

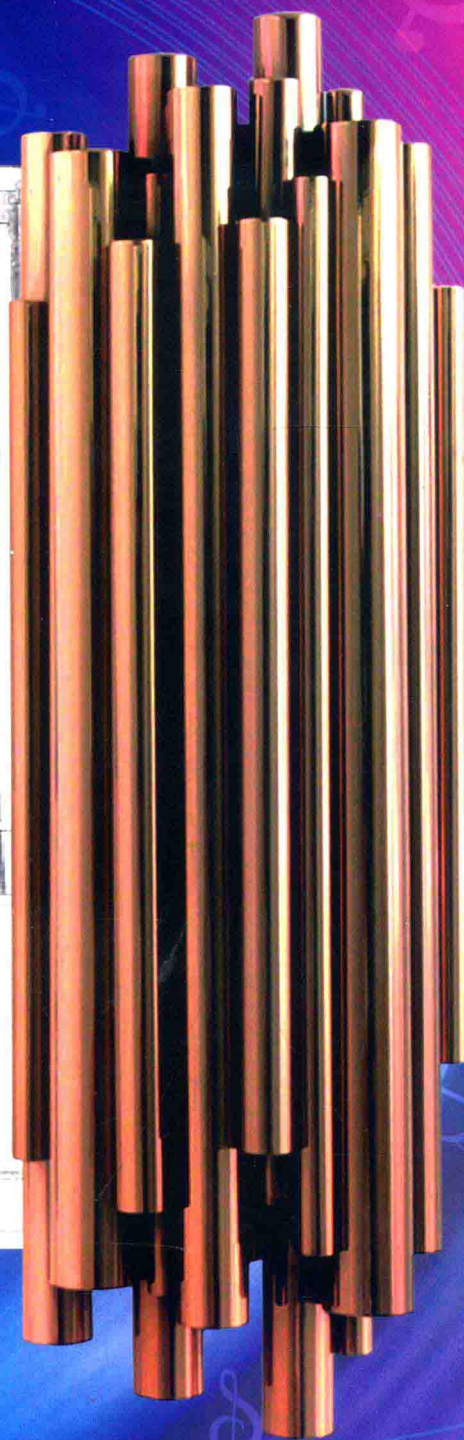
北京市人才共
建项目

College English for Music Majors

主编：赵奇

编审：[爱尔兰] Colm Moore

音乐学院英语教程



中央音乐学院出版社

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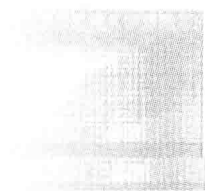
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Prologue

College English for Music Majors is initially designed for musicians and budding musicologists at the Central Conservatory of Music who are undertaking undergraduate studies, with Music as their Major. It is structured to be user-friendly, inclusive and enjoyable: hopefully it may find a wider audience amongst the many, many undergraduates studying Music in China today.

Over the years we have read thousands of articles about hundreds of composers. We have talked endlessly about the philosophy of education with learned musicologists. Mostly we have spent an inordinate amount of our waking time discussing how to integrate music, musical ability and musicology with English-learning and a love of the English language as it is written, spoken and sung. This volume is the result of a prolonged gestation indeed. We truly hope that it provides some scaffolding upon which to build a healthy knowledge of English, a language exquisitely rich in words, word-play, subtle meaning and plain speaking.

The text includes articles and exercises from a wide range of music experiences and genres as well as debates about music in education and the loss of music-related culture. It spans 500 years and more of European, Asian and American art, movie and avant-garde music. We have included articles about film music to represent the Seventh Art and musicology research papers to introduce students to the type of document they must needs read for their own research purposes, further down the line in time.

The exercises we have devised are partly designed to reinforce knowledge and usage of music terminology. Thus each unit comes with translation exercises and reading comprehension passages. Moreover, the questions are deliberately structured to broaden the students' vision and augment critical thinking. The level of language used is similar to the kind of English likely to be encountered when reading texts or learned documents. Note that the articles used have been edited and modified to suit the students' needs. There are glossaries available with each article, covering names, new words and music terminology.

It is important to note that in every case, the authors or publishers of the articles have been contacted in order to obtain permission to use them and to modify

them to suit second-language users. Thus, alongside each article, one can find the acknowledgements. We wish at this juncture to thank most deeply the many authors who replied to our avalanche of letters, aided us in designing the edited versions and who went out of their way to encourage our small venture. At the same time, we extend a heart-felt thanks to the Director of CCOM and the editor of CCOM Press who guided us safely around many obstacles. The Musicology Department of CCOM and the librarians of CCOM and the National Library of China were ever-helpful and knowledgeable and our colleagues at home and abroad were patient and generous, to a fault. All errors, we hope small ones only, remain ours.

Colm Moore

Zhao Qi

December 2016

Central Conservatory of Music, Beijing

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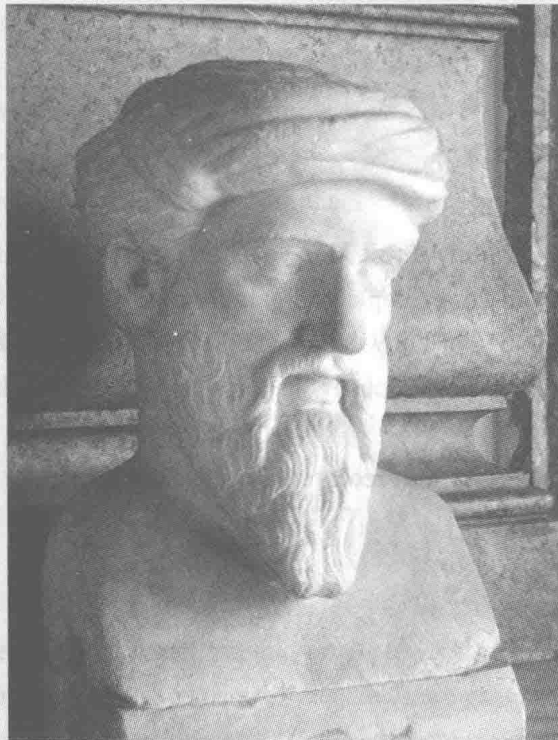
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Unit 1

*Today, like every other day, we wake up empty
and frightened. Don't open the door to the study
and begin reading. Take down a musical instrument.*

—Rumi



*Bust of Pythagoras of Samos in the Capitoline
Museums, Rome*

Warming-up



Task 1



Music or musicological terms you need to know before you read the texts.

- | | |
|--|-------------------------------------|
| <input type="checkbox"/> accompany | <input type="checkbox"/> genre |
| <input type="checkbox"/> acoustical | <input type="checkbox"/> instrument |
| <input type="checkbox"/> aesthetic | <input type="checkbox"/> lyre |
| <input type="checkbox"/> aulos | <input type="checkbox"/> oboe |
| <input type="checkbox"/> band | <input type="checkbox"/> octave |
| <input type="checkbox"/> call-and-response | <input type="checkbox"/> opera |
| <input type="checkbox"/> choir | <input type="checkbox"/> pitch |
| <input type="checkbox"/> choral | <input type="checkbox"/> string |
| <input type="checkbox"/> Classical | <input type="checkbox"/> symphony |
| <input type="checkbox"/> composer | <input type="checkbox"/> unison |
| <input type="checkbox"/> conductor | <input type="checkbox"/> vocal |

Task 2



Pre-reading discussion.

1. Why do you study music? Do you study music by choice?
2. What do you think people will gain through music?
3. According to your knowledge, when did music education begin in human history?
4. What do you know about Pythagoras? How was he related to the development of music?
5. Is Chinese music well received in western countries?

Reading Focus

Words or phrases you need to know before you read the text. Deduce the meaning of the italicized words or phrases from the context.

1. His perspective was *unique*, unlike that of anyone else she'd ever met.
2. *Curriculum* refers to the total learning experience provided by a school. It includes the content, the methods employed and other aspects, like norms and values, which relate to the way the school is organized.
3. Her book provides us with fresh new *insights* into human behavior and culture.
4. *Kinesthetic* Learning is a learning style in which learning takes place by the student carrying out a physical activity, rather than listening to a lecture or watching a demonstration.
5. As a linguist, he displays a remarkable *sensitivity* to the subtle differences of language.
6. Your *intelligence* is not absolute, though you are able to score high on *intelligence* tests.
7. A *sensible* person makes good decisions and judgments based on reason rather than emotion.
8. I admired her level of political *awareness*, given that she was only a teenager.
9. She did not want to be known only as the wife of her husband. She insisted on having her own *identity*.
10. Her anxiety is being treated by a combination of physical *therapy* and medication.

Why Study Music?

¹ Soccer, computer classes, scouting¹, and on and on — today's children have so many activities to choose from, it often seems as if their days are programmed fully from dawn to dusk. In the midst of all of this, why should parents make certain their children are engaged in musical activities? Is there anything special that music has to offer? What can be said, then, about music that is *unique*, and is there anything about it that would make it necessary for all children to have the experience?

² As a starting place, consider that a musical experience cannot be replaced by



any other. Just as reading a novel by Dickens cannot be compared to viewing a painting by Van Gogh, so watching a ballet cannot replace hearing a symphony by Beethoven. Even if a novel, painting, ballet and symphony are all concerned with the same idea, what a person gets from each experience is unique. Nearly all children engage in music outside of school (e.g. watching MTV, listening to favorite CDs with friends, playing or singing in a “garage” band or church choir), so should it be included as part of a school curriculum? Right now we still think that language and mathematics are the core of any school’s curriculum and that the arts are for specialist schools and special children, yet many modern studies on education and psychology say that music provides unique and invaluable insights into the human condition.

³ Luckily, psychologists and others have begun to see the limitations to be found in the narrow view of education held by many parents and schools. They have called for a newer, wider view of education that more fully covers a broader range of human intelligences. One such list of intelligences includes linguistic, musical, logical-mathematical, spatial, body-kinesthetic, intrapersonal (access to one’s own feelings), interpersonal (ability to notice and make distinctions among other individuals, especially their moods, temperaments, motivations, and intentions), and naturalist (sensitivity to animals and plants) intelligences. In this conception, each intelligence provides a unique and equally valuable way of knowing about the world.

⁴ If we agree with the fact that music does indeed represent a unique knowledge system, it then becomes sensible to ask: What do we know, understand, share, or express through music and what is gained through music?

1. Feelings. Central to any discussion of music as a knowledge system must be the idea of feelings. In music there is a continuous line from quiet, almost silent moods to the other end dealing with strong emotions such as grief or joy. Most certainly, music is closely connected with feelings.
2. Aesthetic experiences. All human beings have a need for beauty and a need to awaken their inner response to the organized expressive sounds that we call music.
3. Wordlessness. Because music is a nonverbal form of expression, it is a powerful means to express or to know things that are difficult or impossible to put into words. Two of the most common human experiences that are frequently known through music without words are love and spiritual awareness.
4. Thinking. Musical thought is just as real as linguistic, mathematical, or visual thought. It can be a potent means of expressing ideas and of knowing

truth.

5. **Structure.** Closely linked to the idea of thinking is structure. The human mind seeks patterns, structure, order, and logic. Music provides a unique way of structuring sounds across time, as well as providing a means of structuring thoughts, feelings, and human experiences.
6. **Time and space.** Time and space are everywhere. All human knowledge systems provide ways of dealing with time and space. Music is a means of organizing sounds across time and so helps us understand time a little better. Music occurs in “real” time, but deals more with “felt” time. Music, in connection with dance, is a primary means of experiencing space in time.
7. **Self-knowledge and self-identity.** Music has a role to play in life-changing experiences, where we can learn to have powerful insights into our private, inner worlds. Many gain their sense of self through a variety of musical activities and experiences.
8. **Group identity.** Music helps tie together the members of a group who share common ideas, beliefs, and behaviors; music may also separate one group from another.
9. **Healing.** Music in therapy and medicine has deep effects on human beings. Many cultures use music to heal the sick, in mind and in body.

741 words

Excerpts modified from Hodges, D. (2005). “Why study music?” *International Journal of Music Education*, 23(2), 111-115.

Note

1. Scouting is an activity for both boys and girls where they participate in group activities, learn skills and are encouraged to have good morals and be good citizens.

New Words

- **access** /'ækses/ *n.* a way of getting near, at, or to something or someone.
- **awareness** /ə'weə(r)nəs/ *n.* knowledge and understanding about what is happening in the world or around you.



- ★ **conception** /kən'sepʃ(ə)n/ *n.* an idea of what something is or should be.
- **curriculum** /kə'rikjələm/ *n.* the courses and everything about those courses that are taught by a school, college, etc.
- **distinction** /dɪ'stɪŋkʃ(ə)n/ *n.* a difference that you can see, hear, smell, feel, etc.; a noticeable difference between things or people.
- **engage** /ɪn'geɪdʒ/ *vt.* to take part.
- **identity** /aɪ'dentɪti/ *n.* the qualities, beliefs, etc., that make a particular person or group different from others.
- **insight** /'ɪnsaɪt/ *n.* an understanding of the true nature of something.
- **intelligence** /ɪn'telɪdʒ(ə)ns/ *n.* the ability to learn or understand things or to deal with new or difficult situations.
- **intrapersonal** /ɪntrə'pɜ:(r)s(ə)nəl/ *adj.* within or inside oneself.
- ★ **invaluable** /ɪn'veljʊəb(ə)l/ *adj.* extremely valuable or useful.
- **kinesthetic** /ˌkɪnɪs'tetɪk/ *adj.* relating to, characterized by, or caused by motion.
- ▲ **linguistic** /lɪŋ'gwɪstɪk/ *adj.* of or relating to language or linguistics.
- **motivation** /ˌməʊtɪ'veɪʃ(ə)n/ *n.* a force or influence that causes someone to do something.
- **naturalist** /'nætʃ(ə)rəlist/ *n.* a person who studies plants and animals as they live in nature; *adj.* of or relating to naturalists.
- **nonverbal** /nɒn'vɜ:(r)b(ə)l/ *adj.* not involving or using words.
- **occur** /ə'kɜ:(r)/ *vi.* to happen.
- ▲ **potent** /'pəʊt(ə)nt/ *adj.* very effective or strong.
- **replace** /rɪ'pleɪs/ *vt.* to take the place of.
- **represent** /ˌreprɪ'zent/ *vt.* to be a sign or symbol of (someone or something).
- **scout** /skaʊt/ *vt.* to explore (an area) in order to find information about it.
- **sensible** /'sensəb(ə)l/ *adj.* having or showing good sense or judgment.
- ★ **sensitivity** /ˌsensə'tɪvəti/ *n.* an awareness and understanding of the feelings of other people; an awareness of the details or qualities of something.
- ▲ **spatial** /'speɪʃ(ə)l/ *adj.* of or relating to space and the relationship of objects within it.
- ★ **temperament** /'temprəmənt/ *n.* the usual attitude, mood, or behavior of a person or animal.
- **therapy** /'θerəpi/ *n.* the treatment of physical or mental illnesses.
- **unique** /ju:'ni:k/ *adj.* very special or unusual.

Phrases and Expressions

a variety of a number or collection of different things or people.

as well as in addition to someone or something else.

call for to indicate that something is needed or should be done.

deal with to be about (something); to have (something) as a subject.

have an effect on to change or influence things or people in some way.

in connection with in relation to (something) .

in the midst of the period of time when something is happening or being done.

Proper Names

Dickens /ˈdɪkɪnz/ 1812-70, English novelist.

Van Gogh /væn ˈɡɒx/ 1853-90, Dutch painter.

Beethoven /ˈbeɪt.həʊvn/ 1770-1827, German composer.

Reading Comprehension

Read the following statements and decide whether they are true (T) or false (F) according to the text.

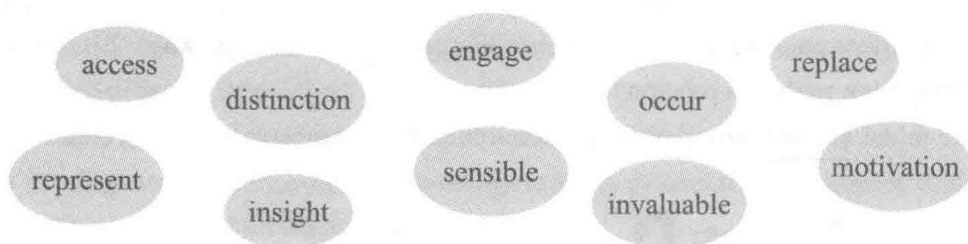
- T F** 1. Children nowadays are busy with various kinds of activities, so the writer expresses doubt as to whether it is necessary for the children to take part in musical activities.
- T F** 2. A musical experience cannot be replaced by any other because it is uniquely helpful in understanding the human condition.
- T F** 3. According to the text, schools and parents are fully aware of the limitations in education so they have called for a newer, wider view of education.
- T F** 4. What we gain through music, among other things, is aesthetic experience, musical thought, self-identity and group identity.
- T F** 5. Music helps people find the wholeness of body, mind and spirit because of its healing power.

Vocabulary and Structure ❶

Task 1



Fill in each of the blanks with an appropriate word from the box, changing the form if necessary.



1. Many people have questioned her _____ in choosing to run for office at this time.
2. The disease called measles tends to _____ in children under the age of five.
3. Regardless of where you are and who you are, all patients need better _____ to medical care.
4. The question “Will computers ever completely _____ books?” is often mentioned when we discuss the development of science and technology.
5. The help she gave him before his spelling test was _____ – he passed with full marks.
6. The law should be enforced without _____ as to race, sex, or religion.
7. The president of the company offered a _____ approach to the problem.
8. Sometimes it is helpful for historians to become _____ in such debates, but many such discussions are extremely misleading.
9. He _____ the United States, playing in the International Chopin Piano Competition.
10. The book entitled *Angela's Ashes* gives an _____ into urban family life in 1930's Ireland.

Task 2



Combine each pair of sentences into one sentence with an adverbial clause of manner, using either *as if* or *just as...so*.

Example: Today's children have so many activities to choose from, it often seems **as if** their days are programmed fully from dawn to dusk.

Just as reading a novel by Dickens cannot be compared to viewing a

painting by Van Gogh, so watching a ballet cannot replace hearing a symphony by Beethoven.

1. There is life.

There must be death.

2. She is not the Queen of England.

She's behaving like one.

3. Christmas is important in the West.

Spring Festival is important in China.

4. He talked about the Great Wall.

He had not been there before.

5. Wow! Look at those dark clouds.

It's going to rain.

Translation

Task 1

Translate the following sentences into Chinese.

1. As a starting place, consider that a musical experience cannot be replaced by any other. Even if a novel, painting, ballet and symphony are all concerned with the same idea, what a person gets from each experience is unique.
2. Luckily, psychologists and others have begun to see the limitations to be found in the narrow view of education held by many parents and schools. They have called for a newer, wider view of education that more fully covers a broader range of human intelligences.
3. If we agree with the fact that music does indeed represent a unique knowledge