Read the text and do the task.

For questions 1-10, put X next to the most appropriate answer (A, B, C or D).

WHAT IF YOU ARE NOT A MUSICAL PRODIGY?

Some people assume that if you are not a musical prodigy, you should major in something other than music. Nothing can be farther from the truth! In fact, there are actually benefits to not being a prodigy, as long as you are someone who feels compelled to pursue music. Three musicians, each of whom is working in a distinctly different field of music, share their views on the subject.

Mike Miller is quick to describe himself as a 'non-prodigy'. He credits majoring in music with teaching him to be an achiever. "In music school, we are learning how to learn and how to adapt in the world," he says. It is an exceptional major." Miller started out in engineering, but it was not his calling. He switched to music, which proved to be the only major that brought together his passion and interests. He credits his undergraduate programme at college, and not being surrounded by prodigies, with providing him the space "to grow and improve, to compete with myself, to become better tomorrow than today." As a non-prodigy, he felt he had to work harder than if he had been labelled a prodigy. Miller refers to music as a 'tough business'. He suggests that music students need to be determined as it is more important than anything else. "If you do not have huge success early on, you understand and learn how to get better. You have hills to climb and you learn to love taking one step at a time and the difficulty of it all."

Kim Hawkins describes musical prodigies as a rare breed. She knows that music takes an extraordinary amount of work and dedication. "You cannot succeed if it is half-hearted, especially on the classical scene," she says. "It is a career of dedication, without a known outcome or end result. It is for those who feel they must do music." Hawkins describes herself as a non-prodigy. Her father, a classical violinist and teacher was her first violin instructor, and she took irregular lessons from him until becoming a teenager. It was then that she decided that she, too, wanted to be a musician. She believes she had to work harder to become proficient on her instrument, which taught her how to be persistent. Hawkins believes that most non-prodigies are likely to teach at some point in their careers, and pass on to their students valuable insights about music. She cites her own experience of having to learn how to consciously practice well, which continues to serve her as a performer and as a teacher. She also feels she and other non-prodigies gain a deeper understanding of their instrument, which also informs her teaching.

Ken Marvin sees the biggest benefit of an education in the arts as the creativity training one receives. Being a prodigy is in no way a criterion. "Learning to think and interpret the world creatively, to express oneself artistically, and transfer ideas between disciplines is what music education should be all about." Marvin also urges students to look at the broad scope of music careers and not limit their thinking to the few highly competitive chairs open in orchestras. He claims that there is room for well-trained musicians as sound designers for video games, in technical or production positions in a studio, and in so many other areas. While he comes from an orchestra background himself, he has also been successful as a studio musician, teacher, and arts administrator.

1. How has music education contributed to Mike Miller's personality development?

A He has discovered a new talent.

B He has developed faster reactions.

C He has become more determined.

D He has become a prodigy himself.

2. What helped Miller to become successful in music?

A His exceptional musical talent.

B His background in engineering.

C Talented musicians in his programme.

D The learning opportunities he had.

3. What advice does Miller give to music students?

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A They should reach success as soon as possible.

B They should appreciate the challenges they face.

C They can always rely on other people in the business.

D They should take up climbing.

4. What does Hawkins say about having a career in music?

A It requires full commitment.

B Playing classical music is the key to success.

C Talent guarantees success.

D The career path is quite predictable.

5. Why did Hawkins decide to become a musician?

A She enjoyed playing the piano.

B She liked classical music.

C She was influenced by a family member.

D She was pressured by her father.

6. According to Hawkins, why do non-prodigies often take up teaching?

A They would like to share the strategies they have learned.

B They would like to start a different career.

C They are in need of additional practice.

D They would like to learn to play a different musical instrument.

7. What aspect of music education does Marvin stress?

A Being given a chance to join an orchestra.

B Learning to play as many musical instruments as possible.

C Competition between prodigies and non-prodigies.

D Learning to use skill and imagination to produce new ideas.

8. What does Marvin encourage music students to do?

A To join a famous orchestra.

B To be open to work possibilities in the world of music.

C To set long-term career goals.

D To consider a career which is not connected with arts.

9. Which sentence is true about Marvin?

A He began as a music teacher.

B He has failed in his career.

C He used to play in an orchestra.

D He regrets having a career in arts.

10. Which sentence best summarises the main idea of the article?

A A successful career in music depends on family connections.

B Musical prodigies are bound to succeed in their career.

C The number of musical prodigies is growing.

D Hard work and effort are more important than talent.

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