



北京舞蹈学院“十五”规划教材

中国舞基本功训练 钢琴伴奏曲选

*Collection of Piano
Accompaniment for
Chinese Dance Technique Class*

杨洪涛 主编



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高等教育出版社



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主 编 杨洪涛

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内容提要

本书是普通高校舞蹈专业本科系列教材之一,也是北京舞蹈学院“十五”规划教材之一。该书是以乐谱形式独立完成的系统的中国舞训练钢琴伴奏教材,能紧紧围绕舞蹈基本训练课堂的教学规律和特点展开,较好地为舞蹈课堂教学服务。书中有单一动作和组合两种音乐形式,除了基本功训练的把上练习、把下练习和技巧练习的乐曲外,还有为身韵编写的乐曲。本书可供艺术院校、专业舞团和业余舞蹈班使用。

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总 序

作为中国唯一的一所舞蹈高等学府,北京舞蹈学院走过了整整 50 个春秋。在半个世纪的历程中,学院经历了三个重要的教学发展阶段。1954 年成立北京舞蹈学校标志着中华人民共和国舞蹈专业规范教育诞生;1978 年改为北京舞蹈学院,创建舞蹈本、专科教育;1999 年学院增设舞蹈学硕士研究生教育。与初创时相比,今天的北京舞蹈学院发生了翻天覆地的变化,成为综合了中专、本科和硕士研究生三个教学层次,跨越了表演、教育、编导、史论研究、艺术传播、戏剧舞台美术等不同领域,覆盖了几乎所有中外重要舞种的舞蹈文化教育最高学府。无论在哪个时期,学院都在新中国的舞蹈教育中处于最前沿,发挥着举足轻重的作用,为整个舞蹈事业发展奠定了坚实基础。可以说,北京舞蹈学院的历史在一定程度上是中国舞蹈教育发展的缩影,是中国现当代艺术发展的重要部分。在党和政府的关怀下,它的脉搏始终和新中国的脉搏一起跳动。

当今世界,由于高科技的迅猛发展及经济全球化的趋势,给高等教育的改革发展既带来巨大机遇,又带来巨大挑战。各国政府都在积极采取措施深化教育改革以适应时代要求。党的十六大报告从全面建设小康社会目标出发,深刻阐明了我国新时期教育发展的目标和任务、方针和要求、地位和作用,是新时期我国教育改革与发展的行动纲领。报告指出:“全民族的思想道德素质、科学文化素质和健康素质明显提高,形成比较完善的现代国民教育体系、科技和文化创新体系……人民享有接受良好教育的机会,基本普及高中阶段教育,消除文盲。形成全民学习、终身学习的学习型社会,促进人的全面发展。”根据以上教育面临的新形势和十六大提出的教育发展目标和任务要求,高等教育要缓和长期以来供给不足和社会需求旺盛之间的矛盾,以满足人民群众日益增长的接受高层次教育的需求,必须要有一个较长期的适当超前发展。这既是摆在高等教育面前的一项伟大历史任务,又是一次面临更大发展的良好契机。我们要认真学习贯彻党的十六大精神,以高度的历史责任感深化学院教育教学改革,推进舞蹈教育事业的更大发展。

在“三个代表”重要思想的指导下,按照市委有关精神,学院结合自身实际制定了“十五”发展规划及 2010 年发展计划,拟定了“十五”期间的办学指导思想,明确提出以邓小平理论和“三个代表”重要思想为指导,抓住机遇,深化改革,促进发展。坚定不移地贯彻实施“科教兴国”战略,努力使舞蹈教育适应 21 世纪社会经济发展和文化建设的需要。以 2008 年奥运会在北京举办为契机,全面提高办学质量和效益,高标准地培养适应新世纪需要的社会主义文化事业的建设者和接班人,为建设首都文化中心和中国特色社会主义文化建设提供人力资源。到 2015 年,最终将学院建成高级舞蹈文化人才培养基地、舞蹈文化的科学研究基地、舞蹈优秀作品创作基地。成为同行业世界一流的舞蹈高等学府。

为了这一长远的目标,学院在 2001—2002 年连续两次推进深入系统的教学改革,各种会议研讨百余次,重新思考并整理了新形势下学院的办学定位,推出了面向新世纪舞蹈高等教育体系的基本框架,系统加强了学科建设,强化了学术研究及教学质量的提高。我们在教学改革中通过反复研讨,将学院的办学定位确定为教学研究型舞蹈学府。因此学院必须加强学术研究的力度,使其处于国内外舞蹈教育的领先地位。关于学科定位,我院属舞蹈学单科性学校,在学科建设与发展上必须突出舞蹈文化的特色,这是我院存在和发展的价值与基础。同时,在突出办学特色的基础上,应根据文化事业发展的要求及社会人才的需求,积极拓展与舞蹈文化相关的学科与专业,将舞蹈传统学科专业与舞台科技、

艺术管理、高新技术以及舞蹈人体科学相融合,实现学院自身的综合协调发展。新时代的大学,不仅是教育机构,而且是文化载体,是文化的象征,它既向人民群众传授知识、传播文化,更重要的是创造新的文化。我院是国家舞蹈教育的最高学府,我们在培养人才过程中不但要传授舞蹈文化,而且要研究、创造发展新的舞蹈文化。未来的北京舞蹈学院应当建设成为中国舞蹈文化事业的三大基地:舞蹈文化高级人才培养基地、舞蹈文化学术研究基地、舞蹈优秀作品创作基地。新时代大学还必须面向世界,因此学院还应加强同世界舞蹈教育的交流与合作,对外肩负起代表国家迎接世界舞蹈教育挑战的责任。

学院发展的宏图需要以坚实的工作为基础,尤其是学校的人才培养、学术研究、课程建设、教学水平提高等都是学科为基础进行的,因此学科的水平是学校教学质量和办学水平的基本标志。我院要建设世界一流水平的舞蹈高等学府,必须下功夫建设一些一流水平的学科。这需要做好几点:首先,做好学科与专业的调整,使学院培养的人才更适应社会全面发展的需求。其次,加强学科自身建设,提高教学质量和办学水平。第三,加强重点学科建设,推动教学、科研产生出国内外同专业一流水平的成果。在学科建设中,加强教材的创新与编写是非常重要的内容。教材是教学内容的文字、图形语言的具体体现,也是加强课程建设的重要标志。有课程设置而无教材,课程是空洞的,因而教材是学校培养人才、传播创造知识的具体内容和载体,是教学之必需。第四,通过学科建设加强对中青年学科带头人队伍的建设,培养造就新一代国内外同专业一流名师。教师是一个学校的办学之本,提高教师的素质和修养也是加强学科建设的最重要内容。每个优秀学科带头人的成长之路各有其特点,但在教学实践中加强学术研究,不断创新,产生出优秀学术成果是共同的。教材建设是教师对学科专业知识的继承和创新,是对教学经验理论的总结,是学术研究的重要成果。学院明确提出要加大投入,组织各学科的带头人和骨干教师编写创作新的专业教材,同时要加快引进国外同专业的优秀教材。

为了切实加强教材建设,北京舞蹈学院制定了“十五”教材规划方案,作为深化教学改革和发展的一个重要工程项目。教材建设作为一项长期的教学科研任务,在面对21世纪高等教育飞速发展的大好局面,以及我院迎来建院50周年之际,特别随着学科和专业的调整与建设的需要,我院教材建设在“十五”期间面临着更为严峻的挑战。首先,由于学科和专业以及课程体系的调整,一些新建学科专业教材缺乏的问题比较突出。到2001年,我院新建专业教学系3个,占全院专业教学系总数的33%,其中新建的专业方向9个,教材建设急需跟上。其次,学院重点学科的专业教学系存在着主干课群教材配套不完善,内容更新跟不上时代要求,个别课程教材缺乏,教师授课仍停留在凭经验讲授的状况。再有,一些公共理论课未能结合我院学生的培养特点。因此,下功夫抓好“十五”期间的教材建设,是关系到我院整体教学质量提高和保持我院在舞蹈教育上的龙头地位,实现争创世界同行业一流大学目标的重要工作。为此,学院确立了“十五”教材建设目标与建设重点:

1. 根据学科和专业以及课程体系调整的需要,重点完善各教学系专业主干课的教材体系建设,消除主干课程无教材的现象。
2. 重点资助和扶植一批具有国内领先水平及重大影响力的高水平教材建设。
3. 新编创一批新兴学科(专业)、交叉学科(专业)主干课程的教材,填补某些领域的空白。
4. 改编一批公共理论课的教材,在注重舞蹈专业教学特色的同时,使其更符合时代与发展的要求。

教材体系的完备与教材本身的质量是教学规范化和科学化的基石,教材建设包括对原有教材的归整完善和新编教材的立项建设。在“十五”期间,我院的教材建设将以三大专业为系统进行归整和立项建设,同时保障三大专业相互支撑的体系。

1. 表演专业:我院目前的表演专业包含芭蕾舞、中国古典舞(含汉唐舞)、中国民间舞(含东方舞)、音乐剧、国际标准舞等主要学科。其教材将以课堂教学、剧目教学、教学法和表演为系统归整、补充和立项建设。在“十五”期间建成各自的教材体系,并正式出版。

2. 编导专业:编导专业目前含中国舞和现代舞两大学科,由于编导教学和现代舞均属较新的教学领域,故其教材的建设更显重要。目前,编导教材和现代舞教材已在筹划建设,学院准备在“十五”期间审定其体系,2005年前出版部分教材。

3. 舞蹈学专业:在《中国艺术教育大系·舞蹈卷》中重点对其做了建设工作,实际上,“八五”以来,我院对该专业的专业基础理论研究、舞蹈历史研究、舞蹈理论建构及舞蹈交叉学科的研究等方面做了大量的工作,并已经出版了相应数量的教材。相信,在“十五”期间,该专业上述各领域的教材将构成一个系统。

在学院即将迎来建院 50 周年之际,我们教材建设的成果将是一份有重要意义的厚礼。这不仅是对历史的总结,更是面对未来的一个新的起点。



北京舞蹈学院党委书记、院长

北京舞蹈学院“十五”规划教材领导小组组长

Preface

Beijing Dance Academy (BDA), a unique dance college in China, has experienced three important phases of development in the past 50 years. The establishment of Beijing Dance School in 1954 marked the beginning of professional dance education in the People's Republic of China. The second phase started from 1978 when the School was renamed Beijing Dance Academy, which offered BA degree in dance. In 1999, BDA was further developed by adding MA courses for dance majors. In certain measure the history of BDA reflects the development of both Chinese dance education and modern and contemporary arts. At present, the Academy is ranked the highest in higher education of dance in China, with three levels of educations for secondary, undergraduate and postgraduate students. Our course offerings include almost all important dance styles of the world as well as various disciplines such as Dance Performance, Dance Education, Choreography, Dance History and Theory, Arts Communication, Stage Design, etc. At anytime, our Academy has always been the leading force and playing an important role in laying the solid foundation in the development of dance in China. With the support and concern of the Communist Party of China (CPC) and that of the government, BDA will always be pulsing at the same rate with its nation.

Thanks to the rapid development of high-tech and global economy, the reform of higher education is given great challenges as well as opportunities. All governments of the world are taking measures to deepen educational reform so as to adapt to the new circumstances.

The report at the 16th National Congress of the Communist Party of China has clarified the objectives and tasks, courses and requirements, status and functions of our educational development during the new period. Higher education should endeavour to balance between the long-term short supply and the expanding social demands, and bring forward proper development in a longer period. We are motivated by such a great historic task to deepen educational reform of our Academy and to boost dance education to even greater development.

With the help of municipal government, BDA has worked out the Tenth Five-Year Plan (2001–2005) and Plan for the years up to 2010, drafting the guidelines for running the Academy, and seizing all opportunities to deepen the educational reform. 2008 Olympics in Beijing would be a great chance for us to promote the qualities and profits of our education, and cultivate the specialized talents to meet the requirements of the cultural career of Beijing as well as the whole country. By the year 2015, BDA will have been one of the best dance colleges in the world, known as the base on which to cultivate outstanding talents, research on dance cultures and create excellent dance works.

In order to attain these far-sighted objectives, BDA boosted teaching reform in 2001 and 2002 and reconstructed the educational orientation in the new situation. Discipline development has been strengthened systemically, and dance research and teaching quality have been enhanced. Our goal is to establish a teach-research dance college. Therefore, we must emphasize our academic research on dance so as to become leading force in the area of dance education both home and abroad.

Since the Academy is a school with offerings only in dance, we must have our own prominent dance culture, which is the value and foundation of our survival and development. Meanwhile, we should expand our traditional program to include other offerings such as the stage science and technology, art management, high-tech and science of dance body. A college of new age is both educational institution and cultural carrier, both symbol of culture and propagator and creator of the new culture. As the highest institute of higher education in dance education in China, our mission is to deliver dance culture as well as research, create and develop the new dance culture. A college of new age must be international, so BDA should take on the responsibility of promoting exchanges and cooperation with other countries in the field of dance education.

The great prospects of the Academy entail solid foundation of the discipline, on which the cultivation of dance students, academic research, curricular establishment and teaching improvement are all based. Therefore, the level of subjects is an essential sign of teaching quality and management level.

In order to make BDA become a first-class dance institute of higher education in the world, we must try our best to establish some first-class offerings. Firstly, we need to adjust offerings and specialities to meet the requirements of the society.

Secondly, the disciplines development should be perfected with the improvement of teaching quality and educational management.

Thirdly, we need to strengthen the establishment of key offerings, encouraging the best products of teaching and research both at home and abroad. In the course of offerings establishment, much more emphasis should be placed on writing and editing teaching materials, conveying teaching contents by means of words and pictures.

Fourthly, we need to form the leading faculty of the young and middle-aged to produce first-class teachers and masters in domestic and international dance profession. The faculty is the root of a school, and also the most important content of disciplines development. Every leading teacher has his or her own characteristics or special skills, but the excellent results of their academic researches can be shared by all.

Teaching materials are created through continuous studying and innovating professional knowledge, and summarizing teaching theory and experiences. The Academy is making greater investment in producing new or updated teaching materials, and meanwhile, introducing timely excellent teaching materials from abroad.

BDA has worked out the Tenth Five-Year Plan for Teaching Material (the "Ten Five" Plan) as one of the important projects of deepening teaching reform and development. Under the circumstances of rapid development of higher education in the 21st century, the coming celebration of the 50th anniversary of BDA, especially the necessity of adjustment and establishment in offerings and specialities, our establishment of teaching materials will be much more challenging than before.

On one hand, we had set up three new departments by 2001, 33 percent of overall professional departments, among which there were 9 new specialities. So new teaching materials are demanded to adapt to the development. On the other hand, some of the core curricula of the key offerings and the key departments are suffering either lack of teaching materials or having teaching materials out of date. Moreover, a series of liberal arts course out of the field of dance need to be adjusted to the characteristics of our students.

With regard to the improvement of our teaching quality and establishment of the leading role in dance education in China, as well as the top dance college in the world, we set up a goal and focus for completing the "Ten Five" Plan:

1. We shall strengthen the system of teaching material for core curricula in every teaching department, and eliminate the phenomenon of teaching without teaching materials.
2. We shall support financially the writing of some advanced teaching materials of dance in China, which are of high level and of great influences.
3. We shall support the writing of teaching materials for the core curricula of some new subjects (specialities) and cross-disciplines (specialities).
4. We shall revise and update some teaching materials of liberal arts courses to meet the requirements of the times and development.

The improvement and quality of teaching materials is the cornerstone of standardization and schematization of teaching, including the revising and updating teaching materials of traditional curricula, as well as writing the new ones. During the period of "Ten Five" Plan, the project of teaching materials of BDA will be carried out systematically and cooperatively in terms of three specialities.

I. Performance: it includes Ballet, Chinese Classical Dance(Han & Tang Dynasty Dance inclusively), Chinese Folk Dance(Oriental Dance inclusively), Musicals, International Ballroom Dance etc. The teaching materials will be written, revised and updated systematically as a project. By 2004, they will have formed their own system, and been published officially.

II. Choreography: it includes 2 main emphases of Chinese Dance and Modern Dance. The establishment of Choreography teaching materials is much more important, because teaching Choreography and Modern Dance are just starting in China. At present, the Choreography teaching materials are being prepared with their system examined during the period of "Ten Five" Plan, and published by 2005.

III. Dance Science: in The Chinese Arts Department·Dance Volume, work has been done with emphasis on the establishment of this discipline. In fact, since the period of “Eight Five” Plan, BDA has already done a great deal of fundamental researches on dance theory, dance history as well as cross-disciplines in dance. A series of teaching materials have been published. I believe that during the period of “Ten Five” Plan, the above-mentioned teaching materials shall have been integrated into a complete system.

Beijing Dance Academy will soon reach its 50th anniversary, and the harvest of our teaching materials will be a significant present. It is not only a summary of our history, but also a new starting point for our future.



The President of Beijing Dance Academy

The Secretary of CPC Committee of BDA

The Chief of Leading Team of “Ten Five” Teaching Material Establishment of BDA

前 言

《中国舞基本功训练钢琴伴奏曲选》，是我院音乐部全体教师在喜迎北京舞蹈学院建院 50 周年之际，为学院献上的一份厚礼。它凝聚着钢琴伴奏教师对舞蹈事业的深情和祝福。

这部曲选是学院音乐部自建部以来首次出版的舞蹈训练钢琴伴奏教材。由我院音乐部教师主创，并有我院附中钢琴教师的参与以及院外同仁的支持。

此曲选的内容主要包括：中国舞基本功训练的把上练习、把下练习、技巧练习以及身韵练习等。适用于艺术院校、专业舞团和业余舞蹈班。

在编创这本教材的过程中，我们得到了学院领导及相关部门的关怀与支持。在此，我们表示真诚的感谢！

在教材的审定中，我们得到了我院音乐专家卢克敏副教授的指导，在此深表诚挚的谢意，并感谢为这部教材提供过各种帮助的各界朋友。

由于编者水平有限，不足之处，希望从事舞蹈音乐的同行及爱好者提出宝贵意见。

编 者

2004 年 7 月

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2004 年 7 月

1. 活 动

庄 妹曲

Andantino

This is a piano score for a piece titled "1. 活 动" (1. Activity) by Zhuang Mei. The tempo is marked "Andantino". The music is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The score is organized into four systems, each consisting of a grand staff with a treble and bass clef. The melody is primarily in the treble clef, often using slurs to connect phrases. The bass clef provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots in the final measure of the fourth system.

2. 活 动

于 慧曲

Andantino



