


Hello everyone! Today's test is the London Tests of English Level Four. The theme of this test is Music. This test lasts two hours and thirty minutes. There are five tasks. Tasks One and Two are listening. You must listen to the tape and write your answers in the booklet. Good luck!

Task One: Talk on Music Therapy (15 marks)

You hear part of a talk about using music as part of the treatment for people who are ill. Listen to the talk and complete the notes **with one to four words** in each space. The first one is an example.

You will hear the talk twice. Do as much as you can the first time and complete your work the second time

You have one minute to look at the notes and read what you have to do.



Music therapy - a branch of (Example)psychiatry.....

Music therapy covers:

- a) problem of illness
- b) effect of

Two extreme reactions to its use:

- a)
- b) very positive

Can help people whose problems are:

- a)
- b) mental
- c)

Not the job of the music therapist to music.

Role of music in primitive societies was a) and
b) irrational.

Babylon/Egypt developed rational approach to illness.

Ancient Greeks originated a attitude.

Believed effects of music on people were, so
music could be used systematically.

No surviving music from Ancient Greece, so little known about how it sounded,
but we know:

It emphasised melody with very little

Two main types of instrument: a) instruments, e.g. lyre

b) wind instruments, e.g.....

Task Two: A Radio Interview (15 marks)

You hear an interview on the radio with two record producers. Listen to the interview, read the questions below and write short answers to these questions. The first one is an example.

Example: In which year did Jeff's career start?

.....1964.....

1. Why does Jeff think he has particular fondness for 1960s' music?

.....

2. Who is older, Jeff or Simon?

.....

3. What is Simon's reaction when people talk about how good music was in the past?

.....

4. Which period does Jeff feel produced particularly poor music?

.....

5. To what evidence does Simon point to prove that there was a lot of **bad music** in the 1960s'?

.....

6. Why does Jeff think people tend to forget about bad things in the past?

.....

7. What kind of recording machines did Jeff use when he **started**?

.....

8. What is Simon's reaction to people who say that **modern pop music** is artificial?

.....

9. What does Simon suggest is the reason why Jeff is **critical** of digital recording?

.....

10. In general, how does Jeff feel about pop music nowadays?

.....

That is the end of the listening tasks. The other tasks test your reading and writing of English. Now go on to Task Three.

Task Three: Music Festivals

Task Three (a): Reading (10 marks)

You buy a music magazine and read an article about the Appleby Festival.

Read the article on **Perforated Information Sheet 1 for Task Three (a)**.

The first sentence of each paragraph has been removed from the text. Identify a sentence in the list of sentences (A – H) below for each gap in the text. Write the appropriate letter in the box next to the paragraph number in the table below. Be careful. There are more sentences than you need.

One has been done as an example.

Paragraph Number	Sentence
1	
2	
3	A
4	
5	
6	

Missing sentences:

- A So far, so good, but then the story took what appears in hindsight to be a comic twist.
- B But while there's more of an international feel, Neil Ferber sees no reason to change a winning formula.
- C Being so far from London presents a few organisational problems.
- D By this time, the idea of jazz in Appleby was gaining momentum, and the breakthrough came the next year.
- E Clearly, Neil Ferber regrets losing the unique atmosphere, but points out that the growth of the festival would have made it impossible to continue there.
- F Appleby is a small market town set among the spectacular scenery of Cumbria in the far north of England.
- G But Appleby's founder and driving force, sculptor Neil Ferber, is quick to deny that there has ever been such a neat policy, let alone a marketing strategy.
- H So why Appleby, and how did it all begin?

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PERFORATED INFORMATION SHEET 1 FOR TASK THREE (a)

Now in its 14th year, the Appleby Jazz Festival has carved a special place for itself in the crowded festival calendar. Right from the start – and even as it has grown to become a major event – Appleby has featured British players almost exclusively. It has been widely assumed that its success is a brilliant example of niche marketing – a festival that consistently presents a special group of musicians and as a result attracts a specific audience who know what they’re going to hear, and like it.

- 1 “This wasn’t a particular choice,” he says. “What I did was to put on musicians I’d heard in London and liked personally, and it all evolved from there. So there’s never been any reason to go outside that group of people because the quality of the music’s always been so good. You could do a festival in all sorts of ways, but this one has worked with these musicians.”
- 2 The story goes back to 1989. Frustrated at the lack of live music in the area, Neil Ferber decided to put on a band led by pianist **Stan Tracey** at his own home, Bongate Mill. “I stuck my neck out, and I expected to lose **money**, but I thought, well, at least we’ll have a good night. But the word got round, and it **sort of** caught people’s imagination, you know, the idea of Stan Tracey playing in a **little place** like Appleby, in a mill. So I ended up with 250 people.”
- 3 “I got prosecuted for not having an **entertainment** license,” says Neil wryly. The local council called up the day before the concert **and told** him he’d have to cancel. “I didn’t cancel it,” he recalls, “and they got a bit **obstinate and** took me to court.” Undaunted, he organised a private party the following year **featuring** saxophone player Don Weller.
- 4 Neil was offered the use of the grounds **surrounding** the historic Appleby Castle, and 400 people turned up to hear the Stan Tracey **Octet**. It was at the castle where the festival really took off in a superb setting with **excellent natural** acoustics. “That was when I realised that there was a market for this, that it really could happen.” Soon the festival became a weekend-long event, growing each year, and in 1999 it moved to a new and bigger site following a change of ownership at the castle.
- 5 The festival now takes place in a large natural amphitheatre next to Bongate Mill itself, on a bend in the river, with an adjacent area set aside for camping. This year the event is bigger than ever, stretching over 3 days, with more than 60 musicians appearing, including several European players.
- 6 So UK musicians and audiences have many reasons to thank this genial and generous man, who is prepared to take on so much work, stress and risk in order to make the Festival happen, and take on the responsibilities of Artistic Director. “People are always sending me long lists of suggestions about what I could put on,” laughs Neil. “But my attitude is always –well, if you want a festival full of those people, you run it and I’ll come!”

(Text adapted from an article by Pete Martin in *Jazz UK*, July/August 2003)

Task Three (b): Writing a Report (20 marks)

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While studying in Britain, and inspired by the success story of the Appleby Festival, you join the organising committee of a group of students who are trying to set up a small folk music festival in the town where you are studying. Your task is to research the possibilities, especially places where musical events could be held.

You have already written some notes about four possible venues on **Perforated Information Sheet 2 for Task Three (b)**. Read these notes and the extract from a guide book describing the town and its cultural life which you will find on **Perforated Information Sheet 3 for Task Three (b)**.

Use this information and the article on the Appleby festival to write a report for the committee, covering all of the points stated below:

- refer to the history and success of the Appleby Festival
- discuss the potential audience
- mention the advantages and disadvantages of each venue
- make suggestions and recommendations

Use your own words as much as possible. **Write 180-220 words.**

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PERFORATED INFORMATION SHEET 2 FOR TASK THREE (b)

1. Corn Exchange Hall

Lovely old building (17th century)
Central location
Large capacity (how many expected?)
Esp. good for folk music

2. Royal Oak Hotel

2 (fairly small) function rooms for hire
Excellent bar/catering facilities
Atmosphere rather formal
Bit expensive

3. Stanton Fields

Beautiful open-air site
Owner very keen to help
English weather!!
Possibility of hiring large tent? (check cost)
Catering? Toilets??

4. College (Main Hall)

Could be v. cheap to hire (maybe free?)
Stage, lighting, sound equipment available
Lack of atmosphere
Acoustics may not be good
Not central (transport from town?)

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PERFORATED INFORMATION SHEET 3 FOR TASK THREE (b)



This is a very pleasant, medium-sized market town at the head of the Gosdale valley. It is not on the usual tourist trail, but is popular with day trippers and walkers. Notable buildings are the mediaeval Customs House and the 17th century Corn Exchange (now a popular venue for classical and folk concerts). There are several attractive pubs and small hotels/guest houses, plus the imposing (and rather up-market) Royal Oak Hotel in Market Square. Formerly a rather quiet town, the atmosphere has changed in recent years, mainly due to the expansion of the Further Education College, situated about 5 kilometres outside the town. The growing student population now supports a lively and varied cultural life, in particular a thriving music scene. There is a long-established audience for classical music and light opera, and traditional folk music has always been popular, but the town is now also visited by some quite big names in the rock and jazz fields.

Task Four: An Article by a Musician (20 marks)

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In the college library, you find an article by Mike Edwards, leader of the rock band 'Jesus Jones'.

Read the article on **Perforated Information Sheet 4 for Task Four** and complete the tasks that follow.

Task Four (a): (5 marks)

For questions 1 – 5, put a cross (X) next to the most appropriate answer. The first one has been done as an example.

Example:

As a young man, Mike Edwards

- couldn't imagine being a musician.
- wanted to make music his career.
- used to lie about his occupation.

1. What does Mike Edwards think about other people's versions of his song?

- He thinks they shouldn't have been recorded.
- He doesn't enjoy listening to them.
- He is pleased that they help him make more money.

2. What does the text suggest about the **attitude of** well-known rock stars to playing for private companies and individuals?

- They would rather not publicise it.
- They welcome the extra income.
- They find it artistically unrewarding.

3. What was Mike Edwards' reaction to the **offer of** playing at a business conference?

- It was an unwelcome interruption to their U.S. tour.
- He was immediately keen to do it.
- He felt embarrassed to be paid so much for doing so little.

4. How does Mike Edwards now view the attitude he had when he was younger?

- He finds it rather naïve and unrealistic.
- He can't remember what his feelings were.
- He regrets the loss of his principles.

5. What was the reaction of the conference audience to the band's performance?

- They got excited when they realised who was playing.
- A few people left before the show was finished.
- Most of them were patient but uninterested.

Task Four (b): (8 marks)

Explain in your own words what the writer means by the following phrases. The first one is an example.

Example: a hit (paragraph 1)

Very popular
.....

6. a lengthy apprenticeship (paragraph 2)

.....

7. Inevitably unaltered (paragraph 3)

.....

8. to make a living (paragraph 3)

.....

9. perfectly soundtracks (their advertising campaign) (paragraph 4)

.....

Task Four (c): (7 marks)

Find words or phrases in the text that mean the same as each of the following words or expressions and write them in the space below. The first one is an example.

Example: related to business (paragraph 1) *corporate*

10. acting against your principles (paragraph 1)

11. blame/resent (paragraph 3)

12. paid (paragraph 4)

13. mysterious (paragraph 5)

14. without luxuries (paragraph 8)

15. idea (paragraph 10)

16. secretive (paragraph 11)

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PERFORATED INFORMATION SHEET 4 FOR TASK FOUR

Still here, right now

- 1 A decade after their chart success, Jesus Jones are **a hit** on the corporate circuit. Frontman Mike Edwards explains why cashing in isn't selling out.
- 2 At the age of 17, I couldn't imagine anything better than earning a living through playing in a rock band. After **a lengthy apprenticeship**, I managed to get my band, Jesus Jones, into a position where I could describe my occupation while form-filling as "musician" without worrying about prosecution for false and misleading information.
- 3 With hits around the world we became famous for a few years. At the start of 1990 I wrote a song called 'Right Here Right Now', a title I disliked but intended to change before the final recording. **Inevitably unaltered**, the song became a No. 1 in America, popular enough that versions of it still appear on karaoke discs in bars all over the U.S. These re-recorded versions make me cringe but I don't begrudge the musicians involved. Everyone has **to make a living**.
- 4 Thirteen years later, I'm still making a living from that title. As well as continuing radio play, every so often a drinks company or car dealership in Michigan or Maine or Montana decides 'Right Here Right Now' set to that particular tune **perfectly soundtracks** their advertising campaign. The first I'll know about it is a call from my manager that starts, "Right, I've got another one for you ..." And that's the tax bill settled for another year.
- 5 Last year a major corporation, the biggest privately owned company in the U.S., decided they'd take it further and get the band itself to play at a conference for their best-achieving employees. And so began my induction into the murky world of corporate gigs.
- 6 It really is a murky world. Asking friends in the **music** industry about other examples **throws** up a sonic cathedral of "You **absolutely** cannot quote me" and "You can't **name names**". These days, it seems you can **pretty much** buy anyone if you have the **money**, but no-one else must know.
- 7 An **acquaintance** of mine, famous for a **string of** hits over the last 25 years, was offered \$75,000 to be part of a line-up that included two more contemporary (and therefore better paid) bands. The same artist was offered \$50,000 to play at a couple's wedding. That's 50 grand for an hour of songs that probably don't even need any rehearsal, with unlimited food and drink and no obligation to listen to the speeches. "Everyone has a price," one of the best-known managers in the industry tells me, and the figures go both way way up and down, which is where I come in.
- 8 We were approached via our website to play the conference while in the middle of an American tour. It was a spartan trip compared with our old days: one roadie and the cheapest hotels (sharing driving and rooms), selling merchandise to cover petrol costs and using cheap U.S.-bought amplifiers to save on shipping our own gear. It involved two weeks of preparation and a month of one hour-plus dates, usually five in a row.

- 9 The offer was for three shows in under two weeks, any costs we could dream up, accommodation (one person per room) in the same five-star hotel as the conference delegates and a fee that was in multiples of the profit we'd make on the tour. A "show" was the one song, twice, in other words seven minutes a night. Three groups of delegates on a three-day schedule meant we played one night in three, with all 10 days to spend as we pleased.
- 10 We didn't hesitate to accept the offer, and I can't think why we should have. I recall from my music press-reading days that accepting money from Big Business is wrong but I can't remember why, or how it differs from signing a record contract or playing a heavily sponsored festival. Like other teens, when I was younger I formed a notion about the purity of art versus paying for art that made it an offence to accept an honest month's pay for an honest three minutes' work. Even then there seemed to be some contradiction. My cousin is a classical musician, a French horn player for hire, for whom it would be unthinkable to turn down employment in his chosen line of work.
- 11 At the conference, we opened and closed the show. Listening politely, some of the audience figured out that song was being played by that band and took a few surreptitious photographs. The vast majority sat with quiet fortitude. Unlike usual shows, no-one from the crowd bothered about coming to talk to us afterwards. As always in America after a performance, people said, "Good job, man". It used to rankle back in the days when it wasn't supposed to be a job; it was supposed to be fun. Now it occurs to me that when it is just a job, it's a lot more fun.

(Adapted from an article by Mike Edwards in the Guardian Guide, 09/08/03.)

Task Five: Writing (20 marks)

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blank*

As the final part of the project, you are asked to produce a piece of writing.

Choose **ONE** of the following.

EITHER:

A Write a review of a musical performance you attended or of a CD. Your review should include:

- details of the event or the CD
- background information about the performers
- your personal impressions/opinions

Use your own words

OR:

B Write an essay discussing the following statement

“Music has an effect on people’s emotions, and is used in different ways to influence people’s feelings.”

Your **essay** should include:

- a **discussion** of how music affects you personally
- **examples** of how music can be used in a positive way
- **examples** of how music can be used in a negative way
- a **conclusion**

Use your own words

Write 200-250 words.

Leav
blan

Lined writing area consisting of 25 horizontal lines.

Task One

Example Psychiatry

- | | | |
|-----|-------------------------|-----|
| 1. | music on humans/people | 1.5 |
| 2. | (immediately) sceptical | 1.5 |
| 3. | physical, emotional | 1.5 |
| 4. | make judgements | 1.5 |
| 5. | magical | 1.5 |
| 6. | scientific | 1.5 |
| 7. | predictable | 1.5 |
| 8. | harmony | 1.5 |
| 9. | string(ed) | 1.5 |
| 10. | flute | 1.5 |

Total 15 marks

Task Two

Example 1964

- | | | |
|-----|--|-----|
| 1. | his youth then / he was young then | 1.5 |
| 2. | Jeff | 1.5 |
| 3. | good music any time / always good music | 1.5 |
| 4. | 80's / eighties | 1.5 |
| 5. | the charts | 1.5 |
| 6. | (a lot of) nostalgia / (look back through) rose-tinted glasses | 1.5 |
| 7. | (basic) four-track | 1.5 |
| 8. | irritated / it irritates / annoys him etc. | 1.5 |
| 9. | can't handle it | 1.5 |
| 10. | has lost interest, no interest | 1.5 |

Total 15 marks

Task Three (a)

2 marks for each correct letter

- | | | |
|----|------------------|---|
| 1. | G | 2 |
| 2. | H | 2 |
| 3. | Example A | - |
| 4. | D | 2 |
| 5. | E | 2 |
| 6. | B | 2 |

Total 10 marks

Task Three (b)

Mark according to the usual criteria

Total 20 marks

Task Four (a)

Example b

- | | | |
|----|---|---|
| 1. | b | 1 |
| 2. | a | 1 |
| 3. | b | 1 |
| 4. | a | 1 |
| 5. | c | 1 |

Total 5 marks

Task Four (b)

2 marks for each full explanation in own words. 1 mark for partial explanation.

- | | | |
|----|---|---|
| 6. | a lengthy apprenticeship | 2 |
| | a (fairly) long period of learning | |
| 7. | Inevitably unaltered | 2 |
| | not changed, as usually happens | |
| 8. | to make a living | 2 |
| | to earn enough (money) to live | |
| 9. | perfectly soundtracks (their advertising campaign) | 2 |
| | is/provides exactly the right music (for) | |

Total 8 marks

Task Four (c)

Example: corporate (paragraph 1)

- | | | |
|-----|------------------------------|---|
| 10. | selling out (paragraph 1) | 1 |
| 11. | begrudge (paragraph 3) | 1 |
| 12. | settled (paragraph 4) | 1 |
| 13. | murky (paragraph 5) | 1 |
| 14. | spartan (paragraph 8) | 1 |
| 15. | notion (paragraph 10) | 1 |
| 16. | surreptitious (paragraph 11) | 1 |

Total 7 marks

Task Five

Mark according to the usual criteria

Total 20 marks

Paper Total 100 marks