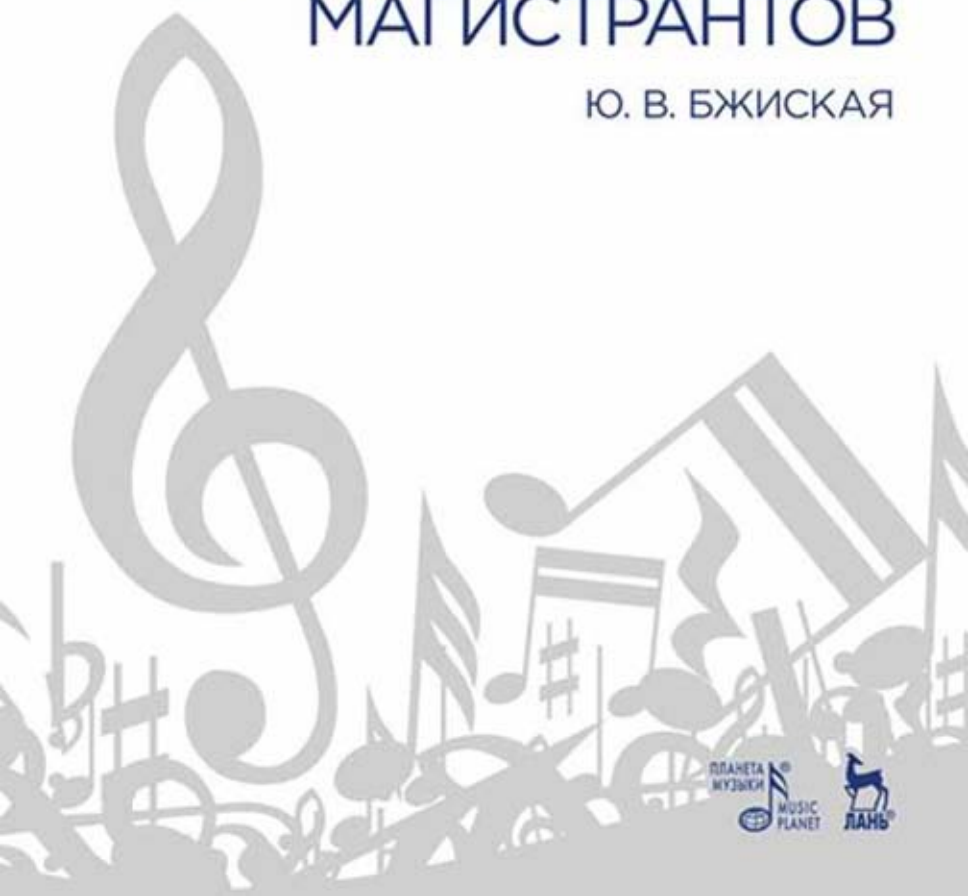


АНГЛИЙСКИЙ ЯЗЫК

ДЛЯ МУЗЫКАНТОВ-
МАГИСТРАНТОВ

Ю. В. БЖИСКАЯ



Y. V. BZHISKAYA

ENGLISH LANGUAGE

FOR MUSICIANS-UNDERGRADUATES

TEXTBOOK

Second edition, stereotyped



SAINT-PETERSBURG • MOSKOW • KRASNODAR

Ю. В. БЖИСКАЯ

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УЧЕБНОЕ ПОСОБИЕ

Издание второе, стереотипное



ПЛАНЕТА
МУЗЫКИ[®]
MUSIC
PLANET

САНКТ-ПЕТЕРБУРГ • МОСКВА • КРАСНОДАР

УДК 811.111
ББК 81.2Англ

Б 58 **Бжиская Ю. В.** Английский язык для музыкантов-магистрантов : учебное пособие / Ю. В. Бжиская. — 2-е изд., стер. — Санкт-Петербург : Лань : ПЛАНЕТА МУЗЫКИ, 2022. — 156 с. : ил. — Текст : непосредственный.

ISBN 978-5-8114-9058-5 (Издательство «Лань»)

ISBN 978-5-4495-1649-7 (Издательство «ПЛАНЕТА МУЗЫКИ»)

Представленное пособие способствует изучению нового лексико-грамматического материала, необходимого для общения на профессиональные темы, активизации различных видов речевой деятельности и форм речи (устной, письменной, монологической, диалогической). Пособие содержит 6 блоков определенной тематической направленности, лексико-грамматические упражнения к ним творческого характера. Обеспечено тематическое единство каждого из уроков. Также есть приложения, включающие клише по аспекту аннотирования и реферирования; глоссарий музыкальных терминов, тесты. Предлагаемое учебное пособие разработано по дисциплинам «Иностранный язык: английский», «Профессиональное общение на иностранном языке» для магистрантов, обучающихся в консерваториях, институтах культуры по специальностям «Музыкально-инструментальное искусство», «Вокальное искусство», «Искусство народного пения», «Дирижирование», «Музыкознание и музыкально-прикладное искусство».

УДК 811.111
ББК 81.2Англ

Б 58 **Bzhiskaya Y. V.** English language for musicians-undergraduates : textbook / Y. V. Bzhiskaya. — 2nd edition, ster. — Saint-Petersburg : Lan : THE PLANET OF MUSIC, 2022. — 156 pages : ill. — Text : direct.

The presented textbook helps to study the new lexical and grammatical material necessary for communication on professional subjects, activation of various types of speech activity and forms of speech (oral, written, monologic, dialogical). The textbook contains 6 units of a certain thematic focus, accompanied by the lexical-grammatical exercises of a creative character. The thematic unity of each of the lessons is provided. There are also applications that include cliches on the annotation and abstracting aspect; glossary of musical terms, tests. The proposed textbook is worked out for the disciplines “Foreign Language: English”, “Professional Communication in a Foreign Language” for undergraduates studying in conservatories and institutes of culture in the specialties “Musical Instrumental Art”, “Vocal Art”, “The Art of Folk Singing”, “Conducting”, “Musicology and music and applied arts”.

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ПЕРВЫЙ БЛОК

ТЕКСТ № 1

BEFORE READING

1. What do you know about a music festival?
2. Were you a participant of any festival?
3. How many music festivals are organised in Russia?
4. What is your own idea about a music festival?

MONTREUX JAZZ FESTIVAL

Montreux Jazz Festival	
1983 poster	
Genre	Jazz, rock, pop
Dates	First fortnight of July
Location(s)	Montreux Musique & Convention Centre Grand-Rue 95 1820 Montreux Switzerland
Years active	1967 — present

The **Montreux Jazz Festival** (formerly **Festival de Jazz Montreux** and **Festival International de Jazz Montreux**) is a music festival in Switzerland, held annually in early July in Montreux on the Lake Geneva shoreline. It is the second largest annual jazz festival in the world after Canada's Montreal International Jazz Festival.

The Montreux Jazz Festival was founded in 1967 by Claude Nobs, Geo Voumard and with considerable help from Ahmet

and Nesuhi Erteun of Atlantic Records. The festival was first held at Montreux Casino. It lasted for three days and featured almost exclusively jazz artists. The highlights of this era were Miles Davis, Keith Jarrett, Jack DeJohnette, Bill Evans, Soft Machine, Weather Report, The Fourth Way, Nina Simone, Jan Garbarek and Ella Fitzgerald.

Originally a pure jazz festival was opened up in the 1970s and today presents artists of nearly every imaginable music style. Jazz remains an important part of the festival. Today's festival lasts about two weeks and attracts an audience of more than 200,000 people.

In the 1970s, the festival began broadening its scope, including blues, soul, and rock artists, for instance Marianne Faithfull, Led Zeppelin, Pink Floyd, Frank Zappa, Deep Purple, Prince and many others. Towards the end of the decade, the festival expanded even more, including music from all continents (with an emphasis on Brazilian music) and lasting three weeks. Santana came to Montreux for the first time in 1970. Van Morrison played in 1974 and 1980. The initiator and the head organizer was Claude Nobs, managed to bring an array of artists to Montreux, both established ones and newcomers.

WHILE-READING

I. Read the text and answer the questions.

1. Where does the second largest annual jazz festival take place?
2. Was Jazz festival in Montreux founded in 1967, or in 1977?
3. Who founded the Jazz festival in Montreux?
4. What style of music became the basis for the festival in Montreux?
5. What styles were added to the festival in 1970s?

II. Read the text and say whether the sentences are true or false.

1. The Montreux Jazz Festival (formerly Festival de Jazz Montreux and Festival International de Jazz Montreux) is a music festival in Italy.

2. The highlights of the era were Miles Davis, Keith Jarrett, Jack DeJohnette, Bill Evans and Ella Fitzgerald.

3. Originally a pure jazz festival was opened up in the 1970s and today presents artists of nearly every imaginable music style.

4. Today's festival lasts about five weeks and attracts an audience of more than 1,000,000 people.

5. In the 1970s, the festival began broadening its scope, including classical music for instance Tchaikovsky, Rachmaninov, Glinka and many others.

AFTER READING

I. Summarize the text.

VENUE

The festival was originally held at the original Montreux Casino, which burned down in December 1971 during Frank Zappa's performance (as referenced in "Smoke on the Water" by Deep Purple). The festival was held in Montreux, until it could return to the rebuilt new Casino in 1975. The festival continued to grow. In 1993 it moved to the larger Congress and Convention Centre Montreux. From 1995 through 2008, it occupied both the convention centre and the casino. Beginning with the 41st MJF in 2007, nightly performances of headliners were again moved mainly to the Montreux Musique and Convention Centre (though the Casino still hosts the odd one-off shows), owing mainly to logistics: the Casino is approximately 1 kilometre (1,100 yd) from the Convention Centre, making it difficult for crew, artists and technical personnel (as well as fans) to travel easily through crowded streets from one venue to the other. (This is exacerbated by the presence of a large number of streetside vendors and artisans — as well as strolling crowds of tourists — on the lakefront walk that connects the venues.) In 2007 the Convention Centre hosted two main stages, Auditorium Stravinski (capacity 3,500) and Miles Davis Hall (capacity 1,800), as well as the smaller Montreux Jazz Cafe, and several smaller open-air stages around the Centre. Additional themed shows (Bahia, Blues, etc.) are held on boats cruising the lake and train cars traveling the region.

WHILE-READING**I. Read the text and fill in the spidergramme.****II. Read the text and put 5 general questions.****III. Read the text and say whether the sentences are true or false.**

1. The festival was originally held at the Montreux chamber hall of the Conservatoire.

2. In 1993 it moved to the larger Congress and Convention Centre Montreux.

3. In 2007 the Convention Centre hosted two main stages, the Stravinski Auditorium and Miles Davis Hall, as well as the smaller Montreux Jazz Cafe, and several smaller open-air stages around the Centre.

4. Additional themed shows are held in the Congress hall of the Philharmonic.

AFTER READING**I. You are a member of the festival. Make a dialogue about the history of the festival.****EXPANSION**

The festival changed in the 1980s. It grew dramatically and included the variety of music styles. Jazz remained important. Rock and pop artists were also invited.

Miles Davis came to Montreux several times, British hard rock band Deep Purple were invited as headliners eight times, and Status Quo have headlined the festival twice. Other notable artists at Montreux were Sandra Max Roach, James

Brown, George Clinton and Parliament-Funkadelic, Wynton Marsalis, Art Blakey, John McLaughlin, Stevie Cliff, Steel Puise, Mike Oldfield, Brain May, Marvin Gaye, Rory Gallagher, Leonard Cohen, Nina Hagen, Eric Clapton, Queen, Phill Collins, Joe Cocker, Los Lobos, The Manhattan Transfer, Tracy Chapman, and Van Morrison again.

The expansion has continued since 1980s — Montreux transformed from a jazz festival into a world music festival. Quincy Jones co-produced the festival from 1991 to 1993. By 1993, the festival had outgrown the Casino and moved to the larger Convention Centre.

Many “regulars” returned, but many new artists also appeared on stage: Sting, Bob Dylan, Fats Domino, Deep Purple, Al Jarreau, Chaka Khan, Johnny Cash, Cheap Trick, Cheb Mami, Youssou N’Dour, Marianne Faithfull, Ice-T, Jazzmatazz, ZZ Top, Simply Red, Marisa Monte, George Benson, Jazzkantine, Alanis Morissette, David Bowie, Paul Simon... In 1999, the festival saw more than 220,000 visitors.

The festival has also played host to some well-known and talented student groups, including big bands and vocal ensembles. Young, talented musicians are encouraged to take part in several competitions.

WHILE-READING

I. Find English equivalents to the Russian ones.

1. Изначально фестиваль проводился в казино Монтрё, сгоревшем в декабре 1971 г.

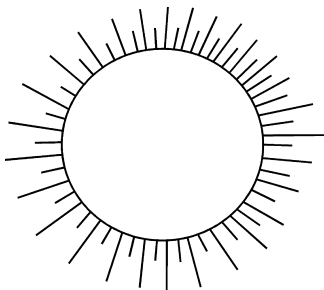
2. Дополнительные тематические шоу и мастер-классы проводятся на лодках, курсирующих на озере, и в железнодорожных вагонах, путешествующих по области.

3. Первоначально фестиваль, открывшийся в 1970-е гг., был исключительно джазовым, сегодня же на нем выступают артисты почти всех мыслимых музыкальных стилей.

4. Фестиваль изменился в 1980-е гг.: он резко вырос и включил в себя еще большее разнообразие музыкальных стилей.

5. Куинси Джонс выступил сопродюсером фестиваля с 1991 по 1993 г.

II. Read the text and fill in the spidergramme musicians' names.



AFTER READING

I. Summarize the text.

COMPETITIONS

Three international competitions are organised by the Montreux Jazz Festival Foundation every year: Solo Piano, Guitar, and Voice. For each competition a jury award the three prizes. In addition, a local competition, the Tremplin Lémanique, is aimed at jazz bands that are based in one of the regions of the Léman lake: the French departments of Ain and Haute Savoie and the Swiss cantons of Geneva, Vaud and Valais. The yearly deadline to apply is 15 April.

The Montreux Competitions are part of the free events of the Festival, along with the workshops, the archives projections, the exhibitions and the free concerts in the park. All events are organised by the Montreux Jazz Foundation.

WHILE-READING

I. Read and translate the text.

II. Read the text again and complete the sentences.

1. The Montreux Jazz Festival was founded in ...
2. ... the festival began broadening its scope, including blues, soul, and rock artists, for instance ...

3. The festival continued to grow, and in 1993, it moved ...
4. ... has continued since then — Montreux transformed from a jazz festival into a world music festival.
5. Three international competitions are organised by the Montreux Jazz Festival Foundation 2 every year: ...

AFTER READING

I. Make up a dialogue discussing with your friend Montreux Jazz Festival.

II. Add some new information about the festival.

ТЕКСТ № 2

BEFORE READING

1. Do you know famous composers of the “Soviet epoch”?
2. Who is your favourite composer of the former USSR?
3. Can you play any musical composition from the “Soviet epoch”?

Shchedrin was born in Moscow into a musical family. His father was a composer and a teacher of music theory. He studied at the Moscow Choral School and Moscow Conservatory (graduating in 1955) under Yuri Shaporin (composition) and Yakov Flier (piano). Shchedrin’s early music is tonal, colourfully orchestrated and often includes snatches of folk music, while some later pieces use aleatoric and serial techniques. In the west the music of Shchedrin has won popularity mainly through the work of Mstislav Rostropovich who made several successful recordings.

Among works are the ballets *The Little Humpbacked Horse* (1955), *Carmen Suite* (1967), based on the opera *Carmen* by Georges Bizet (the project had been turned down by both Shostakovich and Khachaturian), *Anna Karenina* (1971, on the novel by Leo Tolstoy), and *Lady with a Lapdog* (1985); the operas *Not Love Alone* (1961), and *Dead Souls* (1976, after

Nikolai Gogol's novel); piano concerts, symphonies, chamber and piano music and other works. He composed 24 Preludes and Fugues after he heard those of Shostakovich. Also remarkable is his *Polyphonic Notebook*.

He has written five concerts for orchestra: the first, variously translated as *Naughty Limericks* or *Mischievous Folk Ditties* (neither of which completely get the gist of the Russian which refers to a chastushka, an irreverent, satirical kind of folk song) is by far the best known, and was the work which first established him on the international stage. The second of the Concerts for Orchestra was subtitled *Zvony* (The Chimes), and was premiered by the New York Philharmonic under Leonard Bernstein as one of the many commissions in honor the orchestra's 125th anniversary. The third Concert for Orchestra is based on old music of Russian provincial circuses. Concert 4, *Khorovody* (round dances), was written in 1989, and Concert 5, *Four Russian Songs*, was written in 1998.

As well as a distinguished compositional career (for which he was made a member of the Berlin Academy of Arts in 1989 and received the Russian State Prize from President Boris Yeltsin in 1992), Shchedrin is himself a skillful virtuoso pianist and organist, taking the piano part in person for the premieres of the first three of his six piano concerts. At a remarkable concert on 5 May 1974 Shchedrin performed the feat of appearing as a soloist in all three of his then-completed piano concerts, one after the other. The concert, with the USSR Symphony Orchestra under Evgeny Svetlanov was recorded and released on LP, then CD. Following the collapse of the Soviet era, Shchedrin has taken the advantage of the new opportunities for an international travel.

On June 11–14, 2008 Shchedrin Days took place in Armenia with the participation of Shchedrin and Maya Plisetskaya as the honorary guest. Invited by Walter Fink, he was the 19th composer featured in the annual composer of the Rheingau Musik Festival in 2009. He and his wife attended the concerts which included his Russian liturgy *The Sealed Angel* for choir and flute, performed in Eberbach Abbey. His chamber music included *Ancient Melodies of Russian Folk Songs* (2007) with the cellist Raphael Wallfisch and himself at the piano, and

Meine Zeit, mein Raubtier with tenor Kenneth Tarver and pianist Roland Pontinen who performed it also at the Verbier Festival.

The premiere of a German version of his opera *Lolita* was performed as the opening night of the Internationale Maifestspiele Wiesbaden in a production of the Hessisches Staatstheater Wiesbaden.

The Little Humpbacked Horse, ballet in four acts (1956). First performance on 4 March 1960 in Moscow by the **Bolshoi Theatre**, G. Rozhdestvensky (cond).

Carmen Suite, ballet in one act (1967). First performance on 20 April 1967 in Moscow by the Bolshoi Theatre Orchestra, **Gennady Rozhdestvensky** (cond).

Anna Karenina, ballet in three acts after **Leo Tolstoy** (1971). First performance on 10 June 1972 in Moscow by the **Bolshoi Theatre**, Y. Simonov (cond).

The Seagull, ballet in two acts after **Anton Chekhov's** play (1979). First performance in 1980 in Moscow by the **Bolshoi Theatre**, **Alexander Lazarev** (cond).

The Lady with the Lapdog, ballet in one act after **Anton Chekhov** (1985). First performance on 20 November 1985 in Moscow by the **Bolshoi Theatre**, **Alexander Lazarev** (cond).

WHILE-READING

I. Read the text and give a title to each paragraph.

II. Read the text again and answer the questions.

1. Where was Shchedrin born?
2. Who was the first teacher of Shchedrin?
3. What works of Shchedrin do you know?
4. Where did he perform?
5. How many concerts for piano did Shchedrin compose?
6. Who promoted Shchedrin's music in the West?
7. What ballets of Shchedrin do you know?

III. Read the text again and complete the sentences.

1. He has written ... concerts for orchestra.
2. ... of Mstislav Rostropovich who has made several successful recordings.

3. On June 11–14, 2008 Shchedrin Days ...

4. As well as a distinguished compositional career (for which he was made a member of the Berlin Academy of Arts in 1989 and received the Russian State Prize from ...

5. Invited by Walter Fink, he was the 19th composer featured in the ...

6. ... and himself at the piano, *mein Raubtier* with tenor Kenneth Tarver and pianist, who performed it also at the Verbier Festival.

7. The premiere of a German version of his opera *Lolita* was performed as the opening in a production of the Hessisches Staatstheater Wiesbaden.

IV. Read the names and say whether they are ballets or operas:

The Little Humpbacked Horse

Dead Souls

Not Love Alone

Lolita

The Enchanted Wanderer

Boyarina Morozova

Anna Karenina

The Seagull

The Lady with the Lapdog

V. Read the text again and write down all compositions for the piano written by Shchedrin.

AFTER READING

I. Find the true information and match.

<i>The Little Humpbacked Horse</i>	1956	1 act	Y. Simonov	First performance on 20 November 1985 in Moscow by the Bolshoi Theatre
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