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Jia Daqun

# 钢琴前奏曲三首
# *Three Preludes for Solo Piano*

(2016)

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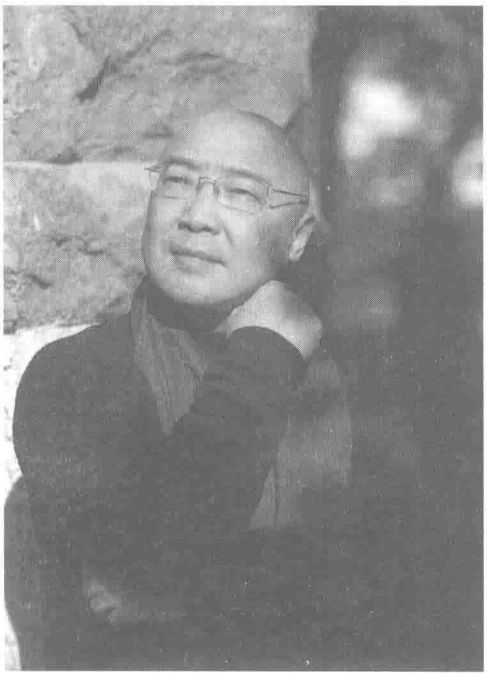
# 作者简介



**贾达群**，作曲家、理论家。是中国第五代音乐家群体中在创作、理论和教育诸领域中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。兼任中国音协理论委员会副主任、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、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 Helvting Institute of Advanced Study of Music in China at 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.

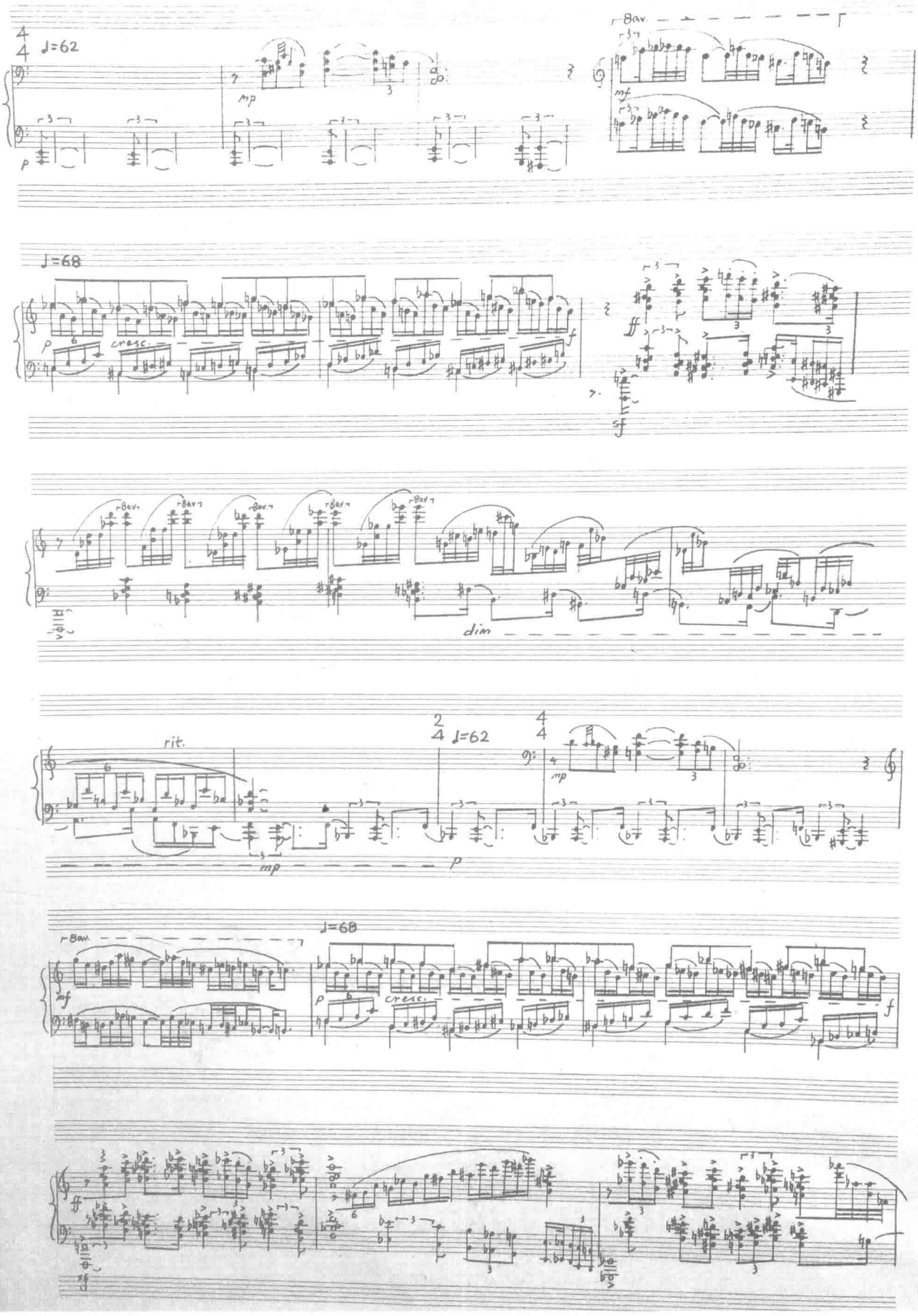
He published a large number of music works of various genres and styles as well as many books on music composition and analysis. His article *The Counterpoint of the Structures* won the second prize in the *Outstanding achievements in humanities and social science for colleges and universities* category 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.

# 敬致舒伯特

## Homage to Schubert

贾达群
JIA Daqun



# 关于《钢琴前奏曲三首》

贾达群

世上很难有一种幸运，就是一位作曲家父亲拥有一位才华横溢的钢琴家女儿。我很感恩上苍赐予我这样的幸运。女儿贾然从三岁半开始弹琴，与琴为伴、随乐成长二十余载，音乐与琴艺都逐渐趋于成熟，我感觉已到了为她谱写钢琴作品的时候，我期待的特殊创作时期和作曲挑战也开始了……

作为这一时期的序幕，我用一个月时间为贾然创作了《钢琴前奏曲三首》，分别由“缠绕”“川腔”和“致敬舒伯特”三首小曲组成。

“缠绕”运用两个核心材料通过音级和节奏的变体进行各种对位，相互缠绕，表达一种焦灼的意念。

“川腔”以类似川剧的音调作为主题，用“帕萨卡利亚”的方式构建作品，另外两支旋律片段也富有川剧唱腔韵味，并与川剧打击乐的音效相互穿插，颇具特色。

“致敬舒伯特”营造了两个角色，选用舒伯特钢琴奏鸣曲 D845 的主题代表作曲家舒伯特；具有四川地域特色的民间风格曲调代表我，两种文化、两种风格跨越时空通过音乐和钢琴演奏（贾然）进行着三者的对话……

本作品已由贾然演奏，索尼唱片 2017 年录音出版（88985407002）。

# About *Three Preludes for Solo Piano*

Jia Daqun

It is hard to be lucky that a father who is a composer has a talented pianist's daughter. I am grateful to Heaven for giving me such luck. Since the age of three and a half, my daughter Ran Jia has been playing with the piano for more than 20 years, and both music and the skill of piano performance have gradually become mature. I feel that it is time to write something for her and the special writing period and composition challenge I am looking forward to have also started.

As the prologue of this period, I composed three pieces of piano prelude for Ran Jia in one month, which were composed of "*Interwined*" "*Melodies from Sichuan Opera*" and "*Homage to Schubert*".

*Interwined* uses two core materials which with the variation of the pitch and rhythm to create a variety forms of counterpoint and a feeling of intertwined and express a deeply worried mind.

*Melodies from Sichuan Opera* uses the tune which similar to Sichuan Opera as the theme, and the way of "Passacaglia" to build this work. The other two fragments of melody are also full of charms of Sichuan Opera which interspersed with sound of percussion that possess quite distinctive character.

*Homage to Schubert* has created two roles. The one represents Schubert which is a favorite composer of pianist Ran Jia by the theme selected in his Piano Sonata D845; the other represents me by folk style tunes which contain geographical characteristics of Sichuan. This two cultures, two styles make a trilateral conversation across time and space through music and piano playing (Ran Jia)...

The work was played by Ran Jia, and the album was released by SONY MUSIC (88985407002), 2017.

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Homage to Schubert

# 缠　绕
# Intertwined

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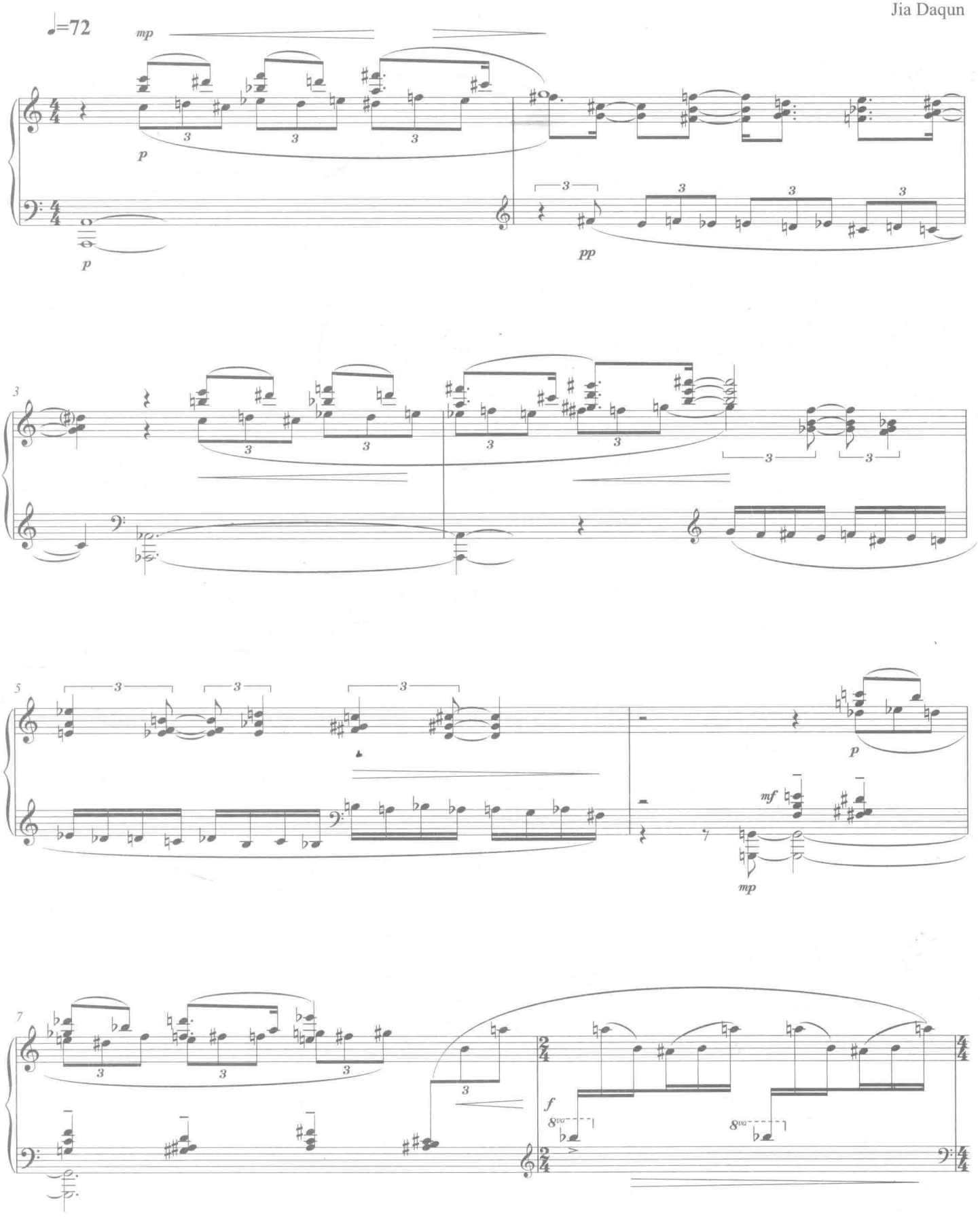

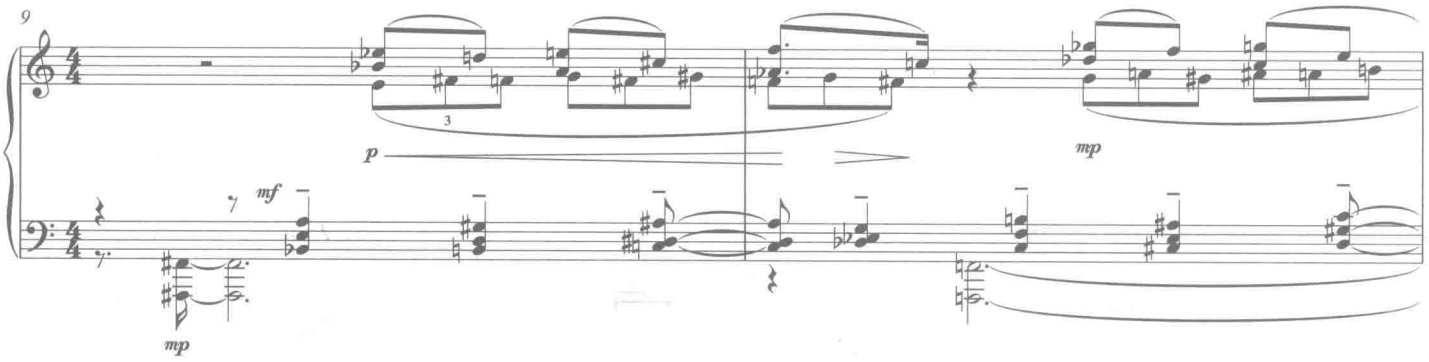


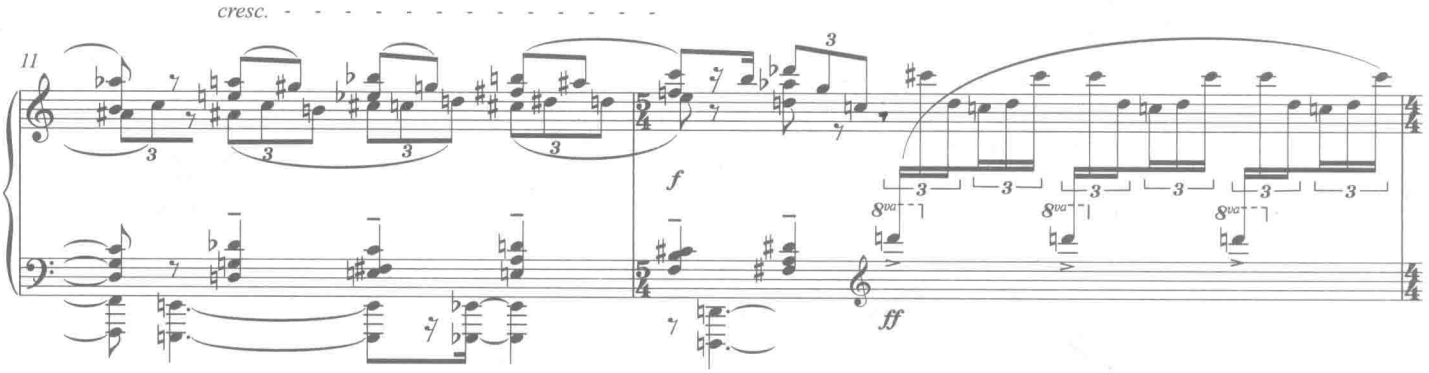


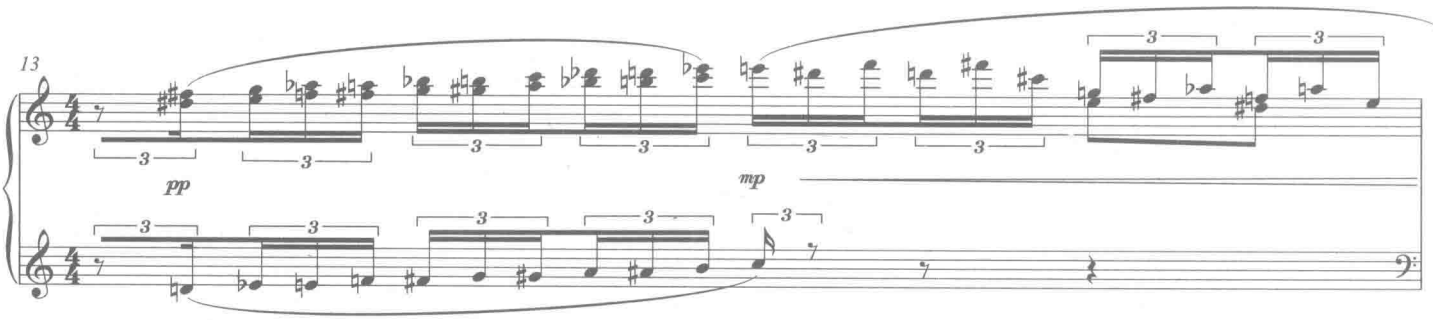


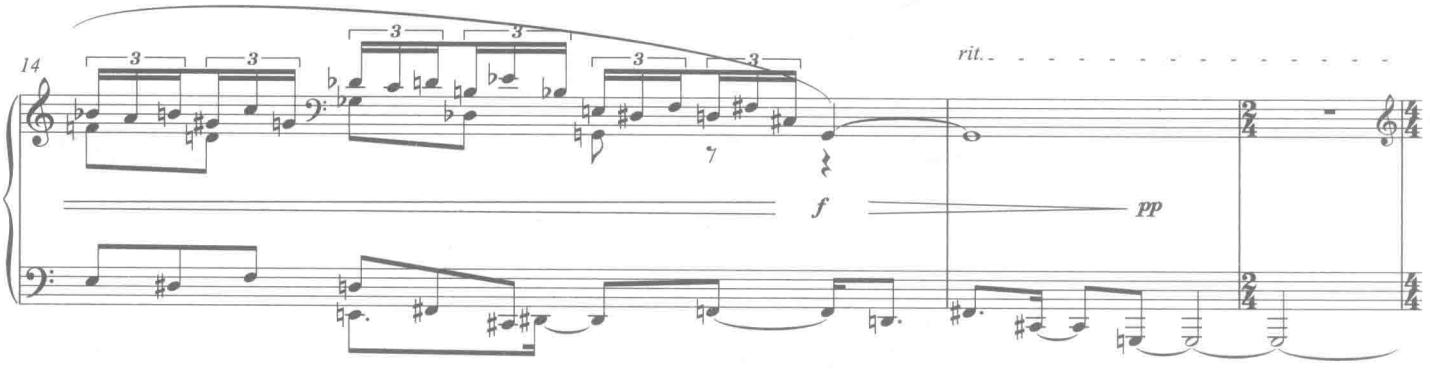


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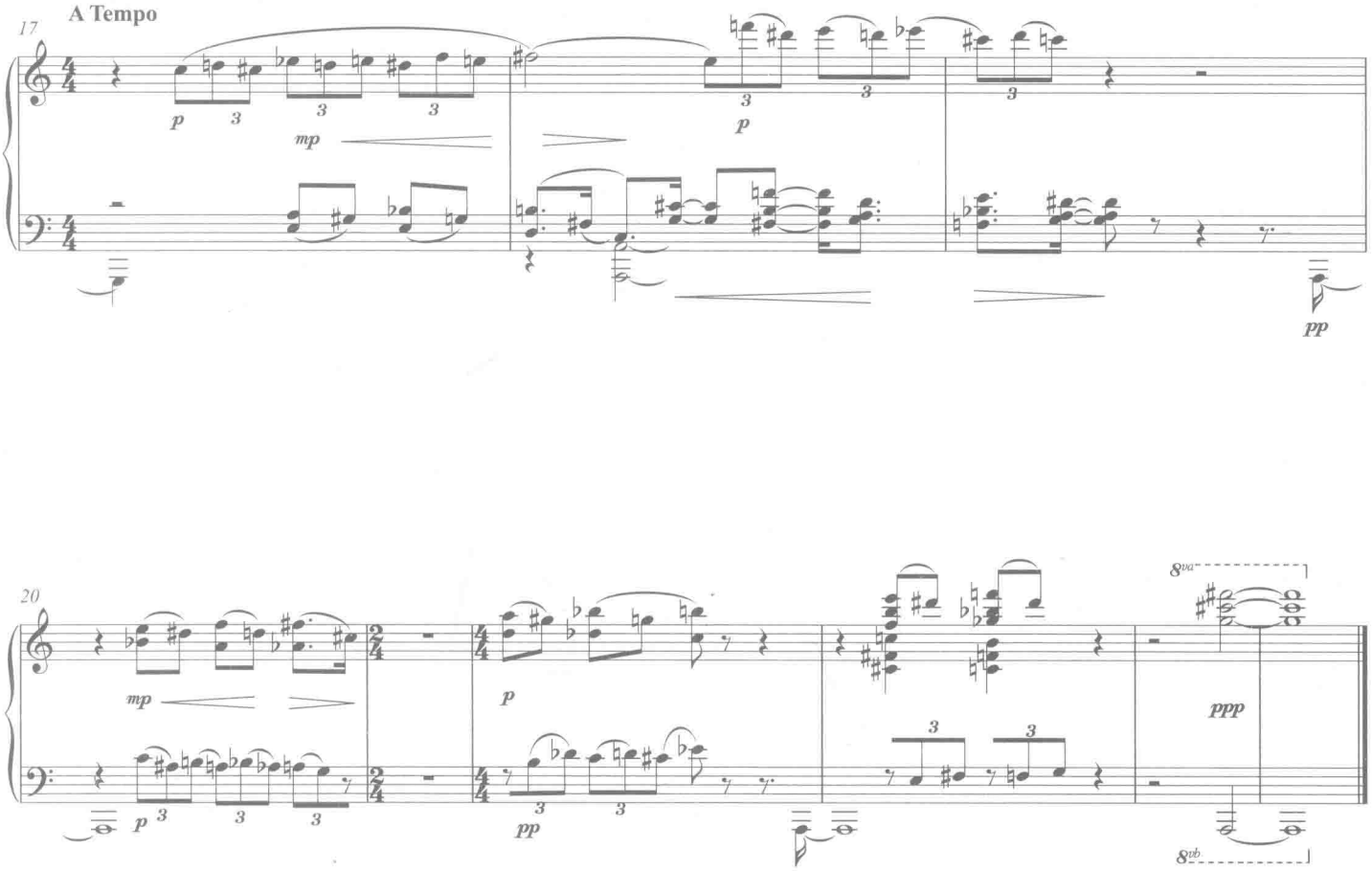
17
A Tempo
p
mp
p
pp


20
mp
p
pp
ppp
8va
8vb

# 川　　腔

## Melodies from Sichuan Opera

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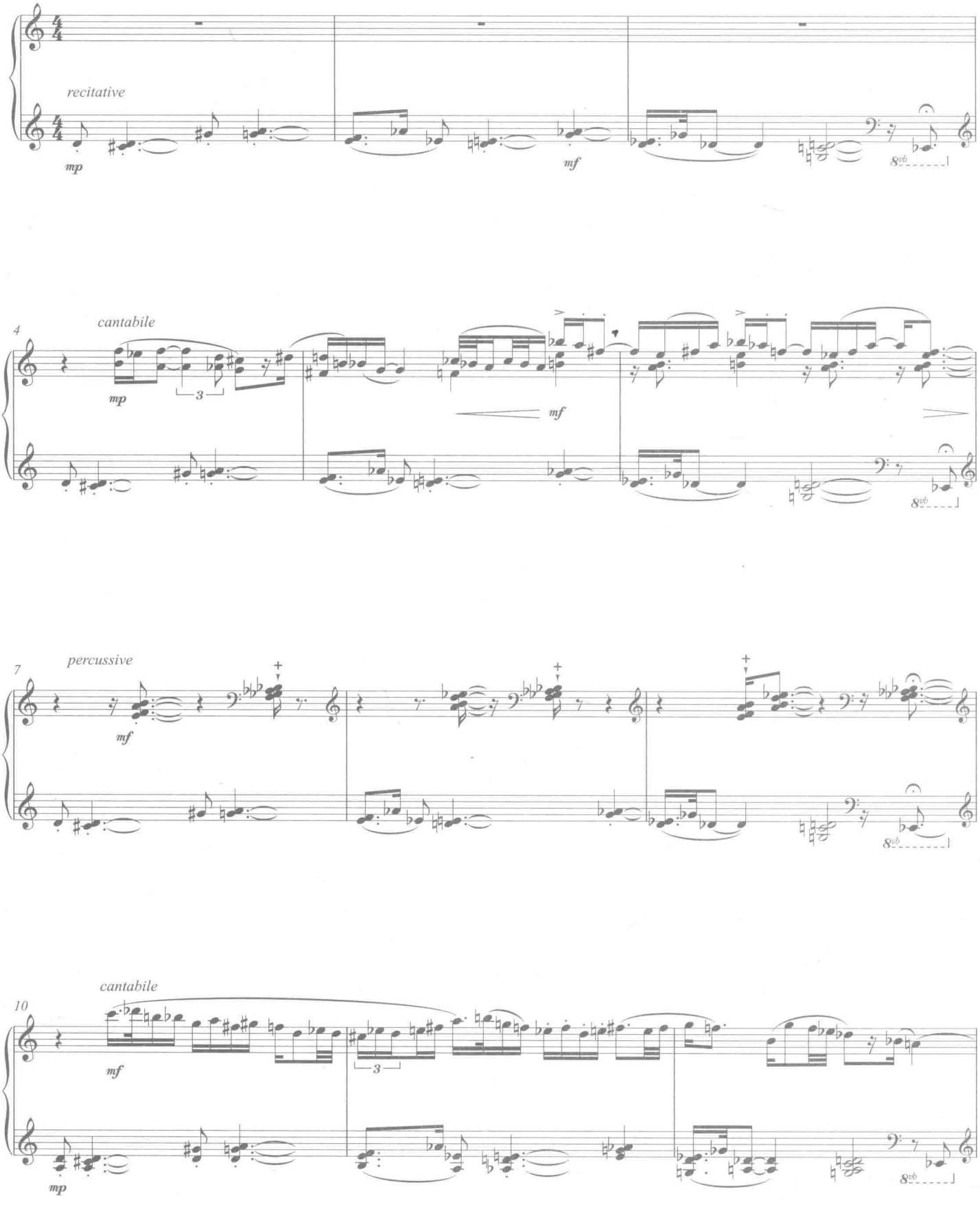
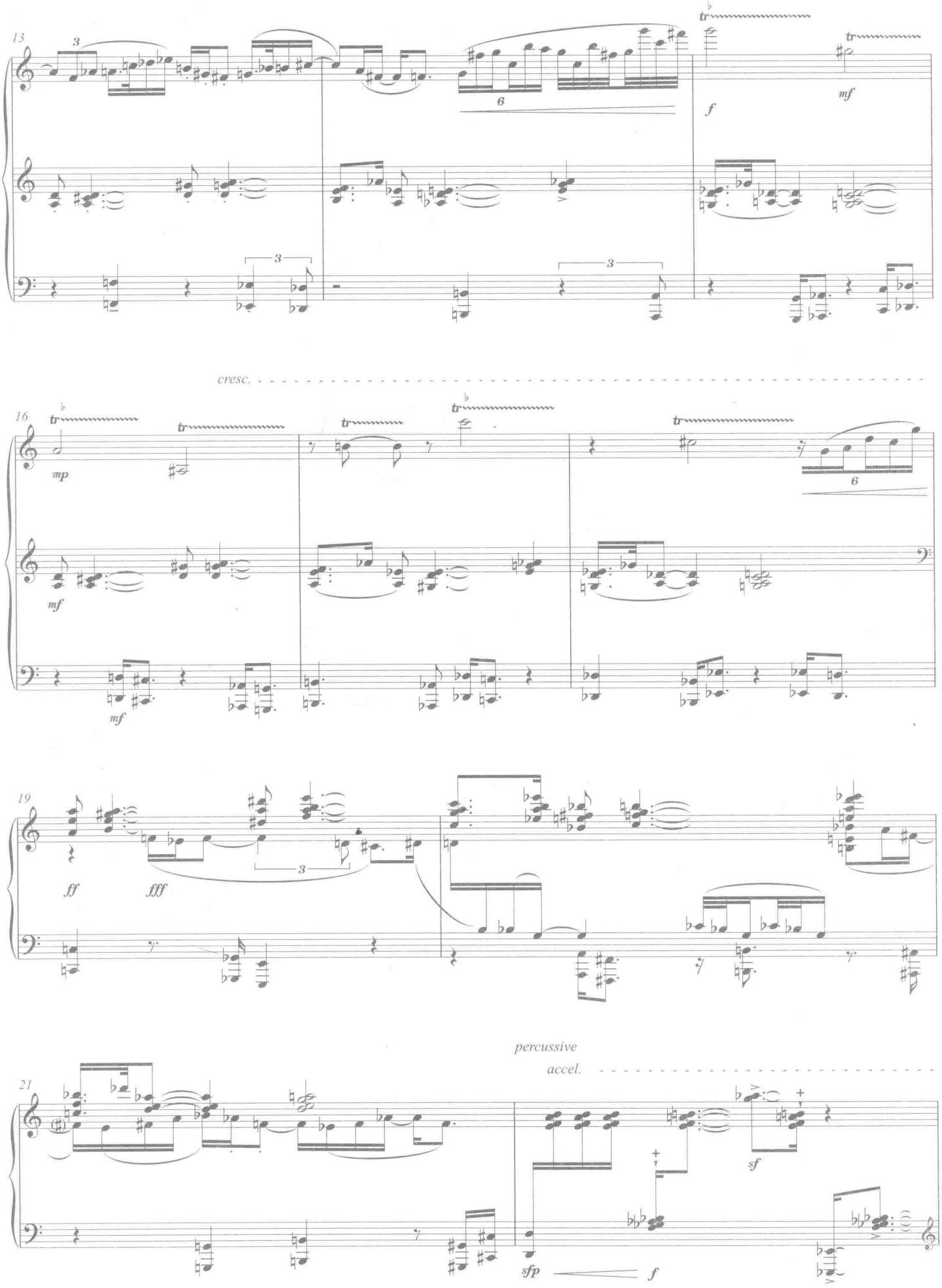
♩= 66




13
tr
mf
f
cresc.
16
mp
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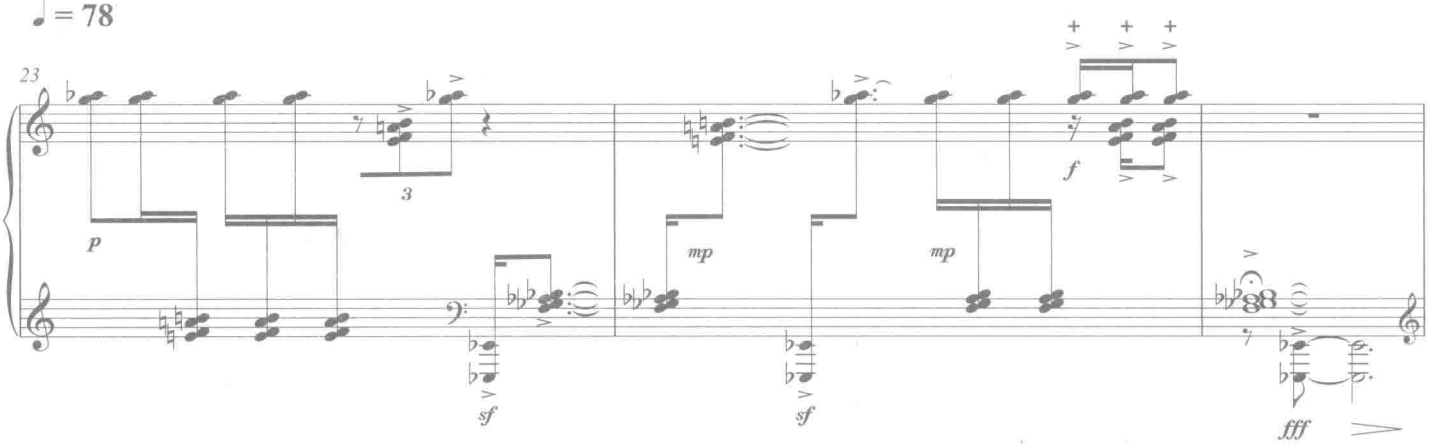
19
ff
fff
percussive
accel.
21
sf
sfp
f

♩ = 78

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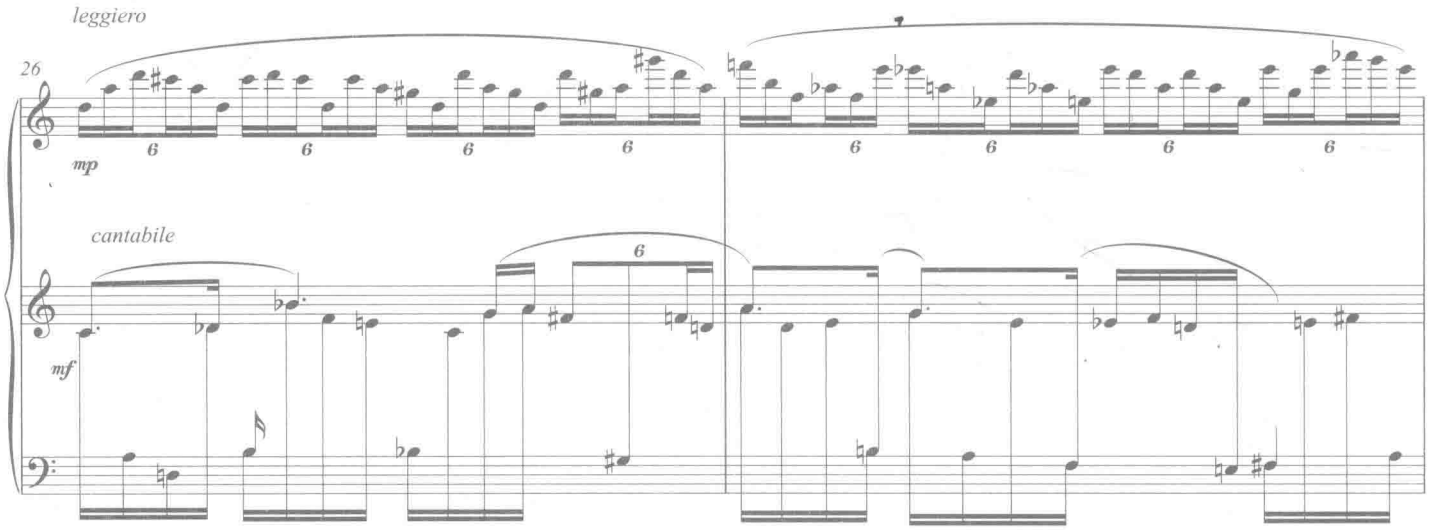


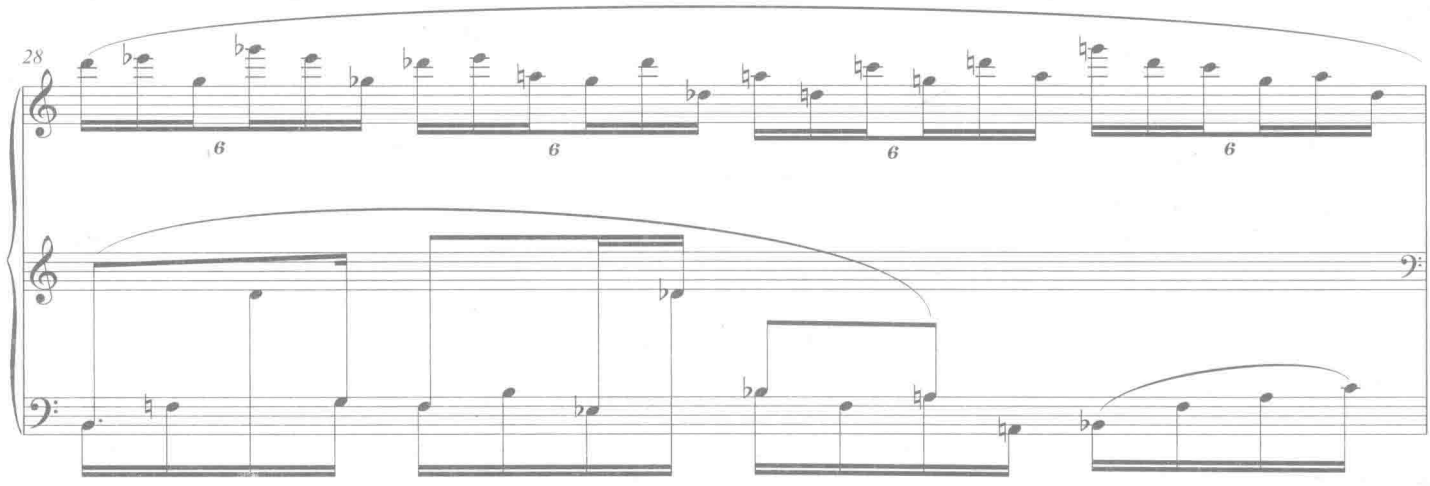

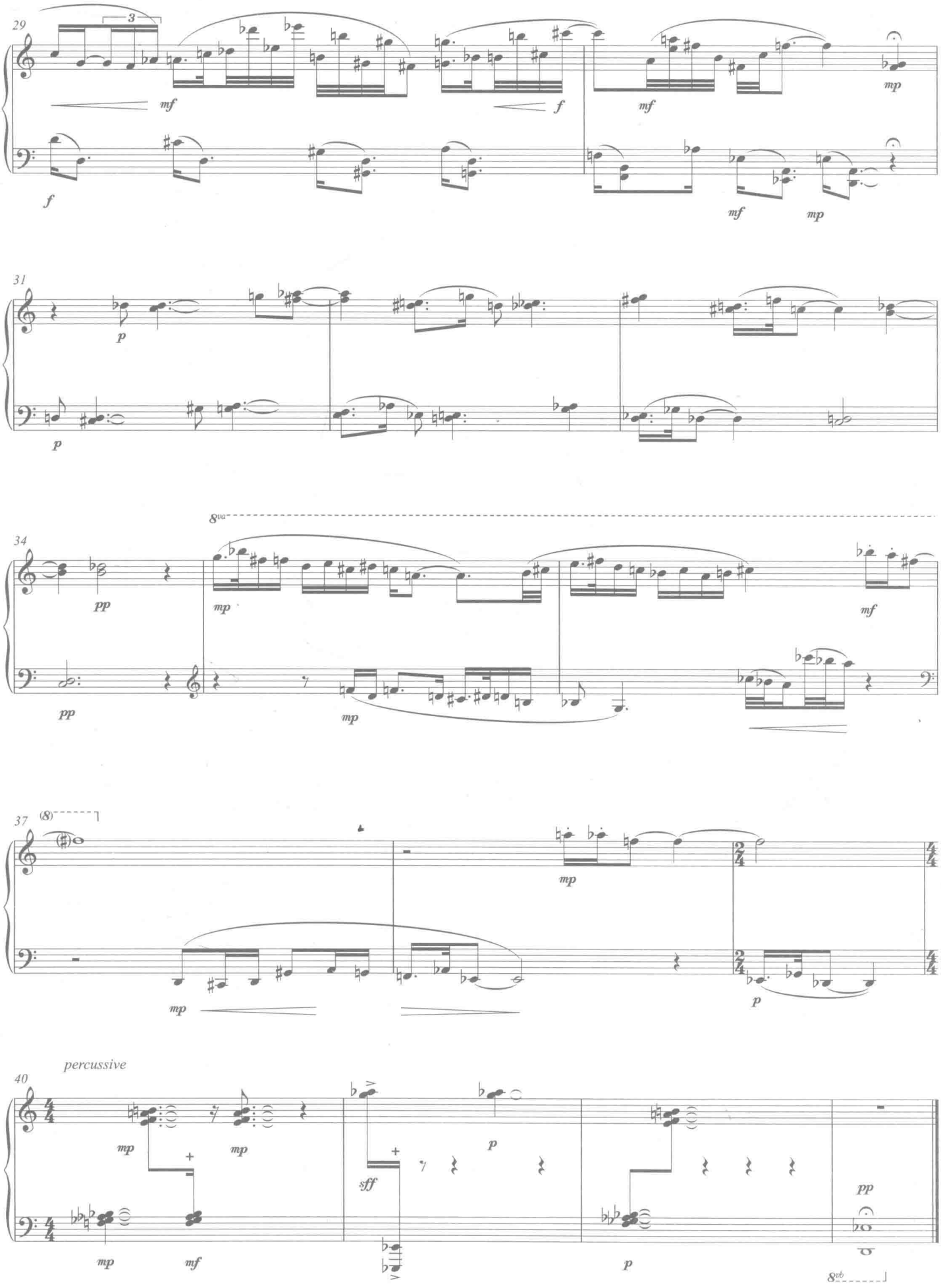
29
3
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mp
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mf
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31
p
p
8va
34
pp
mp
mf
pp
mp
37
(8)
mp
mp
p
percussive
40
mp
mp
mp
mf
sff
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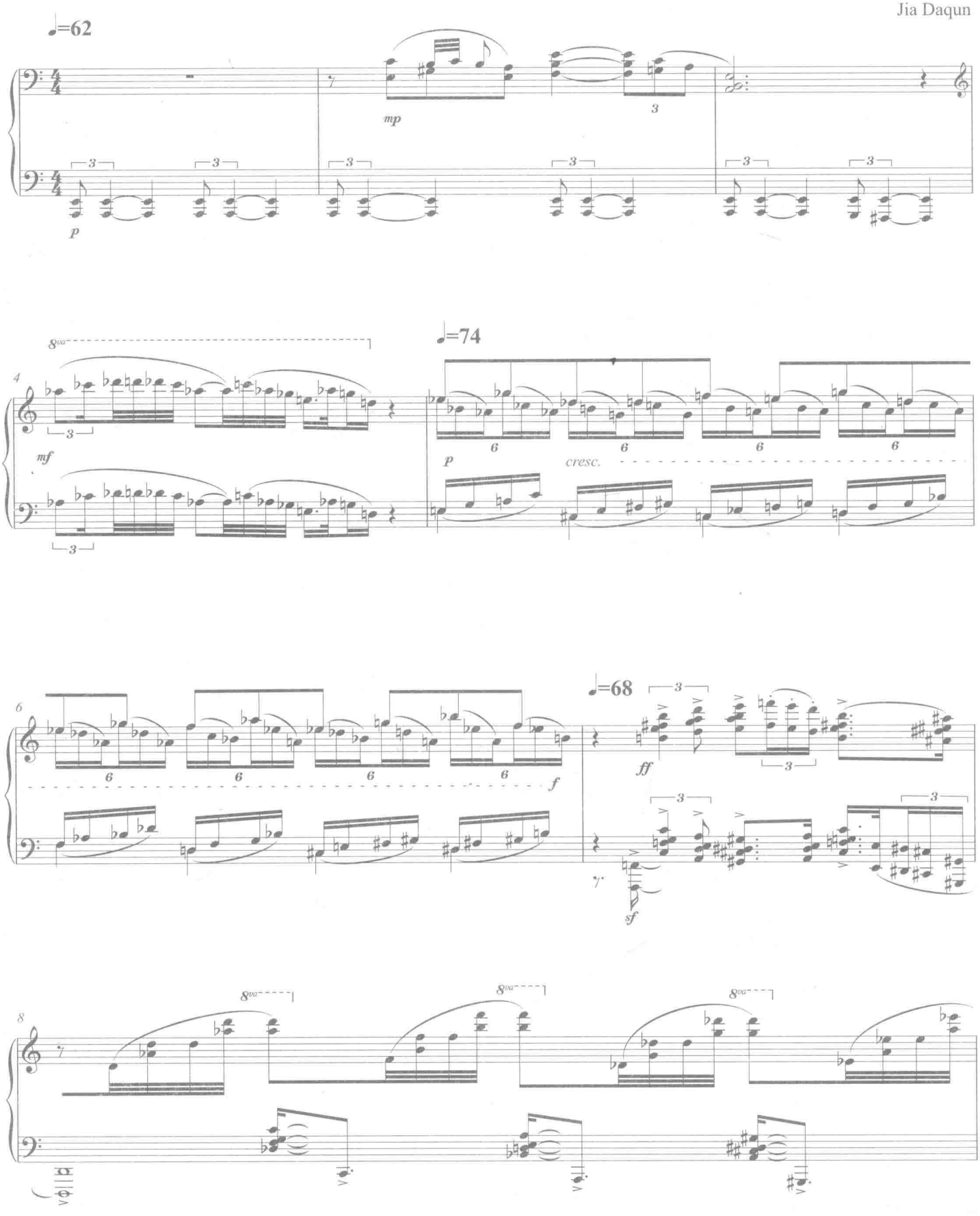
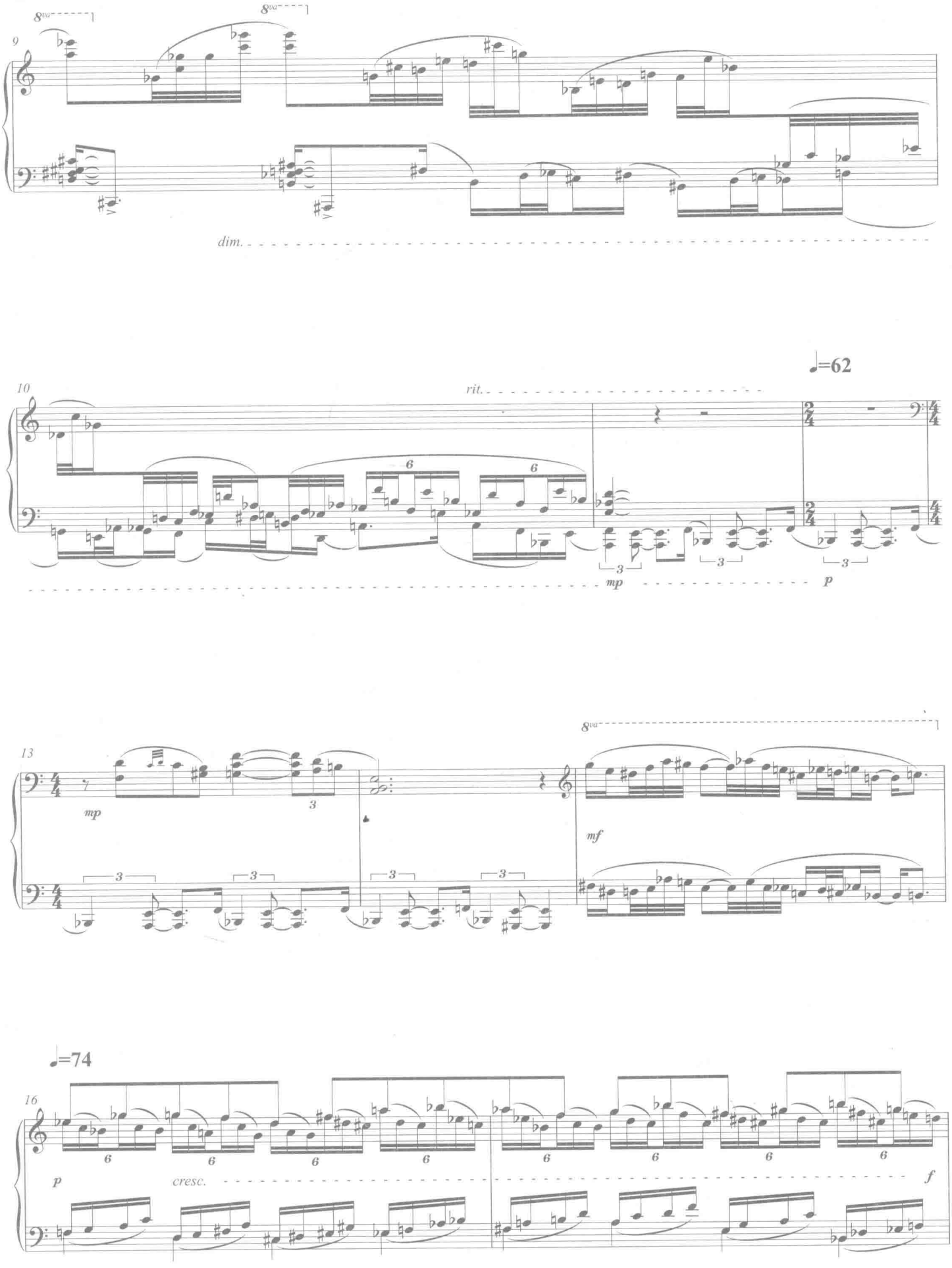
8vb

# 致敬舒伯特
# Homage to Schubert

贾达群
Jia Daqun



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