

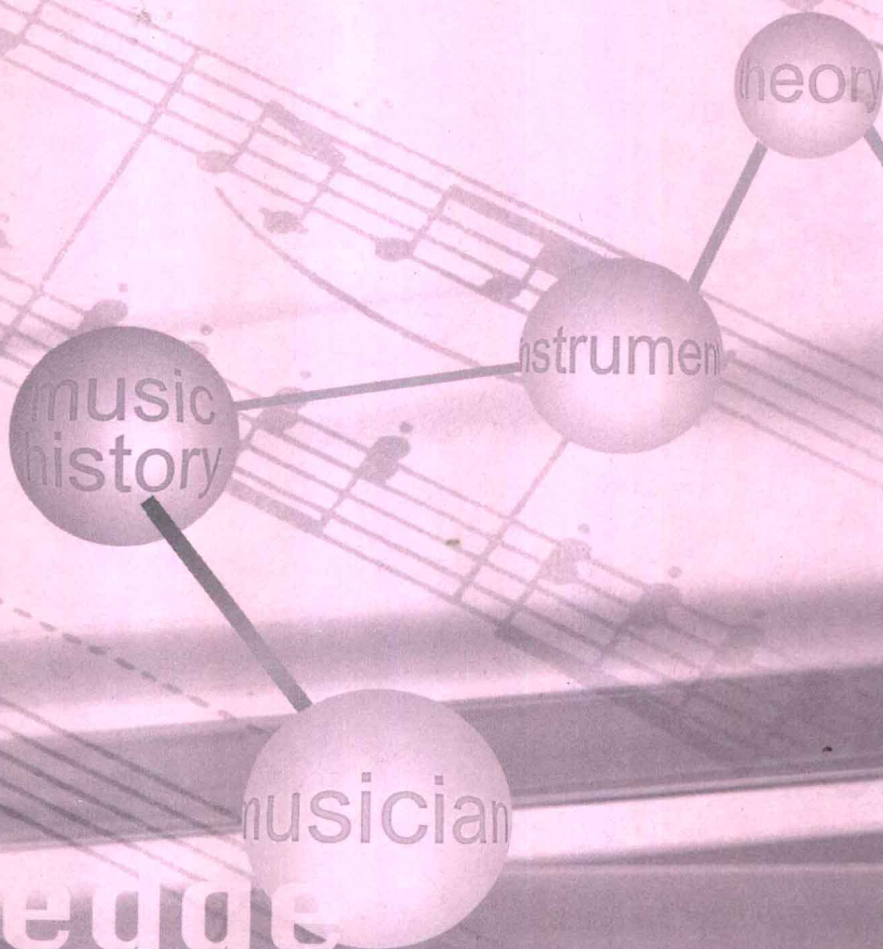
狄辰华 倪若南 编著

英语音乐



English

基础知识



The
basic
knowledge
of music
in English

人民音乐出版社

**THE BASIC KNOWLEDGE OF
MUSIC IN ENGLISH**

英语音乐基础知识

狄辰华 倪若男 编著

人民音乐出版社

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(一)	基本乐理知识	9,679
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每课课文后附有单词表,除少数符合读音规则的单音节词外,均注有音标,以备查考;同时还附有课文注解和问答题,如果学习者需要提高自己的写作能力,可以将问答题改为作文题,模仿课文书写短文;全书后附总词汇表,本书词汇表总单词量为 2500 个以上。本书四个单元可以连贯使用,也可以每单元独立使用,根据时间和学习者的英语程度灵活掌握。注意以下几点:

1. 单词后写:[法] 法语,[德] 德语,[意] 意大利语,[拉] 拉丁语,[西] 西班牙语。

2. 其他语种的单词注音基本上按英语国际音标注音。

序

中国音协曾受联合国教科文组织的委托，举办了亚洲太平洋地区传统音乐研讨会，国外的当今专家一致表示高度赞赏中国音乐学家的研究成果，但同时过去的一无所知而深表遗憾。

造成这种结果的根本原因是由于文字关系，我们自己的研究成果很少对外介绍，因而国外的音乐学界对我们的工作所知甚少，甚至一无所知，有时甚至造成错误理解。

近年来，虽然我们对国外学术情况的介绍比以前多了，这是很好的，但是我们对自己又介绍得太少，其中最主要的原因是音乐界本身掌握外语的人才太少了，社会上既懂外语又懂音乐知识的人更少。所以，加强我国音乐专业外语的教学，便显得十分迫切了。因为，中国需要了解世界，世界也需要了解中国。

另一方面，艺术专业的学生一般比较重视专业技能的学习，而忽视一般文化学科和人文学科的学习，其结果是不利于专业知识的提高，或者说，结果学生可能成为一个很好的艺术匠人，而不能成为一个知趣高洁、知识渊博的艺术家。

艺术专业的学生要加强全面的文化修养，其途径之一便是掌握一种或多种外语。艺术专业的学生课程设置比较多，学习外语的学时比较少，这就更迫切需要编写一本适应艺术专业的学生学习英语的专用课本。

山东师范大学外语系英语教师狄辰华同志从1979年以来，一直从事于音乐专业学生的基础英语和专业英语的教学，在长期的探讨和实践的基础上，编成了音乐专业学生学习英语的教材。她的教育思想是学以致用，她的教学方法是外语整体速成法（英汉对比，突出重点；分类集中，以句带词；赋予规律，以少胜多；双脑并用，自然记忆）。因此，她可以使英语基础很差的学生通过一至两年的基础英语学习，很快地具备阅读本专业英语的基本能力。从其所选的文章材料来看，本书与音乐专业的专业知识紧密结合，因而是较为实用的好教材。

1987年本书内部出版时，我曾为本书写序。本书内部出版后，受到国内音乐院校的师生、音乐工作者及音乐爱好者的广泛欢迎，普遍感到非常实用。本书在原有的基础上广泛地吸收意见，进行修改、增补，并由人民音乐出版社正式出版，因此我愿重新为本书写序。

我深信在不断使用，不断提高的过程中，本书一定可以逐步成为一部完美的课本。

赵 汎

2000年12月

CONTENTS

UNIT I

1. Rhythm and Meter	(1)
2. Dynamics and Tone Color	(2)
3. Tempo	(4)
4. Expression Marks	(6)
5. Musical Notation (1): Staff, Clef	(8)
6. Musical Notation (2): Accidentals, Bars and Time Signatures	(11)
7. Musical Notation (3): Value of Notes	(13)
8. Musical Notation (4): Ornaments and Syncopation	(16)
9. Musical Notation (5): Scores	(18)
10. Scales	(22)
11. Intervals	(24)
12. Modes	(26)
13. Major and Minor Scales	(29)
14. Melody and Tune	(32)
15. Cadences	(35)
16. Chords	(37)
17. Harmony; Modulation and Counterpoint	(38)
18. Non-harmonic Tones	(41)
19. Texture: Polyphony and Homophony	(44)
20. Musical Theory and Musical Aesthetics	(47)

UNIT II

1. Form	(50)
2. Binary and Ternary Form	(52)
3. Minuet and Trio	(55)
4. Dance Form	(56)
5. Fugue	(59)

6. Canon and Ritornello Form	(61)
7. Sonata Form (1)	(63)
8. Sonata Form (2)	(65)
9. Rondo and The Variation Form	(66)
10. Rounds and Catches	(69)
11. Passacaglia Form	(70)
12. Madrigal and Glee	(73)
13. The Opera and The Oratorio	(75)
14. The Cantata and The Mass	(77)
15. The Overture	(79)
16. The Sonata	(81)
17. The Symphony and The Symphonic Poem.....	(83)
18. The Concerto	(86)
19. The Suite	(89)
20. The Chamber Music	(91)

UNIT III

1. The History of Instruments (1)	(94)
2. The History of Instruments (2)	(96)
3. The History of Instruments (3)	(98)
4. Keyboard and Percussion Instruments	(100)
5. Brass and Wood-wind Instruments	(102)
6. String Instruments	(105)
7. The Ancient Music	(108)
8. The Middle Ages Music (1)	(110)
9. The Middle Ages Music (2)	(112)
10. The Renaissance Music	(114)
11. The Baroque Music (1)	(116)
12. The Baroque Music (2)	(118)
13. The Classical Music	(120)
14. The Romantic Music (1)	(122)
15. The Romantic Music (2)	(124)
16. The 20th-century Music (1)	(126)
17. The 20th-century Music (2)	(130)
18. The 20th-century Music (3)	(133)
19. The Electronic Music	(136)

20. The Musical 'ISMS'	(138)
------------------------------	-------

UNIT IV

1. Bach, Johann Sebastian (1685 – 1750).....	(142)
2. Handel, George Frideric (1685 – 1759).....	(144)
3. Haydn, Joseph (1732 – 1809)	(146)
4. Mozart, Wolfgang Amadeus (1756 – 1791).....	(148)
5. Beethoven, Ludwig van (1770 – 1827).....	(150)
6. Schubert, Franz (1797 – 1828)	(152)
7. Berlioz, Hector (1803 – 1869)	(154)
8. Chopin, Frédéric François (1810 – 1849)	(156)
9. Schumann, Robert (1810 – 1856)	(157)
10. Liszt, Franz (1811 – 1886)	(160)
11. Wagner, Richard (1813 – 1883)	(162)
12. Verdi, Giuseppe (1813 – 1901)	(164)
13. Brahms, Johannes (1833 – 1897)	(166)
14. Tchaikovsky, Peter Ilyich (1840 – 1893)	(168)
15. Debussy, Claude (1862 – 1918)	(171)
16. Strauss, Richard (1864 – 1949)	(173)
17. Skryabin, Alexander Nikolaievich (1872 – 1915).....	(175)
18. Schoenberg, Arnold (1874 – 1951)	(177)
19. Bartók, Béla (1881 – 1945)	(179)
20. Stravinsky, Igor (1882 – 1971)	(181)
21. Webern, Anton Von (1883 – 1945)	(183)
22. Alban, Berg (1885 – 1935)	(184)
23. Prokofiev, Sergey Sergeevich (1891 – 1953)	(186)
24. Copland, Aaron (1900 – 1990)	(188)
25. Shostakovich, Dmitri (1906 – 1975)	(190)
26. Stockhausen, Karlheinz (1928 –)	(192)

Vocabulary	(195)
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UNIT I

1. Rhythm and Meter

Rhythm, in the most general sense, is the term referring to the whole time aspect of music. The term rhythm can also be used in a less general sense. "A Rhythm" or "the rhythm of a particular passage" refers to the specific time relationships within that passage. "A rhythm" is simply a particular arrangement of long and short notes. Certain sounds stressed are called accents. A simple, regular, recurring pattern with a pulse of accented and unaccented beats is called the meter. The process of beating time consists of marking out the strong (accented) and weak (unaccented) beats which make up the meter. Basically there are two kinds of meter, duple (ONE two ONE two...) and triple (ONE two three ONE two three...).

Words to the text

Rhythm [ˈrɪð(ə)m] n. 节奏	Sound [ˈsaund] n. 声音, 音
Meter [ˈmi:tə] n. 拍子	Accented [ˈæksəntɪd] a. 重音的, 强音的
Dynamics [daɪˈnæmiks] n. 力度	Unaccented [ʌnækˈsɛntɪd] a. 无重音的, 无强音的
Tone n. 音符	Beat n. 拍子; v. 打拍子
Tone color 音色 = Timbre	Beating time 打拍子
Music [ˈmju:zɪk] n. 音乐	Marking [ˈmɑ:kɪŋ] n. 记号
Passage [ˈpæsɪdʒ] n. 乐段	Duple [ˈdju:pl] a. 二拍子的; n. 二拍子
Accent [ˈæksənt] n. 强音, 重音	Triple [ˈtrɪpl] n. 三拍子
Arrangement [əˈreɪndʒmənt] n. 排列, 改编曲	
Pattern [ˈpæt(ə)n] n. 音型	

UNIT I

Notes to the text

1. in the most general sense 广义。
2. in the less general sense 狭义。

Questions

Answer the following questions:

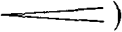

1. What is the meaning of "rhythm"?
2. What is the term for certain sounds stressed?
3. Give a definition of meter.
4. What is the meter made up of?
5. How many kinds of meters are there?

2. Dynamics and Tone Color

The general name for the volume of sound, the "loudness" or "softness" of a musical passage, is dynamics. The following are the Italian terms.

forte (<i>f</i>)	loud
piano (<i>p</i>)	soft
mezzo forte (<i>mf</i>)	medium loud
mezzo piano (<i>mp</i>)	medium soft
fortissimo (<i>ff</i>)	very loud
pianissimo (<i>pp</i>)	very soft

Terms for changing dynamics are:

crescendo (crest, ) gradually getting louder
diminuendo (dim., ) gradually getting softer

The notes, loud or soft, differ in general quality of sound, depending

on the instruments or voices that produce them. Tone color and timbre are terms for this quality. Tone color is one of the most immediately and easily recognized musical elements.

Words to the text

Volume [ˈvɒlju:m] n. 音量	奏的乐节或乐章
Loudness [ˈlaʊdnɪs] n. 响度	Crescendo [kriˈʃendəʊ] a.; ad. 渐强的(地); n. (音之)渐响。缩写: Cresc.
Softness [ˈsɒftnɪs] n. 柔和, 温和	Diminished [diˈmɪnɪʃt] a. 减(半音)的
Musical [ˈmju:zɪk(ə)l] a. 音乐的	Quality [ˈkwɒləti] n. 音质
Italian term 意大利术语	Instrument [ˈɪnstrəmənt] n. 乐器
Forte [ˈfɔ:ti] [意] a.; ad. 强音的(地); n. 一段强音乐章	Voice [ˈvɔɪs] n. 声音, 嗓音, 声乐, 声部
Mezzo [ˈmendzəʊ] [意] a. 中, 稍	Timbre [ˈtaɪmbə] n. 音色
Fortissimo [fɔ:ˈtɪsɪməʊ] [意] a.; ad. 最强的(地); 最强音的(地)	Element [ˈelɪmənt] n. 要素
Pianissimo [piæˈnɪsɪəm] a.; ad. 极弱的(地); n. (乐曲中)以最弱音演	

Notes to the text

1. differ in 在某方面不同于。

Questions

Answer the following questions:

1. What is the term for the volume of sound?
2. What is the term for the tone-color?
3. What else can we name tone-color?
4. What brings about the timbre?
5. Why is it said that timbre is one of the most easily recognized musical elements?

UNIT I

3. Tempo

Tempo is the term for the speed of music, fast or slow. In the metrical, it is the rate at which the basic, regular beats of the meter follow one another. Tempo takes account of their absolute duration in fractions of a second. This can be expressed quantitatively by indications such as $\text{♩} = 126$, meaning 126 quarter notes per minute. Such indications are called metronome marks. These are Italian terms for tempo:

COMMON TEMPO INDICATIONS

adagio slow
andante on the slow side, but not too slow
moderato moderate tempo
allegretto on the fast side, but not too fast
allegro fast
presto very fast

LESS COMMON TEMPO INDICATIONS:

lento, largo, grave slow, very slow
larghetto somewhat faster than large
andantino somewhat faster than andante
vivace, vivo lively
prestissimo very fast indeed

Most of them are terms for a certain character or mood which is associated in a very general way with a range of speed. **Vivace** is close to our "vivacious" and **allegro** actually means "cheerful". **Grave** is our word "grave" and **largo** means "wide" or "spacious". **Andante**, derived from the common Italian word for "to go", might be translated as "going along steadily". There are other terms used to indicate irregularities of tempo and tempo changes:

accelerando (accel.) gradually getting faster
ritardando (rit.), rallentando (rall.) gradually getting slower

più lento, più allegro slower, faster
 fermata (♯) a hold of indefinite length on a certain note
 rubato a short temporary change in tempo

UNIT I

Words to the text

- Tempo** [ˈtempəu] n. 速度, 拍子
Speed [ˈspi:d] n. 速度
Metrical [ˈmetrik(ə)l] a. 小节的
Duration [djuəˈreɪf(ə)n] n. 时值, 音长
Fraction [ˈfrækʃən] n. 片段, 片段乐曲
Second 二度
Quantitatively [ˈkwɒntətɪvli] ad. 有量地
Indication [ɪndɪˈkeɪʃən] n. 指示
Metronome [ˈmetrənəʊm] n. 节拍机
Adagio [əˈdɑ:ʒiəʊ] a.; ad. 缓慢的(地); (比 largo 快, 比 andante 慢); n. 慢板
Andante [ænˈdænti] a.; ad. 缓慢的(地); n. 行板(缓慢温和的节奏和曲子)
Moderato [mɒdˈrɑ:təʊ] [意] a. 中板
Allegretto [æliɡˈretəʊ] a.; ad. 稍快的(地)(比 allegro 慢); n. 小快板, 小快板乐章, 小快板节奏
Allegro [əˈlegrəʊ] a.; ad. 快板的(地); n. 快板
Presto [ˈprestəʊ] a. 快拍子的, 急速的; ad. 急速地, 快; n. 急速的乐章或乐曲
Lento [ˈlentəʊ] [意] a.; ad. 缓慢的(地)
- Largo** [ˈla:gəʊ] [意] a.; ad. 缓慢的(地)
Grave [ˈɡreɪv] [意] a. 缓慢的, 低的
Larghetto [la:ˈɡetəʊ] a.; ad. 缓慢的(地); n. 缓慢的乐曲, 缓慢的乐章(不如 Largo 慢)
Andantino [ændənˈti:nəʊ] a.; ad. 稍急的(地)(比 andante 稍快些); n. 小行板
Vivace [viˈvɑ:ʃi] [意] a. 生动的, 活泼的, 急速的
Vivo [ˈvi:vəʊ] a. = Vivace
Prestissimo [preˈstɪsɪməʊ] ad. 最快地, 非常快
Vivacious [viˈveɪʃəs] a. 活泼的, 愉快的
Spacious [ˈspæɪʃəs] a. 广大的, 无拘束的
Accelerando [æksələˈrændəʊ] a.; ad. 渐快的(地)。n. 渐速音, 渐速音节。缩写: accel.
Ritardando [rɪtɑ:ˈdændəʊ] a, 渐慢的。缩写: Rit.
Rallentando [rælenˈtændəʊ] a.; ad. 渐慢的(地)。缩写: Rall.
Più [ˈpju:] [意] ad. 更 (= more), 稍 (= somewhat)
Più allegro [pju:əˈlegrəʊ] [意] a. 更快的(地)

UNIT I

Più lento [pju:ə'lentəu] {意} a. 更慢的(地)

Fermata [fə'ma:tl] n. 延音, 延长号

Length ['leŋθ] n. 长度

Rubato [ru:'bɑ:təu] {意} a.; ad. 弹性速度

Temporary ['tempərəri] a. 暂时的

Notes to the text

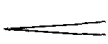

1. the metrical music 节拍乐曲 (以规则拍子为基础的乐曲)。
2. take account of 考虑。
3. a hold of... 持续音。

Questions

Answer the following questions:

1. What is the term for the speed of music?
2. What does tempo contain ?
3. What does the indication "♩ = 126" represent?
4. What does "moderato" represent ?
5. What is the metrical?

4. Expression Marks

Many signs are used to indicate the way how music should be played. Expression marks, such as piano (soft), forte (loud), crescendo or  (getting louder), diminuendo or  (getting softer), seem to have become established first of all in late music during the first half of the 17th century. Other words and signs have increased rapidly. The language most generally employed is Italian, and this has the advantage that the comparatively small vocabulary required is now widely familiar amongst musicians of all nationalities. The practice of using other languages, however, seems to be steadily increasing. The rapid growth of the number of signs used by composers has naturally left less and less room for the personal decisions of performers. Great players pay scrupu-

lous attention to a composer's markings, but there are, of course, many shades of tone, phrasing, and tempo which cannot be shown even by our modern abundance of signs, and which distinguish a live performance from a dead one.

Words to the text

Expression mark 表情记号	表演者
Increase [in'kri:s] v. 增大, 增强	Player ['pleiə] n. 演奏者, 乐师
Increased [in'kri:st] a. 增大的, 增强的	Shade ['ʃeɪd] n. 度
Musician [mju:zɪ(ə)n] n. 音乐家	Shade of tone 音的色度
Composer [kəm'pəuzə] n. 作曲家	Performance [pə'fɔ:məns] n. 演奏, 演唱
Performer [pə'fɔ:mə] n. 演奏员,	

Notes to the text

1. many...played. 该句中 music...played 是定语从句, 其中省略关系词 which, 修饰前面名词 way。
2. expression...century. 该句中 established(a.) 作表语用, first of all 首先, in late music 近期乐曲中。
3. amongst = among, 该词不常用。
4. live performance 生动的演奏, dead one 死气沉沉的演出。

Questions

Answer the following questions:

1. What is expression marks?
2. When were expression marks established?
3. Which language is employed for the term of expression marks?
4. What does forte represent?
5. What does crescendo represent?

UNIT I

5. Musical Notation(1) : Staff, Clef

A. Staff

At first the neums did not show how much the notes rose or fell or which were the same. Then, at the beginning of the 11th century, a red line was drawn across the page indicating that all the notes which fell on this line were the same. Soon a second line appeared, this time a yellow one. Other horizontal lines were added, but gradually the system of using four was agreed upon for the chant sung in church, and this is still used for plainsong.

The set of lines is known as the staff. Staves have had up to fifteen lines, but the five-line staff has become generally accepted for modern music. For notes higher or lower than the staff, "ledger" lines (small parts of additional lines) are used.

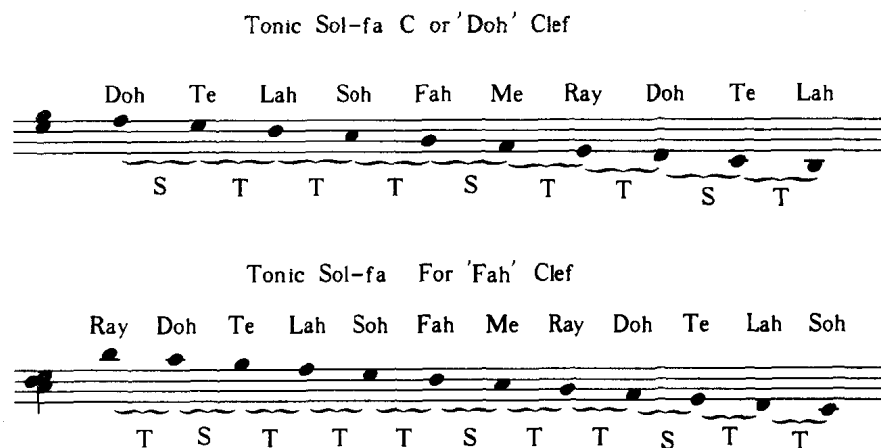


Fig. 1

B. Clef

The notes indicated by the lines and spaces of the staff are the white

notes the piano. (The notes apply, of course, to all instruments; we are only taking the piano as an example.) The interval (or change of pitch) between the white notes is in some cases a tone and in others a semitone. In neum notation the sign ∴ or † was placed at the beginning of the staff. The former showed that the line on which it was placed was fah; the latter indicated doh. From these, the relationship of the other could be calculated. This sign became known as the clef (meaning key), for without it one could not tell whether the interval from one line to the next space was a whole tone (doh to ray in Tonic Sol-fa) or semitone (me to fah). (Fig. 1)

In modern music three clefs are used. The treble or G clef has the sign for G centred on the second line from the bottom to show that the note G above middle C falls on this line. The bass or F clef has the sign centred on the second line from the top, indicating that the notes on that line are the F below middle C. The C clef may have the sign for middle C on the second or third line (Fig. 2). The treble clef includes nearly the full range of a soprano singer, the bass clef that of a bass singer, and the C clefs those of tenor and alto singers. Piano music uses the treble clef for the right hand and the bass clef for the left hand.



Fig. 2

Words to the text

Notation [nəu'teɪf(ə)n] n. 记谱法

Neum ['nju:m] n. 纽姆

Pl. Neums 纽姆谱

Horizontal [ə'reɪzəntl] a. 平行的

Chant [ˈtʃɑ:nt] n. (单旋律的) 歌曲

Plainsong [ˈpleɪnsɔŋ] n. 素歌, 单旋

律圣歌

Staff [ˈstɑ:f] n. 五线谱表

Five-line staff 五线谱

Ledger [ˈledʒə(r)] n. 加线

Ledger line 加线

Additional [ə'dɪʃən(ə)l] a. 加添的,