Harmony Glossary for Chinese Students

Cadences (樂句終止式**)**

Authentic Cadence (AC) = phrase ends with a V or V^7 to I, both chords in root position.

完全終止＝樂句從五級或是五級七和弦進展到一級和弦, 而每個和弦都是在根本位置。

Perfect Authentic Cadence (PAC) = authentic cadence with soprano on scale degree 1 above bass I.

完滿終止＝樂句從五級或是五級七和弦進展到一級和弦, 每個和弦都是在根本位置, 再加上 Soprano 完
在第一音度音。

Imperfect Authentic Cadence (IAC) = authentic cadence with soprano on scale degree 3 or 5 above bass I.

不完全終止＝樂句從五級或是五級七和弦進展到一級和弦, 每個和弦都是在根本位置, 但是 Soprano 完
在第三或第五音度。

Half Cadence (HC) = phrase ends on root position V.

半終止＝樂句完在五級和弦的根本位置。

Plagal Cadence = IV-I cadence; this is a weaker cadence than the authentic cadence, often occuring after an
authehtic cadence.

教會終止＝樂句從四級和弦進展到一級和弦, 而每個和弦都是在根本位置。 通常出現於 Authentic
Cadence 之後。

Deceptive Cadence (DC) = V goes to vi instead of I (V-vi in major or V-VI in minor).

假終止＝樂句從五級或是五級七和弦進展到六級小和弦 (在大調) 或是六級大和弦

(在小調)。

Phrygian Cadence = Baroque half cadence in minor mode, where bass falls by half step to V : iv^6-V

佛里古安終止＝巴洛克時期的 Half Cadence。樂句從四級六和弦進展到五級和弦；這個終止只會出現於小調中。

Chromaticism (半音列)

Applied chords = also called secondary dominants, a chord other then I is approached by its dominant: V of V to V or V of IV to IV.

裝飾和弦＝亦稱為 Secondary Dominant (參考下列名詞)。代表一個不是進展到一級和弦的 Dominant (屬和弦)。

例子：V of V 到 V 或是 V of IV 到 IV。

Enharmonic = two notes that have two different spellings and two different meanings but sound the same: e.g., F♯ and G♭, C♯ and D♭.

同音異名＝兩個音的拼法不同，意思亦不同，但它們的聲音是一樣的。

例子：F♯ 和 G♭, C♯ 和 D♭。

Enharmonic equivalence =same as Enharmonic.

跟 Enharmonic 同

Enharmonic pivot = certain chords that sound the same but function differently, based on enharmonic spellings: C-E♭-G♭-A (=vii^{o7} of Db) becomes C-D♯-F♯-A (=vii^{o7} of E)。

同音異名的轉調共通和弦＝有些和弦若果寫法不同，它們的功用都會不同。

例子：C-E♭-G♭-B♭♭ (=vii^{o7} of Db) 變成 C-D♯-F♯-A (=vii^{o7} of E)。

Modal mixture = borrowing chords from the opposite mode; mostly used in the major mode, where the minor iv, ii^{o} and ♭VI chords are used in the major mode.

調性混合＝從平行小調借來的和弦。這個方法通常會用於大調中。借來的和弦包括 iv，ii^{o} 和 ♭VI。

Secondary dominants = same as applied chords (see above).

裝飾屬和弦＝跟 Applied chords 相同。

Harmonic Progression (和聲進行**)**

Augmented dominants = altered V chords that have raised 5th, e.g., C-E-G♯.

增五和弦＝五級或是五級七和弦中之五音度被升五度音所除替。

例子：C-E-G♯。

Augmented sixth chords ($^{+}$6) = chords built on scale degree ♭6 and contain an augmented 6th above as in A♭-F♯ (F♯ is ♯4); three types of these chords (Italian, French, German) are described below.

增六和弦＝健在降六度音的和弦。增六度音程是在這個降六度音上健造。

例子：A♭-F♯ (F♯ 是升四度音，♯4)；意大利，法國和德國是三個增六的和弦。(參考下列名詞)

Cadential 6/4 = the most common use of a 6/4 chord where the bass arrives on V but upper voices have pitches from the tonic chord. This chord is V in function and must resolve to a chord. The I$^{6/4}$ (or V$^{6/4}$) must occur on a strong beat.

終止式一級六四和弦＝最常見的六四和弦。底音持有一級和弦的第五度，而高音聲部持有一級和弦其他的音。這個和弦的功能跟大五和弦一樣；所以終止式一級六四和弦必須進展到五級或是五級七和弦。其次，終止式一級六四和弦必須被放在重拍。

Circle of 5ths = the most effective root movement in a progression is down a P5; a series of chords moving by descending 5th create a circle of fifths.

循環五度＝最有效的根本位置和弦進行式是往下五度地前進。一係列的和弦往下五度地前進時會形成循環五度。

Common chord modulation = a chord that has two meanings in a modulation, one in the first key and the other in the next key (e.g., in modulation C to G, the a minor chord is both vi in C and ii in G) : also called pivot chord modulation.

共同和弦轉調＝用和弦兩個不同的意思來轉調。

例子：a 小和弦是 C 大調和 G 大調的共同和弦：在 C 大調裏 a 小和弦是六級和弦；在 G 大調裏 a 小和弦是二級和弦)。這個轉調方法亦稱為 **Pivot Chord Modulation** (轉調用共通和弦)。

Common tone modulation = a single pitch has two meanings in a modulation (e.g., in a modulation C to G, the pitch C is heard as scale degree 1 in C and 4 in G).

共同音轉調＝用音兩個不同的意思來轉調。

例子：C 是 C 大調和 G 大調的共同音：在 C 大調裏 C 是第一度音 ；在 G 大調裏 C 是第四度音。

Common-tone 7th chord (CT^{o7}) = a diminished 7th chord that functions not as a vii^{o7} going to I but as a neighboring chord that resolves to a chord having one pitch that is the same in both chords.

共同音減七和弦＝沒有一般減七和弦功用 (vii^{o7}-I) 的減七和弦。這個和弦跟它的解決和弦共同持有一個音。通常是用來延續某個和弦的功能。

Diminished 7th = interval that spans a d7th is a semitone smaller that a minor 7th. This interval occurs most frequently in a vii^{o7} chord.

減七＝減七音程比小七還要小半個一度。通常出現在減七和弦。

Dominant sub 6 = altered V chord that has root, third, and 6th above the root instead of fifth above.

五級七和弦中之五音度被六度所除音替。

French augmented 6th = PD chord built on augmented $^{\flat}$6 scale degree that includes an augmented 6th interval above the bass ($^{\sharp}$4 scale degree in the key); above $^{\flat}$6 is a major 3rd and Aug4th (e.g., A$^{\flat}$-C-D-F$^{\sharp}$ in the key of C).

法國增六和弦＝健在降六度音的屬和弦之準備和弦。基本的音程是在降六度音和升四度音的增六度音程。另外兩個音度包括在降六度音以上的大三和增四音程。

例子：在 C 大調裡 A$^{\flat}$-C-D-F$^{\sharp}$。

Italian augmented 6th = PD chord built on augmented ♭6 scale degree that includes an augmented 6th interval above the bass (♯4 scale degree in the key); above ♭6 is a major 3rd only (e.g., A♭-C-F♯ in the key of C).

意大利增六和弦＝健在降六度音的屬和弦之準備和弦。基本的音程是在降六度音和升四度音的增六度音程。另外一個音度是在降六度音以上的大三音程。

例子：在 C 大調裡 A♭-C-F♯。

German augmented 6th = PD chord built on augmented ♭6 scale degree that includes an augmented 6th interval above the bass (♯4 scale degree in the key); above ♭6 is a major 3rd and P5th (e.g., A♭-C-E♭-F♯ in the key of C).

德國增六和弦＝健在降六度音的屬和弦之準備和弦。基本的音程是在降六度音和升四度音的增六度音程。另外兩個音度包括在降六度音以上的大三和大五音程。

例子：在 C 大調裡 A♭-C-E♭-F♯。

Leading tone 7th (LT^{o7}) = diminished 7th chord built on scale degree 7; it resolves to I or i.

七級減七和弦＝通常進展到一級和弦。

Function = how a chord or key works in a given musical space.

樂句或是調子在音樂空間裡的功能

Modulation (轉調)

Definition: Change of key where new key lasts for a period of time; usually the change involves a pivot chord (chord that has meaning in both the old key and the new key).

定義：音樂從一個調長時間地轉到另外一個。通常會利到共通和弦(一個和弦在兩個調裡有不同的意思)

Neapolitan 6 ($_b$II^6) = chord built on lowered scale degree 2 (^{b}2); the chord is major and occurs most in the minor mode (e.g., in c minor, $_b$II^6 is D^b-F-A^b).

拿坡里六和弦＝健在降二度音的大和弦。通常在小調中出現。

例子：在 C 小調裡， 拿坡里六和弦是 D^b-F-A^b。

Norm = a common usage of chords or phrase lengths; in classical music, the phrase "norm" is 4 measures.

準則＝和弦或樂句正常的長度。在古典音樂裡，樂句正常的長度是四個小節。

Passing 6/4 = a chord in second inversion that occurs on a weak beat and connects two more important chords (e.g., IV^6-I$^{6/4}$-IV in root position).

經過六四和弦＝出現在弱拍的第二轉位和弦。功用是連接兩個比較重要的和弦。

例子：IV^6-I$^{6/4}$-IV。

Pedal 6/4 = a chord in second inversion that resolves to a root position chord with the same bass note; P6/4 often is heard as a neighbor (e.g., I-IV$^{6/4}$-I in root position).

四級六四和弦＝以共同底音持續到根本位置和弦之第二轉位和弦。四級六四和弦的聲音跟鄰音相似。

例子：I-IV$^{6/4}$-I。

Picardy 3rd = ending a minor mode piece with a major tonic. (Common practice in the Baroque period.)

皮家第三和弦＝終結在小調的大和弦。普遍於巴洛克時期。

Pivot = a chord that has two meanings in a modulation, one in first key and the other in next key (e.g., in modulation C to G, the a minor chord is both vi in C and ii in G).

轉調用共通和弦＝一個和弦有兩個不同的意思。

例子：在 C 大調裏 a 小和弦是六級和弦；在 G 大調裏 a 小和弦是二級和弦。

Predominant (PD or Dominant Preparation) = basic function of chords that move to V, such as IV-V, ii⁶-V and vi-V.

屬和弦之準備和弦(ii, IV, vi 在大調中和 ii°, iv, VI 在小調中)=進展到大五和弦的基本功用和弦，包括 IV-V, ii⁶-V 和 vi-V。

Prolongation = a way that the same chord continues (e.g., I-I⁶ means I continues in first Inversion; I-vii⁰⁶-I means I continues).

和弦功能的延續

例子：I-I⁶ 代表一級和弦彼延續到一級六；而 I-vii⁰⁶-I 代表一級和弦的功能是繼續生效。

Sequence = repetition of a musical idea at different pitch level; this can be melodi or harmonic.

模進＝在不同音度重複的音樂概念。模進可以重複在住音，也可以重複在和弦結構上。

Substitution (harmonic) = instead of expected chord, composer uses another chord; e.g., when V goes to vi instead of I, the vi is a substitute for I.

代用和弦

例子：大五和弦進展到六級和弦來代替一級和弦。

Tonicization = temporary change of key; similar to modulation but for much shorter time.

短暫性轉調＝跟 Modulation 相似，但是長度比 Modulation 短。

Typical progression = a progression that occurs often in a particular musical period.

典型和聲進行＝在樂句中常見的和聲進行。

Form (形式)

Antecedent/Consequent = two phrases are heard as a unit; the first phrase ends on half cadence (HC) while the second phrase ends with an authentic cadence (AC).

因果句＝持有兩個樂句的單元。第一個樂句首先結束於半終止上，然後第二個樂句結束於完全終止。

Binary = two-part form; a piece has two distinct sections of similar length: AB.

二段式 A B，每段的長度都是差不多。

Coda = an ending section attached to a piece that contains additional cadences and sometimes develops material from the piece.

尾聲＝在樂曲尾加添的部份。通常臧有更多樂句終止和之前的音樂概念。

Continuous binary = two-part work where first part ends on V and second part ends on I.

延續式二段體＝屬於二段式的一種。第一段首先結束於五級和弦，然後第二段結束於一級和弦。

Double period = four phrases where the end of phrase 2 is less stable (ends on V or IAC) than the end of phrase 4 (ends on I or PAC).

雙重樂段＝持有四個樂句。其中的第二個樂句的結尾是不太穩定(半終止或是不完全終止)，然後第四個樂句的結尾就比較穩定(完全終止)。

Period = another term for the antecedent/consequent pair of phrases.

樂段＝跟 Antecedent/Consequent 相同。

Phrase = a single musical motion that ends in some kind of cadence.

樂句＝音樂概念的進法。通常會停在某個終止式。

Phrase group = several phrases that form a musical section.

樂句組＝由幾個樂句所組成都的單元。

Reprise = the return of opening material near the end of a work.

再現部/ 插入部＝音樂開頭段落在樂曲尾被重複。

Rondo = a work that has an opening section that recurs after one or more contrasting sections: ABACA.

迴旋樂曲＝主題穿插著其他不同特色的部份。

Rounded Binary = a two-part form that ends with a return of the opening material: ABA'.

跟 Binary 相似；第一部份在 樂曲尾部重複對 (ABA')。

Sectional binary = a two-part work where each section concludes with an authentic cadence.

段絡性二段體＝屬於二段式的一種。每一段都是句結束於一級和弦。

Sonata = (1) a type of work for instruments as in piano sonatas; (2) a musical form that involves 3 main sections called Exposition, Development, Recapitulation. The form usually uses two main keys and several important themes.

湊名曲＝(1)寫給樂器的作品，譬如是鋼琴湊名曲；(2)一個三部樂曲的形式。這三個部份通常被稱為：開題，發展跟重複。這個形式通常會利用兩個相對的調子和幾個重要的音樂概念。

Tenary = three part form where the middle section contrasts with the first and last: ABA or ABA'.

三段式＝三部樂曲的形式的一種 (ABA 或是 ABA')。第一部份在 樂曲尾部重複。它跟 Binary 不同的地方是每一個部份都是結束於完全終止上。

Transition = a musical phrase or phrases that moves from one section to another.

過門＝連接著兩個部份的樂句。

Rhythm and Meter (節拍)

Anacrusis (or pick-up) = a short rhythmic figure of one or more notes occurring on a weak beat that leads to a note or notes on a stronger beat, often the downbeat.

弱起拍＝連接到強拍的一個或以上的起拍。

Downbeat = in any meter, that part of the measure that has the strongest accent.

強拍＝在任何一個拍子裡，在小節中最重的部位。

Hemiola = a temporary change of meter within a given meter that creates an increase in tension toward a cadence; in 2/4, the meter would switch to 3/4 or in 3/4, the meter would switch to 2/4.

不改變拍號而改變拍子的韻律＝在臨近樂句結束時的短暫拍子更換。

例子：若拍號是 2/4，拍子會轉為 3/4；若拍號是 3/4，拍子會轉為 2/4。

Syncopation = a shift in the normal stresses of a given meter; e.g., in 3/4, a stress on beat two.

切分音＝強拍被移到弱拍的位置。

例子：在 3/4 中，第二拍變成強拍。

Non-chord Tones, NCTs (和聲外音)

Accented N (AN) = a neighbor tone (N) that occurs on a strong part of a beat or measure.

強拍鄰音＝和聲外音的一種。在重拍或是每拍強的部份所出現的鄰音。

Anticipation (ant) = non-chord tone (NCT) that moves before the next chord occurs. This motion usually occurs by a voice going to scale degree 7 prior to arriving on V or to scale degree 8 prior to going to I.

先見音＝和聲外音的一種。在和弦被發聲前所聽到的和弦音。

例子：第七度音在聽到五級和弦之前就被聽到；第一度音在聽到一級和弦之前就被聽到。

Appogiatura (APP) = an accented dissonance caused by a leap to a non-chord tone (NCT) on a strong beat or part of the measure; also called accented incomplete neighbor (AIN).

倚音＝和聲外音的一種。從下面跳到重拍或是每拍強的部份的不協和音。亦稱為 Accented Incomplete Neighbor (AIN)。

Accented Passing Tone (APT) = a passing tone that occurs on a stong beat or part of the measure.

強拍經過音＝和聲外音的一種。在重拍或是每拍強的部份所出現的經過音。

Diatonic = containing pitches or chords from a given key.

自然，非變化的＝只持有調子內的音度和和弦。

Chromatic = containing pitches or chords outside a given key: in C major, F♯.

半音準＝調子以外的音度和好弦。

Embellishing = a pitch or chord that is heard to resolve to a more stable pitch or chord; e.g., above a I chord in C, the pitch A is heard as a N to G.

裝飾＝代表不穩定的音度或和弦，必須要進展到比較穩定的音度或和弦。

例子：在 C 大調裡，A 是 G 的鄰音。

Escape Tone (echappee or ET) = an incomplete neighbor (IN) that occurs on a weak part of a beat or measure.

逃避音＝和聲外音的一種。出現在弱拍或是每拍弱的部份的反倚音。

Incomplete neighbor (IN) = a non-chord tone (NCT) where part of a N figure occurs; e.g., both the echappee and the appoggiatura are incomplete neighbors; the echappee (ET) begins a N that does not resolve; the appoggiatura (APP) ends a N gesture that never begins as a N.

不完全鄰音＝和聲外音的一種。只有一部份是鄰音。Appogiatura (APP) 和 Escape Tone (echappee or ET) 兩個都是不完全鄰音。Appogiatura (APP) 的尾部是鄰音，但是它的頭部就不是。相反地，Escape Tone (echappee or ET) 的頭部是鄰音，但是它的尾部就不是。

Neighbor Tone (N) = a non-chord tone (NCT) that embellishes a given pitch by moving up or down by step; e.g., C-B-C and C-D-C, B and D are both neighbors over a C chord.

鄰音＝和聲外音的一種。跟主音距離從上或是從下相差一度。

例子：C-B-C 和 C-D-C，在 C 和弦上，B 跟 D 是鄰音。

Passing Tone (P) = a non-chord tone (NCT) that connects two pitches by stpewise movement; e.g., above a C chord, the "F" connects the third G to E: G-F-E.

經過音＝和聲外音的一種。連接著兩個主音的和聲外音。例子：G-F-E，在 C 和弦上，F是連接著 G 和 E。

Pedal Point = a bass continues to play the same note even though harmonies change above it; usually pedals prolong the tonic or dominant note.

持續音＝和聲外音的一種。和聲轉變但是最低的聲部持續著同一個音。通常是用來延續一度音或是五度音。

Structural = pitches from a given chord or key that are more important then embellishing pitches such as N, P, etc.

結構上的＝比裝飾確為重要的 N，P，etc。

Suspension = a dissonance that occurs on the strong part of a beat or measure; the suspension usually begins as a consonance above a given chord and turns dissonant when the chord changes on a stronger beat or part of the beat. The suspension then resolves, usually down, by step.

掛音＝在重拍或是每拍強的部份所出現的和聲外音。掛音的頭部通常是和音，當和弦轉到重拍的時候，同一個音會變為和聲外音，然後往下解決。

Retardation = term used by some texts to refer to a 7-8 suspension. When scale degree 7 occurs over a V chord and is held over the change of a chord, it becomes a dissonance needing to resolve up to scale degree 8.

反掛音＝和聲外音的一種。跟掛音完全一樣，但是這個和聲外音是往上解決的。亦稱為 7-8 suspension。當樂句終止的時候，本來在五級和弦上的第七度音現在在一級和弦上變成和聲外音。這個外音必須往上解決到第一度音。

Rudiments (基本樂理**)**

Arpeggiation = leaping up or down through chord tones.

琶音＝依著和音往上或是往下爬。

Augmented = (1) when a diatonic interval in a key is enlarged by a semitone to be more unstable; e.g., a major 2nd becomes an augmented 2nd or a major 6th becomes an augmented 6th; (2) one augmented interval naturally occurs in every major key: the augmented 4th occurs as the interval between scale degrees 4 and 7. In harmonic minor, the same aug 4th occurs between scale degrees 4 and 7, and 2 and 6. The augmented 4th is also called a tritone.

增＝(1)在自然，非變化的大度音程上再加多半度，令到音程不穩定。

例子：大二度音程變成增大二度音程或是大六度音程變成增大六度音程；(2)增四音程：在大調裡，第四和第七度音形成增四度音程；在 Harmonic 小調裡，第四和第七度音同第二和第六度音形成增四度音程。增四音程通常被稱為三全音。

Diminished = a common diatonic interval is made smaller by a semitone, e.g., a minor 3rd becomes a diminished 3rd or a minor 7rd becomes a dim 7rd.

減＝在自然，非變化的小度音程上再減半度。例子：小三度音程形成減三度音程；小七度音程形成減七度音程。

Figured Bass = a notation of numbers below a given bass line that indicates the chord or voice leading. This system was used by keyboard performers in the Baroque period who improvised melodies and chords above the bass with figures. Similar figures accompany Roman numerals (RNs) in harmonic analysis; the numbers indicate inversions of chords and use of suspensions.

數字低音＝在底部下的數字符號來提示和弦或是聲部走向。這個系統幫助巴洛克時期的鍵盤樂手在表演時臨場發揮，幫助他作出主音和低下的和弦。這個系統對於羅馬數字分析亦有很大的幫助：數字低音提示和弦的轉位和掛音的種類。

Intervals = size of the distance between two pitches; three types of intervals are Perfect (4^{ths}, 5^{ths}, 8^{ves}), consonant (3^{rds} and 6^{ths}), or dissonant (2^{nds}, 7^{ths} and tritones).

音程＝兩個音度的距離。音程有三種；完全(四度和五度)，和聲(三度和六度)和不和聲(二度，七度和三全音)。

Inversions = both intervals and chords may occur in different forms depending on what note is in the bass.

(1) intervals result with a change in number and type of interval; a major 3rd inverts to a minor 6th or a minor 2nd inverts to a major 7th.

(2) chord inversions involve having different pitches of a chord in the bass. Usually the more stable sound is root position chords with the least stable sound being a 6/4 chord where the 5th is in the bass.

轉位＝音程和和弦都可以有不同的轉位。

(1)音程轉位會令到音程的距離和音程性質轉變。

例子；大三度音程會變成小六度音程；小二度音程會變成大七度音程。

(2)和弦轉位是由不同底音的音度所形成的。根本位置是最穩定的。最不穩定的位置是第二轉位，因為好弦第五度是在最底。

Key Signatures = a key is indicated by the number of sharps or flats occurring on the staves after the clef indications. The key signature can indicate either a major key or its relative minor.

調號＝利用升降符號來表示調子(大調跟它的親滅小調)。調號是寫在高音符號和低音符號之後。

Leading Tones (LT) = scale degree 7 in major or raised scale degree 7 in minor. This is the most unstable pitch in tonality and needs to resolve to the tonic, scale degree 8.

導音＝第七度音(在小調升七度)。導音是最不穩定的音度，而是必須要解決(進展)到第八(第一)度音。

Mode (Major, Minor) = any key can occur in two modes, major and minor. Each mode has a unique set of pitches; in the minor mode, scale degrees 3, 6, and 7 are lowered by a half step.

調性(大，小)＝每個調都有兩個性質：大調和小調。每個調性都有一個顧定的音度係列。在小調中，第三，六和七度音是降低半音的。

Scale degree = in a given key, the pitches of the scale are called scale degrees. In C major, scale degree 1 is C, 2 is D, etc. Scale degrees are notated with carets above the numbers (^) instead of Roman numeral (vii^{o} or VII) or numbers showing inversions: V^7.

音階之音級＝在 C 大調中，C 是第一音級，D 是第二音級 etc。音級是用^同數字來代表的。羅馬數字是留給數字低音用的。

Seventh chords = triads in a key can have an added 7th, any 7th chord needs resolution, where the 7th of the chord resolves down by step in the resolution chord: F is 7th of V^7 in C; V^7 resolves to I and the 7th, F, resolves to E within the tonic chord.

七和弦＝在三和弦以上再加三度所形成的和弦。所有七和弦中的七度都是不穩定，而須要解決的。

例子；在 C 大調裡，五級和七弦進展到一級和弦，而五級和弦中的七度是 F，所以 F 要解決(進展)到 E。

Time Signature = numbers on the staff after the key signature that indicate the meter of the piece.

拍號＝代表每個小節有多少拍。

Triads = chords in a tonal work.

三和弦

Tritone = the key defining interval in any key; in major, scale degrees 4 and 7 create the tritone (TT), which resolves to pitches of the tonic triad. This tritone is part of the V^7, which resolves to I.

增四，三全音=定義調子的音程。在大調裡，第四跟第七度音形成三全音，這個三全音會進展到一級和弦。在五級七和弦裡必會有一個三全音。

Voice Leading (聲部走向)

Common tone = when moving from one chord to the next, keep pitches that occur in both chords.

共同音＝當從一個和弦進展到另外一個和弦時應該盡量保持共同音。

Dissonance = an unstable pitch or interval or chord that needs to resolve: tritone (TT), 7th of V^7 or any 7th of any chord, etc.

不協和音＝不穩定而必要解決的音。

例子；三全音和五級和弦中的七度。

Doubling = when moving from chord to chord in part writing with four voices, observe specific rules of which chord tones to double in the fourth voice.

(1) In general, it is good to double roots of major and minor triads unless other voice leading issues require other doublings.

(2) The most important doubling rules are what NOT to double: never double the leading tone (LT) or a 7th of a 7th chord, etc.

重複音＝在四部和弦寫法中，(1) 最常見重複音是和弦的根，除非因聲部走向的規則而要重複其他音。(2)無論任何情況之下都不應該重複導音和其他不協和音！

Hidden 5ths, 8ves (Direct) = some texts prohibits approaching a P5 or P8 in the same direction by leaps.

隱伏五，八度(直接)＝有些教書禁止兩個聲部同時間地向同一個方向跳到五或八度音程。

Incomplete (chord) = sometimes when voice leading rules are followed, a chord occurs that is not complete. The only note that can be left out is the 5th of a chord.

不完全(和弦)＝有時候聲部走向的規則會引致不完全的和弦。和弦的第五度是唯一可以被省略的音。

Parallel 5ths, 8ves = because of the stability of P5 and P8, it is important to avoid moving from one P5 or P8 to another in the same voices.

平行五，八度＝由於五和八度是非常穩定，五和八度應該避免往同一個方向走。

Resolve, resolution = because dissonances are unstable, they require motions to a more stable place, called a resolution. The tritone (TT) and 7th chords all require such resolutions, such as V^7 to I.

解決＝由於不協和音是非常不穩定，它們必要解決到較穩定的音。

例子；三全音和五級和弦中的七度。

Spacing = in part writing, the voices sound best when there is no more than an 8ve between soprano and alto and alto and tenor. More space can occur between tenor and bass.

聲部之間的距離＝在四部和弦寫法中，女高音與女中音之間和女中音與男高音之間不應該 有多過八度 的音程。但是男高音與男低音的音就可以較大。

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