

1. TRANSFORMATIONS; rewrite the sentences using the words given. Do NOT change the words given. (9 p)

- a. We have not been given any homework for three weeks. LAST
The homework ^{has been} was last given to us three weeks ago.
- b. I really cannot understand modern art. UNDERSTAND
I wish I could understand art.
- c. I regret not telling him how I felt about him. ONLY
If only I told him my feelings about him.
- d. Martin was so excited he couldn't sit still. TOO
Martin was too eager to stand sit still.
- e. The only explanation is that you left your wallet on the train. LEFT
You have left the wallet on the train. *modality => certainty*
- f. Too bad you did not apply for the post. TO
You ought to have taken the job. *applied for the*
- g. I want to play tennis not squash. RATHER
I 'd rather play tennis to squash.
- h. As soon as we got on the plane, the pilot told us to get off again. JUST
We got on the plane, just for the pilot to get off again. *went*
- i. I started working at eight and was still working at six in the evening when you called. BEEN
When you called, I had been already working for ten hours. *word order*

2. WORD FORMATION (10 P)

Use the word given in capitals at the end of each line to form a word that fits in the gap in the same line.

Developing Countries

Although too many people in the West do still live in (1) poverty, on the whole, Westerners are far more (2) wealthy than those who live in developing countries. Things that are essential to our (3) daily lives, and which we take for granted, such as electricity, are (4) luxurious to millions of people around the world. Is this situation (5) acceptable or should the West be giving more (6) assistance to developing countries? Some politicians and (7) economists believe that Western financial (8) investment in developing countries would be in everyone's interest. As those countries get richer, they will become (9) valuable trading partners with the West. The (10) reality is, however, that there is an enormous amount of work to be done before people in developing countries can enjoy the kind of lives that most people lead in the West.

POOR
WEALTH
DAY
LUXURY
ACCEPT
ASSIST
ECONOMY
INVEST
VALUE
REAL

3. TRANSLATION; translate the following sentences into English (4 p)

a. Težko je predvideti, kakšno bo vreme v naslednjih dneh.

It's hard to predict what the weather will be like in the following days

b. Prednosti trajnostnega turizma prevagajo slabosti.

Advantages of environmentally-friendly sustainable tourism outweigh the disadvantages.

c. Ravnokar sem opazil, da je prisotnih manj ljudi, kot zadnjič.

I just noticed that fewer people are present than last time

d. Ko bo dobil naslednjo slabo oceno, bo izključen iz šole.

When he receives the next poor grade, he will be expelled from school

4. GAP FILL;

Put the verb in brackets in the correct tense. The tenses used are Present Simple, Present Continuous, Past Simple, Past Continuous, Past Perfect, and will. There are also examples of the infinitive.

Example

Yesterday I went (go) to London. I wanted to do (do) some shopping.

Mrs Hay ¹ was driving (drive) along a small country road when she ² had seen (see) a man at the side of the road. He ³ was waving (wave) and pointing at his car. Mrs Hay ⁴ stopped (stop) and

⁵ asked (ask) the man if he was all right. 'My car's broken down,' said the man.

'Where do you want ⁶ to go (go)?' asked Mrs Hay.

'London,' replied the man.

'Well, I ⁷ am not going (not go) to London, but I

⁸ can give (give) you a lift to the station, if you like. On the way to the station they chatted.

⁹ Do you work (work) in London?' asked Mrs Hay.

'No, I don't. I ¹⁰ run (run) my own business in Oxford. But today I ¹¹ had (have) lunch with a friend in London - we always ¹² have (have) lunch together on Fridays. I promised

¹³ to meet (meet) her at one o'clock.'

'There's a train at 11.30. I don't think you

¹⁴ would be (be) late for your appointment.'

When they arrived at the station, a train ¹⁵ had been standing (stand) at the platform.

'That's your train,' said Mrs Hay.

'You ¹⁶ might catch (catch) it if you're quick.' After the man ¹⁷ got out (get out) of the car, Mrs Hay

¹⁸ drove away (drove away). A few minutes later she realized that she ¹⁹ had made (make) a mistake: it was the wrong train. She went back to the station, but the train wasn't there: it ²⁰ had already

left (leave)! She went into the station and asked at the information desk where the train was going. 'Edinburgh,' the information clerk told her.

'Where does it stop next?' asked Mrs Hay.

'It's the express service,' the clerk told her.

'It doesn't stop until it gets to Edinburgh.'

12 20

19

5. READING COMPREHENSION (15 P)

You are going to read a magazine article in which five people talk about railway journeys. For questions 16–30, choose from the people (A–E). The people may be chosen more than once. When more than one answer is required, these may be given in any order.

Mark your answers on the separate answer sheet.

Which person or people

found on returning years later that nothing had changed?

16 E ✓

was unsure of the number of passengers on the train?

17 D ✓

enjoyed the company of fellow passengers?

18 A ✓

found the views from the train dramatic?

19 A ✓

20 D ✓

welcomed a chance to relax on the trip?

21 C ✓

was never disappointed by the journey?

22 A ✓

has a reason for feeling grateful to one special train?

23 C ✓

travelled on a railway which is no longer in regular service?

24 B ✓

regretted not going on a particular train trip?

25 B ✓

used to travel on the railway whenever possible?

26 E ✓

learnt an interesting piece of information on a train journey?

27 C ✓

took a train which travelled from one country to another?

28 A ✓

says that the railway had been looked after by unpaid helpers?

29 E ✓

was once considered not old enough to travel by train?

30 B ✓

14

On the rails

Five celebrities tell Andrew Morgan their favourite memories of railway journeys.

A

Andrea Thompson – Newsreader

I fell in love with the south of France a long time ago and try to get back there as often as I can. There's a local train from Cannes along the coast which crosses the border with Italy. It takes you past some of the most amazing seascapes. It never matters what the weather is like, or what time of the year it is, it is always enchanting. Out of the other window are some of the best back gardens and residences in the whole of France. You feel like someone peeping into the property of the rich and famous. The travellers themselves are always lively because there is an interesting mix of tourists and locals, all with different itineraries but all admirers of the breathtaking journey.

B

Raj Patel – Explorer

I have enjoyed so many rail journeys through the years, but if I had to pick a favourite it would be the Nile Valley Express, which runs across the desert of northern Sudan. The one misfortune in my youth, growing up in South Africa, was missing out on a family train journey from Cape Town to the Kruger National Park. I was regarded as being too young and troublesome and was sent off to an aunt. When I came to live in England as a teenager, I still hadn't travelled by train. London Waterloo was the first real station I ever saw and its great glass dome filled me with wonder.

C

Betty Cooper – Novelist

I am indebted to one train in particular: the Blue Train, which took my husband and me on our honeymoon across France to catch a boat to Egypt. It was on the train that my husband gave me a pink dress, which I thought was absolutely wonderful. Someone happened to mention that pink was good for the brain, and I've never stopped wearing the colour since. What I

remember about the journey itself, however, is how lovely it was to travel through France and then by boat up the Nile to Luxor. It was, without a doubt, the perfect way to wind down after all the wedding preparations.

D

Martin Brown – Journalist

We were working on a series of articles based on a round-the-world trip and had to cross a desert in an African country. There wasn't a road, so the only way we could continue our journey was to take what was affectionately known as the Desert Express. The timetable was unreliable – we were just given a day. We also heard that, in any case, the driver would often wait for days to depart if he knew there were people still on their way. When it appeared, there was a sudden charge of what seemed like hundreds of people climbing into and onto the carriages – people were even allowed to travel on the roof free. During the night, the train crossed some of the most beautiful landscapes I have ever seen. It was like a dream, like travelling across the moon.

E

Arisu Mezuki – Actress

I imagine most people's favourite impressions of trains and railways are formed when they are young children, but that's not my case. I was brought up in Singapore and Cyprus, where I saw very few trains, let alone travelled on them. It wasn't until I was a teenager that trains began to dominate my life. I made a film which featured a railway in Yorkshire. Most of the filming took place on an old, disused stretch of the line which had been lovingly maintained by volunteers. That's where my passion for steam trains began. When we weren't filming, we took every opportunity to have a ride on the train, and, when I went back last year, it was as if time had stood still. Everything was still in place, even the gas lights on the station platform!

Raz.: 1. A

Ime in priimek:

MITJA ŠEVERKAR

Točk:

35

%

Ocena:

4

1. OCENJEVANJE ZNANJA (DRUGI ROK)

1. POSLUŠALSKI PRIMER

a) Avtor in naslov glasbenega dela: Gallus: Glasba naša ljubezen

1 /1T

b) Opiši značilnosti glasbene oblike na posnetku:

Pesem poje mešani pevski zbor, glasba je polifona, glasbena oblika ~~zbor~~ je madrigal.

1 /2T

c) Naštej podobnosti in razlike med to in drugo možno glasbeno obliko v dotičnem glasbenem obdobju:

Madrigal se izvaja predvsem v obdobju 16. stol., motet pa v obdobju 13. - 18. stol. Madrigal ima posvečeno vsebino, poje se v drugih jezikih (primarno v italijanščini), izvaja pa se izven cerkev, tj. v gradovih, na prizoriščih ipd. *

3 /3T

d) Kateri dve obliki večglasja poznaš? Opiši, v čem sta si podobni in tudi različni!

Poznam polifonijo in homofonijo. Pri polifoniji se vsi glasovi prepletajo, so enakovredni, pri homofoniji imamo vodilne, ter stranske glasove (glasove, ki so bolj v ozadju). Striktna oblika polifonije je kanon.

2 /2T

e) Kaj je improvizacija?

Improvizacija so spremembe melodije, katere glasbenik lahko ustvari v času izvajanja melodije. ~~Poznamo~~ s tem glasbenik.

* Motet ima naborno (cerkveno) vsebino, poje se v latinščini, izvaja pa se v cerkvah.

1 /1T

** ustvari novo, edinstveno melodijo, saj lahko spremeni samo en ton in bo skladba zvenela desti drugače. Na kratko, skladatelj improvizira, tudi izven oblik.

2. POSLUŠALSKI PRIMER

a) Avtor in naslov glasbenega dela: Guido Areški: Himna v čast sv. Janezu

1 /1T

b) Kaj je **utemeljil** avtor slišane 2. poslušalskega primera? Kje je to razvidno?

Avtor je utemeljil solmizacijske vloge. To je razvidno v tem, ko se začne vsak takt z noto, enim solmizacijskim zlogom višje. Npr., takt z ~~do~~-om, sledi takt z re-jem. Prav tako besedilo sledi istemu ~~but~~ principu.

15 /2T

c) Kaj je uporabil kot **pomoč pri petju**? Opiši na kakšen način!

Pri pomoči pri petju je uporabil "Guidovo roko". Na roke je narisal drte, ki so izvajale podobno vlogo, kakor danes notna črtanje.

1 /2T

3. POSLUŠALSKI PRIMER

a) Avtor in naslov glasbenega dela: Mozart: Turški marš

1 /1T

b) Poimenuj **glasbeno obliko s posnetka**, opiši iz kje izhaja in njene značilnosti!

Rondo izhaja iz Italije. Posebnost je, da ima obliko ABACADA itd. (glej odgovor c za še več podrobnosti o rondaju)

2 /3T

c) Poimenuj še drugo glasbeno »posebnost«. Natančno opiši njeno **zgradbo** in naštej tri možne načine sprememb melodije.

Variacije so spremembe tem. Kot že prej omenjeno, je rondo sestavljena iz oblike ABACADA itd. Osnovna tema (A) se ne spreminja, medtem ko lahko glasbenik iz določene teme ustvari variacije, oz. različne verzije te teme, s pomočjo sprememb barve, tonske višine, ali pa tempa.

2,5 /3,5T



4. POSLUŠALSKI PRIMER

a) Avtor in naslov glasbenega dela: Bach: Tokata ✓

1 /1T

b) Kakšen način glasbenega oblikovanja prepoznaš na posnetku? Opiši ga!

Evolucijski, motivi se prelivajo iz enega v drugega, brez očitnih prekinitev. Vsak motiv se nadgradi iz prejšnjega s tem, da se dodajajo nove glasbilo, se uporabi druga lestvica ipd.

2 /2T

c) Poimenuj osnovne oblikovalne enote in najmanjšo od njih tudi opiši!

Motiv, tema, ~~metoda~~. Motiv je najmanjša in osnovna glasbena ~~enota~~ in gradbeni meledija.

2,5 /2,5T

MOTIV
TEMA
METODA
MELEDIJA

5. POSLUŠALSKI PRIMER

a) Avtor in naslov glasbenega dela: Šostakovič: Jazz suite ✓

1 /1T

b) Kaj je metrum?

Metrum je urejeno zaporedje poudarjenih in nepoudarjenih dob. Trodobni metrum je $\underline{\underline{U}} - \underline{\underline{u}}$, dvodobni pa $\underline{\underline{U}} - \underline{\underline{u}}$.
poudarjeno epoudarjeno

2 /2T

c) Katera osnovna metruma poznaš? Kam bi uvrstil slišan 5. poslušalski primer?

Poznam dvodobni in trodobni metrum. Posnetek bi uvrstil v trodobni metrum.

2 /2T

d) Kaj poimenuje »glasbeni izraz« agogika?

Agogika poimenuje spremembe v tempu.

1 /1T



OSTALO

a) Naštej tri načine zaznavanja (poslušanja) zvoka iz okolice!

glasbe se zavedamo, jo analiziramo, glasbe se ne zavedamo, se predvaja
glasbo poslušamo, ker nam je všeč. v ozadju

2,5 /3T

b) Opiši značilnosti zvena!

Zven ima določeno približno tonsko višino, ima lastnosti
tako tona, kot tudi šuma, igramo jih na ritmična tolkala.

2 /2T

c) Kdaj nastanejo ljudske lestvice? Kateri dve poznaš?

Ljudske lestvice nastanejo, ko določenih tonov ne moremo
uvrstiti v že obstoječe lestvice. Poznam istrsko in balkansko.

2 /2T

Ocenjevalna lestvica:

0 - 49 nzd (1): 0 - 19,5 t

50 - 62 zd (2): 20 - 24,5 t

63 - 76 db (3): 25 - 30,5 t

77 - 89 pdb (4): 31 - 35,5 t

90 - 100 odl (5): 36 - 40 t