



人民音乐出版社

English-Chinese
Conversations in Music

英汉音乐公话

景霭 高燕生 张金桐 编

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内 容 介 绍

《英汉音乐会话》是一本通俗易懂的知识性读物。它可用作艺术院校和外语院校英语教学的辅助教材,是各类语言工作者和音乐工作者简便的专业性参考资料,也是音乐爱好者的益友。

本书采用英汉对照方式,为学习和使用英汉两种语言的读者提供方便。

全书共分 14 节,以某位外国音乐家访问我国一所音乐学院为线索,将各个段落串连为一体,通过对话的形式,生动而活泼地向读者介绍了 1,100 多个音乐词汇,涉及音乐演唱、演奏、作曲、评论、鉴赏等领域的术语和常用说法。

各节内容摘要如下:

第一节,我国音乐教育简况。

第二节,在某一所音乐学院参观所见。

第三节,一堂视唱练耳课——介绍音乐基本理论的常用词汇。

第四节、第五节,在一次音乐会上——涉及音乐演出活动的常用词汇。

第六节、第七节,参观并指导管弦乐队的排练。

第八节,在一次郊游中,谈到乐律、乐理、演奏法方面的问题。

第九节、第十节,一堂曲式课。

第十一节、第十二节,西方音乐史讲座。

第十三节,一堂作曲课——奏鸣曲创作的结构原则及其他。

第十四节,在欢送会上谈音乐体裁及其他。

本书英语部分,承蒙英语顾问美国专家麦克先生详细校阅修改,及美国语言学家斯克沃博士校订。并得到天津音乐学院作曲系副教授陈恩光先生热情帮助。谨致谢意。

编 者

于 1985 年

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AT A CONSERVATORY OF CHINA

EPISODE ONE

Meeting a President of a Conservatory in China

- A. How do you do, Mr. Smith.
- B. How do you do, Mister President.
- A. I'm very pleased to see you.
- B. It's been my long-cherished desire to visit one of the Chinese conservatories of music. I feel very excited at the warm welcome given by you and those ladies and gentlemen today.
- A. Please let me introduce my colleagues: this is Mr. Li, Director of the General Office. He's going to make arrangements for your schedule.
- B. Thank you very much. But we are already friends now, since he came to meet me at the railway station yesterday.
- A. This is Mr. Sun, Dean of the Educational Administration Department, who has been working in this conservatory for more than twenty years. He has a thorough knowledge of music and a good reputation among both teachers and students. During your short stay, I am sure, he'll

cooperate with you to the fullest extension.

B. It's indeed very kind of you.

A. The rest of them are the heads (chairmen) of our different departments (faculties). They are all very capable and efficient. I must say, they are all my good and reliable assistants. If we have made any progress here, it's due to them.

B. Although I have worked very little in a conservatory, yet the title department head always fills me with awe; that is because most of them looked very serious and severe when I was a music student. However, it seems to me all the heads present today are quite friendly and kind, so I feel much relieved.

A. This is Miss Wang, who is going to act as your interpreter.

B. I'm very glad to work together with you, Miss Wang. To be frank, I find you an intelligent girl at first sight.

A. Would you have some more tea?

B. Yes, please. It's a nice cup of tea.

A. We've received a description about your career. We know that you began to receive strict and systematic training in music at an early age. You have made distinguished contributions both to musical theory and composition and to musical performance. We hope to hear your valuable suggestions as well as comments on our work after your visit.

B. Mister President, you are too kind. I come here to learn from my Chinese friends. As for my musical career,

I am fairly lucky. As I was brought up in a family of musicians, I started learning to play the piano when I was two years old. I made my debut (gave my first public performance) when I was eight. As a teenager, I was familiar with most of the master-pieces of European classical music.

- A. You must be a genius.
- B. I'm sorry to say no. I was a lazy student, and would have become a good-for nothing without the extremely strict instruction of my teachers.
- A. What you say, is absolutely true. Musical education is not different from other sorts of education. It is not so difficult for musical teachers to pass on knowledge and skill. Yet, they should exert greater efforts to guide children into the treasure-house of knowledge, and help them find the correct way to scale the summit of science.
- B. That's the very point I'd like to come to. Why did I use the word 'lucky' to describe my musical life? For all my teachers were very strict with me. I attended various classes in musical skill and theory in different conservatories, for example, piano class, composition class, conducting class, and so on. All my instructors were first-rate teachers, among whom were many world-famous composers, conductors, and pianists. Compared with those virtuosos, I'm merely an insignificant pupil.
- A. Still, your erudition and success in promoting contemporary music is familiar to us, so this is why we sent a spe-

cial invitation to you.

- B.** China is a fascinating country, especially for foreign artists. Although this is my first trip to China, I often read music magazines, journals, books and scores published in China. I think the direction of your music is correct. Your great country has a wide variety of traditional music, whose style is so pure and fresh, bright and subtle, that it is entirely different from the so-called Oriental music composed by western musicians in an exotic style. I believe someday your music will be deemed as the most brilliant pearl in the crown of music in the world.
- A.** Thank you for your high appraisal of our musical cause. We realize that we have a heavy burden. In comparison with that of the advanced countries, our musical education has only a very short history, but rapid progress has been made since the founding of the new China. Take our conservatory, for example — although it is still in its early days, it consists of two parts: a college and an affiliated middle school. The college is composed of the departments of musical composition, musical instruments, Chinese traditional music, vocal music, etc. The length of schooling is four or five years. At the affiliated school, students are trained as instrumentalists. Most of them begin their study at the age of about eleven. After six years of training in various musical disciplines and the essential cultural courses, some graduates enter conservatories to further their study. Others are assigned to jobs in musical performance

organizations or in common schools.

- B. How fortunate Chinese youth are. I do envy them.
- A. They think so too. Our government attaches great importance to education. In our conservatory, besides normal college students, a department of music education has been newly set up, and students in special courses, advanced courses and in-service training are admitted for various periods of schooling. (Looks at his watch.) It's nine o'clock. If you don't feel too tired, would you like to see our teaching building?

EPISODE TWO

A Visit to the Educational Administration Department

- A. Mr. Smith, welcome to the Educational Administration Department. We will be very glad to answer your questions.
- B. Thank you, Mr. Sun. To begin with, would you give me a general picture of musical education in China, please.
- A. Okay. Now, all musical academic institutes are under the auspices of our government. Besides a dozen art schools there are eight conservatories of music. Meanwhile, most teachers-training universities and colleges have established departments of music and arts. Their main task, however, is to train the teachers to teach music appre-

ciation. Up to now, we have had no private music schools such as yours.

B. Could you please brief me on the most important conservatories in your country?

A. Certainly. Three of them are under the direction of Ministry of Culture: The Central Conservatory of Music, The Conservatory of China, and the Shanghai Conservatory of Music. There are gathered a great number of first-rate Chinese musicians and scholars in these three institutions. Their chief job is to train top musical students from the whole country. Then there are schools of music under the auspices of different districts, for instance, Shenyang Conservatory in the northeast of China; Xi'an Conservatory in the northwest; Sichuan Conservatory in the southwest, etc. Then there are still others under the auspices of different provinces or cities, such as Tianjin Conservatory and Guanzhou Conservatory. They train musical personnel for local regions.

B. You have helped me get a nice bird's-eye view of Chinese conservatories. Would you give me a brief account of yours?

A. It was founded in 1958. Its whole staff comes to about four hundred, including one hundred and fifty teachers and two hundred office clerks. The total number of students is three hundred or so.

B. So, the proportion of teachers to students is 1:2 (one to two). If we add the clerks and workers in, it makes

1.2:1 (one point two to one). Don't you think the educational expense for each student is a bit high?

- A. Yes, that is true. But we have decided to solve this problem.
- B. Needless to say, the main force of a conservatory is its teaching staff. Please tell me something about it.
- A. We have eight full professors, sixteen associate professors, seventy-six instructors, and fifty assistants. Among them are fifty-three members of Union of Chinese Musicians and seventy-nine members of its local branch.
- B. You are indeed working with an enormous amount of talent. What facilities for study do your students have?
- A. Our conservatory has a main teaching building, a library, a record library, a rehearsal hall and an auditorium. But the favourite places of the young people are the play-ground, the gymnasium and the indoor swimming pool. And we are planning to build a new teaching building with modern electrical audio-visual aids and a large lecture theatre with a seating capacity of five hundred.
- B. Do all the students have the same length of schooling at your conservatory?
- A. No, the length varies with different specialities. For example, the students of the Department of Composition and the Department of Instruments ought to study for five years, but those of other departments only four years. As a rule, most of those need only to study two years to receive a diploma. Yet those who have been studying less

than two years will merely receive a report card, which is not recognized as a certificate of formal schooling in China.

- B.** The overseas Chinese students are quite famous for their diligence abroad. I guess your students study hard as well.
- A.** Yes, on the whole, they study conscientiously. We always lay emphasis on the combination of theory with practice. Only three fifths of the total period is taken up with classroom lectures. Moreover, performances and rehearsals, either vocal or instrumental, are organized regularly in our conservatory. If possible, we try to provide our students with more opportunities to attend concerts given by foreign and domestic musicians.
- B.** Do the students, after graduation, have any chance to pursue advanced studies?
- A.** Several post-graduate schools have been set up recently. All of our professors are qualified to teach post-graduate students. Now there are thirty students striving for master's degrees, and six for doctor's degrees. If they can pass the exams and their theses can be approved by the academic committee, they will be awarded degrees.
- B.** Your system of academic degrees is similar to ours. And I want to know what teaching facilities you have.
- A.** We have a small library consisting of two rooms of stacks and three reading rooms. It contains more than one hundred thousand volumes, of which fifty percent is musical scores and books. Moreover, it has about two hundred

newspapers and periodical titles.

- B.** It's a pity that I can't visit your library due to my tight time-table. You have a large collection of musical records and cassette tapes, haven't you?
- A.** I don't think ours is a large one, but it can provide sufficient information and data for reference. In our record library there are about thirty thousand stereophonic records and tapes; we can buy them from abroad or domestically so long as they concern music.
- B.** Are your classrooms furnished with modern acoustic equipment?
- A.** Yes, most of them are. In order to guarantee good sound, we make full use of loudspeakers, amplifiers, microphones, etc., and have some classrooms inlaid with sound-absorbing wall panels. As regards videocorders, now we have only two, and a small quantity of videotapes.
- B.** As I am a pianist, I'd like to know how many pianos there are in your conservatory.
- A.** About one hundred and fifty pianos, including twenty concert grands. They are of different sizes and various makes. Our piano-tuners adjust them regularly, about once a month.
- B.** Musicians must always keep their instruments in good repair, As the Chinese saying goes: A workman must first sharpen his tools if he is to do his work well.
- A.** Yes, I agree with you. Do you have any more questions?
- B.** No, at least not for the moment. But I want to thank

you again for your detailed description. Well, what shall I do next?

- A. This afternoon, Professor Li, Chief of the Teaching and Research Section of Basic Musical Courses, will accompany you to attend a solfeggio (sightsinging) and eartraining class for our second-year students (the sophomore).
- B. When shall I expect him?
- A. At two sharp. We'll send for you.
- B. Thanks a lot. Good-bye.
- A. Good-bye.

EPISODE THREE

Going to a Solfeggio Class

- A. This way please, Mr. Smith.
- B. What students am I going to meet?
- A. Students from all departments. Any student is allowed to attend this class, as long as he is up to a certain level. This particular class, I think, is about average.
- B. What have they learned already?
- A. Sightsinging of the monophonic music. They started with the key of no sharps or flats, and have sung the same melodies in the key of four sharps or flats. After singing diatonic degrees they have taken up all the chromatic degrees from the easiest to the most difficult. In the meantime,