4 Music

Look at the photo. Discuss the questions.

- What instruments are the people playing?
- Where do you think they are? Why are they performing?
- What feelings do you get when watching a live musical performance? Does that change depending on the type of music?

Work with a partner. Discuss the questions.

- How often do you listen to music and for what purposes?
- How would you define good music?
- In what ways do you think music influences our lives and cultures?



In this Unit

SYSTEMS

musical ability
expressing wishes, hopes, and imagined situations
sounds and spelling of /ʒ/ and /dʒ/
idiomatic expressions with *take*
cleft sentences

SKILLS

understanding purpose
listening for colloquial asides
connecting with your reader
using softening language for refusals

THEMES

varieties of folk music
music and memories
letting someone down gently
multicultural skills

A feature

ARTICLE

A Work in pairs. Discuss the questions.

- What are the traditional forms of folk music called in your country?
- When is music like this played?

B Scan the article to choose the correct musical act. Write *T* (Tinariwen), *GM* (Gavin Mendonca), or *TR* (Tarta Relena).

1 ..... sing(s) in languages that are no longer spoken.
2 ..... was the first to develop an original form of music.
3 ..... keep(s) old music alive in a region far from towns and cities.
4 ..... show(s) concern about planet Earth.
5 ..... play(s) music that attracts tourists.
6 ..... sing(s) about people from different cultures.

LOST FOR WORDS?

blend (n) a mix of different styles

lutes (n) traditional instruments, similar to guitars

nomadic (adj) moving from place to place

preservation (n) the act of keeping something in its original state

MUSIC WITH ROOTS

In the remote Saharan desert, Ibrahim Ag Alhabib leads his band of musicians—playing a mix of traditional tindé drums, tehardent lutes and electric guitars—in a performance that combines African folk and Western rock music. Tinariwen represents the Tuareg people, a nomadic people from northern Mali and southern Algeria. Their performances often mirror the vastness of the desert, with long, hypnotic rhythms that reflect the landscapes they call home. The group's sound grows naturally from Tuareg history and carries the weight of their journeys across the region. Half a world away in South America, Guyanese rock musician Gavin Mendonca combines punk rhythms with music and stories from traditional Guyanese culture, creating a distinctive style of music that he terms "Creole Rock." His work highlights how modern musical styles can evolve from inherited traditions without replacing them, allowing listeners to hear both the past and the present in each song. In Spain, Marta Torrella and Helena Ros, singing as Tarta Relena, drew from Flamenco music as well as traditional Corsican and Georgian tunes to enhance their electronic music. Their vocal approach is both experimental and rooted, using harmonies that echo the timeless qualities of the songs that inspire them.

Three very different acts, but for all of them, their motivation goes beyond simply creating a form of entertainment. The Tuareg group maintains and promotes their traditional culture through a unique blend of sounds—"desert rock"—and helps raise awareness of regional politics. Mendonca's blend of traditional and modern music allows the preservation of Guyanese culture while showing how Guyanese society has evolved. His more recent compositions have included environmental themes; one album was even recorded in the Guyanese rainforest. The decision to record there allowed natural background sounds to become part of the music, strengthening the message behind his work. Tarta Relena is motivated to show that emotions like pain and joy exist independently of time or geography. Their music features stories of characters from different times and places; their lyrics aren't restricted to Spanish but include several tongues, even the long-dead Latin and ancient Greek. Their multilingual choices encourage listeners to experience a wider emotional and cultural range, connecting them with voices from across history.

Reaction to these musicians has been positive, not just in the musicians' home countries but further afield. Thanks to artists like Tinariwen, Mali is firmly on the music map and attracts visitors to hear them play. Gavin Mendonca travels regularly to music festivals both inside and outside Guyana. Tarta Relena gave a Tiny Desk Concert on National Public Radio in 2024, and the recording received thousands of online views in 24 hours. The world may be evolving, but for each of these musicians, music serves a need for cultural preservation. Their ongoing success shows that audiences still care deeply about music that honors identity while embracing creativity.

UNDERSTANDING PURPOSE

Understanding the purpose of a text means answering two questions: What did the writer want to achieve? Who did the writer intend it for? Clues can be found in the content and style. Writers may aim to inform (with facts and clear, unbiased language), question opinions (with argumentative language), or advise (with recommendations and language of advice). Other reasons for writing may be to warn, reassure, persuade, buy something, or entertain.

C Read the article. Why is the music mentioned important?

D Read the article again and choose the correct answers.

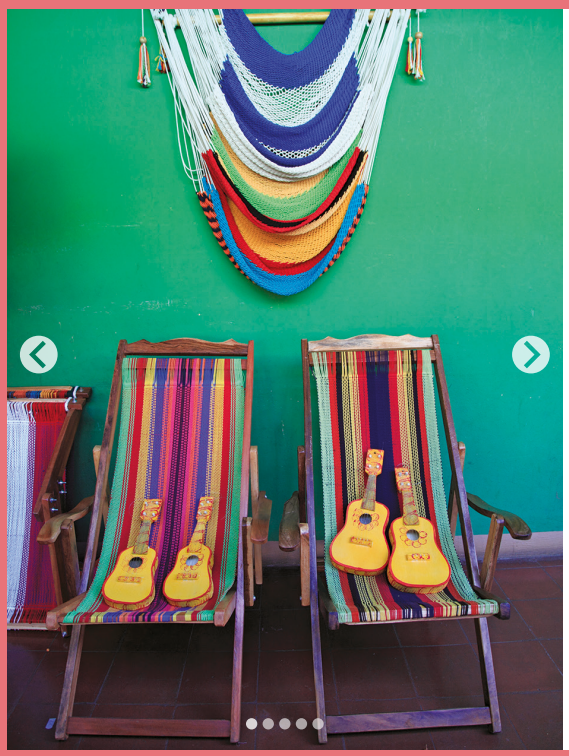
1 The purpose of this article is to ...
   a inform non-specialist readers. b advertise the music. c critique traditional music.
2 The writing style is ...
   a emotional and argumentative. b casual and humorous. c clear and unbiased.
3 This article is likely to be found ...
   a in an academic textbook. b on a music website. c in a serious newspaper.

Musical

ABILITY

VOCABULARY

A Read the social media post. Do you agree with the tips?



MAKE *MUSIC* NATURALLY

Starting to learn an instrument? Want to know a secret? Don't just play notes ... play music!

- Start **by ear**—Don't stress about reading music right away. Try picking out simple **melodies** from songs you love. Your ears are your best guide!
- Stay **in tune**—Whether it's your guitar strings or your own voice, being in tune makes everything sound better.
- Feel the **rhythm**—Music isn't just about notes; it's about timing. Tap your foot, clap along, and let the rhythm guide you.
- Listen for **harmony**—Music is more than one note at a time. Try to hear how different sounds blend together.
- Focus on the **lyrics**—If you're singing or playing along, knowing the lyrics helps you connect with the song's emotion.
- **Improvise**—Don't be afraid to experiment. Some of the best ideas come when you let go and just play!
- Don't expect a **masterpiece**—If you wait for perfection, you'll be waiting a long time! As long as you keep practicing and enjoy the process, you can't go wrong.

What's your best tip for new musicians? Drop it in the comments!

B Match the words in bold in Exercise A with their definitions.

1 .....: the words of a song
2 .....: a regular pattern of sounds, often made with drums
3 .....: with exactly the correct notes
4 .....: play music spontaneously
5 .....: great artistic achievement
6 .....: without reading music
7 .....: a sequence of musical sounds to make a tune
8 .....: the sound created when two or more notes are played at the same time

C Discuss the questions in small groups.

- Do you consider yourself musical?
- Do you ever look up song lyrics on the internet?
- Do you know the lyrics to many songs in English? Are they a good way of learning English?

PLAY WITH *WORDS*

Quiz time! Define the vocabulary in your own words. Can your partner remember them? Then switch roles.

Game

Adaptive Practice

GRAMMAR 1

Expressing wishes, hopes, and imagined SITUATIONS

A 4.1 **Listen to a conversation between two friends. Complete the sentences with *Lily* or *Duncan*.**

_____ wants to get tickets to a concert.
_____ can't afford to go to the concert.



Lily: Duncan, you've been on your computer all morning. What are you doing?
Duncan: I'm trying to get tickets to the concert. I was number 4,865 in line, but I'm getting closer to the front of the line now. Are you going?
Lily: Oh, I wish I could. I've been listening to her music for years. I grew up with her songs. They were a big part of my life when I was in high school, and even now, hearing them brings back a lot of memories.
Duncan: So why can't you go?
Lily: I just can't afford it. Tickets start at over $100. That's way too much for me. If only I hadn't had to pay for a new laptop last week!
Duncan: Yeah, I hear you. But this is a once-in-a-lifetime opportunity. Lily, imagine you didn't go, and then she retired next year. How would you feel then? Hey! Suppose I eventually get to the front of the line, I could lend you the money. We could go together. I have some money saved up from my summer job. There'd be no hurry to pay me back.
Lily: Oh wow ... You would do that for me? I don't know what to say. That would mean everything to me!

B **Watch the video and read the grammar explanation. What is the difference between *wish* / *if only* and *hope*?**

EXPRESSING WISHES, HOPES, AND IMAGINED SITUATIONS

Wish, *if only*, and *hope* all refer to desires, but there is a difference in when to use each.

Wish / If only
Use *wish / if only* + simple past for present situations that are not true, or + past perfect for past situations that you regret.
*I **wish I was/were** a morning person, but I love sleeping in.*
***If only I knew** how to cook. I'm tired of eating fast food.*
*I **wish I hadn't bought** my motorcycle. It was a waste of money.*

Hope
Use *hope* + infinitive or simple present for situations that could be true in the future.
*I **hope to start** my degree next year.*
*I **hope I get** a good grade on this paper; I've worked hard on it.*

Imagine* and *suppose
Use *imagine* + simple past for an imagined situation that is untrue and may never be true.
***Imagine we gave up** our jobs and went backpacking around the world.*
***Imagine you had** the chance to sing on stage. Would you take it?*

Use *suppose* + present tense for something that has a chance of happening. To express a greater doubt, use *suppose* + simple past.
***Suppose we get** a pizza and play a board game instead of going out?*
***Suppose someone got sick** while we were traveling. We should buy insurance.*

C Choose the correct option for each sentence.

1 I wish I could play the piano.
   a If I had the time, I'd take lessons.
   b But they'd already found a pianist.
2 I hope he passes the music theory exam, ...
   a now he has to take it again next week.
   b but I doubt he will.
3 Imagine you won the talent competition.
   a What would you do with the money?
   b Do you think you could cope with the fame?
4 I hated the music last night.
   a I wish I hadn't agreed to go.
   b Supposing I didn't go.
5 It's a shame Kim sold her trumpet.
   a If only she's playing in the band tomorrow!
   b Imagine if she were playing in the band tomorrow!



D Choose the correct option to complete the sentences.

1 I **hope / wish** I were taller. I'd love to be on the basketball team.
2 We **imagine / hope** to move to a bigger city with more cultural events.
3 **If only / Imagine** you hadn't told that joke! People were offended.
4 **Imagine Sienna got / Sienna hopes she gets** a place in the orchestra.
5 Do you ever **imagine / hope** you were a famous rock star?

E Read the sentences. Match the correct question to each sentence.

1 Imagine your best friend won two concert tickets. .....
2 Suppose you get an exciting new job in your field, but you hate it. .....
3 Imagine you had been born at another time in history. .....
4 Suppose you were invited to perform at a local music festival. .....
5 Imagine you had the chance to travel to any country. .....
6 Imagine you could interview your favorite musician. .....

a Where would you go? For how long? Who with?
b What do you think you'd wear on stage?
c What questions would you ask about their music?
d How would you react to the news?
e What would you do to improve the situation?
f When would you choose to have lived? Why?

F Work in pairs. Take turns asking and answering the questions from Exercise E.

Imagine your friend won two concert tickets.

I would be thrilled and ask to go, too!

Adaptive Practice

G Go to the back of the book and complete the Communicative Activities.

LISTENING

An informal DISCUSSION

A Work in pairs. Tell your partner about a piece of music that brings back memories for you.

LOST FOR WORDS?

amateur (adj) not professional
nostalgia (n) a sentimental feeling of longing for the past
profound (adj) deep, moving
reminisce (v) to remember a time in the past

B 4.2 Listen to a family talking about their musical memories. Match the memory to the person.

1 Jenna .....
2 Dad .....
3 Matt .....

a being young and in love
b having fun with a childhood friend
c time spent at Grandma's house

LISTENING FOR COLLOQUIAL ASIDES

Colloquial asides are casual expressions in speech used to: get back to the main point (*What was I saying?*); check understanding (*You know what I mean?*); or to make a comment on something one has just said (*I can't believe I said that! Strange, isn't it?*). They often come with a change in tone or emotion.

C 4.3 Listen to the excerpts from the conversation. Write the colloquial asides.

Excerpt 1: There was a French writer—[1] .....
Proust? Marcel Proust?—He wrote about this, except with him it wasn't music; it was food.

Excerpt 2: Oh yes ... [2] ....
Madama Butterfly has a really famous piece of music, and not long ago, I heard it on TV in a car ad!
[3] ..... A car ad!

Excerpt 3: They had this theme song that they played at the beginning of every episode, and we used to sing it— [4] .....
—and then just the other day, I was flipping through the channels and they were showing re-runs of this show, and suddenly I found myself thinking about Tessa.

PRONUNCIATION

Sounds: /ʒ/ AND /ʤ/



A 4.4 Put the words in the box in the correct column depending on the sound they contain. Then listen to check.

biology	casual	collage	college
encourage	garage	garbage	visual

/ʒ/ as in *television*	/ʤ/ as in *imagine*

B Find the /ʒ/ and /ʤ/ sounds in each sentence. Practice reading the sentences with a partner.

1 She made the decision to travel around Asia.
2 Don't send messages while driving; it's dangerous.
3 Which version of the software are you using?

An opinion

BLOG POST

WRITING

CONNECTING WITH YOUR READER

Blog posts tend to be less formal and more personal than essays. To connect with readers, use personal pronouns to create connection (e.g., *We all agree ...*); share personal experiences—a good story can be stronger than facts; use adjectives and adverbs to express emotions and opinions.

A Choose the best options to connect with the reader.

Why Small Gigs Beat Stadium Concerts Every Time

[1]**Live music is very popular / We all love live music**, but nothing beats the raw energy of a small gig. Sure, stadium concerts have epic productions, but [2]**do you really feel connected / is there a sense of connection** when you're watching the band on a giant screen from half a mile away?

I'll never forget squeezing into a [3]**small, dark / tiny, dimly lit** venue with 200 fans to see an indie band. The bass vibrated through my chest. The singer locked eyes with the crowd. We were part of something special. No long lines for [4]**expensive / overpriced** food or T-shirts—just pure, close-up music.

Next time, skip the stadium and support your local scene!



B Write your own blog post about your opinion on music festivals.

Idiomatic expressions with

TAKE

VOCABULARY

A Match the statements with the correct responses.

1 I'm running a little late. I won't be there for another hour. .....
2 Do we have enough money to last until next week? .....
3 I don't know what to do. My co-workers are so messy. .....
4 Kendra snapped at me in the office. I only said hello! .....
5 It'll be cheaper if you go to college close to home. .....
6 When I dyed my hair, you said I looked like a traffic signal. .....
7 I did all the work on our group project, and we all got the same grade! .....
8 I'm thinking of setting up my own graphic design business. .....

a I know. I'll **take that into consideration** before I decide.
b No problem. **Take your time**. I'll see you when you get here.
c Can't you **take a joke**? I was only trying to be funny.
d Don't **take it personally**. She's under a lot of stress.
e I think you need to **take the initiative**. Call a meeting with them about it.
f Yes, there's plenty. **Take my word for it**.
g I say go for it! You'd be **taking a chance**, but what do you have to lose?
h That's not fair. The others shouldn't **take the credit** for your hard work.

B Work in pairs. Discuss the questions.

- Can you take a joke or do you tend to take things personally?
- Do you like to take your time doing tasks?

PLAY WITH WORDS

What does *take* mean in the following sentences?

Take a deep breath *and relax.*

She didn't even ***take the time*** *to say* Hi. *Talk about unfriendly!*

What other three-word expressions with *take* do you know?

Game

Adaptive Practice

GRAMMAR 2

Cleft SENTENCES

A 4.5 **Listen to two people deciding what to bring to a friend. Choose T (true) or F (false).**

1 The friends want to choose a birthday gift for Paolo. T / F
2 Kat's brother told her about a scientific study. T / F
3 Researchers studied the effect of listening to music on sick people's recovery. T / F
4 Music helped reduce the pain in the lower part of the body. T / F
5 The friends decide to add some songs to a playlist for Paolo. T / F



Taylor: I'm going to visit Paolo in the hospital later. What can I bring him? I guess what most people bring are flowers, but he's allergic.
Kat: Why don't you make him a playlist? He'd love to hear some new music. Plus, it's supposed to help you recover.
Taylor: That's a good idea! What do you mean, it helps you recover?
Kat: I read about it recently. It was my brother who sent me the link. There was this study about it. What they wanted to find out was whether or not music could help people in intensive care, like maybe helping them relax or taking their minds off the pain or something. What they did was play music to patients for 30 minutes, and then check their vital signs, you know, their heart rate and blood pressure, that type of thing.
Taylor: I bet it worked.
Kat: It did. What the results showed was that after listening, patients said they felt less pain and lower levels of anxiety.
Taylor: Great, so let's think about what songs to put on this playlist ...

B **Watch the grammar video and read the explanation. Do cleft sentences emphasize information by putting it at the beginning or end of the sentence, or both?**

CLEFT SENTENCES

Cleft sentences are a very common feature of natural spoken English and are used for emphasis. They start with question words like *what*, *where*, *how*, etc., and help to emphasize new information by putting it at the end of the sentence.
What I realized *was that I'd forgotten my ID.*
Where this study took place *I can't remember.*
How he broke his arm *is a complete mystery!*

We can also emphasize different elements of this sentence by moving them to the front of the sentence after *It* + *be*. Look at this example:
Kat came to the hospital with me. ***It was Kat*** *who came with me.* (emphasis on who)
It was the hospital *we went to.* (emphasis on where)

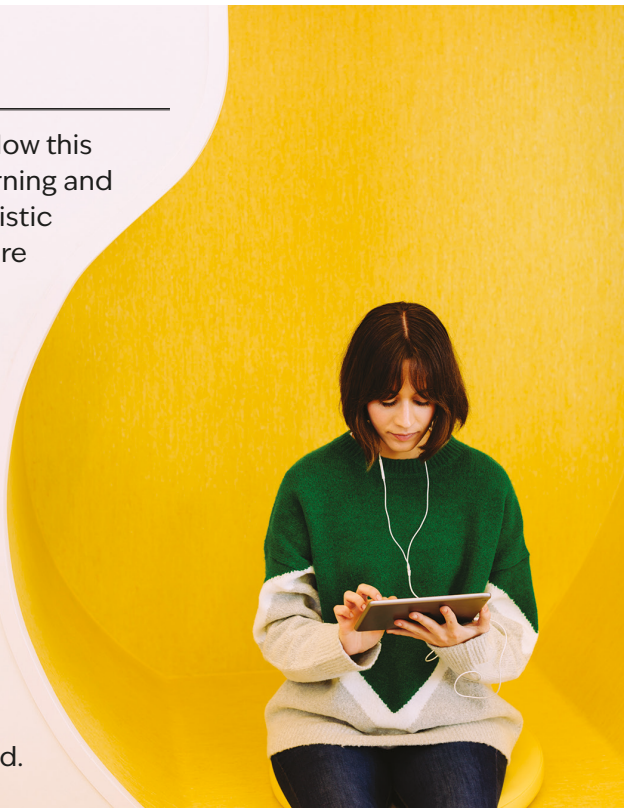
C Choose the correct options to complete the paragraph.

I went to a terrible concert last week. [1] **It / What** happened was that the band didn't finish their show and were booed off stage! Can you believe it? I'd never even heard of that band, but [2] **it / what** was my friend Emma who asked me to go. [3] **It / What** was the lead singer who forgot the lyrics in four songs! [4] **It / What** was the drummer who apologized to the audience, but [5] **it / what** we all wanted was our money back. I think [6] **it / what** this tells me is that I can't see bands from 20 years ago and still expect them to be great.

D Correct five mistakes with cleft sentences in the paragraph.

Music on the Mind

Much has been written about the "Mozart effect." How this means is that listening to music can help with learning and memory. However, researchers in Spain are less optimistic about the benefits of music. Participants in a study were shown photographs of people's faces while listening to classical music. What was their memory that researchers were testing. When they were shown a second set of photographs, they had to identify those they had seen before. It happened was that listening to music had no effect on the participants' ability to remember the faces they had seen. How they concluded was that listening to classical music has a very limited effect on the cognitive ability of people with memory problems. However, what they did find was that results improved when the participants in the study listened to upbeat music rather than relaxing music. Why this suggests is that further research into different kinds of music is needed.



E Rewrite the underlined sentences as cleft sentences.

1 I've had a long overnight flight. <u>I need to take a shower.</u>

2 Stephanie didn't win the music prize. <u>May won it.</u>

3 Qian took Ling to a classical music concert. <u>She really wanted to see a punk band.</u>

4 I know you're not sure where to travel next year. <u>I think you should go to Japan.</u>

Adaptive Practice

F Think of an experience you've had, such as the first concert you went to. Write your anecdote using three cleft sentences.

G Share your anecdotes in groups. Whose story is the funniest or most interesting?

Letting people down GENTLY

A Work in pairs. Discuss the questions.

- Have you ever been given criticism about a piece of work you did?
- How did you feel about it? How did the person tell you?

B Watch and listen. Does Sandra like José's work? Will she use it in the play?

LOST FOR WORDS?

authentic (adj) genuine, true to a time or place

disheartened (adj) without hope or confidence

melody (n) a tune

Sandra: Thanks for meeting me, José. I wanted to talk about the music you've written for our play.
José: No problem, Sandra. What did you think? I feel like I really got into the characters and understood their mindsets. I hope you thought the songs I wrote reflected their emotions and the dilemmas they faced.
Sandra: You know, you're an outstanding songwriter, José ...
José: Uh-oh. I sense there's a "but" coming ...
Sandra: Well, José, I have no doubt that you're really talented. Your melodies are amazing, and I think you have lots of creativity ...
José: Go on ...
Sandra: Well, it's just that we feel your songs might not really fit with what we're trying to do here. Our play is set in the 1920s, and a number of your songs come across as very modern. I can see that you're influenced heavily by current trends in music, but I'm afraid we're looking for something a little more classical.
José: Ah. I guess I was trying to show that the emotions the main characters are experiencing are not limited to a specific time period—that they're universal.
Sandra: I get that, but I think we need to stay true to the era. This is the 1920s, and they didn't have pop music back then.
José: So, you're not going to use my songs?
Sandra: I'm afraid not, José. We've actually decided to use some authentic music that was written at the time. We've got permission to use it, and it suits the play really well.
José: Okay ...
Sandra: But listen, José. Don't be disheartened. I think your songs are incredible, and I just saw today that the local radio station is holding a competition for new singer-songwriters. They're offering a cash prize to the winner, and they might even play your music on the radio. Why don't you send in a couple of these songs?
José: Thanks, Sandra. I'll look into that. I'm sorry it didn't work out.

C Watch and listen again. Answer the questions.

1 Sandra starts by ...
   a praising José's work. b criticizing his work.
2 She cannot use his work because it ...
   a doesn't sound professional. b doesn't match the play's era.
3 Sandra encourages José to ...
   a approach a different theater. b repurpose his songs.

D Complete the useful language box with the expressions Sandra uses.

USING SOFTENING LANGUAGE FOR REFUSALS	
Delivering bad news	**Showing encouragement**
[1] ..... your songs might not really fit ...	Don't [2] .....
It's a really good idea, but it's not quite right for us.	Why don't you ...?
I'm afraid ...	Don't give up.
How can I put this?	Your work shows lots of potential.

E Read the description of the sandwich technique. Do you think Sandra used it well?

The "sandwich" technique is a way of giving criticism or bad news tactfully. The top and bottom are positive comments intended to make the recipient of the bad news feel better, while the criticism comes in the middle part.

F Discuss with a partner how you would deal with the situations below using the sandwich technique.

You edit your student newspaper. Another student has written some poems and would like to publish them. You don't think they are very good.



Your friend is taking part in an art show. The participants' work is for sale, and your friend is hoping you will buy a piece. You don't enjoy your friend's style of painting.



Your cousin is hoping to become a chef and invited you for dinner. You don't want to discourage your cousin, but the meal you had was far too spicy for most people.



G Work with a partner. Role-play one of the situations from Exercise F.

How can I put this? I don't really have extra spending money right now.

A **Work in pairs. What are the best ways to learn about another culture without leaving your town or city? Discuss the options below.**

- eating traditional food
- following people on social media
- learning the language
- listening to music
- reading novels or articles
- watching movies or TV shows

B **Read the article quickly. What is the main idea of the text? Discuss your answer with a partner.**

HOW TO SUCCESSFULLY WORK ACROSS COUNTRIES, LANGUAGES, AND CULTURES



HARVARD BUSINESS REVIEW

by Tsedal Neeley
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According to a recent McKinsey Global Institute report, the global labor force will reach 3.5 billion by 2030 — and yet there will still be a shortage of skilled workers. The result is likely to be intensified global competition for talent. Rather than assuming we'll work in one location, in our native culture, we will need new skills, attitudes, and behaviors that help us work across cultures. This orientation can be valuable for anyone working for multinationals or in other global careers. It consists of five key actions.

1 Embracing positive indifference. Positive indifference is the ability to overlook cultural differences as being not especially important or worthy of attention, while remaining optimistic about the process of engaging the culture seen as foreign. Because global work is likely to bring employees into contact with culturally diverse practices, the ability to adapt smartly could be the difference between success and failure.

2 Seeking commonality between cultures. This enables you to draw closer to a foreign culture and become receptive to its differences. For example, a French employee found commonality with his Japanese coworkers by recognizing that both cultures are prone to analyzing processes for how they could be improved. Seeking commonality draws colleagues from diverse cultures closer, which in turn translates to more effective teamwork.

3 Identifying with the global organization rather than your local office. If you feel a sense of belonging with the larger organization, you're more likely to share its values and goals. Organizational identification, the term for when an individual feels at one with the organization, is crucial for fostering job satisfaction, commitment, and performance.

4 Seeking interactions with other, geographically distant subsidiaries. My research finds, in general, when interactions are high, there is a greater ability to develop trust and shared vision among international coworkers. Also, sharing information or best practices can become advantageous and learning from one another's common experiences can accelerate the spread of business efficiencies across the global organization.

5 Aspiring to a global career. In some sectors, the global market demands for English-speaking workers makes a global career quite attractive. Some people I interviewed had entertained long-standing aspirations to work globally, while others had this dream kindled as they learned English. The desire to learn English and work abroad seemed to reinforce one another.

These five attitudes and behaviors are what make a successful global employee.

LOST FOR WORDS?

commonality (n) a feature or purpose that is shared by two or more people
entertain (v) to consider an idea or think it is possible
foster (v) to encourage something to develop
in turn (phr) as a result of something in a series of events
kindle (v) to cause feelings or ideas to start to grow in someone
overlook (v) to ignore or fail to notice something
prone (adj) likely to do something
subsidiary (n) a company that is owned or controlled by another larger company

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Multicultural Skills

C **Read the article again. Complete the summary with the words in the box.**

careers commonalities demand environments indifference organization parts skills

As global [1] ..... for skilled workers intensifies, professionals need to be able to work effectively across cultures. This means developing a new set of [2] ....., attitudes, and behaviors. These include embracing positive [3] ..... toward cultural differences, finding [4] ..... between cultures, and identifying more with the global [5] ..... than the local office. It's also important to cultivate positive interactions with colleagues working in different [6] ..... of the world, as well as actively pursuing global [7] ..... that take workers beyond the bounds of their own cultures. Together, these five actions will help professionals adapt quickly and collaborate effectively in diverse, multicultural work [8] .....

D **Match the concepts in bold from the article (1–5) to the personal descriptions.**



..... **a** Sofia noticed that her colleagues in Brazil care a lot about teamwork, just like her team in Mexico. This helped her feel closer to them and made communication easier.



..... **b** Marta enjoys connecting with coworkers in other countries. She shares ideas with them and learns how they solve problems. She even plans a virtual coffee break each month.



..... **c** Ali works with people from five different countries, but he doesn't worry too much about small cultural differences. Instead, he focuses on staying positive and getting the job done together.



..... **d** Luis has always dreamed of working abroad. He's studying English every day and applying for international internships.



..... **e** Even though Jun works in the Seoul office, he often thinks about how his decisions affect the whole company and not just his local team.

E **Work in groups. Follow the instructions.**

1. You and a group of students from your college are planning to participate in a study abroad program. Think about actions or skills, either from the article or your own ideas, that could help you succeed while studying abroad.
2. Think about the activities you would like to include in your course and plan together. Use ideas from Exercise D and your own ideas.
3. Discuss how these activities will help them study across cultures.

USEFUL LANGUAGE

Planning together

- I definitely want to include something about ...
- Maybe we could ...
- I was also thinking ...
- So how exactly do you envision ...
- Yes, that's the idea.
- They'll need ...

F **Share your ideas as a class and discuss these questions.**

- How could you help a foreign student feel at home and adapt more easily?
- How could you apply the actions from the article to your daily life?
- How do you identify with global culture?
- How could strong multicultural skills make you successful?

REVIEW

Kahoot!

A Choose the correct option to complete the sentences.

1 Before she took singing lessons, Marianne couldn't sing **in tune / by ear**.
2 All of the bands' **melodies / lyrics** are written by their singer; her words are pure poetry!
3 I usually learn how to play folk songs faster than other genres since they tend to have simpler **masterpieces / melodies**.
4 Archie wants to learn how to read music. He learned everything he knows from video tutorials so right now he can only play **in tune / by ear**.
5 I wasn't sure what song to play, so I started **improvising / by ear**.
6 Their **rhythms / harmonies** are incredible! How can they sing different notes from each other?
7 I love that band's dance music! They always create such great **rhythms / lyrics** with the drums.
8 Which is Puccini's **masterpiece / melody**: *Madama Butterfly* or *Tosca*?

B Complete the sentences with *wish*, *wishes*, *hope*, or *hopes*.

1 I _____ I had enough money to go to India and Thailand.
2 Lorena _____ she can study architecture in Berlin.
3 I _____ it stops raining! We have tickets to an outdoor concert.
4 Roger _____ he could stay at home and play the guitar all day.
5 The McNeils _____ their grandchildren lived closer to them.
6 We all _____ the economy improves next year.

C Complete the second sentences so that they mean the same as the first.

1 I enjoy live music more than anything else.
What I enjoy _____.
2 The way the guitarist played that solo was incredible.
How _____.
3 It's a mystery why the singer left the band so suddenly.
Why _____.
4 The melody makes this song so unforgettable.
What _____.
5 Beethoven's Ninth Symphony inspired her to become a conductor.
It was _____.
6 The composer's masterpiece was discovered years after his death.
It was _____.

≡ *Wordlist* ≡

by ear (adv)
harmony (n)
improvise (v)
in tune (adv)
lyrics (n)
masterpiece (n)
melody (n)
rhythm (n)
take a chance
take a joke
take into consideration
take it personally
take someone's word for it
take the credit
take the initiative
take your time

PLAY WITH WORDS

Test your partner. Get your partner to guess the words in the first column only using sounds and gestures.

Work in groups. On a piece of paper, write three sentences about yourself using expressions with *take*. Mix everyone's papers, read out one at a time, and guess whose sentences are whose.

Level-up challenge. Write a paragraph describing your favorite musician's style using language from the unit.