

CHAMBER MUSIC ANTHOLOGY OF WANG NING



中国音乐学院 科研与教学系列丛书

# 王宁室内乐作品选

## —— 异化



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——  
异化

WANGNING SHINEIYUE ZUOPINXUAN YIHUA

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## 《中国音乐学院科研与教学系列丛书》序

中国民族（传统）音乐有着数千年的悠久历史，历代文人雅士、民间艺人为我们留下了许多宝贵的音乐文化遗产。它种类繁多，积淀丰厚，成为中华文明史上的一朵奇葩，也是世界文化宝库的重要组成部分。

民族音乐长期以来主要以口传心授的模式，在民间、宫廷、宗教和文人群体中传承。进入20世纪后，整个中国社会进行变革，民族音乐的生存环境也产生了巨大变化。在这种情况下，学校尤其是高等专业艺术院校，已经成为传承、发展民族音乐的一个重要载体。高等音乐艺术院校的民族音乐教学建设，要落实在课程建设上。在它的背后，需要一整套教学计划、教学大纲，尤其是系统的教材来支撑，并且通过理论和实践有机结合，才能构建音乐教学体系，使得民族音乐在高校乃至更广的范围内推广。

中国音乐学院作为国内唯一一所专门从事民族音乐教学和科研的高等音乐学府，肩负着振兴民族音乐、推动“中国民族音乐教育体系”建设的历史重任。在新中国成立六十周年之际，我们编纂了这套《中国音乐学院科研与教学系列丛书》，包括音乐学、作曲与作曲技术理论、民族器乐、民族声乐等方面的研究、创作成果和教材，向学界陆续推出。例如，作为先期工程的民族器乐教材部分，由中国音乐学院国乐系的教授、副教授们结合自身多年教学实践和心得积累，通过广泛调研、协同公关完成。与以往的民族器乐教材相比，这些教材更加注重规范化和系统性。民族器乐的演奏需要娴熟、严谨的技术训练作为支撑，书中收入的乐曲主要为练习曲或技术训练作品，可以集中解决民族器乐演奏中的技巧训练问题。无论是笛子、唢呐、三弦，还是打击乐专业的学生，通过该教材的系统学习与训练，能够基本解决该专业乐器的主要技术问题。这无疑可以进一步完善民族器乐循序渐进的科学训练方法。

另外，强调原创性也是该套丛书的突出特点，书中所使用的实例大部分由作者创作。这些作品具有较强的针对性，其多为丛书作者常年教学、演奏心血的结晶，有着很高的学术性和实用价值。

高等艺术院校作为专门培养“高精尖”音乐人才的场所，在全国音乐艺术教育领域起着引领作用。我们希望这套《中国音乐学院科研与教学系列丛书》，能够为高校民族音乐的传承、教学、传播和发展注入新的活力，能够为“中国民族音乐教育体系”的探索和建立贡献出一份力量。

赵塔里木

2009年10月

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异 化  
——人类与它们自己  
世纪末的祷告——献给1999

为室内乐队而作

( Op.23 )

*Dissimilation —— Human and Themselves*

Pray Song for the End of the Century —— Dedicated to the Year of 1999

For Ensemble

*Op.23*



# 异 化

## ——人类与它们自己

### 世纪末的祷歌——献给1999

为室内乐队而作 （Op.23）

《异化》由瑞士苏黎世新音乐团（Ensemble Fur Neue Musik Zurich）委约作于1999年，同年9月7日由约翰内斯·哈奈特（Johannes Harneit）指挥瑞士苏黎世新音乐团首演于1999年“北京现代音乐节”，即引起强烈反响。2001年在“第三届全国作曲家作品交流会”上被誉为“中国第一部行为艺术音乐作品”。2003年9月30日在韩国第十届岭南国际音乐节上演，亦引起轰动。其后于2004年王宁作为中国音协作曲家代表团成员出访加拿大，于同年11月4日“中加作曲家交流音乐会”，在加拿大不列颠哥伦比亚大学音乐厅，由乔治·马尼亚嫩西（Giorgio Magnanensi）指挥UBC室内乐团上演了该作品；2007年5月14日，由王宁指挥中央音乐学院室内乐团，在中央音乐学院音乐厅“吴祖强教授80华诞”学生作品音乐会上再次上演；2009年5月31日“中美交流音乐会”上，由王宁指挥美国伊士曼（Eastman）音乐学院室内乐团上演该作品，上述演出都引起强烈反响。这是一部带有行为艺术表现的音乐作品，表达了作曲家对人类自身命运的人文关怀。

### 乐曲说明

在我们这个地球上，人类从一个微不足道的、与其他生物平等的细胞体诞生，又以自己极度的扩张走到今天，凌驾于所有生物之上。它们（人类）从一个普通的、与其他物种平等的物种发展到一种高等级的、可以随意摆布其他物种的物种，它们给它们带来了什么？将来又会带来什么？……

人类在地球生命的瞬间从原始动物发展到具有高度文明的动物，它们利用自己的文明按照自己的意愿堆砌自己的世界，同时又在破坏着这个空间。贪婪正在让人类自己破坏、甚至毁灭它们赖以生存的这个世界。它们还利用自己的聪明才智与发明创造来把它们自己打烂。它们捅破天空，挖空基础，毁灭资源，释放毒气，甚至克隆自己……人类到底给自己带来了什么？将给这个星球带来什么？人类如果还不猛醒，就将被自己的贪婪驱入深渊，加速它们自己的毁灭！

乐曲基于以上想法而作。其中部分材料运用了印尼的加美兰音乐，中国的古曲《梅花三弄》，巴赫、贝多芬以及潘德列斯基等现有作品中的某些素材，以代表人类文明的发展及其变异。如中国的古曲《梅花三弄》与巴赫的《前奏曲》中的部分素材相结合，象征着东西方文明；用贝多芬第九交响曲《欢乐颂》主题象征和平与美好。乐曲的总高潮处，描写的是人类用它们最伟大的发明，对它们自身的最残酷的摧残——日本的两颗原子弹爆炸。

音乐从演奏员的出场开始，象征地球原始生物的无序繁衍……，后面是人类文明的产生与发展……，结尾则预示是人类可能会无可奈何地离开自己赖以生存的空间。《欢乐颂》主题在远远地“呼唤”着，但是真正的欢乐到底在哪里？……

**Dissimilation—Human and Themselves**  
***Pray Song for the End of the Century—Dedicated to the Year of 1999***  
For Ensemble  
Op.23

*This composition was commissioned by the Swiss Zurich New Music Ensemble and premiered on 7th September at the "1999' Beijing Contemporary Music Festival" by Ensemble Fur Neue Musik Zurich, conducted by Johannes Harneit. Echo was intense at the concert. In 2001, in the "Third National Composers' Exchange Conference", this composition was praised as "the first acts of art music in China". The work was performed in South Korea on 30th September "The 2003 Tenth South of the Ridges International Music Festival" and caused a sensation. As Chinese Musicians' Association delegation's membership, Wang Ning visited to Canada "Composer Exchange Concert" on November 4th in 2004. In the Canadian Music Hall of University of British Columbia UBC Recital Hall the composition was staged by UBC ensemble, conducted by Giorgio Magnanensi; On May 14th, 2007, at "Professor Wu Zuqiang 80 Birthday Concert" works of students at Central Conservatory Music Hall by CCM ensemble, conducted by composer; On May 31th, 2009, in the "China-US Exchange Concert" by the United States Eastman Academy of Music Chamber Orchestra, conducted by composer. All the performance has evoked strong repercussions.*

*This is a behavior art music composition, expressing humanistic care of human fate of the composer.*

### **Brief introduction of Dissimilation**

In the celestial body which we exist, the human being evolved from a simple cell which was equal with others before to a life-form which developed extremely and outmatch all the life-form in the globe. What will bring form human being to the earth which we depend on to live? Who are them.....?

On this planet, humans from a not worth mentioning, and other creatures of the cell body were born equally, with their extreme expansion going today, above all creatures. They (humans) from a common, and other species equal species development to a higher level, can be at the mercy of other species to species, they give what they bring? The future will bring? .....

Human life on earth moments from primitive animals evolved to be highly civilized animals, they use their own civilization according to their own to build own world, greedy and let them destroyed; even destroy their own survival of this world. They pierce the sky, hollow base, destruction of resources, release the poison, or even clone yourself....., they also use their one's ability and cleverness and invent to themselves. They are upside down world, lose ones beyond recognition. They bring you what? Will give offspring what? .....Mankind from ancient hard to walk, and now they should wake up, will be my endless desire and greed driven toward the abyss, and accelerate their own destruction.....!

According to the viewpoint above, parts of materials were made of a chinese ancient song "Plum Blossom Melody" and music of Bach, Beethoven, Pandrecki etc. and China and Gamelan from Indonesia etc. Some materials are within existing works which represent the development and its variation of mankind's civilization. The climax of this composition is made by two big volume sounds of bass drum and cymbal, depiction of two atomic bomb explosions using by mankind themselves of their greatest invention.

This composition is using some action arts technique in the music. For the beginning performers comes out of background, symbolizing the life-form developed from a simple cell in an out-of-order manner..... And at the end of the work, symbolizes that human being maybe can't help but to depart from the earth which they depend on to live. Where can we find the perpetuity peace? Here or another celestial body.

# 异 化

## 人类与它们自己

### 世纪末的祷歌——献给1999

王 宁曲  
[appr. 30 sec.]

Flute

Clarinet (♭B)

Percussion

Piano

Violin

Violoncello

Conductor

take score step to the stage (don't salute to the audiences) and prepare to perform, etc.

Preset Piano: put some paper, chains or other items on the strings before play the piano to make the sound becomes abnormal

2

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

step to the stage (don't salute to the audiences) and prepare to play (for example: place the score, tune up, place the mallets etc. )

[appr. 25 sec.]

3 step to the stage (don't salute to the audiences) and prepare to play (for exemple: place the score, tune up, try to play etc. ) [appr. 20 sec.]

Fl.

Cl.

Perc. now begin to play some exercise, training pieces etc., but not allowed to play the themes of this work.  
*ppp*

Pf.

Vi.

Vc.

Cond.

4 now begin to play some exercise, training pieces etc., but not allowed to play the themes of this work. [appr. 15 sec.]

Fl. *ppp*

Cl.

Perc.

Pf.

Vi.

Vc. step to the stage (don't salute to the audiences) and prepare to play (for exemple: place the score, tune up, daub rosin to the bow etc. )

Cond.

5

Fl.

Cl.

Perc.

Pf.    step to the stage (don't salute to the audiences) and prepare to play (for exemple: place the score, put the papers and chains on the strings, etc. )

*ppp*

VI.

Vc.    now begin to play some exercise, training pieces etc., but not allowed to play the themes of this work.

Cond.

==

6

Fl.

Cl.

Perc.

Pf.    now begin to play some exercise, training pieces etc., but not allowed to play the themes of this work.

VI.    step to the stage (don't salute to the audiences) and prepare to play (for exemple: place the score, tune up, daub rosin to the bow etc. )

Vc.

Cond.

7

Fl.

Cl.

Perc.

Pf.

Vi.

Vc.

Cond.

step to the stage (don't salute to the audiences) and prepare to play (for example: place the score, tune up, try to play etc. )

now begin to play some exercise, training pieces etc., but not allowed to play the themes of this work.

8 ♩ = 72

(gradually simple and ebb)

Fl.

Cl.

Perc.

Pf.

Vi.

Vc.

Cond.

Vibraphone

*p*

(gradually simple and ebb)

14

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

*p*

(gradually simple and ebb)

19

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

(gradually simple and ebb)

24

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

*mf*

*mf*

29

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

*mf*

33

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

Double bar line

37

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

pp

2/4 4/4

2/4 4/4

2/4 4/4

2/4 4/4

2/4 4/4

2/4 4/4

2/4 4/4

46

Fl.

Cl.

Perc.

Pf.

VI.

Vc.

Cond.

This musical score page contains measures 46 through 49. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Viola (VI.), and Cello (Vc.). The Flute and Clarinet parts are in treble clef, while the Percussion part is in common time. The Piano part is in treble and bass clef. The Viola and Cello parts are in treble and bass clef respectively. The conductor's part (Cond.) is shown as a series of vertical lines indicating the beat structure. The score is written for measures 46, 47, 48, and 49.