**Music in Tolstoy’s Life**

**Паузация при чтении:**

/ пауза 6 секунд

// пауза 10-13 секунд

**Выписать на слайде (доске)**

Yasnaia Poliana

Kazan Imperial University

“Foundations of Music and Rules for its Study”

gypsies

Tchaikovsky

Mozart

Haydn

Beethoven

Chopin

1. Tolstoy’s relations | with music | were reverent | and on occasion | punitive.
2. He was fascinated | by the force of music, || just as he was | by the force | of beauty | and war.
3. At Yasnaia Poliana | as on most | well-to-do | Russian gentry estates ||, music-making | was as integrated | into daily life | as the making of honey, || boots (,) | or jam.
4. As a child | Tolstoy received | basic instructions | in piano | and at 17 | during his study | at Kazan Imperial University | began seriously improving | his keyboard skills.
5. Two years later, | in 1849, | he invited | a German pianist | from St. Petersburg | to visit, || whose companionship | inspired him | to sketch out an essay | on the book entitled | “Foundations of Music | and Rules for its Study”.
6. It must be emphasized | that Tolstoy never confused | music as art
| with its social |or moral setting.
7. Although | visiting the gypsies | might be shameful | according to his rules of life, || Tolstoy always admired | gypsy singing | with its rich tones | and rhythmic variability.
8. Throughout the winter | of 1861-62 | he had notable success | in his experimental | Yasnaia Poliana schools | teaching peasant children | the fundamentals of music | through singing.
9. He did believe, | however, | that it was essential | to begin right away | with art, | not exercises.
10. He was absolutely sure | it was better | not to teach | village children | at all | than to teach them | mechanically.
11. He played | a huge variety of music || in four-hand | piano arrangements | with family members | as well as | with visiting musicians.
12. Relaxation at the keyboard | could overlap | with literary creativity.
13. Tolstoy would sit at the piano || for hours | and improvise (,) | inspiring and focusing his mind || before he got down | to verbal work.
14. As a member of the upper nobility, || Tolstoy was acquainted | with all the prominent | Russian composers.
15. In 1858, | before the founding | of the first Russian conservatory ||, Tolstoy helped | to set up musical society || in Moscow.
16. Tolstoy’s meeting with Tchaikovsky || in 1876 || and their friendship | have left rich traces.
17. Tolstoy’s first loves | in music | were not Russian, | but mainstream European |: Mozart, | Haydn, | selected Beethoven (,) | and above all Chopin, | whom Tolstoy called | the musical | equal to Pushkin |in poetry.
18. Tolstoy’s fictional use | of dreamed music | is affirmative, | integrative (,) | and blissful.
19. He understood art | in general | as a kind | of optimal energy transfer, || with musical art | as the ideal.