

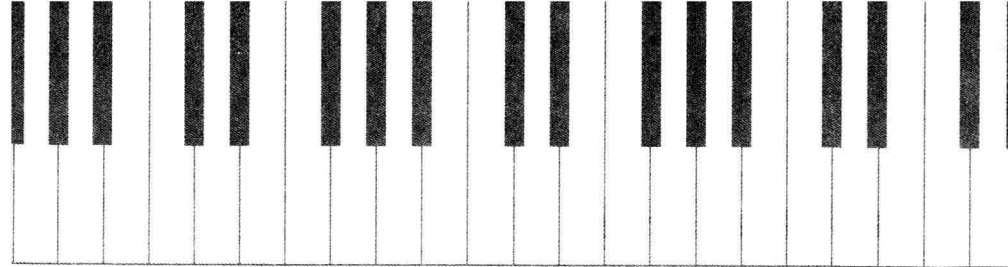
*Specialized English
Course in Music*

音乐英语教程

○ 王惠芹 / 编著



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前 言

随着我国音乐艺术事业的蓬勃发展，国际交流日益频繁，无论是专业音乐工作者，还是音乐爱好者对英语的需求也越来越高，即便是买一张 CD，或听一场音乐会都离不开音乐英语的专业知识。为此，本人编写了这本教程，它不仅适用于高等院校音乐专业本、专科学生，而且也是非音乐专业学生扩大知识范围、培养交叉学科研究能力比较理想的参考读物。

本教程共分四个单元，内容涉及音乐元素、音乐风格、音乐商业与音乐科学，涵盖大量音乐专业用语，读者可以在学习英语语文知识的同时，获得相关的音乐专业知识。

为突显本教程的趣味性与实用性，在每篇文章中都配有与教学内容相适应的图片或谱例，每章后都附有单词、国际音标、中文注释以及形式多样的课后习题，以便帮助读者更好地理解文章主旨。为满足不同读者的要求，方便教师备课与教学，充分调动学生自主学习的积极性，在附录中有习题答案与参考译文。

此外，在本教程的编写过程中，有可能出现某些疏漏或欠妥之处，恳请专家与读者提出宝贵的意见，使本书在今后的修订过程中得到进一步完善。

最后，我要感谢我的同窗好友、中国传媒大学影视艺术学院张谦老师在文章选编过程中给予我的无私帮助！还要感谢中国劳动关系学院外语教学部李群老师在译文校对环节所付出的辛勤劳

动！如果没有他们的大力支持，不可能有这本教程的面世，在此，表示衷心的感谢！

王惠芹
2010年3月

目 录

第一单元 音乐元素

第1课	旋律.....	(1)
第2课	音阶	(13)
第3课	节奏	(21)
第4课	和声	(27)
第5课	管弦乐队的乐器	(37)

第二单元 音乐风格

第6课	音乐风格	(48)
第7课	文艺复兴	(64)
第8课	维也纳“古典主义”语汇	(75)
第9课	浪漫主义音乐	(87)
第10课	1950年后的艺术音乐	(101)

第三单元 音乐商业

第11课	音乐产业.....	(113)
第12课	录音产业.....	(122)
第13课	广播电台的模式.....	(129)
第14课	流行音乐出版商.....	(139)
第15课	音乐商业的变迁.....	(147)

第四单元 音乐科学

第 16 课	音乐学的本质·····	(155)
第 17 课	1950 年后的音乐社会学 ·····	(167)
第 18 课	民族音乐学 ·····	(176)
第 19 课	20 世纪晚期的音乐心理学 ·····	(187)
第 20 课	音乐哲学·····	(196)

附 录

I	习题答案·····	(204)
II	参考译文·····	(207)
III	词汇表·····	(289)
主要参考书目·····		(309)

Contents

Unit One Elements of Music

Lesson1	Melody	(1)
Lesson2	Scales	(13)
Lesson3	Rhythm	(21)
Lesson4	Harmony	(27)
Lesson5	Orchestral Instruments	(37)

Unit Two Styles of Music

Lesson6	Musical Styles	(48)
Lesson7	Renaissance	(64)
Lesson8	The Viennese 'Classical' Idiom	(75)
Lesson9	Romantic Music	(87)
Lesson10	Art Music After 1950	(101)

Unit Three Business of Music

Lesson11	Music Industry	(113)
Lesson12	The Recording Industry	(122)
Lesson13	Radio Formats	(129)
Lesson14	Popular Music Publisher	(139)
Lesson15	Changes in the Music Business	(147)

Unit Four Music as Science

Lesson16 The Nature of Musicology	(155)
Lesson17 Sociology of Music after 1950	(167)
Lesson18 Ethnomusicology	(176)
Lesson19 Music Psychology of the Late 20th Century	(187)
Lesson20 Philosophy of Music	(196)

Appendix

I Key to the Exercises	(204)
II Translation for Referenc	(207)
III Glossary	(289)
Main Bibliography	(309)

1 Melody



Melody is only one musical element; four other prominent ones are rhythm, harmony, texture, and timbre. Any one of them might be the primary material from which a composer fashions a composition. In certain African cultures, melody plays a secondary role to rhythm. And throughout the twentieth century, some American and European composers have written music that focuses on either texture, rhythm, timbre, or a combination of these, with melody either excluded or reduced to a secondary role. In general, though, it's hard to dispute the primacy of melody. It might not be the egg in every musical omelet, but in most, it's the ingredient that we notice first and savor longest.



Range and Interval Structure

Range is the distance from the highest to the lowest pitch in a melody. Many folk, popular, and traditional songs span less than an octave. Only in art song—music composed for trained solo singers and intended for the concert repertory—is the octave routinely exceeded by more than a few pitches.

As important as range to a melody's 'singability' is its interval structure. Although conjunct motion (movement by step) and disjunct motion (anything not conjunct) are balanced in most melodies, the more conjunct are generally less challenging to the singer.

Repetition

Repeat. Vary. Create something new. These are the options—the only options—available to a composer at any point. This is not to diminish the composer's art, but rather to provide a helpful perspective from which to view it. Seeing a passage or an entire work as the product of these limited choices can lead to new insights or confirm old ones.

In melodies, repetition can be exact or varied, and it can apply to the largest and smallest unites.

Example 1

Marilyn and Alan Bergman, and Michel Legrand: Theme from Summer

Moderato

1

The sum - mer smiles, the sum - mer knows, And

Rubato

3 a e d

un - a - shamed she sheds her clothes, The sum - mer smoothes the

6 e f f g

rest-less sky, And lov - ing - ly she warms the sand on which you lie.




Alan Bergman



Michel Legrand

Motive

Few melodies make such relentless use of repetition as this one. The first eight measures comprise seven statements of this rhythm: .

Short recurring figures such as this, called motives, provide needed unity in music.

Although the rhythmic pattern is repeated exactly, the pitch pattern contains some variation. After all, if both the pitch and rhythmic pattern were identical, it would be the musical equivalent of saying, 'Pass the sugar, Sugar', over and over. In Example 1, only two statements labeled 'a' and the two labeled 'f' constitute exact melodic repetition.

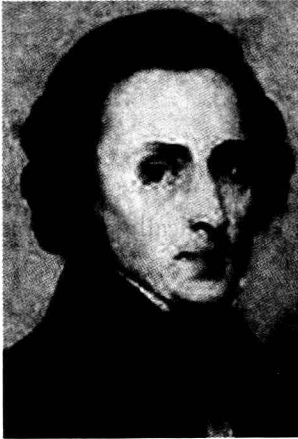
Sequence

Statements d and e together are a transposition of a and b. A pattern repeated at different pitch level is called a sequence.



Sequences are described by their level of transposition. Although the initial pattern and its repetition are separated by two measures in this song, sequential repetition usually occurs immediately.

The following music, written in an earlier time, is equally obsessive in its use of repetition.

Example 2

Chopin (1810–1849)

Chopin: Mazurka Op. 68 No. 3

Allegro ma non troppo ♩ 2/2

a (original statement) b (sequence of a)

1

f

c (sequence of a and of b) d e

5

Notice that b is not an exact transposition of a. An intervally exact transposition would require accidentals.



Types of Sequences

However, this would take the music out of its current tonality of F and place it in D. Although intervallically exact transpositions—called real sequences—occur often enough, sequences whose intervals are altered, as in Example 1, are more common. These are called tonal sequences. The alterations often avoid a conflict with the harmony or preserve the current tonality, thus the name ‘tonal’. Some sequences deviate from the rhythm of the original; yet others may alter the contour. These are called modified sequences.

Question: When is a sequence no longer a sequence?

Answer: When it no longer sounds like one.

Although that answer might sound flippant, music is colored by infinite shades of gray. Enough modification (in pitch, rhythm, or contour) will turn a sequence into something no longer classifiable as such.

Scales and Arpeggios

Why do exercises involving scales and arpeggios occupy such an important part of your music lessons? It’s because melodies are full of them. Learn to play them and you’re indirectly learning your repertoire. A melody is in one sense the surface of a harmonic river that flows beneath it. Scales and—especially—arpeggios provide glimpses of that underlying chord stream. A valuable lesson in melodic writing can be learned by observing

the ways a composer combines fragments of scales and arpeggios in a convincing melody.

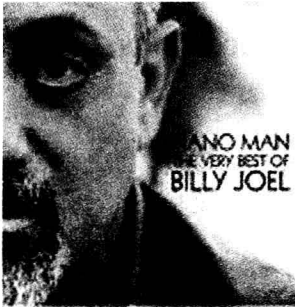
Tonic-Dominant Axis

A way composers infuse a melody with a sense of tonality is by emphasizing the tonic and the dominant. These tones often form the pitch boundaries of a melody and are prominent for the following reasons:

- Their sheer number of appearances.
- Their duration.
- Their position as beginning and ending pitches or as metrically accented pitches.

Example 3 possesses a particularly strong tonic-dominant axis.

Example 3



Billy Joel

Billy Joel: The Longest Time

Arr. R. T.

♩ = 104

If you said good-bye to me to-night, There would still be mu-sic left to write.

5 What else could I do? I'm so in-spired by you That has-n't hap-pened for the long-est time.

New Words & Expressions

- melody ['melədi] n. 旋律、曲调
 rhythm ['rɪðəm] n. 节奏、韵律
 harmony ['hɑ: məni] n. 和声
 texture ['tekstʃə] n. 织体
 timbre ['timbə] n. 音色、音质
 composer [kəm'pəuzə] n. 作曲家
 composition [kəm'pəzɪʃən] n. 作品、乐曲
 range [reɪndʒ] n. 音域
 interval ['ɪntəvəl] n. 音程
 concert ['kɒnsət] n. 音乐会、合奏
 repertory ['repətəri] n. 全部剧目、曲目、曲库