



ДЕТСКАЯ ШКОЛА ИСКУССТВ им. Д.Б.КАБАЛЕВСКОГО

В помощь концертмейстеру

Сборник нотных примеров
для занятий народно-сценическим танцем
в классе хореографии

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Пояснительная записка

Мир народной музыки велик, разнообразен и прекрасен. В каждой местности, в каждом краю, в каждом уголке нашей Родины есть свои мелодии, свои музыкальные обороты, свой фольклорный колорит, присущий только данному месту. И одна из задач преподавателей детских музыкальных школ и школ искусств – знакомить детей с народным музыкальным творчеством, расширять кругозор учеников, дать почувствовать им вкус родного фольклора, что в конечном итоге и есть воспитание патриотизма. И где, как не на занятиях народно-сценического танца, есть возможность использовать народную музыку в огромном объеме!

Данный сборник является дополнением и продолжением к сборникам, изданным на сайте Детской школы искусств №13 в 2017 и 2019 годах. В нем содержатся образцы русского фольклора, как сельского, так и городского, как почти современные мелодии, так и многовековой давности (такие, как «Барыня» например). Несколько нотных примеров представляют музыку других народов – «Цыганская мелодия», итальянская «Тарантелла», испанские дробные выступивания.

Особенный образец – авторское произведение - М.И. Глинка, «Арагонская хота». Преподаватель по классу хореографии и концертмейстер взяли на себя смелость и адаптировали музыку М.И. Глинки для комбинации с движением Веревочки, для чего в композиторском первоисточнике увеличили количество аккордов и акцентов. По сути, это пример того, как концертмейстер работает с авторскими текстами, приспосабливая их к хореографическим движениям, к определенным задачам, поставленным преподавателем-хореографом перед группой учащихся.

Стоит отметить, что все музыкальные примеры, содержащиеся в сборнике, соответствуют государственным предпрофессиональным программам и федеральным образовательным стандартам. А также помогают воспитывать в учениках профессиональные навыки, раскрывают в них творческий, художественный, эстетический потенциал, развивают разностороннюю, многогранную личность.

Содержание сборника:

1. Русское plie
2. Каблучное движение
3. «Утушка луговая», каблучное движение

4. Маленькие броски, *jete*
5. «Барыня», *grand battement*
6. Цыганская мелодия, *rond*
7. Тарантелла
8. «Испания», дробные выступивания
9. М. Глинка, «Арагонская хота», веревочка (адаптация)

Источники:

1. Открытые видео-уроки по предмету народно-сценический танец Санкт-Петербургского государственного университета культуры и искусств;
2. Открытый экзамен (видео) по предмету народно-сценический танец Южно-Уральского государственного института искусств им. П.И. Чайковского, г. Челябинск;
3. Аудио- и видеозаписи из личных архивов преподавателя хореографии ДШИ им. Д.Б. Кабалевского Светланы Витальевны Дроняк.

Русское plie

♩ = 86

The sheet music consists of six staves of musical notation. The top staff is soprano clef, G major, 4/4 time. The subsequent five staves are bass clef, C major, 4/4 time. The music features eighth-note patterns and sixteenth-note chords. Measure 1 starts with a half note followed by an eighth-note pair. Measures 2-3 show eighth-note pairs followed by sixteenth-note chords. Measures 4-5 continue with eighth-note pairs and sixteenth-note chords. Measure 6 begins with a half note followed by an eighth-note pair.



Handwritten musical score for two voices. The soprano line continues with eighth-note patterns such as (D, E), (G, A), (B, C), and (E, F). The bass line features eighth-note chords.

Handwritten musical score for two voices. The soprano line includes eighth-note patterns like (A, B), (D, E), (G, A), and (C, D, E). The bass line consists of eighth-note chords.

Handwritten musical score for two voices. The soprano line features eighth-note patterns such as (D, E), (G, A), (B, C), and (E, F). The bass line consists of eighth-note chords.

Каблучное движение

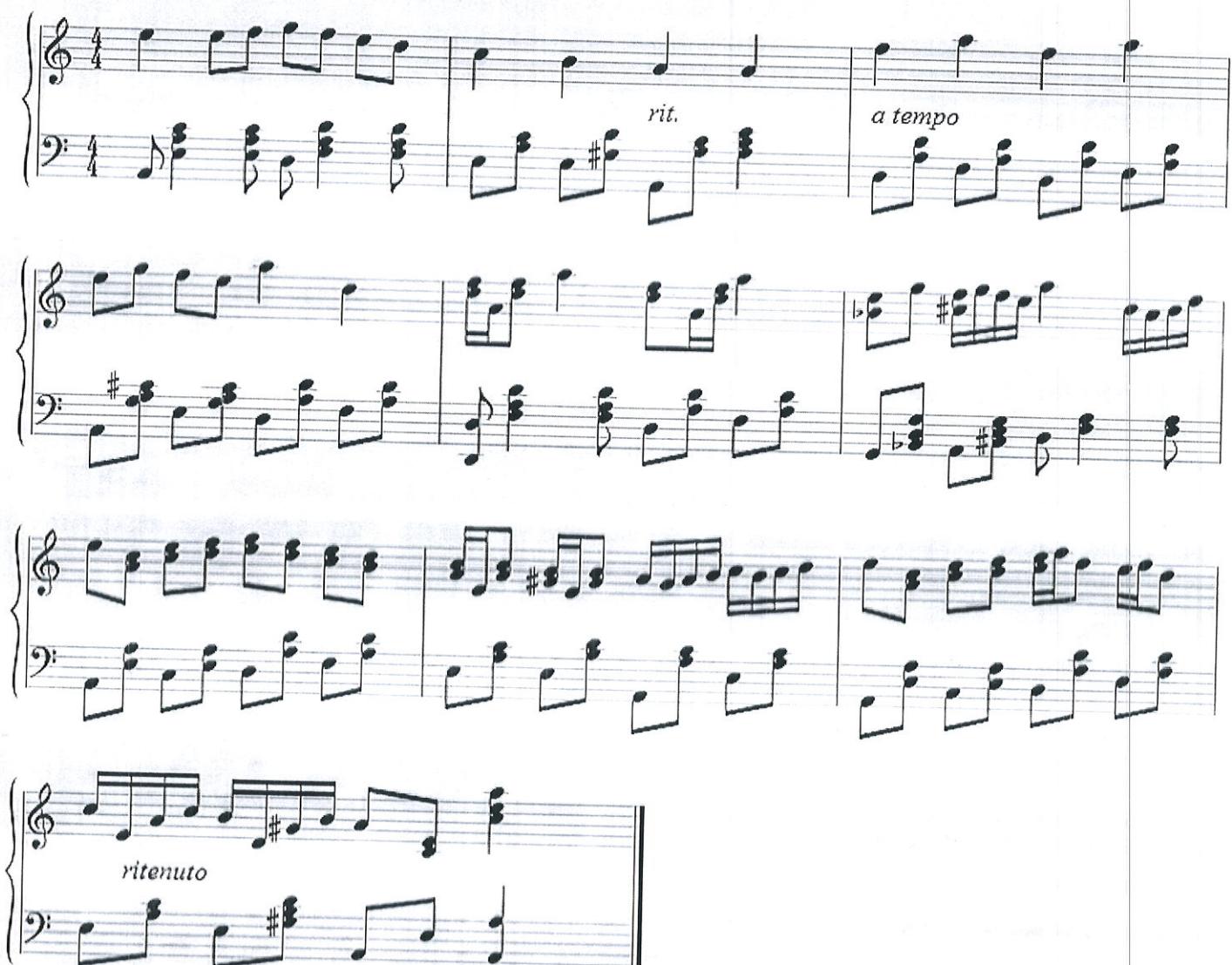
$\text{J} = 90$

The sheet music consists of eight staves of musical notation for two voices. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music is in 2/4 time, with a tempo of 90 BPM indicated by the instruction $\text{J} = 90$. The notation includes various note heads, stems, and bar lines. The first staff begins with a single note followed by a eighth-note pair. The second staff begins with a single note followed by a eighth-note pair. The third staff begins with a single note followed by a eighth-note pair. The fourth staff begins with a single note followed by a eighth-note pair. The fifth staff begins with a single note followed by a eighth-note pair. The sixth staff begins with a single note followed by a eighth-note pair. The seventh staff begins with a single note followed by a eighth-note pair. The eighth staff begins with a single note followed by a eighth-note pair.

Утушка луговая

(каблучное движение)

$J = 90$



Musical score for 'Утушка луговая' (Sheet Music). The score consists of four staves of music for two voices (Soprano and Bass) in common time (indicated by '4'). The key signature changes throughout the piece, including C major, G major, F major, and D major.

The vocal parts are as follows:

- Soprano (Top Staff):** The soprano part begins with eighth-note pairs (eighth-note pairs followed by a sixteenth note), followed by quarter notes, and then eighth-note pairs again. It includes dynamic markings like *rit.* (ritardando) and *a tempo*.
- Bass (Bottom Staff):** The bass part consists of sustained chords or rhythmic patterns primarily using eighth and sixteenth notes.

Performance instructions include *ritenuto* (ritenuto) in the fourth staff.

Маленькие броски

(Jete)

$J = 110$

1. 2.

8.

1. 2.

8.

Барыня
grand battement

$J = 70$

Musical score for 'Барыня' (grand battement) in 4/4 time. The score consists of three staves of music. The top two staves are connected by a brace and have a common key signature of one sharp (F#). The bottom staff has its own key signature of one sharp (F#). The music features a variety of chords and rhythmic patterns, including eighth-note and sixteenth-note figures. Measure numbers 8 and 8---/ are indicated above the staves.

Цыганская мелодия

rond

♩ = 76

The musical score consists of five staves of music. The top two staves are for the piano (treble and bass clef), and the bottom three staves are for the voice (treble clef). The key signature is G major (no sharps or flats). The time signature is 4/4 throughout. The vocal line features melodic patterns with grace notes and slurs. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. Measure numbers are indicated at the beginning of each staff.

1. Piano Treble: Measures 1-4. Includes a grace note pattern under a note and a sixteenth-note run.

2. Piano Bass: Measures 1-4. Features sustained chords in G major.

3. Voice: Measures 1-4. Includes a grace note pattern under a note and a sixteenth-note run.

4. Piano Treble: Measures 5-8. Includes sustained chords in G major.

5. Piano Bass: Measures 5-8. Includes sustained chords in G major.

6. Voice: Measures 5-8. Includes sustained chords in G major. The instruction "piu mosso" is placed above the vocal line in measure 8.

7. Piano Treble: Measures 9-12. Includes sustained chords in G major.

8. Piano Bass: Measures 9-12. Includes sustained chords in G major.

9. Voice: Measures 9-12. Includes sustained chords in G major. The instruction "piu mosso" is placed above the vocal line in measure 12.

10. Piano Treble: Measures 13-16. Includes sustained chords in G major.

11. Piano Bass: Measures 13-16. Includes sustained chords in G major.

12. Voice: Measures 13-16. Includes sustained chords in G major. The instruction "piu mosso" is placed above the vocal line in measure 16.

a tempo

Musical score for two voices. The top voice (soprano) starts with eighth-note chords in common time. The bottom voice (bass) enters with quarter notes in 2/4 time. The music continues with eighth-note chords in common time.

accelerando

The bass voice continues with quarter notes in 2/4 time. The soprano voice joins in with eighth-note chords in common time.

1.

riderdando

The soprano voice begins with eighth-note chords in common time. The bass voice joins in with quarter notes in 2/4 time. The soprano then continues with eighth-note chords in common time.

2.

ritenuto

The bass voice begins with eighth-note chords in common time. The soprano voice joins in with eighth-note chords in common time. The bass then continues with eighth-note chords in common time.

Тарантелла

♩ = 110

The musical score consists of six staves of music. The first two staves are in G major (one treble clef, one bass clef) and the remaining four staves are in A major (two treble clefs). The music is in 6/8 time. The vocal line features eighth-note patterns such as eighth-note pairs and sixteenth-note groups. The piano accompaniment provides harmonic support with eighth-note chords and eighth-note patterns. The score is divided into two sections: section 1 (measures 1-12) and section 2 (measures 13-24), indicated by Roman numerals above the staves.

A handwritten musical score consisting of three staves of music. The top staff uses a soprano C-clef, the middle staff uses a bass F-clef, and the bottom staff uses a bass F-clef. The music is divided into measures by vertical bar lines. Measure 1 (Soprano): A dotted quarter note followed by a half note and a half note. Measure 2 (Soprano): A dotted quarter note followed by eighth notes in groups of two. Measure 3 (Soprano): A half note followed by a half note and a half note. Measure 4 (Soprano): A half note followed by eighth notes in groups of two. Measure 5 (Bass): Eighth notes in groups of two. Measure 6 (Bass): Eighth notes in groups of two. Measure 7 (Bass): Eighth notes in groups of two. Measure 8 (Bass): Eighth notes in groups of two. Measure 9 (Bass): Eighth notes in groups of two. Measure 10 (Bass): Eighth notes in groups of two. Measure 11 (Bass): Eighth notes in groups of two. Measure 12 (Bass): Eighth notes in groups of two. Measure 13 (Bass): Eighth notes in groups of two. Measure 14 (Bass): Eighth notes in groups of two. Measure 15 (Bass): Eighth notes in groups of two. Measure 16 (Bass): Eighth notes in groups of two. Measure 17 (Bass): Eighth notes in groups of two. Measure 18 (Bass): Eighth notes in groups of two. Measure 19 (Bass): Eighth notes in groups of two. Measure 20 (Bass): Eighth notes in groups of two. Measure 21 (Bass): Eighth notes in groups of two. Measure 22 (Bass): Eighth notes in groups of two. Measure 23 (Bass): Eighth notes in groups of two. Measure 24 (Bass): Eighth notes in groups of two. Measure 25 (Bass): Eighth notes in groups of two. Measure 26 (Bass): Eighth notes in groups of two. Measure 27 (Bass): Eighth notes in groups of two. Measure 28 (Bass): Eighth notes in groups of two. Measure 29 (Bass): Eighth notes in groups of two. Measure 30 (Bass): Eighth notes in groups of two. Measure 31 (Bass): Eighth notes in groups of two. Measure 32 (Bass): Eighth notes in groups of two. Measure 33 (Bass): Eighth notes in groups of two. Measure 34 (Bass): Eighth notes in groups of two. Measure 35 (Bass): Eighth notes in groups of two. Measure 36 (Bass): Eighth notes in groups of two. Measure 37 (Bass): Eighth notes in groups of two. Measure 38 (Bass): Eighth notes in groups of two. Measure 39 (Bass): Eighth notes in groups of two. Measure 40 (Bass): Eighth notes in groups of two. Measure 41 (Bass): Eighth notes in groups of two. Measure 42 (Bass): Eighth notes in groups of two. Measure 43 (Bass): Eighth notes in groups of two. Measure 44 (Bass): Eighth notes in groups of two. Measure 45 (Bass): Eighth notes in groups of two. Measure 46 (Bass): Eighth notes in groups of two. Measure 47 (Bass): Eighth notes in groups of two. Measure 48 (Bass): Eighth notes in groups of two. Measure 49 (Bass): Eighth notes in groups of two. Measure 50 (Bass): Eighth notes in groups of two. Measure 51 (Bass): Eighth notes in groups of two. Measure 52 (Bass): Eighth notes in groups of two. Measure 53 (Bass): Eighth notes in groups of two. Measure 54 (Bass): Eighth notes in groups of two. Measure 55 (Bass): Eighth notes in groups of two. Measure 56 (Bass): Eighth notes in groups of two. Measure 57 (Bass): Eighth notes in groups of two. Measure 58 (Bass): Eighth notes in groups of two. Measure 59 (Bass): Eighth notes in groups of two. Measure 60 (Bass): Eighth notes in groups of two. Measure 61 (Bass): Eighth notes in groups of two. Measure 62 (Bass): Eighth notes in groups of two. Measure 63 (Bass): Eighth notes in groups of two. Measure 64 (Bass): Eighth notes in groups of two. Measure 65 (Bass): Eighth notes in groups of two. Measure 66 (Bass): Eighth notes in groups of two. Measure 67 (Bass): Eighth notes in groups of two. Measure 68 (Bass): Eighth notes in groups of two. Measure 69 (Bass): Eighth notes in groups of two. Measure 70 (Bass): Eighth notes in groups of two. Measure 71 (Bass): Eighth notes in groups of two. Measure 72 (Bass): Eighth notes in groups of two. Measure 73 (Bass): Eighth notes in groups of two.Measure 74 (Bass): Eighth notes in groups of two.

Испания

дробь

$\text{♩} = 120$

The musical score consists of six staves of music for two voices. The top two staves are for the soprano voice (treble clef) and the bottom two staves are for the basso voice (bass clef). The third staff is for the alto voice (alto clef) and the fifth staff is for the tenor voice (tenor clef). The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of the third measure. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a forte dynamic (f) and continues with eighth-note pairs. Measures 3-4 show a transition with eighth-note pairs and chords. Measures 5-6 feature eighth-note pairs and chords. Measures 7-8 show eighth-note pairs and chords. Measures 9-10 show eighth-note pairs and chords. Measures 11-12 show eighth-note pairs and chords. Measures 13-14 show eighth-note pairs and chords. Measures 15-16 show eighth-note pairs and chords. Measures 17-18 show eighth-note pairs and chords. Measures 19-20 show eighth-note pairs and chords. Measures 21-22 show eighth-note pairs and chords. Measures 23-24 show eighth-note pairs and chords. Measures 25-26 show eighth-note pairs and chords. Measures 27-28 show eighth-note pairs and chords. Measures 29-30 show eighth-note pairs and chords. Measures 31-32 show eighth-note pairs and chords. Measures 33-34 show eighth-note pairs and chords. Measures 35-36 show eighth-note pairs and chords. Measures 37-38 show eighth-note pairs and chords. Measures 39-40 show eighth-note pairs and chords. Measures 41-42 show eighth-note pairs and chords. Measures 43-44 show eighth-note pairs and chords. Measures 45-46 show eighth-note pairs and chords. Measures 47-48 show eighth-note pairs and chords. Measures 49-50 show eighth-note pairs and chords. Measures 51-52 show eighth-note pairs and chords. Measures 53-54 show eighth-note pairs and chords. Measures 55-56 show eighth-note pairs and chords. Measures 57-58 show eighth-note pairs and chords. Measures 59-60 show eighth-note pairs and chords. Measures 61-62 show eighth-note pairs and chords. Measures 63-64 show eighth-note pairs and chords. Measures 65-66 show eighth-note pairs and chords. Measures 67-68 show eighth-note pairs and chords. Measures 69-70 show eighth-note pairs and chords. Measures 71-72 show eighth-note pairs and chords. Measures 73-74 show eighth-note pairs and chords. Measures 75-76 show eighth-note pairs and chords. Measures 77-78 show eighth-note pairs and chords. Measures 79-80 show eighth-note pairs and chords. Measures 81-82 show eighth-note pairs and chords. Measures 83-84 show eighth-note pairs and chords. Measures 85-86 show eighth-note pairs and chords. Measures 87-88 show eighth-note pairs and chords. Measures 89-90 show eighth-note pairs and chords. Measures 91-92 show eighth-note pairs and chords. Measures 93-94 show eighth-note pairs and chords. Measures 95-96 show eighth-note pairs and chords. Measures 97-98 show eighth-note pairs and chords. Measures 99-100 show eighth-note pairs and chords.

М.Глинка, Арагонская хота

веревочка (адаптация)

$J = 146$

The musical score is composed of six staves of music for two voices (treble and bass) and piano/bassoon. The key signature is one sharp (F#). The tempo is indicated as $J = 146$. The score includes dynamic markings such as *sforzando* (sf) and slurs. Measure numbers 1 through 8 are indicated above the staves.

1 2 3 4 5 6 7 8