

朱婕

管弦乐作品三首

朱婕作曲

● 《自梳女》

● 《粤春》

● 《雅鲁藏布大峡谷序曲》



上海音乐学院出版社

朱
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作
曲

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个人简介



朱婕, 中国广东歌舞剧院作曲、指挥, 国际女音乐家联合会会员, 世界华人女作曲家协会理事。早年就读于上海音乐学院作曲指挥系, 1998 年考入中国首赴奥地利维也纳音乐大师班、指挥班研修, 获正式生毕业文凭。

多次为中国广东省重大文艺演出担任作曲, 屡次在重大文艺演出中担任指挥, 多部音乐作品获奖并在国际比赛中获选上演。1995 年广东省音乐家协会、广东电台音乐台、广东歌舞剧院联合举办“朱婕作品、指挥音乐会”, 深受好评, 同年广东电视台艺术太空栏目推出朱婕个人及作品专辑。

由于音乐创作上的贡献曾受到中国广东省文化厅表彰, 近年来连续 6 年被颁广东省优秀音乐家奖项, 朱婕十部作品被选入《广东省音乐家优秀作品丛辑——朱婕声乐、交响音乐作品专辑》, 2005 年由中国音乐家音像出版社出版发行。

Zhu Jie, Composer and conductress of Guangdong Song and Dance Theater, Member of International Alliance for Women in Music (IAWM), Council Member of Chinese Woman Composers' Association. Studied in composing and conducting faculty of Shanghai Conservatory in China, Attended the Vienna masters course and conducting course in 1998, and was awarded the official diploma.

Acted as composer for many grand ceremonies in Guangdong as well as was awarded for many times. Acted as conductress, etc. for many grand ceremonies, many of her works were awarded in the international contests and were performed by Sino-foreign orchestras. 1995, “Zhu Jie’s Composition Concert”, jointly sponsored by Guangdong Musicians Association, Music Channel of Radio Guangdong, Guangdong Song and Dance Theater, was well received. 1995, Guangdong TV Station televised Ms Zhu Jie’s personal collection on the channel “Ether of arts”.

Received award from section of Guangdong Provincial Department of Culture, got the awards of “Guangdong Excellent Musician” for six consecutive years. Ten of Zhu Jie’s works were collected in *Zhu Jie’s Vocal and Symphonic Album—Series of the Top Best Works of Guangdong Musicians* and published by China Musician Audio-Visual Publishing House in 2005.

PREFACE

Suppose to say, hoping to search listenable musical compositions through the words of others, I rather believe the music lovers and not the professional critics. Because the former rely on only the direct feeling for perceiving beauty; and the latter rely, mostly on technical analysis.

The former stress on the feeling and atmosphere, and the latter stress on methods and creativity. But, feeling of beauty is not the result of analysis, and new methods is not necessarily can create attractive sound and atmosphere. For music lovers, attractive musical atmosphere, this direct intuitive manner, is the eternal measuring stick in their mind. As far as building the musical atmosphere and its technique regardless new and old, it is not their concern. Because they never look at a composer as an inventor. Indeed, they also long for innovative music, but this type of novelty, I mean different from any other music, although, it has to go through applied technical methods, but the origin still comes from the heart.

As far as art is concerned, so called technique, that comes from the heart and then applied the technique. For the technical side, the direction still comes from the heart. Whether it is new or old, seems to be no obstruction to its purpose. If one look at technique as the number one measuring stick for beauty, that is looking at a composer as an inventor and not an artist.

About a month ago, a friend visited my home. He saw a music score was open, perhaps because of his professional nature, he just asked, "Has the composition got some new ideas?" I said, "Which point do you mean?" He answered, "Of course the technical method." It seems he is turning the pages very carefully, I think, he must be browsing over the texture, rhythm, harmony and instrumentation. I said, "Why not have a listen." He accepted with pleasure. Then, I put on the soprano Er Wu and orchestra (Zi SHU WOMAN). After a period of silence, he said to me, "I did not think this could be so attractive". I said, "If you enjoy a cup of good tea, do you ever analyse the chemical formula structure of the tea? If you like the pleasant sight of the scenery, you do not analyse the putting together of various elements and its proportion." For arts, I believe direct intuition. A piece of composition is attractive or not, listening is the most reliable. It does not matter the technique is old and new. Exactly, this meeting provoked my thoughts I just wrote.

Zhu Jie is my friend regardless our big difference in age. For 20 years I always heard that she has new compositions. Many of her works and special album are being performed and published outside and inside of the country. In recent years, whenever she has a new composition, he would send me the score. If possible, she also attach some audible recordings.

For her compositions, I never ever try to understand her work from the technical new or old side, even though she is in earnest quest, and also I do some reading and analysis of the score, such as Zi Shu Woman, those clusters of notes: non inverted 3rd harmonies, she used the pentatonic scale that contains laced tones structured strange tones and polytonal combination, and also in The Spring of Guangdong, she used polyphonic combination bests, colorful modulation, and other works she used partial non tonal methods and so forth. But I stress more on her independent heartfelt experience, and from there it transforms into musical sound and that beautiful and also pure and simple features. Her music is not written for scholars or critics, unlike today's many art people eager to get rewards from the society, or hoping to rely on media to market herself. Therefore she seldom appears in the media to find any exaggerated reports. She does not write because she has to write as a job, and there is no need for her to get a bigger name through the media, and all these she has already in procession. Creativity is her second nature, a way of life. Therefore, she does not go with today's popularity ask for, and just because of this, she is able to stand firm on her idealistic beauty and from this she transforms into purity.

Mr. Xin Feng Nian has said, there are two kind of composers, one kind is called "old composers", another kind called "old hand composers". The former has written compositions, but now no longer; the latter keep on composing, and has never stopped. In my mind, Zhu Jie belongs to the latter because she looks at composition with a spiritual zeal.

Gladly to hear Ms. Zhu's new composition scores will be published, and I was requested to write a preface, that makes me a kind of nervous. As her late comer and student, though I like her music, to write some of my feelings about it, is my duty, and dare not to say, write a preface. Here I like to express my respect for her pure attitude in handling all matters, as well as in recent years in her incessantly writing music and getting accomplishments, so that I can express my happiness for her.

Deng Xi Lu
at Jian Shan Lou

序

如果说,希望通过别人的言说去寻觅好听的音乐作品的话,我宁可相信纯粹的爱乐者,而不是专业乐评人。因为,前者所依托的,仅仅是审美直觉;而后者所依托的,往往是技术分析。前者着眼于意境,后者着眼于手段创新。然而,美感不是分析的结果,而新手段也未必一定能营构出诱人的音响意境。对于爱乐者而言,诱人的音响意境,这种诉诸直感的物化形态,才是他们心中永恒的尺度。至于营构这种音响意境所调遣的技术手段新旧与否,他们从来都是不在乎的。因为,他们没有把作曲家当作发明家。当然,他们也期待有新意的音乐,而这种新意,指的是别无雷同的意象,虽然,它也得通过相应的技术手段使之外化,然其本源还在于心灵。

就艺术而言,所谓技术,就是得心应手,得心在前,应手于后。而所谓应手,作为技术手段,其取向终亦在乎应心,其新其旧,似乎无碍宏旨。将技术创新当作首要的审美尺度,实际上是把作曲家当作发明家,而非艺术家。

月前一位朋友来寒舍造访,见我桌面放着一本打开的总谱,或许是出于职业本能吧,他随口问道:“这作品有新意吗?”我说:“你指的是哪方面?”他回应道:“当然是作曲技法!”。他似乎很仔细地翻着总谱,我想,他一定在琢磨其中的织体、节奏、和声与配器。我说:“不妨听听”,他欣然接受。随即,我给他播放了高胡与乐队《自梳女》。一段沉默之后,他对我说:“真没想到,可以写成这样诱人!”。我说:“你对一道好茶有赏心之感,难道是你分析了它的化学方程结构吗;对一处风景有悦目之感,也绝非通过分析其各种组合因素之间的比例”。对于艺术,我还是相信直感。一首曲子诱人与否,听感是最可靠的,无须计较其技法之新旧。正是,这一际遇引发了我前面的一段思考。

朱婕老师与我可谓是忘年之交,20年间不时听到她有新作问世,她多部作品在国内外获选上演并有专辑出版。近年来,每有新作她也总会寄一份总谱给我,有可能的话,还附上音响制品。对她的作品,我向来不从技法新旧与否这一工艺层面去把握的,尽管她也孜孜以求,也尽管我在阅读与分析其总谱时略有所感——如《自梳女》中那些音簇;非三度叠置和弦;利用五声性音阶中那些模糊音调建构异调或多调复合;还有在《粤春》中所显露的多声部间的复合节拍;色彩性转调,以及其他作品所运用的局部无调手法等等,但我更看重的是她那种独特的心灵体验,以及由此而外化为音响实体的那种优美而又质朴的风貌。她的音乐显然不是写给学者或评论家们看的,她也从不像时下那些急于向社会索取回报的功利艺人那样,借助媒体以图自售,因而,人们难得在媒体中见到有关她的铺张报道。她似乎也无须为评职称而写点什么,也无须通过媒体博取名望,而所有这些,她似乎也早已拥有。在我看来,创作是她的一种本能,一种生活方式,因而,她也无须迎合时尚,也正因为此,她才能坚守自己的审美理想,并由此变得很纯粹。

记得辛丰年先生曾说过:有两种作曲家,一种称为“老作曲家”,一种称为“作曲老家”。前者是以前曾作过曲,现在不作了;后者是一直在作曲,从没间歇。在我心目中,朱婕属于后者。之所以成为后者,是她将创作看作是一种精神信靠。

欣闻朱婕老师的新作总谱即将出版,并嘱我为之写序,这颇让我有惶恐之感。作为晚辈与学生,虽喜欢她的音乐,写点感想,倒属分内之事,岂敢言序。谨以此表达我对她为人处事那种纯粹姿态的敬重,以及对其近年不懈创作所获得的成就表达一种欣喜之情。

邓希路

2011年11月10日 于见山楼

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《白梳女》简介

“自梳女”是二十世纪初叶在广东顺德一带的终生不嫁的女人,她们姐妹相称,自尊、自强、自爱,以艰辛的劳作维持独立的生活……此类独特的社会现象为后人探究。

该曲是作曲者借鉴西洋作曲技法与民族音乐的表现手法描绘一种人文的关爱。

“Zishu women” are referred to those women who lived in the area of Shunde Guangdong in early twentieth century and remained unmarried all their life. They called each other sister and elder sisters and led an independent life by hard work with highly sense of self-discipline, self-confidence and self—respect.

This typical social phenomenon attracts many to explore.

The composer tries to depict a humanistic concern by combining western composition technique and expressive skill of national music.

《白梳女》乐队编制

高胡	Solo Gaohu	
埙	Xun	2
曲笛	Qudi(Fulte)	1
琵琶	Pipa	6-8
中阮	Zhongruan	6-8
大阮	Daruan	4-6
高音笙	Gaoyin Sheng	1
中音笙	Zhongyin Sheng	1
低音笙	Diyin Sheng	1
扬琴	Yangqin	2
古筝	Guzheng	1
铜钹	Cymbal	1
三角铁	Tri	1
定音鼓	Timpani	1
高胡	Solo Gaohu	8-10
二胡	Erhu	10-14
中胡	Zhonghu	8-10
大提琴	Vc.	4-10
低音提琴	Cb.	3-4

高胡 solo

Zi Shu Women
自梳女

高胡与乐队

朱 婕
Zhu Jie

9

$\text{♩} = 72$

f

14

19

25

30

35

宁静地
转G $\text{♩} = 42$

40

45

快一倍 $\text{♩} = 132$

rit.

50

$\text{♩} = 104$ 放宽些

61

68

77

87

6

高胡 solo

91 $\text{♩} = 92$

转G

101 **Cadenza** 自由地 $8va$

106 $(8va)$

112

116 $8va$

121 $(8va)$

125 $8va$

128 $\text{♩} = 88$ **Sostanuto** $8va$ **转E** mf

138 $(8va)$ 放宽些 $\text{♩} = 96$ **f**

152 $\text{♩} = 42$ 宁静地 mf

157

163 mf

Zi Shu Women

自梳女

高胡与乐队

朱 婕
Zhu Jie

♩ = 72

埙

笛

琵琶

中阮

大阮

笙

扬琴 1.

扬琴 2.

古筝

铜 钹

三角铁

定音鼓
D.A.G.B.
E.C

高胡 solo

高胡

二胡

中胡

大提琴

低音提琴

5

埙

笛

琵琶

中阮

大阮

笙

扬琴 1.

扬琴 2.

古筝

铜钹

三角铁

定音鼓

高胡

高胡

二胡

中胡

大提琴

低音提琴

埙
 笛
 琵琶
 中阮
 大阮
 笙
 扬琴 1.
 扬琴 2.
 古筝
 铜钹
 三角铁
 定音鼓
 高胡
 高胡
 二胡
 中胡
 大提琴
 低音提琴

The musical score is written for a large ensemble. The instruments are arranged in two main sections. The top section includes Xu (埙), Di (笛), Pipa (琵琶), Zhongruan (中阮), Daruan (大阮), Sheng (笙), Yangqin 1 (扬琴 1.), Yangqin 2 (扬琴 2.), Guzheng (古筝), Gongche (铜钹), Sanjiaotie (三角铁), and Dingyingu (定音鼓). The bottom section includes Gaohe (高胡), Erhu (二胡), Zhonghu (中胡), Cello (大提琴), and Double Bass (低音提琴). The score is in G major (one sharp) and 4/4 time. The music features a variety of textures, including melodic lines, harmonic accompaniment, and rhythmic patterns. Some instruments have specific performance markings like 'pizz.' (pizzicato) and '5' (fingering).

[illegible]

23

埙

笛

琵琶

中阮

大阮

笙

扬琴 1.

扬琴 2.

古筝

铜钹
三角铁

定音鼓

高胡

高胡

二胡

中胡

大提琴

低音提琴

23

24

25

26

27

28

29

29

埙

笛

琵琶

中阮

大阮

笙

扬琴 1.

扬琴 2.

古筝

铜钹
三角铁

定音鼓

高胡

高胡

二胡

中胡

大提琴

低音提琴

33 宁静地 $\text{♩} = 42$

埙

笛

琵琶

中阮

大阮

笙

扬琴 1.

扬琴 2.

古筝

铜 铍
三角 铁

定音鼓

高胡

高胡

二胡

中胡

大提琴

低音提琴

pizz.