

Limba engleză - Modul de studiu 6

UNITATEA DE ÎNVĂȚARE NR. 1 PREPOZIȚII ȘI CONJUNCȚII

Obiectivele unității de învățare

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

- Recapitularea întregii materii studiate, elucidarea nelămuririlor și fixarea informației.
- Orientarea studenților înspre studiu individual bazat pe materiale aplicative (CD) și pe e-learning.
- Verificarea cunoștințelor și dezvoltarea capacităților de autoevaluare prin intermediul testelor de autoevaluare.

Verificarea cunoștințelor acumulate în cadrul celor cinci module de studiu prin intermediul testului final.

Lectia 1

Vocabulary practice

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

A Win for Intellectual Property

The federal Court of Appeals for the Ninth Circuit has **1.** (HOLD) a trial court's preliminary injunction against Napster's online exchange of copyrighted music - and issued a convincing rebuttal of the company's **2.** (ARGUE) that its members engage in a fair use of copyrighted material. The **3.** (DECIDE) is a major victory for the music record industry, and more **4.** (BROAD) for all **5.** (CREATE) of original material.

The Internet is a **6.** (REVOLT) medium whose long-term **7.** (BENEFIT) we are only beginning to fathom. But that is no reason to allow it to become a duty-free zone where people can plunder the intellectual property of others without paying for it. That would **8.** (ULTIMATE) stifle, rather than encourage, creativity. Reconciling long-established law to new technologies is never easy, but the **9.** (RECOGNISE) of an author's **10.** (OWN) in an original creative work is one of our legal system's core principles.

It took more than six months for the court to uphold Judge Marilyn Patel's injunction. The injunction had been stayed in the **11.** (TIME), allowing Napster's millions of loyal users to download an estimated three billion songs last month alone. But as soon as Judge Patel drafts a new, **12.** (SLIGHT) narrower injunction, Napster will have *to pull the plug on* what the recording industry has called "electronic **13.** (LIFT)."

Napster says it will appeal the **14.** (RULE), but the Ninth Circuit's decision was so categorical that the company, created by a college student in 1999, may want to seek a **15.** (SETTLE) with the **16.** (RECORD) Industry Association of America and the five major record labels that are the **17.** (PLAINT)

in this case. The three judges on the panel telegraphed their view that Napster would ultimately lose on the merits and found that the company **18. (KNOW)** encourages and assists in the **19. (INFRINGE)** of copyrights." Many of Napster's enthusiasts do not concede the difference between borrowing a tape from a neighbour and downloading music free of charge from any one of the millions of anonymous computer hard drives linked by Napster. Nor do they concede that if everyone engaged in such **20. (PIRATE)**, artists would no longer have any **21. (FINANCE)** incentive to create.

However, Napster itself signed a deal with Bertelsmann, the media conglomerate, to explore ways of making its popular file-sharing software and directory **22. (COMPLY)** with copyright laws. The two companies are developing a paid subscription service that they expect to launch later this year. Instead of seeking to drive Napster out of business, the music companies that are plaintiffs in this case would be well advised to follow Bertelsmann's lead and seek a settlement with Napster that best serves the interests of their recording artists. Napster's legal prospects are dim, but its technology and brand name are proven winners with music fans.

Some Napster fans will **23. (DOUBT)** migrate to alternative free online music services that are even harder to police, such as those using Gnutella's "peer to peer" model. These allow for direct links between computer users, making it more difficult to establish who is doing the downloading and doing *away* with the obvious party *to hold liable* - the central server. Outfits like Napster could also set up offshore. Protecting intellectual property rights on the Internet will be a technological and legal challenge. But it is not one our society can shirk.

(adapted from <http://www.nytimes.com/2001/02/14/opinion/a-win-for-intellectual-property.html>)

Lectia 2

Vocabulary practice

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

Steve Jobs on Music Downloading

Steven P. Jobs, Apple's 1) _____ executive, jolted the record industry on Tuesday by calling on its largest companies to allow online music sales unfettered by antipiracy software. The move is a 2) _____ for Apple. Its iPod players and iTunes Store have defined the online music market, and they have much at 3) _____ in the current copy-protection system.

Under terms reached with the major record 4) _____, online music stores embed software code into the digital song files they sell to restrict the ability to copy them. Because Apple uses its own system, the songs it sells can be played only on the iPod. That limitation has 5) _____ increasing scrutiny from European governments, pressure that Apple has recently begun to acknowledge.

Mr. Jobs's appeal, posted on the company's Website Tuesday, came in the 6) _____ of an essay titled "Thoughts on Music," but in essence it was a letter to the "Big 4" music companies: Universal, Sony BMG, Warner and EMI. While he said that "customers are being well served" by the 7) _____ approach to digital rights management — with online music retailers using incompatible

antipiracy systems but 8) _____ offering “a wide variety of choices” — the subtext clearly pointed to the prospect of change.

He dismissed one possible alternative, in which Apple would license its own system, FairPlay, allowing 9) _____ digital players to play iTunes songs and letting other stores sell copy-protected music for the iPod. Mr. Jobs said that approach would only complicate enforcement of digital rights management, as myriad companies would have to coordinate software and hardware updates. Instead, he proposed that labels could shed digital rights management altogether. Mr. Jobs pointed 10) _____ that only 10 percent of all music sold last year was through an online store and that music is already easily loaded onto digital players from CDs, with no antipiracy 11) _____. Attaching digital rights management to music bought online has only limited the number of online music stores, he wrote. “This is clearly the best alternative for consumers, and Apple would embrace it in a 12) _____,” he wrote.

Mr. Jobs’s move comes as the music industry appears to be facing a crisis. Sales of its mainstay product - the album - continue to sink, and sales of digital music, including individual songs, have not increased fast enough to 13) _____ the decline. Album sales are already down more than 15 percent from last year, the worst January performance since computerized sales tracking began in 1991.

Mr. Jobs is clearly the most powerful voice raised so far in support of a change. Officially, the industry chose to respond Tuesday by seizing on one idea that Mr. Jobs raised — licensing Apple’s own copy-protection system — even though he went on to reject it. “Apple’s offer to license FairPlay to other technology companies is a welcome breakthrough and would be a real victory for fans, artists and labels,” the Recording Industry Association of America said. Mr. Jobs’s statement drew criticism from some competitors, who argued that he was simply trying to get in front of a 14) _____ in industry strategy and claim credit for it.

Jason Reindorp, marketing director for Zune at Microsoft, said Mr. Jobs’s call for unrestricted music sales was “irresponsible, or at the very least naïve,” adding, “It’s like he’s on top of the mountain making pronouncements, while we’re here on the ground working with the industry to make it happen.”

In Norway last month, after a yearlong investigation, the government’s consumer ombudsman ruled that iTunes violates national law by restricting playback to iPods. The government gave Apple until Oct. 1 to make changes. Consumer agencies in six other European countries are looking into the legality of limiting how legally 15) _____ songs can be played.

Late last month, as consumer groups across the region began banding together, Apple 16) _____ a statement that said, “Apple hopes that European governments will encourage a competitive environment that allows innovation to thrive, protects intellectual property and allows consumers to decide which products are successful.”

(adapted from <http://www.nytimes.com/2007/02/07/technology/07music.html>)

labels, form, shift, purchased, chief, drawn, gamble, stake, competing, features, out, heartbeat, offset, issued, current, nonetheless
--

Lectia 3

Recording Classical Music

The classical recording industry seems to be collapsing, and aggrieved music lovers are looking for someone to blame. Several seemingly contradictory factors are causing the crisis in classical recording. While recording costs, 1) _____, the cost of producing a CD - actually making the thing - has never been cheaper: roughly \$1 per disc. For years retrenchment and lack of vision have characterized the five major companies that account for four-fifths of worldwide sales and 2) _____: Universal, EMI, BMG, Sony and Warner. Consequently, scrappy independent labels that just aim to stay afloat and enjoy themselves have cropped up everywhere. The market has been flooded with recordings of neglected and offbeat repertory, and live performances from past decades (often obtained by skirting copyright laws, which are hopelessly outmoded anyway).

Some idealistic directors of independent companies view the situation as messy, yes, but full of promise. Time is up for those corporate suits who piled more and more versions of the Beethoven Fifth and "Tosca" onto the CD stockpile.

Online shopping sites like Amazon.com and Borders already offer ways for consumers and recording companies to bypass retail stores, and this trend will continue. So far, downloading recordings directly through the Internet has been an issue, and a hassle, only in the pop field. That situation may be about to change.

For the moment, 3) _____. But other direct downloading services, like FastTrack, iMesh and Aimster, are cropping up. Obviously, few people would approve of the theft, in effect, of copyrighted work from creative artists and the companies that record them. But if intellectual property rights lawyers and Internet engineers can find a way to compensate artists and producers properly, some manner of direct downloading may represent the future of the recording industry, classical recording included.

Why else would the five competing major companies and other media outlets have joined forces recently to set up Pressplay and MusicNet, two direct delivery downloading services? It would seem that the major companies and their lawyers are searching for legitimate ways to do what the upstarts at Napster got slapped down for.

Before international conglomerates started acquiring record companies about 20 years ago, 4) _____. During the glory years of Columbia Records in the 1950's and 60's, Goddard Lieberson, a trained composer and critic, was the head of Columbia Masterworks, the company's classical division. The parent company, CBS, expected Lieberson to keep the company in the black and even make a little money. But not a lot of money. Recording classical music was considered a cultural service, a prestige operation.

Lieberson had top-selling classical artists on his list: Leonard Bernstein, Glenn Gould, Isaac Stern and Rudolf Serkin, among others. But it was understood that, say, Serkin's recording of Beethoven's "Emperor" Concerto would sell many more copies than his version of Max Reger's Piano Concerto. Dividends from Bernstein and Gould releases 5) _____, like the conductor Robert Craft's recordings of the complete works of Schoenberg and Webern, and the monumentally historic series featuring Stravinsky conducting his own works. Albums by artists in the

company's popular division, like Bob Dylan, really paid the bills at Columbia, and kept the execs at CBS happy.

Today, the descendant of Columbia Masterworks is Sony Classical, a subsidiary of the Sony Corporation. This once illustrious classical division has been issuing pink slips to its demoralized staff since the summer. Paradoxically, the sensational success of certain crossover artists, like Andrea Bocelli and the *Three Tenors* on other labels, has had a pernicious influence on classical divisions like Sony's. Suddenly, 6) _____ . The classical directors were told, in effect, "Fine, put out your prestige albums of Esa - Pekka Salonen conducting Lutoslawski, and Murray Perahia playing Bach, but find us marketable crossover artists who can pull in some real money."

But recently, to cut costs, Warner closed down the headquarters of Teldec in Hamburg and Erato in Paris. Both are now centralized in Warner's London offices. Things are even starker at BMG, the company that owns and operates RCA Victor: the remnants of a once essential classical label. There have been staff cutbacks of more than 25 percent in response to a loss of \$100 million during the fiscal year that ended in June.

So what will happen? Certainly, 7) _____ . But what about direct downloading? A similar uncertainty hangs over the world of printed media. Will computer books relegate printed books to the recycling bin? Will printed newspapers disappear, as more and more people get their daily news online?

In a sense, the musical equivalent of the computer book arrived 20 years ago with the CD, which is, after all, nothing but a plastic-coated floppy disk. Leaving aside the legal complications, 8) _____ the results in terms of audio fidelity are inadequate for classical music listeners, especially if you listen through high-quality speakers. Downloading a three-minute rock song is one thing; downloading a three-hour Verdi opera is another. It would consume hours of time and use scads of space on your hard drive. Even then, the sound would not be of high quality.

But eventually that will change. Given more time, the industry will solve this problem. There may also be a middle-ground solution: recording companies will be able to list their complete catalogs online, then take a single order for a particular recording and print out ("burning") a copy for the waiting consumer. Imagine the space saved in warehouses and retail stores.

Still, direct downloading is also coming, as long as ways can be found to protect artists and producers. Napster, in its anarchic way, provoked a crisis by insisting that downloaded music be free.

BUT freedom of a certain kind is an issue here. After all, some artists have no problem with their work's being circulated on the Internet free. They have determined that, for now, the benefits of exposure outweigh the financial sacrifice. Most newspapers and magazines have come to the same conclusion, at least for now, and offer online access to their publications free. Eventually fees will probably be charged. But not while 9) _____ .

If the classical recording business goes online, music lovers will miss collecting albums they can hold in their hands. We love the idea that all nine Mahler symphonies 10) _____ . It's still a kick to see the entire Callas discography on EMI, 30 complete operas and 17 discs of recitals and rarities, all lined up on two shelves in my living room. On the other hand, I hate looking at the stacks of CD's on the floor in my office. All that clutter could be cleared away if more recordings were made available online.

(adapted from <http://www.nytimes.com/2001/10/21/arts/music-classical-recording-spinning-into-oblivion.html>)

- A. can fit into a little box on our shelves
- B. the major labels have won a legal battle against downloading softwares
- C. are under pressure to make big profits
- D. were used to offset money-losing projects
- E. corporate higher-ups realized that a classical recording could sell in the millions
- F. especially for symphonic and operatic fare have skyrocketed

- G. the classical recording field was not doing badly
- H. the problem with downloading recordings at home is that
- I. online shopping sites will proliferate
- J. we are still adjusting to the new online world

Lectia 4

Reading

Read the following text and assess whether the following statements are true or false according to the text:

The classical revolution on my laptop

Ten years ago classical music was dying on its feet, marginalised by the media and drowned out by the relentless march of pop. Then an unlikely saviour appeared - the internet.

In the spring of 2004 I made the questionable decision to start a blog. Classical music, my subject, was thriving on the internet in unexpected ways: a smattering of musicians, composers, and listeners were writing on music with intelligence and verve, revelling in the chance to express ideas that had no other immediate outlet.

Between 1980 and 2000, classical music more or less disappeared from American network television, magazines and other mainstream media, its products deemed too elitist, effete or esoteric for the world of pop. But on the internet, no demographically driven executive could suppress, say, a musicology student's ruminations on Gyorgy Ligeti's *Requiem* on the grounds that it had no appeal for 27-year-old males, and the blogger in question - Tim Rutherford-Johnson of The Rambler - was himself 27.

News bulletins were declaring the classical-record business dead but I noticed strange spasms of life in the online CD and MP3 emporiums. When Apple started its iTunes music store in 2003 it featured on its front page performers such as Esa-Pekka Salonen and Anna Netrebko; sales of classical fare jumped significantly as a result. Similar upticks were noted at Amazon and the all-classical site ArkivMusic.

The anonymity of internet browsing has made classical music more accessible to non-fanatics; first-time listeners can read reviews, compare audio samples, and decide on, for example, a Beethoven recording by Wilhelm Furtwangler, all without risking the humiliation of mispronouncing the conductor's name under the sour gaze of a record clerk. Likewise, first-time concert-goers and opera-goers can shop for tickets, listen to snippets of unfamiliar music, follow performers' blogs and so on.

Chris Bell, the director of worldwide product and music marketing at iTunes, happens to be a classically trained violinist, and he has closely monitored the progress of the classical division. He told me: 'An interesting fact I recently uncovered is that when you look at different genres in terms of sharing and cross-pollination, there's more dabbling going on than you might expect. We sell almost as much hip hop to classical buyers as we do jazz. We've made iTunes a safe place to try classical music. It is easy to sample and the buying is low-risk.'

Bell talked about the serendipity of listening on the internet, where someone might come to the site looking for a souvenir of Pavarotti and end up with the Kronos Quartet playing pieces by the Icelandic band Sigur Ros. He declined to discuss overall sales figures or classical music's percentage of

the total market, but he did say that 'classical music overindexes a great deal more over the figures commonly quoted for physical retail' - meaning that the figures are considerably higher than the two or three per cent share to which the genre has generally been consigned.

Classical-music culture on the internet is expanding at a sometimes alarming pace. When I started my blog, I had links to seven or eight like-minded sites. Now I find myself part of a jabbering community of several hundred blogs, operated by critics, composers, conductors, pianists, double-bassists, oboists, artistic administrators, and noted mezzo-sopranos.

Beyond the blogs are the internet radio stations; streaming broadcasts from opera houses, orchestras, new-music ensembles; and websites of individual artists. There is a new awareness of what is happening musically in every part of the world. A listener in Tucson or Tokyo can virtually attend opening night at the Bayreuth festival and listen the following day to a premiere by a young British composer at the BBC Proms.

Classical music has experienced waves of technological euphoria in the past: the Edison cylinder, radio, the LP, and the CD were all hailed as redeeming godsend for a kind of music that has always struggled to find its place in American culture. At the end of such bouts of giddiness, classical music somehow always winds up back where it started, in a state of perpetual fret. Nevertheless, the classical business is not doing badly at present - in August the Metropolitan Opera sold more than \$2m worth of tickets in a single day-and the unregulated openness of the internet seems to have done it many favours.

To a surprising and encouraging degree, recording in the digital era serves to reinforce live performance rather than supplant it. Some of the best new opera recordings are documents of live performances; thumping stage movement and rustlings from the audience add verisimilitude. Many opera collectors have shifted to DVDs as the preferred means of experiencing the *art in absentia*.

At the heart of iTunes's classical division are its collaborations with the New York Philharmonic and the Los Angeles Philharmonic; the latter's Minimalist Jukebox festival in 2006 captured international notice because recordings were available via iTunes almost overnight.

Some recent articles have asked whether the internet can save classical music. Classical music is, in fact, saving itself; internet activity is merely the most immediately visible evidence of its refusal to fade away. Younger musicians in particular are using every available means to reach a potential public that is far larger than the one that already exists. They are not haunted, as older musicians often are, by nostalgia for a time when Bernstein appeared on the cover of *Time* and Toscanini was a star of NBC radio. Instead they see the labyrinth of long-tail culture as an open field of opportunity; they measure success in small leaps.

In these unsettled times it might have an outside chance of doing so. After all, for a little while the other day, a surprising name appeared at the top of amazon.com's Top MP3 Artists, outperforming even Kanye West: that name was Richard Wagner.

(adapted from <https://www.theguardian.com/music/2008/jan/06/classicalmusicandopera.features>)

1. *The emergence of Internet helped Classical Music in unexpected ways.*
 2. *The evolution of Classical Music over the centuries was smooth and linear.*
 3. *Internet offered shelter to those who wanted to get initiated in classical music without putting themselves in embarrassing situations by showing their ignorance in the field.*
-
4. *The percentage of sales of classical music is actually lower than the one made public by recording companies.*
-

Lectia 5

Speaking

**What do you know about Ludwig van Beethoven's personal life? How would you describe him? What type of person was he? Do you think his turning deaf affected his compositions? Please give reasons for your answer.*

If you are looking for an unattached male aged 33 of a certain grace, a bit rustic but not without sophistication, may I suggest one Ludwig van Beethoven. Beethoven, as displayed by his miniatures: intrepid; introspective; cleft of chin, bull of neck. These are images ravaged by the fires of genius and the rot of age. These are images of the man who went to Vienna in his early 20's to make his fortune. A man who adored life, a man of great wit, garrulous, amorous, stubborn, gregarious. He loved society and its amenities, and for several years, he visited dozens of salons and composed but three trios. All the music that ever flowed from his heart, comes from this young man, a man with assorted tilts which identify his specificity, a man who, despite the body's decay and the pedestrian circumstances of his life, never forsook these tilts, these biases, these viewpoints.

The "Heiligenstadt Testament" and a burdensome body of literature notwithstanding, Beethoven's innerness, his music, was in its essence unaffected by growing deaf. I defend this thesis by the evidence of the music itself. Beethoven's "development" (a highly inaccurate word to describe the constant reassessment, the tightening of material and the loosening of objective that characterizes growing older) is no greater between Symphonies 1 and his late works than Mozart's between 1 and 41, or Verdi's between the early operas and "Falstaff." We have been given romanticized image of a genius beset by perhaps the most terrifying affliction a musician may suffer - deafness. Beset, besieged but never beaten.

It is proposed that the agony of hope, the final resignation to the malady, so affected his music as to give it a dimension that it might very well never have attained. It is forgotten that a musician may "hear" with an inner hearing mechanism. Beethoven, though gradually deprived of the joy of properly hearing music, knew that he could hear everything he wanted to hear within him. Of great concern to him was the way in which the circumstance of his deafness would affect his social position and professional standing.

In those youthful trios, though we must strain to perceive strains of the sonatas, quartets and symphonies to come, there is nothing incompatible in the music of the trios with that of later works. I am in no way minimizing the effect of deafness upon a great musician - what I make bold to suggest is that whatever the effect may have been upon psyche, soul, the ear itself, unaltered was the essence of the artist within him, inevitable the course his creative impulse set.

Let us consider the First Symphony, written during the initially mild phase of deafness (before his 30th year), or the Second, composed at a time in which he was still able to hear fairly well and hoped a cure could be found (1802: his 32d year). Listen to that music: wry, lyrical, passionate, quirky, genial, rugged, full of cosmic laughter, a homage to the past, an indifferent acknowledgment of the present, an intense challenge to the future. All of this in the First Symphony? In the Second Symphony? Yes! What of Haydnesque geist, Mozartean refinement, the youthful peccati usually attributed to these symphonies?

Answer: Is the Trio of the third movement of the Ninth Symphony less Haydnesque than that of the Second? Cannot Mozart's influence be felt as well in Beethoven's work of the later periods in which he allegedly "found himself," such as "Fidelio," "Coriolanus," the Eighth Symphony? Did Beethoven not "sin" exuberantly, youthfully throughout his entire oeuvre, daring to question, to challenge?

I advance no theory, I say simply that to deny these symphonies qualities we are willing to see exclusively in the more “titanic” works of the later years, is to deny the core of the artist. There is a lyrical apotheosis in the last movement of the Sixth Symphony very similar to the coda of the first movement of the Second; the slow movement of the Ninth is but another manifestation of the spirit which imbues the slow movement of the Sixth. In short, throughout the Beethoven Statement that is his life's work, the heroic titanic, pastoral, choral, dance elements are to be found in varying degrees of emphasis, making superfluous and misleading the titles we have given the symphonies, the division into periods of his creative output, and post mortem theories purporting to show “growth.” We are given the from sketch book-to-masterpiece example to illustrate the so called creative maturing process in the mind of genius. maintain that the reworking, refining, focusing of this material, both under the immediate necessity of writing musical composition and the long-range obligation to develop as a musician, is really nothing more than exercising the craft of the music-artisan. That which is of primary concern to us the inner quality from which greatness.

Why does Beethoven appeal and continue to appeal? Other than the obvious (his having written great music) Beethoven communicates a credo so effectively that the listener finds the courage he needs to reaffirm his own belief in the purpose of life. Beethoven stiffens the fiber of our commitment in a language that is beauty itself in a statement as open as a Greek temple.

(adapted from <http://www.nytimes.com/1977/02/06/archives/some-reflections-on-my-friend-ludwig-van-beethoven.html>)

Answer the following questions:

- What is the stand of the author of the article in regard to Beethoven’s deafness?
- Do you think that the affliction he suffered influenced his later works? If so, according to you, did it have a positive or a negative influence?
- Why does Beethoven appeal and continue to appeal?

Lectia 6

Speaking

**What do you know about Olivier Messiaen’s personal life? How would you describe him? What type of person was he? How would you describe his compositions? Please give reasons for your answer.*

The incredible story behind Olivier Messiaen’s Quartet for the End of Time, and its first performance.

On a freezing night in 1941, a crowd gathered to hear the première of a new work by Olivier Messiaen. However this was no normal concert. In the front row sat a line of Nazi guards, and behind them the prisoners under their control.

Olivier Messiaen was 31 when he was captured by Nazi forces and sent to the prison camp Stalag VIII-A. Whilst imprisoned there, he wrote and premiered his ‘Quartet For The End Of Time’, a work which places complexity and calm side by side, and which has come to be understood both as an outburst of injustice and judgement, and a devout expression of faith.

The real story of the work begins years before, at the extravagant Paris Exposition of 1937. Messiaen wrote a piece called ‘Fête’ to accompany a joyous display of fountains and fireworks. He later adapted this music of a bygone age to become the first ‘Louange’.

Later, after his capture in 1940, Messiaen met clarinetist Henri Akoka, (who later premiered the work with him) and showed him several sketches of *Abîme des Oiseaux* which he had already begun to write. Even then, the ‘Quartet’ was beginning to take shape. In fact, four of the eight movements are adaptations of earlier works which Messiaen integrated into the larger narrative structure of the ‘Quartet For The End Of Time’. Joining them all together, however, is the unusual configuration of instruments, (clarinet, violin, cello and piano) which reflect the musicians who were available to him in the camp.

It seems that a crowd of hundreds of people gathered outside in temperatures of -4 Fahrenheit (that’s -20C) to watch the premiere, played on barely functioning musical instruments. The performance was a momentous one. Even though chamber music would have been new to many in the audience, Messiaen later recollected: ‘never was I listened to with such rapt attention and comprehension’. It’s easy to hear the apocalyptic title, to think about the work’s violent beginnings, and to imagine that the piece must be full of anger and resentment.

However, to finish there would be to misunderstand the piece. Messiaen’s devout Catholicism underpins the entire work, and he drew his inspiration from the book of Revelation. He even turned down an opportunity to escape Stalag because he believed it was God’s wish for him to ‘make rhythms for those who know only military marches or jazz, and paint colours for those who see none’. Delving below the first impressions reveals a piece of music which deals with love, salvation, and ultimately peace beyond time.

(adapted from <http://www.classicfm.com/discover-music/messiaen-quartet-end-time/>)

Lectia 7

Vocabulary practice

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

As Goes Music, So Goes the Universe

“If the structure of the universe is a result of a 1) _____ of vibration, what causes the vibration?” Stephon Alexander asks in his new book, “The Jazz of Physics.” And does that vibration mean that the universe is “behaving like an instrument?” In the most 2) _____ chapters of this book — part memoir, part history of science, part physics popularization and part jazz lesson — Dr. Alexander ventures far out onto the 3) _____ edge of modern cosmology, presenting a compelling case for

vibration and resonance being at the heart of the physical structure we find around us, from the smallest particle of matter to the largest 4) _____ of galaxies.

A professor of physics at Dartmouth College and a lifelong student of jazz, Dr. Alexander has taken 5) _____ “the challenge to find an isomorphism between jazz and cosmology.” Establishing this analogy is a fascinating prospect. Some of Dr. Alexander’s analogies to jazz feel natural. In a chapter on quantum physics, he likens the physicist Richard Feynman’s conception of the motion of a quantum particle to the way a jazz improviser may 6) _____ for a target note during a solo: In both, he says, all possible paths to the destination are considered before one is settled on. Saxophonist Mark Turner disclosed to Dr. Alexander, “When I’m in the middle of a solo, whenever I am most certain of the next note I have to play, the more possibilities open 7) _____ for the notes that follow.” This is analogous in Dr. Alexander’s eyes to the Heisenberg Uncertainty Principle, which 8) _____ that the more one knows about the position of a quantum particle, the less one can know about where it’s going.

Do we understand Feynman diagrams or the Uncertainty Principle any better for having seen them through the lens of improvisation? Or better understand jazz for having compared it to quantum physics? These are the analogies that work best. Many others feel strained, like Dr. Alexander’s idea that John Coltrane “incredibly, correctly realized that cosmic expansion is a form of antigravity,” which 9) _____ on the titles that Coltrane chose for his late-period albums, among them “Cosmic Music” and “Stellar Regions.”

Considering Dr. Alexander’s scientific 10) _____, it’s surprising that it’s in the technical aspects of music that he falters. His more poetic ideas about music can be powerful, like his speculation “that the reason why music has the ability to move us so deeply is that it is an auditory allusion to our basic connection to the universe.” This not only feels true; it is what musicians live for.

(adapted from <https://www.nytimes.com/2016/05/04/books/review-the-jazz-of-physics-by-stephon-alexander.html>)

clusters, bent, on, pattern, aim, up, states, engaging, cutting, rests
--

Lectia 8

Vocabulary practice

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

The pieces of classical music that NASA sent into space

Bach, Mozart, Stravinsky... it’s a pretty good mix. Find out what **1.** (EARTH) creations from the great composers have made it into orbit.

In *The Sunday Times*, Brian Appleyard interviews three surviving men who have walked on the moon - a club that is looking increasingly exclusive as time goes on. But there are some composers who somehow managed to make it even further...

How do you sum up the musical **2. (ACHIEVE)** of the human race into just one record? This was the challenge faced by a committee of scientists and world leaders working on the Voyager space mission in 1977. The resulting 'Golden Record' was loaded onto the craft and sent drifting into deep space - a message in a bottle, hoping to reach out to other intelligent life. The music included on the disc had to bear the **3. (BURDEN)** of the entire history of humanity's music, so what did they choose and why?

➤ The Timeless Logic of J.S. Bach

Considered by many to be the **4. (CROWN)** composer of all time, the music of Bach demonstrates humanity's appreciation of balance and symmetry. Perhaps **5. (SURPRISE)**, two pieces of Bach made the cut; the first movement of the *Brandenburg Concerto No. 2 in F* and the *Gavotte En Rondeau* from the *Partita No. 3 in E major for Violin*.

➤ The Rule Breaking of Stravinsky

If the human race only finds beauty in order and logic, then how can you explain the visceral popularity of a composer like Stravinsky? The **6. (SACRIFICE)** *Dance* from *The Rite of Spring*, tells a very different story from that of Bach; that human beings innovate by bending and breaking rules.

➤ The Raw Emotion of Beethoven

One of the defining characteristics of the human race is our empathy with each other. As well as being one of the most enduring pieces of music in history, the first movement of Beethoven's *Fifth Symphony* bursts with raw human emotion.

➤ The Gymnastic Capabilities of the Human Voice

W.A. Mozart was another dead cert. when choosing the most iconic classical music to represent the human race. The **7. (IMITATE)** 'Queen Of The Night' Aria from *Die Zauberflöte*, (sung on the NASA disc by Edda Moser), may well be the first human voice heard by an extraterrestrial.

➤ The Folk Culture of Georgia

Lots of the music on the disc **8. (SHOW)** the pinnacle of humanity's musical achievement, but the committee also wanted to give context and included the Georgian folk song *Tchakrulo* to show the roots from which our music developed. The record attempts to give a **9. (SHOT)** of the whole human race, so it includes voice recordings and **10. (GREET)** in 55 different languages. However, the ultimate language which transcends boundaries has always been music, so perhaps that is a good place to start...

"We step out of our solar system into the universe seeking only peace and friendship, to teach if we are called upon, to be taught if we are fortunate."

(adapted from <http://www.classicfm.com/lifestyle/travel/classical-music-nasa-sent-into-space/>)

Lectia 9

Vocabulary practice

Read the text below and fill in the gaps with the suitable option available:

10 fascinating unsolved mysteries in classical music

The history of music is steeped with unsolved, 1. _____ mysteries. Here are just some of the most enduring enigmas of the classical music world.

1. What exactly is the Enigma in Elgar's *Enigma Variations*?

Elgar's famous *Variations on an Original Theme* is made up of a theme and 14 variations – the most well-known of which is 'Nimrod' (number 9). But the theme itself has been a 2. _____ – where did Elgar get the melody from? In a programme note the composer himself wrote: "The Enigma I will not explain – its 'dark saying' must be left unguessed, and I warn you that the 3) _____ between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes', but is not played..."

And that was all the 4) _____ generations of cryptologists and music-lovers needed to try and solve the 'enigma' at the heart of the piece. Many possible melodies have been put forward as the possible inspiration for the theme – the solution of the enigma – from *Auld Lang Syne* to a hymn by Martin Luther called *Ein feste Burg* (played backwards). But many scholars think that there is no enigma at all, that it's all an elaborate practical joke by Elgar. Either way, this remains one of the greatest unsolved mysteries in the history of music.

2. Who was Beethoven's 'immortal beloved'?

Beethoven never married but one intriguing letter survives, in his hand, addressed to his 'Immortal Beloved'. It said: "My angel, my all, my own self... Can our love persist otherwise than through sacrifices, than by not demanding everything? Canst thou change it, that thou are not entirely mine, I not entirely thine?" Later, he writes: "Even in bed my ideas yearn towards you, my Immortal Beloved, here and there joyfully, then again sadly, awaiting from Fate, 5. _____ it will listen to us." The letter was never sent and was found among the composer's belongings after his death. Beethoven didn't even put a date or location on the letters – so it was only in the 1950s when an analysis of the paper's watermark revealed that it was written in 1812. Theories over who Beethoven was writing to have generally settled on two women – Antoine Brentano (a philanthropist and arts patron) and Josephine Brunsvik, a well-educated woman from an aristocratic family. But the identity of Beethoven's Immortal Beloved may be a secret he's taken to the grave.

3. What happened to Sibelius' *Eighth Symphony*?

The manuscript of Sibelius' Eighth Symphony has 6. _____ status in the music world. He worked on the piece from the mid-1920s until around 1938 but it was never published. For the rest of his life he claimed he was still working on the piece, even after claims began circulating that it had been burned. In 1945 he wrote in a letter: "I have finished my eighth symphony several times, but I am still not 7. _____ with it." He wrote almost no more music the rest of his life, and in 1957 his daughter announced that the legendary Symphony No. 8 did not exist. But then – in 1990 some fragments of the piece were discovered in one of his notebooks. So there's a chance, a small chance, that the complete manuscript may be out there waiting to be found.

4. Where are the remains of Thomas Tallis?

In the early 18th century, clergyman John Strype is said to have come across an engraved plaque marking the grave of the great English composer Thomas Tallis who died in 1585 and was buried at St Alfege's Church, Greenwich. But the church that 8. _____ goes by that name was built 200 years after Tallis died and no one knows what happened to his remains. One theory is that they were simply discarded by labourers building the new church. And that plaque? No trace remains...

5. The unsolved murder of Baroque composer Alessandro Stradella...

Alessandro Stradella's music is among the most beautiful of the Baroque era. He wrote music for the Queen of Sweden and is perhaps best remembered for his chamber music. But he later became the subject of an opera himself because of his 9. _____ life and dramatic death. From early on in his life Stradella began to make powerful enemies. He tried to embezzle money from the Church when he was living in Rome but was found out and had to flee the city. He is also known to have had high-profile affairs with women married to the most powerful men in the city. So it can't have been wholly surprising when an attempt was made on his life in October 1677. The assassin was hired by a man called Alvise Contarini, who had recently hired Stradella as music tutor to his mistress, Agnese Van Uffele. Inevitably, Stradella began an affair with her and the two of them ran away together. So Contarini had decided to take revenge. Stradella survived that attempt but when he was stabbed by another assassin in Genoa in 1682 he wasn't so lucky. The killer was hired by a member of the noble Lomellini family, but the assassin's identity is a mystery.

6. The mystery of the two skulls in the composer's tomb...

Eight days after the funeral of Joseph Haydn in May 1809, two phrenologists stole his head hoping to see if the composer's genius was somehow reflected in the bumps and ridges of his skull. Eleven years later, Haydn's patron Prince Nikolaus Esterházy II wanted to have Haydn's remains transferred and was furious to find they had no skull (his wig was still in situ, however). The phrenologists gave him a different skull to bury with the rest of the body. Many years later, in 1895, the real skull turned up again when it was willed to a music society in Vienna. In 1954, it was 10. _____ reunited with the rest of Haydn's body, but the substitute skull was never removed. So there are now two skulls in Haydn's tomb, but no one knows which is Haydn's – or who the other one belongs to...

7. How did Beethoven die?

Towards the end of his life Beethoven complained of a wide range of symptoms: abdominal pain, bronchitis, bad breath, poor digestion, not to mention his deafness. But no one's exactly sure what he died of. An autopsy 11. _____ a catalogue of symptoms including significant liver damage (which could have been caused by heavy alcohol consumption or a Hepatitis A infection), an excess of fluid in the skull, a swollen spleen, a shrunken pancreas and a large amount of fluid in his abdomen. All of which means that historians and doctors can't be sure what actually killed him. One theory is lead poisoning – scientists recently conducted tests on strands of the composer's hair and found signs of acute exposure to lead. In the 19th century lead was used to flavour cheap wine. But, as of now, we don't have a definitive answer.

8. Who really wrote Mozart's *Requiem*?

This sounds like a trick question, but this is actually a mystery that has perplexed the musical world for centuries. Mozart died before he could complete his *Requiem* – the final three sections don't exist in Mozart's original manuscript. The work was completed by a composer called Franz Xaver Süssmayr, who may have used music by other composers to help complete the work.

9. Who wrote *Greensleeves*?

Greensleeves is often cited as a piece of music by the famous British king Henry VIII, but actually it's written in a style which only 12. _____ British shores after Henry's death. It was registered at the London Stationer's Company (who held copyright records at the time) in 1580 under the title 'A Newe Northern Dittye of ye Ladye Greene Sleeves' by one Richard Jones. But he probably wasn't the composer. And six more ballads were registered at the Stationer's Company in the following months, including one called 'Ye Ladie Greene Sleeves answere to Donkynhirfrende'. So the original melodic genius behind one of the most famous tunes ever written has been lost in the sands of time, almost certainly forever.

10. Did the long-dead great composers return to us through a medium in the 1970s?

In the 1970s, Londoner Rosemary Brown caused a sensation when she claimed that dead composers were dictating new musical works to her. Debussy, Grieg, Liszt, Chopin, Stravinsky, Bach, Brahms, Beethoven, Schumann and Rachmaninov were all queuing up to get their compositions through to her, she said. An obituary in *The Guardian* said: "While most mediums claiming to receive music extrasensorily from deceased composers do so through improvising at the piano, Rosemary's distinctive achievement lay in being able to write it down." Reportedly a mediocre pianist herself, Brown even channelled a 40-page sonata from Schubert, as well as Beethoven's 10th and 11th Symphonies. One Liszt expert, hearing a piece she claimed to be communicating from the composer himself, said: "We must be grateful to Mrs Brown for making it available to us."

(adapted from <http://www.classicfm.com/lifestyle/wellbeing/10-unsolved-classical-music-mysteries/>)

- | | | |
|-------------------|---------------|-----------------|
| 1. A. absorbing | B. intriguing | C. curious |
| 2. A. riddle | B. enigma | C. mystery |
| 3. A. connection | B. kinship | C. association |
| 4. A. rationale | B. incentive | C. perk |
| 5. A. whether | B. If | C. either |
| 6. A. fabricated | B. mythic | C. fairy-tale |
| 7. A. happy | B. satiated | C. satisfied |
| 8. A. currently | B. forthwith | C. formerly |
| 9. A. bright | B. florid | C. colourful |
| 10. A. definitely | B. finally | C. convincingly |
| 11. A. revealed | B. confessed | C. Published |
| 12. A. arrived | B. got | C. reached |

UNITATEA DE ÎNVĂȚARE NR. 2 FORMAREA CUVINTELOR

Lectia 10

Speaking

** How would you describe musicians? What type of people are they? Please give reasons for your answer.*

10 reasons you should never date a classical musician

Classical musicians are, by nature, tricky beasts to pin down. Just imagine being in a relationship with one. Here's what you can expect.

1. You'll always come second

No matter what plans you make, a rehearsal will overrun or someone will pull out of a concert at the last minute. Or maybe there's just not enough rosin on their bow and they forgot to come meet you at

this bar round the corner from where they live so it'd be really easy and they'd be guaranteed to make it but they didn't because of the bow and rosin issue.

2. Musician in-jokes are the worst if you don't get them

And don't even try to join in with them. If you start laughing at a joke you don't understand, expect to be questioned on exactly why the phrase 'More like portamental!' is funny.

3. Your schedules will never match up

Taking on a musician as a partner will tire you out. If you're working comparatively normal hours, you'd better get used to the sight of no-one opposite you at the dinner table.

4. When they do hang out with you, they over-compensate

The inevitable guilt of not spending any time with you has some undesirable side-effects. Smothering being chief among them.

5. No matter how supportive you are, you'll never 'get' your partner

The phrase "but I thought you played really well!" will have no currency if your musician thinks they've had the worst concert experience of all time. Same goes for consoling after failed auditions, bum notes and tripping over on stage.

6. Living with someone who practises. A lot.

"Dinner's ready!" (*sound of Kabalevsky violin concerto's most difficult section*)

"...it's getting cold!" (*ever-more-intense fails to crack that semiquaver passage*)

"...I said dinner's rea-FORGET IT I'M EATING YOURS TOO."

7. Someone has to stay at home, and it will be you

International tours if they're in an orchestra, hours of travelling to far-flung places if they're a soloist... musicians love to be anywhere, as long as it's not home. For a long time. So get ready to sit by the phone and wait patiently for their inevitable late-night drunken phone calls.

8. What goes on tour, stays on tour

"Did you have a nice tour?" "Yep. Don't want to talk about it." Is this the kind of conversation you want to have? Never mind the inevitable tour in-jokes, what about all the amazing locations, food, interesting people and cultural high-life that your other half will get to experience without you?

9. Long-term commitment is a no-no

Artistic, flighty people just don't like the idea of settling down. Well, not unless there's a healthy dose of distractions available. And you don't want to be second fiddle to a distraction.

10. Attention from admirers

Imagine if you were going out with David Garrett. Go on, IMAGINE IT. Do you want a line of salivating fans greeting/absolutely hating you as you leave the concert hall with your tousle-haired beau?

(adapted from <http://www.classicfm.com/discover-music/latest/reasons-you-should-never-date-a-classical-musician/>)

Lectia 11

Vocabulary practice

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

Is Music the Key to Success?

Condoleezza Rice trained to be a concert pianist. Alan Greenspan, former chairman of the Federal Reserve, was a professional clarinet and saxophone player. The hedge fund billionaire Bruce Kovner is a pianist who took classes at Juilliard.

Multiple studies link music study to academic achievement. But what is it about serious music training that seems to 1) _____ with outsize success in other fields? The connection isn't a coincidence. I know because I asked. I put the question to top-2) _____ professionals in industries from tech to finance to media, all of whom had serious (if often little-known) past lives as musicians. Almost all made a connection between their music training and their professional achievements.

The phenomenon extends 3) _____ the math-music association. Strikingly, many high achievers told me music opened up the pathways to creative thinking. And their experiences suggest that music training 4) _____ other qualities: collaboration; the ability to listen; a way of thinking that weaves together disparate ideas; the power to focus on the present and the future simultaneously.

Will your school music program turn your kid into a Paul Allen, the billionaire co-founder of Microsoft (guitar)? Or a Woody Allen (clarinet)? Probably not. These are 5) _____ achievers. But the way these and other visionaries I spoke to process music is intriguing. As is the way many of them apply music's lessons of focus and discipline into new ways of thinking and communicating — even problem solving.

Look carefully and you'll find musicians at the 6) _____ of almost any industry. Woody Allen performs weekly with a jazz band. The television broadcaster Paula Zahn (cello) and the NBC chief White House correspondent Chuck Todd (French horn) 7) _____ college on music scholarships; NBC's Andrea Mitchell trained to become a professional violinist. Both Microsoft's Mr. Allen and the venture capitalist Roger McNamee have rock bands. Larry Page, a co-founder of Google, played saxophone in high school. Steven Spielberg is a clarinetist and son of a pianist. The former World Bank president James D. Wolfensohn has played cello at Carnegie Hall.

"It's not a coincidence," says Mr. Greenspan, who gave up jazz clarinet but still dabbles at the baby grand in his living room. "I can tell you as a statistician, the probability that that is 8) _____ chance is extremely small." The cautious former Fed chief adds, "That's all that you can judge about the facts. The crucial question is: why does that connection exist?"

Paul Allen offers an answer. He says music "reinforces your confidence in the ability to create." Mr. Allen began playing the violin at age 7 and switched to the guitar as a teenager. Even in the early days of Microsoft, he would pick up his guitar at the end of marathon days of programming. The music was the emotional analog to his day job, with each channeling a different type of creative impulse. In both, he says, "something is 9) _____ you to look beyond what currently exists and express yourself in a new way."

Mr. Todd says there is a connection between years of practice and competition and what he calls the "10) _____ for perfection." The veteran advertising executive Steve Hayden credits his background as a cellist for his most famous work, the Apple "1984" commercial 11) _____ rebellion against a dictator. "I was thinking of Stravinsky when I came up with that idea," he says. He adds that his cello

performance background helps him work collaboratively: “Ensemble playing trains you, quite literally, to play well with others, to know when to solo and when to follow.”

For many of the high achievers I spoke with, music functions as a “hidden language,” as Mr. Wolfensohn calls it, one that enhances the ability to connect disparate or even contradictory ideas. When he ran the World Bank, Mr. Wolfensohn traveled to more than 100 countries, often taking in local performances (and occasionally joining in on a borrowed cello), which helped him understand “the culture of people, as distinct from their 12) _____ sheet.”

It’s in that context that the much-discussed connection between math and music resonates most. Both are at heart modes of expression. Bruce Kovner, the founder of the hedge fund Caxton Associates and chairman of the board of Juilliard, says he sees similarities between his piano playing and investing strategy; as he says, both “relate to 13) _____ recognition, and some people extend these paradigms across different senses.”

Mr. Kovner and the concert pianist Robert Taub both describe a sort of synesthesia — they perceive patterns in a three-dimensional way. Mr. Taub, who gained fame for his Beethoven recordings and has since founded a music software company, MuseAmi, says that when he performs, he can “visualize all of the notes and their interrelationships,” a skill that translates 14) _____ into making “multiple connections in multiple spheres.”

For others I spoke to, their passion for music is more notable than their talent. Woody Allen told me bluntly, “I’m not an accomplished musician. I get total traction from the fact that I’m in movies.” Mr. Allen sees music as a diversion, unconnected to his day job. He likens himself to “a weekend tennis player who comes in once a week to play. I don’t have a particularly good ear at all or a particularly good sense of timing. In comedy, I’ve got a good instinct for rhythm. In music, I don’t, really.” Still, he practices the clarinet at least half an hour every day, because wind players will lose their embouchure (mouth position) if they don’t: “If you want to play at all you have to practice. I have to practice every single day to be as bad as I am.” He performs regularly, even touring internationally with his New Orleans jazz band. “I never thought I would be playing in concert halls of the world to 5,000, 6,000 people,” he says. “I will say, quite 15) _____, it enriched my life tremendously.”

Music provides balance, explains Mr. Wolfensohn, who began cello lessons as an adult. “You aren’t trying to win any races or be the leader of this or the leader of that. You’re enjoying it because of the satisfaction and joy you get out of music, which is totally unrelated to your professional status.”

For Roger McNamee, whose Elevation Partners is perhaps best known for its early investment in Facebook, “music and technology have converged,” he says. He became expert on Facebook by using it to promote his band, Moonalice, and now is focusing on video by live-streaming its concerts. He says musicians and top professionals share “the almost desperate need to dive deep.” This capacity to obsess seems to unite top performers in music and other fields.

Ms. Zahn remembers spending 16) _____ to four hours a day “in practice rooms trying to master a phrase” on her cello. Mr. Todd, now 41, recounted in detail the solo audition at age 17 when he got the second-highest mark rather than the highest mark — though he still was principal horn in Florida’s All-State Orchestra. “I’ve always believed the reason I’ve gotten ahead is by 17) _____ other people,” he says. It’s a skill learned by “playing that solo one more time, working on that one little section one more time,” and it translates into “working on something over and over again, or double-checking or triple-checking.” He adds, “There’s nothing like music to teach you that eventually if you work hard enough, it does get better. You see the results.”

That’s an observation worth remembering at a time when music as a serious 18) _____ — and music education — is in decline in this country. Consider the qualities these high achievers say music has sharpened: collaboration, creativity, discipline and the capacity to 19) _____ conflicting ideas. All are qualities notably absent from public life. Music may not make you a genius, or rich, or even a better person. But it helps train you to think differently, to 20) _____ different points of view — and most important, to take pleasure in listening.

(adapted from <http://www.nytimes.com/2013/10/13/opinion/sunday/is-music-the-key-to-success.html>)

singular, up, pushing, unexpectedly, correlate, flight, attended, beyond, sharpens, drive, depicting, reconcile, process, balance, pattern, intellectually, top, mere, outworking, pursuit

Lectia 12

Speaking

How can one assess the measure of success of a classical musician? Is it something that should be evaluated in terms of his/her net worth? Is it different if we refer to pop musicians? Please give reasons for your answer. Who do you think was the richest classical composer of all times?

He's the richest composer of all time (when you adjust for inflation), so what did he do differently? In *The Sunday Times* this weekend, you'll find this year's edition of the Rich List - one composer who most certainly would've appeared on it in his day was the great George Gershwin - and this is why:

George Gershwin is one of the eternal legends of American music. He was a prolific writer, (some say he wrote up to six songs a day) and his music has been enjoyed by generations of music lovers the world over. His work ethic certainly kept the money flowing in, but it doesn't quite explain the massive fortune that he accrued in his short life. You see, Gershwin wasn't just rich, he was filthy rich. He's been ranked in several surveys as the highest grossing composer of all time (adjusted for inflation), streets ahead of Verdi, Rossini, Haydn and even Handel. So what was the magic formula which led to such wealth?

Firstly, Gershwin's music was outrageously popular. In 1919 his first big hit, 'Swanee' sold more than 2 million recordings and 1 million copies of sheet music. His folk opera 'Porgy and Bess' was also an instant hit, touring non-stop for three years after its initial run.

Next, he churned out hits with incredible speed. Over the course of his career he published more than 500 songs as well as piano preludes and concertos, operas and Broadway musicals. Some of his songs even had to be published under pseudonyms such as Fred Murtha and Burt Wyn, so people didn't tire of seeing the name Gershwin on the cover of every score.

But times were changing. The advent of recorded music coupled with the financial hardship of the Great Depression led to a massive decline in the employment of live musicians. Gershwin was an astute businessman and he responded to this by leaning much more heavily on his recorded output. His timing was perfect. The sales of just one recording, 'Somebody Loves Me' from George White's Scandals of 1924, made him the equivalent of \$15,600 dollars in three months - more than 'Rhapsody In Blue' made in three years.

But the most amazing thing about Gershwin's pole position on the composers' rich list is that he died so young. In the summer of 1937, Gershwin's career was soaring. His symphonic works and piano preludes had become concert hall standards and his music hall songs continued to provide him with a healthy revenue stream. He was working in Hollywood when he started to complain of headaches and memory loss. A spinal tap revealed a brain tumour and despite emergency surgery, he died two days later.

He was just 38 years old. When Mozart died at the age of 35, bad financial management had left him virtually penniless. Gershwin, on the other hand, left behind him an estate worth millions of dollars, and he hadn't even made a will.

No one can guess the amazing works that George Gershwin might have gifted to the world if he had lived into his old age. Nevertheless, the body of work which he did produce earned him a more than just his fortune, it also earned him a place in the annals of the world's greatest composers.

(adapted from <http://www.classicfm.com/lifestyle/money/gershwin-richest-composer/>)

Lectia 13

Traducere

Teaching good communication skills in the classroom

What's In It For Me?

Before the class session, choose a short article from a newspaper, magazine, or journal to share with the class. The subject isn't important, but the article should have a lot of details in it. Casually mention at the beginning of a class period that you read an interesting article and would like to share it with them. Read the article to the class. After you've finished reading the article, pull out a one dollar bill and say, "Okay, I've got a few questions for you based on the article you just heard. Whoever gets all the questions right wins this dollar!" Have each student take out a blank sheet of paper. Ask students eight to ten questions based on details from the article. Ask them to write their answers on the sheet of paper. Have students switch papers and then tell them the answers. Ask if anyone knew the answers to all of the questions. It is unlikely that any one person will have answered all of the questions correctly. Give the dollar bill to the student with the most correct answers. Say to students, "You all heard the story, yet few of you could remember very much about it." Ask students why they didn't remember much after listening to the story. Discuss how they could improve their listening skills and whether they would have listened more attentively if they had known ahead of time that there would be a prize. Discuss how the four stages of active listening could have helped them.

Game Shows

Divide students into three teams. Ask Team A to prepare a six-question short-answer quiz on vocal communication. Allow five minutes. Ask Teams B and C to review their class notes on the topic while Team A prepares its quiz. Tell Team A to ask Team B one of its questions. If Team B cannot answer the question or answers incorrectly, Team C may try to answer the question. Team A directs its next question to Team C first and repeats the process. Team A continues to ask questions until the quiz is done.

Ask Team B to prepare a similar quiz on verbal communication. Ask Teams A and C to review their class notes on verbal communication while Team B prepares its quiz. Repeat the quiz process from above. Ask Team C to prepare a similar quiz on listening skills while Teams A and B review their class notes. Repeat the quiz process again.

Listening in Motion

Divide students into pairs. Ask partners to take turns explaining a concept learned in one of their other classes. For example, they might explain how to write a geometry proof, or what a feudalistic governmental system is, or the theme of a book they read in literature. Remind the listening partner in each pair to use the active listening techniques you have taught (such as mirroring, paraphrasing, summarizing, self-disclosure, and clarifying questions). Spend a minute or two with each pair to make sure they are using active listening skills correctly. Offer praise or suggestions for improvement when necessary. Ask each pair to demonstrate to another pair their effective use of active listening skills.

Listen to What I Hear

Ask two volunteers to give you directions to their homes. Practice good listening techniques with the first person and poor listening techniques with the second. Ask students what you did that showed you were a good listener in the first example and what you did that showed you were a poor listener in the second.

Lectia 14

Recapitulare

BIBLIOGRAFIE GENERALA

1. Dignen, Sheila, Viney, Brigit, with Walker, Elaine and Elsworth, Steve *Grammar Practice for Intermediate Students with key and with CD-ROM*, Pearson-Longman 2007
2. Moravec-Ocampo, A., Farrugia, A. *LIMBA ENGLEZĂ Gramatica de bază*, ed. Teora 2004
3. <http://www.flashmusicgames.com/teory08.html>
4. http://www.harmony.org.uk/chord_progressions_in_tonal_music.htm
5. http://en.wikipedia.org/wiki/Music_education
6. <http://www.unconservatory.org/articles/>