

ESCUELA
OFICIAL
DE
IDIOMAS
OVIEDO

CENTRO DE AUTOAPRENDIZAJE

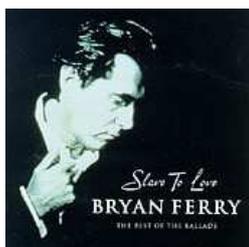
IDIOMA: INGLÉS

PRÁCTICA: COMPRENSIÓN ORAL

NIVEL: NIVEL AVANZADO

MATERIAL: CINTA- CD / CUESTIONARIO / SOLUCIONES

TEMA: ADJETIVOS, VOCABULARIO SOBRE EL TEMA



Bryan Ferry

Bryan Ferry rose to fame in the early Seventies as singer, songwriter and designer for those pioneering pop peacocks, **Roxy Music**. Roxy, now of course icons, began as iconoclasts, revolutionising notions of where the boundaries of rock music lay. They initiated a seismic shift, utilising glamour, trauma and wild, fearless experimentation, both sonic and visual. Their 1972 debut album (dressed in the first of a series of archly sexy covers) is habitually hailed as one of the greatest opening salvos of all time, a provocative, potent brew of pop-art and sci-fi, of imagination and nostalgia.

'There was real energy: it felt new. With such an interesting line-up of sounds, our aim was to be different. So many possibilities were touched on. We reflected any number of inspirations, of fascinating worlds - we could take it any number of ways.'

Roxy, with each member hugely prolific and busy, took a three-year break. Ferry's solo career was simultaneously flourishing. Albums such as '**These Foolish Things**', '**Another Time, Another Place**', '**In Your Mind**', and his own favourite, '**The Bride Stripped Bare**', revealed his unrivalled ability to remake and remodel classic songs while still exploring fresh territory with his own writing.

In 1979, **Roxy Music** returned, the perfect modernist nouveau-disco project, balancing European and American flavours. Their poignant version of John Lennon's '**Jealous Guy**' gave the band their first U.K. number one.

'If the earlier phase was my favourite, there's a certain beauty in that later work - more accessible, less angular. And we had to keep changing: we didn't want a one-dimensional career.'

In 1982 '**Avalon**', the final **Roxy Music** album, dreamily evocative, honed the art of suggestion and nuance. Such sensuous use of textures and mood-setting magic was to preoccupy Bryan Ferry through his subsequent solo recordings: '**Boys And Girls**' (another U.K. number one), '**Bete Noire**', '**Taxi**', etc.

Across three decades, Ferry has been named -to his wry amusement- "the godfather of style" and "the coolest living Englishman". Timely and timeless, Bryan Ferry's music continues to seduce and surprise.

(ideas from Internet sites)

Slave to love

1985

Bryan Ferry

① Match the following words, which belong to the song, to their definition.

a. weary b. bound c. -hearted d. chained e. restless
f. slave g. flame h. grown up i. laughter j. weak

1. showing complete obedience and no original thoughts or ideas
2. very tired, especially after working hard for a long time
3. the act or sound of laughing
4. having no freedom, as if wearing chains
5. being an adult or behaving like that
6. not strong enough to work, last, succeed, persuade or be effective
7. unwilling or unable to stay still or to be quiet and calm, because you are worried or bored
8. (suffix) having a character or feelings of the stated type
9. burning gas (from something on fire) which produces usually yellow light; a powerful feeling
10. participle of verb *bind* (bound, bound): to tie tightly or to fasten

② Listen to the song.

- The verses in the first paragraph are not in the correct order. Listen and try to reconstruct it.

To need a woman
In the usual place
And there's no escape
Tell her I'll be waiting
With the tired and weary
How the strong get weak
And the rich get poor
You've got to know

Slave to love...
I'm a slave to love

- In the rest of the song some of the words are missing. Fill in the gaps. The first letter of each word is given.

You´re running with me
 Don´t touch the **g**_____

We´re the restless-**h**_____

Not the chained and **b**_____

The **s**_____ is **b**_____

A sea of **f**_____

Though your **w**_____ is changing

I will be the **s**_____

Slave to love...
 No I can´t escape
 I´m a slave to love

The **s**_____ is breaking
 Or so it seems

We´re too **y**_____ to **r**_____

Too grown up to **d**_____

Now **s**_____ is turning

Your **f**_____ to mine

I can hear your **l**_____

I can see your **s**_____

Slave to love...
 No I can´t escape
 I´m a slave to love

KEY Slave to love

- ① Match the following words, which belong to the song, to their definition.

a. 2 b. 10 c. 8 d. 4 e. 7
 f. 1 g. 9 h. 5 i. 3 j. 6

② **Listen to the song.**

- The verses in the first paragraph are not in the correct order. Listen and try to reconstruct it.

**Tell her I'll be waiting
In the usual place
With the tired and weary
And there's no escape
To need a woman
You've got to know
How the strong get weak
And the rich get poor**

**Slave to love...
I'm a slave to love**

- In the rest of the song some of the words are missing. Fill in the gaps. The first letter of each word is given.

You're running with me
Don't touch the **ground**
We're restless-**hearted**
Not the chained and **bound**
The **sky** is **burning**
A sea of **flame**
Though your **world** is changing
I will be the **same**

Slave to love...
No. I can't escape
I'm a slave to love

The **storm** is breaking
Or so it seems
We're too **young** to **reason**
Too grown up to **dream**
Now **spring** is turning
Your **face** to mine
I can hear your **laughter**
I can see your **smile**

Slave to love...
No I can't escape
I'm a slave to love