

杨和平◎著

# 先觉者的 足迹

李叔同

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音乐教育思想与  
实践研究

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## 内 容 提 要

近代中国社会的急剧变革,直接导致了中国文化由内容到结构上的变化,从而使得整个教育体系和模式发生了根本性的转变。到20世纪前后,随着西方音乐的传入和新式学堂的建立,学校音乐教育也逐渐受到人们的重视,一种不同于中国古代音乐教育形态的新型音乐教育模式和体系也处于不断的建构之中。在中国近代学校音乐教育的建立与发展的过程里,涌现出许多从事音乐教育活动的先行者和启蒙者,他们通过音乐教育和音乐创作实践,为我国音乐教育的健康发展奠定了第一块基石;他们的音乐教育思想对后世产生了深远的影响。本文以中国近代著名启蒙音乐教育家李叔同作为中心人物,从分析和论述他在音乐教育、音乐创作、音乐理论等方面的具体实践入手,描述出我国近代音乐教育自清王朝礼崩乐坏、瓦砾废墟中艰难起程,从萌生幼稚到逐步成熟的历史脉络。同时紧紧围绕着李叔同这一中心人物的音乐教育实践、生命轨迹、音乐贡献以及其音乐教育思想生成的社会背景、实践基础的方方面面展开较系统、深入的梳理与分析,进而以充分的史料和较缜密的论证,揭示、归纳、提炼出李叔同音乐教育思想的主要方面、对后世的影响、现实意义和历史局限与缺失。我国近现代第一批从事现代艺术——音乐、美术教育的园丁们,大都出自他的门下,如我国著名音乐教育家吴梦非、刘质平、丰子恺以及再传弟子缪天瑞、陈啸空、唐学咏、钱君匋、邱望湘、裘梦痕,他们在以后的我国音乐教育事业的发展中,都作出了各自独特的贡献。如夏丐尊在《清凉歌集》的序中说:“迄今全国为音乐教师者,十九皆其薪传”之言,是符合历史事实的。以李叔同为代表的及其支系弟子,为我国现代艺术的传承与传播做出了重要的贡献,形成了20世纪我国音乐教育领域中一支有影响的群体。李叔同的嫡传弟子吴梦非、刘质平、丰子恺;以及再传弟子缪天瑞、陈啸空、俞绂棠、唐学咏、钱君匋、邱望湘、裘梦痕等等,就是这个音乐教育家群体中的一些代表。整整一个世纪过去了,对于李

叔同及其支系弟子这个音乐教育家群体的音乐教育思想与实践过程而言,从历史的视角看不过是一瞬间,然而历史的偶然一瞬间可以是一代人的几十年,从而通过种种偶然去理解和把握必然,促使偶然更多地和更充分地体现历史前进的必然,就应该是一件很重要的学习任务,同样也是中国音乐史和音乐教育史研究的一个重要课题。全文由导论、六章 20 节和余论等部分组成,并附有各位音乐教育家的简明年表和主要参考文献。

导论:主要阐述了三个基本内容:一是李叔同及其支系弟子音乐教育思想与实践问题提出的背景、缘由与使命;二是李叔同及其支系弟子音乐教育思想与实践的研究现状、学术进程及本文研究相关的学术成果、研究范围;三是李叔同及其支系弟子音乐教育思想与实践的研究方法、解决问题的依据,确立对本问题研究的基本思路与学术方向。

第一章:“李叔同的生命轨迹与音乐贡献”,本章由两节组成。第一节:“生命轨迹”,将李叔同一生分为五个时期,并镶嵌在中国近代社会历史发展的大背景下,进行了初步的、全景式的素描,反映出李叔同每个时期思想变化的心路历程;第二节:“音乐贡献”,将李叔同一生从事音乐活动,归纳、升华出他“首创《音乐小杂志》”、“学堂乐歌创作”、“佛教歌曲创作”、“启蒙音乐教育”四个方面的音乐贡献,反映出李叔同一生的独特奉献与成果。

第二章:“李叔同音乐教育思想的生成背景”,本章由三节组成。第一节:“研究界阈”,分别对“近代中国历史发展的基本线路”和“教育思想的实践性、历史性和承续性”作了粗略的勾画,反映出李叔同音乐教育思想生成的历史条件和教育理论基础;第二节:“社会背景”,则从“近代以前的音乐教育”、“近代以来的政治背景”、“近代学校音乐教育”及“学堂乐歌的收获”诸方面进行了回顾、展衍,反映出李叔同音乐教育思想生成的前提条件;第三节:“思想来源与实践基础”,探究了李叔同音乐教育思想的思想来源和实践基础,反映出李叔同音乐教育思想生成的直接的动力源泉。

第三章:“李叔同音乐教育思想的主要方面”,本章由五节组成。通过对李叔同音乐教育活动的展开分析,在依据大量文献史料的论证中,认为李叔同音乐教育思想主要方面是:第一节:“先器识而后文艺”、第二节:“以学生为本”的音乐教育思想、第三节:“爱国奉献”的音乐教育思想、第四节:“乐歌创作”的音乐教育思想、第

五节：“《音乐小杂志》”中的音乐教育思想。这也是本文所阐述的中心思想。

第四章：“李叔同音乐教育思想对后世的影响”，本章由三节组成。第一节：“李叔同音乐教育思想对后世的影响”，从三个方面论述了其音乐教育思想对后世的影响；第二节：“李叔同音乐教育思想的现实意义”，从“先器识而后文艺”、“以学生为本”、“爱国奉献”、“乐歌创作”等四个方面论述了其音乐教育思想的现实意义；第三节：“李叔同音乐教育思想的历史局限与缺失”，从三个方面阐明其音乐教育思想的历史局限与缺失。其主要目的就是全面、公正、客观地评价李叔同音乐教育思想与实践的本真意义和价值。

第五章：“李叔同嫡传弟子的音乐教育思想与贡献”，本章由三节组成。第一节：“吴梦非的音乐教育思想与贡献”；第二节：“丰子恺的音乐教育思想与贡献”；第三节：“刘质平的音乐教育思想与贡献”，分别从他们的生命轨迹、音乐教育思想、主要音乐贡献三个方面进行了论述。他们作为李叔同音乐教育思想与实践的继承者、传播者、发展者，身体力行地实践了李叔同音乐教育思想。在这三位嫡传弟子的音乐教育思想中，不仅具有李叔同音乐教育思想的本质内涵和精神实质，而且开创性地发展了李叔同的音乐教育思想，并赋予了李叔同音乐教育思想与实践以新的生命、新的内涵和新的意义。

第六章：“李叔同再传弟子的音乐教育思想与贡献”，本章由七节组成。第一节：“唐学咏的音乐教育思想与贡献”；第二节：“缪天瑞的音乐教育思想与贡献”；第三节：“钱君匋的音乐教育思想与贡献”；第四节：“邱望湘的音乐教育思想与贡献”；第五节：“陈啸空的音乐教育思想与贡献”；第六节：“俞绂棠的音乐教育思想与贡献”；第七节：“裘梦痕的音乐教育思想与贡献”。分别阐释了他们各自的生命轨迹、音乐教育思想、主要音乐贡献。他们作为李叔同的再传弟子，同样也是其音乐教育思想与实践的继承者、传播者、发展者。他们在后来的音乐教育岗位上，或从事与音乐教育相关的工作的时候，以自己老师为榜样，以李叔同的音乐教育思想与实践为指导，践行着李叔同的音乐教育思想。在这七位再传弟子的音乐教育思想中，不仅具有李叔同音乐教育思想的本质内涵和精神风貌，而且成为后来李叔同音乐教育思想与实践的重要传播者和发展者。为我国的音乐教育事业作出了各自的贡献。

余论：沿着先辈音乐教育家的足迹寻觅。

#### 4 先觉者的足迹

本书的创新点有三:其一、选题具有创新性。目前,国内外学术界已经出现少量的研究李叔同音乐教育思想的论文或专著中的片段,但是尚未发现全面论述李叔同及其支系弟子的音乐教育思想与实践的研究成果。其二、文献史料具有创新性。文中一些文献史料是近年内学术界首次挖掘和利用的,并且采访了李叔同的再传弟子缪天瑞先生和孙继南先生。其三、立意具有创新性。本书能够在分析、研究大量文献史料的基础上,运用辩证思维,认识、肯定与批判结合的态度,对待李叔同的音乐教育思想与实践,主张用历史发展的眼光和历史唯物主义的思想评判历史人物。

**关键词:** 李叔同 音乐教育思想 吴梦非 刘质平 丰子恺

## **ABSTRACT**

With the rapid reformation in modern Chinese society, the Chinese civilization turns to be more change from the content to the structure and leads to the basic reformation on the whole educational system and mode. People pays more attention on the school musical education with the introduction of western music and establishment of the schools about 20<sup>th</sup> century and a new kind of musical educational system and mode is coming into being. There are a lot of torchbearers about musical education in the process of the foundation and development of school musical education in neoteric and modern china. They produces a wide-spread influence on the Chinese musical education. This dissertation, centering on Li Shutong, the pioneer of music education in neoteric and modern china, analyzing and discussing his specific practices in music education, music creation and music theory, reflects the magnificent evolution of music education in neoteric and modern China, emerging an infallibility from the Man-Qing dynasty debris and approaching the recent maturity. At the same time, by sensibly clarifying Li Shutong's musical educational practice, contribution, social historical background and basement of the practice of musical educational thoughts, using sufficient historic evidences and meticulous reasoning, this dissertation also make convincing assessment of merits and demerits of Li Shutong and the achievements and failures of music education in neoteric and modern china.

Most of the first generation of educators in modern art in China, for example, music and art, are his disciples, such as the famous music educator Wu Mengfei, Liu Zhiping, Feng Zikai as well as those who learnt from him second-handedly, for



instance, Miao Tiaorui, Yu Futang, Tang Xueyong, Qian Juntao, Qiu Wangxiang and Sun Ji'nan. All of them have made specific contributions to the development of the music education in China. It is a truth that in a certain period in history, almost 90 percent of the music educators are his students, just as Xia Mianzun wrote in his book named *A Volume of Qiang Liang Songs*. Li Shutong and his disciples have made monumental contributions to the heritage as well as the spread of modern art in our country, forming a group that have a great influence on music education in China during the 20<sup>th</sup> century. A whole century has gone by. Even though the music education theory and its practice originated by this music education group is only a tiny part in the whole history, we regard it as a fundamental learning task as well as an important subject in the research of Chinese music history and Chinese music education history. The whole essay is composed of altogether six parts including introduction, six chapters and some other parts, attached with a list of music educators in a chronological order and a bibliography.

The introduction part mainly elaborates on three points. First of all, it discusses the background, reasons and contribution of the putting forward of Li Shutong and his disciples' music education theory as well as its practice. Then, it probes into the current research situation of their music education theory and practice, the academic process, research achievements and the research scope concerning this topic. Finally, it puts forward the research methods as well as the bases to solve problems, establishing the essential concepts and the research direction of this essay.

The preface introduces the main contents of Li Shutong's musical educational thoughts. 1; The background and original sources about Li Shutong's musical educational thoughts and practice. 2; The current situation and research about Li Shutong's musical educational thoughts and practice. 3; According to the research method about Li Shutong's musical educational thoughts and practice, then the author make a basic learning direction about this dissertation.

Chapter one “Li Shutong’s life orbit and contribution” is divided into two sections. Section one “life orbit” divides Li Shutong’s life into five periods and reflects the process of mind changes of Li Shutong. Section two “musical contribution” divides Li Shutong’s contribution into “initiating 《musical magazine》”, “creating school songs”, “creating Buddhism songs”, “illuminative musical education” four parts.

Chapter two “the background about Li Shutong’s musical educational thoughts and practice” is divided into three sections.

Section one “research range” reflects the basic theory and historical condition about Li Shutong’s musical educational thoughts according to the “basic way of the development in modern Chinese history” and “practicality, historicity and continuity about educational thoughts”. Section two “social background” reflects the precondition about the form about Li Shutong’s musical educational thoughts. Section three “original sources and basic practice” discloses the original sources and basic practice about Li Shutong’s musical educational thoughts.

Chapter three “main aspects about Li Shutong’s musical educational thoughts” is divided into five sections according to the analysis of the musical activities of Li Shutong. The author think that there are five sections in Li Shutong’s musical educational thoughts. 1: “pay attention on personality before literature”; 2: “student-oriented”; 3: “patriotic contribution”; 4: “creation of school songs”; 5: “musical educational thoughts in 《musical magazine》”. These five points are also the main views about this dissertation.

Chapter four “the influence of Li Shutong’s ideology and practices in music education on his successors” outlines the development direction of music education in neoteric china after Li Shutong’s death, does an integrated generalization and summary of his musical educational thoughts and a comprehensive and objective assessment of the influence of Li Shutong’s musical educational thoughts on his successors and of the successes and failures in music education in neoteric china.

The fifth chapter is mainly concerning the music education theory as well as

contribution of Li Shutong's disciples. It is made up of three parts: Wu Mengfei's music education theory and contribution; Feng Zikai's music education theory and contribution; and Liu Zhiping's music education theory and contribution. In this part, their life, music education theory as well as their main music contribution are discussed respectively. As the successor, disseminator and developer of Li Shutong's music education theory and its practice, they practiced Li's music education theory. Not only does the music education theory of these three disciples inherit the essence of Li's thoughts and spirit but also developed his thoughts innovatively, granting a new life, a new meaning and a new significance to Li's thoughts.

The sixth part—The Music Education Theory and Contribution of the Second-hand Disciples of Li Shutong's constitutes altogether four parts: Tang Xueyong's music education theory and contribution, Qian Juntao's music education theory and contribution, Miao Tianrui's music education theory and thoughts and finally, Yu Futang's music education theory and thoughts. It lists as well as clarifies their life, music education theory and main music contribution respectively. They are not just Li's second-hand disciples but the successor, disseminator as well as developer of his music education theory and its practice. In their career of music education, they regarded Li as their example, guided by his music education theory and its practice, and carried out his theory. Their thoughts are not just the heritage of the essence of Li's theory and spirit, but the disseminator as well as developer of his thoughts and its practice, dedicating to the music education career in China.

The remaining discussion of this dissertation is advancing with the step along the path originated by the predecessors in music education.

The creative of this dissertation is divided into three parts:

1: The topic has its own creativity. At present, the academic community both at home and abroad have seen a few essays or fragments of Li Shutong's music education theory but a complete research achievement concerning Li and his

disciples' music education theory as well as its practice has not been seen yet. 2: The historical data has more creative matters. Some materials is first used in recent academe and interviews with Miu tianrui, Sun Jinan, disciples of Li Shutong's disciples. 3: The conception is creative.

This dissertation uses historical views, sufficient historical evidences, meticulous reasoning to make a research about Li Shutong's musical educational thoughts and brings forward to use a historical views to judge a historical person.

**Key Words:** Li Shutong, Musical educational thoughts, Wu mengfei, Liu zhiping, Feng zikai

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