

Unit 3. New equipment

Victor: Welcome to the band, Max. College certainly taught you well. But that old acoustic guitar won't be any good. You have to get some decent electric equipment.

Max: Yes, I know. I'll see about it this week.

Victor: I'll come with you, if you like.

Max: Yes, thanks. It's impossible to get a decent sound out of cheap equipment, so I shall need your advice.

Victor: What guitar are you going to buy?

Max: From a hardware standpoint, electric guitars have more components and doohickeys than do acoustic guitars. Vibrating strings produce the different tones on a guitar. But you must be able to hear those tones, or you face one of those if-a-tree-falls-in-a-forest questions. For an acoustic guitar, that's no problem, because an acoustic instrument provides its own amplifier in the form of the hollow sound chamber that boosts its sound ... well, acoustically. But an electric guitar, on the other hand, makes virtually no acoustic sound at all.

(Well, a tiny bit, like a buzzing mosquito, but nowhere near enough to fill a stadium or anger your next-door neighbors.) An electric instrument creates its tones entirely through electronic means. The vibrating string is still the source of the sound, but a hollow wood chamber isn't what makes those vibrations audible. Instead, the vibrations disturb, or modulate, the magnetic field that the pickups - wire-wrapped magnets positioned underneath the strings - produce.

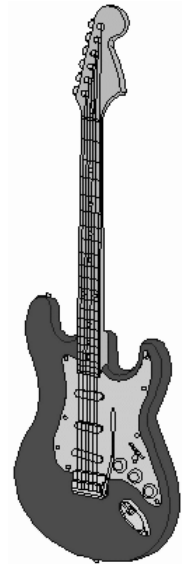
Victor: That's too difficult for me. You know what we need. What is it like to be a guitarist for you?

Max: Face it, being a rock guitarist is just about the coolest thing you can be - next to a secret agent with a black belt in karate. But even if you were a butt-kicking international person of mystery, playing rock guitar would still be cooler because it involves art, passion, power, poetry, and the ability to move an audience of listeners.

A few days later

Victor: Oh, yes. That's the sound we'll be content with. Now we'll need to arrange some extra sessions if we want to have a good gig in two months. It'll be our first really big performance. We have to buy a new modern amplifier and a pair of loudspeakers. We can get good sound with just a few good pieces. And we must remember that it'll be the band members who really make the band. All the band members must want to play the same kind of music. If the drummer is into heavy metal and the singer likes mainstream pop, you'll have problems sooner or later.

Max: I agree with you.



Say if the statement is right or wrong

right

wrong

Max has a decent electric guitar.
Max wants to buy some cheap equipment.
All the band members want to play the same kind of music.
Max has his own opinion about the band.

FUTURE SIMPLE or FUTURE INDEFINITE - БУДУЩЕЕ ПРОСТОЕ ВРЕМЯ

Positive

Negative

Questions

I
We | will (shall) be a singer

I will (shall) not be there.
We won't (shan't) be bad.

What shall (will) I (we) do?

He
She
It
You
They | will sing.

He
She | will not conduct.
It
You
They | won't perform.

What will | he
she
it be?

What will | you
they play ?

Study these examples:

Positive - He will perform next week.

Negative - He will not(won't) to perform tomorrow

Questions :

Will he perform next week?

Will he perform tomorrow or next week? (Alternative)

Who will perform next week?

When will he perform?

He will not perform tomorrow, will he? (Question tags)

I'll phone you when I get home from work.

The time of the sentence is future but we use a *present tense (get)* in the *when-part* of the sentence.

If we don't hurry we'll be late.

After *if*, we normally use the present simple (if I do/ if I am etc.) for the future.

Use the verbs in brackets in Future Simple:

1. My friend ... (write) to me.
2. Tomorrow ... (be) my day off.
3. I ... (get up) at eight o'clock tomorrow.
4. My wife ... (appear) on the stage in a year.
5. My elder son ... (visit) our rehearsal in the evening.
6. Where ... you (take) the book from?
7. On Monday we ... (have) five lessons.
8. When ... you (come) home?
9. He ... (be) a pupil.
10. We ... (have) five lessons on Monday.
11. Nick ... (answer) well and ... (get) a "five".
12. If I ... (go) to New York, I ... (see) a Broadway show.

Your Hand is Your Band: The Importance of Fingering

After Jamey Andreas (www.guitarprinciples.com)

Do you imagine how good a band can be if the players are not sure which notes to play?

How good could their performance be if at rehearsals different members played different notes at different times? And yet, when guitarists practice, this is actually what happens for many of us. Very often, we are not really sure of which fingers we are using for each note we must play, and we do different things at different times. Or, we may use awkward fingering for something, because we never stopped to think, examine, and analyze what we do.



I formed my principles of teaching the guitar and the list now contains many items. The list is called "really basic things that every guitarist should fully understand and put into practice, but apparently, nobody is telling them, or they are just not listening."

The subject of fingering is one I would like to talk about now. It often happens that I will get a new student, who played for a while, and had lessons with another teacher.

Many times I was surprised, in fact, shocked, to find them practicing things, especially rather complex things like classical pieces or fast rock licks on electric guitar, and they **DO NOT HAVE ANY FINGERING OR PICKING WRITTEN ON THE MUSIC**. In other words, the notes or tab are there, but the fingers to use for each hand are not.

Why is this important? Because the fingering is the set of instructions that your brain processes and follows when you play in order to bring about the results you want: namely, the right notes at the right time. If you do not figure out the fingering you will use (or experiment with), then you are, in effect, will make your practicing weak and ineffective because you will not fulfill the two conditions of practice:

Know the right thing to do to achieve what you want, and **MAKE SURE YOU DO IT!**

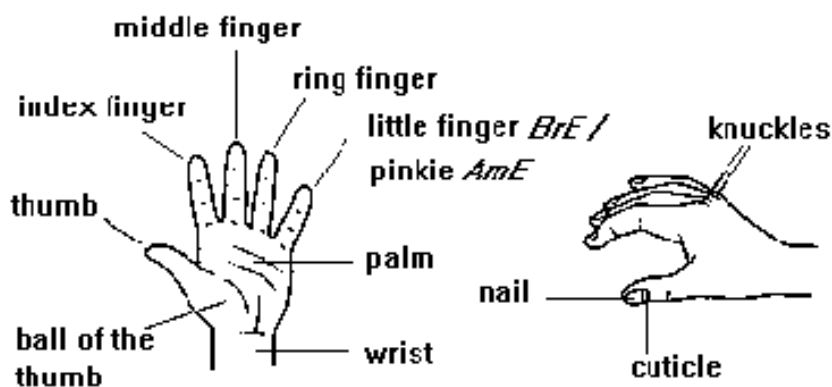
Here is the fundamental understanding you must have. When you train your fingers (and realize you really train your **WHOLE** body **WITH** your mind) to perform the actions necessary to get the result you want (the exact right movements at the exact right time) you must be entirely and consciously clear as to what those movements need to be, **AND** you must know, really know, whether or not you do those movements with each repetition during the practice process. If you do not even bother to figure out and write down the picking to a complex lick, or complex passage in say, a Bach fugue,

then you undoubtedly do something different with each repetition, and do something even slightly different just won't cut it when it comes to nailing things securely.

The only time you can get away without the fingering in your music is when the notes you play are parts of patterns that you already know well, and able to do automatically. Of course, the more we develop as players, the more patterns we accumulate. But if you want to continue to develop your abilities as a player, you must know how to deal with new and challenging material, and to CONQUER IT! And believe me, there are ways that work, and ways that don't! Don't be lazy.

Learning the ins and outs of fingering and picking takes experience, and analytical thinking. If you take lessons, ask your teacher about the subject, and always think in this way when you practice.

Whenever you have trouble with something, a lick or scale run or intricate fingerstyle passage, ask yourself this question: do I know EVERY finger, on both hands, responsible for playing EVERY note (for pickstyle, substitute pick stroke, up or down, for the right hand). The answer to that question (the right answer, YES, of course) will very well solve that problem for you.



What is the subject of the article?

What is the synonym of the word fingering?

When can you get away without the fingering in your music ?

Find another title for this article.

NOTE:

You can play the guitar with fingers or using a pick(медиатор), a thumbpick (медиатор на большой палец).

You can also use slides or tonebars for some styles of music to get a clean, bright, cutting tone with great sustain (задержка звука). They are made of plastic, shell, steel and other materials.

P-I-M-A - обозначение аппликатуры при игре на гитаре где: P - большой палец, I - указательный, M - средний,

A - безымянный

Boom-chick-strum - приём игры "бренчание" в стиле country ("кантри").

The Quotes of Eugene Ormandy

(As collected by the members of the Philadelphia Orchestra)

- The next movement is still in the factory.
- It's not important. It's only important when it's late.
- I don't want to repeat this 100 times. When you see crescendo, it means piano.
- The minute you slow down a fraction, you're behind.
- Intonation is important, especially when it is cold.
- It is not together, but the ensemble is perfect.
- My bowings are only general. I never know where I am.

EO: To the Woodwinds: There are no woodwinds at Number 6.

Woodwinds: We're at number 15.

EO: I know. that is why.

- I think one thing and say another.
- Accelerando means in tempo. Don't rush.
- I can see none of you are smugglers, that's why it's so loud.
- The tempo remains pianissimo.
- I mean what I meant.
- I don't mean to make you nervous but unfortunately I have to.
- I know this music from memory, not from the music.
- Chorus, I am sorry you have to stand so long, but can you stand again?

- I purposely gave you a slower tempo, because I did not know what the right one was.
- Suddenly I was in the right tempo -- but it wasn't.
- Something went wrong. It was correct when I studied it.
- There was confusion since I stood here 35 years ago.
- I purposely didn't do anything and you were all behind.
- Did you play? It sounded very good.
- That's the way Stravinsky was -- Bup, bup, bup - The poor guy's dead now. Play it legato.

EO: (To William Smith) Did you play?

WS: Yes.

EO: I know. I heard you.

- That's the way it was every time I studied it.
- Serkin was so sick he almost died for three days.
- Not one of you told me I was too slow - I know I was too slow - why didn't you tell me?
- That was perfect. It was just the opposite from what I said yesterday.
- Yes, the mutes are already on. You took them off in the beginning.
- Bizet was a very young man when he composed this symphony, so play it softly.



- Even if the right instruments are not here, we will play it anyway. It's only a short piece.
- It has no rhythm, but it will because it's so much faster.
- After one performance it will be perfect.
- I will beat in six because of the distance.

- I'm conducting slowly because I don't know the tempo.
- I was trying to help you so I was beating wrong.
- Who is sitting in that empty chair?
- I guess you thought I was conducting, but I wasn't.
- I am thinking it right but beating it wrong.
- You're looking at me so strangely.
- Why do you always insist on playing while I'm trying to conduct?
- We do not know when he is coming. He is coming tomorrow.
- Don't think you are looking at me because you are not.
- Even when you are not playing, you are holding me back.
- He was listening so I don't remember.
- Tonight I'm going to listen with my ears.
- Muti is going to do the Alpine Symphony this year. He will do it well because it is not very well known.

- At every concert I've sensed a certain insecurity about the tempo. It's clearly marked quarter note = 80, uhh, 69.
 - It's difficult to remember when you haven't played it before.
- (To Cindy Williams, violinist) I don't think I've ever met you. Are you Swedish?

-Bass Clarinetist: What note do I have?

-EO: The score is written out the way you hear it the way you play it - and I have to transpose back to normal.

-Tubist: Long note?

-EO: Yes, make it seem short.

- During the rests - pray. (молитесь)
- Don't play louder, just give it more.
- More basses because you are so far away.
- We can't hear the balance yet because the soloist is still on the airplane.
- There is a number missing. I can see it.
- If you don't have it in your part, leave it out because there is enough missing already.

-Q: is that a G or a G# Maestro

-EO: Yes.

- It's all very well to have principles, but when it comes to money, you have to be flexible.

- Start three bars before something
- I conduct faster here so you can see my beat.
- I can conduct it better than I count.
- Someone came too sooner.
- It can either be too soon or too late or not together.

-EO: Percussion a little louder
 -Percussion: We don't have anything.
 -EO: That's right, play it louder.

- You notice I go faster and slower, faster and slower. It is all in relation to the previous tempo.
- We have to play it longer because there are no numbers or letters.
- I always feel I do it too slow, but then others do it faster.
- Beauty is less important than quality.
- I need one more bass less.
- It is not as difficult as I thought it was, but it is harder than it is.

- Now we will play something we have never played before. I didn't mean that. Mahler wrote it as the 3rd Movement of his 4th Symphony. I mean the 4th Movement of his 1st Symphony - we play it third. The trumpet solo will be played by our solo trumpet player. It's named "Blumine" - which has something to do with flowers.
- I wrote it the right way so it was copied the wrong way right - I mean the right way wrong.
- Don't ever follow me because I am difficult.

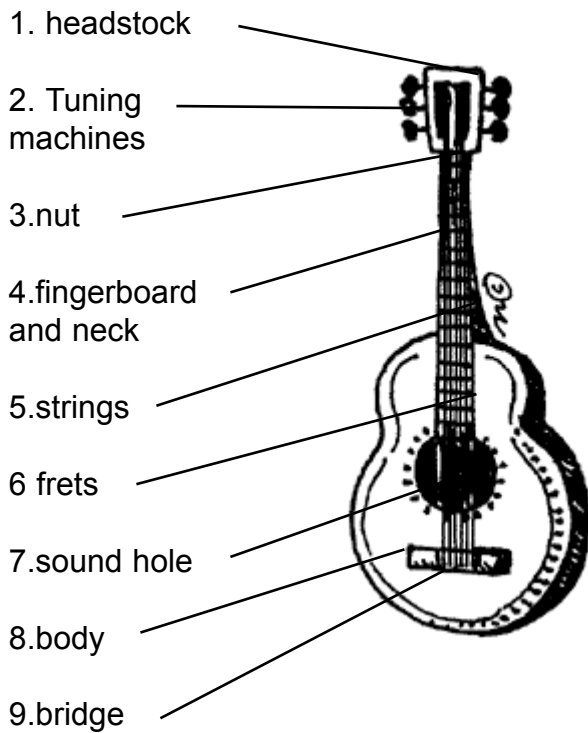
Practice

1. Find the equivalents:

исполнить оркестром, сопровождать, петь в гармоническом изложении, грянуть оркестром, акустический, достойный звук, представление, опыт, электронное снаряжение (инструменты), ремикс, цифровая система, система "звук вокруг", реверберация, обработка звука, , аппликатура, исполнение, неудобная аппликатура, fuga, сложное место(связка), пассаж.

2. Fill in the prepositions where necessary:

1. You can't get a decent sound ... cheap equipment.
2. That's the sound we'll be content
3. I was searching ... the best digital system.
4. Eichinger is working ... sound design concepts for studio and hi-fi rooms.
5. Your forearms should be parallel ... the ground.
6. Smaller downbeats are used ... faster music.



3. Find the definitions from the picture:
 A - The box that provides an anchor for the neck and bridge and creates the playing surface for the righthand.

B - the frets are embedded in it.
 C - wooden plate that anchors the strings to the body.

D - 1) Thin metal wires or bars running perpendicular to the strings that shorten the effective vibrating length of a string, enabling it to produce different pitches. 2) A verb describing worry, as in "He frets about how many little parts are on his guitar."

E - one of the two points at which the vibrating area of the string ends. (The other is the bridge.)

F - The section that holds the tuning machines.

H - metal (for electric and steel-string acoustic guitars) or nylon (for classical guitars) wires that, drawn taut, produce the notes of the guitar.

«Hooker has a curiously archaic manner: after singing a line, his guitar breaks into a series of rapid, aimless little runs proliferating through a whole back-country of melancholy.»

Philip Larkin (1922–1985), British poet.
 Referring to John Lee Hooker.

4. Match verbs with their descriptions : a) Arrange b) Orchestrate c) Back d) Conduct e) Harmonize f) Score g) Strike up the band

1 - to write or change a piece of music so that it is suitable for particular instruments : a symphony arranged for the piano.

2 - Arrange a piece of music so that it can be played by an orchestra.

3 - if musicians accompany a singer or another musician, they play music that makes the main performer sound better.

4 - to stand in front of a group of musicians and direct their playing.

5 - to sing or play music in harmony

6 - to arrange a piece of music for a group of instruments or voices. [usually passive]

7 - tell the band to begin playing.

Fill in the necessary verbs in the appropriate form:

1. The orchestra is ... by John Williams.
2. To arrange a piece of music for the orchestra means to ... it.
3. To accompany means to ... somebody.
4. Musicians learn to provide a harmony for a melody, in other words to ... it.

Active vocabulary:

acoustic equipment.	performance amplifier	heavy metal mainstream pop	producer tools
gig	loudspeaker	chorus pedal	digital system
multimedia	re-mix	surround and reverb	mastering
fingering	process	a complex lick	fugue
conquer	ins and outs	scale run	fingerstyle passage

Learn a few more idioms:

pay attention (to) {v. phr.} To listen to someone; hear and understand someone alertly. "Pay attention, children!" the teacher cried, "Here is your homework for next week!"

one-night stand {n. phr.} A single performance given by a traveling company while on a tour. After they went bankrupt in the big cities, the traveling jazz quartet played one-night stands in the country.

play second fiddle {v. phr.}, {informal} To act a smaller part; follow another's lead; be less noticed. His wife had the stronger mind and he played second fiddle to her. During the tournament, lessons played second fiddle to basketball.

play up {v.} To call attention to; talk more about; emphasize.

The conductor played up the possibilities, and kept our minds off our weaknesses. The director played up the woman's glamor to conceal her lack of acting ability.

Translate from Russian into English:

1. Обратите внимание на темп музыки
2. Он не любит давать концерты, ему больше нравится звукозапись.
3. Дирижер не должен играть вторую скрипку в оркестре.
5. Перед концертом не нужно привлекать излишнее внимание к недостаткам исполнителей - помогите им настроиться.

Keys : 2. 1 - out of ; 2 - with ; 3 - for ; 4 - on ; 5 - to; 6 - for

3. A - 8; B - 4; C - 9; D - 6; E - 3; F - 1; H - 5

4. a) - 1; b) - 2; c) - 3; d) - 4; e) - 5; f) - 6; g) - 7;

1 - conducted; 2 - orchestrate; 3 - back; 4 - harmonize