



21世纪音乐教育丛书

音乐英语文献选读

Selected Reading Materials for Music Literature

郑玉章 施维◎编著



西南师范大学出版社

国家一级出版社 全国百佳图书出版单位

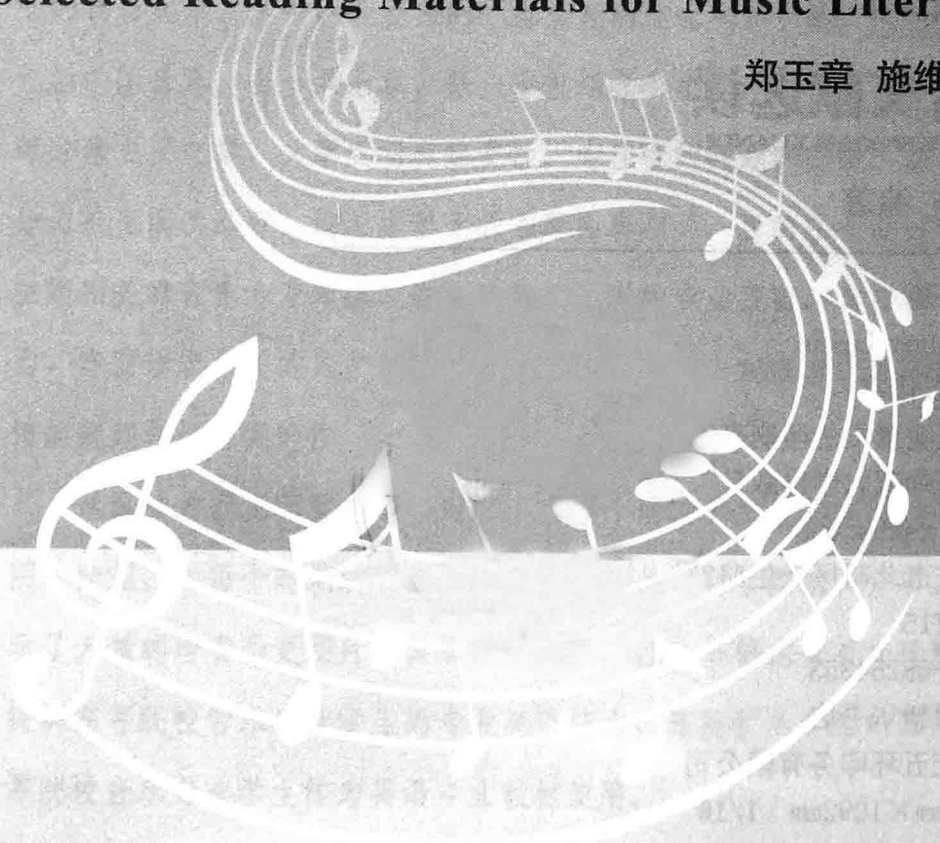


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图书在版编目 (C I P) 数据

音乐英语文献选读 / 郑玉章, 施维编著. -- 重庆 :
西南师范大学出版社, 2014. 7
ISBN 978-7-5621-6814-0

I. ①音… II. ①郑… ②施… III. ①音乐—基本知
识—高等学校—教材—英文 IV. ①J6

中国版本图书馆CIP数据核字(2014)第102123号

21世纪音乐教育丛书

音乐英语文献选读

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审 读: Matthew Laine

封面设计: 713工作室

排 版: 重庆美惠彩色印刷有限公司

出版发行: 西南师范大学出版社

网 址: www.xscbs.com

地 址: 重庆市北碚区天生路2号

邮 编: 400715

电 话: 023-68254353

经 销: 全国新华书店

印 刷: 重庆五环印务有限公司

开 本: 787mm×1092mm 1/16

印 张: 24

字 数: 614千字

版 次: 2014年8月 第1版

印 次: 2014年8月 第1次印刷

书 号: ISBN 978-7-5621-6814-0

定 价: 48.00元

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前言

QIANYAN

本书以音乐史为线条，包括了音乐美学思想、作曲家、演奏（唱）家等方面的精彩文章。其中既有经典的，也有充满趣味和知识的；既包括西方音乐，也包括中国音乐。全书共七章，每一章包括三个单元，每个单元分为三部分，第一部分为主要文章，文章后附有启发性、专业性的问题和翻译；第二部分和第三部分为补充阅读部分，均与本单元的主题内容相关，目的在于促进读者深入了解与主题相关的音乐专业知识，进一步拓展读者的专业视野，提升读者的音乐鉴赏能力，丰富读者相关的人文知识、历史知识和思想，对读者的音乐表演、诠释和领悟能起到较好的促进作用。

从具体内容上而言，本书对音乐在各个时期的发展历史进行了较为客观、全面的介绍，对每个时期的代表人物、代表作品进行了归纳、分析，同时收集、展示了大量的珍贵历史图片，具有较好的可读性。书稿由全英文选编而成，不但能提高高等院校音乐专业学生的专业英语能力，还能扩大学生的国际视野，适合高等院校音乐专业学生作为英语专业教材使用。

本书作为文献选读，挑选了大量经典文献，引用了大量参考资料，特在此对相关作者和人员表示衷心感谢！由于本人学识浅短，在文献和资料的选择、引证、论述以及文字的修饰等方面定会存有很多缺点和谬误，恳请批评指正。

编者

2014年7月于四川音乐学院



Contents

1

Chapter I About Music

Unit 1 What Is Music /1

Further Reading /5

Section A Harmony /5

Section B Variation /7

Unit 2 Does Music Possess “Secret Power” ? /9

Further Reading /15

Section A The Cultural Acoustics of Chinese Musical Instruments /15

Section B Instruments of the Orchestra & Chamber Music /18

Unit 3 Music of Ancient Greece /20

Further Reading /27

Section A A Brief Introduction to Traditional Chinese Classical Music /27

Section B Music and Art of China /30

34

Chapter II The Baroque Period

Unit 1 A Brief History of Baroque Music /34

Further Reading /42

Section A Baroque Spirit and Baroque Music Performance /42

Section B General Characteristics of the Baroque Music /50

Unit 2 Johann Sebastian Bach /54

Further Reading /62

Section A Johann Sebastian Bach, Father of Music /62

Section B Antonio Vivaldi /64

Unit 3 George Frideric Handel /70

Further Reading /74

Section A The Glorious History of Handel's Messiah /74

Section B Henry Purcell /78

83

Chapter III The Classical Period

Unit 1 Music of the Classical Period /83

Further Reading /89

Section A Haydn and Mozart /89

Section B John Field /95

Unit 2 Wolfgang Amadeus Mozart /99

Further Reading /107

Section A Symphony with Final Chorus on Schiller's "Ode to Joy" /107

Section B Carl Czerny, The Forefather of Pianoforte Technic /112

Unit 3 Ludwig Van Beethoven /118

Further Reading /122

Section A Felix Mendelssohn, Singer of the Songs Without Words /122

Section B Tchaikovsky, His Life and Music /125

129

Chapter IV The Romantic Period

Unit 1 Romanticism /129

Further Reading /141

Section A The Parallel Lives of Verdi and Wagner /141

Section B Johannes Brahms /149

Unit 2 Happy Birthday, Frédéric Chopin! /156

Further Reading /163

Section A The Super Power of Franz Liszt /163

Section B Robert Schumann /169

Unit 3 Gustav Mahler: Tragic life, Lavish Music /175

Further Reading /187

Section A Claude Debussy /187

Section B Antonin Dvorak Symphony No.9 (“From the New World”) /195

200

Chapter V The 20th Century

Unit 1 What Silence Taught John Cage: The Story of 4’ 33” /200

Further Reading /212

Section A Listening to the Twentieth Century /212

Section B Arnold Schoenberg /218

Unit 2 Bela Bartok /224

Further Reading /230

Section A Giacomo Puccini /230

Section B George Gershwin /240

Unit 3 How Stravinsky’s Rite of Spring has shaped 100 years of music /246

Further Reading /251

Section A Tradition, the Avant-garde, and Individuality in the Music of Olivier Messiaen /251

Section B John Williams—Composer Extraordinaire /261

266

Chapter VI Conductors

Unit 1 Toscanini: The Titan /266

Further Reading /273

Section A Herbert Van Karajan, A God Among Conductors /273

Section B A Personal Reminiscence /277

Unit 2 Wilhelm Furtwangler /287

Further Reading /299

Section A Eugene Ormandy /299

Section B Claudio Abbado /303

Unit 3 Leonard Bernstein: a Born Teacher /307

Further Reading /315

Section A The Passion and Pain of Bernard Haitink /315

Section B Erich Kunzel, “Prince of Pops” /320

Chapter VII Performers

Unit 1 Yehudi Menuhin /325

Further Reading /332

Section A Glenn Gould, Weird and Wondrous /332

Section B Arthur Rubinstein, the Artist /337

Unit 2 Yo-Yo Ma and the Silk Road Project /343

Further Reading /349

Section A Louis Armstrong: A Cultural Legacy /349

Section B Jascha Heifetz: The Violinist of the Century /351

Unit 3 The Three Tenors /359

Further Reading /364

Section A Vladimir Horowitz, The Famous Supreme Pianist /364

Section B Maria Callas: Voice of Perfect Imperfection /370

Chapter I About Music

Unit 1 What Is Music

Music is an art, entertainment, or other human activity which involves structured and audible sound, though definitions vary.

The history of music in relation to human beings predates the written word and is tied to the development and unique expression of various human cultures. Music has influenced man, and vice versa, since the dawn of civilization. Popular styles of music varied widely from culture to culture, and from period to period. Different cultures emphasized different instruments, or techniques. Music history itself is the (distinct) subfield of musicology and history, which studies the history of music theory.

The definition of music as sound with particular characteristics is given by psychoacoustics, and is a common one in musicology and performance. In this view, there are observable patterns to what is broadly labeled music, and while there are understandable cultural variations, the properties of music are the properties of sound as perceived and processed by people. Many choose to learn how to play musical instruments through music education in order to create their own interpretations of music.

Traditional philosophies define music as tones ordered horizontally (as melodies) and vertically (as harmonies). Music theory, within this realm, is studied with the presupposition that music is orderly and often pleasant to hear.

John Cage is the most famous advocate of the idea that anything heard can be music, saying, for example, “There is no noise, only sound,” though some argue that this somewhat arbitrarily imposes the definition on anything audible. According to musicologist Jean-Jacques Nattiez: “The border between music and noise is always culturally defined—which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus... By all accounts there is no single and intercultural universal concept defining what music might be.”



A painting on an ancient Greek vase depicts a music lesson (c. 510 BC).

In support of the view that music is a label for a totality of different aspects which are culturally constructed, often a definition of music lists the aspects or elements that make up

music. Molino argues that, in addition to a lack of consensus, “Any element belonging to the total musical fact can be isolated, or taken as a strategic variable of musical production.” Nattiez gives as an example Mauricio Kagel’s *Con Voce* (with voice), where a masked trio silently mimes playing instruments. In this example sound, a common element is excluded, while gesture, a less common element, is given primacy.

The platonic ideal of music is currently the least fashionable in the philosophy of criticism and music, because it is crowded on one side by the physical view—what is the metasubstance of music made of, if not sound? And on the other hand by the constructed view of music—how can one tell the difference between any metanarrative of music and one which is merely intersubjective? However its appeal, finding unexpected mathematical relationships in music, and finding analogies between music and physics, for example string theory, means that this view continues to find adherents, including such critics and performers as Charles Rosen and Edward Rothstein.

Genres

As there are many definitions for music there are many divisions and groupings of music, many of which are caught up in the argument over the definition of music. Among the larger genres are classical music, popular music or commercial music (including rock and roll), country music and folk music.

There is often disagreement over what constitutes “real” music: Mozart, Stravinsky, serialism, jazz, rap, punk rock, and electronica have all been considered non-music at various times and places.

The term world music has been applied to a wide range of music made outside of Europe and European influence, although its initial application, in the context of the World Music Program at Wesleyan University, was as a term including all possible music genres, including European traditions. (In academic circles, the original term for the study of world music, “comparative musicology”, was replaced in the middle of the 20th century by “ethnomusicology”, which is still an unsatisfactory coinage.)



Chinese Naxi musicians.

Genres of music are as often determined by tradition and presentation as by the actual music. While most classical music is acoustic and meant to be performed by individuals or groups, many works described as “classical” include samples or tape, or are mechanical. Some works, like Gershwin’s *Rhapsody in Blue*, are claimed by both jazz and classical music.



Ethnomusicologist Frances Densmore recording Blackfoot chief Mountain Chief for the Bureau of American Ethnology (1916).

by cross-disciplinary work, for example in the field of psychoacoustics. The study of music of non-western cultures, and the cultural study of music, is called ethnomusicology.

In Medieval times, the study of music was one of the Quadrivium of the Seven Liberal Arts and considered vital to higher learning. Within the quantitative Quadrivium, music, or more accurately harmonics, was the study of rational proportions.

Zoomusicology is the study of the music of non-human animals, or the musical aspects of sounds produced by non-human animals. As George Herzog (1941) asked, “Do animals have music?” Francois-Bernard Mache’s *Musique, mythe, nature, ou les Dauphins d’Arion* (1983), a study of “ornitho-musicology” using a technique of Ruwet’s *Language, musique, poesie* (1972) paradigmatic segmentation analysis, shows that birdsongs are organized according to a repetition-transformation principle. In the opinion of Jean-Jacques Nattiez (1990), “In the last analysis, it is a human being who decides what is and is not musical, even when the sound is not of human origin. If we acknowledge that sound is not organized and conceptualized (that is, made to form music) merely by its producer, but by the mind that perceives it, then music is uniquely human.”

As world cultures have been in greater contact, their indigenous musical styles have often merged into new styles. For example, the US-American bluegrass style contains elements from Anglo-Irish, Scottish, Irish, German and some African-American instrumental and vocal traditions, and could only have been a product of the 20th century. Many current music festivals celebrate a particular musical genre.

Study

Many people also study about music in the field of musicology. The earliest definitions of musicology defined three sub-disciplines: systematic musicology, historical musicology, and comparative musicology. In contemporary scholarship, one is more likely to encounter a division of the discipline into music theory, music history, and ethnomusicology.

Research in musicology has often been enriched



A Suzuki violin recital with students of varying ages.

Music theory is the study of music, generally in a highly technical manner outside of other disciplines. More broadly it refers to any study of music, usually related in some form with compositional concerns, and may include mathematics, physics, and anthropology. What is most commonly taught in beginning music theory classes are guidelines to write in the style of the common practice period, or tonal music.

Theory, even that which studies music of the common practice period, may take many other forms. Musical set theory is the application of mathematical set theory to music, first applied to atonal music. Speculative music theory, contrasted with analytic music theory, is devoted to the analysis and synthesis of music materials, for example tuning systems, generally as preparation for composition.



Questions for discussion and comprehension

1. What do you think music might mean to you and your whole life?
2. What motivated you to learn music?
3. Over the years, has music made any impact on your life?
4. To be a musician, what qualities are you supposed to have?
5. Is music necessary to human beings just like water and air?



Sentence translation

1. 音乐比起绘画是更民主的艺术，各种完美的乐器都可以加入进来，当各种乐器合成一种变幻无穷的管弦乐的时候，音乐就获得了全面的胜利。
2. 个人的感受，内心的体验，除了心灵和音乐之外再不需要什么。
3. 音乐是心灵的算数练习，心灵在听音乐时计算着自己的不知。
4. 对于艺术，是需要一些神秘的感觉的。过于实际和实在，世俗的气味就浓了。与世俗近了，与艺术就远了。
5. 音乐是比一切智慧、一切哲学更高的启示……谁能参透我音乐的意义，便能超脱平常人无以振拔的苦难。

Further Reading

Section A Harmony

It is the combining of notes simultaneously, to produce chords, and their successive use to produce chord progressions.

Different eras of Western music (harmony is much more highly developed in Western music than in any other) have held different ideas as to what kinds of harmony are acceptable or good. In the Middle Ages, the concept of harmony concerns combinations of two notes. In the Renaissance, three-note harmony became the norm and the triad had become the main unit of harmony (a three-note chord built up in 3rds). This remained the basic element in Western harmony until the 20th century, even when harmony was composed in four parts or more. From the beginning of the Baroque era (circa 1600), harmony was widely understood as the chords with which a melody was accompanied (as the practice of basso continuo, or figured bass, implies). The study of harmony also dictates acceptable relationships between successive chords. For example, if one chord is a dissonance, that dissonance needs to be resolved in the next chord (even though that next chord may itself incorporate another dissonance). In triadic harmony, the root of each chord—not necessarily the same as its bass—is the note in that chord from which the other notes can be derived in a series of rising 3rds. Thus the triad C-E-G has C as its root; but it may be heard with E as the lowest note.



David with His Harp , Paris Psalter, c. 960, Constantinople.

In medieval and early Renaissance music, even a full major triad was felt inappropriate for the last chord of a piece, which normally would embody the final note (in more than one octave) and the 5th above it. In the period 1600-1900, full triads are usual for concluding chords; but in the 20th century, composers have treated dissonance more freely and have not felt it necessary to resolve chords that in earlier eras would be considered dissonant. During the 19th century, much more chromatic alteration of notes was being used, particularly by Wagner, and in the early 20th century the principles of triadic harmony were under attack: from such composers as Bartók who (inspired by the folk music of the area from which he came) was constructing chords based on

the interval of a 4th; by Schönberg, using first atonal and then 12-note methods of composition; and Stravinsky, who, though his music was predominantly tonal, left dissonances unresolved to tease the ear.

Harmony cannot be dissociated from the rhythmic aspects of music. In particular, the use of dissonance and consonance can generate, by the tensions it creates, a powerful forward momentum. Harmony can also provide punctuation marks in the form of cadences-simple, readily recognizable chord progressions that mark a natural end to a phrase in a stereotyped way. Harmony is sometimes seen as the “opposite” to counterpoint, because it primarily operates vertically whereas counterpoint seems to operate horizontally. The two are not opposed: most contrapuntal writing, particularly of the 1600-1900 period, is governed by harmonic progression while, equally, harmony is concerned with the movement of individual voices.

Section B Variation

It is a form in which successive statements of a theme are altered or presented in altered settings. In the 18th and 19th centuries the theme was usually stated first, followed by a number of variations hence the expression “theme and variations”.

In the 16th century, dances were much used as frameworks for instrumental variations. The art reached a high stage of development in 16th-century Spain in works for vihuela and keyboard by Cabezón and others. The English virginalists late in the century, notably Bull, Farnaby, Gibbons and Byrd, also excelled and influenced continental composers, especially Sweelinck and Scheidt.

In 17th-century Italy, Frescobaldi, continuing to write traditional framework-variations such as the *romanesca* and *folia*, tended to place the framework notes on strong beats, changing the framework into a repeating scheme. Later (e.g. with Pasquini) variation of the melody became more important, a trend continued in the variations of G.B. Martini, Platti, Alberti and above all J.C. Bach. The insertion of a minor variation in a major set began to appear about this time.



Allegory of Music, by Filippino Lippi

In north and central Germany chorale variations were developed in the 17th century, first by Sweelinck and Scheidt and then by Weckmann and Tunder, who varied each verse of organ chorales, often with motifs related to the text. Free variations became characteristic of north German usage, leading to the chorale fantasia as perfected by Buxtehude. By contrast, in south Germany, with Pachelbel, strict forms were preferred and the final variation of a set is often a fugue. J.S. Bach used nearly all types: *passacaglia* and *chaconne* in works for organ and solo violin; grounds in several vocal movements, including the “Crucifixus” of the Mass in b Minor; chorale partitas for organ in the style of Böhm and Buxtehude; and canonic variations for organ on *Vom Himmel hoch*. The Goldberg Variations represent the highest artistic development of the bass-framework variations.

C.P.E. Bach and Haydn continued to cultivate the thoroughbass type, but from circa 1770 melodic variations predominate in their works and those of others. Haydn wrote few independent

sets, but included variation movements in several chamber and orchestral works, often varying two themes alternately (e.g. the second movements of Symphonies nos. 53 and 63, and the variations in f Minor for piano). Sometimes he combined variations with rondo or ternary form. Mozart's independent sets of variations for piano, akin to his improvisations, were popular in his lifetime and well into the 19th century. He also used variation form in divertimentos, serenades and concertos, occasionally in string quartets and piano sonatas, but never in a symphony. Nearly all are of the melodic type with fixed harmony. The penultimate Adagio variation (usually highly embellished), a contrasting minor-key variation and a fast final variation (often in 6/8 metre), are features. In his earliest variations he echoed Baroque practice by repeating the theme at the end, but later he composed expanded final variations.

A climactic final variation, in effect a developmental coda, is a feature of most of Beethoven's sets. His early ones are mainly based on songs and popular operatic melodies. Between 1800 and 1812 he often used variations within a larger form (e.g. in the finale of the "Eroica" Symphony and in the slow movements of the Fifth and Seventh Symphonies, the Piano Trio op. 97 and the "Appassionata" Sonata op. 57); from 1818 variations became the spiritual centrepiece of several important works, including string quartets, the piano sonatas and the Ninth Symphony. The Diabelli Variations represent a microcosm of late Beethoven variation style and technique.

Variations of the early 19th century fall into two groups: "formal variations" of the Viennese Classical type and "character variations" determined by the new ideals and imagery of Romanticism. The first category is represented by Hummel, Cramer and Spohr, the second by Weber, Schumann and Mendelssohn. Schubert used both types; Chopin and Liszt brought high virtuosity to their character variations. The greatest master of variations in the late 19th century was Brahms. His Handel Variations for piano represent the metrically strict continuous variation type with final fugue; the bass is the sustaining element, as in the finales of the Fourth Symphony and the St. Antony Variations. The Paganini Variations are examples of the Romantic virtuoso type as a series of "studies for piano". Brahms also combined variations with other forms.

During the late 19th century and early 20th fantasia variations, incorporating free material, took precedence. Examples include Tchaikovsky's Variations on a Rococo Theme for cello and orchestra, the Symphonic Variations of Dvorak and Franck, and Strauss's Don Quixote. Elgar's Enigma Variations, while containing programmatic elements, are more conventional in form, but the most important representative of older traditions is Reger. He and Brahms influenced Schönberg, Berg and Webern. Schönberg acknowledged Brahmsian precedents in his Variations op. 31 for orchestra. Webern's treatment of variations deserves special study, and subsequent composers, including Dallapiccola and Nono, have used the variational possibilities offered by serialism. Among non-serial composers, Hindemith and Britten have made conspicuous use of variation techniques.

Unit 2 Does Music Possess “Secret Power”?

In his insightful book, *The Secret Power of Music*, English author David Tame explores the attitudes of the ancient cultures of China, Greece and India. His insights are highly perspicacious, especially in regard to the axiological assessment of art and music. Webster defines axiology as the study of the nature, types, and criteria of values and of value judgments especially in ethics. Some would argue that assessing music and art in this manner is highly problematic, even invidious. Whether one agrees or not, the ancients placed a great deal of value on this type of examination of the tonal arts and the ancient Chinese attitudes regarding music and its “power” are highly instructive.

Chinese musical philosophy reveals a highly developed system of theory and mysticism that was most prescient in its attitudes about music. The Chinese attached a great deal of importance to the transcendent and therapeutic power of sound and music. Individual pieces of music were believed to possess an “energy formula” which in turn had the ability to exert powerful influences over those who listened to it. This metaphysical concept of music also had religious connotations and as such, moral and ethical implications. To the ancient Chinese, the issue of how music was utilized was of great importance. As Tame observes:

The particular mystical influences of a piece of music depended upon such factors as rhythm, its melodic patterns and the combination of instruments used. Like other forces of nature, music itself, as a phenomenon, was not biased towards producing either beneficial or destructive effects. The Chinese understood the power within music to be a “free energy,” which each man could use or misuse according to his own free will.



Pipa Recital in the Five Dynasties (907–960).