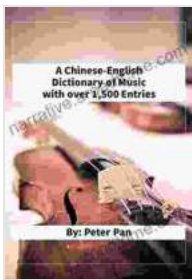


# Unveiling the Symphony of Words: A Comprehensive Chinese-English Dictionary of Music

Music, a universal language that transcends cultural and linguistic boundaries, holds the power to evoke emotions, inspire creativity, and connect hearts across the globe. For those who wish to explore the intricacies of music theory, terminology, and cultural nuances, our meticulously crafted Chinese-English Dictionary of Music serves as an indispensable guide.



## A Chinese-English Dictionary of Music with over 1,500 Entries by ABC EDTECH GROUP LIMITED

★★★★★ 5 out of 5

Language	: English
File size	: 155 KB
Text-to-Speech	: Enabled
Enhanced typesetting	: Enabled
Word Wise	: Enabled
Print length	: 73 pages
Lending	: Enabled
Screen Reader	: Supported



## Over 500 Essential Musical Terms

Our dictionary encompasses an extensive repertoire of over 500 entries, meticulously curated to provide a comprehensive understanding of musical concepts. From fundamental terms such as "note" and "scale" to

specialized concepts like "polytonality" and "agogics," this comprehensive resource covers a wide spectrum of musical vocabulary.

### **Detailed Definitions and Examples**

Each entry features clear and concise definitions, ensuring an accurate understanding of the term's meaning. To further enhance comprehension, we provide numerous illustrative examples, drawn from various musical contexts. These examples demonstrate the practical application of musical terms in real-world scenarios.

### **Cross-Referencing and Additional Information**

For seamless navigation, our dictionary employs a robust system of cross-referencing, allowing readers to easily explore related terms and concepts. Additionally, we enrich our entries with valuable contextual information, such as the history of musical concepts and their usage in different musical genres.

### **Benefits for Musicians and Language Enthusiasts**

Our Chinese-English Dictionary of Music is an invaluable resource for:

- **Music students:** Strengthen your understanding of musical theory, terminology, and concepts.
- **Professional musicians:** Enhance your communication and comprehension skills in a globalized musical landscape.
- **Language learners:** Expand your vocabulary and improve your accuracy in both Chinese and English.

- **Music enthusiasts:** Deepen your appreciation and knowledge of musical language and culture.

### Sample Entries for Your Reference

To provide a glimpse into the wealth of our dictionary, here are a few sample entries:

  
**SII-1: ACCOUNTING FOR A LONG-TERM NOTE PAYABLE**  
 (Continued)

Journalize the first note payment on December 31, 2014.

Journal Entry			
DATE	ACCOUNTS	DEBIT	CREDIT
Dec 31	Interest expense (200,000*6%)	12,000	
	Long-term notes payable	40,000	
	Cash		52,000

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# Accounting Journal Entry

ACE Private		
Trial Balance as on 31-Mar-18		
Item	Debit	Credit
Debitor	150,000.00	
Rent	50,000.00	
Salary	30,000.00	
Cash	40,000.00	
Sales		190,000.00
Purchase of Raw Material	100,000.00	
Furniture	40,000.00	
Loan from Bank		140,000.00
Creditors		80,000.00
<b>Total</b>	<b>410,000.00</b>	<b>410,000.00</b>

# Polytonality

**Polytonality** (also **polyharmony**) (Côté and Schwartz 2011) is the musical use of notes that are key simultaneously. **Bitonicity** is the use of only two different keys at the same time. **Polyvalence** is the use of more than one harmonic function, from the same key, at the same time (Larson 2005, 87).



Example of C and F sharp major chords together in Stravinsky's *Petruška* (see *Petruška* book): *Flut*

Some examples of bitonicity superimposed fully harmonized sections of music in different keys.

## 1 History



Allegretto and polytonality in the *A Musical Joke* for comic effect *Pier*

### 1.1 In traditional music

Lithuanian traditional singing polytonalities is based on polytonality. A typical traditional song is based on a six-bar melody, where the first three bars contain melody based on G major of the triad of a major key (for example, G major), and the next three bars is based on another key, always a major second higher or lower (for example, in A major). This six-bar melody is performed as a chorus, and repetition starts from the fourth bar. As

a result, parts are effectively singing in different tonality (key) simultaneously (in G and in A) (Orheim 2000, 119–20). (Kulakowski-Viccome 2006): As a traditional style, polytonality disappeared in Lithuanian villages by the first decades of the 20th century, but later became a national musical symbol of Lithuanian music (Auce, 2019).

Tribes throughout India—including the Khasi of Khasi, the Jaintia of Jaintia, the Garo, the Santhal, and the Mizo—also use bitonicity, in improvisational song (Bhatnagar 1991, 76).

### 1.2 In classical music



Excerpt 2 from *Clavier-Übung III*

by J.S. Bach:

In J.S. Bach's *Clavier-Übung III*, there is a two-part passage where, according to Scholten (1970, 446–49): “It will be worthwhile that in a canon at the fourth below, as well as with a canon, all the intervals of the leading ‘voice’ are exactly mirrored by the following ‘voice’, and since the key of the leading part is D minor (modulating to G minor), that of the following part is necessarily A minor (modulating to D minor). Here, then, we have a case of polytonality, but Bach has so adjusted his progression (by the choice at the critical moment of notes common to two keys) that while the right hand is doubtless quite under the impression that the piece is in D minor, etc., and the left hand that it is in A minor, etc., the listener feels that the whole thing is homogeneous in key, though rather fluctuating from moment to moment. In other words, Bach is trying to make the best of both worlds—the bitonicity (as of his own day and (prophetically) the polytonality of a couple of centuries later.” Another early use of polytonality occurs in the classical period in the work of Wolfgang Amadeus Mozart's composition *A Musical Joke*, which he deliberately ends with the violin, viola, and horn playing in four different keys simultaneously. However, it was institutionalized prominently in non-programmatic contexts until the twentieth century, particularly in the work of Charles Ives (Phelps 67, c. 1878–1902). (See *Charles Ives: A Biography*, pp. 6, 1901 and Stravinsky (*Petruška*, 1911) (Whitall 2011).

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Our Chinese-English Dictionary of Music is the definitive reference for navigating the intricate language of music. With its comprehensive coverage, detailed explanations, and user-friendly design, this dictionary empowers musicians, language learners, and music enthusiasts alike to delve deeper into the fascinating realm of musical communication.

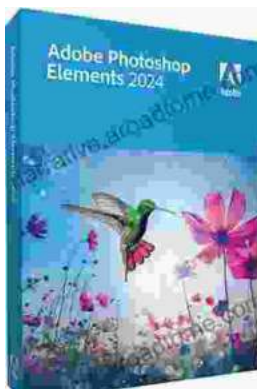


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