WWW.IJRPR.COM

International Journal of Research Publication and Reviews

Journal homepage: www.ijrpr.com ISSN 2582-7421

Orchestra Prelude No.1 “Hero” Opus.2 Li Jia (1977)

Li Jia

College of Music,Shanxi Normal University,Linfen,Shanxi041099，China；Email:1146043158@qq.com

Abstract

In the aspect of trend structure, it is divided into two parts. In the development of the whole work, from theme presentation to change development to theme present, the author has different emotional changes in the melody, rhythm, harmony, and other aspects of the elaboration of the music in each part.In dealing with some long notes and decorative notes, harmony and polyphony are more easily used. The music was written around 2000 when the composer got his first job as the music producer for Redb52.com music studio, a short-lived online music company in Shanghai.The music was more on the game music style,but inspired by the German classical tradition ,like Mozart,Bach,etc. The two parts call for a reminiscence of hero and eternity of glory.

Keywords:Li Jia,Prelude

Introduction

A native Shanghainese,Prof.Dr.Li Jia(Born,1977/4/7)is a Chinese pianist,composer and musicologist. He received his post-graduate diploma(Shanghai Normal University),M.A. in Pop Music Studies(Shanghai Conservatory of Music),M.M. in piano (Sta Isabel College) , PhD(Saint Louis University) and post-doctorate(Central Escolar University).He studied piano with such international artists as Prof.Augusto Espino and Prof.Nina Jostel. As a critically acclaimed concert pianist and composer,he has won over 50 international piano and composition competitions,including St. Peter-burg International Piano Competition,New York International Music Competition , Prokofiev international Music Competition,London Young Artist Music Competition, American Young Artist Music Competition, London International Piano Competition,Bonn International Piano Competition,Moscow International Piano Competition,Canadian International Music Competition, WPTA International Piano Competition,etc. Li Jia published his two volumes of piano solo works by Shanghai Music Publishing House and two piano solo CDs by Guangdong Music Publishing House.He specializes in the works of Baroque and Romantic periods,especially by Bach,Scarlatti and Franz Liszt.His performance venue includes Carnegie Hall,Royal Albert Hall,Bonn Beethovenhaus,Bosendorfer Hall at Mozarthaus, Vienna Ehrbar Hall,Etc.As a composer,Li Jia wrote hundreds of pieces both for piano solo and orchestra.As a scholar,Li Jia published more than 70 papers in journals and conference.Li Jia currently teaches Masters Students at Shanxi Normal University and PhD Students at Krirk University Thailand.Besides,he is also a professor in piano for several colleges ,including Nanyang Institute of Science and Technology,etc. Li Jia gives around 30 solo recitals annually in China and beyond and works as editor for several international journals,such as Educational Science：Theory&Practice (Scopus-indexed), Journal of Art&Design,Education Journal , Journal of Higher Education Research and Educational Research and Review.

Instrumentation
Wind group:
Piccolo, flute, Oboe, clarinet in E flat, bassoon, horn in F flat, trumpet in B flat, trombone, tuba
Percussion group:
Dining, Xiaojing, tonga, guanzhongqin, palanquin, xylophone, palanquin, harp
String group:
Violin 1, violin 2, Viola, double bass, double bass
Notes from the Conductor of Debut
The starting speed was slow, and the orchestra's theme appeared (and the first violin).String music strengthens the bedding of harmony with an intensive sound pattern and enriches harmony and emotional hearing. Harp decoration, rich sound effects, then percussion entered.In the configuration

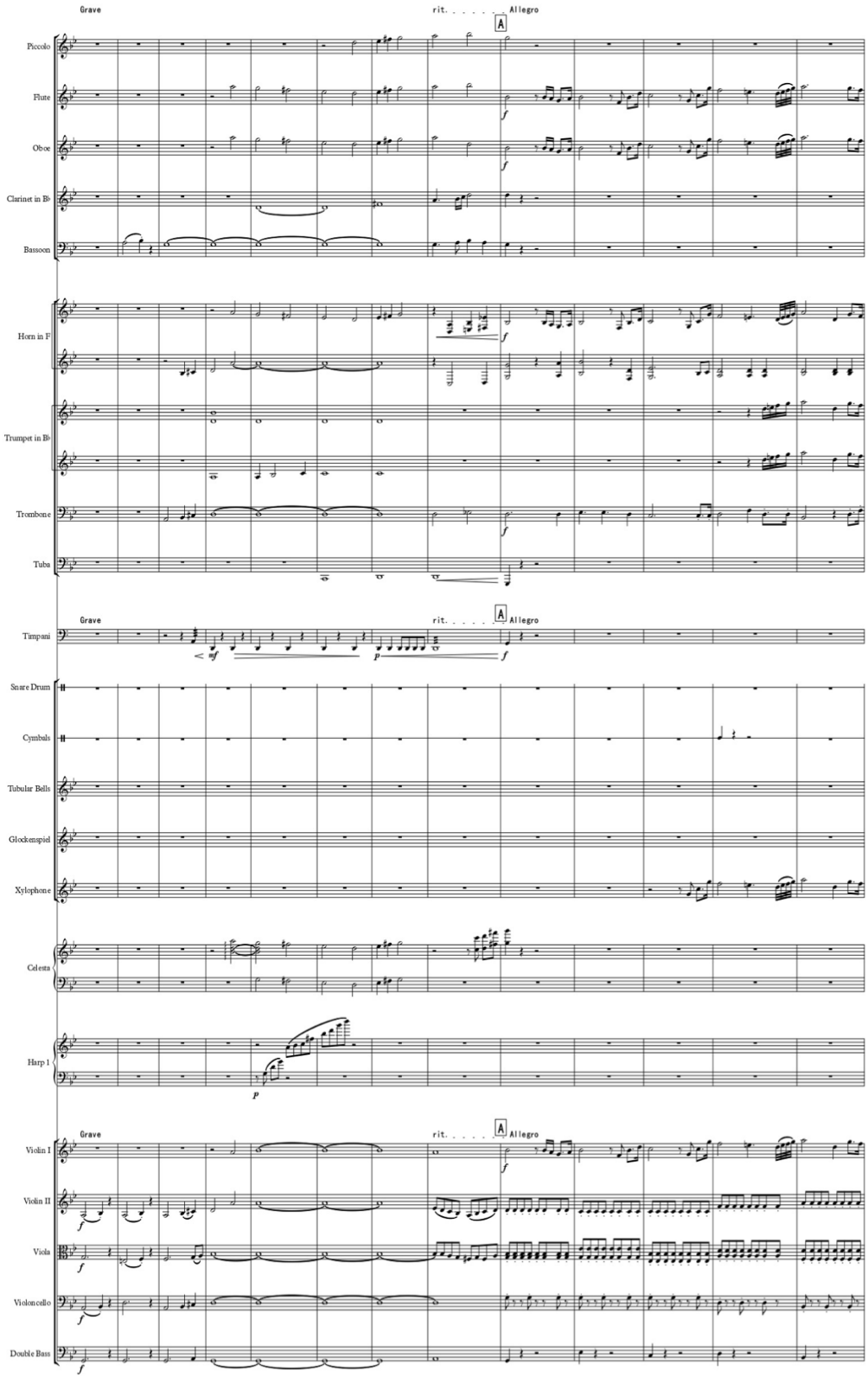
* Corresponding author
E-mail address: 1146043158@qq.com

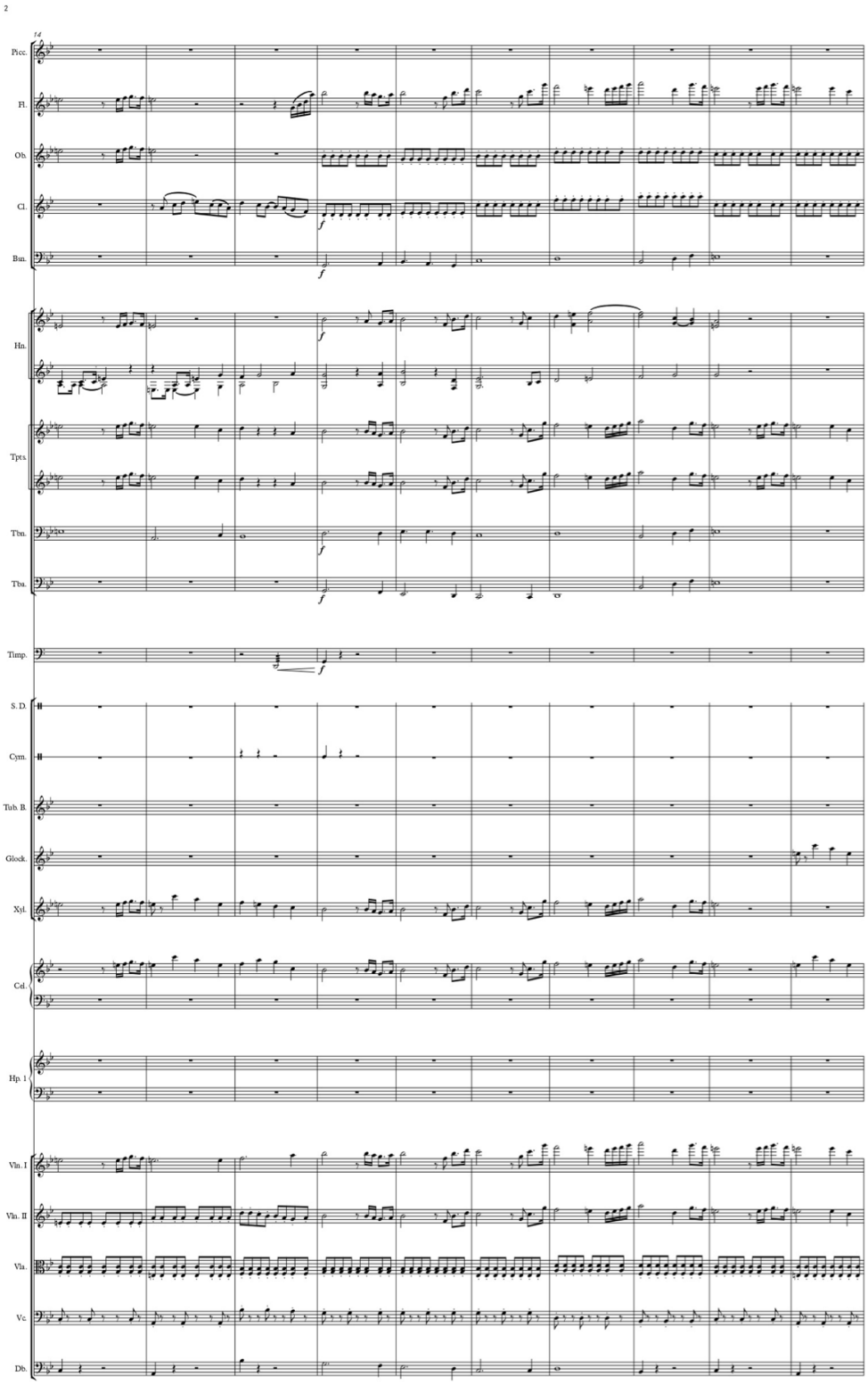
of the wind group, I constantly strengthen the emotional tone of music thinking, strengthen the sense of atmosphere, constantly cooperate with other instrument groups in the form of polyphony, and constantly strengthen the development of theme motivation and melody trend.Tonality is constantly changing. Theme melody motivation presents and develops in different modes and speeds emotions. The typical characteristics of the theme mainly depend on the rhythm of the theme, with a distinct personality, strong expression, complete summary of sound and meaning, continuous deduction in different modes, deepening the memory of music content. In the continuous mode, contrast reflects the complex emotional changes.

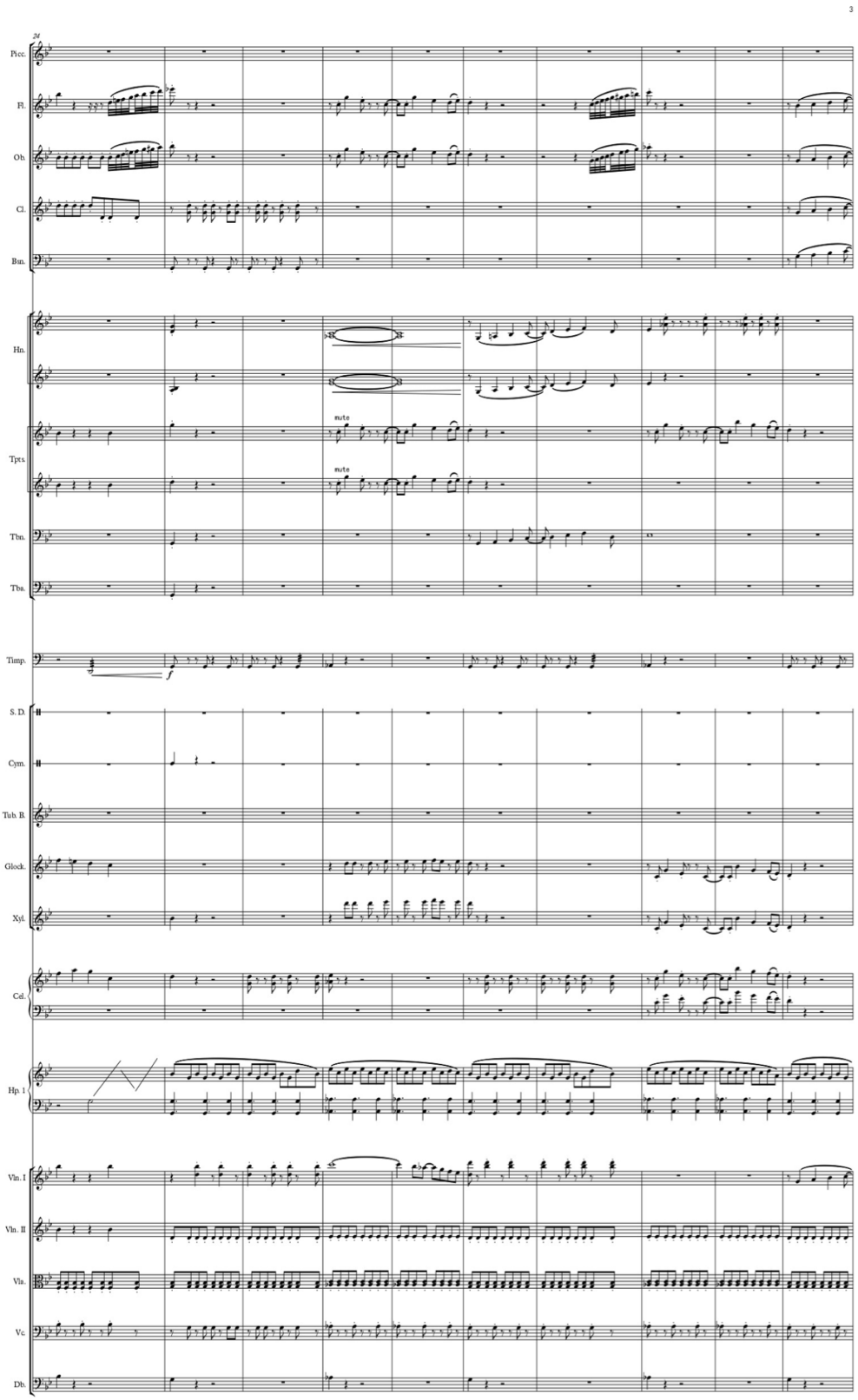
In the aspect of trend structure, it is divided into two parts. In the development of the whole work, from theme presentation to change development to theme present, the author has different emotional changes in the melody, rhythm, harmony, and other aspects of the elaboration of the music in each part.In dealing with some long notes and decorative notes, harmony and polyphony are more easily used. In the climax part of promoting music emotion, the division of labor of each group is just right.

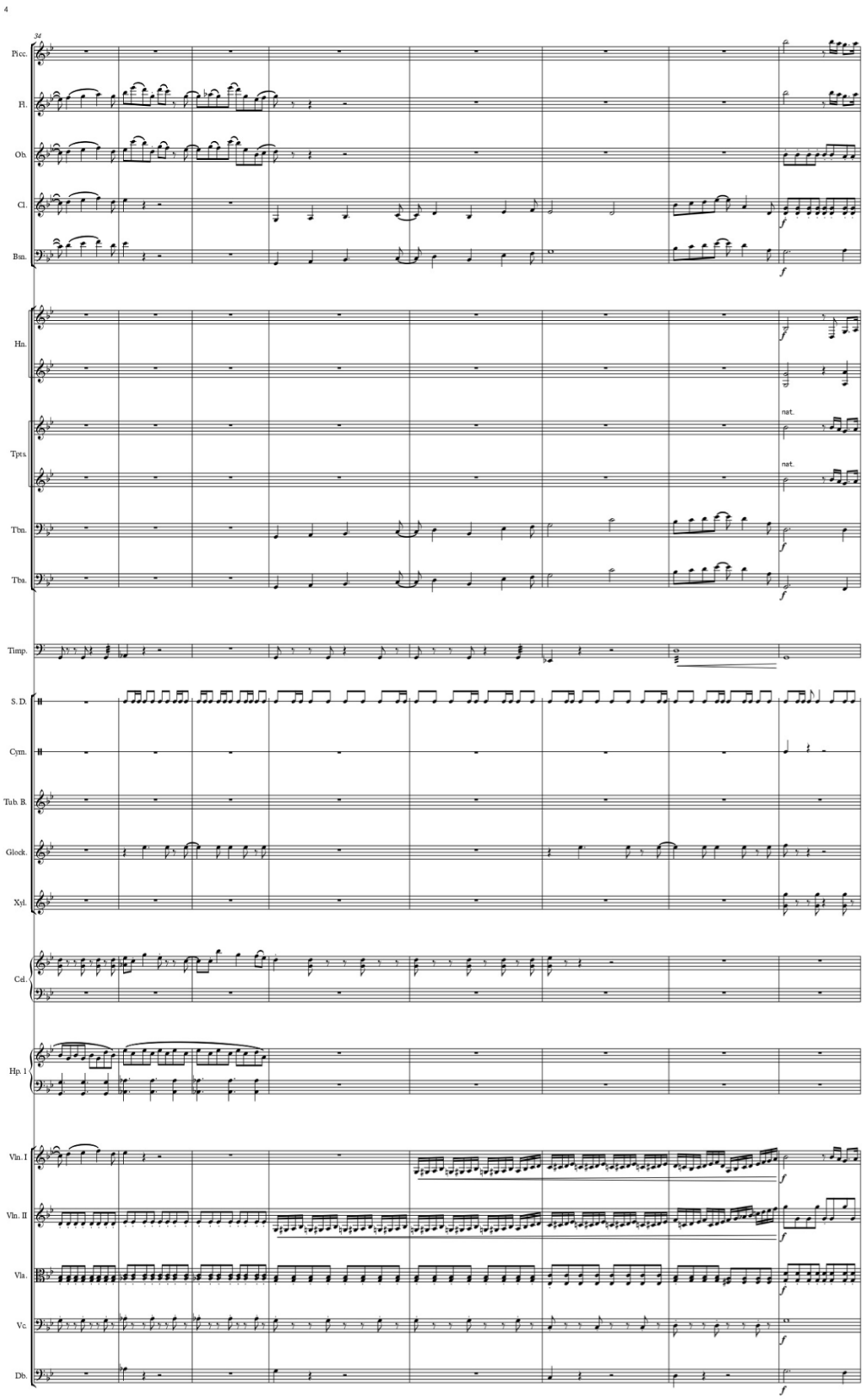
Notes from the Composer

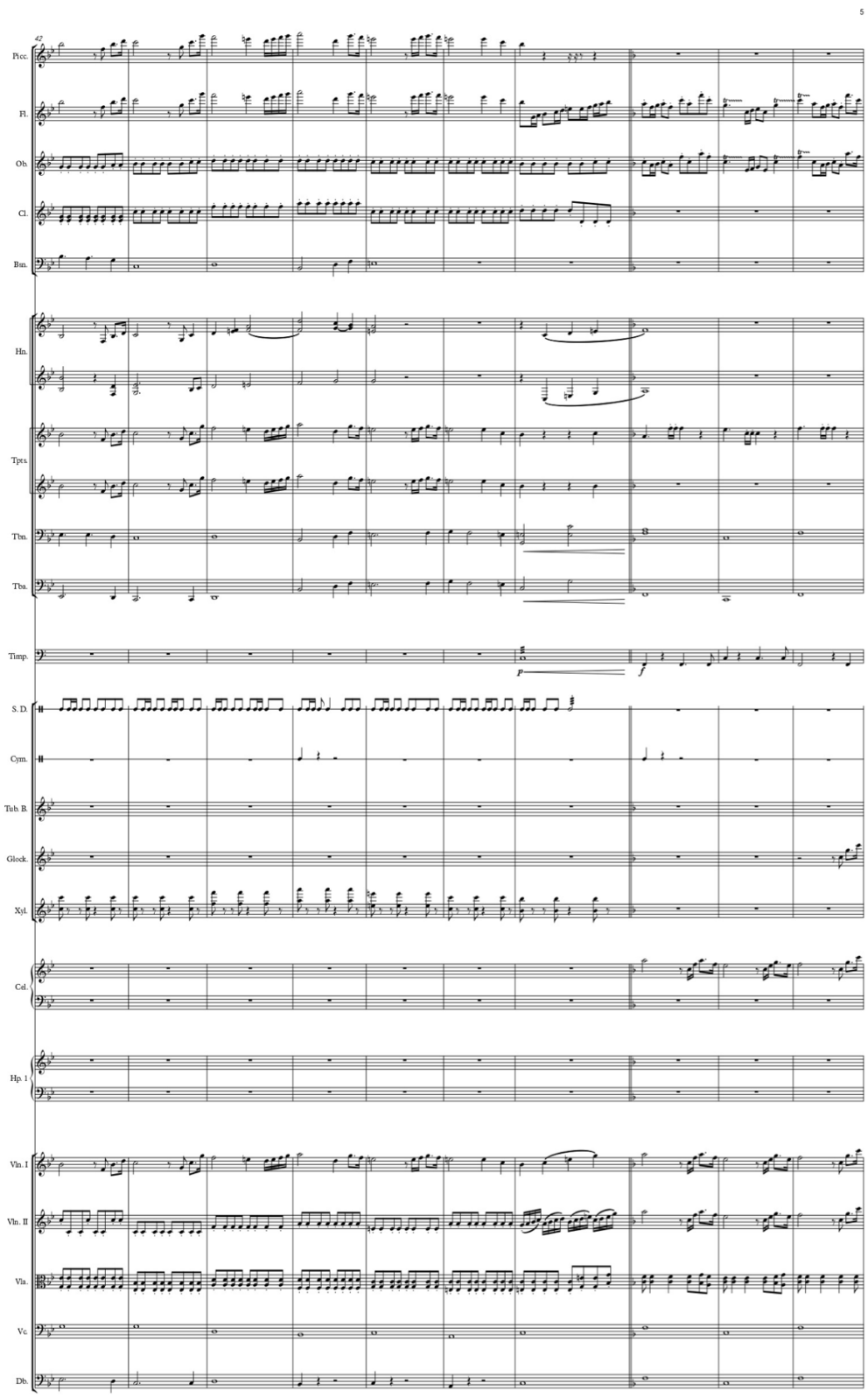
The music was written around 2000 when I got my first job as the music producer for Redb52.com music studio, a short-lived www company in Shanghai.The music was more on the game music style,but inspired by the German classical tradition ,like Mozart,Bach,etc. The two parts call for a reminiscence of hero and eternity of glory.Hope you can hear some thing close to Bach towards the end of the music,an emulation of a young man in his early 20s.

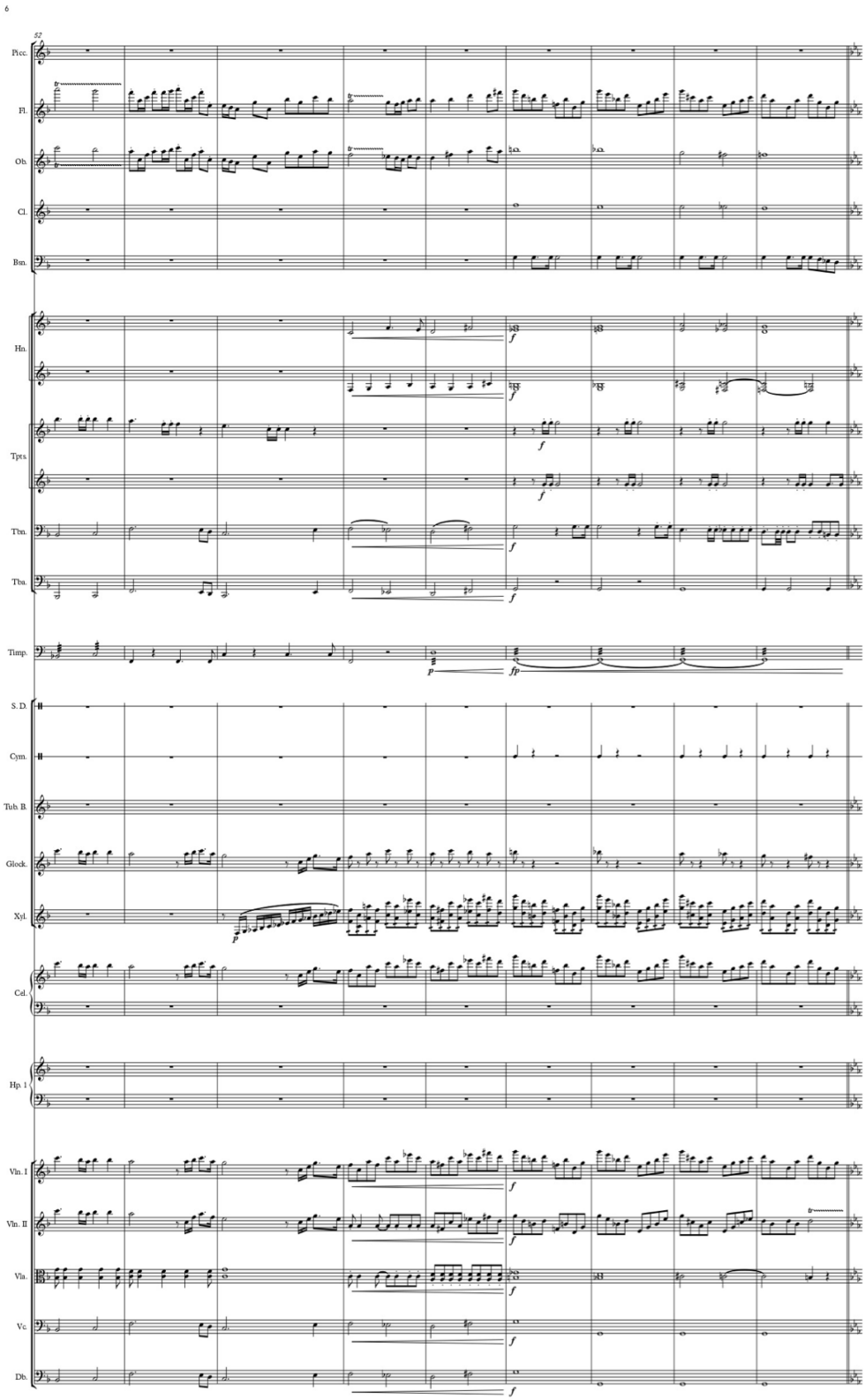

Grave
rit.
A
Allegro
Piccolo
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Tuba
Timpani
Snare Drum
Cymbals
Tubular Bells
Glockenspiel
Xylophone
Celesta
Harp 1
Violin I
Violin II
Viola
Violoncello
Double Bass

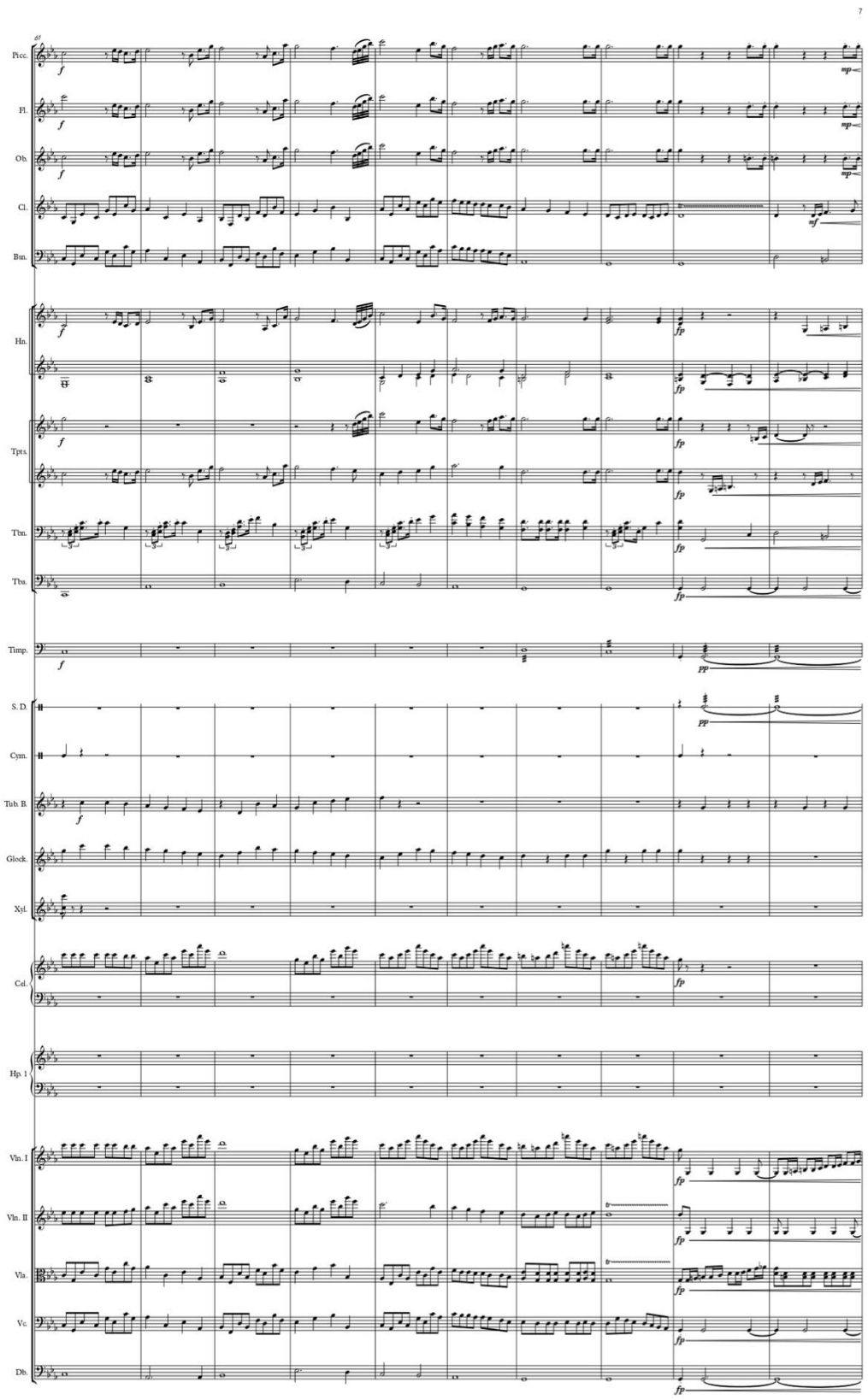

2
14
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.

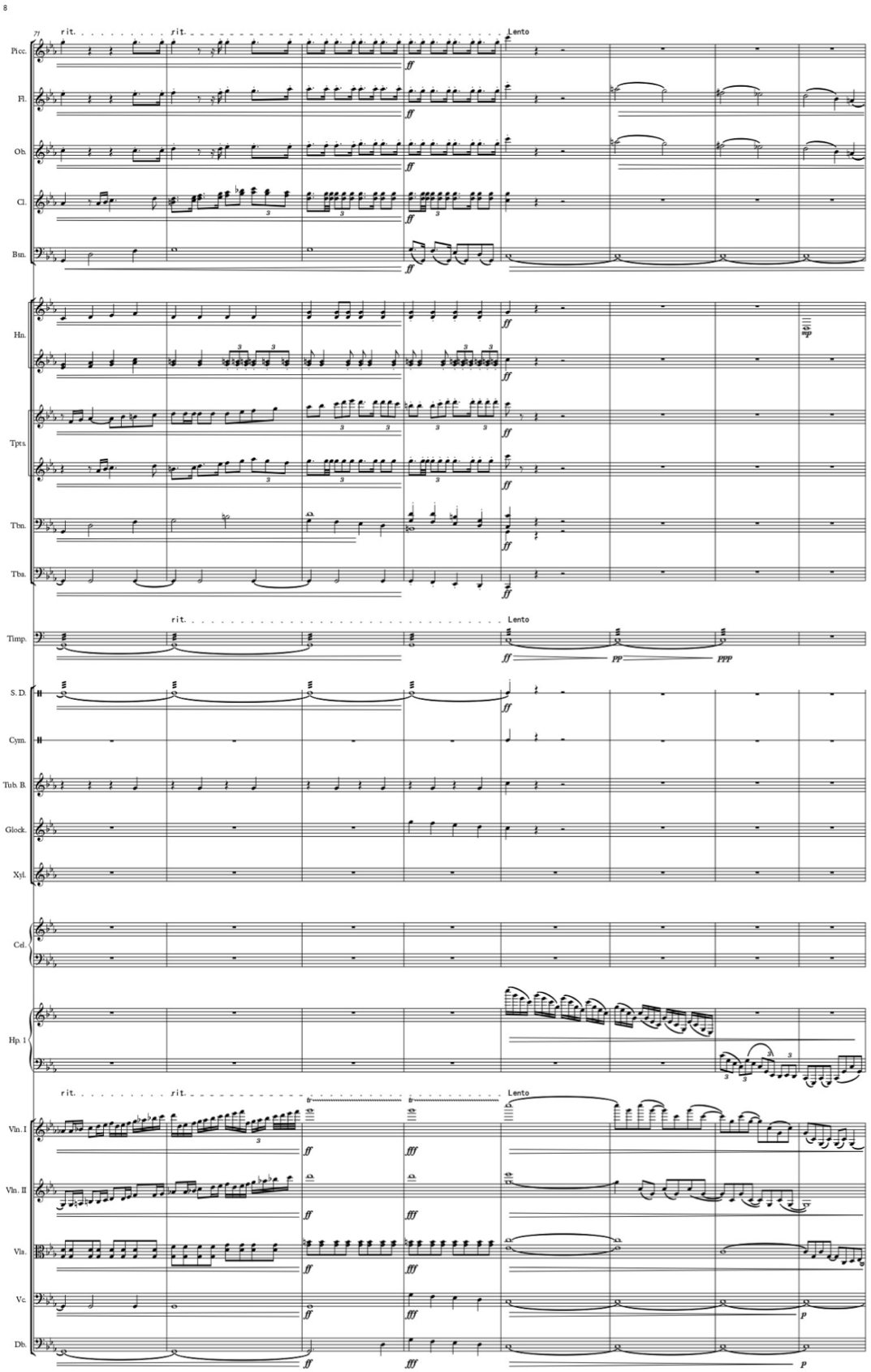

3
24
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
mute
mute
Tbn.
Tba.
Timp.
f
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.

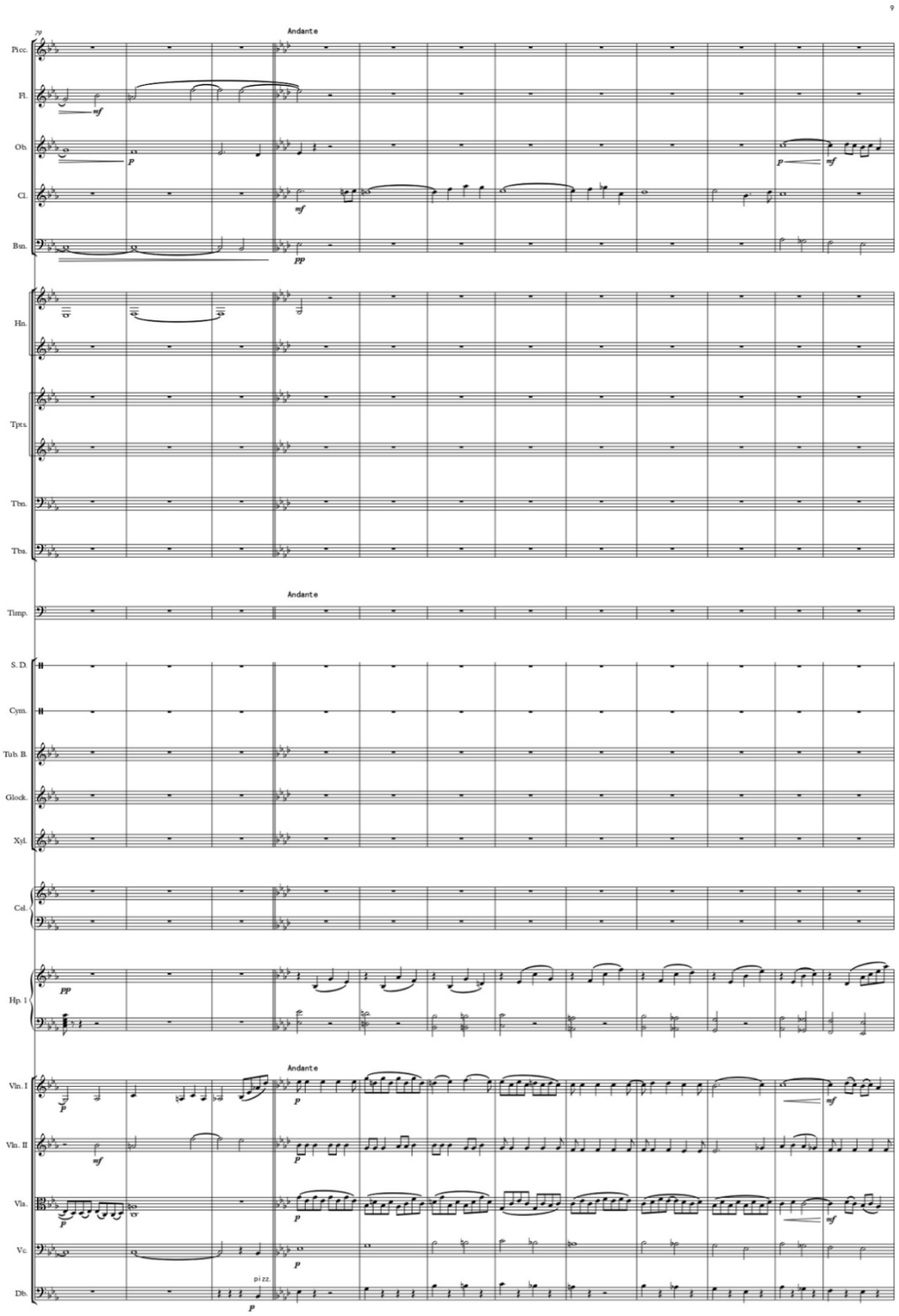

4
34
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
nat.
nat.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.

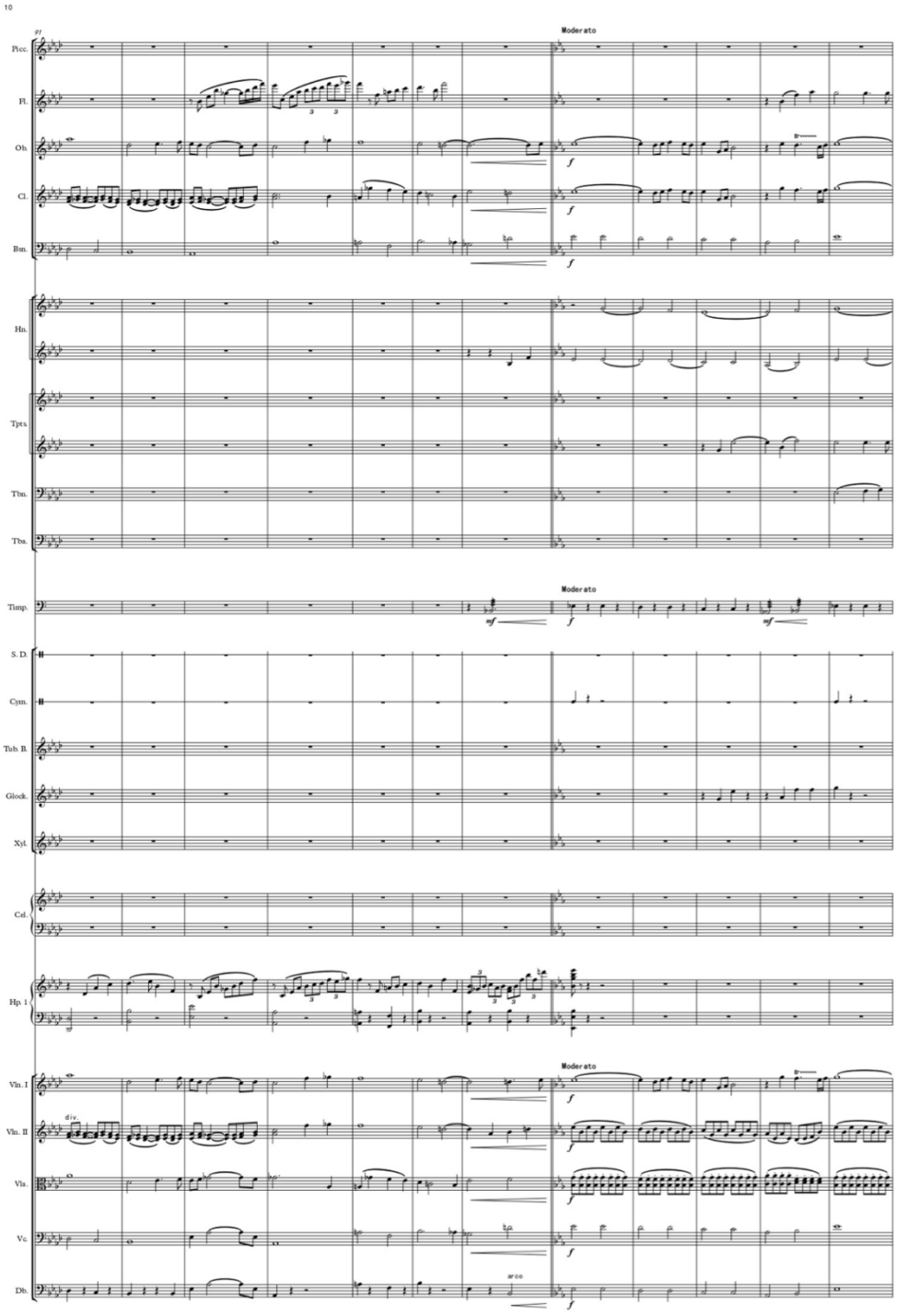

42
5
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.

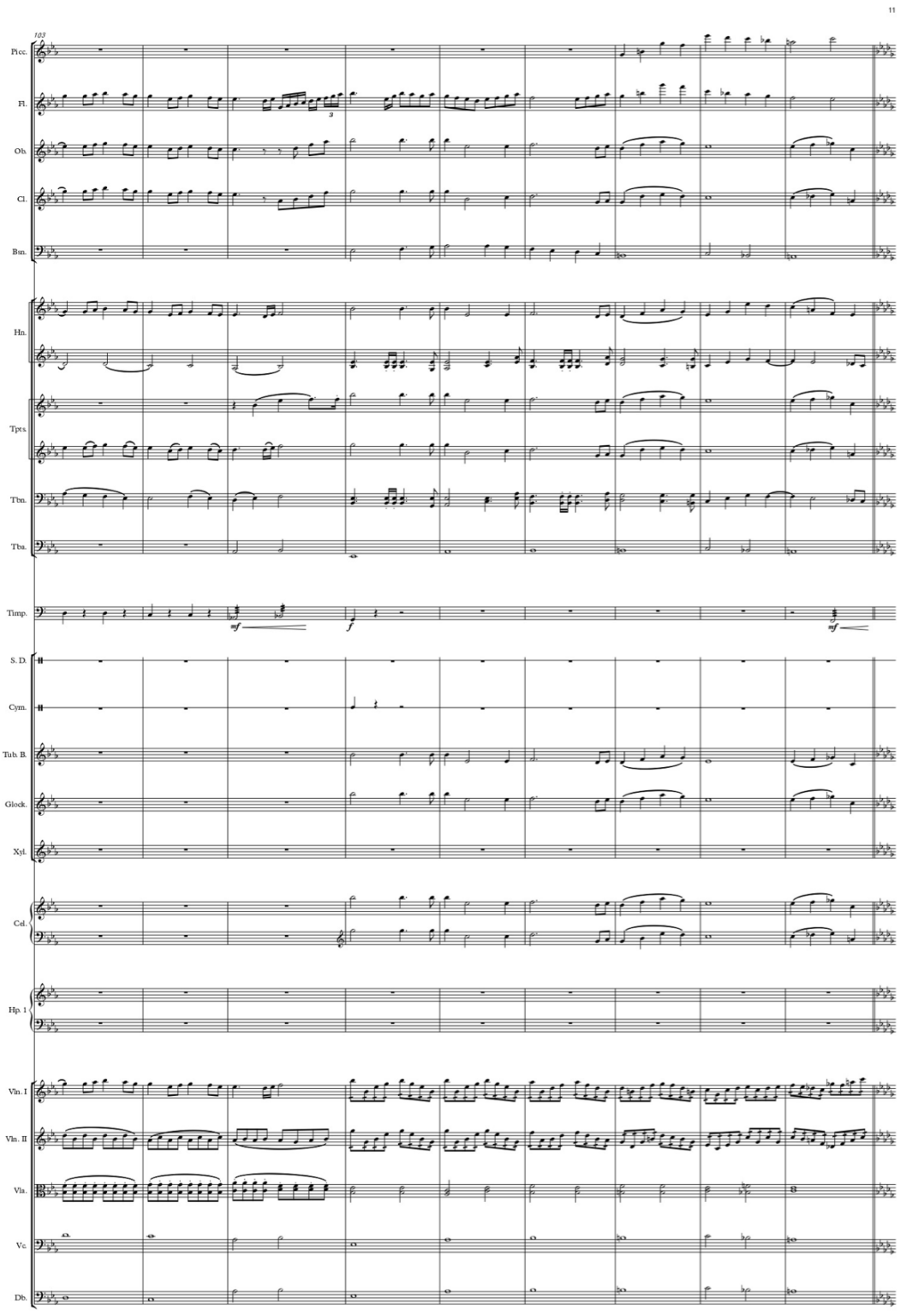

6
57
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc
Db.

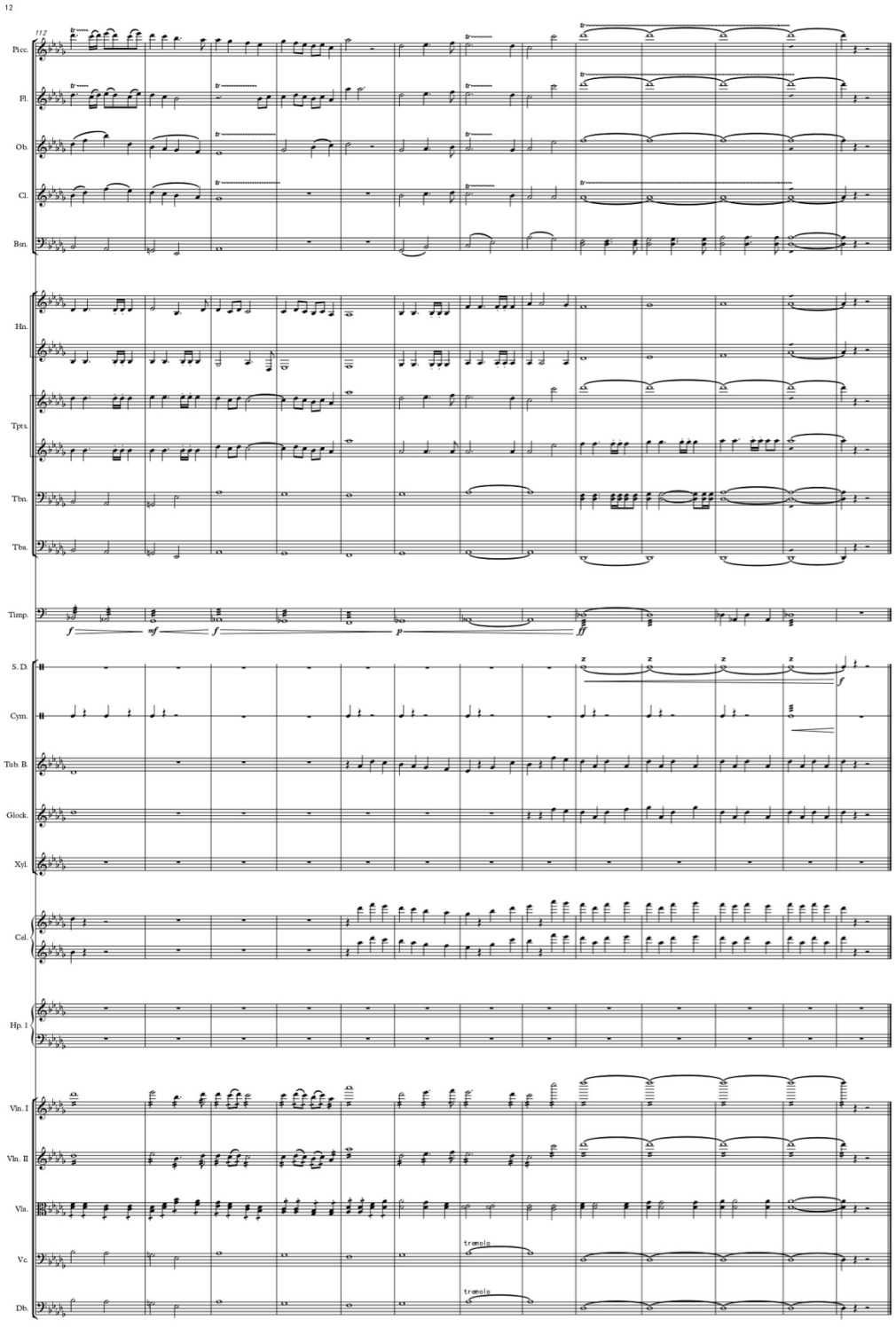

7
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.


8
77
rit.
rit.
Lento
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. I
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
fff
pp
ppp
p


Andante
Andante
Andante
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.


10
Moderato
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
div.
Vla.
Vc.
Db.
arco


103
11
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
mf


12
112
Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
S. D.
Cym.
Tub. B.
Glock.
Xyl.
Cel.
Hp. 1
Vln. I
Vln. II
Vla.
Vc.
Db.
tremolo
tremolo