

Suzuki[®] Violin School

VIOLIN PART VOLUME 3-4

附：示范·伴奏



(原版引进)

铃木

小提琴教材

第三、四册

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People's Republic of China.

人民音乐出版社

铃木小提琴教材

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(SHINICHI SUZUKI)

(第三、四册)

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序

铃木镇一是一位有三十余年儿童音乐教育经验的日本小提琴教育家。他创办了铃木小提琴学校,编写了一套小提琴教材,运用“模拟语言学习”的教学法普及儿童音乐教育,很快便在日本各地掀起了儿童学习小提琴热,出现了无数铃木小提琴学校。他还组织千人少年儿童小提琴表演,并拍成电影向世界各地推广,在亚洲、北美有很大影响,一些城市也相继办起了类似的小提琴学校。20世纪70年代铃木教学体系传入我国,也推动了我国的儿童普及音乐教育。

本套教材共8册:1—3册在第1把位,以小步舞、加沃特、布列等短小舞曲为主,4—8册在第1—第5把位,主要是塞茨、维瓦尔第、亨德尔、巴赫等作曲家的协奏曲和奏鸣曲。

这套教材有以下几个特点:

1. 教材内容以德国、奥地利、意大利等国家巴洛克及古典时期的乐曲为主。前3册中除少数小提琴乐曲外多数是移植自乐队组曲、钢琴、大提琴等的独奏乐曲,这些乐曲节奏鲜明,风格都比较接近。

2. 这是一部通过乐曲学习演奏小提琴的教材,从最初的运弓、按弦开始就在乐曲、曲调中学习,不枯燥,易为儿童接受。

3. 教材编排科学,由浅入深,循序渐进。由升号调开始学习,符合手指自然排列,通过不同调号学习手指的不同位置。运弓在初学阶段以短弓为主,然后再延伸至全弓。

4. 进度较快,不繁琐。从第4册开始,每册中都有些难度较大的大型乐曲,如能全部学完,在技巧和音乐方面都将达到相当的水平。

针对铃木小提琴教材的特点,我们在使用这部教材时应注意几点:

1. 由于这是一部运用乐曲学习演奏小提琴的教材,教师在教学中可以有针对性地适当选择短小的练习,这样既不影响学生学习音乐的兴趣,又有助于克服在演

奏乐曲中遇到的困难。

2. 教材中所选用的乐曲如：小步舞曲、加沃特舞曲、布列舞曲等，虽然是音乐性、节奏性都很强且简单、容易接受的乐曲，但毕竟这是欧洲二百年前的音乐，并不是中国旋律，对大多数中国儿童仍然是很陌生的，因而多数学生演奏这些乐曲时依然像是在拉练习曲，教师要尽可能多启发学生对旋律、音乐形象、舞曲节奏的感觉和想像，不要机械地拉音符。

3. 教材前3册中的每一首乐曲上方都标了很多指法，甚至整首乐曲中每个音符上都标注了指法，这容易导致学生只会看指法、记指法，而不会看音符。我经常见到一些已经有了一定程度的学生仍不会认乐谱，遇到无指法、无录音的乐谱便不会演奏。老师们要培养学生通过音符组合感觉音乐、旋律和节奏的能力，以使学生真正掌握认乐谱，并通过乐谱掌握乐曲，从而避免机械地模仿和过分依赖示范性的演奏录音。

为方便学生使用，本次修订版将原来的一至八册合订本改为4本分册，并附全套原版引进示范伴奏CD。

中央音乐学院 王振山

2008年5月于中央音乐学院

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第三册

学 习 要 点

1. 儿童在家里每天都要听他正在学习的乐曲的唱片，依靠多听才能进步得快。
2. 发音训练，即优美音色的发音练习，不论在课堂上或在家里都应该强调。
3. 要时常提醒儿童注意正确的音准。
4. 在本册中，要特别着重于“乐句表现”的练习；儿童应学会在每一乐句结尾处用弱奏。

发 音 训 练

每次上课都要以发音训练作为开始。

始终要强调发音训练,以便改善和美化音色。

在这一课里,每一首曲子都要交替使用下弓(∩)和上弓(∪)来作为练习的开始。

1.

2.

3.

福斯特曲
S. C. Foster

换弦练习

每次课都要教。

开始时用很慢的速度,随着儿童演奏能力的发展而提高速度。当速度提高后,运弓就要短些。

1. $\frac{3}{4}$ 3 3 2 3

2. $\frac{3}{4}$ 3 3 0 1 2 3 3 4 0 1

3. C 3 1 0 1 3 1 0 1

4. C 3 1 0 1 3 1 0 1

5. $\frac{3}{4}$ 3 1 0 1

6. $\frac{3}{4}$ 2 3 1 3 0 2 0 0 2 0 3 1 3 2

加沃特舞曲

Gavotte

马蒂尼曲
P. Martini

Allegro moderato

The musical score consists of ten staves of music in G major, 3/4 time. It includes various dynamics such as *mf*, *p*, *sf*, *p dolce*, and *f*. The score is heavily annotated with fingering numbers (0-4) and includes several trills and slurs. The tempo is marked as *Allegro moderato*.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various articulations. It begins with a *ff* dynamic marking, followed by a *p* dynamic marking. There are accents and slurs throughout. Fingerings 2, 3, and 2 are indicated above the notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking and a slur.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *f* dynamic marking, a *p* dynamic marking, and two *ff* dynamic markings. It features accents, slurs, and fingerings 1, 3, 0, and 4.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking, a slur, and fingerings 2, 0, 3, #2, 3, 0, 1, 4, 4, and #2.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking, a slur, and a double bar line.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *p* dynamic marking, a slur, and fingerings 11, 0, and #3.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking, a *p* dynamic marking, and a *f* dynamic marking. It includes fingerings 4, 1, 4, 0, 4, 11, 4, 3, and 11.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *p* dynamic marking, a slur, and a double bar line.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a *mf* dynamic marking, a *f* dynamic marking, and a *rall.* dynamic marking. It includes a slur and a double bar line.

小步舞曲

Minuet

巴赫曲
J. S. Bach

Allegretto

mf con grazia

più p

rinf.

p

p

rinf.

p

Detailed description: This is a musical score for a Minuet by J.S. Bach. It consists of eight staves of music in G major and 3/4 time. The tempo is marked 'Allegretto'. The score includes various dynamics such as *mf con grazia*, *più p*, *rinf.*, and *p*. Fingering numbers (0-4) are provided for many notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some trills and grace notes. The piece concludes with a final cadence.

dolce

dolce

rinf.

p

mf *rit.* *pp*

Tempo I

p con grazia *mp*

mp

mp *calando* *rit.* *p*

G 小调加沃特舞曲

Gavotte in G Minor

巴 赫曲
J. S. Bach

Allegretto

The musical score consists of eight staves of music in G minor, 3/4 time, marked Allegretto. The piece is characterized by its rhythmic complexity and technical demands. Fingerings are indicated by numbers 1-4 above notes, and breath marks (V) are placed above notes to indicate phrasing. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and repeat signs.

Staff 1: *p* *mf*

Staff 2: *p* *mf*

Staff 3: *p* *mf*

Staff 4: *p* *mf*

Staff 5: *mf*

Staff 6: *mf*

Staff 7: *mf*

Staff 8: *mf*

Four staves of musical notation for a violin exercise. The first staff starts with a double bar line and a dynamic marking of *mf*, followed by a crescendo to *f*. The second staff starts with a dynamic marking of *mf*, followed by a decrescendo to *p*. The third staff starts with a dynamic marking of *p*, followed by a crescendo to *mf*. The fourth staff starts with a dynamic marking of *p*, followed by a crescendo to *mf* and ends with the instruction *poco rit.*

弱奏时用短弓,强奏时用长弓。用短而轻的运弓以最弱音完美地结束每一乐句。

发 音 训 练

尽量使所有的音都能与空弦产生共鸣。

Two staves of musical notation for a bowing exercise. The first staff shows a sequence of notes with fingerings 3, 0, 1, 2, 3, 0, #1, 2. The second staff shows a sequence of notes with fingerings 2, 1, 4, 3, 2, 1, (4) 0, 3.

幽 默 曲

Humoresque

德沃夏克曲
A. Dvořák

Poco lento e grazioso

The musical score consists of seven staves of music in G major, 2/4 time. The first staff begins with the tempo marking "Poco lento e grazioso" and the dynamic "p leggiero". It features a series of eighth-note patterns with slurs and accents. The second staff includes the dynamic "dim." and a "rit." marking. The third staff starts with "mf" and "f" dynamics, and includes fingering numbers 1, 0, and 4. The fourth staff ends with a "rit." marking. The fifth staff is marked "p a tempo" and continues the eighth-note patterns. The sixth staff includes a key signature change to G minor (indicated by a flat on the first line) and ends with "rit. e dim.". The seventh staff is marked "f a tempo" and concludes with a final cadence.