



中国舞

等级考试教材

第三级
(幼儿)

SYLLABUS FOR GRADED EXAMINATION ON CHINESE DANCE

GRADE III (FOR PRE-SCHOOL CHILDREN)

北京舞蹈学院编·孙光言主编

Edited by Beijing Dance Academy
Editor in Chief Sun Guangyan



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新 版 序

为了培养和造就一代代新世纪的新人,我国的教育教学改革以加强素质教育、培养德智体美全面发展的人才为目标在广泛而深入地进行。包括舞蹈教育在内的美育,日益引起人们的重视,成为人们发展自身素质不可或缺的一个方面。

而值此之际,北京舞蹈学院的校外考试课程作为面向广大青少年为主体的国民素质教育中的舞蹈教育,已经推行了 10 余年之久;与这一课程相匹配的《中国舞等级考试教材》,自 1993 年首次出版以来,早已为广大青少年所熟悉、所实施;这一课程的领衔设计者和这一教材的主编孙光言教授的名字,已是中国舞蹈美育课程与教材建设中的一面旗帜。“老教授”倾毕生心血而浇灌的“小舞蹈”不仅茁壮地成长而且绚丽地绽放。

教材,是课程建设的主体部分,是教师实施教学活动的依据与参照。中国舞成型的、分等的考试教材的出现,说明作为国民素质教育的舞蹈美育已积累了相当的经验,具有了相当的成效。经过多年教学实践的信息反馈,为使这套教材更符合幼儿、儿童、少年、青年不同年龄段的生理、心理特点及其学习时数所能承担的教学量,也为使这套教材在性情陶冶、身体美育的同时达到中国舞基础普及的目的,孙光言教授与她的合作者们在原教材的基础上进行了全面的、系统的、科学的修订。

在赵沅、吕艺生、游惠海等前辈艺术家的“序言”中,已经对这门课程和这套教材给予了高度的肯定。值此教材全面修订之际,主编孙光言教授嘱我再三为之写序,我想她的用意是希望她和她的同事们开创的这一事业能后继有人,后来居上。作为北京舞蹈学院的在任领导,我认为有责任,有义务为这一事业的更大发展去服务、去宣传、去促进。虽然这门课程和这套教材已覆盖了我国三分之二的地域,并已扩展到港、澳、台地区以及新加坡、马来西亚、加拿大、澳大利亚和美国,但我们仍业兴而未尽,任重而道远……

北京舞蹈学院副院长 于 平

2000 年 4 月 北京

PREFACE TO THE NEW EDITION

In order to foster a new generation in the new century, the aim of the educational reform of our country is to improve the quality of education to cultivate the students in an all-round way so that they can develop morally, intellectually, physically and artistically. The educational reform is growing in depth and breadth. The aesthetic education which includes dance teaching and learning is now winning ever greater attention; it is an integral part in perfecting the quality of the people.

The extramural examination curriculum of Beijing Dance Academy, being part of the quality education serving the broad masses of the children, juveniles and youths, is now ten years old. This curriculum with its Syllabus for Graded Examination on Chinese Dance is now well-known among the broad masses of the Chinese children, juveniles and youths since its publication in 1993. Professor Sun Guangyan, the leading designer of this curriculum and editor-in-chief of the Syllabus, has won herself the name as a leading figure in the aesthetic education of dancing in China and in the build-up of dance teaching materials. As a senior professor she has put her whole heart and soul into the popularization of the curriculum which is now in full bloom.

Teaching materials are the essence of the build-up of a course and the basis of the practice of teaching. The birth of the Syllabus for Graded Examination on Chinese Dance is an indication that as part of the aesthetic education, the education of the art of dance has accumulated rich experience and produced satisfying effects. With years of teaching practice and feedback at their disposal, Professor Sun Guangyan and her colleagues have revised the teaching materials in a comprehensive, systematic and scientific manner so that they serve a better purpose in meeting the physiological and psychological characteristics of different age groups of learners—per-school children, school-age children, juveniles and youths, in scientifically designing teaching and learning load, in fostering good sense of values and popularizing the Chinese dance.

The forerunner artists Zhao Fong, Lu Yisheng and You Huihai have acknowledged in their prefaces the worth of the curriculum and the Syllabus. Professor Sun Guangyan, editor in chief of the Syllabus, while revising the teaching materials, asks me to write a preface. I think what she is expecting is the coming successors will take over and further the career that is initiated by her and her colleagues.

As the president of Beijing Dance Academy I deem it my duty to render my service to this undertaking by publicizing and promoting it. Though this curriculum with its Syllabus has covered two thirds of the land of China including Hong Kong, Macao and Taiwan, and countries like Singapore, Malaysia, Canada, Australia and the United States of America, we feel the career has just started, and there is still a long way to go.

Yu Ping
April, 2000

序 一

古代希腊人把体操和音乐作为重要的教育课程,并且还说:“音乐是灵魂的体操。”这意思是说身体和灵魂的体操是对青少年重要的教育手段,也就是我们所要求的“身心健全,和谐的发展,应该是教育的重要目的”。

舞蹈教育要求身体在音乐中和谐、优美地动作。所以,在现在,特别是学前教育和初级教育阶段,唱游和舞蹈是不可缺少的课程。

中华民族有着悠久的文化传统,56个民族都有着各自的文化积累,音乐和舞蹈的丰富可以说是在世界各地都很少见的。仅以民歌为例,在近年进行的史无前例的采风普查中,一个省、市精选的民歌均达2000首左右,全国的民歌集成将印行60大卷,真可谓浩如烟海了。

中华民族的舞蹈,由于民族的众多,各个民族都有着风格十分丰富的舞姿和舞容。北京舞蹈学院编写出版了《中国舞等级考试教材》,并且举办了校外舞蹈等级考试,这是继中国音乐家协会举办校外音乐考试之后的另一个创举。特别是中华民族在海外定居的数量据说已达6000万左右,不少国家和地区华人聚居的数量很大,由于他们对文化上的“根”的认同,中央音乐学院已经和新加坡合作,举办中国乐器的级别考试;我深信,北京舞蹈学院这个校外等级考试,也一定可以很快地推广到海外的华人社区中间去。因为我曾经亲眼看到在海外华人社区的青少年渴望学习中华民族的传统文化,所以,这些考级活动不仅对弘扬中国传统文化,而且也将对人类文化宝库的发展,做出积极的有价值的贡献。

国家教委艺术教育委员会主任 赵 沅
中国音乐家协会副主席

1992年8月 北京

PREFACE I

The ancient Greeks made gymnastics and music important curricula in their education, saying, "Music is the exercise of the mind", which means the exercise of the body and the mind is an important means of education for children and youths. This is actually also the requirements of our country's education—"One of the important aims of our education is to make the educated achieve a harmonious development of the body and the mind."

Dance training requires the students of dance to perform their dancing movements in a harmonious and beautiful manner to the accompaniment of music. This is why singing and dancing are the indispensable curricula for the pre-school and elementary education.

The Chinese people have a long history of civilization and culture. Each of the more than 50 ethnic groups in China has its own cultural heritages. The richness and colourfulness of the Chinese culture is almost unparalleled in the world. Take folk songs for example, the folk songs collected and hand-picked by each province and city in recent years come up to about 2000. When all the folk songs of the whole country are published, they will appear in 60 huge volumes. What a tremendous amount it is!

China is a multi-nationality country. The dances of each nationality have their own unique movements and styles. Beijing Dance Academy has now published Syllabus for Graded Examination on Chinese Dance and set up qualifying Graded Examination on Chinese Dance. This is another pioneering work after the set-up of the qualifying examination of extramural music syllabus sponsored by China Musicians Association.

It is said that the number of overseas Chinese has reached about 60 million. In many countries and regions there are large number of overseas Chinese. The common cultural root has led to the establishment of extramural examination on Chinese musical instruments by the Central Conservatoire in collaboration with Singapore. I am confident that Beijing Dance Academy's Syllabus for Graded Examination on Chinese Dance will be well received and popularized in the overseas Chinese communities abroad, because I have witnessed with my own eyes how eager the overseas Chinese children and youths abroad are in learning the traditional culture of China. The activities involved in these examinations will not only further popularize and develop the traditional culture of China, they will also contribute to enriching the treasure-house of the culture of mankind.

Zhao Feng

Vice-chairman, China Musicians Association

Chairman of the Committee of the Education of Arts of
National Commission of Education

Honorary President of Central Conservatoire

August 1992

序 二

近年来,常有一些朋友向我建议:“应当把中国舞蹈训练规范成普及式的分级考试课,就像英国 RAD 芭蕾考试课那样,向更多的爱好者普及舞蹈文化。”向我们提此建议的有国内的朋友,也有身居海外的华人。他们说:“这件事,由北京舞蹈学院来做是最合适不过的。”

这些建议正确地反映着我国文化发展的需要。1986 年前舞蹈学院已在筹划这件事。前任院长李正一教授委托中国舞教授孙光言主持编写这部教材。孙光言教授是北京舞蹈学院的元老,有丰富的教学经验。以她为首组成了一个包括舞蹈、音乐和美术教师在内的编写小组,他们责任心强而且十分干练。他们既总结了过去的教学经验,又结合少年儿童的特点,在一年的时间里就编写了第一、第二级的课程,并在中国少年儿童活动中心、北京市少年宫、舞蹈学院夜大学少儿师资班和周末儿童班等试验教授,受到普遍的肯定和欢迎。他们在教学实践中不断地丰富和修正,至 1989 年初八级教材的前四级课程已全部编完。同时制作出文字教材、乐谱、录音带及录影带。

这部教材的编制是供少年儿童和青年校外学习舞蹈使用的。它把中国古典舞、中国民间舞的一些基本舞姿、动作和舞步,按不同年龄的生理及心理特征划分为八个等级。一至四级主要供 7—13 岁的儿童学习,五至六级供 13—16 岁的少年学习。七至八级主要供 16 岁以上的青年学习。作为普及性的舞蹈教材,它不仅可以为专业舞蹈团体提供候选人,更重要的是提高少年儿童及青年的文化素养和舞蹈艺术的审美能力。它可以塑造出优美的体态,陶冶人的情操,为培养青少年和儿童的高尚品德、集体荣誉感、纪律观念等起到潜移默化的作用。舞蹈教育的美育意义,是其他美育形式不可取代的。

这部教材应海内外中国舞爱好者的要求,在完成前四级并开始编制后四级的同时,就在国内外推广。无疑在推广过程中,还会逐步修订,使其更加完善。教材编写组和课程考试委员会希望及时得到广大舞蹈爱好者的宝贵意见,这将是不断完善教材的重要依据。

北京舞蹈学院院长 吕艺生

1989 年 10 月 北京

PREFACE II

In recent years we have frequently received proposals from friends both at home and abroad, saying "It is necessary to organize the fundamental training of the Chinese dance into graded examination resembling the British RAD ballet examinations, so that the Chinese dance can be popularized." "This job," they added, "should definitely be done by no one but Beijing Dance Academy."

Upon taking up such a responsibility Beijing Dance Academy formally commissioned on the project four years ago. The president of the Academy then, Li Zhengyi, assigned the job to Sun Guangyan, professor of Chinese Dance with expert teaching experience. A working team and an editorial board composed of teachers of dance, music and fine arts were formed, led by Professor Sun. With their strong sense of responsibility, competence and rich experience and an excellent command of the characteristics of the children and much research and experimental teaching they completed the syllabus of Grade One and Grade Two in one year and had them put into actual teaching at various centers such as the Chinese Youth and Children Activity Centers, Beijing Youth Palace, the Teachers Training Class for Children's Dance of the Evening University of Beijing Dance Academy and the children weekend classes. The syllabus was well received and highly prized by the teachers. In the course of the experimental teaching the syllabus and the teaching materials were amended and enriched. In 1989 the syllabus of the first four grades were completed with written materials, music scores, music tapes and video tapes.

The syllabus is intended for the non-professional children and youths. It puts together the fundamental shapes, movements and steps from the Chinese classical dance and the Chinese folk dance, and group these fundamentals into eight different grades based on the physiological and psychological characteristics of the children. The syllabus of the first four grades are designed for children aged between seven and thirteen, Grades Five and Six for juveniles between fourteen to sixteen, while Grades Seven and Eight for youths over sixteen. As a general dance syllabus these teaching materials will not only provide training for potential professional dancers, but more importantly it will upgrade the cultural qualities and enhance the sense of aesthetics of the youngsters towards dance. In addition to the build-up of physical beauty, dance can mould their noble-mindedness, foster their virtuous qualities, sense of collective honour and discipline. The aesthetic education of dance is non-replaceable by other educational forms.

While we are preparing the syllabus of the last four grades, teaching of the first four grades has already begun both at home and abroad. We shall make further amendments and improvements as we go along. The editorial board and the Examination Committee are looking forward to suggestions and comments which would be the most valuable sources for our continuous improvement of the syllabus.

Lü Yisheng

President of Beijing Dance Academy
October 1989

序 三

北京舞蹈学院是培养舞蹈专业人才的最高学府。近些年来,它把目光同时也投向了广大舞蹈爱好者。为幼儿、儿童、青少年编制的这套系列性的《中国舞等级考试教材》,就是它迈步走向舞蹈爱好者中间去的佐证。

据编者介绍,这套教材的课程共分十级,其中幼儿课程二级,儿童课程四级,少年课程二级,青年课程二级。主编者孙光言教授说:他们力求使教材具有专业训练的科学性、系统性、全面性与民族性,同时还应有群众舞蹈的通俗性、普及性、趣味性与自娱性的特点。

从现已编出的启蒙课、初级课的教材来看,显然他们是为幼儿找到了一条认识舞蹈的途径。不论是一个手臂动作、一个头的动作、腰的动作,还是一个脚的动作,都是4—5岁或5—6岁的孩子可以做到、也喜欢做的。他们把许多简单的动作练习,融于小花猫、小钟、稻草人、小白兔、小鸭走、小鸡走、青蛙跳、小燕飞,开火车、吹泡泡、吹吹打打、小动物过生日的游戏与形象之中。我想孩子们是乐于接受它的。

据我了解,适合6—13岁儿童学习的一至四级教材已在北京等地试验教学了7年。由舞蹈学院直接培训的教师近500人,学员近2000人。并从1988年和1990年起,分别在香港、新加坡举办了培训教师的训练班。香港舞蹈总会、新加坡南洋艺术学院还为此成立了“考试工作委员会”,已向香港的309名教师、新加坡的101名教师颁发了《教师资格证书》,向香港的1151名学员、新加坡的323名学员颁发了《学生考试合格证书》。可见,它的影响已经飘向了海内外。

在沟通舞蹈艺术与舞蹈爱好者之间的关系上,这套教材是一座有益的桥梁。而在向广大青少年、儿童实施舞蹈美育的过程中,无疑他们会把他们引入舞蹈这座美的殿堂。

繁荣中国的舞蹈艺术,大概也要从与爱好者的对话中开始,从这块地平线上起步。舞蹈是属于每一位青少年、属于每一位儿童的。

中国舞蹈家协会常务副主席
中国舞蹈家协会儿童舞蹈委员会会长

游惠海

1992年7月 北京

PREFACE III

Beijing Dance Academy is the top-level academy for training dancers in China. In recent years it has been giving great attention to the non-professional dancers. The publication of Beijing Dance Academy Syllabus for Graded Examination on Chinese Dance, which meets the needs of pre-school children, school children, juveniles and youths, is indicative of this endeavour.

According to the editors, the syllabus is divided into 10 grades: two for pre-school children, four for school children, two for juveniles and two for youths. Professor Sun Guangyan, editor in chief of the syllabus, says they aim at making the syllabus scientific, systematic, comprehensive and stylistically Chinese in addition to achieving its purpose of popularization and entertainment.

From what we can see from the teaching materials for the beginners and elementary stages, the editors have certainly found a good way for the children to learn the Chinese dances. Whether it is a movement of the arms, or a movement of the head or back or feet, the requirements are all within the power and to the liking of the children between 4 and 6. Many dancing movements for the children are the imitation of the movements of kittens, ducklings, small rabbits, small swallows, chicks and frogs or the depiction of playing the games of driving locomotives, of blowing soap bubbles or playing musical instruments and celebrating the birth days of small animals, etc. I believe these are the things that are to the children's liking. As far as I know, the first four grades of teaching materials intended for children from 6 to 13 have been taught experimentally in Beijing and elsewhere for 7 years. With this syllabus Beijing Dance Academy has already trained about 500 dance instructors and about 2000 students. Beginning from 1988 and 1990 teachers training class has been set up in Hong Kong and Singapore respectively so that the students of the training class can learn how to put the syllabus into practice. Both Hong Kong Dance Association and Singapore Nanyang Academy of Arts have set up Examination Boards which have conferred Teachers Qualification Certificates to 309 dance instructors in Hong Kong and 101 in Singapore, 1151 diplomas to students in Hong Kong and 323 in Singapore. This shows the syllabus has made a strong impact both at home and abroad.

The syllabus is a vehicle that brings the art of dance to those who love dance. Through the aesthetic education of the broad masses of children, juveniles and youths, the syllabus will usher them into the beautiful palace of dance.

To further develop the art of dance in China, we need to start from the non-professional dancers. Dance belongs to every child, every juvenile and every youth.

You Huihai

Vice Chairman of China Dancers Association

Chairman of the Committee of Children's

Dance of China Dancers Association

July 1992

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编者前言

EDITOR'S WORDS

中华民族五千年的文明史,舞蹈文化占有重要的位置。舞蹈教育自古以来就被先人所重视。三千年前的周代,舞蹈被列为青年和少儿的必修课程。课程按繁简、高低编制,分别少儿和青年习学。因而是是否精通乐舞为当时人们文化程度高低的标志之一。

我国自宋以来国运日衰,故舞蹈和舞蹈教育亦日益没落,乃至勾栏、瓦舍只供人们娱乐观赏。于是在人民的意识中,舞蹈亦非大雅之物。

民国以来,民族振兴运动蓬勃发展,尤其是中华人民共和国建立后,文化艺术受到国家的重视,舞蹈教育在全国各地普遍地建立起来,培养出许多出色的舞蹈专门人才。但是,普及的舞蹈教育尚未纳入国家的教育计划。当前在世界许多发达国家,小学、中学、大学都设有舞蹈课。在我国,由于开放改革,经济迅速发展,人民生活有了显著的提高。所谓富裕而后知礼(中华民族是礼乐之邦),正如春风花草一样,学习舞蹈已悄然进入寻常百姓家。在舞蹈学院举办的周末儿童班,许多家长陪伴着孩子来上课,风雨不误。那种认真精神实在令人感动。

我们正是在这种形势下,认识到应该担负起这个普及舞蹈教育、提高国民素质的责任,把我国自古以来的舞蹈教育传统发扬光大。泱泱大国 12 亿人民岂能在舞蹈文化上落伍!我们是在干一件开拓性的工作,现在称做“校外”,未来一旦把舞蹈教育纳入国家教育规划,它将成为全国普及教育的内容之一。

目前我们编写的这套《中国舞等级考试教材》,是将中国舞蹈的知识性、训练性和娱乐性结合起来,力求符合幼儿、儿童、少年和青年的心理和生理特征,强调舞蹈训练的科学性、系统性、全面性以及舞蹈风格的民族特色,在促进幼儿、儿童、少年和青年的身心健康成长的同时,达到中国舞蹈启蒙和普及教育的目的。

教材配有伴奏乐曲,为能辅助舞蹈训练并使之具有中国风格和年龄特点,我们要求乐曲结构完整、节奏鲜明、旋律性强。希望在舞蹈训练的同时,能对学生进行初步的音乐知识教育,以培养学生的音乐感和对音乐的兴趣。

我们希望这部修订的教材在今后的教学实践中,继续地丰富、充实,能成为未来普通学校中舞蹈课的基础。

北 京 舞 蹈 学 院
《中国舞等级考试教材》编委会

2000 年 8 月

音乐编者的话

MUSIC EDITOR'S WORDS

这是我国第一套为发展校外舞蹈教育而编创的系列钢琴曲谱,共分为十三级,是北京舞蹈学院多年从事舞蹈音乐教育工作的教师们长期努力的结果。教师们在取材中充分注意到了各阶段学生年龄的特点和中国舞蹈的特色。幼儿课(第一、二、三级)以中国的儿歌和幼儿歌曲为主。儿童课(第四、五、六、七、八级)则以儿童歌曲、民歌、儿童钢琴曲为主,并注意融诗、歌、舞为一体,充分体现中国舞蹈所具有的载歌载舞的特色。少年及青年课(第九、十、十一、十二、十三级)包括有基本训练、身韵和民间舞等三种风格迥异的教材,基本训练教材以青少年歌曲、钢琴曲、舞蹈和舞剧音乐为主;身韵教材以中国古典音乐、民歌为主;民间舞教材则采用我国各种民族和地方风格的音乐。这套钢琴的曲谱是由浅入深、风格丰富多彩的。因此,不仅可作为舞蹈的音乐教材,也可作为儿童和青少年的音乐教材。

随着社会的发展和生活的改善,人们普遍地认识到:让孩子从小就在音乐、舞蹈的熏陶中受到美的教育,对开发儿童智力、培养孩子的高尚情操具有十分重要的意义。因此,自《中国舞等级考试教材》推出以来,不仅已在国内受到了广泛的重视,还逐步在香港、澳门、台湾等地区和新加坡、马来西亚、美国、加拿大、澳大利亚等国华人中受到了重视,并作为追根寻源和弘扬华夏文化的一种重要形式在迅速发展着。为此,我们出版这套系列的舞蹈曲谱教材,以充分适应社会的需求。在选编的乐谱中我们曾转载或改编了部分作者的作品,在此谨向他们表示深切的谢意。

音乐教材编写组成立于1986年,全体成员都热心于舞蹈音乐的工作,因此在探索舞蹈音乐的规律中均持严谨的治学态度,并能与舞蹈编写组密切配合,使编写工作得以顺利完成。由于这项工作还只是初步的尝试,希望国内外读者不吝指正,使之日臻完善。



凡 例

GUIDE TO THE USE OF THE BOOK

一、本书是《北京舞蹈学院》积几十年教学经验,为在幼儿、儿童和青少年中普及中国舞蹈艺术而编制的舞蹈教材。内容包括学员的训练动作,也包括教师的教授方法,为师生共用的系统教材。

二、教材共分

普及型教材:

《第一、二、三级课》	适用于 4—7 岁幼儿
《第四、五、六、七、八级课》	适用于 7—13 岁儿童
《第九、十级课》	适用于 12—15 岁少年

半专业型教材:

《初级课》(第十一级)	适用于 14—16 岁青年
《中级课》(第十二级)	适用于 15—17 岁青年
《高级课》(第十三级)	适用于 16—18 岁青年

每级教材都同时出版有文字书、录影带和伴奏曲谱、录音带。

三、为适应国外舞蹈爱好者的需求,本书的序言、目录、教材内容索引均以汉、英对照的文字出版。

四、为使教材清晰、准确、便于施教,各级教材内容由简至繁并采取“音舞结合”、“图文并用”的方式加以介绍:

“音舞结合”,即每一级课均配有专用的伴奏曲谱(另有《钢琴伴奏曲谱》出版);每个练习动作(组合)均按音乐长度进行,例如:“[1]—[2]半蹲”。方括号“[]”表示“小节”,括号中的数码为小节数,上例即为第一小节至第二小节的音乐做“半蹲”动作。

“图文并用”,即每个练习附有“场记”图,标志课堂上进行训练时学员的位置和动向。每个舞蹈动作都附有动作“舞姿”图以辅助文字说明。

五、本教材中有关舞蹈方位、动向的称呼均采用统一名称术语,即场记说明采用“舞台方位”;动作说明采用“人体方位”(均详见《第一级(幼儿)》“舞蹈词汇表:舞蹈专业术语”)。

六、教材中凡是舞蹈的专用动作名称、术语,均用双引号(“ ”)括起,如“正步位”、“前平位”、“扩指”等。其动作说明均列在“舞蹈词汇表”中,请对照阅读、施用。

七、每册书后均附有“北京舞蹈学院《中国舞等级考试课》考试条例”。凡采用本教材的学员或教师,欲取得北京舞蹈学院“中国舞考级委员会”颁发的《教师资格证书》或《学生考试合格证书》者,均可按此条例办理。

教 学 提 示

TEACHING GUIDANCE

一、这是一套面向4岁至18岁的普及的、通俗的并具有综合性的系统舞蹈素质教育教材。教材具有舞蹈训练性也包含有自娱性。由于每级教材的内容均经过规范,对动作的规格、节奏、组合等都有具体要求。因此,必须有一定的学习时间的保证,方能达到质量标准。此外,教材有地面练习、扶把练习和中间练习,需要有一定的训练设备,如地板、把杆等。

二、第一级至第十级课程,每级若每周一个半小时,第十一级至第十三级每周若三个小时,需一年的训练时间,可达到本级考试课的水准。

本课程每级授课时间有伸缩性和灵活性。依每周授课时数的多或少可半年、一年或二年完成一级课。只要达到课程的标准要求,通过级别考试即可升级。

三、教材所展示的各级课程的内容均考虑到:教材纵线的系统性;横线的相互协调关系;动作的速度是否恰当;组合的水准是否适宜;教材是否有情趣性;以及学员的身体条件和学习时数等。它体现各年级应达到的水准。它是各年级教学的结果,也是考试的考题,是不能任意改动的。

四、教材规范的目的:一是便于衡量和检验学员学习成绩;二是便于教师认识和理解每级教材应达到的标准。

五、教师在授课时,应按照由简至繁的教学原则,将组合分解成单一动作,较难的单一动作还要分解成局部动作(分割成上肢或下肢动作)。经过局部练习、单一练习后,再做组合练习。如何分解组合,教师可根据学员的程度决定。

实践证明,每一舞蹈动作若不经单一的反复训练(不是一次性的),无法达到动作应有的质量。在单一训练时,教师也可选用一些教材规范外的乐曲,作为伴奏曲。

六、教师在指导训练过程中,请注意训练的科学性——运动量和动作幅度要符合不同年龄的生理特点。特别是面对幼儿及儿童,舞蹈训练正值他们处于生长发育期,人体的骨骼、韧带以及各种器官系统正处于不成熟至成熟的发育过程,在此期间施教应取慎重态度,一旦造成伤害将危及将来。

人们身体发育的不同阶段,对运动的承受量是不同的。对于幼儿及儿童不宜给予某一局部动作过多重复的训练,如:蹲、弯腰、跳跃等;亦不宜给予强烈的外力训练,如:强压、强扳等。超负荷训练有害学员的身体健康。教师应当时刻记住:舞蹈训练的目的在于增强身心健康发展。