

艺术院校音乐专业英语教材

Music 音乐英语 English

主编 李亦雄 副主编 耿悦

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS



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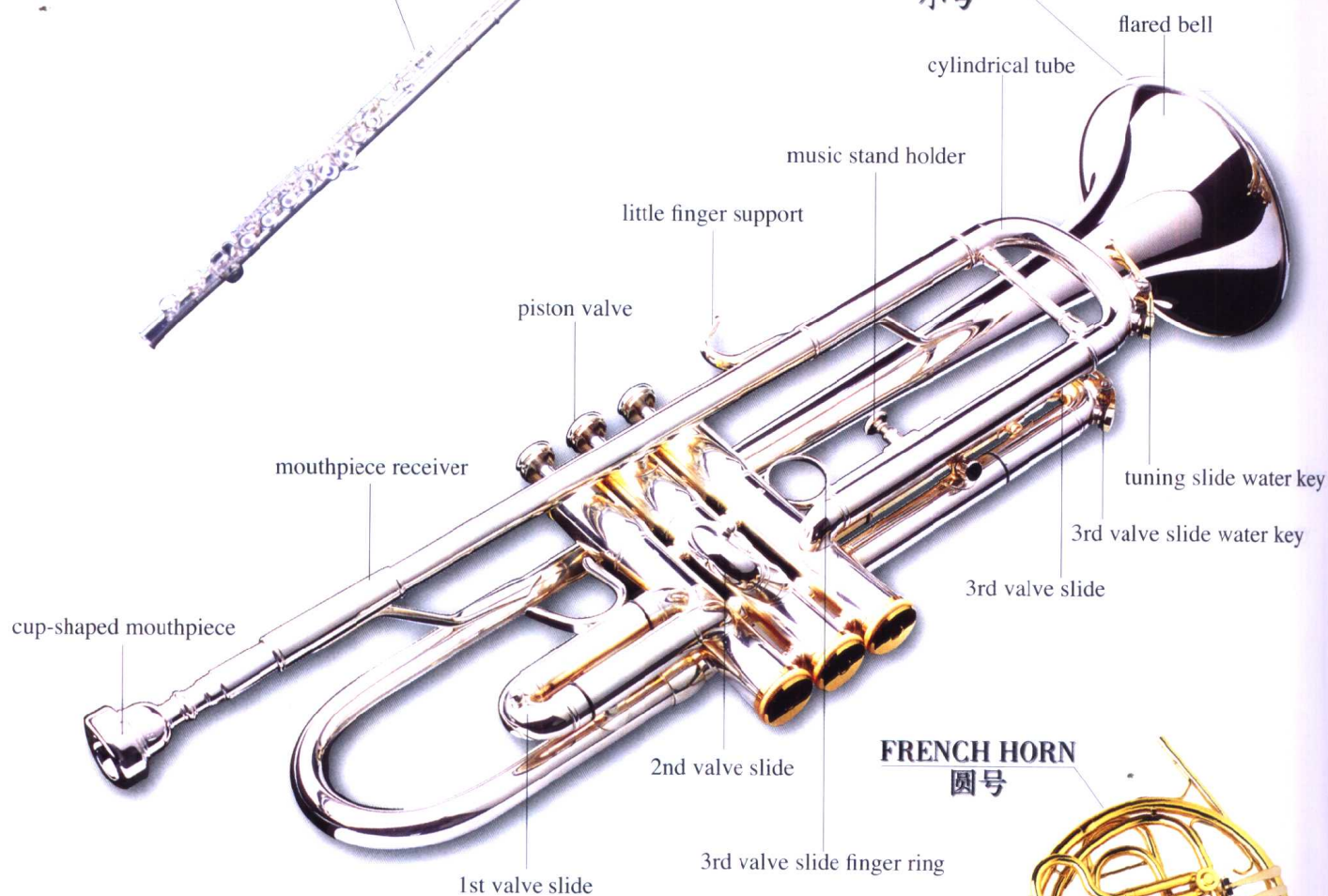
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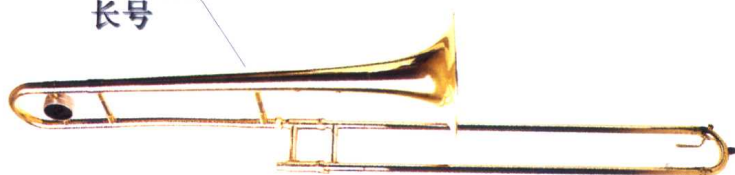
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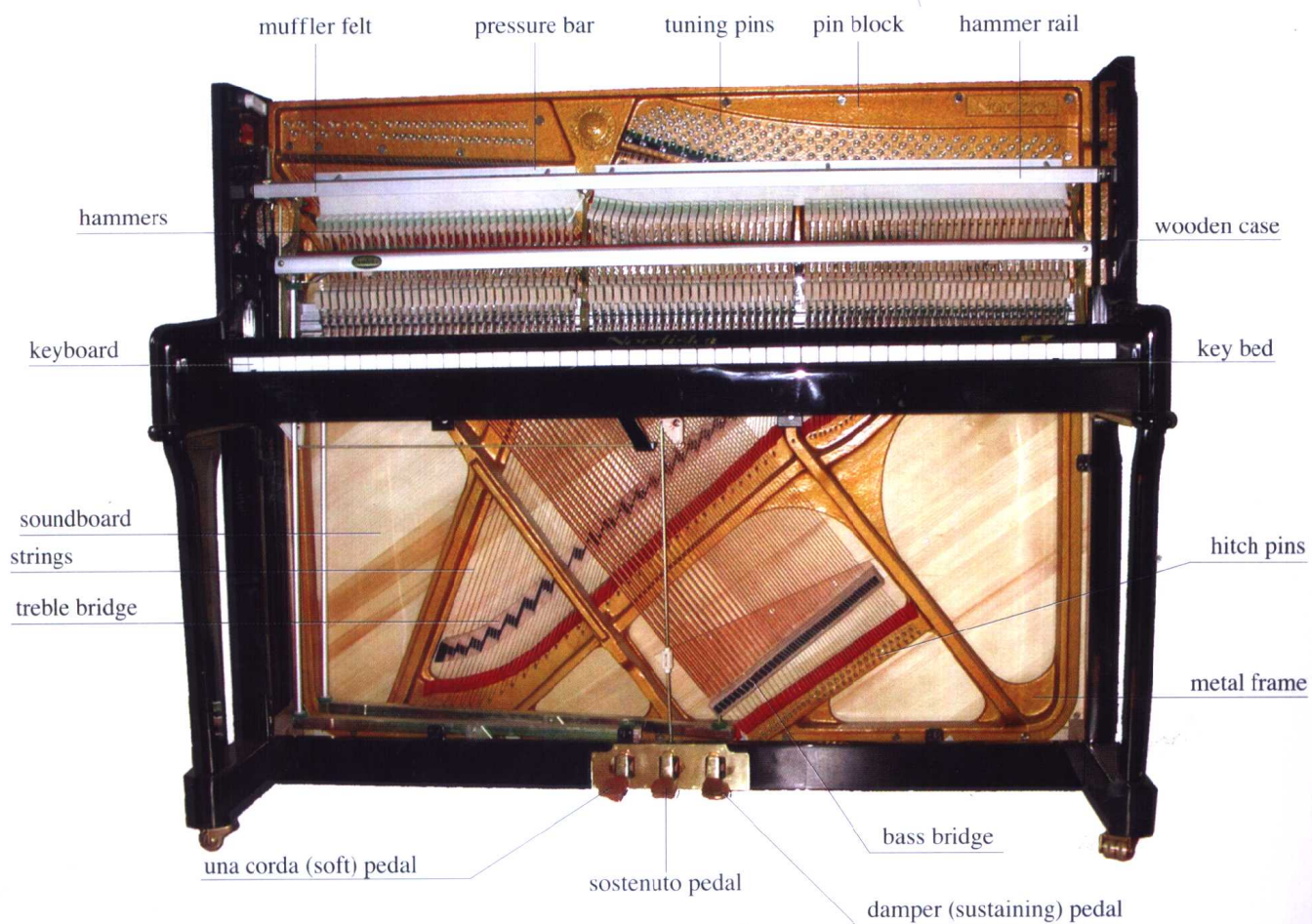
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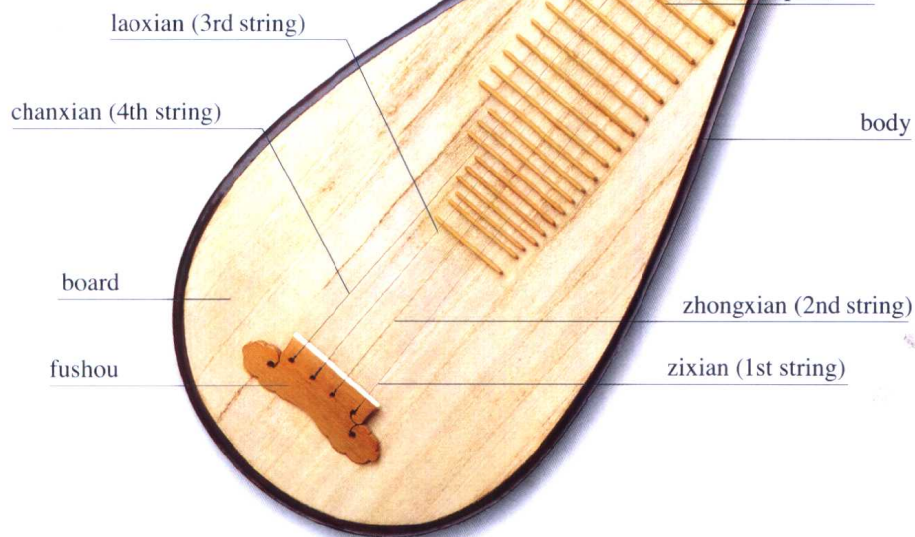
ZHENG
筝



YANGQIN (DULCIMER)
扬琴



PIPA
琵琶



head

neck

tuning peg

shankou

xiang

pin (fret)

body

laoxian (3rd string)

chanxian (4th string)

board

fushou

zhongxian (2nd string)

zixian (1st string)

Preface 前言

随着国际文化艺术交流的日益广泛,提高艺术专业人员的专业英语水平已经成为艺术教育和英语教学的当务之急。为了帮助学生提高在音乐领域的英语交流能力,熟悉音乐专业英语的基本词汇,我们编写了这本教材。希望学生们通过本教材的学习,提高阅读、翻译音乐文献的能力,为专业知识的英文交流打好基础,从而提高自身的业务素质。

一、教材适用对象

本书可作为高等院校音乐专业英语教材(全一册),供高等音乐院校(系)本科三、四年级学生、研究生、专业音乐工作者及其他音乐爱好者使用。

二、教材内容简介:

本教材主要包括三部分:

第一部分:乐器介绍。教材提供了部分乐器的精美图片,图片上标有乐器主要部件的英文名称,便于学生形象记忆。

第二部分:教材主要内容。本书共 18 课,每课包括一篇课文、词汇表(有音标和英汉两种释义)、词组表、注释及习题(包括词汇与翻译)。

第三部分:附录。附录 1 为总词汇表,以便学生查找词汇,词条后注明在本书出现的课数。附录 2 为总词组表。附录 3 为乐器名称中英文对照表,共列出外国乐器名称近 150 个,分成六大类:键盘乐器、管乐器、弦乐器、弹拨乐器、打击乐器和电子乐器;中国乐器 102 个,分成四大类:拉弦乐器、弹拨乐器、吹奏乐器和打击乐器。

三、教材编写特色

在选材时我们阅读了大量英美原版的音乐专业资料,从中精选出 18 篇文章。这些文章的内容专业性较强,语言规范,文字流畅。文章结构严谨,层次分明。学生们既可以学到相关的专业知识,又可以极大地拓展他们的专业词汇,从而提高阅读、翻译专业文献的水平,培养专业英语交流的能力。

本书注重专业性、知识性和实用性。教材内容丰富,涵盖了音乐学各个专业。其中包括基本乐理(如《音高诸要素》)、声乐(如《正确呼吸的重要性》)、器乐(如《音乐的产生——弦乐器》、20 世纪音乐及现代音乐(如《当代音乐分析》、《20 世纪作曲家及传统》)、音乐理论(如《调性的新概念》、《古典和声与浪漫派和声》)、指挥(如《指挥与指挥棒》)、中国民族音乐(如《中国音乐》)、音乐戏剧(如《美国音乐剧》)、音乐学府(如《朱利亚音乐学院》)和音乐教育(如《从心理学角度谈演唱》)等。课文编排由浅入深、难易适中、布局合理、兼顾相关。

在习题设计上,本书既注重基础知识的练习,又兼顾应用性的拔高要求。习题Ⅰ和习题Ⅱ是词汇、语法练习,旨在将专业英语的教学与基础英语的教学内容相衔接,使学生的基本功更扎实。习题Ⅲ和习题Ⅳ分别是英译汉和汉译英的练习。汉译英练习内容尽量做到与音乐专业知识相关,为学生以后论文提纲的写作打基础。而英译汉能力的培养是专业英语教学的重要内容。要了解国外相关专业的信息,要获取国外同行们的先进经验,学生们在日后的学习、工作中,一定会需要阅读与本专业相关的英文文献。没有一定的翻译练习,没有掌握一些基本的翻译技巧,学生们将很难适应以后学习、研究的需要。因此我们在每一课后都安排了英译汉练习,希望学生们能通过这些翻译练习将课堂上学到的翻译知识应用到实践中去。

四、建议教学安排

本科专业英语的教学一般安排在第5至第7学期。若每学期按18周计算,每周安排2学时,6学时完成一课,则三个学期即可学完本教材。针对大学阶段没有学过专业英语的研究生来说,建议每周安排4学时,两个学期完成本教材的学习(同时最好再增加一些随堂的翻译实践练习)。各院校可从实际情况出发,做具体安排。

本书编者从事高等音乐院校英语教学工作多年,深切感受到广大音乐专业师生和音乐工作者要求掌握专业英语的迫切愿望。本教材旨在填补我国长期以来没有正式出版的高等院校音乐专业英语(精读)教材的空白。能为提高我国音乐工作者的专业英语水平做一点有益的事情,这就是我们的最大心愿。

编者
2003年7月

Contents

目录

Preface 前言	iii
Lesson 1	1
Elements of Pitch 音高诸要素	
Lesson 2	12
Psychological Aspects of Singing 从心理学角度谈演唱	
Lesson 3	20
Importance of Proper Respiration 正确呼吸的重要性	
Lesson 4	28
The Making of Music (I) 音乐的产生(1)	
Strings 弦乐器	
Lesson 5	37
The Making of Music (II) 音乐的产生(2)	
Plucked Instruments 弹拨乐器	
Keyboard Instruments 键盘乐器	
Lesson 6	46
The Making of Music (III) 音乐的产生(3)	
Percussion 打击乐器	
Electronic Instruments 电子乐器	
Orchestras, Bands and Ensembles 管弦乐队与合奏	
Lesson 7	57
The Conductor and the Baton 指挥与指挥棒	
Lesson 8	67
Analysis of Contemporary Music 当代音乐分析	

Lesson 9	77
Classical Harmony and Romantic Harmony 古典和声与浪漫派和声	
Lesson 10	87
The American Musical 美国音乐剧	
Lesson 11	96
The Dawn of the Romantic Era (I) 浪漫时期的黎明(1)	
Lesson 12	105
The Dawn of the Romantic Era (II) 浪漫时期的黎明(2)	
Lesson 13	112
New Conceptions of Tonality (I) 调性的新概念(1)	
Lesson 14	118
New Conceptions of Tonality (II) 调性的新概念(2)	
Lesson 15	125
Twentieth-Century Composers and Tradition (I) 20 世纪作曲家及传统(1)	
Lesson 16	136
Twentieth-Century Composers and Tradition (II) 20 世纪作曲家及传统(2)	
Lesson 17	148
Chinese Music 中国音乐	
Lesson 18	157
The Juilliard School 朱利亚音乐学院	
Appendices 附录	
1. Glossary 词汇表	166
2. Phrases and Expressions 词组表	198
3. Musical Instruments 乐器名称	203

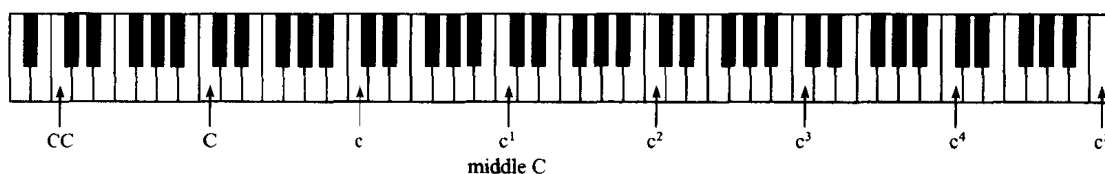
LESSON 1

Elements of Pitch

The Keyboard and Octave Registers

Pitch in music refers to the highness or lowness of a sound. Pitches are named by using the first seven letters of the alphabet: A, B, C, D, E, F, and G. We will approach the notation of pitch by relating this pitch alphabet to the piano keyboard, using Cs as an example. The C nearest the middle of the keyboard is called middle C or c^1 (pronounced "C one"). Higher Cs (moving toward the right on the keyboard) are named c^2 , c^3 , and so on. Lower Cs (moving left) are named c (small C), C (great C) and CC (contra C). All the Cs on the piano are labeled in Example 1-1.

Example 1-1



From any C up to or down to the next C is called *octave*. All the pitches from one C up to, but not including, the next C are said to be in the same *octave register*. As Example 1-2 illustrates, the white key above c^1 would be named d^1 , because it is in the same octave register, but the white key below c^1 would be named b (small B).

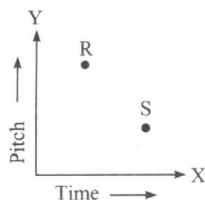
Example 1-2



Notation on the Staff

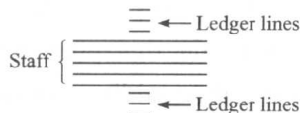
Our system of musical notation is similar to a graph in which time is indicated on the X axis and pitch is shown on the Y axis. In Example 1-3 R occurs before S in time and is higher than S in pitch.

Example 1-3



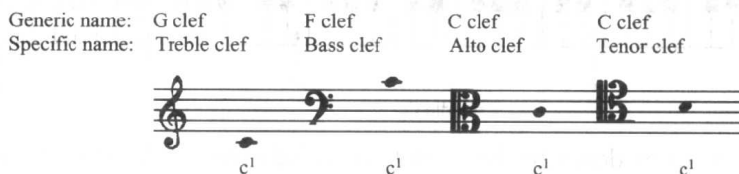
A *staff* is used in music to indicate the precise pitch desired. A staff consists of five lines and four spaces, but it may be extended indefinitely through the use of ledger lines (Ex. 1-4).

Example 1-4



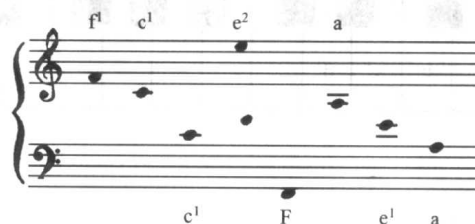
A *clef* must appear at the beginning of the staff in order to indicate which pitches are to be associated with which lines and spaces. The three clefs commonly used today are shown in Example 1-5, and the position of *c* in each is illustrated. Notice that the C clef appears in either of two positions.

Example 1-5



The *grand staff* is a combination of two staves joined by a *brace*, with the top and bottom staves using treble and bass clefs, respectively. Various pitches are notated and labeled on the grand staff in Example 1-6. Pay special attention to the way in which the ledger lines are used on the grand staff. For instance, the notes *c* and *a* appear twice in Example 1-6, once in relation to the top staff and once in relation to the bottom staff.

Example 1-6

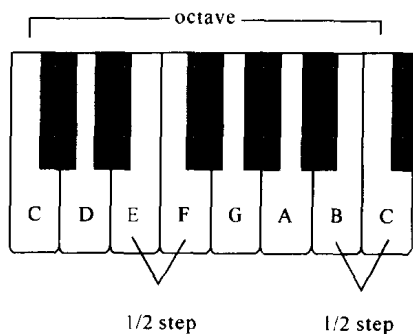


The Major Scale

The *major scale* is a specific pattern of small steps (called half steps) and larger ones (called whole steps) encompassing an octave. A *half step* is the distance from a key on

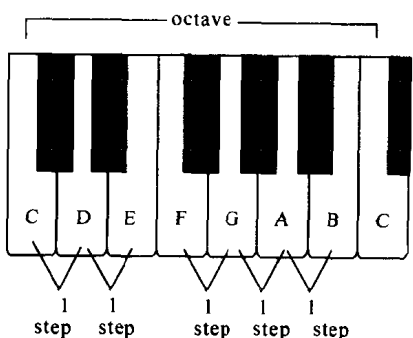
the piano to the very next key, white or black. Using only the white keys of the piano keyboard, there are two half steps in each octave (Ex. 1-7).

Example 1-7

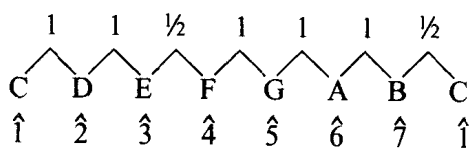


A *whole step* skips the very next key and goes instead to the following one. Using only the white keys of the piano keyboard, there are five whole steps in each octave (Ex. 1-8).

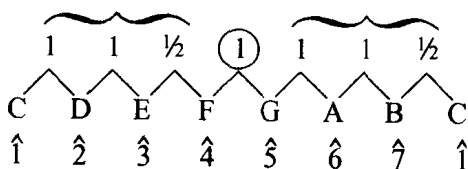
Example 1-8



The major scale pattern of whole and half steps is the same as that found on the white keys from any C up to the next C. In the diagram below, the numbers with carats above them (1, 2, etc.) are scale degree numbers for the C major scale.



You can see from this diagram that half steps in the major scale occur only between scale degrees 3 and 4, and 7 and 1. Notice also that the major scale can be thought of as two identical, four-note patterns separated by a whole step:

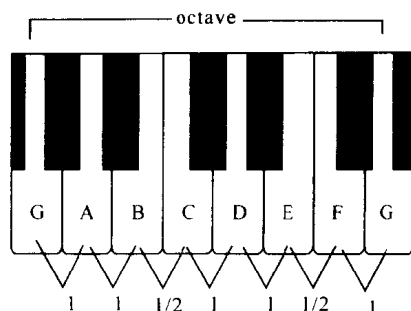


If we examine the steps on the white keys of a G-to-G octave, as in Example 1-9, we



do not find the same pattern of whole and half steps that occur in the C-to-C octave. In order to play a G major scale, we would need to skip the F key and play the black key that is between F and G. We will label that key with an *accidental*, a symbol that raises or lowers a pitch by a half or whole step.

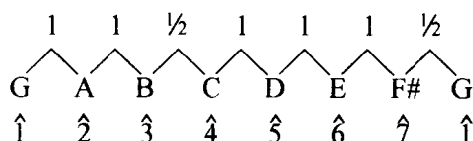
Example 1-9



All the possible accidentals are listed in this table:

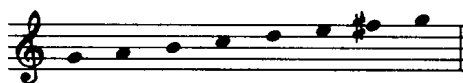
<i>Symbol</i>	<i>Name</i>	<i>Effect</i>
x	Double sharp	Raise a whole step
#	Sharp	Raise a half step
♮	Natural	Cancel a previous accidental
b	Flat	Lower a half step
bb	Double flat	Lower a whole step

We can make our G scale conform to the major scale pattern by adding one accidental, in this case a sharp:



The scale is written in musical notation in Example 1-10.

Example 1-10



Notice that when we write or say the names of notes and accidentals, we put the accidental last (as in F or F-sharp), but in staff notation the accidental always *precedes* the note that it modifies (as in Ex. 1-10).

Minor Scales

Musicians traditionally memorize and practice three minor scale formations, although they are not used with equal frequency. One of these is the *natural minor scale*. You can see from the illustration below that the natural minor scale is like a major scale

with lowered 3, 6, and 7.

C major	C	D	E	F	G	A	B	C
Scale degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂	1̂
C natural minor	C	D	E♭	F	G	A♭	B♭	C

Another minor scale type is the *harmonic minor scale*, which can be thought of as major with lowered 3 and 6.

C major	C	D	E	F	G	A	B	C
Scale degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂	1̂
C harmonic minor	C	D	E♭	F	G	A♭	B	C

The third type of minor scale is the *melodic minor scale*, which has an ascending form and a descending form. The ascending form, shown below, is like major with a lowered 3.

C major	C	D	E	F	G	A	B	C
Scale degree	1̂	2̂	3̂	4̂	5̂	6̂	7̂	1̂
C ascending melodic minor	C	D	E♭	F	G	A	B	C

The descending form of the melodic minor scale is the same as the natural minor scale.

The three minor scale types are summarized in Example 1-11. The scale degrees that differ from the major are circled. Notice the arrows used in connection with the melodic minor scale in order to distinguish the ascending 6 and 7 from the descending 6 and 7.

Example 1-11

Natural minor

1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 1̂

Harmonic minor

1̂ 2̂ 3̂ 4̂ 5̂ 6̂ 7̂ 1̂

Melodic minor

1̂ 2̂ 3̂ 4̂ 5̂ ↑6̂ ↑7̂ 1̂ ↓7̂ ↓6̂ 5̂ 4̂ 3̂ 2̂ 1̂

Intervals

An *interval* is the measurement of the vertical (pitch) distance between two notes,

as opposed to the horizontal (time) difference. A *harmonic interval* results if the notes are performed at the same time, while a *melodic interval* occurs when the notes are played successively (Ex. 1-12). The method of measuring intervals is the same for both harmonic and melodic intervals.

Example 1-12



There are two parts to any interval name: the numerical name and the modifier that precedes the numerical name. As Example 1-13 illustrates, the numerical name is a measurement of how far apart the notes are vertically on the staff, regardless of what accidentals are involved.

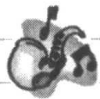
Example 1-13



In speaking about intervals we use the terms *unison* instead of one and octave (8ve) instead of eight. We also say second instead of “two”, third instead of “three”, and so on. Intervals larger than an octave (ninth, tenth and so on) are called *compound intervals*, while the smaller intervals (including the octave) are called *simple intervals*.



New Words



1. element ['elimənt] *n.*

a necessary part of a whole 成分;要素

2. pitch [pitʃ] *n.*

the degree of highness or lowness of a musical note or speaking voice (音符或声音的)高低;音调;音高

3. keyboard [ki:bɔ:d] *n.*

a row of keys on a musical instrument or machine 键盘

4. octave ['ɒktɪv] *n.*

a space of 8 degrees between musical notes 八度音阶

5. register ['redʒɪstə(r)] *n.*

the range of a human voice or musical instrument 人声或乐器的音域

6. alphabet ['ælfəbet] *n.*

the set of letters used in writing any language, esp. when arranged in order 字母表

7. notation [nəu'teɪʃ(ə)n] *n.*

system of signs or symbols representing musical notes, numbers, etc. 乐谱;记号

8. contra ['kɒntrə] (*prefix*)

at a musical pitch below the usual bass(前缀)比低音还低的