

21世纪高等教育系列教材

ENGLISH

音乐英语知识

Music Knowledge in English

孙 鸣 张剑青 主编

中国  广播电视出版社
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前 言

音乐无国界,语言作桥梁。近年来,随着我国对外文化交流的日益频繁,越来越多热爱音乐的人走出国门交流、演出、求学、深造;同时,越来越多的国家和地区的音乐专家、学者来华讲学、演出,使我们与国外的音乐专业人士有了更为广泛的接触。为了适应国际文化交流的需要,使更多的人能够轻松地了解世界音乐文化,熟练地掌握音乐专业英语词汇,我们向大家推出这本兼具知识性与趣味性的《音乐英语知识》。

本书充分考虑音乐知识的系统性和音乐英语的基础性,以音乐英语基础知识和常用词汇为主,将英语专业与音乐知识融会贯通,内容丰富,深入浅出,具有较强的实用性。全书共分10个单元,每单元分成四部分。既有详实的音乐专业英语知识讲解,也有音乐史、音乐体裁、音乐家、歌手、乐队、乐曲、乐器及相关的轶文趣事介绍,不仅适用于音乐艺术院校和综合性大学音乐艺术院系的师生,也适用于广大音乐英语爱好者。读者可以在学习音乐英语基本词汇的同时,了解音乐基础知识,在音乐时空里阅读和学习英语,在英语世界里欣赏音乐,在潜移默化中提高英语的实际应用能力。

本书是几位具有丰富英语教学经验的音乐学院英语教师共同努力完成的。她们历时两年,进行了多方面的探索和深入研究,查阅了国内外大量的相关资料,汲取了多方面的有益经验和意见,反复推敲斟酌,数易其稿,终于完成了此书。但仍未达到尽善尽美的程度,不当之处敬请专家和读者指正。

本书的编写参考了一些论著,由于种种客观原因未能和作者联系上,在此表示我们深深的谢意和歉意!沈阳音乐学院领导对本书的编写给予了大力支持,谨此致以诚挚的感谢!

编 者

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Unit One

Part One

NOTE READING

A staff is made up of five horizontal lines and four spaces.

Pitches are named after the first seven letters of the alphabet (A B C D E F G).

A clef is a musical symbol placed at the beginning of the staff that determines the letter names of the lines and spaces. The two main clefs are the treble and the bass.

A grand staff is a combination of both the treble and bass clefs connected by a vertical line on the left side of the staves (plural staves).

Ledger Lines are an extension of the staff. They are additional lines both above and below which are parallel to the staff. Each ledger line contains one note.

New Words

staff [stɑ:f] *n.*

pitch [pitʃ] *n.*

clef [klef] *n.*

treble ['trebl] *n.*

bass [beis] *n.*

ledger ['ledʒə] *n.*

ledger line

五线谱表

音高

谱号

第二线上的 G 谱号, 通常称为高谱号; 最高音

低音谱号; 低音

加线(简称)

加线

NOTE DURATION (NOTE VALUES)

Each note has a specific duration. The length of time that a note is played is called its note duration, which is determined by the type of note. The semibreve has the longest note duration in modern music. The minim has half the duration of a semibreve. Two minims occupy the same amount of time as one semibreve. The crotchet note is a fourth (or a quarter) of a semibreve.

New Words

duration [djuə'reiʃən] *n.*

持续时间

value ['vælju:] n.	音的长短, 时值
semibreve ['semi,bri:v] n.	全音符
minim ['minim] n.	二分音符
crotchet ['krɒtʃɪt] n.	四分音符

METER

Meter is the regular recurring pattern of strong and weak beats of equal duration; also known as time. The meter or time signature in a musical composition is indicated by a fraction, and located at the beginning of a piece of music. The lower number of the fraction tells what kind of note receives one beat. The upper number tells how many beats are in a measure.

In Western music there are two types of meter, simple and compound. In simple meter the upper number is either 2, 3, or 4. Each beat is subdivided by two. In compound meter the upper number is either 6, 9, or 12. Each beat is a dotted note and subdivided into groups of three beats.

New Words

meter ['mi:tə] n.	节拍
beat [bi:t] n.	拍子
signature ['signitʃə] n.	记号, 调号 (= key signature), 拍号 (= time signature)
fraction ['frækʃən] n.	片段, 片段乐曲
measure ['meʒə] n.	小节, 拍子
subdivide ['sʌbdɪ'vaɪd] v.	把……再分, 把……细分
simple time	单拍子
compound time	复拍子

SIMPLE METER

Each time signature can be classified into a certain meter. The terms duple, triple, and quadruple refer to the number of beats in a bar. The term simple means that each of these beats can be broken into two notes. For example, 2/4 time is classified as simple duple. "Duple" refers to the two beats per bar. "Simple" states that each of these beats can be divided into two notes. 2/2 and 2/8 are also simple duple. 3/4 time is classified as simple triple. "Triple" refers to the three beats per bar. Again, "simple" states that each of these beats can be divided into two notes. 3/2 and 3/8 are also simple triple. 4/4 time is classified as simple quadruple due to its four beats which can be divided into two

notes. 4/2 and 4/8 are also simple quadruple.

New Words

duple ['dju:pl] <i>a.</i>	二拍子的
duple time	双拍子
triple ['tripl] <i>a.</i>	三重的, 三部的
triple time	三拍子
quadruple ['kwɒdrupl] <i>a.</i>	四重的, 四节拍的
bar [bɑ:] <i>n.</i>	小节线

MODE

The selection of tones, arranged in a scale, that form the basic tonal substance of a composition. In a narrower sense, any of the church modes.

New Words

mode [məʊd] <i>n.</i>	调式
tone [təʊn] <i>n.</i>	音调
tonal ['təʊnəl] <i>a.</i>	音调的
substance ['sʌbstəns] <i>n.</i>	物质, 实质

SOUND

Music theory describes how sounds, which travel in waves, are notated, and what is sounded, or played, is perceived by listeners. The study of how humans interpret sound is called psychoacoustics, while the cognitive aspects of how perceived sounds are interpreted into musical structures is studied in music cognition. In music, sound waves are usually measured not by length (or wavelength) or period, but by frequency.

Every object has a resonant frequency which is determined by the object's composition. The different frequencies at which the sound producers of most instruments vibrate are given by the harmonic series. The resonators of musical instruments are designed to exploit these frequencies. Different instruments have different timbres because of variation in the size and shape of the instrument.

Often the fundamental aspects of sound and music are described as pitch, duration, intensity, and timbre.

New Words

notate ['nəuteɪt] <i>v.</i>	把……写成标志(或记号)
-----------------------------	--------------

perceive [pə'si:v] <i>v.</i>	看见;理解
psychoacoustics [ˌsaɪkəʊəˈkuːstɪks] <i>n.</i>	心理声学
cognitive [ˈkɒgnɪtɪv] <i>a.</i>	认识的
congnition [kɒg'nɪʃn] <i>n.</i>	认识
resonant [ˈrezənənt] <i>a.</i>	共振的;谐振的
vibrate [ˈvaɪbreɪt] <i>v.</i>	使(振动)
harmonic [hɑː'mɒnɪk] <i>a.</i>	和声的
resonator [ˈrezəneɪtə] <i>n.</i>	共鸣器;谐振器
fundamental [ˌfʌndə'mentl] <i>a.</i>	基础的,基本的
timbre [ˈtɪmbə] <i>n.</i>	音色
intensity [ɪn'tensɪti] <i>n.</i>	强度

Note

psychoacoustics: 心理声学:涉及听觉、声音所产生的感觉以及传达信息的问题的一门科学。psycho-构词成分,表示“精神”,“心理”。

PITCH

Sounds can be classified into pitches, according to their frequencies or their relative distance from a reference pitch. Tuning is the process of assigning pitches to notes. The distance in pitch between two notes is called an interval. Notes, in turn, can be arranged into different scales and modes. The most common scales are the major and minor scales.

New Words

tuning [ˈtjuːnɪŋ] <i>n.</i>	调音
assign [ə'saɪn] <i>v.</i>	分配
note [nəʊt] <i>n.</i>	音符
interval [ˈɪntəvəl] <i>n.</i>	音程

RHYTHM

Rhythm is the arrangement of sounds in time. Metre divides time into regular intervals, called measures (or bars in British English). The time signature specifies how many beats are in a measure, and which kind of note lasts for one beat. Syncopated rhythms are rhythms in which normally unaccented beats are accented. Playing simultaneous rhythms in more than one time signature is called polyrhythm.

New Words

rhythm ['rɪðəm] <i>n.</i>	节奏
specify ['spesɪfaɪ] <i>v.</i>	指定; 详细说明
syncopate ['sɪŋkəpeɪt] <i>v.</i>	切分(节奏)
accented ['æksəntɪd] <i>a.</i>	强音的; 重音的
polyrhythm ['pɒlɪrɪðm] <i>n.</i>	复节奏

MELODY

Melody combines notes and pitches with rhythm. In a piece of music, the melody is the most identifiable theme. Melodies will often imply certain scales or modes. Counterpoint is the study of combining and layering more or less independent melodies.

New Words

melody ['melədi] <i>n.</i>	旋律, 曲调; (旋律简洁的) 乐曲
identifiable [aɪ'dentɪfaɪəbl] <i>a.</i>	可以确认的
theme [θi:m] <i>n.</i>	主题; 主旋律
counterpoint ['kauntəpɔɪnt] <i>n.</i>	对位法, 旋律配合, 对应物
layer ['leɪə] <i>v.</i>	堆积……成层

INTERVAL

An interval is the distance between two notes. Intervals are always counted from the lower note to the higher one, with the lower note being counted as one. Intervals come in different qualities and size. If the notes are sounded successively, it is a melodic interval. If sounded simultaneously, then it is a harmonic interval.

The smallest interval used in Western music is the half step. A visual representation of a half step would be the distance between a consecutive white and black note on the piano. There are two exceptions to this rule, as two natural half steps occur between the notes E and F, and B and C.

A whole step is the distance between two consecutive white or black keys. It is made up of two half steps.

Intervals can be described as Major (M), Minor (m), Perfect (P), Augmented (A), and Diminished (D). Intervals come in various sizes: Unisons, Seconds, Thirds, Fourths, Fifths, Sixths, and Sevenths. 2nds, 3rds, 6ths, and 7ths can be found as Major and Minor. Unisons, 4ths, 5ths, and Octaves are Perfect.

When a major interval is raised by a half step, it becomes augmented.

When a major interval is lowered by a half step, it becomes minor.

When a major interval is lowered by two half steps, it becomes diminished.

When a minor interval is raised by a half step, it becomes major.

When a minor interval is raised by two half steps, it becomes augmented.

When a minor interval is lowered by a half step, it becomes diminished.

When a perfect interval is raised by a half step, it becomes augmented.

When a perfect interval is lowered by a half step, it becomes diminished.

Intervals can be inverted (inversions of intervals), which basically means you turn them upside down. The lower note is raised up an octave so that the top note/bottom note relationship is reversed. It is important to be able to hear and identify intervals. This is a very important thing for musicians to do.

New Words

successively [sək'sesivli] <i>ad.</i>	接连着, 继续地
simultaneously [siməl'teiniəsli] <i>ad.</i>	同时地
step [step] <i>n.</i>	音阶; 度
consecutive [kən'sekjutiv] <i>a.</i>	连续的, 联贯的
major interval	大音程
minor ['mainə] <i>n.</i>	小调
minor interval	小音程
perfect ['pə:fikt] <i>a.</i>	完全的, 纯然的 <i>n.</i> 纯音程
perfect interval	纯音程
augmented [ɔ:g'mentid] <i>a.</i>	增音的
augmented interval	增音程
diminished [di'minɪʃt] <i>a.</i>	减(半音)的
diminished interval	减音程
unison ['ju:nɪzn] <i>n.</i>	同度, 同音
second ['sekənd] <i>n.</i>	二度
third [θə:d] <i>n.</i>	三度
fourth [fɔ:θ] <i>n.</i>	四度
fifth [fɪfθ] <i>n.</i>	五度
sixth [sɪksθ] <i>n.</i>	六度
seventh ['sevənθ] <i>n.</i>	七度
octave ['ɒktɪv] <i>n.</i>	八度
inversion [ɪn've:ʃn] <i>n.</i>	转位

SCALE

There are many different types of scales. They are the backbone of music. A major scale is a series of 8 consecutive notes that use half and whole steps. Melodic minor scales ascend and use half and whole steps. When descending, they do so in the natural minor form. Harmonic minor scales use half and whole steps. Chromatic scales are made up entirely of half steps. Whole tone scales differ from the other scales because they only have 6 tones. A pentatonic scale is a five-tone scale, which has its beginning in antiquity. There are traces of this scale in Oriental and American Indian music. This scale does not have a leading tone, which gives the scale its unique sound. The scale has two forms. The first one uses the group of two black keys followed by three black keys. The second one uses the group of three black keys followed by two black keys.

New Words

backbone ['bækbəʊn] *n.*

支柱, 主要成分

melodic [mi'lɒdɪk] *a.*

旋律的

harmonic minor scale

和声小调音阶

chromatic [krə'mætɪk] *a.*

半音的

chromatic scale

半音音阶

pentatonic [ˌpentə'tɒnɪk] *a.*

五声音阶的

pentatonic scale

五声音阶

antiquity [æn'tɪkwɪti] *n.*

古代(尤指中世纪前)

leading tone

导音

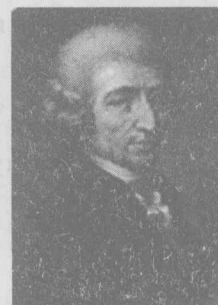
Part Two

FRANZ JOSEPH HAYDN

Born: March 31, 1732. Rohrau, Austria

Died: May 31, 1809. Vienna, Austria

In his own words...



"My Prince was always satisfied with my works. I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and... improve, alter, make additions, or omissions, and be as bold as I pleased."

Franz Joseph Haydn — an Austrian composer — studied in the so-called Viennese school part-timely, and had an important influence on both Mozart and Beethoven.

Our description of the music writer as an “artist,” mainly-focused on doing only what he or she wants to, develops from the 19th century. Composers of foregoing aeons did not often have that luxury, but Franz Joseph Haydn did. Most of his inventive life was spent in the service of the Esterházy family, writing pieces for their needs and desires. For example, he wrote over 125 trios for the barytone — an instrument something like a viola da gamba — simply because it was the instrument that Prince Nikolaus played.

Amazingly, these seeming restrictions, compounded by his frequent sojourns to the Esterházy summer palace at Esterháza (far removed from the musical center of Vienna) did little to dampen Haydn’s creativity. Instead, he said that this isolation and his ability to work daily with the musicians he was composing for was a very good situation. Nor did it diminish his fame. By the 1780s, his music had been published all over Europe, and he was well-respected in the music world. For this reason, he was invited to various cities and commissioned to write musical pieces for premieres in those cities. The most notable are the six symphonies he composed for the Concerts Spirituels in Paris (Nos. 82—87, called his “Paris” symphonies) and the twelve he composed for the concert promoter Johann Peter Salomon in London (Nos. 93—104, called the “London” symphonies). His final works, mostly sacred music for his patron, culminated in two large oratorios, *The Creation* (1798) and *The Seasons* (1801), the former being one of his most famous works.

Haydn is often referred to as “Papa” Haydn, and there is some justification for this. Although he invented neither the symphony nor the string quartet, he was a central figure in their development. His symphonies (especially the “Paris” and “London” sets) show a complete mastery of form and substance, setting the stage for the works of Mozart and Beethoven. Haydn’s “paternity” is just as clear in the string quartets. Here Haydn helped transform the genre from little more than a string divertimento (with the emphasis on the top voice) to a type of chamber music in which all component parts play a role equally. These ideas directly influenced Mozart, who responded with six quartets dedicated to Haydn (1782—1785). Haydn’s style is also detectable in the early music of Beethoven.

Works:

Orchestral music, including over 100 symphonies (6 “*Paris*” *Symphonies* Nos. 82—87, 1785—1786; 12 “*London*” *Symphonies* Nos. 93—104, 1791—1795); concertos for violin, cello, harpsichord and trumpet; divertimentos

Chamber music, including some 68 string quartets, piano trios and divertimenti Sacred vocal music, including 14 Masses (*Mass in Time of War*, 1796; *Lord Nelson*

Mass, 1798); oratorios, including *The Creation* (*Die Schöpfung*, 1798) and *The Seasons* (*Die Jahreszeiten*, 1801)

Dramatic music, including about 40 sonatas; songs, including folk song arrangements; secular choral music

New Words

trio ['tri:əu] <i>n.</i>	三重唱
barytone ['bæritəun] <i>n.</i>	男中音, 男中音歌者
viola da gamba [viəulə dægæmbə] <i>n.</i>	古大提琴
restriction [ris'triksən] <i>n.</i>	限制, 约束
compound [kəm'paund] <i>v.</i>	由……组成; 混合; 合成
sojourn ['sɔdʒən] <i>n.</i>	暂住; 逗留; 旅居
dampen ['dæmpən] <i>v.</i>	抑制, 控制, 减弱(感情等)
isolation [aisə'leifən] <i>n.</i>	隔绝, 孤立, 隔离, 绝缘
diminish [di'miniʃ] <i>v.</i>	(使)减少, (使)变小
commission [kə'miʃən] <i>v.</i>	委任, 任命, 委托
notable ['nəutəbl] <i>a.</i>	值得注意的, 显著的, 著名的
promoter [prə'məutə] <i>n.</i>	促进者, 助长者
sacred ['seikrid] <i>a.</i>	神的, 宗教的, 庄严的, 神圣的
patron ['pætrən] <i>n.</i>	(对某人, 某种目标, 艺术等) 资助者
culminate ['kʌlmineit] <i>v.</i>	达到顶点
oratorio [ɔ'retəriəu] <i>n.</i>	宗教剧; 清唱剧
justification [dʒʌstifi'keifən] <i>n.</i>	认为有理, 认为正当
paternity [pə'tɜ:niti] <i>n.</i>	父权, 父子关系
detectable [di'tektəbl] <i>a.</i>	可发觉的, 可看穿的

Notes

1. Franz Joseph Haydn: 弗朗兹·约瑟夫·海顿 (1732—1809) 奥地利作曲家, 与莫扎特是同时代人, 对古典交响乐的发展产生过重大影响, 除了歌剧和协奏曲外, 他还写了大量的交响乐和弦乐四重奏。
2. trio: (1) 三重奏曲: 三个人演奏(或演唱)的乐曲 (2) 三重奏演出小组: 演奏三重奏曲的小组 (3) 三声中部: 小步舞曲或诙谐曲、进行曲的中间部分, 或各种舞曲形式的中间部分。
3. the six symphonies he wrote for the Concerts Spirituels in Paris: 他为巴黎圣灵音乐会创作的六部交响乐。
4. divertimento: 嬉游曲, 一种主要流行于 18 世纪, 由几种短乐章的室内乐曲组成的