the parking space. You'll have to **back up** and try again."

"The people waiting in line are too close to the door. We won't be able to open it unless they **back up**."

◆ ◆ ◆

**back up** (2. separable): drive a vehicle backwards (in reverse).

"You're too close! **Back** your car **up** so I can open the garage door."

◆ ◆ ◆

**back up** (3. separable): confirm a story, facts, or information.

"If you don't believe me, talk to Dave. He'll **back me up**."

◆ ◆ ◆

**back up** (4. separable): make a "protection" copy to use if there are problems with the original.

"When my computer crashed, I lost many of my files. It's a good thing I **backed them up**."



## Vocabular

Derive the words in capital letters in order to fit the context:

### Leonard Bernstein interview - 'I am not happy unless I can compose'

“I am not happy unless I can compose.” There is no self-pity in Leonard Bernstein’s cry for happiness, only despair that so much has to be expressed in so many ways in so short a time. Within minutes of his 1) (ARRIVE), the 2) (COMMIT) have come crowding in. When you are as versatile as Bernstein, the detailed 3) (ORGANISE) of your different activities becomes as much of a nightmare as their 4) (EXECUTE).

“It is absurd,” he admits, “that I am permanent 5) (CONDUCT) of a major symphony orchestra.” He has been with the New York Philharmonic for 10 years now, and that alone would be a full-time job for most conductors, for the American concept of permanent 6) (CONDUCT) is far more taxing than the European. Even the 7) (APPOINT) of William Steinberg to be “Permanent Guest Conductor” (splendid title) has not lightened Bernstein’s 8) (BURDEN). He still conducts sequences of five 9) (PERFORM) of the same Philharmonic concert throughout the season, and on top of that is a uniquely effective expounder of music to the widest public through his regular television programme.

Yet still composing is an essential. Very practically, he took a sabbatical year in 1965, not so much to rest (how could such a man do that?) as to have leisure to compose. He intended to write another work for the stage – “Call it opera, call it musical” – but after six months he realised the music was not achieving what he wanted it to do. It was then too late to conceive and write another opera in the remaining six months before 10) (ENGAGE) crowded in once more. “Don’t talk to me about writing stage works,” he pleaded. “It makes me very sad.”

Yet plainly the germs are there of more stage works from the man who wrote *West Side Story*. The musical stage, he feels, provides the most exciting opportunities for musical 11) (DEVELOP), and whatever the obstacles for him, it is plain that he intends to be in on that development. As he said in a recent article in the “New York Times” he is committed to tonality as a composer, but that does not prevent him from complimenting the work of Boulez and Lukas Foss.

The ability to see both sides of the issue continually illuminates his conversation. Here is a man, apparently an extreme extrovert, who delights in the glamour of conducting a full symphony orchestra, of directing large-scale works, the bigger the better, yet who still has extreme curiosity about the 12) (FEEL) and 13) (REACT) of those around him.

I tackled him on one of his less successful records, in which he performs this double function of pianist and conductor, Beethoven's *First Piano Concerto*. Why, I asked, did he play his solos in the slow 14) (MOVE) at quite a different speed from the tempo he had set for the concerted passages? He did his best to justify it. The piano, he contended, "takes more time to sing out" than the orchestra. He noted the same discrepancy in a recording he made only a week or so back in Vienna – Mozart's *B flat Piano Concerto*, K450. He was worried at first by the 15) (CHANGE) of tempo as they grew more extreme; then realised that that was indeed what he intended.

That particular performance was conceived in that way, but he emphasised that no two performances should ever be identical. In that very concerto his recorded performance was overtly romantic with plenty of pedal, but when he went to Monte Carlo to play in a comparatively intimate hall he found himself using next to no pedal, none at all in one movement, and the result was more classical.

Sometimes, he admitted, a recording session doesn't go [well], "and then you have to piece many bits together." He conceded that maybe the Beethoven First record I disliked had been made up from too many tapes. It wasn't a real performance. On the other hand, the disjointed technique inevitable in recording complete operas did not prevent a "real performance" in the end. He has just finished recording Verdi's *Falstaff* in Vienna with Fischer-Dieskau for CBS and that, he had instinctively felt throughout the sessions, would be a real, coordinated performance.

Now in London he is going to record Mahler's *Symphony of a Thousand*. It is partly a compliment to the LSO (also partly economic necessity) that he is doing it on this side of the Atlantic. He is looking forward with relief to conducting in English again after his six weeks in Vienna. The names of notes are so difficult in German, he complained, but it is hard to believe that anything is difficult for Leonard Bernstein.

(adapted from <https://www.theguardian.com/music/2016/jul/05/from-the-classical-archive-1966-leonard-bernstein-interview>)



## LECȚIA 9

**Phrasal-prepositional verbs** combinații de verb + adverb + prepoziție

*I'm looking forward to the meal.*

*We came up with some good ideas.*

*I must get back to work.*

Complementul stă întotdeauna după adverb și prepoziție: *Do you get on with Sam?*

### Vocabular

Read the following text and comment upon it in writing.

#### That 'New' Composer, Nietzsche

In 1871, the German philosopher Friedrich Nietzsche sent a birthday gift to Richard Wagner's wife, Cosima: a composition for piano, four hands. The music quoted the *Siegfried Idyll* and bore the rather Wagnerian title *Echoes of New Year's Eve, With Processional Song, Peasant Dance and the Pealing of Bells*. When Cosima played the work with the conductor Hans Richter, Wagner fidgeted through the performance. Before it ended, he left the room. A guest found "the Master" lying on the floor, overcome with laughter.

That reaction was mild compared with the way the conductor Hans von Bulow judged a composition that Nietzsche sent him the following year. Bulow told Nietzsche the work was a joke, even a crime: "It is more terrible than you think."

Now listeners can judge Nietzsche's music for themselves. His piano compositions, mostly written in 1862 when he was 17, have just been released on a Newport Classic CD. The performers do not have the status of Cosima and Richter, but they serve this music with enough taste to prevent anybody from doubling up with laughter. Removed from the hothouse atmosphere of the Wagner circle, the music hardly seems criminal at all. It is not what one would expect from Nietzsche the philosopher. It is not, like his writings, full of extravagant expression or apocalyptic proclamation. It is neither Apollonian nor Dionysian (to use the distinction between reasoned detachment and passionate abandon that Nietzsche made famous in *The Birth of Tragedy*). The first works, in fact, resemble early Romantic miniatures, lasting under two minutes. They are lucid, occasionally awkward, pictorial, even pretty. Along with a mazurka in the style of Chopin, they include a piece called *From Childhood* that recalls Schumann, and even a work with the lilting innocence of Mendelssohn, *In the Moonlight on the Plains*. *Ermanarich*, a tone poem, falters, but its tantrums anticipate the philosopher yet to come. It is easy to see why Wagner's music overwhelmed and intoxicated the composer of these often melancholic works.

It is also possible to imagine how, in the face of Wagner's operas (which Nietzsche asserted were comparable to Greek tragedy), he might have felt himself at risk. He was swept away by their power. His

own compositions from the 1870's are haunted by Wagner. Wagnerism may have been a burden. Nietzsche's book on tragedy, which ended with a defense of Wagner, even jeopardized his academic career as a classicist and philologist.

The acolyte converted to opponent. "I feel the urge to open the windows a little," Nietzsche later proclaimed in an attack on the world of his former idol. "Air! More air!" He argued that Wagner, so acclaimed for his epic dramas and infinite melodies, was actually "admirable and gracious only in the invention of what is smallest." Wagner, Nietzsche said, was "our greatest miniaturist in music who crowds into the smallest space an infinity of sense and sweetness." Everything else was decadence and distortion.

Nietzsche's attack on Wagner was an attack on the entire culture of late Romanticism: on the virtuoso, on the actor-performer (Liszt as well as Wagner), on mass audiences, on the "educated rabble" hypnotized by pretense. Treading rather heavily himself, Nietzsche insisted on precisely what he found missing in Wagner: "light feet, wit, fire, grace; the great logic; the dance of the stars; the exuberant spirituality; the southern shivers of light; the smooth sea."

Nietzsche wanted music to serve a function. He rejected the notion that art served only itself; he rejected the "sick" ends to which, in his view, late Romanticism was directed. Debussy (himself once a Wagnerite) may have had Nietzsche's call to arms in mind when he ribbed *Tristan* in his exuberant *Golliwog's Cakewalk*. One can even imagine a Nietzschean approach in the crisp irony and unsentimental dance of Stravinsky. Nietzsche called for an art not for audiences - which he scorned - but for a new kind of artist. He did not live to see the result: modernism. In his philosophy, Nietzsche argued that society should be free from the shadow of God and the rule of Reason. In music he was less radical, but his attack on Wagner accompanied the loosening of music's moorings in myth and public drama; music was finally set free in a world of personal taste and individual will.

Music, Nietzsche wrote, represents the last breath of a culture: only in Handel were Lutheranism and the Reformation finally captured; only in Mozart was the age of Racine and Louis XIV turned to gold; only in Beethoven and Rossini did the 18th century sing out. "All true, all original music is a swan song," he wrote. He saw Wagner's music as the final gasp of dying German culture.

(adapted from <http://www.nytimes.com/1992/06/07/arts/classical-view-that-new-composer-nietzsche.html>)

\*Which was Nietzsche's opinion in regard to figure of the "virtuoso"? What about mass audiences? Does it resemble the stand taken by other men of culture?

\*Which was the function that music had to serve according to Nietzsche? Do you agree?

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3. <http://www.unconservatory.org/articles/>

## Test de autoevaluare

Complete the text below by choosing the correct prepositions, then check your answers.

Suddenly Uncle Henry stood .

"There's a cyclone coming, Em," he called  his wife. "I'll go look after the stock." Then he ran toward the sheds where the cows and horses were kept.

Aunt Em dropped her work and came  the door. One glance told her of the danger close  hand.

"Quick, Dorothy!" she screamed. "Run for the cellar!"

Toto jumped  of Dorothy's arms and hid under the bed, and the girl started to get him. Aunt Em, badly frightened, threw open the trap door  the floor and climbed down the ladder  the small, dark hole. Dorothy caught Toto  last and started to follow her aunt. When she was halfway across the room there came a great shriek  the wind, and the house shook so hard that she lost her footing and sat down suddenly  the floor.

## Răspunsuri și comentarii la testele de autoevaluare

Suddenly Uncle Henry stood **up**.

"There's a cyclone coming, Em," he called **to** his wife. "I'll go look after the stock." Then he ran toward the sheds where the cows and horses were kept.

Aunt Em dropped her work and came **to** the door. One glance told her of the danger close **at** hand.

"Quick, Dorothy!" she screamed. "Run for the cellar!"

Toto jumped **out** of Dorothy's arms and hid under the bed, and the girl started to get him. Aunt Em, badly frightened, threw open the trap door **in** the floor and climbed down the ladder **into** the small, dark hole. Dorothy caught Toto **at** last and started to follow her aunt. When she was halfway across the room there came a great shriek **from** the wind, and the house shook so hard that she lost her footing and sat down suddenly **upon** the floor.

## Lucrare de verificare nr. 1

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

## SHAUN DAVEY INTERVIEWS

Shaun Davey is recognised as one of Ireland's leading composers of music that combines popular appeal with 1) \_\_\_\_\_ cultural significance. His work, *The Pilgrim* (sequel to *The Brendan Voyage*, 1980) with Ben Kingsley as narrator, was described by one critic as a splendidly executed performance.

"I learned to play music by 2) \_\_\_\_\_ even though I was given some formal music lessons at school, which made me very lazy in terms of learning to read." It wasn't exactly the answer I was expecting when I asked successful composer, Shaun Davey, to tell me about his musical background. He added: "I broke my music teacher's heart." Hardly surprising, and his poor teacher, recognising young Davey's latent talents, must have been driven to distraction by his refusal to practice his scales and 3) \_\_\_\_\_ reading. Anyway, this candid confession of Shaun's will come as a great surprise, and indeed as a bit of a shock, to the many who admire his brilliance as a composer of 4) \_\_\_\_\_ concert works like *The Brendan Voyage*, *The Pilgrim*, and *Granuaile*. And while it may well scandalise music teachers, it will encourage others, who refuse to travel the usual 5) \_\_\_\_\_ road of discipline required of most musicians. But Shaun Davey would be the first to sound the 6) \_\_\_\_\_ that his route to musical success

isn't necessarily the easy route to follow. Talent is one thing; the will and the 70 \_\_\_\_\_ to succeed is another; and he has both, in strong combination.

What had he planned to do after his secondary education? "Well, I thought I was going to be a painter for two years, so I held off going to university, but I eventually crept in and came out six years later with an MA in history of Art," a subject he taught in Trinity and at the College of Art for a couple of years before finding a way of earning a 8) \_\_\_\_\_ through music.

The route he traveled towards this goal of becoming a composer of a unique form of Irish concert works was as unorthodox as that of his early years. "The reason I was able to leave teaching and work in music was simply because I was able to work at providing music for 9) \_\_\_\_\_. So I spent years doing that. And during the course of that, the goals I 10) \_\_\_\_\_ myself were to develop as much musically as I could 11) \_\_\_\_\_ that framework, and to learn as much as I could and part of that was to learn notation. And one other thing there was a great need to be tuneful; and even within thirty seconds, a tune can have a beginning, middle, and an end. And if ever the history of jingles comes to be written, the best jingles will be found to have exactly that, a beginning, middle, and an end. Just like any piece of music."

*The Brendan Voyage*, his first concert work, came about, he said, because he wanted to write a piece of music based on real experience, specifically Tim Severin's crossing the Atlantic in a leather-12) \_\_\_\_\_ boat. "I wanted in that piece to explore my understanding of the uilleann pipes, and my understanding of the orchestra, and put the two together in a way that had not been done before. And I also wanted to write a piece of music that was 13) \_\_\_\_\_... I was trying to make it up as I went 14) \_\_\_\_\_, and the fundamental difficulty was how to carry a whole tract of music in my head and write it all down before I either became totally exhausted or forgot it. That was the discipline".

(adapted from <http://www.taramusic.com/features/sdint.htm>)

acclaimed, ear, within, hard, drive, advertisements, warning, set, skin, performable, living, along, genuine, sight
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## **UNITATEA DE ÎNVĂȚARE NR. 2 - FORMAREA CUVINTELOR**

### **Obiectivele unității de învățare**

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

- Însușirea și sistematizarea formării cuvintelor.
- 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.

## LECȚIA 10

### Adjective compuse

*Adjectiv/adverb + participiu trecut: a good-natured man, old-fashioned clothes, a well-known artist*

*Adjectiv/adverb + -ing: a best-selling book, a fast-moving story, a good-looking man*

*Adjectiv + substantive: a low-fat diet, a second-hand car*

### Vocabular

Are you familiar with any Irish contemporary classical music composers? What about Irish composers of all times? If so, is there anything specific to the music they compose? Are there any particular traits of Romanian classical music that distinguish it from the music composed in other countries?

## SHAUN DAVEY

Shaun Davey was born in Belfast in 1948. Originally trained at Trinity College, Dublin and The Courtauld Institute as an art historian, he has worked as a full-time professional composer since 1977. In Ireland his often large-scale, melodic, narrative compositions have been recognised as a bridge between Irish traditional music and orchestral traditions, eg. *The Brendan Voyage*. His suite for the Dublin Special Olympics was performed before an audience of 80,000 and his setting of St Patricks' prayer *The Deers Cry* was performed at the recent inauguration of the Irish President. His work features on the Irish school syllabus.

### THEATRE

In theatre he has composed many scores for the Royal Shakespeare Company. In the USA he has worked both on and off Broadway, with a New York Critics Award and a Tony nomination for best musical score for James Joyce's *The Dead*, a San Diego Critics Award for *The Tempest* and a Drama Desk nomination for *Pericles*. Work in Ireland at The Abbey includes *The Silver Tassie*, *Well of the Saints* and *Observe the Sons of Ulster marching towards the Somme*.

### FILM and TV

His work in TV and film includes the scores for *The Spike*, *The Burke Enigma*, *Still Love*, *Catchpenny Twist*, *Pentecost*, *The Hanging Gale*, *Loving*, *Ballykissangel series 1-3*(BBC), *David Copperfield* (Hallmark), and scores for feature films *Twelfth Night*, *Waking Ned Devine*, *The Tailor of*

*Panama, The Abduction Club*. His work in TV and Film is recognized with two BAFTA Nominations, an Ivor Novello Award, an Ivor nomination, a Golden Reel Award (Waking Ned Devine), and a TRIC Award for best UK TV signature theme.

## CONCERTS

Shaun Davey's concert work began with an ambitious pairing of the Irish uilleann pipes and a symphony orchestra to tell the story of a medieval leather boat crossing the Atlantic (*The Brendan Voyage*); followed by a suite for Celtic Instruments, choir and orchestra (*The Pilgrim*), narrative songs about the woman clan chieftain Grace O'Malley (*Granuaile*), a symphony for peace (*The Relief of Derry Symphony*), a choral/orchestral meditation on Jonathan Swift's later years (*Gulliver*), an anthem and songs of welcome (Suite for the Dublin Special Olympics), suites of his music from theatre and film, songs for a traditional band (*BéalTuinne*), music for the Irish National Youth Orchestra, music for a series of Irish-Romanian collaboration concerts (*Voices from the Merry Cemetery*), settings of poems by Romanian poet Mihai Eminescu (*Dintre sute de catarge* and *Stelele-n-cer*), four Christmas Carols, a suite of sea shanties, settings of Latin psalms, a song suite about the wife of James Joyce (Nora Barnacle), etc.

(adapted from [http://www.shaundavey.com/Shaun\\_Daveys\\_Website/BIOGRAPHY.html](http://www.shaundavey.com/Shaun_Daveys_Website/BIOGRAPHY.html))

## LECȚIA 11

### Prefixe

Negative: unhappy, disorganized, disagree, illegal, immature, imperfection, inaccurate, irregular, irrelevance.

Prefixe cu alte sensuri: misunderstand, rebuild, overachieve, overpaid, underachieve, underpaid.

### Traducere

### Harmonic Progressions and Cadences

Still, chords are meaningless unless they add something to the music. where harmonic progressions come in. As composers switch from chord to chord, they Can create the impression



that the music is moving somewhere. A lot of harmonic progressions have been established and commonly used, but composers such as Rachmaninoff are still able to invent new and exciting harmonic progressions.

So, let's talk about some actual harmonic progressions. Cadences are one type of harmonic progression that are often used at the end of sections to settle the thought. Two common cadences are plagal (IV to I) and authentic (V to I). These progressions are quite simple and only consist of two triads. Composers have realized, though, that they give the impression of completion to a section of music. As a result, these cadences are also commonly used at the end of an entire piece.

### Inversions

Inversions are our last topic, and they really are quite simple. Let's take a C Major triad for example. The notes in this triad are C, E, and G. The first inversion is simply E, G, and then C. The second inversion is simply G, C, and then E. We simply took the bottom note and put it on the top. Inversions are not important in harmonic progressions because they do not change the triads. Inversions can become important, though, when composers want certain notes to stand out. For example, the top note in a triad played on the piano will always stand out just because the highest note is more audible. For this reason, composers often place a melody note on the top of the triad so that it can be heard more easily.

## LECȚIA 12

### Formarea adjectivelor

Sufixe:

Able/ible: enjoyable

Al: natural

Ent/ant: dependent, pleasant

Ful: careful

Less: careless

Ic/ical: artistic

Ish: childish

Ive: attractive

Ous: dangerous

Y: healthy, sporty, cloudy

### Traducere

### *Syntactic Structures in Music*

## THE BASIC SYNTACTIC STRUCTURE

### Introduction

Conventional theories of structure in tonal music concentrate either totally on [root progression](#) patterns (Rameau, Schoenberg, etc) or totally on [voice leading](#). (Schenker etc) This book is the first to explain how root progression patterns and voice leading work together. This book is based on a systematic analysis of root progression patterns in a large number of tonal (and tonally influenced) pieces of music and shows how chord progressions create musical phrase structures similar to sentence structures in natural language.

Whilst voice leading principles are fairly well understood, what is new in this book is the explanation of how [root progressions](#) work in tonal music and how they interact with voice leading. When viewed from this perspective, it is possible to demonstrate that [musical phrases](#) are constructed in ways that show similarities with the way sentences are structured in natural languages. This makes it possible to explain every chord in its context within the musical phrase rather than just in terms of the chords surrounding it.

This book is about what is normally referred to as [tonal music](#) or music which is based on tonality. By tonal music I mean music that is composed in a recognisable system of scales and chord patterns as exemplified by the European classical tradition of the 18th and 19th centuries and to some extent the 20th century. Most of the music we listen to: classical, popular music, Jazz etc. is constructed to some extent along tonal lines. People are often puzzled about why this system, which at first sight, is so simple - just a scale of seven diatonic notes (plus 5 chromatic notes) arranged in different patterns - actually produces such a wealth of possibilities. What I hope to show is that what gives tonal music the ability to form these varied structures is, the way voice leading and root progression patterns work together and the way chord progressions are organised into *musical phrase structures* similar to language structures in natural languages.

Some writers such as Weber, Schoenberg, McHose and Piston have described chord progressions but in terms of tables of probabilities. However, these tables tell us nothing about the relationships between the chords themselves or between the chords and musical phrases. Schenker proposed a theory of musical structure based totally on voice leading but this does not adequately explain how root progressions work or how musical phrases are structured. Please refer to the [outline thesis](#) and the [Q and A](#) section of this site for further information on the history of such theories. A more complete history is being prepared for inclusions as chapter 10 (Historical Background) within this book summary. The [outline thesis](#) explains some of the evidence for the theory presented.

In demonstrating the role that chord progressions have in creating syntactic structures, the author does not intend to imply that other components of music do not also play a role. In later chapters, I will show the connection between grammatical structures and formal structures and the link between voice leading and motivic and melodic structures.

## LECȚIA 13

### Formarea substantivelor

Sufixe:

Ance/ence: importance

Ion: introduction

Ment: agreement

Ness: happiness

Y: loyalty, responsibility

Th: warmth, strength, length

Substantivele la care se adaugă aceste sufixe se referă la personae:

Ant/ent: assistant, student

Er/or: singer, sculptor

Ist: artist, tourist

Ian: musician, comedian

## **Traducere**

### ***Syntactic Structures in Music***

## **THE BASIC SYNTACTIC STRUCTURE**

### **The Connection with Language**

Language has evolved well organised structures because it gives human beings an evolutionary advantage. It allows us to communicate: - to pass information about our environment, about the location of food and warnings of danger. It enables us to agree plans and to pass traditions, ideas and techniques from person to person and from generation to generation. Because this is so important to our survival as a species it is an ability we have evolved over tens of thousands of years. It communicates messages, feelings and emotions and we enjoy the experience.

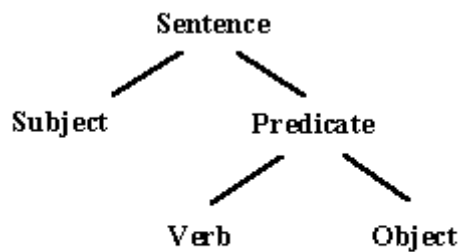
Based on the evidence collected about the patterns in chord progressions, it seems likely that the mind's innate ability to understand language structures has been transferred to the western system of music we describe as tonal music. This analysis has not been extended to non-western or non-tonal music. However, some tonally related music has been included in the analyses.

As tonal music evolved over several centuries, it seems that composers have *subconsciously* emulated the grammatical structures which exist in language. Because the underlying structures are common to all languages, these musical structures can be understood by anyone, anywhere in the world. Hence tonal music is accessible to many cultures and the harmonic structures in tonal music have

influenced many other musical traditions. Composers have not planned things this way or *designed* the [tonal system](#). It has evolved through a series of experiments and discovery that have gradually built on each other. This was necessary as western art music developed beyond accompaniment to song or dance into a self-contained art form with internal structures of its own.

Whilst *Chord syntax* and *voice leading syntax* are well documented and understood. What is missing is *chord progression syntax*. This theory is the first that attempts to accurately describe chord progression syntax. By filling this gap we can more fully describe the syntax of musical language.

In language, structures are formed in sentences made up of parts of speech. The joining of these parts of speech into sentences is governed by the rules of sentence syntax. For example, the basic structure of a sentence in the English language can be represented in a *parsing* diagram as follows:



**Figure 1.1.**

This diagram indicates that a sentence is divided into two parts: the subject and the predicate. The predicate is itself divided up into two parts: the verb followed by the object. This represents the simplest complete sentence structure and although more complex structures are possible they all derive from this simple structure by further division of the branches. For example, the subject could be a noun or could be expanded into a pronoun + noun or further expanded to include a noun phrase or verb phrase.

*These underlying principles also apply to musical structures, There is only one basic complete phrase structure in tonal music and all other complete phrase structures are expansions of this basic structure.*

## **LECȚIA 14**

### **RECAPITULARE**

## Bibliografie minimală

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2. <http://www.flashmusicgames.com/teory08.html>
3. [http://www.harmony.org.uk/chord\\_progressions\\_in\\_tonal\\_music.htm](http://www.harmony.org.uk/chord_progressions_in_tonal_music.htm)

## Test de autoevaluare

Fill in the blanks using the words in the box below, then check your answers.

**along around away back into on out over through up**

Top of Form

1. His heart attack was brought  by too much stress at work.
2. I didn't realize he had gotten divorced. I'm so embarrassed - I wish I hadn't brought  his wife at the party.
3. Your new dress really brings  the color of your eyes.
4. Don't you bring those dirty shoes  my clean house!
5. What exactly did you bring  from the experience. Did you learn anything at all?
6. They brought a pizza and some beer  and we watched an old movie on television.
7. You are only allowed to bring two bottles of wine  customs when you enter this country.
8. When we go camping, don't forget to bring  the binoculars so we can look for wildlife.
9. Lisa is going to pick Ted up at the airport and bring him  to the house.

10. Sarah doesn't want to go skiing this winter, but we still have time to bring her .

### Răspunsuri și comentarii la testele de autoevaluare

1. His heart attack was brought **on** by too much stress at work.
2. I didn't realize he had gotten divorced. I'm so embarrassed - I wish I hadn't brought **up** his wife at the party.
3. Your new dress really brings **out** the color of your eyes.
4. Don't you bring those dirty shoes **into** my clean house!
5. What exactly did you bring **away** from the experience. Did you learn anything at all?
6. They brought a pizza and some beer **over** and we watched an old movie on television.
7. You are only allowed to bring two bottles of wine **through** customs when you enter this country.
8. When we go camping, don't forget to bring **along** the binoculars so we can look for wildlife.
9. Lisa is going to pick Ted up at the airport and bring him **back** to the house.
10. Sarah doesn't want to go skiing this winter, but we still have time to bring her **around**.

### Lucrare de verificare nr. 2

#### Traduceți următorul text:

**Contemporary ballet** is a form of dance influenced by both [classical ballet](#) and [modern dance](#). It takes its technique and use of pointe work from classical ballet, although it permits a greater range of movement that may not adhere to the strict body lines set forth by schools of ballet technique. Many of its concepts come from the ideas and innovations of 20th century [modern dance](#), including floor work and turn-in of the legs.

[George Balanchine](#) is often considered to have been the first pioneer of contemporary ballet through the development of *neoclassical ballet*.

One dancer who danced briefly for Balanchine was [Mikhail Baryshnikov](#), an exemplar of Kirov Ballet training. Following Baryshnikov's appointment as artistic director of [American Ballet Theatre](#) in 1980, he worked with various modern choreographers, most notably [Twyla Tharp](#). Tharp choreographed *Push Comes To Shove* for ABT and Baryshnikov in 1976; in 1986 she created *In The Upper Room* for her own company. Both these pieces were considered innovative for their use of distinctly modern movements melded with the use of pointe shoes and classically-trained dancers -- for their use of "contemporary ballet".

Tharp also worked with the [Joffrey Ballet](#) company, founded in 1957 by [Robert Joffrey](#). She choreographed *Deuce Coupe* for them in 1973, using pop music and a blend of modern and ballet techniques. The Joffrey Ballet continued to perform numerous contemporary pieces, many choreographed by co-founder [Gerald Arpino](#).

Today there are many explicitly contemporary ballet companies and choreographers. These include [Alonzo King](#) and his company, [Alonzo King's Lines Ballet](#); [Complexions Contemporary Ballet](#), under the direction of Dwight Rhoden; [Nacho Duato's Compañía Nacional de Danza](#); [William Forsythe](#), who has worked extensively with the Frankfurt Ballet and today runs [The Forsythe Company](#); and [Jiří Kylián](#), currently the artistic director of the [Nederlands Dans Theatre](#). Traditionally "classical" companies, such as the [Kirov Ballet](#) and the Paris Opera Ballet, also regularly perform contemporary works. Ballet is a well know form of dance that is very popular. Ballet is a complex dance that is difficult yet entertaining.

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