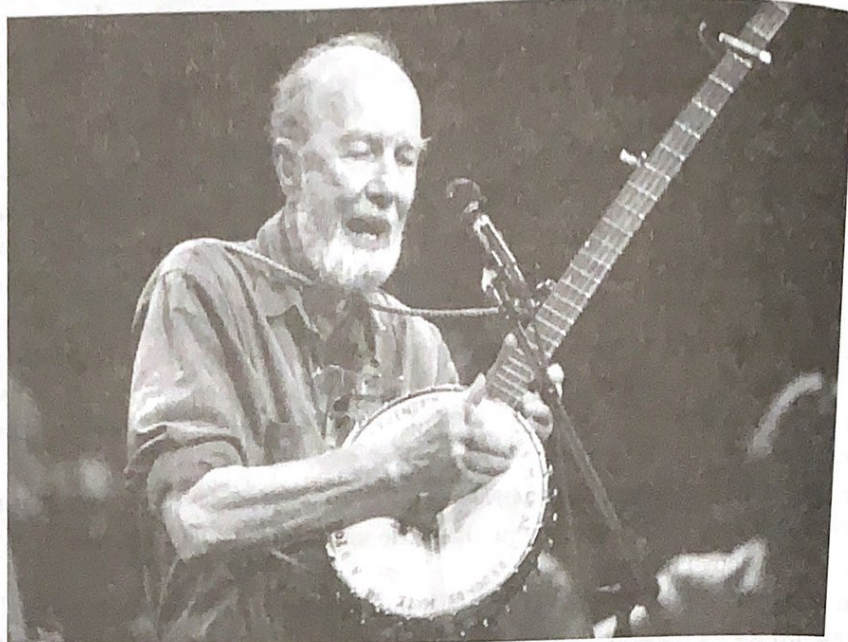





PART 2

AN UPRIGHT PIANO IS OFTEN A DOWNRIGHT NUISANCE



1. Work in pairs. What kind of musical instruments do you know? Make a list of them. Listen to the lists the other pairs have made and add the missing items to your list.
2. Work in pairs. How can you classify the musical instruments on your list. Listen to the other pairs' opinion and define the categories that seem most logical.
3. Work in pairs. Match the categories below with their definitions on the right.

Instruments	Definition
 <p data-bbox="418 1486 492 1514">WIND</p>	<p data-bbox="618 1184 1421 1346">A. These instruments generate a sound when the string is plucked, strummed, slapped, etc. The frequency of the wave generated usually depends on the length of the vibrating portion of the string, its mass, the tension of each string and the point at which the string is excited; the tone quality varies with the construction of the resonating cavity.</p>
 <p data-bbox="363 1749 534 1776">PERCUSSION</p>	<p data-bbox="610 1556 1412 1623">B. These instruments generate sound through electronic means. They often mimic other instruments in their design, particularly keyboards.</p>
 <p data-bbox="391 1906 496 1934">STRING</p>	<p data-bbox="602 1787 1404 1940">C. In these instruments every key generates one or more sounds; most instruments of this type have extra means (pedals for a piano, stops for an organ). They may produce sound by wind (organ), vibrating strings either hammered (piano) or plucked (harpsichord), by electronic means (synthesizer) or in some other way.</p>



VOICE

D. These instruments generate a sound when a column of air is made to vibrate inside them. The frequency of the wave generated is related to the length of the column of air and the shape of the instrument, while the tone quality is affected by the construction of the instrument and method of tone production.



ELECTRONIC

E. This instrument generates sounds when air flow from the lungs sets the vocal cords into oscillation. The fundamental frequency is controlled by the tension of the vocal cords and the tone quality by the formation of the vocal tract.



KEYBOARD

F. These instruments create sound, with or without pitch, when struck. The shape and material of the part of the instrument to be struck and the shape of the resonating cavity, if any, determine the sound of the instrument.

4. Match the pictures below with the names of the instruments in the box.

1. oboe 2. bass 3. English horn 4. clarinet 5. trumpet 6. bassoon 7. ute 8. trombone 9. mouth organ 10. baritone 11. piccolo 12. cornet 13. tuba 14. clarion 15. French horn 16. fe 17. saxophone 18. reed-pipe



A



B



C



D



E



F



G



H



I



J



K



L



M



N



O

6. Work in pairs. Read the passage on Bassoon in this exercise (Student A) and the passage on Trumpet in exercise 10 (Student B). Then fill in the tables (Student A – on Trumpet, and Student B – on Bassoon, see ex. 10) by asking questions to each other.

Bassoon is a double-reed woodwind instrument that plays in the bass and tenor registers. Its 8-ft (2.4-m) conical tube is bent double, the instrument thus being about 4 ft (1.2 m) high. It evolved from earlier double-reed instruments in the 16th century and by 1600 it was common throughout Europe. When the orchestra developed in the 17th century, the bassoon was one of the original woodwinds included and has been indispensable ever since. It was much improved in the 19th century in both France and Germany; the French and German bassoons have since differed from each other in tonal quality and construction. Although used in chamber music, the bassoon has only a small literature as a solo instrument. When played staccato it can have a humorous effect that has been frequently exploited by composers. The contrabassoon, also called double bassoon, is pitched an octave below the bassoon. Fingering is the same for both. The contrabassoon's tube, more than 16 ft (4.9 m) long, is doubled back upon itself four times. First made by Hans Schreiber of Berlin in 1620, it was used by Handel, Haydn, and Beethoven. Technical imperfections hindered any extensive use until a German, Wilhelm Heckel, in the late 19th century improved its construction and intonation, producing the model in general use today. The modern French bassoon was developed in the mid-19th century by a French firm, Buffet-Crampon. The German bassoon was perfected by Wilhelm Heckel. Each type of bassoon was played in different parts of Europe.

Fill in the following gaps by asking questions to your partner.

Partner's questions.

partner. When you finish, answer your part-



BASSOON

The bassoon is a _____ musical instrument.
Registers in which the bassoon plays _____

- The shape and the length of the bassoon _____
- The instrument the bassoon evolved from _____
- The time the bassoon evolved _____
- The bassoon's relationship with orchestras _____
- Time when the bassoon got improved _____
- Countries the bassoon got improved in _____
- Difference between the French and German bassoons _____
- The type of music the bassoon is used in _____
- The role of the bassoon as a solo instrument _____

The specific feature of the bassoon often used by composers _____

The contrabassoon's range as compared to the bassoon's one _____

The similar feature of the bassoon and contrabassoon _____

The length of the contrabassoon's tube _____

The contrabassoon was first made by: (person) _____ in (place) _____ in (time) _____

Famous composers that used the contrabassoon in their works: _____

The modern model of the contrabassoon was made by: (person) _____ in (place) _____ in (time) _____

The modern French bassoon was made by: (company) _____ in (time) _____

The German bassoon was improved by: (person) _____

11. Match the pictures below with the names of the instruments in the box.

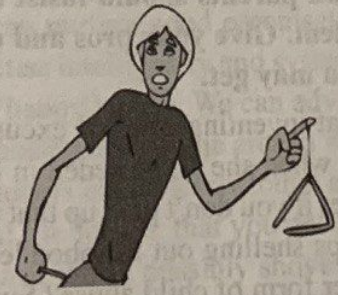
1. bagpipe 2. drum 3. gong 4. concertina 5. bongo 6. accordion 7. organ 8. timpani
9. campanelli 10. castanets 11. xylophone 12. maracas 13. tambourine 14. cymbals 15. triangle



A



B



C



D



E



F

4. Work in pairs. Read the passage on Suite in this exercise (Student A) and the passage on Sonata in exercise 7 (Student B). Then fill in the tables (Student A – on Sonata, and Student B – on Suite) by asking questions to each other.

SUITE

Suite is an instrumental form derived from dance and consisting of a series of movements usually in the same key but contrasting in rhythm and mood. The principle of the suite can be seen in the playing together of two dances in contrasting meters, e.g., pavan (an ancient Spanish or Italian dance in 4/4 time and of slow, stately movements) and galliard (an ancient moderately lively dance in 3/4 time) in the 16th century. The early 17th-century English composers William Byrd, John Bull, and Orlando Gibbons published small groups of dances, with several movements written for the virginals (small square musical instrument like a piano with no legs, popular in the 16th and 17th centuries). In France and Italy there developed sophisticated techniques for linking dances together, which were adopted by German musicians in the early 17th century. As the connection with actual dancing disappeared, the baroque suite evolved. In France stylized dances were collected into *ordres* such as those of François Couperin, while in Italy non-dance movements were introduced into the developing *sonata da camera*. In Germany the suites of Froberger established the basic group of movements as allemande (slow stately German dance in 4/4 time), courante (fast stately Italian-French dance in 3/2 or 6/4 time), and sarabande (slow stately Spanish dance in 3/4 time), with a gigue (fast folk dance of Celtic origin in 3/8, 6/8 or 9/8 time) often played between the last two. The gigue was later the final movement of four. The late baroque suite, e.g., the partitas of J. S. Bach, frequently has an introductory movement and one or more of several simpler dances—minuet (slow stately French dance in 3/4 time), gavotte (moderate French dance in 4/4 time), and others—added to the basic group. Suites for orchestra, including Bach's, were sometimes called *ouvertures*. In the classical period the serenade was a kind of suite. Mozart wrote several of this sort for orchestra.

Fill in the following gaps by asking questions to your partner.

Fill in the following gaps by asking questions to your partner.

SUITE



Suite consists of a of movements which _____
but _____
_____ Pavan is _____ dance in _____ time and of _____
_____ movements.

Galliard is _____ dance in _____ time and of _____
_____ movements.

William Byrd, John Bull, and Orlando Gibbons published _____

Virginals is _____

The baroque suite evolved when _____

Francois Couperin _____

In Italy _____

Allemande is _____ dance in _____ time and of _____

Courante is _____ dance in _____ time and of _____

Sarabande is _____ dance in _____ time and of _____

Gigue is _____ dance in _____ time and of _____

Minuet is _____ dance in _____ time and of _____

Gavotte is _____ dance in _____ time and of _____

Suites for orchestra were called _____

In the classical period the serenade _____

Mozart wrote _____