

Limba engleză - Modul de studiu 4

Limba engleza - Modul de studiu 4: Cuprins general

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).

UNITATEA DE ÎNVĂȚARE NR. 1 DIATEZA PASIVĂ ȘI VORBIREA INDIRECTĂ

Obiectivele unității de învățare

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

- Însușirea și sistematizarea diatezei passive și vorbirii indirecte.
- 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

Diateza pasivă

- în diateza activă, subiectul face acțiunea
- în diateza pasivă, acțiunea făcută de subiect se repercutează asupra acestuia

I write the letter.

The letter is written by me.

Diateza pasivă presupune un verb to be , iar verbul de bază va fi la forma:

V III + by + C agent

! complementul de agent poate să lipsească dacă este un pronume
I read the book.

The book is read (by me).

! dacă subiectul este impersonal (somebody / someone), el poate de asemenea să lipsească

Vocabulary practice

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

LECȚIA 2

Have/get something done

Folosim aceste forme (cauzative) când cineva face ceva pentru noi.

Emma cleaned her car, but Sarah had her car cleaned.

Aceste forme pot fi folosite la toate timpurile verbale, dar get nu se poate folosi întotdeauna împreună cu Present perfect .

She s had her ears pierced.

I had my bag stolen in the airport.

Vocabulary practice

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>

**Give synonyms for the following words: conceal, purpose, change, evolve, feel, peril, encounter, content, notice, accurate*

LECȚIA 3

Vorbirea indirectă

Vorbirea directă reprezintă cuvintele unei persoane rostite într-o împrejurare, în prezența cuiva sau în conversație cu cineva. În limba română vorbirea directă se marchează în scris prin linie de dialog. În limba engleză ea se marchează prin ghilimele, care se atașează totdeauna sus.

"What is your name ?" he asked me. = Cum te cheamă ? mă întreba el.

"My name is George", I answered. = Mă cheamă George, am răspuns eu.

Prezentarea /repetarea cuvintelor unei persoane de către alta oral sau în scris poartă numele de vorbire directă sau stil direct - așa cum se vede în exemplele de mai sus. Reluarea acestor cuvinte și prezentarea lor de (către) cineva sub forma de propoziții subordonate poartă numele de vorbire indirectă sau stil indirect. S-a transformat astfel vorbirea directă în vorbire indirectă. *"What is your name ?" he asked me.* = Cum te cheamă ? mă întreba el. devine:

He asked me what my name was. = El mă întreba cum mă cheamă.

Reading

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.

** give the nouns that derive from the following verbs: to convince, to retrieve, to utter, to correspond, to express, to perceive;*

**give the adjectives that derive from the following words: rely, success, gesture, posture, meaning.*

LECȚIA 4

Verbe în vorbirea indirectă

Există un mare număr de verbe cu ajutorul cărora se realizează trecerea de la vorbirea directă la vorbirea indirectă. Printre acestea sunt:

to say (a zice /grai), to ask (a întreba), to admit (a admite /incuviința), to acknowledge (a recunoaște), to agree (a fi de acord), to answer /reply (a răspunde), to think (a gândi /crede), to tell (a spune), to wonder (a se mira) etc. Ele se numesc verbe introductive. Iată concret cum se face transformarea vorbirii directe în vorbire indirectă:

a) *"I am at home" he says.*

b) *"I am at home" he said.*

Dacă verbul introductiv este la prezent, așa cum se vede în varianta a) verbul din vorbirea directă care prin transformare ajunge predicatul subordonatei, nu-și va modifica timpul, ci și-l va menține astfel:

"I am at home" he says. devine: *He says (that) he is at home.*

Propoziția regentă este *He says*, iar propoziția *he is at home* este subordonată. În varianta b) transformarea se face astfel:

"I am at home" he said. devine: *He said that he was at home.*

Verbul *said*, în vorbirea indirectă, verbul regentei, este la Past Tense. Vom aplica concordanța timpurilor. Astfel verbul *am* trece și el la Past Tense. În cazul b) timpurile verbelor din vorbirea directă transformându-se după cum urmează:

The Present devine The Past Tense

The Past Tense și The Present Perfect devin The Past Perfect

The Future devine The Future in the Past

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

LECȚIA 5

Întrebări în vorbirea indirectă

Transformarea in vorbire indirecta a intrebarilor generale

Intrebarile generale sunt cele care pot primi raspunsul da sau nu.

"Do you know me"? he asked me. đ He asked me if/whether I knew him.

"Did you know me"? he asked me. đ He asked me if/whether I had known him.

"Are you living in this town"? he asked me. đ He asked me if/whether I was living in that town.

"Will you come with us"? he asked me. đ He asked me if/whether I would come with them.

"Is he going to read this book"? he asked me. đ He asked me if/whether he was going to read that book.

"Was he going to read this book ? he asked me. đ He asked me if/whether he had been going to read that book.

"Can you come with me"? he asked me. đ He asked me if/whether I could come with him.

"Must you go there now"? he asked me. đ He asked me if/whether I had to go there then.

"Did you have to go there with them"? he asked me. đ He asked me if/whether I had had to go there with them.

Transformarea in vorbire indirecta a intrebarilor speciale

Intrebarile speciale sunt cele care:

nu pot primi un raspuns scurt, adica da sau nu

au o intonatie coboratoare (ca si propozitiile afirmative)

se formeaza cu pronume, adjective sau adverbe interogative, sau cu combinatii ale acestora:

who? = cine, care ?

who else ? = mai cine ?, cine mai ?, cine altcineva ?

whose ? = al, a, ai, ale cui ?

Reading

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
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LECȚIA 6

I think that..., do you know if..., I wonder why...

După verbe care exprimă gânduri sau sentimente (believe, forget, hope, imagine etc.) putem folosi *that*, un cuvânt de întrebare sau *if/whether*.

That introduce o afirmație: *I believe that David is at home now.*

Cuvântul de întrebare introduce o interogație indirectă: *I wonder who that is.*

If/whether: *Do you know if he is at home now?*

Alte cuvinte sau expresii folosite în întrebările indirecte sunt: *I am not sure, I have no idea: I am not sure who that is.*

Folosim întrebările indirecte pentru a fi mai politicoși: *Have you any idea where Sophie is?*

Reading

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.

Heinzl 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," Heinzl 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. Heinzl corrects and directs: the violins are overdoing it.

"A maestro cannot play all the instruments," Heinzl explains. "What he does is create a collaborative effort". "When they have a new piece of music (a sight read) what Heinzl 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 Heinzl 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 Heinzl. “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?

LECȚIA 7

Pronume interogative + infinitiv

se folosesc după verbe care exprimă gânduri sau sentimente (decide, find out, forget, know, learn, wonder), sau după verbe de raportare și comunicare (ask, describe, discuss, explain, suggest)

I know what to do.

He explained how to fill in the form.

Ask, show, tell au nevoie de un complement înainte de întrebare.

După *decide, know, wonder* folosim *whether+infinitiv*.

Reading

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. 2 PROPOZIȚIILE RELATIVE ȘI CONDIȚIONALE

Obiectivele unității de învățare

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

- Însușirea și sistematizarea propozițiilor relative și condiționale.
- 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 8

Tipuri de propoziții relative

Defining relative clauses

oferă mai multe informații despre o persoană, un lucru, loc sau timp și clarifică despre care vorbim

pronume relative: who, which, that, whose, when, where, why

The people who/that work here are very friendly.

Non-defining relative clause

adaugă informații, dar nu este esențială pentru identificare

My car, which is a Honda, is really great.

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 wagged 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>)

LECTIA 9

Alte moduri de identificare a persoanelor sau lucrurilor

În loc să folosim propoziții relative întregi, putem să adăugăm informații despre o persoană, un lucru, un loc, un timp folosind:

o expresie prepozițională: *The books on the table are mine.*

I saw a woman waering a fur coat.

Participiul trecut: *The buildings destroyed by the fire will be rebuilt.*

Infinitivul: *Which is the best place to go out?*

Speaking

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

Propozițiile condiționale

Primul tip de condițional

Utilizare:

cand situatia din propozitia conditionala este probabila, sau se presupune ca se va intampla.
Desi sensul poate fi de prezent sau viitor, verbul din propozitia conditionala este intotdeauna la timpul prezent:

The vase *will break* **if** you *drop* it.

If it *snows* on Christmas day, Emma and Ben *will make* a snowman.

Will you *get* me some milk, **if** you *go* to the supermarket?

verbele modale (ex: *can, may, must, should*) il pot inlocui pe *will* in propozitia principala:

You *can* enter the stadium, if you have a ticket.

If he isn't in, you *may* leave a message.

Jim *must* work very hard if he wants to get elected.

If you want to wear that dress in summer you *should* lose some weight. (sugestie sau sfat)

Condiționalul zero

exprimă un adevăr general, demonstrat, incontestabil

An apple falls when/if you drop it.

Speaking

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

Propozițiile condiționale

Unless, provided that, as long as, in case

Unless în propozițiile condiționale de tipul I înseamnă *if not*: I will meet you tonight unless you are busy.

Provided/providing that/as long as se referă la o condiție: *You will pass the exam provided that/as long as you work hard.*

In case se folosește atunci când ne referim la ceva care s-ar putea întâmpla sau care ar putea fi adevărat: *I will buy an umbrella in case it rains.*

Reading

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

LECȚIA 12

Propozițiile condiționale

Al doilea tip de condițional

Utilizare:

cand situatia din subordonata conditionala este improbabila sau ipotetica:

If I *won* the lottery, I *would stop* working. (but I don't believe I'll win)

If you *stopped* breathing, you *would die*. (but you don't intend to stop breathing)

If the distance to the train station *were* shorter, I *would walk* there. (the distance is unlikely to change)

If I *were* you, I *d buy* a bigger car. (but I'm not you)

NOTA: **If I were you** poate fi folosit si pentru a da sfaturi:

If I were you, I *d apologise* to her.

pentru a sugestia politicoasa sau pentru a exprima o ipoteza perfect realizabila. Comparati:

If we *go* in two cars, we *will be* more comfortable.

If we *went* in two cars, we *would be* more comfortable. (mai politicoas)

verbele modale la un timp trecut il pot inlocui pe **would**. Sentinta se modifica in mod corespunzator. Comparati:

If Mr. Lynch applied for the job, he *would* get it. (sigur)

If Mr. Lynch applied for the job, he *might* get it. (posibil)

If Mr. Lynch got the job, he *could* start next Monday. (implica abilitatea sau permisiunea)

Al treilea tip de condițional

Utilizare:

cand situatia din subordonata conditionala este in trecut, deci imposibila:

If we *had taken* an umbrella with us last night, we *would not have got* wet. (we didn't take an umbrella last night and so we got wet)

If Jack *had studied* law at the university, he *would have been* a lawyer now. (but Jack didn't study law, he studied something else)

verbele modale **could** (abilitate sau permisiune) si **might** (posibilitate) pot inlocui **would** in propozitia principala:

I *could* have made a cake for you if I had known it was your birthday. (abilitate)

The prisoner *might* have been let out on parole, if he hadn't fought with his cellmate. (posibilitate)

NOTA: **If only** se poate folosi la toate tipurile de conditional pentru a sublinia speranta, dorinta sau regretul.

If only we had some money with us, we would take the cab.

If only we had paid the bill earlier, we would not have been evicted.

Traducere

Music education

Suzuki method

The Suzuki method was developed by [Shinichi Suzuki](#) in Japan shortly after [World War II](#), and it uses music education to enrich the lives and [moral character](#) of its students. The movement rests on the double premise that "all children can be well educated" in music, and that learning to play music at a high level also involves learning certain character traits or virtues which make a person's soul more beautiful. The primary method for achieving this is centered around creating the same environment for learning music that a person has for learning their native language. This "ideal" environment includes love, high-quality examples, praise, and a time-table set by the student's developmental readiness for learning a particular technique. While the Suzuki Method is quite popular internationally, within Japan its influence is less significant than the [Yamaha Method](#), founded by [Genichi Kawakami](#) in association with the [Yamaha Music Foundation](#).[[]

Dalcroze method

Main article: [eurhythmics](#)

The Dalcroze method was developed in the early 1900s by [Swiss](#) musician and educator [Émile Jaques-Dalcroze](#). The method is divided into three fundamental concepts - the use of [solfege](#), improvisation,

and [eurhythmics](#). Sometimes referred to as "rhythmic gymnastics", eurhythmics teaches concepts of rhythm, structure, and musical expression using movement, and is the concept for which Dalcroze is best known. It focuses on allowing the student to gain physical awareness and experience of music through training that takes place through all of the senses, particularly kinesthetic. According to the Dalcroze method, music is the fundamental language of the human brain and therefore deeply connected to what human beings are.

LECȚIA 13

Propozițiile condiționale

I wish

I wish + trecutul simplu se folosește pentru a exprima o dorință, pentru a vorbi despre lucruri pe care ne-am dori să le schimbăm în prezent: *I wish I had a car.*

I wish + past perfect se folosește pentru a exprima o dorință legată de trecut: *I wish I had known about the party.*

If only este o variantă mai emfatică: *If only you didn't live so far away.*

Traducere

In some communities - and even entire national education systems - music is provided very little support as an academic subject area, and music teachers feel that they must actively seek greater public endorsement for music education as a legitimate subject of study. This perceived need to change public opinion has resulted in the development of a variety of approaches commonly called "music advocacy". Music advocacy comes in many forms, some of which are based upon legitimate scholarly arguments and scientific findings, while other examples rely on unconvincing data and remain rather controversial.

Among the more recent high-profile music advocacy projects that have become the subject of widespread controversy are the "[Mozart Effect](#)" (which is now widely believed to be based on misinterpretation and exaggeration, or even [pseudoscience](#)), and the [National Anthem Project](#), which sought to harness American patriotic fervor during early stages of the "War on Terrorism" (2004-2007) with the hope that music education could be "saved" through the resulting increase in publicity for school music programs.

Many contemporary music scholars assert that music advocacy will only be truly effective when based on empirically sound arguments that transcend political motivations and personal agendas. This position regarding music advocacy has especially been advanced by music education philosophers (such as [Bennett Reimer](#), [Estelle Jorgensen](#), [David J. Elliott](#), [Wayne Bowman](#), etc.), yet a gap remains between the discourse of music education philosophy and the actual practices of music teachers and music organization executives.

What do you think about this subject?

LECTIA 14

Recapitulare

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Test de autoevaluare

Test de autoevaluare

Choose the correct answer for each item.

1. I talked to the girl car had broken down in front of the shop.



who

<input checked="" type="radio"/>	whose
<input type="radio"/>	which
2. Mr Richards is a taxi driverlives on the corner.	
<input checked="" type="radio"/>	who
<input type="radio"/>	whose
<input type="radio"/>	which
3. We often visit our aunt in Norwich,is in East Anglia.	
<input type="radio"/>	who
<input type="radio"/>	whose
<input checked="" type="radio"/>	which
4. If it, the children for a walk.	
<input type="radio"/>	rain/will not go
<input checked="" type="radio"/>	rains/will not go
<input type="radio"/>	raining/will not go
5. If she the novel, she the literature test.	
<input checked="" type="radio"/>	does not read/will not pass
<input type="radio"/>	do not reads/will not pass
<input type="radio"/>	hasn` t read/is not passed

Lucrare de verificare nr. 2

Evaluare : 10 puncte

Punctaj: se acordă 9 puncte pentru traducerea corectă, 1 punct din oficiu.

Traduceți următorul text:

A person, especially a student in school, needs to become interested and needs a purpose or a motive to learn effectively. The teacher has a responsibility to every student in his class to motivate each one to learn. This can be very difficult and yet the teacher has such a wonderful opportunity to motivate and promote learning.

For a person to learn there has to be a need to learn and sometimes the student doesn't appreciate this need as it needs to be a conscious need. A teacher needs to understand a student's needs and bring each one to an

awareness of this need. When he brings this awareness to the student then he can guide the student and hold his interest in the subject he is teaching. There has to be a recognition of need from the student.

Attention from a student is necessary and essential for learning and this gives a student a feeling of self worth and he wants to put out effort. If a teacher can secure the interest of his pupil and he will do the work assigned and it holds his attention then interest is maintained.

There are two kinds of interest, the positive and the negative. When a student has positive interest in learning he is getting value because it is something he wants to obtain. Now if he is only having negative interest he may still learn a small portion of what is being taught but not to the extent of positive interest. The student needs to have a desire all his own to learn and not an outside pressure wanting him to learn. He will strive to learn if his interest is positive.

If the student already has an interest in the subject a wise teacher can make use of these interests. He can work towards achieving holding this motivation for learning. Before a teacher can hold his student's interest he needs to have an understanding of how interests are obtained, and how purposes develop in individuals that cause an appetite for learning. A person's daily life, his character and his personality determine his drive for learning. This interest can lead him to move to action and want to acquire knowledge. He needs a desire or an urge. He also needs an inner drive for the power of knowledge and learning. He also needs the desire to be active, if he is lazy he will not have desire and urge. He needs to desire new experiences and to learn. The desire to achieve needs to be in connection with the desire to be active. For a person to succeed a student needs to make progress and want this progress to continue.

A student also needs to have the desire for approval from his parents, from his teachers and his peers. He need to have the desire for a feeling of accomplishment as this causes him to seek more and more knowledge. He needs to feel proud about accomplishment.

I have not mentioned all of the desires that lead to motivation and learning but only a few of the primary desires that will be helpful to this process. Motivation and learning go together for achievement.

