

## Musical Elements for Each Area of Study

This learning and teaching material has been developed based on the professional advice provided by members of the CDC-HKEAA Committee on Music and the HKDSE Music Subject Committee.

本學與教材料是根據課程發展議會——香港考試及評核局音樂委員會及香港中學文憑考試音樂科科目委員會成員提供的專業意見編寫而成。

This table does not encompass all the essential terms of **AoS1: Music in the Western Classical Tradition**, but it serves as a guiding aid for both teachers and students to comprehend its content.

下表並未涵蓋**研習範疇一（西方古典音樂）**所有重要詞彙，但可作為老師和學生理解其內容的引導工具。

**Table 1: General Features**

表一：普遍特徵

Music in the Western Classical Tradition 西方古典音樂						
Rhythm, metre, tempo and dynamics 節奏、拍子、速度與力度	Melody 旋律	Harmony 和聲	Tonality 調性	Texture 織體	Timbre and Instrumentation 音色與樂器	Form and Structure 曲式與結構
<ul style="list-style-type: none"> <li>• beat, metre 拍、拍子</li> <li>• syncopation, hemiola, cross rhythm, poly-rhythm 切分音、希米奧拿節奏（三比二節奏）、交錯節奏、複合節奏</li> <li>• simple time, compound time, irregular metre 單拍子、複拍子、</li> </ul>	<ul style="list-style-type: none"> <li>• melodic contour, range, movement – ascending, descending, stepwise (conjunct), leap (disjunct), wide, narrow, arpeggio 旋律起伏、音域、動態 – 上行、下行、級進（相連）、跳進（不相連）、闊、窄、琶音</li> </ul>	<ul style="list-style-type: none"> <li>• consonance, dissonance 協和音、不協和音</li> <li>• diatonic chords and harmonic progressions 自然和弦及和聲進行</li> <li>• cadences – perfect, imperfect, interrupted, plagal, picardy third 終止式 – 完全終止式、不完全終止式</li> </ul>	<ul style="list-style-type: none"> <li>• major, minor 大調、小調</li> <li>• modulation to dominant, subdominant, relative major, relative minor 轉調至屬調、下屬調、關係大調、關係小調</li> <li>• atonality 無調性</li> <li>• modal scales 調式音階</li> </ul>	<ul style="list-style-type: none"> <li>• monophony, unison, octaves 單音音樂、齊奏／齊唱、八度</li> <li>• homophony 主調音樂</li> <li>• polyphony 複音音樂</li> <li>• canon 卡農</li> <li>• counter melody 副旋律</li> </ul>	<ul style="list-style-type: none"> <li>• standard orchestral instruments and voice types 標準管弦樂器及聲部</li> <li>• register 音區</li> <li>• pizzicato, arco, col legno, con sordino, sul ponticello, sul tasto, double stops, tonguing, flutter tongue 撥奏、拉奏、用弓</li> </ul>	<ul style="list-style-type: none"> <li>• see Table 2 on musical forms commonly used in different style periods 有關不同樂期的常見曲式，見表二</li> </ul>

Music in the Western Classical Tradition

西方古典音樂

<b>Rhythm, metre, tempo and dynamics</b> 節奏、拍子、速度與力度	<b>Melody</b> 旋律	<b>Harmony</b> 和聲	<b>Tonality</b> 調性	<b>Texture</b> 織體	<b>Timbre and Instrumentation</b> 音色與樂器	<b>Form and Structure</b> 曲式與結構
不規則拍子 • common tempo terms 常用速度術語 • rubato, pause 彈性速度、停頓 • common dynamic terms 常用力度術語	• harmonic interval, melodic interval, compound interval 和聲音程、旋律音程、複音程 • ornaments – trill, mordent, turn, acciaccatura, appoggiatura 裝飾音 – 震音、波音、迴音、碎音、倚音 • non-chord notes – passing notes, auxiliary notes, anticipation, escape notes, suspension, appoggiatura 和弦外音 – 經過音、鄰音、先現音、規避音、延留音、倚音 • melodic devices – sequence, motif, repetition, imitation,	、阻礙終止式、變格終止式、皮卡地大三度 • chromatic chords / harmony – secondary dominant 7th and diminished 7th chord only (all inversions) 變化和弦 – 只限副屬七和弦及減七和弦 (所有轉位) • circle of 5ths, harmonic sequence 五度循環、和聲模進 • figured bass, pedal note / drone bass 數字低音、持續音 / 持續低音 • suspension, preparation note, resolution note 延留音、準備音、			桿、弱音器、近琴馬奏、雙音、吐音法、花舌 • sotto voce, vibrato 輕聲、震音 • basso continuo 通奏低音 • articulations – accent, tenuto, staccato, marcato, legato, glissando 發音法 – 強音、持續、斷音、加強的、連奏 / 連音、滑音	

Music in the Western Classical Tradition

西方古典音樂

<b>Rhythm, metre, tempo and dynamics</b> 節奏、拍子、速度與力度	<b>Melody</b> 旋律	<b>Harmony</b> 和聲	<b>Tonality</b> 調性	<b>Texture</b> 織體	<b>Timbre and Instrumentation</b> 音色與樂器	<b>Form and Structure</b> 曲式與結構
	intervallic augmentation, intervallic diminution 旋律運用手法 – 模進、動機、重複、模仿、音程增值、音程減值 • motive, counter melody, fragmented	解決音 • ostinato 頻現句				

**Table 2: Musical Terms in Different Musical Periods**

表二：不同樂期的音樂詞彙

Period 樂期	Instruments 樂器	Melody 旋律	Harmony and tonality 和聲與調性	Tempo, metre and rhythm 速度、拍子與節奏	Dynamics and expressions 力度與表情	Texture 織體	Genres and forms 樂種與曲式
<b>Baroque (c. 1600-1750)</b> <b>巴羅克 (c. 1600-1750)</b>	<ul style="list-style-type: none"> <li>violin family (strings) as foundation of an orchestra (10-20 players) 小提琴家族 (弦樂) 作為管弦樂團的基礎 (10-20 位演奏者)</li> <li>optional instruments including flutes (or recorders), oboes, bassoons, horns, trumpet, kettle drums, etc. 選配樂器包括長笛 (或直笛)、雙簧管、巴松管、法國號、小號、定音鼓等</li> <li>continuo instruments including harpsichord,</li> </ul>	<ul style="list-style-type: none"> <li>two main types: melodies with balanced phrases and continuously spinning-out melodies 兩大類：採用平衡樂句的旋律和連續擴展的旋律</li> <li>use of ornaments, especially in repeats 採用裝飾音，尤其在樂段重複時</li> </ul>	<ul style="list-style-type: none"> <li>major-minor tonal system established 建立大調-小調系統</li> <li>mostly diatonic, dissonance and chromaticism harmony used for expressive effect 主要採用自然音階；不協和音和半音和聲用作營造特別效果</li> <li>bass line as foundation: basso continuo and figured bass 以低音線條為基礎：通奏低音和數字低音</li> <li>frequent use of circle of 5ths harmonic sequence</li> </ul>	<ul style="list-style-type: none"> <li>single regular pulse maintained throughout an entire movement 在整個樂章保持單一的規則節拍</li> </ul>	<ul style="list-style-type: none"> <li>terraced dynamics – abrupt contrasts between loud and soft 台階式強弱效果 – 音量變化時轉換突然，大小聲對比明顯</li> <li>one affection or mood persists throughout an entire piece 以一種情感或情緒貫穿整首作品</li> </ul>	<ul style="list-style-type: none"> <li>a thinner, homophonic texture in the early Baroque period 早期巴羅克樂期採用較薄的主調音樂織體</li> <li>polyphonic textures, often fugal 複音音樂織體、常用賦格曲式</li> <li>concertato contrast between different instrumental /vocal combinations 競奏風格：不同樂器／合唱組合之間的音響對比效果</li> </ul>	<ul style="list-style-type: none"> <li>genres: opera, recitative and aria, oratorio, cantata, French and Italian overtures, chorale, toccata, prelude, fugue, suite, trio sonata, concerto, stylised dances (allemande, courante, sarabande and gigue in particular) 樂種：歌劇、宣敘調與詠嘆調、神劇、清唱劇、法國與義大利序曲、聖詠曲、觸技曲、前奏曲、賦格曲、組曲、三重奏鳴曲、協奏曲、風格舞曲</li> </ul>

<b>Period</b> 樂期	<b>Instruments</b> 樂器	<b>Melody</b> 旋律	<b>Harmony and tonality</b> 和聲與調性	<b>Tempo, metre and rhythm</b> 速度、拍子與節奏	<b>Dynamics and expressions</b> 力度與表情	<b>Texture</b> 織體	<b>Genres and forms</b> 樂種與曲式
<b>Baroque (c. 1600-1750)</b> 巴羅克 (c. 1600-1750)	<p>organ or lute 通奏低音樂器包括古鍵琴、管風琴或魯特琴</p> <ul style="list-style-type: none"> <li>• basso continuo 通奏低音</li> <li>• contrast of instrumental timbres 樂器音色的對比</li> <li>• uses Baroque pitch (e.g. A=415Hz or lower) and unequal temperament 採用巴洛克時代的音高 (例如 A=415Hz 或以下) 及不平均音律</li> </ul>		<p>常採用五度相生的和聲模進</p>				<p>(特別是阿萊曼舞曲、庫朗特舞曲、薩拉邦德舞曲及吉格舞曲)</p> <ul style="list-style-type: none"> <li>• forms: binary, ternary (da capo aria), rondeau, variations (including ground bass, chaconne, passacaglia), ritornello, fugue, strophic form, through-composed</li> </ul> <p>曲式：二段體、三段體 (返始詠嘆調)、迴旋曲、變奏 (包括基礎低音、夏康舞曲、帕薩卡里亞舞曲)、回復曲式、賦格曲、反覆曲式、通篇創作</p>

Period 樂期	Instruments 樂器	Melody 旋律	Harmony and tonality 和聲與調性	Tempo, metre and rhythm 速度、拍子與節奏	Dynamics and expressions 力度與表情	Texture 織體	Genres and forms 樂種與曲式
<b>Classical (c. 1750-1820)</b> 古典 (c. 1750-1820)	<ul style="list-style-type: none"> <li>orchestra increases in size and range (25-60 players) 管弦樂團規模範圍擴大 ( 25-60 位演奏者 )</li> <li>woodwind (double wind) becomes a self-contained section 木管樂器 ( 雙管制 ) 成為獨立的小組</li> <li>decline of basso continuo 減少採用通奏低音</li> <li>harpsichord replaced by the piano 古鍵琴被鋼琴取代</li> </ul>	<ul style="list-style-type: none"> <li>shorter, with clear-cut phrases and clearly marked cadences 較短和簡潔的樂句，有明顯的終止式</li> <li>balanced phrasing 平衡的樂句</li> <li>galant style</li> </ul>	<ul style="list-style-type: none"> <li>tonal plans are closely related to form 調性的設計與曲式有密切關係</li> <li>structurally important modulations to closely related keys 結構基於主調和關係調的對比</li> <li>more remote keys in developmental or transitional sections only 離主調較遠的調只會在發展部或過門出現</li> </ul>	<ul style="list-style-type: none"> <li>more variety in rhythms and tempo within a single movement 單一樂章中的節奏和速度更加多樣化</li> <li>often in regular metre</li> </ul>	<ul style="list-style-type: none"> <li>more variety in dynamics 力度更加多樣化</li> <li>crescendo, sforzando 漸強、突強</li> <li>expression and dynamic markings began to be used in music notation 表情和力度記號開始用於樂譜中</li> <li>frequent changes of mood 情緒頻繁變化</li> </ul>	<ul style="list-style-type: none"> <li>predominantly homophonic texture 主要是主調音樂織體</li> <li>melody above chordal accompaniment 旋律以和弦伴奏</li> <li>more varieties of texture 織體變化較多</li> <li>Alberti bass accompaniment (piano) 亞爾貝蒂低音伴奏 ( 鋼琴 )</li> </ul>	<ul style="list-style-type: none"> <li>genres: opera, sonata, symphony, trio, string quartet, concerto, serenade, divertimento 樂種：歌劇、奏鳴曲、交響曲、三重奏、弦樂四重奏、協奏曲、小夜曲、嬉遊曲</li> <li>forms: sonata form (most important), theme and variations, binary, ternary, rounded binary, minuet and trio / scherzo and trio, rondo, sonata rondo 曲式：奏鳴曲式 ( 最重要的 )、主題與變奏、二段體、三段體、迴轉二段體、小</li> </ul>

Period 樂期	Instruments 樂器	Melody 旋律	Harmony and tonality 和聲與調性	Tempo, metre and rhythm 速度、拍子與節奏	Dynamics and expressions 力度與表情	Texture 織體	Genres and forms 樂種與曲式
<b>Classical (c. 1750-1820)</b> 古典 (c. 1750-1820)							步舞曲與中段／ 詠諧曲與中段、 迴旋曲式、迴旋 奏鳴曲式

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<b>Romantic (c. 1800-1900)</b> 浪漫 (c. 1800-1900)	<ul style="list-style-type: none"> <li>expansion of orchestra (70-80 players), with more variety and number of wind, brass and percussion instruments 管弦樂團規模擴大 (70-80位演奏者) · 木管樂器、銅管樂器和敲擊樂器的種類和數量更多</li> <li>brass: invention of valve system</li> </ul>	<ul style="list-style-type: none"> <li>emphasis on lyrical, songlike melodies 強調抒情和歌曲般的旋律</li> <li>longer lines with range and register expanded 更長的線條 · 擴展的音域和音區</li> <li>use of recurring themes: <i>idée fixe</i>, thematic transformation, Leitmotif, motto theme 採用循環的主</li> </ul>	<ul style="list-style-type: none"> <li>greater use of chromaticism and modulations to distant keys 半音風格和離主調較遠的轉調更加普及</li> <li>richer harmonies, using chromatic harmony and discords for colour 更豐富的和聲 · 採用半音和聲與</li> </ul>	<ul style="list-style-type: none"> <li>frequent changes of tempi; metre may change within a movement 頻繁的改變速度；拍子可能會在樂章中轉變</li> <li>tempo rubato (in Chopin) 彈性速度 (例如：蕭邦)</li> </ul>	<ul style="list-style-type: none"> <li>more intense and personal expression of emotion 更強烈和更個人化的情緒表達</li> <li>wider range and contrast of dynamics, from <i>pppp</i> to <i>ffff</i> 廣闊的音域和力度對比 · 由 <i>pppp</i> 至 <i>ffff</i></li> <li>increasingly specific expression markings, e.g. <i>espressivo</i>,</li> </ul>	<ul style="list-style-type: none"> <li>predominantly homophonic, even more varieties of instrumental textures 以主調音樂織體為主 · 更多種類的器樂織體</li> <li>denser, thicker textures 較密和較厚的織體</li> </ul>	<ul style="list-style-type: none"> <li>genres: classical genres remain important; programme symphony, symphonic poems, <i>Lieder</i> 樂種：仍以古典樂種為主、標題交響曲、交響詩、德國藝術歌曲</li> <li>forms: instrumental – expansion of classical forms, especially</li> </ul>

Period 樂期	Instruments 樂器	Melody 旋律	Harmony and tonality 和聲與調性	Tempo, metre and rhythm 速度、拍子與節奏	Dynamics and expressions 力度與表情	Texture 織體	Genres and forms 樂種與曲式
<b>Romantic (c. 1800-1900)</b> 浪漫 (c. 1800-1900)	銅管：發明活塞系統 <ul style="list-style-type: none"> <li>• greater emphasis on tone colour 較著重音色</li> <li>• greater technical virtuosity 演奏技術要求更高</li> </ul>	題：固定樂思、主題變化、主導動機、前導主題	不協和和弦的音色		appassionato, etc. 越來越具體的表情記號，例如 espressivo、 appassionato等 <ul style="list-style-type: none"> <li>• closely links with other arts (programme music) 與其他藝術緊密聯繫（標題音樂）</li> </ul>		sonata form 曲式：器樂 - 古典曲式的擴展，特別是奏鳴曲式 <ul style="list-style-type: none"> <li>• continuation of binary, ternary, rounded binary 持續使用二段體、三段體、迴轉二段體</li> <li>• opera: Expansion of da capo aria into double-aria 歌劇：由返始詠嘆調擴展到雙詠嘆調</li> <li>• <i>lieder</i>: strophic form, modified strophic form, through-composed 德國藝術歌曲：反覆曲式、變化反覆曲式、通篇創作</li> </ul>



Period 樂期	Instruments 樂器	Melody 旋律	Harmony and tonality 和聲與調性	Tempo, metre and rhythm 速度、拍子與節奏	Dynamics and expressions 力度與表情	Texture 織體	Genres and forms 樂種與曲式
<b>20th century (c. 1900-1945)</b> 二十世紀 (c. 1900-1945)	<ul style="list-style-type: none"> <li>• exploration of new timbres: extreme use of register among instruments 發掘嶄新的音色：運用樂器中的極端音區</li> <li>• extended techniques of instruments and voices 擴展樂器和人聲的技巧</li> <li>• new instruments included in the orchestra: saxophone, celesta, piano, enlarged percussion section 管弦樂團中加入了新的樂器：色士風、鋼片琴、鋼琴、擴大的敲擊樂器組</li> </ul>	<ul style="list-style-type: none"> <li>• less predictable, often fragmentary 較不可預測，往往碎片化</li> <li>• include wide leaps, often with chromatic and dissonant intervals 包括寬闊的跳進，通常具有半音和不協和的音程</li> <li>• glissando may be used 採用滑音</li> <li>• irregular phrase structure 不規則樂句結構</li> </ul>	<ul style="list-style-type: none"> <li>• new forms of non-tonal pitch organisation 以非調性的嶄新手法組織音高結構</li> <li>• extreme dissonances, tone clusters 極不協和音、音群</li> <li>• atonality</li> </ul>	<ul style="list-style-type: none"> <li>• irregular metres, frequently change of metres 不規則拍子、經常更換拍子</li> <li>• polyrhythms 複合節奏</li> <li>• syncopations 切分音</li> <li>• ostinato 固定音型</li> </ul>	<ul style="list-style-type: none"> <li>• no standard practice 沒有標準的慣常做法</li> </ul>	<ul style="list-style-type: none"> <li>• can vary greatly between homophonic texture and polyphonic texture 可以在主調音樂織體與複音音樂織體之間有很大的變化</li> </ul>	<ul style="list-style-type: none"> <li>• many possibilities 有很多可能性</li> <li>• no standard forms 沒有標準曲式</li> <li>• more diversified regional styles 更多元化的地區風格</li> </ul>

**Table 3: Terms, concepts and characteristics of Focus Genres / Styles**

表三：詞彙、概念及特定樂種 / 風格的特徵

Focus Genres / Styles 特定樂種 / 風格		Terms, concepts and features 詞彙、概念及特徵
1. Concerto 協奏曲	<b>Baroque concerto grosso (ritornello first movements only)</b> 巴羅克樂期大協奏曲 ( 回復曲式樂章 )	<ul style="list-style-type: none"> <li>• soloists (soli / concertino) vs. orchestra (tutti / ripieno) 獨奏者 ( 獨奏 / 獨奏小組 ) vs. 管弦樂團 ( 齊奏 / 合奏部 )</li> <li>• (tutti = string orchestra + basso continuo + soloists) ritornello form ( 齊奏 = 弦樂團 + 通奏低音 + 獨奏者 ) 回復曲式</li> </ul>
	<b>Classical solo concerto (1st movement)</b> 古典樂期獨奏協奏曲 ( 第一樂章 )	<ul style="list-style-type: none"> <li>• one solo instrument vs orchestra 一件獨奏樂器 vs. 管弦樂團</li> <li>• combines the Baroque concerto's ritornello form with classical sonata form 結合巴羅克樂期協奏曲的回復曲式及古典樂期的奏鳴曲式</li> <li>• cadenza 華彩樂段</li> </ul>

Focus Genres / Styles 特定樂種 / 風格		Terms, concepts and features 詞彙、概念及特徵
2. Oratorio 神曲	<b>Baroque oratorio</b> 巴羅克樂期神曲	<ul style="list-style-type: none"> <li>• solo voices 獨唱</li> </ul>
	<b>Classical oratorio</b> 古典樂期神曲	<ul style="list-style-type: none"> <li>• ensemble numbers (duets, trios, quartets) 合唱小組項目 ( 二重唱、三重唱、四重唱 )</li> </ul>
	<b>Romantic oratorio</b> 浪漫樂期神曲	<ul style="list-style-type: none"> <li>• chorus 合唱</li> <li>• narrator (soloist) 旁述 ( 獨唱者 )</li> <li>• Baroque oratorio: orchestra includes basso continuo 巴羅克樂期神曲：管弦樂團包括通奏低音</li> <li>• solo: recitative (recitativo secco and recitativo accompagnato) &amp; aria (usually da capo aria in Baroque; other periods flexible) 宣敘調 ( 只用通奏低音伴奏的宣敘調及用樂隊伴奏的宣敘調 )、詠嘆調 ( 巴羅克樂期常用返始詠嘆調；其他樂期則具彈性 )</li> <li>• ensembles: flexible 合唱小組：具彈性</li> <li>• chorus: flexible 合唱：具彈性</li> <li>• libretto based on Biblical story or religious text 劇本根據聖經故事或宗教文本</li> </ul>

<b>Focus Genres / Styles</b> 特定樂種 / 風格	<b>Terms, concepts and features</b> 詞彙、概念及特徵
<b>3. Classical string quartet</b> 古典樂期弦樂四重奏	<ul style="list-style-type: none"> <li>• 2 violins, viola and cello 兩支小提琴、中提琴及大提琴</li> <li>• standard layout: 4 movements 標準格式：四個樂章</li> <li>• first movement: fast in sonata form 第一樂章：快板奏鳴曲式</li> <li>• second movement: slow in theme and variations or ABA 第二樂章：慢板主題與變奏或ABA</li> <li>• third movement: minuet and trio or scherzo and trio 第三樂章：小步舞曲與中段、詼諧曲與中段</li> <li>• fourth movement: fast in sonata form, rondo form or sonata-rondo form 第四樂章：快板奏鳴曲式、迴旋曲式、迴旋奏鳴曲式</li> <li>• some composers may put the minuet/scherzo movement second and the slow movement third 部分作曲家會把小步舞曲／詼諧曲作為第二樂章，慢板作為第三樂章</li> </ul>

Focus Genres / Styles 特定樂種 / 風格		Terms, concepts and features 詞彙、概念及特徵
4. Italian opera 意大利歌劇	Classical Italian opera 古典樂期的意大利歌劇	<ul style="list-style-type: none"> <li>• overture 序曲</li> <li>• Solo voice types: Soprano, coloratura soprano, mezzo soprano, contralto, countertenor, tenor, baritone, bass 女高音、花腔女高音、女中音、女低音、假聲男高音、男高音、男中音、男低音</li> <li>• types of vocal numbers: arias, ensemble numbers (duets, trios, quartets, etc.), chorus 樂曲型式／樂曲類別：詠嘆調、合唱小組（二重唱、三重唱、四重唱）、合唱</li> <li>• recitatives (recitativo secco and recitative accompagnato) 宣敘調（只用通奏低音伴奏的宣敘調及用樂隊伴奏的宣敘調）</li> <li>• differences between opera seria and opera buffa 嚴肅歌劇和喜歌劇的分別</li> <li>• patter style (in opera buffa) 詼諧風格（在喜歌劇）</li> <li>• arias: da capo aria form in opera seria, flexible in opera buffa 詠嘆調：嚴肅歌劇採用返始詠嘆調、喜歌劇則較具彈性</li> <li>• opera seria: featuring stories of kings and heroes drawn from classical antiquity 嚴肅歌劇：主要是古代的帝王和英雄故事</li> <li>• opera buffa: lively, down-to-earth plots 喜歌劇：活潑、務實的情節</li> </ul>

<b>4. Italian opera</b> 意大利歌劇	<b>Romantic Italian opera</b> 浪漫樂期的意大利歌劇	<ul style="list-style-type: none"> <li>• greater fluidity and continuity, becomes less distinction between recitatives and numbers 較流暢和持續·宣敘調和各項目的分野較不明顯</li> <li>• bel canto singing 美聲唱法</li> <li>• double-aria structure: scena – cantabile – tempo di mezzo – cabaletta 雙詠嘆調結構：場境–慢板抒情–中速過場–快板卡巴萊塔</li> <li>• subjects varied 多元化的主題</li> <li>• serious opera: tragic plot, often involving conflict between love and duty in exotic or historical setting 嚴肅歌劇：悲劇情節·往往以異國或歷史的情境描繪愛情與責任之間的矛盾</li> <li>• comic opera: situational comedy or same as opera buffa 滑稽歌劇：處境式喜劇或跟喜歌劇相同</li> </ul>
<b>Focus Genres / Styles</b> 特定樂種 / 風格		<b>Terms, concepts and features</b> 詞彙、概念及特徵
<b>5. Romantic piano character pieces</b> 浪漫樂期鋼琴風格 小品	<b>Etude</b> 練習曲	<ul style="list-style-type: none"> <li>• technical exercise, or a piece that relies on technical virtuosity for artistic expression 技術練習·或以超技演奏技巧為主要藝術表達手法的作品</li> <li>• displays virtuosic techniques: repeated notes, ornaments, tremolo, broken chords, arpeggio, legato, staccato, leaps, chords, octaves, etc. 炫技：重複音、裝飾音、顫音、分解和弦、琶音、連奏、斷音跳進、和弦、八度等</li> <li>• use of the full range of the keyboard 充分利用鍵盤的音域</li> <li>• no fixed form: may be through-composed or sectional 沒有固定曲式：可以是通篇創作或分段式創作</li> </ul>
	<b>Nocturne</b> 夜曲	<ul style="list-style-type: none"> <li>• lyrical and poetic in character 抒情和詩歌風格</li> <li>• melody and accompaniment texture 旋律與伴奏的織體</li> <li>• broken chord or arpeggios accompaniment in the left-hand 左手以分解和弦或琶音作伴奏</li> <li>• slow or moderate tempo 慢速至中速</li> <li>• use of rubato</li> </ul>

<b>5. Romantic piano character pieces</b> 浪漫樂期鋼琴風格 小品	<b>Nocturne</b> 夜曲	採用彈性速度 <ul style="list-style-type: none"> <li>• sectional forms, e.g. ABA', ABA'BA'', etc. 分段式創作曲式·例如ABA'、ABA'BA''等</li> </ul>
	<b>Waltz</b> 圓舞曲	<ul style="list-style-type: none"> <li>• triple metre 三拍子</li> <li>• melody and accompaniment texture 旋律與伴奏的織體</li> <li>• one chord per measure 一小節一個和弦</li> <li>• usual accompaniment: low bass root note on the first beat and chords on the second and third beats 常用伴奏：第一拍為較低的根音·第二及第三拍配以和弦</li> <li>• sectional forms, e.g. ABA' 分段式創作曲式·例如 ABA'</li> </ul>

<b>Focus Genres / Styles</b> 特定樂種 / 風格	<b>Terms, concepts and features</b> 詞彙、概念及特徵
<b>6. Romantic German Lied</b> 浪漫樂期德國藝術歌曲	<ul style="list-style-type: none"> <li>• the music closely matches the meaning of the text though abundant use of word painting technique 音樂與文本的意思緊密配合</li> <li>• solo voice and piano 獨唱與鋼琴</li> <li>• piano as equal partner with the singer 鋼琴與歌者同樣重要</li> <li>• strophic form 反覆曲式</li> <li>• modified strophic form 變化反覆曲式</li> <li>• through-composed 通篇創作</li> <li>• sectional forms: AAB, ABA, etc. 分段式創作曲式·例如AAB、ABA等</li> <li>• German poetry by poets such as <i>Goethe, Schiller, Heine</i>, etc. 歌德、席勒、海涅等詩人的德國詩歌</li> </ul>

Focus Genres / Styles 特定樂種 / 風格		Terms, concepts and features 詞彙、概念及特徵
<b>7. Programme symphony and symphonic poem</b> 浪漫樂期標題交響曲及交響詩	<b>Programme symphony</b> 標題交響曲	<ul style="list-style-type: none"> <li>• concept of programme music 標題音樂的概念</li> <li>• thematic transformation technique (<i>idée fixe</i> in Berlioz) 主題變化技巧 (白遼士的固定樂思)</li> <li>• some programmatic symphonic works may include voices 部分標題交響作品會採用人聲</li> <li>• multi-movement 多個樂章</li> <li>• may follow classical 4-movement layout 可以是採用古典四個樂章的格式</li> <li>• for programmatic reasons, may have different number of movements 由於是標題的原因，可以有不同數量的樂章</li> </ul>
	<b>Symphonic poem (tone poem)</b> 交響詩	<ul style="list-style-type: none"> <li>• concept of programme music 標題音樂的概念</li> <li>• some programmatic symphonic works may include voices 部分標題交響作品會採用人聲</li> <li>• single continuous movement 單一持續的樂章</li> <li>• flexible formal treatment 具彈性的結構</li> </ul>



Focus Genres / Styles 特定樂種 / 風格		Terms, concepts and features 詞彙、概念及特徵
<b>8. 20th century styles up to 1945: Impressionism and 12-tone serialism</b> 二十世紀風格至 1945 : 印象主義和十二音序列主義 ( 限第二維也納樂派 )	<b>Impressionism</b> 印象主義	<ul style="list-style-type: none"> <li>• often programmatic 普遍是標題性的</li> <li>• non-tonal pitch organisation: 非調式的音高組織               <ul style="list-style-type: none"> <li>○ use of extended tertian chords, e.g. 9th, 11th and 13th chords 採用延伸三和弦 · 例如 9 度、11 度和 13 度和弦</li> <li>○ chords moving in parallel motion 和弦以平行方式進行</li> <li>○ modal, pentatonic, whole-tone, octatonic scales 調式、五聲音階、全音音階、八度音階</li> </ul> </li> <li>• emphasis on sensuous tone colours and atmosphere 強調感性的音色和氛圍</li> <li>• formal flexibility (may be sectional or continuous) 曲式具彈性 ( 可以是樂段或持續的 )</li> </ul>
	<b>12-tone serialism (Second Viennese School only)</b> 十二音序列主義 ( 限第二維也納樂派 )	<ul style="list-style-type: none"> <li>• tone-row (series, set) 音列 ( 序列、集合 )</li> <li>• atonality: all twelve notes are of equal importance 無調性 : 所有十二個音都同樣重要</li> <li>• prime form and 4 transformation techniques: retrograde, inversion, retrograde inversion and transpositions of rows 原始排序及四種變化的技巧 : 逆行、倒影、逆行倒影及音列的移調</li> <li>• highly dissonant 極之不協和</li> <li>• formal flexibility (may be sectional or continuous) 曲式具彈性 ( 可以是樂段或持續的 )</li> </ul>