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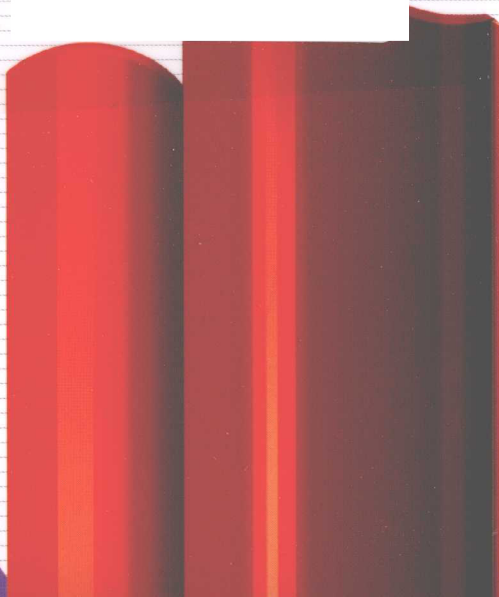
21世纪大学英语
选修课 系列教材

畅享英文歌曲

主 编 张锦凤
副主编 秦 伟 薛丽贤



西安交通大学出版社
XI'AN JIAOTONG UNIVERSITY PRESS



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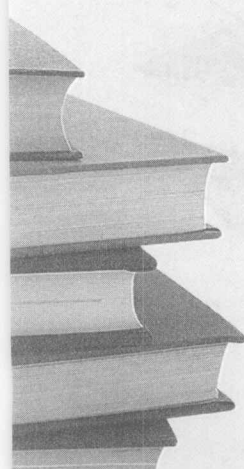


Preface

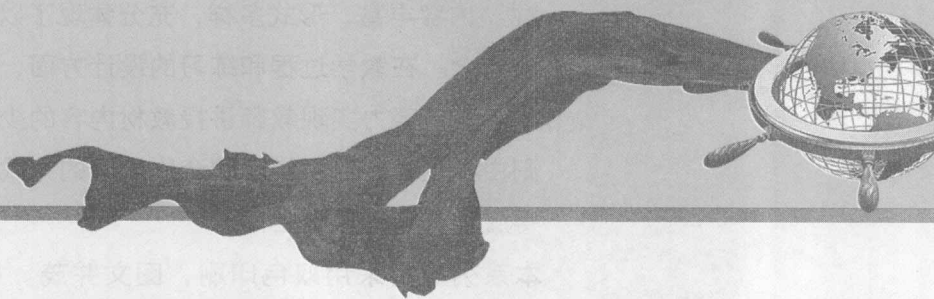
总序

在全球化进程快速推进的大环境下，我国对高等教育质量与人才培养模式提出了更高的要求。在这新的历史转型期，大学英语教育怎样在各个层面与时代的发展接轨，提升广大学生适应国际竞争的能力，发挥英语在文化交流和经济发展中的桥梁作用，从而满足当前我国各项建设的迫切需要，是摆在广大英语教育工作者面前亟待解决的问题。

面对这一时代性课题，我们需要对大学英语课程的设置进行多方位的思考。我们发现传统的主体课程由于种种限制，造成一些学科点的缺失，难以使学生在人文精神的塑造和英语知识的应用两方面获得平衡，而这两点的平衡对于培养时代所需要的综合性语言人才具有重要的意义。因此，在这样的背景下，编写一套符合国情和学生实际的选修课教材，以此弥补当前英语教学的不足就显得尤为必要。



为了深入了解广大学生在英语学习中的切实需求，陕西高等学校大学外语教学研究会联合西安交通大学出版社首先在省内众多高校进行了一系列的联合调研。调查范围涉及了西安交通大学、西安电子科技大学、西北工业大学、陕西师范大学、西北大学、西安建筑科技大学、西安理工大学、西安科技大学、西北政法大学、西安邮电学院、西安石油大学、西安工程大学、西安工业大学、西北农林科技大学、延安大学、陕西科技大学、陕西中医学院等17所院校。通过对各个高校现有的选修课进行统计，以及在学生中展开的问卷调查进行分析，结果显示学生的兴趣主要集中在三个方面：英语国家的历史与文化、实用的英语写译技能和以歌曲、电影为代表的娱乐休闲英语。在广泛听取多方意见的基础上，由陕西省外语界



知名专家组成的编委会确定了本套教材的编写书目。由于在传统概念中，英语选修课主要针对英语专业的学生，因此，这套专门为公共外语教学编写的选修课教材，无疑在外语教材出版方面具有重大意义，也给编写人员带来了一定的挑战。

在“开拓视野、增强能力、提高素养”的方针指导下，“以英美文化的学习为宗旨，以应用能力的提高为目的”的编写理念贯穿始终。所包含的11部教材涵盖面广、内容丰富、功能多样。不仅涉及到英语世界的思想、历史、文明等诸多方面，同时突出了读、写、译、说等实际能力的培养，很好地体现了语言应用与文化熏陶并重的概念。整体看来，具有以下几个鲜明特点：

1. 选材严谨

本系列教材以教育部颁发的《大学英语课程教学要求》为指导，针对各高校开设的选修课的教学需要编写教材，选材适当、内容新颖、贴近实际、语言难度低于英语专业的同类教材，对于学生而言难度适宜。

2. 编排合理

整套教材在编写的过程中，语言类教材注重理论与实践的结合，有实例、有分析、有练习；文化类教材注重传统经典的弘扬，将人文思想、文学知识有机地结合起来，既增强了学生的跨文化交际能力，拓宽了知识面，同时也帮助他们树立正确的人生观和价值观。

3. 可教性强 编写人员在选材过程中，将实用性放在首位，兼顾趣味性。内容丰富，形式多样，充分体现了以学生为主导的教学理念。在教学过程和练习的设计方面，均强调了教与学的互动，努力实现教师讲授教材内容的少部分，更多内容则由学生通过自主学习和合作学习的方式来消化吸收，使得教学更具有开放性。

4. 多元时尚 本系列教材采用双色印刷，图文并茂。虽以纸质形式发行，但力图充分利用多媒体进行多元教学，根据教材内容，配以合适的教学光盘，利用声音图像等电子元素对教学内容进行强化和扩展，体现“寓教于乐”的思想。

5. 设计系统 所包含的11部教材可视为有机的整体。内容互为补充，相辅相成，既可单独使用，又可互相借鉴。

在本系列教材的编写过程中，陕西省高等学校大学外语教学研究会和西安交通大学出版社对每个环节都进行了周密的策划，在十余所高校内组织了一批资深教师承担了教材的编写任务。从确定体例、讨论样张到最终定稿，编者们对每个阶段都展开了认真的讨论。这套教材的如期面世，是集体智慧的结晶，也是陕西省众多院校在协作交流基础上的一次成果展示。我们相信本系列教材的出版，不仅将拓宽大学英语教育的知识层面，也将对广大学子人文素养和语言能力的提升产生积极作用。我们也希望以这套系列教材为媒介，与国内关心外语教学的同仁进一步探讨大学外语教学的模式，开创大学外语教学的新局面。

教育部大学外语教学指导委员会委员
陕西高等学校大学外语研究会会长

杨跃

2010年8月



歌曲是语言与音乐的结合，承载着众多的文化因素，成为文化交流的重要途径。音乐作为一种艺术表现形式，受到了几乎所有人的喜爱。实践表明，如果将这种使人产生愉悦感的因素加入到英语的课堂教学中，就能极大地增强学生对英语的兴趣，激发学生的学习积极性，使学生对英语学习的主动性增大。兴趣对学习具有巨大的推进作用。

◎英文歌曲在大学英语教学中的应用

目前在中国大陆，已经有一些高校把英文歌曲作为一门必修或选修课程开设，在学生中反响极大，效果良好。选修英文歌曲课程的学生远远超过了报名限定人数。音乐与语言有着天然的内在联系，音乐的感染力能使学习英语的过程变得轻松。英文歌曲同其它歌曲一样以其优美的旋律和丰富的内容，极大地激发了学生的学习兴趣。它既满足了表达的需要，又兼顾了学习的需求。学生可以通过音乐加深对语言的感受，进一步了解歌词中蕴藏的语言知识和异域文化。为学生创造轻松的学习环境，使学生更乐意、主动、积极地学习是英语教师在教学中一直锲而不舍探索的课题。利用英文歌曲可以使学生从音乐歌曲中得到迁移，找到学好英文的捷径。

◎英文歌曲教学的实践意义

1、训练英语语音、语调，提高听力理解能力

学唱英文歌曲能够训练地道的英语发音。通过模仿本国演唱者的语音、语调，学生可以纠正以前某些不准确的发音，增强语言感觉。较为抒情的歌曲还可以作为听力材料。



2、歌词传递文化信息

歌曲伴同人们的劳动和生活,表达人民对历史事件和故乡、祖国命运的关注。歌曲的歌词和诗歌有相似的艺术特质,讲究格律和流畅,情感的升华,词语的搭配。但歌词更趋向于语言的通俗易懂,简单流畅,易使人快速产生共鸣。通过歌词学生能够进一步加深对英语国家历史和文化的了解。

3、人文精神的培养

歌曲对大自然及人类真、善、美的讴歌给人以艺术上的陶冶和对心灵的启迪,有利于人文精神的培养。保护自然,和自然和谐相处、人与人之间的合作能力与合作精神、以及青年人对精神层面的追求都将在对歌曲的欣赏中得到升华。

◎教材使用方法

1、歌曲风格分类

本书将歌曲风格分为Rock Music, Jazz Music, Blues, Country Music, Folk Music, Soul Music, New Age, 以及Electroponic Music共八大类。为避免忽略同一类风格中的其它分支,我们在每种风格中都挑选出四个影响力最大、最具代表性的分支,以Selected Song 作为欣赏曲目加以介绍。

2、学时分配

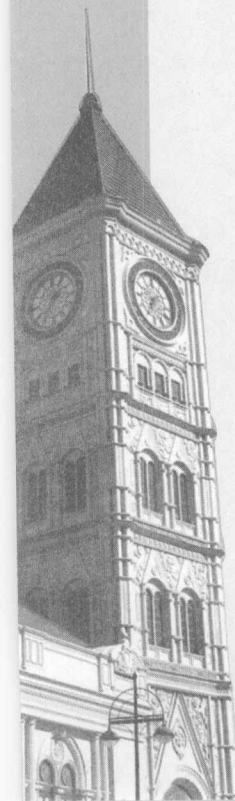
本书共分为8个单元,每个单元都分为4个Section,分别介绍歌曲风格和代表歌手。全书拟定用32学时完成学习。在每个Section中, Selected Song 是重点欣赏歌曲,后设讨论问题。另附一首Supplementary Song 作为学生课后欣赏,没有作业或讨论要求。Supplementary Song 与Selected Song 不是同一风格的歌曲,以优美、好听为主。

经过一年的筹划与编写,《英文歌曲欣赏》一书即将与读者见面。此书的出版离不开来自各方的支持和帮助。首先是西安外国语大学的杜瑞清教授和西安电子科技大学的杨跃教授。作为专家组成员,他们给予我们中肯的建议以及精神上的鼓励和支持。西北大学的李建利教授更是以他的英语语言文化功底和英文歌曲的广博知识给了我们多方面的帮助。此外,在收集资料过程进行的调研中,西安工程大学英语专业08级的热心同学们也给我们提供了他们喜欢的许多歌曲和歌手名单,极具参考价值。在这里,我们向所有关心、支持我们工作的人们表示衷心的感谢。

最后,我们也真诚地希望使用本书的各位老师和同学提出宝贵的意见和建议。

编者

2010年8月



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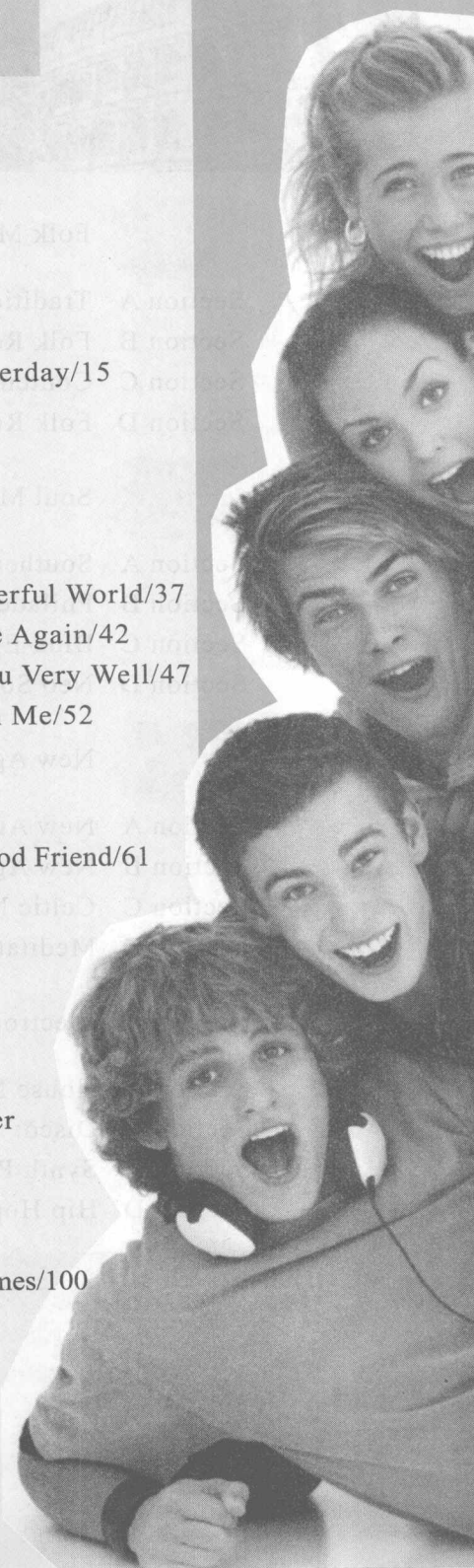
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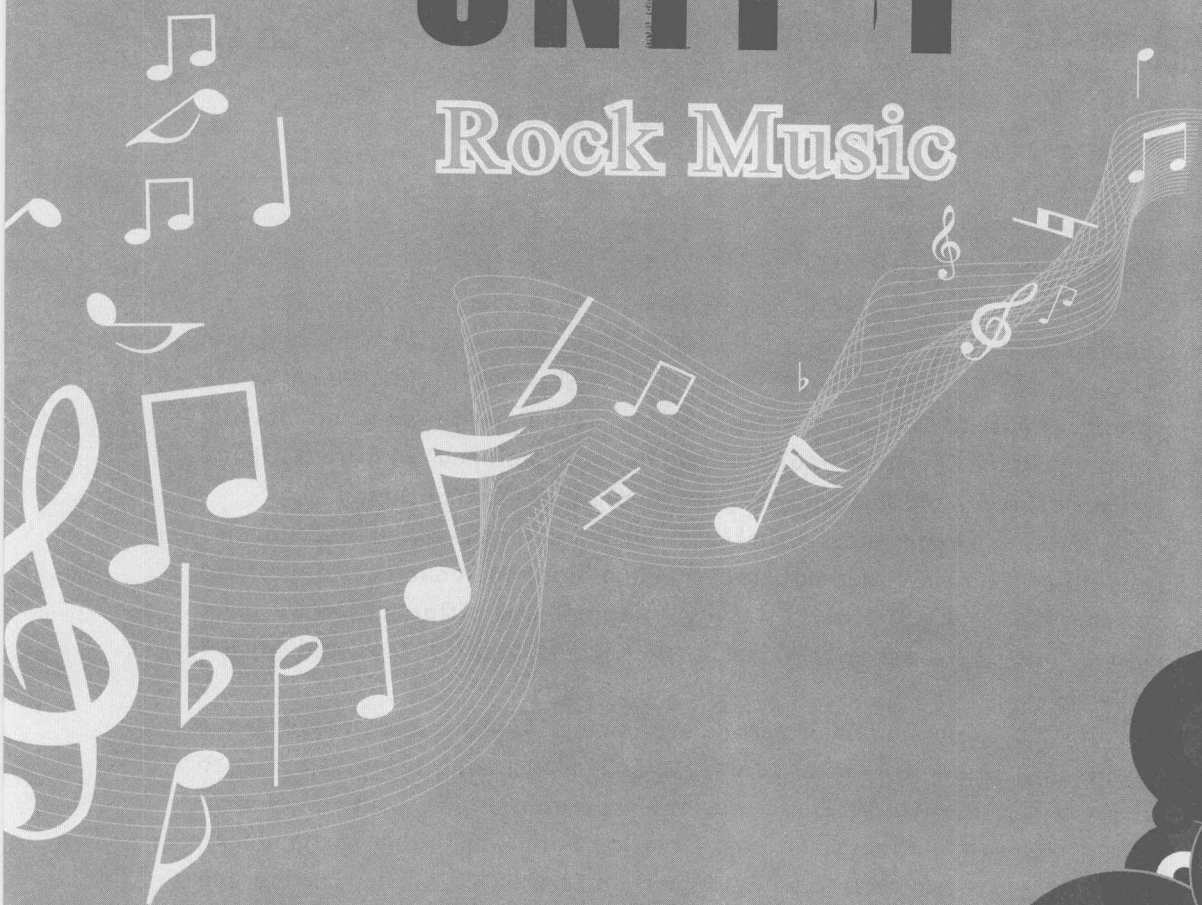
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UNIT 1

Rock Music



畅享 英文歌曲



Introduction

Origins of the Style

The origins of rock and roll have been fiercely debated by commentators and historians of music. There is general agreement that it arose in the southern United States of America—the region which would produce most of the major early rock and roll acts—through the meeting of the different musical traditions which had developed from transatlantic African slavery and largely European immigration in that region.

The immediate roots of rock and roll lay in the so-called “race music” and hillbilly music (later called rhythm and blues and country and western) of the 1940s and 1950s. Particularly significant influences were jazz, blues, boogie woogie(一种类似爵士的黑人音乐), country, folk and gospel music.

In the 1930s jazz, and particularly swing, both in urban based dance bands and blues-influenced country swing, was among the first music to present African American sounds for a predominately white audience. The 1940s saw the increased use of blaring horns (including saxophones), shouted lyrics and boogie woogie beats in jazz based music. During and immediately after World War II, with shortages of fuel and limitations on audiences and available personnel, large jazz bands were less economical

and tended to be replaced by smaller combos, using guitars, bass and drums. In the same period, particularly on the West Coast and in the Midwest, the development of jump blues, with its guitar riffs, prominent beats and shouted lyrics, prefigured many later developments. Similarly, country boogie and Chicago electric blues supplied many of the elements that would be seen as characteristic of rock and roll.

Rock and roll arrived at time of considerable technological change, soon after the development of the electric guitar, amplifier and microphone, and the 45 rpm record. It was the realization that relatively affluent white teenagers were listening to this music that led to the development of what was to be defined as rock and roll as a distinct genre.

Origins of the Phrase

In 1951, Cleveland, Ohio, disc jockey Alan Freed began broadcasting rhythm, blues, and country music for a multi-racial audience. Freed is credited with first using the phrase “rock and roll” to describe the music he aired.

The word “rock” had a long history in the English language as a metaphor for “to shake up, to disturb or to incite”. In 1916, the term “rocking and rolling” was used with a religious connotation, on the phonograph record *The Camp Meeting Jubilee* by an unnamed male “quartette”. In 1937, Chick Webb and Ella Fitzgerald recorded “Rock It for Me”, which included the lyric, “It’s true that once upon a time the opera was the thing. But today the rage is rhythm and rhyme. So won’t you satisfy my soul with the rock and roll?” The verb “roll” was a medieval metaphor which meant “having sex”. Writers for hundreds of years have used the phrases “They had a roll in the hay”. The phrase “rocking and rolling” was secular black slang for dancing or sex by the early twentieth century, appearing on record for the first time in 1922



Alan Freed broadcasting in the early 1950s

on Trixie Smith's "My Man Rocks Me With One Steady Roll", and as a double entendre, ostensibly referring to dancing, but with the subtextual meaning of sex, as in Roy Brown's "Good Rocking Tonight" (1948).

The terms were often used together ("rocking and rolling") to describe the motion of a ship at sea. An alternative claim is that the origins of "rocking and rolling" can be traced back to steel driving men working on the railroads in the Reconstruction South. These men would sing hammer songs to keep the pace of their hammer swings. At the end of each line in a song, the men would swing their hammers down to drill a hole into the rock. The shakers — the men who held the steel spikes that the hammer men drilled — would "rock" the spike back and forth to clear rock or "roll", twisting the spike to improve the "bite" of the drill.

Features of Rock Music

In the earliest rock and roll styles of the late 1940s and early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar in the middle to late 1950s. The beat is essentially a boogie woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum. Rock and roll began achieving wide popularity in the 1960s. The massive popularity and eventual worldwide view of rock and roll gave it a widespread social impact. Bobby Gillespie writes that "When Chuck Berry sang, Hail, hail, rock and roll, deliver me from the days of old", that's exactly what the music was doing. Chuck Berry started the global psychic jailbreak that is rock 'n' roll.

The sound of rock often revolves around the electric guitar, a back beat laid down by a rhythm section of electric bass guitar, drums, and keyboard instruments such as Hammond organ, piano, or, since the 1970s, synthesizers. Along with the guitar or keyboards, saxophone and blues-style harmonica are sometimes used as soloing instruments. In its purest form, it has three chords, a strong, insistent back beat, and a catchy melody.

A group of musicians specializing in rock music is called a rock band or rock group. Many rock groups consist

drummer, forming a quartet. Some groups omit one or more of these roles or utilize a lead singer who plays an instrument while singing, sometimes forming a trio or duo; others include additional musicians such as one or two rhythm guitarists or a keyboardist. Rock bands from some genres, particularly those related to rock's foundations in rock and roll, include a saxophone. More rarely, groups also utilize bowed stringed instruments such as violins or cellos, and brass instruments such as trumpets or trombones.

The rock and roll songs described events and conflicts that most listeners could relate to from some point in their lives. Topics that had never been covered in music, such as sex, began to be introduced in rock and roll music. This new music tried to break boundaries and express the real emotions that people were feeling, but didn't talk about.

The social effects of rock and roll were worldwide and massive. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language. In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the music.

Main Subgenres

Rock music is a genre of popular music that entered the mainstream in the 1950s. It has its roots in 1940s and 1950s rock and roll, rhythm and blues, country music and also drew on folk music, jazz and classical music.

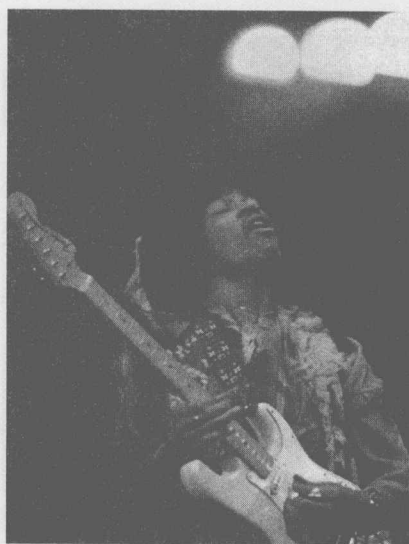
In the late 1960s and early 1970s, rock music developed different subgenres. When it was blended with folk music it created folk rock, with blues to create blues-rock and with jazz, to create jazz-rock fusion. In the 1970s, rock incorporated influences from soul, funk, and Latin music. Also in the 1970s, rock developed a number of subgenres, such as soft rock, glam rock, heavy metal, hard rock, progressive rock, and punk rock. Rock subgenres that emerged in the 1980s included new wave, hardcore punk and alternative rock. In the 1990s, rock subgenres included grunge(垃圾摇滚), Britpop, indie rock (独立摇滚), and nu metal (新金属摇滚).

Times	Subgenre	Main Band / Musician	Hit Records/Songs
1950s– early 1960s	Rock And Roll	Bill Haley	“Rock Around the Clock”
	Surf Music	Surfaris	“Wipe Out”
Golden Age (1963–1974)	Psychedelic Rock	Jefferson Airplane	<i>Volunteers</i>
		The Beatles	“Free As A Bird”
	Progressive Rock	Jethro Tull	“A New Day Yesterday”
	Soft Rock, Hard Rock and Early Heavy Metal	Steppenwolf	“Born To Be Wild”
Punk and Its Aftermath (mid-1970s to the 1980s)	Punk Rock	Sex Pistols	“God Save the Queen”
		The Clash	“London Calling”
	Arena Rock	Journey	“Faithfully”
		Boston	“More Than A Feeling”
	New Wave/ Art Rock	Moby	“Porcelain”
		The Mars Volta	“Goliath”
Alternative Goes Mainstream (the 1990s)	Grunge	Pearl Jam	“Even Flow”
		Days of the New	“Touch, Peel, and Stand”
	Britpop	Oasis	<i>Definitely Maybe</i>
		Manic Street Preachers	<i>The Holy Bible</i>
The New Millennium (the 2000s)	Garage Rock/ Post-punk Revival	Patti Smith	<i>Nuggets</i>
		Green Day	<i>21st Century Breakdown</i>
	Digital Electronic Rock	Ratatat	<i>Ratatat LP3</i>

Section A Psychedelic Rock

迷幻摇滚

Psychedelic music's LSD-inspired vibe began in the folk scene, with the New York-based Holy Modal Rounders using the term in their 1964 recording of “Hesitation Blues”. The first group advertising themselves as psychedelic rock were the 13th Floor Elevators from Texas, at the end of 1965, producing an album that made their direction clear, with *The Psychedelic Sounds* of the 13th Floor Elevators the following year. The Beatles introduced many of the major elements of the psychedelic sound



Jimi Hendrix lived at the Royal Albert Hall, February 18th, 1969

to audiences in this period, with “I Feel Fine” using guitar feedback; in late 1965 the *Rubber Soul* album included the use of a sitar on “Norwegian Wood” and they employed backmasking on their 1966 single B-side “Rain” and other tracks that appeared on their *Revolver* album later that year.

Psychedelic rock particularly took off in California’s emerging music scene as groups followed the Byrds from folk to folk rock from 1965. The psychedelic life style had already developed in San Francisco and particularly prominent products of the scene were The Grateful Dead, Country Joe and the Fish, The Great Society and Jefferson Airplane.

The Byrds rapidly progressed from purely folk rock in 1966 with their single “Eight Miles High”, widely taken to be a reference to drug use.

In Britain arguably the most influential band in the genre were The Yardbirds, who, with Jeff Beck as their guitarist, increasingly moved into psychedelic territory, adding up-tempo improvised “rave ups”, Gregorian chant and world music influences to songs including “Still I’m Sad” (1965) and “Over Under Sideways Down” (1966). From 1966 the UK underground scene based in North London, supported new acts including Pink Floyd, Traffic and Soft Machine. The same year saw Donovan’s folk-influenced hit album *Sunshine Superman*, considered one of the first psychedelic pop records, as well as the débuts of blues rock bands Cream and The Jimi Hendrix Experience, whose extended guitar-heavy jams became a key feature of psychedelia.

Psychedelic rock reached its apogee in the last years of the decade. 1967 saw the Beatles release their



Led Zeppelin, 1975