视唱基础教程

冯往前　编著

湖南文艺出版社

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冯往前 编著
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序

读完教材，很高兴它的纯朴和实际，因此我很乐意在教材前写点感受。

往前同志，是一位多才多艺的青年教师。进入湖南师范大学艺术学院以前已经拉得一手好提琴。入校后，他一方面在艺术实践中担任配器和演奏任务；同时又系统地师从王安国教授学习作曲技法理论并兼修声乐、钢琴。且因基础课、专业课双优而留校任教。在经过四年教学实践后，又赴上海音乐学院作曲系，深入学习作曲技法理论、视唱练耳，进一步拓宽了他的理论基础及艺术视野。

他治学严谨，先后担任过视唱练耳、基础乐理、歌曲写作、钢琴、小提琴……诸课程的教学，其教学成果显著；还创作了一些受到好评且产生广泛社会影响的音乐作品，如乐曲《潇湘音诗》、《冥昭》等曾在中央和省级广播电台播放，并作过个人专辑介绍。

他一直重视视唱练耳的教学，这是一门专业音乐课程中的主干课，它在教学中，同钢琴课一样是一把打开音乐圣殿大门的金钥匙。往前同志深知它的重要，除认真执教外，还把多年教学的积累，加以提炼，结合自己的创作与同仁们的需要，编撰了这本视唱基础教程。

这册教材的编撰，有他的特点与新构思，针对师范院校的实际，有其独到之处。它既注重视唱曲目的艺术性，又遵循教学的科学性，在解决基本节拍、节奏、音准训练的同时，还注意到乐感的训练。

编者“注意乐感训练”的提法，是许多传统教材中并未注意到的。我觉得具有创新的意义。有人认为乐感是天生的，这可能是对的，如果在视唱课中，加强了乐感训练，对天生乐感好的，只会更有好处；而对乐感弱的，则会获得更大的加强，这是雪里送炭。

万丈高楼从地起，坚实的基础尤为必要。读完教材，我觉得它对各类师范院校的音乐教学来说，必是一册严实而切合实际的好教材。

储声虹

一九九五年十月

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第一章　无调号的各调式

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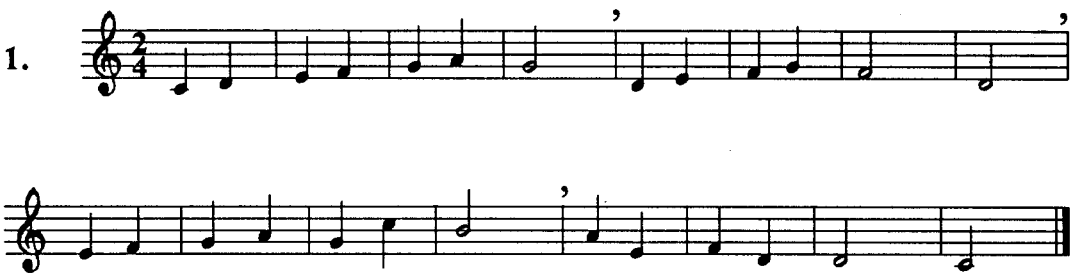

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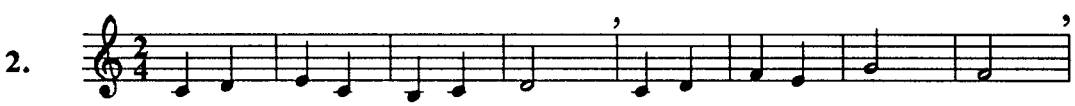

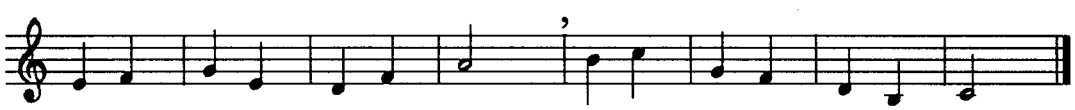

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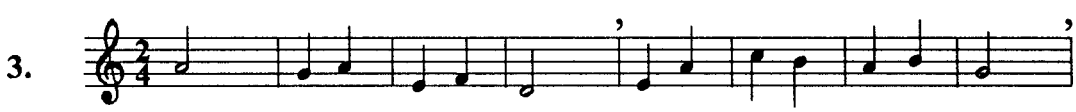

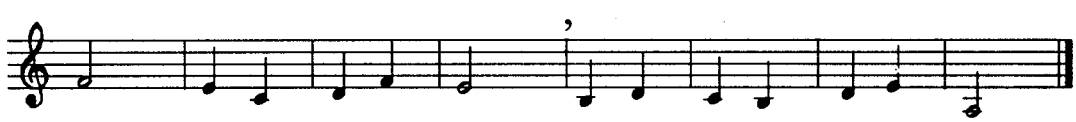

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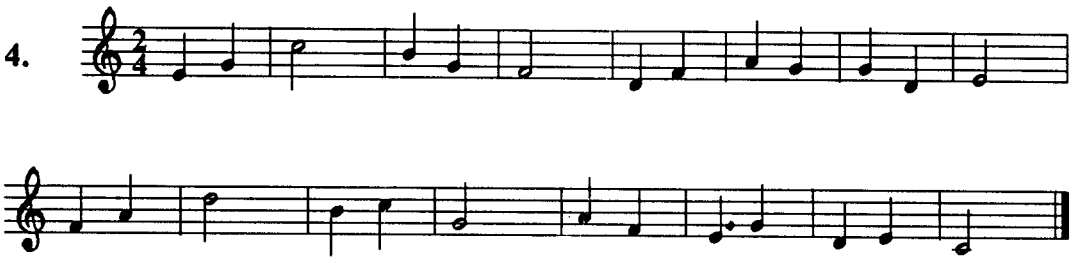

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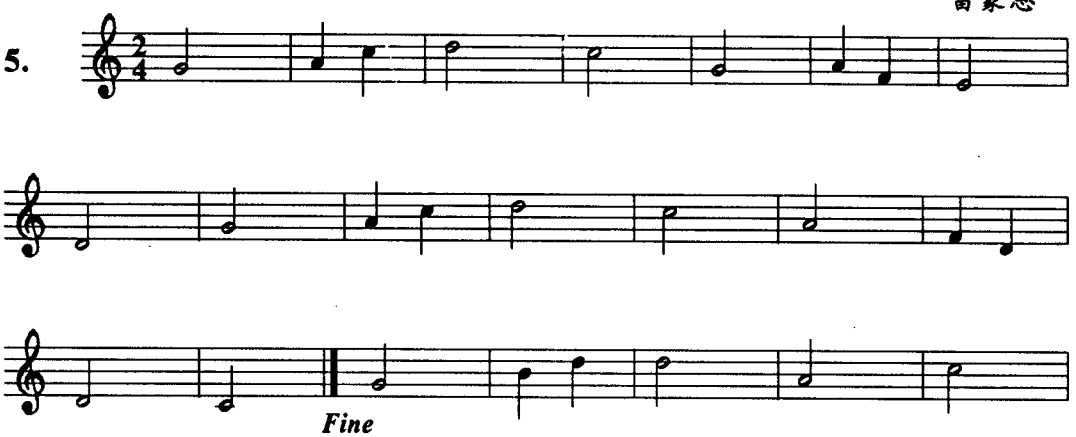

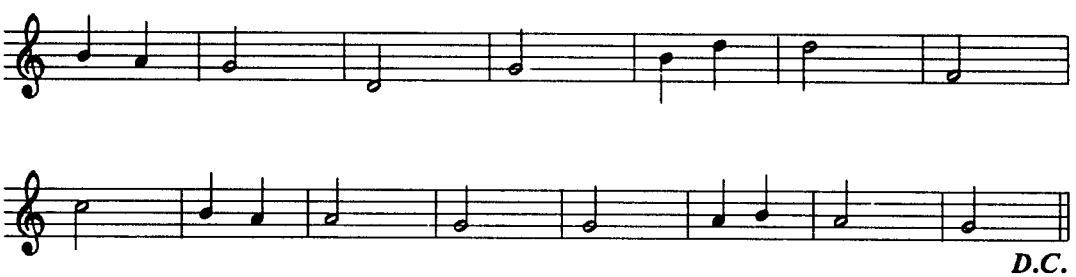

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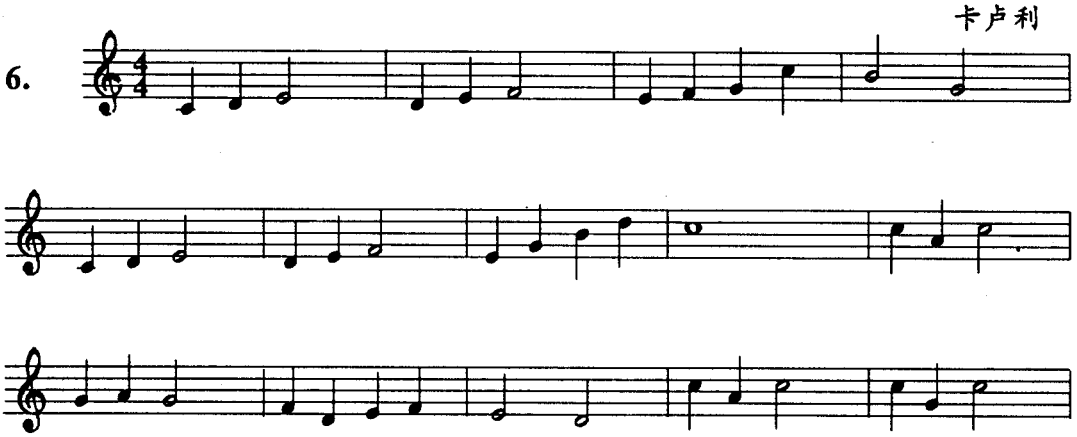

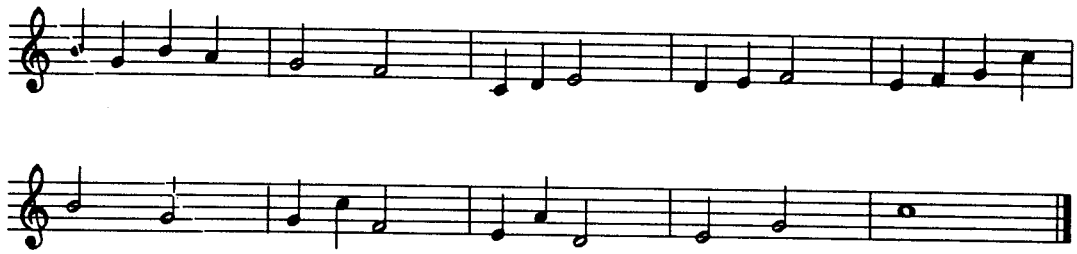

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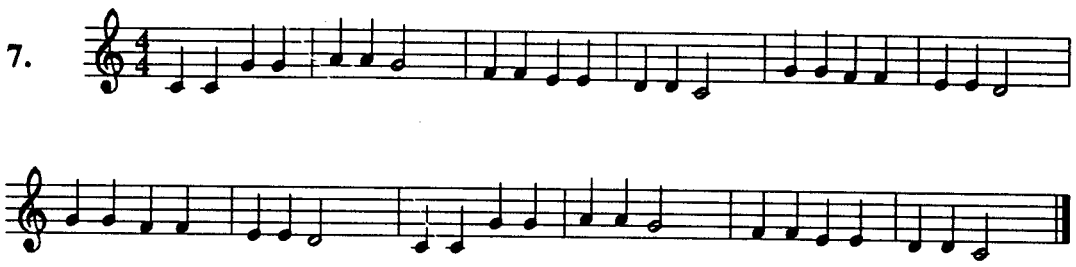

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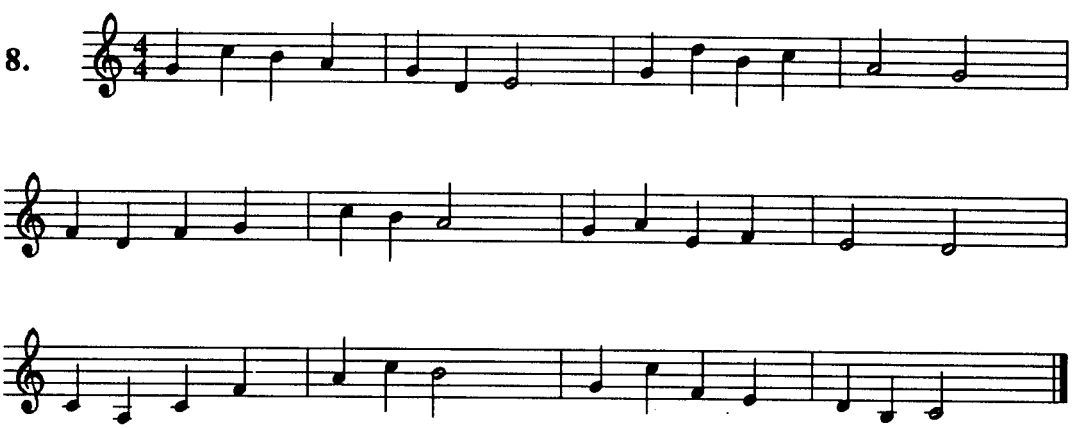

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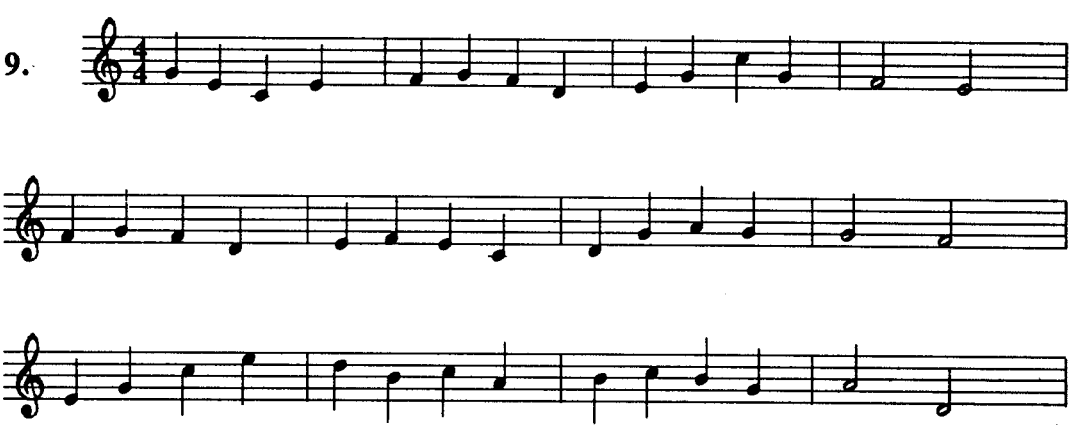

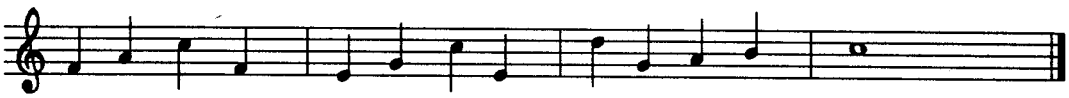

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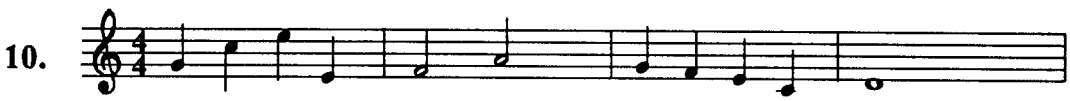

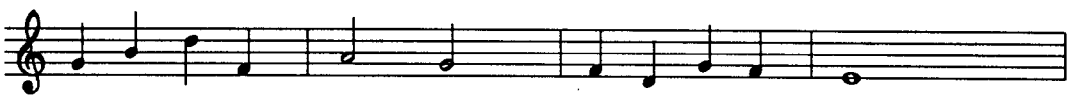

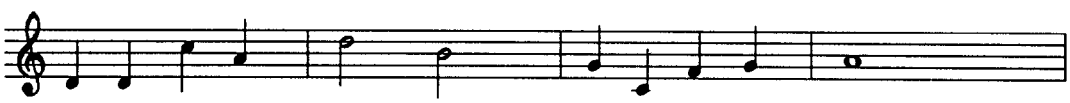

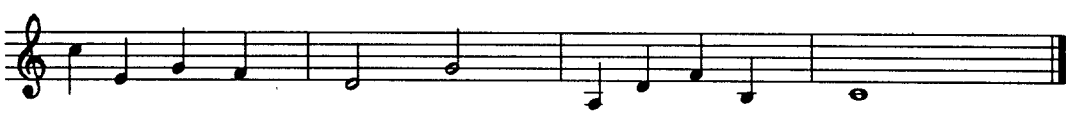

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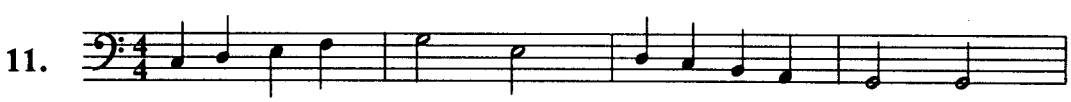

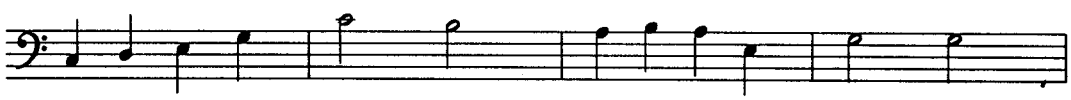

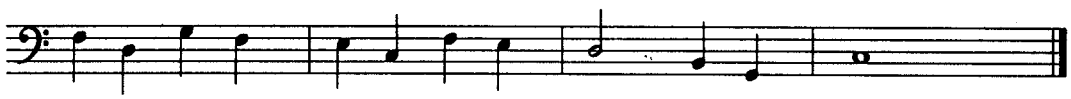

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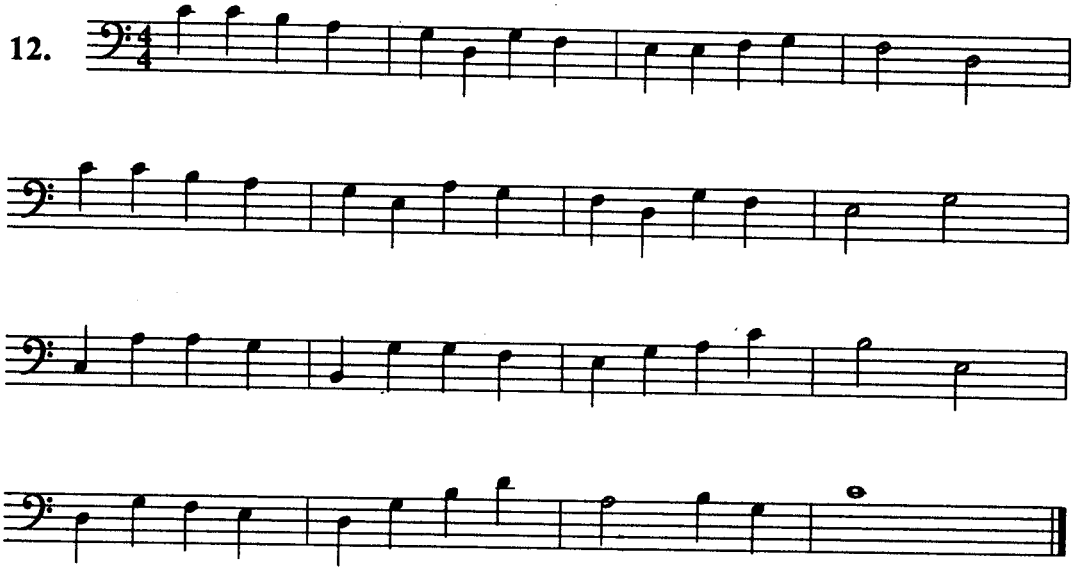

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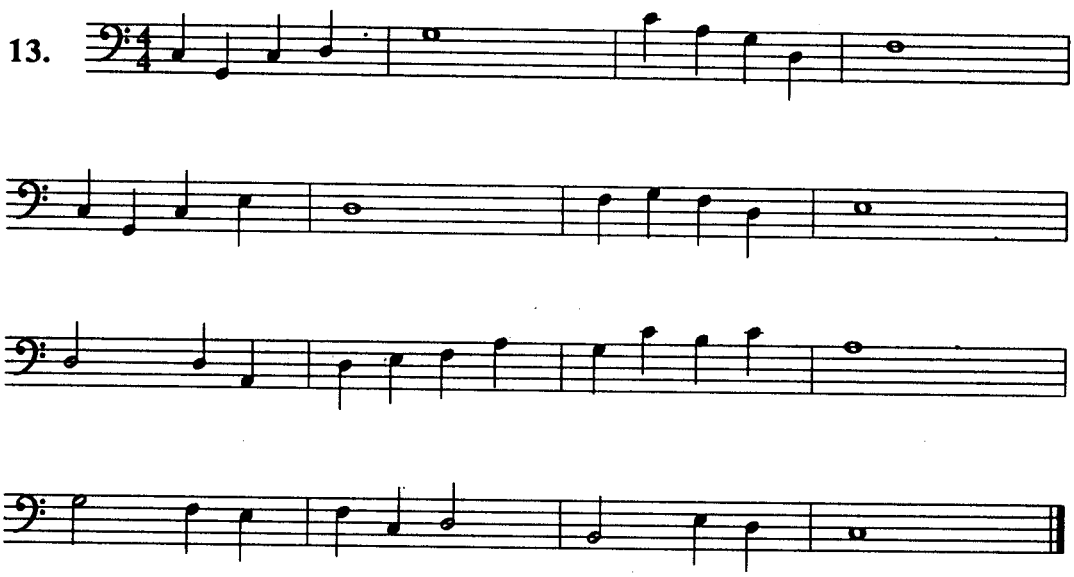

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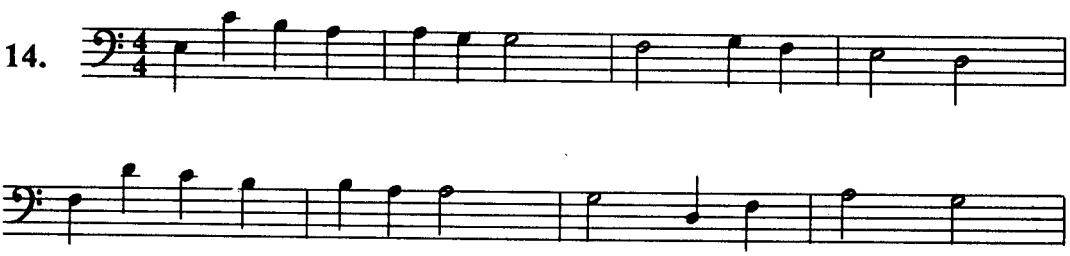

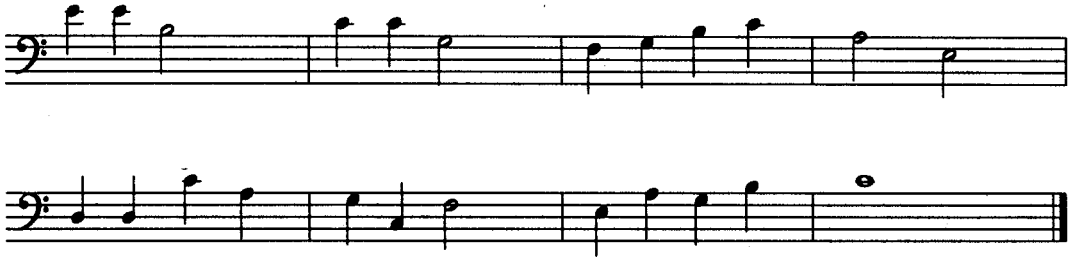

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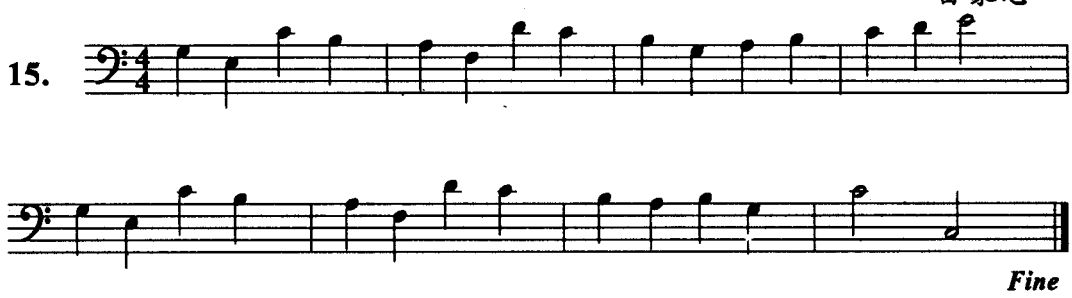

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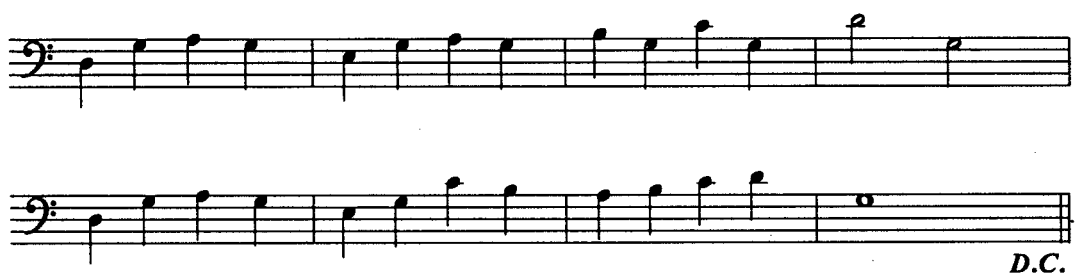

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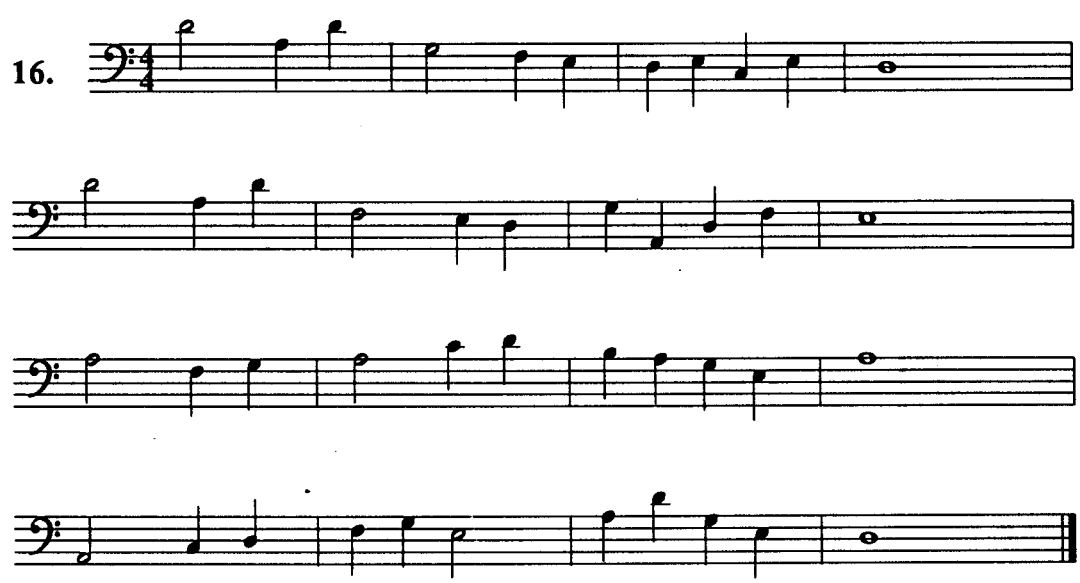

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(二) $\frac{3}{4}$ 拍子，𝅗𝅥.；♫

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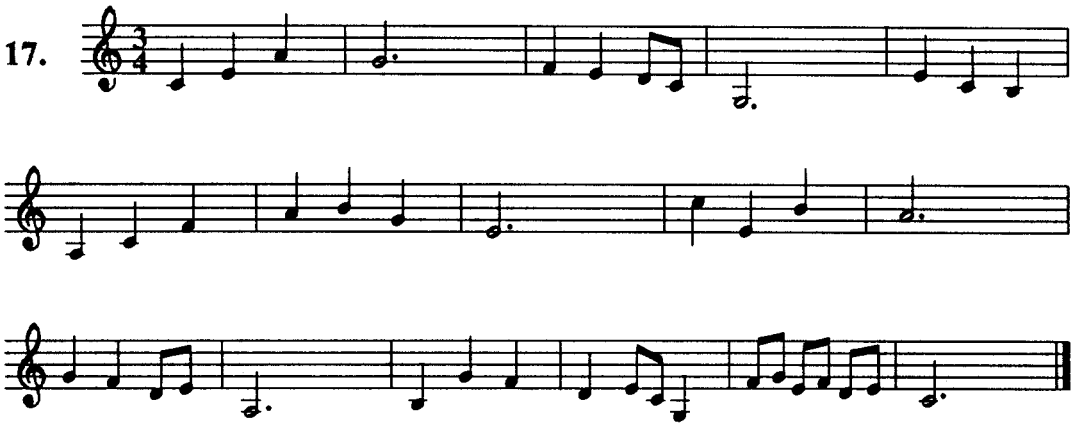

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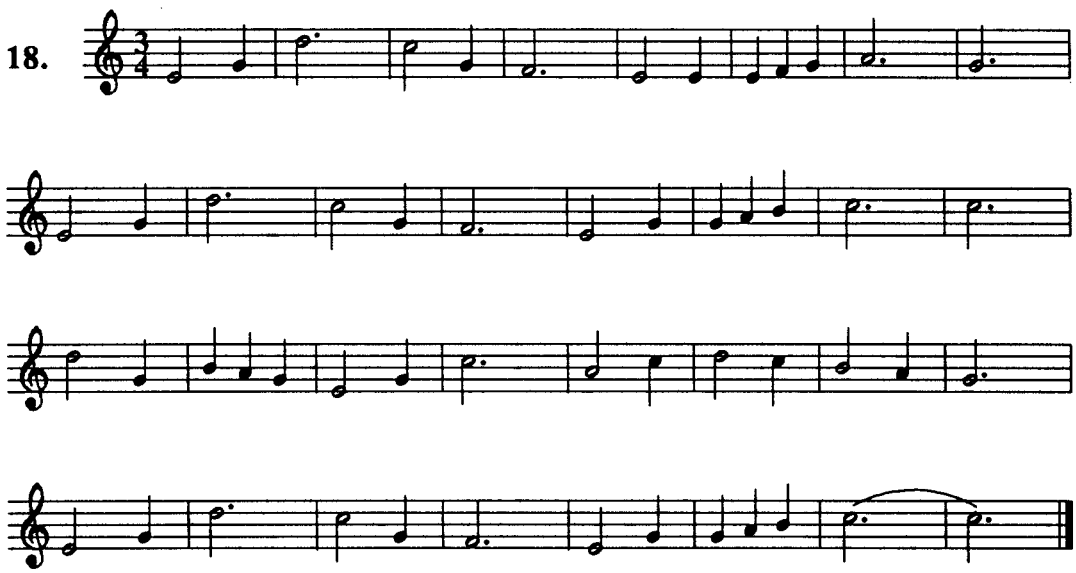

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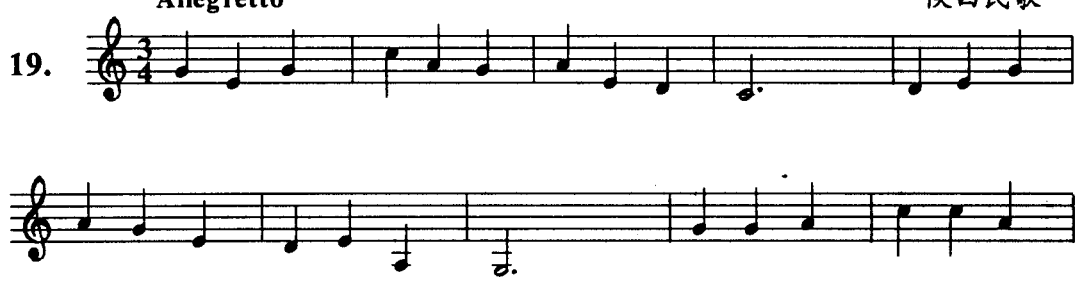

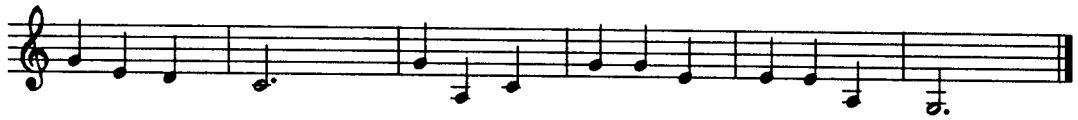

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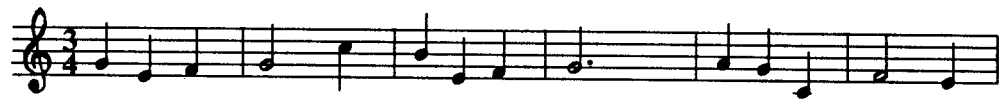

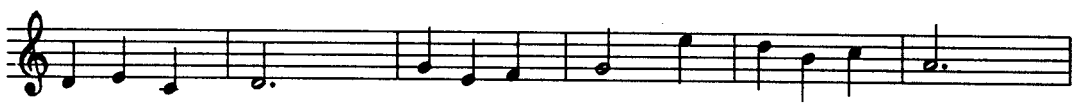

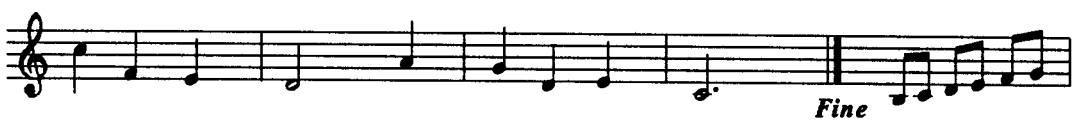

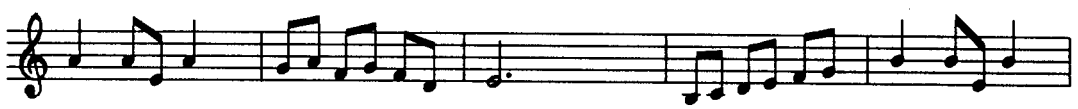

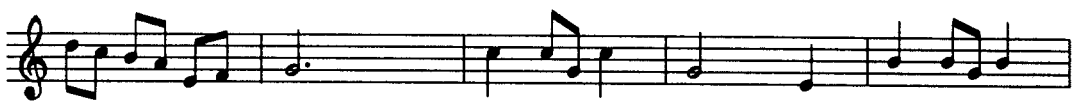

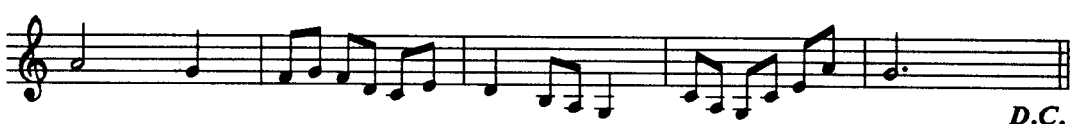

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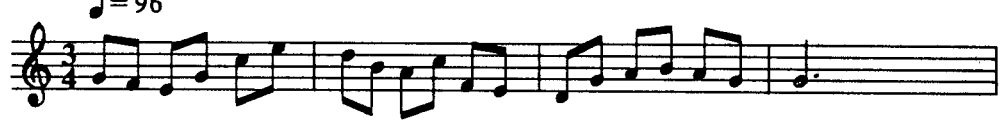

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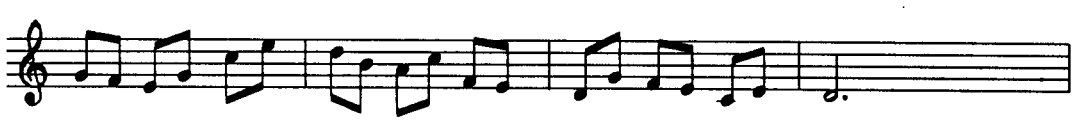
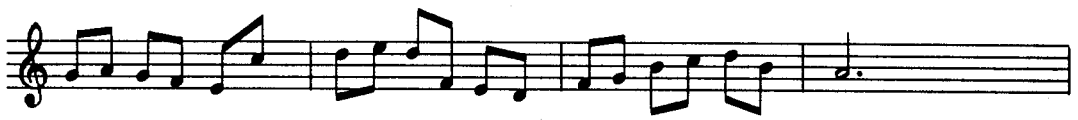
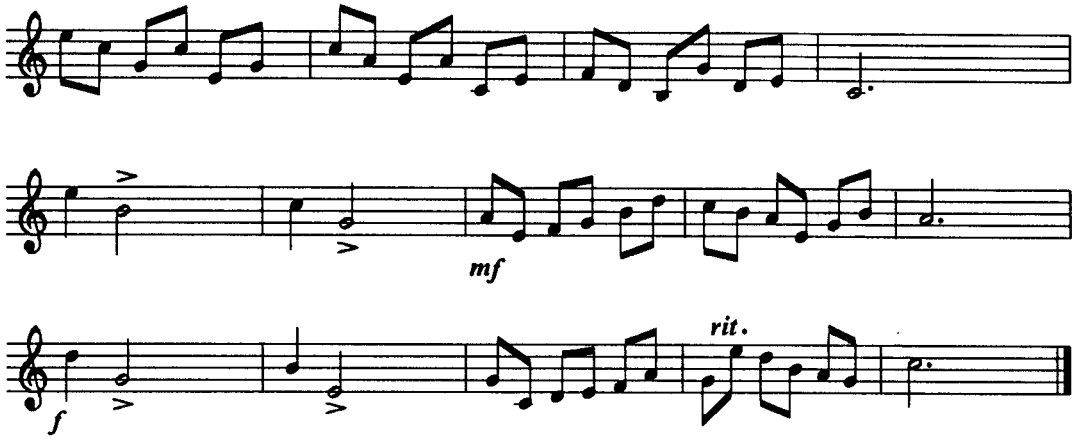


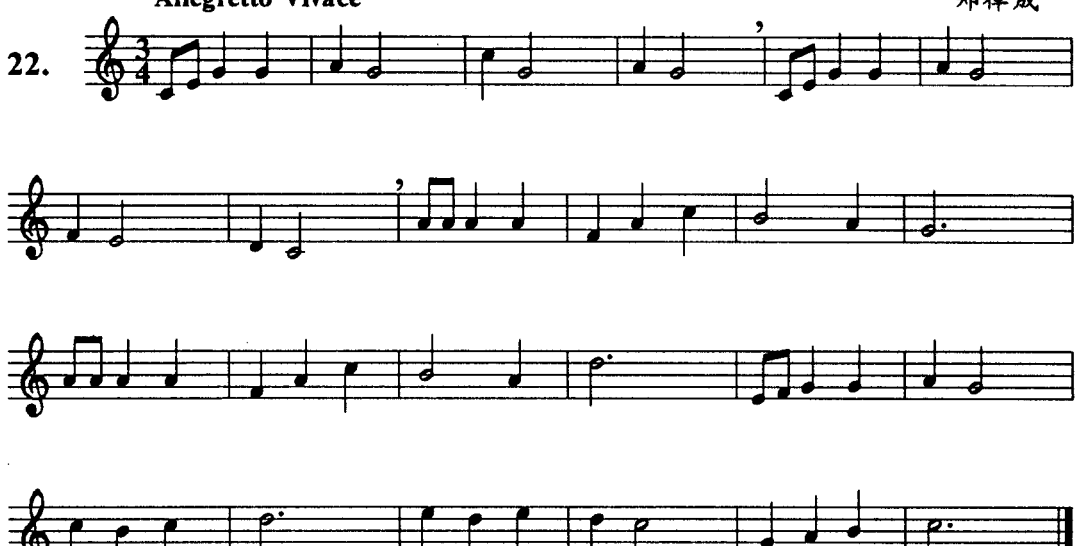




Allegretto vivace

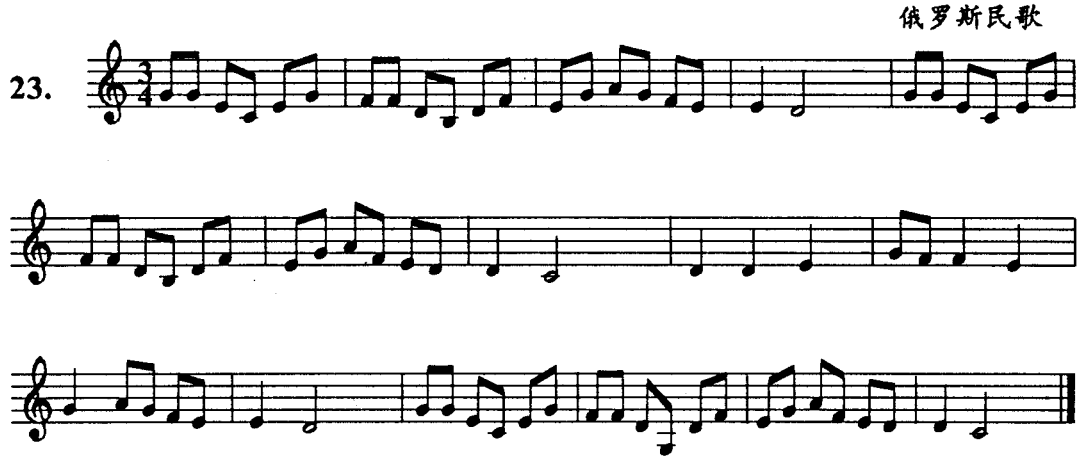
郑律成

22.



俄罗斯民歌

23.



Valse

波兰民歌

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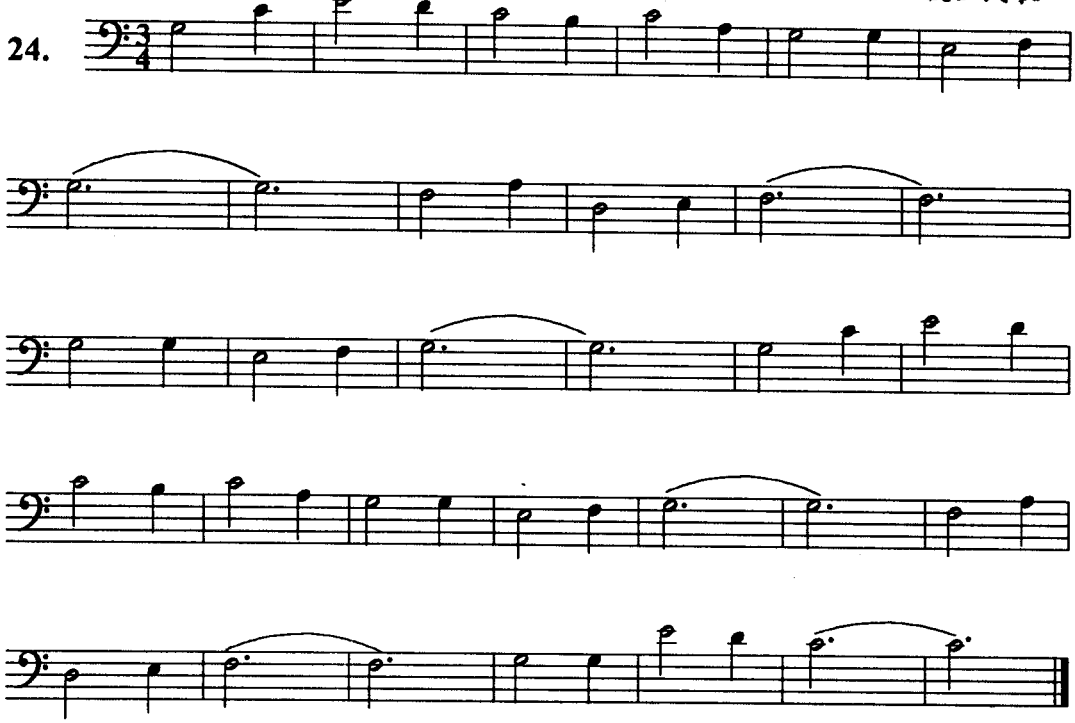
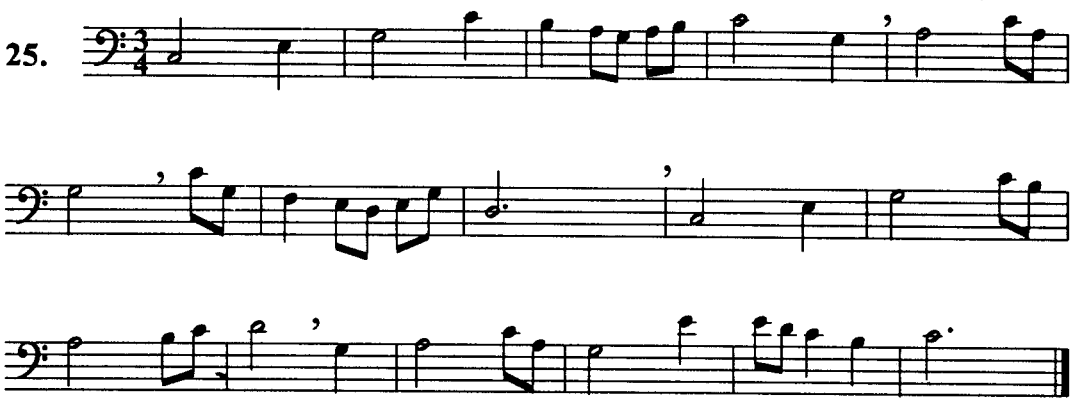


Vivace

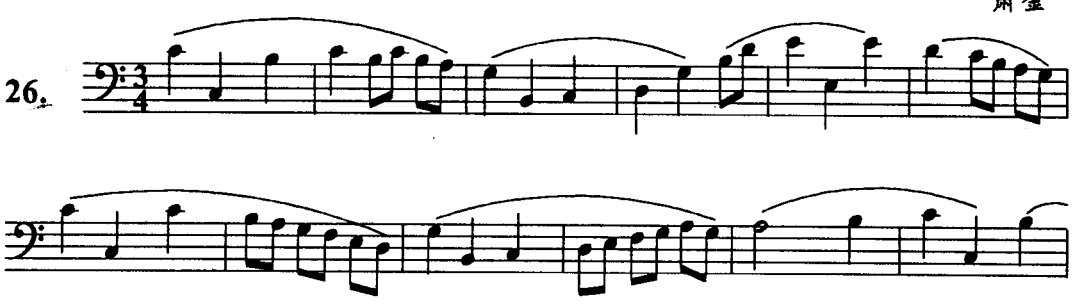
卡卢利

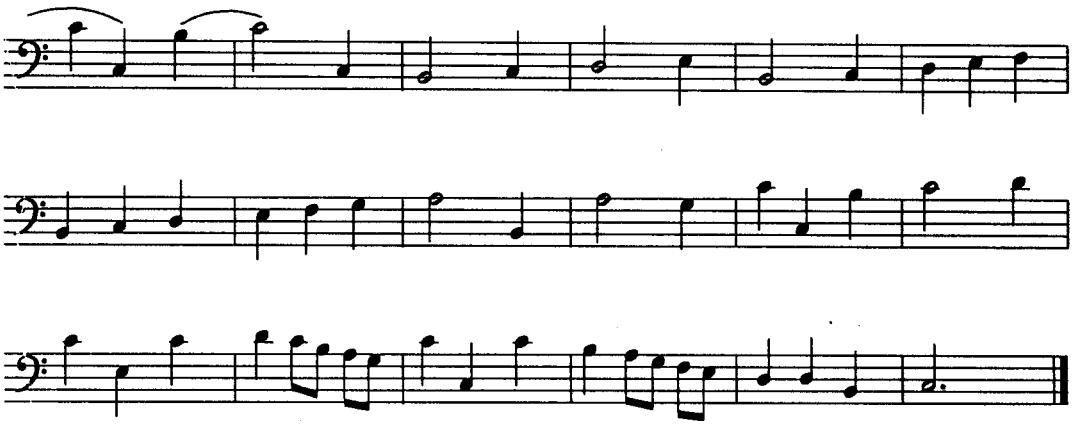
25.



萧金

26.





格鲁克

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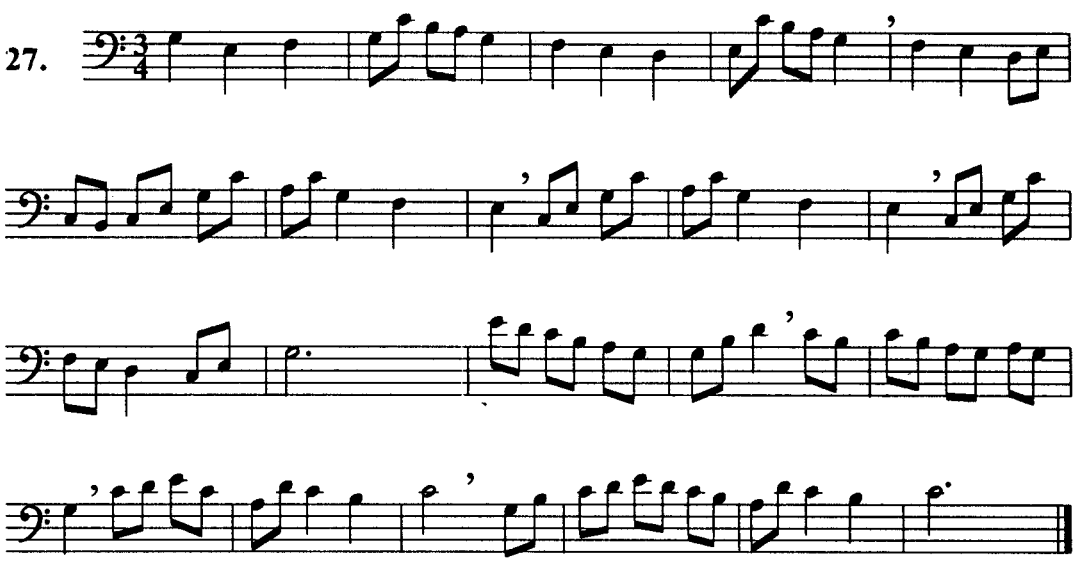
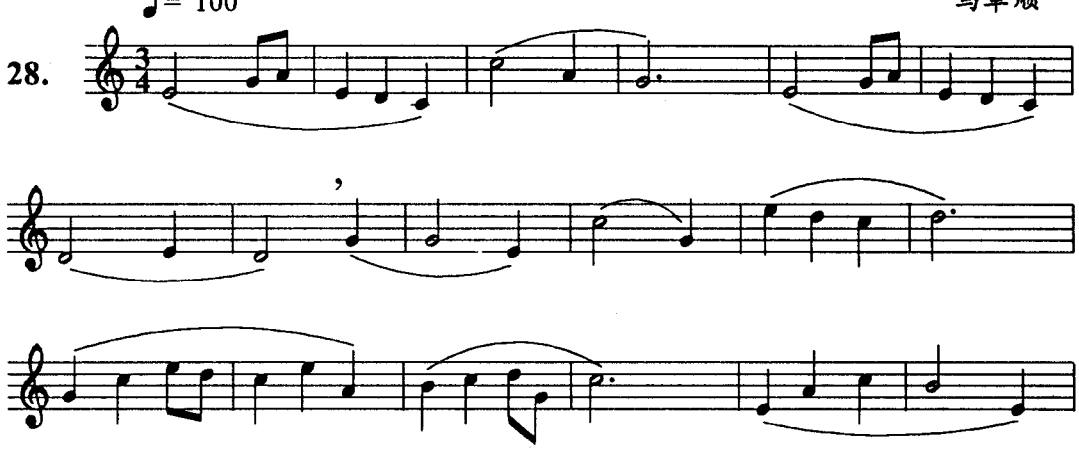
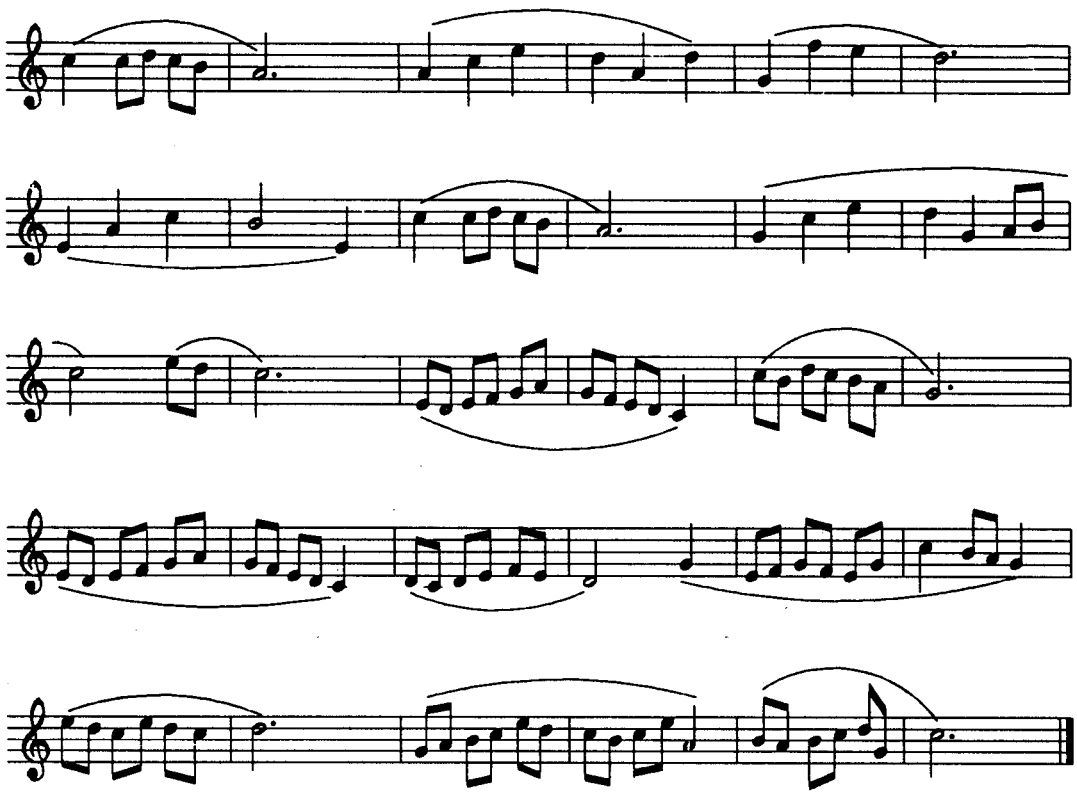


♩= 100

马革顺

28.





Vivace ♩= 150 新疆民歌

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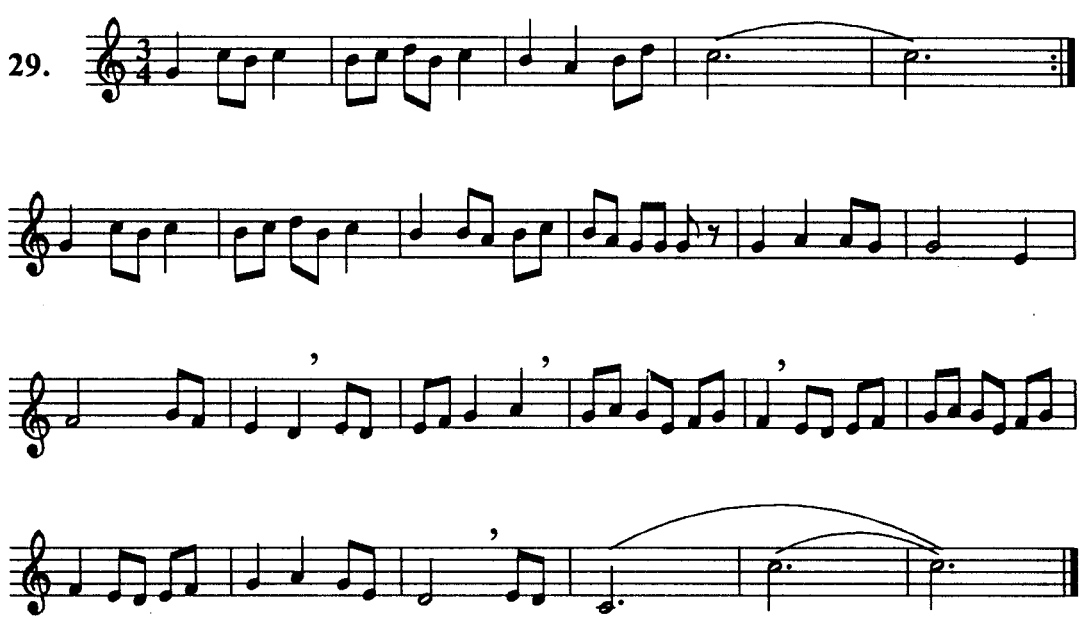

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