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主 编 缙 斌

副主编 郑玉章

编 者 王 沛 杜丽萍 焦悦乐

宋娟娟 陈元萍

审 校 缙 斌

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Unit One

►►► *Part A Musical Notation*

Introduction

Musical notation is the visual record of musical sound or a set of visual instructions for performance of music. It usually takes written or printed form and is a conscious, comparatively laborious process. Its use is occasioned by one or two motives: as an aid to memory or as communication.

Warm-up Activities

1. Are you familiar with the development of musical notation?
2. What do you know about neumes and Gregorian chant?
3. Work with your partner and find out the meanings of the following expressions:

Gregorian chant

neumes

pitch inflection

extant manuscripts

heighted neumes

chromatic alteration

successive scale

mensural notation

polyphony

Text

Musical **notation** refers to symbols used to make a written record of musical sounds. Two different systems of letters were used to write down the instrumental and the vocal music of ancient Greece. In his five textbooks on music theory Boethius (c. 470 — c. 525 AD) applied the first 15 letters of the alphabet to the notes in use at the end of the Roman period. Notation of Gregorian chant was by means of neumes, which are thought to have been derived from symbols used in the Greek language to indicate **pitch inflection**. Neumes were certainly in use by the 6th cent., although the earliest **extant manuscripts** containing them are **fragmentary** ones from the 8th cent. These neumes indicated only the grouping of sounds in a given melody, evidently to recall to a singer the approximate shape of a melody already learned by ear.

Heighted neumes, arranged above and below a line, made the intervals of a melody more **discernible** in 10th-century notation, and by the end of the 12th cent. the staff perfected by Guido d'Arezzo was in use. Guido placed letters on certain lines to indicate their pitch, and thereby the pitch of the remaining lines and spaces. The letters evolved into the **clef** signs used today. Guido also invented a system of naming **scale** degrees using the initial syllables of the lines of a Latin hymn (ut, re, mi, fa, sol, la). Originally used for teaching sight singing, these or their **derivatives** are also used in some languages for naming absolute pitches.

A **staff** of five lines for vocal music was adopted in France and one of six lines in Italy. Instrumental music employed staves of varying numbers of lines until the 16th cent., when the five-line staff became the standard. Signs for **chromatic** alteration of tones appeared almost from the beginning and had assumed their present shapes by the end of the 17th cent. The essential problems in pitch notation, the use of both lines and spaces to indicate **successive** scale degrees and the use of extra symbols to indicate raising or lowering a tone by a half step, were solved comparatively rapidly.

However, the evolution of the rhythmic notation used today took much longer than that for pitch. Mensural notation, in which each note has a specific time value, became a necessity with the development of **polyphony**. At first, certain patternings of neumes were used to represent the various rhythmic modes; later, in his *Ars cantus mensurabilis* (c.1280), Franco of Cologne created a clear indication for each note of its exact rhythmic length and selected certain neumes to represent tones of long and short **duration**. In his system, the long value was in principle equal to three of the short values.

New Words and Expressions

notation /nəu'teɪʃən/ <i>n.</i>	a system of written symbols or signs used to represent something such as music or mathematics 符号; 记号, 记谱法
inflection /ɪn'flekʃən/ <i>n.</i>	an inflection in someone's voice is a change in its tone or pitch as they are speaking 变音; 变调; 转调; 语调的抑扬变化
pitch inflection	音高变化
extant /ek'stænt, 'ekstənt/ <i>adj.</i>	still in existence; not extinct or destroyed or lost (书籍、文件等) 尚存的, 现存的
manuscript /'mænjuskript/ <i>n.</i>	a handwritten or typed document, especially a writer's first version of a book before it is published 手稿, 手写本, 原稿
fragmentary /fræg'mentəri/ <i>adj.</i>	consisting of small disconnected parts, incomplete 1. 碎片的, 片断的; 残破不全的 2. 不连续的; 不完整的
discernible /dɪ'sə:nəbl; -'zə:-/ <i>adj.</i>	capable of being seen, noticed or perceived clearly 看得清的, 辨别得出的, 能辨出的, 可区别的
clef /klef/ <i>n.</i>	a musical notation written on a staff indicating the pitch of the notes following it 谱号, 音部记号
scale /skeɪl/ <i>n.</i>	in music, a scale is a fixed sequence of musical notes, each one higher than the next, which begins at a particular note 音阶
derivative /dɪ'rɪvətɪv/ <i>n.</i>	something which has been developed or obtained from something else 衍生物, 派生物
staff /stɑ:f, stæf/ <i>n.</i>	the set of five lines that music is written on /亦作 stave/ 五线谱, 谱表
chromatic /krəu'mætɪk/ <i>adj.</i>	(music) of the chromatic scale, a series of musical notes that rise and fall in semitones/half tones 半音(阶)的 (a chromatic scale is based on a scale consisting of 12 semitones)
successive /sək'sesɪv/ <i>adj.</i>	happening or existing one after another without a break 连续的, 相继的, 依次
polyphony /pə'lɪfəni/ <i>n.</i>	music arranged in parts for several voices or instruments 复调
duration /dʒuə'reɪʃən/ <i>n.</i>	the period of time during which something continues 时值

Notes

1. **Boethius** 博依西厄斯, 罗马哲学家、数学家。著有 5 卷本《音乐》, 论述希腊音乐。
2. **Gregorian chant** 格雷高利圣咏。Gregorian chant is the central tradition of Western plainchant, a form of monophonic liturgical music within Western Christianity that accompanied the celebration of Mass and other ritual service.
3. **Neumes** 纽母谱, 出自希腊语 *neuma* 意为“叹息”。A neume (also spelled neum) is the basic element of Western and Eastern systems of musical notation prior to the invention of five-line staff notation. The word is a Middle English corruption of the ultimately Ancient Greek word for breath (*pneuma* - πνεῦμα).
4. **Guido d'Arezzo** 圭多·达雷佐修士 (995—1050)。He was an Italian music theorist of the Medieval Era. He is regarded as the inventor of modern musical notation (staff notation) 意大利中世纪音乐理论家, 被视为现代记谱法(五线记谱法)之创立者。
5. *Ars cantus mensurabilis* 《有量歌曲艺术》

Exercises

I. Oral Work

A. Read the text and answer the following questions.

1. What does musical notation refer to?
2. When were neumes certainly in use?
3. What do you know about neumes?
4. At first, what were certain patternings of neumes used to represent?
5. In Franco's system, was the long value in principle equal to three of the short values?

B. Topics for group discussion.

1. The achievements of Guido d'Arezzo.
2. The development of musical notation.

II. Vocabulary and Comprehension

A. Find a word from the text that means the same as each of the following statements.

1. a system of written symbols or signs used to represent something such as music or mathematics _____
2. a change in someone's tone or pitch as they are speaking _____
3. still in existence; not extinct or destroyed or lost _____
4. a handwritten or typed document, especially a writer's first version of a book before it is published _____
5. consisting of small disconnected parts , incomplete _____
6. capable of being seen, noticed or perceived clearly _____
7. something which has been developed or obtained from something else _____
8. happening or existing one after another without a break _____
9. music arranged in parts for several voices or instruments _____
10. the period of time during which something continues _____

B. Explain the following terms in your own words.

1. notation

2. neumes

3. pitch

4. inflection

5. melody

6. staff

7. clef

8. scale

9. sight singing

10. chromatic

C. Choose the best answer for each of the following statements according to the text.

1. According to the text, musical notation refers to symbols used to make a(n) _____ record of musical sounds.
a. oral b. written c. printed d. recorded
2. Two different systems of letters were used to write down the instrumental and the vocal music of ancient _____.
a. Rome b. Egypt c. Greece d. Babylon
3. _____ applied the first 15 letters of the alphabet to the notes in use at the end of the Roman period.
a. Boethius b. Guido d'Arezzo c. Franco of Cologne d. Georg Bohm
4. Notation of Gregorian chant was by means of _____, which are thought to have been derived from Greek language.
a. numbered notation b. mensural notation
c. Staff notation d. neumes notation
5. Guido placed _____ on certain lines to indicate their pitch.
a. letters b. words c. lines d. numbers
6. Instrumental music employed staves of varying numbers of lines until the _____ cent., when the five-line staff became the standard.
a. 14th b. 15th c. 16th d. 17th
7. Signs for chromatic alteration of tones had assumed their present shapes by the end of the 17th cent.
a. 假设 b. 承担 c. 呈现 d. 采用
8. Mensural notation, in which each note has a specific time value, became necessary with the development of _____.
a. polyphony b. musical notation
c. chromatic alteration d. shape of a melody
9. In his _____, Franco of Cologne created a clear indication for each note of its exact rhythmic length.

10. According to the text, which of the following statements is NOT TRUE?
- Signs for chromatic alteration of tones appeared almost from the beginning and had assumed their present shapes by the end of the 17th century.
 - A staff of five lines for vocal music was adopted in France and one of six lines in Italy.
 - Neumes were certainly in use by the 6th cent., although the earliest extant manuscripts containing them are fragmentary ones from the 8th cent.
 - Guido also invented a system of naming pitches using the initial syllables of the lines of a Latin hymn.

A. Translate the following phrases from Chinese into English.

- B. Translate the following sentences from English into Chinese.**

- Unit 1 7

the development of polyphony.

IV. Writing

A. Make sentences by using the words or phrases given below.

1. refer to, written record

2. two different systems, write down

3. invent, scale degree, initial syllables

4. evolution, rhythmic notation

5. long value, equal to, short value

B. Write a brief summary of the text.

►►► *Part B Theory of Tonal Music*

Text

Tonality in music is similar in function to perspective in painting: It is a system for organizing elements of music, both for the listener to be able to understand those elements, for the musician to be able to interpret the standards, lead sheet or score, and for the composer to be able to focus the development of their music. The practice of tonal music is based on establishing a “tonality”, creating tension by destabilizing it, and then re-establishing that key. All other chords will, while a key is established, be felt to have a certain distance from that key. This determines how musicians who understand the style will play those notes. In classical tonal practice, the sounding of the dominant chord followed by the tonic triad is the basis for establishing a tonality.

Tonality focuses on “triads” of three notes which form chords when sounded together, or arpeggios when broken apart. The essence of tonality is establishing by musical means one triad as the most stable triad in the piece of music, and relating other triads as leading to it. Other chords imply a distance from a basic triad, which the music is supposed to establish by melody and harmony.

The most powerful means of doing this is the cadence which is a series of two more chords played in succession which “closes” a section of music. The more powerful the cadence, the larger the section of music it can close. Music Theory classifies different kinds of cadences, and describes the relationship between different cadences and structure. The overwhelmingly common practice in tonal harmony is to have a dissonant chord built on V lead to the chord built on I. This is the basis of the “dominant-tonic” or “tonic-dominant” relationship. To change the key is not merely to sound a triad, it is to have the listener expect that a particular chord will be heard in a consonant form, and another chord, said to have the “dominant function” be heard before it as dissonant.

This is what is meant by tonality having a “hierarchical” relationship. One triad, the tonic triad, is the “center of gravity” to which other chords are supposed to lead. One cadence is the central form to which all others lead. All elements in tonal music share this hierarchy, and are used to reinforce it, even if, temporarily, the feel of key is attacked.

To establish momentum in tonal music, it is necessary to establish certain sounds as stable, or consonant and others as unstable or dissonant. Music theory does not use the words consonant and dissonant in the same sense that is in common use. Instead, in counterpoint, a dissonant note is not one that sounds unpleasant, but, instead a note which is supposed to resolve to another note. In tonal harmony, a dissonance is a chord that is supposed to resolve to another, more stable, chord.

The means for doing this are described by the rules of harmony and counterpoint, though some influential theorists prefer the term “through-bass” instead of harmony, the concept is the same. Counterpoint is the study of linear resolutions of music, while harmony encompasses the sequences of chords which form a chord progression.

A successful tonal piece of music, or a successful performance of one, will give the listener a feeling that a particular chord—the tonic chord—is the most stable and final. It will then use musical materials to tell the musician and the listener how far the music is from that tonal center, most commonly, though not always, to heighten the sense of movement and drama as to how the music will resolve the tonic chord.

In the vast majority of tonal music, one mode is the central mode of the piece, generally

either the major scale or the minor scale. The major scale has the seven notes of the diatonic scale. However, the minor scale, in common practice harmony, often substitutes other notes depending on whether the melody is ascending or descending. The basic seven notes of a scale are notated in the key signature, and whether the piece is in the major or minor is either stated in the title, or implied in the piece. While other scales and modes are used in tonal music, particularly after 1890, these two are the scales which are considered the most normal.

Common practice placed a great deal of emphasis on the correct use of cadences to structure music, and cadences were placed precisely to define the sections of a work. However, such strict use of cadences gradually gave way to more complex procedures where whole families of chords were used to imply particular distance from the tonal center. Composers, beginning in the late 18th century began using chords which temporarily suspended a sense of key, first by making sure whether the music was major or minor. There was also a gradual increase in the use of notes which were not part of the basic 7 notes, called chromaticism.

At any given time in a piece of tonal music, one chord is implied as the chord which will end cadences, this is the “key” that is felt. The key which is felt to close the whole piece is the key the piece is “in”. This does not have to be the final chord of the piece, and in the 1600’s and much of the 1700’s, minor pieces would often be ended on a major triad, or “Picardy Third”. Changing which chord is felt to be the tonic triad is referred to as “modulation”. Tonal practice establishes rules for how to “establish” a new key by chord progressions and melodic material.

Within a particular key, each note, and hence the chords built on that note, have different names, based on their relationship to the tonic.

Pieces of tonal music are then described by what key is established, what relationship a chord has to that established key, and what modulation or progression that chord implies.

While tonality is the most common form of organizing Western Music, it is not universal, nor is the seven note scale universal. Many folk musics and the art music of many cultures focus on a pentatonic, or five note scale, including Beijing Opera, the folk music of Hungary, and the musical traditions of Japan.

Unit Two

►►► *Part A European Folk Music*

Introduction

The term folk music originated in the 19th century as a term for musical folklore. It has been defined in several ways: as music transmitted by word of mouth, music of the lower classes, music with no known composer. It has been contrasted with commercial and classical styles.

Since the middle of the 20th century the term has also been used to describe a kind of popular music that is based on traditional music. Fusion genres include folk rock, electric folk, folk metal and progressive folk music.

Warm-up Activities

1. What is folk music?
2. Do you know its origins and definitions?
3. What are the characteristics of folk music?
4. Work with your partner and find out the meanings of the following words:
 - an ethnic group
 - variants
 - ritual
 - principalities
 - downtrodden
 - agitate for
 - identity

Text

Folk Music is the music with which the people of a nation or an **ethnic** group most specifically **identify** themselves. It consists of songs or pieces taught through performance **rather than** notation (written musical notes), and learned by hearing. The original composers of folk music are **anonymous** or forgotten. A folk song does not have a **standardized** form. Instead, its words as well as its music exist in more than one and sometimes a great many **variants**, or in slightly different versions. Folk music is most commonly the music of the socially and economically lower classes and of rural populations. Although many folk musicians are **accomplished** artists who have fine technique and **mastery** of many pieces, folk music is generally simpler and more **compact** in style than classical, or art, music. Folk music exists in many different forms and under a variety of social and cultural conditions. Folk music—or some music that **conforms to** the definition just given—is found in most of the world’s societies. The **characterization** given in this article applies best to the musical cultures of Western nations. Even so, the variety of folk music is so great that the statements made here can only outline characteristics rather than define the features of folk music.

Traditionally, folk performers have been amateurs within rural communities rather than professionally trained musicians, and their music is closely associated with everyday activities such as **ritual**, work, and child rearing. **Different than** the music of tribal societies, folk music is the music of small towns or villages, the music of people without a higher education in societies that have a more educated class. This economically and politically **elite layer** of society maintains the so-called classical or art music culture. Because folk music includes such great variety, the definition given here most accurately characterizes folk music of the 19th and early 20th centuries in Western Europe.

Although folk music has existed for centuries, it emerged as a **distinctly** defined form of music only in the 19th century. At this time European ethnic groups such as Germans and Italians began to unify the dozens of **principalities** in which they were living into the nation-states that became the countries of Europe. At the same time, **downtrodden** minorities in European empires, including Czechs, Romanians, and Finns, began to **agitate** for political and cultural independence. Nations on the **outskirts** of Europe such as Norway, Spain, and Hungary began to develop individual musical identities. In the context of these political and cultural developments, folk music emerged as an expression of national **identity** in the 19th century and

the first half of the 20th century in Europe. The different words for folk music in various European languages illustrate the differences in attitudes toward folk music. The German word Volk, as in Volksmusik (folk music) or Volkslied (folk song), describes music that the German people have in common. The term for folk music used in Czech, narodni písní (national songs), derives from Narod (nation) and thus emphasizes the importance of these songs not only to the Czech people's ethnic, or national identity but also to their struggles for national liberation. The English word folk implies the rural origins of the music. The French term musique populaire associates the music with the common people as opposed to a particular group.

New Words and Expressions

ethnic /'eθnɪk/ <i>adj.</i>	connected with or belonging to a nation, race, or people that shares a cultural tradition 民族的, 种族的 an ethnic group 族群
identify /aɪ'dentɪfaɪ/ <i>v.</i>	to recognize sb./sth. and be able to say who or what they are 确认, 认出, 鉴定, 表明身份
rather than	而不是
anonymous /ə'nɒnɪməs/ <i>adj.</i>	1. having no known name or identity or known source 无名的, 匿名的 2. not known or lacking marked individuality 无个性特征的
standardized /'stændədaɪzd/ <i>adj.</i>	brought into conformity with a standard 标准的; 标准化的; 定型的
variant /'veəriənt/ <i>n.</i>	a variant of a particular thing is something that has a different form from that thing, although it is related to it 变体; 变种, 变异
accomplished /ə'kʌmplɪʃt/ <i>adj.</i>	very good at a particular thing, having a lot of skills 技艺高超的, 熟练的
mastery /'mɑːstəri, 'mæs-/ <i>n.</i>	1. great skillfulness and knowledge of some subject or activity 精通, 熟练掌握 2. power to dominate or defeat 控制, 驾驭, 征服; 统治
compact /kəm'pækt, 'kɒmpækt/ <i>adj.</i>	1. closely and firmly united or packed together 紧凑的, 紧密的 2. briefly giving the gist of something, brief and concise 简洁的, 精练的

conform to /kən'fɔ:m/	1. to behave in accordance or in agreement with 顺从, 顺应 2. to obey a rule, law, etc. 遵守, 遵从, 服从 3. to agree with or match sth. 相一致, 相符合
characterization /ˌkærəktəɪ'zeɪʃən/ <i>n.</i>	the way in which the character of a real person or thing is described 描述, 刻画, 表现
ritual /'rɪtʃuəl, -tʃu-/ <i>n.</i>	series of actions in a religious or some other ceremony 仪式, 惯例, 礼制, 宗教等的礼仪
different than	different from
elite /eɪ'li:t, ɪ'li:t/ <i>n.</i> <i>adj.</i>	a group or class of persons enjoying superior intellectual or social or economic status 上层集团, (统称) 掌权人物, 中坚分子, 社会精英 the best, most skilled or most experienced 出类拔萃的, 精锐的
layer /'leɪə/ <i>n.</i>	a level or part within a system or set of ideas 层; 表层, 层次; 阶层
distinctly /dɪs'tɪŋktli/ <i>adv.</i>	clearly, obviously 清楚地, 明白地, 明显地
principality /ˌprɪnsɪ'pælɪti/ <i>n.</i>	a monarchical feudatory or sovereign state, ruled or reigned over by a monarch with the title of prince or princess 王公治理的国家; 公国; 侯国封邑
nation-states	民族国家
downtrodden /'daʊn'trɒdən/ <i>adj.</i>	abused or oppressed by people in power, trampled on or down; oppressed; subjugated 受欺压的; 被蹂躏的; 被践踏的
agitate /'ædʒɪteɪt/ <i>v.</i>	1. try to stir up public opinion 鼓动, 鼓吹, 煽动 2. cause to be agitated, excited, or anxious 激怒, 使不安, 使激动
outskirts /'aʊtska:ts/ <i>n.</i>	outlying areas (as of a city or town) 外围地区, 郊区, 郊外
identity /aɪ'dentəti/ <i>n.</i>	1. the distinct personality of an individual regarded as a persisting entity 身份, 特性 2. exact sameness 同一性, 一致

N otes

1. **Czech**: one who comes from the Czech Republic 捷克人
2. **Romanian**: one who comes from Romania 罗马尼亚人

3. **Finn**: one who comes from Finland 芬兰人
4. **Hungary**: 匈牙利

Exercises

I. Oral Work

A. Read the text and answer the following questions.

1. What do you know about folk music?
2. What do you know about European folk music?
3. What's the reason for the existence of different words for folk music in various European languages?
4. Do you think folk music is related to national identity?
5. What are the characteristics of folk music?

B. Topics for group discussion.

1. The origins of folk music
2. The situation of folk music in the context of political and cultural independence in the 19th century and the first half of the 20th century in Europe.

II. Vocabulary and Comprehension

A. Find a word from the text that means the same as each of the following statements.

1. having no known name or identity or known source _____
2. brought into conformity with a standard _____
3. outlying areas (as of a city or town) _____
4. very good at a particular thing, having a lot of skills _____
5. great skillfulness and knowledge of some subject or activity _____
6. closely and firmly united or packed together _____
7. behave in accordance or in agreement with _____
8. series of actions in a religious or some other ceremony _____
9. abused or oppressed by people in power _____
10. to recognize sb./sth. and be able to say who or what they are _____

B. Explain the following terms in your own words.

1. folk music

2. ethnic group

3. variant

4. mastery

5. classical

6. art music

7. musical identity

8. ritual

9. elite layer

10. tribal society

C. Choose the best answer for each of the following statements according to the text.

1. Folk music is the music with which the people of a nation or an ethnic group most specifically _____ themselves.

- a. identity b. regard c. behave d. identify

2. The original composers of folk music are _____.

- a. well-known b. anonymous c. forgotten d. b and c

3. Folk music is most commonly the music of the socially and economically _____.

- a. lower classes b. upper classes
c. lower classes and upper classes d. lower classes and of rural population

4. Although many folk musicians are accomplished artists, folk music is generally _____ in style.

B. Translate the following sentences from English into Chinese.

1. Folk music consists of songs or pieces taught through performance rather than notation, and learned by ear.

2. Its words as well as its music exist in more than one and sometimes a great many variants, or in slightly different versions.

3. Folk music exists in many different forms and under a variety of social and cultural conditions.

4. This economically and politically elite layer of society maintains the so-called classical or art music culture.

5. Folk music emerged as an expression of national identity in the 19th century and the first half of the 20th century in Europe.

IV. Writing

A. Make sentences by using the words or phrases given below.

1. folk music, ethnic group, identify

2. the original composers, anonymous

3. folk music, lower classes, rural populations

4. folk music, simpler, compact

5. folk performers, amateurs, trained musicians

B. Write a brief summary of the text.

►►► *Part B Folk Song*

Text

Folk songs, music of anonymous composition, are transmitted orally. The theory that folk songs were originally group compositions has been modified in recent studies. These assume that the germ of a folk melody is produced by an individual and altered in transmission into a group-fashioned expression. National and ethnic individuality can be seen in folk music, even in the case of songs transplanted from one country to another. There is scarcely any people whose folk song is wholly indigenous, and among notable cases of transplanting is the English ballad found in various parts of the United States. Many of these were collected in the late 19th cent. by Francis Child and in the early 20th cent. by Cecil Sharp. In addition, many American folk songs are of either European or African origin. Americans occasionally consider certain songs of traceable authorship, e.g., “Dixie as folk songs.”

Interest in folk music grew during the 19th cent., although there were earlier scholars in the field, such as Thomas Percy whose *Reliques of Ancient Poetry*, a collection of English ballad texts, appeared in 1765. Sir Walter Scott’s *Minstrelsy of the Scottish Border* (3 vol., 1803) is a major source on Scottish ballads. Béla Bartók did outstanding work in notating the folk music of central Europe early in the 20th cent., and before him the Russian nationalist composers made use of their country’s folk music. Conversely, folk songs often show the influence of formally composed music; this is particularly true of 17th- and 18th-century European folk songs.

The collection and transcription of folk music was greatly facilitated by the invention of the phonograph and tape recorder. Using this equipment, John and Alan Lomax gathered many varieties of American folk songs from various cultural traditions throughout much of the 20th cent. Since the early 1950s folk music has become an especially significant influence and source for much popular vocal and instrumental music. Folksingers such as Woody Guthrie and Pete Seeger performed traditional songs and wrote their own songs in the folk idiom, an approach that was later used and modified by Bob Dylan, Joan Baez, and others.

Unit Three

►►► *Part A A Brief History of Christian Music*

Introduction

Christian music, being part of services of Christian worship, has played an essential role in the Christian ritual and gradually become the tradition in Christian churches. Christian music is rich in content and varied in style nowadays. However, it met some constraints on its content, style and instrumentation in the early centuries. This article will tell us a brief history of Christian music.

Warm-up Activities

1. Do you know anything about Christianity?
2. Have you ever heard any Christian music?
3. Do you like Christian music?
4. Work with your partner and find out the meanings of the following words:

Christian

worship

chant

counterpoint

organ

viol

orchestra

hymn