

Unit 7. Singing

At the rehearsal

Victor: We need some more singers in the band. Andy is good singer but if we had more voices ...

Rosy: We all want to sing - Patric, Tom and me. Andy can teach us.

Victor: Before you choose the date for your first big concert or gig, you need to find out about singing before you step out onto the stage. Andy, will you tell us about the basics of singing.

Andy: First, you should get yourself aligned - that is, line up all your body parts to get ready to sing and then explore your breathing. Breathing while singing isn't that much different from how you breathe normally, but you have to take in more air and use more air. When you get the air flowing, you can explore the tone of your voice.

Patric: What about the posture?

Andy: Posture is important to sing well. If all the parts for singing are lined up correctly, you stand a really good chance of getting wonderful sounds to come flying out of your body.

Rosy: We must work on the vocal tone?

Andy: Vocal tone is important, because you want the best sounds to come out of your mouth. By exploring exercises on tone, you can make changes to your sound.

Sometimes, singers try to imitate their favorite famous singer. What you want to do is sound like yourself. Your voice can be just as fabulous as that famous singer. You just have to practice to develop it.

Tom: Will you tell us a few words about categories of voices?

Andy: Most singers want a category to belong to. You may have heard of the categories of singers - soprano, mezzo, tenor, and bass.

Victor: What do we need to do to start singing?

Andy: You need to make a plan of practicing it on a regular basis. Your goal is to make your singing voice sound like one smooth line from top to bottom. Your voice may have a few bumps and wiggles as you work your way up and down. Work with specific areas of the voice called registers - chest voice, head voice, middle voice, and falsetto. The first step in the workout for the voice is to find the different registers of the voice and then notice what each feels like. After you find them, you want to try and smooth out the transition between the registers. You may find that your chest voice and head voice feel miles apart. Finding new songs to sing can be overwhelming.



Say if the statement is right or wrong:

right wrong

Breathing while singing is much different from how you breathe normally.

Posture is important to sing well.

The categories of singers are soprano, falsetto, tenor, and bass.

The first step in the workout for the voice is to find the registers of the voice.

MODAL VERBS (МОДАЛЬНЫЕ ГЛАГОЛЫ)

Modal Verb	Equivalents (English)	Examples	(Russian) Examples
Can (could)		He can do the translation himself.	Он сам может сделать перевод.
	To be able (to)	He is able to play 3 concerts a day.	Он может (в состоянии) сыграть 3 концерта в день.
May (might)		You may take my dictionary.	Ты можешь взять мой словарь.
	To be allowed (to)	He was allowed to use a sampler.	Ему разрешили пользоваться сэмплером.
Must		You must take part in this work.	Вы должны принять участие в этой работе.
	To have (to)	He had to come at 5.	Он должен был прийти в 5 часов.
		They will have to change the tempo.	Им придётся изменить темп.
	To be (to)	We are to leave in a few days.	Мы должны уехать через несколько дней.
		They were to begin the contest at 5.	Они должны были начать этот конкурс в 5 часов.
	Evidently	Evidently, she did not know my voice.	Она, вероятно (должно быть), не знала моего голоса.
	Probably	She will probably come tomorrow.	Она, должно быть, придёт завтра.
	To be likely	She is likely to come.	Она, вероятно (должно быть), придёт.
Should	Ought (to)	You should come and help him.	Вы должны (вам следует) прийти и помочь ему.
		You ought to be more polite.	Вы должны (вам следует) быть вежливее.
Shall		You shall never come here again.	Вы никогда больше сюда не придёте.

Will		She will not speak.	Она не желает говорить.
Would		I would not let you go	Я ни за что не отпущу вас.
Dare	To have the courage to do something	How dare you speak to me in that tone?	Как вы смеее разговаривать со мной таким тоном?
Need		You needn't go there in such mood.	Вам не нужно идти туда в таком настроении.

Модальные глаголы не обозначают действия, а выражают отношение к нему, то есть возможность, вероятность или необходимость его совершения. Само действие обозначается инфинитивом смыслового глагола, следующим за модальным.

can может выражать:

- 1) физическую возможность или способность совершить действие: I am very tired. I can't work any longer. - Я устал. Я не могу больше работать. Can you do the translation? - Вы можете сделать перевод?
- 2) Возможность, вытекающую из определённых обстоятельств: I couldn't get the book because the library was closed. - Я не смог взять книгу, поскольку библиотека была закрыта.
- 3) Сомнение, удивление: Can (could) she have said that? - Да неужели она это сказала? She cannot be waiting for us. - Не может быть, что она нас ждёт.

may может выражать:

1. разрешение: May I use your recorder? - Можно воспользоваться магнитофоном?
2. предположение или сомнение: He may be right. - Он, возможно, и прав. I may have lost my key somewhere here. - Я, возможно (может быть), потеряла ключ где-то здесь.
3. возможность, вытекающую из обстоятельств: You may see some interesting things in this museum. - В этом музее можно встретить интересные вещи.
4. упрек (обычно в форме might): You might have come earlier. - Вы могли бы прийти и пораньше.

must может выражать:

1. Долженствование, обязанность: I must do the work as soon as possible. - Я должен (обязан) сделать эту работу как можно быстрее.
2. Приказание: You must leave the room at once! - Вы должны немедленно уйти из комнаты!
3. Предположение, граничащее с уверенностью: He must have come. - Он, должно быть, уже пришел.

Модальные глаголы should, ought (to) могут выражать:

1. моральный долг, обязанность: You shouldn't break the promise. - Не следует нарушать данное обещание. You ought to be more polite to your parents. - Тебе следует быть вежливее со своими родителями.
2. совет: You should be more careful. - Вам следует быть осторожнее.

*Если действие относится к прошедшему времени, в отрицательных предложениях употребляется эквивалент *evidently*: *Evidently, she did not know it.* - Она, должно быть (вероятно), этого не знает. Если действие относится к будущему времени, используются эквиваленты *probably, to be likely to*: *She is not likely to come.* - Она, вероятно (должно быть), не придет. *She will probably come.* - Она, вероятно (должно быть), придет.

Fill in: may, must, might

1. ... I borrow your reed?
2. It isn't certain, but he ... be a millionaire in two years' time.
3. That ... be Charlie. He said he would be here about now.
4. You ... make a little less noise.
5. It was so quiet that one ... hear a leaf drop.
6. You were lucky. You ... have broken your fretboard.
7. - Do you want to find Helen? You ... phone her.
8. ... you go to bed late at night?
9. You ... to be more kind to your children.

to be (to) выражает долженствование, вытекающее из соглашения, плана:

The plane is to arrive at 5 o'clock - Самолет должен прибыть в 5 часов.

to have (to) выражает долженствование вытекающее из обстоятельств: *It was late and we had to take a taxi* - Было поздно, и нам пришлось взять такси.

shall обозначает строгое предупреждение, приказание, угрозу: *You shall never see me again.* - Вы никогда меня больше не увидите.

В вопросительных предложениях *shall* употребляется для того, чтобы спросить о желании лица, к которому обращаются: *Shall I help you?* - Мне Вам помочь?

Shall he go there? - Идти ему туда?

will выражает намерение, настойчивость, упорство: *She will not speak.* - Она не желает говорить. *The knife won't cut.* - Нож не режет (не будет резать).

would обозначает настойчивость, упорство: *I asked him not to bang the door, but he would do it.* Я просил его не хлопать дверью, а он все продолжал хлопать.

dare употребляется в значении "иметь смелость, осмеливаться что-то делать":

You dare address me in that tone! - И вы осмеливаетесь обращаться ко мне таким тоном! *He didn't dare to meet his uncle.* - Он не смел встречаться со своим дядей.

need выражает необходимость, нужду: *He didn't need to be told twice.*

Ему не нужно было говорить дважды.

Fill in: to be (to), to have (to), shall, will, would, dare, need.

1. You ... do the first two exercises.
2. You ... to work in groups of three.
3. She will ... to complete this at home.
4. ... do it?
5. They ... not play.
6. How ... you come to my house!
7. My mother asked me not to cry, but I ... do it.

"I want the students to understand the difference between listening and hearing. In order to succeed in the course, they would need to practice directed listening: "listening for" rather than "listening to."

My solution to this problem involved getting the students to articulate knowledge they already intuited, and devising an exercise that helped them to think critically about their familiar modes of listening. Since most students have moved their bodies to music at some point in their lives, I decided to build on this bodily knowledge the very first day of class. After introducing the basics of meter, I presented a number of musical examples, from country waltzes to jazz standards, from marches to funk, and advised students to listen for the percussion section. As we listened, we tried to translate our sense of strong and weak beats into arm gestures and quiet taps. The students quickly overcame their embarrassment and stifled laughter and soon were moving and counting out the meter together as a group. Then I asked them to compare and reflect upon the listening to music as background and this more focused mode of listening. I asked them to put on a song of their choice and to record their impressions of the piece, then to listen a second time solely to determine the song's meter. At our next meeting, we discussed their findings and found that in many cases, the song itself seemed to change depending on how we were listening. We also learned that listening in a concentrated manner often helped explain our emotional and bodily responses to music because meters often carried complex associations. The students were able to understand meter's role in organizing their musical experience.

We proved the effectiveness of this approach as the semester progressed. Not only were my students able to talk about a piece's meter, they were able to approach technical language with confidence. More importantly, however, they learned that there are a variety of listening modes. Many students were surprised to find that focused listening could be a limiting experience, one that drowned out other (perhaps more important) aspects of the music. By "listening for," they realized that they could choose to "listen for" any variety of things, even for pleasure. This emphasis on the listener's role in creating musical meaning had several unexpected benefits. In later discussions of the musical "happenings" of John Cage and others, students easily grasped the fluidity of these musical works by recalling their first task: they already knew that listening to the same piece in different environments and in different ways altered their experience of the "music itself." By making this leap, the students were able to understand a very difficult concept, that the musical work comes to life only through the act of performance and through our attention to it.

What is focused listening?

How did the students learn to listen?

What is the role of the song's meter in listening?

What conclusion does the author come to finally?



Practice

Find the English for: Основы пения, выйти на сцену, распрямиться, ощутить своё дыхание (голос), поза, освоение упражнений с голосом, категории голосов, на постоянной основе, грудной регистр, переходы между регистрами, вслушиваться, преувеличенные жесты, музыкальные "хеппенинги" Джона Кейджа

1. Fill in the prepositions where necessary:

1. You need to make a plan of practicing it ... a regular basis.
2. Make your singing voice sound like one smooth line from top ... bottom.
3. Make a plan of practicing it ... a regular basis

2. How to become a star

There are many ways of becoming a star and one of them is getting an 'education' at Fame Academy (Фабрика Звёзд).

Fame Academy is a popular reality show set in a kind of boarding school. Its aims are:

- to find a new all-dancing, all-singing star between 18 and 35 years old;
- to train the students to sing, dance and give performances;
- to watch the students' progress and see how well they cope!

Twelve young singers are chosen from many contestants and for ten weeks they sing and dance and give performances. Each week a student is expelled until three are left and one of them becomes the winner.

What would you do to win?



Learn a few more idioms:

1. **tin ear** {n. phr.} 1. A lack of sensitivity to noise. The construction noise doesn't bother Fred; he's got a tin ear. 2. A lack of musical ability; state of being tone deaf. People with a tin ear make poor choir members.

2. **be nuts about** {v. phr.} To be enthusiastic or very keen about someone or something; be greatly infatuated with someone. Hermione is nuts about modern music.

3. **far cry** {n.} Something very different. His last recording was a far cry from his first music. The first phonograph could record, but it was a far cry from a modern recorder.

4. **go with** {v.} To match; to look(sound) good with. Guitar goes with her balalaika. The woman bought a purse to go with her new shoes.

5. **have to do with** {v. phr.} To be about; be on the subject of or connected with. The book has to do with musical instruments..

To know or be a friend of; work or have business with. - Usually used in negative sentence. Tom said he didn't want to have anything to do with the new boy. I had nothing to do with the party; I was home that night.

Find the equivalents:

Ему медведь на ухо наступил.
Она без ума от рок - н - рола.
Это небо и земля, лёд и пламя.
Иметь отношение к чему-либо.
Не иметь ничего общего с чем-либо.

3. What are the names of famous Classical composers :

1. He was the prince of Classical music. Movies, plays, musicals, and countless books have been written in honor of him. He was the prodigy to end all prodigies. He wrote his first symphony when he was 5. He toured Europe as a novelty act with his father and sister. Luckily his natural skill with music carried him. A student of Haydn, he blossomed into a top notch opera writer, which was his bread and butter for many years. But a man doesn't live by bread and butter alone: his later teaching career was not sufficient to support him, and he died a poor man.



2. He was another child prodigy. At the age of 14 he became an assistant teacher and the organist at Hanover. A disturbed, angry person himself, his music was fiery, and emotional. At the end of his life he was almost deaf. His symphonies and chamber pieces reached new levels of expressiveness. He is known for bridging the gap between Classical and Romantic style music.

3. From the age of 13 he studied music abroad. His greatest talent was with the piano, which he excelled at. His pieces for the piano were ground breaking, pushing the limits of what a piano was thought to be capable of. He completely changed how the piano was treated in music.

4. He was undoubtedly one of the most talented pianists in the world history. He played in concerts at the age of nine. In his time he was a master showman. His shows were almost always sold out. He was so grandiose with his concerts that he ordered a second piano be on stage in case he were to break the first one while playing.

4. Jokes:

- Where is a tenor's resonance?
- Where his brain should be.

- What's the definition of a male quartet?
- Three men and a tenor.



Active vocabulary:

Breathing	posture	vocal tone	focused mode of listening
registers of the voice	a sampler	to articulate	chest voice
strong and weak beats	head voice	fame academ	contest

Keys : 1. 1 - on; 2 - to; 3 - on; 3. 1. Wolfgang Amadeus Mozart(b.1756 d.- 1791)
2. Ludwig Von Beethoven (b. 1770 - d.1827)
3. Frederic Chopin (b.1810 - d.1849)
4. Franz Ligt (b. 1811 - d. 1886)



Make up a story on the picture. What is your attitude to different music tastes?
Use verbs : to enjoy, to grow bored, to irritate, to stir up, to get angry, to put up with