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ENGLISH FOR ART SPECIALTIES

Методичні рекомендації з англійської мови для студентів
заочної форми навчання факультету мистецтв

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ПЕРЕДМОВА

Шановний студенте! У своїх руках Ви тримаєте не звичайні методичні рекомендації з англійської мови. Це – Ваша путівка у світ величезних можливостей, прояву власної фантазії і творчості.

Кожен із вас мріє стати хореографом, художником, музикантом чи так чи інакше бути пов'язаним зі сферою мистецтва. Проте у стрімкий час новітніх технологій знання мови є однією з найвагоміших переваг на ринку праці.

Методичні рекомендації “English for Art Specialties” створені саме для Вас, адже усі теми адаптовано під Ваші потреби. Тут Ви дізнаєтеся про базові танцювальні поняття (“Choreography as Art and Profession”), засвоєте основну музичну теорію (“Music Theory”) та базові поняття художнього мистецтва (“Essential Art Know-How”). Ви дізнаєтеся більше про мистецтво в загалому та специфіку кожного з його видів.

В основу кожного модуля покладено тематичний цикл – навчально-методичну одиницю, яка включає комплекс базових і додаткових текстів, тренувальних вправ та творчих завдань, об'єднаних за тематичним принципом.

Методичні рекомендації мають на меті виробити у Вас основні навички та вміння щодо читання та розуміння оригінальної літератури за спеціальністю, ознайомити Вас із специфічною лексикою та забезпечує засвоєння і використання її у мовленнєвій діяльності.

Ви також підготуетесь до читання та розуміння оригінальної літератури з фаху, розвиваючи таким чином уміння та навички іншомовного спілкування у визначених комунікативних ситуаціях та в межах передбаченої програмою тематики.

Кожна з тем, представлених у посібнику, включає у себе комплекс базових текстів зі списком термінологічної лексики для активного засвоєння та серією до- та післятекстових лексичних вправ з метою формування різних видів мовної

діяльності; творчих завдань, спрямованих на активне відтворення засвоєної лексики та застосування її у комунікативних ситуаціях, чим забезпечується і загальний принцип розвитку мовленнєвої діяльності – послідовності та наступності при переході від простих до складніших мовленнєвих дій.

Для Вашої зручності посібник побудовано за типом 3-рівневих завдань. *Перший тип завдань* – відтворювальний, передбачає виконання нескладних вправ на закріплення лексики або розуміння тексту. *Другий тип завдань* – підвищеної складності, передбачає виконання складніших вправ не лише на лексику, а й на граматику. Крім того, сюди входить аналіз хореографічних номерів, картин та музичних творів. *Третій тип завдань* – креативно-комунікативний, передбачає створення діалогічних ситуацій, комп'ютерних презентацій, групових дискусій та інших творчих завдань.

Для Вашої зручності усі вправи будуть позначені:



перший тип завдань – відтворювальний;



другий тип завдань – підвищеної складності;



третій тип завдань – креативно-комунікативний.

Тож нехай ця невеличка книга принесе Вам не лише користь, а і задоволення працювати з нею! Нехай щастить!

MODULE 1

CHOREOGRAPHY AS ART AND PROFESSION

Texts for reading and translating: *BT. Dance Choreography.*
ST 1. Qualities of a Good Dance Teacher.
ST 2. How to Become a Professional Dancer.

Texts for reading and annotating: *AT. Dance Class Etiquette.*

Video tapescripts:
VT 1. Step Up. Final Dance
VT 2. Step Up 2. Moose's Stairs Dance
VT 3. Salsa vs. Streetdance
VT 4. Necessary Skills to Be a Dancer

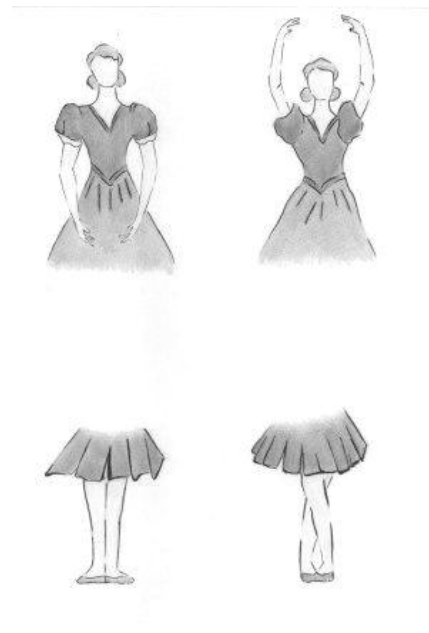
Topics to choose:
T 1. Basics of Dance Choreography.
T 2. My Own Dance Studio.
T 3. Being a Good Choreographer.

Themes for project papers and compositions:

- 1. Unusual Choreography.*
- 2. Profession of a Dance Teacher.*
- 3. My Future Plans as a Dance Teacher.*

Themes for comparative tasks:

- 1. Dance Teacher and Dancer.*
- 2. Improvisation and Prepared Choreography.*
- 3. Dance Class and Dance Studio.*



ACTIVE VOCABULARY 1



I. Read choreographic terms with sound [b].

Do you know what they mean? (You can check their meaning in the glossary of choreographic terms at the end of the book)

b-boy	balboa	barrida	bottom
backflip	ballerina	barre	bouree
backspin	ballet	bas	breaking
bailatino	ballo	battle	brise
baion	ballon	beguine	bulerias
balance	bambuca	bolero	buck



II. Read and memorize the following words and word combinations.

behaviour, n	поведінка
capability, n	можливість, спроможність
choreographer (dance teacher), n	учитель танців, хореограф
choreographic process	хореографічний процес
choreography, n	хореографія
clothing, n	одяг
combination, n	комбінація (рухів)
communicate, v	спілкуватися
creative, adj	креативний, творчий
dance class	танцювальний клас
dance class etiquette	танцювальний етикет
dance style	танцювальний стиль
dancer, n	танцівник
dedication, n	відданість (професії)
disrespect, n	неповага

dress code	дрес-код
encourage, v	заохочувати
experience, n	досвід
express, v	виражати (ідеї)
flexible, adj	гнучкий
footwear, n	взуття
hairstyle, n	зачіска
happiness, n	щастя
improv(isation), n	імпровізація
injury, n	травма
instruct, v	давати вказівки
make eye contact with the teacher	зустрічатися поглядом з учителем
movement, n	рух
muscle, n	м'яз
musical accompaniment	музичний супровід
participate, v	виступати, брати участь у виступі
perform, v	виконувати (танок, рух)
personal space	особистий простір
pleasure, n	задоволення
posture, n	постава
punctuality, n	пунктуальність
qualification, n	кваліфікація, необхідні навички
quality (of a dancer), n	якість (танцівника)
relax, v	розслаблятися
respect, n	повага
routine, n	«рутина» (набір рухів для танцю)
skill, n	навичка, уміння
smile, n	посмішка

step, n	крок
stretch, v	робити розтяжки
studio, n	танцювальна студія
talent, n	талант
tardiness, n	спізнення
technique, n	(танцювальна) техніка
warm up, v	розігріватися, робити вправи



III. Define parts of speech of given words.

pleasure	muscle	dedication
stretch	experience	hairstyle
encourage	perform	instruct

Nouns:

Verbs:



IV. What word doesn't belong here?

- 1) footwear – hairstyle – dress code – clothing
- 2) dedication – experience – respect – tardiness
- 3) dancer – dance class – dance class etiquette – dance style
- 4) choreographer – dancer – dance teacher – dance
- 5) encourage – pleasure – instruct – perform



V. Make plural of the given nouns if possible.

- | | |
|--------------------|------------------|
| 1) technique – | 6) muscle – |
| 2) studio – | 7) movement – |
| 3) routine – | 8) smile – |
| 4) respect – | 9) skill – |
| 5) qualification – | 10) experience – |



Some questions to answer when planning the work

What elements of choreography can you name?



Do you know names of movements?



What are the qualities of a good dance teacher?



What do you know about dance class rules?



Do you want to be a dance teacher?



Do you want to have your own studio?



Which dance style do you want to teach?

1. DANCE CHOREOGRAPHY



Exercise 1. Read and translate the following text.

Dance Choreography

Choreography is an art that allows for dancers to express their true capability and skills by using their talents and skills to come up with beautiful sequences of movements or routines.

Dance choreography refers to sequences of movements and steps that are created by choreographers and performed by dancers usually to musical accompaniment (either live or recorded). Sometimes choreography is called more simply a dance routine. Choreography tends to refer to longer pieces whereas routines tend to be shorter, though these are not fixed terms.

In many styles of dance, choreography can be broken down into two main methods:

Improv(isation): Here the dancers are given guidelines as to what type of movements occur and when. The exact way the dancers perform and execute them are largely at the disposal of the dancers who make many of the creative decisions.

Planned: In planned choreography the dancers are told exactly what to do, when, and how to do the moves. In other words they are told everything that they need to do and their job is to perform it as instructed.

The person that devises the choreography is called the choreographer. The choreographer instructs or guides the dancers who perform the choreography. In some instances the choreographer may perform with the dancers also, this is common for example in hip-hop dance choreography.

Choreographers create dance choreography often because they are inspired by a piece of music or it makes them feel a certain way. Like dancing itself, choreography is an art as well. More or less every choreographer has had a career as a dancer, the years during which they probably developed many ideas of

their own. As choreographers they can finally express these ideas and put them together into pieces. Choreographers are often individuals that are keen to share their ideas and pass on what they know.

Another reason a choreographer may do what they do is that at their age they can no longer participate as an active dancer. Most choreographers were dancers when they were younger. However, they may still have a lot of ideas and experience they can pass on. They can live these ideas vicariously through the younger dancers that they are now working with and enjoy seeing their dances performed by the dancers as if they were dancing themselves.

The dancers also play a key role. If everything is based around the choreographer they may select the dancers before they begin choreographing, or create the choreography and then go about finding the best dancers to do it.

Take pleasure in choreographing whenever the needs arise. It is a lot easier to choreograph when you are inspired so make the most of this time whenever it is for you. Other choreographers may take a more routine approach. They may meet up with their dancers on a certain day of the week and may decide to come up with the routine one week before, or two days before or one day before teaching it to their dancers!

Creating choreography for a dance can be achieved via 2 main means:

1. Choreographing when you are inspired.
2. Trying out ideas and dancing to music, and letting the ideas come to you as you work.

Most choreographers will follow one of these two approaches, or perhaps even both depending on what it is that they are working on.

The choreographic process can begin at any time and can take place at any place. The genesis of the routine can take place on a park bench, while awaiting a bus, on a walk in the sun, in boredom at an office desk or in a myriad of other ways.

For many choreographers this will be the way it starts, with an idea. This idea may be very small, for example, they may be listening to music and think of some choreographic ideas that would work well with that song. For others it may not take the form of an idea floating into the head but by listening to a song and then beginning to dance to it.

It is not unusual either for the urge to choreograph to come out at unusual times, for example when you are lying in bed at night or when you are in the shower. At these times you need to be disciplined enough to get out of bed or dry yourself quickly so that you can continue choreographing properly!

(<http://dancechoreography.org>)



Exercise 2. Find the endings to the sentences.

1. Choreography is an art
2. Dance choreography refers to
3. Choreography can be broken down into
4. Choreographer is a person that
5. Creating choreography for dance can be achieved via ...
6. The choreographic process can begin
7. It is not unusual to come out at



Exercise 3. Answer the following questions.

1. What's choreography?
2. What's dance choreography?
3. Who's a choreographer?
4. Who's a dancer?
5. How many methods can be choreography broken down into?
6. When is it the best time for dancing?
7. What can be achieved via 2 main means?
8. When do choreographers develop their ideas?



Exercise 4. State if the sentences are True (T) or False (F).

1.	Dance choreography refers to sequences of movements and steps that are created by dancers.	
2.	Choreography can be broken down into 3 main methods.	
3.	Creating choreography for dance can be achieved via 2 main means.	
4.	The genesis of the routine can take place on a park bench.	
5.	If you have an idea in your mind you need to be disciplined enough to get out of bed.	



Exercise 5. Put the words in the sentences in the correct order.

1. as / the / come / Let / to / you / you / ideas / work.
2. refer / tends / Choreography / to / longer / to / pieces.
3. key / dancers / role / also / The / play / a.
4. Most / were / dancers / they / when / younger / were / choreographers.
5. easier / is / a / when / lot / to / inspired/ you / are / It / choreograph.



Exercise 6. Name the passages in the text using the phrases below.

Tip #: Control the Landing	Tip #: Plie Deeper	Tip #: Look Up
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Leaps are one of the greatest thrills in a dance. Professional dancers appear to defy gravity as they soar through the air. Some people seem to have a natural ability for jumping, whereas some have to work at it a little harder. Most leaps in dance require tremendous strength and coordination to execute correctly.

However, practice makes perfect. Following are 3 tips to help you improve your leaps.

A deep plie is important for achieving the height you need to properly execute a leap. A plie is simply a deep knee bend, and the last step you do before leaving the ground. The deeper the plie, the more power you will have in your legs to push off. No matter how many steps you take to prepare for the leap, make sure to really bend your knees to get as much power as you need to get high into the air.

Be sure to look up as you go into your leap. If you look up, the rest of your body will follow. Looking down will keep you low to the ground. As you approach your leap, fixate on a high spot in the distance. Aim to reach that spot, your body will strive to meet the goals you set, so set your goals high. Looking up will not only allow you to jump higher, but will also make for a prettier leap.

What goes up must come down, so landing cannot be avoided. A leap is not complete until it is landed safely. Once again, a deep plie will be helpful. Your goal for the landing will be to hit the floor as softly, and quietly, as possible. Never come out of a leap with straight knees, as doing so will almost always cause an injury.

You should begin thinking about your landing as soon as your feet leave the ground. Mentally preparing your legs to absorb your weight will really make a difference.



Exercise 7. Write down nouns from the text below, stating if they are countable (C) or uncountable (U).

For example, balance (U), ability (C).

Balance is the ability to maintain the center of gravity of the body while minimizing postural sway. It is a state of bodily

equilibrium characterized by complete stillness. Balance is achieved through the coordination of three body systems: the vestibular system, motor system and visual system. The vestibular system is located in the inner ear, the motor system is made up of muscles, tendons and joints, and the visual system sends signals from the eyes to the brain about the current position of the body.

Staying balanced isn't a matter of staying rigidly in one spot.

Balance is found by continually shifting the body to make subtle adjustments. Dancing requires quick changes in positioning of the body, especially in the feet, ankles, knees and hips. Because the eyes are not fixated on a single point, good balance is necessary to make smooth, complete moves.



Exercise 8. Characterize the dance “Step Up 1. Final Dance” using the plan below.

Link: <https://www.youtube.com/watch?v=eG1F1ah9rD0>

1. Dance style.
2. Number of people dancing.
3. Tempo.
4. Clothes.
5. Expression.
6. Story (if any) in detail.
7. Place.
8. Changes (“no change” is unacceptable).



2. QUALITIES OF A GOOD DANCE TEACHER



Exercise 9. Read and translate the following text.

Qualities of a Good Dance Teacher

Once you have decided to be a dance teacher, it is important to know how to become the best of the best. When you go to your dream, keep the following qualities in mind.

Experience. How long have you been teaching? How long have you been dancing? What dancing certifications, if any, you have? Besides, if you were a professional dancer in the past, you have a chance to become an exceptional dance teacher, with no previous certifications.

Qualification. Can you teach different styles of dance? Some dance teachers conduct classes for several dance genres, such as ballet, tap, modern, hip-hop and jazz. Make sure you are actually qualified to teach some of the most popular styles.

Dedication. Do you truly dedicated to dance? If you are a professional dancer, you can probably assume a great deal of pride and dedication for the profession of dance. Pay attention to the way you teach a class. A dedicated dance teacher will appear to be completely in love with the idea of teaching others how to dance.

Punctuality. Are you always running behind? Do your classes continually begin late? A good dance teacher will always strive to be an example of responsibility, as responsibility is a trait of a good dancer. If your students are always standing around waiting for you, they will probably go to another dance teacher.

Respect. Do any of your students feel invisible in your dance class? Every student in a dance class should feel important and respected. Even if he or she is dancing on the back row, you should make an effort to make eye contact and communicate with them. A respectable teacher will pay attention to each student and correct them individually, helping them to gradually build their

technique. A good teacher will respect every one of his/her students. (http://dance.about.com/od/getstarteddancing/Good_Teacher)



Exercise 10. Answer the following questions.

1. How long have you been teaching?
2. How long have you been dancing?
3. What dancing certifications, if any, you have?
4. Can you teach different styles of dance?
5. Do you truly dedicated to dancing?
6. Are you always running behind?
7. Do your classes continually begin late?
8. Do any of your students feel invisible in your dance class?



Exercise 11. Place qualities of a good dance teacher from those that you think as the most important to the least important. Explain your choice.

- ___ Experience.
- ___ Qualification.
- ___ Dedication.
- ___ Punctuality.
- ___ Respect.



Exercise 12. Find the suitable question for each quality.

- | | |
|------------------|--|
| 1. Experience | A. Do you truly dedicated to dance? |
| 2. Qualification | B. Do any of your students feel invisible in your dance class? |
| 3. Dedication | C. What dancing certifications, if any, you have? |
| 4. Punctuality | D. Can you teach different styles of dance? |
| 5. Respect | E. Do your classes continually begin late? |



Exercise 13. Find the equivalents of the words and phrases in the text.

Досвід, повага, відданість професії, танцювальний клас, учитель танців, танцювальний жанр, проводити заняття, задній ряд, повага студентів, звертати увагу, допомагати з технікою, відповідальність, балет.



Exercise 14. Ask the question to the concrete word in the sentence.

1. You have a chance to become *an exceptional dance teacher*.
2. *Some dance teachers* conduct classes for several dance genres.
3. Pay attention to *the way you teach a class*.
4. Responsibility is *a trait of a good dancer*.
5. *Respectable teacher* will pay attention to each student.



Exercise 15. Write down pronouns from the text below, stating the group they belong to.

For example, any (indefinite), your (possessive).

Do any of your students feel invisible in your dance class? Every student in a dance class should feel important and respected. Even if he or she is dancing on the back row, you should make an effort to make eye contact and communicate with them. A respectable teacher will pay attention to each student and correct them individually, helping them to gradually build their technique. A good teacher will respect every one of his/her students.



Exercise 16. Translate the following sentences into English.

1. Я – майбутній хореограф.
2. Я ніколи не запізнююсь на заняття.

3. Я вмiю танцювати у стилi хiп-хоп.
4. Хороший учитель танцiв поважає кожного студента.
5. Я дуже люблю учити iнших танцювати.



Exercise 17. Characterize the dance “Step Up 2. Moose’s Stairs Dance” using the plan below.

Link: <https://www.youtube.com/watch?v=V-4d3GUhgjA>

1. Dance style.
2. Number of people dancing.
3. Tempo.
4. Clothes.
5. Expression.
6. Story (if any) in detail.
7. Place.
8. Changes (“no change” is unacceptable).

3. HOW TO BECOME A PROFESSIONAL DANCER



Exercise 18. Read and translate the following text.

How to Become a Professional Dancer

To become a professional in dancing you should follow the recommendations below.

Choose a dance style. If you’d like to become a dancer, you should spend some time choosing a dance style. Each type of dance is made up of techniques that need to be practiced and mastered. Your goals as a dancer will help you decide which style of dance is right for you.

Choose a dance class. Once you have decided to become a dancer, it is important to carefully choose a dance class. It is easy to form bad habits in the beginning, and extremely hard to correct them.

Wear proper shoes. Each dance style requires a specific type of shoe. Dance shoes are carefully structured to protect the legs and feet and to benefit the dancer. Make sure that you are dancing in the correct type of shoe and that they are the right size.

Forums and free newsletter. Get connected with other dancers. Check out dance forums to exchange steps and moves, ask for advice, talk about dancing, and make new friends!

Would you like to improve your dancing? Following are 6 tips to help you improve any style of dancing. No matter what your level of experience is, these tips will help you to become a better dancer. Follow these tips to achieve satisfying results.

1. _____. Rent a few dance movies or instructional DVDs. Watch the dancers closely, noting such things as body alignment, posture and technique. Try to find ways to incorporate styles you like into your own dancing.

2. _____. Stand up straight, push your shoulders down and back, and hold your head up. It's truly amazing what good posture does for a dancer.

3. _____. Daily stretching will make your body much more flexible. A big goal in dancing is to make each move look effortless. The more limber your legs are, the easier it will be to move them. Make it a habit to stretch every day.

4. _____. Professional dancers spend their entire careers perfecting their technique. Good technique is what separates the good dancers from the best dancers. Learn new moves, but strive to perfect the skills of each step.

5. _____. Your body will dance its best in a relaxed state. Take a few deep breaths and clear your mind. Teach yourself to unwind to the music.

6. _____. A smile is an expression of pleasure, happiness, or amusement. If you smile while you are dancing, people will get the feeling that you love what you are doing. Even if you are dancing alone, smile at yourself. You love to dance, so let it show!

So have fun on journey to becoming a professional dancer!
(<http://dancehelp.com/how-to-become-a-professional-dancer/>)



Exercise 19. Give names to the tips in the text using the chart below.

Improve your technique	Watch other dancers	Relax
Perfect your posture	Smile	Stretch



Exercise 20. State if the sentences are True (T) or False (F).

1.	You should spend some time choosing a dance style.	
2.	It is hard to form bad habits in the beginning, and easy to correct them.	
3.	Dance shoes are carefully structured to protect the legs and feet.	
4.	Push your shoulders up, and hold your head down.	
5.	Your body will dance its best in a tensed state.	
6.	Even if you are dancing alone, smile at yourself.	



Exercise 21. Answer the following questions.

1. What's important to choose at first?
2. Is it necessary to watch other dancers? Why?
3. What posture must you have?
4. How can you communicate with other dancers?
5. What's smile for a dancer?
6. What shoes should you wear?
7. Do you have to be relaxed while dancing? Why?



Exercise 22. Separate the words that stuck together to make the sentence.

1. Each type of dance is made up of techniques.
2. Decide which style of dance is right for you.
3. It is easy to form bad habits in the beginning.
4. Dance shoes are carefully structured to protect the legs and feet.

5. Get connected with other dancers.



Exercise 23. Connect verbs with suitable words.

to become	A. styles
to stand up	B. connected
to incorporate	C. a dancer
to move	D. technique
to get	E. legs
to perfect	F. straight



Exercise 24. Underline the correct variant.

1. Stand up straight, push your shoulders down and *up / back / forth*.
2. Make it a habit to *eat / run / stretch* every day.
3. Body usually dances its best in a *firm / relaxed / fit* state.
4. A smile is an expression of *pleasure / laughter / health*.
5. A big goal for dancer is to make each move look *hard / effortless / fit*.
6. Try to incorporate *songs / moves / styles* you like into your own dancing.



Exercise 25. Characterize the dance "Salsa vs. Streetdance" using the plan below.

Link: <https://www.youtube.com/watch?v=GvpAp2MrDOY>

1. Dance style.
2. Number of people dancing.
3. Tempo.
4. Clothes.
5. Expression.
6. Story (if any) in detail.
7. Place.
8. Changes ("no change" is unacceptable).

4. DANCE CLASS ETIQUETTE



Exercise 26. Read the following text.

Dance Class Etiquette

Every dance class has a set of rules, and every dancer should adhere to certain rules of etiquette. Just like a class at school, a dance class will run much more efficiently if everyone follows the rules and respects others in the studio. Whether you are taking a class in ballet, jazz, tap, modern, or ballroom, make sure to avoid the following 5 distracting behaviors.

1. _____. Despite interrupting the flow of the class, arriving late shows disrespect to the teacher. However, tardiness is also dangerous for your body because you need time before class starts to warm up. Jumping into a class without warming up your muscles can surely lead to injury. If you do find yourself more than a couple minutes late to class, stretch for a few minutes before quietly entering the room, trying to make eye contact with the teacher. Stay in the back of the row for the duration of the class, unless your teacher instructs you otherwise. Apologize to your teacher after class.

2. _____. Different dance classes have different dress codes. Some classes, such as classical ballet classes, may have very strict dress codes enforced by the instructor. Other classes may have more relaxed rules when it comes to attire and appearance. The best thing to do when you start a new class is to ask the teacher about possible dress codes including footwear, clothing and hairstyles. Some teachers will ask you to wear your hair up and away from your face and to leave all jewelry in your dance bag. No matter what you decide to wear, be sure to dress above all, appropriately and in good taste. Respect other dancers in the room and cover parts of your body that need to be covered.

3. _____. Chewing gum in a dance class is disrespectful. Nobody really wants the distraction of someone smacking gum or blowing bubbles when they are trying hard to

concentrate. But chewing gum in a dance class is also dangerous. It is easy to choke on gum when you're moving, turning and jumping. If you enjoy having a piece of gum in your mouth, save it for your pre-class warm-up and after class cool down.

4. _____. All dance styles require moving your body in various ways, sometimes including flailing your arms or kicking your legs. Since most dance studios aren't extremely spacious, each dancer in the room must respect the personal space around the other dancers. Colliding with another dancer in the room could be painful and most certainly embarrassing. You can avoid collisions by dancing in the space. This simply means you dance where there is space to dance. Just be sure to share the dance studio with all of the dancers, maintaining awareness of the dancers around you. When you are at barre, be sure to allow empty space between you and the dancers next to you to avoid kicking them from the front or the back. If you accidentally bump into someone, promptly apologize and quickly jump back into space.

5. _____. It is rude and distracting to talk to other dancers during a dance class, unless the entire class including the teacher is talking together. Never have a quiet conversation with another dancer during class time, as other dancers may feel like you are talking privately about them. Socialization should be saved for outside the studio. Of course speak up if you are answering a question asked by the teacher, and raise your hand before asking a question of your own. Asking questions is usually encouraged if you are confused about a certain step or combination, but if you find yourself asking too many questions, save them for after class. (<http://dance.about.com/od/getstarteddancing/tp/Dance-Class-Etiquette.htm>)



Exercise 27. Name 5 distracting behaviours using the chart below.

Chewing gum	Talking too much	Arriving late
Ignoring dress codes	Touching other dancers	



Exercise 28. *Annotate the text, using the additional construction below.*

The text is headlined

The text is about

The text dwells upon

The text highlights

The purpose of the text is

At the beginning of the text the author describes

The author also provides the information on... .

The problems of are considered

The second part is concerned with

According to the text

Further the author reports

Then the author passes on to

The text ends with

I think that this text is



Exercise 29. *Watch the video “Necessary Skills to Be a Dancer” and answer the following questions:*

1. What are the three skills to be a great dancer?
2. Do you have to have a drive?
3. What’s “tough skin” for a dancer?
4. Is dancing a competitive sport? Why?
5. What classes do you have to take?
6. Should hip-hoper learn how to dance jazz?
7. What can happen in audition if you are not ready?



Exercise 30. *Prepare the topic “Being a Good Choreographer”, using texts and exercises above.*

GLOSSARY OF DANCE MOVEMENTS AND STEPS

ACROSS	Рух у напрямку танцю. Крок зроблений попереду або позаду опорної ноги.
ACTION	Рух, який не включає кроків або зміну ваги, наприклад, кивок.
AERIAL	В повітрі. Положення, в якому нога піднімається від підлоги.
AERIAL RONDE	Згинання опорного коліна, розширення вільної ноги та носка, і рух вільної ноги вперед або назад по дузі над підлогою.
A LA SECONDE	Положення, при якому виконавець розташовується en face, а "робоча" нога відкрита у бік на 90°.
ALLEMANDE	Поворот під піднятою вгору рукою.
ALLONGE, ARRONDIE	Положення округленої або подовженої руки.
APART	Крок в сторону від партнера і переніс вагу на цю ногу без руху вперед.
ARABESQUE	Поза класичного танцю, при якій нога відводиться назад "носком у підлогу" на 45°, 60° або на 90°, положення торсу, рук і голови залежить від форми арабеска.
ARCH	Арка, прогин торсу назад.
AROUND THE WORLD	Нахил за межами вашої опори і поворот верхньої частини тіла у ширшій дузі, ніж в body roll.
ASSEMBLE	Стрибок з однієї ноги на дві, виконується з відведенням ноги в заданому напрямку і збиранням ніг під час стрибка разом.
ATTITUDE	Положення ноги, відірваної від підлоги і трохи зігнутої в коліні.
AWAY	Індивідуальний рух повороту від партнера із прогресією.
BACK (BACKWARD)	Крок у напрямку, протилежному тому, в якому ви лицем до лица і переніс ваги на цю ногу.
BALL CHANGE	Швидкий крок на п'ятці вільної ноги і наближення зі знову вільної ноги; дві зміни ваги в один такт музики.
BATTEMENT AVELOPPE	"Робоча" нога з відкритого положення через passe опускається в задану позицію.

BATTEMENT DE VELOPPE	Виймання ноги вперед, назад або убік ковзанням "робочою" ногою по опорній.
BATTEMENT FONDU	Одночасне згинання колін, де "робоча" нога приходить в положення sur le cou-de-pied спереду або ззаду опорної ноги, а потім слідує одночасне витягування колін і "робоча" нога відкривається вперед, в сторону або назад.
BATTEMENT FRAPPE	Рух, що складається зі швидкого, енергійного згинання та розгинання ноги, стопа відводиться у положення sur le cou-de-pied в момент згинання і відкривається носком у підлогу або на висоту 45° в момент розгинання вперед, в сторону або назад.
BATTEMENT RELEVE LENT	Плавний підйом ноги через ковзання по підлозі на 90° вперед, в сторону або назад.
BATTEMENT RETIRE	Перенесення через ковзання "робочої" ноги, через passe з V позиції попереду в V позицію ззаду.
BATTEMENT TENDU	Рух ноги, яка ковзаючим рухом відводиться на носок вперед, назад або убік.
BATTEMENT TENDU JETE	Відрізняється від battement tendu активним викиданням ноги в повітря на висоту
BLOW A KISS	Натискання кінчиками пальців губ, а потім проведення руки до свого партнера, розширюючи пальці, наче до нього чи неї долинає поцілунок.
BODY RIPPLE OR BODY WAVE	Опущення тіла, згинаючи коліна. Потім переміщення колін назад, і рух стегна вперед; доведення стегон назад, і переміщення корпусу вперед. І переміщення тулубу назад і вперед з легким рухом головою.
BODY ROLL	Група нахилів торсу, пов'язана з почерговим переміщенням центру корпусу в бічній або фронтальній площині (синонім "хвиля").
BOUNCE	Трамплінне погойдування вгору-вниз, в основному, відбувається або за рахунок згинання та розгинання колін, або пульсуючими нахилами торсу.
BOW	Чоловік стоїть з ногами разом, носки злегка розсунуті (1-а позиція), руки на боках, і обережно нахилиє своє тіло до жінки.
BROKEN SWAY BRUSH	Нагинання або нахил тіла від талії вгору. Ковзання або мазок всією стопою по підлозі перед викиданням ноги в повітря або при закритті в

	позицію.
BUMP	Стоячи пліч-о-пліч, притуліть ваші стегна до свого партнера і ніжно торкніться стегна до стегна.
BUZZ	Поворот на п'ятці опорної ноги, відштовхуючись вільною ногою.
CANTER	Зокрема, в вальсі, два кроки в три такти, як правило, крок, пауза, крок.
CENTER	Напрямо уліво, коли стають лицем до лінії танцю; до центру кімнати.
CHÂINÉ TURN	Гострі, повторювані напівоберти, які робляться з кроками і по діагоналі; описуються як ланки ланцюга.
CHANGE FEET	Переніс ваги з однієї стопи на іншу.
CHANGE OF WEIGHT	Переніс ваги тіла з однієї ноги на іншу.
CHASSE	Три кроки на 2 біта музики: вбік/закрити, вбік. Одна нога «переслідує» іншу.
CHECK	Рух, коли ти зупиняєшся і готуєшся до зміни позиції.
CHUG	Рівномірно розподіливши вагу, зігніть ноги а потім різко встаньте, і ноги ковзають назад.
CIRCLE	Рухайтесь вперед, обертаючись, як по окружності кола.
CLAP	Хлопок руками
CLOCKWISE	Поворот вправо.
CLOSE	Вільну ногу підтягніть до опорної, і зробіть крок.
CLOSED HEAD	Жінка дивиться вліво через праве плече чоловіка. Чоловік веде її з невеличким правим кружлянням.
CLOSED TURN	Поворот, в якому 2 чи 3 крок закритий. Характерно для вальсу.
CONTRACTION	Стиск, зменшення обсягу корпусу і округлення хребта, що починається в центрі тазу, поступово захоплюючи весь хребет, виповнюється на видиху.
CONTRARY OR CONTRA BODY MOVEMENT	Поворот тіла за ногою, що рухається.
CONTRARY MOVEMENT POSITION	Статична позиція, в якій одна нога попереду чи збоку, а протилежний бік тіла повернутий у цьому напрямку.
CORKSCREW TURN	"Штопорні" повороти, при яких виконавець підвищує або знижує рівень обертання.

COUNTER CLOCKWISE COUPE	Поворот вліво. Швидка підміна однієї ноги іншою поштовхом для стрибка або іншого руху.
CROSS	Крок попереду чи позаду опорної ноги та за опорною ногою так, що стегна перетинаються.
CUBAN MOTION	Бічні рухи стегнами під час крокування.
CURL CURVE	Легкий спіральний рух вліво. Вигин верхньої частини хребта (до "сонячного сплетіння") вперед або убік.
DEEP BODY BEND	Нахил торсом вперед нижче 90°, зберігаючи пряму лінію торсу і рук.
DEEP CONTRACTION	Сильне стиснення в центр тіла, в якому беруть участь всі частини тіла, тобто руки, ноги і голова.
DE GAGE	Переніс ваги корпусу з однієї ноги на іншу по другій позиції (вправо, вліво) і по четвертій позиції ніг (вперед, назад), може виконуватися як з <i>demi-plie</i> , так і на витягнутих ногах.
DEMI-PLIE	Напівприсідання, при якому п'яти не відриваються від підлоги.
DEMIROND	Півколо носком ноги по підлозі вперед і в сторону, або назад і в сторону.
DEVELOPE	Доведення стопи до опорної ноги зовнішньою стороною до опорного коліна, а потім виведення цієї стопи вперед.
DROP ECARTE	Падіння розслабленого торсу вперед або в сторону. Поза класичного танцю (<i>a la seconde</i>), розгорнута по діагоналі вперед або назад, корпус трохи відхилений від піднятої ноги.
EMBOITĚ	Послідовні переходи з ноги на ногу на півпальцях, пальцях і зі стрибком.
EN DEDANS EN DEHORS EPAULMENT	Напрямок руху або повороту до себе, всередину. Напрямок руху або повороту від себе або назовні. Розворот на $\frac{3}{4}$ (<i>epaulement croise</i> (закритий) і <i>epaulement efface</i> (відкритий)).
FALLAWAY FIGURE 8 FLAT BACK	Рух назад у напівзакритій позиції. Рух, коли малює «вісімку» по підлозі. Нахил торса вперед, в сторону (на 90°), з прямою спиною, без вигину торсу.

FLAT STEP	Крок, при якому вся стопа одночасно ставиться на підлогу
FLICK	Мазок стопою по підлозі до опорної ноги.
FLOURISH	Розширте пальці руки, зігніть руки в ліктях та подавайте руки відштовхуванням вперед і назад.
FORWARD	Крок ногою вперед і переніс ваги на цю ногу.
FOUETTE	Прийом повороту, при якому тіло виконавця повертається до зафіксованої в певному положенні ноги (на підлозі або в повітрі).
FREEZE	Стати нерухомо.
FROG- POSITION	Позиція сидячи, при якій зігнуті в колінах ноги торкаються одна одну стопами, коліна повинні бути максимально розкриті в сторони.
GLIDE	Рухайте вільною ногою, ковзаючи по підлозі.
GLISSADE	Партерський ковзний стрибок без відриву від підлоги з просуванням вправо-вліво або вперед-назад.
GRAND BATTLEMENT	Кидок ноги на 90° і вище вперед, назад або убік.
GRAND JETE	Стрибок з однієї ноги на іншу з просуванням вперед, назад або убік. Ноги розкриваються максимально і приймають в повітрі положення "шпагат".
GRAND PLIE HALF CLOSE	Повне присідання. Вільна нога посувається до опорної, а вага повністю переноситься.
HEEL	Ковзніть ногою вперед і торкніться задньою частиною стопи до підлоги.
HIGH RELEASE	Високе розширення, рух, що складається з підйому грудної клітини з невеликим перегином торсу.
HINGE	Положення танцюриста, при якому прямий, без вигинів торс відхиляється назад на максимальну відстань, коліна зігнуті, стопи на півпальцях.
HIP LIFT	Підйом стегна вгору.
HIP ROCK	Зробіть крок убік та розверніть стегно вбік і назад.
HOOK	Приставле вільну стопу попереду і позаду опорної ноги.
HOP	Крок-підскік, "робоча" нога зазвичай в положенні "біля коліна".
JACK KNIFE	Положення корпусу, при якому торс нахиляється

	вперед, спина пряма, опора на руки, коліна витягнуті, ноги в другій паралельній позиції, п'яти не відриваються від підлоги.
JAZZ HAND	Положення кисті, при якому пальці напружені і розведені в сторони.
JELLY ROLL	Рух Пелвіс, що складається з дрібного скорочення м'язів з одночасним поворотом Пелвіс вправо-вліво.
JETE	Стрибніть з однієї ноги, приземлившись на іншу.
JUMP	Стрибок на двох ногах.
KICK	Кидок ноги вперед або в сторону на 45° або 90° через виймання прийомом developpe.
LAY OUT	Положення, при якому нога, відкрита на 90° в сторону або назад, і торс складається в одну пряму лінію.
LEAP	Стрибок з однієї ноги на іншу з просуванням вперед або в сторону.
LEFT FACE	Поворот уліво.
LIFT	Легко підніміть підйом зводу стопи.
LILT	Крок п'яти на носок, піднісши тіло вгору.
LOCOMOTOR	Круговий рух зігнутих в ліктях рук уздовж торсу.
LOW BACK	Округлення хребта в попереково-грудному відділі.
MIRROR	Відзеркалювання рухів партнера.
NATURAL	Поворот обличчя вправо.
OPEN HEAD	Жінка дивиться вправо через праве плече чоловіка. Чоловік веде її з невеличким лівим кружлянням.
PAS BALANCE	Па, що складається з комбінації tombe і pas de bourree. Виконується з просуванням з боку в бік, рідше – вперед-назад.
PAS CHASSE	Допоміжний стрибок з просуванням у всіх напрямках, при виконанні якого одна нога "доганяє" іншу у вищій точці стрибка.
PAS-DE-BASQUE	Стрибок з однієї ноги на іншу: нога робить demi-gond носком по підлозі, на неї переноситься центр тяжіння, друга нога через I позицію проводиться вперед і ноги об'єднуються у V позицію зі сковзанням вперед.
PAS DE BOURREE	Танцювальний допоміжний крок, що складається з чергування переступань з однієї ноги на іншу з закінченням на demi-pile.
PAS DE CHAT	Стрибок, що імітує стрибок кішки. Зігнуті в колінах ноги відкидаються назад.

PAS FAILLJ	Сполучний крок, що складається з проведення вільної ноги через <i>demi plie</i> по I позиції вперед або назад, потім вага корпусу передається на ногу з деяким відхиленням від вертикальної осі.
PASSE	Рух, який є сполучним при переході ноги з одного положення в інше, може виконуватися по першій позиції на підлозі (<i>passer par terre</i>), або на 45° або 90°.
PIQUE	Легкий укол кінчиками пальців "робочої" ноги об підлогу і підйом ноги на задану висоту.
PIROUTTE	Обертання виконавця на одній нозі <i>en dehors</i> , друга нога в положенні <i>sur le cou-de-pied</i> .
PIROUETTE EN DEDANS	Обертання в напрямку до опорної ноги.
PIROUETTE EN DEHORS	Обертання в напрямку протилежному до опорної ноги.
PLIE RELEVE	Положення ніг на півпальцях із зігнутими колінами.
POINT	Витягнуте положення стопи.
PRANCE	Рух для розвитку рухливості стопи, що складається зі швидкої зміни положення "на півпальцях" і <i>point</i> .
PREPARATION	Підготовчий рух, що виконується перед початком вправи.
PRESS-POSITION	Позиція рук, при якій зігнуті в ліктях руки долонями торкаються стегон спереду чи збоку.
PROGRESSIVE	Рух вперед або назад вздовж лінії танцю.
QUICK	Швидкий рух без паузи на один такт музики.
RELEASE	Розширення обсягу тіла, яке відбувається на вдиху.
RELEVE	Підйом на півпальці.
RENVERSE	Різде перегинання корпусу в основному з пози <i>atitute croise</i> , що супроводжується <i>pas de bouree en tournant</i> .
REVERSE	Поворот обличчя вліво.
RIGHT FACE	Поворот вправо.
RIPPLE	Відведення плечей від напрямку руху.
RISE	Підйом тіла з опорою на п'ятку опорної ноги.
ROCK	Переніс ваги на вільну ступню з наміром повернутися на початкову опорну ногу.
ROLL DOWN	Спіральний нахил вниз-вперед, починаючи від голови.
ROLL UP	Зворотний рух, пов'язаний з поступовим розкручуванням і випрямленням торсу у вихідну

	позицію.
ROND DE JAM BE PAR TERRE	Коло витягнутою ногою, торкаючись пальцями підлоги.
ROND DE JAM BE EN L 'AIR	Круговий рух нижньої частини ноги при фіксованому стегні, відведеному в сторону на висоту 45° або 90°.
SAUTE	Стрибок класичного танцю з двох ніг на дві ноги по I, II, IV і V позиціях.
SHIMMI	Спіральний рух Пелвіс вправо і вліво.
SIDE STRETCH	Бічне розтягнення торсу, нахил торса вправо або вліво.
SISSON OUVERTE	Стрибок з відльотом вперед, назад або убік, при приземленні одна нога залишається відкритою в повітрі на заданій висоті або в заданому положенні.
SKATE	Рух схожий на катання на ковзанах.
SLAP	Плескіт долоньями по тілу.
SOFT	Вільні ненапружені рухи тілом.
SOUTENU EN TOURNANT	Поворот на двох ногах, що починається з втягування "робочої" ноги в п'яту позицію.
SPIN	Пооворот на п'ятці опорної ноги.
SPRING	Раптовий і швидкий крок.
SQUARE	Чотири кроки по квадрату: <i>вперед-в сторону-назад-в сторону</i> .
STEP BALL CHANGE	Сполучний крок, що складається з кроку в бік або вперед і двох переступань на півпальцях (синонім <i>step ra de hour ee</i>).
SUNDARI	Рух голови, що полягає у зміщенні шийних хребців вправо-вліво і вперед-назад.
SURLE COU-DE- PIED	Положення витягнутої ступні "робочої" ноги на щиколотці опорної ноги спереду або ззаду.
TAP	Стукіт ступні по підлозі.
THRUST	Різкий ривок грудною кліткою або Пелвіс вперед, в сторону або назад.
TILT	Кут, поза, при якій торс відхиляється убік або вперед від вертикального положення, "робоча" нога може бути відкрита в протилежному напрямку на 90 ° і вище.
TOMBĚ	Падіння, перенесення ваги корпусу на відкриту ногу вперед, в сторону або назад на <i>demi-plie</i> .
TOUCH	Приставний крок чи крок на півпальці без

TURN AWAY	перенесення тяжкості корпусу.
TURN IN	Крок і поворот лицем від партнера.
TURN OUT	Крок і поворот до партнера.
TURN TOWARD	Крок і поворот від партнера.
TWINKLE	Крок і поворот лицем до партнера.
	Крок у заданому напрямку. Потім пауза і крок у протилежному напрямку.
TWIST	Поворот верхньої частини тіла.
WALK	Крок на 2 такти музики.
WIGGLE	Малювання вісімки стегнами.

MODULE 2 MUSIC THEORY

Texts for reading and translating:

BT. The Basic Elements of Music.
ST 1. Types of Notes.
ST 2. Understanding Beats and Meter.

Texts for reading and annotating:

AT. All About Intervals.

Tapescripts for listening comprehension:

LT 1. Christina Aguilera "Bound To You"
LT 2. Enrique Iglesias feat. Whitney Houston "Could I Have This Kiss Forever"
LT 3. Miley Cyrus "Climb"
LT 4. Katy Perry "Firework"

Video tapescripts:

VT. Songs to Help You Identify Intervals

Topics to choose:

T 1. Basic Elements of Music.
T 2. All About Beats and Meter.
T 3. Music Theory.

Themes for project papers and compositions:

- 1. Types of Notes.*
- 2. Elements of Music.*
- 3. How I Became a Teacher of Music Theory.*
- 4. My Future Plans as Music Teacher.*

Themes for comparative tasks:

- 1. Notes and Corresponding Rests.*
- 2. Basic and Additional Elements of Music.*
- 3. Music Teacher and Music Lecturer.*
- 4. Music Teacher and Musician.*



ACTIVE VOCABULARY 2



I. Read musical terms with sound [t].

Do you know what they mean? (You can check their meaning in the glossary of musical terms at the end of the book)

tap	timing	tremolo	tuba
tab	tone	triad	tune
third	torn	trill	tuner
tie	touch	triplet	tuplet
tempo	transpose	trombone	tonic
time	treble	trumpet	tonality



II. Read and memorize the following words and word combinations.

beat, n	1) удар; бій (барабанний) 2) ритм; такт; відлічування такту; доля (одиниця ритму, метра); змах диригентської палички
brain, n	1) головний мозок; рl мозок (страва) 2) рl розум; розумові здібності; інтелект; (a brain) розумник
chord, n	1) акорд 2) гармонія
composer, n	композитор
composition, n	1) музичний твір 2) композиція
definite, adj	певний, ясний, точний; конкретний;
duple, adj	двочастинний
duration, n	1) тривалість 2) відрізок часу, строк; час
dynamics, n	1) динаміка

ear, n	2) рушійні сили 1) вухо
fast, adj	2) слух; музичний слух 1) швидкий
frequency, n	2) який поспішає 1) частотність
harmony, n	2) часте повторення; повторюваність гармонія, співзвуччя; благозвучність; гармонійність звучання; гармонія (розділ теорії музики)
homophonic, adj	гомофонний; унісонний
indefinite, adj	невизначений, неясний, непевний; нечіткий
instrument, n	музичний інструмент
key, n	1) клавіша; клапан (духового інструмента); рl клавіатура (рояля, комп'ютера) 2) ключ, тональність 3) тон мови
length, n	1) довжина 2) тривалість
loud, adj	1) голосний; звучний 2) гучний; галасливий, крикливий
measure, n	такт; розмір
melody, n	1) мелодія; наспів; тема (у музиці) 2) мелодійність
meter, n	метр
monophonic, adj	монофонічний
notation, n	нотне письмо
note, n	нота; тон; тон, нотка; звук; спів
pattern, n	1) зразок, приклад 2) малюнок
pitch, v	1) задавати тон, настроювати на який-

	небудь лад; надавати певного забарвлення, подавати певним чином;
	2) мати, задавати або надавати певної висоти, тону; настроювати;
polyphonic, adj	поліфонічний, багатоголосний
quadruple, adj	чотириразовий розмір
range, n	1) лінія; напрямок 2) сфера, зона; область, коло; поле, арена
rest, n	пауза
rhythm, n	1) ритм; група інструментів, що забезпечує ритм
rhythmical, adj	1) ритмічний 2) періодичний, циклічний
scale, n	гама; шкала
slow, adj	1) повільний, нешвидкий 2) який не поспішає; неквапливий, повільний
soft, adj	1) м'який 2) ніжний, тихий, неясний 3) тонкий, легкий; ледве вловимий
sound, n	1) звук; шум; тон 2) межа чутності 3) звукозапис; диски, платівки, магнітофонні плівки 4) муз. "звучок", стиль виконання (джазу)
strong, adj	1) сильний 2) міцний
symbol, n	1) символ, емблема 2) знак, умовна позначка
tempo, n	1) темп 2) ритм, темп; швидкість
texture, n	текстура; структура

timbre, n	тембр
tonality, n	тональність
tonic, n	тоніка
triple, adj	потрійний
tune, n	1) мелодія, мотив 2) мелодійність 3) тон, звук; тембр (голоси) 4) лад, настроєність
vibration, n	1) вібрація, коливання; тремтіння; коливальний рух 2) резонанс; відзвук
vocal, adj	1) голосовий; мовленнєвий 2) шумний; голосливий; крикливий
voice, n	1) голос 2) звук
weak, adj	слабкий



III. Define parts of speech of the given words.

chord	sound	voice
weak	composer	texture
strong	vocal	loud

Nouns:

Adjectives:



IV. What word doesn't belong here?

- 1) Homophonic – rhythmical – monophonic – polyphonic
- 2) Soft – slow – sound – strong
- 3) Notation – key – note – rest
- 4) Duple – triple – quadruple – vocal

5) Tempo – brain – timbre – texture



V. Make plural of the given nouns if possible.

1) Ear –

2) Voice –

3) Tune –

4) Dynamics –

5) Symbol –

6) Vibration –

7) Pattern –

8) Melody –

9) Key –

10) Notation –



Some questions to answer when planning the work

What elements of music can you name?



Do you know names of notes?



What are their types?



What is rest or pause?



What are their types?



Do you want to be music theoretician?



What do you want to teach your students?

1. THE BASIC ELEMENTS OF MUSIC



Exercise 1. Read and translate the following text.

The Basic Elements of Music

Sound is created when an object vibrates. These vibrations are perceived by our ears and then sent to our brain. Our brain in turn analyzes these signals and lets us know what type of sound we are hearing (i.e. an alarm clock ringing, a car horn blaring, etc.). Music is differentiated from other sounds because it has certain qualities.

When you listen to a piece of music, you'll notice that it has several different characteristics; it may be soft or loud, slow or fast, combine different instruments and have a regular rhythmic pattern.

All of these are known as the "elements of music".

Beat and Meter. In order to define meter, let's first define beat. Beats give music its regular rhythmic pattern. Beats are grouped together in a measure; the notes and rests correspond to a certain number of beats. Meter refers to rhythmic patterns produced by grouping together strong and weak beats. Meter may be in duple (2 beats in a measure), triple (3 beats in a measure), quadruple (4 beats in a measure) and so on.

Dynamics are abbreviations or symbols used to signify the degree of loudness or softness of a piece of music. It also indicates whether there is a change in volume.

Harmony. In general, harmony refers to the combination of notes (or chords) played together and the relationship between a series of chords. But to give you a better understanding of harmony, let's first define melody. Melody refers to the tune of a song or a piece of music. It is created by playing a series of notes one after another. Harmony accompanies and supports the melody. It is created by playing a group of notes (either simultaneously or as broken chords) behind the melody thus giving it musical texture.

Key is also known as tonality; a principle in music composition wherein at the end of a piece there is a feeling of completion by going back to the tonic. The tonic (main key or home key) is the principal pitch of a composition. Simply put, key refers to the central note (i.e. key of C), scale (i.e. C scale) and chord (i.e. C Major triad).

Melody refers to a tune of a song or a piece of music. It is the memorable tune created by playing a succession or series of pitches.

Musical Instruments and Voice. Musical instruments are classified as percussion, strings, woodwinds, brass and keyboards. Another method of classifying musical instruments according to the type of vibrating material used to produce sound is called the Sachs-Hornbostel System. Our voice is also considered a musical instrument. Each of us has a different voice type or vocal range and no two voices are alike.

Music Notation refers to the symbols used to represent music when writing it down. These symbols specify the pitch, rhythm and meter of a piece of music.

Pitch is the relative lowness or highness that we hear in a sound. The pitch of a sound is based on the frequency of vibration and the size of the vibrating object. The slower the vibration and the bigger the vibrating object, the lower the pitch; the faster the vibration and the smaller the vibrating object, the higher the pitch. For example, the pitch of a double bass is lower than that of the violin because the double bass has longer strings. Pitch may be definite (i.e. piano) or indefinite (i.e. cymbals).

Rhythm may be defined as the pattern or placement of sounds in time and beats in music. Roger Kamien in his book "Music: An Appreciation" defines rhythm as 'the particular arrangement of note lengths in a piece of music'. Rhythm is shaped by meter; it has certain elements such as beat and tempo.

Tempo is the Italian word at the beginning of a music piece that indicates how slowly or fast the piece should be played. This is called the tempo which is effective throughout the duration of the music unless the composer indicates otherwise.

Texture refers to the number of layers as well as the type of layers used in a composition and how these layers are related. Texture may be monophonic (single melodic line), polyphonic (two or more melodic lines) and homophonic (a main melody accompanied by chords).

Timbre is also known as tone color; it refers to the quality of sound that distinguishes one voice or instrument from another. Timbre may range anywhere from dull to lush, from dark to bright (such as the sound of glockenspiels).

(<http://musiced.about.com/od/beginnerstheory/a/musicelements.htm>)



Exercise 2. Give the definitions to the basic elements of music.

1. Beat and Meter are
2. Dynamics is
3. Harmony is
4. Key is
5. Melody is
6. Musical Instruments and Voice are
7. Music Notation is
8. Pitch is
9. Rhythm is
10. Tempo is
11. Texture is
12. Timbre is



Exercise 3. State if the sentences are True (T) or False (F).

1.	Music is differentiated from sounds because it has qualities.	
2.	A piece of music has several different characteristics.	
3.	Musical instruments are classified as strings, woodwinds, brass and keyboards.	
4.	Rhythm is shaped by meter and has beat and tempo.	
5.	Texture may be monophonic or homophonic.	



Exercise 4. Answer the following questions.

1. When is sound created?
2. What does our brain do with signals?
3. What characteristics does a piece of music have?
4. Which elements of music can you name?
5. Which of the music elements are more important?
6. How are music instruments classified?
7. What's rhythm?
8. What does tone color refer to?



Exercise 5. Put the words in the correct order to make the sentences.

1. created / Sound / object / is / an / vibrates / when.
2. together / grouped / in / a / Beats / measure / are.
3. volume / whether / there / Dynamics / a / change / in / indicates / is.
4. The / than / of / a / pitch / that / is / bass / lower / of / the / violin / double.
5. anywhere / dark / range / to / Timbre / from / bright / may.



Exercise 6. Choose the correct variant for each sentence.

1. The tonic is the principal

a) part	of a
b) pitch	composition.
c) detail	
2. Beats are grouped

in a	a) notation
together	b) key
	c) measure.
3.

a) The notes and rests	correspond	to a certain
b) The keys and notes		number of
c) The rests and patterns		beats.

4. Tempo indicates how a) strong or weak the piece should
 b) slow or fast be played.
 c) low or high
5. Timbre is also known as a) tone color
 b) type of layers
 c) pattern of sounds.



Exercise 7. Write yes/no questions to the given sentences.

1. The vibrations are perceived by our ears.
2. Music is differentiated from other sounds.
3. Melody refers to the tune of a song or a piece of music.
4. It is created by playing a series of notes one after another.
5. Harmony accompanies and supports a melody.



Exercise 8. Characterize the song by Christina Aguilera "Bound To You" to the following elements.

1. Beat and Meter are
2. Dynamics is
3. Harmony is
4. Musical Instruments and Voice are
5. Pitch is
6. Rhythm is
7. Tempo is
8. Texture is
9. Timbre is

2. TYPES OF NOTES AND RESTS



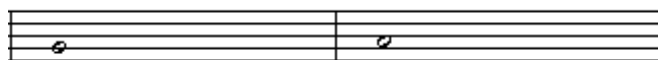
Exercise 9. Read and translate the following text.

Types of Notes and Rests

Whether you're a performer, composer or just an avid listener of music, understanding the meaning and function of certain musical symbols will take your appreciation of music to a deeper level. One of the first things you will learn when studying theory are the different types of notes and its duration.

One of the most important parts of music theory is learning the types and values of notes. Here you will gain some understanding of how the notes look.

The whole note looks like an egg on its side, either with a line through it or not:



The half note looks like the same as a whole note but with a vertical line attached to it:



The quarter note looks like the same as a half note except the circle is filled in.



The eighth note looks like the same as a quarter note, but with a curly off the line. They can also be put in groups of 2, 3, or 4:



The sixteenth note looks like the same as an eighth note but has double curlies. It can also be grouped in 2, 3 or 4 but are joined by a double line:

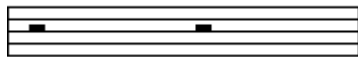


For each type of note you learned beforehand there is a corresponding rest. Rests are used to indicate a pause in a piece of music. A whole rest is silence equivalent to the value of a whole note (4), a half rest is silence equivalent to the value of a half note (2), etc. Whole rests are placed on the 4th line of the staff; half rests on the third line and quarter rests are placed over the middle 3 lines.

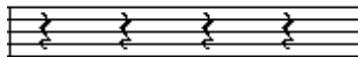
The whole rest looks like a dark rectangle attached to a bar line, facing downwards. (1 shown):



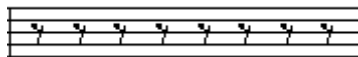
The half rest looks like a dark rectangle attached to a bar line, facing upwards. (2 shown):



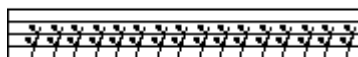
The quarter rest looks like a squiggly line. (4 shown):



The eighth rest looks like a slanted line with a dot. (8 shown):



The sixteenth rest looks like a slanted line with a double dot. (16 shown):



(<http://musiced.about.com/od/beginnerstheory/a/DottedNotesandRests.htm>)



Exercise 10. Find the definition of each type of note.

- | | |
|---------------------|--|
| 1. The whole note | A. looks like the same as a whole note but with a vertical line attached to it. |
| 2. The half note | B. looks like the same as a quarter note but with a curly off the line. They can also be put in groups of 2, 3, or 4. |
| 3. The quarter note | C. looks like the same as an eighth note but has double curlies. It can also be |

grouped in 2, 3 or 4 but are joined by a double line.

4. The eighth note **D.** looks like an egg on its side, either with a line through it or not.
5. The sixteenth note **E.** looks like the same as a half note except the circle is filled in.



Exercise 11. Make the definitions of all types of rest.

1. The whole rest		a dark rectangle attached to a bar line, facing upwards
2. The half rest		a slanted line with a dot
3. The quarter rest	looks like	a dark rectangle attached to a bar line, facing downwards
4. The eighth rest		a slanted line with a double dot
5. The sixteenth rest		a squiggly line



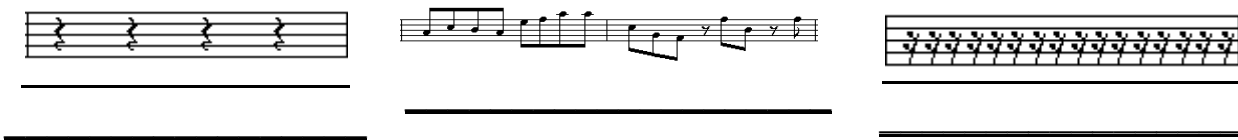
Exercise 12. Find the equivalents of the words and phrases in the text.

Виконавець, композитор, слухач, музичні символи, глибший рівень, музична теорія, ноти, значення нот, відповідна пауза, вказувати на паузу, рівнозначне мовчання, три середніх лінії.



Exercise 13. Name the types of notes or rests in the pictures.





Exercise 14. Ask the question to the concrete word in the sentence.

1. One of the first things you will learn when studying theory are *the different types of notes*.
2. For each type of note there is *a corresponding rest*.
3. Rests are used *to indicate a pause in a piece of music*.
4. *The whole rest* is silence equivalent to the value of the whole note.
5. Whole rests are placed *on the 4th line of the staff*.

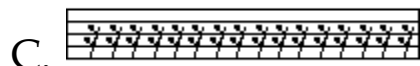



Exercise 15. Translate the given sentences into English.


1. Ціла нота виглядає як яйце на боці, або з лінією через нього або без.
2. Однією з найважливіших частин музики є вивчення типів і значень нот.
3. Я можу назвати усі типи нот.
4. Я знаю усі види пауз, що відповідають довжині нот.
5. Пауза – це важливий компонент музичного твору.

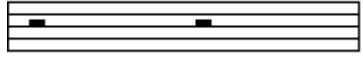


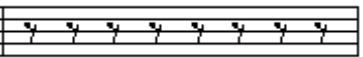
Exercise 18. Find the corresponding rest to the given type of note.



4. 

5. 

D. 

E. 



Exercise 16. Characterize the song by Enrique Iglesias feat. Whitney Houston "Could I Have This Kiss Forever" to following elements.

1. Beat and Meter are
2. Dynamics is
3. Harmony is
4. Musical Instruments and Voice are
5. Pitch is
6. Rhythm is
7. Tempo is
8. Texture is
9. Timbre is

3. UNDERSTANDING BEATS AND METER



Exercise 17. Read and translate the following text.

Understanding Beats and Meter

Beats are used as a way of counting time when playing a piece of music. Beat gives music its regular rhythmic pattern. Beats are grouped together in a measure, the notes and rests correspond to a certain number of beats. The grouping of strong and weak beats is called *meter*. You can find the meter signature, also called time signature, at the beginning of every music piece, it is two numbers written after the clef. The number on top tells you the number of beats in a measure; the number at the bottom tells you what note gets the beat.

There are different kinds of meter signatures, the most commonly used are:

$4/4$ *Meter* is also known as common time; this means there are 4 beats in a measure. E.g., 4 quarter notes (= 4 beats) in a measure will have the count - 1 2 3 4. Another example is when there is a half note (= 2 beats), 2 eighth notes (= 1 beat) and 1 quarter note (=1 beat) in a measure. When you add the beats of all the notes you come up with 4, you thus count it as 1 2 3 4. In $4/4$ meter the accent is on the first beat.

$3/4$ *Meter* is used mostly in classical and waltz music; this means there are three beats in a measure. E.g., 3 quarter notes (= 3 beats) will have the count - 1 2 3. Another example is a dotted half note which is also an equivalent to three beats. In $3/4$ meter the accent is on the first beat.

$6/8$ *Meter* is mostly used in classical music; this means there are 6 beats in a measure. In this type of meter the eighth notes are commonly used. E.g., 6 eighth notes in a measure will have the count - 1 2 3 4 5 6. Here the accent is on the first and fourth beats.

In *simple meter*, the beats can be divided into even divisions of two. $2/4$, $3/4$ and $4/4$ time signatures are all examples of simple meter, as are any time signatures with 2, 3 and 4 as the top number ($2/2$, $2/8$, $3/2$, $3/8$, $4/2$ and $4/8$).

$2/4$ is also known as simple duple; the number 2 on top equals two beats and the number 4 at the bottom represents a quarter note. This means there are two quarter note beats in a measure. What makes $2/4$ a simple meter is that the beats (2 quarter notes) can each be divided into two eighth notes (1 quarter note = 2 eighth notes).

$3/4$ is also known as simple triple; the number 3 on top equals three beats and the number 4 at the bottom represents a quarter note. This means there are three quarter note beats in a measure. So in $3/4$ meter, the beats (3 quarter notes) can each be divided into two eighth notes.

$4/4$ is also known as simple quadruple; the number 4 on top equals four beats and the number 4 at the bottom represents a quarter note. This means there are four quarter note beats in a

measure. Therefore, in 4/4 meter the beats (4 quarter notes) can each be divided into two eighth notes.

In *compound meter*, the beats can be divided into three notes. 6/4, 6/8, 9/8, 12/8 and 12/16 are examples of compound meter.

Note that time signatures with 6 as the top number are known as *compound duple*. Time signatures with 9 as the top number are known as *compound triple*. Time signatures with 12 as the top number are known as *compound quadruple*.

6/8 means that there are 6 eighth notes in a measure. The beats are grouped into 2 groups of 3 eighth notes, thus making it a compound duple. The other examples of compound duple are 6/2, 6/4, 6/16.

9/8 this means that there are 9 eighth notes in a measure. The beats are grouped into 3 groups of 3 eighth notes, thus making it a compound triple. The other examples of compound triple are 9/2, 9/4, 9/16.

12/8 this means that there are 12 eighth notes in a measure. The beats are grouped into 4 groups of 3 eighth notes, thus making it a compound quadruple. The other examples of compound quadruple are 12/2, 12/4, 12/16.

(<http://musiced.about.com/od/lessonsandtips/a/beatsmeter.htm>)



Exercise 18. State if the sentences are True (T) or False (F).

1.	Beats are used as a way of counting time when reading a book.	
2.	Beat gives music its regular rhythmic pattern.	
3.	The grouping of strong and weak beats is called rhythm.	
4.	You can find the time signature at the end of every music piece.	
5.	The number on top tells you the number of beats in a measure.	
6.	The number at the bottom tells you the number of beats in a measure.	



Exercise 19. *Separate the words that stuck together to make the sentence.*

1. Beats are grouped together in a measure.
2. The notes and rests correspond to a certain number of beats.
3. The grouping of strong and weak beats is called meter.
4. The number on top tells you the number of beats in a measure.
5. The number at the bottom tells you what note gets the beat.



Exercise 20. *Answer the following questions.*

1. What's a beat?
2. What's a meter?
3. How many types of meter can we talk about?
4. What's simple meter?
5. Give the examples of simple meter.
6. What's compound meter?
7. Give the examples of compound meter.



Exercise 21. *Connect the types of meter with their names.*

- | | |
|------|-----------------------|
| 2/4 | G. compound quadruple |
| 3/4 | H. compound triple |
| 4/4 | I. compound duple |
| 6/8 | J. simple quadruple |
| 9/8 | K. simple triple |
| 12/8 | L. simple duple |



Exercise 22. *Underline the correct variant.*

1. In simple meter, the beats can be divided into even divisions of *four / two / six*.
2. 2/4 is also known as simple *duple / triple / quadruple*.
3. In 3/4 meter, the beats can each be divided into two *half / eighth / sixteenth* notes.

4. In compound meter, the beats can be divided into *two / four / three* notes.

5. Time signatures with $6 / 8 / 12$ as the top number are known as compound duple.

6. Time signatures with $6 / 8 / 12$ as the top number are known as compound quadruple.



Exercise 23. *Underline the numerals in the sentences and write them on a descendant scale.*

Descendant Scale

zero

1. $9/8$ means that there are nine eighth notes in a measure.

2. The beats are grouped into three groups of three eighth notes, thus making it a compound triple.

3. Other examples of compound triple are $9/2$, $9/4$ and $9/16$.

4. Four quarter notes in a measure will have the count - one two three four.

5. When you add the beats of all the notes you come up with four, you thus count it as one two three four.



Exercise 24. *Characterize the song by Miley Cyrus "Climb" to following elements.*

1. Beat and Meter are
2. Dynamics is
3. Harmony is
4. Musical Instruments and Voice are
5. Pitch is
6. Rhythm is
7. Tempo is
8. Texture is

9. Timbre is

4.ALL ABOUT INTERVALS



Exercise 25. Read the following text.

All about Intervals

An interval is the difference between two pitches measured by half steps. It is also defined as the distance of one note to another note. In Western music, the smallest interval used is the half step. Learning about intervals makes it easier to play scales and chords.



Intervals have two characteristics: the type or quality of an interval (ex. major, perfect, etc.) and the size or distance of an interval (ex. second, third, etc.). To determine an interval, you first look at the type of interval followed by the size (ex. Maj7, Perfect 4th, Maj6, etc.). Intervals can be major, minor, harmonic, melodic, perfect, augmented and diminished.



When determining the interval between two notes, you need to count every line and space starting from the bottom note going to the top note. Remember to count the bottom note as #1. (We used the C Major Scale as example)

Prime/First - C to C;

Second - C to D;

Third - C to E;

Fourth - C to F;

Fifth - C to G;

- Sixth - C to A;
- Seventh - C to B;
- Octave - C to C.

Perfect Intervals have only one basic form. The first (or prime), fourth, fifth and eighth (or octave) are all perfect intervals. When you lower a perfect interval by a half step it becomes *diminished*. When you raise it a half step it becomes *augmented*.



Non-perfect Intervals have two basic forms. The second, third, sixth and seventh are non-perfect intervals; it can either be a *major* or *minor* interval (ex. Maj7, minor6, etc.). When you lower a major interval by a half step, it becomes a minor. When you raise it a half step it becomes *augmented*. On the other hand when you lower a minor interval by a half step it becomes *diminished*. When you raise it a half step it becomes a major.

(<http://musiced.about.com/od/lessonsandtips/ff/intervals.htm>)



Exercise 26. Annotate the text, using additional construction below.

- The text is headlined
- The text is about
- The text dwells upon
- The text highlights
- It discusses
- The purpose of the text is
- At the beginning of the text the author describes
- The author also provides the information on... .
- The second part is concerned with
- According to the text
- Further the author reports
- Then the author passes on to

The text ends with

I think that this text is



Exercise 27. Characterize the song by Katy Perry "Firework" to the following elements.

1. Beat and Meter are
2. Dynamics is
3. Harmony is
4. Musical Instruments and Voice are
5. Pitch is
6. Rhythm is
7. Tempo is
8. Texture is
9. Timbre is



Exercise 28. Watch the video "Songs to Help You Identify Intervals" and answer the following questions.

1. How many songs are there?
2. Do you know any of them?
3. Which of the songs are unfamiliar to you?
4. What "Interval Songs" do you know?
5. Will these songs help you to identify intervals?
6. Why is it important to know intervals?
7. Intervals.



Exercise 29. Prepare the topic "Music Theory", using texts and exercises above.

GLOSSARY OF MUSICAL TERMS

A

A	нота «ля»
accidental	знак альтерації (дієз, бемоль ...)
accord	1. аккорд 2. співзвуччя
aftertouch	тиск на клавішу після її натискання
AH (artificial harmonic alteration)	1 альтерація 2. зміна
anacrusis	затакт (<i>також pick-up bar, upbeat</i>)
augmented	1) з крапкою (позначення полуторної тривалості ноти) 2) збільшений (про інтервал)

B

B	нота «сі бемоль» (<i>в американських текстах – нота «сі»</i>)
bar, barline	1) такт, тактова межа 2) в'язка (<i>просторової нотації</i>)
beam	в'язка, ребро (у нот)
beaming	групування (об'єднання дрібних тривалостей в'язкою)
beamlet	похилий обривок в'язки у коротких нот у просторовій нотації
beat	удар; метр; ритм; розмір; доля (<i>такта</i>)
binary measure	дводольний такт
bow	смичок
bowing	штрихи
bpm (beat per minute bracket)	акколада (<i>дужка, що об'єднує нотоносця в партитурі</i>)

C

C	нота «до»
cancellation	відміна знаків альтерації
cent	одна сота частина (<i>напр., полутона</i>)
chord	аккорд
chorus	хорус (<i>зффект</i>), приспів
clef	ключ тональності (<i>скрипичний, басовий,</i>

color	альтовий ...)
comma	тембр, відтінок
common time	кома (цезура)
composer	розмір 4/4 (C)
composition	композитор
compound meter	композиція, музичний твір
conductor	складовий розмір
cue	диригент
	репліка (мелодія одного інструменту виписанна мілкими нотами у партії 2-го інструменту перед його вступом)
cut time	розмір 2/2
cutaway	виріз

D

D	нота «ре»
damp	заглушити звук
damper pedal	права (демпферна) педаль ф-но
dashed barline	пунктирна тактова риска
detune	детонація
diatonic	діатонічний
direct	1. прямий 2. прямо
direct sound	прямий (необроблений) звук
dotted note	нота з крапкою
dotted rest	пауза з крапкою
double barline	подвійна (тактова) риска
double stroke	два похилих штриха (більш довга цезура, ніж кома)
downbeat	сильна доля (такта)
downstem	штиль ноти, направлений вниз
drive	1. енергія 2. натиск
dynamic	динамічний
duplet	дуоль

E

E	нота «мі»
ear	слух

echo	ехо
eighth note	восьма нота
F	
F	нота «фа»
fade in	поступове наростання (гучності), крецендо
fade out	поступове затухання (гучності), дімінуендо
fifth	квінта
final barline	завершальна, «жирна» риска
flag	прапорець на штилі біля восьмої, шістнадцятої ... нот (<i>flagged note</i>)
flat	(в т.ч. в поєднанні з позначенням ноти) бемоль
foot	нога, ножний
foot switch	ножний перемикач
fourth	1) субдомінанта 2) кварта
frame	рамка, один такт на одному нотоносі
fret	лад
fretless	безладовий
G	
G	нота «соль»
gain	посилення, збільшення
gallop	галлоп (<i>прийом гри</i>)
grace	мелізми (<i>grace note</i> = <i>форшлаг</i>)
grand staff	багатолінійна система (<i>нотна</i>)
H	
H	нота «сі» (<i>в американських партитурах ноту «сі» позначають буквою В</i>)
half	1. половина 2. частина
half-step (half-tone)	півтон
hammer	хаммер, висхідне легато (<i>прийом гри</i>)
harmonize	гармонізація
harmony	гармонія
high	1. високий 2. високі частоти

hum	гудіння, фон
I	
impedance	імпеданс, повний опір
inlay	точки на грифі, інкрустація
inner voice	другий голос (<i>в двухголосі</i>)
irregular meter	змінний розмір
K	
key	тональність
key signature	ключові знаки тональності (<i>дієзи, бемоли</i>)
L	
lead	соло
ledger line	додаткова лінійка
legato	зв'язне виконання, легато
loud	голосно
loudness	гучність
low	низький, низькі частоти
M	
major	мажор
major key	мажорна тональність
measure	такт
melody	мелодія, верхній голос
metronome	метроном
mic (microphone)	мікрофон
mid-measure clef	зміна ключа в середині такту
minor	мінор
modal	модальний, ладовий
mode	1. лад, тональність 2. режим
modulation	модуляція, вібрато
multimeasure rest	пауза на декілька тактів
mute	заглушати
N	
natural	бекар
neck	гриф (<i>також bolt-on, neck-trough</i>)
noise	шум

notation	нотація, нотний текст
note	1. нота 2. звук 3. тон
notehead	нотна голівка
nut	верхній поріжок
O	
octave	октава (<i>інтервал</i>) (=8th)
odd timing	непарний музичний розмір
one-bar repeat	однотактова вольта
open hat	відкрита педальна тарілка
P	
part	інструментальна партія; фрагмент
pedal	1. педаль 2. підлоговий ефект
percussion	ударні інструменти
phones	навушники
piano	фортепіано
piano brace	фортепіанна акколада (<i>фігурна</i>)
pick-up bar	затакт (<i>також anacrusis, upbeat</i>)
pinch harmonic	висота тону
portamento	поступова зміна висоти, портаменто
power chord	пауер-аккорд, аккорд двох нот
pull	пул, спадне легато (<i>прийом гри</i>)
Q	
quarte	кварта (=4th)
quarter	чверть (1/4)
quarter tones	четвертитони
quinte	квінта (=5th)
R	
rehearsal	репетиція
rest	пауза
rhythm	1. ритм 2. ритмічна партія
root	тоніка (<i>основний тон</i>) аккорду
S	
SC (single coil) scale	1. гамма 2. звукоряд 3. лад 4. шкала
score	партитура, нотний текст
sharp	(<i>в т.ч. у поєднанні з позначенням ноти</i>)

second	дієз
septuplet	секунда (<i>інтервал</i>)
set neck	семіоль (<i>triplet</i>)
seventh	вклеєний гриф
silence	септіма (<i>інтервал</i>)
simple meter	пауза
single-line	простий розмір
six, sixth	одноголосся
slash notation	секста (<i>інтервал</i>)
	зображення нотного тексту у вигляді
	косих рисок (<i>зазвичай для позначення</i>
	<i>імпровізації</i>)
slashed grace note	перекреслений форшлаг
slide	гліссандо (<i>прийом гри</i>)
soft pedal	заглушаюча («ліва») педаль ф-но
solo	соло
sound	1. звук 2. звучання
staccato	уривчасте виконання, стаккато
staff	нотносець, нотний стан
stem	штиль (<i>у ноти</i>)
stemlet	штиль половинної довжини (<i>у паузи</i>)
stop	регістр (<i>органу</i>)
string	струна
sustain	тривалість звучання
sustain pedal	права педаль фортепіано, рояля
syllable	склад
syncopation	синкопування (<i>акцент на слабку долю</i>)
T	
tab (tablature)	табулатура
third	терція (<i>інтервал</i>)
tie	єднальна ліга
tied notes	заліговані ноти
tempo	темп (<i>музичний</i>)
time dilation	тимчасове відхилення від темпу
time signature	позначення розміру
timing	музичний розмір (<i>також odd timing</i>)

tone	тембр; індивідуальне звучання гітари
transpose	транспонувати
treble	високі частоти
treble clef	скрипичний ключ
tremolo	тремоло (<i>часте повторення однієї ноти</i>); тремоло (<i>амплітудне вібрато</i>)
triad	тризвук
triplet	тріоль
tune	1. настройка, 2. лад інструменту
tuplet	загальна назва для тріолей, квартоль
two-bar repeat	двотактова вольта
U	
upbeat	затакт
upstem	штиль (<i>ноти</i>), направлений вгору
V	
vibrato	вібрато (<i>прийом гри</i>)
violin	скрипка
voice-leading	голосоведення
W	
whole	ціла нота

MODULE 3

ESSENTIAL ART KNOW-HOW

Texts for reading and translating: *BT. How to Begin Painting.*
ST 1. How to Analyze a Painting.
ST 2. Composition in Art and Perspective.

Texts for reading and annotating: *AT. Paint Brush Techniques.*

Video tapescripts: *VT 1. Five Tips for Better Drawing*
VT 2. How to Draw a Room in 1-Point Perspective
VT 3. Four Brush Stroke Techniques. Acrylic Painting

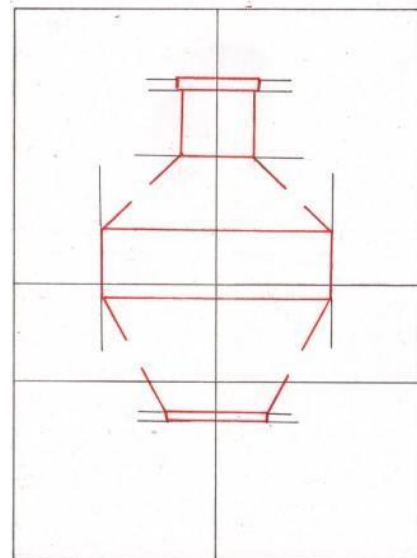
Topics to choose: *T 1. Basics of Painting.*
T 2. My Own Art Studio.
T 3. Being a Good Artist.

Themes for project papers and compositions:

- 1. My Favourite Paint Brush Technique.*
- 2. Profession of an Artist.*
- 3. My Future Plans as an Art Teacher.*

Themes for comparative tasks:

- 1. Art Teacher and Artist.*
- 2. Rule of Thirds and Rule of Odds.*
- 3. Art Class and Art Studio.*
- 4. Different Brushes and Techniques.*



ACTIVE VOCABULARY 3



I. Read art terms with sounds [b] and [p].

Do you know what they mean? (You can check their meaning in the glossary of art terms at the end of the book)

baking	blending	paint	pigment
bare	blushing	painter	pin-hole
basecoat	body	panel	potlife
bleeding	bridging	peeling	pressure
brittle	buffing	pot	primary
bubbles	burn	puckered	primer



II. Read and memorize words.

acrylic, n	[ə'krɪlɪk]	акрил, акрилова смола, фарба
blended, adj	['blendɪd]	змішаний
brush, n	[brʌʃ]	щітка, пензлик
brush, v	[brʌʃ]	малювати пензлем
cleanup, v	['kli:n'ʌp]	зчинювати, підбирати, прибирати
composition, n	[kəm.pə'zɪʃən]	композиція, набір, склад
dark, adj	[dɑ:k]	темний
dry, adj	[draɪ]	сухий
dry, v	[draɪ]	висушувати, осушувати, сохнути
durable, adj	['djʊə.rə.bəl]	довговічний, тривалого користування, надійний
gel, n	[dʒel]	гель
gouache, n	[ɡuaʃ]	гуаш
grade, n	[greɪd]	гатунок (фарби)
layer, n	['leɪə(r)]	шар
lift, v	[lɪft]	видвигати, підвищувати
light, adj	[laɪt]	світлий

medium, n	['mi:diəm]	засіб
opaque, adj	[əʊ'peɪk]	непрозорий
paint, n	[peɪnt]	фарба
paint, v	[peɪnt]	малювати, зафарбувати
perspective, n	[pə'spek.tɪv]	вид, перспектива
pigment, n	['pɪɡ.mənt]	барвник, пігмент
soluble, adj	['sɒl.jʊ.bəl]	розчинний
solvent, n	['sɒl.vənt]	розчинник, розчин
toxic, adj	['tɒk.sɪk]	токсичний, отруйний
transparent, adj	[træns'pærənt]	прозорий
tube, n	[tju:b]	тюбик
underlying, adj	[,ʌn.də'laɪ.ɪŋ]	основний, переважний
versatile, adj	['vɜ:.sə.taɪl]	гнучкий, несталий
viewpoint, n	['vjʊ:.pɔɪnt]	точка зору, місце огляду, погляд, точка знімання
water-based, adj	['wɔ:..tə,beɪst]	на водній основі
watercolor, n	['wɔ:..tə,kwɪ.lər]	акварель



III. Define parts of speech of the given words.

durable transparent layer	dry paint watercolor	composition medium acrylic
---------------------------------	----------------------------	----------------------------------

Nouns:

Verbs:



IV. What word doesn't belong here?

- 1) watercolor – acrylic – paint – gouache
- 2) versatile – soluble – durable
- 3) transparent – toxic – opaque
- 4) water-based – light – dark
- 5) paint – lift – gel – dry



V. Make plural of the given nouns if possible.

- | | |
|------------------|------------------|
| 1) brush - | 6) medium - |
| 2) composition - | 7) tube - |
| 3) gel - | 8) pigment - |
| 4) grade - | 9) viewpoint - |
| 5) layer - | 10) watercolor - |



Some questions to answer when planning the work

What should you start with when you want to paint?



What characteristics does a painting have?



What is perspective?



What do you know about Rules of Thirds and Odds?



Have you heard about viewpoint?



Do you want to be an artist?



Do you want to have your own art studio?



What would it be look like?

1. HOW TO BEGIN PAINTING



Exercise 1. Read and translate the following text.

How to Begin Painting

There seem to be a lot of things to think about when just beginning to paint. What medium? How to begin? Starting with a water-based medium such as acrylic, watercolor, or gouache is the easiest. You don't have to deal with toxic solvents, and cleanup is much easier. The main difference between acrylic and watercolor or gouache is that acrylic dries hard and is therefore easy to paint over and work in layers. Watercolor and gouache remain active, meaning that underlying layers of paint can be lifted off or blended when water or a new color is applied.

Here are some suggestions as to what materials to use and how to get started. What you choose depends primarily on your own preferences, or maybe what you already have on hand.

Acrylic is a very versatile, durable, and forgiving medium. Acrylics can be used thinly, like watercolor, or more thickly, like oil paint. They dry fast and can be painted over easily. They are water soluble, requiring only water to thin the paint and, along with soap, to clean the brushes.

There is a wide range of acrylic mediums for different effects. For example, if you want a slower drying time you can add a retarding medium to the paint, for thicker paint, add a gel.

There are different grades of paint for students or for professional artists. Professional grade paints contain more pigment, but student grade is fine to start out with and easier on your budget.

Watercolor is also a good place to start if you are new to painting and perhaps less of an investment. Buy a set of watercolor pans, or some tubes of color to get started. You can choose whether or not to use white with watercolor. Traditionally the white of the watercolor paper serves as the lightest light in

your composition when you use transparent watercolor and you work from light to dark.

However you can also mix Chinese white with colors to make the colors more opaque, or use gouache (which is opaque watercolor) and work from dark to light as you would on a light surface with acrylic.

Start with just a few colors in order to learn how to paint values and get the feeling of the paint before adding the complexity of color. Begin with a monochrome painting of mars black, titanium white, and one other color.

You could also buy a starter set which generally includes the three primary colors in some variation of hue: blue, yellow, and red, plus mars or ivory black; and titanium white. Bigger sets might also include green and earth colors such as burnt umber, burnt sienna, and yellow oxide. From a few colors you can make an endless array of hues. You can add to this basic color palette in time as you progress and want to try different colors.

One of the nice things about acrylics is that you can paint on many different surfaces. Primed canvas panels are great because they are already primed, they are rigid and therefore easy to rest on an easel or your lap if needed be, they are light-weight, and not too expensive. Other inexpensive options are paper on a board or pad, cardboard, wood, or masonite. And of course, there is always the traditional stretched canvas. The paint goes on more smoothly if you also prime these with gesso first, but it is not necessary with acrylic.

For watercolor or gouache, there are different weights and textures of watercolor paper. Buy individual sheets or get a pad, or block, which is easy to carry around.

Brushes come in different sizes and shapes. Brushes are sized by number, but vary by manufacturer. Buy a brush with synthetic bristles about an inch wide. Often this is a #12. Then choose two smaller sizes. You could also buy a less expensive starter pack to see what sizes and shapes of brushes you like. Ultimately, though, money spent on good brushes is well worth it since they tend to keep their shape better and not to shed as you're using

them, leaving unwanted hairs in your painting. Generally you want to start out with your bigger brushes and save your smaller brushes for detail.

Brushes for watercolor are softer for a more fluid paint. Try a starter set to experiment with different brushes. A good #8 round red sable watercolor brush is very useful. Otherwise buy the best synthetic brushes you can afford. A #4 round for detail, a flat 2" brush for washes, and an angled flat should get you off to a good start.

You just need a few more things to get started: containers for water (i.e., large yogurt containers), rags, and paper towel for wiping and drying your brushes, a spray bottle to keep your acrylic paints from drying out, paper plates or disposable palette paper on which to lay out and mix your colors, a plastic palette knife to mix acrylic colors, tape or bulldog clips to secure your paper to a board, and an easel or table for support. You're ready to get started!

(<http://painting.about.com/od/paintingforbeginners/fl/How-to-Begin-as-a-New-Painter.htm>)



Exercise 2. Find the endings to the sentences.

1. The main difference between acrylic and watercolor or gouache is that
2. There are a wide range of acrylic mediums for
3. You can also mix Chinese white with
4. One of the nice things about acrylics is that
5. The paint goes on more smoothly if
6. Brushes for watercolor are
7. You need a spray bottle to



Exercise 3. Answer the following questions.

1. What's a water-based medium?
2. What does it mean when watercolor and gouache remain active?

3. What should you do if you want a slower drying time?
4. What's acrylic paint?
5. What's watercolor?
6. What does the white of the watercolor paper serve as?
7. Brushes for watercolor are softer for a more fluid paint, aren't they?
8. What do we use a plastic palette knife for?



Exercise 4. State if the sentences are True (T) or False (F).

1.	You have to deal with toxic solvents, and cleanup is much harder.	
2.	A starter set generally includes the three primary colors in some variation of hue.	
3.	Bigger sets might also include red and earth colors.	
4.	Brushes come in different sizes and shapes.	
5.	You need a tape or bulldog clips to secure your paper to a board.	



Exercise 5. Put the words in the sentences in the correct order.

1. paint / seem / a / lot / of / to / think / to / about / when / be / just / beginning / There / to / things.

2. when / layers / of / can / lifted / off / or / blended / Underlying / or / water / a / new / be / color / is / paint / applied.

3. are / grades / There / students / of / paint / for / professional / or / for / artists / different.

4. more / paint / on / if / goes / also / smoothly / with / prime / these / The / gesso / you / first.

5. watercolor / for / paint / are / softer / Brushes / for / fluid / a / more.



Exercise 6. Name the passages in the following text using the chart below.

<i>Tip #: It's Not Cheating to Buy Green Paints</i>	<i>Tip #: Don't Put Everything In</i>	<i>Tip #: Instant Muted Greens</i>
<i>Tip #: Get to Know How to Mix Greens</i>	<i>Tip #: Use Your Imagination</i>	<i>Tip #: Do a Series</i>
<i>Tip #: Give the Foreground Preference</i>		

_____. You're not obliged to include everything that you see in the landscape you're painting simply because it is there in real life. Be selective, include the strong elements that characterise that particular landscape.

_____. If it makes for a stronger painting composition, don't hesitate to rearrange the elements in the landscape. Or take things from different landscapes and put them together in one painting.

_____. Don't paint the whole landscape to the same degree of detail: paint less detail in the background of the landscape than you do in the foreground. It's less important there and gives more 'authority' to what's in the foreground.

_____. You're not 'cheating' if you buy green paints in a tube rather than mixing your own. One of the main benefits of doing this is that it means you always have instant access to particular greens. But don't limit yourself; extend the range of 'ready-made' greens by adding blue or yellow to it.

_____. The variety and intensity of greens that occur in nature is quite awesome. When mixing a green, use the fact that green have either a blue or a yellow bias as the starting point in determining the proportions you mix.

_____. Mix a little black with various yellows and you'll see that it produces a range of muted (or 'dirty') greens and khakis.

_____. Don't think that because you've painted a particular landscape once, you're now done with it. Be like the impressionist Claude Monet and paint it again and again, in different lights, seasons, and moods. You won't get bored with the scene, but instead you start to see more in it.



Exercise 7. Write down nouns from the text below, stating if they are countable (C) or uncountable (U).

For example, creativity (U), artist (C).

It's not unusual for an artist, whether an amateur or a professional, to have ups and downs in their creativity. Suffering from a creative drought, or artist's block, does not mean you're losing your artistic ability. You're just going through a temporary slump, that you will overcome, as the discussions on the Painting Forum testify. The following tips were all posted on the forum, which is a great place to get support when you are in a slump.

- I have been an illustrator for over 30 years and I still have creative slumps, but every time I have had a slump I have come out of it a better painter.

- I have just gone through a real painting drought and have just started again. I now know that it's not unusual, which is a relief. I thought I was losing my artistic ability.

- Try to remember that it's just a painting and nothing more. The world will not end if your painting comes out badly. Remember that failure is just a part of learning.

- Put the brush in your mind and paint the strokes in you head before you ever touch the canvas. You will be amazed at the difference this will make.



Exercise 8. Watch video "Five Tips for Better Drawing" and write down five tips for better drawing.

1. _____.

2. _____.

3. _____.
4. _____.
5. _____.

2. ANALYZING PAINTINGS



Exercise 9. Read and translate the following text.

How to Analyze a Painting

We can ask *several different kinds of questions* about every art work, some very factual in orientation, some very general. We can say: "I like or don't like this," "This is good," or "This is interesting or important."

- a) Who – artist, patronage;
- b) What – subject, medium, size, condition;
- c) Where – location (museum, city);
- d) When – date;
- e) Why – purpose, patronage, "meaning," interpretation.

1. **Basic facts:** *artist's name, the medium, the title, the probable date of the work, its location now, its condition, and provenance (or source where it came from).* Sometimes this information is known through documentation, the art historian's best friend, but sometimes the art historian's purpose is to determine a likely artist or date in the absence of any documentation. In fact, paintings were rarely signed before the eighteenth century.

2. **Subject matter.** *What is happening in the picture? Who are the people in the scene (if it is a narrative)?* Stories in history painting often come from literary texts like the Bible or Greek Mythology. Find the text and read it carefully. Good artists often seem like the directors of a film or drama, and have clear personal feeling about the meaning of a story, since they are students of human nature. Some recent paintings do not tell stories at all because they are abstract or non-representational, but remember that subject matter can be anything from a place to an emotion.

Iconography is a word art historians have invented to talk about subject matter in artworks. Often the exact subject of a work will be obscure, or the text it is based on can not have been identified.

3. **Formal qualities:** *line, color, brushwork or "handling," tactile values, volumes, modeling, proportion, perspective or special construction, and composition* are all ways to talk about the way the artist has conveyed his subject and given his personal interpretation. If he is a good artist, his choices will always reinforce and give impact to his original point of view. An analysis of any artwork in terms of these formal qualities is called formal analysis. You can do an enjoyable formal analysis of any artwork without "knowing" anything about it.

4. **Style.** Style is the sum total of an artwork's formal qualities. Every work of art has its own style, that is, it *looks* different from almost every other work of art. Every good artist also has a style, which can be differentiated from that of other artists. There is *personal style, national style, and period style*. Any good art historian can look at a painting he has never seen before and place it fairly exactly as to the time and place it was made. The fact that art changes, and that these changes are recognizable, is the central mystery of art history.

5. **Patronage.** *Who paid for the work, and why?* Was the patron a Pope, a King, or a private individual, or did the artist make the picture "on spec" for nobody in particular or simply for himself? Is there anything special about the subject or style of the work which the patronage might help to explain? How did the patron react to the finished work?

6. **Historical context.** *What does this painting tell us about the time and place where it was made?* Can we deduce anything about the human values of this civilization? What was important to them? What did it mean to be a human being? What did they think art ought to be? These are important questions, and art historians believe that artworks offer unique windows into the past, that is, that they can show us intimate details about life that no other kind of historical evidence can.

7. Critical Judgment. This is not really a historical question. Whether we like or dislike a work of art does not affect its significance to the people who made it. But the art historian does often ask whether the artwork succeeded in its intended purpose, which is to judge it on its own terms. Also, we can admire the way an artwork embodies a particular value system without admiring that value system. Nevertheless, once we have tried to do justice to the historical context of a work, we are justified in asking whether a particular painting pleases us.

8. Interpretation: *How do we know if we are "reading" an artwork properly? What do artworks say and how do we get the meaning of artworks?* A Historical approach would hold that it is desirable and possible to see the artwork from the point of view of the person who made it and the people in the particular time and place to whom it was directed; this view holds that we must therefore reconstruct the historical, political, social, religious, psychological and technological context of the artwork as completely as possible in order to understand what the art "meant". Unfortunately, such reconstruction is never completely possible, although this method can often keep us from making horrible mistakes.

(http://puffin.creighton.edu/fapa/History%20of%20Art/Web-files/0New%20ART%20219%20Webfiles/how_to_analyze_a_painting.htm)



Exercise 10. Answer the following questions.

1. How do we get basic facts about a painting?
2. What do stories in history painting often come from?
3. What are the ways to talk about artist's conveying his subject?
4. What is style?
5. What is it called when someone pays for a painting?
6. What is meant by historical context?
7. Does the art historian often ask whether the artwork succeeded in its intended purpose?



Exercise 11. Place characteristics of a painting from those that you think are the most important to the least important. Explain your choice.

- ___ Basic facts.
- ___ Subject matter.
- ___ Formal qualities.
- ___ Style.
- ___ Patronage.
- ___ Historical context.
- ___ Critical judgment.
- ___ Interpretation.



Exercise 12. Find the suitable question for each quality.

- | | |
|-----------------------|--|
| 1. Basic facts | A. Who paid for the work, and why? |
| 2. Subject matter | B. What facts can be known through documentation? |
| 3. Formal qualities | C. How do we get the meaning of artworks? |
| 4. Style | D. What is happening in the picture? |
| 5. Patronage | E. What is the way the artist has conveyed his subject? |
| 6. Historical context | F. Do we like or dislike a work of art? |
| 7. Critical judgment | G. What is the style of a work of art? |
| 8. Interpretation | H. What does this painting tell us about the time and place where it was made? |



Exercise 13. Find the equivalents of the words and phrases in the text.

Ім'я художника, назва картини, ймовірна дата виконання, її теперішнє місцезнаходження, її стан, лінії, кольори, робота пензля, тактильні значення, моделювання, пропорції, перспектива, композиція, іконографія, критичне судження, інтерпретація.



Exercise 14. Ask the question to the concrete word in the sentence.

1. Paintings were rarely signed *before the eighteenth century*.
2. *Good artists* often seem like the directors of a film or drama.
3. Every work of art has *its own style*.
4. It is possible to see the artwork *from the point of view of the person who made it*.
5. *Artworks* can show us intimate details about life that no other kind of historical evidence can.



Exercise 15. Write down nouns from the text below, stating if they are countable (C) or uncountable (U).

For example, branch (countable), iconography (uncountable).

Iconography, as a branch of art history, studies the identification, description, and the interpretation of the content of images: the subjects depicted, the particular compositions and details used to do so, and other elements that are distinct from artistic style. In art history, "*an iconography*" may also mean a particular depiction of a subject in terms of the image content, such as the number of figures used, their placing and gestures. The term is also used in many academic fields other than art history, and in general usage, for the content of images, the typical depiction in images of a subject, and related senses.



Exercise 16. Translate the following sentences into English.

1. Базові факти про картину є дуже важливими.
2. Цікавим є те, хто заплатив за картину і чому.
3. Кожна картина має свій унікальний стиль.
4. Ви можете провести формальний аналіз, не знаючи історії картини.
5. Те, чи подобається нам картина, ніяк не впливає на її значення в історії мистецтва.



Exercise 17. Characterize the painting by Leonardo da Vinci “Mona Lisa” using the plan below.

1. Basic facts.
2. Subject matter.
3. Formal qualities.
4. Style.
5. Patronage.
6. Historical context.
7. Critical judgment.
8. Interpretation.

3. COMPOSITION AND PERSPECTIVE



Exercise 18. Read main composition terms and their explanations.

Picture Area.

This is the flat surface within the borders of your picture, in which you draw or paint.

Depth

Can be defined as the illusion of distance or a third dimension. To create a strong sense of reality, you must have a sense of depth in your picture.

Line.

This word used in the composition means the direction the viewer’s eye travels when looking at a picture.

Value.

This is a key element to creating effective artwork. The overall value the artist gives a picture creates the mood the viewer will see and feel.

Forms and Space.

Because real life forms appear to us in three dimensions, the artist has the challenge of recreating this effect in the forms on the paper surface, which is two-dimensional. To do this, one must realize

that every form needs space in which to exist. Each form on the paper takes up space, and space surrounds the form on the paper.

Textures. Textures can be created by soft strokes used to depict cloth, or clouds, while hard surfaces can be portrayed by using a firm rigid line, in a barn board, or building structure.

Mood. Lines, shapes, gestures, and color, and value can set the mood for the painting. The artist has control of how viewers could feel when they see it.

Perspective. Forms look different depending on the position or viewpoint from which you see them. Changing your eye level will change your view of the forms. This is one basic principle of perspective.

Proportion. To make your objects look real and to be convincing, the drawing must be in proportion. If something is not in proportion, the viewer very likely will see the oddity right away.

Rhythm and Design This is when one, two, or three objects are repeated over and over. Rhythm can create moods such as peaceful or violent.

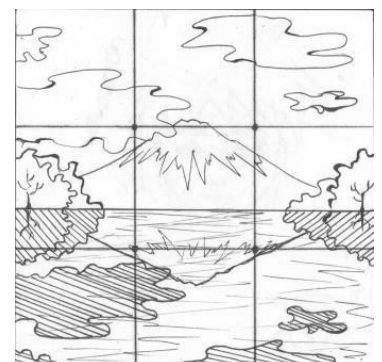


Exercise 19. Read and translate the following text.

Composition in Art and Perspective

Art composition rules provide a starting point for deciding on a composition for a painting, for deciding where to put things.

The Rule of Thirds is the easiest art composition rule to follow in a painting. It's

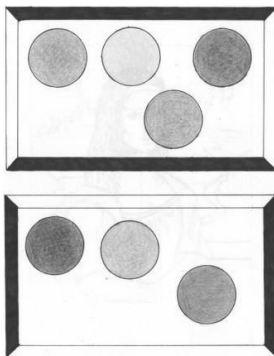


a basic rule popular among photographers, but equally applicable to the composition of paintings. Applying the rule of thirds to a painting means you'll never have a painting that's split in half, either vertically or horizontally, or one with the main focus right in the centre like a bull's-eye.

Quite simply, divide a canvas in thirds both horizontally and vertically, and place the focus of the painting either one third across or one third up or down the picture, or where the lines intersect.

Until you're confident mentally visualising the lines, draw them in lightly on your canvas or piece of paper with a pencil so you can easily check that the placement of the elements in your painting adheres to the Rule of Thirds. If you do thumbnail sketches first, draw the thirds grid on top to check the composition.

When you're taking reference photos, remember the Rule of Thirds also applies to photography. The Rule of Thirds also works well for creating balance in a design.



One of the first things to decide in a composition is how many elements or items there will be in it. And one of the simplest ways to make a composition more dynamic is to have an odd number in the composition, say three, five, or seven, rather than an even number, say two, four, or six. It's called *the Rule of Odds*.

Having an odd number of things in a composition means your eye and brain can't pair them up or group them easily. There's some how always one thing left over, which keeps your eyes moving across the composition.

With an even number of elements, such as in the basic composition show in the top image, your eye instinctively pairs up the trees, whether it's two left and two right or two top and two bottom. Whereas the lower two compositions, each with an odd number of elements, are more dynamic in terms of composition, because your brain can't pair up the elements.

Why do we pair things up naturally? Perhaps it's because our body is designed in pairs: two eyes, two ears, two arms, two hands, and so on.

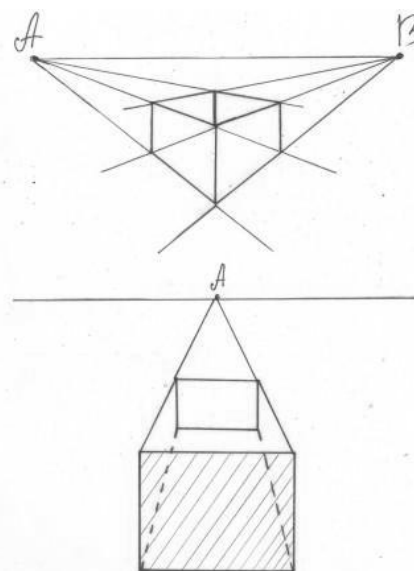
Whether these are bottles, apples, trees, or people, the same Rule of Odds applies. Of course, the number of elements is not the only thing to consider in a composition, but it's essential and quite a good starting point for developing a painting.

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a painting seem to have form, distance, and look "real". The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure painting.

Perspective in Western art is often called linear perspective, and was developed in the early 15th century.

The system uses straight lines to plot or figure out where things must go. (Think of it as light traveling travels in straight lines.) The Renaissance artist Leon Battista Alberti and architect Filippo Brunelleschi are credited with the "invention" of linear perspective. Alberti set out his theory in his book "On Painting", published in 1435. We're still using Alberti's one-vanishing-point system today.

Perspective is possibly the most feared aspect of learning how to paint. The mere word "*perspective*" makes many a hand tremor. But it's not the basic rules of perspective that are hard; it's the consistent applying of the rules to every bit of a painting that's hard. You need to have the patience to check the perspective as the painting progresses, and to take the time to fix it. The good news is that learning perspective is like learning how to mix colors. Initially you have to think about it all the time, but with practice it becomes increasingly instinctive.



There is fair bit of terminology used in perspective, and if you try to take it in all at once, it can seem overwhelming. Take it slowly, one step or term at a time, and get comfortable with a term before moving on to the next. That's how you master perspective.

Viewpoint is the spot (point) from which you, the artist, is looking at (viewing) the scene. Linear perspective is worked out according to this viewpoint. There's no right or wrong choice of viewpoint, it's simply the first decision you make when beginning to plan your composition and figure out the perspective.

Normal viewpoint is how an adult sees the world when standing up. When painting in a realistic style, this is the viewpoint you'll probably use because it's what we're accustomed to seeing. It's what looks most real.

A low viewpoint is when you're looking at a scene from much lower than you would standing up. For instance if you were sitting on a chair, had crouched down onto your heels or, even lower down, sitting on the grass. Of course, it's also the level from which small children see the world.

A high viewpoint is when you're looking down on a scene. You might be on a ladder, up a hill, on the balcony of a tall building.

The rules of perspective don't change between a normal, low, or high viewpoint. The same rules apply in all cases. The changes are what you see in a scene. The rules of perspective help us interpret and understand what we're seeing, and enable us to "get it right" in a painting.

(<http://painting.about.com/od/composition/ss/art-composition-rules>)



Exercise 20. State if the sentences are True (T) or False (F).

1.	The Rule of Thirds is the hardest art composition rule to follow in a painting.	
2.	One of the simplest ways to make a composition more dynamic is to have an odd number in the composition.	
3.	Perspective is what makes a painting seem to have form.	

4.	Filippo Brunelleschi is credited with the "invention" of simple perspective.	
5.	Linear perspective is worked out according to the viewpoint.	
6.	The rules of perspective change between a normal, low, or high viewpoint.	



Exercise 21. Answer the following questions.

1. What's the Rule of Thirds?
2. What does 'applying the rule of thirds to a painting' mean?
3. What is one of the first things to decide in a composition?
4. Why do we pair things up naturally?
5. What's perspective?
6. How is perspective in Western art often called?
7. When was linear perspective developed?
8. What's a viewpoint? What's a normal viewpoint?
9. What are high and low viewpoints?
10. Do the rules of perspective change between a normal, low, or high viewpoint?



Exercise 22. Separate the words that stuck together to make the sentences.

1. Theruleofthirdsisabasicrulepopularamongphotographers.
2. Divideacanvasinthirdsbothhorizontallyandvertically.
3. Thesystemusesstraightlinestoplotorfigureoutwherethings mustgo.
4. Thegoodnewsisthatlearningperspectiveislikelearninghowt omixcolors.
5. Therulesofperspectivehelpusinterpretandunderstandwhat wereseeing.



Exercise 23. Connect verbs with suitable nouns.

to visualise	M. a composition
to thumbnail	N. balance
to create	O. the trees
to make	P. sketches
to pair up	Q. form
to have	R. the lines



Exercise 24. Put the verbs in brackets into the correct tense forms.

Vanishing lines (*to be*) imaginary lines (*to use*) (*to create*) accurate perspective in a painting. They (*to draw*) on the top and bottom horizontal edges of an object, along the object and then (*to extend*) all the way to the horizon line. For instance, on a building, there (*to be*) a vanishing line along the top of the roof and the bottom of the wall(s). For a window it's the top and bottom of the frame.

If the object (*to be*) below the horizon line, its vanishing lines (*to angle*) up to the horizon line. If the object (*to be*) above, they (*to slope*) down. All vanishing lines (*to end*) at the horizon line. And vanishing lines from parallel edges on the same object (*to meet*) at a point on the horizon line.

Whether or not an object (*to have*) vanishing lines (*to depend*) on how it (*to position*) in relation to the horizon line. The edges of objects parallel to the horizon line (*not to have*) vanishing lines. Why? Because they (*not to recede*) into the distance and never (*to intersect*) the horizon line. For example, if you (*to look*) straight onto a house, the front face of the building (*to position*) parallel to the horizon line. You can easily (*to check*) if it (*to be*) parallel by (*to hold*) a finger along the bottom of the house and another at the horizon line.



Exercise 25. Put the given sentences into correct order by putting numbers near the phrases.

1. The one that works best for me is to visualize it as the hour hand on a clock.

2. There are various methods for judging the angles of vanishing lines.

3. And the vanishing line above the figure's head is coming in at about ten o'clock.

4. I do it like this: The minute hand serves as either the horizon line (the position it's at 9 or 3 o'clock) or a vertical (12 o'clock).

5. I then read "the time", and remember this as I mark it on my painting.

6. Thus, in the photo, the vanishing line at foot level is coming up at about eight o'clock.

7. Then I look at the vanishing line, and think of it as being the hour hand on a clock.



Exercise 26. Look at the picture on one point perspective in your e-book and translate its given description into Ukrainian.

You're looking at one-point perspective when you're standing on a station staring down the railway track which narrows and then disappears at a spot in the distance. The same with an avenue of trees, or a long straight road.

In the photo, it's very clear how the tar road narrows and narrows as it gets further and further away. If you look carefully, you'll see how the verges on the sides of the road do the same.

As do the electricity poles to the left and the white lines painted in the center of the road.

If you draw vanishing lines along the edges of the road, these meet on the horizon line, as shown in red in the photo. That's one point perspective.



Exercise 27. Read the text below and fill in the gaps with the words from the chart.

draw	moves	straddles	horizon	level
imaginary	term	constructed	head	slopes

Horizon line is a confusing perspective ... because when you hear it, you tend to immediately think of "the horizon" we see in nature. That is, the horizon as in the line where the land or sea meets the sky in the distance. In a painting, the ... line might be this if you're painting a landscape, but it's best to disconnect the two. Rather, when you hear "horizon line", you want to be thinking "eye level line".

If you ... an imaginary line across the scene at the ... of your eyes, that's the horizon line. As you change position, for instance walk up a hill, the horizon line ... up with you. When you glance down or up, the horizon line doesn't move because the level of your ... hasn't moved.

The horizon line is an ... line used to create accurate perspective in a painting. Anything above the horizon line slopes down towards it, and anything below the horizon line ... up towards it. Depending on what it is and how it is positioned, this may be very obvious or it may be very slight. Something that ... the horizon line will slope both up and down. The horizon line is important because the painting's perspective is ... from this.



Exercise 28. Characterize the painting by Sandro Botticelli "The Birth of Venus" using the plan below.

1. Basic facts.
2. Subject matter.
3. Formal qualities.
4. Style.
5. Patronage.
6. Historical context.
7. Critical judgment.

8. Interpretation.

4. PAINT BRUSH TECHNIQUES. TYPES OF BRUSHES



Exercise 29. Read main paint brush terms and their explanations.

Acrylic brush	- synthetic brush, the mix of hair is specially made for use with acrylic color.
Balance	- the correct weight and shape of a handle in relationship to the weight of the brush head.
Belly	- the mid-section and the thickest part of the brush head, or the individual hair filament itself.
Blunt	- a hair which is missing its natural tip. Finest quality brushes, do not contain blunts or trimmed hairs.
Bright	- often Short flat, a chisel ended, square headed bristle brush.
Bristle	- hog hair; coarse, strong hair, suited to thick brushwork in oil, alkyd and acrylic painting.
Camel	- is a pseudonym for a mixture of miscellaneous hairs of low quality.
Crimp	- the compressed section of the ferrule which holds the handle to the brush head.
Designers'	- an elongated round sable, most common for illustration work.
Egbert	- an extra long filbert.
Fan	- a flat fan, used for blending, available in both bristle and soft hair.
Ferrule	- the metal tube which supports the hair and joins it to the handle.
Filbert	- flat brush with oval shaped heads, available in both bristle and soft hair.
Flag	- the natural, split tip of each bristle.
Flat	- usually Long flat; hog brush with a chisel end.

Gummed	- newly made brush is pointed with gum in order to protect it in transit.
Interlocked	- bristle brush whose hairs curve inward towards the centre of the brush.
Kolinsky	- the highest quality sable hair.
Length out	- the length of hair, exposed from the ferrule to the tip.
Lettering	- very thin, long, chisel ending sables, traditionally used for lines and letters in signwriting.
Mop	- large, round, domed brush, often goat or squirrel, used primarily to cover whole areas in water color.
One Stroke	- a flat soft hair brush which allows an area to be covered in one stroke, traditionally used in signwriting for block letters.
Ox	- ox's ear hair used for flat wash brushes.
Polyester	- synthetic hair is made of polyester.
Pony	- is a low cost cylindrical hair, ie. lacking a point, often used for childrens' brushes.
Quill	- bird quills were originally used for ferrules prior to the development of seamless metal ferrules. Still used in some squirrel brushes.
Rigger	- very thin, long round sable, traditionally used for painting rigging in marine pictures.
Round	- available in both bristle and soft hair, the latter having different types of rounds.
Sable	- produces the best soft hair brushes, particularly for water color.
Solid-dressed	- sable which is sorted in bundles of equal length prior to brushmaking.
Spotter	- extra short and small sable rounds, used for retouching photographs and other high detail work.
Spring	- the degree of resilience of the hair and its ability to return to a point.

- Squirrel** - hair that makes good mop brushes but does not hold its belly or point well.
- Taper-dressed** - Kolinsky sable which is sorted into different lengths prior to brushmaking.
- Wash** - large flat soft hair brush, used primarily for flat washes in water color.



Exercise 30. Read the following text.

Paint Brush Techniques. A Rigger Brush

A rigger brush is a brush equivalent of an ink pen. Perfect for painting delicate lines and dots, details such as hair and eyelashes. The following is the list of tips will help you discover the joys of using a rigger for yourself! Be a little patient when you start, as you're not scrubbing the paint onto the surface as when using oils with a stiff-hair brush. It's more like tickling the surface.

1. _____

Good rigger brushes contain a blend of sable and synthetic hairs. The former is great at holding lots of paint and the latter helping keep the shape and strength.

2. _____

The riggers usually used range from 0 to 4. The bigger the number, the more paint the brush will hold and the broader a line it can make. All, however, can be used to make very thin lines if you let only the tip touch the canvas.

3. _____

Take the time to prepare the paint you're going to use with a rigger. An ink-like consistency works best for this brush. With watercolor or acrylics, thin the paint by dropping some water onto the palette next to your paint. Touch the tip of the brush in the paint and then move it across into the water; repeat until you get an opaque or near, ink-like paint. With acrylics, you can add glazing medium to make it flow better. I've even used craft mediums, but water alone will work.

For oil paint, I use the same technique but to increase the ease of flow in oils, add in some oil, such as linseed, or an alkyd medium such as Liquin, or odorless thinner.

4. _____

Don't be hesitant about getting paint onto the brush. Lay the entire side of the bristles in and roll the brush gently to absorb color. Once it's well covered with paint, and still rolling the brush in your fingers, begin to pull the brush out of paint, not by lifting it straight out, but by dragging it from the paint and onto your clean palette, and only then lifting.

This encourages the paint into the tip of the brush hairs.

5. _____

If there's a blob of paint sitting on the end of the bristles, touch the brush to your palette, roll and drag it until no drip remains. Be sure and check the ferrule too, as often a drop of water or turpentine there will come straight down the rigger and cause a blob of color where you want a fine mark. Dab these off on a paper towel or paint rag.

6. _____

Don't grip the brush tightly at the ferrule in the belief it'll give you more control. It won't. Hold the rigger loosely several inches up on the handle, which will not only give you better control of the brush but will keep your hand from blocking your view of what you're painting.

7. _____

To paint thin, even lines, pull the tip of the rigger brush across the surface. For a broader line, lower the angle of the brush so you're using the side of the brush not merely the tip. Resist the urge to press down with the brush. Pulling the brush is what gets a consistent line.

8. _____

To make tiny dots with a rigger, use only the tip of the brush in an up and down motion. Keeping the brush vertical will use gravity to continuously load the tip of the brush.

9. _____

It's worth spending the time to clean a rigger well, to get all the paint out the ferrule every time. Otherwise it gradually builds up and clogs up the hairs. (<http://painting.about.com/od/paint-brush-techniques/a/rigger-brush-tips.htm>)



Exercise 31. Name the paragraphs in the text using the chart below.

Size Does Matter	Getting Dotty	Eliminating Drips
Treat a Rigger Kindly	Use Mixed Hairs	Hang Loose!
Loading the Rigger Brush	Thin Lines	Paint Consistency



Exercise 32. Translate the given sentences into English.

1. Мої улюблені пензлі містять суміш соболя і синтетичного волосся.

2. Пензлі можуть бути використані, щоб виводити дуже тонкі лінії, якщо лише кінчик торкатиметься полотна.

3. Витратьте час, щоб підготувати фарбу, яку Ви збираєтеся використовувати.

4. Щоб виводити тонкі, рівні лінії, протягніть кінчик пензля по всій поверхні.

5. Варто також витратити час, щоб добре очистити пензель від залишків фарби.



Exercise 33. Annotate the text, using the additional construction below.

The text is headlined

The text is about

The text dwells upon

The text highlights

The purpose of the text is

At the beginning of the text the author describes
The author also provides the information on... .
The problems of are considered
The second part is concerned with
According to the text
Further the author reports
Then the author passes on to
The text ends with
I think that this text is



Exercise 34. Write down the adjectives from the text below and form their comparative and superlative degree of comparison.

A filbert is a *narrow, flat* brush with hairs that come to a *rounded* point. Used on its side, a filbert gives a *thin* line; used flat it produces a *broad* brush stroke; and by varying the pressure as you apply the brush to canvas, or flicking it across, you can get a *tapering* mark. If the filbert has hog or bristle hairs, these will wear down with use.

A filbert has a great brush shape because it can produce such a variety of marks. Don't throw away worn-down filberts as they can be *useful* for *dry* brushing.



Exercise 35. Watch the video “4 Brush Stroke Techniques. Acrylic Painting” and write down the following.

1. Name four brush techniques: 1)...; 2)...; 3)...; 4)....
2. What 3 brushes are used in video? 1)...; 2)...; 3)....



Exercise 36. Characterize the painting by Claude Monet “Water Lilies” using the plan below.

1. Basic facts.
2. Subject matter.

3. Formal qualities.
4. Style.
5. Patronage.
6. Historical context.
7. Critical judgment.
8. Interpretation.



Exercise 37. Prepare the topic “Basics of Painting”, using texts and exercises above.

Art Trivia Quizzes

Art Trivia Quiz #1

Q: 1: *What is a vanishing point?*

- The point in a painting beyond which things are so small you can't see them.
- The point in a painting where the sky meets the ground.
- The point on the horizon where parallel lines appear to meet.
- The point in a painting where an object disappears behind another.

Q: 2: *What shape is a landscape canvas?*

- One that is wider than it is tall.
- One that is taller than it is wide.
- One that is square.
- One that twice as tall as it is wide.

Q: 3: *Who said 'I really have a lot of stuff in my head; if only there were insurance companies for that as there are for so many things'?*

- Picasso.
- Gauguin.
- Van Gogh.
- Degas.

Q: 4: *In oil painting, why shouldn't you dry your paintings in the dark?*

- Because then you can't see when it's dry.
- Because this may cause a thin film of oil to rise to the surface, yellowing it.
- Because paint needs sunlight to dry.
- Because it'll stay wet and eventually go mouldy.

Q: 5: *What is a primary color?*

- Any color of the rainbow.
- A color made from mixing two others.
- A color that can't be made by mixing others together.
- A color made by mixing three colors together.

Q: 6: *Which is the largest of these paper sizes?*

- A1
- A2
- A3
- A4

Q: 7: *What is the name of the Museum in Paris which houses Monet's waterlily murals?*

- The Louvre.
- The Museum d'Orsay.
- The Marmottan Museum.
- The Orangerie.

Q: 8: *What is plein-air painting?*

- Painting outdoors.
- Painting in a non-fussy style.
- Painting clouds and sky.
- Painting town squares and markets.

Q: 9: *How many paintings did Van Gogh sell in his lifetime?*

- One hundred.
- Fifty-four.
- Sixteen.
- One.

Q: 10: *Which was the profession of Louis Vauxelles, the man who first used the term Cubism?*

- Painter
- Politician
- Art critic
- Art dealer

Art Trivia Quiz #2

Q: 1: *What is dry-brush painting?*

- When you've forgotten to put any paint on a brush.
- When you put only a little bit of paint on a brush to produce a scrachy effect.
- When you use a brush which has paint that's dried in it.
- When you use a brush on dry paint, rather than onto wet paint.

Q: 2: *What is Pointillism?*

- The painting technique which uses many viewpoints to show an object from all sides.
- A painting which has no point to it in a critic's opinion.
- A painting on a canvas that has more than four corners.
- The painting technique in which dots of unmixed color are juxtaposed on the canvas; these blend together when you look at the painting from a distance.

Q: 3: *What is negative space?*

- The space between objects or the parts of an object.
- The dark spaces in a composition.
- The shadows of the objects.
- The parts of a painting that give off negative energy.

Q: 4: *In oil painting, why should you avoid using Ivory Black for an underpainting?*

- It's too transparent.
- It's too opaque.
- It dries much slower than other colors.
- It dries much faster than other colors.

Q: 5: *Complementary colors sit on opposite sides of the color wheel. If placed next to each other in a painting, what do they do for each other?*

- Make each other appear brighter.
- Make each other appear duller.
- Make each other appear greener.

- Nothing.

Q: 6: What is a Camera Lucida?

- An optical device that enlarges an image so it's easier to draw.
- A type of instamatic camera.
- An optical device that allows you to see what you want to paint or draw 'reflected' on your piece of paper.
- A type of digital camera.

Q: 7: What is the technique called where painting is applied in a thick, textured way, with the marks made by the brush or palette knife remaining visible?

- Impresa.
- Impresario.
- Impasto.
- Pasto.

Q: 8: What part of Monet's garden at Giverny was his greatest source of inspiration?

- The rose garden.
- The herb garden.
- The lily pond.
- The irises.

Q: 9: What was the name of the house Van Gogh rented in Arles?

- The Orange House.
- The Red House.
- The Blue House.
- The Yellow House.

Q: 10: Who said 'I sense a scream passing through nature. I painted ... the clouds as actual blood. The color shrieked.'?

- Vincent van Gogh.
- Henri Matisse.
- Edvard Munch.
- Pablo Picasso.

Art Trivia Quiz #3

Q: 1: *If a cartoon isn't a comic strip, what is it?*

- A portrait that exaggerates a person's physical characteristics for comic effect.
- A full-sized, preparatory drawing for a painting.
- A quick sketch from which a painting will be made.
- A small-sized, preparatory drawing for a painting.

Q: 2: *Who is credited with Picasso with having started Cubism?*

- Mondrian
- Pollock
- Cezanne
- Braque

Q: 3: *When stretching a canvas, what order do you tack down the edges of the canvas?*

- Alternate opposite sides, from the middle outwards.
- All along the longest sides first, then the shortest.
- All along the shortest sides first, then the longest.
- Alternate opposite sides, from one edge across.

Q: 4: *What part of a brush is the toe?*

- The hairs.
- The metal bit holding the hairs.
- The tip of the handle.
- The tip of the hairs.

Q: 5: *What characterizes the art movement known as Expressionism?*

- The depiction of emotion through formal, rigid composition.
- The depiction of emotion through the use of vivid colors and strong, distorted lines.
- The capturing of fleeting light on an object.
- The capturing of facial expressions.

Q: 6: *How did the abstract expressionist Jackson Pollock die?*

- In a road accident.
- In a plane accident.
- Of an overdose of painting solvents.
- Of a drug overdose.

Q: 7: In painting, what is a ground?

- Any brown.
- Any earth color.
- The surface on which you stand while you're painting.
- The surface on which you paint.

Q: 8: What is hot-pressed paper?

- A type of paper manufactured to have a very smooth finish.
- A type of paper manufactured to have a rough finish.
- A type of paper manufactured to absorb a lot of pigment.
- Any piece of paper you've ironed flat.

Q: 9: In color theory, what are adjacent colors?

- Colors opposite each other on the color wheel.
- Colors next to each other on the color wheel.
- Colors that have been mixed from two other colors.
- Colors that have been mixed from three other colors.

Q: 10: Who said 'When I've painted a woman's bottom so that I want to touch it, then [the painting] is finished.'?

- Michelangelo
- Picasso
- Degas
- Renoir

РЕКОМЕНДАЦІЇ ЩОДО АНОТУВАННЯ ТЕКСТІВ

Анотація слугує для ознайомлення майбутнього читача з метою і низкою проблем, що обговорюються у початковому тексті, книзі або повідомленні; вона може містити деякі примітки або пояснення автора анотації. Анотація має подвійне цільове призначення. По-перше, вона допомагає глибше осмислити і засвоїти основний зміст прочитаного; по-друге, анотація дає читачеві можливість отримати загальне поняття про зміст оригіналу і його інформаційні цінності і прийняти рішення: читати першоджерело чи обмежитись лише знайомством з анотацією.

Як правило, процес навчання анотування включає смисловий аналіз змісту тексту, виділення головного, виключення другорядних фактів і деталей, деяку трансформацію мовного та структурного оформлення речень. Складаючи анотацію, потрібно враховувати такі вимоги:

1. Анотація являє собою конспективний виклад суттєвих положень оригіналу, тобто містить основну інформацію джерела, що реферується.

2. При складанні анотації не ставиться завдання щось довести читачеві або в чомусь його переконати, анотація не містить критичної оцінки, в ній об'єктивно передається зміст прочитаного.

3. Загальні вимоги до анотації: точність, стислість, ясність, простота. Швидкому і точному сприйняттю змісту анотації сприяють прості закінчені речення. Вживати складні речення не рекомендується.

4. Текст анотації не має абзаців, розділів, рубрик. В анотації використовуються перерахування, узагальнення, науково забарвлені вирази.

План анотування тексту та вирази для анотування

- | | |
|---|---|
| 1. The title of the text (abstract). | The text is headlined ...
The headline of the text I have read is ... |
| 2. The main idea of the text. | The main idea of the text is ...
The text is about ...
The text is devoted to ...
The text deals with ...
The text is concerned with ...
The text touches upon ...
The text dwells upon ...
The text highlights ...
The text discusses ...
The text presents ...
The purpose of the text is ...
The intention of the text is ...
The subject of the text is ...
The text is devoted to the problem of ...
The aim of the text is to provide the reader with some material (data) on ... |
| 3. The contents of the text, problems raised in it. Some facts, names, figures. | a) The author starts by telling the reader that ...
At the beginning of the text the author describes (dwells on, touches upon, explains) that ...
b) The author writes (states, stresses, describes, thinks, points out) that ...
The author provides the information on ...
The problems of... are considered ... are covered.
... are formulated.
... are also presented.
... are studied.
Thereafter, ...
The text describes ...
It was noted ... |

The second part is concerned with ...

c) According to the text ...

Further the author reports (says) ...

First, ... second, ...

Then (after that, further on, next) the author passes on to, goes on to say that ..., gives a detailed (brief) analysis (description).

The text goes on to say that ...

d) In conclusion ...

The author comes to the conclusion that ...

The text ends with...

The text ends with the depiction of ...

4. Target group.

The text is interesting, useful for (students, pupils, scientists etc.).

ВИМОГИ ДО ЕКЗАМЕНУ

1. Перевірка вміння читання з повним точним розумінням змісту оригінального тексту зі спеціальності. Об'єм тексту – 1200 друкованих знаків.
2. Переклад прочитаного тексту зі словником, усна презентація перекладу. Час відведений для перекладу – 30 хв.
3. Анотація оригінального тексту зі спеціальності.
4. Презентація розмовної теми.

ПЕРЕЛІК РОЗМОВНИХ ТЕМ ВИНЕСЕНИХ НА ЕКЗАМЕН:

For future dance teachers:

1. Choreography as Art and Profession.
2. Dance Choreography.
3. Qualities of a Good Dance Teacher.
4. How to Become a Professional Dancer.
5. Dance Class Etiquette.

For future musicians:

6. Music as Art and Profession.
7. Music Theory.
8. Qualities of a Good Musician.
9. How to Become a Professional Singer.
10. Main Musical Instruments.

For future artists:

11. Art as a Profession.
12. Qualities of a Good Artist.
13. How to Become a Professional Artist.
14. Main Characteristics of a Painting Analysis.
15. Composition and Perspective in Art.

ІНФОРМАЦІЙНІ РЕСУРСИ

www.youtube.com/
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www.alldanceworld.ru/
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