上海音乐学院中国当代音乐研究与发展中心资助出版

贾达群
Jia Daqun

交响舞乐
Symphonic Dance

蝶恋的季
A Legend of Butterlly Lovers

为大型交响乐团
for Large Orchestra

(2017)

·总 谱·
SCORE

2018 国家艺术基金舞台艺术创作项目、上海交响乐团委约作品
2018 China National Arts Fund for Large Stage Art, SSO Commissioned Work

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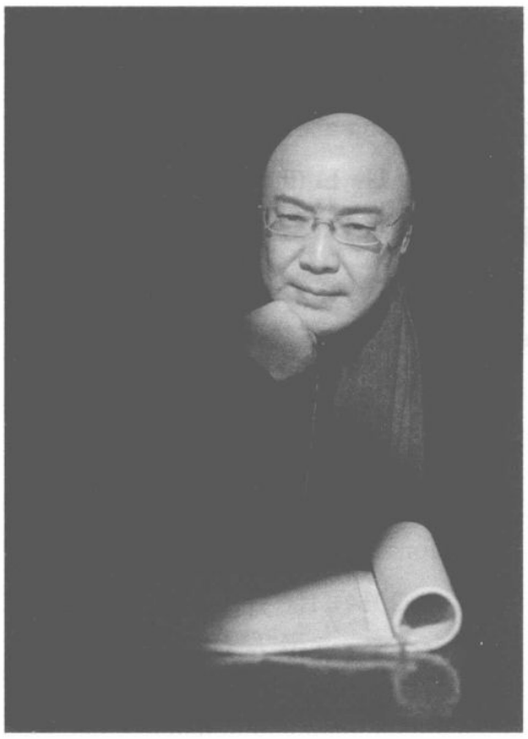


贾达群，作曲家、理论家。中国第五代音乐家群体中在创作、理论和教育诸领域富于创造和开拓精神，成果丰厚，并具有国内外影响力的代表性作曲家之一。现为上海音乐学院作曲与作曲理论二级教授、博士生导师，上海音乐学院贺绿汀中国音乐高等研究院高级研究员，享受国务院政府特殊津贴。兼任中国音乐家协会理论委员会副主任、音乐分析学学会常务副会长，教育部人文社科重点基地（中央音乐学院音乐研究所）学术委员，教育部艺术教育研究院（中国美院）特聘教授，《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委。

贾达群曾任国务院学位委员会艺术学科评议组第五、第六届成员（2003—2015），全国艺术专业研究生教育培养指导委员会委员（2005—2015），上海音乐学院研究生部主任（2001—2014），上海音乐学院学科办主任（2008—2014），浙江音乐学院（筹）副院长（2014.10—2016.03）。

创作并出版大量各种体裁和风格的音乐作品及数十篇（部）有关音乐创作和分析的论文与著述。音乐理论和分析的学术专著两部：《结构诗学》（2009）和《作曲与分析》（2016）；出版个人音乐作品专辑唱片 3 张（Naxos，2015、2016、2017）。作品《弦乐四重奏》1991 年获日本“第十二届 IRINO 室内乐国际作曲比赛”大奖，《蜀韵》被评为“20 世纪华人经典”，《回旋曲》《龙凤图腾》《两乐章交响曲》《巴蜀随想》等在国家级作曲比赛中获奖。

论文《结构对位》获教育部第五届高校人文社科优秀成果二等奖（2009），《结构分析学导引》获中国音乐金钟奖理论银奖（2011）。专著《结构诗学》获教育部第六届高校人文社科优秀成果三等奖（2013），专著《作曲与分析》获上海市第十四届哲学社会科学优秀成果奖学科学术一等奖（2018）。其他相关荣誉还有：“四川省有突出贡献的优秀专家”（1996），美国亚洲基金会、古根海姆基金创作研究奖（2005），教育部“全国百篇优秀博士论文指导教师奖”（2007），宝钢优秀教师奖（2008），上海市优秀文艺人才奖（2010），上海市育才奖（2014）等。并持续获得诸多国内外的音乐创作委约。完成上海市教委科研项目两项：《结构分析对我国新世纪音乐创作的核心价值》（2007）、《音乐的观念及其形式化程序》（2015）。国家社科基金艺术学项目一项：《音乐结构：形态、构态、对位以及二元性》（2015），以及国家艺术基金大型舞台音乐创作一项：《交响舞乐·蝶恋传奇》（2017—2018）。

Jia Daqun, a distinguished Chinese composer and musical theorist, enjoys special government allowances of the State Council of China. He is one of the experts of the fifth generation of Chinese musicians in the fields of composition, theory and education. He is currently a senior professor of composition and theory, a supervisor of doctoral program at Shanghai Conservatory of Music, and a senior researcher of He Luting Advanced Research Institute for Chinese Music, SHCM. He is also a trustee and vice chairman of the theory council of Chinese Musicians Association, administrative vice chairman of Music Analytics of CMA, member of the Academic Council of Institute of musicology at CCOM, special term professor of Institute of Arts Education in China at CAA, and editorial board member of several academic periodicals, such as *Music Research*, *Music Art* and *Musical Explore.*

Jia is the former member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China (2003−2015), the Supervision Board member of National MFA Professional Degree in China (2005−2015), the Dean of the Graduate Study Programs of SHCM (2001−2014), the Director of the Office of the Academic Subjects and Specialties Programming Committee of SHCM (2008−2014), and the vice president of Zhejiang Conservatory of Music (2014.10−2016.03).

He has composed numerous works in various musical styles, released three CDs of personal compositions by NAXOS (2015, 2016, 2017), and has published many articles and two books in composition and music analysis. His *String Quartet* (1988) won the 12th *IRINO Prize* in Japan (1991) and other compositions, such as *Rondo for Clarinet and Piano* (1984), *The Dragon and Phoenix Totem for Pipa and Orchestra* (1985), *Symphony in Two Movements* (1986−1987) and *Symphonic Prelude-Bashu Capriccio* (1996) have been awarded prizes in major Chinese national composition competitions. His work *Flavor of Bashu for two violins, piano and percussion* (1995) was named *Chinese Classic Musical Composition of the Twentieth century* by the Chinese government.

He published a large number of music works of various genres and styles as well as many books on music composition and analysis. His article *The Counterpoint of the Structures* won the second prize in the *Outstanding achievements in humanities and social science for colleges and universities* category issued by the Ministry of Education (2009), and his book of *Poetics of Musical Structure* was the third prize-winner in 2013. His *Instruction of the Structural Analysis* received a silver medal in the Golden Bell Awards for his understanding achievement in music theory (2011). He just published his new book of *Composition and Analysis* in 2016, and it is awarded the first prize of academic discipline in *the 14th Shanghai outstanding achievement award of philosophy and social science* (2018). His contributions to music theory have been widely recognized and frequently cited in academic research field in recent years.

Other awards of his are Expert of Excellence with Outstanding Contribution of Sichuan Province by Sichuan Provincial CCP Committee and Sichuan Government in 1996, American foundation for Asia, guggenheim foundation for composition research award in 2005, Instructor of A Hundred Excellent Doctoral Dissertations in China in 2007 by The Ministry of Education in China, the Bao Steel Excellent Teacher Award in 2008 by the committee of the Cultural Foundation of Bao Steel, Shanghai Excellent Art Talents Prize in 2010, and Shanghai Builders Award in 2014.

乐队编制

Instrumentation

3 长笛（3 兼短笛）
2 双簧管（2 兼英国管）
3 ♭B 调单簧管（3 兼低音单簧管）
2 大管

4 圆号（F 调）
3 小号（C 调）
3 长号
1 大号

打击乐（4 人）
定音鼓（兼一对大水钹）

Ⅰ：颤音琴，4 木鱼，
小军鼓，吊钹（中）

Ⅱ：木琴，马林巴，铃鼓，
3 通通鼓（大、中、小），
中国小钹，对钹，
吊钹（小）

Ⅲ：钟琴，棒子，刮响器，
乐鞭，3 中国堂鼓
（大、中、小），大锣（超大尺寸），
吊钹（大）

Ⅳ：大鼓，三角铁，
中国小钹，
吊钹（中）

2 竖琴
钢琴，钢片琴

弦乐：14, 12, 10, 10, 8

3 Flutes (3 doubling Piccolo)
2 Oboes (2 doubling English Horn)
3 Clarinets in ♭B (3 doubling Bass Clarinet)
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Percussion (4 players)
Timpani (doubling a pair of water symbols in big size)

Ⅰ: Vibraphone, 4 Muyus (or Temple Blocks), Side Drum, Suspended Cymbal (M)

Ⅱ: Xylophone, Marimba, Tambourine, 3 Tom-toms (L, M, S), Chinese Hand Cymbals, Crash Cymbals, Suspended Cymbal (S)

Ⅲ: Glockenspiel, Bangzi, Guiro, Slapstick, 3 Chinese Tang-Drums (L, M, S), Tam-tam (very large), Suspended Cymbal (L)

Ⅳ: Bass Drum, Triangle, Chinese Hand Cymbals, Suspended Cymbal (M)

2 Harps
Piano, Celesta

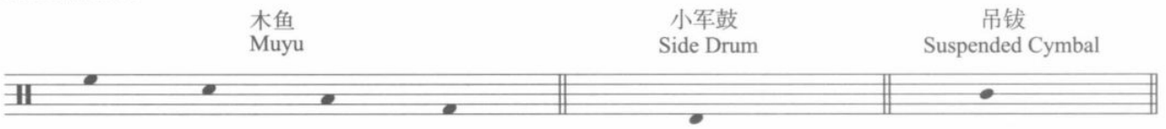
Strings: 14, 12, 10, 10, 8

作品演奏时间：大约65分钟
The duration of the work: approximately 65 minutes.

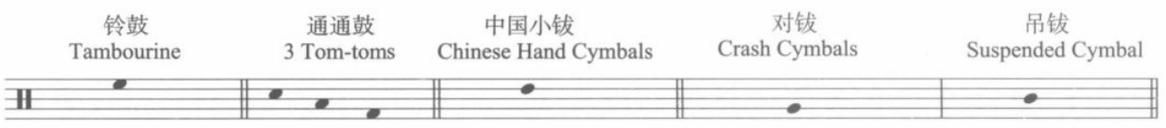
打击乐记谱

The Percussion Instruments Settings in the Score

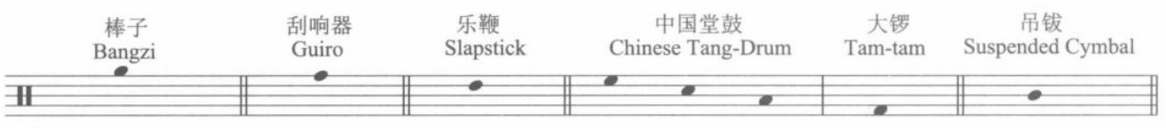
打击乐 I
Percussion I



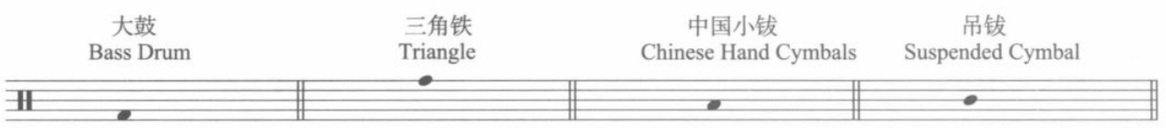
打击乐 II
Percussion II



打击乐 III
Percussion III



打击乐 IV
Percussion IV



关于交响舞乐《蝶恋传奇》

贾达群

作为一种跨界的音乐体裁，“交响舞乐”既具有纯音乐的交响特征，又具有与舞蹈、戏剧结合的可能。《交响舞乐·蝶恋传奇》的创作以音乐来叙事情节，用音乐的音响展示舞蹈的韵律、节奏和姿态，并以独立的音乐形式进行表演和传播。作品根据虚拟的情节叙事分为如下 11 个段落：引子—春光蝶舞—水乡江南—书院同窗—田园夏景—梁祝情深—祝家招亲—迎亲红轿—诉怨哭坟—化蝶飞升—尾声。整部作品旋律优美、情感深厚、色彩斑斓、结构完整，有着清晰的情节叙事、强烈的戏剧张力和形象的舞蹈语汇，具有极强的可听性和艺术感染力。与民间“梁祝”故事相比作品并非刻意于解读或描写，而是借此题材在“传奇”，传江南的风土与人文、传优美与精致、传色彩与张力、传爱情与悲情、传释然与升华等。作品因其多元的信息而丰富，让不同的听众都能在音乐中发现或找到自己的认同点、形式感和情感线。

A few words about *A Legend of Butterfly Lovers*

Jia Daqun

As a trans-boundary music genre, “symphonic dance” has the symphonic features of pure music. It is possible to combine with dance and drama. The creation of “*a Legend of Butterfly Lovers*” will narrate the story by music, to show the rhyme, rhythm and gesture of the dance with thesound of music, and perform and spread the work independently by the medium of music. According to the tale of the virtual narrative, this composition can be divided into the following 11 movements: *Introduction*, *the Dance of Butterflies in the Springtime*, *Water Towns in Southern Yangtze River*, *Classmates' Friendship in the Old-style Private School*, *Pastoral Scenery in Summertime*, *Deep Affectionate Love of Liang-Zhu*, *Engagement Feast of Zhu's Family*, *Bride Escorting Sedan*, *Grievance and Crying Grave*, *Transform into Butterfliesand Fly up to Heaven*, and *Epilogue*. The whole work has beautiful melody, deep motion,bright-colored and structure integrity. With clear plot narration, strong drama tension and imagedancing vocabulary, it has strong audibility and artistic appeal. Meanwhile, the idea of this piece, is not only to describe the romantic legend of Liang Shanbo and Zhu Yingtai, but also to improvise basing on this story: the culture and history of the regions south of the Yangtze River, the elegance and grace, the color and intension, the love and pathos, the release and sublime... all these emotions are included. The composer wants to make all the kinds of listeners to discovery or find their identifications from the form and mood of the music by its very rich information.

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春光蝶舞

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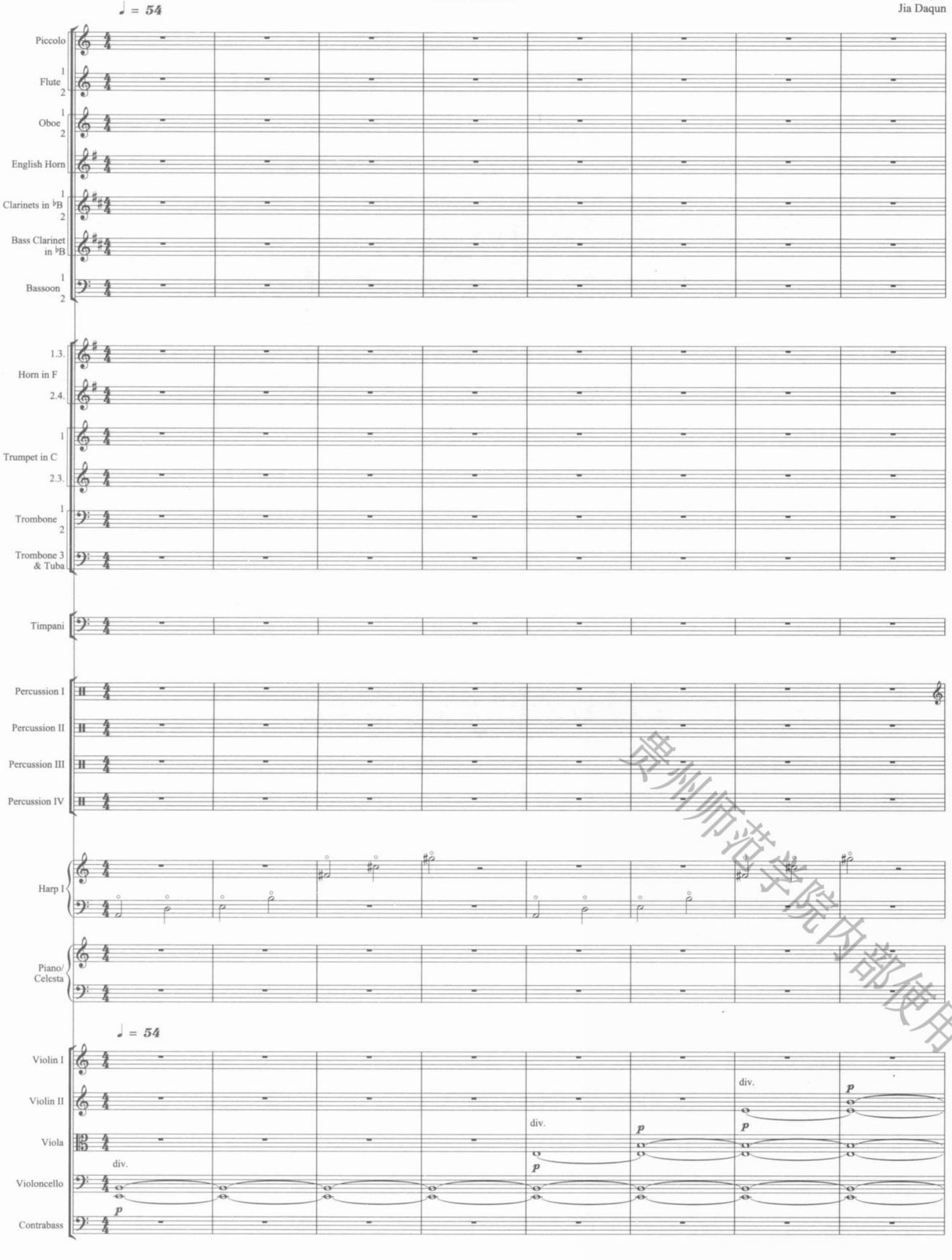
交响舞乐·蝶恋传奇
Symphonic Dance - A Legend of Butterfly Lovers

引　子
Introduction

贾达群
Jia Daqun



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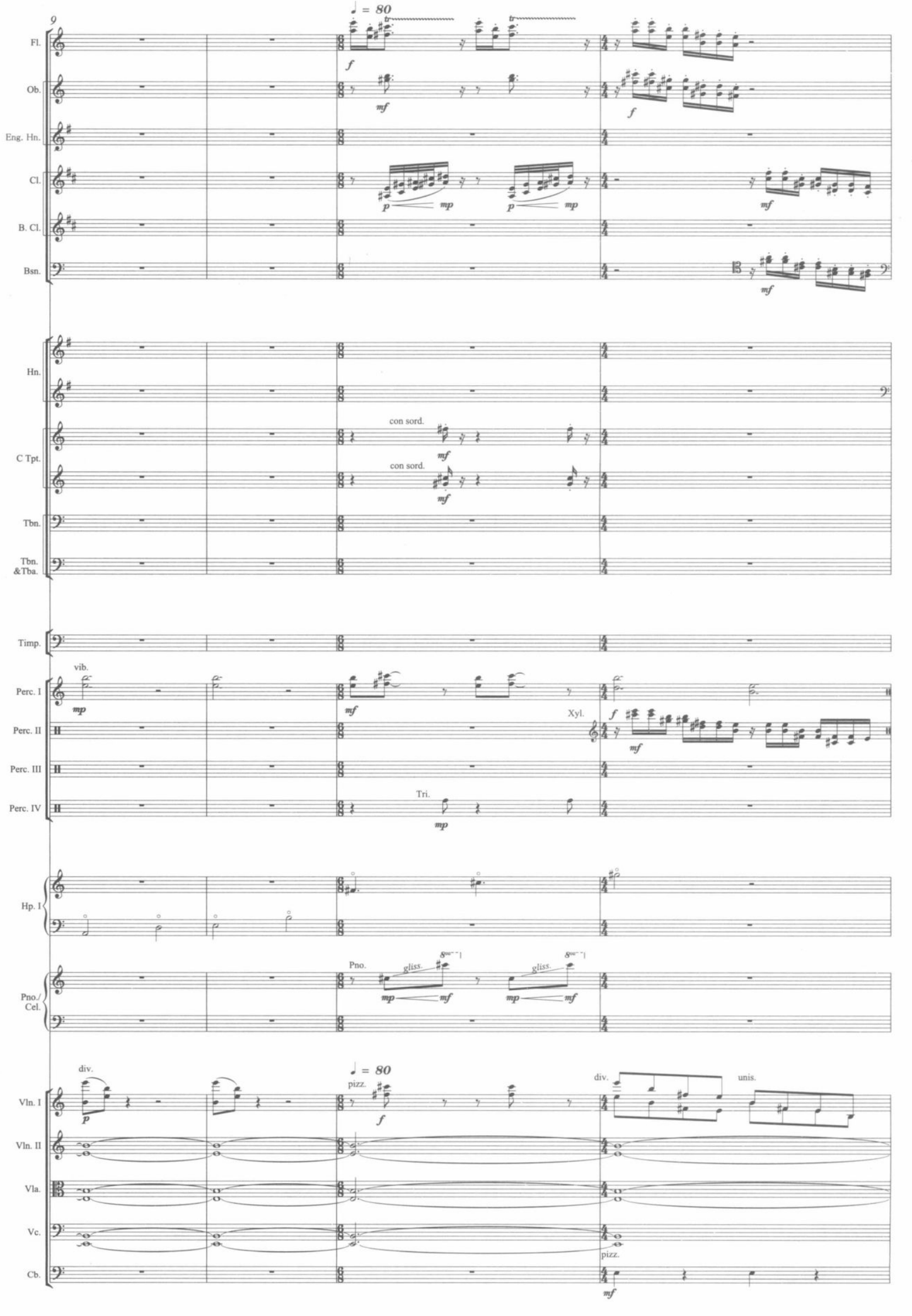
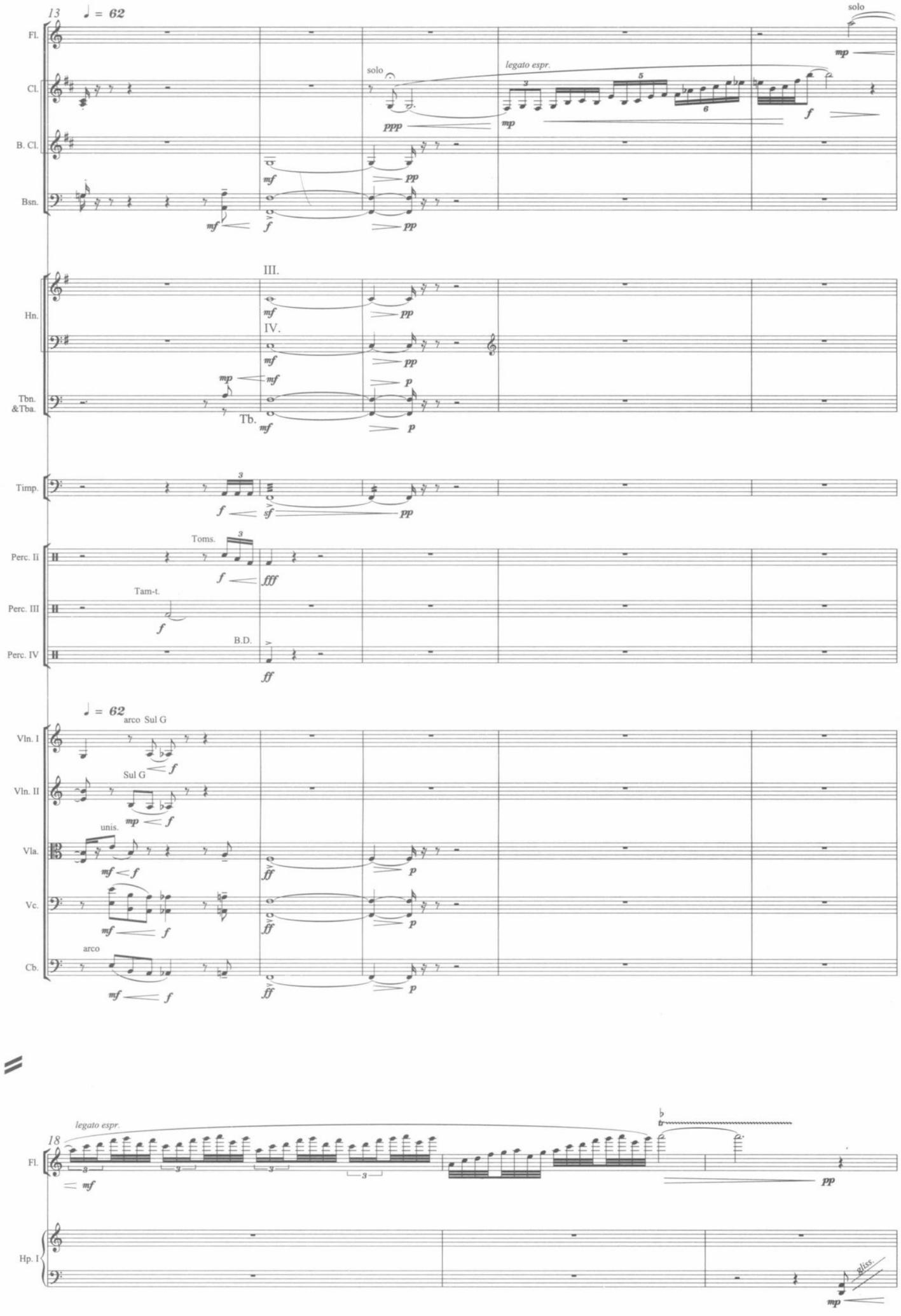
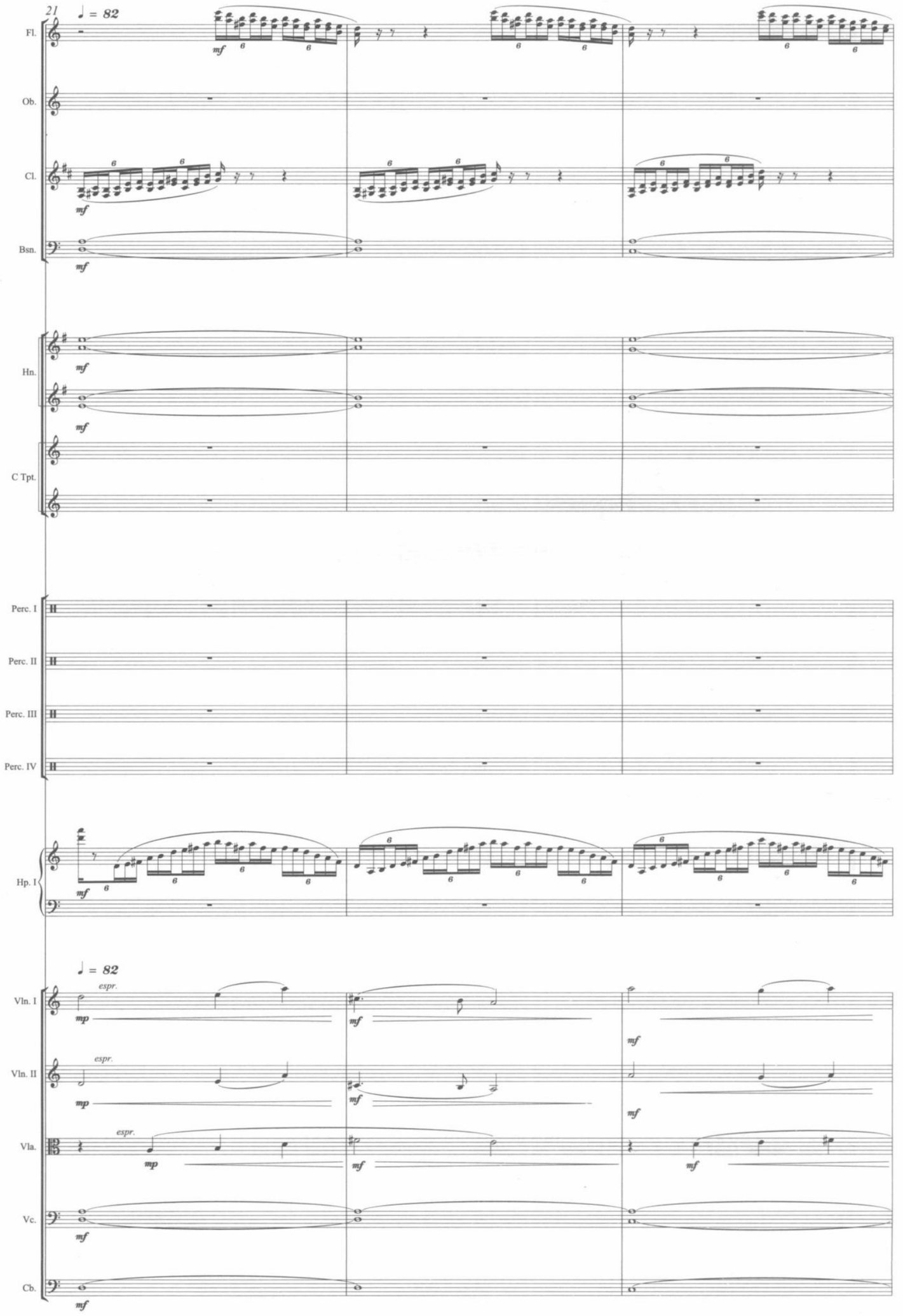
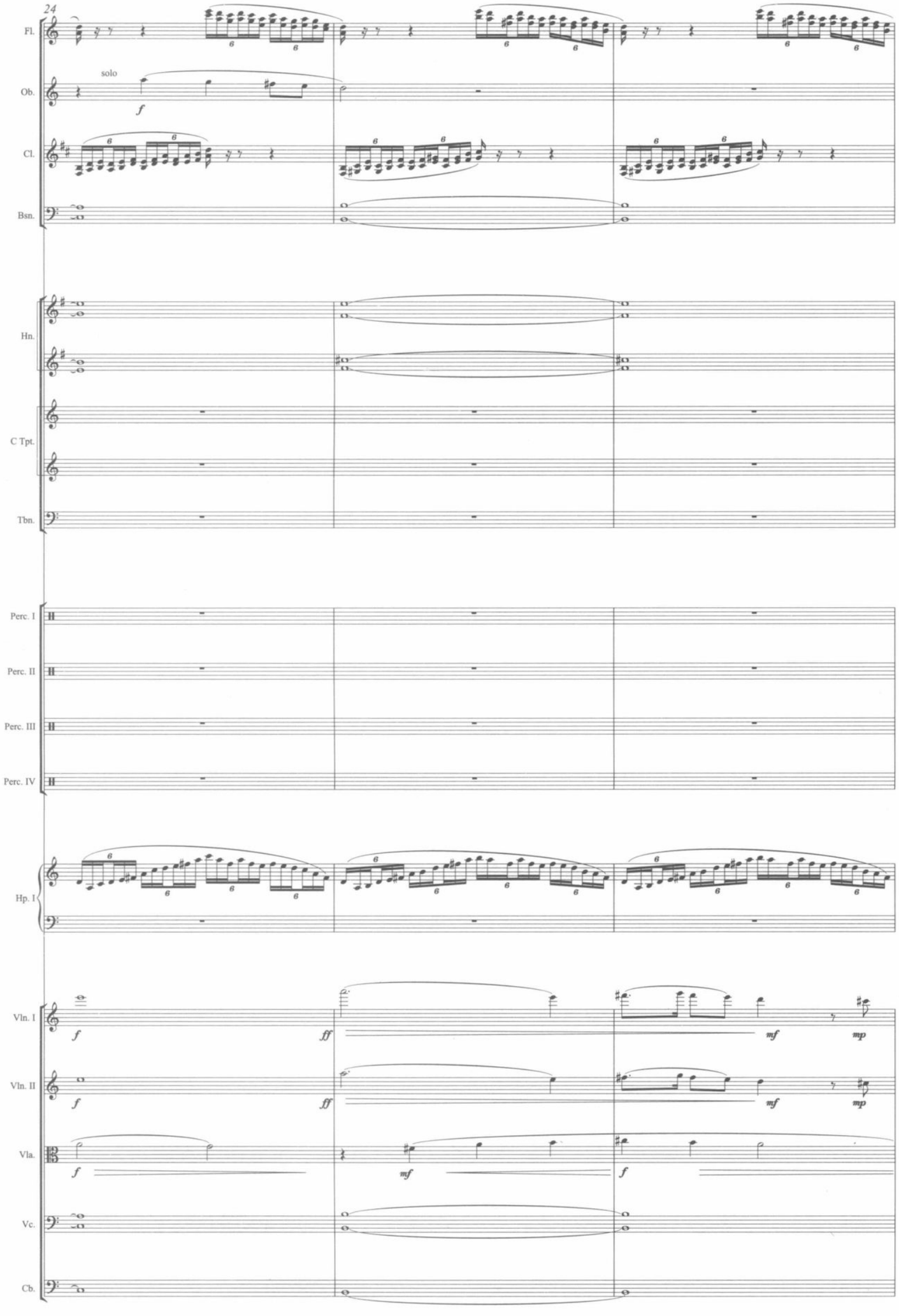
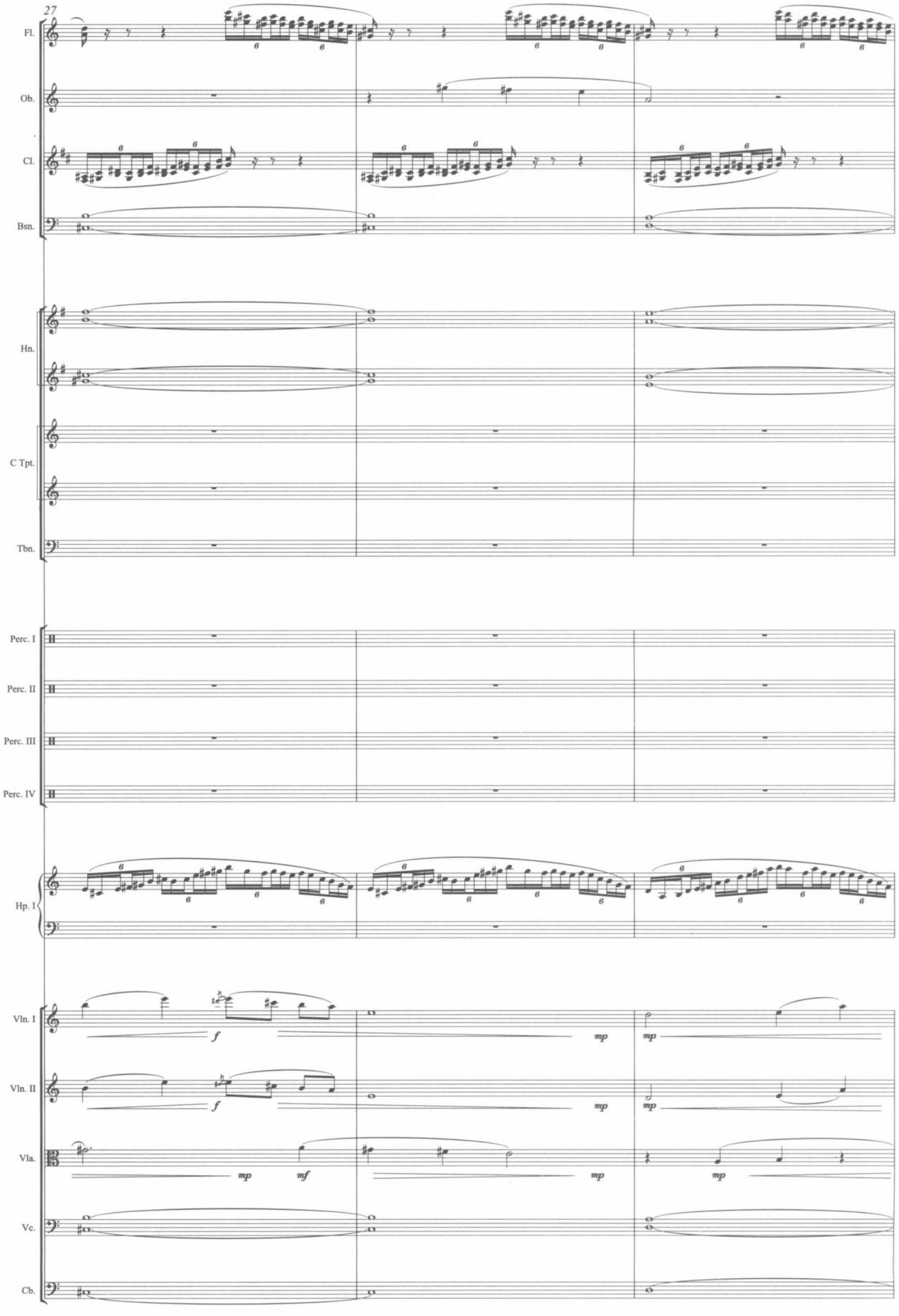
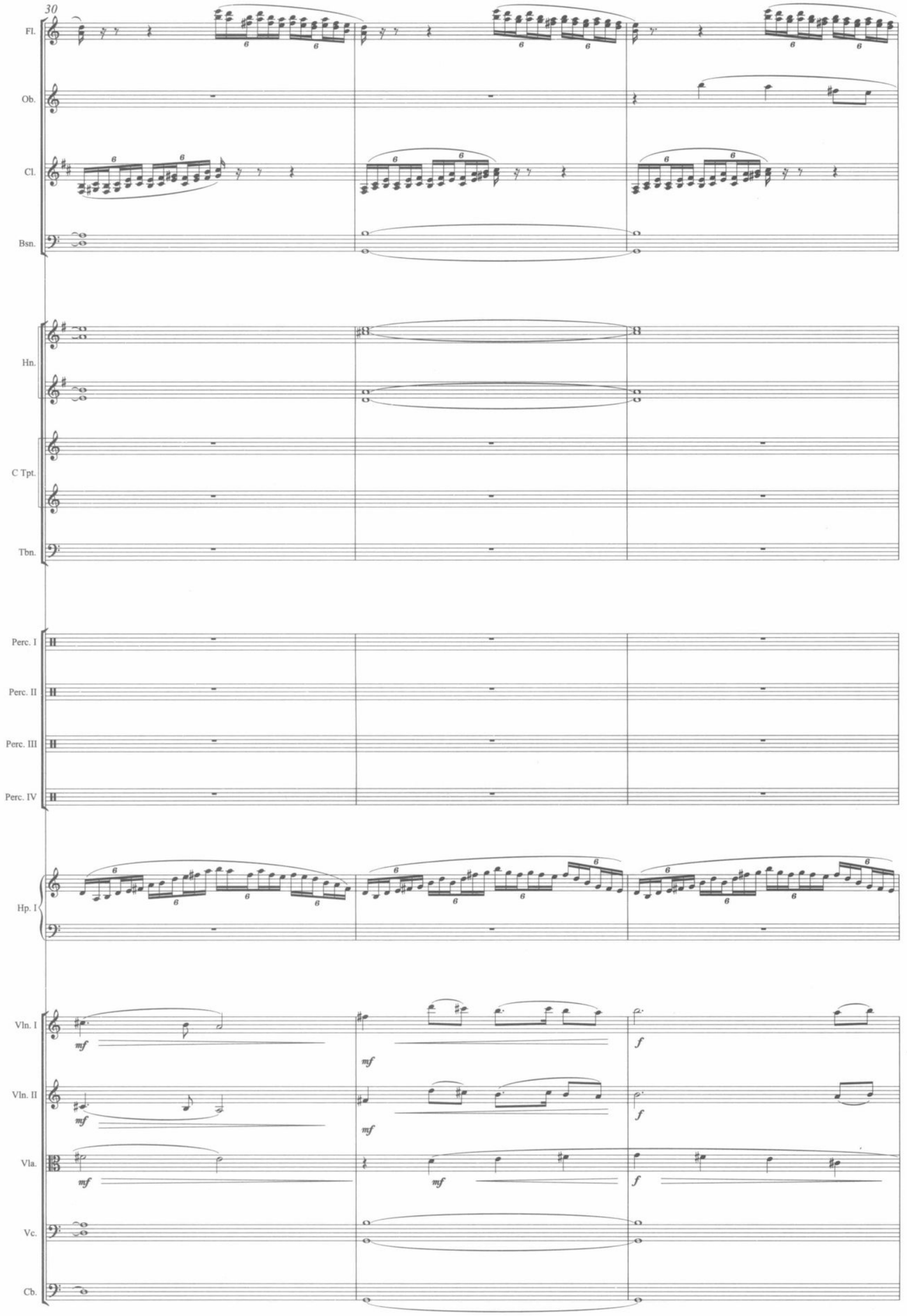

9
♩ = 80
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
C Tpt.
con sord.
con sord.
Tbn.
Tbn. &Tba.
Timp.
vib.
Perc. I
Perc. II
Perc. III
Perc. IV
Xyl.
Tri.
Hp. I
Pno.
gliss.
gliss.
Pno./ Cel.
div.
♩ = 80
pizz.
div.
unis.
Vln. I
Vln. II
Vla.
Vc.
pizz.
Cb.

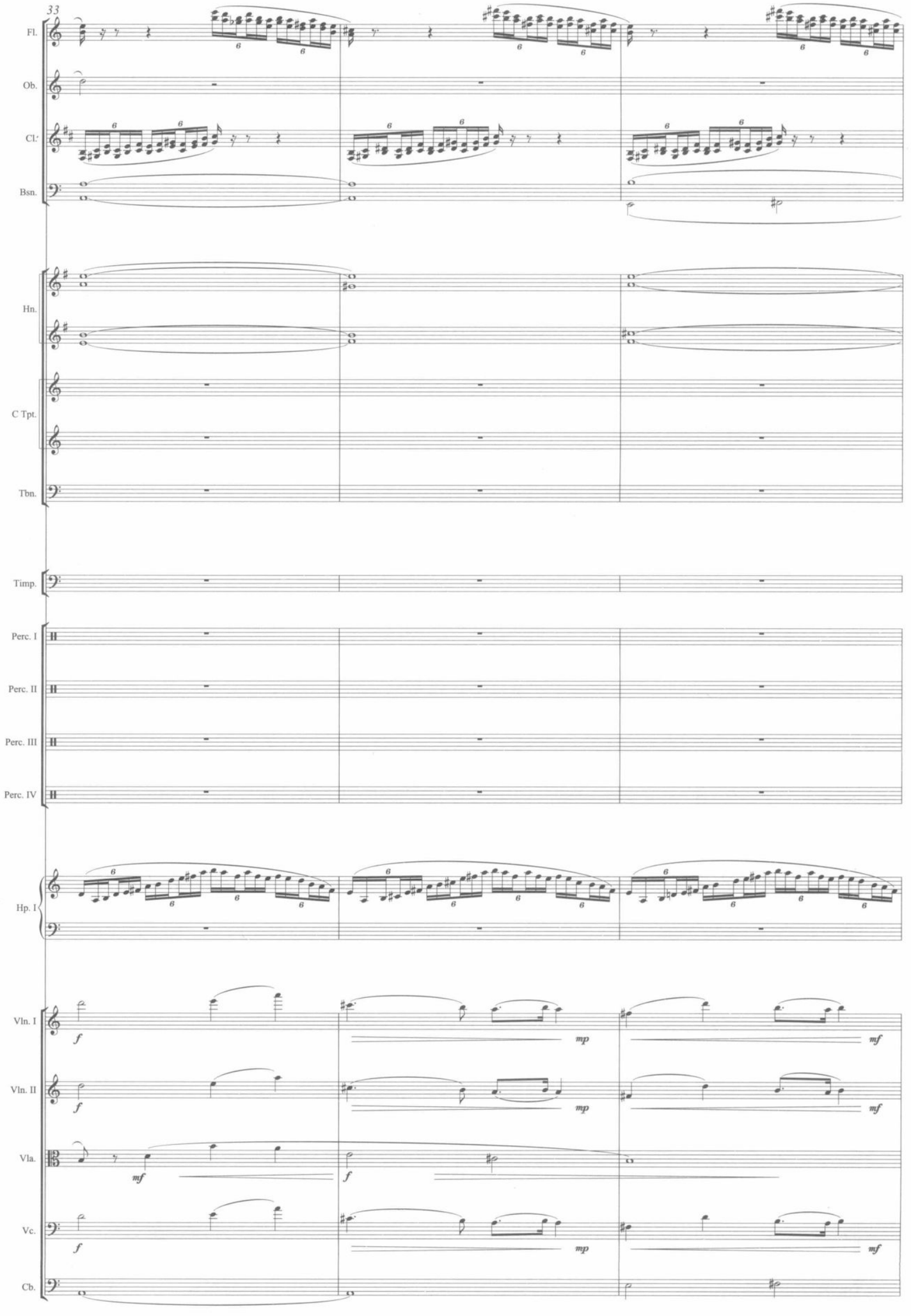

13
♩ = 62
solo
Fl.
Cl.
B. Cl.
Bsn.
legato espr.
III.
IV.
Hn.
Tbn. &Tba.
Tb.
Timp.
Toms.
Perc. Ii
Tam-t.
Perc. III
B.D.
Perc. IV
♩ = 62
arco Sul G
Vln. I
Sul G
Vln. II
unis.
Vla.
Vc.
arco
Cb.
18
legato espr.
Fl.
Hp. I
gliss.


21
♩ = 82
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp. I
♩ = 82
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
espr.


24
Fl.
Ob.
solo
f
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf
mp


27
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mp
mf


30
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc. I
Perc. II
Perc. III
Perc. IV
Hp. I
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f



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