

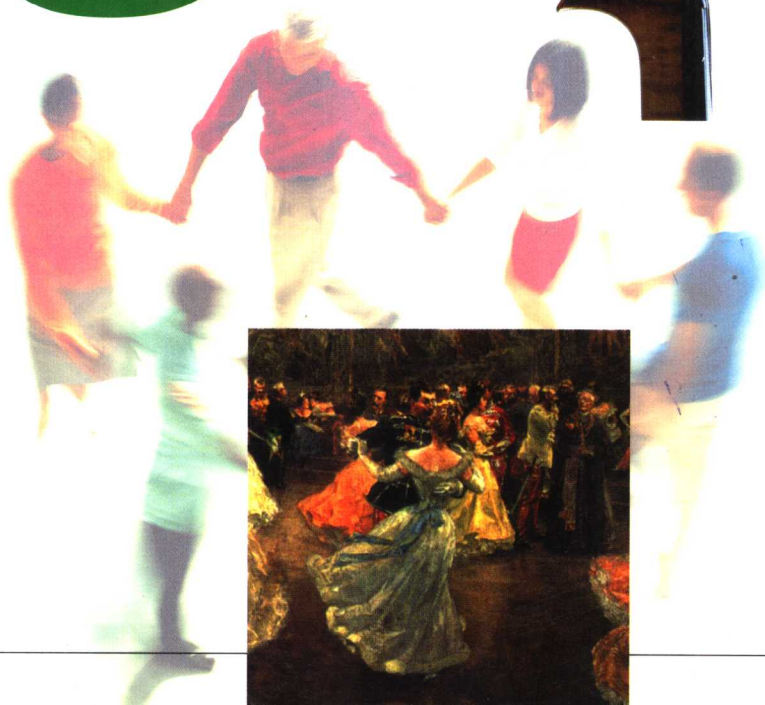
# 音乐英语

谢为群 ● 编著



# Music English

by Xie Weiqun



SHANGHAI MUSIC PUBLISHING HOUSE

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Music  
English

上海音乐出版社



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摄影: EVA BKEROTH

谢为群，1982年毕业于浙江大学外国语学院。现为上海音乐学院外事办公室主任、副教授，中国通俗文艺研究会会员，上海翻译家协会会员。长期从事音乐英语的教学。曾自编教材，在音乐院校的本科生、硕士生和博士生中尝试过专业英语的教学，摸索出了一定的音乐英语教学经验。

至今，他已出版了一百五十多万字的文艺作品，音乐类作品有：《美国乡村音乐》（编著，2002年）、《美国摇滚》（编著，2002年）、《音乐辞典》（《译报》专栏，1996年）和两个网上音乐专栏《艺海流连》与《迷你百科》（2000年）。文学译作包括杰克·伦敦的《豪宅幽情》（1997年）等四部长篇小说、十部英美当红女作家短篇小说、三部电影文学剧本。他还审校了二十部小说，约二百万字。

## 编 者 的 话

这本《音乐英语》于2003年正月初十终于完稿。整个寒假我基本上都扑在了这部书稿上。虽然从上海音乐出版社与我商定选题,到交稿只花了2个月,但实际上这部书稿已在我胸中酝酿了好几年。

我在上海音乐学院教授英语已有10多年。从进校的那天起,我就一直在想如何利用自己的外语优势,在音乐英语教学方面做点什么。刚开始,我借助别人选编的音乐英语教材,进行音乐英语教学尝试。后来,在教学中发现,某些教材存在着许多不够完善的地方,比如,课文注释不够,练习题不多,音乐知识的系统性不强。于是,开始自己动手,从各种音乐文献中选编音乐英语教学素材,并在大学本科生、硕士和博士生各个层面上,进行试用,反响很好。我终于萌生了出版《音乐英语》的想法,并开始了案头的准备工作。

我很幸运,在上海教育出版社的梅雪林同志的鼓励和推荐下,上海音乐出版社副总编费维耀先生一锤定音,这本《音乐英语》终于与读者见面了。希望广大读者多多给予指教。

选编《音乐英语》时,我着重考虑音乐知识的系统性和音乐英语的基础性。读者在掌握音乐基本词汇和学习英语基础知识的同时,也能够系统了解音乐基础知识。这一点,读者可以从选取的课文目录上看出:从“华尔兹”到“电子音乐”,几乎涉及了所有的音乐门类和重要的概念性音乐知识。我想,对于爱好英语同时又爱好音乐的读者来说,使用这本教材后,一定会获益匪浅。这是试用过此教材部分内容的师生们共同的体会。

此教材加强了课文注释。从词法要点,到一般辞典上难以查到的音乐术语,从会引起误解的地名,到一些重要的音乐家,包括一些虽然很陌生但在音乐史上却占有一席之地的音乐家,全都一一注明,为阅读提供了方便,也为自学提供了可能。

根据课文长短,每一课还配备了5至10道有关课文的阅读与理解的选择题和10道涉及语法、词法的练习题,以便读者进一步体会课文,加深对其内容的理解。

本书的词汇表以音乐术语为主,适当兼顾普通词汇。

此《音乐英语》可用作各音乐院校的专业英语教材;艺术类院校专业英语辅导教材;综合性大学艺术系选修课教材和普通大学的英语泛读教材。

最后,我要感谢上海音乐学院外事办公室的三位同事的热情帮助,她们利用空余时间标示出了所有音乐词汇的音标,我还要感谢此书的责任编辑和她的同事们,为了尽快出版,他们不辞辛苦,加班加点地为此书做了大量的审校和其他后期的工作。

编 者

2003年正月初十

于上海音乐学院

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## 1. Waltz

Waltz is a dance in triple time with one beat in the bar. It first appeared in the late 18th century as a development of the old German dance. An early example is the waltz by Diabelli, on which Beethoven composed a set of variations in 1823.

The development of the waltz as a dance - form in the 19th century was due principally to the Viennese composers Joseph Lanner and Johann Strauss, followed by the younger Strauss, the composer of *The Blue Danube* (1867), and his brother Joseph. Sets of waltzes for piano were also written by Schubert, Weber, Chopin and Brahms. Weber's *Invitation to the Dance* for piano solo is a programmatic piece consisting of a series of waltzes, with introduction and epilogue. The vogue of the waltz was not confined to instrumental pieces. Brahms wrote two sets of waltzes for piano duet, *Liebeslieder - Walzer* and *Neue Liebeslieder - Walzer*, with parts for four voices. The influence of the waltz is to be found in many songs and operas of the late 19th and early 20th centuries; for example, the waltzes in Richard Strauss' *Der Rosenkavalier* and *Arabella*. Waltzes have also appeared as movements in symphonies, Berlioz' *Symphonie Fantastique* and Chaikovsky' *fifth symphony* being those classic examples. Ravel' *s choreographic poem La Valse* for orchestra is an impressionistic interpretation of the Viennese waltz.

### New Words

Waltz /wɔ:ltz/ <i>n.</i>	(华尔兹)圆舞曲
Triple /'tripl/ <i>a.</i>	三拍子的
Beat /bi:t/ <i>n.</i>	拍
Bar /bɑ:(r)/ <i>n.</i>	小节
Variation /,veəri'eɪʃən/ <i>n.</i>	变奏曲
Solo /'səʊlə/ <i>n.</i>	独(唱)奏
Duet /dju:'et/ <i>n.</i>	二重奏
Programmatic /,prəʊgrə'mætyk/ <i>a.</i>	标题的
Epilogue /'epɪlə/ <i>n.</i>	尾声
Vogue /vəʊg/ <i>n.</i>	流行
Confine /kən'feɪn/ <i>v.</i>	限于
Opera /'ɒpərə/ <i>n.</i>	歌剧
Symphony /'sɪmfəni/ <i>n.</i>	交响曲
Choreographic /,kɔ:riə'kɔ:riəgræfɪk/ <i>a.</i>	舞蹈的
Orchestra /ɔ:kɪstrə/ <i>n.</i>	管弦乐队
Impressionistic /ɪm,preʃə'nɪstɪk/ <i>a.</i>	印象主义的

## Notes

1. **Diabelli Anton**(1781 - 1858): 安东·迪阿贝利。奥地利作曲家,音乐出版公司创始人。独立经营的第一种出版物为《祖国艺术家曲集》,内容为51位作曲家根据他的一个圆舞曲主题写成的变奏曲,分两卷出版。这里提到的就是第一卷贝多芬写的33个变奏曲。
2. **Joseph Lanner**(1801 - 1843): 约瑟夫·兰纳。奥地利作曲家,是大规模创作维也纳舞蹈音乐的第一人。
3. **Johann Strauss**(1825 - 1899): 约翰·斯特劳斯。奥地利小提琴家,指挥家,作曲家。著名《蓝色多瑙河》和《皇帝圆舞曲》等均出自他的手笔。同名同姓的父亲(1804 - 1849)也是圆舞曲等的名作曲家,《拉杰茨基进行曲》是他的代表作。
4. **Johann Wenzl Anton Stamitz** (1717 - 1757): 约翰·温策尔·安东·施塔米茨。波希米亚小提琴家,作曲家。被称为“曼海姆学派”的奠基者。写有约50部的交响曲。
5. **Carl Maria Ernst von Weber**(1786 - 1826): 卡尔·玛利亚·恩斯特·冯·韦伯。德国作曲家,指挥家,钢琴家。最成功的作品为《自由射手》(*Der Freischütz*)。他是德国浪漫主义歌剧的创始人。
6. **Frederic Francois Chopin** (1810 - 1849): 弗雷德里克·弗朗索瓦·肖邦著名的波兰作曲家,作品几乎全部是钢琴曲,他成功地创造出一种富于个性的键盘写作艺术。
7. **Johannes Brahms**(1833 - 1897): 约翰内斯·布拉姆斯。德国作曲家。当时最伟大的作曲家之一。
8. **Liebeslieder - Walzer**: 《爱之歌圆舞曲》
9. **Neue Liebeslieder - Walzer**: 《新爱之歌圆舞曲》
10. **Richard Strauss**(1864 - 1949): 理查德·斯特劳斯。德国作曲家。他创作的一系列交响诗和描绘性交响曲引发了关于标题音乐的优点之争。文中提到的是他的《玫瑰骑士》和《阿拉贝拉》
11. **Hector Berlioz**(1803 - 1869): 埃克托尔·柏辽兹。法国作曲家。世界公认的伟大音乐家之一。他的《幻想交响曲》是他与女演员哈里特·史密森一见钟情后产生的灵感。
12. **Piotr Ilyich Chaikovsky**(1840 - 1893): 彼得·伊利奇·柴科夫斯基。伟大的俄罗斯作曲家。《幻想序曲》是他的作品之一。他最有影响的作品是歌剧《叶甫盖尼·奥涅金》和《悲枪交响曲》。
13. **Maurice Ravel**(1875 - 1937): 莫里斯·拉威尔。法国作曲家。作曲观点进步,但因此三次没能获得罗马大奖。他在传统和声和曲式的基础上形成一种精密细致妙趣横生的独特风格。*La Valse* 为《圆舞曲》。

## I. Comprehension of the Text

Choose the best answer for each of the following:

1. Waltz originated from \_\_\_\_\_

- A. an old French dance.  
C. an old Austrian dance.

- B. an old German dance.  
D. an old English dance.



2. The development of the waltz in the 19th century was due mainly to \_\_\_\_\_.
  - A. some German composers.
  - B. some French composers.
  - C. some Austrian composers.
  - D. some Italian composers.
3. The waltz was \_\_\_\_\_.
  - A. not for instrumental pieces.
  - B. for instrumental pieces only.
  - C. for vocal music.
  - D. for both vocal and instrumental pieces.
4. A choreographic poem is, in other words.
  - A. a dance poem.
  - B. a singing poem.
  - C. a symphonic poem.
  - D. an orchestral poem.
5. Who composed a set of variations on the dance – form by Diabelli?
  - A. Johann Strauss did.
  - B. Brahms did.
  - C. Weber did.
  - D. Beethoven.

## II. Vocabulary and Structure

*For each of the following, four choices are given. Choose the most appropriate one :*

1. Tom wrote a beautiful Waltz, \_\_\_\_\_ I am going to compose a set of variations.
  - A. in which
  - B. on which
  - C. which
  - D. who
2. The development of musical thought \_\_\_\_\_ those great composers.
  - A. due to
  - B. was due
  - C. was due to
  - D. was
3. Robert's "Dancing With Me" \_\_\_\_\_ a series of waltzes.
  - A. consisted of
  - B. composed
  - C. made up of
  - D. composed of
4. The vogue of dance music \_\_\_\_\_ instrumental pieces.
  - A. didn't confine to
  - B. wasn't confined to
  - C. confined to
  - D. confine
5. The influence of impressionism is to be \_\_\_\_\_ in many modern compositions.
  - A. well
  - B. made
  - C. exerted
  - D. found
6. She \_\_\_\_\_ Beethoven's Pastoral.
  - A. proceeded playing
  - B. proceeded to play
  - C. proceeded into
  - D. proceeds
7. An idea \_\_\_\_\_ in her mind, which later became the motive of her serenade.
  - A. sprang off
  - B. sprang
  - C. sprang over
  - D. sprang up

8. I don't feel \_\_\_\_\_ just now.

- A. Like singing      B. like to sing      C. to like singing      D. singing

9. He \_\_\_\_\_ it an honour to be a composer.

- A. played      B. composed      C. counted      D. regarded

10. A great change \_\_\_\_\_ the music world.

- A. took place      B. brought about      C. happened      D. came over



## 2. String Quartet

String quartet is the music for two violins, viola and cello. A string quartet is, in effect, a SONATA in three of four movements for those instruments. Its history began between 1750 and 1760, with the early quartets of Haydn, which were probably written for outdoor performance, and therefore in the absence of a continuo part. The twelve quartets of his op 1 and 2 are in the style of divertimenti, and have five movements, including two minuets. From op 3 onwards Haydn adopted the four – movement form, and with op 9 he began the development of style, form and texture in quartet writing which continued to the end of his life. Mozart dedicated to Haydn the first six of his ten mature quartets. The concept of the possibilities of this medium at which Beethoven arrived in his last quartets put them for nearly a century outside the main stream of the history both of the string quartet and the sonata form. In their linear style, and in their treatment of thematic development and tonality, they are closer to the quartets written in modern times than to those of the nineteenth century. Between Schubert and Brahms the quartet, an apt medium for lyrical expression but not for rhetoric, has a patchy history. With Debussy's quartet of 1893 it entered a new phase, which later included the remarkable series of six quartets by Bartok and some of the most characteristic compositions of Ravel, Schoenberg, Berg, Webern, Hindemith and Walton. Though Boulez has declared the string quartet to be no longer viable as a musical form, he himself has written some impressive music in that medium, and the U. S. composer, Elliott Carter, has produced three important, progressive quartets. Messiaen's Quartet for the End of Time' is not a string quartet, but a work for piano, clarinet, violin and cello.

### New Words

String /strɪŋ/ <i>n.</i>	弦
Quartet /kwɔː'tet/ <i>n.</i>	四重奏
Viola /vi'əulə/ <i>n.</i>	中提琴
Cello /'tʃələu/ <i>n.</i>	大提琴
Sonata /sə'nɑ:tə/ <i>n.</i>	奏鸣曲
Movement /'mu:vmənt/ <i>n.</i>	乐章
Continuo /kən'tɪnjuəu/ <i>n.</i>	通奏低音
Divertimento /di,və'ti:mentəi/ <i>n.</i>	嬉游曲
Minuet /,mɪnki'et/ <i>n.</i>	小步舞曲
Texture /'tekstʃə(r)/ <i>n.</i>	织体
Medium /'mi:diəəm/ <i>n.</i>	手段
Linear /'laɪnə(r)/ <i>a.</i>	线形的
Treatment /'tri:tment/ <i>n.</i>	处理

Thematic /θi'mætɪk/a.

主题的

Tonality /təʊ'næləti/n.

调性

Rhetoric /'retərɪk/n.

修辞

Patchy /'pætʃi/a.

补缀的

Phase /feɪz/n.

阶段

Viable /'vaɪəbl/a.

可行的

Progressive /prəʊ'gresɪv/a.

进步的

Clarinet /,klæri'net/n.

单簧管

## Notes

1. **Arrive at:** 达到(什么程度),得到(什么结果)。

*After full discussion we arrived at a decision at last.*

2. **Divertimento:** 名称始用于18世纪末。指主要供娱乐的、由室内重奏组或其他乐队组合演奏的多乐章组曲。

3. **Dedicate to:** 把(作品等)献给。

*He dedicated his life to music.*

4. **Franz Joseph Haydn** (1732 - 1809): 弗朗茨·约瑟夫·海顿。奥地利作曲家。他的音乐表现力已达到炉火纯青的地步;他那永不衰退的活力和丰富的想象力使他在生命的最后阶段创作出他最著名的12部交响曲等。

5. **Wolfgang Amadeus Mozart** (1756 - 1791): 沃尔夫冈·阿玛多伊斯·莫扎特。奥地利作曲家。有“钢琴神童”,“音乐天才”之称。

6. **Ludwig Van Beethoven** (1770 - 1827): 路德维希·范·贝多芬。祖籍佛兰德的德国作曲家。古典主义和浪漫主义之交的重要作曲家。*Missa Solemnis*《庄严弥撒曲》是他的一部很有个性的作品。

7. **Claude Achille Debussy** (1862 - 1918): 克洛德·阿希尔·德彪西。法国作曲家,印象派的代表人物。

8. **Bela Bartok** (1881 - 1945): 贝拉·巴托克。匈牙利作曲家,钢琴家。他的重要作品体现了高度创新,有时表现为大胆的客观性,具有“现代”意识。他是20世纪音乐的主要人物之一。

9. **Arnold Schoenberg** (1874 - 1951): 阿诺尔德·勋伯格。奥地利作曲家,20世纪伟大音乐家之一。“十二音作曲法”创始人。*Berg* (贝尔格)和 *Webern* (韦伯)是他的高足。

10. **Paul Hindemith** (1895 - 1963): 保罗·欣德米特。德国作曲家。他多才多艺,在音乐理论、演奏、指挥和音乐教育领域都做出过杰出贡献。主张“实用音乐”;著有《作曲教程》(两卷,1937和1939)等。曾在哈佛大学任教。

11. **William Turner Walton** (1902 - ?): 威廉·特纳·沃尔顿。英国作曲家。因在1923年国际现代音乐协会音乐节上成功上演了弦乐四重奏和一组器乐小品《门面》而一举成名。

12. **Pierre Boulez** (1925 - ): 皮埃尔·布莱兹。法国作曲家,指挥家,钢琴家。现代音乐最重要的人物之一。早期作品《无主的锤子》已成为现代经典之作。

13. **Olivier Messian** (1908 - ): 奥利维埃·梅西安。法国作曲家,管风琴家,现代作曲家中最有独特风格,也是最有影响的一个音乐家,其音乐语言体源很多。

## I. Comprehension of the Text

*Choose the best answer for each of the following :*

1. A string quartet is actually \_\_\_\_\_
  - A. a sonata in three movements for two cellos, violin and viola.
  - B. a sonata in four movements for two violins, viola and cello.
  - C. a sonata in three movements for two violins, viola and cello.
  - D. a sonata in four movements for two cellos, violin and viola.
2. Its history began \_\_\_\_\_
  - A. in the fifties of the 18th century.
  - B. in the sixties of the 18th century.
  - C. in the fifties of the 17th century.
  - D. in the sixties of the 17th century.
3. Between Schubert and Brahms the quartet has \_\_\_\_\_
  - A. a smooth history.
  - B. a well – balanced history.
  - C. an uneven history.
  - D. an integrated history.
4. The possibilities of this medium which Beethoven tried in his last quartets \_\_\_\_\_ the main stream of the history both of the string quartet and the sonata form.
  - A. made these works excluded for nearly a hundred years from
  - B. put these works for nearly a century over
  - C. got these works for almost a hundred years into
  - D. had these works accepted for more than a century by
5. Boulez who had written some impressive string quartets thought \_\_\_\_\_
  - A. the string quartet as a musical form was perfect.
  - B. the string quartet as a musical form couldn't be workable any more.
  - C. the string quartet as a musical form was on longer weak.
  - D. the string quartet as a musical form could be naive no more.

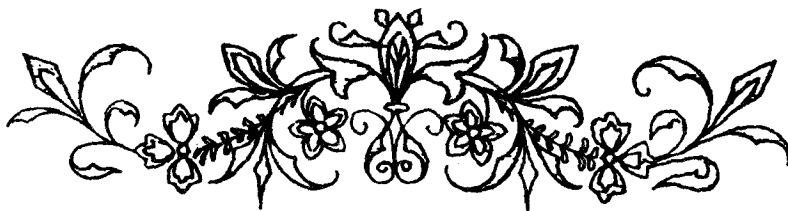
## II. Vocabulary and Structure

*For each of the following , four choices are given. Choose the most appropriate one :*

1. The symphonic poem is \_\_\_\_\_ program music.
  - A. in effect
  - B. impossibly
  - C. contrary to
  - D. ironically



2. This divertimenti has five movements \_\_\_\_\_ two minuets.  
A. include                      B. including                      C. included                      D. and
3. Williams \_\_\_\_\_ his wife three quartets.  
A. dedicated                      B. provided                      C. dedicated to                      D. provided for
4. His sonatas are closer to the works written by his opponent \_\_\_\_\_ those by his teacher.  
A. against    B. than to    C. and                      D. from
5. The idea \_\_\_\_\_ he arrived in his early quartets was not accepted by most of his contemporaries.  
A. at which                      B. which                      C. when                      D. of which
6. I prefer Jazz \_\_\_\_\_ Rock 'n' roll.  
A. to                      B. for                      C. from                      D. than
7. It was \_\_\_\_\_ wrote this prize composition.  
A. her who                      B. her                      C. she who                      D. she
8. The concert will be broadcast \_\_\_\_\_ on TV.  
A. alive                      B. live                      C. lively                      D. living
9. The music acted stirringly \_\_\_\_\_ the emotions of the audience.  
A. as                      B. for                      C. upon                      D. over
10. Though at Huaihai Road, I was still one kilometre \_\_\_\_\_ Shanghai Music Conservatory.  
A. away                      B. far                      C. short off                      D. short of



### 3. Accompaniment

Accompaniment is a subordinate part or parts, most frequently instrumental, added to a principal part or parts. Such accompaniment may be merely a duplication, as often happens with the organ accompaniment of vocal church music, in which case it can be dispensed with at will. More often it is independent, though it may incorporate some details of the principal part or parts. In the 17th and early 18th centuries keyboard accompaniment was normally from FIGURED BASS and hence involved an element of improvisation. With the decline of figured bass, such accompaniment was less likely to be purely subordinate. In many 19th and 20th century songs the accompaniment is at least as important as the vocal line; such works are rather duets for voice and piano than songs with piano accompaniment. The popular view that an accompanist is a person inferior in skill and importance to the person accompanied has no justification. In the 18th century sonatas for violin (or flute) with harpsichord (or piano) were commonly said to be for keyboard instrument with accompaniment, for example, J. C. Bach's op 10: Six Sonatas for the Harpsichord or Piano Forte; with an Accompagnament for a Violin.

#### New Words

Accompaniment /ə'kʌmpənɪmənt/ *n.*

Subordinate /sə'bɔːdɪnət/ *a.*

Add /æd/ *v.*

Principal /'prɪnsəpəl/ *a.*

Duplication /'djuːplɪ'keɪʃən/ *n.*

Organ /ɔːgən/ *n.*

Vocal /vəʊkl/ *a.*

Church /tʃɜːtʃ/ *n.*

Dispense /dɪs'pens/ *v.*

Incorporate /ɪn'kɔːpəreɪl/ *v.*

Keyboard /'kiːbɔːd/ *n.*

Figured /'fɪɡəd/ *a.*

Bass /beɪs/ *n.*

Improvisation /,ɪmprə'vaɪ'zeɪʃən/ *n.*

Decline /dɪ'klaɪn/ *n.*

Accompanist /ə'kʌmpənɪst/ *n.*

Inferior /ɪn'fɪəriə(r)/ *a.*

Justification /,dʒʌstɪfɪ'keɪʃən/ *n.*

Harpsichord /'hɑːpsɪkɔːd/ *n.*

伴奏

从属的

补充

主题的

复制

管风琴

声乐的

教堂

免除, 无需

合并

键盘乐器

数字的

低音

即兴表演

衰退

伴奏者

次等的

辩护

羽管键琴

## Notes

1. **Add to:** 添加, 补充。

*She added more sugar to her coffee.*

2. **Dispense with:** 省去, 免除。

*Machinery dispenses with much labor.*

3. **At will:** 任意, 随意。

*With an air conditioner you can enjoy comfortable temperatures at will.*

### I. Comprehension of the Text

**Choose the best answer for each of the following:**

1. The organ accompaniment of vocal church music is usually \_\_\_\_\_.  
A. a repetition of a principal part.                      B. a modulation of a principal part.  
C. a variation of a principal part.                      D. a duplication of a subordinate part.
2. Figured bass played a significant role in keyboard accompaniment \_\_\_\_\_.  
A. two hundred years ago.                      B. about three hundred years ago.  
C. more than four hundred years ago.                      D. five hundred years ago.
3. When figured bass in it became less important, the accompaniment seemed \_\_\_\_\_.  
A. more subordinate.                      B. less significant.  
C. more principal.                      D. more independent.
4. Accompaniment in many 19th and 20th century songs is \_\_\_\_\_ as important as the vocal line.  
A. almost                      B. approximately  
C. to say the least                      D. to tell the truth
5. The idea that an accompanist is inferior in skill and importance to the person accompanied is \_\_\_\_\_.  
A. justified.                      B. unreasonable.  
C. acceptable.                      D. unobjectionable.

## II. Vocabulary and Structure

*For each of the following, four choices are given. Choose the most appropriate one:*

1. The music playing \_\_\_\_\_, the house rose to its feet and gave him a standing ovation.  
A. having stopped      B. have stopped      C. stopped      D. had stopped
2. A full life sometimes \_\_\_\_\_ better understanding of music.  
A. makes up      B. makes of      C. makes out      D. makes for
3. Rogers will surely \_\_\_\_\_ when he knows that he has been enrolled as a student of this famous music school.  
A. light on      B. light up      C. light out      D. light off
4. He \_\_\_\_\_ to learn harmony which was somewhat beyond him.  
A. went down      B. went up  
C. went out of his way      D. went in his way
5. We sent him an invitation to the concert, but he \_\_\_\_\_.  
A. rejected      B. refused      C. denied      D. declined
6. \_\_\_\_\_ his performance, he ought to succeed.  
A. Judging from      B. Judge from      C. Judged from      D. Judging
7. Some of the music students didn't seem to attach any importance \_\_\_\_\_ literature.  
A. with      B. on      C. to      D. from
8. His talk \_\_\_\_\_ church music.  
A. ranged from      B. ranged over      C. about      D. delt
9. The boy \_\_\_\_\_ to see his idol drunk and in disarray.  
A. was dismayed      B. surprised      C. dismayed      D. was excited
10. He is \_\_\_\_\_ to teach piano, for he even can't read the score.  
A. able      B. content      C. qualified      D. incompetent

