Task 1 *(10 points)*
Read the text and do the task. For questions 1-10, circle the most appropriate answer (A, B, C or D). An example (0) has been given.

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.

**prodigy - a person, especially a child or young person, having extraordinary talent or ability*

LIVEWORKSHEETS

Example:
0. What idea is suggested in the introduction?
A Music can help you achieve success in other areas.
B You should not study music if you are not talented.
C True talent will always find a way.
Ⓓ You do not have to have an exceptional talent to become successful in music.

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?
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.

LIVEWORKSHEETS

Task 2 *(8 points)*

Read an extract from a short story and do the task. Choose from the sentences (A-J) the one which fits each gap. Write the appropriate letter (A-J) in the gap. An example (0) has been given. There is one extra sentence which you do not need to use. Use each sentence only once.

THE BOAT

My earliest recollection of my father is a view from the floor of gigantic rubber boots and then of being suddenly elevated and having my face pressed against the stubble of his cheek. *(0)* ___I___ .

When I was very small, he took me for my first ride in the boat. (1) _____. I remember the sound of his rubber boots galumphing along the gravel beach, and the odour of the salt, then again the tune of the song he used to sing.

The floor of the boat was permeated with the same odour and in its constancy I was not aware of change. (2) _____. He tied the boat by its painter*, fastened the stern to its permanent anchor and lifted me high over his head to the solidity of the wharf. Then he climbed up the little iron ladder that led to the wharf's cap, placed me once more upon his shoulders so I would have another look at the sea and galumphed off again.

When we returned to the house, everyone made a great fuss over my precocious excursion and asked, "How did you like the boat?" "Were you afraid in the boat?" "Did you cry in the boat?" They repeated 'the boat' at the end of all their questions. (3) _____.

My earliest recollection of my mother is being alone with her in the mornings while my father was away in the boat. When my father returned about noon, she would ask, "Well, how did things go in the boat today?" She ran her house as her brothers ran their boats. (4) _____. She grew miraculous gardens and magnificent flowers and raised broods or hens and ducks.

The most important room in our house was one of those oblong old-fashioned kitchens heated by a wood- and coal-burning stove. (5) _____. There were five wooden homemade chairs which had been chipped and hacked by a variety of knives. The south wall was dominated by a window which faced the sea and on the north there was a five-foot board which bore a variety of clothes hooks.

When he was not in the boat, my father spent most of his time lying on the bed, his discarded coat on the ever-ready chair and the sleeves of the woollen jumper drawn half way up to his elbows. (6) _____. At midnight and at one, two, three and four, one could sometimes hear the radio, his occasional cough, or the rustling thud of a completed book being tossed to the corner heap. (7) _____. They further overburdened the heroic little table and lay on top of the radio. They filled a baffling and unknowable cave beneath the bed, and in the corner by the bureau they spilled from the walls and grew up from the floor.

Thinking of the sea, my father would hum a song. (8) _____. Or perhaps, as I had always felt without really knowing it. I was ashamed yet proud, saved yet forever lost, and there was nothing I could do to control my legs, which trembled, nor my eyes which wept, for what they could not tell.

Adapted from 'The Boat' by Alistair MacLeod

*painter – a rope used for tying up a boat

A	I knew it must be very important to everyone.
B	Magazines and books covered the bureau and competed with the clothes for domination of the chair.
C	In the harbour we made our little circle and returned.
D	I say this now as if I knew it all then.
E	The familiar yet unfamiliar voice made me feel as I had never felt before in my life.
F	Everything was clean and spotless and in order.
G	He seemed never to sleep, only to doze, and the light shone constantly from his window to the sea.
H	I rode the half-mile from our house to the wharf on his strong shoulders.
~~**I**~~	***I remember how it tasted of salt and how he smelled of salt from his red-soled rubber boots to the shaggy whiteness of his hair.***
J	A heavy wooden table with leaves that expanded or reduced its dimensions stood in the middle of the floor.

LIVEWORKSHEETS