

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ  
ПОЛІТИКИ УКРАЇНИ**

**ХАРКІВСЬКА ДЕРЖАВНА АКАДЕМІЯ КУЛЬТУРИ**

**Кафедра іноземних мов**

**АНОТУВАННЯ ІНШОМОВНОЇ НАУКОВОЇ  
ЛІТЕРАТУРИ:**

**Навчально-методичні матеріали  
для студентів магістратури спеціальності: «Музичне  
мистецтво»**

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A64 Анотування іншомовної наукової літератури: навчально-методичні матеріали для студентів магістратури спеціальності “Музичне мистецтво” : / Харк. держ. акад. культури ; розробники : О. В. Олійник, Н.В. Бевз, І. В. Дерев'янка. — Х.: ХДАК, 2021. — 47 с.

Мета навчально-методичних матеріалів – сприяти формуванню у студентів магістратури навичок написання англомовних резюме наукових статей музичної тематики та анотацій.

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У сучасних умовах глобалізації і виходу України в єдиний освітній, культурний та інформаційний простір володіння англійською мовою набуває особливої ваги. Англійська є основною мовою міжнародного професійного спілкування: наукових та практичних конференцій, наукових публікацій. За допомогою англійської мови можна одержати доступ до багатьох ресурсів світових інформаційних комп'ютерних мереж. Тому для студентів ХДАК – майбутніх фахівців з музичного мистецтва – володіння англійською мовою є невід'ємною частиною їхньої професійної підготовки.

Навчально-методичні матеріали «Анотування іншомовної наукової літератури» започатковано з **метою** розвитку у студентів магістратури формуванню навичок написання анотацій англomовних резюме.

**Завдання** матеріалів – формування у студентів магістратури англomовних умінь та навичок, необхідних для написання англomовних резюме наукових статей музичної тематики та анотацій.

Навчально-методичні матеріали «Анотування іншомовної наукової літератури» для студентів магістратури спеціальності “Музичне мистецтво” являє собою самостійний модуль, що складається з 1 тематичного блоку до складу якого входять 5 розділів, зв'язаних між собою змістовими складовими.

**Тема 1.** Англomовні резюме наукових статей музичної тематики.

Практичне застосування лексичної насиченості фразових дієслів, фразових словосполучень, лексично-граматичних структур при укладанні анотацій англійською мовою.

**Англомовні резюме наукових статей музичної  
тематики.**

**Unit 1.**

**Task 1.** Read the text below and answer the following questions:

- 1) What is cultural participation?
- 2) What does this paper consider?

**Classical Concerts through the Eyes of Young People:  
An Empirical Research Project from the Perspective of  
Cultural Participation**

Andreas Bernhofer,

Department of Music Education, Mozarteum University,  
Salzburg, Austria

Abstract

What are the experiences and impressions of young people when attending a classical concert? That is the initial question of my research investigating into different fields of experiences in classical orchestra concerts. National curricula in music education (e.g., in Austria and Germany) demand the participation in cultural activities such as classical concerts, without providing *well-founded reasons*, what the *additional benefits* are. This *qualitative research* tries to meet this deficit by developing a theoretical model for the wide range of experiences of young people when attending classical concerts.

The research framework is based on constructivism and its conception of learning. The empirical study uses Grounded Theory Methodology and grounds the generated

hypotheses on the data from narrative group interviews (1. range) and single interviews (2. range) with young people between 15 and 18 years of age. During the project, secondary school students attended different classical concerts together with their music class. In the interviews, young people were asked to talk about their impressions and experiences gained in the previously attended classical orchestra concert. For theoretical sampling, the interviewees differed in age, social and regional background (urban and rural), school education and school focus (music-focus or nonmusic-focus).

The central findings of this empirical research project were the different forms of irritation, which were verbalized by the young people during the interviews. These irritations could be perfectly matched with the constructivist concept of perturbation, where the perception of differences initiates a learning process.

The results of this study consist of different fields of experiences (for example: socio-cultural experiences, musical experiences, *atmospheric experiences*, *irritating experiences*, physical experiences ...) which try to cover the wide range of possible experiences for young people when attending music concerts. As a second step, the results of this empirical research project were compared with basic concepts of *cultural participation*. Through this work, it could be shown how concert visits could imply aspects of cultural participation through the perspective of young people and how music education in school could *contribute to* the development of social justice by 'opening the doors' to classical concerts for young people.

Keywords: *classical concert attendance, learning through experience, music perception, student's perspective, concert experiences.*

**Task 2.** Read the abstract below and explain its main idea orally in English.

**Music critic: A technological framework to support  
online music teaching for large audiences**

Baris Bozkurt, Sankalp Gulati, Oriol Romani, Xavier Serra,  
Music Technology Group, Universitat Pompeu Fabra,  
Barcelona, Spain

Abstract

This paper concerns *online music education* and as contribution, it proposes a new technological framework to support online music performance teaching to reduce loads on teachers for assessing large number of student performances.

The online education field is growing exponentially. One form of online education is the Massive Open Online Courses (MOOCs) where large number of students, on the order of thousands, *are enrolled to online courses*. Recently, there have been course offerings for teaching music performance through MOOCs which basically rely on *peer evaluation* for the assessment of student performances and providing feedback. MOOCs designed for other domains such as computer programming have been successfully using supporting technologies that facilitate assessment and feedback. Here, we argue that supporting technologies dedicated to reducing instructor load in teaching music performance online would *pave the way* for successful

MOOCs in this domain and *provide new opportunities* for music educators to reach larger audiences.

In this paper, we propose a framework (MusicCritic, <https://musiccritic.upf.edu>) that can help scale practice-based online music education upto MOOCs level without relying on peer evaluation methods. We discuss two main components of the framework. First, we consider the interfaces for setting up *practice exercises*, recording student performances, assessing the performances and *providing feedback to the students*. Second, tools for facilitating assessment are discussed where we demonstrate a semi-automatic assessment system that can learn from assessment of the instructor on a small group of performances and further assess larger sets of performances. We finally present tests performed on real-life data to demonstrate *the potential of the approach*.

Keywords: *music assessment*, music technology, online music education, *massive open online courses*

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the texts below and summarize the main facts orally in English.

### **Assessing large amounts of student recordings and providing feedback**

While human beings are very good at taking into account various coexisting dimensions in a student performance *to assess quality*, this requires a great deal of attention which is difficult to maintain for very long periods of time. The effort required for keeping the attention further increases if the task (musical exercise) also contains repetitions (like *repeated phrases or patterns*). In such cases, the assessment task is very tiring and as the tiredness builds up, the assessment quality becomes questionable. We tend to refer to such tasks as “mechanistic” which in a way is an expression for stating that it is better suited for a machine than a human being.

The music processing domain can offer support for such repetitive and mechanistic tasks in various ways. The task may be facilitated via dedicated interfaces providing samples in an organized way, providing easy ways of inputting assessment results, storing and accessing them. *Visualizations of different musical facets* such as melodic curves, measured pitch information, score aligned with performance can be provided, which would help in quickly *spotting the errors* in a performance. In addition, for relatively simple melody or *pattern reproduction exercises*, an automatic assessment systems can be deployed. Such a system can be trained on a limited corpus of student performances that are graded by the instructors. When used in combination, such tools have a high potential *to reduce the instructor load* to a large extend.

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the texts using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**What's New?: A Multi-Language Website for Teachers and Pupils**

Eva Brand and Ludmilla Yegorov, Music Education,  
Institute for the Advancement of Social Integration, Bar-Ilan  
University, Ramat Gan, Israel  
Abstract

This paper presents both *theoretical background* and suggestions for educational practice, based on ideas that are central to New Pedagogies, as represented in extensive research and implementation led by Fullan (2014). From this theoretical base, *the paper highlights* three central elements; communication between peers and between teachers and pupils, frameworks for creativity in music making and accessibility and *use of technological media*. Examples are presented of classroom activities relating to each of these elements.

A new and developing website is suggested as a meeting place for music educators and learners from around the world to collaborate and enjoy the music of different cultures and countries, while simultaneously *creating coherent learning*.

Keywords: *new pedagogies, music website, musical games, graphic scores, digital music technology*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read the part of the article and summarize the main ideas orally in English.

### **Communication**

The new pedagogies see the interaction between teachers and pupils as an exciting mutual learning experience. Extensive research in the field of Mental Models of teaching and learning shows that largely, teachers view the transfer of knowledge as a process whereby small units of information, suited to the receiver, are passed from teacher to learner. This learning is typically assessed by "objective" tests. By contrast, cognitive research asserts that learning is facilitated when the teacher is able to connect to the existing knowledge of the learner, and to create a process of growth whereby the learner extends and develops his/her own knowledge through interaction with peers, teachers and technology. This type of learning

requires ongoing action and interaction and is particularly evident in small group work, where children can be observed as they grapple with problems presented in musical assignments, experiment with solutions and learn from each other with the guidance of reflective, encouraging teachers. In this situation, teachers and pupils learn from each other and with each other.

**Task 14.** Write your own abstract using the collocations from the texts above.

## **Unit 2.**

**Task 1.** Read the text below and answer the following questions:

- 1) What is creative music education?
- 2) What does this paper consider?

### **Intercultural and interdisciplinary approaches to creative music education: An Australasian perspective**

Leon R de Bruin, School of Education, Creative Agency,  
RMIT University, Melbourne, Australia

#### **Abstract**

Music education throughout the world is adopting a ‘creative turn’ in both the ways information and skill are transferred, as well as the underlying organisational ethos that complements this education. Music education is arguably resisting universal and homogenous approaches to music education, embracing increasingly differentiated perspectives, practices and local beliefs that assert against

globalising trends. Organisations are confluent in this approach to music making by incorporating local cultures as meeting-points for significant intercultural and interdisciplinary intersections.

This study investigates a Creative Music Intensive that brought Australian music students together with Indigenous Australian and Korean Pansori musicians in a two-week residential exploratory and experiential music-making event. This intercultural exploration facilitated action, interplay and development of ‘possibility thinking’ relating to deep conceptualisations of inter-culturally shared music making and wider interdisciplinary connections. Such practices offer music students, music educators, institutions and communities, creative practices that critically resist centrifuged ideas. Such practices and organisational alignment affirm ‘locality’ and community as the epicentre from which new knowledge, creativities, industry and bipartisanship can be found and negotiated. Intercultural collaborative music-making can promote empathy, knowledge and deep collective unity and solidarity at a critical time in music education, and education generally.

*Keywords: Intercultural music, improvisation, Indigenous music, interdisciplinarity, creative music.*

**Task 2.** Read the abstract below and explain its main idea orally in English.

**Musical culture for educational inclusion and sustainability: Musical education as a tool for sustainability**

Ana Mercedes Vernia Carrasco, Department of Education, Didactic of Musical Expression, University Jaume I, Spain

## Abstract

At some point someone said that music was entertainment, *diverting attention* from what was really important. Music culture, music, musical traditions, have accompanied the human being throughout his life, *providing many varied advantages* such as communicating, relaxing, enriching his vocabulary, relating to different peoples or cultures, as well as prosper, becoming Music in some places as an element of progress and sustainability.

Celebrations and popular traditions, besides being elements of sustainability, understanding sustainability *to meet current needs* without harming *future generations*, not only thinking about the economic landscape but also the quality of life and social welfare, which entails On the other hand, to avoid any kind of social or educational exclusion. Among the performances in which music, does not behave as a *mere entertainment*, although we understand that they are more than those mentioned, we highlight three that we consider fundamental axes in this communication, on the one hand, the quality of life, on the other hand, the inclusion education through the different musical cultures and finally, although it seems less relevant, to avoid the educational exclusion in the context of the musical education and in the profile of adults.

Thus, what is a *mere entertainment* can be an axis to be taken into account when dealing with policies of sustainability, inclusion and improvement of the quality of life of people. In any case, music education as part of the Culture of a country and for *sustainable development*, involves participation and respect for different cultures, coexistence and inclusion through music. As Moreno

Fernández (2015) says, in recent years, there has been an increase in musical and cultural activities related to *the defence of ecological values* and sustainable development, so we understand that music can *enhance values* such as sustainability and from our point of view, solidarity can also be enhanced from culture, popular festivals and, therefore, from Music Education.

Keywords: *Music - culture - Traditional/popular Events-educational inclusion – sustainability*

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the abstract below and summarize the main facts orally in English.

**Percy Grainger and Community Music: Rethinking  
Higher Music Education**

Glen Carruthers, Wilfrid Laurier University, Waterloo,  
Ontario, Canada

Abstract

Percy Grainger was prescient in his *views on music teaching* and learning and was the unlikely harbinger of

*recent innovations* in higher music education. His own experience in academe was fleeting – he taught brief stints at New York University in the 1930s – and, by most accounts, not very successful. Nonetheless, much can be gleaned from documents associated with the courses he taught and from his *numerous writings* on music education.

This study examines unpublished and published source material that situates Grainger’s thinking within the context of *community music* in higher education. Grainger advocated in his “common-sense view of all music” music education from the perspective of lived experience, which is foundational to the burgeoning academic and applied discipline of community music. Further, Grainger’s view of music education is encompassing and includes popular and – admittedly from *a skewed perspective* – indigenous elements at a time when most music curricula in western institutions remained (and, in many cases, remains) resolutely Eurocentric.

This study considers key drivers propelling community music into *university curricula* and how, in a sector-leading program in Canada, inclusivity, diversity, leadership, reflection, celebration, and indigeneity – all basic tenets of Grainger’s beliefs – are reshaping higher music education today. The present author’s writings on Grainger, Community Music, and Higher Music Education coalesce in this study of Community Music in academe as foreshadowed in the belief system, values and actions of Percy Grainger.

**Keywords:** *Percy Grainger, community music, higher music education, curriculum reform*

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell the abstract in writing using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**Culture crisis - continued marginalization, enabled by federal US education policy and New York State School Music Association**

Peter Christopher Douskalis, New York City Department of Education  
Abstract

This article exams the United States education policy ‘Every Student Succeeds Act’ (ESSA) while critiquing its alignment and questioning its compliance with the United Nations’ Universal Declaration of Human Rights (UDHR). It further examines the dissipation of these policies as implemented in the local New York State NYSSMA requirements, while investigating the rhetoric of *pre-service music teacher programs* and local music education institution practices.

It examines the practices of *in-service music teachers* in comparison to the rhetoric of pre-service music teacher programs and provides suggestions for concrete university music education curriculum reform to improve the segue from university curriculum to institutional implementation. Through this inquiry, causes for marginalization through curriculum implementation are identified and addressed as linked to the federal ESSA policy and requirements of New

York State NYSSMA policies. It further provides suggested amendable aspects of the ESSA and New York State alignment, with approaches to *multicultural curriculum development* for secondary schools as well as implications for *further research studies* to influence curriculum development.

Keywords: *Citizenship, curriculum, inter-culturalism, multiculturalism, policy*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read the part of the article and summarize the main ideas orally in English.

### **Implications for further research**

As educators we desire to provide insight to students into the vast multicultural world of which they will become *global citizens*. But as humans we acknowledge that we do not possess all of the necessary information and knowledge that we desire to disseminate. Students should not be

underestimated of their prior knowledge and experiences or perceived to be 'tabula rasa'. With the acquisition of experiences from students and professional development in *multicultural ensemble experiences*, teachers can develop skills to provide to future classes. Teachers should engage in the act of experiential learning through disobedient activities in regard to traditional schooling and curriculum in order to advance the process of curriculum development. "Regardless of methods or materials, the teacher is the factor that makes a difference in the classroom. Multicultural music education cannot happen unless the individual music educators in classrooms all around the country make it happen".

Studies must be administered to determine the ratio of cultures being represented in current curricula nationwide. An assessment of the concert repertoire as performed by school bands, orchestras, choirs, and guitar ensembles can be conducted to determine percentage of repertoire per culture that is exhibited as a representation of the *overall yearly curriculum*. A four-year analysis should be further conducted to determine what cultures are being represented and how often throughout a student's high school tenure, or a 6-8 year study of *curriculum implementation* can be done for elementary and secondary schools. The findings of these studies can then be compared to the *school population data*, community population data, and global data. Areas of diverse population can be studied in relation to rural non-diverse areas as to compare and share best practices for future development and implementation of multicultural curriculum.

Federal policy in the ESSA should adopt specific language to foster the development and caring of a resilient

culture of multicultural practices in curriculum development and intercultural objectives in curriculum implementation. Local governing bodies in arts administration should take steps to specifically advocate for these changes in practice in their *school music programs*. Further studies can be conducted in individual school music programs, examining examples of multicultural practices and the community it fosters in relation to the traditional Eurocentric school music program

**Task 14.** Write your own abstract using the collocations from the texts above.

### **Unit 3.**

**Task 1.** Read the text below and answer the following questions:

- 1) What does the Brazilian legislation say about teaching music at schools?
- 2) What does this paper consider?

#### **Implementing music in Brazilian regular schools: From legal guidelines to practice in education**

Sergio Figueiredo, Jos? Soares, Regina Finck Schambeck  
Department of Music, State University of Santa Catarina,  
Brazil  
Abstract

In 2008, a new law was enacted in Brazil that stipulated that music should be a compulsory subject in schools. However, in 2016, this law was rescinded and replaced by another, in which it was stated that arts teaching should

consist of the visual arts, dance, music and drama. The main objective of this research was to investigate how music is being included in two Brazilian states (Minas Gerais & Santa Catarina), in the light of this legislation.

The *data collection* was carried out through interviews and questionnaires with school administrators in 10 Brazilian cities, in addition to a documentary analysis. The theoretical framework is based on the policy cycle proposed by Bowe, Ball and Gold. The analysis of the data found evidence of a wide range of practices found in music teaching in schools such as the following: a) a single municipality may have music teachers working at different academic levels; b) in most municipalities, music is only taught by an arts teacher, who is responsible for all the artistic areas in the school (i.e., the concept of a polival?ncia model); c) In several municipalities generalist teachers are responsible for teaching music in primary school; d) continuing education courses in music has been a means of preparing professionals from other areas to include music in schools; e) *extracurricular musical activities* are included in all the municipalities studied.

On the basis of these results, it can be confirmed that, although the Brazilian legislation includes music as one of *the compulsory components of the syllabus*, there are different interpretations of how music teaching should be administered in schools; this allows a wide range of approaches and theoretical / methodological perspectives to be adopted. Since the legislation is flexible, different educational institutions are able to establish their own pedagogical projects and, this has resulted in *a wide diversity* of interpretations of how music should be taught in

school. There is also a strong presence of the polival?ncia model in both states, which was established in the 1970s.

Although a good deal of diversity was found in the areas investigated, the participants in the research expressed a need for music teachers, who would be the most professionally qualified for this kind of teaching in schools. In some towns and cities, a system for hiring music teachers is already underway. The biggest challenges are a) how to find the available financial resources and b) to take the necessary measures for the incorporation of music in the curriculum. On the basis of these results, there are grounds for optimism, that changes are slowly taking place in a number of areas, especially with regard to the willingness of administrations to hire music teachers in the future.

Keywords: *music education, educational policies, music in schools.*

**Task 2.** Read the abstract below and explain its main idea orally in English.

**Quality of life and artistic senior citizenship: A case study of the Helderberg village choir, South Africa**

Dawn Joseph, Faculty of Arts and Education, Deakin University, Melbourne, Australia

Caroline van Niekerk, Faculty of Education, University of Johannesburg, South Africa

Abstract

People around the globe are living longer; provision and support structures to accommodate the rapid increase of

*senior citizens* thus present challenges and opportunities for all concerned. Increasingly seniors who remain active in their communities *take offence at being labelled old*, of poor health and physical capabilities, or lacking conceptual ability. Rather, many older people take an interest in increasing and extending their quality of life to enhance their mental, social and cognitive capacities. Many older people have the inclination and opportunity *to participate in* several informal and formal community activities that are engaging, exciting, entertaining and fun: ‘particip-action’. Such empowering and participatory *meaningful engagement* provides the opportunity for seniors to feel validated as they form ongoing *social connections* which enhance their well-being.

This paper situates itself in the context of a *privileged retirement home*, Helderberg Village, and its choir, in the Cape Town area (South Africa). The research forms part of a wider study Spirituality and Well-being: Music in the community. The authors draw on 2016 questionnaire data and employ case study methodology that is exploratory, descriptive and explanatory.

The aim of the case study was to explore why people come together to share music making and practice. The authors coded the data using Interpretative Phenomenological Analysis (IPA) as an analytical tool. The focus is on two interrelated themes which emerged: quality of life and artistic senior citizenship, a *newly coined term* as an extension of the well-known general artistic citizenship and its applicability in the context of retirees’ musical activities. The findings show a strong commitment to music engagement for many who had felt socially isolated, lonely, unhappy and been widowed. It confirmed that *active*

*participation* is personally fulfilling and music engagement may be empowering and transformative as learning is lifelong. Although this case study is a limitation in itself and generalisation cannot be made, it adds to the wider body of research that promotes active participation for all seniors in music, irrespective of their financial standing, social, physical or mental abilities.

**Keywords:** *Artistic senior citizenship, community music, lifelong learning, quality of life, singing, well-being*

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the abstract below and summarize the main facts orally in English.

### **Listening, pessimism and optimism in Finnish pop music**

Mikko Ketovuori, Department of Teacher Education,  
University of Turku, Finland  
Sara Sintonen, Faculty of Educational Sciences, University  
of Helsinki, Finland

## Abstract

In order to measure pessimism and optimism in pop music *quantitatively*, one has to find a *reliable method*. Since health care workers often employ the Visual Analogue Scale (VAS) to measure patients' subjective experiences of pain, the hypotheses in this study was that a similar analogy to "no pain- extreme pain" could be also suited to a dichotomy "extreme pessimism - extreme optimism". To determine the reliability and validity of the musical mood measurement scale a pilot study was conducted. Two test groups of students from the University of Helsinki (n=72) and the University of Turku (n=10) used the VAS scale *to evaluate the moods* of twenty songs from years 2006 and 2009. The hypothesis was that year 2006 was an optimistic time, while 2009 represents a pessimistic period in Finnish society.

The results were surprisingly clear. The paired two-sample (each student's average rating for the songs in the 2006 sample vs. each student's average rating for the songs in the 2009 sample) t-test showed a statistically significant difference of 2.0764 ( $t = 13.9369$ ,  $df=81$ , one-tailed  $p<0.0001$ ). For example, the songs from 2006 were significantly more optimistic than the songs from 2009. From the point of pop music education, to recognize the meanings and the moods of certain songs and comparing them was seen as an interesting and meaningful task. For many, it was a new approach to listen, to appreciate and to understand pop music.

**Keywords** *Moods in music, pop music, pessimism, optimism*

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the abstract using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

### **The music network: Social projects in Brazilian Music Festival**

Magali Kleber, UEL, Londrina, Brazil  
Abstract

This paper aims to present musical education practices developed by social projects, as *nongovernmental organizations* (NGOs) engaged in Brazilian public policies for social projects. This report describes aspects of Londrina Music Festival, one most important Brazilian music events and the network constituted between three Brazilian NGOs. The *pedagogical director* proposed for this event developing in 2015, 2016 and 2017 a singular pedagogical approach joying 50 youth from different Brazilian ONGs, developing a *collaborative methodology* and tools that constituted a strong network between these projects.

The *theoretical framework* is based on 1) the conception of “The Musical Practices and the Music-Pedagogical Process as a Total Social Fact” (Kleber, 2006, 2013a, 2013b); 2) the concept of Social capital (Bourdieu, 1983, 1986) related to connections within and between social networks that is a core concept in multiple contexts as business, *political science*, public policies for health, education and sociology. We identified the connections and links between developed practices and learning with their respective projects, as well as it was possible to expand the

capacity of understanding of meaningful experiences in parts and as a whole in a systemic way. It was possible to notice that the effectiveness of the actions taken and the participation of diversity of processes as well as protagonists transiting through social projects strengthened the network among the projects generating the commitment to maintain this action for the next festivals.

**Keywords:** *Music Education and Brazilian NGOs, Music education and social inclusion.*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read the abstract and summarize the main ideas orally in English.

### **Identifying a Brazilian songwriting habitus in 'Madalena', by Ivan Lins**

Leandro Ernesto Maia, College of Liberal Arts, Bath Spa  
University, Bath, United Kingdom CAPES Scholar – Brazil  
Abstract

Ivan Lins (1945-) is considered the most performed Brazilian composer alive, having been recorded by artists including Ella Fitzgerald, Sarah Vaughan, George Benson, Quincy Jones and Sting. His songs are featured by *sophisticated mixtures of samba, salsa, bai?o, fado and jazz* since the beginning of his career in the 1970s, as a member of the Artistic University Movement [MAU] – considered *a new generation* of Brazilian popular music composers at the time. Lins often describes his creative process as natural, spontaneous and intuitive. These features can also be applied to ‘Madalena’ (Ivan Lins/Ronaldo Monteiro de Souza), his first massive hit and an emblematic illustration of how a songwriting habitus is manifested in Lins’s production. Rather than merely complementing the singer’s voice as is common, the piano accompaniment in ‘Madalena’ consists in *a musical gesture* which spontaneously applies the Estacio paradigm, structured as a musical disposition.

Creativity is often attributed by songwriters to spontaneity, intuition and naturalness while unperceived social, historical and cultural aspects act behind their processes. By approaching songwriting as a tacit knowing, that means knowledge not suitable to be expressed through words, it can be seen how a Brazilian songwriting habitus theory is applied to understanding Lins’s creativity. The theoretical framework is based on the works of the sociologist Pierre Bourdieu, particularly the concept of habitus as a ‘system of dispositions’, close to the concept of structure.

Complementing scholars who have applied habitus to songwriters, the analysis of ‘Madalena’ exemplifies how

this research particularly develops the concept of ‘songwriting habitus’ as an effective tool for studying creative processes characterised by tacit knowing. A song analysis compares different versions including the first recording by Elis Regina (1945-1982) for the soap opera *Pr?xima Atra??o*, the score on Lins’s songbook and *a live performance* by Lins at the Ronnie Scott’s Jazz Club in London. Modifications and permanencies of *musical gestures* in ‘Madalena’ during this time enable the exploration of musical changes that reveal *a substantial soul music influence*, alongside the re-invention of samba regarding accompaniment, voice, word-painting and scat singing. By analysing these creative procedures through establishing a songwriting habitus concept, this research aims to contribute to an epistemology and pedagogy of Brazilian popular song.

Keywords: *Ivan Lins, songwriting habitus, Brazilian Popular Song, Poetics of Song, Popular Song Analysis*

**Task 14.** Write your own abstract using the collocations from the texts above.

## Unit 4.

**Task 1.** Read the text below and answer the following questions:

- 1) What is the place of Music Education going to take in the future?
- 2) What does this paper consider?

# **Developing 21st Century Competencies Through Blended Learning Platforms in the Music Classroom**

Angie Mullins, Africa Open Institute for Music, Research and Innovation  
Abstract

The rapid emergence of new knowledge, along with the volume of global information doubling every two years, has fundamentally altered the structure of the economy and the job market. Futurists predict that by 2030, two-billion jobs will disappear, being automated out of existence. These *obsolete jobs* will be replaced by new careers with *new demands*. This leaves educators in the *challenging position* of preparing students for occupations that do not yet exist. *In order to address this problem*, educators are *prioritizing the development of interdisciplinary skills* that prepare students for a complex, technology-driven economy and society, instead of *focusing on the content of specific subjects*.

In this paper, I will discuss the sixteen 21st Century Competencies identified by Finegold and Notabatolo (2010) in their study, entitled “21st Century Competencies and Their Impact: An Interdisciplinary Literature Review”. I will argue, through the works of Reimer and Elliot, that Music Education is well placed to assist in the development of these 21st Century Competencies and will draw on both *theoretical and empirical data* to illustrate ways in which *blended learning platforms* may be utilized to support and *enhance the development* of these skills.

I conclude by asserting that if educators make the *implicit values* of music education more explicit and directly link

these values to the development of 21st Century Competencies, then they are in a better position to advocate for music's place within the *curriculum*.

Keywords: *21st Century Competencies, Music Education, Technology*

**Task 2.** Read the abstract below and explain its main idea orally in English.

### **Dialogical Practices in Musical Education**

Denise Andrade de Freitas Martins (UEMG – Brasil; SPQMH; PDSE-CAPES), Luiz Gonçalves Junior (DEFMH-PPGE/UFSCar – Brasil; SPQMH)

Abstract

This text refers to research performed together with the participating community in an extension project, which performs musical and artistic practices, developed in a city in the inner area of Brazil. The theoretical reference sustains itself mainly in the concepts of social practices and educational processes, intercultural, *music multidimensionality* and formation processes. The research, which is qualitative and phenomenologically inspired, comprises two moments: *intervention methodology* (theme raising, thematization, problematization) and research methodology (ideographic and nomothetic analysis). The intervention methodology is based upon the dialogical pedagogy of the Brazilian educator Paulo Freire. Results showed that artistic and musical practices which involve different people in construction and reconstruction processes of performance and excursions/trips are powerful in

promoting new learning moments and deeply contribute to the *development of socialization* and the feeling of “being able to”.

In view of the *cultural diversity* of the Brazilian people, given their origins and formation processes and the new media and Technologies, which we are exposed to, it was considered crucial to know to recognize the different musical tastes and styles, specially of Brazilian children and youngsters, who sing, play, dance most usually in the dark as their voices are most usually not heard and their differences (birth, growth and belonging) are ignored. Still, offer these children and youngsters access and *coexistence opportunities* for the most different demonstrations and expressions of the Brazilian, Portuguese, *indigenous*, European and Asian cultures. As teachers and researchers there is this unsettling feeling mainly regarding the following aspects: the choice and decision of the musical repertoire being solely dictated by teachers, the music lessons in public music schools (conservatories) are restricted to sheer instrumentation and music reading and the difficult access of the general population to music teaching.

Thus, we proposed ourselves to work on Musical Education with children (nine to twelve years old) who are regularly enrolled in a public basic education school, located in a city in the inner area of Brazil (Ituiutaba, Minas Gerais), participants of a university extension project “Writing the Future Project (WFP) – (Re) cutting papers, creating panels”, performing artistic and musical activities mainly involving music, drama and literature. These activities, which are part of a schedule of weekly meetings arranged along the year, were investigated with the aim of identifying

and understanding the educational processes derived from such practices. Of qualitative character and phenomenological inspiration, based upon the dialogical pedagogy of the Brazilian educator Paulo Freire (1967, 2005, 2008), this research, which involved different subjects and educational institutions (university, music school and basic education school) comprised two moments: intervention methodology and *research methodology*. 121 As a theoretical reference the major support was upon the concepts of social practices and educational processes; interculturality; music multidimensionality in social practices and the latent Power of music in the processes of forming people.

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the abstract below and summarize the main facts orally in English.

### **Humanizing Musical Education: Dialogical Pedagogy Contributions**

Denise Andrade de Freitas Martins, Ilza Zenker Leme Joly;  
Luiz Gonçalves Junior

## Abstract

The present paper brings a reflection about an intervention and research that provides a permanent and *reflective feedback* on the projects "Music Education at UFSCar" and "Writing the Future Project - (Re) cutting papers, creating panels", both developed in cities in the interior of Brazil, which share what is called humanizing music education, having as main theoretical-methodological contribution *the dialogical pedagogy*, as proposed by the Brazilian educator Paulo Freire.

As methodology of this review article, a *bibliographical research* was carried out, explaining that it is the purpose of this study to describe what humanizing musical education means in the *projects under consideration*. The results show that committed extension projects, linked to equally committed research, favor a permanent movement of thinking about doing with a view to improving the know-how, in order to promote a humanizing and therefore transforming musical education, also enabling to break with the asymmetries of power, between educators and participants, valuing permanent critical and emancipatory dialogue, as a strategy focused on meaningful and transformative learning in musical education, in respectful, loving and sincere coexistence with others.

**Key Words:** *Music Education, Dialogical Pedagogy, Coexistence.*

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the abstract using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**Policy as a Tool for Promoting a Life-Long Journey  
Filled with Musical Encounters**

Glenn E Nierman, Glenn Korff School of Music, University  
of Nebraska-Lincoln, Lincoln, Nebraska USA

Abstract

Professional music educators in the United States have a long history of being committed to music education for all students. To date, however, U.S. music educators are far from achieving their mission of music education for all. Elpus and Abril (2011), for example, reported that only 21 percent of high school students were enrolled in high school music programs in the United States at the time of their study.

The purpose of this paper is to argue that it was the passage of Public Law 114-95 (2015), labeled the ‘Every Student Succeeds Act’ (ESSA) that has enabled U.S. music educators to look optimistically at the increased chances of enabling all students *to encounter music meaningfully* throughout their lives. After providing some necessary background and summarizing the struggle *to make music and the arts core subjects* in U.S. *curricula* prior to 2014, the paper will focus on the role of the Revised National Music Standards (2014) in providing the context for ESSA—policy legislation that for the first time recognizes music as a subject just as important as reading and math in providing U.S. students with a well-rounded education.

Keywords *Policy, Every Student Succeeds Act, Music for All, Well-Rounded Subjects*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read the abstract and summarize the main ideas orally in English.

**Assessing music lessons through the neuroeducational lens: experience in an international school in Lima, Peru**

Inkeri Petrozzi, Pontificia Universidad Cat?lica del Per?,  
Lima, Per?  
Abstract

Mind, Brain and Education (MBE) is a field that relates biology, *cognitive sciences* and education with the purpose of informing educational practice from a scientific groundwork. The aim of this study was to use MBE's findings *to assess music lessons* in an IB school in Lima, Peru. A list of best practices for music education was systematized from various authors, and turned into an

assessment checklist covering three of music learning: feeling, doing and integrating.

Teachers were informed about the main ideas of the study but not trained specifically to learn the best practices listed in the *observation form* or to apply these in their lessons. They mentioned that they actually used intuitively most of these general ideas in their daily work. The observation form was applied in 22 music lessons with students ranging ages 5 to 18 and covering different kinds of instrumental and general music lessons lead by 10 music teachers. *Quantitative results* were complemented with qualitative information obtained from *participative observation* and informal interviews with teachers.

The findings showed an overall high incidence of the practices listed. All lessons (100%) showed a variety of best practices. The most common in all ages and kinds of lessons were those in the dimension of doing (55%), especially "the students produce something in class" (100%). The practices for integrating had the least percentage of incidence (43%). Only one best practice was not observed (sensorial integration).

In the process of systematizing the best practices, a model for music learning was devised, which helped both structuring the instrument and interpreting the results. In this particular case, the results indicate that the music teachers in this school emphasize the dimension of doing over the dimensions of feeling and integrating; explaining both the good results the students have in musical performance and the issues they have with other musical skills as reading, composing and analyzing. At the same time, the model

helps to inform teachers about specific strategies they could use to improve students' learning.

This study shows a simple and precise theoretical and *practical framework* that showed to work *to assess a variety of music lessons* through the neuroeducational lens. Instead of assessing through the outcomes (school concerts or examinations), this assessment framework is centered in the students' experience and focuses on the process of learning, and at the same time informs teachers on concrete *ways of improving teaching*.

Keywords: *Music teaching assessment, neuroeducation, general education, music learning cycle, musical brain.*

**Task 14.** Write your own abstract using the collocations from the texts above.

## **Unit 5.**

**Task 1.** Read the text below and answer the following questions:

- 1) What pending subject is under consideration?
- 2) What does this paper outline?

### **Basic conducting training for instrument players: The pending subject**

Margarita Lorenzo De Reizabal, Department of Conducting and Composition, Musikene, Basque Country, Spain  
Abstract

Based on previous research and from my own experience with pilot orchestras used in *orchestra conducting research*, it has become clear that instrumental students, despite having considerable experience forming part of youth orchestras and orchestral educational groups, do not have the necessary training to understand and interpret the conducting gestures; young orchestra players are not aware of *the complexity of the work* that a conductor must carry out on the podium.

On this particular fact *a series of reflections* are presented, analyzing at the same time the factors that converge in the formation in *orchestral practice* of young players that can be propitiating this *lack of knowledge* about the conductors' tasks. Of special interest is the underlying reason for the difficulty in decoding gestures and, in general, the non-verbal language the players observe from the conductor's behavior. This paper also outlines some of the most important reasons that support *the need for instrumentalists* to have basic training in conducting. The advantages of this knowledge in conducting are emphasized, with special focus on *future employability* and in the diversification of the *professional profile* of the musician. Finally, some conducting training proposals are mentioned to address this pending subject in the instruction of young musicians.

**Keywords:** *Conducting training, employability, conducting gestures, non-verbal language, conducting for players*

**Task 2.** Read the abstract below and explain its main idea orally in English.

# **Quantitative analysis of kindergarten children's characteristics of body movement in musical expression through 3D motion capture method**

Mina Sano, Department of Child Sciences, Osaka-Shoin-Women's University, Osaka, Japan

Abstract

This study aims to extract the characteristics of change of body movement in musical expression of kindergarten children through a quantitative analysis, utilizing 3D motion capture method. Previous studies have focused on *experimental results* for adults. In this study, the evolution of body movement in musical expression was quantitatively analyzed with data captured by the MVN system during the practice of the musical expression focusing on rhythmic activities in the MEB (Musical Expression Bringing up) program. MEB program consists of the four phases' activities *to integrate music with dramatization*. Children (n=194) in two kindergartens participated in the practice of the MEB program for one year in 2017. Those children were measured by MVN system in ordinary environment (n=73). MVN motion capture data included 17 points of body parts such as the pelvis, head, shoulder, right hand, and right foot. The measurement results of the first and second phase of the MEB program reflecting *variety of rhythm experience* were mainly analyzed. A three-way ANOVA (non-repeated two standards as kindergartens, non-repeated three standards as ages and repeated two standards as MEB phase) was applied to find *statistically significant difference* between relevant measures.

As a result, a statistically significant difference was mainly observed in phase factor regarding the movement of

right hand (main effects and interaction of repeated MEB phase regarding the moving distance  $F(1, 67)=20.137$ ,  $p <.005$ ; the moving average acceleration  $F(1, 67)=12.928$ ,  $p<.005$ ). The second phase's data was statistically larger than the first phase's data. Furthermore, the author analyzed a relationship between the result of the music test before the practice of MEB program and the MVN motion capture data during the first phase of MEB program. The music test devised by the author consists of 6 domains including 60 items *to quantify the recognition of musical elements. A strong correlation* was observed between "Pitch of sound" as the music test score and the moving average acceleration of right hand as the MVN measurement data (0.540)". Active movement of the right hand had a strong correlation with "Pitch of sound" including sound awareness with *rhythmic experience* in every-day life.

The above results showed that the sensitivity of musical elements was mainly expressed by the children's hands. By extracting the characteristics of these musical expressions, we can consider a method of evaluating the development process of musical expression in early childhood.

**Key Words:** *Kindergarten children, 3D motion capture, change of the body movement in musical expression, rhythmic activity, quantitative analysis, ANOVA*

**Task 3.** Translate the word combinations in italics in writing.

**Task 4.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. What are the main questions of this research?

**Task 5.** Retell and write the abstract using the collocations in italics.

**Task 6.** Read the abstract below and summarize the main facts orally in English.

**A participatory approach in music education: Searching for guidelines for a dynamic and diverse learning environment**

Malina Sarnowska, Sinfonia Varsovia Orchestra,  
Department of Education Adam Świłała, University of  
Iceland, School of Education Katarzyna M. Wyrzykowska,  
Polish Academy of Science, Institute of Philosophy and  
Sociology  
Abstract

The research is a case study of a music education programme based on a participatory approach and introduced in a community after school centre in the Praga-Północ district, Warsaw. The main research methods were participant observation, autoethnography and free-form interviews. The research was conducted from June to November 2017, the research team consisted of 4 people: 2 music educators and 2 music sociologists. The participants of the study were children attending music lessons (age group 7-14, with a slight predominance of 10-and-less year olds). Due to its short duration and *narrow range of research activities*, the study is of *exploratory nature*.

This research paper is an attempt to depict and analyse the characteristics of *informal music education* based on a presented approach and to put a light on research areas, as

well as to define specific research topics for *further investigation*. The main principles of the applied participatory approach were having an open-ended learning process and practical curriculum making. The children were offered *free access to* a variety of music instruments. The study does not provide *sufficient data for general conclusions* about the influence of the applied music education model on *social behaviours*. Nonetheless, *a strong correlation* between the participant's overall emotional disposition and the preferred kind of musical expression was observed.

Keywords: *Education, participatory, children, improvisation*

**Task 7.** Translate the word combinations in italics in writing.

**Task 8.** Retell and write the abstract using the collocations in italics.

**Task 9.** Read the abstract below and explain its main idea orally in English.

**Using music to teach ecology and conservation: a pedagogical case study from the Brazilian Pantanal**

Ethan Andrew Shirley, Juara Foundation Alexander Carney,

Juara Foundation Christopher Hannaford, Juara Foundation

Gregory Ewing, Juara Foundation

Abstract

The Pantanal Sonora Project is *an ongoing outreach project* that unites music and environmental education and

highlights the simultaneous promotion of musical development, empowerment, interest in science, as well as the conservation agenda of a natural heritage region. Interdisciplinary projects of this nature are soundly rooted in theory, but have not been thoroughly described in the literature, which instead focuses on infusing song lyrics with images of nature *to promote conservation*. Here we provide *a concise review* of the literature on music education *to promote empowerment* and conservation, and justify our method of uniting the two seemingly separate subjects. We then describe the curriculum and materials from the Pantanal Sonora Project, which is based in the Pantanal region of Brazil, a priority area for conservation. We set out *empirical goals* for future projects and *describe limitations* to the method we employed, suggesting that these limitations can be overcome in future projects. We further contend that this type of music and environmental education project has the potential to empower rural community members, *increase interest in science*, and may be used in introductory music teaching in addition to work with more advanced students.

Keywords: *Environmental education, nature, composition, birdsong, empowerment*

**Task 10.** Translate the word combinations in italics in writing.

**Task 11.** Answer the following questions:

1. What is the main aim of the paper this abstract presents?
2. Would you like to read the whole article after reading this abstract? Why/ why not?

**Task 12.** Retell and write the abstract using the collocations in italics.

**Task 13.** Read the abstract and summarize the main ideas orally in English.

### **Integrating music with physical expression**

Noriko Tokie, Department of Music, Joetsu University of  
Education, Joetsu, Japan  
Abstract

The purpose of this research is to show how elementary school music teachers can increase the amount of time their students can be exposed to music by integrating their lessons with other subjects. In the draft of the new Course of Study for Japan's physical education classes in elementary schools, it calls for "rhythm activities" and "rhythm dancing" to be taught as required subjects. These types of activities provide music teachers with *an ideal opportunity to integrate* music lessons with their school's P.E. classes. Further, the author believes that her case study shows that *integrated-learning activities*, especially when assisted by professional artists, either through live performances or workshops or via the judicious use of related educational TV programming, provide greater stimulation for students and teachers alike.

However, the author recognizes that integrating two different subjects may prove difficult at first. In order to better integrate music into different classes, the author recommends that students fill out a questionnaire about their experiences in these classes and that teachers examine their students' opinions to find better ways *to teach integrated*

*classes* in the future. The author ascertained that utilizing KH Coder, Japanese software that creates a graphical representation of word frequency, helps teachers and trainees recognize prominent terms so that their relevance can be understood when integrating the arts with other subjects. Her research further indicates that the data could then be used *to make integrated classroom activities* better.

The author also is convinced that teachers need to keep an open mind about how music can be taught at the elementary school level. Her results show that integrated studies can provide a deeper understanding of separate curriculums (in the author's study, music lessons were combined with physical education classes). If teachers work together and utilize the collocation of student comments, they can *create integrated lessons* that help students better understand how *to cultivate specific skills* (i.e. rhythm dancing) and that give their students *a greater appreciation for* the expression and understanding of the combined courses of study.

Keywords: *Physical Expression, Music, Integration, Elementary School, Co-occurrence Network*

**Task 14.** Write your own abstract using the collocations from the texts above.

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*Навчальне Видання*

Анотування іншомовної наукової літератури:

***Навчально-методичні матеріали***

для студентів магістратури

спеціальності  
“Музичне мистецтво ”

Укладачі :

**Олійник Ольга Віталіївна  
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