

Дисциплина «Иностранный язык» (английский)

Квалификация бакалавр / специалист

Форма обучения заочная

**Контрольная работа  
семестр 5**

**1. Translate the text in writing.**

Modernism in music

In music, modernism is a philosophical and aesthetic stance underlying the period of change and development in musical language that occurred around the turn of the 20<sup>th</sup> century, a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that lead to new ways of organising and approaching harmonic, melodic, sonic, and rhythmic aspects of music, and changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of that time. The word is associated with *innovation*. Its leading feature is *linguistic plurality* meaning that no one music genre has ever assumed a dominant position.

Inherent within musical modernism is the conviction that music is not a static phenomenon defined by timeless truths and classical principles, but rather something which is intrinsically historical and developmental. Examples include the celebration of Arnold Schoenberg's rejection of tonality in chromatic post-tonal and twelve-tonal works and Igor Stravinsky's move away from metrical rhythm.

Eeri Tarasti defines musical modernism directly in terms of *the dissolution of the traditional tonality and transformation of tonal language's foundations, searching for new models in atonalism, polytonalism or other forms of altered tonality*, which took place around the turn of the century.

**2. Read the following texts and translate the words and word combinations in bold type into Russian according to the context.**

1) A ***triad*** is a chord on the basis of which all third chords are built. The ***figure designation*** of the triad comes from the intervals which are created between the unison and top tone of the triad and is written as 5/3. There are four ***varieties of triads***. The name of each depends upon combinations of major and minor thirds. The major triad is built on major and minor thirds, and it is designated as ***Maj. 5/3*** or ***Dur 5/3***. The minor triad consists of minor and major thirds, and it is designated as ***min. 5/3*** or ***moll 5/3***. The diminished fifth is designated as ***dim. 5/3***. The augmented triad consists of two

major thirds. Between its extreme tones there is an augmented fifth. It is designated as *aug. 5/3*.

2) In folk music of some peoples there can be met minor mode with *two augmented seconds*. The disposition of augmented seconds may be different. Minor mode with raised IV and VII steps is mostly spread. In the scale of such a mode there are two *tetrachords* of harmonic minor. This very fact is reflected in its name – *twice (double) harmonic minor*. It is characteristic of Bulgarian, Ukrainian, Moldavian, Tatar, Gypsy music. Minor in the gamut of which the VI and VII steps are raised is called *melodic minor*. The scale of melodic minor consists of *lower minor tetrachord* and *higher major tetrachord*. Sometimes the *retrograde of melodic minor scale* is natural with cancelled sharps.

3) Musical structure consisting of two independent one-part forms is called *simple two-part form*. The first part of the form is mostly a period or construction which is close to it. The song, the couplet of which consists of the *introductory verse* and *refrain* being separated, has a simple two-part form. The simple two-part form can be with a *reprise* or without it. The *repriseless form* is characteristic of vocal music. It can be *one-thematic* or *two-thematic*. In one-thematic form the second part develops the musical material of the first part, as it is sometimes with the second sentence of the period.

4) In the XIX century the *modern type of variations* appeared. These variations got rid of many restrictions characteristic of the *canonical variations*. They are known as of them only *fragments of themes* are developed. Besides, new elements of musical material can be used in them. The *transformation of themes* in free variations is very *impressive* and enriches music. For this reason it is often used in various genres, especially dance genres. Such *genre free variations* approach the suite form by their almost independent development as the musical form.

*Characteristic and textural variations* also belong to free variations. They are independent to such cases they are mostly united only by contrast features.

5) “Prelude and Fugue” is the highest manifestation of such qualities of independent movements of the musical composition as contrast and unity. In this cyclic two-movement form there are no *clear thematic links*.

*Movements* are united by tonality, *constructive polyphonic fugue*. Their contents are quite often united by common direction of their images. In the two-movement cycle instead of the prelude there can be the toccata, fantasy. There are no essential compositional, structural differences among them. Only the toccata is more *masterly*. Let's take, for example, “*Toccatina and Fugue in d-moll*” by Bach. It has mighty *exquisite*, dramatic sounding.

**3. You have been invited to work with a British symphony orchestra. Write your CV and a cover letter.**