LISTENING

You will hear an interview with Trina Trevose, a pop singer who is only fifteen. For questions choose the best answer (**A**, **B** or **C**).

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1 When Trina went to the USA, she

- **A** thought the records she made would be unsuccessful.
- **B** knew her friends would be jealous of her.
- **C** didn't tell many people why she was going.

2 When Trina was in the USA, she wrote songs about

- **A** her home.
- **B** the weather.
- **C** people she met.

3 Where was Trina performing when she was noticed by the record company?

- **A** in London
- **B** near her home
- **C** in the USA

4 Why did Trina sing with David Pearson?

- **A** He needed some help.
- **B** She wrote a song for him.
- **C** The record company asked her to.

5 Trina was asked to return to the USA to

- **A** re-do some work.
- **B** appear on TV again.
- **C** record a new song.

LIVEWORKSHEETS

6 Why isn't Trina popular in Britain?

A Her kind of music isn't popular in Britain.

B The company don't want to sell her records in Britain.

C Her records haven't been available in Britain.

7 How does Trina see her future?

A She will continue making records in the USA.

B She may make singing her career eventually.

C She wants to study music at college.

LIVEWORKSHEETS

READING

Task 1

You are going to read a newspaper article about a musical family. For questions **1–8**, choose th answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Meet the Amazing Watkins Family

The sons are composers and prize-winning musicians, while Dad makes the instruments. ***Matthew Rye*** *reports.*

Whole families of musicians are not exactly rare. However, it is unusual to come across one that includes not only writers and performers of music, but also an instrument maker.

When South Wales schoolteachers John and Hetty Watkins needed to get their ten-year-old son, Paul, a cello to suit his blossoming talents, they baulked at the costs involved. 'We had a look at various dealers and it was obvious it was going to be very expensive,' John says. 'So I wondered if I could actually make one. I discovered that the Welsh School of Instrument Making was not far from where I lived, and I went along for evening classes once a week for about three years.'

line 17 'After probably three or four goes with violins and violas, he had a crack at his first cello,' Paul, now 28, adds. 'It turned out really well. He made me another one a bit later, when he'd got the hang of it. And that's the one I used right up until a few months ago.' John has since retired as a teacher to work as a full-time craftsman, and makes up to a dozen violins a year – selling one to the esteemed American player Jaime Laredo was 'the icing on the cake'.

Both Paul and his younger brother, Huw, were encouraged to play music from an early age. The piano came first: 'As soon as I was big enough to climb up and bang the keys, that's what I did,' Paul remembers. But it wasn't long before the cello beckoned. 'My folks were really quite keen for me to take up the violin, because Dad, who played the viola, used to play chamber music with his mates and they needed another violin to make up a string trio. I learned it for about six weeks but didn't take to it. But I really took to the character who played the cello in Dad's group. I thought he was a very cool guy when I was six or seven. So he said he'd give me some lessons, and that really started it all off. Later, they suggested that my brother play the violin too, but he would have none of it.'

'My parents were both supportive and relaxed,' Huw says. 'I don't think I would have responded very well to being pushed. And, rather than feeling threatened by Paul's success, I found that I had something to aspire to.' Now 22, he is beginning to make his own mark as a pianist and composer.

Meanwhile, John Watkins' cello has done his elder son proud. With it, Paul won the string final of the *BBC Young Musician of the Year* competition. Then, at the remarkably youthful age of 20, he was appointed principal cellist of the BBC Symphony Orchestra, a position he held, still playing his father's instrument, until last year. Now, however, he has acquired a Francesco Rugeri cello, on loan from the Royal Academy of Music. 'Dad's not said anything about me moving on, though recently he had the chance to run a bow across the strings of each in turn and had to admit that my new one is quite nice! I think the only thing Dad's doesn't have – and may acquire after about 50–100 years – is the power to project right to the back of large concert halls. It will get richer with age, like my Rugeri, which is already 304 years old.'

Soon he will be seen on television playing the Rugeri as the soloist in Elgar's Cello Concerto, which forms the heart of the second programme in the new series, *Masterworks*. 'The well-known performance history doesn't affect the way I play the work,' he says. 'I'm always going to do it my way.' But Paul won't be able to watch himself on television – the same night he is playing at the Cheltenham Festival. Nor will Huw, whose String Quartet is receiving its London premiere at the Wigmore Hall the same evening. John and Hetty will have to be diplomatic – and energetic – if they are to keep track of all their sons' musical activities over the coming weeks.

LIVEWORKSHEETS

1 Why did John Watkins decide to make a cello?

A He wanted to encourage his son Paul to take up the instrument.
B He was keen to do a course at the nearby school.
C He felt that dealers were giving him false information.
D He wanted to avoid having to pay for one.

2 What is meant by 'crack' in line 17?

A attempt
B plan
C shock
D period

3 What do we learn in the third paragraph about the instruments John has made?

A He considers the one used by Jaime Laredo to be the best.
B He is particularly pleased about what happened to one of them.
C His violins have turned out to be better than his cellos.
D It took him longer to learn how to make cellos than violins.

4 Paul first became interested in playing the cello because

A he admired someone his father played music with.
B he wanted to play in his father's group.
C he was not very good at playing the piano.
D he did not want to do what his parents wanted.

5 What do we learn about Huw's musical development?

A His parents' attitude has played little part in it.
B It was slow because he lacked determination.
C His brother's achievements gave him an aim.
D He wanted it to be different from his brother's.

6 What does Paul say about the Rugeri cello?

A His father's reaction to it worried him.
B The cello his father made may become as good as it.
C It has qualities that he had not expected.
D He was not keen to tell his father that he was using it.

7 What does Paul say about his performance of Elgar's Cello Concerto?

A It is less traditional than other performances he has given.
B Some viewers are likely to have a low opinion of it.
C He considers it to be one of his best performances.
D It is typical of his approach to everything he plays.

8 What will require some effort from John and Hetty Watkins?

A preventing their sons from taking on too much work
B being aware of everything their sons are involved in
C reminding their sons what they have arranged to do
D advising their sons on what they should do next

LIVEWORKSHEETS

READING

Task 2

You are going to read a magazine article in which various people talk about their jobs. For questions **9-23** , choose from the people (**A–D**). The people may be chosen more than once.

Which person says their job involves

large amounts of paperwork?	9	
training high-level staff in their area of work?	10	
taking measures to protect public safety?	11	
accepting certain financial limitations?	12	
encouraging visitor participation?	13	
listening to disagreements?	14	
doing considerable background research?	15	
introducing problems that require solutions?	16	
balancing supply and demand?	17	
producing advertising literature?	18	
organising trips designed to increase people's awareness?	19	
constant updating of their own materials?	20	
corresponding with the public?	21	
working in an area that has personal meaning for them?	22	
working with a team of colleagues?	23	

LIVEWORKSHEETS

My line of work

Four people talk about their jobs.

A Lisa – Exhibition Programmes Organiser, Science Museum

I'm responsible for putting temporary exhibitions together. This includes planning and designing the exhibition and promoting it. I have to read up about the subject of the exhibition beforehand and then talk to important people in the area so that I can establish the main themes and aims of the exhibition, and plan what objects and pictures should be displayed. I have to make sure the public can understand the thinking behind the exhibition, which means planning interactive displays, workshops and theatre. I also have to bring in engineers and electricians to make sure the final display is not dangerous to visitors. Before the exhibition opens, I help design and write the brochures and leaflets that we'll use to tell people about it.

B Janet – Teacher of London Taxi Drivers

The first thing I do when I get here at 7.30 a.m. is check the accounts. Then I see what new maps and documents need to be produced in order to learn the 'runs' or routes necessary to pass the London taxi-driver test. By midday, about 50 students are in school, working out how to make the journeys. They work out the most direct route, using the correct one-way streets, and right- and left-hand turns. I get involved when there's a difference of opinion – like whether you can do a right turn at a particular junction. When they're close to the test, I'll give them a simple route and no matter what way they say they'll go, I'll tell them they have to use another route because the road is closed. The next student will have to find a third route and again I'll come up with a reason why they can't go that way. It's just to make them think.

C Sarah – Marine Conservationist

I live by the coast and work from home. This involves responding to telephone enquiries, producing educational resources and setting up training courses. Occasionally, I go into our main office but generally I am on the coast. I also work with schools and study centres and run courses for coastal managers and those involved in making decisions about the fate of the seas. I do things like take them out to sea in a boat in an attempt to make them think more about the life underneath them. This often changes their views as it's very different from making decisions using a computer screen. I am extremely lucky because conservation is my hobby, so the job has many highs for me. The downside of the job is that I work for a charity, so there is a constant need for more money. This means I'm always looking for more resources and I'm not able to achieve everything I want.

D Chris – Map and Atlas Publisher

My work is pretty varied. I have to make sure that the publishing programme matches market requirements, and ensure that we keep stocks of 300 or so of the books that we publish. We have very high standards of information and content. We receive many letters from readers on issues such as the representation of international boundaries and these in particular require a careful response. I discuss future projects and current sales with co-publishers. I work as part of an enthusiastic group which makes the job that much more enjoyable. The negative side, as with many jobs, is that there is far too much administration to deal with, which leaves less time to work on the more interesting tasks such as product development and design.

LIVEWORKSHEETS

USE OF ENGLISH

For questions **1–12**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning (**0**).

Example:

0 **A** believe **B** imagine **C** realise **D** suppose



PAPER

'Just **(0)** ..... a day without paper,' reads one advertisement for a Finnish paper company. It adds, 'You almost **(1)** ..... see our products every day.' And they're right. But in most industrial countries, people are so **(2)** ..... to paper – whether it's for holding their groceries, for drying their hands or for **(3)** ..... them with the daily news – that its **(4)** ..... in their daily lives passes largely unnoticed.

At one **(5)** ..... paper was in short supply and was used mainly for important documents, but more recently, growing economies and new technologies have **(6)** ..... a dramatic increase in the **(7)** ..... of paper used. Today, there are more than 450 different grades of paper, all designed for a different **(8)** ..... .

Decades ago, some people predicted a 'paperless office'. **(9)** ....., the widespread use of new technologies has gone hand-in-hand with an increased use of paper. Research into the relationship between paper use and the use of computers has shown that the general **(10)** ..... is likely to be one of growth and interdependence.

However, the costs **(11)** ..... in paper production, in terms of the world's land, water and air resources, are high. This **(12)** ..... some important questions. How much paper do we really need and how much is wasted?

LIVEWORKSHEETS

1	**A**	positively	**B**	obviously	**C**	certainly	**D**	absolutely
2	**A**	conscious	**B**	acquainted	**C**	familiar	**D**	accustomed
3	**A**	providing	**B**	delivering	**C**	contributing	**D**	giving
4	**A**	task	**B**	operation	**C**	service	**D**	role
5	**A**	time	**B**	instance	**C**	date	**D**	occasion
6	**A**	called on	**B**	come around	**C**	brought about	**D**	drawn up
7	**A**	total	**B**	portion	**C**	number	**D**	amount
8	**A**	point	**B**	goal	**C**	purpose	**D**	result
9	**A**	Instead	**B**	Besides	**C**	Otherwise	**D**	Alternatively
10	**A**	method	**B**	order	**C**	trend	**D**	system
11	**A**	involved	**B**	contained	**C**	held	**D**	connected
12	**A**	puts	**B**	raises	**C**	gets	**D**	places

LIVEWORKSHEETS