

中国音乐学院

打击乐水平考级教材

打击乐（小军鼓）  
(上册)

中国音乐学院考级委员会 主编  
甄达津 执行主编



责任编辑：黄大卫 曾熠

封面设计：任帅军



中国音乐学院校外音乐水平考级  
全国通用教材

# 小军鼓

(上册)

甄达津 编

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# 序

杨通八

有关业余音乐考级的成套教材已经出版了不少,是否有再编印一套的必要。在认真听取了许多参考者们的批评建议,又仔细阅读了一些正式出版的考级教材之后,才感到这样的疑虑委实不必。因为,中国音乐学院作为政府批准开展社会音乐考级活动的权威性音乐教育机构之一,面对全国音乐考级活动众多的参加者,实在有责任和义务向公众提供一套使用方便的教材,一方面公布自己开考科目的具体要求,同时也给参考者以学习上的指导。各考级主办单位开考的科目以及专家们对各学科级别的划分、曲目的选择,客观上本来就存在着差异,教材编写上的完全雷同总是例外。

艺术不同于自然科学,它的规律性往往是很难用一种模式来概括,学习音乐的方法更可能是多种多样。有比较才有鉴别,有竞争才能发展。多种版本的教材参照使用,无论对教师或学生都大有益处。

中国音乐学院校外音乐考级委员会聘请的专家们,根据社会需求编辑了这一套教材,其中多半是他们教学经验的结晶,同时也是积极吸收了各种已有教材优点的结果。希望它对业余学习音乐的朋友们能真正有所帮助。

1998年冬于北京丝竹园

## 前　　言

小鼓(小军鼓)音响清脆明亮、刚劲挺拔,有一种振奋人心的内在力量,同时也轻快活泼、潇洒飘逸、丽爽怡人,是交响乐队、吹奏乐队、爵士乐队、小学生鼓号队中不可缺少的乐器。

掌握小鼓演奏技能在繁多的打击乐器的学习中具有代表性。它的演奏技术复杂、变化多样、独立性强,国外许多作曲家、演奏家用新颖的手法、高难技巧为小鼓谱写了不少新奇独特的独奏曲、重奏曲。丰子恺先生编译、春日嘉藤治所著的《管乐器及打击乐器演奏法》一书中说:“打击乐器演奏者在各打击乐器上的发音法都是共通的,所以只修习了一种打击法,其它的便容易学习。要学习打击乐器必先学习打击乐器的本源的鼓。”我们今天把小鼓演奏列为西洋打击乐器业余考级的首考技术内容,就是把小鼓推到了“本源鼓”的地位。

“打击乐器演奏者的生命是打击法”。中央音乐学院打击乐器教授刘光泗老师在早期中国人民解放军军乐学校的《军乐手册》第一集里谈到:“军乐队中大鼓的演奏,槌距鼓面不能远。”这一看来‘平常’的演奏经验总结,从打击乐器演奏方法的普遍意义上讲,其寓意是非常深远的。

为适应业余考级需要,受中国音乐学院考级委员会委托编写本教程。相信对小鼓有着浓厚兴趣的学习者,在科学方法的引导下,通过对本教程内容的刻苦学习,一定能取得小鼓业余考级和实用技术的进步。学完本教程能达到中等以上演奏水平。

本教程依据多方取材和循序渐进的原则,除对必考曲目作了明确规定外,为考级者自选曲目留有较宽的余地;同时,也适当扩大了参考曲目和浏览曲目的选入,为学习者的自觉学习和进一步提高技法,提供了曲目信息上的方便。

本教程编写过程中王家训、崔如峰、杨永杰、甄彤等同志各有助効。

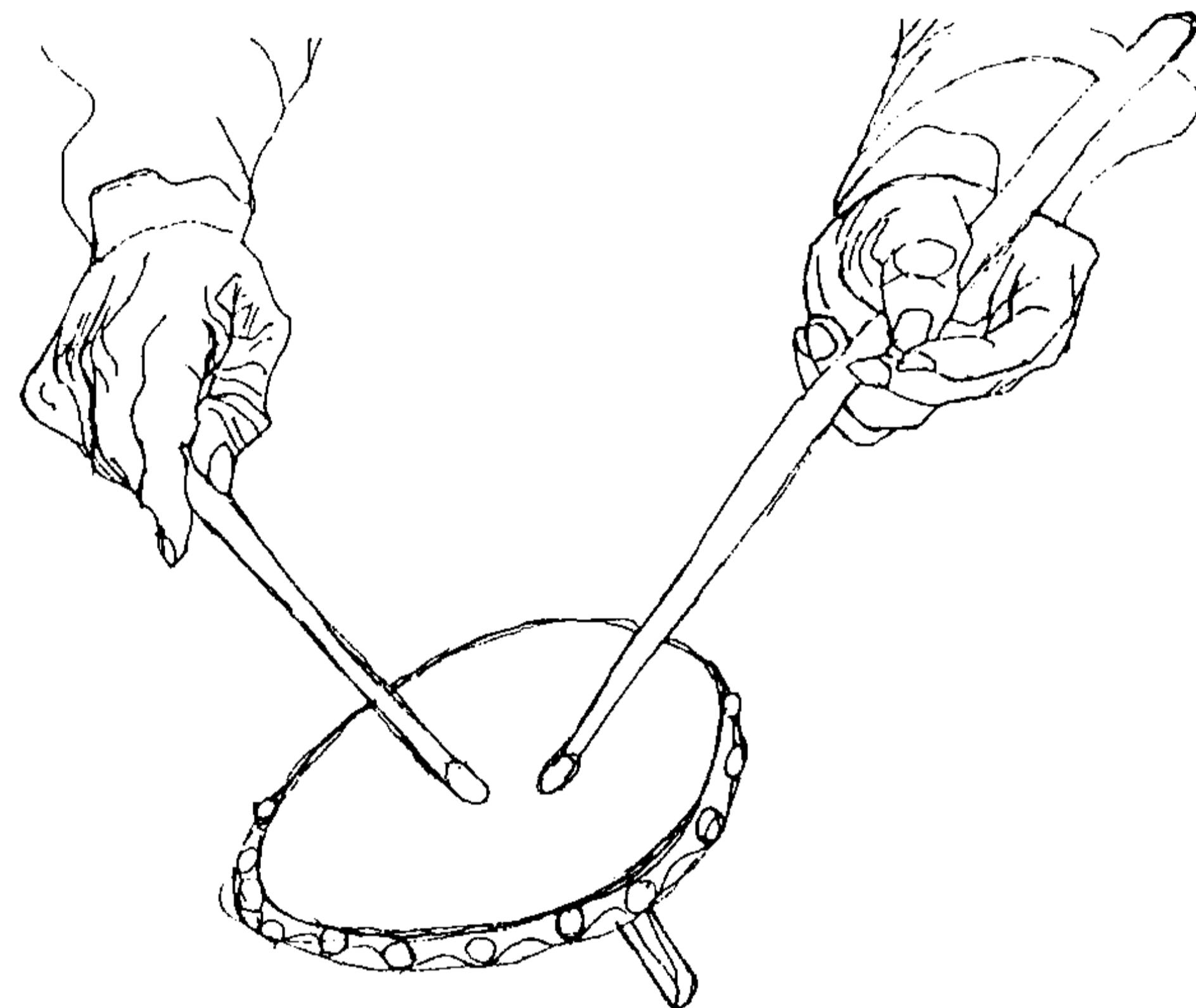
编者  
1999.2.

## 考试要求

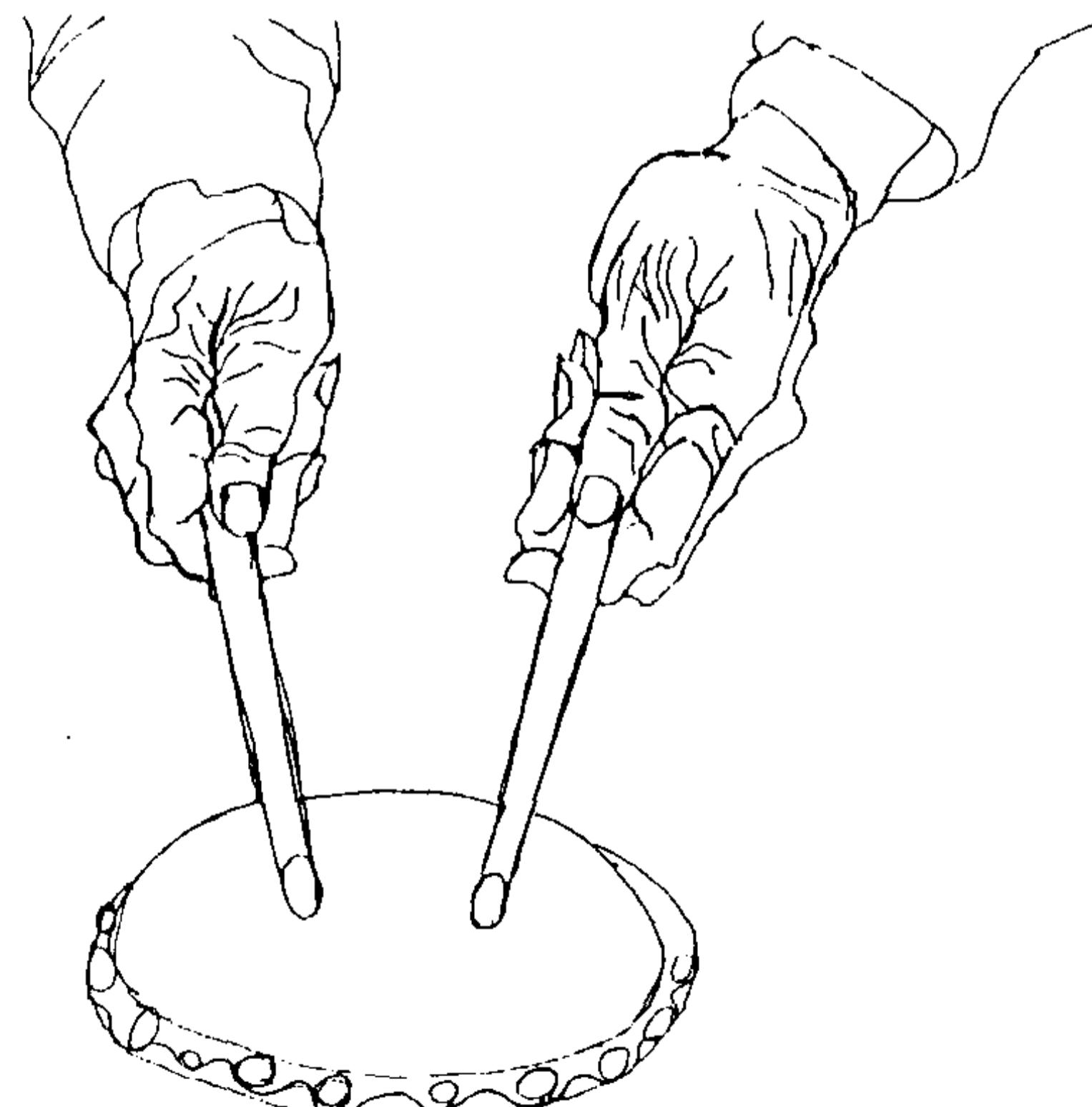
- (一) 自学者和在教师指导下学习者均可参加考试。
- (二) 使用“正反持槌法”和“并行持槌法”演奏均可。
- (三) 原则上不允许跳级考试。跳级考试要全面抽查前级练习内容。
- (四) 考试可不背谱。
- (五) 考试采用自选与抽查相结合的方法：
  - (1) 考生在所报考级别的“基本练习”练习曲“独奏曲”的自选曲目中各自选一首演奏。
  - (2) 考委在本级别的必考曲目抽查一至二首。

# 练习要求与方法

- (一)严格速度标记要求。
- (二)严格力度标记要求。
- (三)严格节拍、节奏的基本特点要求。
- (四)坚持慢练为初、为主，然后再作中、快速的练习。
- (五)要求对照拍节机或者本人右脚踩拍子进行个人练习。
- (六)乐曲难点(可能是一小节或几个小节)一定要找准、弄懂、练会。
- (七)小鼓演奏的持槌方法有两种：一、正反持槌法：鼓面呈左高右低状态，左手持槌手心向上，右手持槌手心向下(见图一)，此为传统的、多用的方法；二、并行持槌法：鼓面呈水平状态，左、右手手心相对(见图二)。
- (八)右手标记：O 或 R 或 r；左手标记：+ 或● 或 L。



图一



图二

# 目 录

## 第一级

(一) 基本练习: 1—6 条(必考第 5 条)	(1)
(二) 练习曲: 1—6 首(必考第 2 首)	(3)
(三) 独奏曲: 1—13 首(必考第 13 首)	(6)

## 第二级

(一) 基本练习: 7—12 条(必考第 8 条)	(13)
(二) 练习曲: 7—9 首(必考第 7 首)	(15)
(三) 独奏曲: 14—15 首(必考第 14 首)	(18)

## 第三级

(一) 基本练习: 13—19 条(必考第 14 条)	(19)
(二) 练习曲: 10—13 首(必考第 12 首)	(22)
(三) 独奏曲: 16—30 首(必考第 30 首)	(27)

## 第四级

(一) 基本练习: 20—28 条(必考第 28 条)	(37)
(二) 练习曲: 14—18 首(必考第 14 首)	(42)
(三) 独奏曲: 31—47 首(必考第 47 首)	(48)

## 第五级

(一) 基本练习: 29—43 条(必考第 29 条、第 43 条)	(69)
(二) 练习曲: 19—40 首(必考第 39 首、40 首)	(69)
(三) 独奏曲: 48—65 首(必考第 63 首、第 64 首、65 首)	(89)

## 第六级

(一) 基本练习: 44—48 条(必考第 44 条、第 47 条)	(107)
(二) 练习曲: 41—50 首(必考第 48 首、50 首)	(113)
(三) 独奏曲: 66—69 首(必考第 66 首、第 67 首)	(122)

## 第七级

(一) 基本练习: 49—56 条(必考第 49 条、第 56 条)	(126)
(二) 练习曲: 51—57 首(必考第 54 首、第 57 首)	(138)
(三) 独奏曲: 70—93 首(必考第 76 首、第 93 首)	(146)

# 第一级

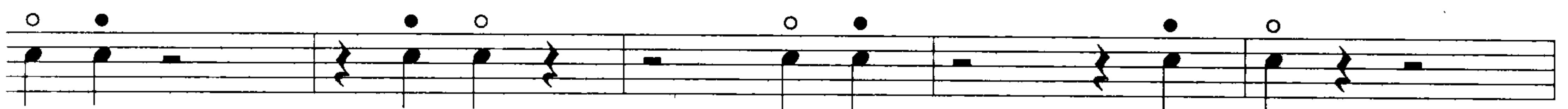
基本练习1—6条，必考第5条。

甄达津



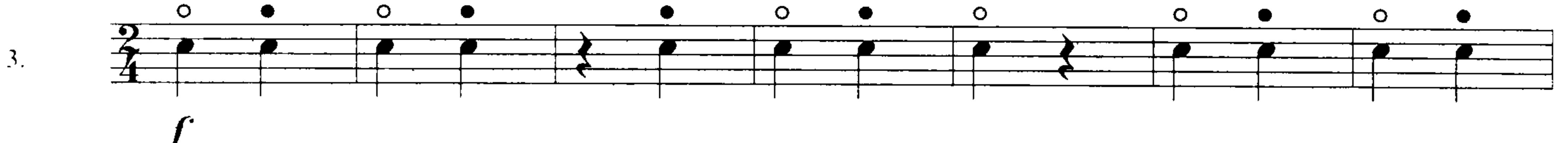
塔韦尔埃

Larghetto



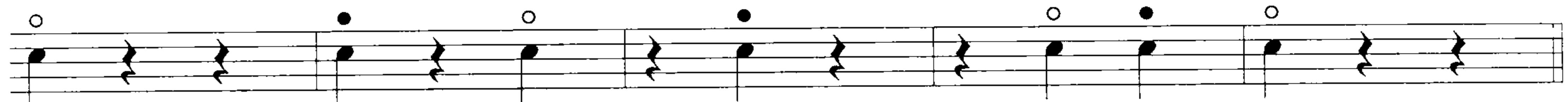
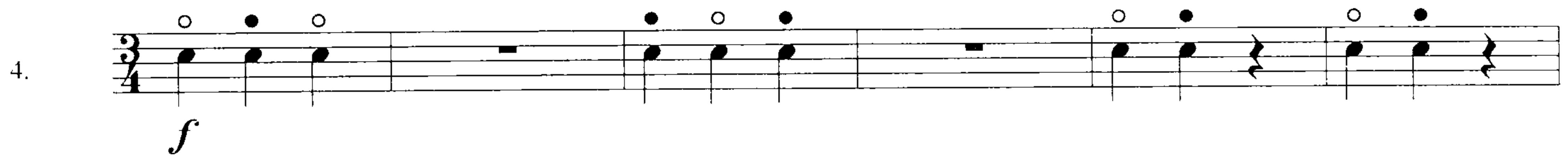
塔韦尔埃

Larghetto



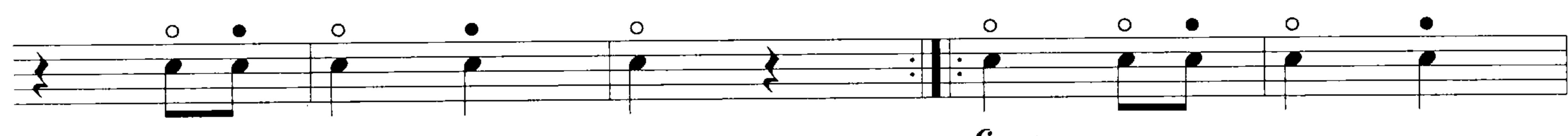
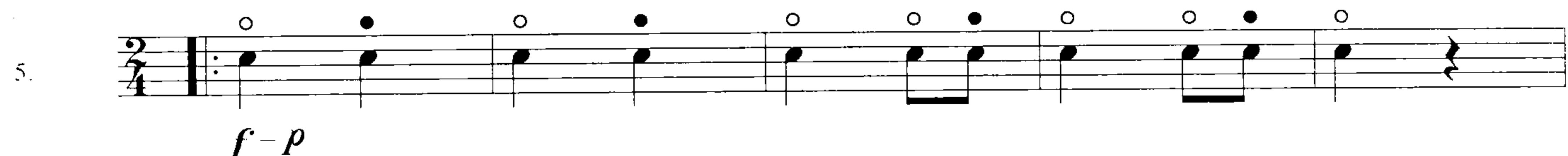
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**Adagio**



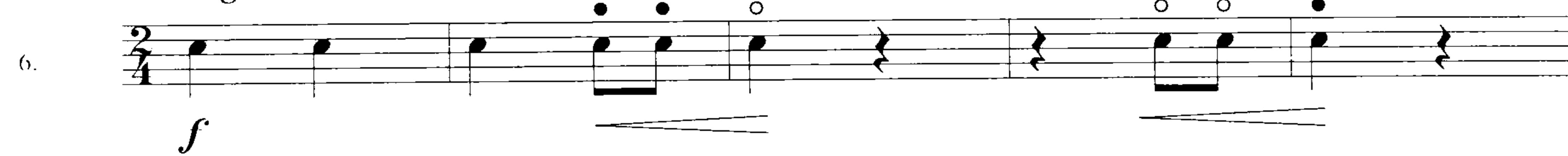
塔韦尔埃

**Larghetto**



塔韦尔埃

**Allegro**



# 练习曲1—6首，必考第2首。

科恩

**Moderato · Allegro**

1. **Moderato · Allegro**

*f semper*

*mf*

*p*      *mf*

*f*

The musical score consists of six staves of music for a single instrument. The first staff begins with a dynamic of *f semper*. The second staff starts with a dynamic of *mf*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *mf*. The fifth staff begins with a dynamic of *f*. The sixth staff concludes the section.

**Andantino · Allegretto**

科恩

2. **Andantino · Allegretto**

*f*      *mf*

*ff*

The musical score consists of two staves of music for a single instrument. The first staff begins with a dynamic of *f*. The second staff begins with a dynamic of *mf*. The third staff concludes the section with a dynamic of *ff*.

Sheet music for piano showing five staves of music. The dynamics are marked as follows:

- Staff 1: **f**
- Staff 2: **p**
- Staff 3: **mf**
- Staff 4: **ff**
- Staff 5: **mf**

科恩

**Moderato · Allegro**

3.

Sheet music for piano showing six staves of music. The dynamics are marked as follows:

- Staff 1: **f**
- Staff 2: **ff**
- Staff 3: **ff**
- Staff 4: **f**
- Staff 5: **ff**
- Staff 6: **ff**

Below the first staff, the key signature changes to **G** major (one sharp). The tempo marking **Moderato · Allegro** is present above the first staff.



科恩

**Moderato · Allegro assai**

4.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic marking *p* is placed over the first four measures, and the dynamic marking *f* is placed over the last three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic marking *p* is placed over the last three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic markings *mf*, *ff*, and *mf* are placed over the first three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic marking *f* is placed over the last three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic marking *mf* is placed over the last three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns. The dynamic marking *ff* is placed over the last three measures.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns.

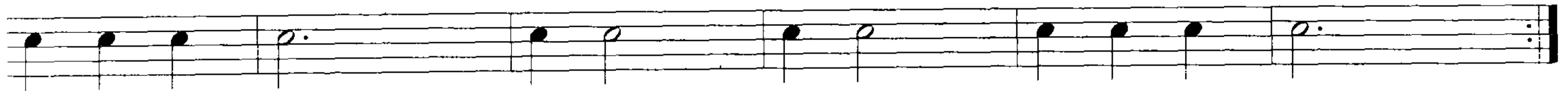
科恩

**Andante · Moderato · Allegro (Dynamik: *f*, *p*)**

5.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns.

A musical staff consisting of five horizontal lines. It features a series of eighth-note patterns.



科恩

Adagio · Tempo di Valse<sup>1</sup>

6.

3/4 time signature. Dynamics: *f*, *mf*.

Continuation of the musical score from measure 6.

Continuation of the musical score from measure 7.

*ff*

Continuation of the musical score from measure 8.

*p*

*f*

*p*

*f*

Continuation of the musical score from measure 9.

*mf*

Continuation of the musical score from measure 10.

*ff*

独奏曲1—13首，必考第13首。

塔韦尔埃

Adagio

1.

4/4 time signature. Dynamics: *f-p*.

Continuation of the musical score from measure 1.

Continuation of the musical score from measure 2.

*f-p*



Andante

塔韦尔埃

2.

$\frac{3}{4}$

A musical staff in common time (indicated by a '4' over a '1') and 3/4 time (indicated by a '3' over a '4'). It shows a single measure consisting of two eighth-note pairs. The tempo is Andante, and the dynamic is *f-p*.

A continuation of the musical staff from measure 1, showing another measure of eighth-note pairs. The dynamic is *p*.

A continuation of the musical staff from measure 2, showing another measure of eighth-note pairs. The dynamic is *f*.

A continuation of the musical staff from measure 3, showing another measure of eighth-note pairs.

塔韦尔埃

Andante

3.

$\frac{4}{4}$

A musical staff in common time (indicated by a '4' over a '1'). It shows a single measure consisting of two eighth-note pairs. The tempo is Andante, and the dynamic is *f-p*.

A continuation of the musical staff from measure 1, showing another measure of eighth-note pairs.

A continuation of the musical staff from measure 2, showing another measure of eighth-note pairs. The dynamic is *f-p*.

A continuation of the musical staff from measure 3, showing another measure of eighth-note pairs.



塔韦尔埃

**Andante**

4.

A musical staff in 2/4 time. The first measure consists of two eighth notes. The second measure starts with a sixteenth note followed by a eighth note, then a sixteenth note followed by an eighth note. The third measure starts with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The fourth measure starts with a sixteenth note followed by an eighth note, then a sixteenth note followed by an eighth note. The dynamic marking *f-p* is placed below the staff.



A continuation of the musical staff from measure 4. It shows a sequence of eighth notes and sixteenth note pairs, similar to the previous measures.

A continuation of the musical staff from measure 4. It shows a sequence of eighth notes and sixteenth note pairs, similar to the previous measures.

塔韦尔埃

**Andante**

5.

A musical staff in 3/4 time. The first measure consists of three eighth notes. The second measure consists of four eighth notes. The third measure consists of five eighth notes. The dynamic marking *f-p* is placed below the staff.



A continuation of the musical staff from measure 5. It shows a sequence of eighth notes and sixteenth note pairs, similar to the previous measures.



塔韦尔埃

**Andante**

6.

*f*      *p*      *f*

*mf*

*p*

*mp*      *mf*      *f*

塔韦尔埃

**Andante**

7.

*mf*      *f*

*p*

*f*

*p*

*f*