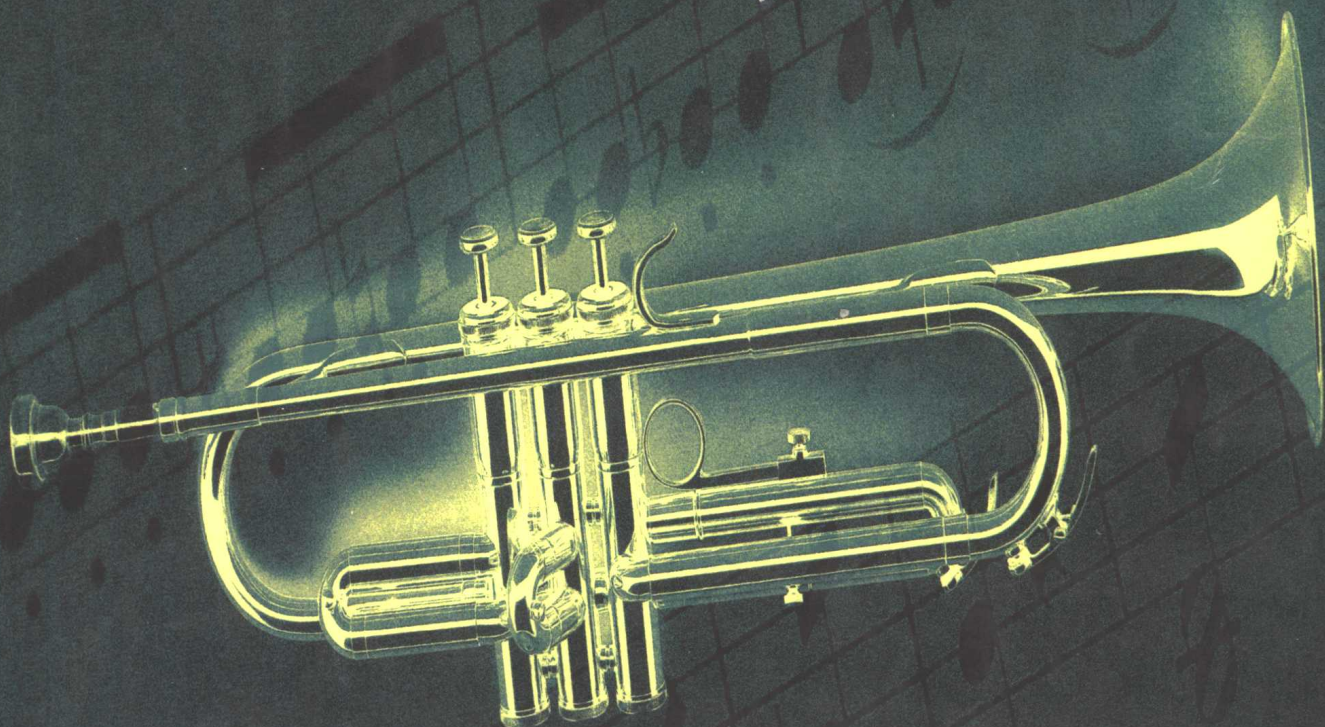


大学专业英语系列教程

音乐专业 英语阅读教程

SELECTED READINGS IN MUSIC

张伯瑜 © 编著



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前 言

本书是继《音乐专业英语教程》之后的另一本音乐专业英语教材。该教材主要注重以下几个方面:

一、所选文章均出自国外较为重要并通行的音乐教材、专著和辞书。其中辞书包含了《牛津音乐辞典》、《哈佛音乐辞典》、《格罗夫音乐及音乐家辞典》等国际最为通行的音乐工具书。通过本教材的学习可增强学习者对英文原版教材、专著及工具书的应用能力。

二、教材内容覆盖比较全面。音乐不仅是表演的艺术,同时也包含创作、学术研究等不同的领域。为了使本书能够适应不同音乐专业的需要,编撰过程中尽可能地使所包含的范围更加广泛。目前所容纳的内容包括了音乐基本理论(拍子与节拍、音阶与调式、调性、节奏)、作曲基本理论(和声、复调、曲式、配器)、音乐流派(古典乐派、浪漫乐派、民族乐派、印象乐派)、音乐体裁(歌剧、室内乐、交响乐、合唱)、乐器(钢琴、小提琴、管风琴、中国乐器)、作曲家(西贝柳斯、梅西安、斯特克豪森、布列兹)、世界音乐和流行音乐(非洲音乐、印度拉格、爵士乐、摇滚乐)、音乐科学(音乐学、民族音乐学、音乐学院的发展历史、音乐美学)。以上共8个单元,32篇文章,每单元4篇文章。这是按照每学期18周,每周一篇文章,共一学年的课时量而设计的。通过学习,学习者不但可学到许多有关音乐各学科的专门词汇,同时还可学到许多专业方面的知识。与此同时,本书也包括了对外文教材的运用和中国音乐术语(特别是乐器名)的翻译。然而,音乐所涉及范围非常广泛,本教材只起到抛砖引玉的作用,大量的学习还需在以后的工作实践中逐渐积累。

三、为了方便阅读者,编者在每篇文章前加有中文介绍。较难的词汇在文章中用中文加以注释。书后附有音乐专业词汇表。有些较困难的句子,在每篇的后面也加以注释。按照教材的要求,每篇后还提供了与课文相关的练习题。练习题含两类,一类是判断题;另一类是选择题。相信通过这些练习题,可增强对书中文的理解。

本书适合做高等音乐学院、综合大学音乐系,以及高等成人教育音乐专业的本科和研究生的专业英语教材。在编写过程中不可避免会出现错误和不当之处,希望广大教师和同学提出宝贵意见。

在编写过程中,得到了张泽生、Elizabeth Janson、游冠辉、刘红柱等朋友们的大力帮助,特此表示感谢!

编者
2003年7月

Contents

Unit One Elements of Music

<i>Lesson One</i> Beat, Meter and Tempo	(3)
<i>Lesson Two</i> Scales and Modes	(9)
<i>Lesson Three</i> Tonality and Key Feeling	(16)
<i>Lesson Four</i> Rhythm	(23)

Unit Two Compositional Theories

<i>Lesson Five</i> Harmony	(31)
<i>Lesson Six</i> Counterpoint	(38)
<i>Lesson Seven</i> Sonata Form	(44)
<i>Lesson Eight</i> Orchestration	(49)

Unit Three Periods in the History of Western Music

<i>Lesson Nine</i> The Classic Period	(59)
<i>Lesson Ten</i> The Romantic Era	(66)
<i>Lesson Eleven</i> Nationalism	(74)
<i>Lesson Twelve</i> Impressionism	(82)

Unit Four Ways of Music

<i>Lesson Thirteen</i> Opera	(93)
<i>Lesson Fourteen</i> Chamber Music	(103)
<i>Lesson Fifteen</i> Symphony and Concerto	(110)

<i>Lesson Sixteen</i>	Larger Choral Musical Genres	(118)
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Unit Five Musical Instruments

<i>Lesson Seventeen</i>	Piano	(129)
<i>Lesson Eighteen</i>	Organ	(138)
<i>Lesson Nineteen</i>	Violin	(149)
<i>Lesson Twenty</i>	Chinese Musical Instruments	(156)

Unit Six Composers

<i>Lesson Twenty-one</i>	Jean Sibelius	(165)
<i>Lesson Twenty-two</i>	Olivier Messiaen	(171)
<i>Lesson Twenty-three</i>	Karlheinz Stockhausen	(176)
<i>Lesson Twenty-four</i>	Pierre Boulez	(182)

Unit Seven World and Popular Music

<i>Lesson Twenty-five</i>	African Music	(191)
<i>Lesson Twenty-six</i>	Music of Indian Raga	(199)
<i>Lesson Twenty-seven</i>	Jazz	(207)
<i>Lesson Twenty-eight</i>	Rock and Roll	(213)

Unit Eight Music as Science

<i>Lesson Twenty-nine</i>	Musicology	(223)
<i>Lesson Thirty</i>	Ethnomusicology	(230)
<i>Lesson Thirty-one</i>	Music Conservatories	(235)
<i>Lesson Thirty-two</i>	Musical Esthetics	(243)
<i>Musical Terms</i>	(249)
<i>Names of Musical Compositions</i>	(259)
<i>Key to Exercises</i>	(261)

Unit One
Elements of Music

Lesson One

Beat, Meter and Tempo

阅读重点提示

本文主要涉及音乐基本理论的四个方面:拍子、节拍、节拍记号和速度。阅读中,应首先在理论上正确区分拍子与节拍、节拍与律动、律动与速度的关系,区分简单节拍(simple meter)和复杂节拍(compound meter)的不同,特别要理解节拍中不同层次的划分,这一点与一般乐理书中所论述的有所不同;其次是掌握基本的术语和词汇,如全音符、二分音符、符干、符尾等不同的词汇;最后所列的有关速度方面的各国不同的词汇可丰富我们的音乐表情术语。

1. Beat

Like the pulse(律动), the beat may be defined as one of a series of regularly recurring stimuli. The difference between pulse and beat is that for any given section of music, pulses may be heard on various levels at various rates of speed, ranging from very fast to very slow; beats, however, are heard only on one level and at a rate of speed that is appropriate of “natural” for the particular piece of music. Sing a march or a college “flight song”¹ and clap as you sing. You will probably find that you are clapping at the rate of about 120 to 140 claps per minute. You are clapping the beat. At the same time, you can be aware of pulses at other levels, both faster and slower.

Try singing “*Drink to Me Only With Thine Eyes*”² at various speeds, and you will notice that you will tend to hear the beat on the eighth-note³ level(group of threes) when you sing very slowly and on the dotted-quarter-note⁴ level(group of twos) when you sing very fast. At a moderate speed, you could hear the beat at either level.

No hard and fast rules can be made regarding beats. Indeed, the selection of the appropriate level for the beat is one of the most difficult problems facing a conductor. In general, we tend to hear beats in a range of approximately 70 to 140 per minute, but musical characteristics and individual preferences are sometimes just as decisive as the mere speed involved.

To simplify matters at this point, we shall arbitrarily(武断地) say that what we have

called the slower level will be the beat level. What we have called the faster level will be the division level; that is, pulses at this level will be heard as divisions of the beat.

2. Meter

Meter refers to the basic temporal(时间的)organization of a composition or a section thereof. It is customary(惯例的)to designate(指明)meters with two terms. The first refers to the division level and indicates if the grouping is by twos(simple meters) or by threes(compound meters). The second term refers to the beat level and indicates if the grouping here is by two(duple meters) or by threes(triple meters). In other words, duple or triple indicates whether there are two or three beats in each measure.


3. Meter Signatures


Meter signatures⁵ are double numbers placed at the beginning of a section of music to indicate the metric organization. They are similar to the pulse-group designations(标号) that we have been using until now, except that a number is used in place of a note value.

In simple meters, the bottom figure⁶ indicates the note value representing one beat and the top figure⁷ indicates the number of beats in a measure. Notice that measure lines are now used only on the beat level. In some meters, beams(小节线)aid the eye in perceiving beat groupings or divisions of the beat. However, in meters involving quarter notes or half notes on the division level, the musician must grasp the grouping without the aid of beams.

Simple meters that call for sixteenth notes⁸ or whole notes⁹ on the beat level are rarely used. The problem of representing compound meters is somewhat complicated if the beat is a dotted note, for such notes cannot be translated directly into whole numbers. Because of this, it is necessary to represent the division level in the meter signature of a compound meter. Thus, the metric organization in next illustration would be represented by the meter signature of 6/8, which indicates that there are six eighth notes in a measure.

Illustration

Division level($\frac{3}{\nu}$) 

Beat level ($\frac{2}{\text{r}}$) 

Compound meters that call for thirty-second notes¹⁰ or half notes¹¹ on the division level are rarely used.

Now let us review your comprehension of meters and meter signatures. Remember that meter signatures whose upper number is 2 or 3 indicate simple meters. In this case, the upper figure indicates the number of beats per measure and the lower figure indicates the note value representing one beat. The division level will consist of note values that are half the value of the beat. These notes will be grouped in twos.

Meter signatures whose upper figure is 6 or 9 indicate compound meters. In this case, the upper figure indicates the number of divisions in a measure and the lower figure indicates the note value representing one division. On the division level, the notes will be grouped in threes. The beat level will consist of dotted notes that are three times as long as the note value of the division level. If the upper figure of the meter signature is 6, there will be two beats per measure; if the upper figure of the meter signature is 9, there will be three beats per measure.

4. Tempo

Tempo may be defined simply as the speed of the beat in music. In our discussion of beat, we saw that it was possible to hear the beat at different levels, depending upon the piece, the performer, or the listener. Since tempo is dependent on beat, it is possible to have the same variety of perception of tempo.

The only precise method of designating the tempo of a section of music is to indicate the metronome(节拍器) marking for a specific note value:

(♩ = 120, ♩ = 144, etc.)

We often use words as tempo indicators, but these are not as exact as metronome indications and may be interpreted differently from piece to piece or from performer to performer. Still, it is important for a musician to be acquainted with these terms in at least the four languages represented in the following tables. It is especially important to know the Italian terms, for they are the most frequently used. Notice that many of the terms really refer to the character of a piece rather than directly to the speed of the piece/

Terms

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Slow Tempos			
broad	<i>largo</i>	<i>breit</i>	<i>large</i>
slow	<i>lento</i>	<i>langsam</i>	<i>lent</i>
	<i>adagui</i>	<i>getragen</i>	<i>lent</i>
heavy	<i>grave</i>	<i>schwer</i>	<i>lourd</i>

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
Moderate Tempos			
moderate	andante	gehend	allant
	moderato	mässig	modéré
Fast Tempos			
fast	allegro	schnell	vite
lively	vivace	lebhaft	vif
very fast	presto	eilig	rapide

Slight adaptations or modifications of these tempos can be indicated thus:

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
very	molto	sehr	très
somewhat	poco or un poco	ein wenig or etwas	un peu
more	più	-er	plus
even more	-issimo	noch-er	encore plus
not too	non troppo	nicht zu	pas trop
less	meno-ino, or-etto	weniger	moins

Tempo in music does not always remain the same. Sudden or gradual changes in tempo can be indicated by the following terms:

<i>English</i>	<i>Italian</i>	<i>German</i>	<i>French</i>
accelerate	accelerando	schneller werden	accélérer
becoming faster	stringendo	drängend	en pressant
faster	piu mosso	bewegter	plus animé
retard	ritardando	langsamer werden	ralentissant
held back	ritenuto	zurückhalten	ralentir
broaden	allargando	verbreitern	élargissant
less fast	meno mosso	weniger bewegt	moins vite
freely	rubato	frei	libéré
gradually	poco a poco	allmählich	peu à peu
suddenly	subito	plötzlich	tout à coup
decrease in	calando	nachlassen	en diminuant
tempo and loudness			
decrease in tempo	smorzando	verlöschen	en s'effaçant
and loudness dying away			
decrease in tempo	morendo	ersterben	en mourant
and loudness dying down			
Return to original	a tempo or	erstes Zeitmass	premier tempo
tempo	tempo primo		

Taken from *Introduction to Music Theory* (second edition) by Allen Winold & John Rehm. Englewood Cliffs, Prentice-hall, Inc., 1979: 97-105.

Notes

1. flight song: 飞翔歌曲
2. *Drink to Me Only With Thine Eyes*: 《仅用你的眼睛为我干杯》
3. eighth-note: 八分音符
4. dotted-quarter-note: 符点四分音符
5. meter signatures: 拍号
6. bottom figure: 下面的数字
7. top figure: 上面的数字
8. sixteenth notes: 十六分音符
9. whole notes: 全音符
10. thirty-second notes: 三十二分音符
11. half notes: 二分音符

Exercises

I . Decide whether each of the following statements is true(T) or false(F) according to the text.

1. According to the text, levels of the pulse are either fast or slow.
2. According to the text, pulses can be either very fast or very slow; beat can only be one speed for a particular piece of music.
3. Meter means the organization of a composition in time.
4. There are two numbers placed at the beginning of a section of music, one is at the bottom and the other is on the top.
5. According to the text, a dotted note can be translated directly into whole numbers, so it must be on the division level in the meter signature of a compound meter.
6. Usually, a metronome indicates a specific meter signature.

II . Choose the best answer according to the text.

1. When the song *Drink to Me Only With Thine Eyes* is sung at various speeds you will hear that _____.
 - A) the beat is on the eighth-note level when the speed is very slow
 - B) the beat is on the eighth-note level when the speed is very fast

-
- C) the beat is on the dotted-quarter-note level when the speed is very slow
D) the beat is neither fast nor slow when the speed is moderate
2. In which of the following level pulses will the divisions of the beat be heard?
A) Beat level.
B) Faster level.
C) Slower level.
D) Division level.
3. The term “beam” in the sentence “In some meters, beams aid the eye in perceiving beat groupings or divisions of the beat” refers to _____.
A) musician’s eye
B) bar lines
C) stem of a note
D) quaver note
4. If the upper figure of the meter signature is 6, there will be two beats per measure; these two beats mean _____.
A) three eighth notes
B) two eighth notes
C) three quarter notes
D) two quarter notes

Lesson Two

Scales and Modes

阅读重点提示

本文主要介绍音乐中的两个最基本的要素:音阶和调式。这是两个在涵义上很接近的概念,它们都指一系列的上行和下行的音级间的关系。但是,调式在某些方面具有特殊的含义。对于中世纪的教会调式来说,它们不但具有音阶的含义,同时还有旋律特性的含义。在音阶上,本文共介绍了大调音阶、小调音阶(含自然小调音阶、和声小调音阶和旋律小调音阶)、五声音阶、非七声音阶、半音音阶、全音音阶等;在调式上,共介绍了希腊调式和教会调式(其中含多利亚、弗里几亚、利底亚、混合利底亚、爱奥利亚、伊奥尼亚)。

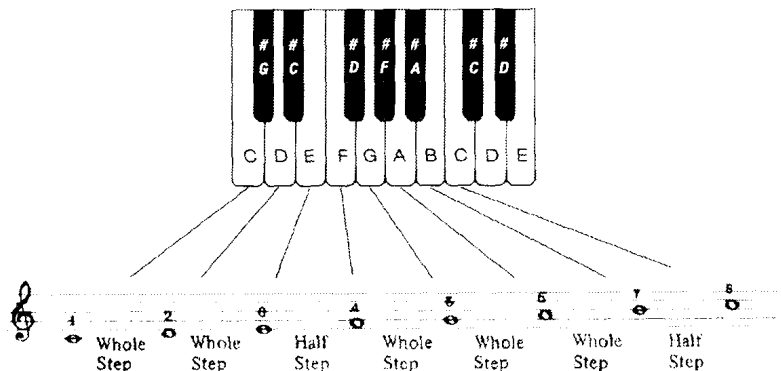
Scales

A scale is a series of ascending and descending pitches. Musicians use a scale as a convenient(方便的) way of displaying the tones used in a melody or harmony. Although an infinite(无限的) variety of pitch combinations are available, the following scales represent those in most common use during the past 200 years.

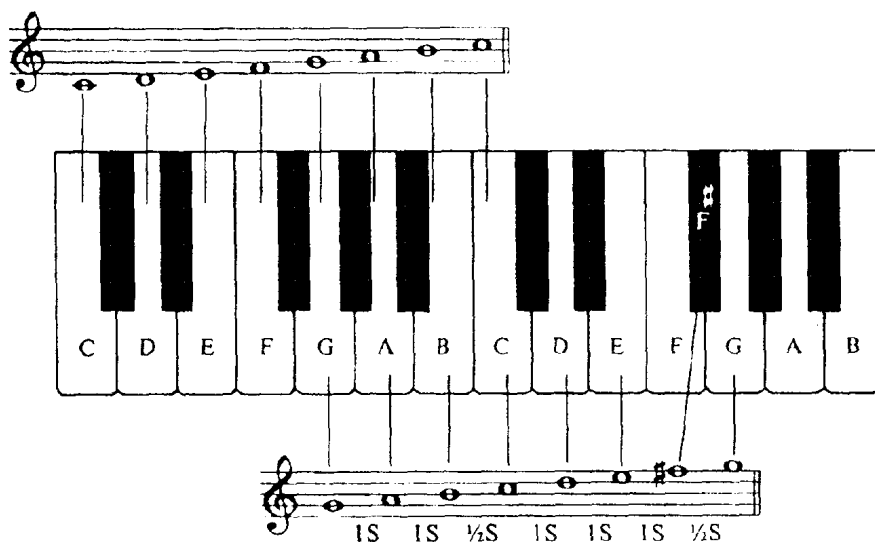
1. Diatonic Scales¹

Diatonia(literally “across the tones”) defines a scale of mixed half and whole steps (and an occasional step-and-a-half) in which each individual tone plays a role. The first tone(the tonic) of a scale is a point of rest and is considered to be the most stable. Other tones lead toward or away from it creating varying degrees of tension(紧张) or relaxation(松弛). Since the tonic(the first note) is the focal point of the scale, the most stable note, and the point of greatest relaxation, diatonic melodies are frequently shaped by composers to end on the tonic note. At times the word “diatonic” is used to indicate a tone that is part of a particular scale pattern—as distinguished(区分) from a nondiatonic tone that does not belong to the scale pattern.

A. Major Scale² The major scale is a scale of seven different pitches with whole steps separating adjacent (相邻的) tones except for half steps between the third and fourth degrees and between the seventh and eighth (or first) degrees. The eighth pitch has the same letter name as the first and thus is treated as a duplication (重复). Since all adjacent keys (black and white) on the piano are a half step apart, the following illustration shows that by beginning on C and playing in order only the white keys to the next C, a C major scale results.

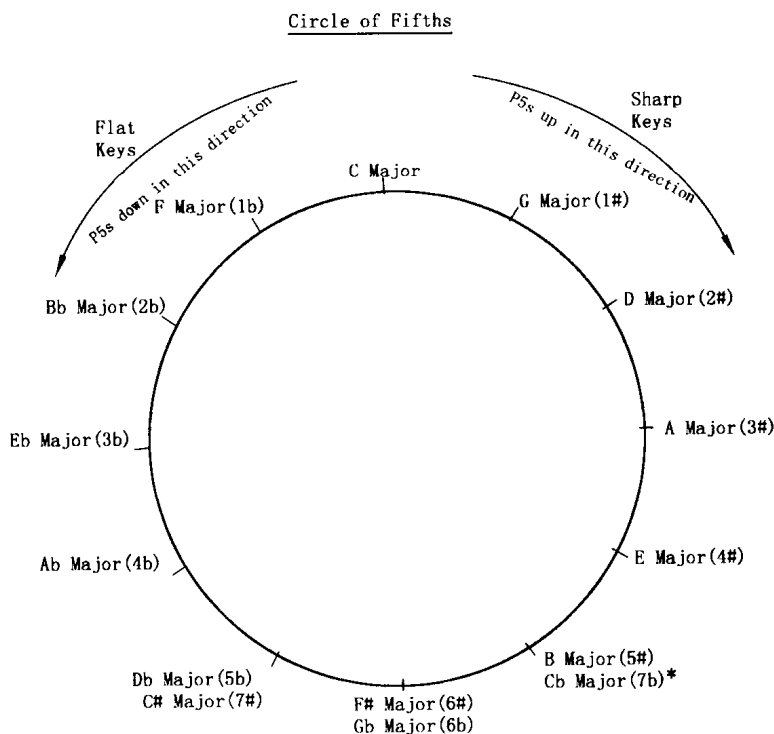


This same major-scale pattern of half and whole steps can be duplicated at any pitch. Such rewriting is called transposition (转调). In the following example, the major scale is transposed so that its first tone is G and it is called the G major scale:



From the preceding illustration of the G major scale, it can be seen that a sharp (升号) is necessary if the major-scale pattern of half and whole steps is to be carried out in the transposition. The following chart provides a convenient way to memorize the sharps or the flats (降号) needed when the scale begins on various pitches. The arrangement of the necessary sharps or flats is called a key signature (调号) and appears at the beginning of

each staff(五线谱) in a composition. Notice that each successive tonic, or beginning note, is a perfect fifth, or a P5 (five scale degrees), above the previous tonic. A new sharp is added to the key signature for each succeeding P5, and in the flat signatures, a flat is dropped for each succeeding P5.



B. Natural Minor Scale³ The natural minor scale is a scale of seven different pitches with whole steps separating adjacent tones except for half steps between the second and third degrees and between the fifth and sixth degrees. Its pitches are those of the white keys of the piano from A to A.

C. Harmonic Minor Scale⁴ The harmonic minor scale is the natural minor scale with a raised seventh degree. The added impetus(动力) of a raised seventh degree gives more melodic thrust(推动力) toward the tonic and provides for a major dominant triad. Raising the seventh degree causes a step-and-a-half to develop between the sixth and seventh degrees and a half-step between the seventh and eighth degrees. Accidentals used to raise the seventh degree do not appear in the key signature.

D. Melodic Minor Scale⁵ The melodic minor scale appears in both an ascending and a descending form. The ascending form includes raised sixth and seventh degrees, producing half steps between the second and third and seventh and eighth degrees. The descending form coincides(与...一致) exactly with the natural minor.