



21世纪英语专业系列教材

普通高等教育“十一五”国家级规划教材  
普通高等教育“十二五”规划教材



# English

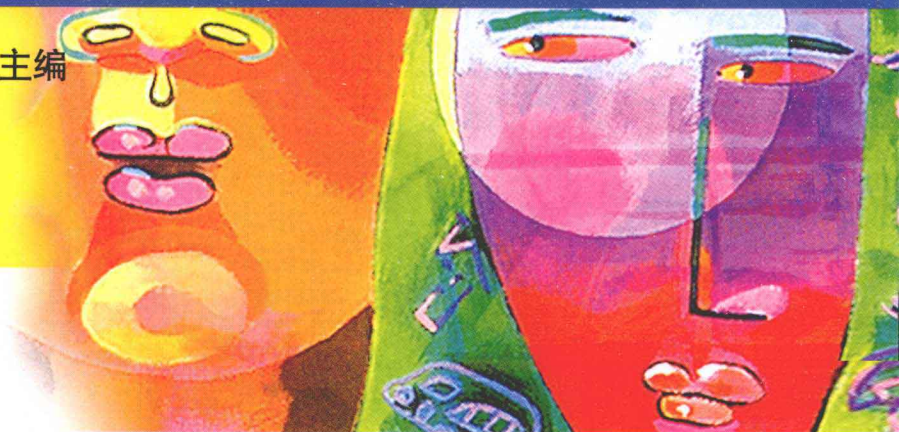
Extensive Reading

第2册

# 英语泛读教程

(第二版)

● 潘守文 胡文征 姜亚军 主编



北京大学出版社  
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21世纪英语专业系列教材

总主编 胡壮麟

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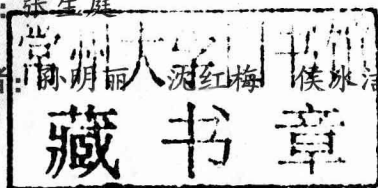
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主 编：潘守文 胡文征 姜亚军

副主编：张生庭

编 者：孙明丽 洪红梅 侯冰洁 唐颖 周晓凤



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举报电话: 010-62752024 电子信箱: [fd@pup.pku.edu.cn](mailto:fd@pup.pku.edu.cn)

《21世纪英语专业系列教材》  
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(以姓氏笔画排序)

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# 总序

北京大学出版社自2005年以来已出版《语言与应用语言学知识系列读本》多种,为了配合第十一个五年计划,现又策划陆续出版《21世纪英语专业系列教材》。这个重大举措势必受到英语专业广大教师和学生的欢迎。

作为英语教师,最让人揪心的莫过于听人说英语不是一个专业,只是一个工具。说这些话的领导和教师的用心是好的,为英语专业的毕业生将来找工作着想,因此要为英语专业的学生多多开设诸如新闻、法律、国际商务、经济、旅游等其他专业的课程。但事与愿违,英语专业的教师们很快发现,学生投入英语学习的时间少了,掌握英语专业课程知识甚微,即使对四个技能的掌握也并不比大学英语学生高明多少,而那个所谓的第二专业在有关专家的眼中只是学到些皮毛而已。

英语专业的路在何方?有没有其他路可走?这是需要我们英语专业教师思索的问题。中央领导关于创新是一个民族的灵魂和要培养创新人才等的指示精神,让我们在层层迷雾中找到了航向。显然,培养学生具有自主学习能力和能进行创造性思维是我们更为重要的战略目标,使英语专业的人才更能适应21世纪的需要,迎接21世纪的挑战。

如今,北京大学出版社外语部的领导和编辑同志们也从教材出版的视角探索英语专业的教材问题,从而为贯彻英语专业教学大纲做些有益的工作,为教师们开设大纲中所规定的必修、选修课程提供各种教材。《21世纪英语专业系列教材》是普通高等教育“十一五”国家级规划教材和国家“十一五”重点出版规划项目《面向新世纪的立体化网络化英语学科建设丛书》的重要组成部分。这套系列教材要体现新世纪英语教学的自主化、协作化、模块化和超文本化,结合外语教材的具体情况,既要解决教学内容、教学方法和教育技术的时代化,也要坚持弘扬以爱国主义为核心的民族精神。因此,今天北京大学出版社在大力提倡专业英语教学改革的基础上,编辑出版各种英语专业技能、英语专业知识和相关专业课程知识的教材,以培养具有创新性思维和具有实际工作能力的学生,充分体现了时代精神。

北京大学出版社的远见卓识,也反映了英语专业广大师生盼望已久的心愿。由北京大学等全国几十所院校具体组织力量,积极编写相关教材。这就

是说,这套教材是由一些高等院校有水平有经验的第一线教师们制定编写大纲,反复讨论,特别是考虑到在不同层次、不同背景学校之间取得平衡,避免了先前的教材或偏难或偏易的弊病。与此同时,一批知名专家教授参与策划和教材审定工作,保证了教材质量。

当然,这套系列教材出版只是初步实现了出版社和编者们的预期目标。为了获得更大效果,希望使用本系列教材的教师和同学不吝指教,及时将意见反馈给我们,使教材更加完善。

航道已经开通,我们有决心乘风破浪,奋勇前进!

胡壮麟  
北京大学蓝旗营

## 第二版前言

国家级规划教材《英语泛读教程》自2008年问世以来,受到了全国英语专业老师和学生的一致好评。过去五年的教材使用与教学实践证明,本教材选材方向正确,既兼顾语言表达与人文知识的相得益彰,又注重西方文化传统与现代文化的融会贯通,既注重经典传承,也关注时代变迁。

《英语泛读教程》第二版基本保持了第一版的编写思想。修订内容之一是更换了部分课文,以求选材的时代性、内容的丰富性、文本的趣味性和文体的多样性。在筛选文章的过程中,我们既考虑提升学生的英语水平与人文知识基础,也注重整套教材内容的前后衔接。

第二版对课文后面的练习也做了调整。具体的考量有三:第一,注重从具体课文到所涉及领域之间的递进关系,通过具体的课文使学生对相关领域的知识有所了解。第二,注重学生对篇章结构的理解。第三,注重课内阅读与课外阅读之间的配合。具体修订内容如下:

一、为了提高学生的学习兴趣,本次修订替换了约30%的课文,新的课文内容多启发人文思考,更能体现通过文化思考来带动语言习得,同时注重学生思辨能力的提升。

二、移除各单元练习中的翻译部分,加入了词汇题,有助于学生进一步掌握和复习课文中的重点词汇。

三、新增命题拓展。通过此题的延伸,可以引导学生有意识地进行批评性阅读,从而使其更深刻地领会和理解西方文化的内涵与实质。

四、新设一个引导性的课外拓展题,让学生自己学会如何围绕课本提供的主题进行拓展学习,从大学基础学习阶段就培养良好的自主深入学习的习惯,更有利于学生知识面的扩展。

五、每个单元后面新增二十分钟的阅读材料,材料选自历年英语专业四级阅读真题,以提高学生的限时阅读水平,提升学生阅读的有效性。

我们相信,通过此次修订,这套泛读教材将更好地服务于英语人才的培养。借此机会,感谢为本套教材改版而默默奉献的老师们,也感谢北京大学出版社的

领导、各位编辑和工作人员为本套教材的成长所提供的关爱与支持。

英语专业教学任重道远,教材建设永无止境。本套教材旨在适应新形势下的英语专业教学,探索教学新路,缺点与不足之处在所难免,衷心希望得到专家学者的批评指正,听到广大师生的改进意见。

编者

2013年1月



# 第一版前言

英语专业的本分是什么？英语语言能力的重要性毋庸置疑，却不是英语专业的本分。与高校许多文科专业相类似，英语专业的本分是人文素质的培养，是洞察人文现象的能力的培养，是思考力、鉴别力、判断力的培养，依此洞悉、鉴别、吸收英语国家的文化成就，并与中华文化精华融会贯通，促进人的全面发展和社会进步。

然而实际情况却不能尽如人意。很多人误以为英语专业的本分就是英语语言能力的提高，客观上将英语语言能力培养与人文素质培养割裂开来，使之相互脱节，导致英语教学效率低下，加上应试教育推波助澜，英语专业学生对英语国家文化只停留在现象的表面，而无意追问现象背后的文化内涵和精髓，不去深入思考，不追求理论高度，不能构建系统的专业知识，不能洞察、鉴别、吸收英语国家优秀文化，更谈不上与中华文化融会贯通，不能履行英语专业的本分，因此在高校处境尴尬。常有人说英语专业不是一个专业，这让英语专业师生痛心疾首。不是一个专业意味着不是一门学问，不是一门学问意味着没学问、没知识、没头脑、没思想，只能当匠人，不能成大器，不能成为民族的栋梁。

成为民族的栋梁，是英语专业师生的梦想。时代在发展，旧的人才标准已经不能适应时代发展的要求，只具有英语语言技能的人才已经算不上真正的人才。时代的发展要求英语专业必须充分利用所属高校的人文资源，逐步打通文、史、哲的界限，构建以学术研究为核心的英语人才培养体系，以学术研究促进英语实践能力、独立思考能力和人文素质的提高，培养英语基本功扎实、独立思考能力强、通晓英语国家文化和中华文化、人文素质优秀的新型英语人才。实践证明，将学生当学者，将课文当文献，英语语言能力、独立思考能力、自主学习能力、人文素质同时培养，不仅符合《高等学校英语专业英语教学大纲》的要求，而且切实可行，理应成为英语教材编写的指导原则。本册书在上述英语教学理念指导下完成，与以往以应试为目的的英语泛读教材有所不同，现就本书特点说明如下：

1. 本书供高校英语专业一年级第二学期使用，起点高，要求学生具有较好的

英语基础和人文修养,旨在帮助学生从语言技能与人文修养两个方面提高自己。本书所选的24篇课文不仅语言规范而且具有相当的思想内涵,大部分作者为英语国家的文化精英。课文不仅涉及英语国家的文化现象,更包含英语学者对这些文化现象的深入思考,不是单纯的语言技能训练资料,而是英语专业学生洞察英语国家文化不可或缺的参考文献。

2. 课文开门见山,直接进入课文题目和内容,引导学生迅速进入阅读状态,集中精力捕捉关键信息。

3. 生词释义简洁明了,完全采用英文释义,完全回避汉译,旨在引导学生完全进入英语状态并运用英语进行判断思维。本书为一些生词提供了多个释义,旨在培养学生鉴别语言细微差别的能力。

4. 文化注释言简意赅,意在为学生提供便捷的文化参考,具有百科全书的功能。

5. 本书意在为学生的独立思考提供广阔的空间,无意将本书编者对课文的理解强加于学生,因此取消了以往常见的多项选择题,淡化唯一答案和绝对答案,努力将以学生为中心的英语教学理念落到实处,设计了具有探讨性、启发性、辐射性的练习题,引导学生穿越语言现象和文化现象的表面进入英语国家文化的深层,独立探索,独立判断。

6. 练习I、II围绕课文内容进行提问,旨在锻炼学生的判断力、逻辑推理能力、文献综述能力和快速组织语言进行表达辩论的能力。练习III、IV仍然围绕课文内容展开训练,旨在训练学生灵活使用英语的能力和英译汉的能力。练习V、VI为扩展练习,既为了督促学生有目的地扩大阅读范围,也为了引导学生举一反三,将刚学到的内容与以往学到的内容融会贯通,形成完整而良好的知识结构。

本册教材由吉林大学外国语学院英语系负责编写,由潘守文、胡文征担任主编,负责整体设计与审稿,并与孙明丽、沈红梅、侯冰洁、唐颖、周晓凤老师一起承担选材及编写工作,其间得到了本套教材其他分册主编的帮助,北京大学出版社张冰主任、刘强编辑也为本册书编写付出了心血,编者在此一并表示感谢。本册教材疏漏之处,诚请广大读者批评指正,提出宝贵意见和建议。

编者

2008年8月

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# Unit One

## Text A

### What to Listen for in Music

Aaron Copland\*

We all listen to music according to our separate capabilities. But, for the sake of analysis, the whole listening process may become clearer if we break it up into its component parts, so to speak. In a certain sense we all listen to music on three separate planes. For lack of a better terminology, one might name these: (1) the sensuous plane, (2) the expressive plane, (3) the sheerly musical plane. The only advantage to be gained from mechanically splitting up the listening process into these hypothetical planes is the clearer view to be had of the way in which we listen.

The simplest way of listening to music is to listen for the sheer pleasure of the musical sound itself. That is the sensuous plane. It is the plane on which we hear music without thinking, without considering it in any way. One turns on the radio while doing something else and absentmindedly bathes in the sound. A kind of brainless but attractive state of mind is engendered by the mere sound appeal of the music.

You may be sitting in a room, reading this (essay). Imagine one note struck on the piano. Immediately that one note is enough to change the room proving that the sound element in music is a powerful and mysterious agent, which it would be foolish to deride or belittle.

The surprising thing is that many people who consider themselves qualified music lovers abuse that plane of listening. They go to concerts in order to loose themselves. They use music as a consolation or an escape. They enter an ideal world where one doesn't have to think of the realities of everyday life. Of course they

**terminology** /ˌtɜːmɪˈnɒlədʒi/ *n.* a system of words used to name things in a particular discipline

**sensuous** /ˈsenʃʊəs/ *a.* giving pleasure to the mind or body through the senses

**sheerly** /ʃiəli/ *adv.* entirely, completely, utterly

**engender** /ɪnˈdʒendə/ *v.* **a.** call forth; produce; create **b.** make children

**appeal** /əˈpiːl/ *n.* attractiveness that interests or pleases or stimulates sb.

**agent** /ˈeɪdʒənt/ *n.* **a.** an active and efficient cause; capable of producing a certain effect **b.** a substance that exerts some force or effect

**deride** /dɪˈraɪd/ *v.* treat or speak of with contempt

**belittle** /bɪˈlɪtlə/ *v.* **a.** express a negative opinion of **b.** lessen the authority, dignity, or reputation of

**abuse** /əˈbjuːz, əˈbjuːs/ *v.* **a.** change the inherent purpose or function of something **b.** use wrongly or improperly or excessively

**loose** /luːs/ *v.* **a.** grant freedom to; free from confinement **b.** turn loose or free from restraint

**consolation** /ˌkɒnsəˈleɪʃən/ *n.* **a.** the comfort you feel when consoled in times of disappointment **b.** the act of consoling; giving relief in affliction

aren't thinking about the music either. Music allows them to leave it, and they go off to a place to dream, dreaming because of and apropos of the music yet never quite listening to it.

Yes, the sound appeal of music is a potent and primitive force, but you must not allow it to use up a disproportionate share of your interest. The sensuous plane is an important one in music, a very important one, but it does not constitute the whole story.

There is no need to digress further on the sensuous plane. Its appeal to every normal human being is self-evident. There is, however, such a thing as becoming more sensitive to the different kinds of sound stuff as used by various composers. For all composers do not use that sound stuff in the same way. Don't get the idea that the value of music is commensurate with its sensuous appeal or that the loveliest sounding music is made by the greatest composer. If that were so, Ravel\* would be a greater composer than Beethoven\*. The point is that the sound element varies with each composer, that his usage of sound forms an integral part of his style and must be taken into account when listening. The reader can see, therefore, that a more conscious approach is valuable even on this primary plane of music listening.

The second plane on which music exists is what I have called the expressive one. Here, immediately, we tread on controversial ground. Composers have a way of shying away from any discussion of music's expressive side. Did not Stravinsky\* himself proclaim that his music was an "object", a "thing" with a life of its own and with no other meaning than its own purely musical existence? This intransigent attitude of Stravinsky's may be due to the fact that so many people have tried to read different meanings into so many pieces. Heaven knows it is difficult enough to say precisely what it is that a piece of music means, to say it definitely, to say it finally so that everyone is satisfied with your explanation. But that should not lead one to the other extreme of denying to music the right to be "expressive". My own

apropos of /,æprə'pəʊ/ of an appropriate or pertinent nature; concerning  
disproportionate /,disprə'pɔ:ʃənt/ *adj.* out of proportion, not proportionate  
digress /dar'gres/ *v.* a. especially from the main subject of attention or course of argument in writing, thinking, or speaking b. wander from a direct or straight course  
self-evident /'self'evɪdənt/ *adj.* so obvious that there is no need for proof or explanation  
commensurate /kə'menʃənt/ *a.* corresponding in size or degree or extent  
integral /'ɪntɪgrəl/ *a.* a. existing as an essential constituent or characteristic b. constituting the undiminished entirety; lacking nothing essential especially not damaged  
tread /tred/ *v.* put down or press the foot, place the foot  
controversial /,kɒntrə'vɜ:ʃəl/ *adj.* causing a lot of disagreement, because many people have strong opinions about the subject being discussed  
shy away *v. p.* to avoid doing sth because you are not confident enough or you are worried or nervous about it  
proclaim /prə'kleɪm/ *v.* a. declare formally; declare someone to be something; b. state or announce  
intransigent /ɪn'trænsɪdʒənt/ *adj.* unwilling to change your ideas or behaviour in a way that seems unreasonable



belief is that all music has an expressive power, some more and some less, but that all music has a certain meaning behind the notes and that meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about. This whole problem can be stated quite simply by asking, “is there a meaning to music?” My answer to that would be, “yes”. And “can you state in so many words what the meaning is?” My answer to that would be, “no”. Therein lies the difficulty.

Simple-minded souls will never be satisfied with the answer to the second of these questions. They always want to have a meaning, and the more concrete it is the better they like it. The more the music reminds them of a train, a storm, a funeral or any other familiar conception the more expressive it appears to be to them. This popular idea of music’s meaning — stimulated and abetted by the usual run of musical commentator — should be discouraged wherever and whenever it is met. One timid lady once confessed to me that she suspected something seriously lacking in her appreciation of music because of her inability to connect it with anything definite. This is getting the whole thing backward, of course.

Still, the question remains, how close should the intelligent music lover wish to come to pinning a definite meaning to any particular work? No closer than a general concept, I should say. Music expresses, at different moments, serenity or exuberance, regret or triumph, fury or delight. It expresses each of these moods, and many others, in a numberless variety of subtle shadings and differences. It may even express a state of meaning for which there exists no adequate word in any language. In that case, musicians often like to say it has only a purely musical meaning. What they really mean to say is that no appropriate word can be found to express the music’s meaning and that, even if it could, they do not feel the need finding it.

But whatever the professional musician may hold, most musical novices still search for specific words with which to pin down their musical reactions. That is why they always find Tschaikovsky\* easier to “understand” than Beethoven. In the first place, it is easier to pin a meaning-word on a Tschaikovsky piece than on a Beethoven one. Much easier. Moreover, with the Russian composer, every time you come back to a piece of his it almost always says

**therein** /, ðeər'ɪn/ *adv.* in that place, or in that piece of writing

**stimulate** /stɪmju:lert/ *v.* to encourage someone by making them excited about and interested in sth.; stir feelings in

**abet** /ə'bet/ *v.* to help somebody do something wrong or illegal; assist or encourage, usually in some wrongdoing

**pin** /pɪn/ *v.* to understand something clearly or be able to describe it exactly

**serenity** /sɪ'renəti/ *n.* peace or calmness

**exuberance** /ɪg'zju:bərəns/ *n.* happiness and joyful enthusiasm

**novice** /'nɒvɪs/ *n.* someone new to a field or activity

the same thing to you, whereas with Beethoven it is often quite difficult to put your finger right on what he is saying. And any musician will tell you that is why Beethoven is the greater composer. Because music which always says the same thing to you will necessarily soon become dull music, but music whose meaning is slightly different with each hearing has a greater chance of remaining alive.

**fugue** /fju:ɡ/ *n.* a piece of music that begins with a simple tune which is then repeated by other voices or instrumental parts with small variations

**Clavichord** /'klævɪkɔ:d/ *n.* an early stringed instrument like a piano but with more delicate sound

**resignedly** /rɪ'zamdli/ *adv.* **a.** with resignation and acceptance; in a resigned manner **b.** in a hopeless resigned manner

**pessimistically** /pesɪ'mɪstɪkli/ *adv.* with pessimism; in a pessimistic manner

**vigor** /'vɪɡə/ *n.* **a.** active strength of body or mind **b.** an imaginative lively style (especially that of writing)

Listen, if you can, to the forty-eight fugue themes of Bach's\* *Well Tempered Clavichord*. Listen to each theme, right after another. You will soon realize that each theme mirrors a different world of feeling. You will soon realize that the more beautiful a theme seems to you the harder it is to find any word that will describe it to your complete satisfaction. Yes, you certainly know whether it is a gay theme or a sad one. You will be able, in other words, in your own mind to draw a frame of emotional feeling around your theme. Now study the sad one a little closer. Try to pin down the exact quality of its sadness. Is it pessimistically sad or resignedly sad; is it fatefully sad or smilingly sad?

Let us suppose that you are fortunate and can describe to your own satisfaction in so many words the exact meaning of your chosen theme. There is still no guarantee that anyone else will be satisfied. Nor need they be. The important thing is that each one feel for [themselves] the specific expressive quality of a theme or, similarly, an entire piece of music. And if it is a great work of art, don't expect it to mean exactly the same thing to you each time you return to it.

Themes or pieces need not only express one emotion, of course.

Take such a theme as the first main one of Beethoven's *Ninth Symphony*, for example. It is clearly made up of different elements. It does not say only one thing. Yet anyone hearing it immediately gets a feeling of strength, a feeling of power. It isn't a power that comes simply because the theme is played loudly. It is a power inherent in the theme itself. The extraordinary strength and vigor of the theme results in the listener's receiving an impression that a forceful statement has been made.

But one should never try and boil it down to the fateful hammer of life, etc., that is where the trouble begins. The musician, in his exasperation says it means nothing but the notes themselves, whereas the nonprofessional is only too anxious to hang on to any explanation that gives [them] the illusion of getting closer to the music's meaning.

Now, perhaps the reader will know better what I mean when I say that music does have an expressive meaning but that we cannot say in so many words what the meaning is.

The third plane of which music exists is the sheerly musical plane.

Besides the pleasurable sound of music and the expressive feeling that it gives off, music does exist in terms of the notes themselves and of their manipulation. Most listeners are not sufficiently conscious of this third plane.

Professional musicians, on the other hand, are, if anything, too conscious of the mere notes themselves. They often fall into the error of becoming so engrossed with their arpeggios and staccatos that they forget the deeper aspects of the music they are performing. But from the layman's standpoint, it is not so much a matter of getting over bad habits on the sheerly musical plane as of increasing one's awareness of what is going on, as far as the notes are concerned.

When the person in the street listens to the "notes themselves" with any degree of concentration, he is most likely to make some mention of the melody. Either they hears a pretty melody or they do not, and they generally let it go at that. Rhythm is likely to gain their attention next, particularly if it seems exciting. But harmony and tone color are generally taken for granted, if they are thought of consciously at all. As for music's having a definite form of some kind, that idea seems never to have occurred to them.

It is very important for all of us to become more alive to the music on its sheerly musical plane. After all, an actual musical material is being used.

boil down to a. be the essential element of b. be cooked until very little liquid is left

exasperation /ɪg.zæspə'reɪʃən/ n. a. an exasperated feeling of annoyance b. actions that cause great irritation (or even anger)

hang on to v. continue doing something in spite of difficulties

manipulation /mə.nɪpjʊ'leɪʃən/ n. exerting shrewd or devious influence especially for one's own advantage

engrossed /ɪn'grəʊst/ giving or marked by complete attention to

arpeggio /ɑ:'pedʒɪəʊ/ a chord whose notes are played in rapid succession rather than simultaneously

staccato /stə'kɑ:təʊ/ n. (music) marked by or composed of disconnected parts or sounds

layman /'leɪmən/ n. a person who is not trained, qualified, or experienced in a particular subject or activity