

КОНЦЕРТМЕЙСТЕРУ КЛАССИЧЕСКОГО ТАНЦА

МУЗЫКА ДЛЯ УРОКА ПО СИСТЕМЕ А. БУРНОНВИЛЯ



- К 65** Концертмейстеру классического танца. Музыка для урока по системе А. Бурнонвиля : ноты / Н. В. Макаркина (составление); М. А. Расковалова (обработки). — 3-е изд., стер. — Санкт-Петербург : Лань : Планета музыки, 2023. — 44 с. — Текст : непосредственный.

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В данном сборнике представлен музыкальный материал к комбинациям урока классического танца Датской королевской Академии танца. Система А. Бурнонвиля имеет принципиальные отличия в построении тренажа для учеников и артистов балета, что послужило причиной возникновения особого стиля. На каждый день недели есть свой урок, который повторяется в течение продолжительного времени в неизменном виде. Отличительной чертой стиля Бурнонвиля является очень развитая мелкая техника. Поэтому в уроке большое внимание уделяется работе стоп, отсюда наличие 2-3 комбинаций *battements tendus* и *battements tendus jetés*. Вальсы, которые представлены в сборнике, могут использоваться для комбинаций на середине, сочетающих в себе различные виды вращений с прыжками. Сборник завершает нотный материал *pas de trois* из балета «La Ventana».

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- К 65** To concertmaster of a classical dance. Music for a lesson of the A. Bournonville's system : sheet music / N. V. Makarkina (compiler) ; M. A. Raskovalova (arrangements). — 3rd edition, stereotyped. — Saint Petersburg : Lan : The Planet of Music, 2023. — 44 pages. — Text : direct.

This collection presents musical material for combinations of a classical dance lesson in tradition of the Royal Danish Dance Academy. A. Bournonville's system has fundamental differences in training for students and ballet dancers, which was the reason for the emergence of a special style. Each day of the week has its own lesson, which is repeated for a long time unchanged. A distinctive feature of the Bournonville style is a very developed fine technique. Therefore, in the lesson, much attention is paid to the feet work, hence the presence of 2-3 *battements tendus* and *battements tendus jetés* combinations. Waltzes, which are presented in the collection, can be used for combinations in the middle, combining various types of turns with jumps. The collection is completed by the *pas de trois* from the ballet «La Ventana».

Обложка

А. Ю. ЛАПШИН

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Музыка к уроку классического танца
по системе Бурнонвиля

1. Plié

обр. М. А. Расковой

The musical score is written for piano and is in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4, followed by a fermata over the B4. The bass staff starts with a quarter rest, followed by a dotted quarter note G2, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The next two systems continue with similar rhythmic patterns, featuring triplets of eighth notes in the bass staff. The final system concludes with a half note G4 in the treble and a half note G2 in the bass.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a sequence of eighth and sixteenth notes, followed by a double bar line. The second measure starts with a new key signature of one sharp (F#) and a common time signature, containing a few notes. The third measure starts with a new key signature of one flat (Bb) and a common time signature, featuring a whole note chord and a half note.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a sequence of notes, including a dotted quarter note and an eighth note, followed by a double bar line. The second measure contains a whole note chord. The third measure contains a whole note chord. The bass staff contains a sequence of eighth and sixteenth notes throughout the system.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a sequence of notes, including a triplet of eighth notes marked with a '3' below them, followed by a double bar line. The second measure contains a whole note chord. The third measure contains a whole note chord. The bass staff contains a sequence of eighth and sixteenth notes throughout the system.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a sequence of notes, including a quarter rest, followed by a double bar line. The second measure contains a whole note chord. The third measure contains a whole note chord. The bass staff contains a sequence of eighth and sixteenth notes throughout the system.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a sequence of notes, including a dotted quarter note and an eighth note, followed by a double bar line. The second measure contains a whole note chord. The third measure contains a whole note chord with a trill (tr) above it. The bass staff contains a sequence of eighth and sixteenth notes throughout the system.

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