

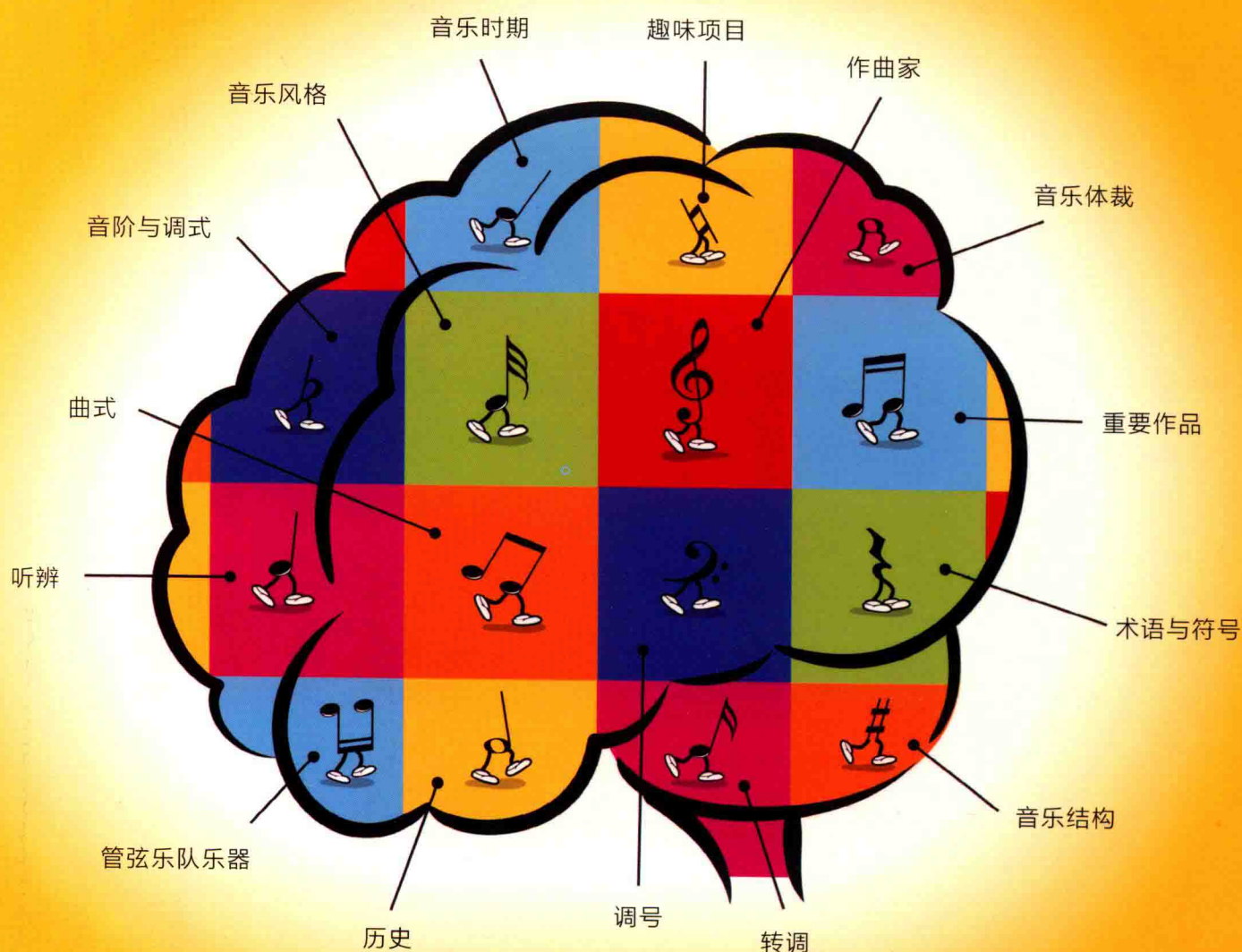
快速学会



How To Blitz
Musical Knowledge

音乐知识

中英双语，开启音乐之路



【澳】萨曼莎·科茨 (Samantha Coates) 亚伯·塞特诺夫斯基 (Abe Cytrynowski) 著

谌蕾 叶佳敏 译

How To Blitz Musical Knowledge 英皇考级必备

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译

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· 桂林 ·

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作者寄语

A Note From the Authors



欢迎打开这本最优秀的音乐知识书籍。实际考试大纲要求你能回答出关于你所弹奏的曲目的问题,这本书对你而言是大有帮助的。本书囊括伦敦圣三一学院“音乐知识”选修(作为第1到5级的配套测试),还有英国皇家音乐学院表演证书考级的口试部分。这些基本音乐知识资料达到,甚至超出英国普通中等教育证书笔试考试的要求。

Welcome to the best-ever book of musical knowledge. It's particularly useful for practical exam syllabuses that require you to answer questions about the pieces you are playing, including Trinity College London's Musical Knowledge option (available as a supporting test at Grades 1 to 5) and the viva voce element of ABRSM diploma performance exams. It's also an essential musical knowledge resource for written exams up to GCSE and beyond!

这本书会出现基本的音乐记谱知识,你将会看到以下内容:

This book assumes a basic knowledge of music notation. You will find information on:

★ 标题及其意义。

Titles and their meanings.

★ 术语和记号(包括意大利语、德语和法语术语)。

Terms and signs (including Italian, German and French terms).

★ 150 多位作曲家。

More than 150 composers.

★ 不同时期和不同风格的音乐。

Periods and styles of music.

★ 调和转调。

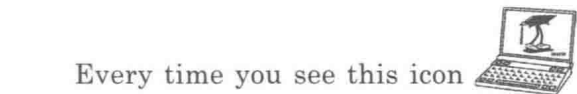
Keys and modulations.

★ 曲式的定义。

Form definitions.



每次看到这个图标,就说明这里在网络上可以获得额外的资料。登陆 www.blitzbooks.com 网站,免费下载活页练习题、抽认卡、手抄本还有更多信息!显然,重要的是要从多方面查找资料来研究自己的信息。第95页有一个关于优秀音乐书目的资料清单。



Every time you see this icon it means there are extra resources available on the website. Go to www.blitzbooks.com to download free worksheets, flashcards, manuscript and more! Obviously it's important to research your information from more than one source. On page 95 there is a list of excellent resources.

关于音乐知识最重要的应该是一——你对于综合音乐知识的学习,并不断地加强,让它成为你的音乐教育的一部分。每当你从一部音乐作品中学到知识时,都可以将那些知识运用到另一首乐曲上,这会使你成为更加见多识广的音乐家。

The most important thing about musical knowledge is that it should be just that - general music knowledge that you build up and use as part of your music education. Every time you learn something about a piece of music, you can usually apply that knowledge to another piece of music, which makes you a more informed musician.

祝你学习愉快,并且祝你所有的考试都有好运。

Have fun with this book, and good luck with all your exams.

萨曼莎和亚伯

Samantha and Abe

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第一章 实际考试中的音乐知识

Chapter 1: Musical Knowledge in Practical Exams

须知

What You Need to Know

实际考试大多数由 5 个主要部分构成：

Many practical music exams consist of five main areas:

★ 技巧性作品 (音阶、琶音等)。

Technical work (scales, arpeggios, etc.).

★ 曲目 (你的曲子)。

Repertoire (your pieces).

★ 视奏。

Sight reading.

★ 听觉考试。

Aural tests.

★ 音乐知识。

Musical knowledge.

音乐知识部分是可以展示你关于正在演奏的曲目之综合音乐水平的地方。考官会提出各种各样的问题,来检验你对所演奏作品的理解。他/她还会提问下列部分或所有问题:

The musical knowledge section is the bit where you get to show off everything you know about the pieces you're playing. The examiner asks all sorts of questions to check your understanding of the music. He/she will quiz you about some or all of the following:

★ 音乐作品中的任意术语和记号。

Any of the terms and signs on the music.

★ 作品的调性 (包括转调)、曲式和风格。

The key (Including modulations), form and style of the piece.

★ 作曲家相关信息以及他创作的其他作品的有关信息。

Information about the composer and other works written by that person.

★ 乐曲创作的所属时期。

The period of music in which the piece was written.

★ 标题的意义和/或重要性。

The meaning and/or significance of the title.

每个教学大纲和每个级别的考试要求都不尽相同。像较低的等级,比如说初级或者第 1 级,考官可能只问你几个问题,如曲子的调性,还有音符的名称。但是在较高的等级中,考官希望你能回答出更多的问题。了解这些内容,有助于你真正地、更加完美地弹奏,因为你对于作品有着非常深刻的理解。

Every syllabus and every grade is different. For early grades, like Initial or Grade 1, you may only be asked a few questions such as the key of the piece or the name of a note. In higher grades, you are expected to know much more. Knowing these things helps you to play the piece really well, because you have a deeper understanding.

可以询问老师,让老师核查一下教学大纲,在你对应的级别里,哪些事项是需要有所了解的。谨记:你的级别越高,你就应该掌握更多的音乐知识。第九章到第十章都涉及更多的考试提示,还有参考书目推荐清单。

Ask your teacher to check the syllabus for which things you need to know at your level. Don't forget: the higher the grade you're sitting, the more information you're expected to know. Refer to Chapters 9 and 10 for more exam hints and a list of suggested references.

虽然有很大难度,但你要牢记你的音乐知识!要大量地、频繁地学习这本书,建立你的音乐知识体系,确保即使在弹奏考试曲目结束后,音乐知识依然牢固地留存在你的脑海中。

Try not to leave your musical knowledge study to the last minute - it's too stressful! Use this book freely and frequently to build up your knowledge and to make sure it all stays in your head even after you finish playing your exam pieces.

使用指南

How to Use This Book

“快速学会音乐知识”只是一个非常笼统的标题！对你而言，重要的是确切地知道这本书是如何给予你帮助的。

‘How to Blitz! Your Musical Knowledge’ is a pretty general title! It’s important for you to know exactly how this book will help you.

此书含有信息：

This book contains information on:

★ 音乐曲式、标题和风格。

Musical forms, titles and styles.

★ 作曲家、外文术语和通用的音乐术语。

Composers, foreign terms and general music terms.

★ 考试时间：准备事宜。

Exam time: how to prepare.

你还可以登录 www.blitzbooks.com 网站，下载各类音乐主题知识的其他相关信息。

You can also go to www.blitzbooks.com for loads of extra information on a variety of musical knowledge topics.

此书不含信息：

This book does not contain information on:

★ 音高 / 音符名称。

Pitch/note names.

★ 节拍 / 拍号。

Metre/time signatures.

★ 通用音乐记谱法（比如符杆、节奏型等）。

General music notation (e.g. stems, rhythm grouping, etc.).

你的老师能够解释与你乐谱上的实际音符相关的一切。你也可以登录 www.blitzbooks.com 网站，获取关于音符时值和节奏的主要信息表。还有“英皇”演奏考级理论的术语和记号。

Your teacher will be able to explain everything you need to know about the actual notes on the page in your music. You can also go to www.blitzbooks.com for some great information sheets on note values and rhythms, as well as terms and signs for ABRSM Theory.

如果你需要知道像音高名称、拍号和其他乐谱方面的相关信息。可以在“快速学会”系列教程中找到几乎所有你知道的事情。

If you need information on things such as pitch names, time signatures or other aspects of music notation, you’ll find almost everything you need to know in the ‘How to Blitz!’ series of theory books.

音乐知识的相关问题

Musical Knowledge Questions



初级(第1级到大约第3级)

Early Grades (Initial to approx. Grade 3)

考官可能会指出音乐中的任何方面,并对此提出相关问题。你要做到:

The examiner may point to any aspect of the music and ask you a question about it. You must be able to:

★ 解释标题。

Explain the title.

★ 解释作品的调号和拍号。

Explain the key signature and time signature of the piece.

★ 能对所有术语和记号进行命名并解释。

Name and explain all of the terms and signs on the page.

★ 说明每个音符和休止符的时值。

Describe the value of every note and rest.

下面是一首简短的钢琴曲,并且用 10 个罗马数字关联了 10 个问题。这是个不错的范例,列举了在初级考试中,你可能会被问到的题目类型(答案见第 94 页):

Below is a short piece of piano music followed by 10 questions relating to the 10 Roman numeral markings. This is a good example of the types of questions you may be asked in the early grades (answers page 94):

(3)
Adagio ♩ = 60

(1) 起始处的弧线是什么?

What is this curvy line at the beginning?

(2) 为什么这个小节只有一拍?

Why is there only one beat in this bar?

(3) “四分音符=60”指的是什么?

What does 'crotchet equals 60' refer to?

(4) 把两个 D 音符相连的线是什么?

What is this line connecting the two D notes?

(5) 这些还原记号和升记号也被称为什么?

What are these natural and sharp signs also known as?

(6) 这些音符上的点、短线和连线是什么意思?

What are the dots, lines and slur on these notes showing?

(7) 这条垂直线是什么？

What is this vertical line called?

(8) 这个和弦上面的记号是什么？

What is this sign above this chord?

(9) 这些波浪线的用处是什么？

What is this squiggly line for?

(10) 结尾处的两个点是什么意思？

What are the dots at the end for?

记住,你必须知道谱面上**每个**术语和标记的含义,即使你弹的和所写的不一样,或者在考试时你是根据自己的记忆在弹。在学习乐曲时,与老师一起深度浏览每个细节。(有成千上万个不同的音乐记号,所以我们在此不可能——列举!)

Remember, you must know the meaning of EVERY term and sign on the page, even if you are not playing some of them as written, or playing from memory in the exam. Go through every tiny detail with your teacher as you learn the piece. (There are so many thousands of different signs in music that we could not possibly include them all here!)

如果你已经在乐谱上写出了答案,确保在考试之前擦掉它们!

If you have written the 'answers' on your music, make sure you rub them out before your exam!

中级(大约第 3-5 级)

Intermediate Grades (approx. Grades 3-5)

到达中级,你要做到:

For intermediate grades, you will need to:

★ 对初级的所有内容都了如指掌,包括标题的意义,术语和记号,调号和拍号。

Know everything as you would for the early grades, including the meaning of the title, terms and signs, key signature and time signature.

★ 说出曲式和主要的转调。

Describe the form and the main modulations.

★ 对曲子的风格和所创作的时期进行评论。

Comment on the style of the piece and the period in which it was written.

每个教学大纲和每个级别的考试要求都不尽相同。确保你的老师核对过教学大纲,检查实际的考试要求。

Every syllabus and every grade is different. Make sure your teacher checks the syllabus to see the exact requirements for your exam.

高级(大约从第 6 级到证书考试)

Higher Grades (approx. Grade 6 through to Diploma exams)

到达高级,你被期待成为如下几方面的专家:

For higher grades, you are expected to be an expert on:

★ 曲子本身: 它的曲式 / 结构、转调、术语和记号。

The piece itself: its form/structure, modulations, terms and signs.

★ 作曲家: 对他 / 她的生平、其他作品,还有同时期作曲家的名字有所了解。

The composer: a little about his/her life story, other compositions, names of contemporaries.

★ 作品创作所处的时期,包括如艺术、文学与绘画等其他领域的影响。

The period in which the piece was written, including other influences such as art, literature and painting.

对于较高级别而言,这本书将作为你最初的参考书目,但是你需要对每一位作曲家及其作品做更为深入的研究。再次重申,确保你的老师核对过教学大纲,看看你考试的明确要求。

For higher grades, this book will work for you as an initial reference, but you will need to do extended research on each of your composers and their pieces. Once again, make sure your teacher checks the syllabus to see the exact requirements for your exam.

第二章 标题及其含义

Chapter 2: Titles and Their Meanings

如何阐述一个标题

How to Describe a Title

每一首曲子都有标题,而作曲家通常在选择标题时有其特别的用意,借以告诉你曲子的某些含义。

Every piece has a title, and usually the composer has specially selected that title to tell you something about the piece.

在考试中,通常你需要了解所有曲子标题的意义。有些曲子的标题是直接描述式的,比如《漫步》;有一些标题则是因曲子的风格和结构而得名,像《练习曲》和《奏鸣曲》。

For your exam, you will be expected to know the meaning of the titles of all of your pieces. Some titles are purely descriptive, e.g. 'Walking Along'; other titles are named for their style or structure, e.g. 'Study' or 'Sonata'.

描述性标题

Descriptive titles

描述性标题是直接描述某个事件、情绪或者感情,而不是对某种音乐结构类型的描述。

Descriptive titles are those which describe an event, mood or emotion, rather than a type of musical structure.

比如,曲子的标题为《晴天》,你就要想想作者为什么会选择这样一个名字。这首曲子听起来很欢快吗?让你感觉身处晴朗阳光之中吗?

For example, if your piece is called 'Sunny Day', you'll need to think about why the composer chose that name. Does the piece sound sunny? Does it make you feel the way you would on a sunny day?

如果曲子的名字为《漫步》,那可能是因为速度记号为“行板”(意思是“缓慢行走的速度”)而得名。

If your piece is called 'Walking Along', it might get its title from an 'andante' tempo marking (meaning 'at an easy walking pace').

下列是描述性标题的简短清单,能给你点启示:

Here is a short list of pieces with descriptive titles, to give you an idea:

★《吸血鬼舞会》

The Vampire's Ball

★《小白驴》

The Little White Donkey

★《亚麻色头发的少女》

The Girl with the Flaxen Hair

★《演艺人》

The Entertainer

★《一朵小花》

A Little Flower

★《狂热的骑士》

The Wild Horseman

★《班布先生》

Mister Bumble

有时候,描述性标题解释起来也是较为复杂的,但是只要深入进去,表现出你认为曲子所想表达的感情,那你就尽到了作为音乐家的职责。

Descriptive titles can sometimes be tricky to explain, but as long as you give it a go and show that you've thought about the mood of the piece, you've done your job as a musician.

解释性标题

Explanatory titles

一些标题是根据乐曲的曲式而命名的, 比如《小奏鸣曲》(就是小的奏鸣曲), 或者是曲子创作的目的, 比如《练习曲》(为提高技巧而创作)。就这些曲子而言, 你需要了解标题的意义, 以及标题与这首乐曲有着何种特殊的关联。

Some titles refer to the form of the piece, e.g. ‘Sonatina’ (a small sonata), or the purpose of the piece, e.g. ‘Study’ (a piece written to improve technique). For these pieces, you need to understand the meaning of the title and how it relates specifically to that piece of music.

下列是解释性标题的简短清单, 能给你点启示:

Here is a short list of some commonly found ‘explanatory’ titles, to give you an idea:

★《小托卡塔》

Toccatina

★《小奏鸣曲》

Sonatina

★《船歌》

Barcarolle

★《小步舞曲》

Minuet

★《练习曲》

Study

★《前奏曲》

Prelude

★《苏格兰舞曲》

Ecossaise

复合标题——上述两者皆存

Compound titles - a bit of both

“复合”标题就是结合了描述性和解释性特点的标题。

A ‘compound’ title is one that is both descriptive and explanatory.

就一首名为《家庭作业布鲁斯》的曲子进行思考。这个名字听上去像是纯粹的描述性标题, 但是“布鲁斯(蓝调)”一词表明这首曲子是以蓝调音阶或者是 12 小节蓝调和弦进行为基础的。你应该和老师一起分析, 看看标题是否源自“布鲁斯(蓝调)”结构。

Consider a piece called ‘Homework Blues’. This sounds like a purely descriptive title, but the word ‘blues’ might indicate that the piece is based on a blues scale, or a 12-bar blues chord progression. You’ll need to analyse your piece with your teacher to see whether the title takes its name from the ‘blues’ structure.

就一首名为《夜曲》的曲子进行思考, 意为“夜晚的音乐”。这个标题看起来似乎是纯粹的描述性标题, 因为它不是真正在阐述曲式或创作目的。然而, 在 19 世纪, 大量《夜曲》作品涌现, 而且它们所反映的特点是相同的, 在曲式上也经常是不拘一格的。

Now consider a piece called ‘Nocturne’, meaning ‘night music’. This might appear to be purely descriptive as it does not really describe form or purpose. However, there were many ‘Nocturnes’ written in the 19th century and they all shared a reflective character and were usually free in form.

这些标题中的一些定义和说明, 在“常见的音乐标题”这一章中可以找到, 从下一页开始。

Definitions/explanations of some of these titles can be found in ‘Common Musical Titles’, beginning on the next page.

常见的音乐标题

Common Musical Titles



考官第一个可能向你提出的问题,就是让你阐述曲子标题的意义。我们有妙计,让阐述标题意义变得轻而易举。那就是通过把大多数常见的音乐标题全部按照字母排列顺序的办法排列出来。

One of the first questions an examiner may ask you is to describe the meaning of the title of your piece. We have made it easy for you by listing alphabetically all of the most commonly found musical titles.

下列定义的第一句或前两句话都是加粗的。这就是简明扼要的定义,适合回答初级问题。大多数标题在加粗的定义之后有更为详尽的解释,如果你打算朝着高级努力,那么那些细节就是极好的学习资料。

The first sentence or two of each definition is in bold type. This is the concise definition, which would be a suitable answer for the early grades. Most titles have more detail following the bold definition, which is excellent information to learn if you are doing a higher grade.

★ ★ ★

阿勒芒德舞曲 (Allemande)

起源于德国,有德国特色的舞曲,通常是四拍子。

Dance of German character and origin, most often in quadruple time.

“阿勒芒德”实际上是“德国”的法文对应词。这种舞曲有一种庄严高贵的属性,速度常常是中板。它通常是连续的十六分音符进行,与附点八分音符一起,从弱起开始。它位于巴洛克舞蹈组曲的开头,或者直接接在前奏曲后面(见第52页)。

‘Allemande’ is actually the French word for ‘German’. The dance is stately and dignified in nature, and is usually in moderate tempo. It generally has continuous semiquaver movement, often with dotted quaver notes, and usually begins with an anacrusis. It is placed at the start of the Baroque Dance Suite or straight after the Prelude (see page 52).

旋律 (Air)

人声或乐器的简单曲调。

Simple tune for voice or instrument.

阿拉伯风格曲 (Arabesque)

以丰富多彩、别有风趣的形式来表现主题的抒情乐曲。

Lyrical piece in which the main theme is presented in colourful and interesting ways.

阿拉伯风格是阿拉伯建筑中的一种华美装饰元素。这也是一个芭蕾舞姿势:一条腿支撑着身体的同时,另一条腿向身后延伸。舒曼是首位给乐曲使用这个术语的作曲家。

An Arabesque is an ornate and decorative element in Arabian architecture. It is also a ballet position where the body is supported on one leg while the other leg is extended behind the body. Schumann was the first composer to use the term for a piece of music.

咏叹调 (Aria)

歌剧或清唱剧中的独唱歌曲。

Solo song within an opera or oratorio.

意大利语中,咏叹调的意思是“旋律”或“歌曲”。在歌剧中,咏叹调大多在宣叙调之后出现,宣叙调承担着故事中的所有动作,是一种说话似的歌唱(见第25页),咏叹调则截然不同,具有常规的乐句划分和旋律形态,表现歌者对于戏剧展开而产生的性格、情感与反应。

Aria in Italian means ‘air’ or ‘song’. An Aria most often follows the recitative within an opera. The recitative carries the action of the story and is a speech-like song (see page 25), while the Aria, in contrast, has regular phrasing and melodic shape, expressing the character, feelings and reactions of the singer to the drama that may be unfolding.

小咏叹调 / 小抒情曲 (Arietta)

简短的歌曲或者器乐曲,在特点和结构上都比咏叹调要更简洁(见上文“咏叹调”)。

Short song or instrumental piece, simpler in character and structure than an Aria (see 'Aria' above).

艺术歌曲 (Art Song)

给诗歌进行古典音乐配乐,通常为经过训练的人声与钢琴或管弦乐伴奏而作。

Poem set to classical music, usually for trained voice and piano or orchestral accompaniment.

艺术歌曲是具有优雅艺术特质的声乐作品,而这些优雅的艺术特质与人声线条、歌词和丝丝入扣的伴奏有密切的关联。创作艺术歌曲的态度也是极为认真的,例如,民歌就截然不同。尽管英语的艺术歌曲、法语的“尚松”、德语的“利德”、西班牙语的“舞蹈歌曲”和意大利语的“坎佐纳”是最多的,但这类歌曲可以采用任何一种语言(见第18页“利德”)。

Art songs are vocal compositions with very refined artistic qualities in relation to the vocal line, text setting and sensitive accompaniment. They are composed with serious intent, in contrast to folk songs, for example. Such songs can be in any language, although English art songs, French 'Chansons', German 'Lieder', Spanish 'Canciones' and Italian 'Canzoni' are the most numerous (see also 'Lieder' page 18).

晨曲 (Aubade)

关于清晨而非晚上的歌曲或者器乐曲。

Song or instrumental composition referring to the early morning, rather than the evening.

爱侣于破晓分别是晨曲常见的主题。晨曲也可以单单指代一首简短的器乐小曲。

Often an Aubade deals with the theme of lovers separating at dawn. An Aubade can also simply refer to a short instrumental piece.

小品 (Bagatelle)

短小的作品,一般指钢琴曲,通常是轻盈或滑稽的风格。

Short composition, normally for the piano and usually in a light or whimsical style.

小品的字面意思是一首“小曲”,贝多芬曾写过26首钢琴小品,其中就包括著名的《致爱丽丝》。

Bagatelle literally means a 'trifle'. Beethoven wrote 26 Bagatelles for piano, including the famous Für Elise.

叙事曲 / 民谣 (Ballade/Ballad)

流行于19到20世纪的器乐或声乐作品。叙事曲通常讲述了一个故事。

Instrumental or vocal composition, popular in the 19th and 20th centuries. A Ballade usually tells a story.

即兴作曲是叙事曲的常见特色,风格通常具有戏剧性。肖邦是首批为钢琴创作叙事曲的大师之一。勃拉姆斯也创作了几首叙事曲。

A Ballade often has the character of an improvisation, and the style is usually dramatic. Chopin was one of the first masters to write Ballades for the piano. Brahms also wrote several Ballades.

船歌 (Barcarolle)

这一体裁是威尼斯小划船船夫的船歌,这些船夫被称为“barcaruoli”。船歌通常用复拍子写成。

Boating song of the Venetian gondoliers, who were called the 'barcaruoli'. A Barcarolle is usually written in compound time.

船歌也指带有起伏较为平缓的复合节奏与船夫歌曲抒情美的器乐曲。

A Barcarolle may also refer to any instrumental piece with the same gently undulating compound rhythm and lyrical beauty of the gondoliers' songs.

巴洛克舞蹈组曲 (Baroque Dance Suite)

在巴洛克时期创作的舞蹈音乐组合(见第52页)。

Collection of dance music composed during the Baroque period (see page 52).

摇篮曲 (Berceuse)

具有非常舒缓、柔和气氛的摇篮曲、催眠曲或器乐作品,通常是复二拍子。

Cradle song or lullaby, or any instrumental piece with a very soothing atmosphere, normally in compound duple time.

Berceuse 是“摇篮曲”一词的法语对应词。摇篮曲通常是三拍子或是复合拍子。摇篮曲的调性非常简单,主要在主属和声之间变化。最为知名的摇篮曲之一就是弗雷德里克·肖邦的 Op.57,为钢琴独奏而创作。

Berceuse is French for 'lullaby', or cradle song. A Berceuse is usually in triple metre or compound metre. It is quite simple tonally, alternating between tonic and dominant harmonies. Frédéric Chopin's Op. 57 is a very famous Berceuse, written for solo piano.

贝加马斯卡舞曲 / 贝加马斯克舞曲 (Bergamasca/Bergamasque)

较快的 $\frac{6}{8}$ 拍的意大利农民舞曲。

Italian peasant dance in quick $\frac{6}{8}$ time.

贝加马斯卡舞曲是以意大利贝加莫城而命名的。起初指在固定低音(见第 47 页)上的特定和声进行。贝加马斯卡舞曲和塔兰泰拉(见第 30 页)具有相同充沛的能量。一些作曲家(像德彪西在他的《贝加马斯克组曲》中)在用这个术语时,与最初的贝加马斯卡舞曲几乎没有什么关联。

The Bergamasca was named after an Italian city called Bergamo. It originally consisted of a specific harmonic progression over a ground bass (see page 47). A Bergamasca has the same lively energy as a Tarantella (see page 30). Some composers (like Debussy in his Suite Bergamasque) have used the term with very little reference to the original Bergamasca dance.

波莱罗 (Bolero)

拉丁音乐,通常是三拍子,速度为慢速或中速。通常在每小节的第二拍是三连音。

Latin music, generally in triple metre and with a slow or moderate tempo. It usually has a triplet on the second beat of each bar.

波莱罗起源于 18 世纪晚期的西班牙,由队列舞曲和塞维拉纳舞曲这两种舞曲融合而成。拉威尔为管弦乐队创作的《波莱罗》(1928 年)使得这一舞曲广受欢迎。

The Bolero originated in Spain in the late-18th century, and is a combination of two dances called the Contradanza and the Sevillana. Ravel's Boléro for orchestra (1928) made the dance especially popular.

布吉 / 布吉 - 乌吉 (Boogie/Boogie-Woogie)

布吉是布鲁斯钢琴音乐的一种活跃的风格,在右手之下,左手低音声部弹奏持续而反复的猛烈的八分音符(也称为低音“固定音型”)。

Lively style of blues piano in which the right hand plays over a continuous and repetitive left-hand pattern of driving quavers in the bass (often called an 'ostinato' bass).

“布吉”最初是用来形容布鲁斯音乐中更快速、更具活力与冲击力的方面。布吉跟布鲁斯音乐(见第 38 页)的曲式与和声结构是一模一样的,但是节奏比布鲁斯音乐更快,听起来也更欢乐。布吉低音声部中对连续的八分音符的个性化运用,催生了“每小节弹八个音符”的术语。

'Boogie' was originally used to describe the faster, more energetic, percussive aspect of the blues style. Boogie follows exactly the same form and harmonic structure as the Blues (see page 38) but is faster and more joyful than Blues music. The characteristic use of straight quavers in the Boogie bass has given rise to the term 'eight to the bar'.

布列舞曲 (Bourrée)

起源于法国和西班牙的欢快舞蹈,通常是 $\frac{2}{4}$ 或 $\frac{4}{4}$ 拍。

Lively dance of French or Spanish origin, usually in $\frac{2}{4}$ or $\frac{4}{4}$ time.

布列舞曲很像加沃特舞曲,但是通常从一小节的第四拍开始。它是巴洛克舞蹈组曲的乐章之一,通常穿插在萨拉班德舞曲和吉格舞曲(见第 52 页)之间。布列舞曲也可以是一首单独的作品。

The Bourrée is much like the Gavotte, but starts on the 4th beat of the bar. It is one of the movements of the Baroque Dance Suite, often inserted between the Sarabande and the Gigue (see page 52). The Bourrée was also composed as an independent piece.

滑稽曲 (Burlesca/Burlesque)

具有活泼、幽默特点的曲子。

Short piece with a lively, playful character.

布尔莱塔 / 音乐闹剧 / 喜歌剧 (Burletta/Burla/Burlettina)

短小的、喜剧性的意大利歌剧，也是一部歌剧中的喜剧幕间剧。

Short comic Italian Opera; also a comic interlude within an opera.

意大利语的“布尔莱塔”是“小玩笑”的意思。这一术语在 18 世纪用来形容一部正歌剧当中的喜剧性幕间剧，这个术语也被应用于扩展的作品里。在英国，布尔莱塔用来形容那些滑稽地模仿歌剧的作品。作曲家像马克斯·雷格和贝拉·巴托克也曾用布尔莱塔作为谐谑风格器乐曲的名字。

Burletta in Italian means 'little joke'. The term was used in the 18th century to describe the comic interludes between the acts of a serious opera, while at times the term also applied to more extended works. In England, Burletta described works that parodied opera. Composers such as Max Reger and Béla Bartók have also used Burletta as a name for scherzo-like instrumental music.

步态舞曲 (Cakewalk)

步态舞曲通常是 $\frac{2}{4}$ 拍，带有切分音和强烈的进行曲节奏。

Cakewalk music is usually in $\frac{2}{4}$ time with syncopation and a heavy march rhythm.

步态舞曲起源于 19 世纪初期由非洲裔美国人表演的舞蹈音乐。这种舞蹈由奴隶制时期举办的“走步竞赛” (Prize Walks) 发展而来。舞姿最佳者可以得到的奖品是蛋糕（这也是“得奖” [taking the cake] 这一短语的出处）。直到 19 世纪 90 年代，这种舞蹈仍在滑稽演唱秀上表演。

The Cakewalk has its origins in dance music performed by African-Americans in the early 19th century. The dance developed from the 'Prize Walks' held in the days of slavery. The dancer with the most elaborate steps would win a cake (which is where the phrase 'taking the cake' comes from). The dance was performed in minstrel shows until the 1890s.

步态舞曲的音乐采用了多位作曲家的作品，包括约翰·菲利普·苏泽和克劳德·德彪西。德彪西写的《丑黑怪步态舞》是《儿童乐园》的最后一个乐章。

The music was adopted into the works of various composers, including John Philip Sousa and Claude Debussy. Debussy wrote 'Golliwog's Cakewalk' as the final movement of the Children's Corner suite.

记住：定义的第一句话或前两句话都是加粗的，是“简短”的定义，适用于初级考试。定义的其他部分，则可能是更高级别所要求的。

Remember, the first sentence or two of each definition, in bold, is the 'short' definition, suitable for early grades. The rest of the definition may be required in higher grades.

歌 (Canción)

西班牙语中的 Canción 是歌曲的意思，它的主要特点是旋律甜美，具有表现力，通常与爱情主题相关。

Canción in Spanish means 'song', and is characterised mainly by its melodic sweetness and expressiveness, usually in relation to the topic of love.

从 14 世纪到 16 世纪，这一术语是一个非常通用的术语，包含了西班牙声乐作品中那些不具有严格宗教意味的所有流行风格。

From the 14th to 16th centuries, the Canción was a very general term covering all the popular styles of vocal music in Spain that were not strictly religious.

卡农 (Canon)

两个或两个以上相同声部在不同的拍子上开始的作品，像轮唱一样。

Composition in which two or more identical parts begin at different times, like a round.

每个新的声部在乐曲中特定的节点进入,且当其他声部进入的时候仍然持续最初的旋律,以便声部之间持续性地彼此重叠。如果这种模仿在每个细节上都完全精确的话,那么这首卡农就被称为“严格卡农”,如果在模仿中出现了一些变化,则称之为“自由卡农”。

Each new voice enters at a specific point in the composition, and continues with the initial melody as the other voices enter, so that the voices continually overlap each other. If the imitation is exact in every detail, then the Canon is called ‘strict’. If any changes appear in the imitation, then it is a ‘free Canon’.

康塔塔 (Cantata)

合唱作品的延伸,通常是宗教性质的。为独唱或重唱与合唱创作,通常以管弦乐伴奏。

Extended choral work, usually of a religious nature, and set for solo voice or voices and chorus, often with an orchestral accompaniment.

康塔塔的术语来自意大利语动词“cantare”,意思是歌唱。在 17 世纪,康塔塔既有宗教歌词也有世俗歌词,成为非常复杂、精美的作品。巴赫为独唱、合唱和管弦乐写了大约 300 首康塔塔作品。

The term Cantata comes from the Italian verb ‘cantare’ meaning ‘to sing’. In the 17th century, Cantatas were set to both religious and secular texts and became quite complex and elaborate compositions. Bach wrote approximately 300 Cantatas, which he scored for soloists, chorus and orchestra.

坎佐纳 (Canzona/Canzone/Canzon)

基于声乐曲式的声乐或器乐曲。

Vocal or instrumental piece based on a vocal form.

坎佐纳来源于“尚松”,“尚松”在法语中即“歌曲”的意思,用来形容多种类型的音乐作品。16 世纪,坎佐纳常常用来形容法国多声部复调歌曲或者为诗歌配乐的复调声乐改编曲。到了 17 世纪,坎佐纳表示由键盘乐器伴奏的独唱歌曲,或者仅仅是歌曲风格的一首器乐作品或者一个乐章。

Canzona comes from ‘chanson’, the French word for ‘song’, and it describes several types of music composition. In the 16th century it was often used to describe a polyphonic French song or a polyphonic vocal arrangement set to a poem. By the 17th century, a Canzona was a solo song with keyboard accompaniment, or simply an instrumental piece or movement in the style of a song.

随想曲 (Capriccio)

一首简短的随想曲(见下文),通常表示一首有着意想不到的效果的活泼乐曲。

Like a short Caprice (as follows), and generally suggests a lively piece of music with unexpected effects.

随想曲起源于 16 世纪末到 17 世纪的一种流行舞蹈,带有自由形式赋格曲的风格(见第 54 页赋格)。作曲家亚纳切克和斯特拉文斯基都曾为钢琴和管弦乐写过随想曲。随想曲也可以是仅为管弦乐而作,像柴可夫斯基的《意大利随想曲》那样。

The Capriccio originated as a popular dance in the late-16th and 17th centuries in the style of a free-form Fugue (see Fugue, page 54). Composers like Janáček and Stravinsky wrote Capriccios for piano and orchestra. Capriccios have also been written solely for the orchestra, as in Tchaikovsky’s Capriccio Italien.

随想曲 (Caprice)

简短、明快,带有幽默风格的器乐曲。

A short, fast instrumental piece, with playful effects.

帕格尼尼为小提琴创作的 24 首随想曲是世上最为知名的随想曲。帕格尼尼在旋律、节奏、转调和曲式上打造出了怪异的效果和惊喜。

The most famous Caprices are the 24 that Paganini wrote for violin. He created whimsical effects and surprises with regard to melody, rhythm, modulation and form.