编者的话

《中国音乐学院社会艺术水平考级全国通用教材 爵士鼓》(第一套)在问世后近十年时间里，广泛地影响了全国各地的现代音乐爱好者、爵士鼓教师与学生。这套爵士鼓考级教材在专业基础教育系统化和音乐风格(如 Jazz、Latin、Funk、Pop & Rock 等)标准化方面，填补了国内相关考级教材的空白，为现代音乐在中国的深化发展打下了良好的基础。

应中国音乐学院考级委员会之邀，我们根据市场需求与学习爵士鼓的学生的反馈意见，对第一套考级教材的教学系统做了调整，整理、修订、出版了第二套考级教材。第二套考级教材在使用过程中会更加易于入手，各级别的设置及内容的呈现更趋于科学、合理，级别间的衔接也更加自然、循序渐进。为配合考级，第二套考级教材从五级开始增设打鼓配乐的内容，以培养考生运用节奏乐器进行音乐表达的能力。为此，我们投入了大量的人力、物力，制作了符合国际音乐风格标准的打鼓伴奏音乐，配合学生学习、考试使用。请辅导教师根据伴奏音乐指导学生学打爵士鼓。

在第二套考级教材的编校工作中，中国青年出版社的编辑与我们一起，针对第一套考级教材中的不足，反复推敲并对第二套考级教材做了逐行逐句的精细审校，使内容更加严谨规范。

从“节奏教育是音乐学习的起点”出发，本着“学术是行业的支撑点”的理念，我们相信，第二套考级教材能够为中国现代音乐，特别是爵士鼓的普及、发展起到积极的促进作用。

第二套爵士鼓考级教材出版之后，作为教材转换的过渡，第一套爵士鼓考级教材可以继续使用至 2016 年暑假。此后，中国音乐学院的爵士鼓考级将全部改用第二套教材，请考生和辅导老师们注意，及时做好教材的转换工作。

编　者

2015 年 4 月

考试要求

参加中国音乐学院社会艺术水平考级打击乐（爵士鼓）专业的考生，必须选用《中国音乐学院社会艺术水平考级全国通用教材 打击乐（爵士鼓）》（第二套）作为教材，并严格按照第二套考级教材中的曲目及要求考试。

一、每一级别中的“训练”部分，既是各级别水平及程度的标志，又是日常的练习内容。要求考生重视各项练习。

二、每一级别中的“试题”部分为考试内容。

1. 练习曲：

考试时，考官现场抽查其中 2 ~ 3 条考查。

2. 乐曲：考生自选一首参加考试。

三、考生在考试时，请严格按照乐谱上的提示和要求演奏，各种“鼓谱记号”，参见附录。

四、这本考级教材中所标示的指法为建议指法，考生可以在练习之后根据自身的演奏特点稍作改动（已标有指法的基本功练习除外）。

五、要求考生看谱演奏。

六、原则上不鼓励考生跳级考试。考生如果要求跳级报考，考试时，则需加试所报考级别前一级别的考试内容。

目　录

七　级

一、复合跳在节奏型中的应用及放克（Funk）节奏型演奏技巧的提升训练 ……（1）

1. 基本练习一 ……（1）
2. 用左脚踩镲（H.H.）打正、反拍子 ……（2）
3. 基本练习二 ……（3）
4. 综合练习一 ……（5）
5. 综合练习二 ……（7）
6. 同步的踩镲（H.H.）和低音鼓（B.D.）练习 ……（8）

二、试题 ……（9）

（一）练习曲 18 首（试题） ……（9）

（二）乐曲 3 首（试题） ……（13）

熊猫先生（track 1、track 13） ……（13）

Chicken（track 2、track 14） ……（18）

Snow in Beijing（track 3、track 15） ……（24）

八　级

一、爵士（Jazz）的常用节奏型及变化训练 ……（30）

1. 基本练习一 ……（30）
2. 基本练习二 ……（31）
3. 综合练习一 ……（32）
4. 小军鼓（S.D.）和低音鼓（B.D.）手脚配合练习 ……（33）

5. 综合练习二 …… (34)
6. 基本练习三 …… (35)
7. 综合练习三 …… (36)
二、试题 …… (38)
(一)练习曲 8 首(试题) …… (38)
(二)乐曲 3 首(试题) …… (41)
Take the "A" Train(track 4、track 16) …… (41)
Blue Monk(track 5、track 17) …… (46)
Billie's Bounce(track 6、track 18) …… (49)

九　级

一、拉丁(Latin)的常用节奏型及变化训练 …… (53)
1. 基本练习一 …… (53)
2. 综合练习 …… (53)
3. 风格练习一　波萨诺瓦(Bossa Nova) …… (55)
4. 基本练习二 …… (56)
5. 基本复合跳在拉丁节奏中的运用一 …… (57)
6. 基本复合跳在拉丁节奏中的运用二 …… (57)
7. 风格练习二　松果(Songo) …… (58)
二、试题 …… (60)
(一)练习曲 17 首(试题) …… (60)
(二)乐曲 3 首(试题) …… (64)
Blue Bossa(track 7、track 19) …… (64)
Black Orpheus(track 8、track 20) …… (68)
Wave(track 9、track 21) …… (73)

十　级

一、节奏型与"填入"的应用 …… (78)

1. 基本练习一 …… (78)
2. 基本练习二 …… (79)
3. 基本练习三 …… (80)
4. 综合练习一 …… (82)
5. 综合练习二 …… (82)
6. 综合练习三 …… (84)
7. 综合练习四 …… (86)
8. 综合练习五 …… (90)
二、试题 …… (94)
乐曲 3 首（试题） …… (94)
巴萨足球（track 10、track 22） …… (94)
Mr. Groove（track 11、track 23） …… (100)
Summer Time（track 12、track 24） …… (105)
附录 …… (110)

Mp3目录

track1　熊猫先生（伴奏练习版）
track2　Chicken（伴奏练习版）
track3　Snow in Beijing（伴奏练习版）
track4　Take the “A” Train（伴奏练习版）
track5　Blue Monk（伴奏练习版）
track6　Billie’s Bounce（伴奏练习版）
track7　Blue Bossa（伴奏练习版）
track8　Black Orpheus（伴奏练习版）
track9　Wave（伴奏练习版）
track10　巴萨足球（伴奏练习版）
track11　Mr. Groove（伴奏练习版）
track12　Summer Time（伴奏练习版）
track13　熊猫先生（伴奏表演版）
track14　Chicken（伴奏表演版）
track15　Snow in Beijing（伴奏表演版）
track16　Take the “A” Train（伴奏表演版）
track17　Blue Monk（伴奏表演版）
track18　Billie’s Bounce（伴奏表演版）
track19　Blue Bossa（伴奏表演版）

track20　Black　Orpheus（伴奏表演版）

track21　Wave（伴奏表演版）

track22　巴萨足球（伴奏表演版）

track23　Mr. Groove（伴奏表演版）

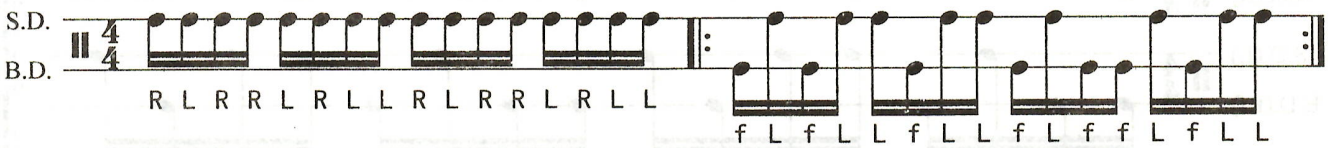
track24　Summer　Time（伴奏表演版）

七　级

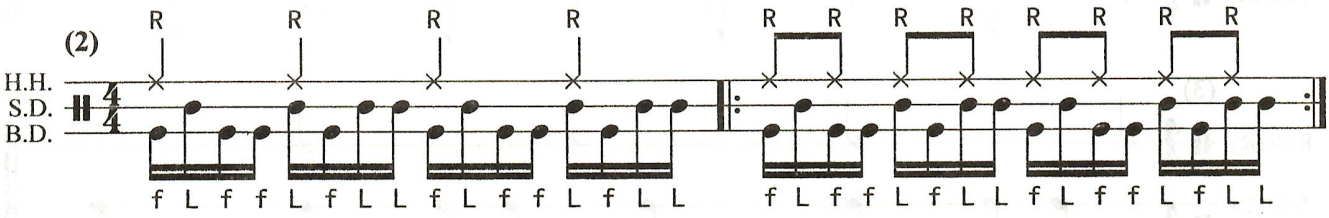
一、复合跳在节奏型中的应用及放克（Funk）节奏型演奏技巧的提升训练

1. 基本练习一

(1)



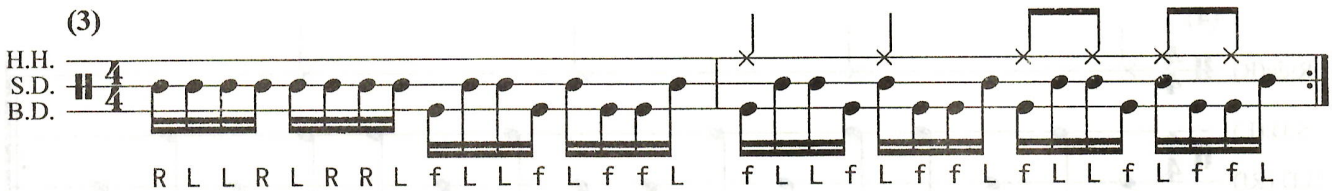
(2)



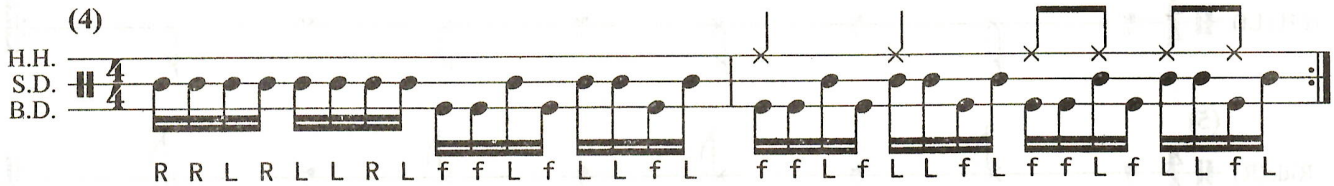
要求：

以上练习包含着从双手演奏基本复合跳到四肢演奏基本复合跳的发展过程，要分别练熟之后再合起来练习，细心体会其中的变化。

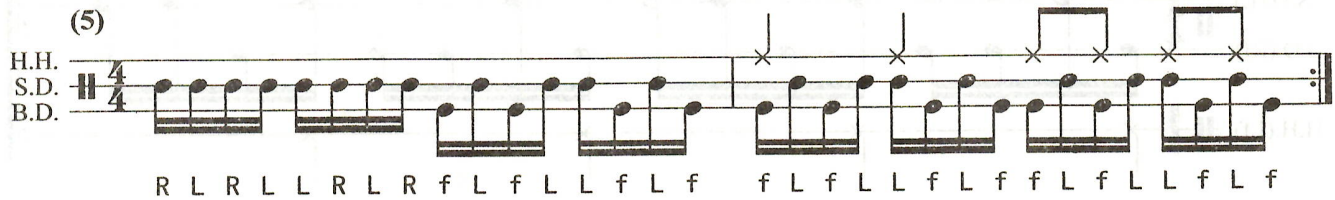
(3)



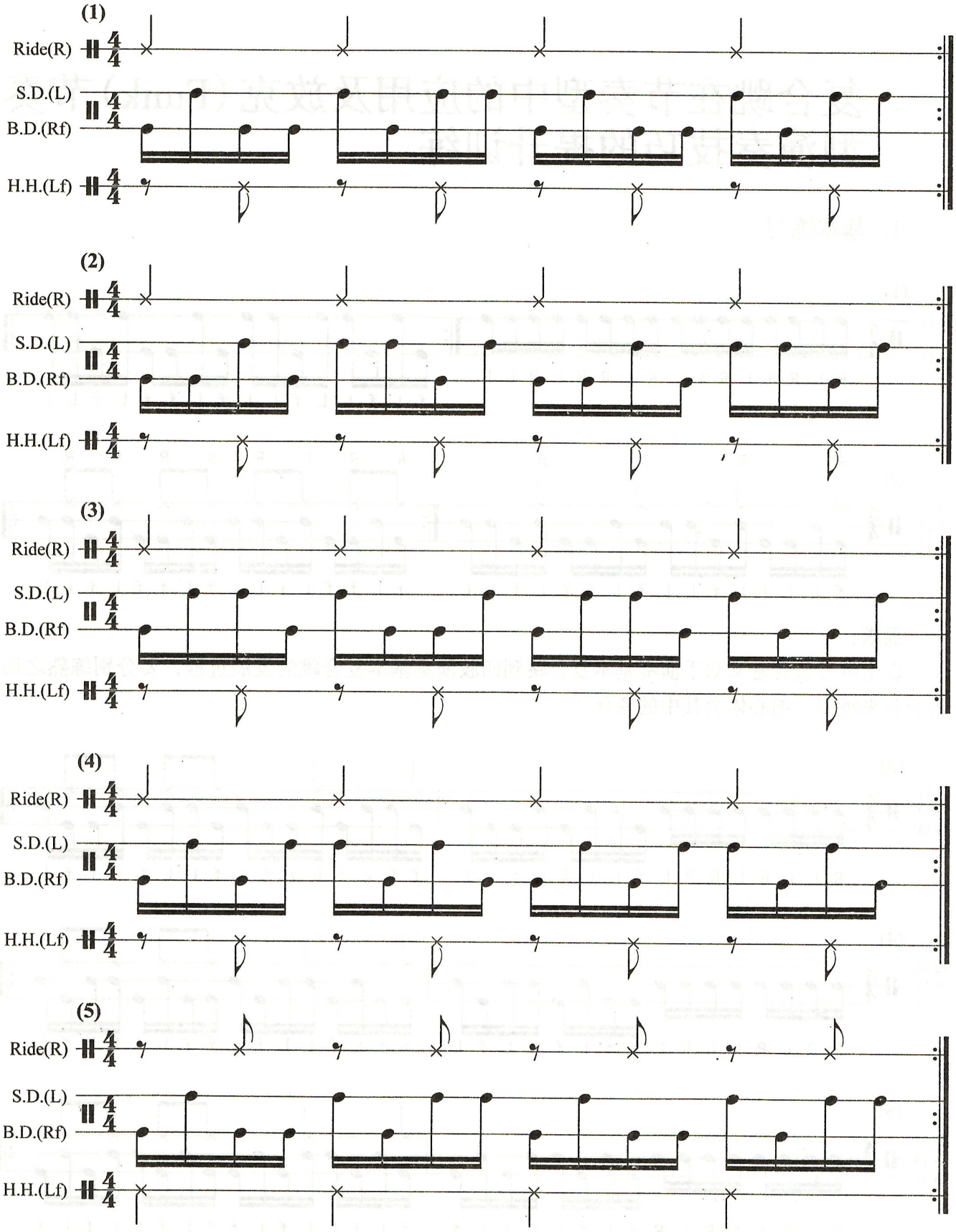
(4)

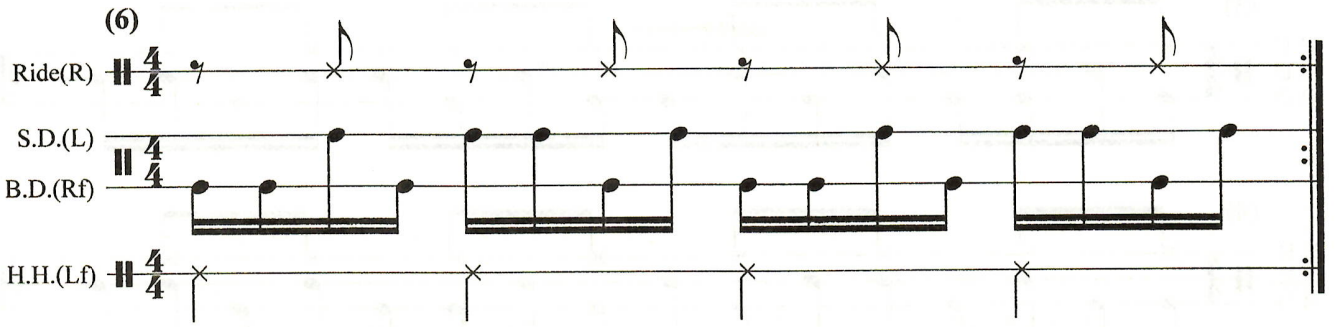


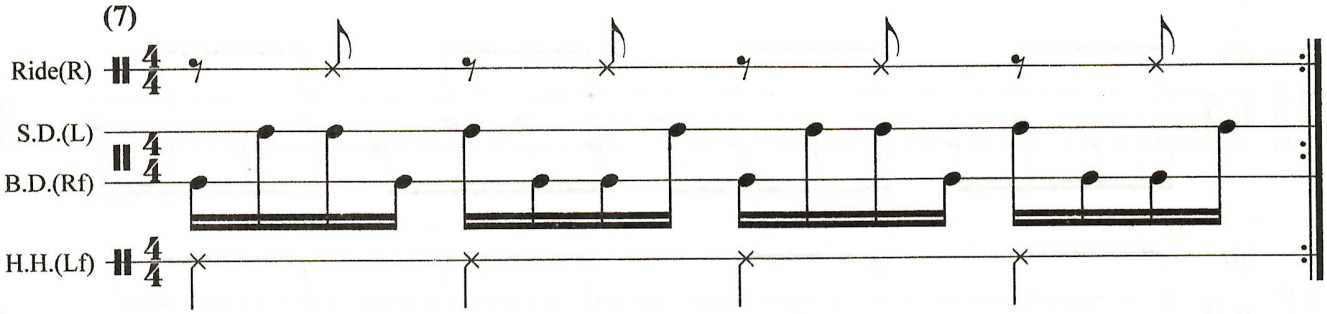
(5)

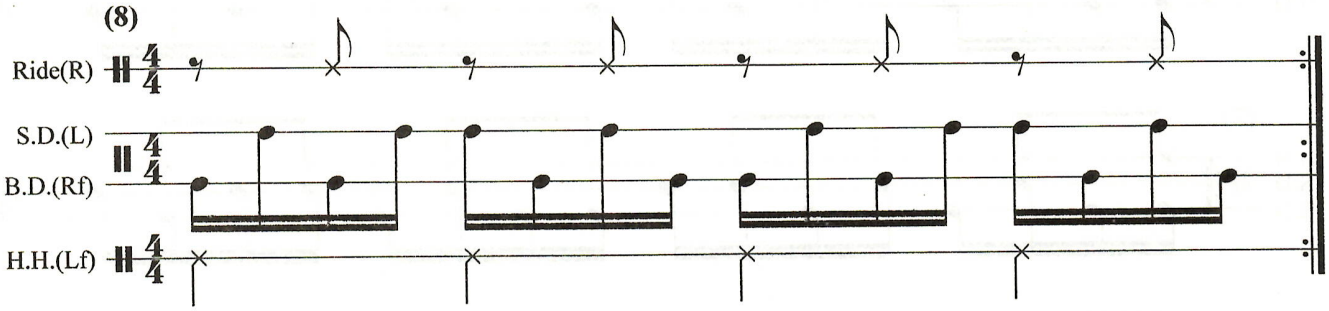


2. 用左脚踩镲(H.H.)打正、反拍子









要求：

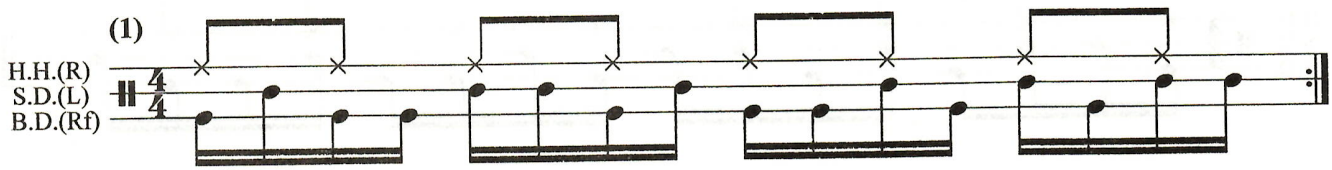
① 以上 8 条练习是以节奏镲（Ride）和踩镲（H.H.）为主体进行训练的，因此要在保持它们之间准确的单跳关系的基础上，流畅地完成小军鼓（S.D.）与低音鼓（B.D.）之间的基本复合跳演奏。

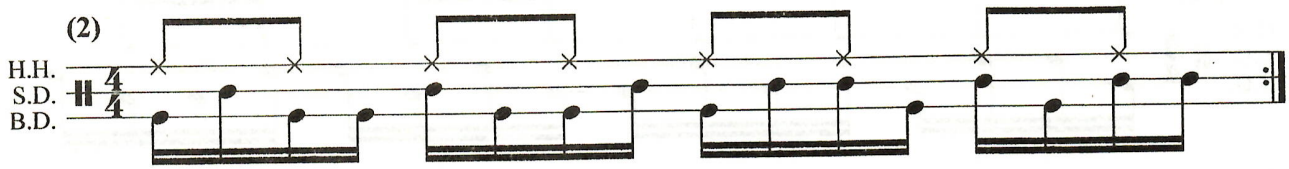
② 练习时不可急于求成，先慢练，注意四肢动作配合演奏的感觉。

③ 演奏时，各声部的音量要平衡、音色要统一。

注：Ride代表节奏镲。

3. 基本练习二





(3)

H.H.
S.D.
B.D.

(4)

H.H.
S.D.
B.D.

(5)

H.H.
S.D.
B.D.

(6)

H.H.
S.D.
B.D.

(7)

H.H.
S.D.
B.D.

(8)

H.H.
S.D.
B.D.

(9)

H.H.
S.D.
B.D.

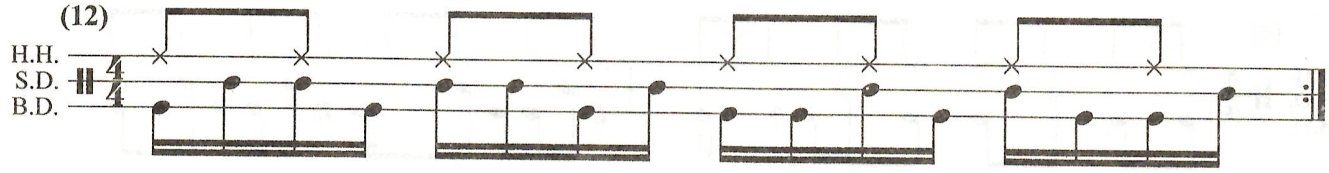
(10)

H.H.
S.D.
B.D.

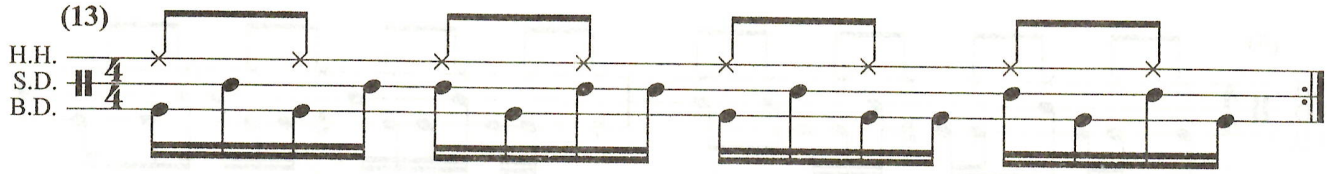
(11)

H.H.
S.D.
B.D.

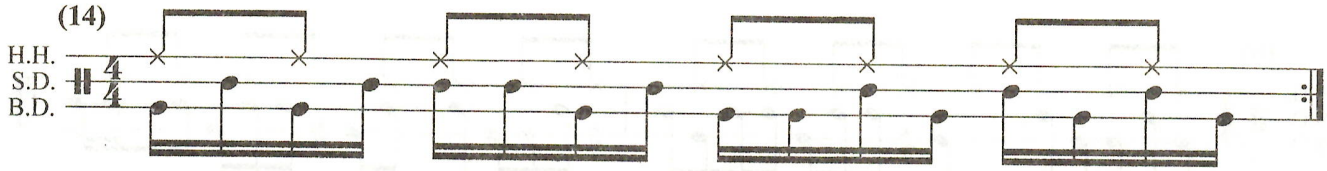
(12)



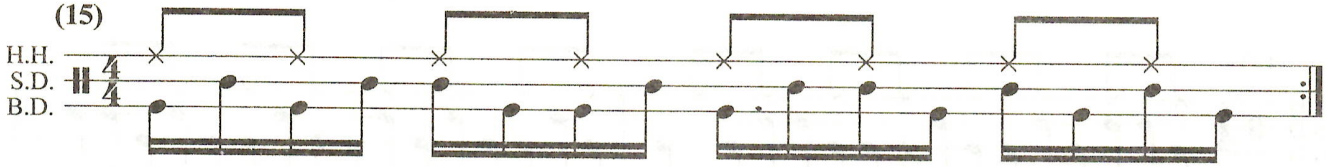
(13)



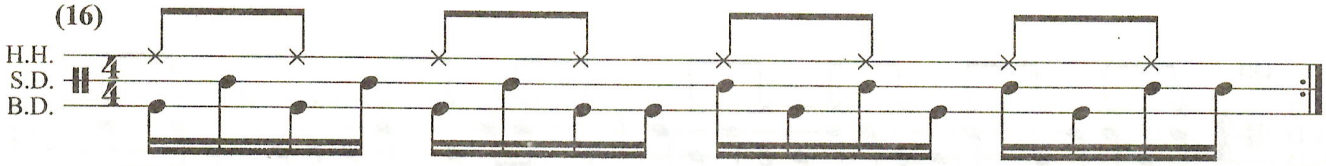
(14)



(15)

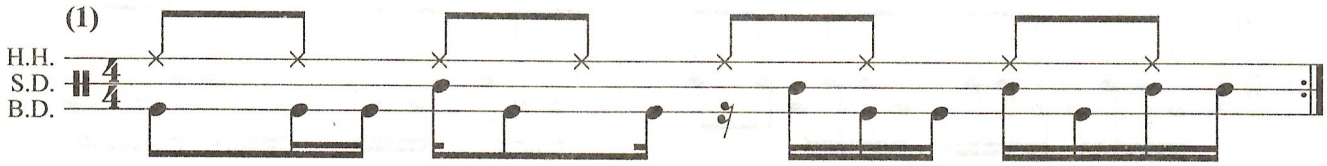


(16)

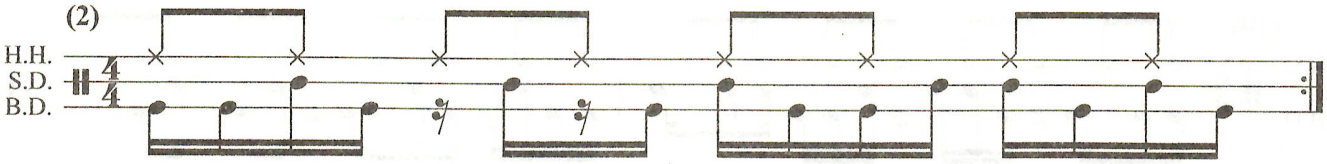


4. 综合练习一

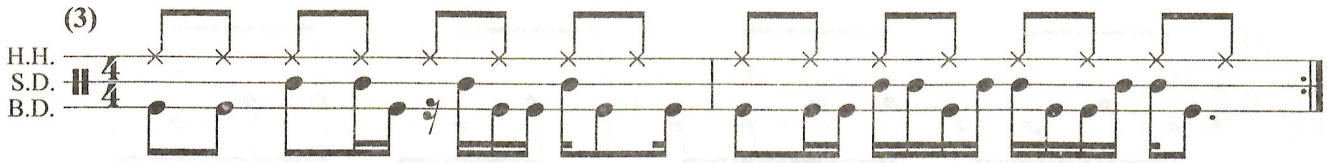
(1)



(2)



(3)



(4)

H.H.
S.D.
B.D.

(5)

H.H.
S.D.
B.D.

(6)

H.H.
S.D.
B.D.

(7)

H.H.
S.D.
B.D.

(8)

H.H.
S.D.
B.D.

(9)

H.H.
S.D.
B.D.

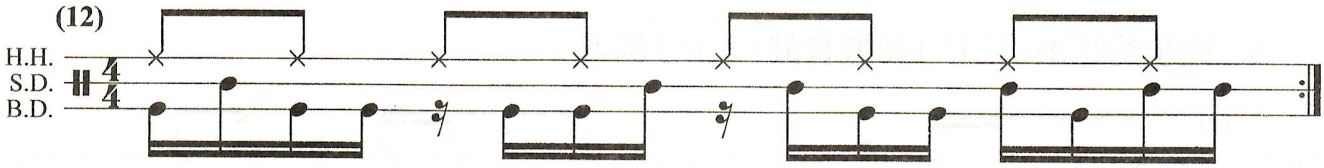
(10)

H.H.
S.D.
B.D.

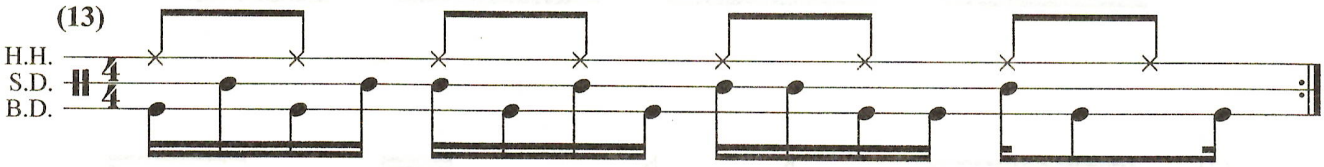
(11)

H.H.
S.D.
B.D.

(12)

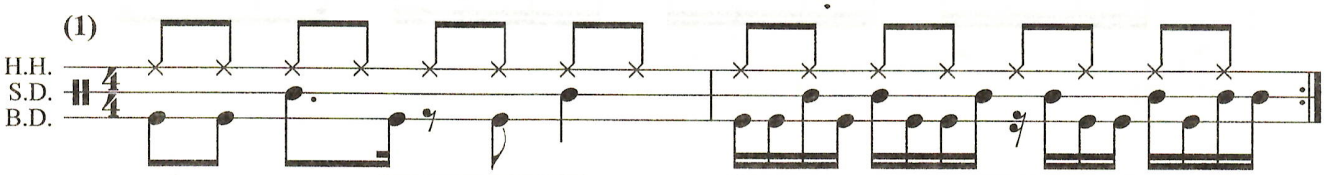


(13)

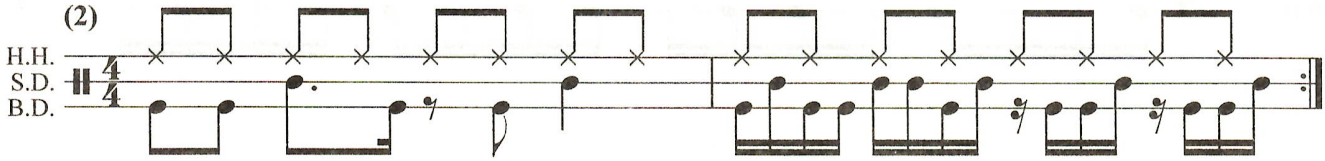


5. 综合练习二

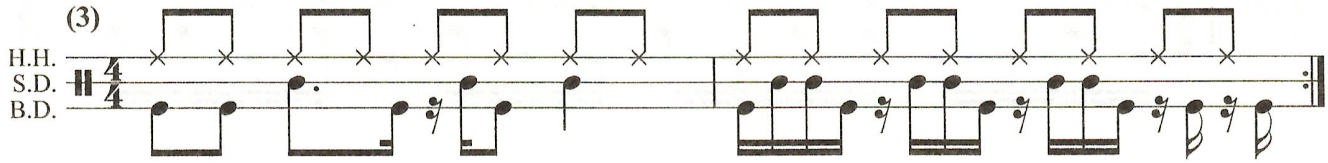
(1)



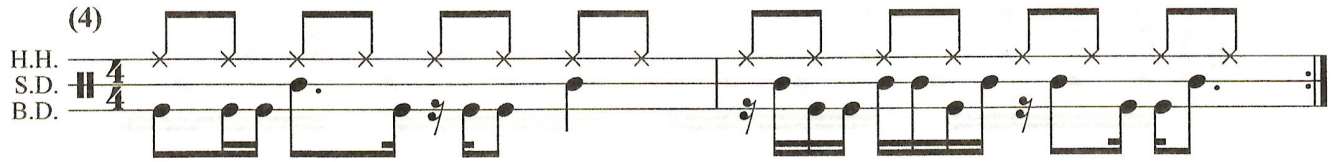
(2)



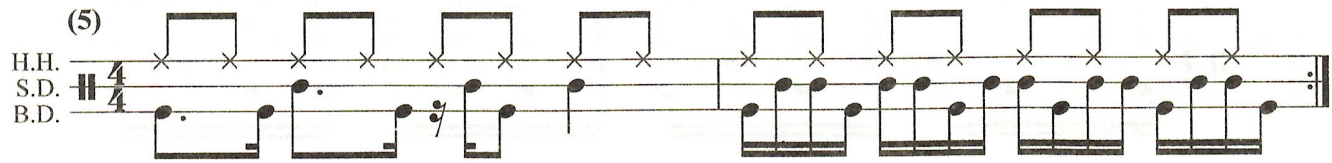
(3)



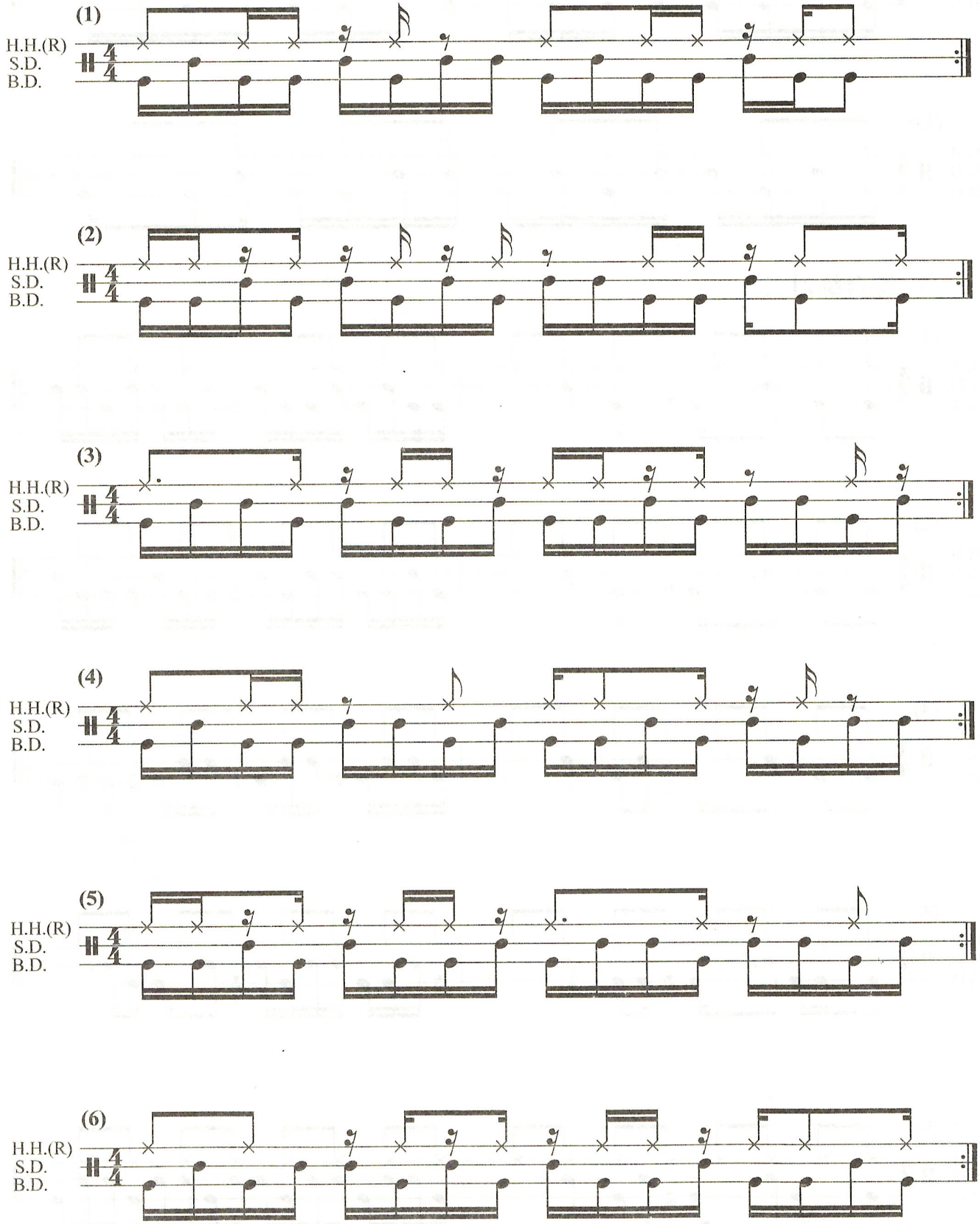
(4)



(5)



6. 同步的踩镲(H.H.)和低音鼓(B.D.)练习



二、试题

（一）练习曲 18 首（试题）

每条试题的演奏速度应控制在 ♩=80～100。

(1)

Ride(R)
S.D.(L)
B.D.(Rf)
H.H.(Lf)

(2)

Ride(R)
S.D.(L)
B.D.(Rf)
H.H.(Lf)

(3)

Ride(R)
S.D.(L)
B.D.(Rf)
H.H.(Lf)

(4)

Ride(R)
S.D.(L)
B.D.(Rf)
H.H.(Lf)

(5)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(6)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(7)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(8)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(9)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(10)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(11)

Ride(R)

S.D.(L)

B.D.(Rf)

H.H.(Lf)

(12)

H.H.(R)

S.D.(L)

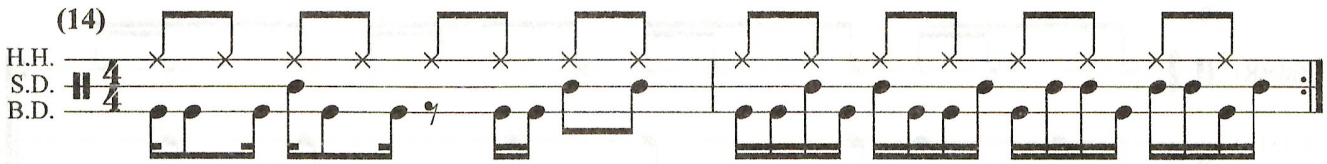
B.D.(Rf)

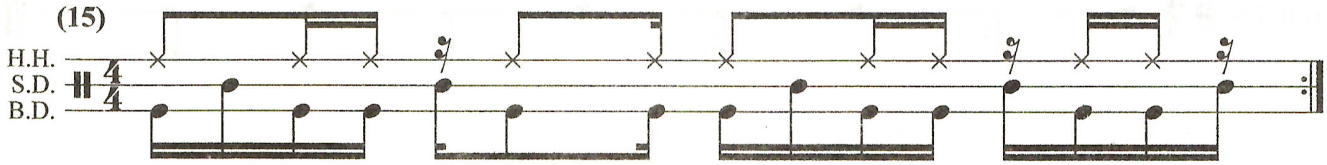
(13)

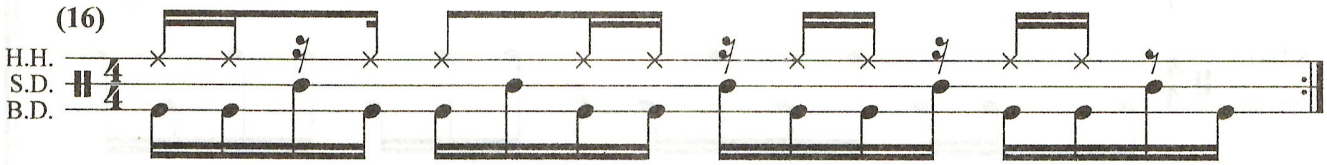
H.H.

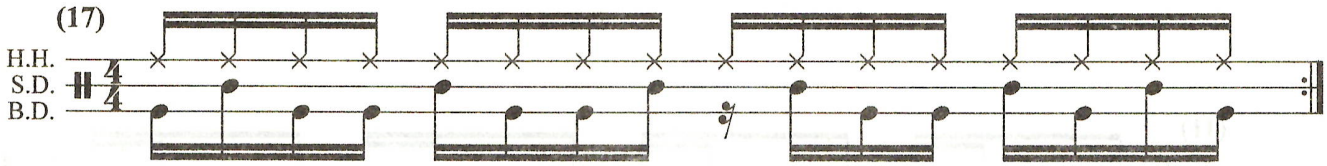
S.D.

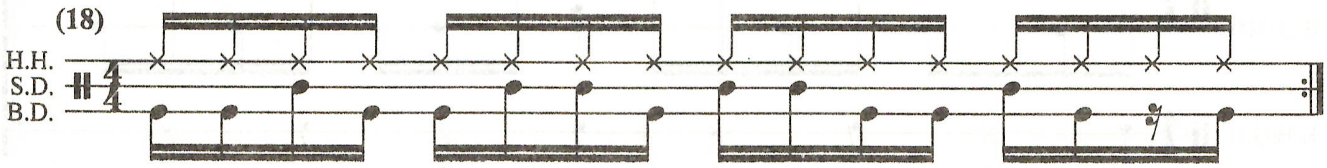
B.D.











要求：

① 演奏时节奏要准确、稳定、流畅。

② 反复时，连接部分的演奏要稳定、顺畅。

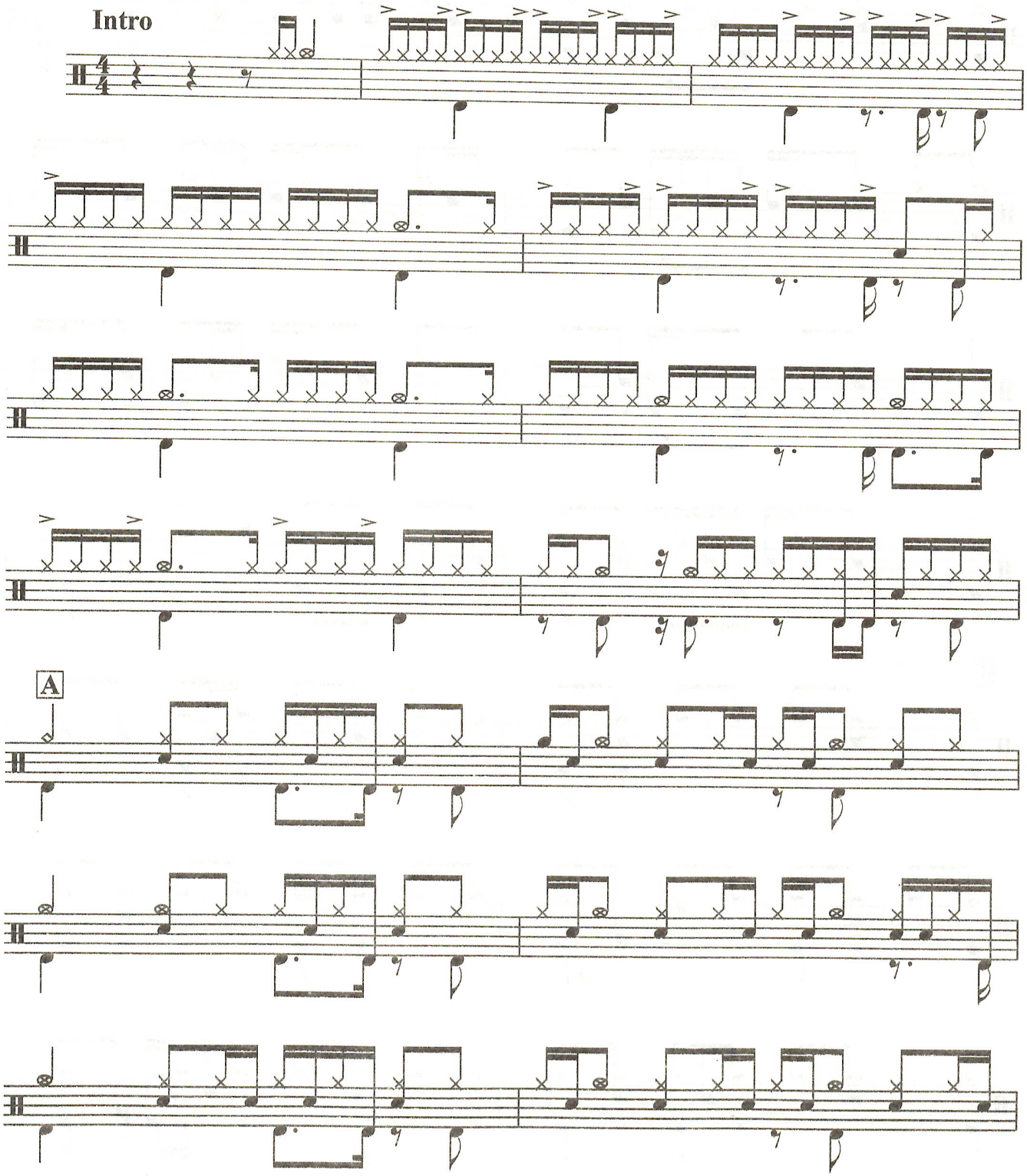
③ 演奏时，各声部的声音要清晰，音量要均衡。

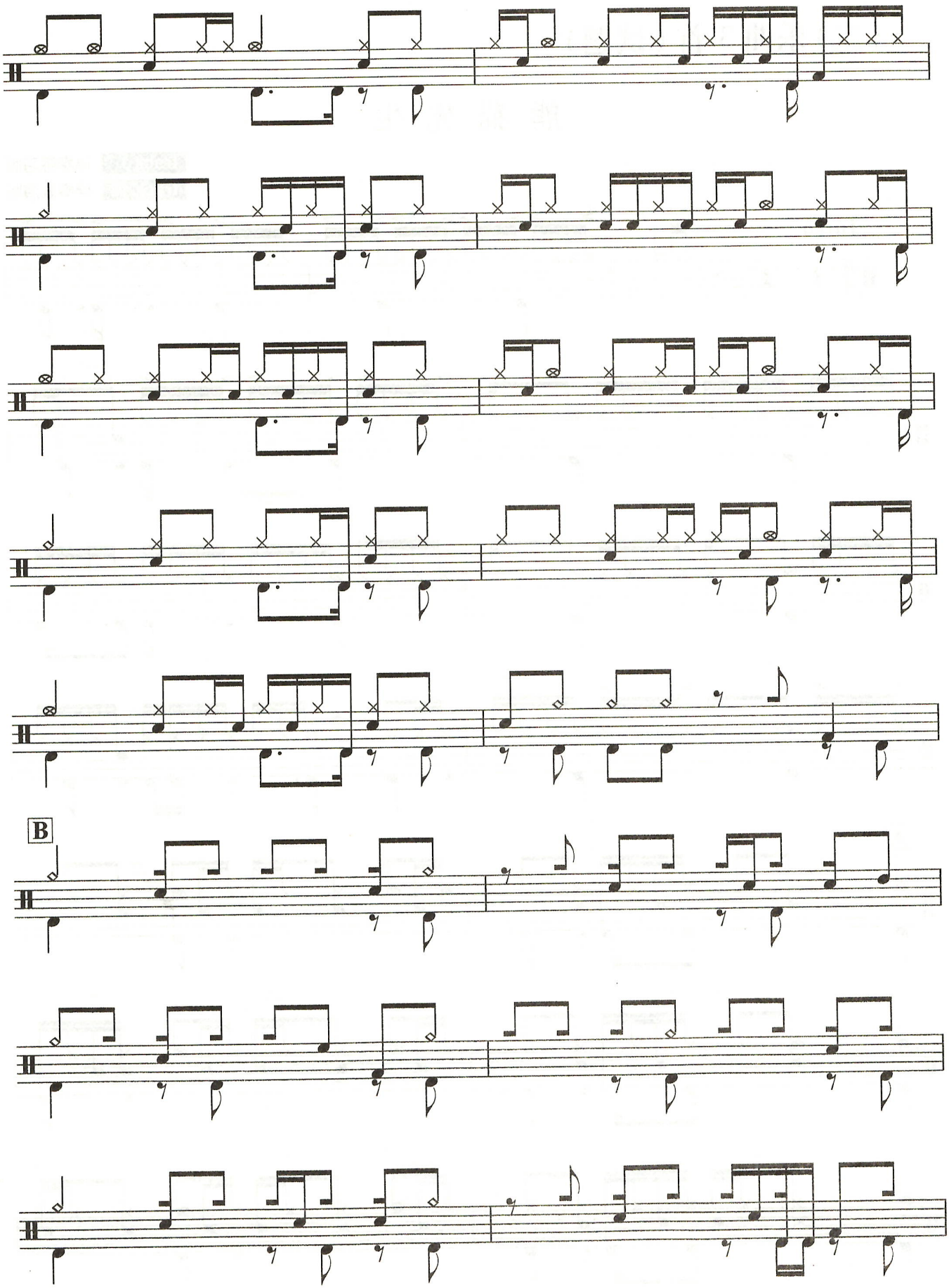
④ 四肢动作的配合要得当。

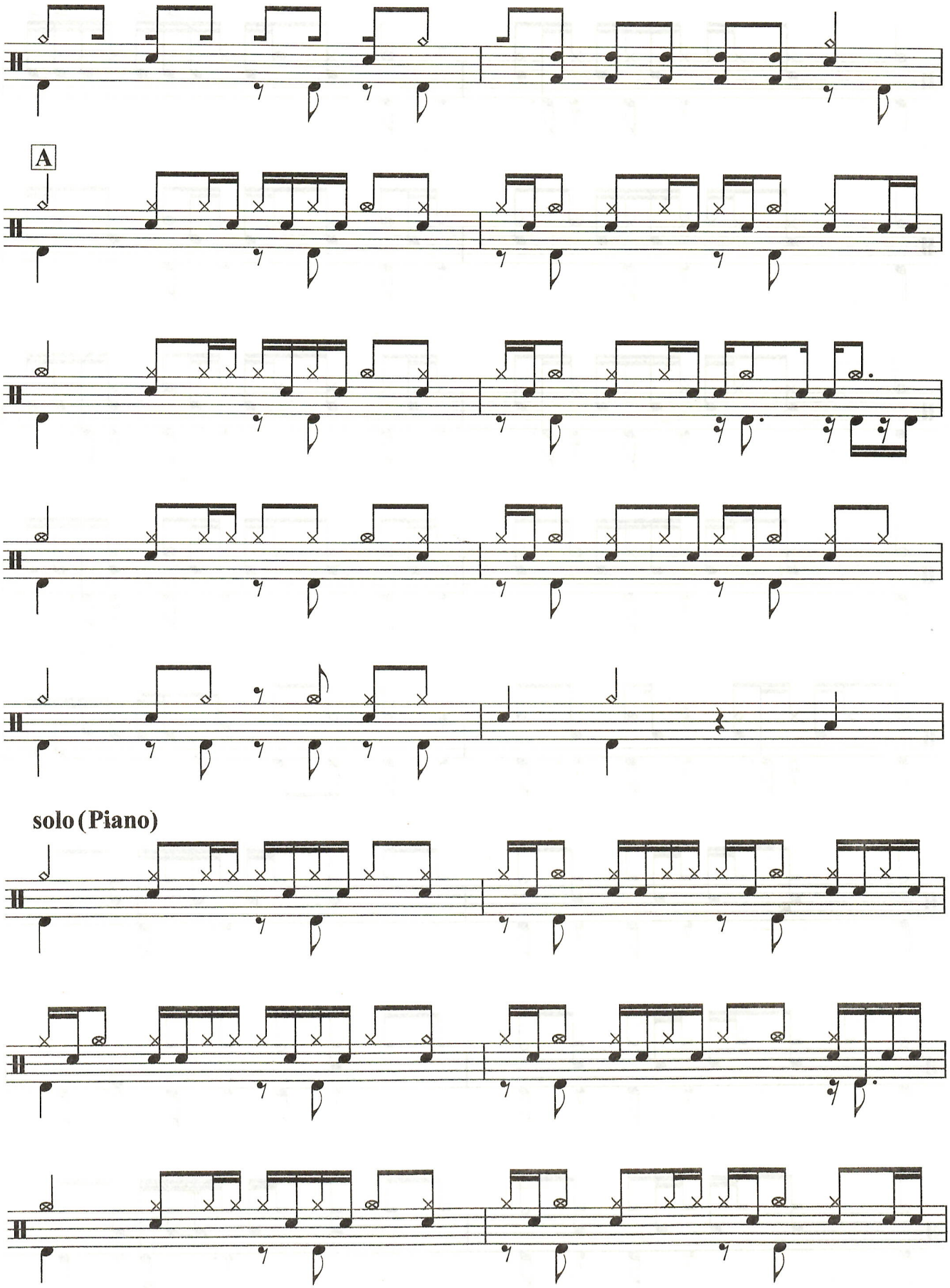
(二)乐曲3首(试题)

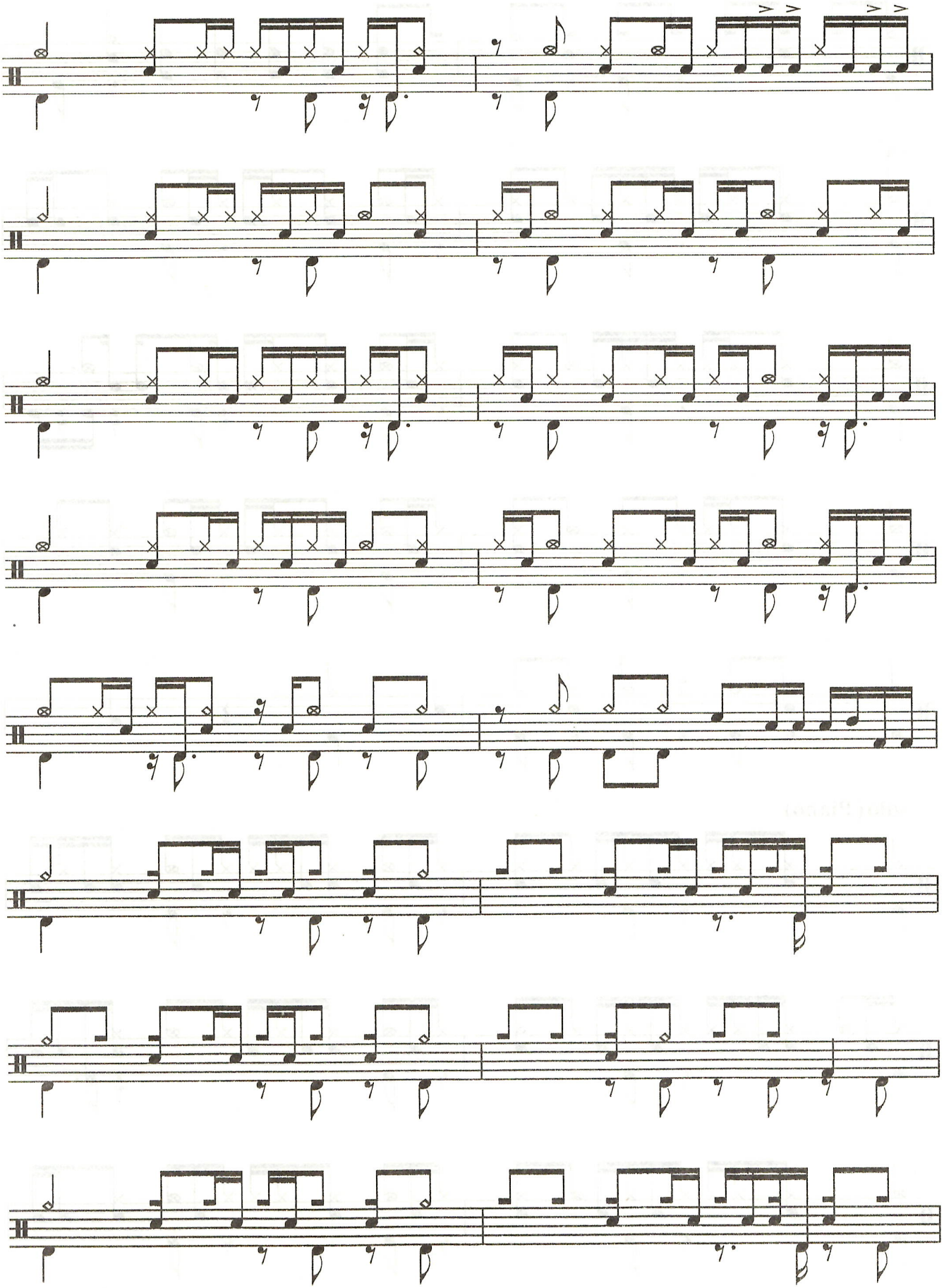
熊 猫 先 生

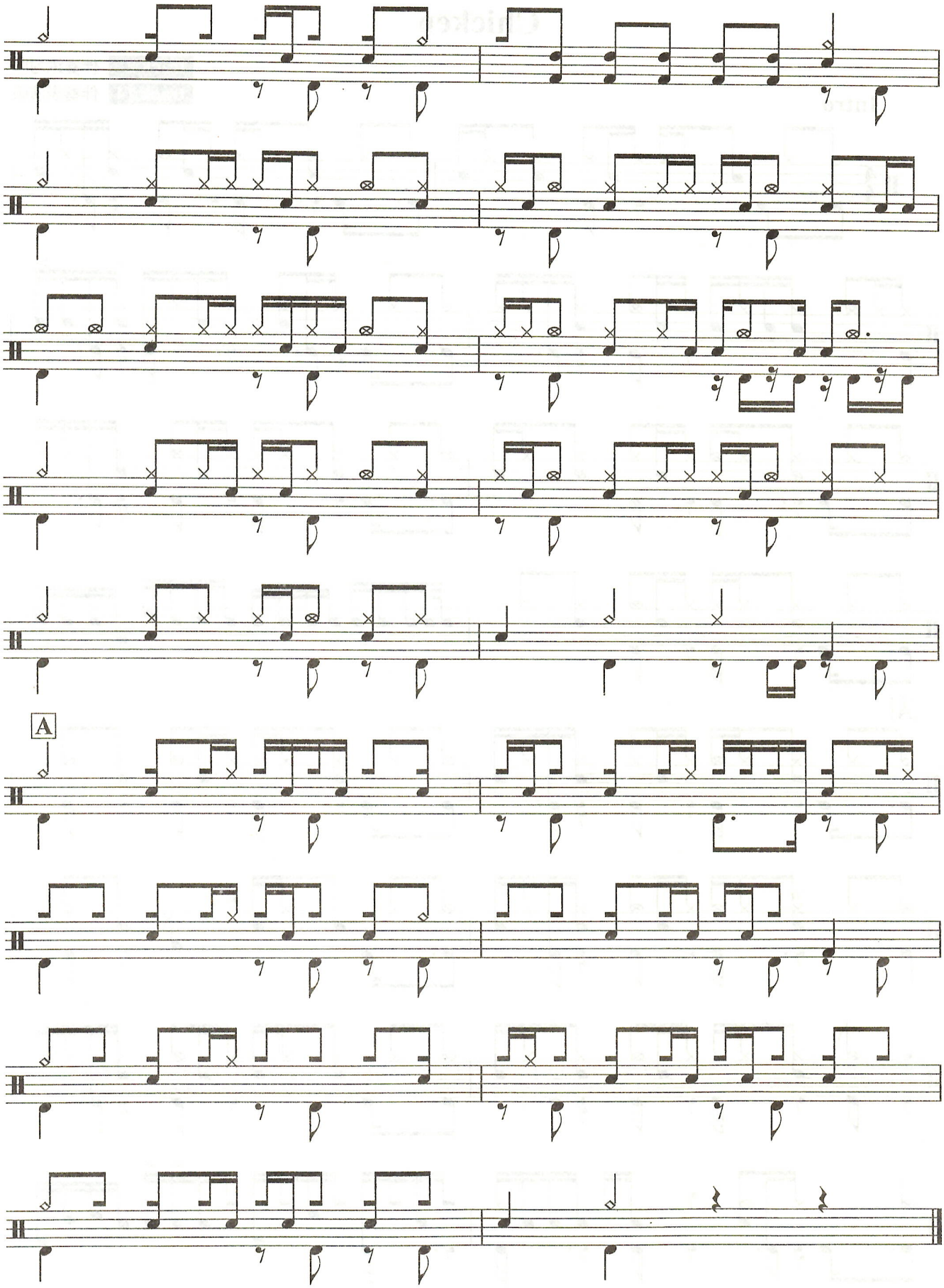
track 1 伴奏练习版
track 13 伴奏表演版




B

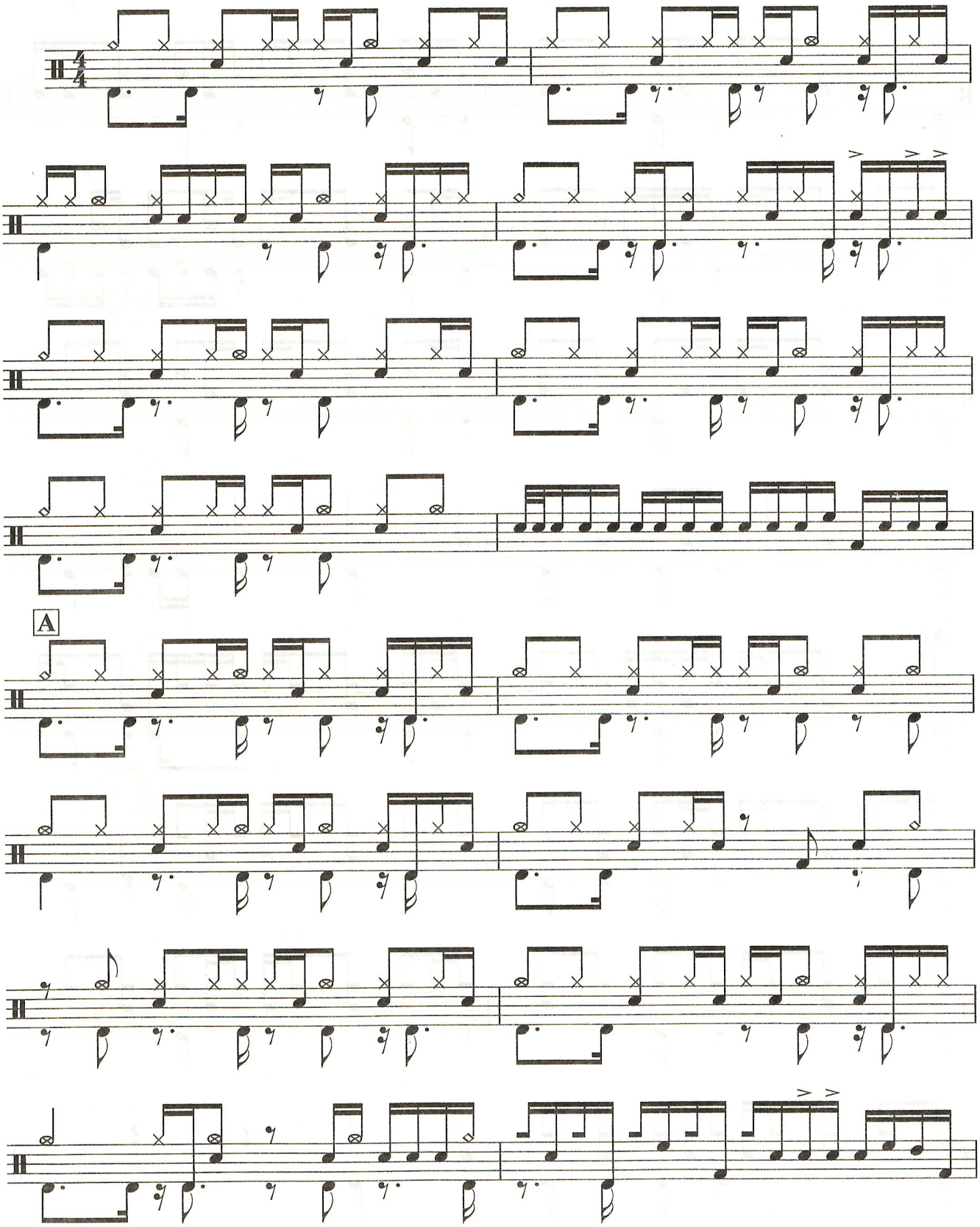

A
solo (Piano)

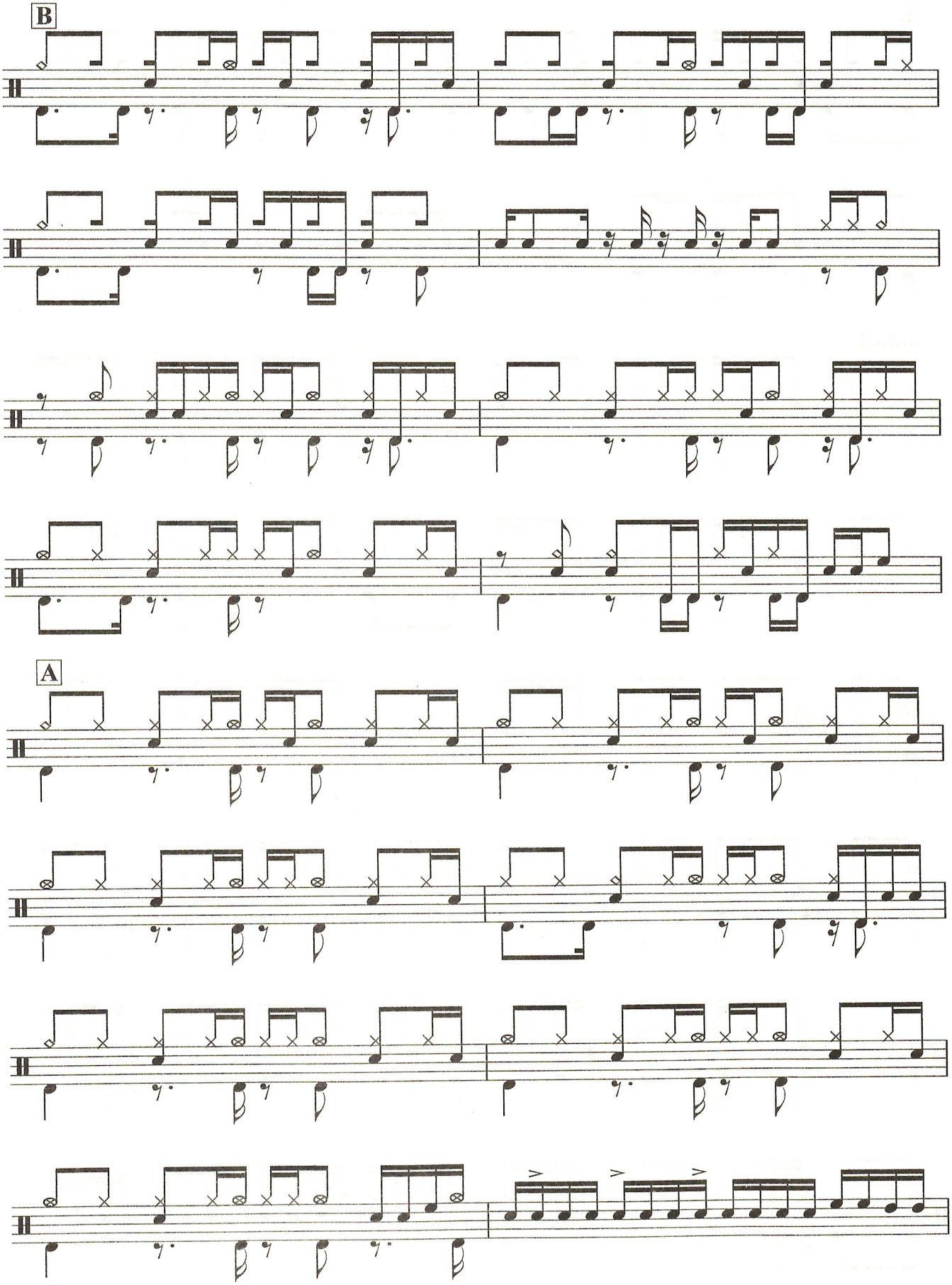


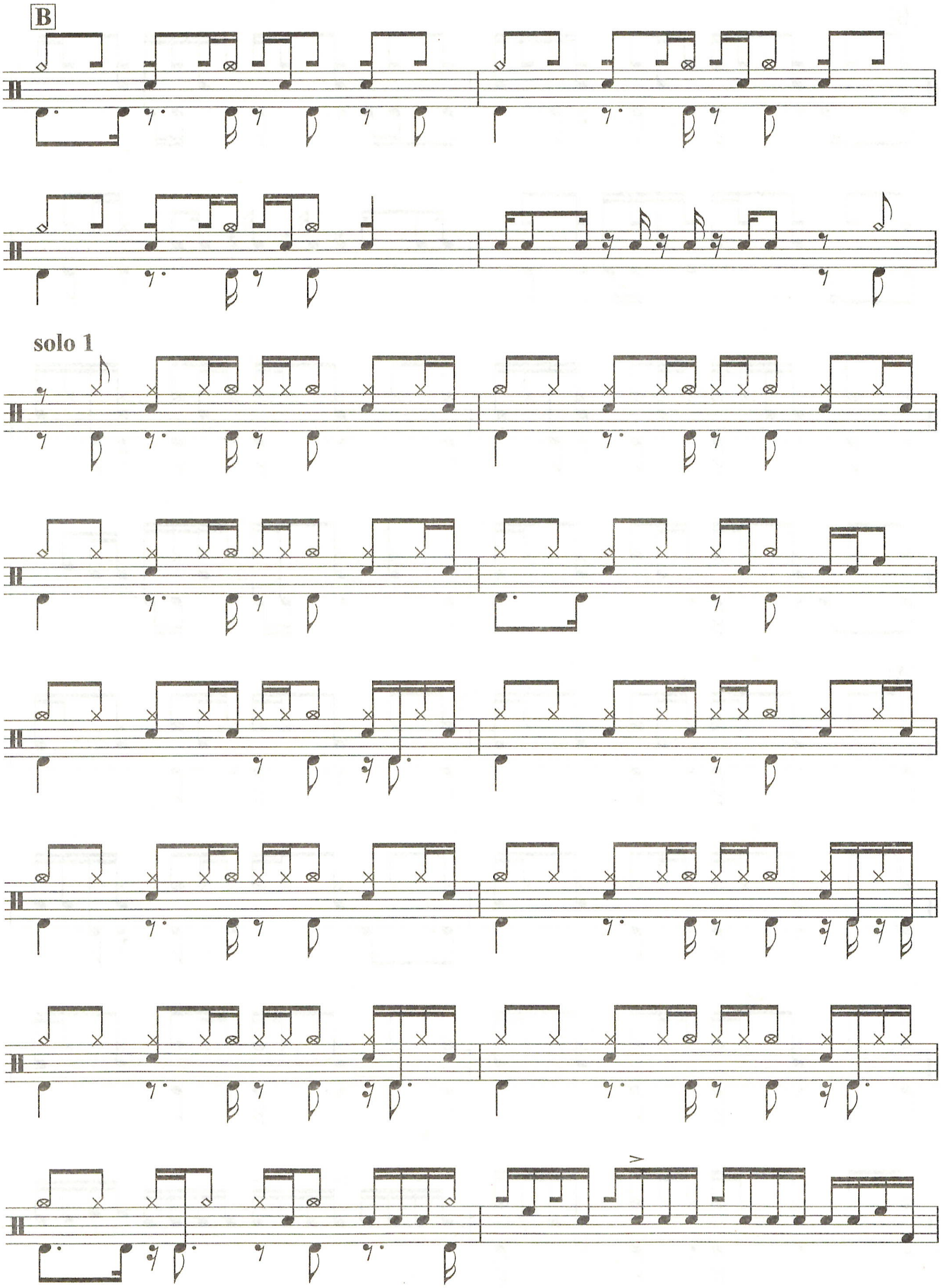

A

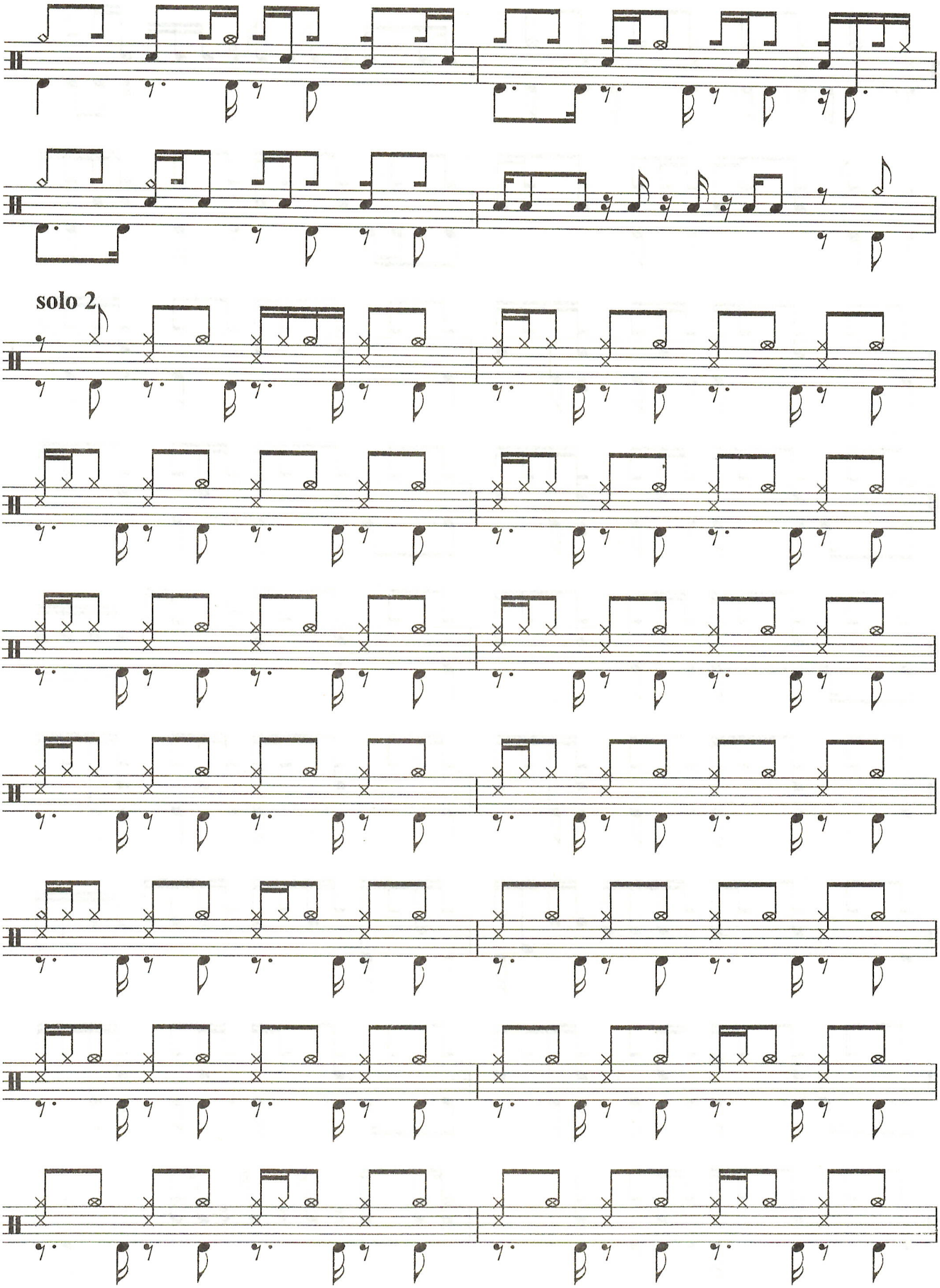
Chicken

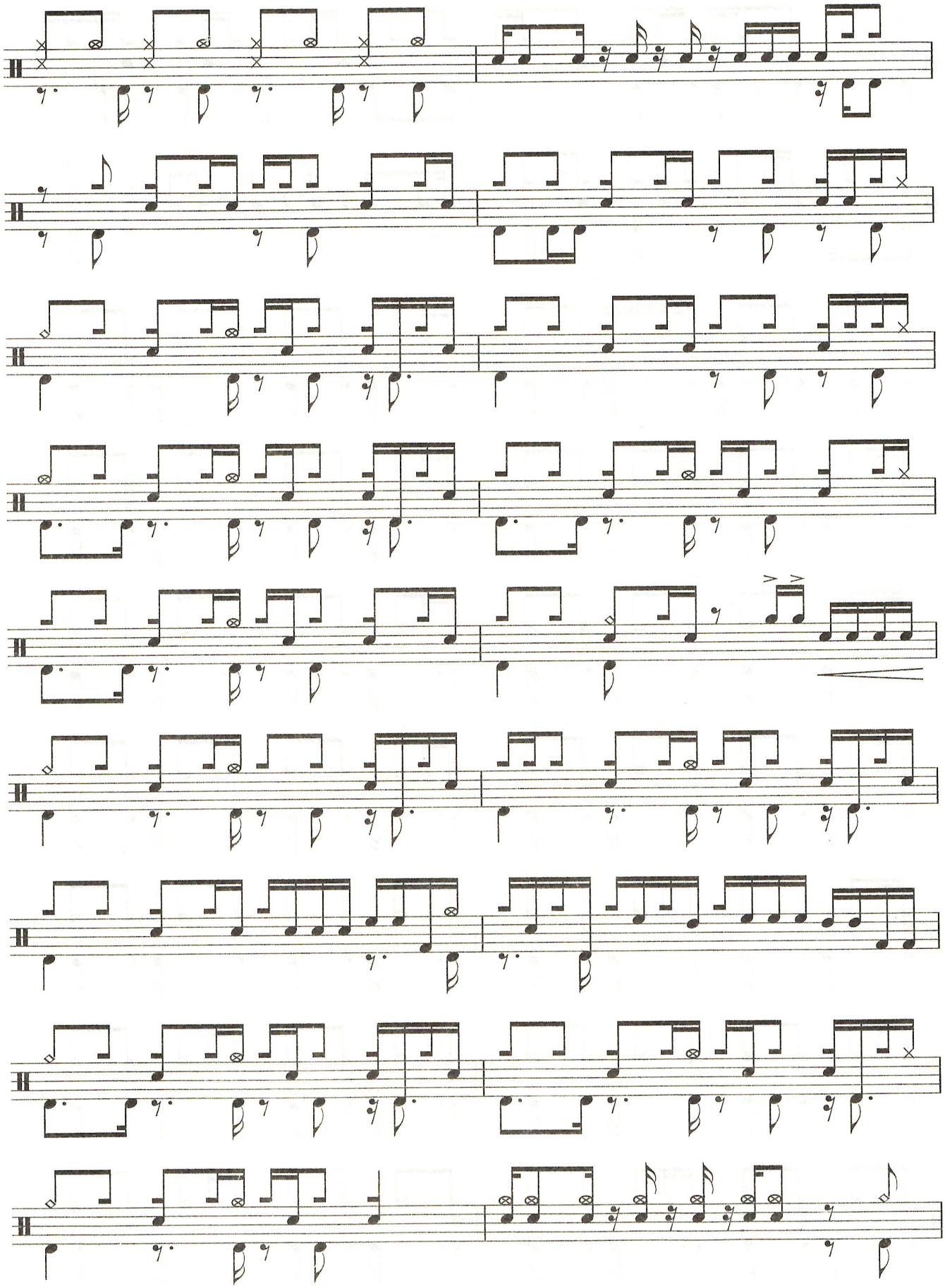
track 2 伴奏练习版
track 14 伴奏表演版

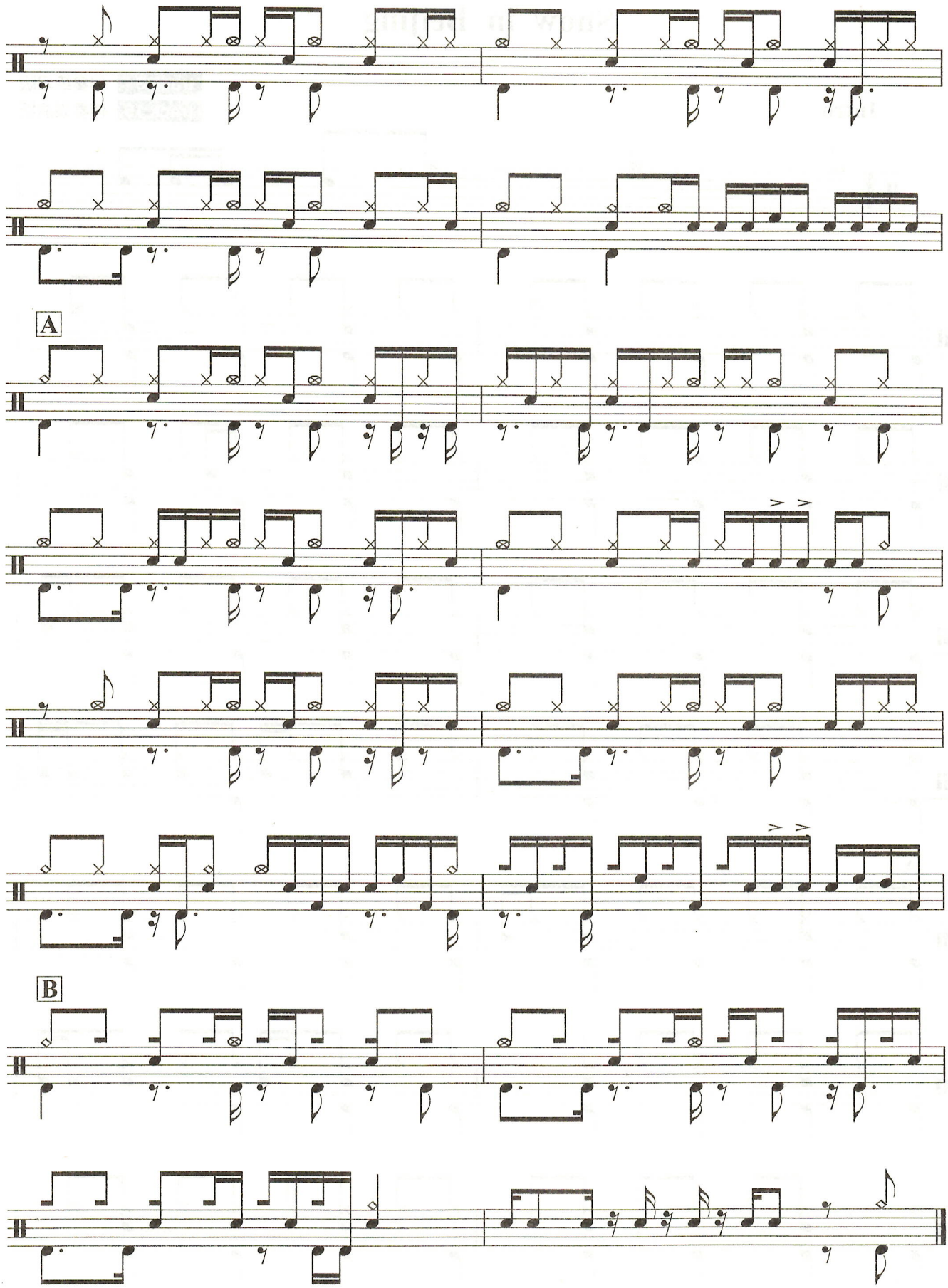



B
A


B
solo 1

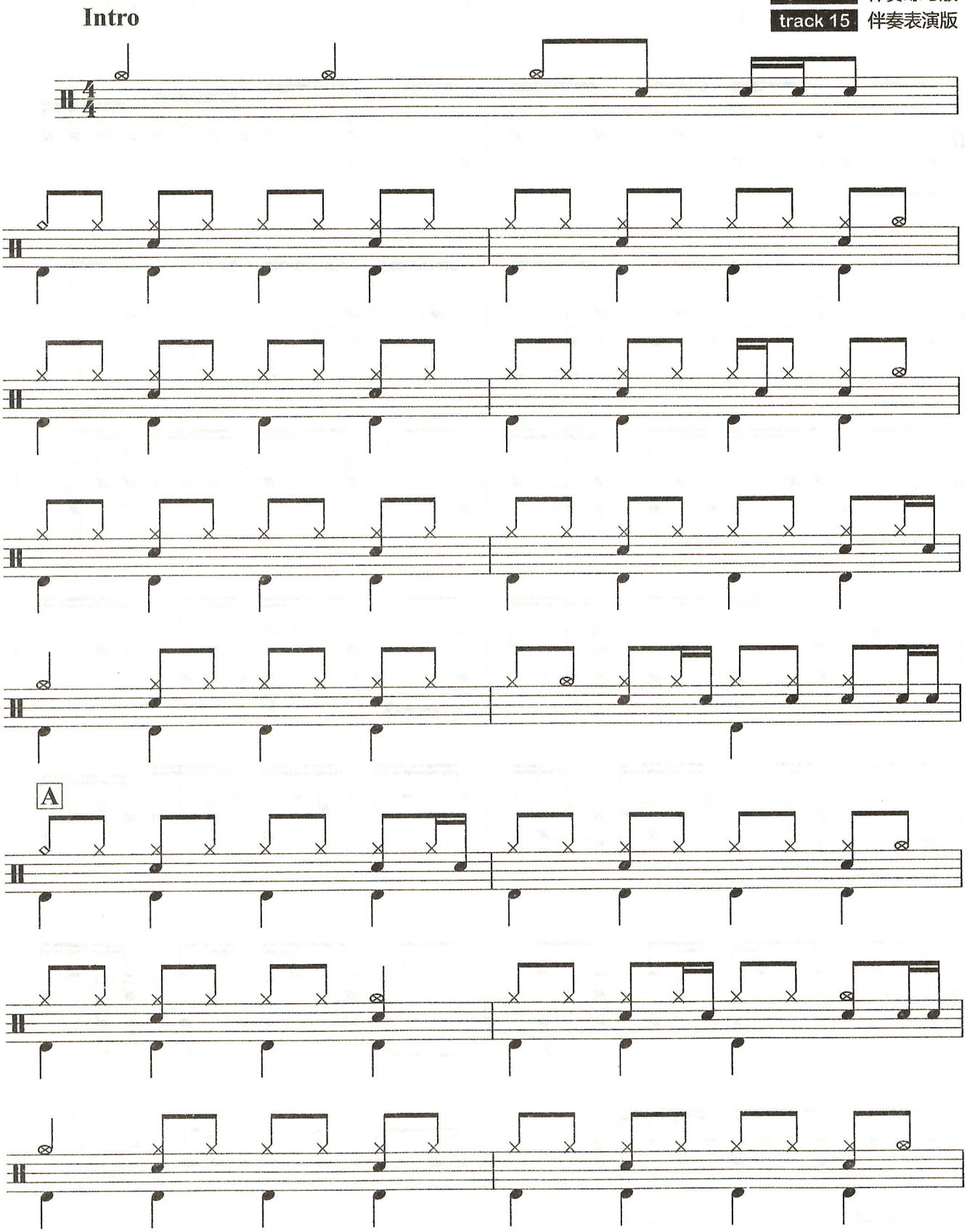

solo 2

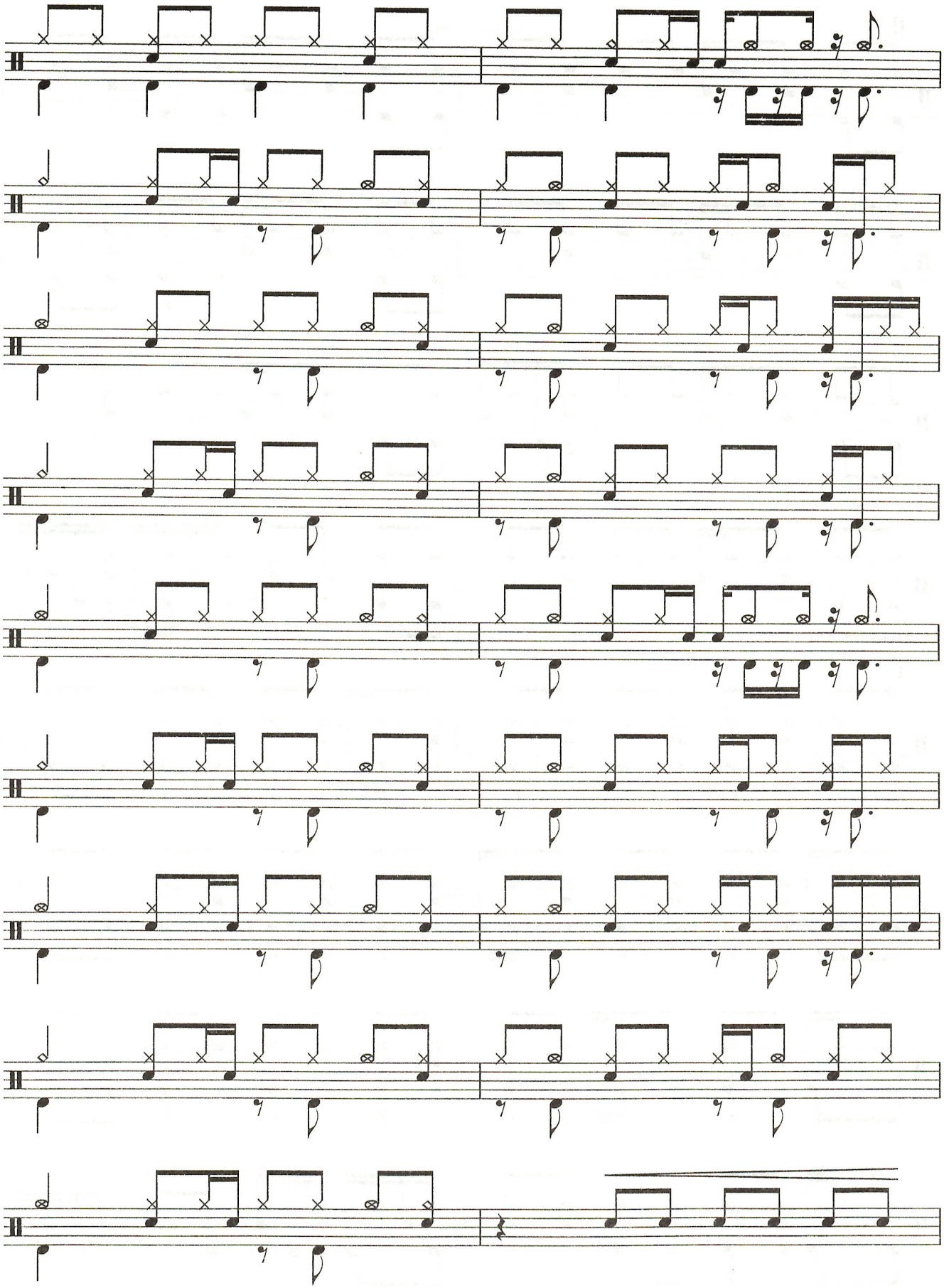


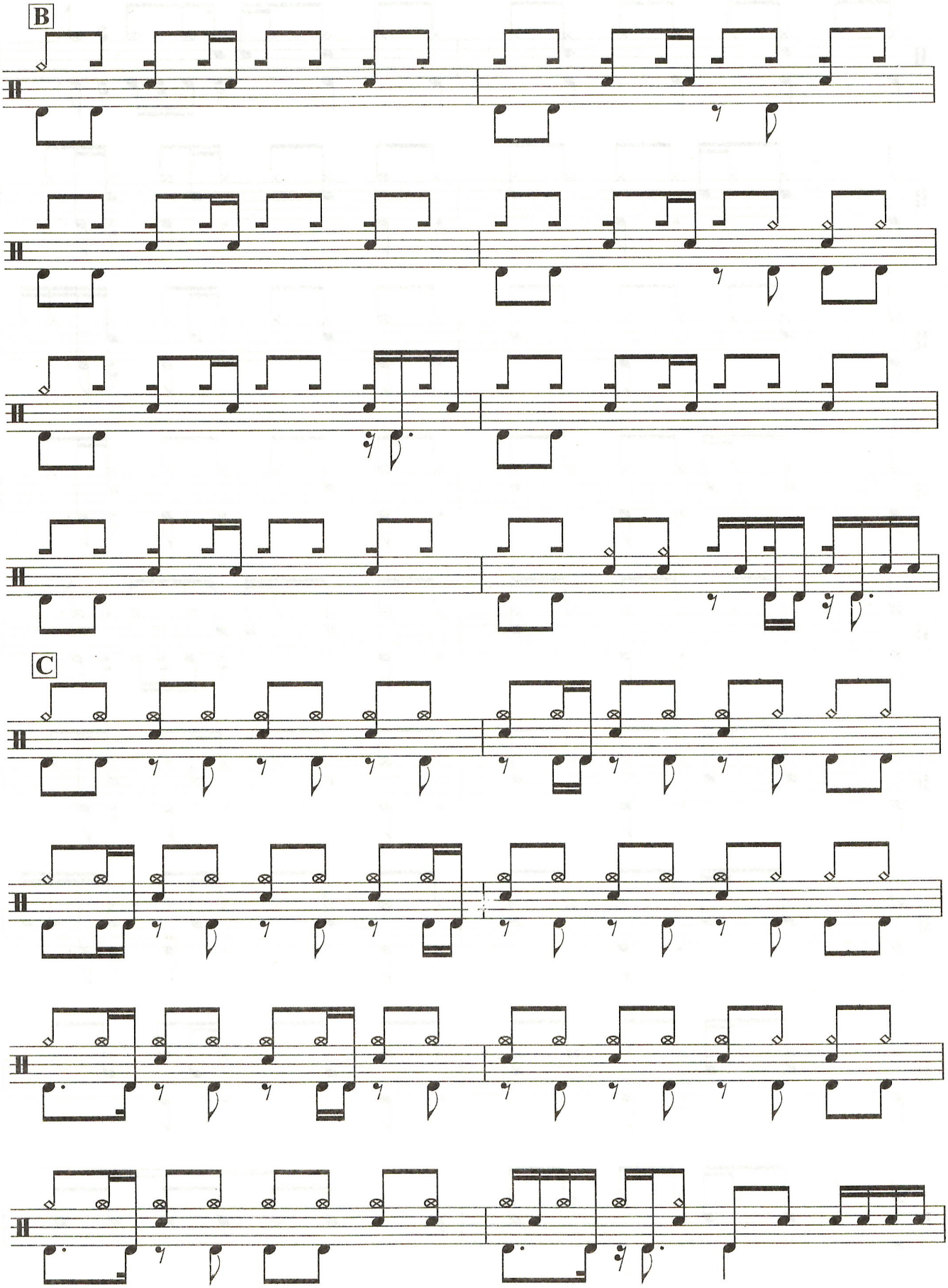

A
B

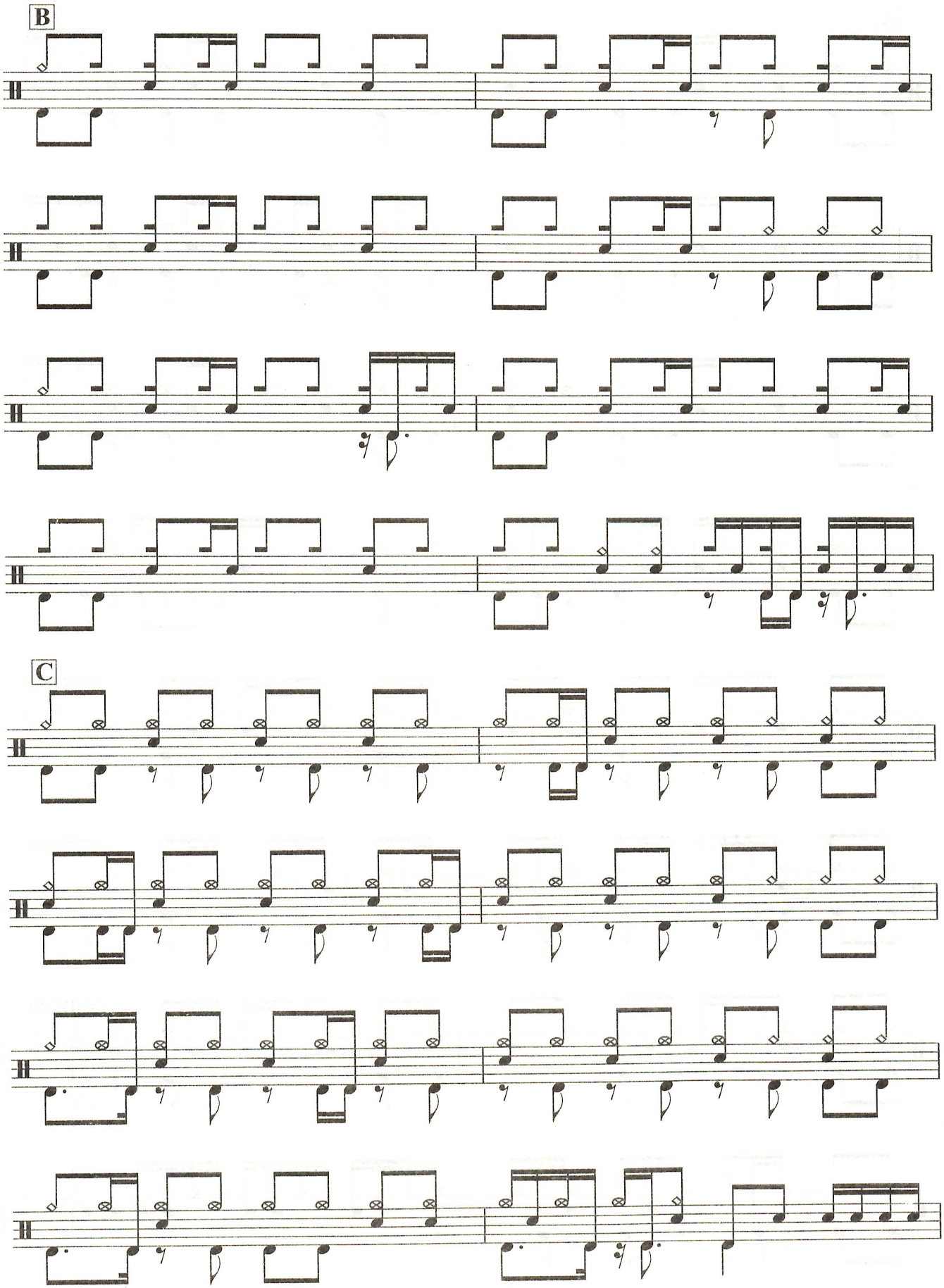
Snow in Beijing

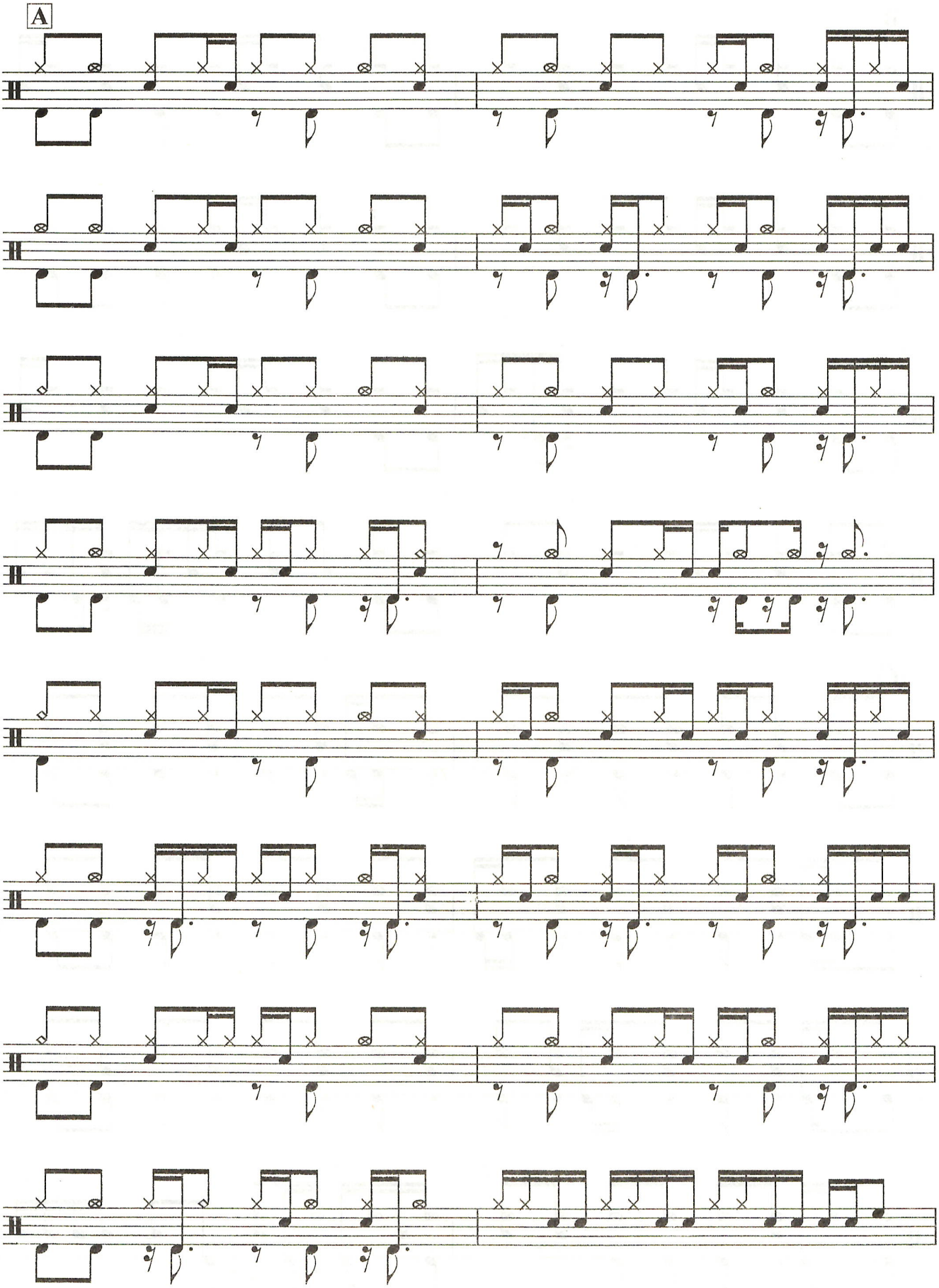
track 3 伴奏练习版
track 15 伴奏表演版

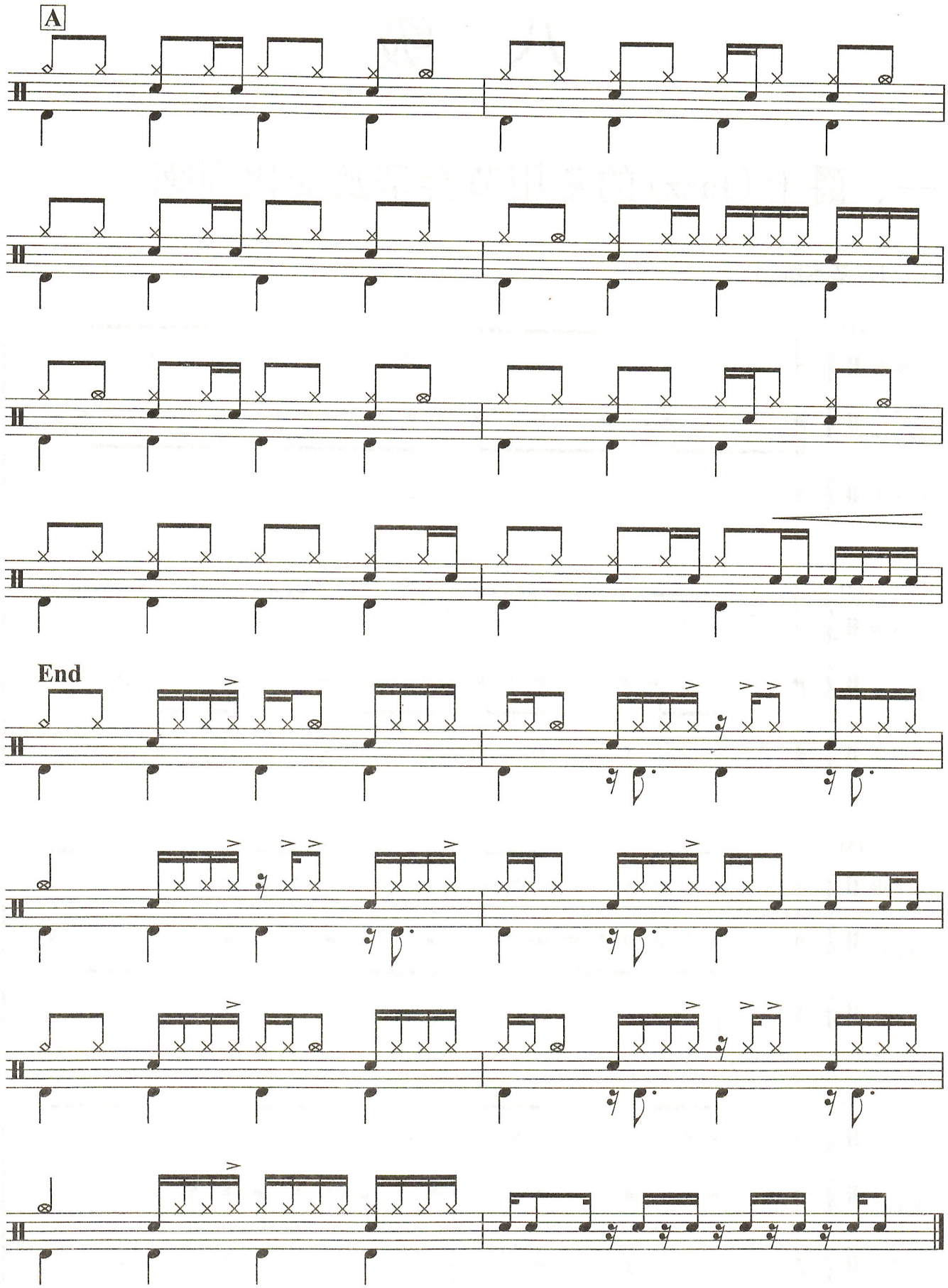





B
C


B
C

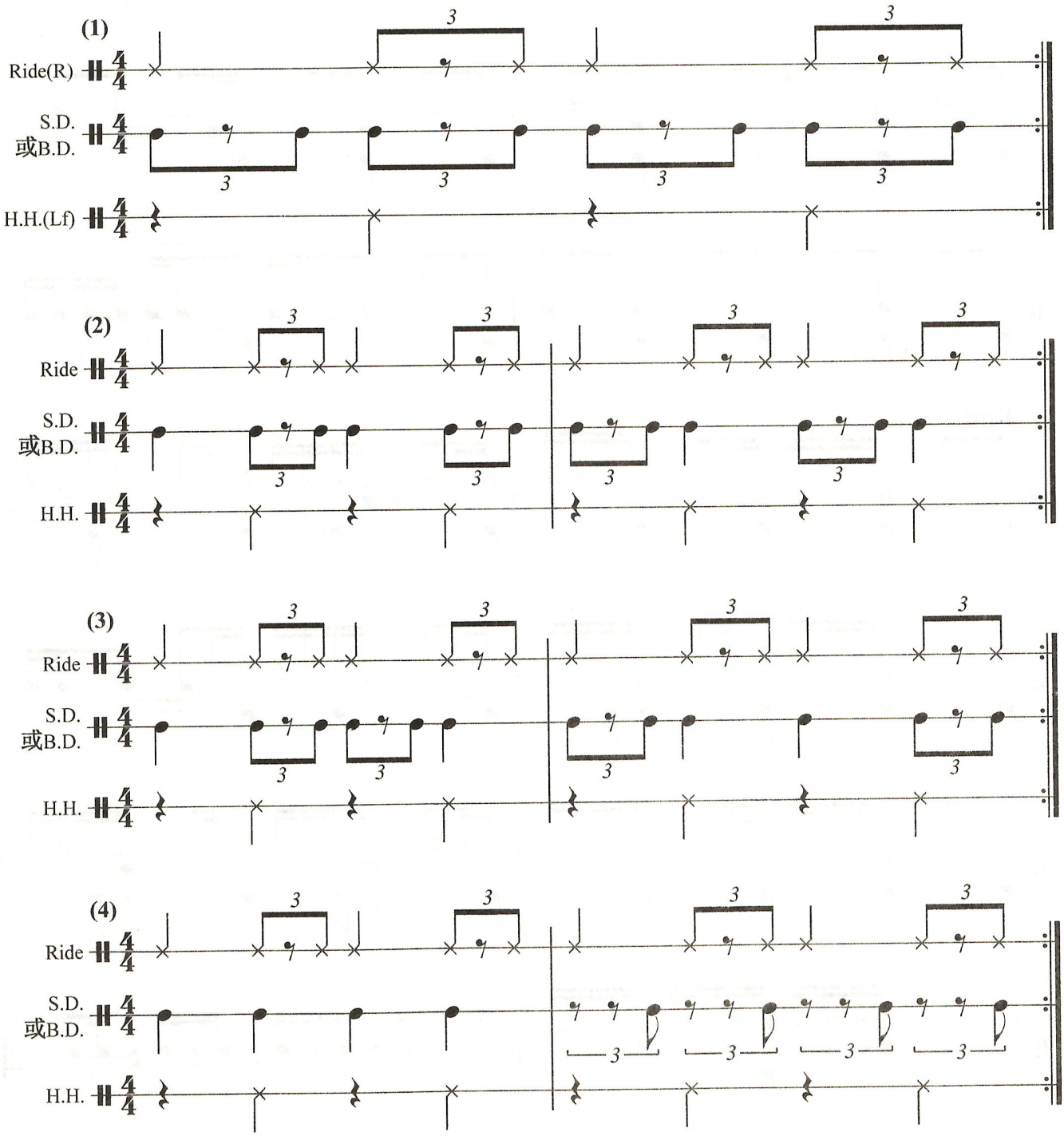

A


A
End

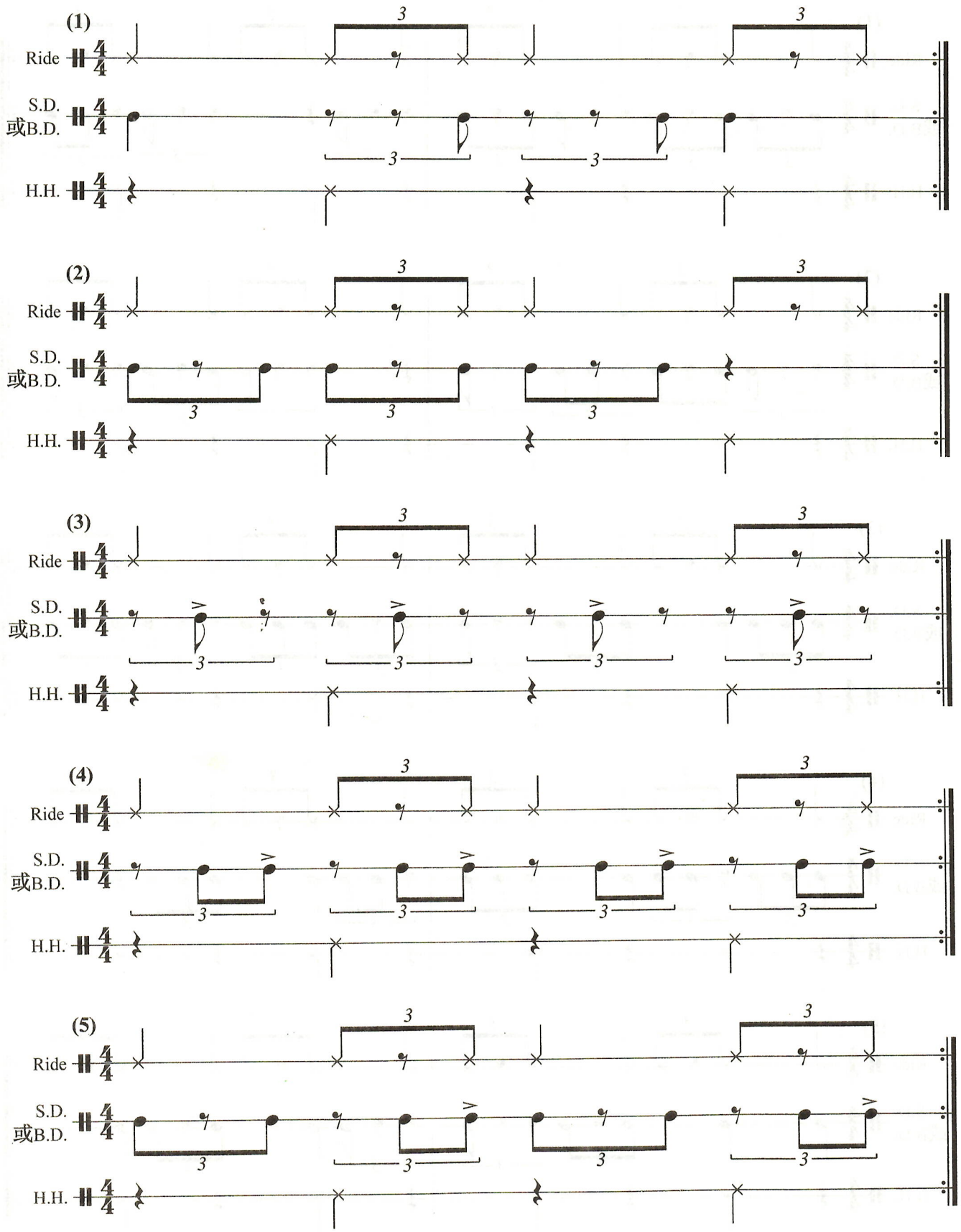
八　级

一、爵士(Jazz)的常用节奏型及变化训练

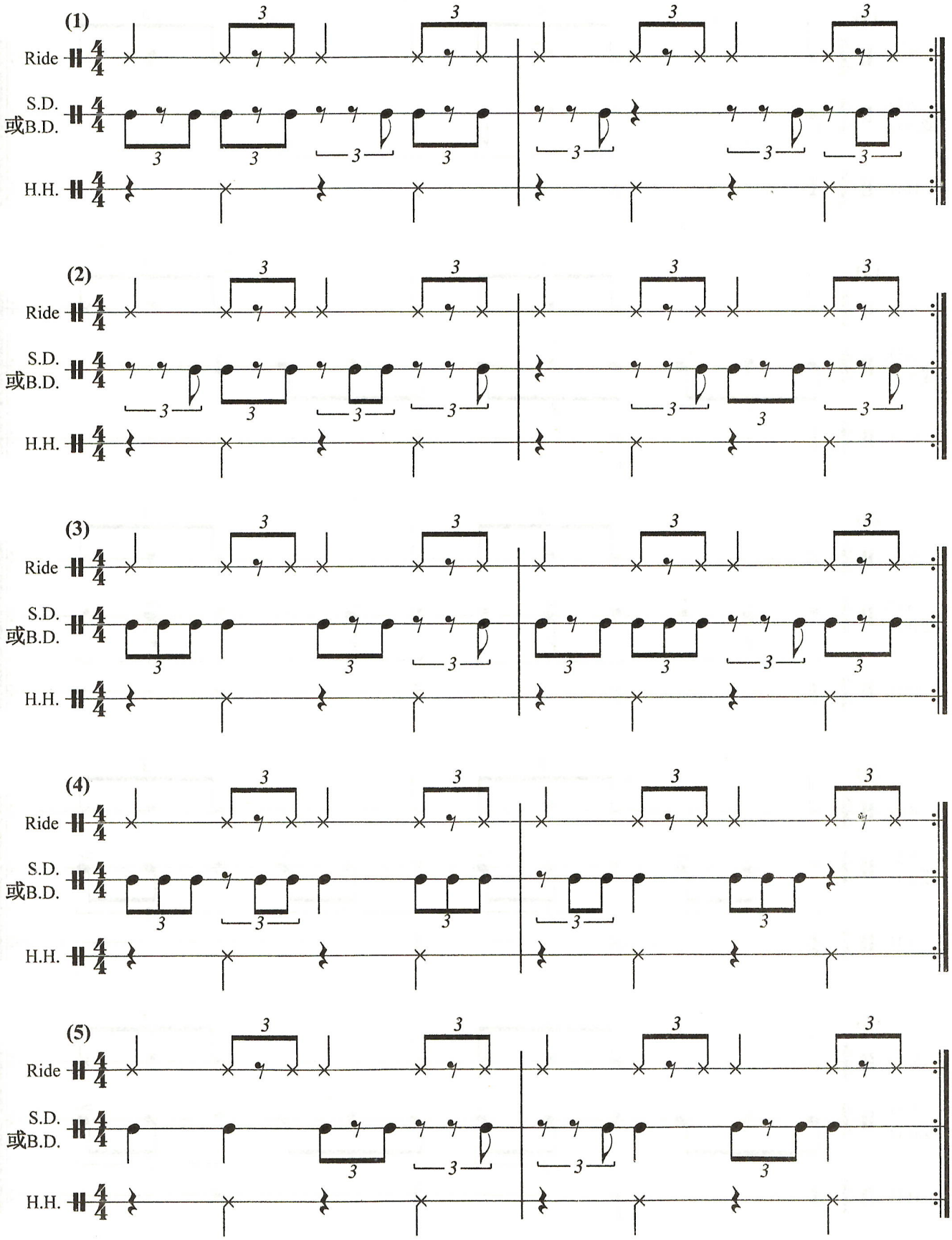
1. 基本练习一



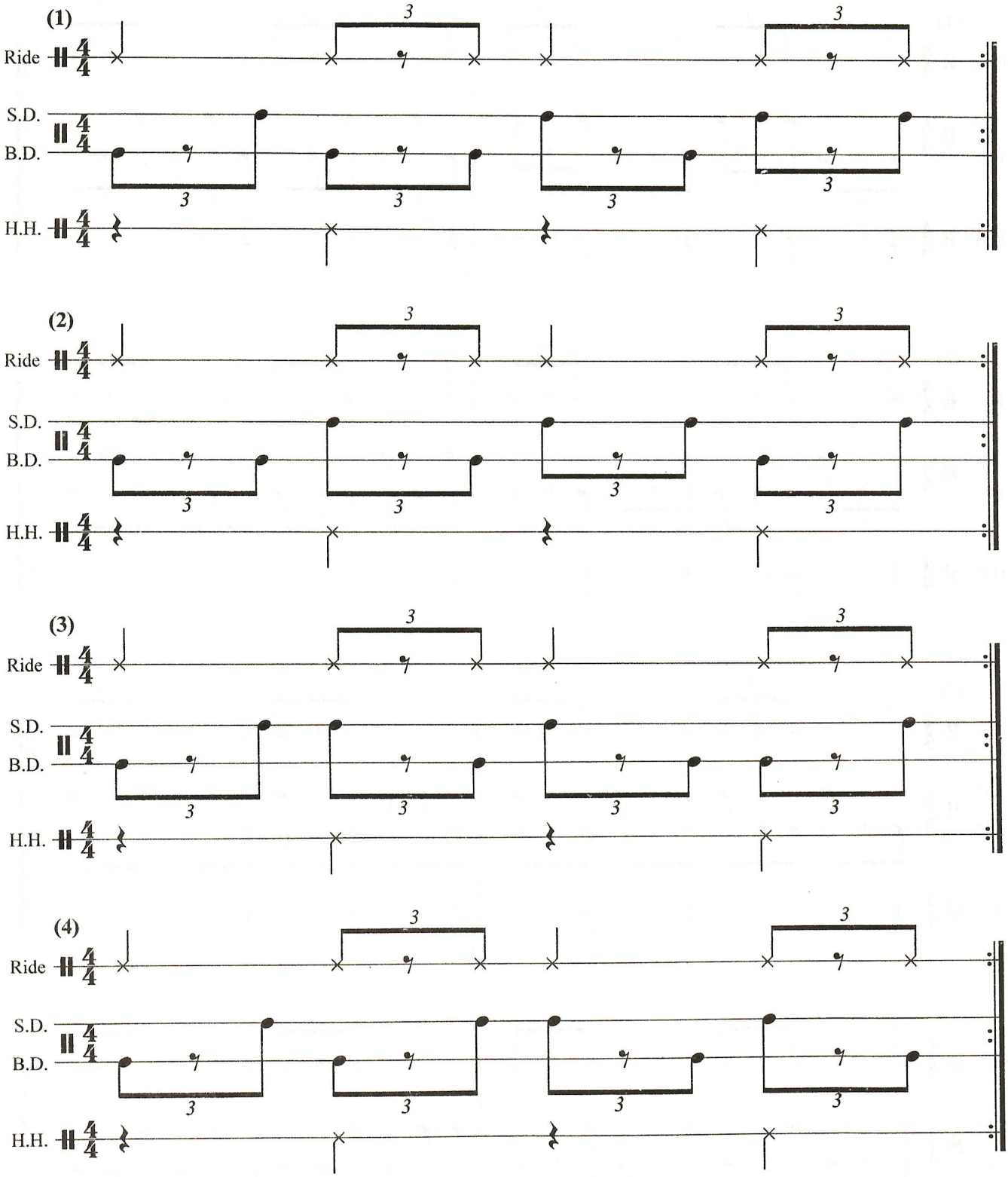
2. 基本练习二


(1)
Ride
S.D.
或B.D.
H.H.
(2)
Ride
S.D.
或B.D.
H.H.
(3)
Ride
S.D.
或B.D.
H.H.
(4)
Ride
S.D.
或B.D.
H.H.
(5)
Ride
S.D.
或B.D.
H.H.

3. 综合练习一


(1)
Ride
S.D.
或B.D.
H.H.
(2)
Ride
S.D.
或B.D.
H.H.
(3)
Ride
S.D.
或B.D.
H.H.
(4)
Ride
S.D.
或B.D.
H.H.
(5)
Ride
S.D.
或B.D.
H.H.

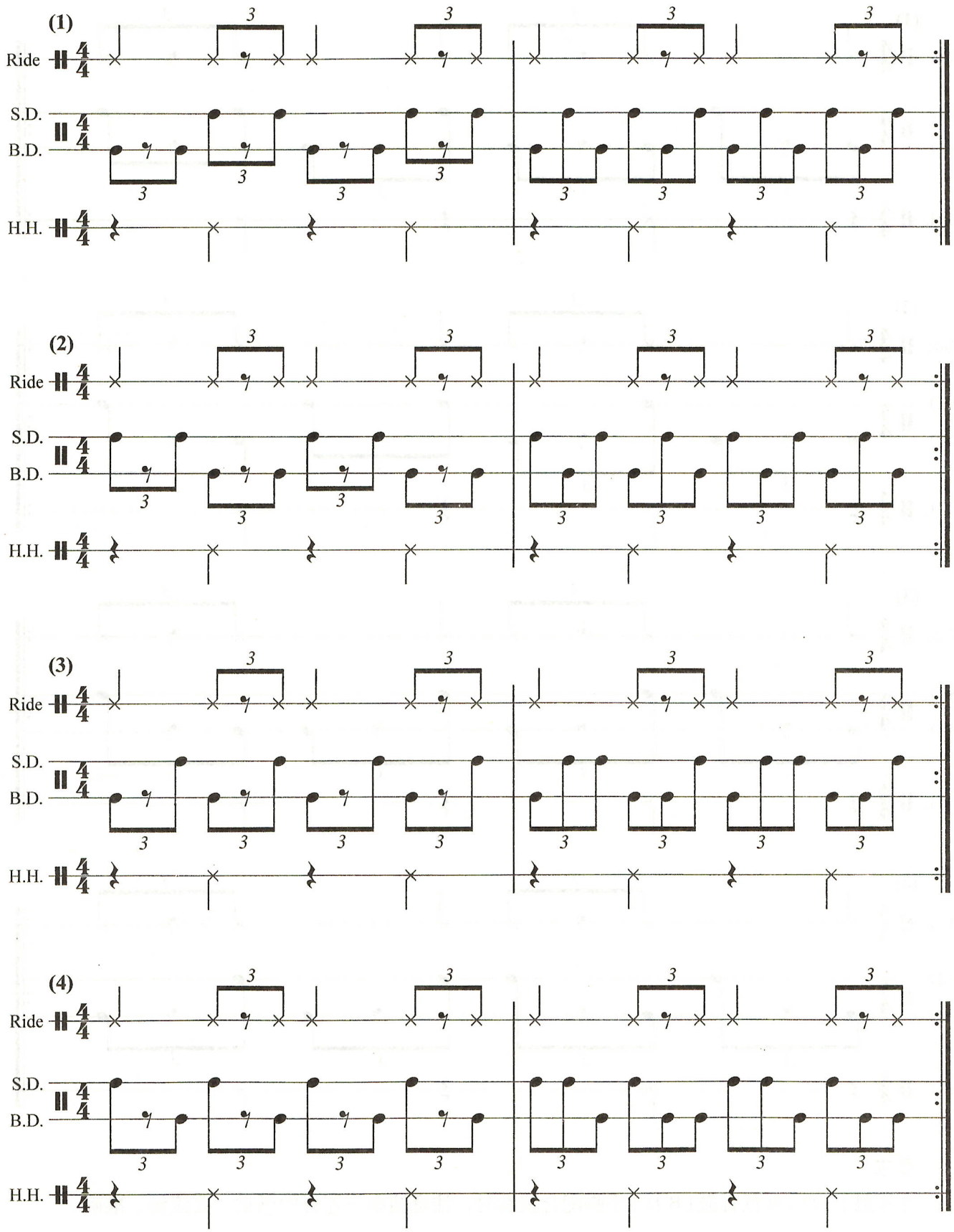
4. 小军鼓(S.D.)和低音鼓(B.D.)手脚配合练习



要求：

小军鼓(S.D.)和低音鼓(B.D.)手脚配合演奏时，注意演奏三连音的感觉，要流畅、准确。

5. 综合练习二



(5)

Ride

S.D.

B.D.

H.H.

(6)

Ride

S.D.

B.D.

H.H.

6. 基本练习三

(1)

Ride

S.D.

B.D.

H.H.

(2)

Ride

S.D.

B.D.

H.H.

(3)

Ride

S.D.

B.D.

H.H.

(4)

Ride

S.D.

B.D.

H.H.

(5)

Ride

S.D.

B.D.

H.H.

(6)

Ride

S.D.

B.D.

H.H.

7. 综合练习三

(1)

Ride

S.D.

B.D.

H.H.

(2)

Ride

S.D.

B.D.

H.H.

(3)

Ride

S.D.

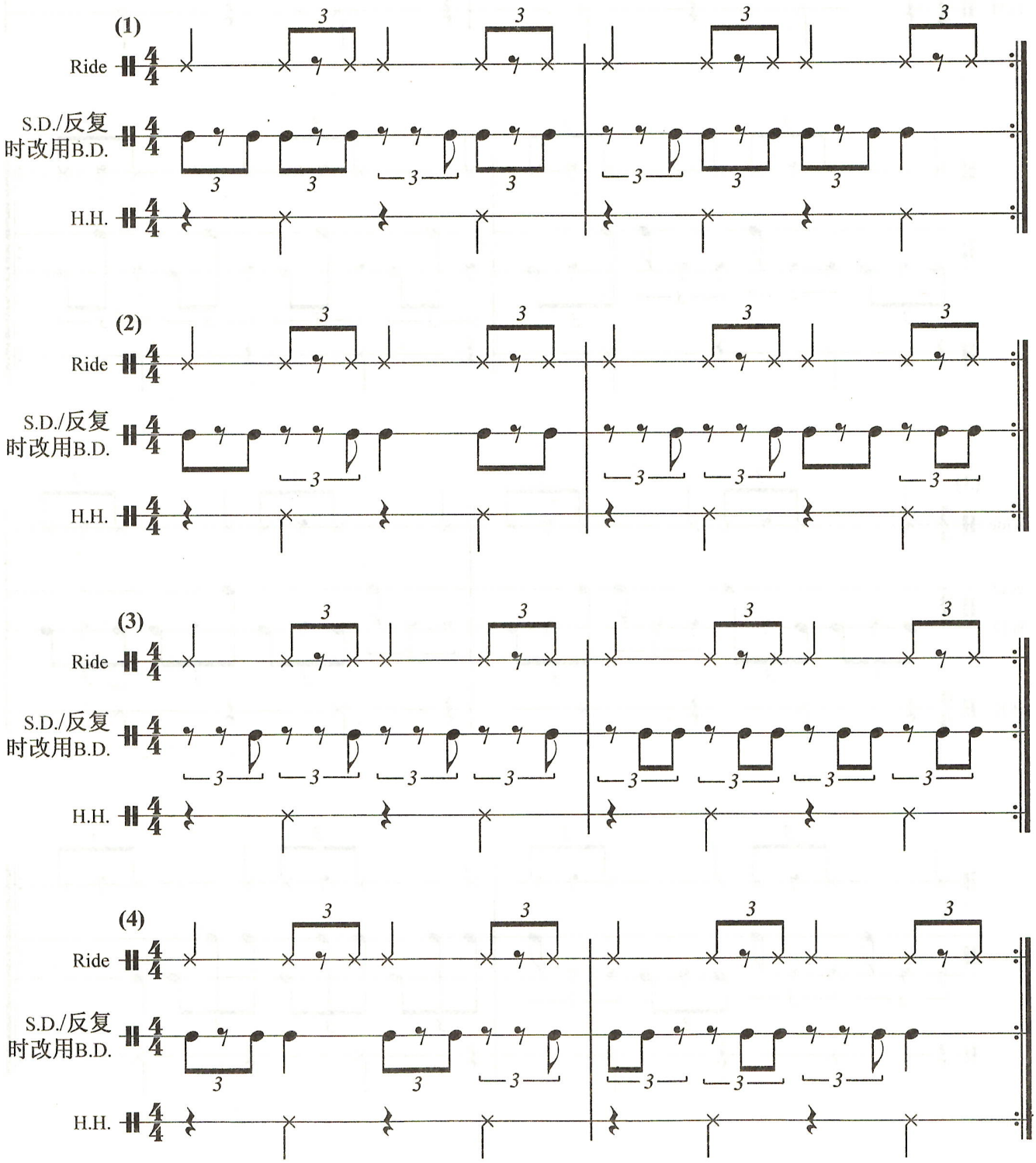
B.D.

H.H.

二、试题

（一）练习曲 8 首（试题）

每条试题的演奏速度应控制在 ♩=80～100。



(5)

Ride

S.D.

B.D.

H.H.

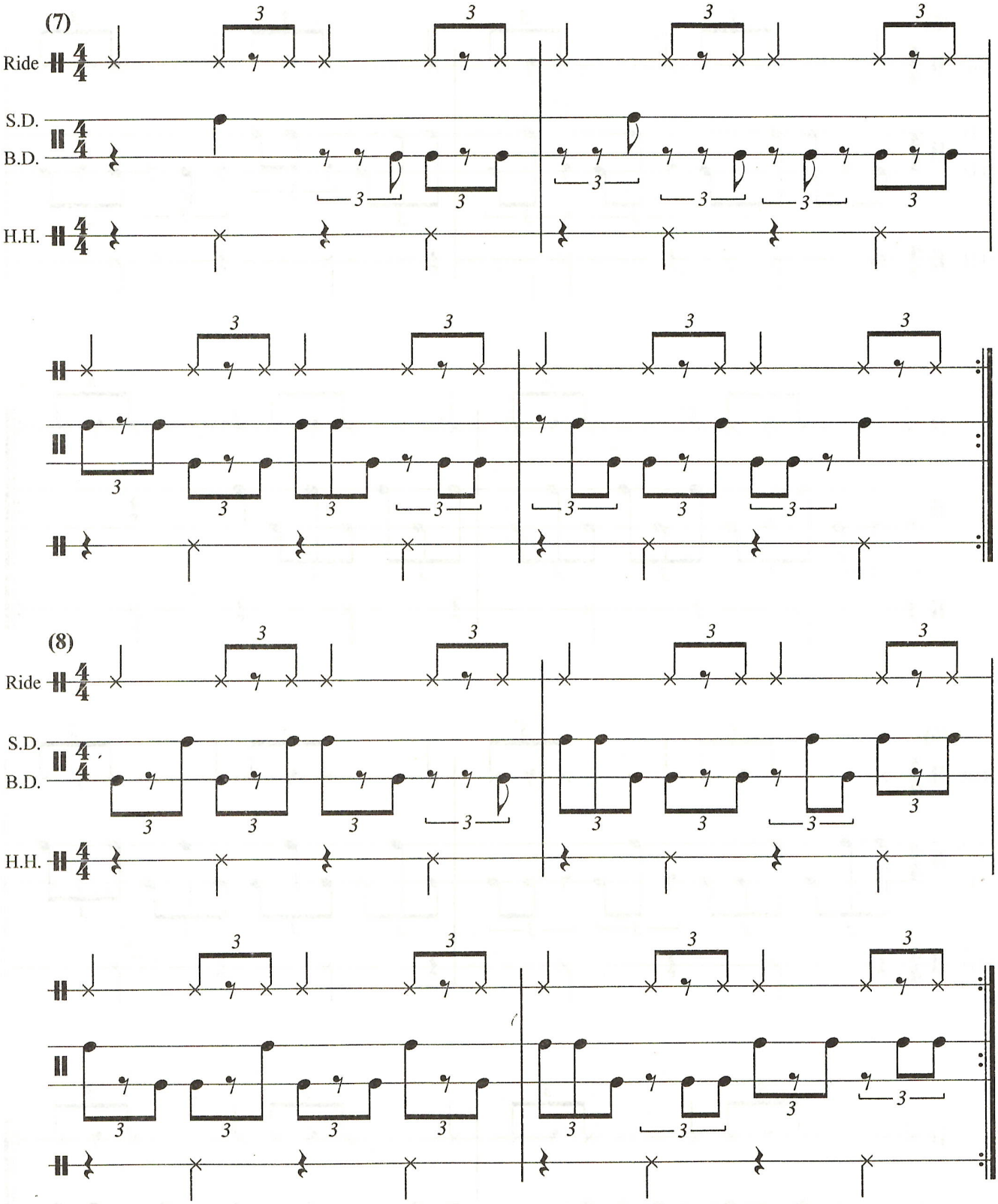
(6)

Ride

S.D.

B.D.

H.H.



要求：

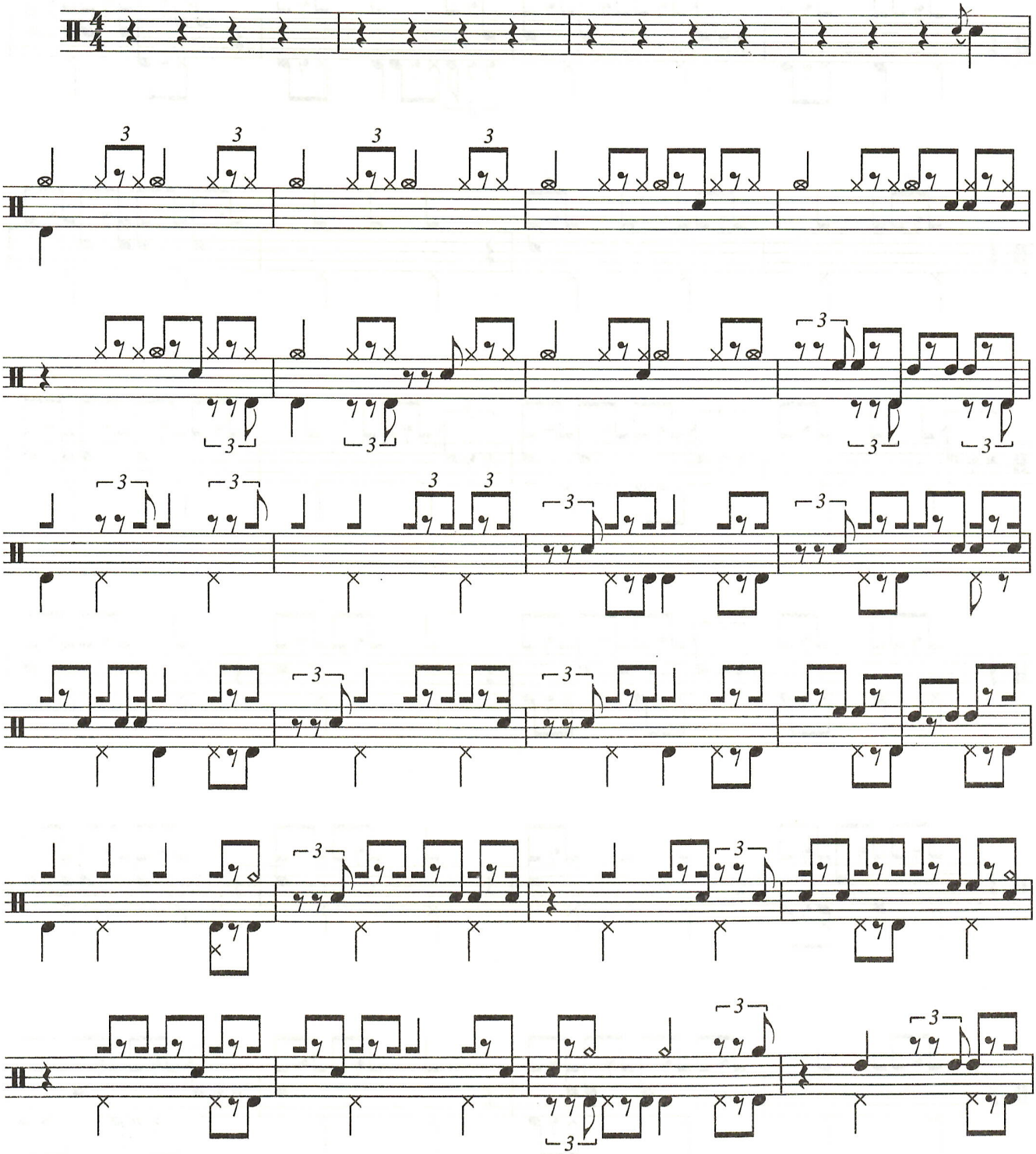
① 演奏时，注意放松四肢，注意各声部的配合。

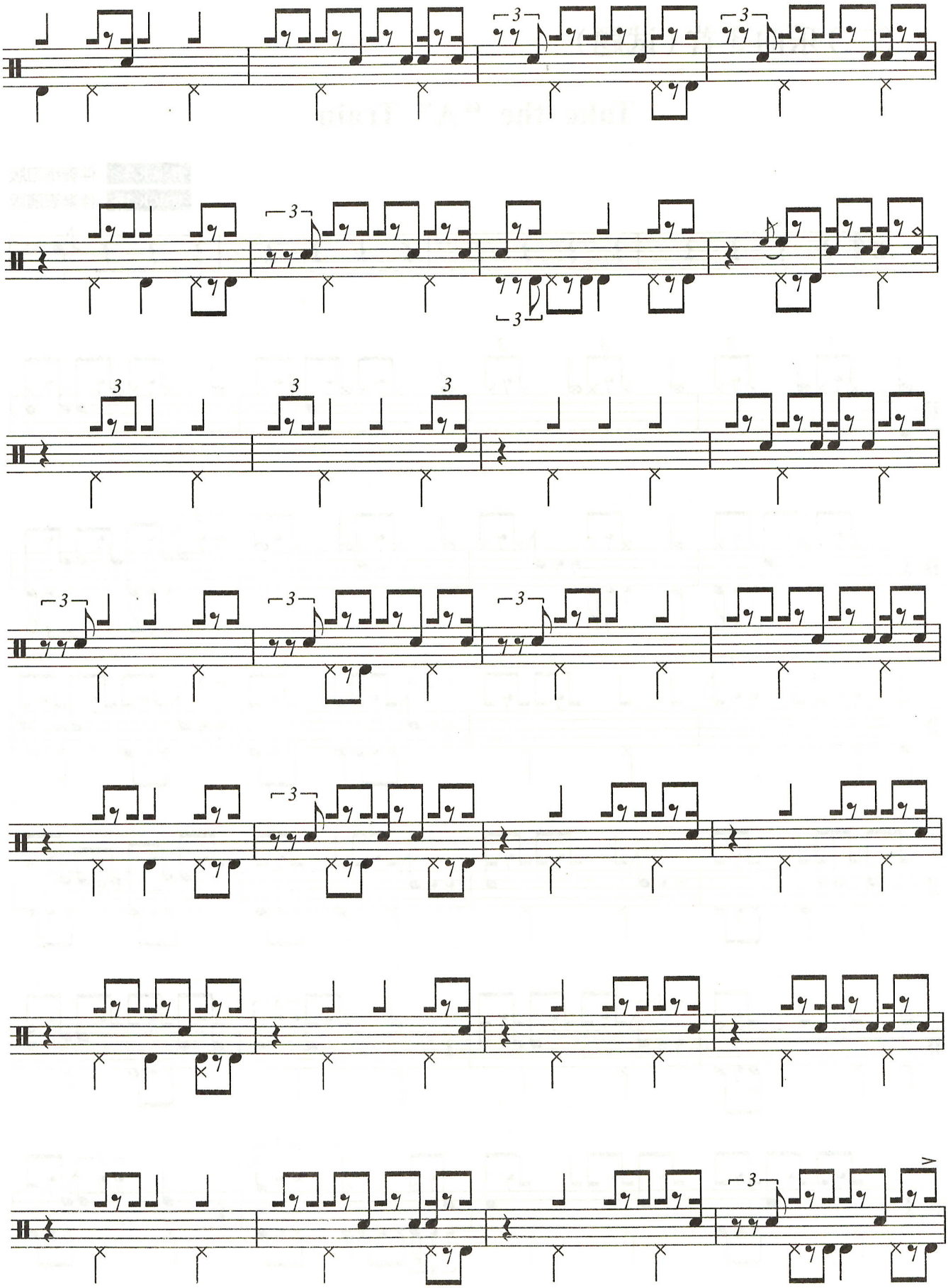
② 先分声部练习，再进行手脚配合练习。

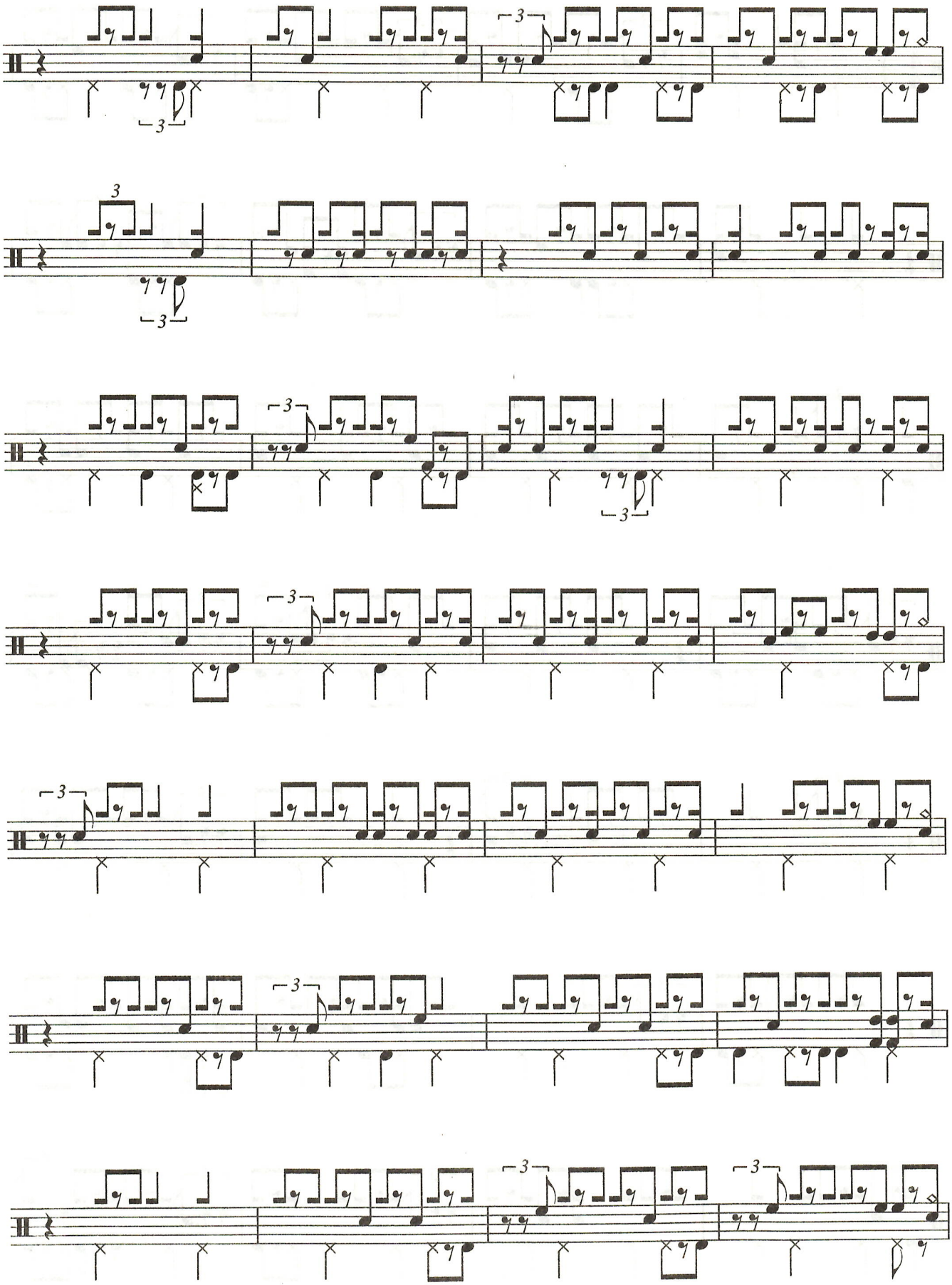
(二)乐曲3首(试题)

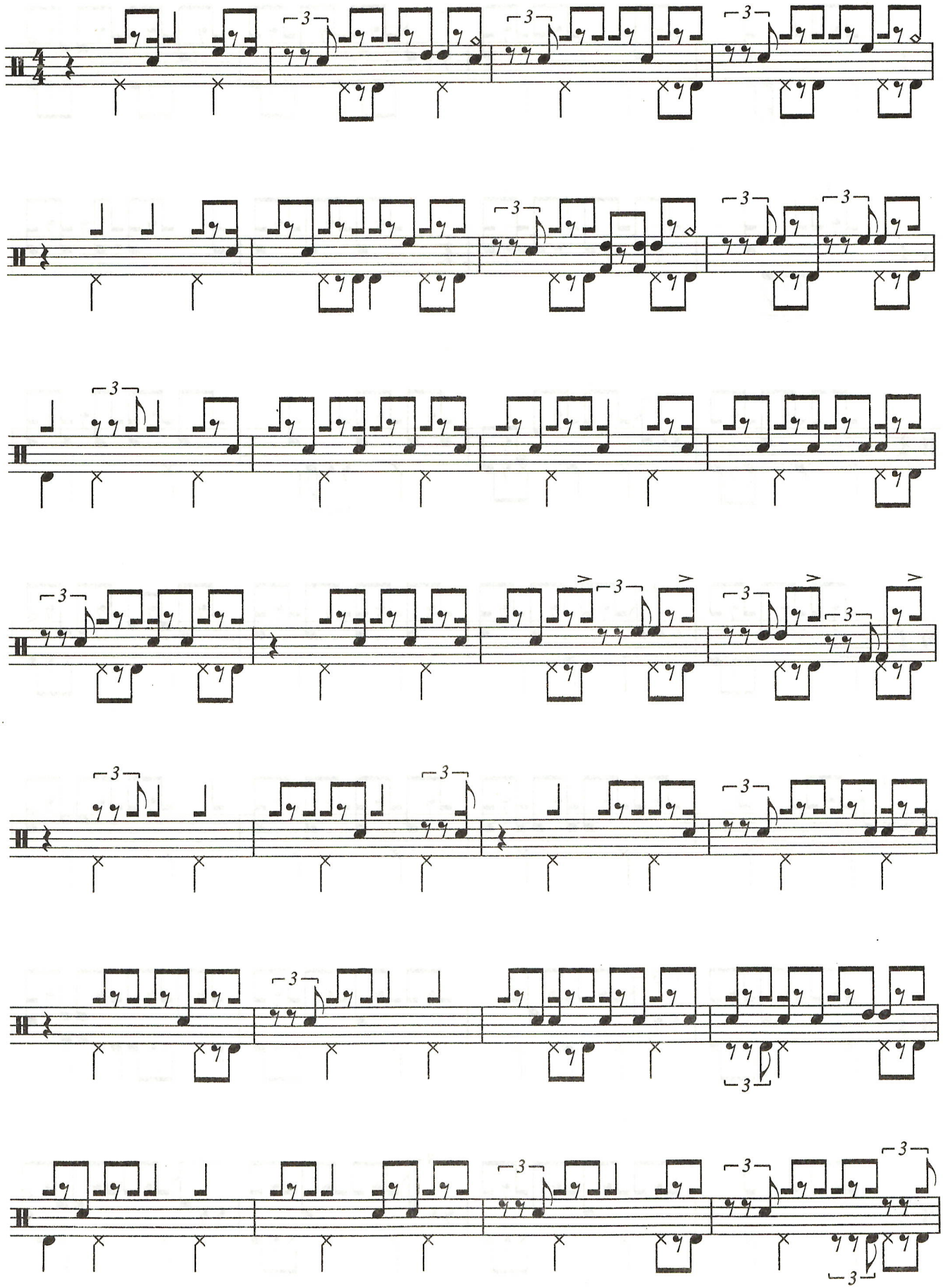
Take the "A" Train

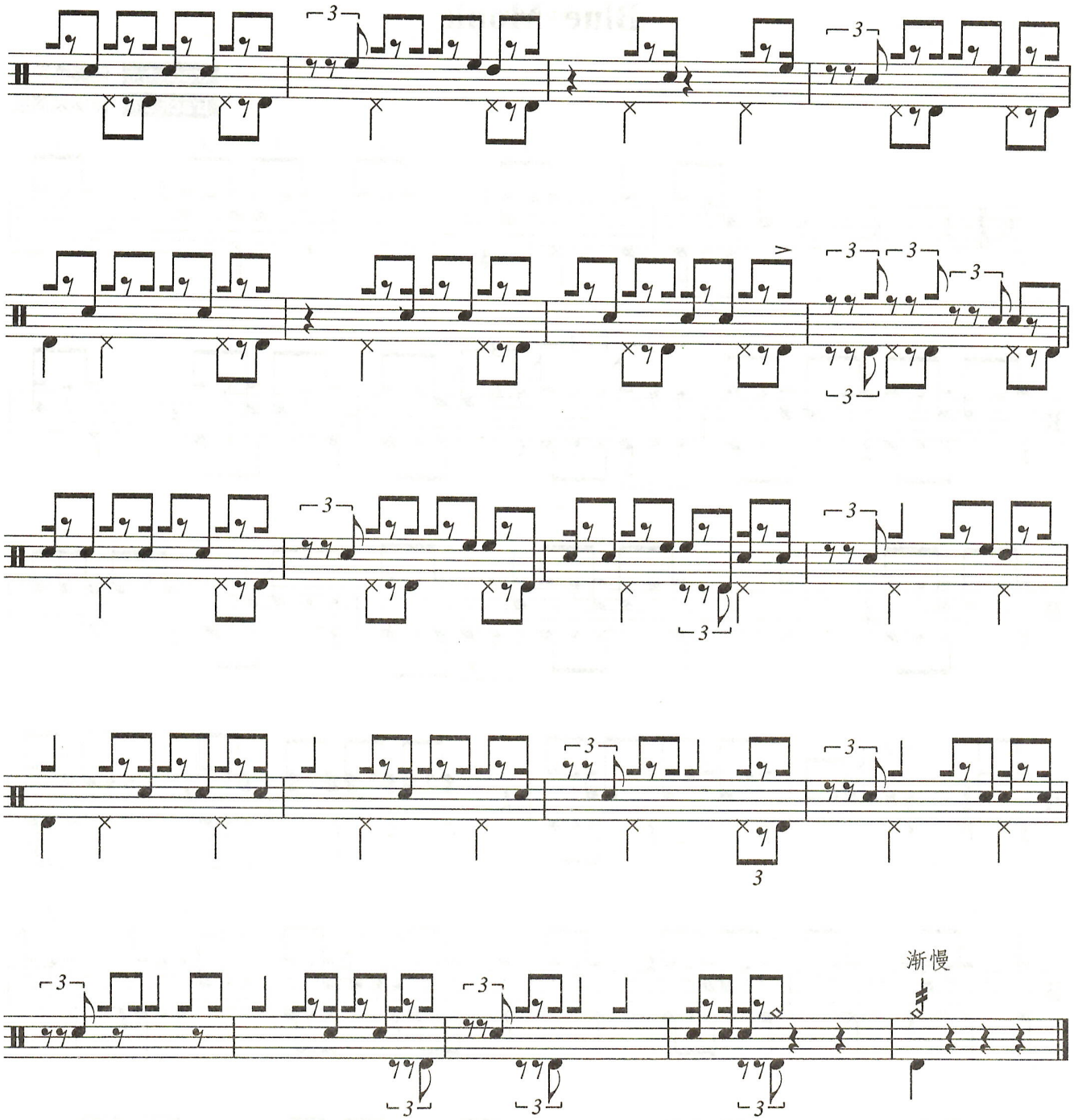
track 4 伴奏练习版
track 16 伴奏表演版





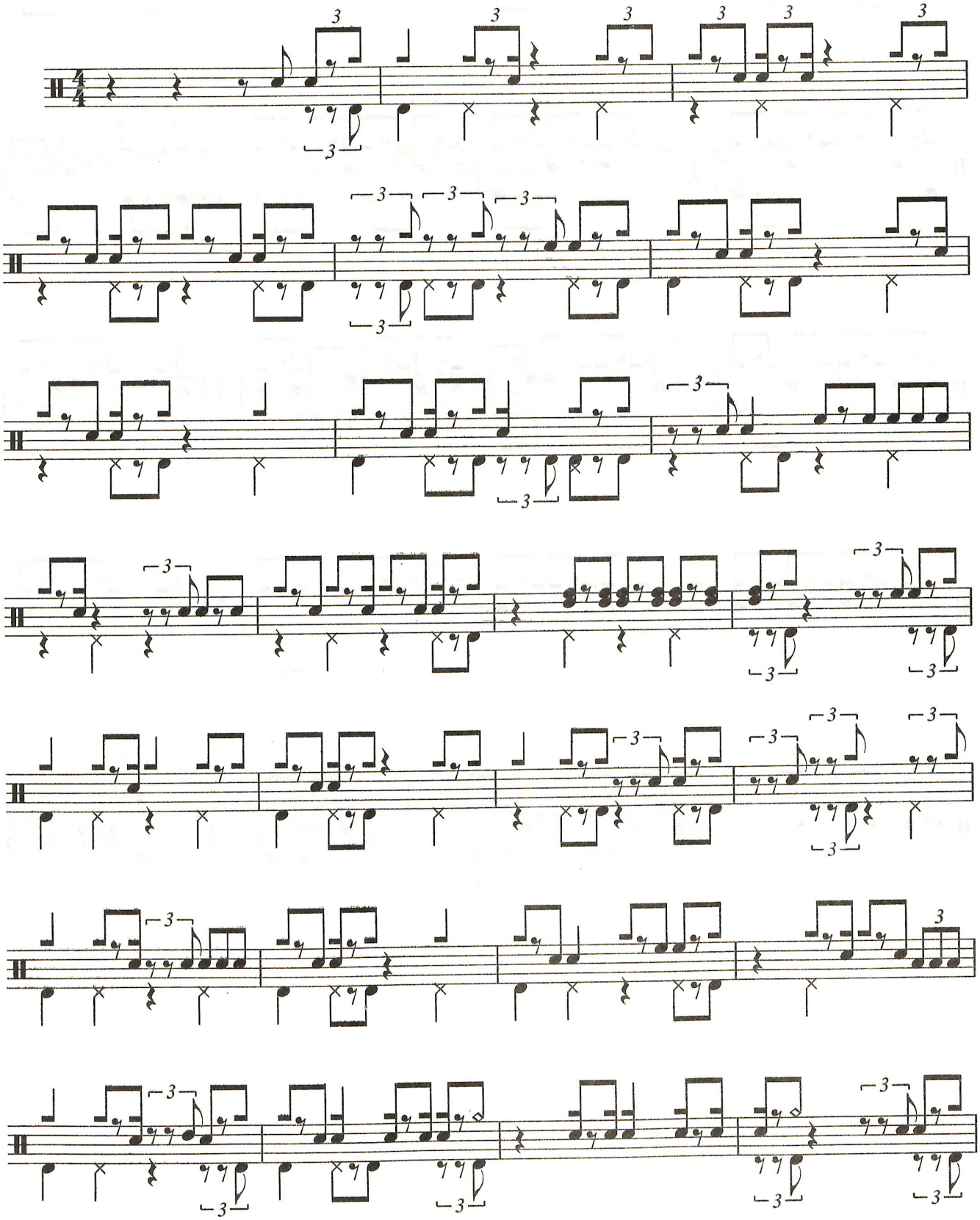


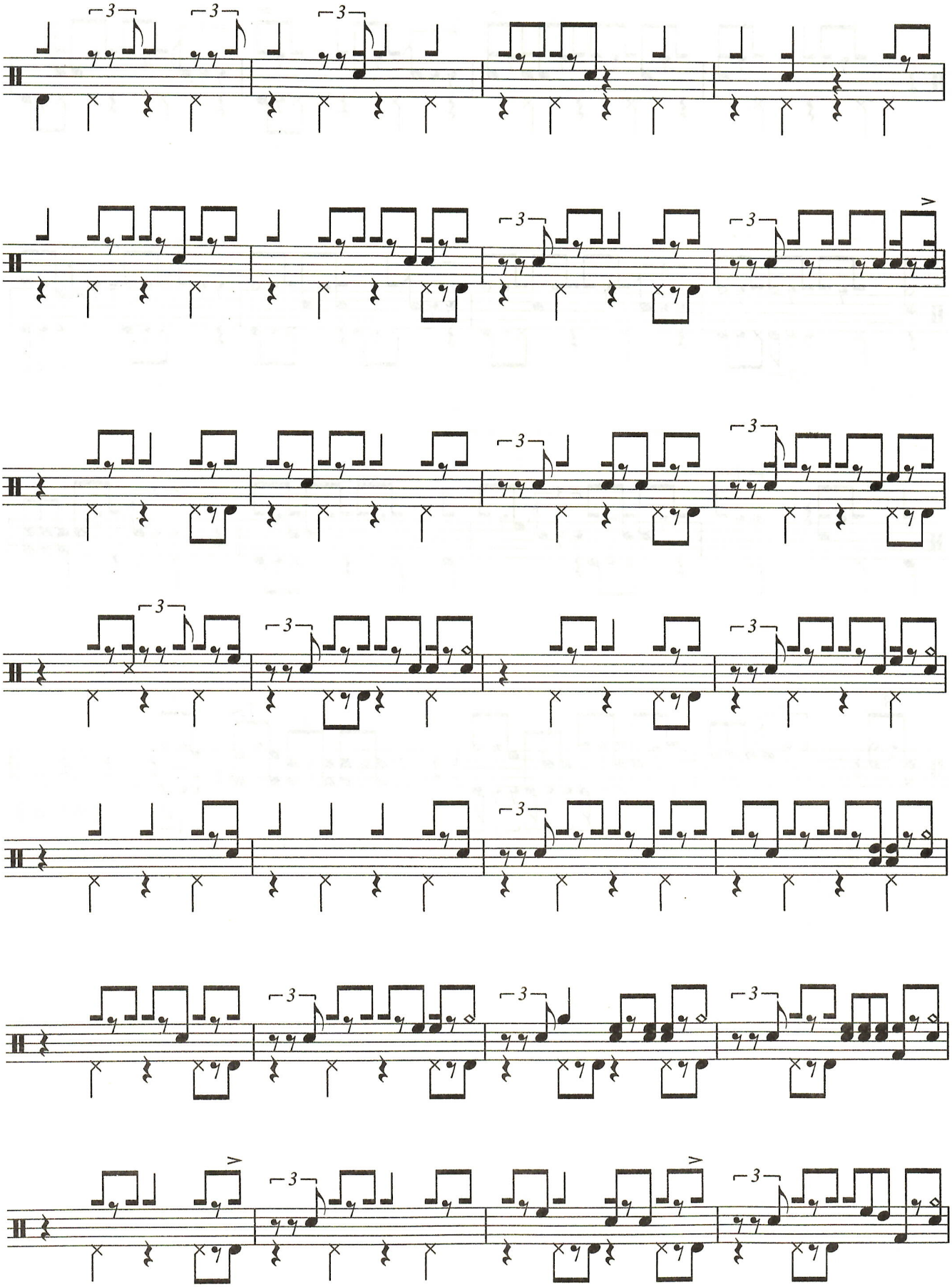


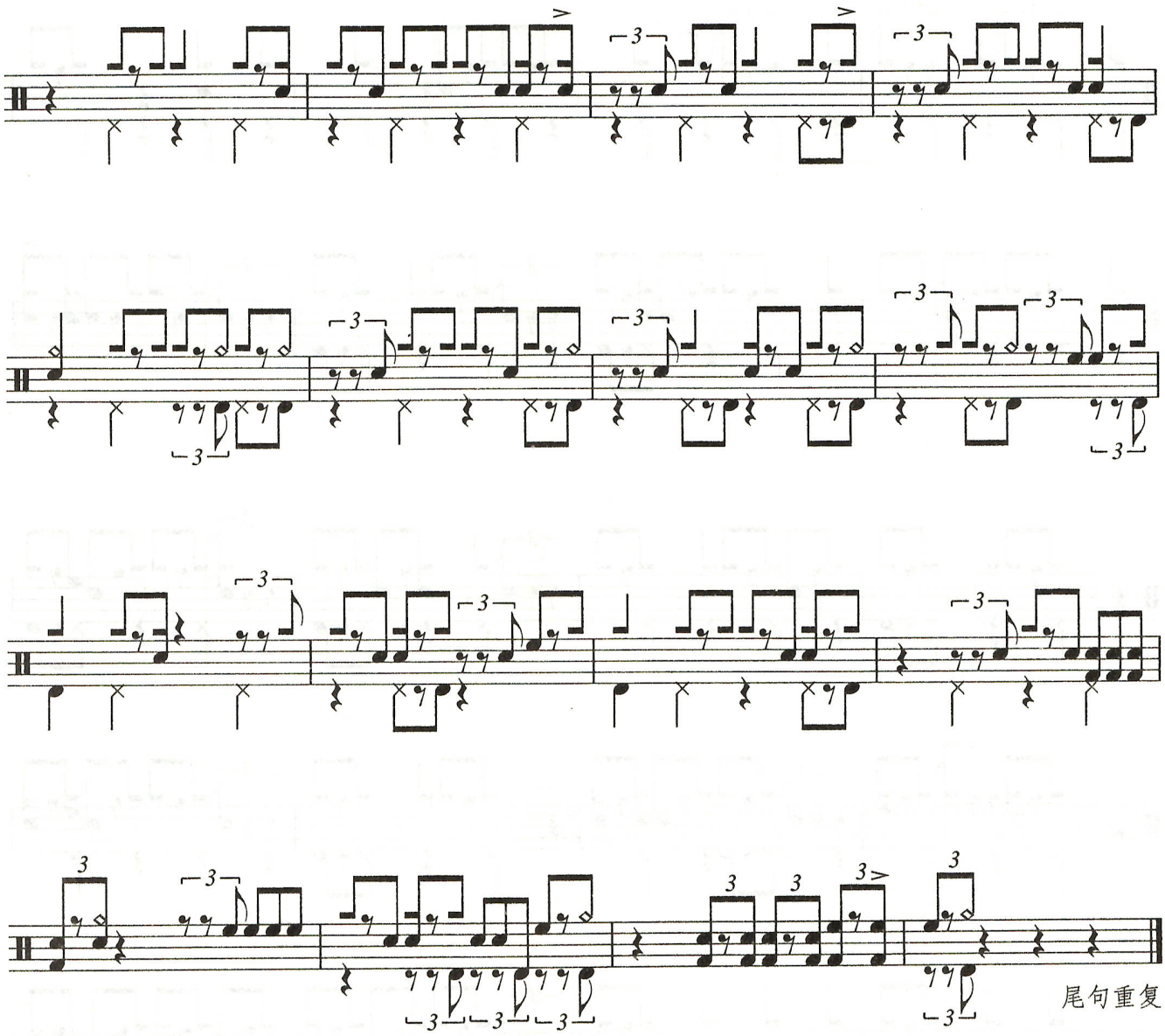

渐慢

Blue Monk

track 5 伴奏练习版
track 17 伴奏表演版

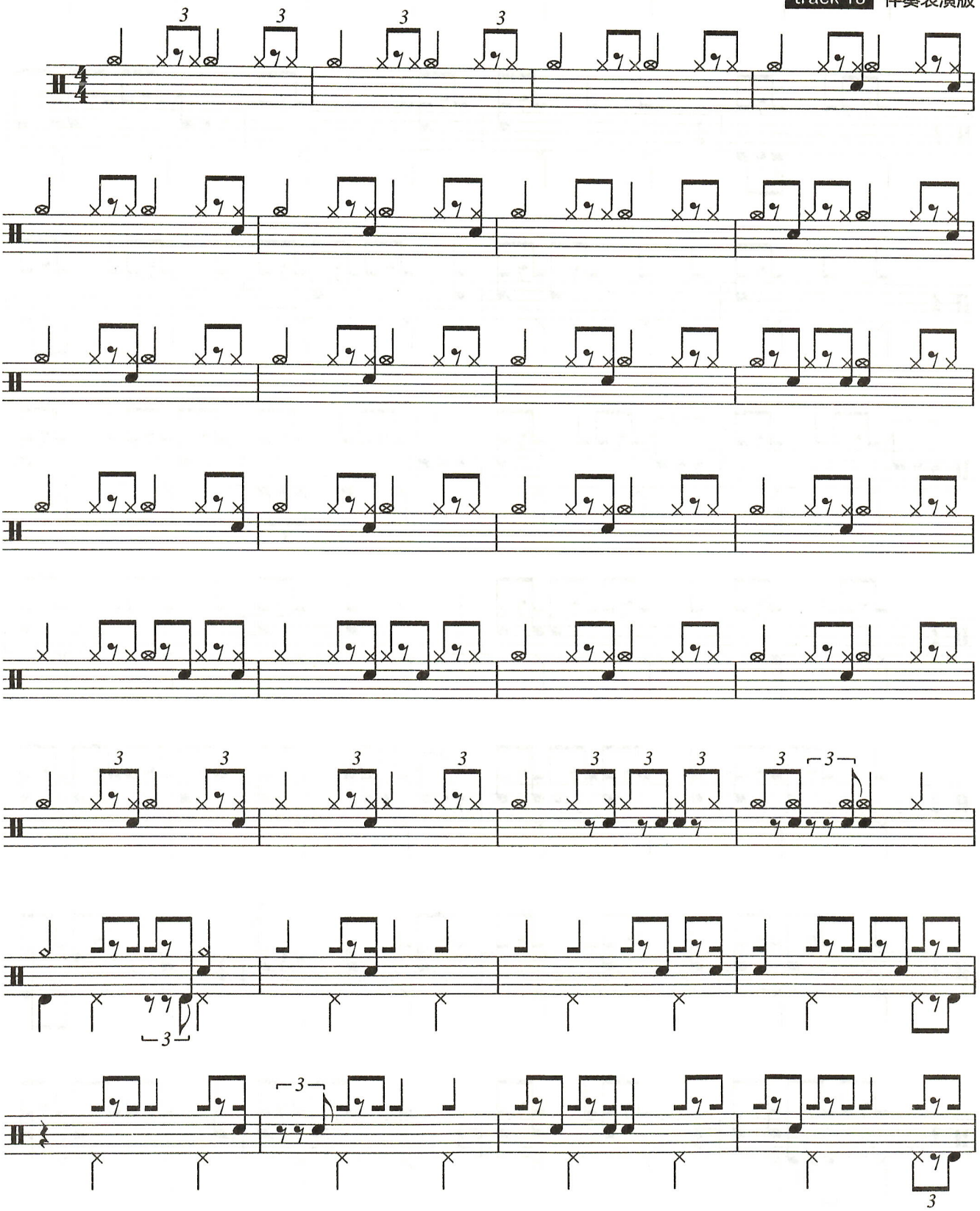


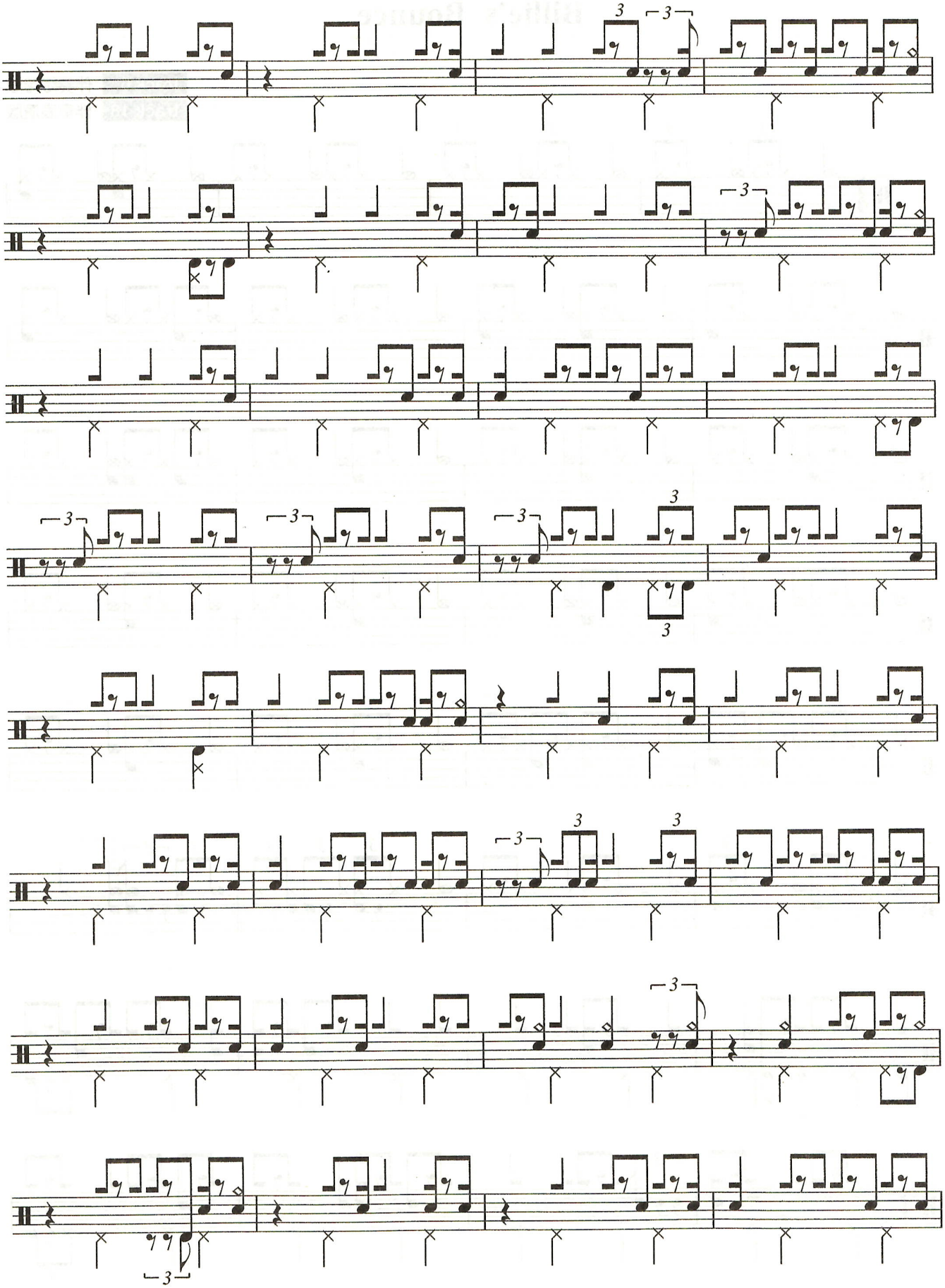


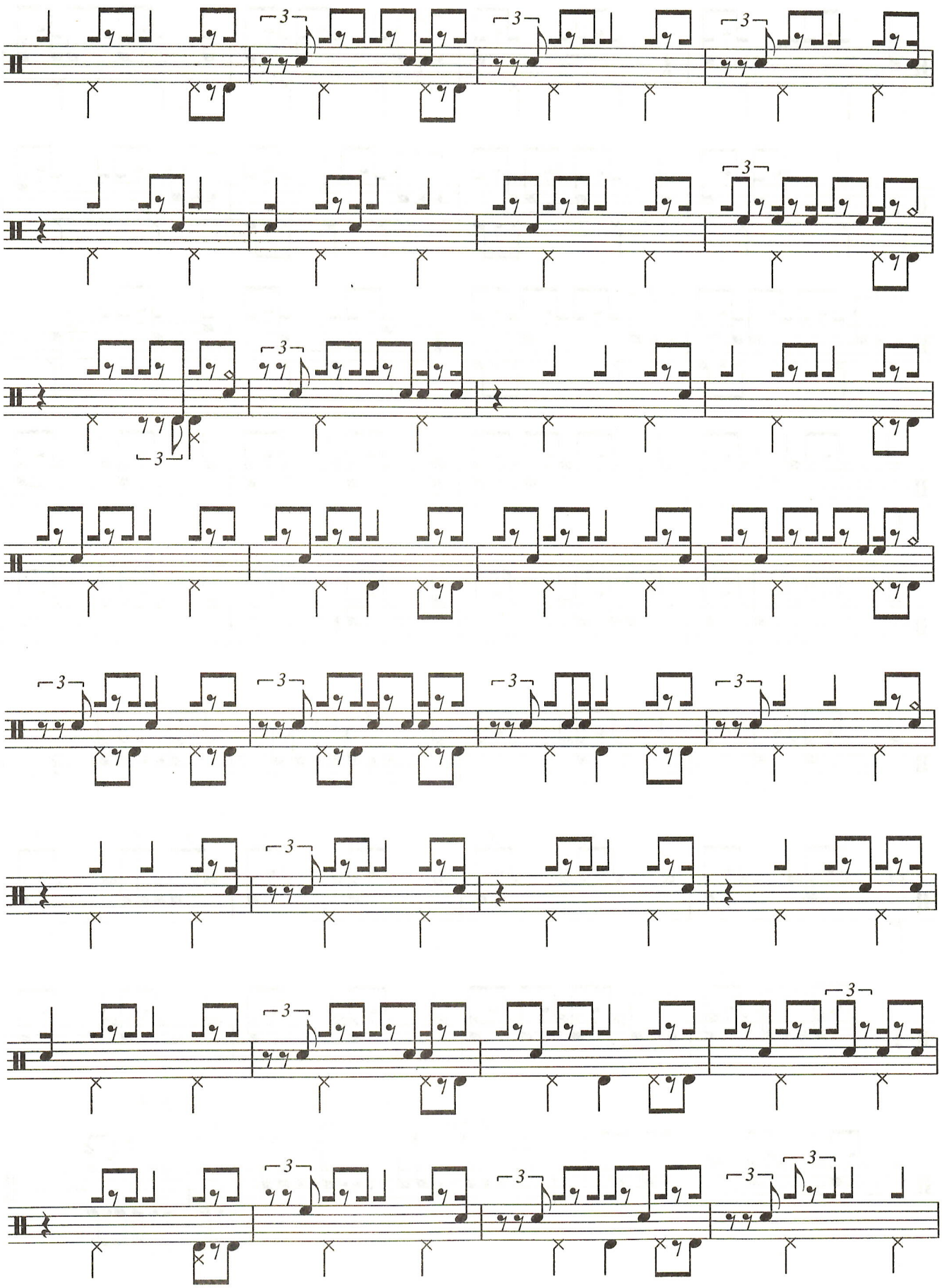

尾句重复

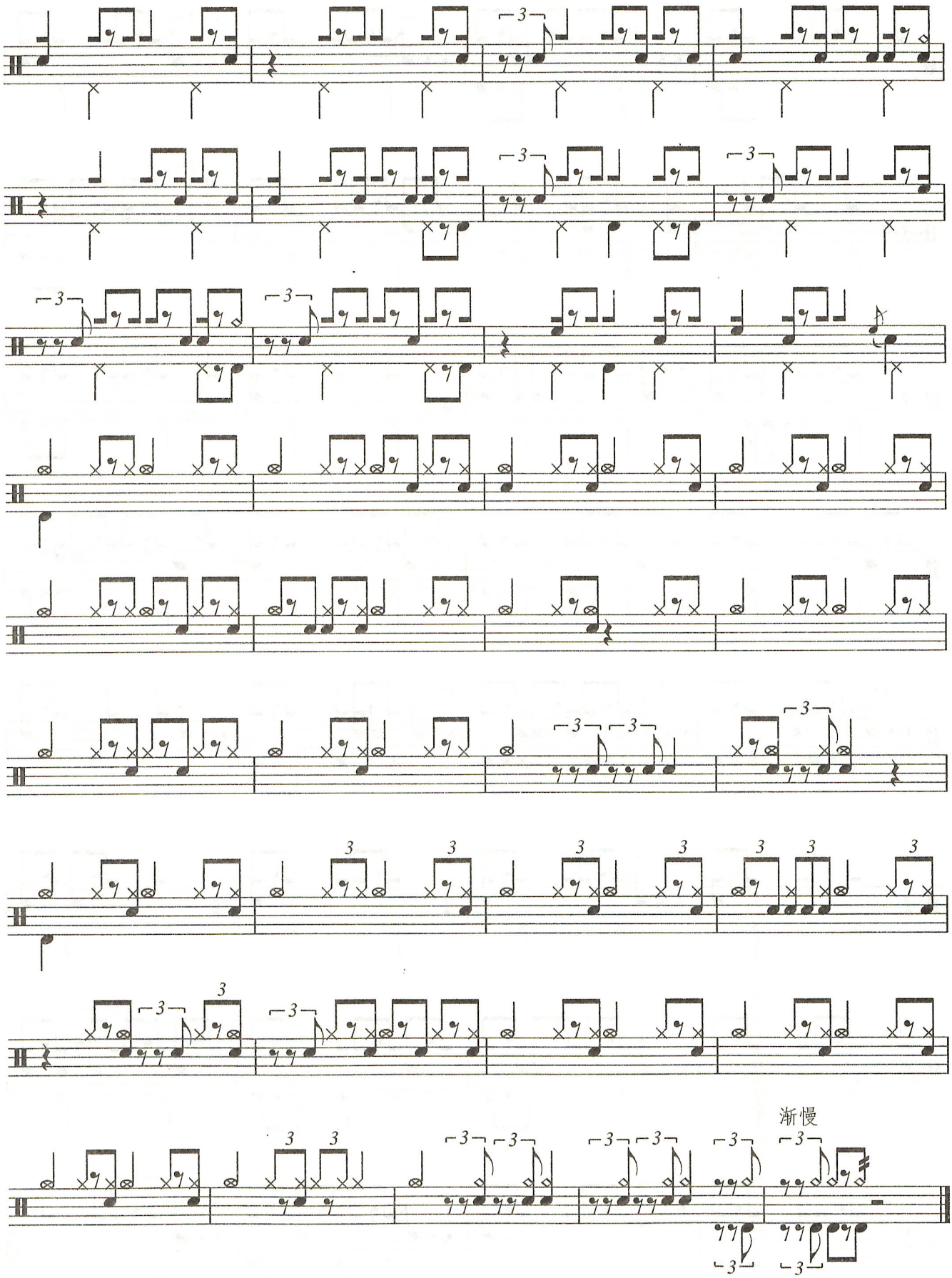
Billie's Bounce

track 6 伴奏练习版
track 18 伴奏表演版





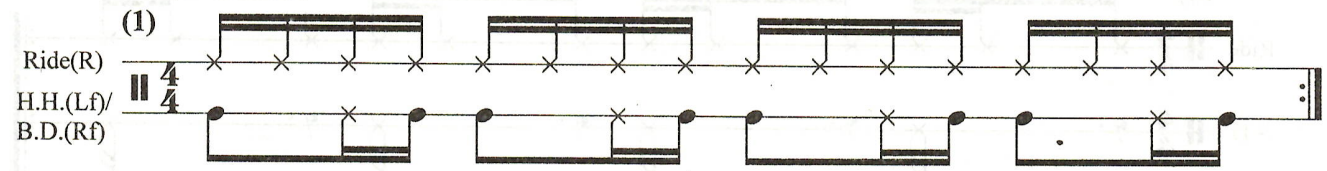


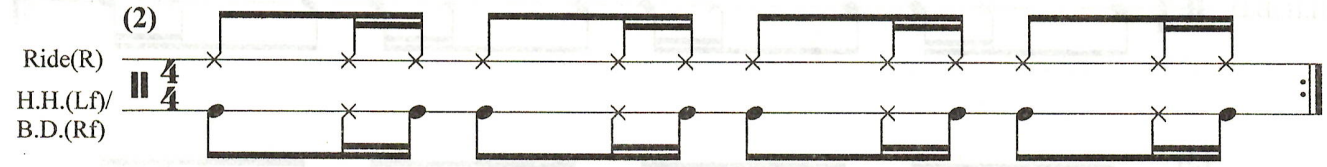

渐慢

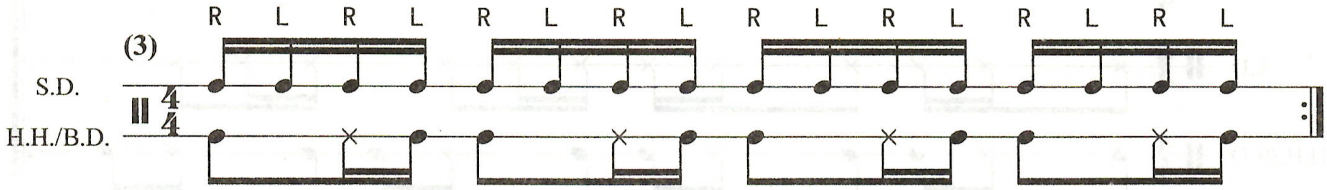
九　级

一、拉丁(Latin)的常用节奏型及变化训练

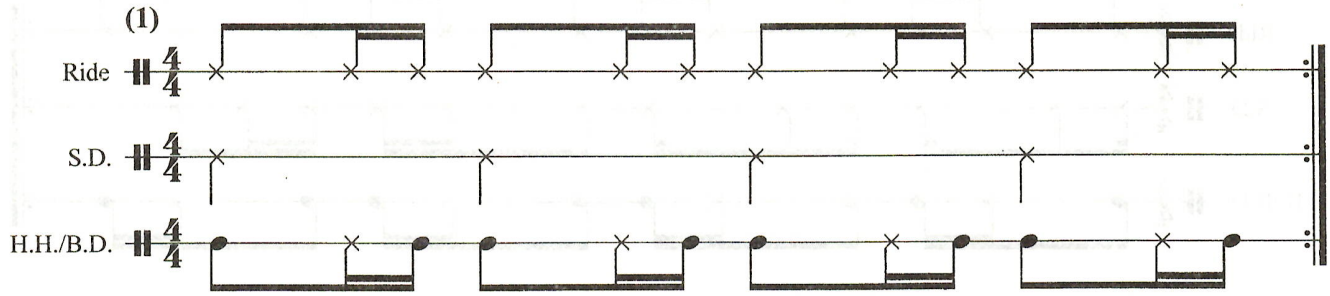
1. 基本练习一

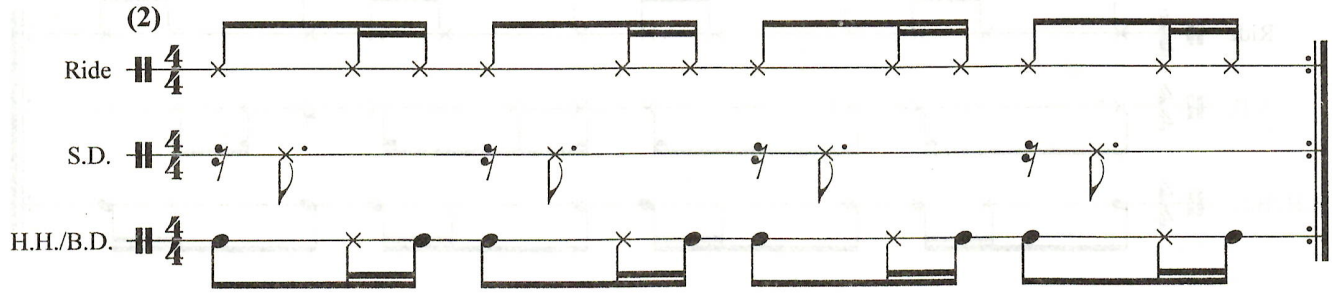






2. 综合练习





(3)

Ride

S.D.

H.H./B.D.

(4)

Ride

S.D.

H.H./B.D.

(5)

Ride

S.D.

H.H./B.D.

(6)

Ride

S.D.

H.H./B.D.

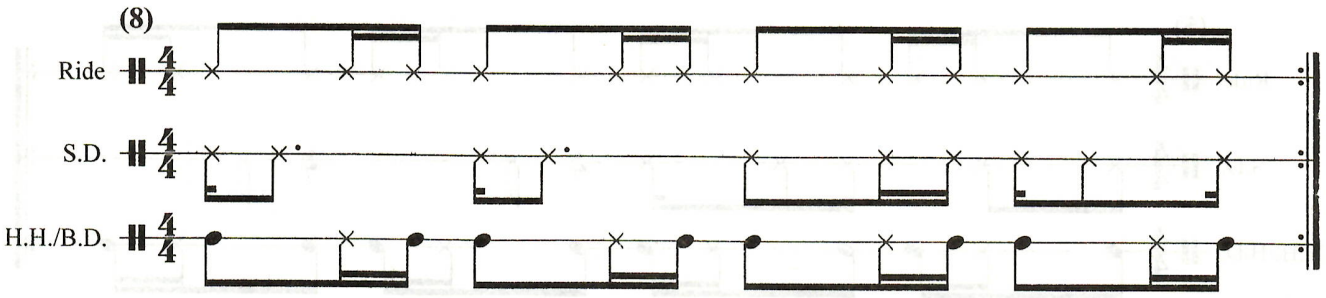
(7)

Ride

S.D.

H.H./B.D.

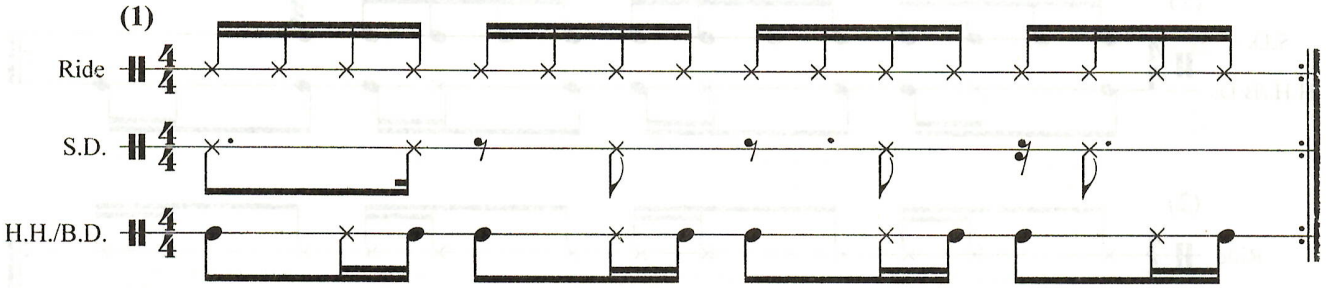
(8)



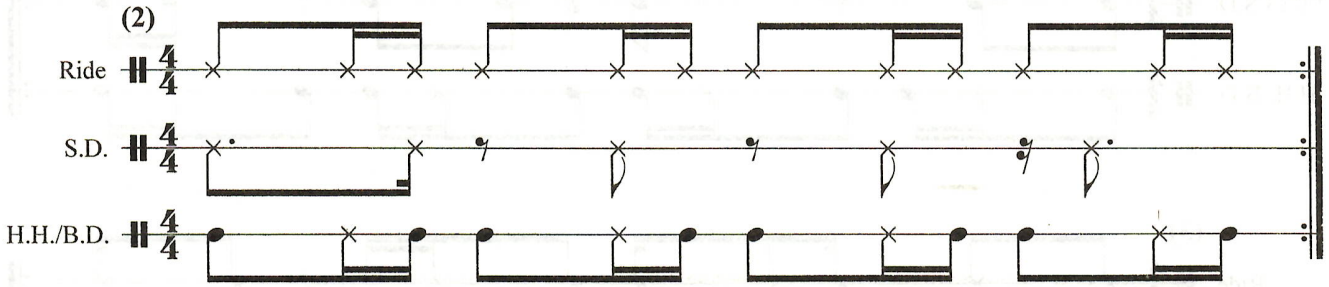
3. 风格练习一　波萨诺瓦(Bossa Nova)

♩=60～80

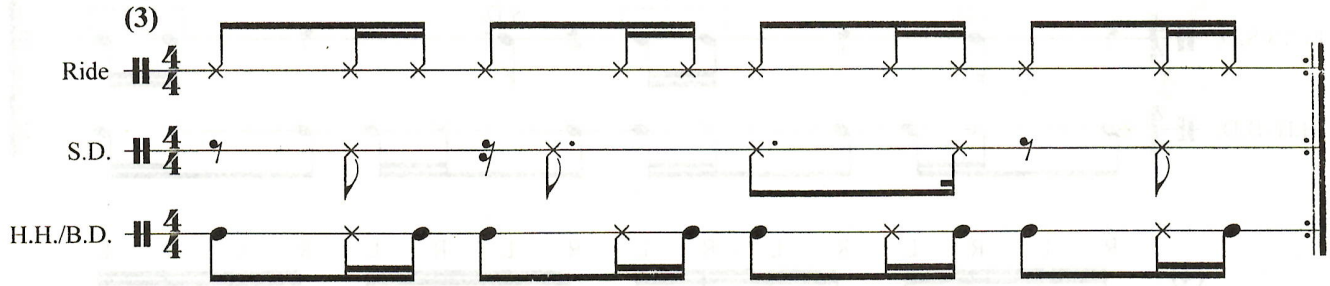
(1)



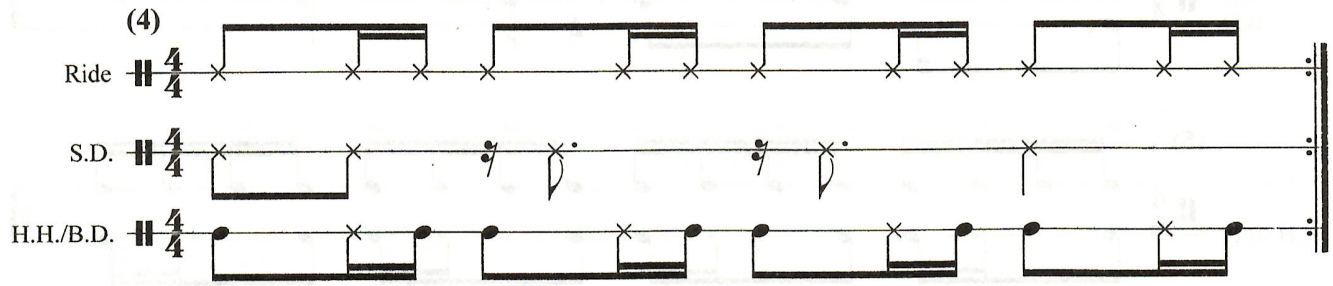
(2)

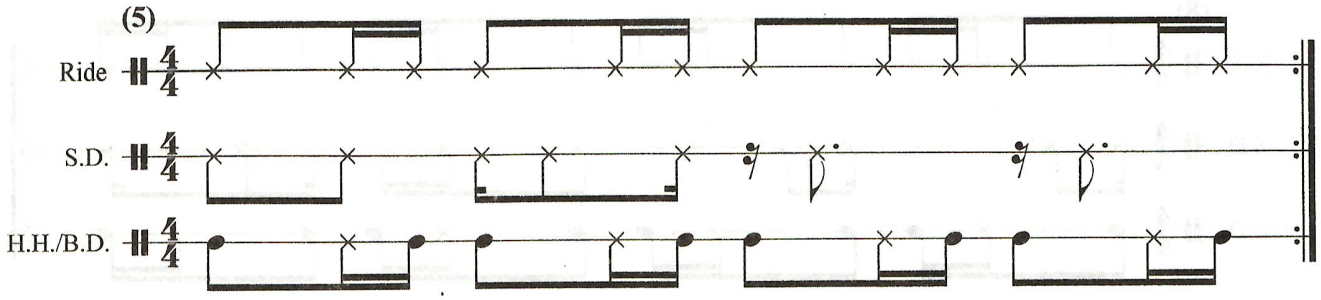


(3)

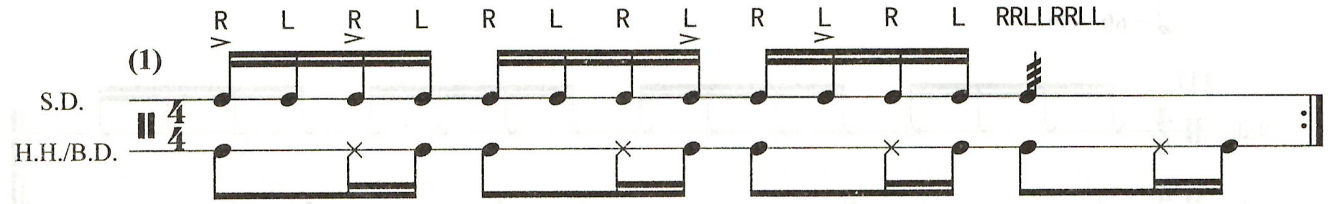


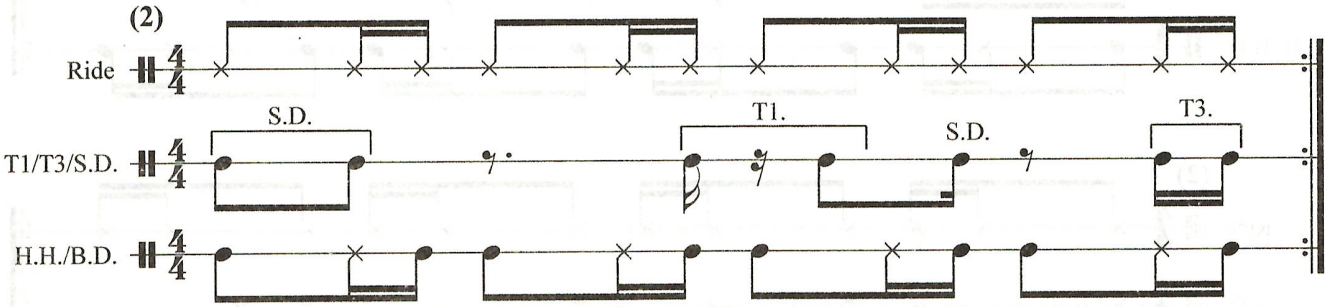
(4)

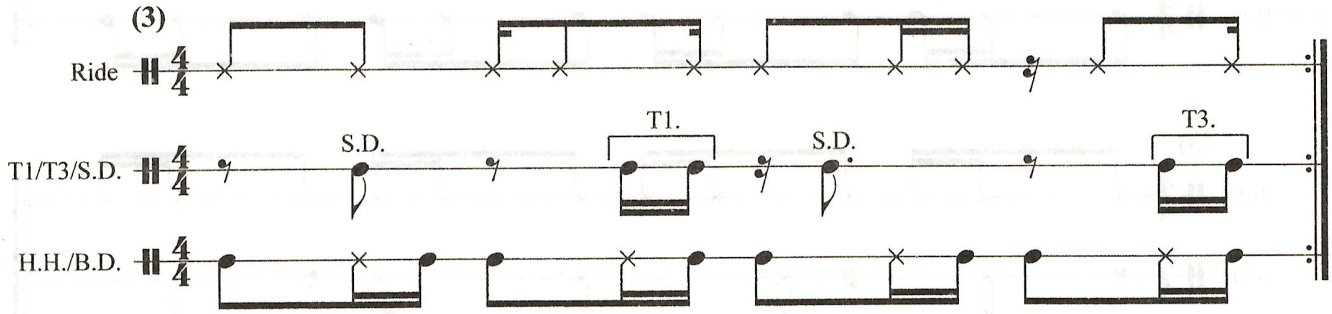


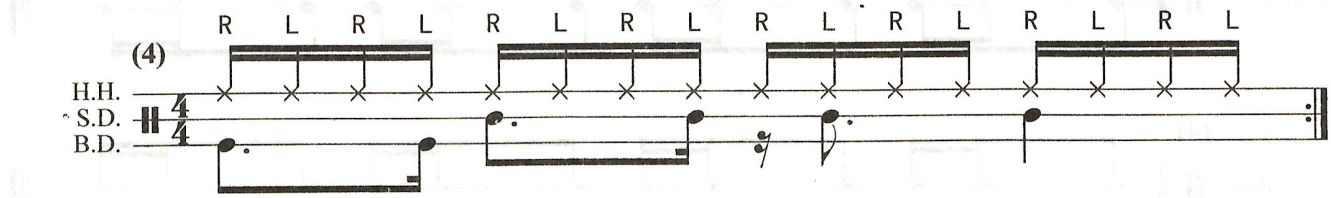

(5)
Ride
S.D.
H.H./B.D.

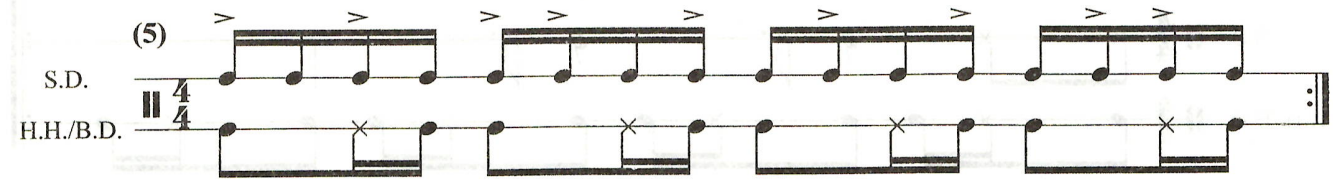
4. 基本练习二


R L R L R L R L R L R L RRLLRRLL
(1)
S.D.
H.H./B.D.


(2)
Ride
S.D.
T1.
S.D.
T3.
T1/T3/S.D.
H.H./B.D.


(3)
Ride
S.D.
T1.
S.D.
T3.
T1/T3/S.D.
H.H./B.D.


R L R L R L R L R L R L R L R L
(4)
H.H.
S.D.
B.D.


(5)
S.D.
H.H./B.D.

5. 基本复合跳在拉丁节奏中的运用一

(1)

S.D. R L R R L R L L R R L R L L R L

H.H./B.D.

(2)

S.D. R R L R L L R L R L L R L R R L

H.H./B.D.

(3)

S.D. R L L R L R R L R L R L L R L R

H.H./B.D.

(4)

S.D. R L R R L L R L R L L R L R L L

H.H./B.D.

(5)

S.D. R R L R L R R L R L R R L L R L

H.H./B.D.

(6)

S.D. R L R L L R R L R R L R L R L R

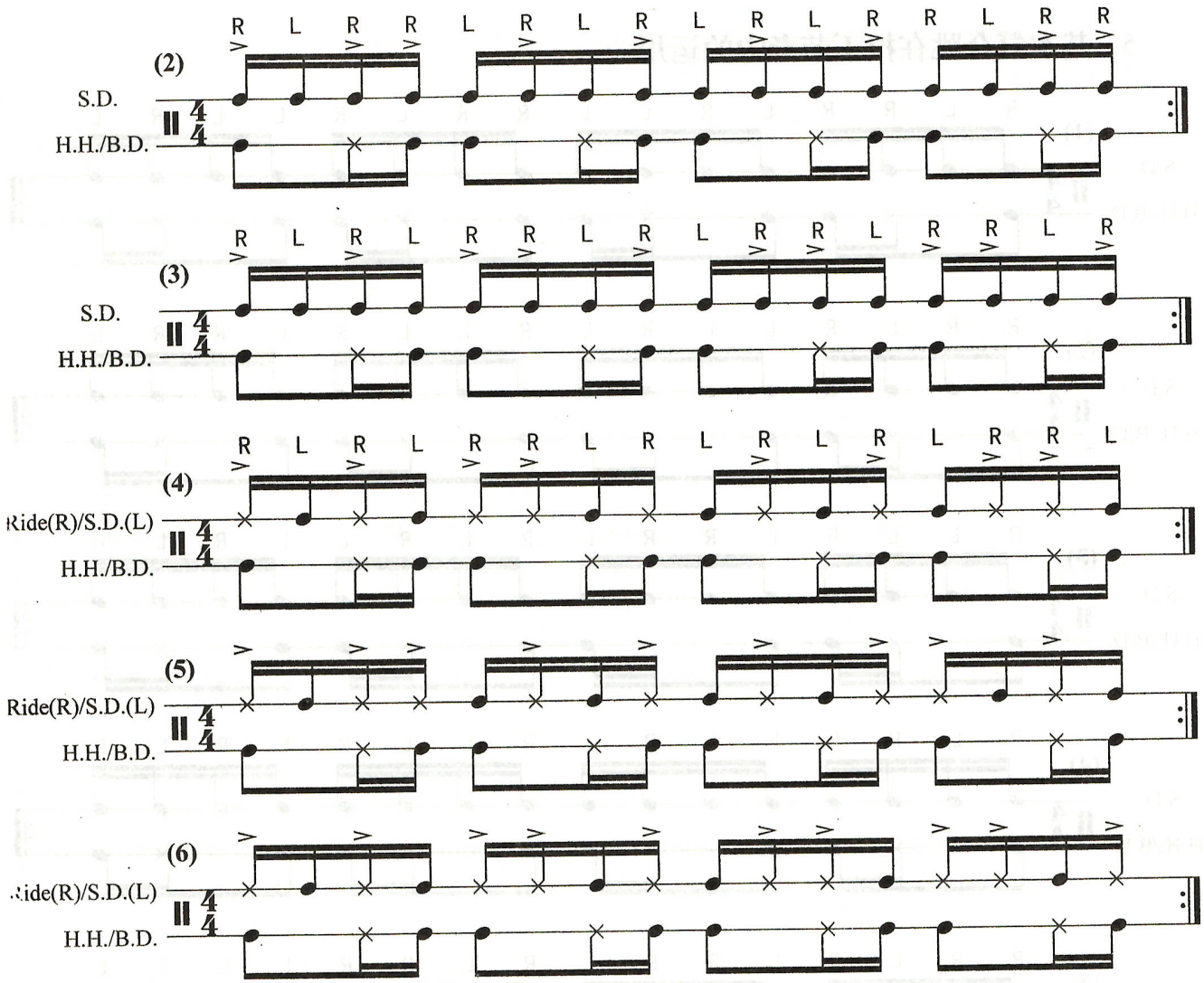
H.H./B.D.

6. 基本复合跳在拉丁节奏中的运用二

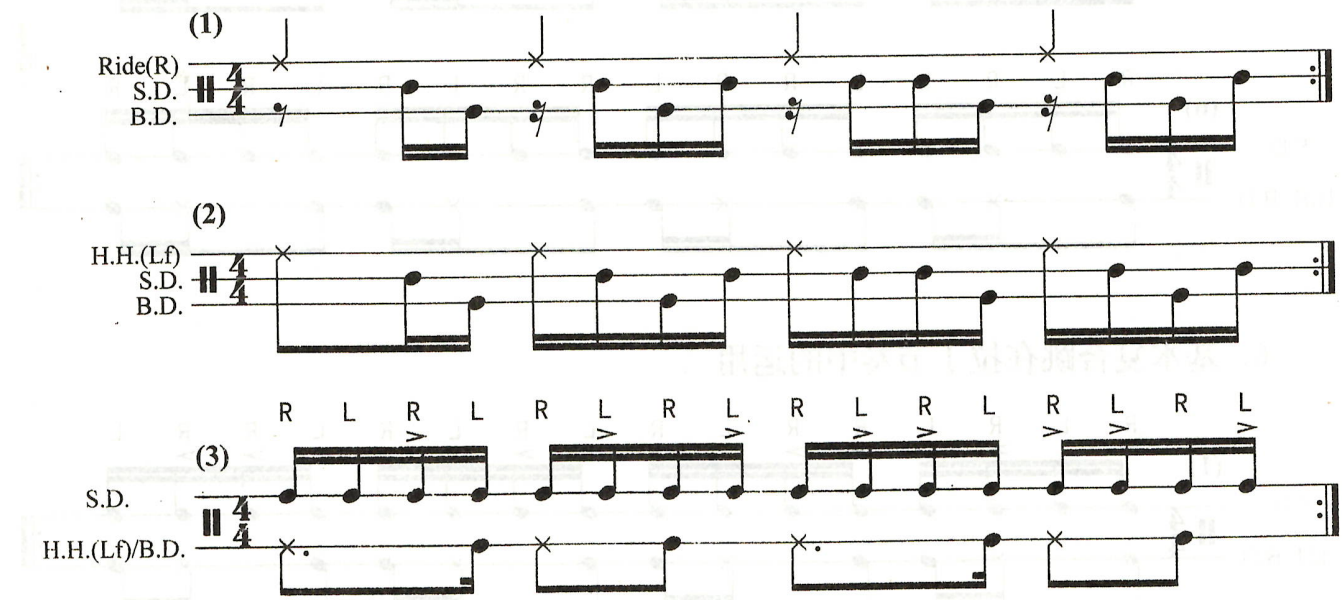
(1)

S.D. R L R L R R L R L R L R L R R L

H.H./B.D.



7. 风格练习二　松果(Songo)



(4)

Ride

S.D.

B.D.

H.H.

(5)

Ride

S.D.

B.D.

H.H.

(6)

Ride

S.D.

B.D.

H.H.

(7)

Ride

S.D.

H.H./B.D.

(8)

Ride

S.D.

H.H./B.D.

要求：

① 演奏时，注意各声部之间的关系要配合协调，放松四肢，体会总体感觉。

② 每条练习先慢速练，练熟配合动作后，再提速演奏。

二、试题

(一)练习曲 17 首(试题)

每条试题的演奏速度应控制在 ♩=80～120。另有要求的在试题前标明。

(1)

Ride

S.D.
T1/T3

H.H./S.D.

S.D. T1. S.D. T3. S.D. T1. S.D. T1. S.D.

(2)

Ride

S.D.
T1/T2/T3

H.H./S.D.

S.D. T1. T2. S.D. T3. S.D.

(3)

Ride

S.D.

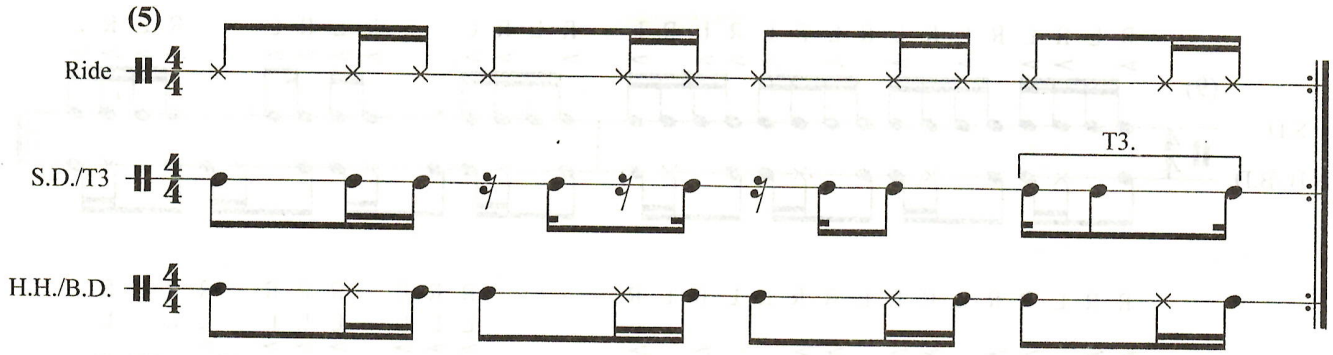
H.H./B.D.

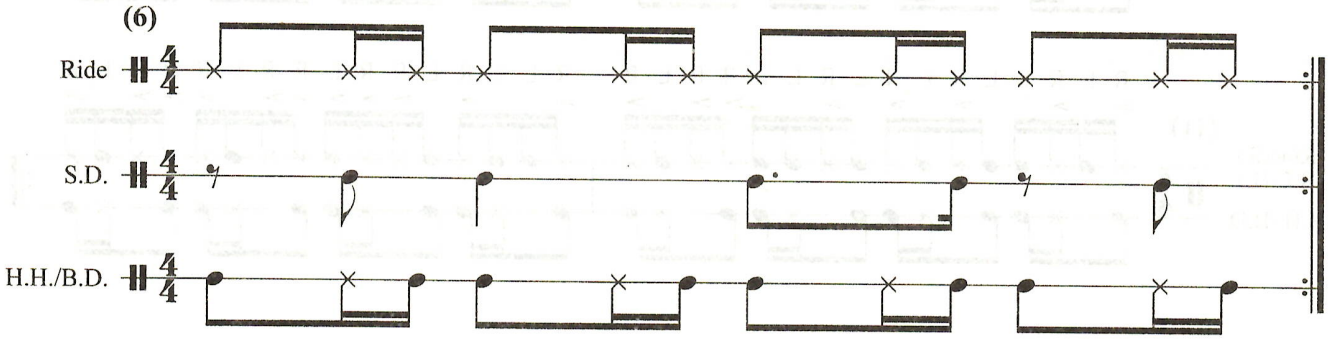
(4)

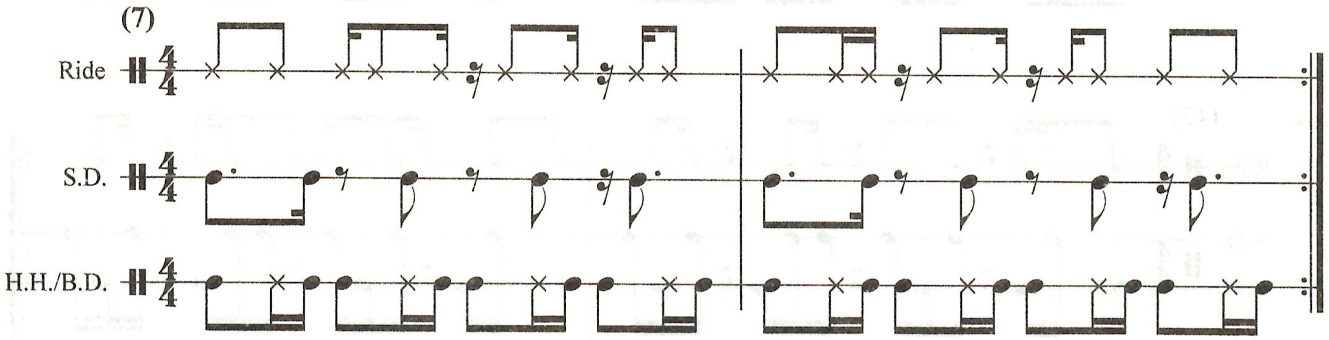
Ride

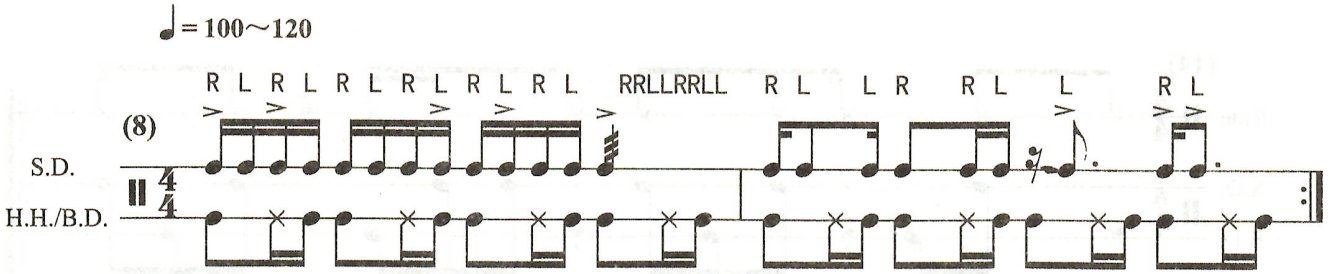
S.D.

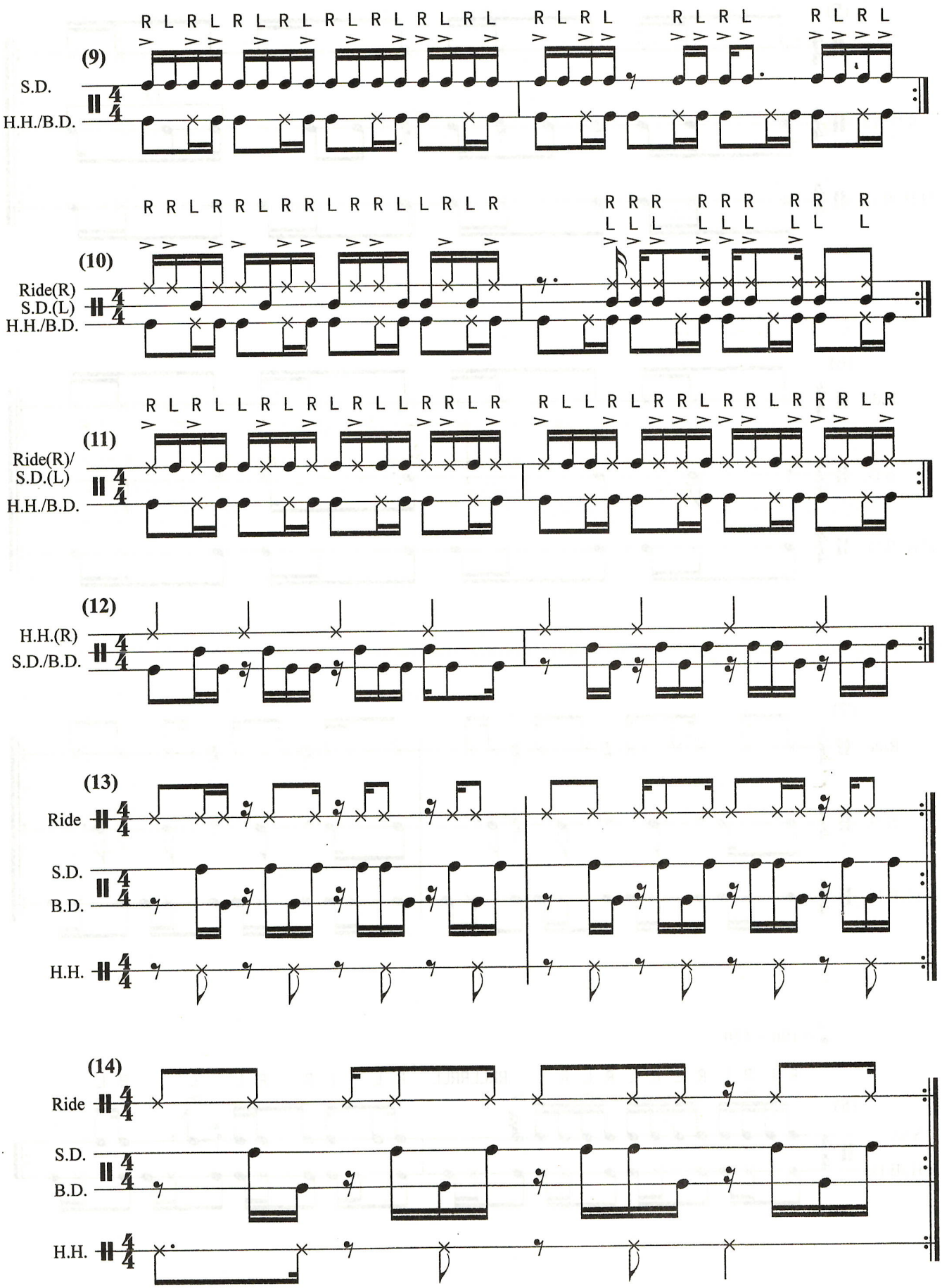
H.H./B.D.


(5)
Ride
S.D./T3
T3.
H.H./B.D.

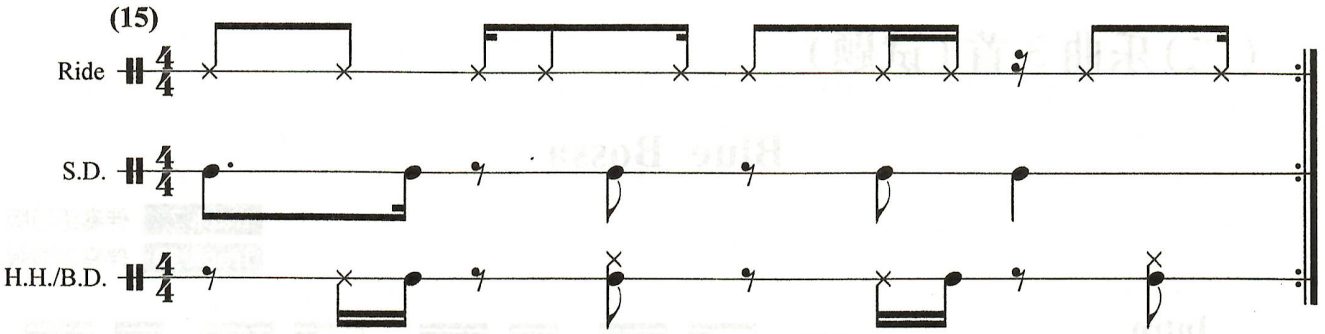

(6)
Ride
S.D.
H.H./B.D.


(7)
Ride
S.D.
H.H./B.D.

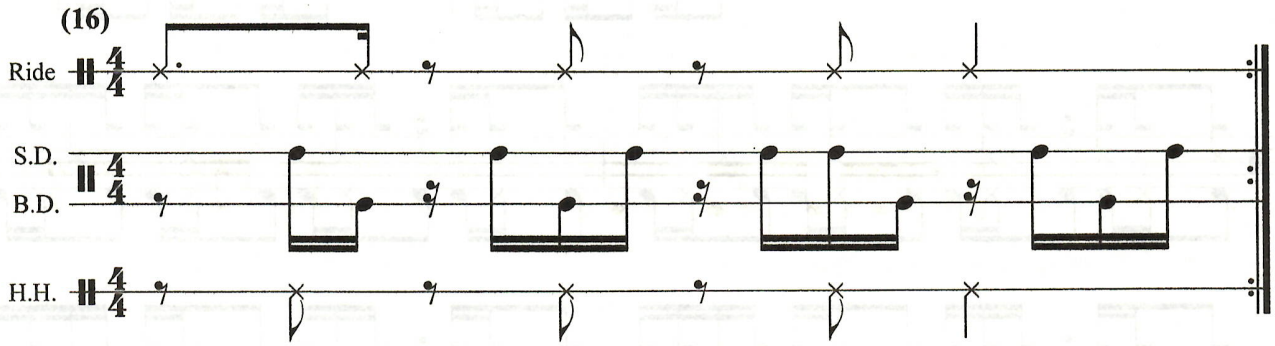

♩= 100～120
R L R L R L R L R L R L RRLLRRLL R L L R R L L R L
(8)
S.D.
H.H./B.D.


(9)
S.D.
H.H./B.D.
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L
(10)
Ride(R)
S.D.(L)
H.H./B.D.
R R L R R L R R L R R L L R L R R R L L L R R R L L L R R L
(11)
Ride(R)/
S.D.(L)
H.H./B.D.
R L R L L R L R L R L L R R L R R L L R L R R L R R L R R R L R
(12)
H.H.(R)
S.D./B.D.
(13)
Ride
S.D.
B.D.
H.H.
(14)
Ride
S.D.
B.D.
H.H.

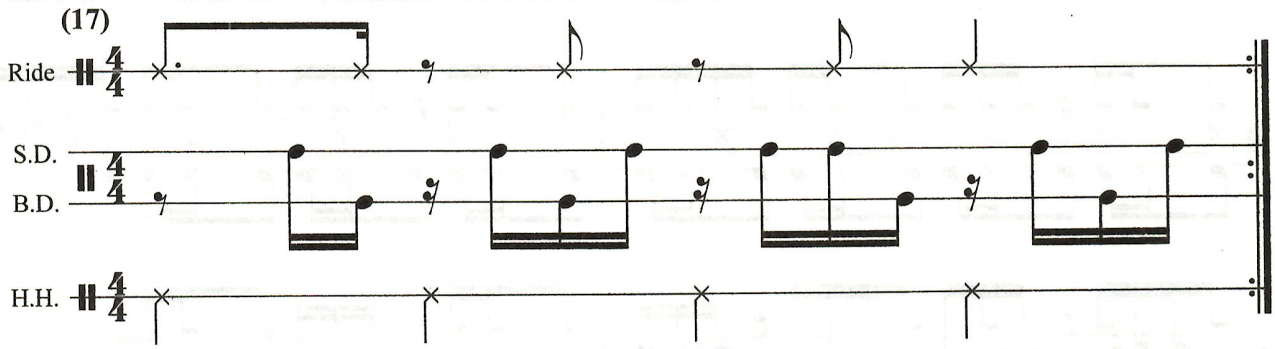
(15)



(16)



(17)



要求：

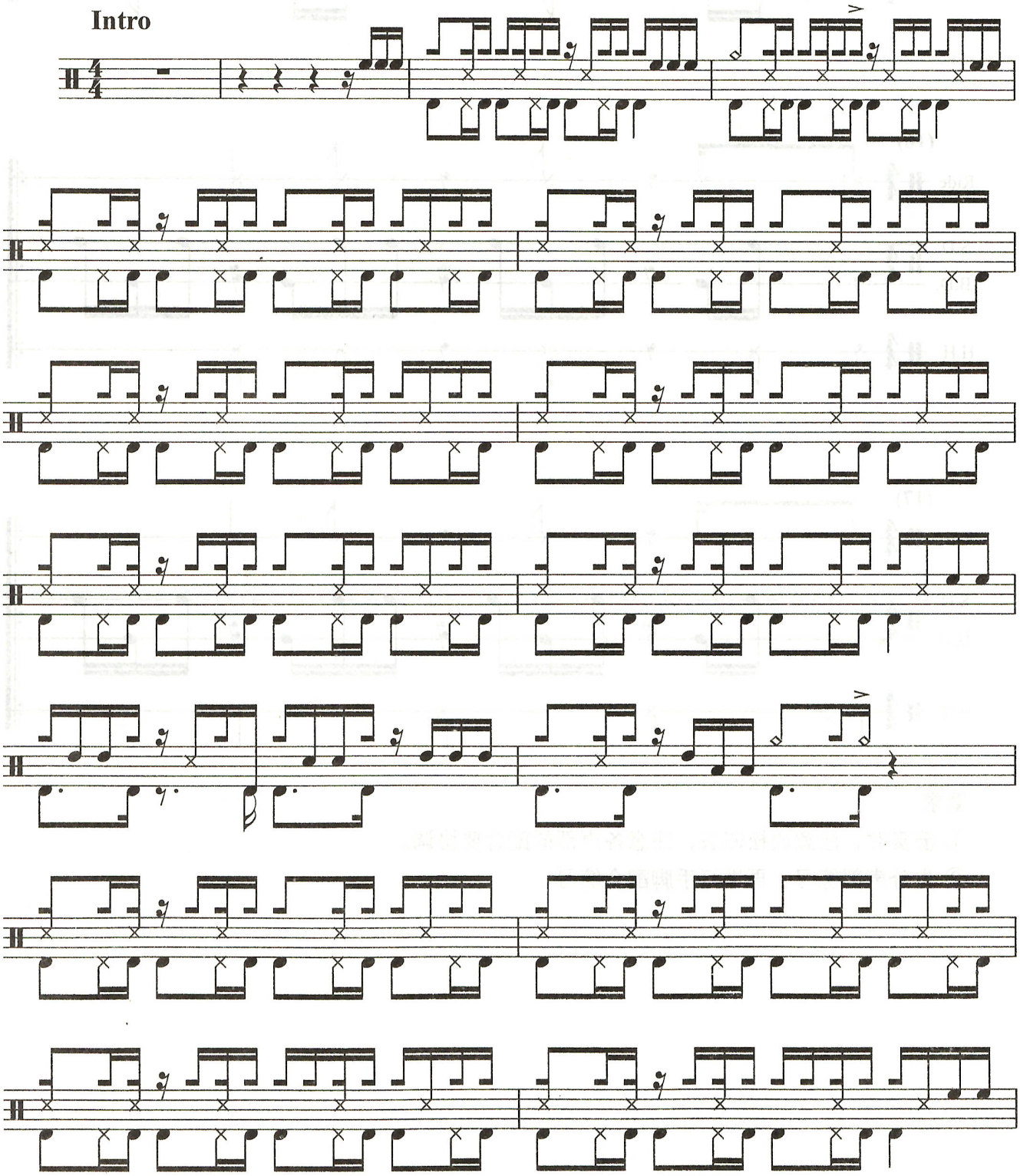
① 演奏时，注意放松四肢，注意各声部的配合要协调。

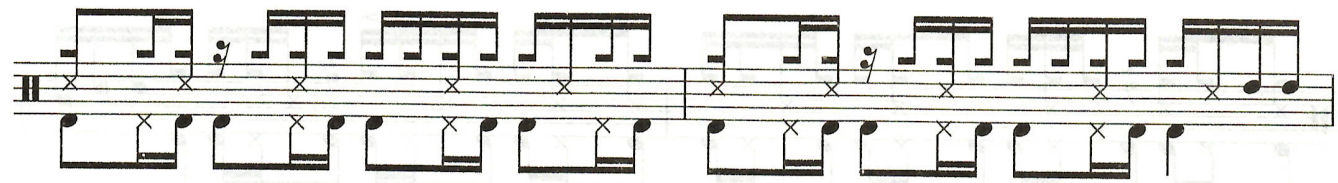
② 先分声部练习，再进行手脚配合练习。

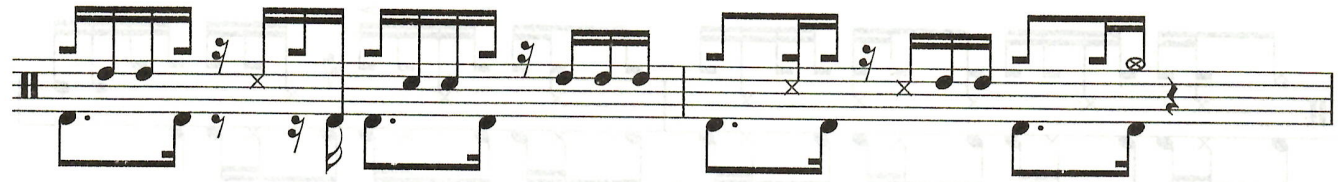
（二）乐曲 3 首（试题）

Blue Bossa

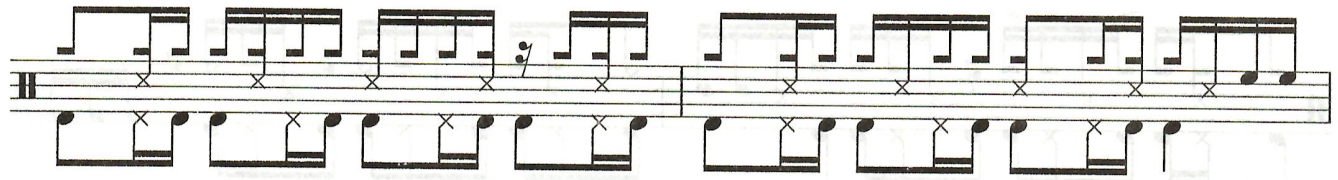
track 7 伴奏练习版
track 19 伴奏表演版

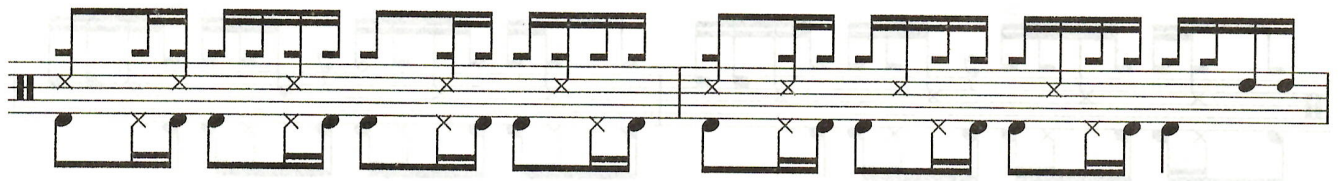


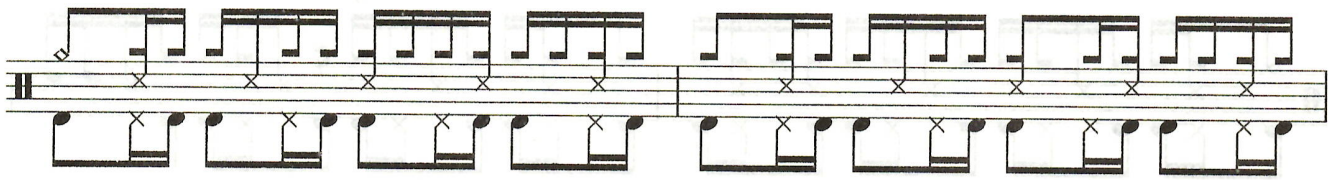


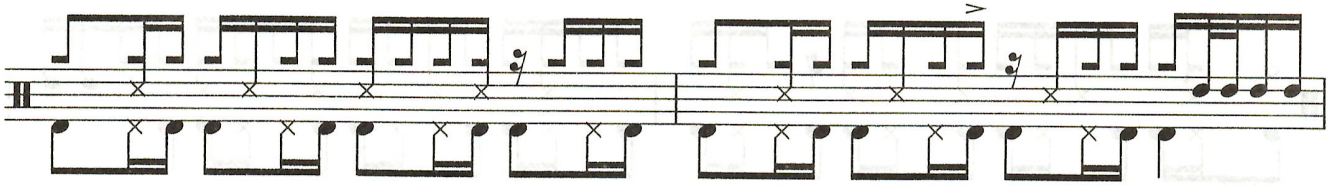


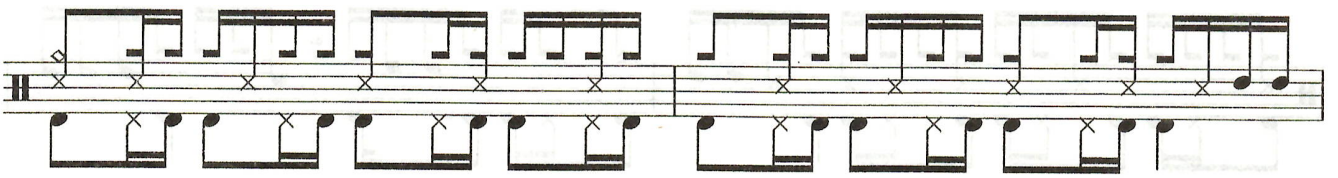
solo

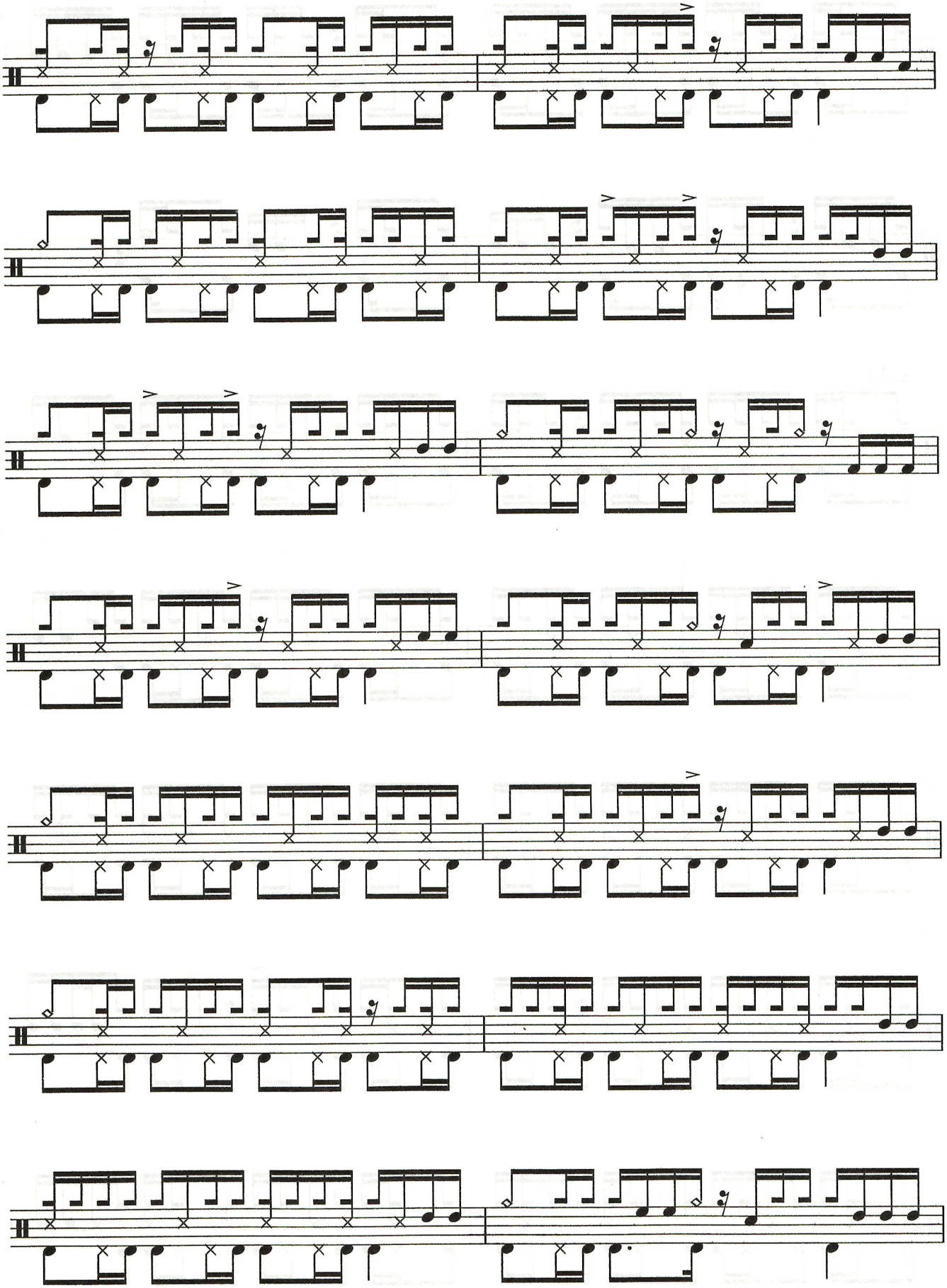


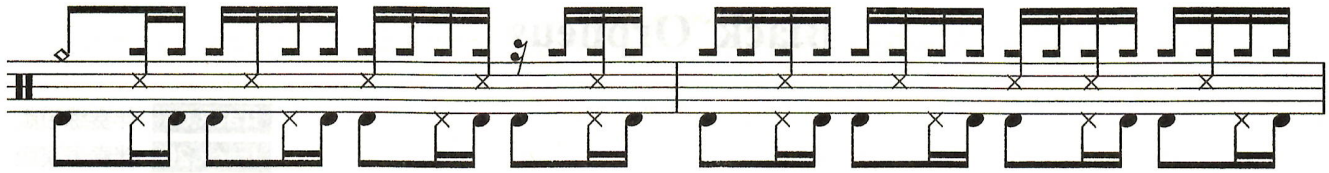


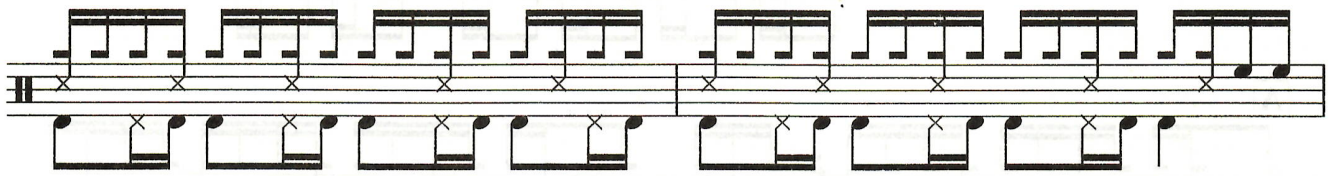


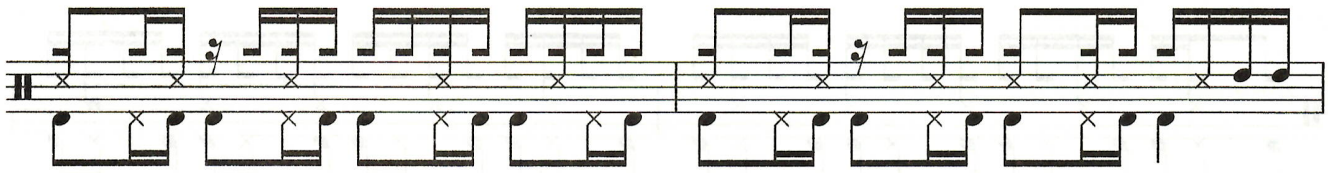


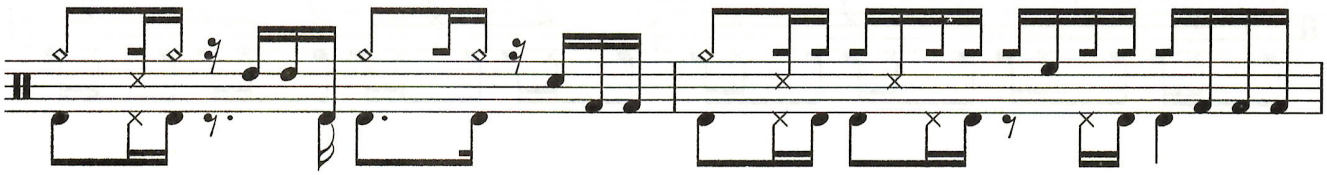


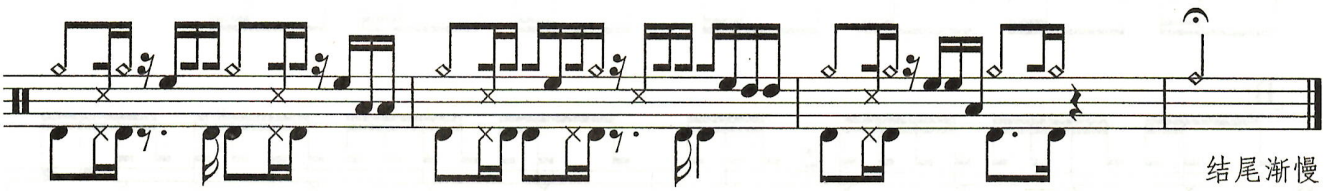






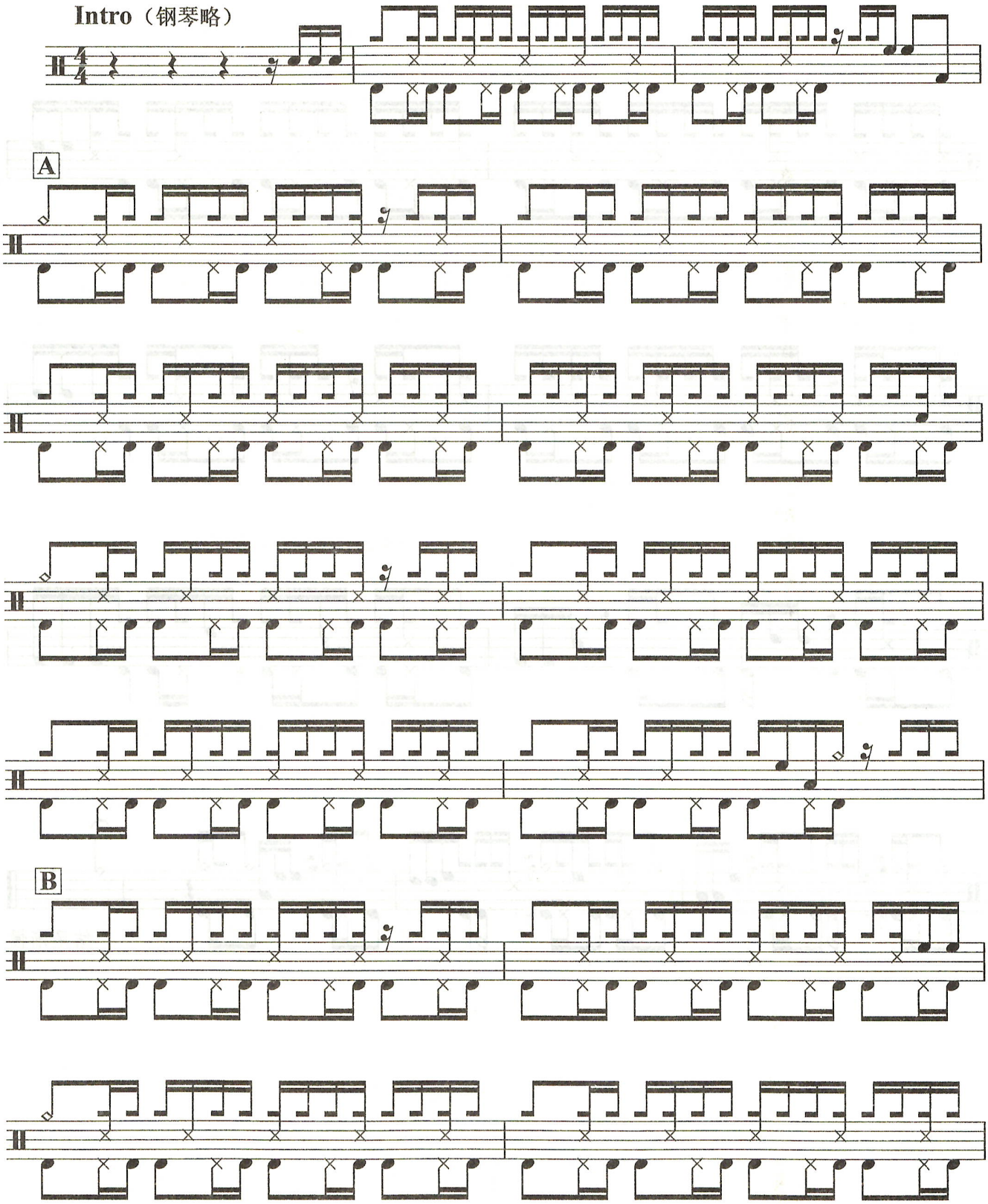


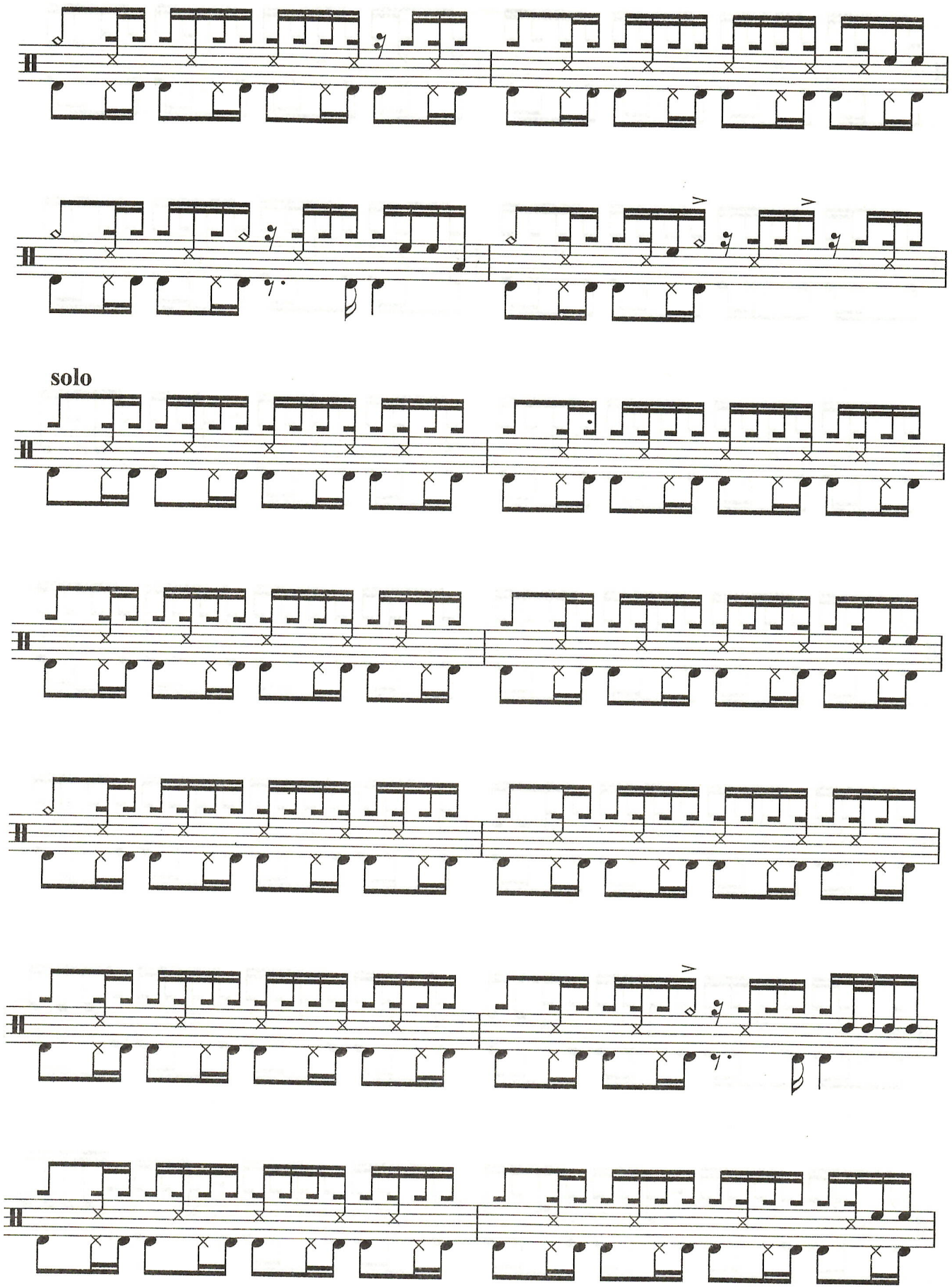


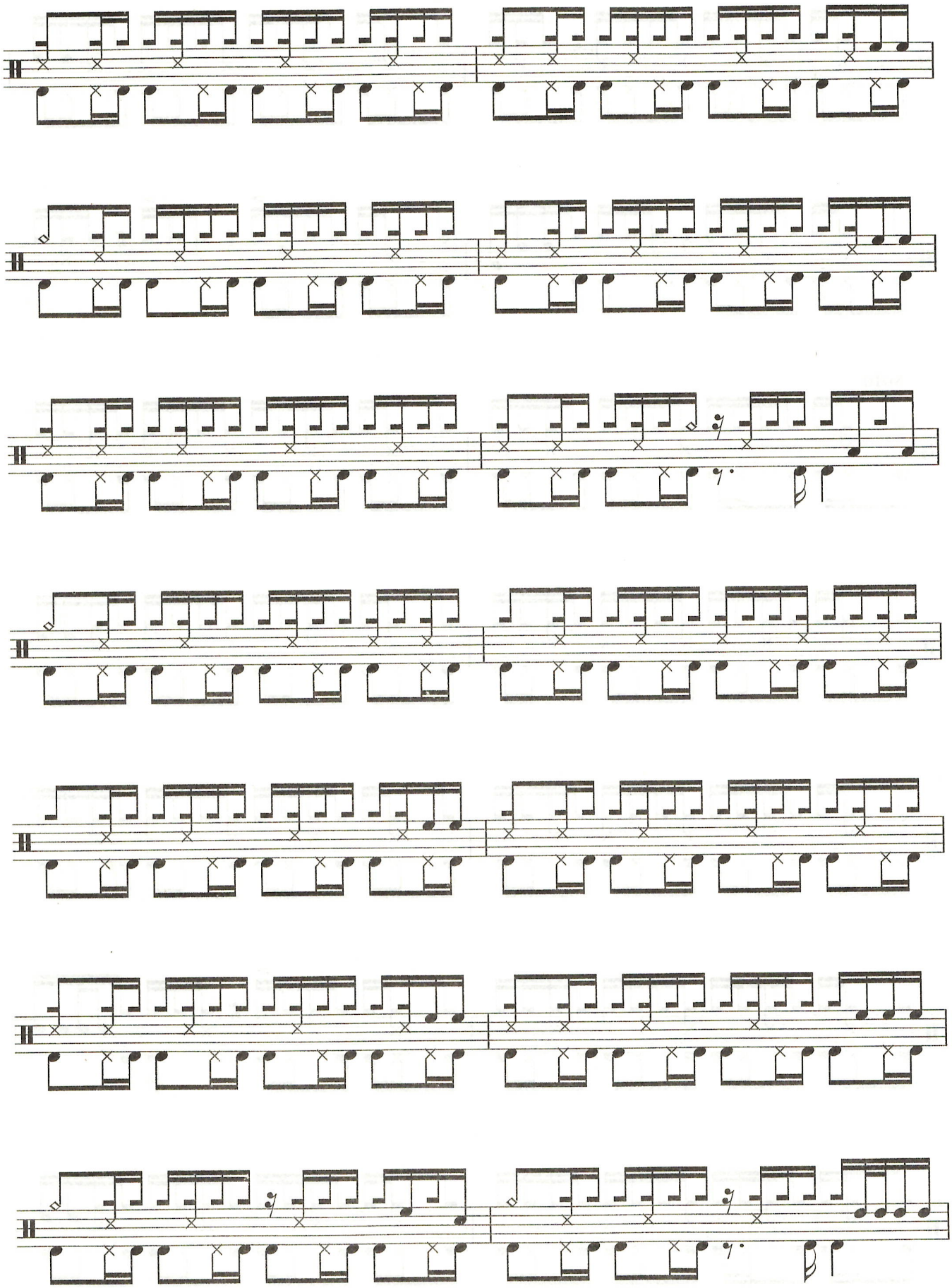

结尾渐慢

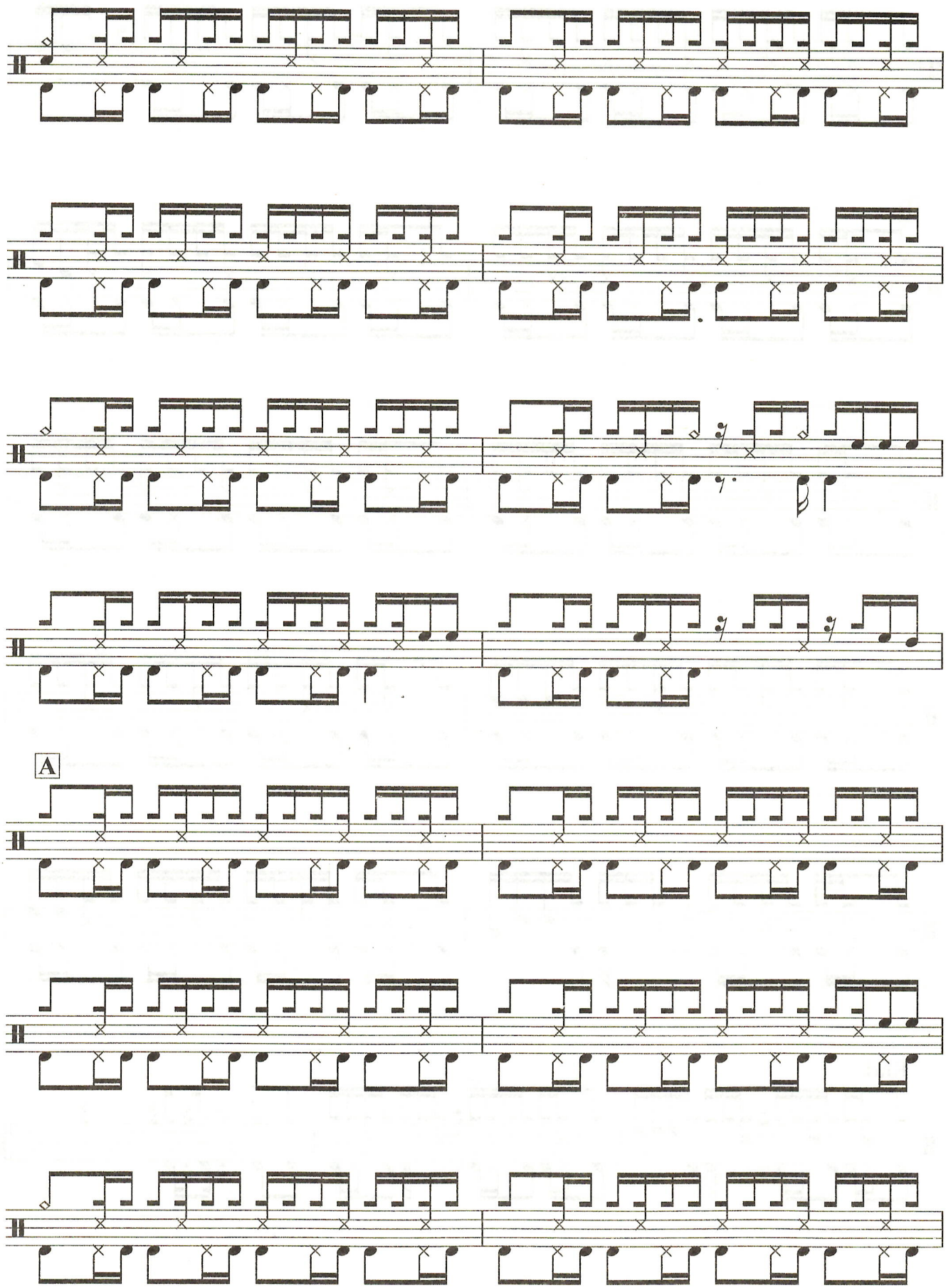
Black Orpheus

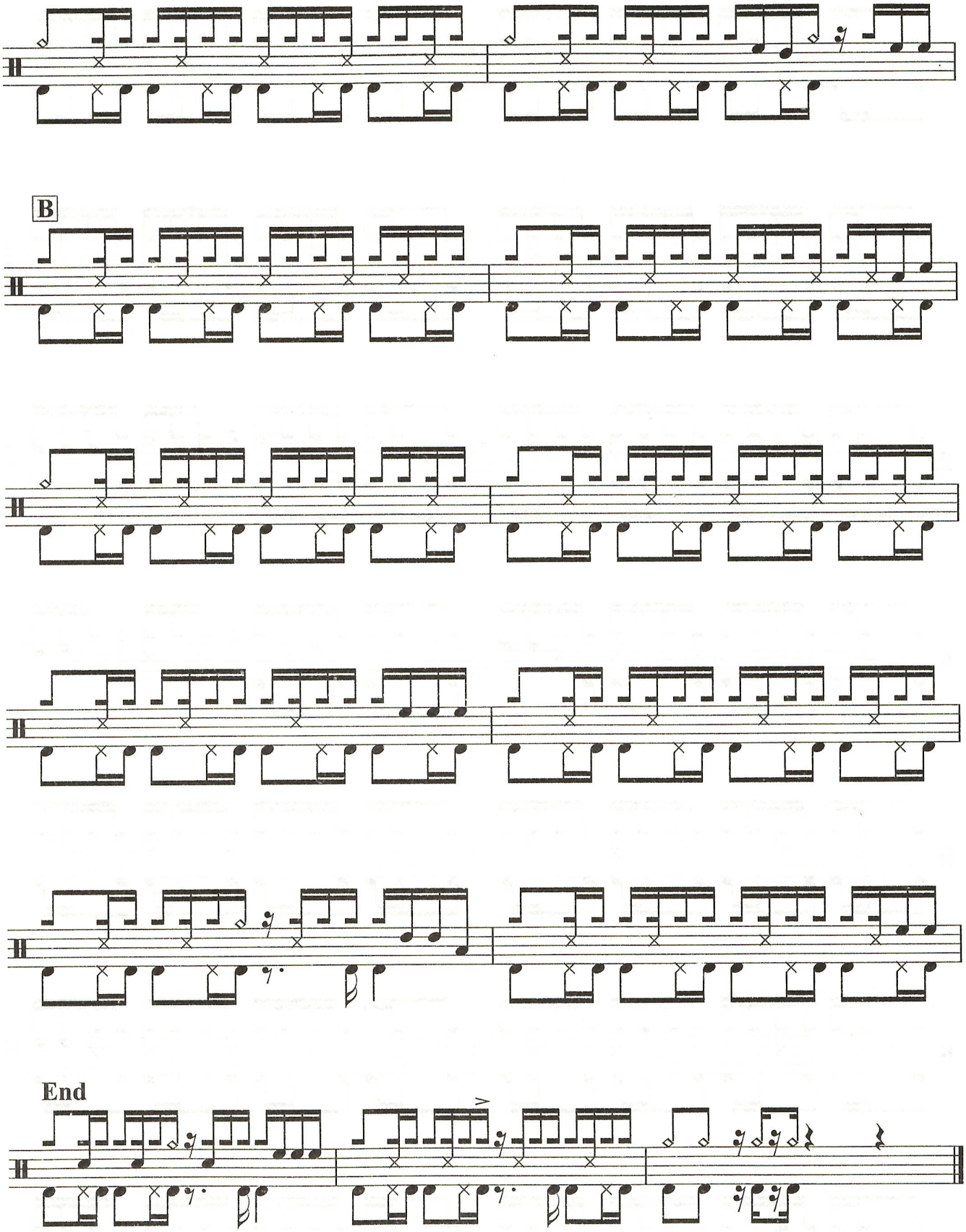
track 8 伴奏练习版
track 20 伴奏表演版




solo

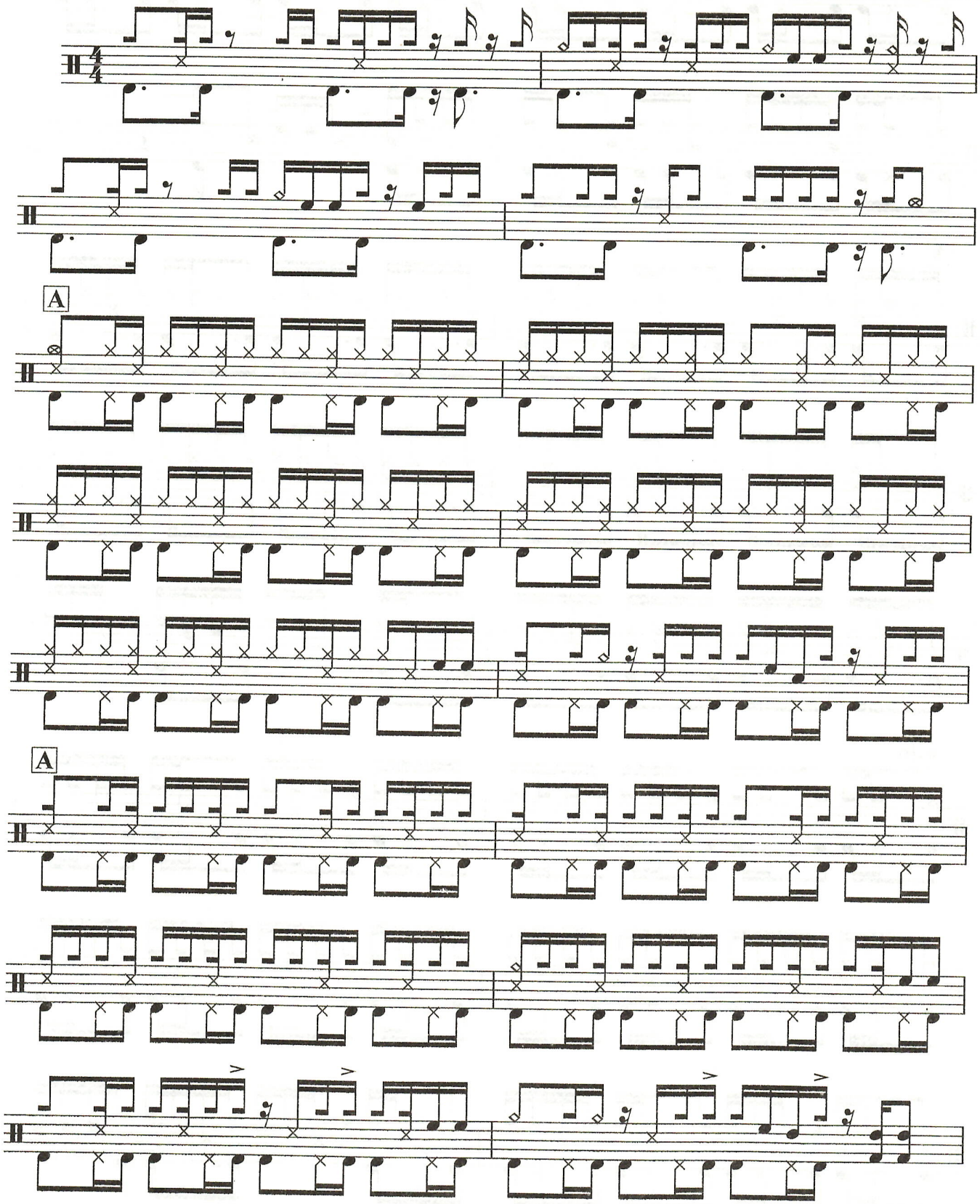


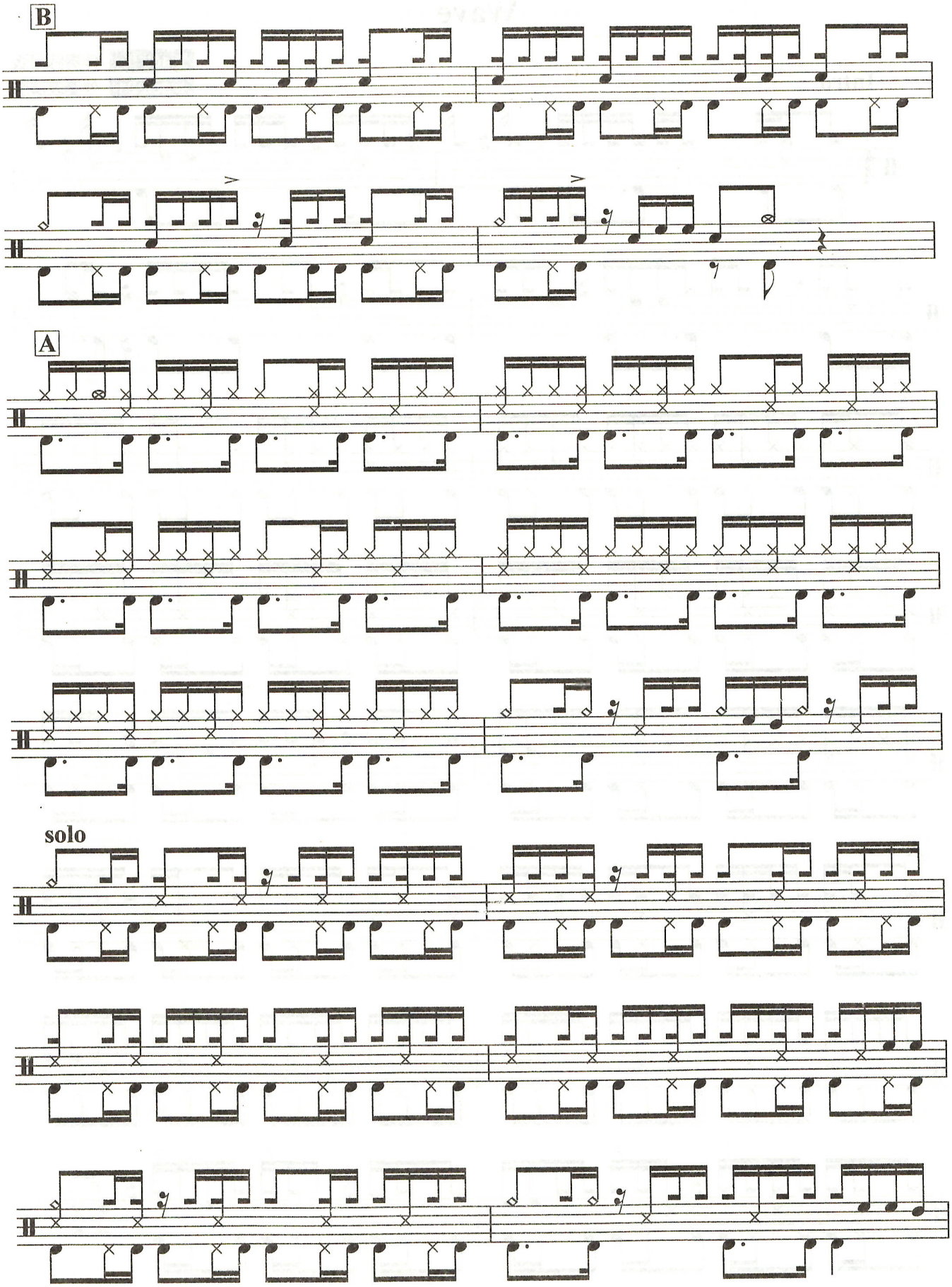

A

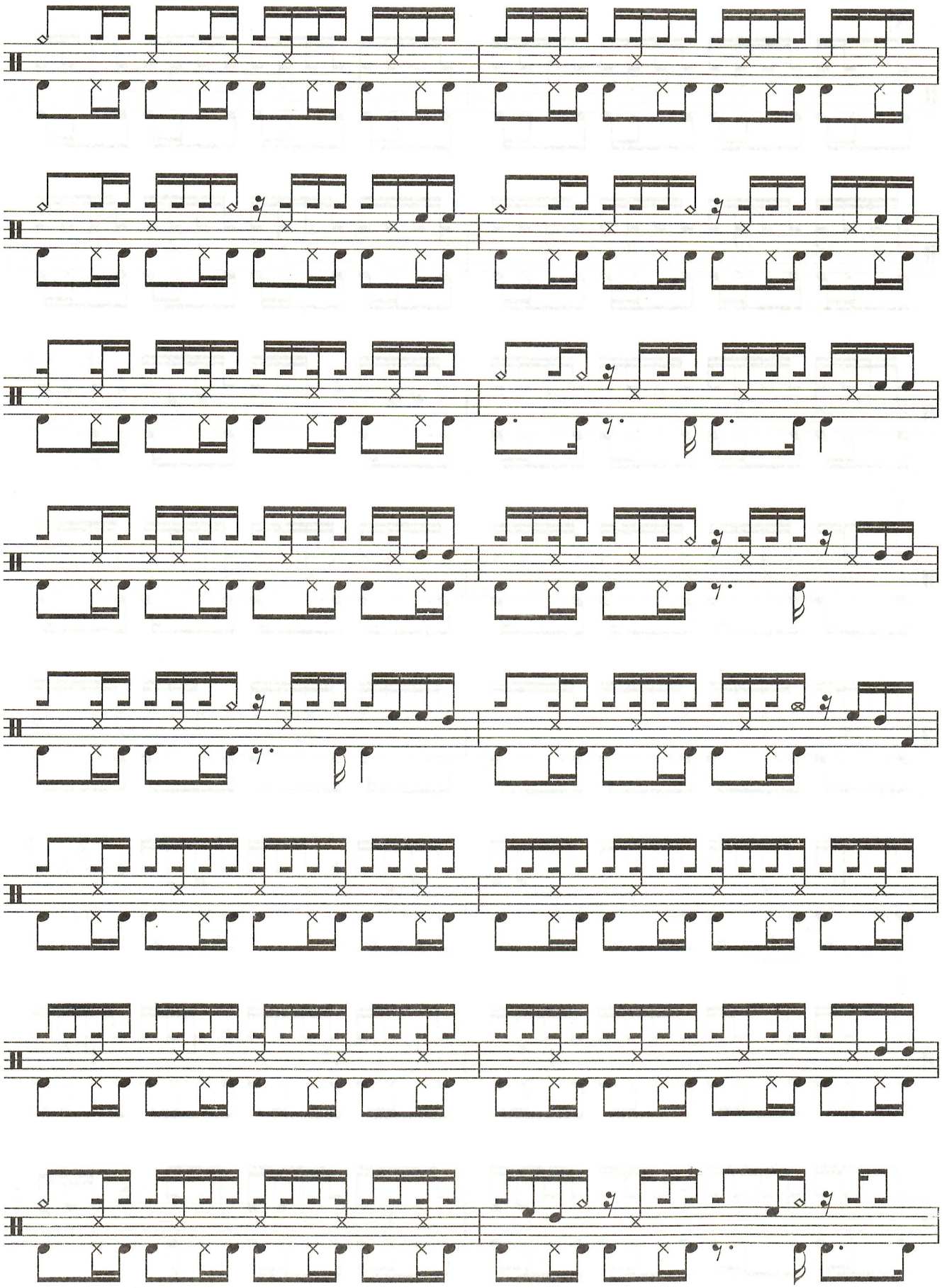

B
End

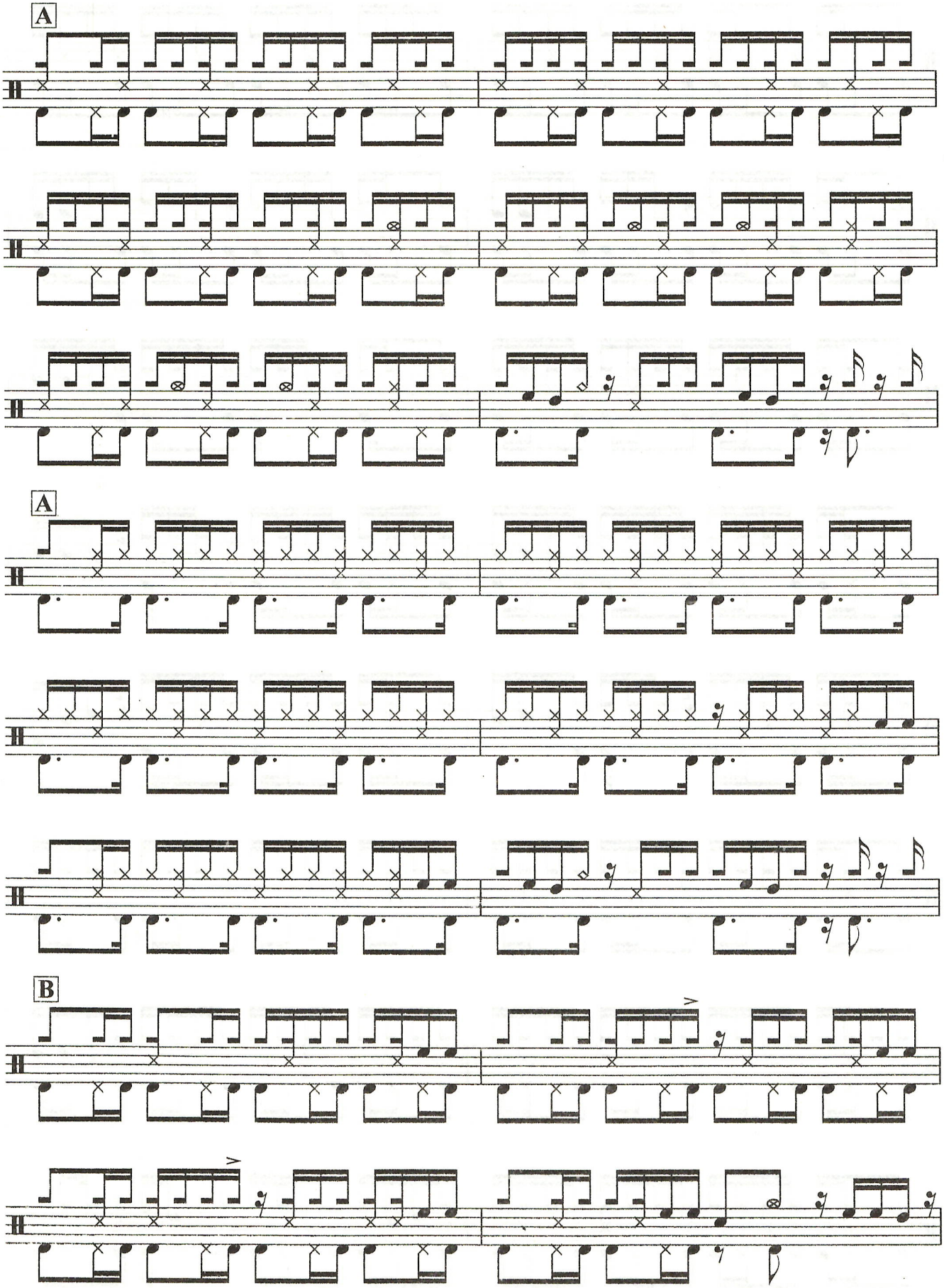
Wave

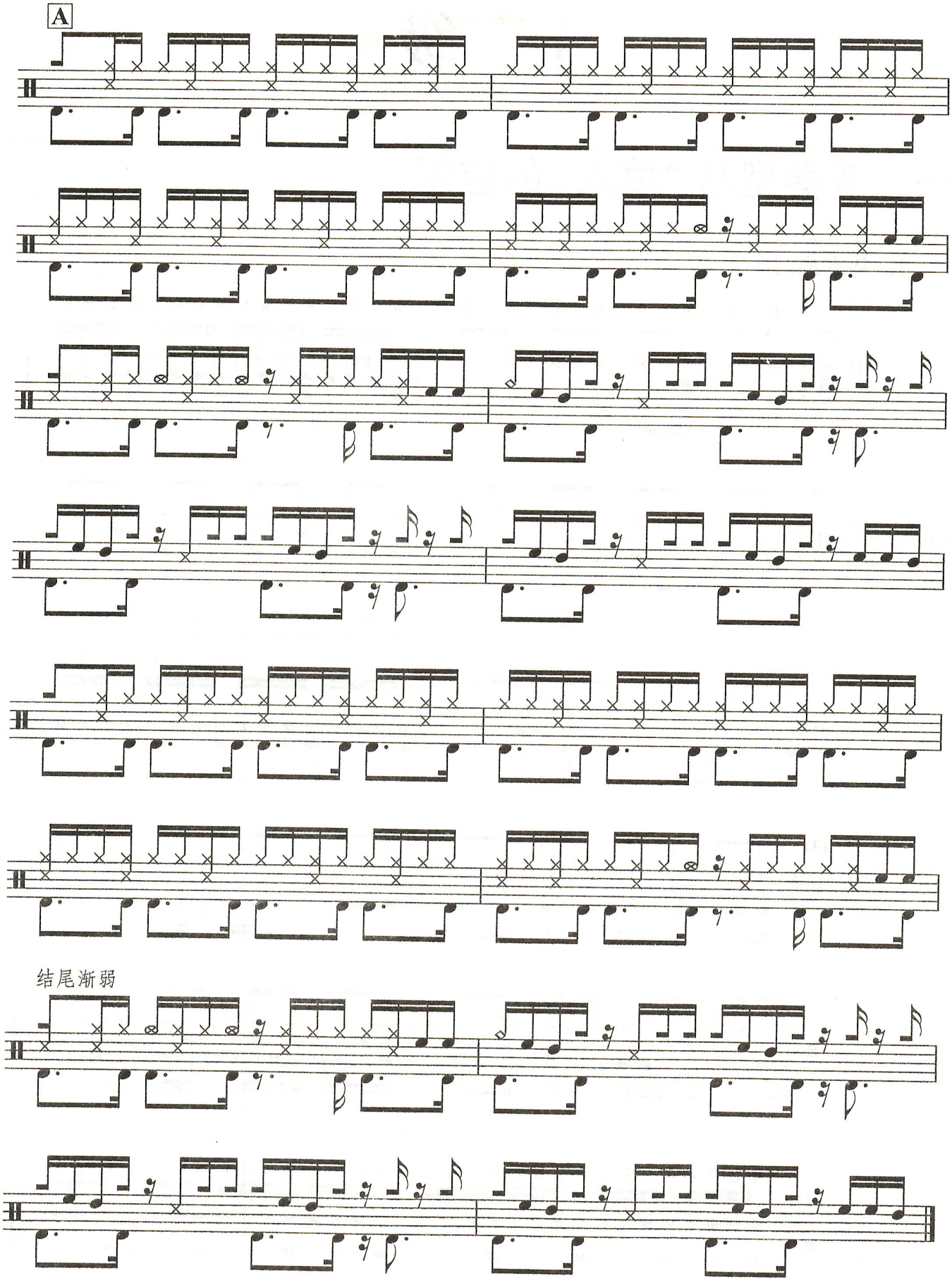
track 9 伴奏练习版
track 21 伴奏表演版




B
A
solo



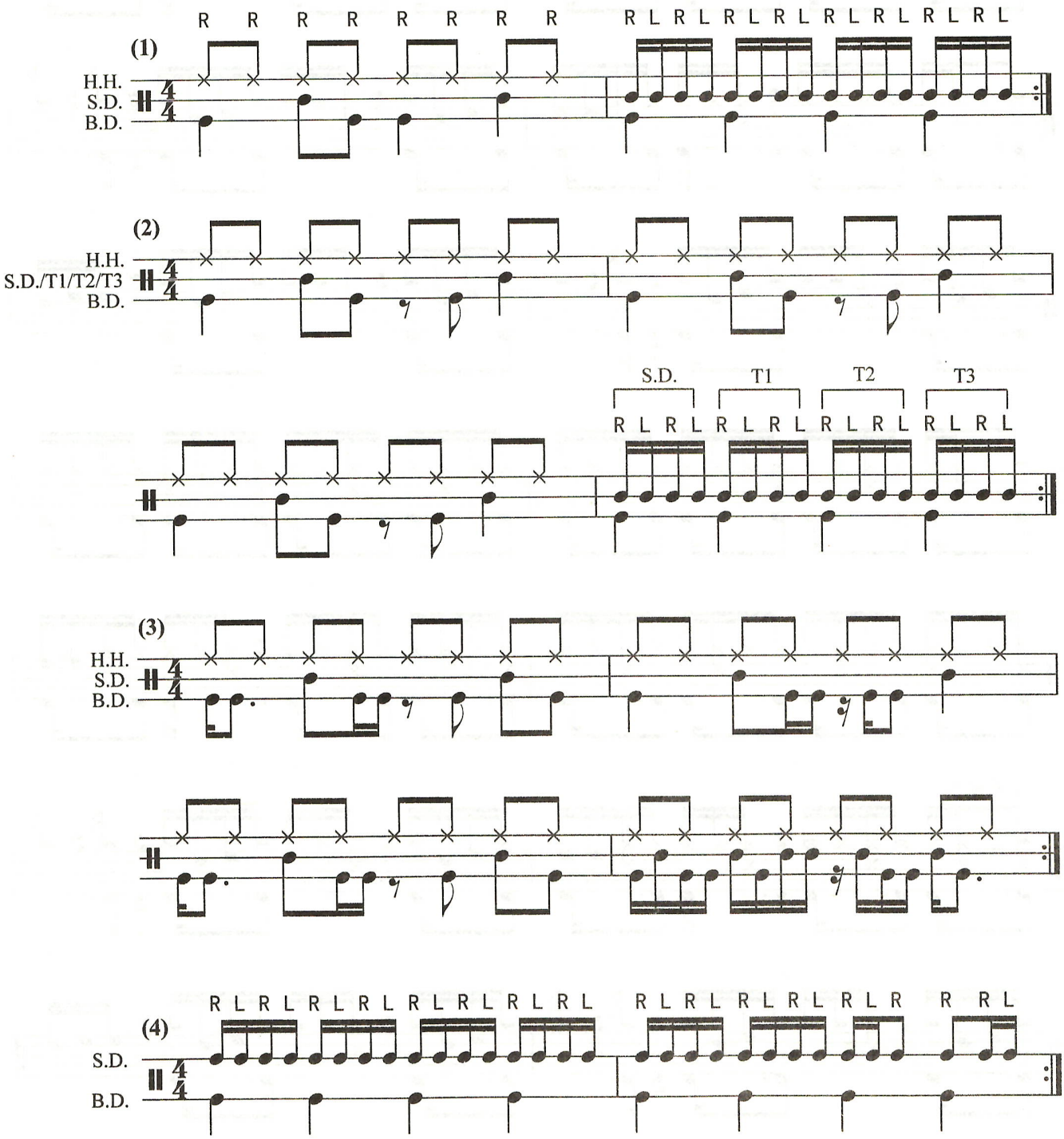

A
A
B


A
结尾渐弱

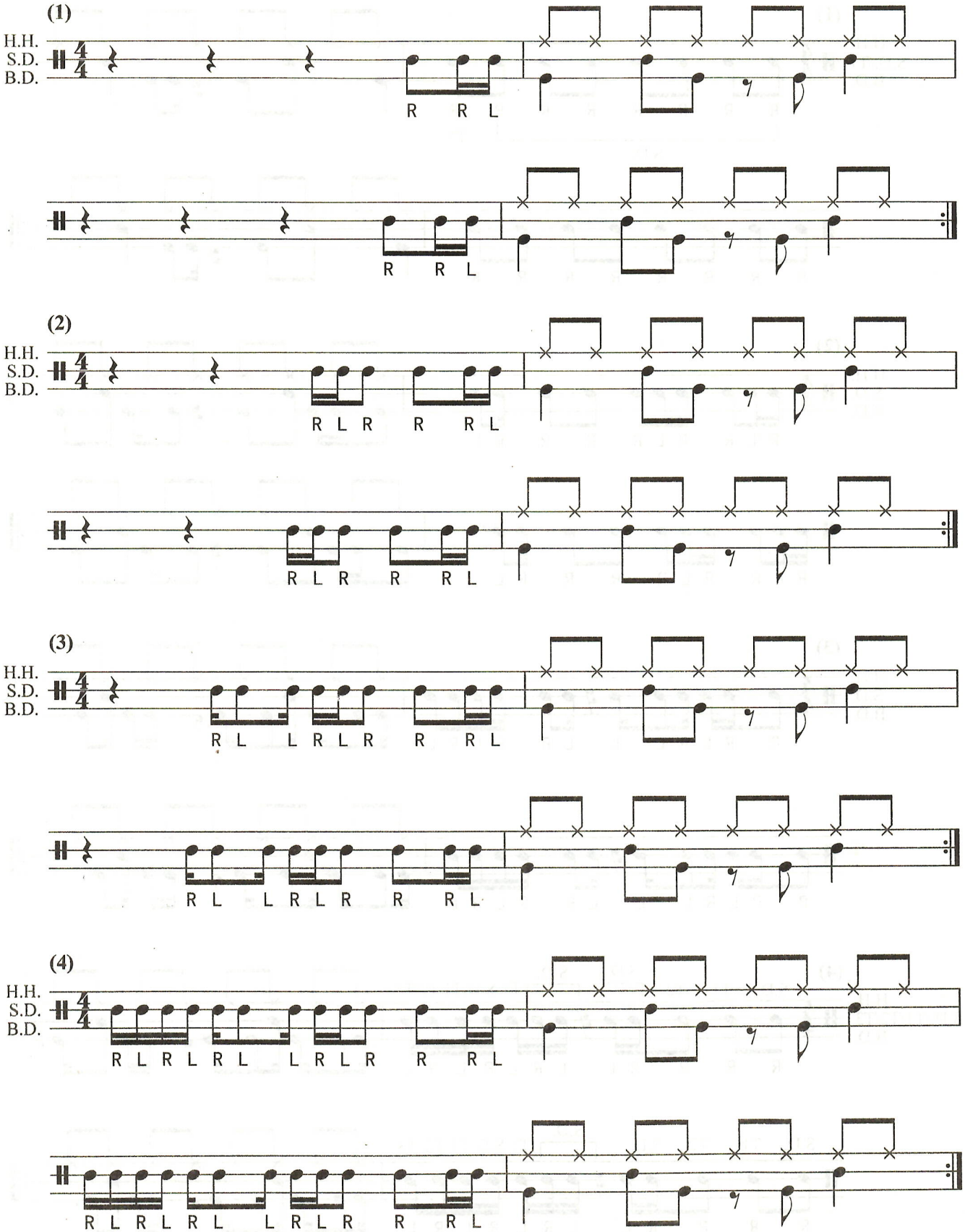
十　级

一、节奏型与“填入”的应用

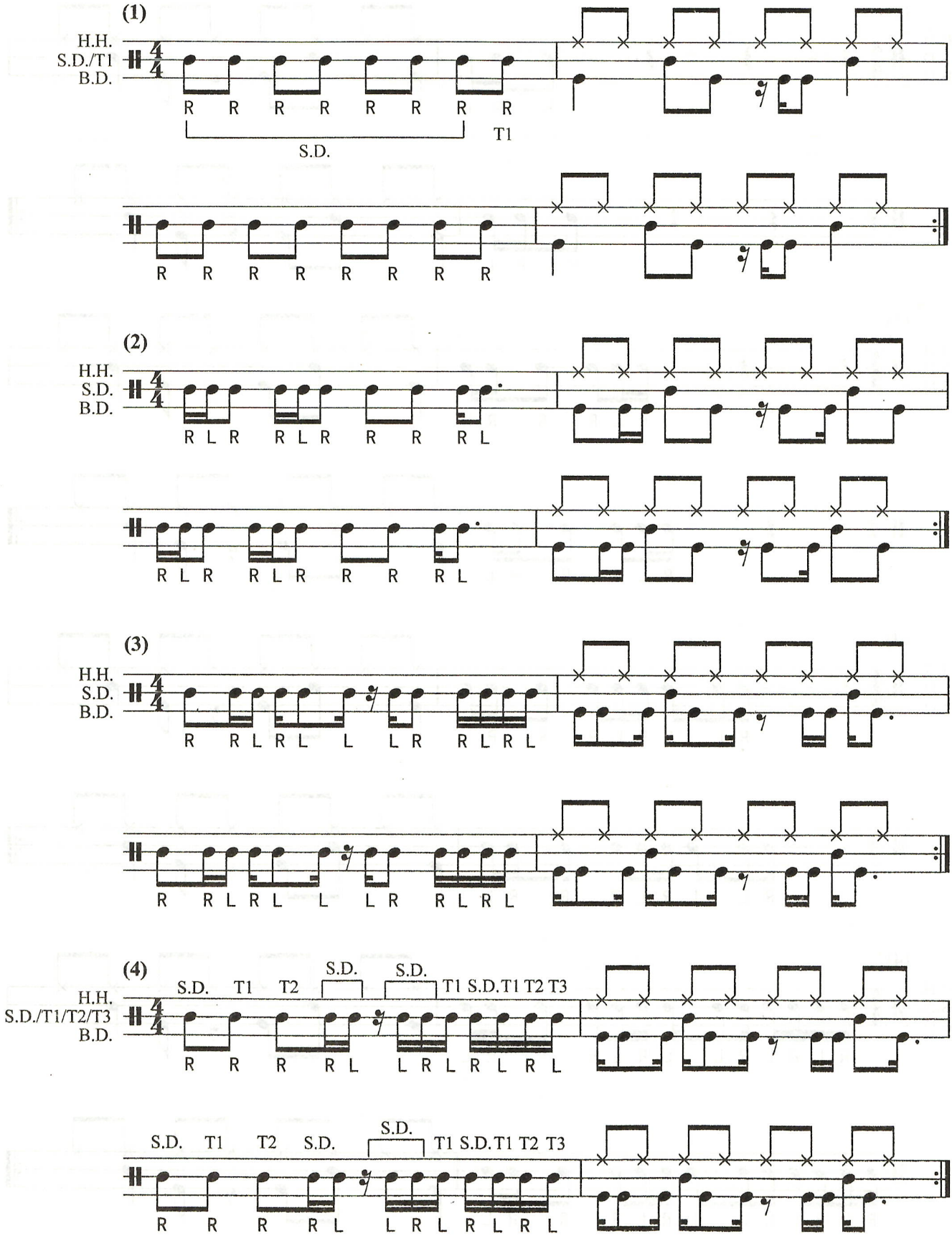
1. 基本练习一

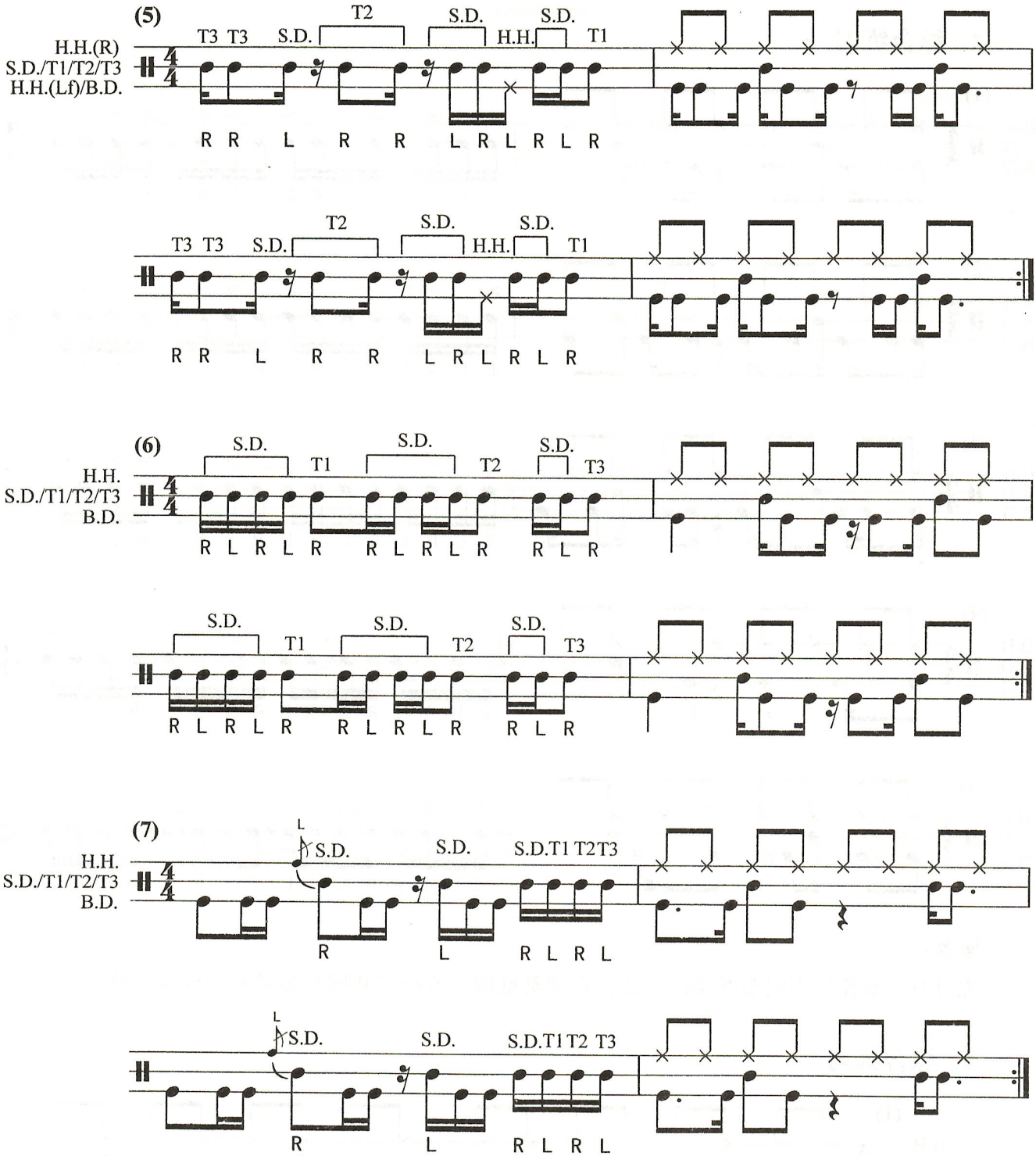


2. 基本练习二


(1)
H.H.
S.D.
B.D.
R R L
R R L
(2)
H.H.
S.D.
B.D.
R L R R R L
R L R R R L
(3)
H.H.
S.D.
B.D.
R L L R L R R R L
R L L R L R R R L
(4)
H.H.
S.D.
B.D.
R L R L R L L R L R R R L
R L R L R L L R L R R R L

3. 基本练习三


(1)
H.H.
S.D./T1
B.D.
R R R R R R R R
S.D.
T1
(2)
H.H.
S.D.
B.D.
R L R R L R R R R L
(3)
H.H.
S.D.
B.D.
R R L R L L L R R L R L
(4)
H.H.
S.D./T1/T2/T3
B.D.
S.D. T1 T2 S.D. S.D. T1 S.D.T1 T2 T3
R R R R L L R L R L R L
S.D. T1 T2 S.D. S.D. T1 S.D.T1 T2 T3
R R R R L L R L R L R L



要求：

每条练习中的第一小节也可以当成乐曲中最后一个小节的填入(fill in)来理解训练。演奏时，注意拍子、小节数要准确。

注：填入(fill in)，又称“加花”，是爵士鼓演奏过程中必不可少的、有即兴特点的表演手段。演奏者通过“填入”，增强音乐表现力，展现演奏者的个性。

4. 综合练习一

(1)

H.H.
S.D.
B.D.

R L R L R L R L R L R L R L R L

(2)

H.H.
S.D.
B.D.

R L R L R L R L R L R L R L R L

(3)

H.H.
S.D.
B.D.

R L R L R L R L R L R L R L R L

(4)

H.H.
S.D.
B.D.

R L R L R L R L R L R L R L R L

(5)

H.H.
S.D.
B.D.

R L R L R L R L R L R L R L R L

要求：

练习时，要抓住不同节奏型的特征，在演奏准确、流畅的基础上尽量去表现这些特征。

5. 综合练习二

(1)

H.H.
S.D./T1/T2/T3
B.D.

S.D. T1 T2 T3

(2)

H.H.
S.D./T1/T2/T3
B.D.

S.D. T1 T2 T3

(3)

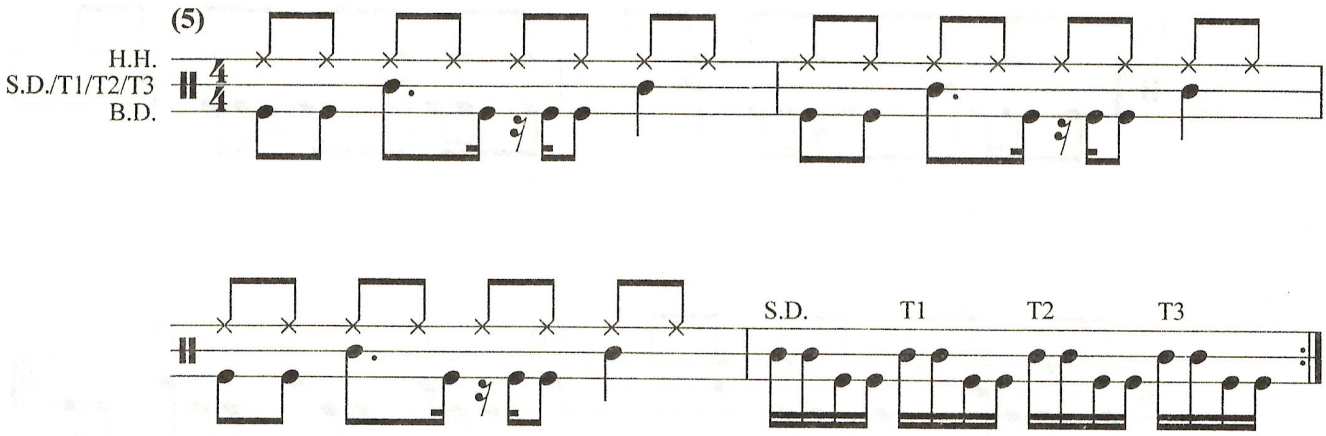
H.H.
S.D./T1/T2/T3
B.D.

S.D. T1 T2 T3

(4)

H.H.
S.D./T1/T2/T3
B.D.

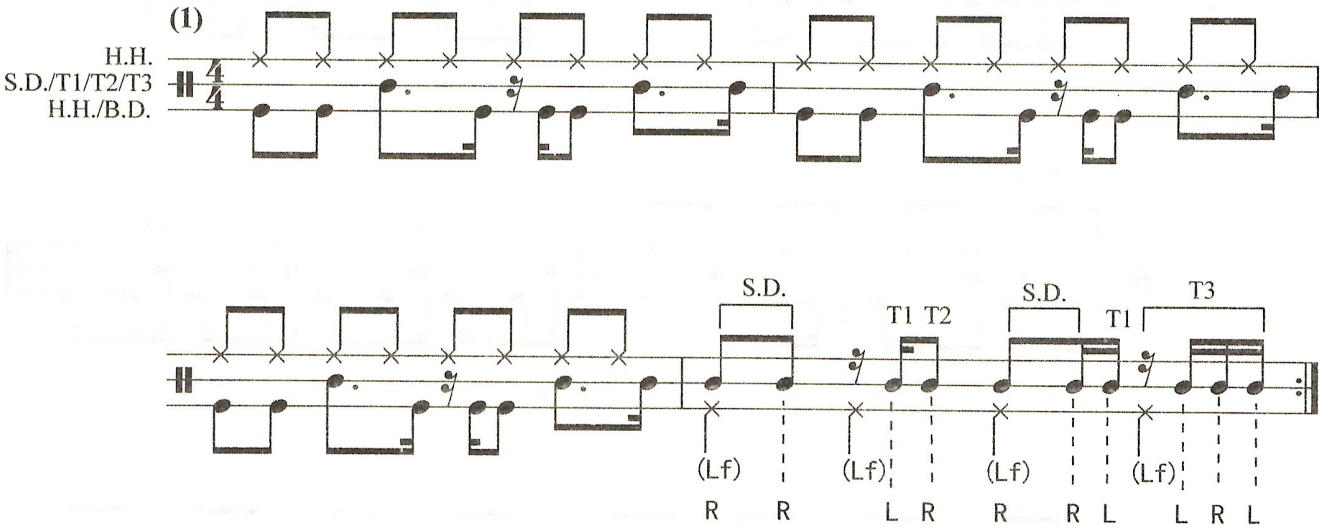
S.D. T1 T2 T3

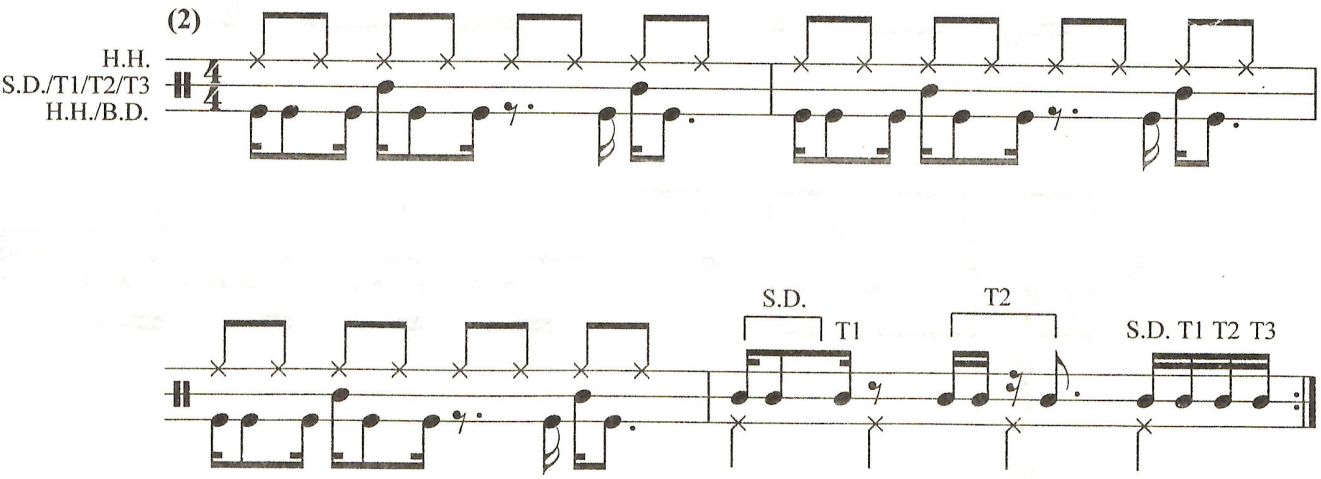


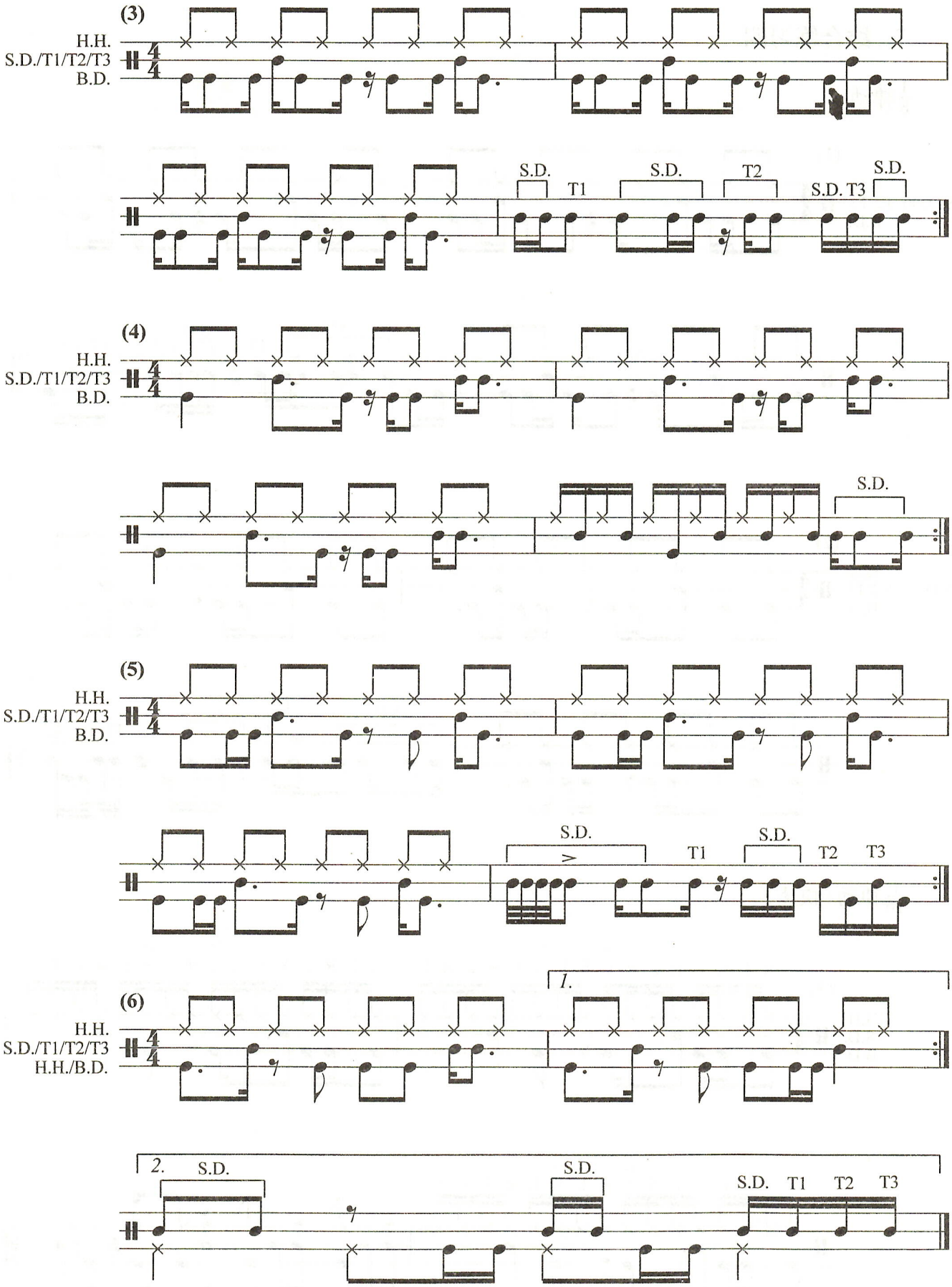
要求：

可以先练熟每条练习中的最后一个小节（热身练习），力求四肢动作协调、节奏准确，再进行完整的训练。

6. 综合练习三

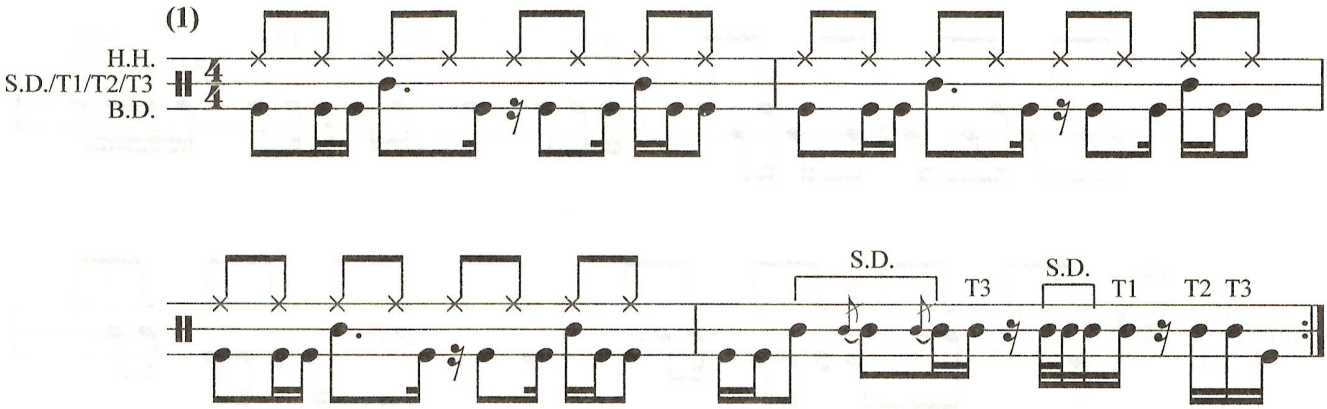


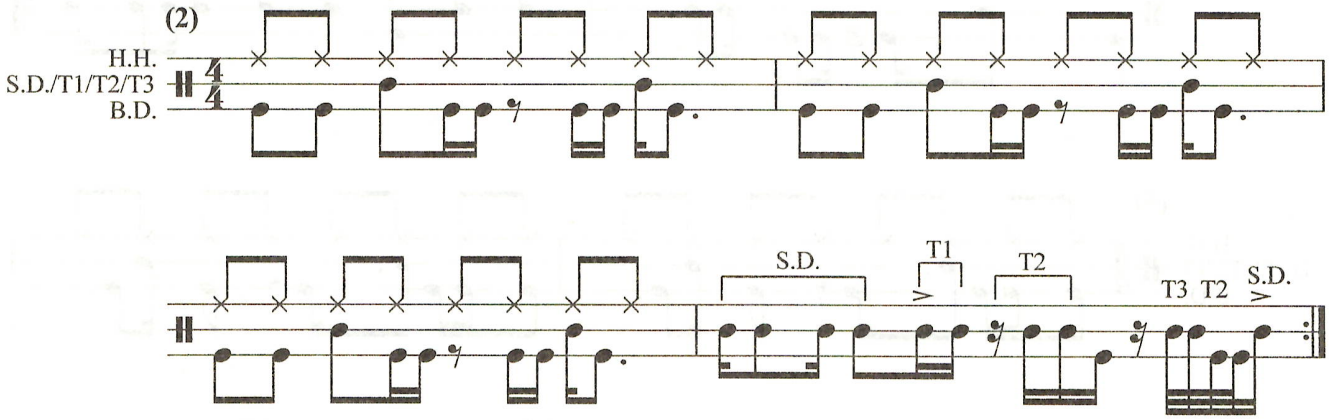



(3)
H.H.
S.D./T1/T2/T3
B.D.
S.D.
T1
S.D.
T2
S.D. T3
S.D.
(4)
H.H.
S.D./T1/T2/T3
B.D.
S.D.
(5)
H.H.
S.D./T1/T2/T3
B.D.
S.D.
T1
S.D.
T2
T3
(6)
H.H.
S.D./T1/T2/T3
H.H./B.D.
1.
2.
S.D.
S.D.
S.D.
T1
T2
T3

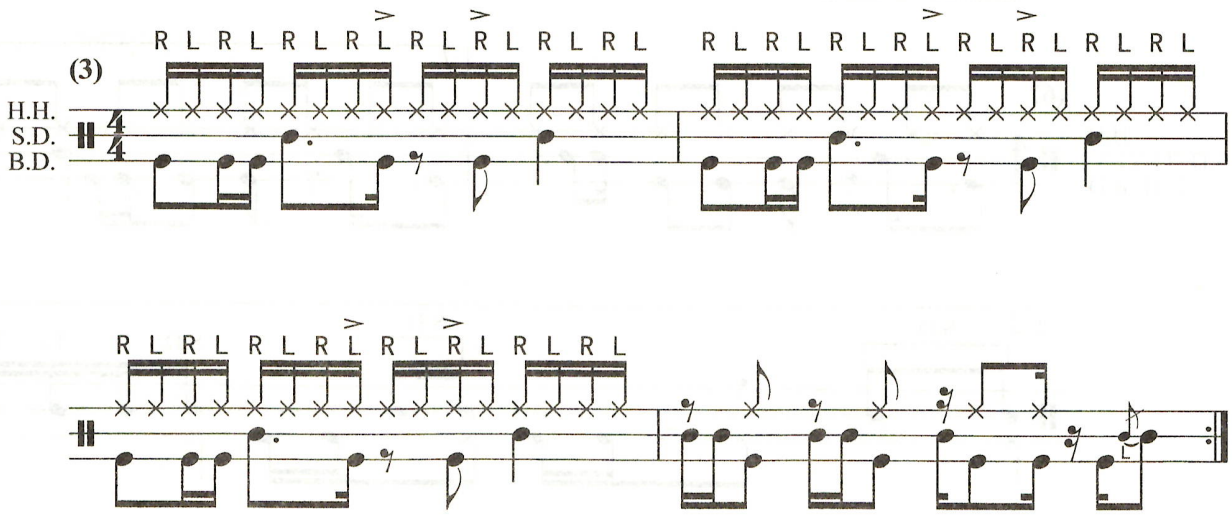
7. 综合练习四

$\frac{1}{8}$律动

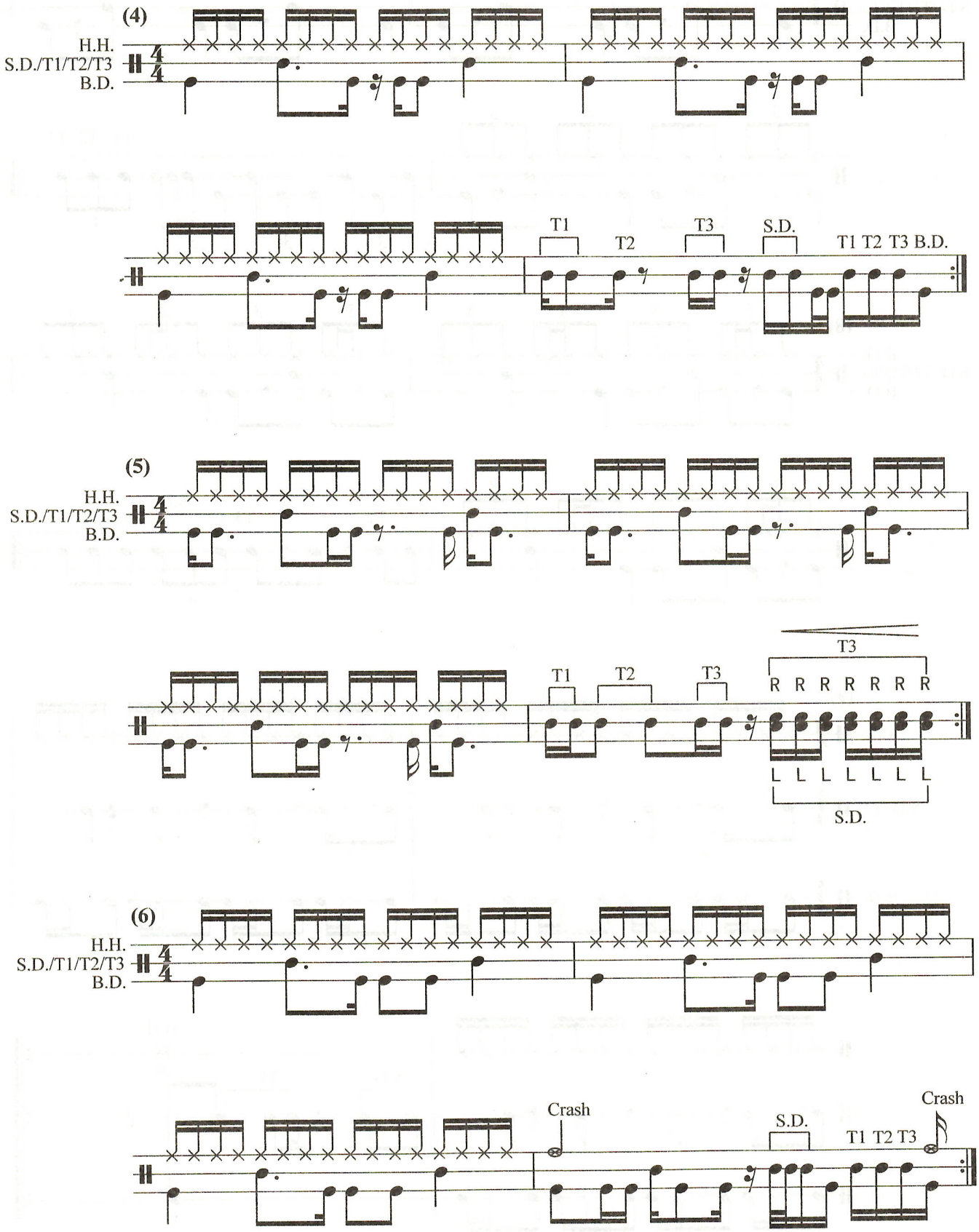


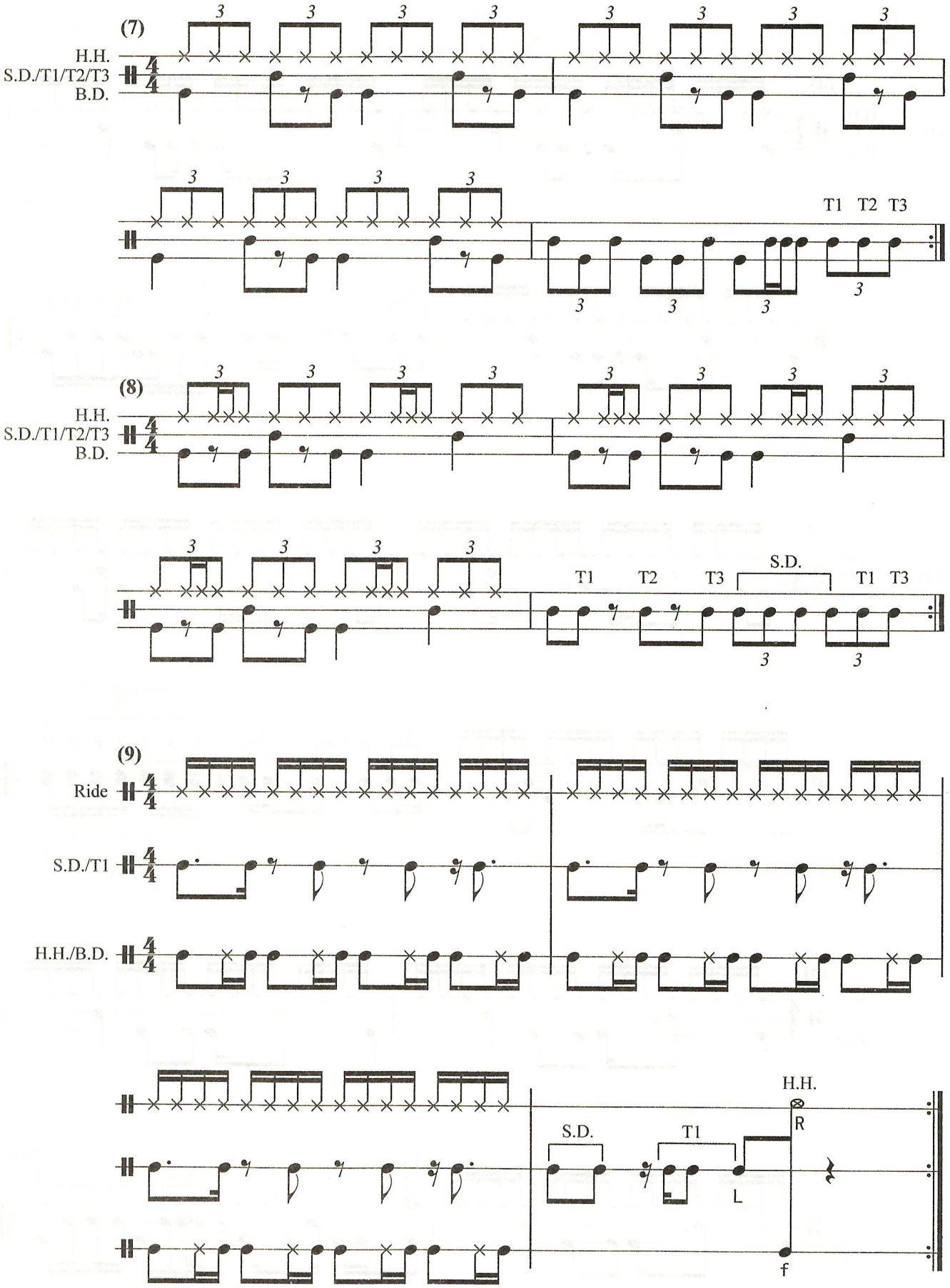


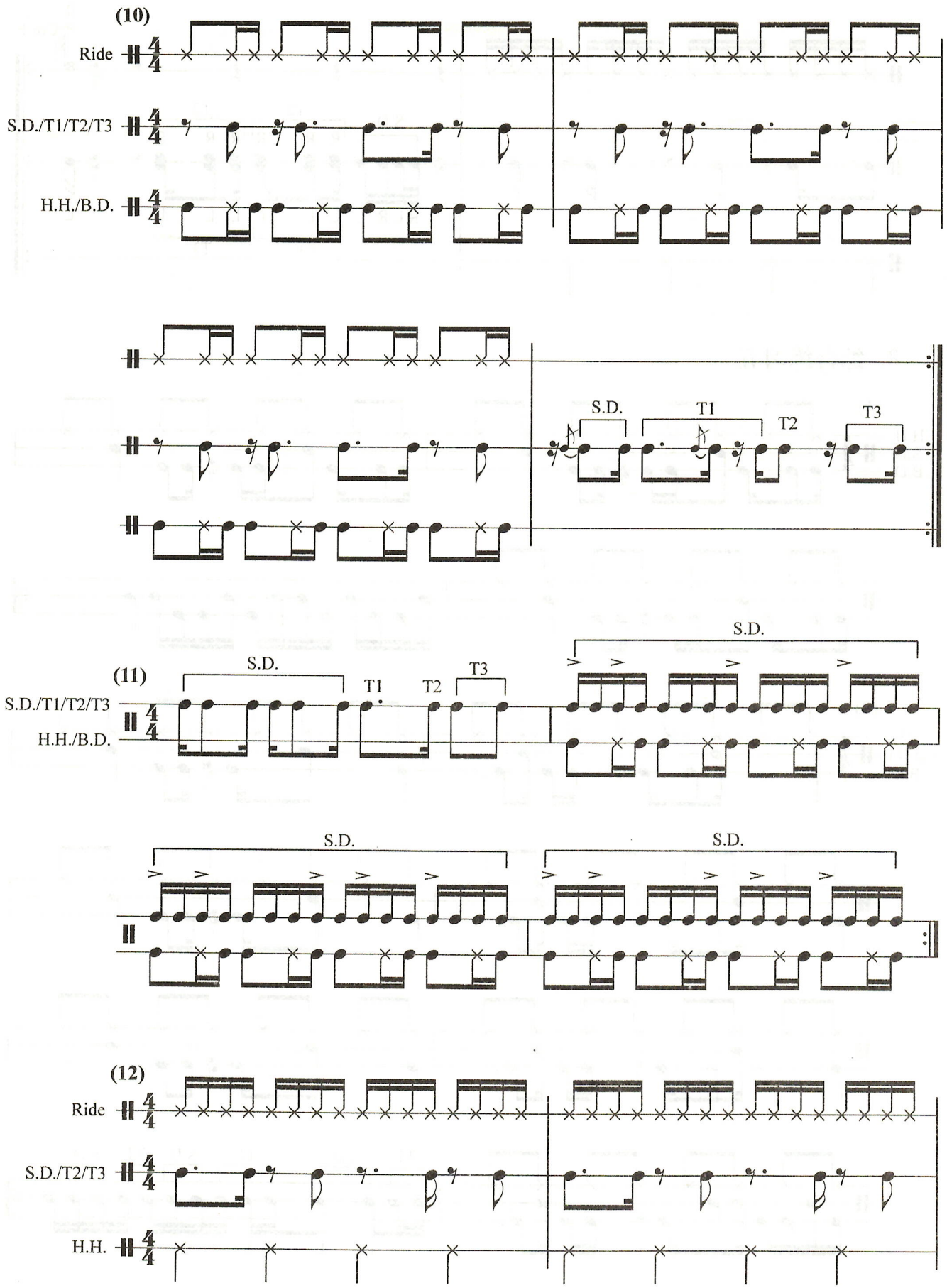
$\frac{1}{16}$律动（快速）

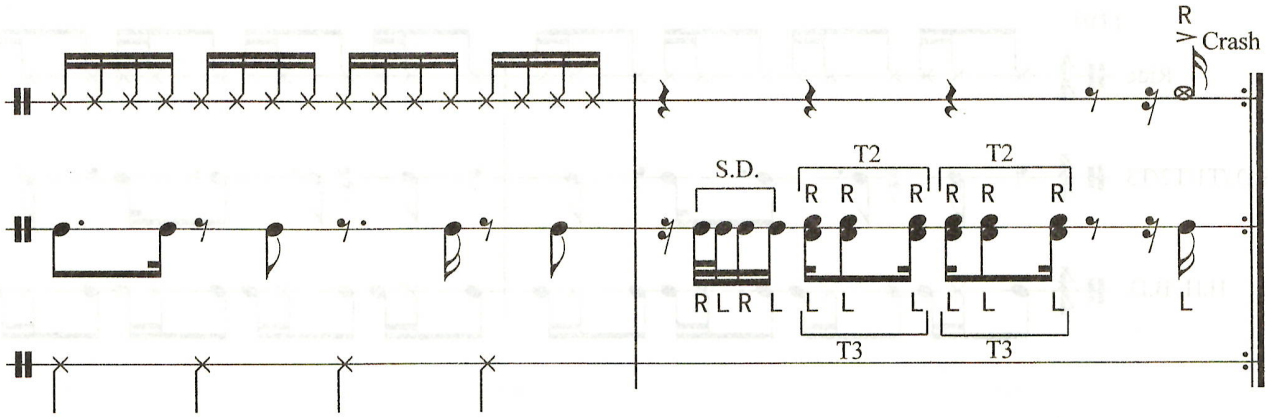


$\frac{1}{16}$律动（慢速）

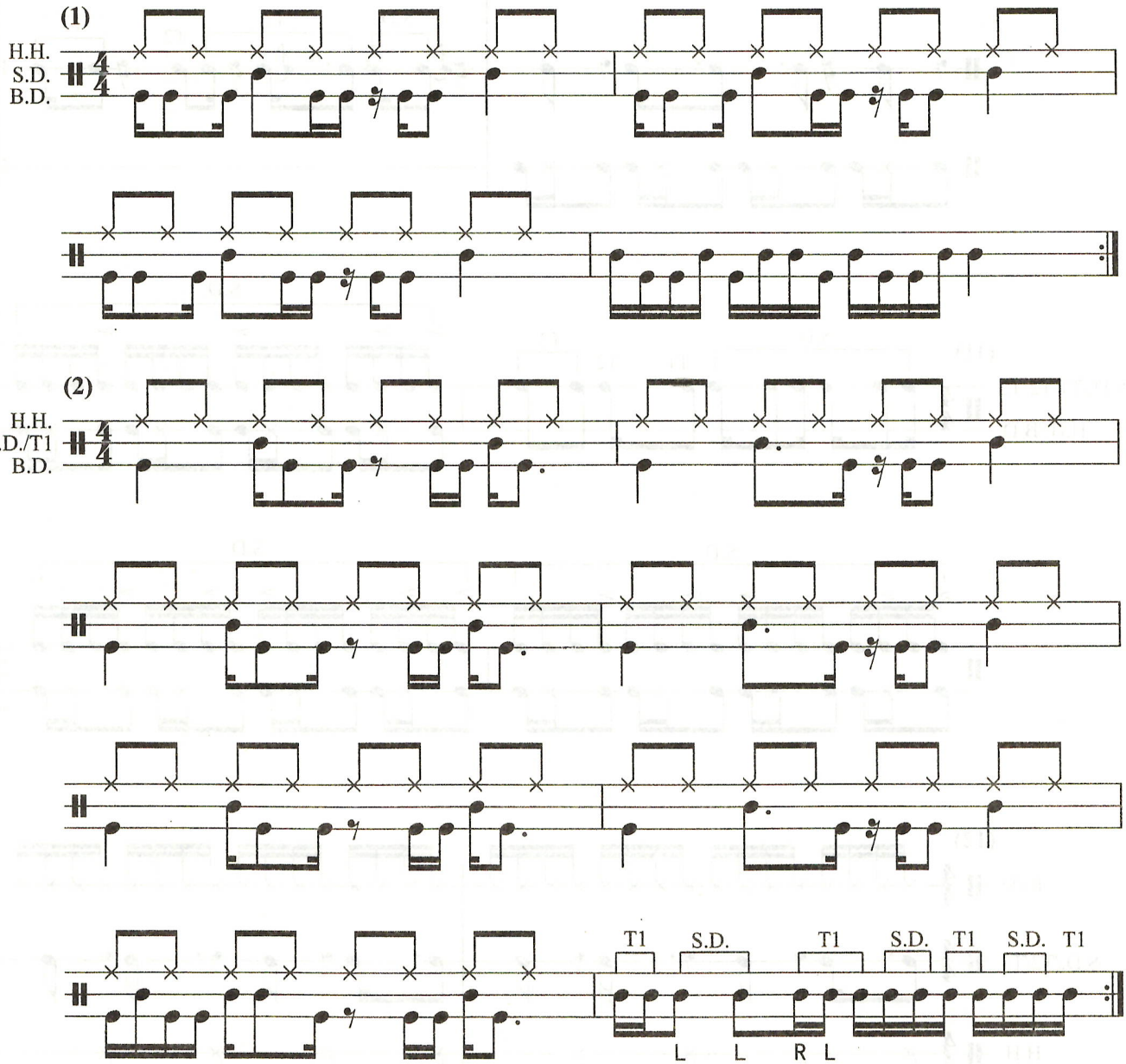



(7)
H.H.
S.D./T1/T2/T3
B.D.
T1 T2 T3
(8)
H.H.
S.D./T1/T2/T3
B.D.
T1 T2 T3 S.D. T1 T3
(9)
Ride
S.D./T1
H.H./B.D.
S.D. T1 H.H.
R
L
f


(10)
Ride
S.D./T1/T2/T3
H.H./B.D.
S.D.
T1
T2
T3
(11)
S.D./T1/T2/T3
H.H./B.D.
S.D.
T1
T2
T3
S.D.
S.D.
S.D.
(12)
Ride
S.D./T2/T3
H.H.


R
Crash
S.D.
T2
T2
R R R R R R
R L R L L L L L L L
L
T3
T3

8. 综合练习五


(1)
H.H.
S.D.
B.D.
(2)
H.H.
S.D./T1
B.D.
T1 S.D. T1 S.D. T1 S.D. T1
L L R L

(3)

H.H.
S.D.
B.D.

(4)

H.H.
S.D.
B.D.

(5)

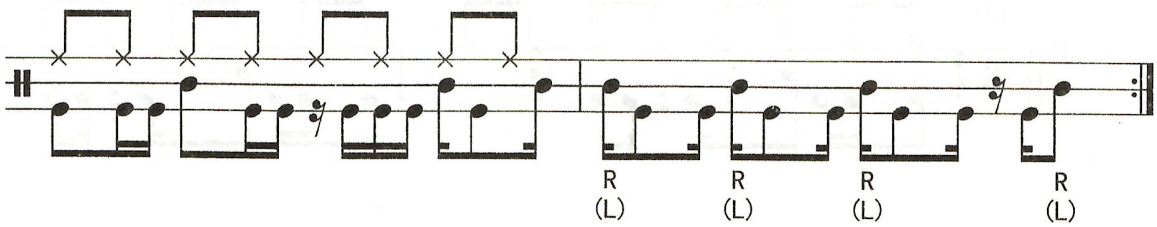
H.H.
S.D./T1/T2/T3
B.D.

S.D. T1 T2 T3

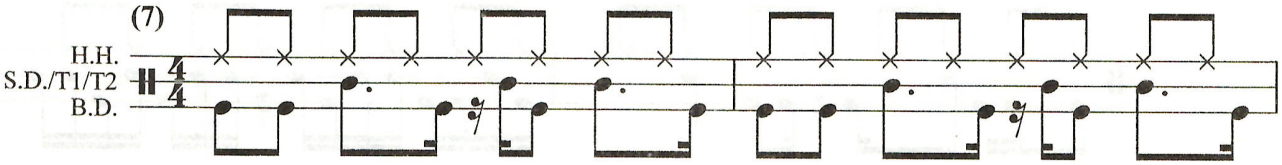
R R R L L L R R R L

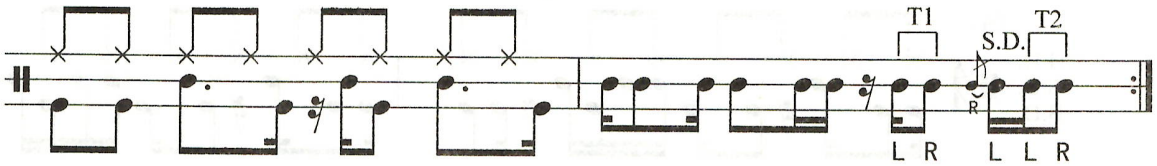
(6)

H.H.
S.D.
B.D.

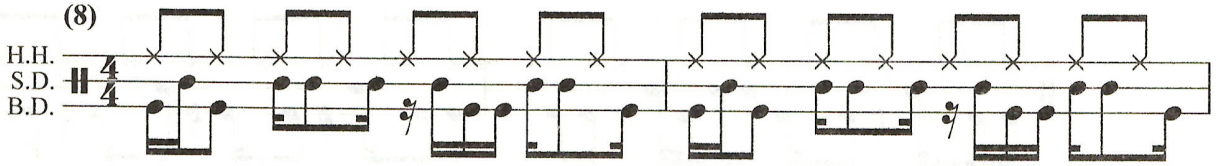

R (L)
R (L)
R (L)
R (L)

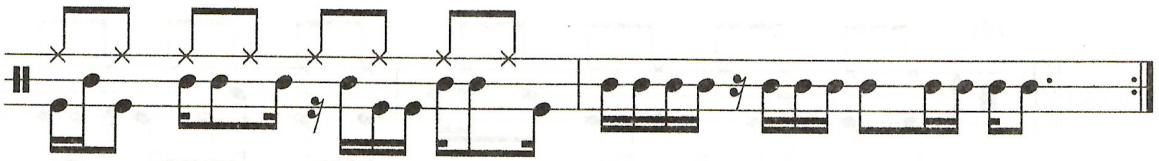
(7)


H.H.
S.D./T1/T2
B.D.

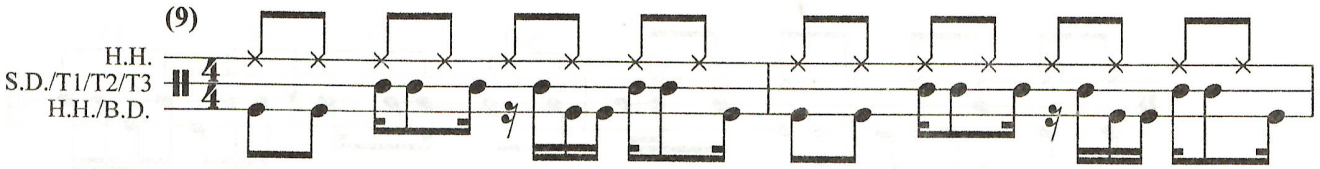

T1
S.D.
T2
L R
L L R

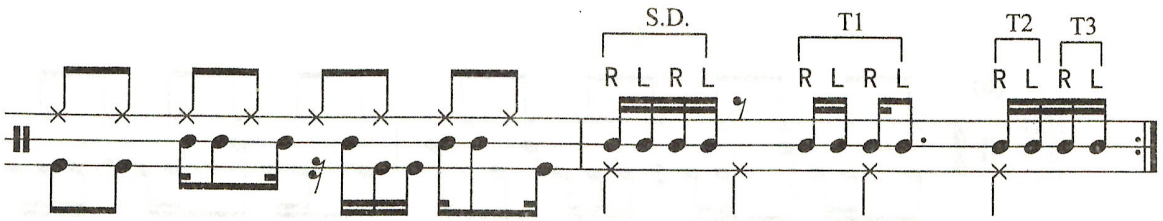
(8)

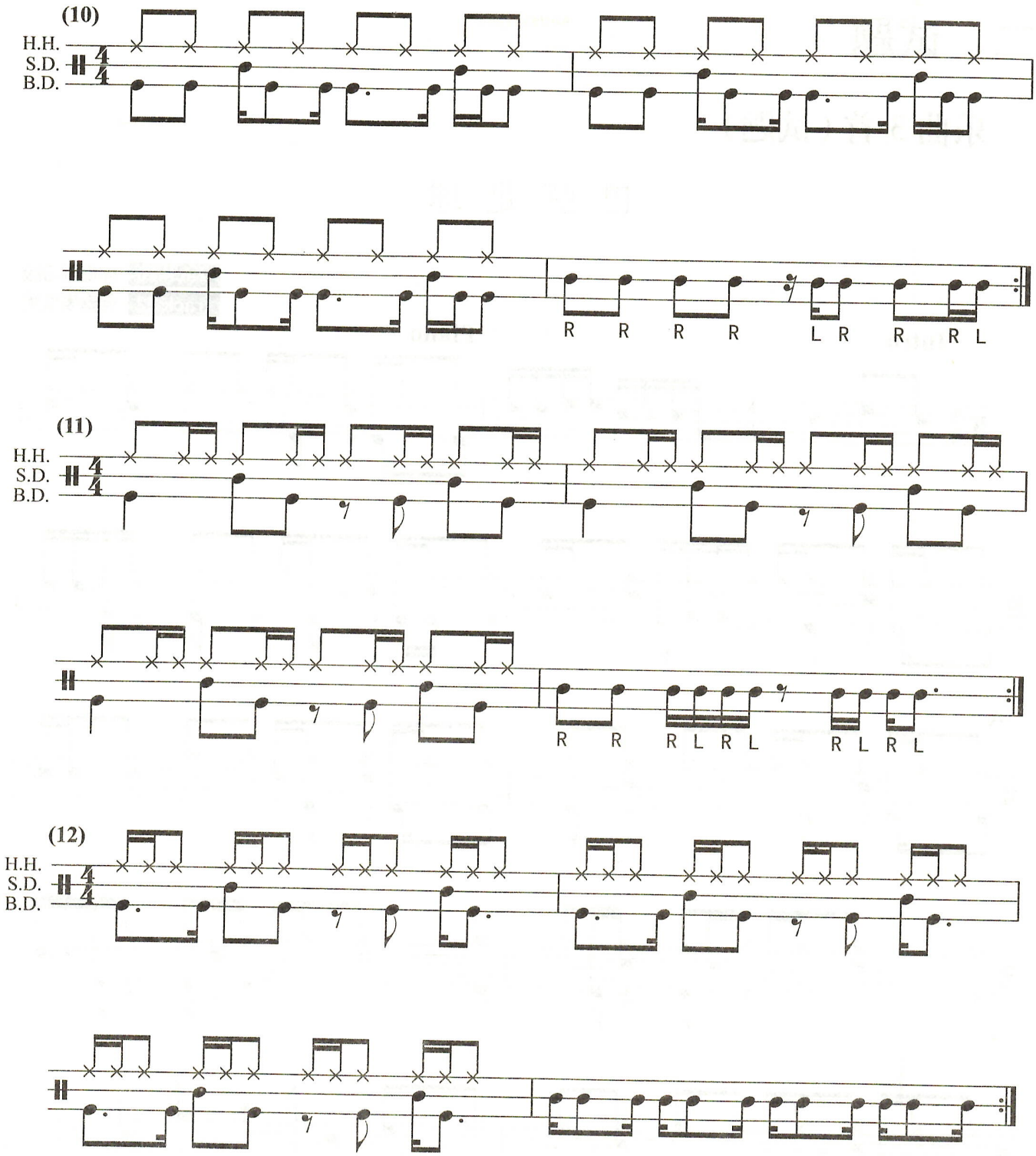

H.H.
S.D.
B.D.



(9)


H.H.
S.D./T1/T2/T3
H.H./B.D.


S.D.
R L R L
T1
R L R L
T2
T3
R L R L



要求：

①以上所有练习练熟之后，可以尝试将几条练习随意搭配训练，以增强鼓手的适应能力。注意练习时要数小节。

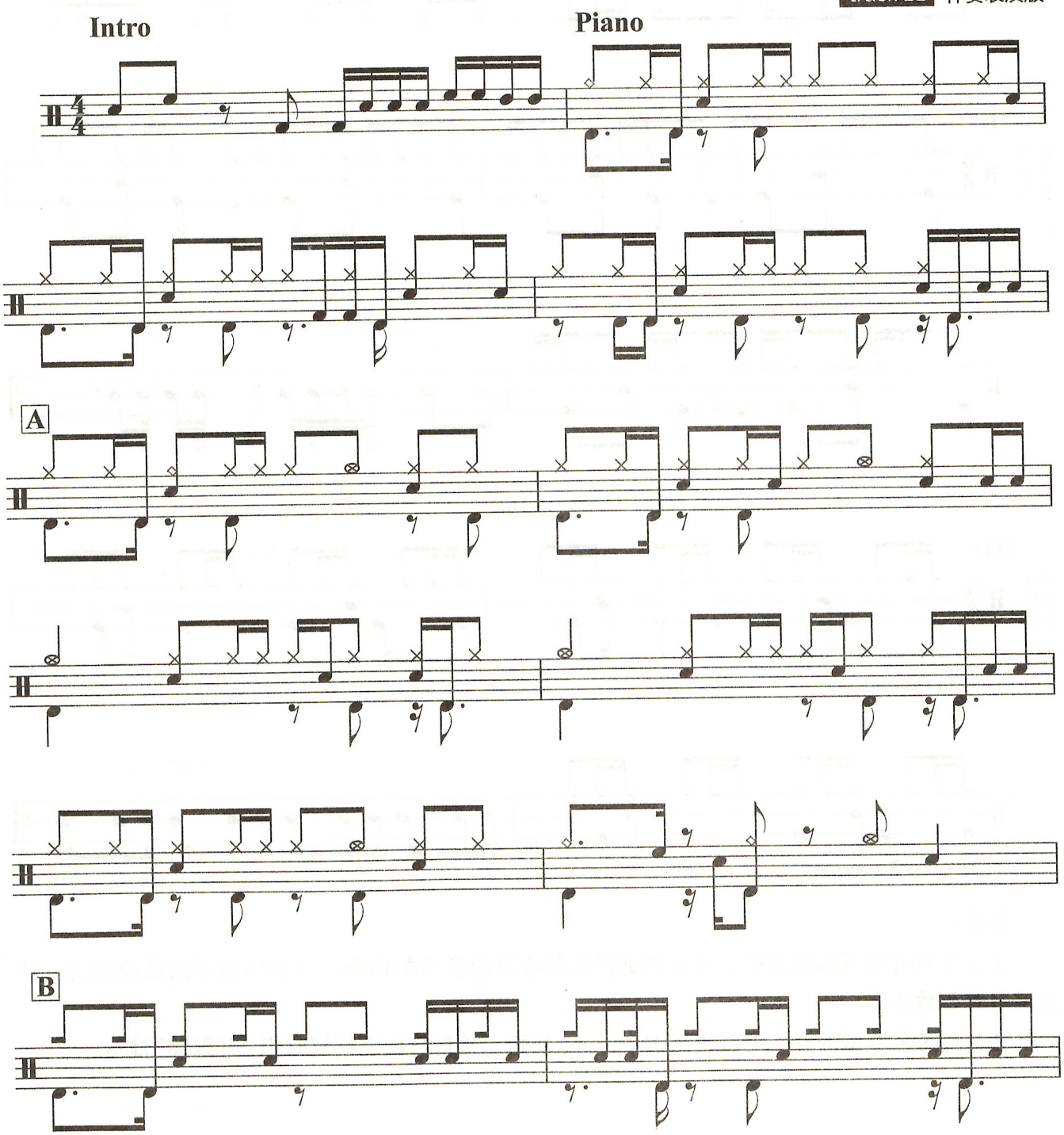
②在每条节奏型的开头可以用吊镲（Crash）开始，并自行决定在何时用“开踩镲”演奏。

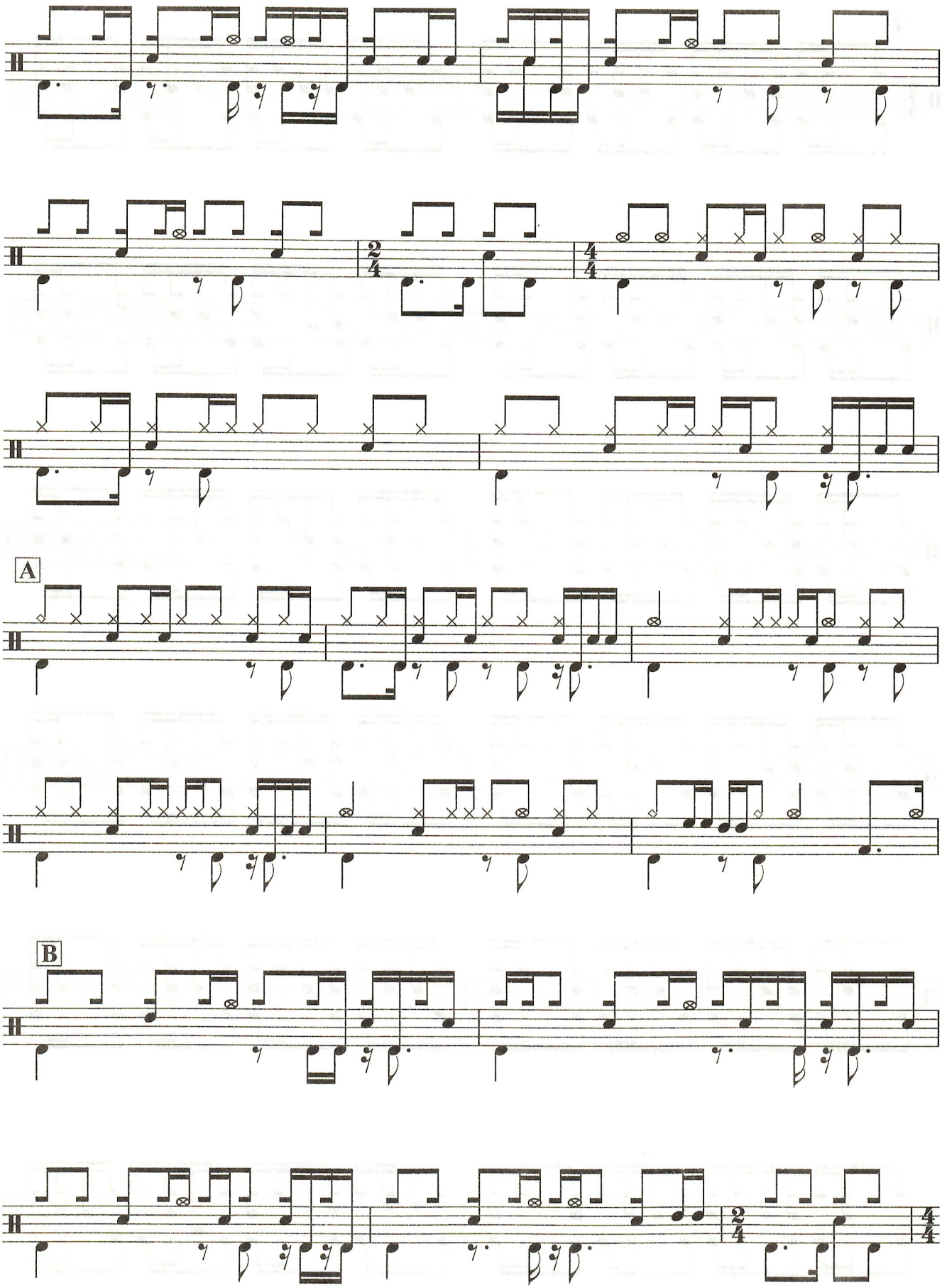
二、试题

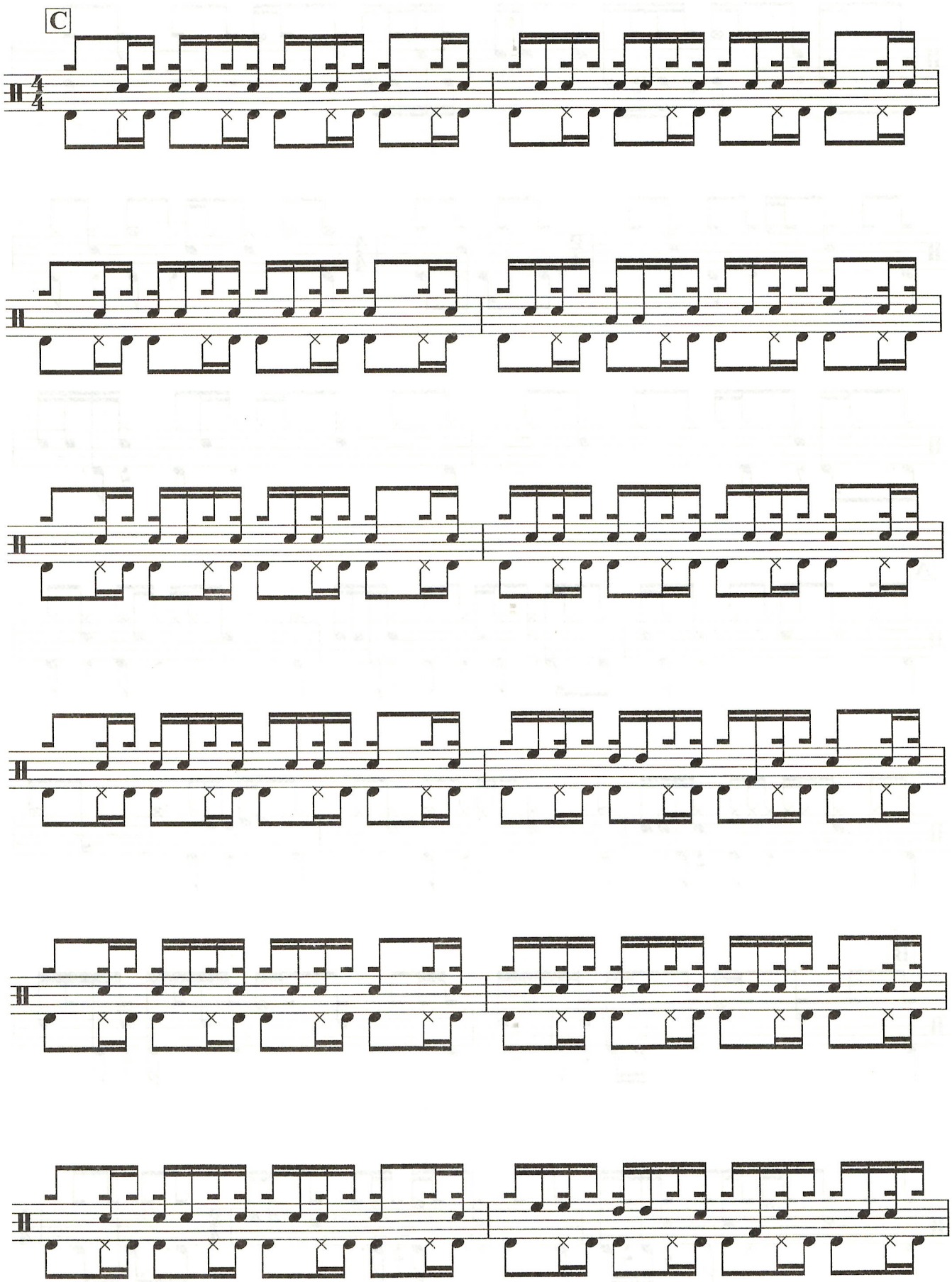
乐曲 3 首（试题）

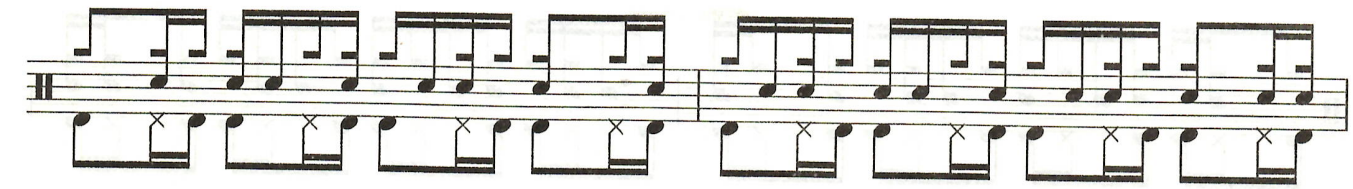
巴 萨 足 球

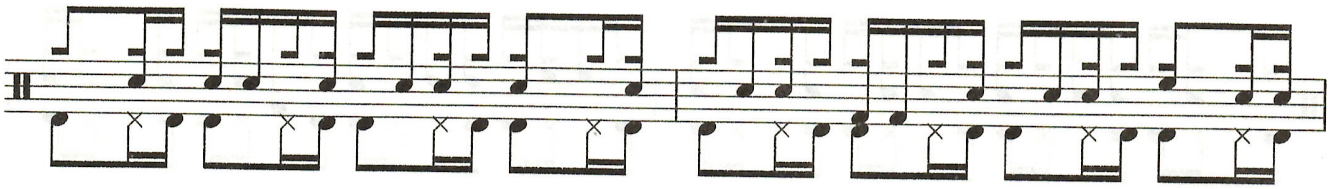
track 10 伴奏练习版
track 22 伴奏表演版



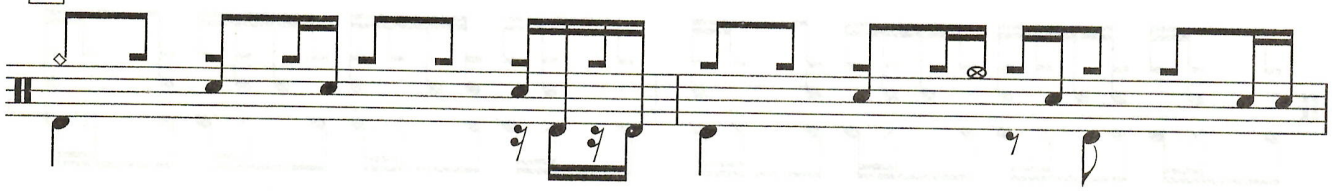

A
B

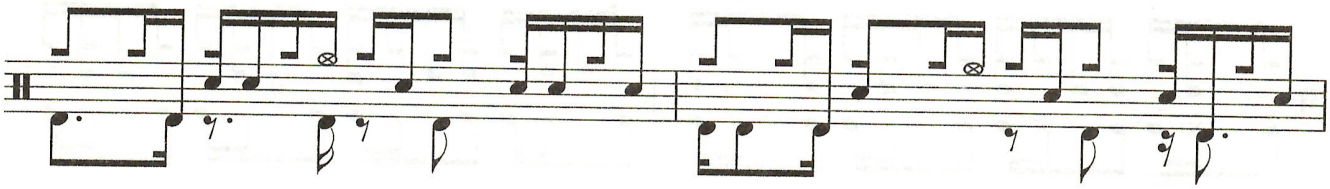

C

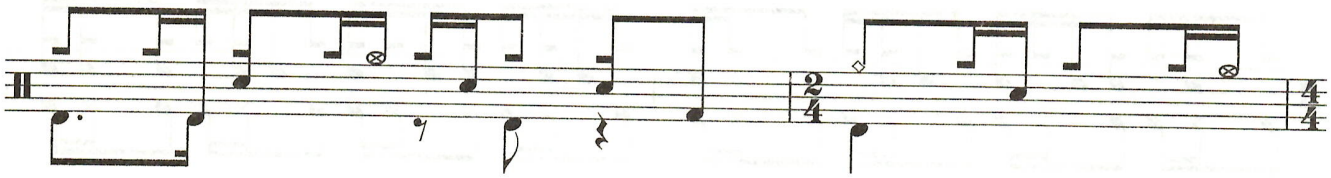




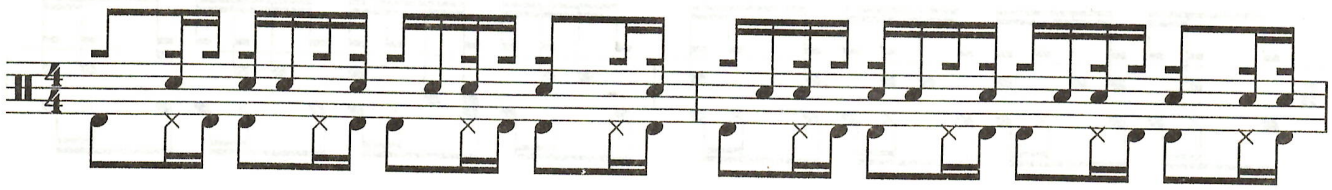
B

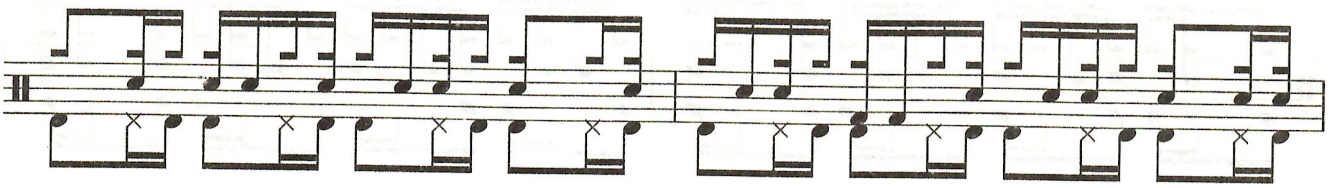


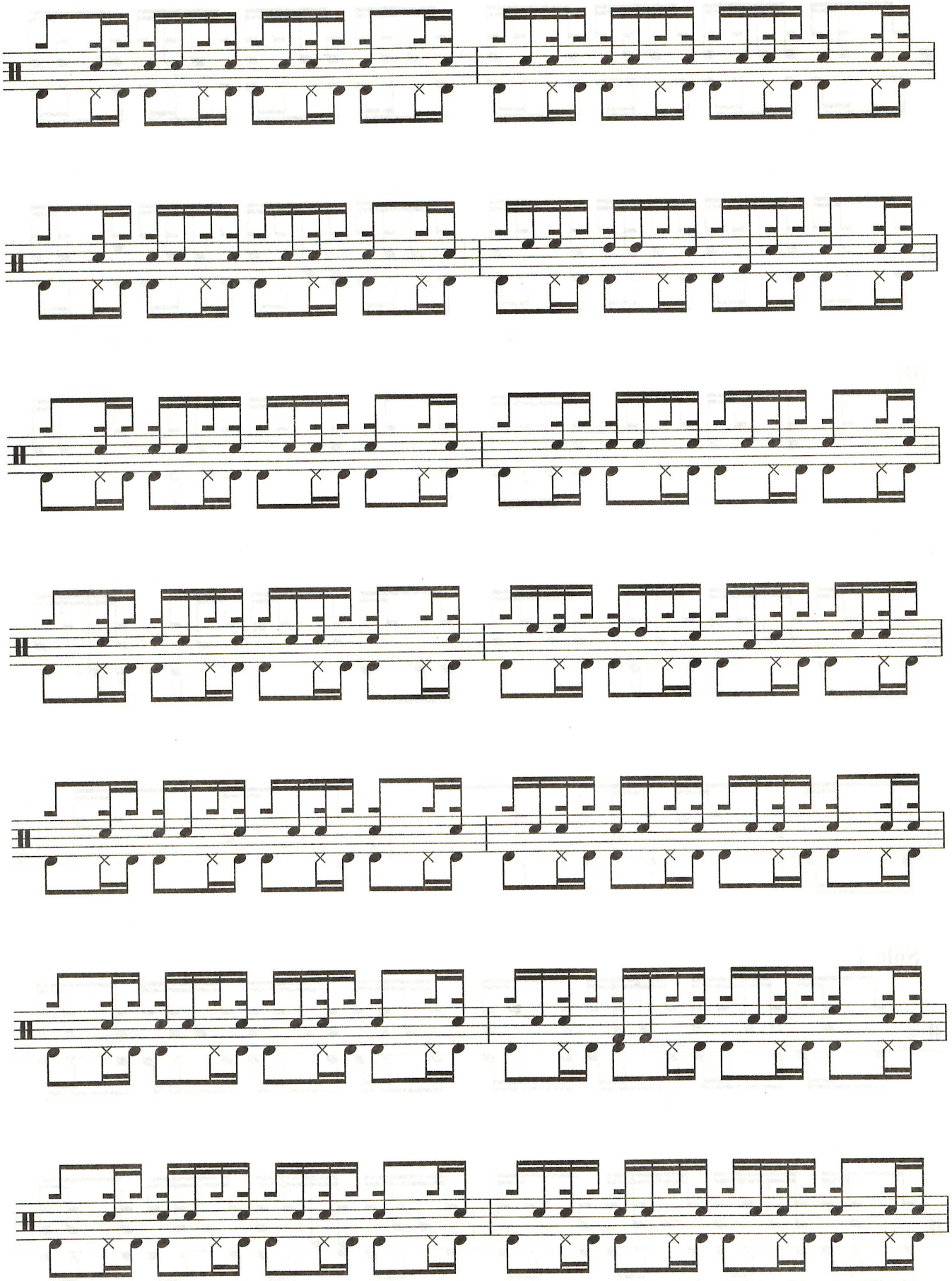


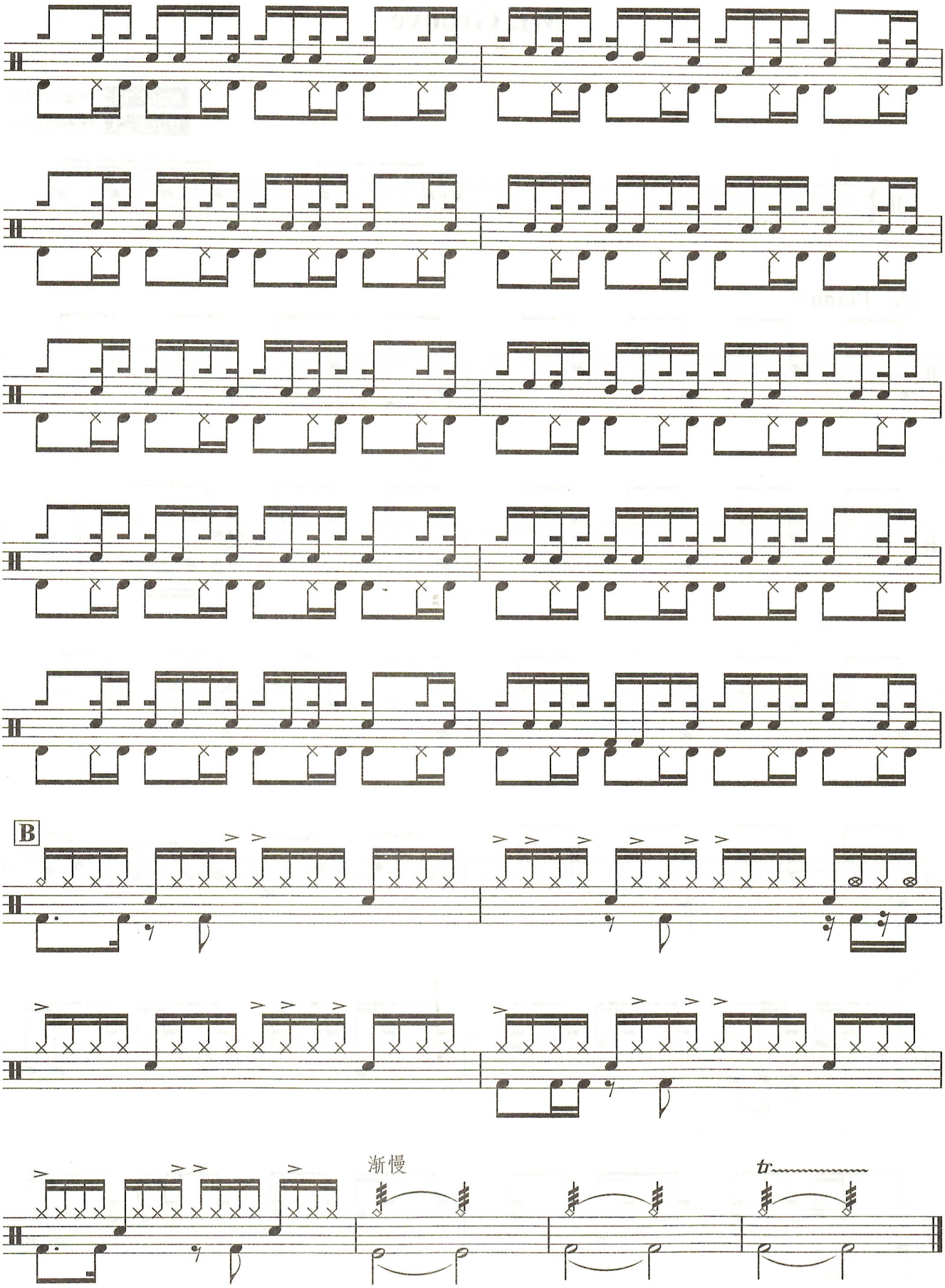


Solo 1



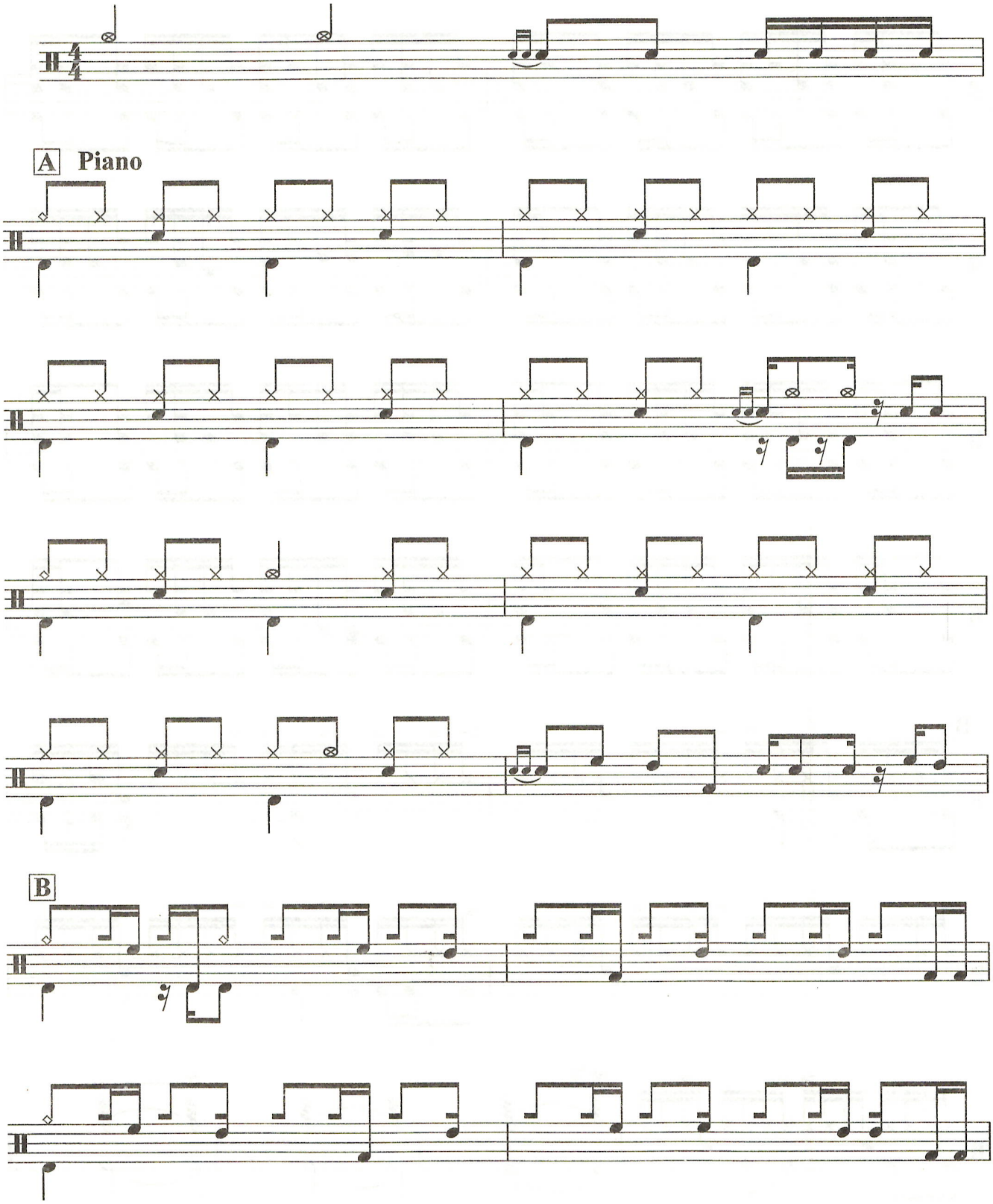


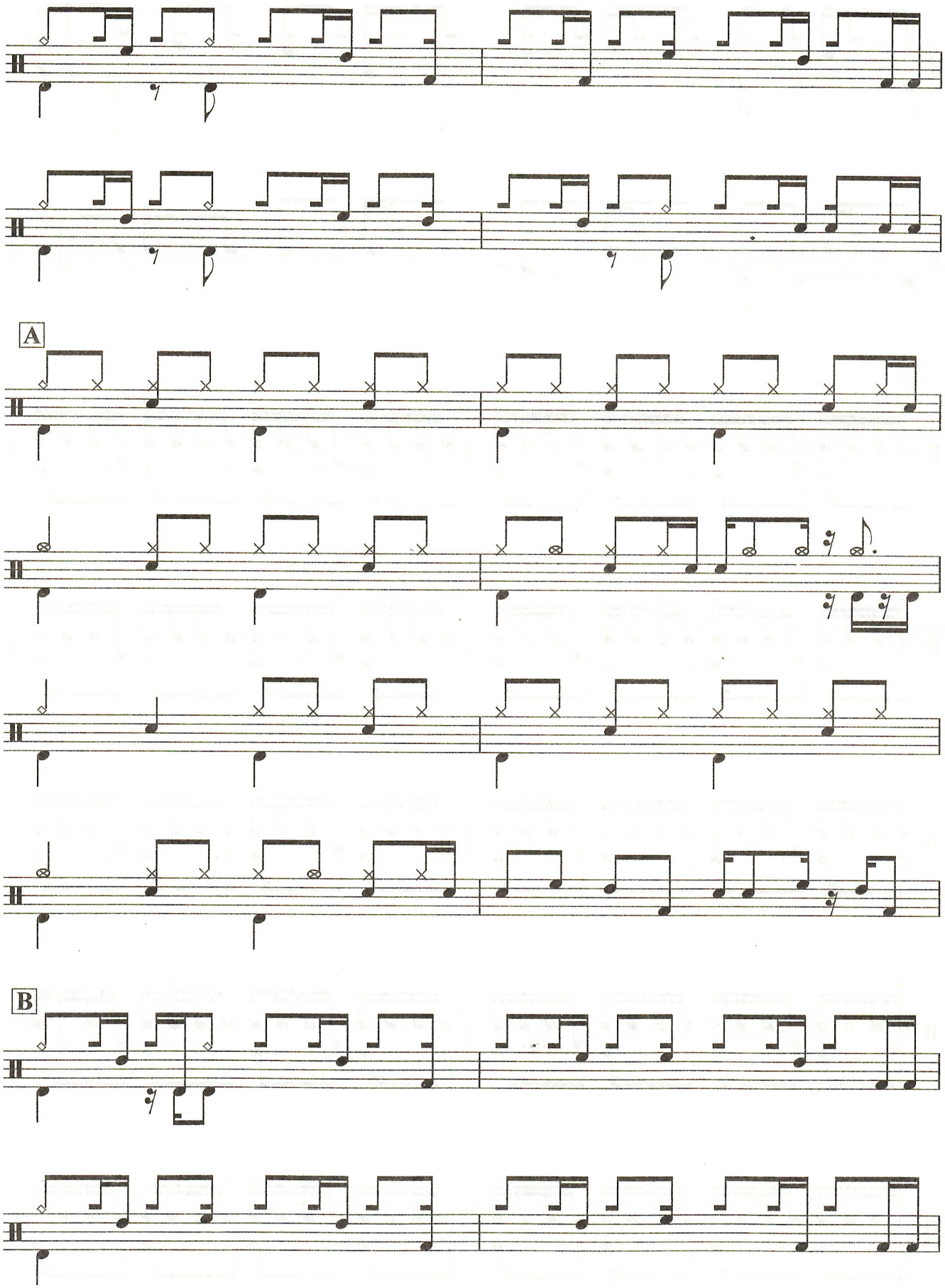


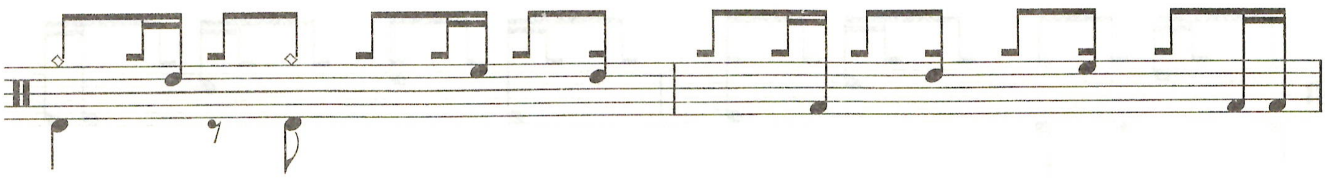

B
渐慢
tr

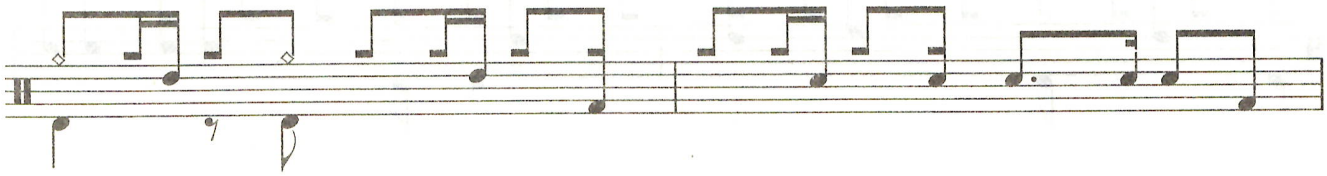
Mr. Groove

track 11 伴奏练习版
track 23 伴奏表演版

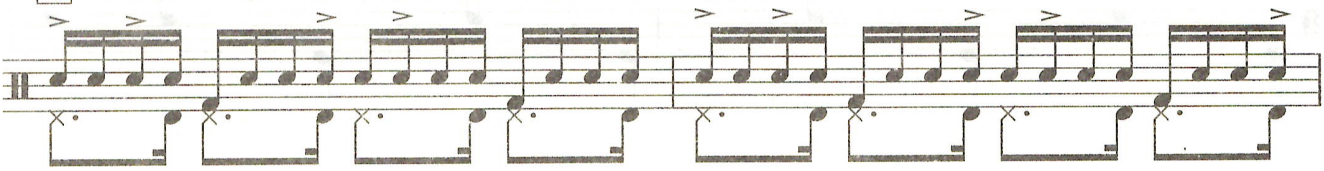


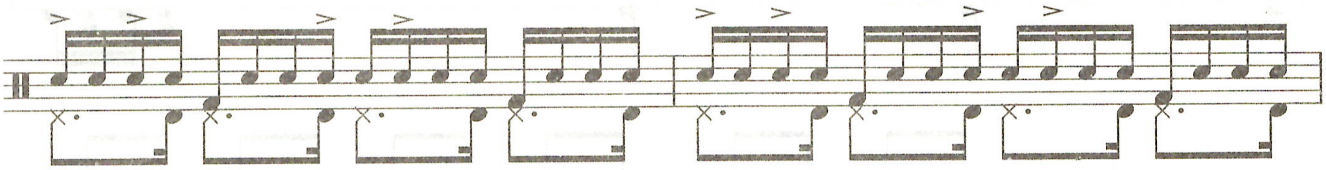

A
B

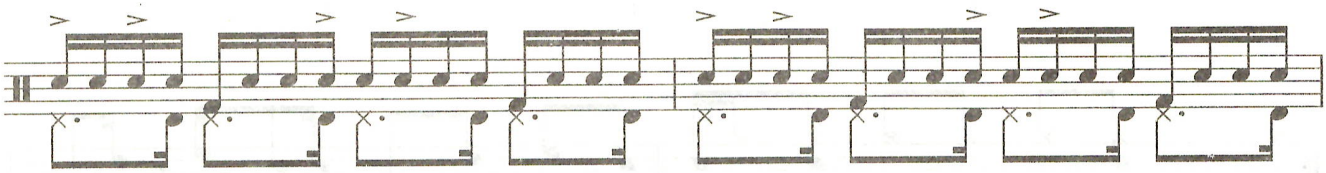


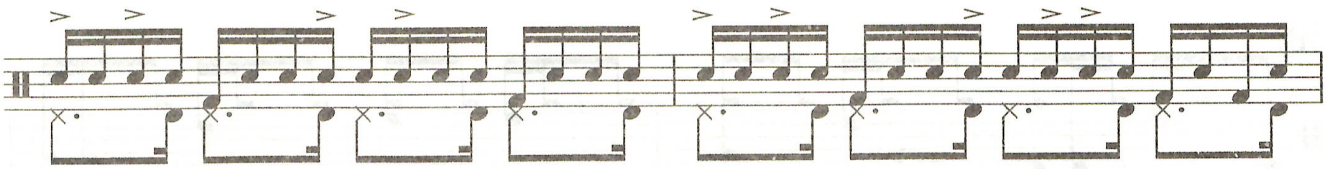


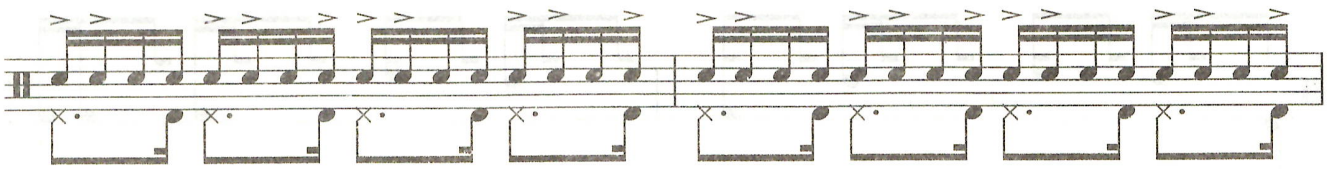
C

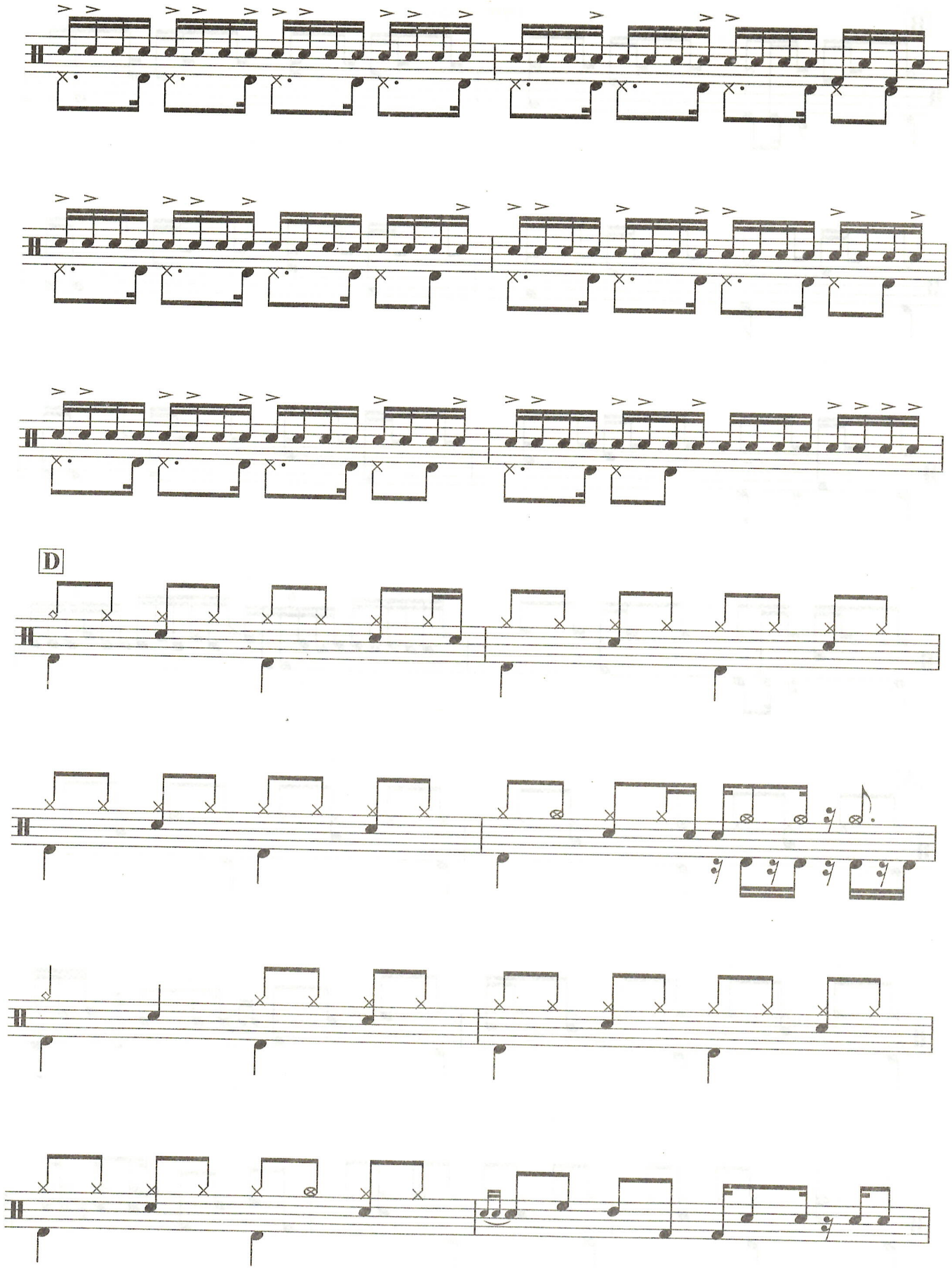


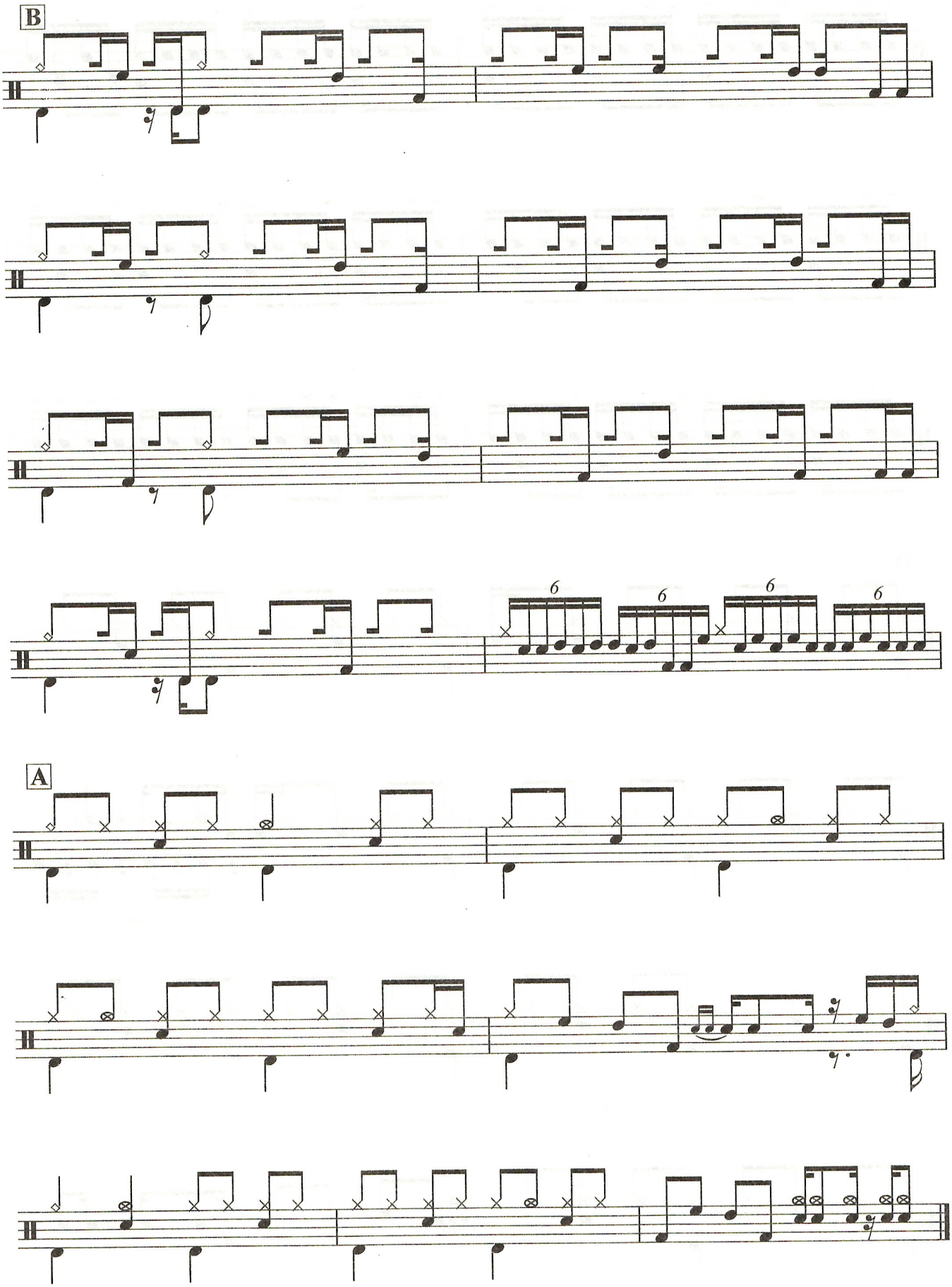






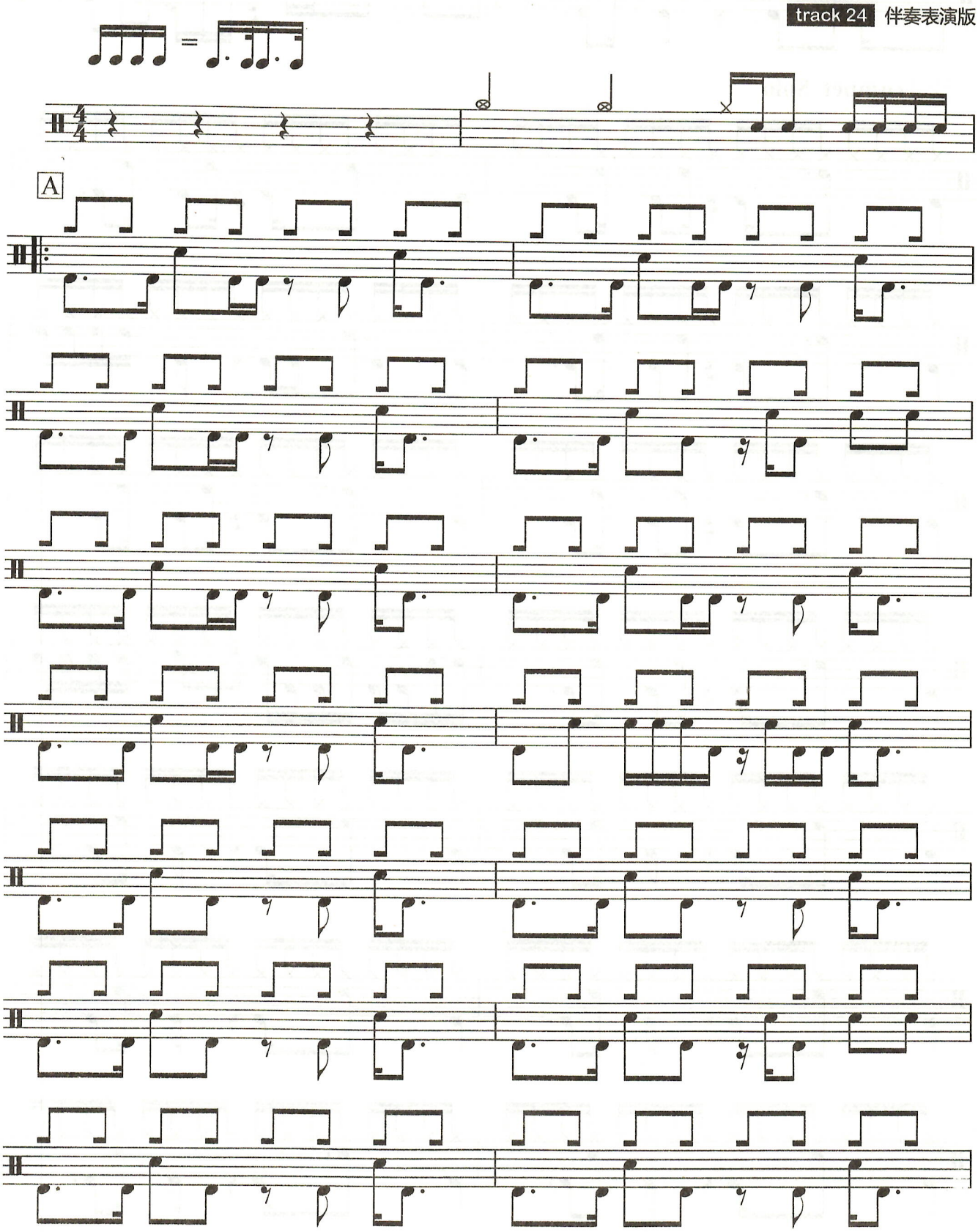


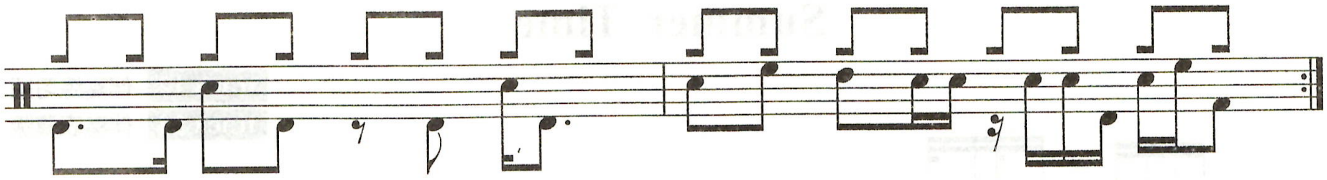

D


B
6
6
6
6
A

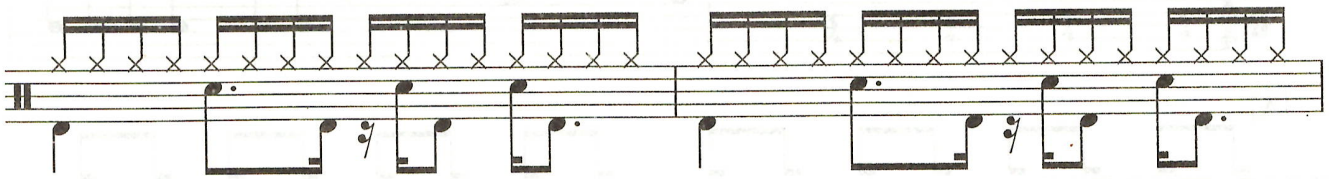
Summer Time

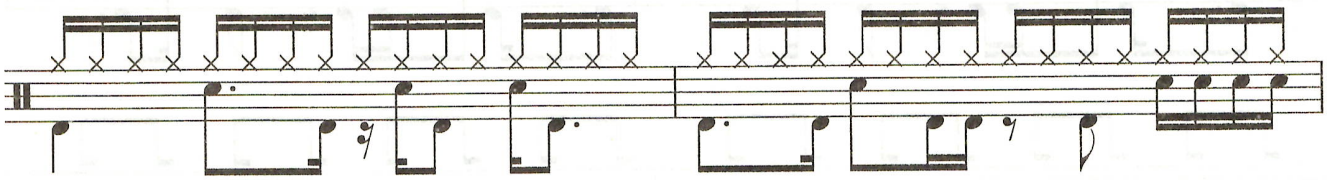
track 12 伴奏练习版
track 24 伴奏表演版

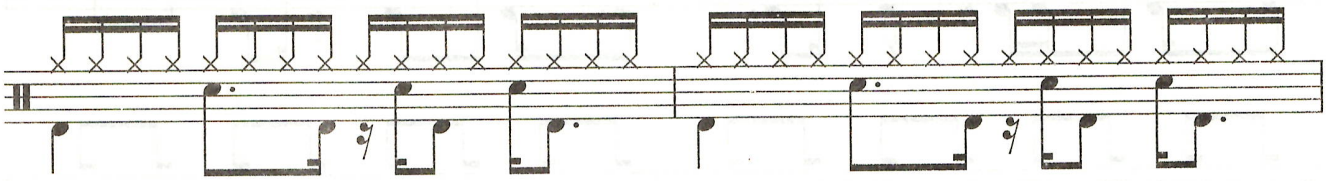


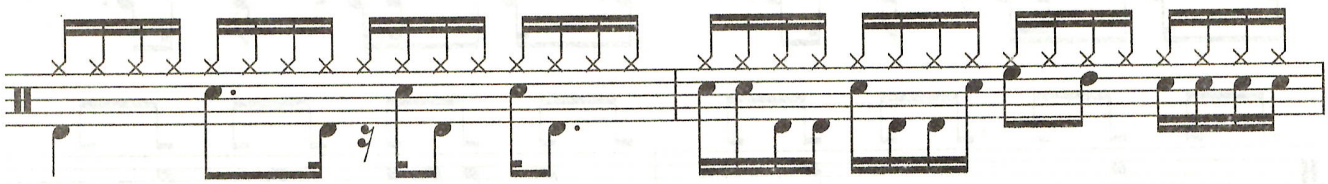


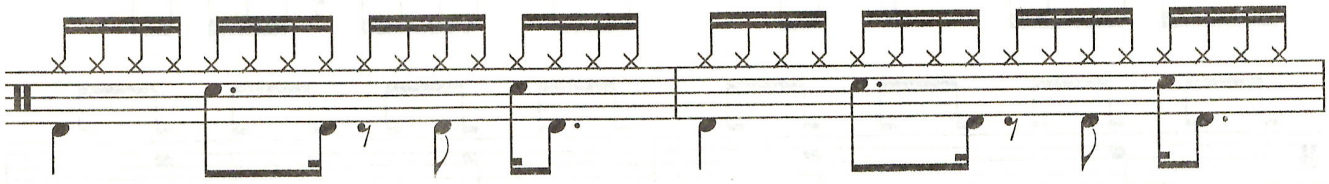
B Trumpet Solo

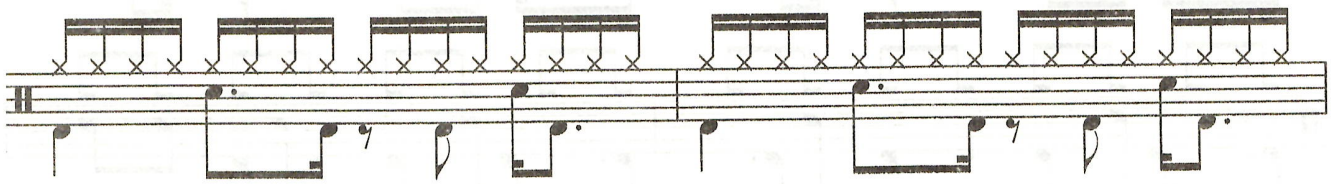


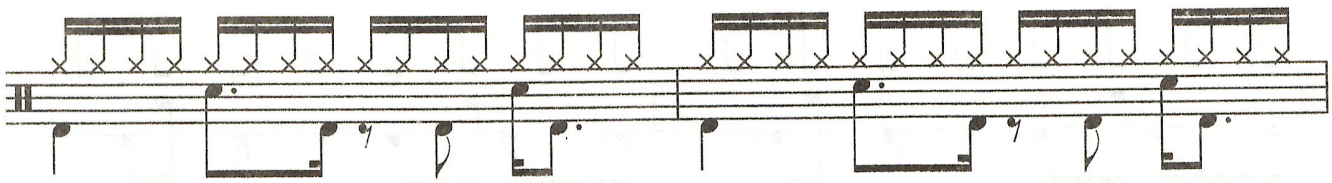


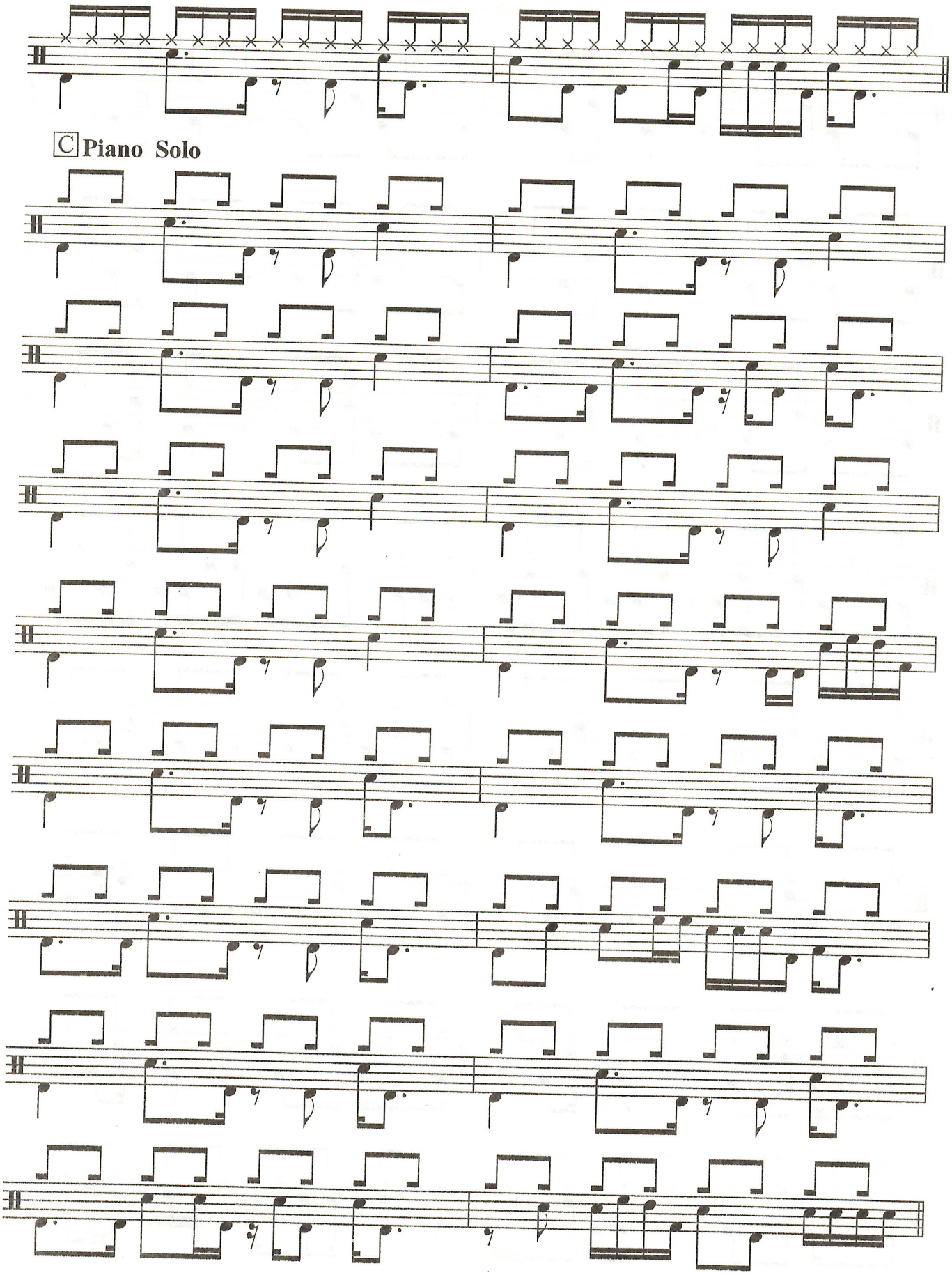




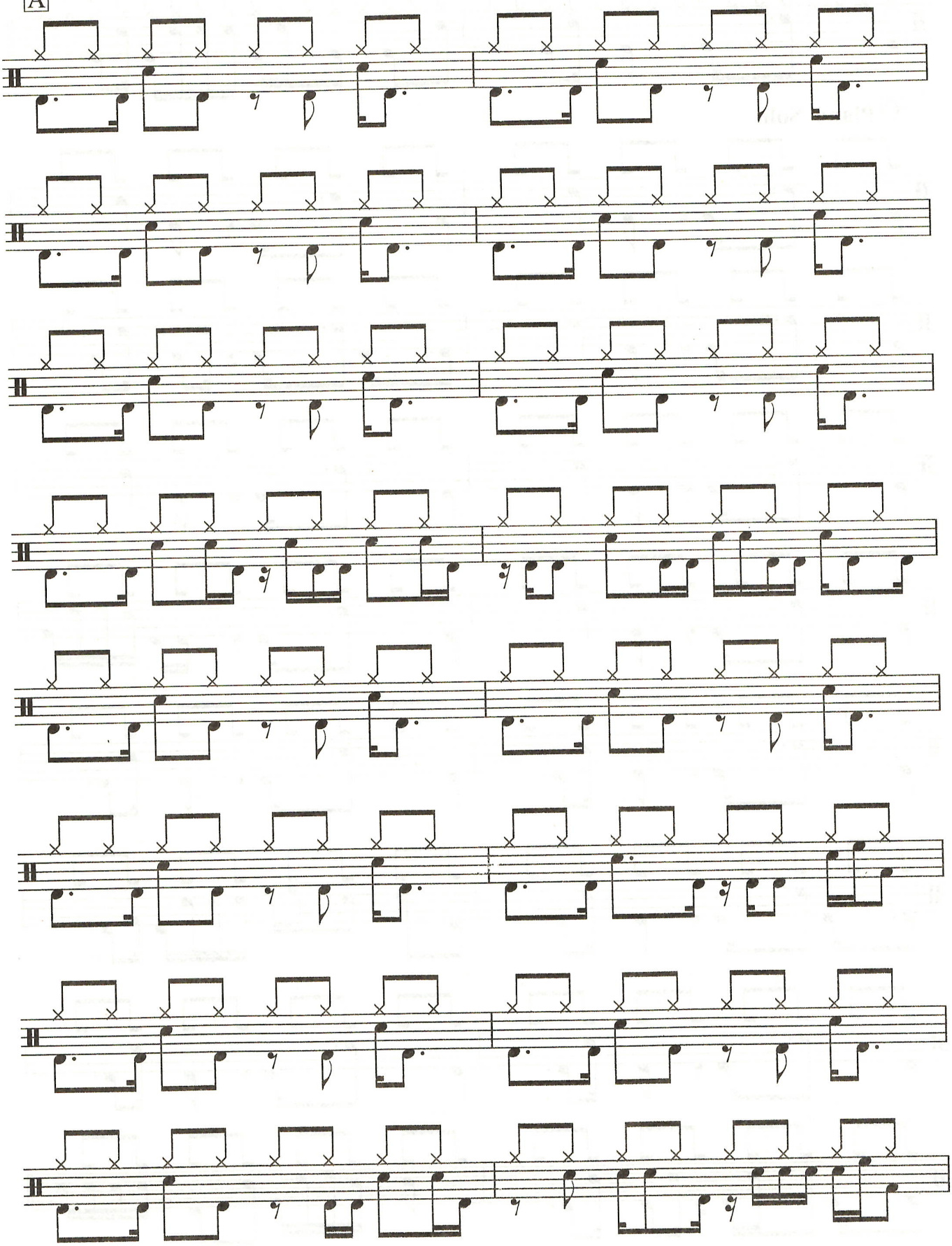


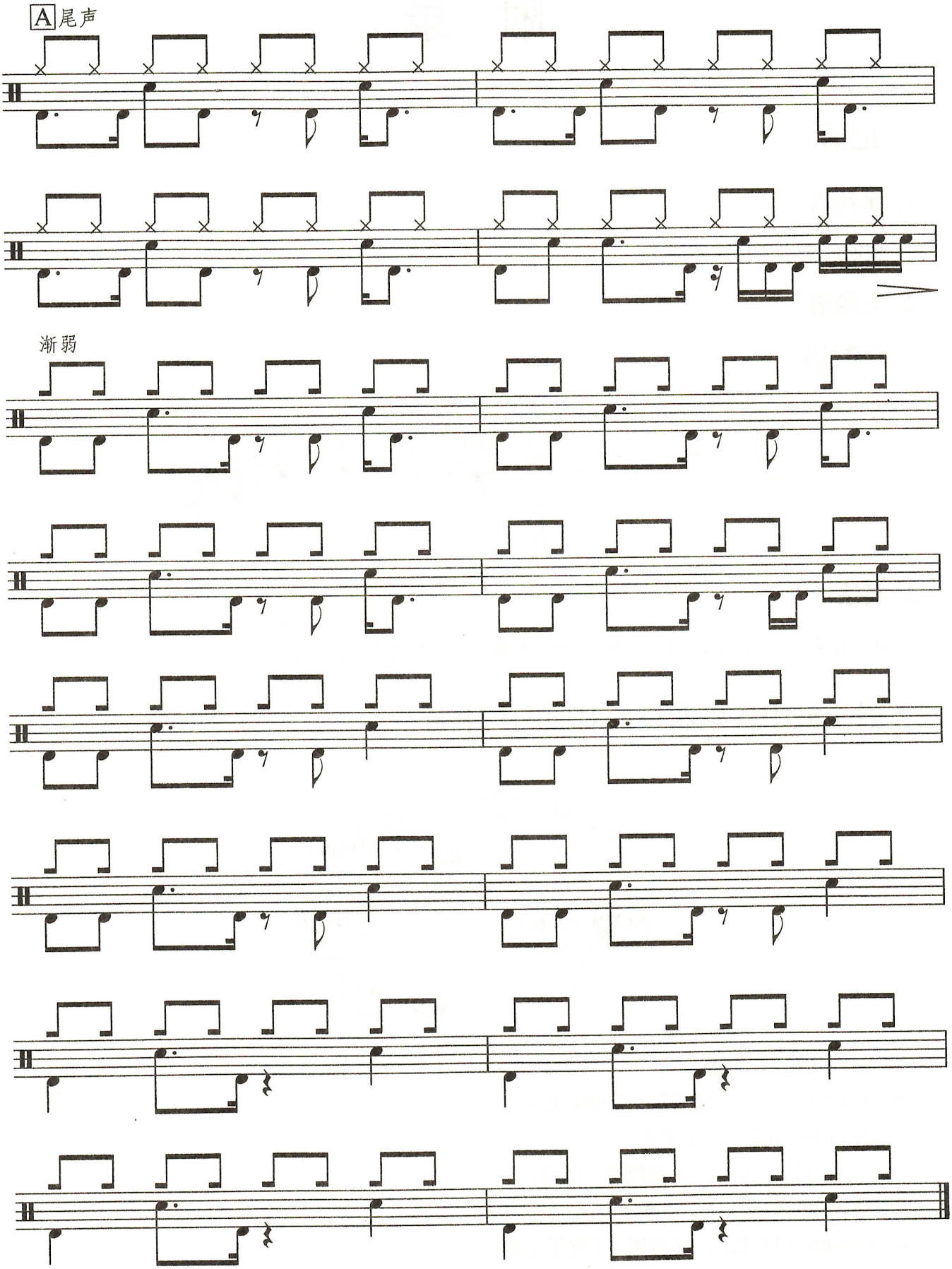





C Piano Solo

A




A 尾声
渐弱

附　录

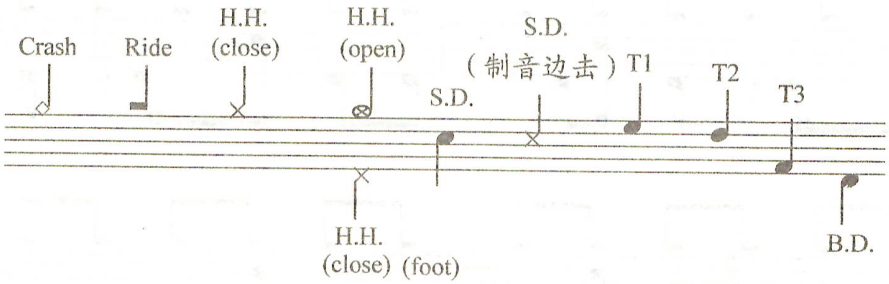
一、记谱

1. 多线谱

依照线谱中所标声部演奏。

2. 五线谱

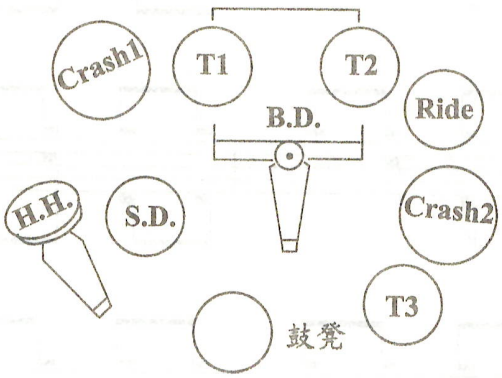
鼓谱记号



3. 指法：

R—右手，L--左手，Rf—右脚，Lf—左脚，f—单独的f与Rf同。

二、爵士鼓中各乐器位置对照图与名称



Hi-hat(H.H.)：踩镲

Bass drum(B.D.)：低音鼓(又称大鼓)

Snare drum(S.D.)：小军鼓

Tom-tom(T1、T2、T3)：嗵嗵鼓(1、2、3)

Crash cymbal(C.C.)：吊镲

Ride cymbal(R.C.)：节奏镲(又称丁丁镲)

三、爵士鼓中各乐器的尺寸

Bass drum 一般为18″、20″或22″（少有24″）

Snare drum 一般为12″、13″、14″（少有10″和15″）

Tom-tom 一般为8″、10″、12″、13″、14″、16″（少有6″、18″、20″）

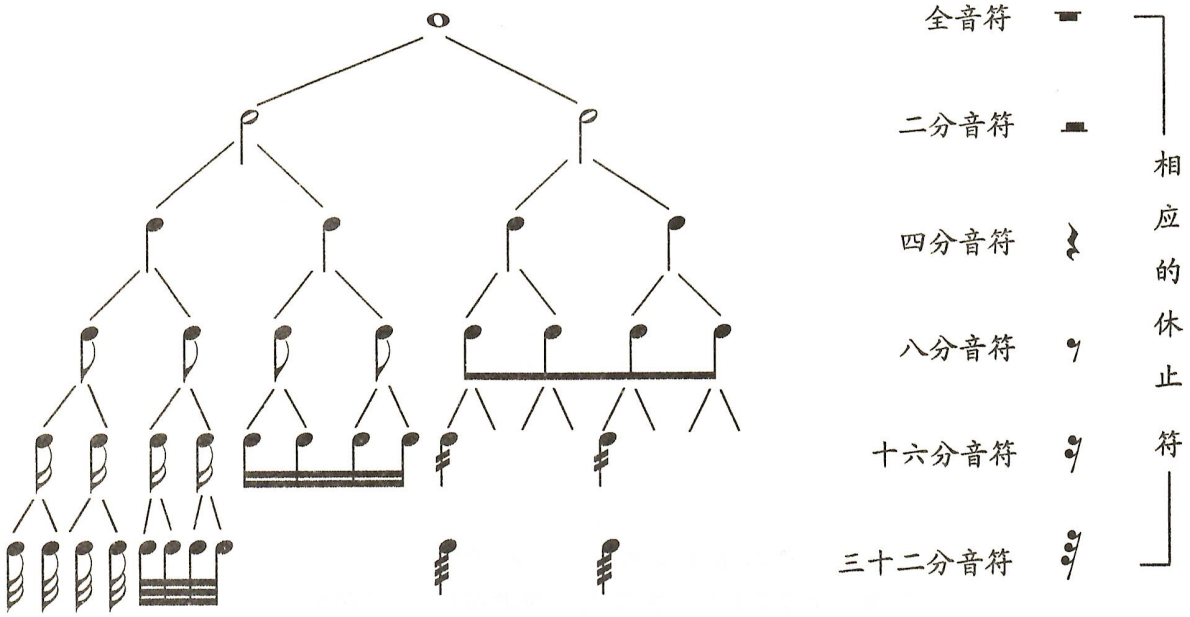
Hi-hat 一般为12″、13″、14″、15″（少有10″）

Cymbals
- Ride 一般为18″、19″、20″、21″、22″（少有24″）
- Crash 一般为14″、15″、16″、17″、18″（少有19″、20″）
- Splash 一般为6″、8″、10″、12″

注：″ 英寸。

四、鼓谱的基础乐理知识

音符与休止符



（京）新登字083号

责任编辑：黄大卫　徐瑶
封面设计、制作：李莉　于静波

图书在版编目（CIP）数据

爵士鼓：第二套.(7～10)/中国音乐学院考级委员会主编. —北京：中国青年出版社，2015. 3
中国音乐学院社会艺术水平考级全国通用教材
ISBN 978－7－5153－3202－4

Ⅰ. ①爵…　Ⅱ. ①中…　Ⅲ. ①爵士鼓－奏法－水平考试－教材　Ⅳ. ①J625.96

中国版本图书馆CIP数据核字（2015）第056518号

中国青年出版社　出版 发行
社址：北京东四12条21号　邮政编码：100708
网址：http://www. cyp. com. cn
电话：(010) 84031463　(010) 64010114
北京正豪彩色印刷有限责任公司印刷　新华书店经销
*
920×1240　1/16　8印张　160千字
2015年5月北京第1版　2016年12月北京第4次印刷
印数：20 001－30 000册　定价：56.00元(含MP3)