

中国音乐学院

校外音乐考级全国通用教材

打击乐(小军鼓)

(下册)

甄达津 编



中国青年出版社

责任编辑：黄大卫 曾 熠

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第八级

基本练习，必考第57条。

德雷克卢斯

57

a) *tr* *pp* *f* *p*

b) *tr* *p* *p* *sfp* *f* *p* *p*

c) *tr* *f* *p* *f* *sf* *p* *f* *p sub.*

d) *tr* *f* *p sub.* *f*

e) *tr* *f* *p* *p* *p*

f) *tr* *f* *p* *p*

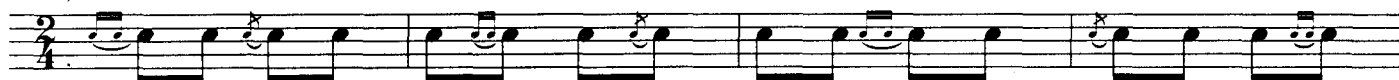
g) *tr* *f* *cresc.* *f* *f ct* *p*

180

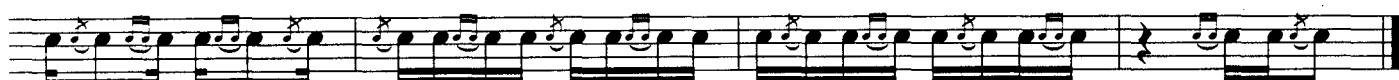




o) ♩ = 92



f-p



p) ♩ = 76



sf p

3

sf

sf p

3

sf p



3

3

sf

sf

p

3

sf

q) ♩ = 120



mf

f

p

mf

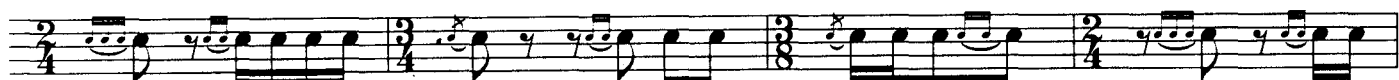


f

p

mf

f

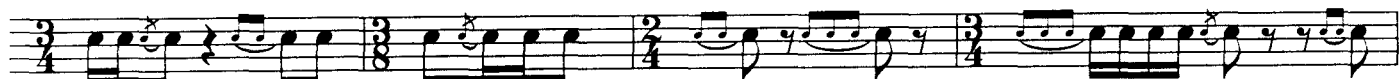


p

mf

f

p

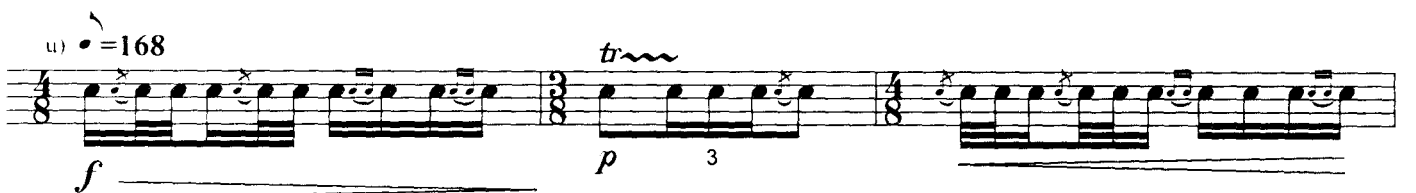
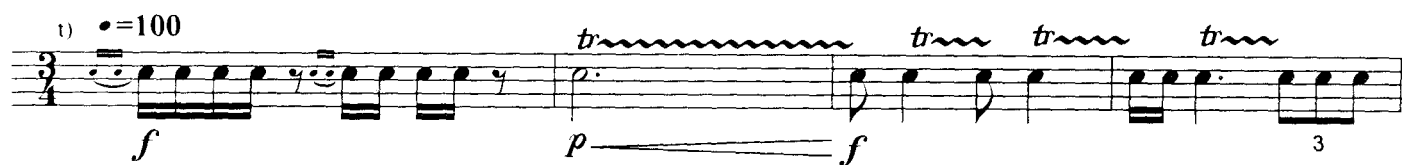


mf

f

p

mf



p 3 3 *cresc.* 3 3
poco *a* *poco* *tr* *tr*
tr *tr*
ff *p* *f*

练习曲58-74首，必考第70首。

德雷克卢斯

♩ = 120-188

58.

f 3
p 3 *f*
pp 3 *cresc.* 3 3 *poco*
a *poco*
ff *p sub.*

Musical notation on ten staves. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (mf, p, pp, f). The music is written in a single melodic line on a five-line staff. The first staff begins with a trill and a half note, followed by a series of eighth notes. The second staff features a trill and a half note, followed by a series of eighth notes. The third staff starts with a trill and a half note, followed by a series of eighth notes. The fourth staff begins with a trill and a half note, followed by a series of eighth notes. The fifth staff starts with a trill and a half note, followed by a series of eighth notes. The sixth staff features a trill and a half note, followed by a series of eighth notes. The seventh staff begins with a trill and a half note, followed by a series of eighth notes. The eighth staff starts with a trill and a half note, followed by a series of eighth notes. The ninth staff features a trill and a half note, followed by a series of eighth notes. The tenth staff begins with a trill and a half note, followed by a series of eighth notes.

Tempo di marcia

59.

Musical score for "Tempo di marcia" by Dreikluse, starting at measure 59. The score is in 2/4 time and features a variety of rhythmic patterns including eighth notes, sixteenth notes, and triplets. Dynamics include forte (*f*) and piano (*p*). The piece concludes with a double bar line and a final forte (*f*) dynamic marking.

Allegro

60.

Allegro section, measures 60-69. The music is in 3/4 time. It begins with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The notation includes eighth and sixteenth notes, often beamed in groups of three. Trills are present in measures 63, 65, and 67. A fermata is placed over the final measure (69).

Andante

Andante section, measures 70-79. The music is in 3/4 time. It begins with a pianissimo (*pp*) dynamic and ends with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, often beamed in groups of three. Trills are present in measures 73, 75, and 77. A fermata is placed over the final measure (79).

Allegro

sf *f*

3

3

p *f* *p* *f*

吉加爾斯基

Moderato

61

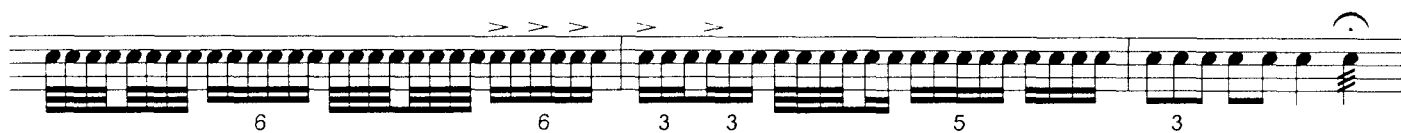
mf sempre 3 5 6 5 6 5 5

3 3 6 3 3 5 6 6 6 5

6 6 6 6 3 3 6 3 3 6 5 3

3 3 5 6 5 6 5

3 5 3 5 3 3 3 3 6 6



吉加爾斯基

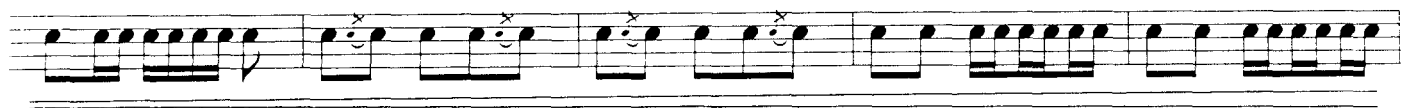
Allegro

62

pp



mf



ppp

ff

Andante

63

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking of 'Andante'. The first measure is marked with a piano piano (*pp*) dynamic. The score includes several triplet markings (indicated by a '3' below the notes) and dynamic changes, including fortissimo (*sf*), forte (*f*), piano (*p*), and fortissimo (*ff*). The piece concludes with a fermata over the final note, which is marked with a double forte (*ff*) dynamic.

Allegretto

64

Musical score for Allegretto, measures 64-73. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs and ties. A piano (*p*) dynamic marking appears in measure 68. A fortissimo (*f*) dynamic marking appears in measure 70. A pianissimo (*ppp*) dynamic marking appears in measure 72. The piece concludes with a final cadence in measure 73.