



附 示 范 朗 读 音 响

高 等 艺 术 院 校 音 乐 本 科 教 材

音乐英语基础

[英] 布莱恩·巴顿 / 编著

A M U S I C A L

E N G L I S H

T E X T B O O K

BRIAN BARTON

 人民音乐出版社
PEOPLE'S MUSIC PUBLISHING HOUSE



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Part I (Units 1—4)

Lower Intermediate / Intermediate Level Texts and Exercises

Unit 1: English for Music Lessons

1. A First Piano Lesson

Mary arrived at her first piano lesson with her teacher Miss Smith. Miss Smith taught Mary the names of the notes of the keyboard. The white notes were called by letters of the alphabet: A, B, C, D, E, F, G; and the black notes were either sharps (\sharp) or flats (\flat). Miss Smith then taught Mary the “five finger exercise”. Afterwards, Miss Smith placed a piece of music on the music stand and explained the meaning of the 5 line music stave and the names of the lines and the spaces.

She then explained the bar line, tone and semitone, the key signature and the time signature. The G, or treble clef was for the right hand notes, and the F, or bass clef was for the left hand notes. It was rather confusing to Mary.

Then Miss Smith sat at the piano and played a lovely Chopin waltz in $\frac{3}{4}$ time. Mary was carried away by the lovely melody, harmony and rhythms. Mary was determined that one day she too would play the piano like her teacher Miss Smith.

Dialogue

(T=Teacher, S=Student Sarah)

(1)

T: Hello Sarah!

S: Hello Miss Smith (or Hi, or Hello Miss)!

T: How are you today?

S: I'm fine, thank you, how are you?

T: I'm fine too.

(2)

S: Good morning Miss Smith.

T: Good morning Mary, I see you are early for your lesson—that's good.

Sit down at the piano Mary. Tell me how much practice have you done each day this week?

S: Oh at least an hour each day Miss Smith.

T: I see, now let's begin, first let me hear you scales.

(3)

T: Did you do your practice last week?

S: Yes Miss Smith, I did.

T: How much piano practice did you do each day, Sarah?

S: About an hour each day, Miss Smith.

T: Well that's good—so we should see some progress in your playing Sarah this week.

S: I hope so.

T: Now let's begin the lesson.

Vocabulary

Piano [pi'ænəu] *n.* 钢琴

Sharp (#) [ʃa:p] *n.* 升号

Flat (♭) [flæt] *n.* 降号

Music stand 谱架

Stave [steiv] *n.* 五线谱

Line [lain] *n.* 线

Space [speis] *n.* 间

Bar [ba:] (UK) *n.* 小节

Tone [təun] *n.* 音符

Semitone ['semitəun] *n.* 半音

Key signature [ki:] ['signitʃə] 调号

Time signature [taim] ['signitʃə] 拍号

Treble clef (G clef) ['trebl] ['klef] 高

音谱号

Bass clef (F clef) [beis] ['klef] 低音谱号

Explain [ik'splein] *v.* 说明, 阐明; 解释

Meaning ['mi:niŋ] *n.* 意思, 意义; 词义

Melody ['melədi] *n.* 旋律

Harmony ['hɑ:məni] *n.* 和声

Rhythm ['riðəm] *n.* 节奏

Determine [di'təmin] *v.* 决心, 决意

Practice ['præktis] *v.* 练习, 实践

Progress [prə'gres] *vt. & n.* 进步, 前进

Chopin 肖邦

Questions on the Text

1. What were the names of the notes Mary was taught at her first lesson?
2. What was the name of the first exercise that Mary was taught on the piano?
3. Where did Miss Smith put the music?
4. What were the names of the clefs for the right and left hand?
5. What piece of music did Miss Smith play to Mary, and what did Mary think about it?

2. A Second Piano Lesson

Today Mary arrived for her piano lesson late. Mary was asked to play the scales of C, G and D major, and their arpeggios, first with hands separately, then together over 2 octaves. She was then asked to play the relative minor scales of A, E and B minor.

Mary had been running to reach the lesson on time, and she was out of breath; her rhythm was unsteady as she played which Miss Smith commented on. This week Miss Smith explained to Mary the meaning of a full close (perfect cadence), and half close (imperfect cadence).

Mary was given a new piece of music this week to learn. It was by J. S. Bach from *The Anna Magdalena Bach Notebook* and was in the key of C minor and marked *largo* and was to be played rather slowly. There were a number of accidentals (sharps, flats and naturals) that were difficult. Miss Smith was very strict with Mary about her phrasing, dynamics and paying proper attention to rests in the music.

Dialogue

(T=Teacher, S=Student)

(1)

T: Now which scales did you practice last week Sarah? Let me see your piano practice notebook.

Ah yes, the scales of C, G, D and A with their relative minors keys over 2 octaves, also the arpeggios of these keys over 2 octaves.

Now play me your scales Sarah.

S: Yes, Miss Smith.

(2)

T: Good Sarah, very good—just a few things I would like to say about your playing today.

Keep your rhythm steady.

(Keep your hands well together when playing the 2 octave scales together.

Keep a light touch.

Hold your wrist up.

Lift your fingers up as you play the notes.

Good finger control and wrist control is important.

Make sure you sit upright on the piano stool.

Play legato, play staccato.)

Make sure you use the piano pedals correctly, the loud pedal and the soft pedal.

Now play these scales again and try to do the things I tell you.

S: Yes, Miss Smith.

Vocabulary

Scale [skeil] *n.* 音阶

Arpeggio [a:'pedʒiəu] *n.* 琶音

Separately ['sepəritli] *ad.* 分开地,
分别地

Major ['meidʒə] *n.* 大调 *a.* 大调的

Minor ['mainə] *n.* 小调 *a.* 小调的

Octave ['ɒkteiv] *n.* 八度

Unsteady [ʌn'stedi] *a.* 不稳定的

Full close (Perfect cadence) 完全终止

Half close (Imperfect cadence) 半终止

Larghetto [la:'getəu] *n.* 小广板

Accidental [æksɪ'dentl] *n.* 临时升降号

Natural [ˈnætʃərəl] *n.* 还原号

Phrase [freiz] *n.* 乐句

Dynamics [daɪ'næmiks] *n.* 力度

Legato [li'gɑ:təu] *ad. & a.* 连奏

Staccato [stə'kɑ:təu] *ad. & a.* 断奏

Piano stool 琴凳

Piano pedal 踏板

J. S. Bach J. S. 巴赫

The Anna Magdalena Bach Notebook

《安娜·玛格达勒娜·巴赫的笔记簿》

Questions on the Text

1. What scales and arpeggios did Mary play her teacher today?
2. What was Miss Smith's comment on Mary's playing today?
3. What piece of musical theory did Miss Smith teach Mary today?
4. What was the name of the new music Mary had to learn today?
5. What did Mary find difficult about the new music she had to learn?

3. A Later Piano Lesson

The piece from *The Anna Magdalena Bach Notebook* Mary had been learning this week was in the key of B^b and marked *allegro*, to be played fast. Mary had been doing a slow practice on it during the last week, and so she played it to Miss Smith slowly.

Mary had been paying a lot of attention to playing the correct notes, phrasing and the dynamics of the piece. It opened with *forte* (*f*) markings which were reduced to *mezzo forte* (*mf*) by the end of the first section of the piece, at which point there was a double bar and the section had to be repeated.

The second half of this binary form movement was marked *piano* (*p*) in all this section, but it raised to *mezzo forte* (*mf*) and then *forte* (*f*), at the end of the piece, on the last line of music. There was also a modulation to the dominant key in the second section of the piece.

Miss Smith was pleased with Mary's progress, for Mary had been working hard each day at the piano when she came home from school, and her progress was obvious to Miss Smith—Mary was pleased also.

Dialogue

(1)

- A. Where is the concert tonight?
B. It's in the Great Hall of the Philharmonic.
A. Who is performing?
B. The Birmingham Symphony Orchestra.

(2)

- A. What was that piece of music? It sounds interesting.
B. That was an aria from Puccini's Opera *Madam Butterfly*.
A. Really, what is it called?
B. It is called "One Fine Day"—it was sung by the leading soprano *Madam Butterfly*.
A. It sounds beautiful!

(3)

- A. Do you like 20th century music?
B. Well, some of it sounds ugly and very dissonant, but some is okay and beauti-

ful.

A. Well, what do you like then?

B. The music of the Neo-Classical School is interesting, like Prokofiev's *Classical Symphony* or Stravinsky's ballet *Pulcinella*, for example.

A. Yes, I agree; I especially like Bartók's *Concerto for Orchestra* also.

B. Oh yes—that's a great work.

(4)

A. Will you bring you pocket score to the concert tonight?

B. I think I will, avant-guard music is better understood with a score in the hand; they are playing Berg's Opera *Wozzeck*—such difficult music!

A. Yes, maybe—but I prefer Mozart, *The Marriage of Figaro* is my favorite opera.

B. Oh, I love that also—so enchanting. Such lovely melodies, such comedy also.

Vocabulary

Allegro [ə'legrəu] *ad. & a.* 快板

Forte (*f*) [fɔ:t] *ad. & a.* 强

Mezzo forte (*mf*) ['medzəu] [fɔ:t] *ad. & a.* 中强

Piano (*p*) [pi:ənəu] *ad. & a.* 弱

Binary form ['bainəri] [fɔ:m] 二部曲式

Modulation [mɒdʒə'leɪʃən] *n.* 转调

Dominant key [dɒ'minənt] [ki:] 属调

Concert ['kɒnsət] *n.* 音乐会

Perform [pə'fɔ:m] *v.* 演奏

Symphony orchestra 交响乐队

Aria ['a:riə] *n.* 咏叹调

Opera ['ɒprə] *n.* 歌剧

Soprano [sə'prɑ:məu] *n.* 女高音

Dissonant [disənənt] *a.* 不协和的

Neo-Classical School 新古典乐派

Pocket score [pɒkɪt] [skɔ:] 小总谱

Avant-guard 先锋派

Comedy ['kɒmɪdi] *n.* 戏剧, 戏剧性

Puccini 普契尼

Madam Butterfly 《蝴蝶夫人》

Prokofiev 普罗科菲耶夫

Classical Symphony 《古典交响曲》

Stravinsky 斯特拉文斯基

Pulcinella 《蒲契涅拉》

Bartók 巴托克

Concerto for Orchestra 《乐队协奏曲》

Berg 贝尔格

Wozzeck 《沃采克》

Mozart 莫扎特

The Marriage of Figaro 《费加罗的婚礼》

Questions on the Text

1. What sort of piano practice had Mary been doing this last week?
2. What had Mary been paying a lot of attention to during the last week?
3. At what dynamic level did this piece start and finish?
4. What was the form of this piece of music?
5. State something about Mary's progress so far with Miss Smith.

4. A Singing Lesson

Before her first singing lesson, Abigail had to go to her new teacher and get an audition for an assessment of her voice and singing potential. First, Abigail was asked to bring a song with her to sing, and then she was given a vocalization test by the singing teacher as part of the assessment. She chose two songs from the grade 4 syllabus of the Royal Schools of Music in London. The first was “Cradle Song” by the Spanish composer Rodrigo, and the second was a traditional Chinese song from Xinjiang, “Bai Ti Ma” (“The White Hoofed Horse”). Abigail’s teacher was very impressed with her work and immediately decided to take Abigail on as a student which pleased her very much. The teacher assessed her voice as a *mezzo soprano*.

At her first singing lesson, Abigail’s new singing teacher explained the importance of good *abdominal breathing* and a relaxed body posture to the singer. Abigail’s teacher also explained the importance of a vocal warm up, vocal scales and sight reading to students who would become profession singers. After learning and mastering more breathing exercises, she would have to practice vocal scales before tackling more difficult songs and later operatic arias.

Abigail was told to stand with her shoulders relaxed and breath slowly and to start scale singing with sounds like *Ooh*, *Eee*, *Aa* and *Aah* and to sing some notes for as long as she could hold them. She repeated these scale exercises with different notes using *do*, *ra*, *me*, *fa*, *so*, *la*, *ti*, *do* and then singing the arpeggios of the scales. In later lessons she learned to sing shorter notes staccato. She was told not to over stretch her voice as it could damage her vocal chords, so she would have to wait until she could reach some of the higher notes.

Dialogue

(T=Teacher, S=Student Jennifer)

T: Today we are going to start teaching sight singing Jennifer, so I want you to listen closely to all I say. Learning to sight sing is very important for all professional singers. Most melodies are full of familiar patterns of notes you already know, and in traditional music, it is just the order of these patterns that a new melody mostly has.

S: I see, Mr. Jones. But to just read the music and sing the notes seems to me very difficult.

T: Well, not really. Once you have been trained, it will become easier and easier—you will see.

S: So tell me, should I begin to sing a new song just as I see in on the printed page?

T: Yes indeed. Here are some tips: first analyze the melody, the key and time signature, notice the range of the melody—highest and lowest notes and then chose a suitable key note to start on. Look for familiar patterns of notes, short scale passages and arpeggios.

S: I see and what next?

T: Sing the scale of the key to familiarize yourself with the notes of the scale and then establish the tempo of the melody in your mind. Then notice any difficult intervals or passages and try them through first.

S: And how do I do that, Mr. Jones?

T: Well, mentally singing the melody silently in your mind and conducting it is the most helpful way; most singers are well practiced at doing this before singing out loud.

S: Well, it all sounds rather difficult—but no doubt after a time it will get easier and easier.

T: That's a good mind set to have Jennifer—so let's begin the lesson, shall we?

Vocabulary

Audition [ˌɔːdɪjən] *n.* (演员)试音;听,听觉

Assessment [əˈsesmənt] *n.* 评定,评价

Vocal [ˈvəʊkəl] *a.* 声乐的,歌唱的

Syllabus [ˈsɪləbəs] *n.* (讲义等的)摘要,提纲;课程提纲,教学大纲

Cradle song 摇篮曲

Mezzo soprano [ˈmedzəʊ] [səˈprɑːnəʊ]

女中音

Abdominal breathing [æbˈdɒmənəl]

[ˈbrɪːdɪŋ] 腹式呼吸

Warm up 热身;预备

Rodrigo 罗德里戈

Questions on the Text

1. Describe what happened at Abigail's audition with the singing teacher; which two songs did she sing to the teacher.
2. What was the music teacher's reaction to Abigail's performance at the audition?
3. Describe what happened at Abigail's first singing lesson with her new teacher.
4. Describe how Abigail was instructed to sing her first scales and arpeggios to her new teacher.
5. What warning and advice did the teacher give Abigail at the end of her first singing lesson with the new teacher?

Vocabulary 1: Elementary Music Words, Time Signatures, Dynamics and Expression Marks

Music ['mju:zɪk] 音乐	Pianissimo (<i>pp</i>) [ˌpi:ənisi:məu] 很弱
Piano [pi'ænəu] 钢琴	Piano (<i>p</i>) [pi'ænəu] 弱
Stave [steiv] 五线谱	Mezzo piano (<i>mp</i>) [ˌmedzəu] [pi'ænəu] 中弱
Line [lain] 线	Mezzo forte (<i>mf</i>) [ˌmedzəu] [fɔ:t] 中强
Space [speis] 间	Forte (<i>f</i>) [fɔ:t] 强
Music stand 谱架	Fortissimo (<i>ff</i>) [fɔ:'tisiməu] 很强
Treble clef (G clef) 高音谱号	Crescendo (<i>cress.</i>) [kri:'sendəu] 渐强
Bass clef (F clef) 低音谱号	Diminuendo (<i>dim.</i>) [di,minju:'endəu] 渐弱
Accidental [æksɪ'dentl] 临时升降号	
Sharp (#) [ʃa:p] 升号	Grave [greiv] 庄板
Flat (b) [flæt] 降号	Largo [ˈla:gəu] 广板
Natural [ˈnætʃərəl] 还原号	Lento [ˈlentəu] 慢板
Semitone [ˈsemi:təun] 半音	Adagio [ə'da:dʒəu] 柔板
Key signature 调号	Larghetto [la:'getəu] 小广板
Time signature 拍号	Andante [æn'dænti] 行板
Measure ['meɜə] (USA) 小节	Andantino [ændæn'ti:nəu] 小行板
Bar [ba:] (UK) 小节	Moderato [ˌmɒdə'rætəu] 中板
Beat [bi:t] 节拍	Allegretto [ælə'gretəu] 小快板
Rest [rest] 休止	Allegro [ə'legrəu] 快板
Bar-line [ba:lain] 小节线	Allegro assai [ə'legrəu] [əsai] 很急的快板
Double bar-line 终止线	Presto [ˈprestəu] 急板
Repeat mark 重复记号	Prestissimo [pre'stisi:məu] 最急板
Major key 大调	
Minor key 小调	Molto [ˈmɔltəu] 很
Phrasing [ˈfreiziŋ] 乐句	Assai [əsai] 非常
Slur [slɔ:] 连奏	Meno [ˈmeinəu] 不太多
Note [nəut] 音符	Possible [ˈpɒsəbəl] 尽可能
Tone [təun] 音符	Poco [ˈpəukəu] 一点点
Dotted note 附点音符	Più [pju:] 更多一些
Whole note 全音符	Non troppo [nɒn] [ˈtrɒpəu] 但不过分
Half note 二分音符	Sempre [ˈsemprei] 始终, 永远
Quarter note 四分音符	Accelerando [æk,selə'rændəu] (<i>accel.</i>) (逐渐) 渐快
Eighth note 八分音符	Stringendo [strɪn'dʒendəu] (急忙) 渐快并渐强
Sixteenth note 十六分音符	
Thirty second note 三十二分音符	
Dynamics [daɪ'næmiks] 力度	
Sequence [ˈsi:kwəns] 模进	

Doppio tempo ['dɒpiəu] ['tempəu]

快一倍

Più mosso [pju:] ['məʊsəu] 更快

Più moto [pju:] ['məʊtəu] 更快

Veloce [viləʊtʃi] 更快

Allargando [ˌa:lɑ:'gɑ:ndəu] 渐慢渐强

Calando (*cal.*) [kɑ:'lɑ:ndəu] 渐慢渐弱

Smorzando [smɔ:t'sɔ:ndəu] 渐慢渐弱并
消失

Molto meno mosso ['mɔltəu] ['meinəu]
[məʊsəu] 很慢, 大约慢一倍

Rallentando (*rall.*) [ˌrælən'tændəu]

渐慢但不渐弱

Ritardando (*ritar.*) [ri:tɑ:'dændəu] 渐慢

Ritenuto (*rit.*) [ri:tənu:təu] 渐慢

A tempo [e'tempəu] 恢复原速

Tempo primo ['tempəu] ['pri:məu]
恢复原速

Tempo I ['tempəu] [wʌn] 恢复原速

Ad lib. [ædlib] 拍子自由

Tempo rubato ['tempəu] [ru:'bɑ:təu]
自由伸缩拍子

Unit 2: Conversations on Music

5. Conversation 1

Linda loves music and is a music student at college studying the piano. She was talking in the dining hall at lunch time to a fellow student who studies the violin.

“What about doing some duets together?” asked Linda to Jane.

“Well, all right, what music shall we play?” asked Jane.

“I have some arrangements for piano and violin of famous melodies, like *Air on the G String*, by J. S. Bach, and Tchaikovsky’s song *None but the Lonely Heart*; I also have another book of light music from operettas, like *The Merry Widow* by Lehar, and *Die Fliedermous (The Bat)* by Johann Strauss.”

“Well, those sound interesting and exciting,” said Jane, “But who is the composer Lehar, I haven’t heard of him before?”

“Oh, France Lehar wrote such lovely light operas such as *The Count of Luxemburg* and *Friederike*. He even wrote an opera about China called *The Land of Smiles*. There’s nothing boring about his music.”

“What country does he come from?” asked Jane.

“Oh, he’s Austrian; he first studied with his father who was a conductor, and he lived from 1870 to 1940 and even conducted the Vienna Philharmonic in the Salzburg Festival in 1940.”

“Well, let’s have a go,” said Jane, “when shall we meet—this afternoon?”

“Yes, why not? Three o’clock at the door of the music studio building?”

“Okay. Let’s do it.” said Jane.

Dialogue

(1)

A: Why do you like this music?