



中国著名作曲家钢琴作品系列

Series Of Piano Works
By Famous Chinese Composers

Zhu Jian-er
Selected Works For The Piano

朱 践 耳

钢琴作品选

童道锦 王秦雁 / 主编

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朱践耳 1922年生，安徽泾县人。1960年毕业于莫斯科音乐学院作曲系。1975年起担任上海交响乐团常任作曲家。主要作品有交响曲十部，其他体裁的交响乐作品十余部；交响乐—大合唱《英雄的诗篇》；钢琴曲《流水》、《思凡》、《云南民歌五首》；室内乐《和》、《玉》；民乐合奏《翻身的日子》等。



《交响幻想曲》和《第二交响曲》先后于1981、1994年两次在全国交响乐作品评奖中获一等奖。《第四交响曲》获1990年瑞士“玛丽·何赛皇后”国际作曲比赛大奖。《第一交响曲》获1992年中国唱片公司“特别创作奖”（金唱片奖）。《第六交响曲》获1997年宝钢“高雅艺术奖”。交响诗《百年沧桑》获1997年“香港回归”音乐作品征集唯一金奖，《第十交响曲》为美国哈佛大学弗朗姆音乐基金会的委约作品。

1990年起被列入英国剑桥传记中心的《世界音乐名人录》。1991年获得首届上海文学艺术个人“杰出贡献奖”。2001年被列入《新格罗夫音乐大词典》。

Zhu Jian-er was born in County Jing, AnHui Province in 1922. In 1945 he joined a theater troupe as a composer and conductor, later turning his hand to writing film scores. He graduated from composition department of Moscow Conservatory of Music in 1960 and has been a permanent composer at the Shanghai Orchestra and a professor at the Shanghai Conservatory of Music since 1975. Zhu's oeuvre includes ten symphonies, about ten symphonic works in other forms; the Symphony-Cantata *Heroic Poem*, piano music *Flowing Water*, *SiFan*, *Five YunNan Folk songs*; chamber music *Harmony*, *Jade*; chorus music of Chinese national music instruments *Days of Emancipation*.

His *Symphonic Fantasia* and Symphony No.2 took first prize in Nationwide Symphonic Composition Contest in 1981 and in 1994 respectively. Symphony No.1 received special award (gold disc prize) issued by China Record Corporation in 1992. Symphony No.6 won Elegant Art Award in 1997 by Baosteel Group Corporation. His symphonic poem *Hundred-year Vicissitudes* won the "Return of Hong Kong" top prize for a musical work. His *Symphony No.10* was commissioned by the Fromm Music Foundation, Harvard University.

Since 1990, he has been selected to appear in the latest editions of "International Who's Who in Music" by The International Biographical Centre of Cambridge, England. In 1991, he was honored the first award for Outstanding Individual Contribution to Literature and Art. In 2001, his name was listed in the New Grove Dictionary of Music and Musicians.

顾问 周广仁 鲍蕙荞

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童道坤 王秦雅

原由人民音乐出版社启动的《中国作曲家钢琴作品系列》丛书,在新世纪之初的2001年,决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动,自2004年起分三年三批陆续面世,这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书,是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出突出贡献的著名作曲家的主要作品,是一套极具学术研究价值,且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事,将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问,约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等十八位著名作曲家的钢琴作品专集。每一部专集均由作曲家本人进行筛选、修订、加注指法和演奏注释,并撰写创作笔记;几乎所有的专集都收选了他们未曾发表过的作品或为专集而创作的新作。我们还为丛书专门设定了作者自序和专家评介文章,并都附有英译,这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中,常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炙热的情感而兴奋与激动,这一部部凝聚着中国作曲家天才、智慧与勤奋的作品专集,是中华民族钢琴音乐的瑰宝,是展现在世界乐坛上的一束奇葩,是奉献给我国音乐界广大专业音乐工作者和音乐爱好者们的一份最好的精神食粮。

我国钢琴艺术事业虽然起步晚、历史短,且发展的道路曲折而艰难。但是,经过几代音乐人执着、努力的创作,已为我们的事业能够持续不断地发展奠定了坚实的基础。作为音乐出版人,我们同样肩负着神圣的使命,我们愿和音乐界同仁一道,为发展我们的钢琴艺术事业做出应有的贡献。《中国著名作曲家钢琴作品系列》丛书的出版,便是我们在这方面所作的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界,以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004年5月

Editor's Note

Tong Daojin Wang Qinyan

The publication of the "Series of Piano Works by Chinese Composers" originally started with the People's Music Publishing House, has now, as from the year 2001—the beginning of a new century, been restarted by the Shanghai Music Publishing House, which encouraged by an effort to push forward the build-up of the Chinese culture and arts and will publish a new "Series of Piano Works by Famous Chinese Composers" step by step in three parts in three years. This is indeed a very exciting and pleasant event.

This voluminous Series introducing major works of the famous Chinese composers who have made outstanding contributions in piano music in China, in the form of selections of personal composition, is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educationist, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album is selected and revised by the composer himself with annotations of techniques of fingering and playing and notes on the intention of their creation. In almost all the selections is some unpublished pieces or some written for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to open the channel and facilitate the communication of the Chinese music with the outside world.

When reviewing the papers in editing, we were very often stirred and excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for

our music cause. As publishers of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

2004.5

(Translation: Lu Ruiling)

总序 I

周广仁

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七、八十年里，钢琴已成为中国人民喜闻乐见的、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这里出版的作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的兴趣越来越大，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的作曲家为钢琴谱曲，更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

Foreword I

Zhou Guangren

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

2002.2.25

(Translation: Lu Ruiling)

总序Ⅱ

鲍蕙荞

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20世纪30年代，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是20世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演释。

如果我们真正为中国悠久的历史和古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006年2月于北京

Foreword II

Bao Huiqiao

The Shepherd Boy's Flute, was the first known piece of Chinese piano music to Westerners. Composed by He Luting in 1934, won the first place in a composition competition organized by the world renowned Russian composer Alexander Tcherepnin. Since then and especially after 1949, when the People's Republic of China was established, Chinese composers have composed quite a number of pieces for the piano.

Rooted in the traditional Chinese native culture and its rich folk diversities, the definition of "Chinese piano music" has evolved constantly along the lines of Western compositional techniques as well. The mixture of the two cultures certainly hears an implication to neo-eastern nationalism, although it has yet to develop systematically. The development of Chinese piano music has only progressed when the gates of China gradually opening to the outside world.

At the turning point of the 21 century, Chinese piano music would certainly represent a valuable treasure to the world of piano literature. As there could not be the "German Piano School" without generations of German pianists interpreting the works of great masters such as Bach, Beethoven, and Brahms; "French Piano School" without French artists performing the works of Debussy and Ravel; and "Russian Piano School" without Russians embracing the music of Tchaikovsky, Rachmaninoff and Scriabin, a significant piano school of thought can not be established without its composers and various delightful interpretation and appreciations. Currently there are some series of piano works, composed by well-known Chinese composers, available through the Shanghai Music Publishing House. Their significance is integral to the musical culture of China today. As such I wish to purpose a challenge to all professional pianists, music educators, as well as pupils, make it your mission and responsibility to bring Chinese piano music onto the historical map of the classical music arena, and to further develop and push the boundaries of the musical cultures composers will prove that you are truly excited by the colorful folk music of our nation, proud of our heritage and civilization, and that you have already found a key to enjoy these treasures.

2006.2, Beijing

(Translation: Cui Zhenzhen)

贵在探索创新

——朱践耳钢琴创作简析

饶余燕

践耳先生是我国声誉卓著的作曲家，也是我一直敬重的年长音乐家。他的许多优秀作品在我国音乐发展史上留下重要的影响。无论是40年代后期传遍大江南北的歌曲《打得好》和50年代的《翻身的日子》、管弦乐《节日序曲》，还是60年代的交响大合唱《英雄的诗篇》、与传诵至今的《唱支山歌给党听》等作品，在当时都起到了不可估量的作用，给同时代的人以启迪。进入改革开放的80年代，已届花甲之年的践耳更焕发出艺术青春，在短短的十多年里，写下了10部内涵深邃、技法精湛、风格各异的交响曲和大量富有创意的管弦乐、室内乐作品，创造了我国当今乐坛的奇迹，也是世界乐坛历史上罕见的现象。

艺术的真谛贵在创新，只有勇于探索，敢于创新的艺术家的才能到达理想的彼岸。贯穿践耳半个多世纪音乐创作的正是这种艺术精神和强烈的历史使命感。无论是他倾心的创作领域——交响音乐，还是其他类型的创作，都反映了他的追求：求变求新而又注重传统；可听性强而又有艺术质量；有世界性眼光又有民族性立场；注重自己的创作个性而又保持着超越性的前瞻。在钢琴音乐创作领域，同样反映出他的心声、创作思想轨迹和刻意追求的创新精神。

（一）早期（50年代留学期）的作品：音乐形象贴切，多声部写法讲究，音乐发展的脉络清晰而周密，并在优美的抒情性与戏剧性结合方面作了初步尝试。

处女作《序曲》一号和二号的主体都属于五声性旋律结构，钢琴织体丰满而细腻，和声序进中突出隐伏线条进行与非三度叠置和弦的并用，并通过调性的合理模进、转换，使单一调式得以变化发展。虽然是抒情小品，钢琴织体中总隐约流露出管弦乐的多层次思维，音乐的起伏跌宕中总有一种内在的激情。在《主题与变奏曲》中，这些特点得到进一步发挥。主题源于质朴的双句体陕北信天游，为使其内涵更为丰富多彩，作曲家巧妙而自然地将之展衍为带对比再现的四句体乐段。织体写法颇有新意的是大二度句尾模仿与和声色彩的明暗对照，以及声部线条的多层化。特别精彩的是变奏三的大二度调性重叠的卡农式自由模仿与变奏六的同主音大二度的徵羽调式转换等，将主题部分所蕴涵的大二度模仿契机加以尽情发挥。无论是主题发展的脉络还是各个色彩斑斓、性格各异的变奏，都展现作曲家深厚的功力和布局的独到。

在交响性思维方面的代表作品是他为芭蕾舞短剧《思凡》而写的钢琴叙事诗。这部结构庞大的乐曲以奏鸣曲式来呈示发展戏剧情节、揭示人物的深层内心世界和外部的矛盾冲突。

这里的多声写法不仅要解决风格的协调，更主要的是为音乐的戏剧性展开而作的精心设计。无论是调性布局、织体变换、结构安排，都与阴森的引子主题、洋溢青春活力的主部主题、纯洁柔美的副部主题的陈述、对比、交织紧密相连。全曲音乐，既有内在的深情，又有交响性的激情，一气呵成，充分显示作曲家驾驭大型戏剧性载体的卓越能力。在50年代，我国大型的奏鸣曲钢琴作品并不多见，而像《叙事诗》那样富有创意的成功之作更为难得。无论是从钢琴文献的角度或是从作曲学的角度来审视，都值得我们关注。遗憾的是，以后践耳未能再涉足此类大中型钢琴创作领域。

（二）中期（60年代）的作品：在钢琴音乐的民族化和现代化方面作进一步探索，手法上更为丰富多彩，别致独特。

“传统与现代”、“本土与世界”是曾经长期困扰我国作曲家的问题，践耳在创作《云南民歌五首》时，有意给自己出难题：在不动民歌旋律的前提下，仅以和声复调的织体、节拍节奏、调式、音区音色、力度、演奏技法的变化，来深化其内涵特性，使之焕发出新的音乐生命力。如《山歌》与《西厢坝子一窝雀》，有不同的多声配置和不同的调式色彩。《牧羊腔》的织体和节奏不停的变化，切分的空五度进行，对位化的线条呼应，交错节奏的组合等，更增添了民间谐趣。

最为新颖独特的是《猜调》，作曲家以弦技性的托卡塔来表达。调性构思富有创意，五声性民歌旋律在黑键上演奏，微分音则用白键上的小二度替代，从而造成极有韵味的独特音响。在众多作曲家写过的同名钢琴曲中，这一首无疑是最具特色的。在《红河波浪》中，又是另一番情趣，有低音区大提琴与大管间如歌如诉的对话，有古琴韵味的八度弹跳，有弦乐队的颤音背景与管弦乐全奏和定音鼓强烈滚奏的对置等。因音乐表现需要而在钢琴织体中运用这种模拟手法，在践耳的其他钢琴作品也可见到，它与钢琴织体中多层次交织式的管弦乐思维表达方式，同是为交响乐作曲家钢琴创作的一大特色，为演奏家提供了丰富的想象空间。这五首玲珑剔透的乐曲，已不仅是一般的民歌改编，而是精心之作，每首作品都倾注了作曲家的纯真感情和探索精神。

（三）后期（80-90年代）的作品：将民族音乐语言、风格与时代精神、现代技法深层次的融合。调式调性的理念更为广阔开放，多声部意识进入更为自由的新天地，各种技法的运用更挥洒自如、浑然天成。

以《摇篮曲》为例，民歌风主题随着音区的扩充，调性的变换，不协和音响的增强，多声部与多层次多调性的层层推进，娴熟而自然。在《小诙谐曲》中，作曲家在节拍、节奏与调性发展上又有所超越。主题的构成就别具心裁地以不稳定的 $\frac{5}{4}$ 节拍与不规整的三小节循环性旋律节奏型出现，音乐没有结束感，充满变数和幽默，集中反映了作曲家的睿智和童心。

主题不断重复，而织体、节奏、节拍、调性、弹法则不断变化。主题在原调再现前，出现两次增四度调关系的重叠，而这四个调正是前面连续上行小三度换调时已呈现过的。调性设计何等周详而富逻辑性。

这种不断出新、不断超越自我的求索精神，也同样贯穿在他用西南地区五个少数民族民歌写成的《南国印象》中，以进一步探索现代技法与民族音乐风格相结合的多种途径。五首民歌均作性格化处理，既独立又对比。布依族的《花之舞》由简单到复杂的多层次复调结构的发展，体现了作曲家多声思维的新变化，交响性的立体感充溢着钢琴音响的密集空间。对演奏家来说，增加了难度，提出了新课题。《哄娃娃调》与《情歌》是组曲的对比段落，着墨不多，给演奏家以充分的自由。《童嬉》中，在音列、节奏、节拍、和声对位上又有所出新。固定音型的 $\frac{3}{4}$ 节拍与民歌的 $\frac{2}{4}$ 节拍构成的节奏对位与音乐节拍的不停转换，大九度的紧接卡农与大量非三度叠置的极度不协和弦，不同调性的四五度叠置和弦迸发的奇特音响，都说明作曲家从总体设计到细枝末节已达到融会贯通、运用自如的地步。而纳西族民歌《阿哩哩》却以不同于《猜调》的托卡塔来处置，在节奏对位、织体和多调运用上又有新的探索。特别是各有表情意义、妙趣横生的三重节奏对位与小二度调性重叠，高潮时的强烈不协和音响组合，鲜明地揭示民歌深层的彪悍、粗犷的性格。

通过对《选集》的分析，得益非浅，更领悟到践耳持之以恒的创新精神之可贵。每首作品都充满着丰富的想象力和栩栩如生的音乐形象；精致的布局、自如的技巧、从整体构思到技术细节，无不浸透他辛勤探索所洒下的汗水。这一切，都是为了我国钢琴音乐创作走向一个更高的目标：创造富有时代气息的中国钢琴音乐！践耳的一首首精雕细琢、色彩绚丽的作品，正是我国钢琴音乐百花园中绽放的一束束带有独特芳香的奇葩！

2000年12月于十三朝古都

The Precious Explorations And New Ideas Zhu Jian-er's Piano Works

Rao Yuyan

I admire the well-known composer of China Mr. Zhu Jian-er, whose many works have exerted tremendous influences upon our modern music history:

In 1940's, by his "Soldiers Songs",

In 1950's, by his orchestral scores,

In 1960's, by his chorus and other vocal music,

They are all so popularized by concert performances, and radio broadcasting, some of them even spread over the whole nation. That definitely enhanced the morale of the masses at the special period of the country.

In 1980's, those were the years in which the "Open Door" policy began to adopt, and started to be recognized with passion. Mr. Zhu amazingly wrote a great number of 10 symphonies, and chamber music works. They are all in different style, and rich in new ideas. These works not only brought Mr. Zhu to a leading position to explore the artistic course of modern music of China, but also showing how a senior composer vigour of his youth. That surprised the music circles through out China. When I looked through all of the pieces, I found a powerful message, that indicating how a figure who possesses with a national stand, along with global vision, has made unremitting efforts of exploration in his professional journey.

1. Works in 1950's:

The Prelude No.1 "An Offering of Intimacy", and No.2 "Running Stream", were his maiden works. Both built up with pentatonic mode system. However, the texture, the harmonic construction, and the way of modulation, gathering making these short pieces unique, sounding with a new flavour and style. The similar way can be heard in the "Theme and Variation". A folk tone served as main subject, being developed with different characters at the following variations. "Yearning for the Secular World" was written for a ballet solo. The sonata form integrated with the development of the story. The imagination of orchestra sound well coordinate with the scene of dramatic plot: a conflict between a youthful vigour and a moribund limited world.

2. Works in 1960's:

The "Five Yunnan Folk Songs" was written as a suite for the piano solo. The original folk melodies brought here as the basic material with variations. The experiment through the arrangement covered in the mode, texture, rhythm, and dynamic all different aspects. That changed the folk tones vigoured with new vitality. "Guess Song" is one of the 5 short pieces. It's toccata form plus the nature of semi-tone effect, delivered by a special design of mode: the mixture of black and white keys. That worked out a unique microtone-like flavor. Many other composers have arranged