



# 潮州箏藝

恬亭



**Arts of Chaozhou Guzheng**

**by Su QiaoZheng**

蘇巧箏著

廣興書局有限公司

## 潮州箏藝

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## Arts of Chaozhou Guzheng

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廣州星海音樂學院圖書館存：

蘇巧等



一九九四年於香港

# 作者簡介

蘇巧箏女士，廣東潮州人。著名古箏藝術家。家學淵源，為已故南派古箏大師蘇文賢先生的哲嗣。幼承庭訓，年方十五，已系統地繼承了潮州古箏詮釋弦詩的技藝，後負笈北上，苦學多年，精研北派的箏藝及新派技法，博采衆長，融匯貫通。自成一派，別具一格。她經常在國內外舉行個人獨奏音樂會及講學活動，具三十多年的舞臺演奏經驗，其演奏風格，含蓄、典雅；取音作韻，醇美、清恬，深獲海內外人士的一致讚賞。一系列的《蘇巧箏古箏曲選》的鐳射唱片及盒帶，已在國內外發行。中國唱片總公司在編輯八卷代表中國古箏藝術的《古箏大全》時，將她在1985年錄製的獨奏專輯《潮州箏曲》編為第四卷，廣為流傳。

蘇氏在理論研究方面造詣甚深，是個音樂理論家，曾任廣州星海音樂學院研究所副研究員。她多次出席國內外的學術會議，發表多篇論文，如1988年，在西安全國第五屆傳統音樂學年會上發表了《潮州鑼鼓、音樂及其與西安鼓樂的若干比較》；1989年，在香港佛教音樂國際學術研討會上發表《潮州寺堂鼓樂》；1990年，在香港東南沿海音樂文化網國際學術研討會上發表《潮州弦詩樂》；1992年，在揚州全國古箏學術會議上發表《論中國古箏流派》；1993年，在香港潮州學國際學術研討會上發表了《潮州二四譜探源》等。1987年，北京人民音樂出版社出版了她與陳天國、陳鎮錫先生合著的《潮州大鑼鼓》一書。

蘇氏是中國音樂家協會、中國傳統音樂學會、中國南音學會、中國器樂學會、廣東古琴協會會員，原音協廣東分會民族音樂委員會副主任，現兼任香港中文大學，香港浸會學院，香港演藝學院教師。蘇氏以其對藝術的貢獻享譽海內外，並獲得中國國際研究院學術委員會，中國當代藝術界名人錄編委會選入《中國當代藝術界名人錄》史冊的殊榮。

## BIOGRAPHY OF AUTHOR

**Madame Su Qiao Zheng** was born in Chaozhou, Guangdong Province in 1944. She grew up in a famous guzheng ① player's family. Her father, Mr. Su Wenxian was a great master of south-school guzheng arts. Being erudited through paternal teaching and influence, she had systematically inherited the techniques of annotating Xianshi in Chaozhou guzheng's art when she was 15 years old. Then she went to study in northern China. After several years of painstaking studying of north-school and new school guzheng playing techniques, she learnt widely from others' strong points and achieved mastery through a comprehensive study of the subject. She developed a unique style of her own. Afterwards, she often held guzheng recitals both in the country and abroad. By now she had more than thirty years' experience in performing guzheng playing. Her playing manner is implicit, elegant, mild and meaningful, winning wide appraisal from persons throughout the world. Series of laser discs and cassettes named " Su Qiao Zheng Guzheng Solo Collection " have been released and put on the market. In 1985, she recorded her solo collection " Chaozhou Guzheng Songs ". This collection is included as volume 4 in the eight-volume Complete Collection of Guzheng by Chinese Record General Cooperation, which represents Chinese guzheng art and was widely distributed.

**Madame Su** is also a musical theorist. She used to work in the Research Institute of Guangzhou Xinhai Conservatory of Music as assistant researcher. Her research on musical theories is fruitful. She often attends domestic or foreign seminars, in which she delivers many theses with incisive propositions. For example, " Some Comparisons Between Chaozhou Gong & Trum Music and Xi'an Trum Music " at the Fifth National General Assembly of Traditional Music ( Xi'an, 1988 ); " Chaozhou Temple Trum Music " at International Seminar on Buddhist Music " ( Hong Kong, 1989 ); " Chaozhou Xianshi Music " at International Seminar on Musical & Cultural Network on Southeast Coastal Areas ( Hong Kong, 1990 ); " On Schools of Chinese Guzheng " ( Yangzhou, 1992 ); " Tracing the Source of Chaozhou Ersi Music Score " at International Seminar on Chaozhou Culture ( Hong Kong, 1993 ). In 1987, " Chaozhou Big Gong and Trum " co-written by Madame Su and Chen Tianguo, Chen Zhenxi was published by Beijing People's Music Publishing House.



**Madame Su** is a member of China Musicians's Association, Traditional Music Society of China, China Nanyin Society, China Musical Instrument Institute, and Guangdong Guqin ② Association. She used to be the vice chairman of National Music Committee Guangdong Branch of China Musician's Association. She now works as a teacher at Hong Kong Chinese University, Hong Kong Baptist University, Hong Kong Academy for performing Arts. Her contributions to music arts has gained high reputations. Her name and brief biography is recorded in " **Chinese Celebrities in Present Art Field** " by Academic Board of China International Reserach Institute in Beijing.

Notes:

① Guzheng: a 16- or 21-stringed plucked instrument in some ways similar to the zither.

② Guqin: a seven stringed plucked instrument in some ways similar to the zither.

蘭花而世所  
 第音美而  
 不亦種巧  
 第女史之藝  
 精理澈乎通  
 南北東賦高曠  
 其志未若若  
 讀其巨擘潮州第  
 藝如心在無如  
 聆其聲  
 潮州古第第藝漸  
 得以傳而廣  
 巧第女史之宏願  
 未同  
 得付梓羞心所  
 固以爲其爲如  
 言記之  
 九九四年一月  
 反於天何怡  
 唐楊和



蘭，花香而無聲；

箏，音美而不香。

蘇巧箏女史，

藝精理澈，學通南北，稟賦高曠，其氣若蘭。

讀其巨構**潮州箏藝**，如聞其香，如聆其聲。

潮州古箏藝術得以傳而廣之，巧箏女史之宏願償矣！  
聞將付梓，爰作斯圖以賀，并爲數言記之。

一九九四年之夏於天河恬廬

楊和明



# 序 言

我出生在一個音樂家庭，生長在中國著名的音樂聖地潮州古城，從小受到潮州文化和潮州音樂的厚育，童蒙時，父親開始教我背唱弦詩（樂譜），學彈古箏，經常帶我同往樂社或樂友家，聽奏潮樂，啟發，誘導，耐心培養我的興趣。在耳濡目染，潛移默化之中，接受了父親嚴格的訓練，打下了厚實的基本功。

一九六零年，我開始了古箏專業的演奏工作。翌年，被選派到瀋陽音樂學院，跟隨當代著名的古箏教育家趙玉齋先生學藝。北國三年的生活，使我開闊了眼界，也掌握了北派箏藝和新派箏技。是父親的目光獨到，予以悉心栽培，引我步入音樂人生，北國學藝的經歷，更使我與古箏結下了不解之緣。及後，便是長期的舞臺生涯，在全國各地的巡迴演出中，在多次的全國音樂調演、匯演之中，更給予了無數次學習、交流的機會，使我對南北箏派的風格，音律，音韻，新派的技法，有了比較全面的認識，並在舞臺的天地中得到充分的實踐和發揮。

一九八一年，開始在廣州星海音樂學院研究所，從事理論研究工作（任副研究員）。時至今日，我在香港的演出活動、教學工作，全部歷程，都是圍繞着如何把箏彈得更巧，把技藝練得更精，把理論，技術和經驗總結出來，流傳下去，在漫長的藝途上，苦苦地鑽研，探索，幾十個春秋隨之流逝。

父親蘇文賢先生，畢生研藝，傳藝，他精通弦詩樂及多種樂器，箏藝高超，聞名遐邇，桃李天下，披美廣遠，但由於文化大革命的災難，致使他未能來得及總結自己的技藝。我作為其傳人，實是責無旁貸，故將父之所授，心之所得，匯文成集，以完成先父未竟之志。

回顧漫長的習藝過程，並不是從系統的教材，嚴密的邏輯，確鑿的論據開始的。父親先教我唱弦詩，背樂譜，他用民間傳統的口傳面授的方法，讓我長期泡浸在弦詩之中，去領略弦詩韻味，再手把手的教我彈箏曲，用那行之有效的以曲帶功的方法，讓我得到箏藝，讓我自己去領悟弦詩與箏曲之間的關係，從而得到那難能可貴的心中之音。他的良苦用心，在後來更長時間的實踐中，我終於感受到了。我明白，要將一首弦詩變成一首箏曲，需要經過一個更複雜，更富創造性的過

程，這個過程，因應了各人的師承關係，表現了各人對弦詩內涵的理解和詮釋能力的高低；這當中，還表現出各人的技術功力，藝術修養，生活經歷，文化素質，個人氣質，性格等等所形成的個人演奏風格。父親把技藝、經驗、心血融化在這些箏曲之中傳授給我，更重要的是他教會我自己去走完這個複雜的過程，讓我真正地學會民間音樂最精華的“即興性，流動性”的技能和古箏詮釋弦詩的本領。從童年的家學到北上求師，直到幾十年後的今天，用所積累的經驗，所學到的技藝，所掌握的音樂知識來梳理，歸納，總結父親對我的這個授受過程，也就是《潮州箏藝》一書的內容。

本書是我個人求藝歷程的總結，難免是一家之見，偏漏不全。落筆行文時，又碰到那些自古未有明確定義的技法和約定俗成的章法、樂語，必須給予正名或恰當的解說，可供引證的資料如鳳毛麟角，沒有體例可依傍。寫這本書對我來講，好是走在一片沒有路的荒原上，每一步都需要我用自己的能力、自己的方式，在自己的腳下，開闢自己的路。（這片荒原本來就潛在着無限條的路）。

我把父親傳授的一部份箏曲整理訂譜。這些年來，我也經過這段複雜的過程，創作，編訂了一批潮州風格的箏曲，這批箏曲，長期在舞臺上演出，深受好評，并已錄製入“蘇巧箏古箏曲選”系列的鐳射唱片和錄音帶之中，在國內外發行。我把這兩部份樂譜整理匯成曲集，收錄在《潮州箏藝》一書中，祈能從兩代人的箏曲中看到傳承和發展的結果，并使本書既集其法，又錄其曲，文曲并重，相得益彰。

我將此書供諸同道，祈能互相啟迪，繼續弘揚潮州箏藝，也將此書獻給寄予我厚望的先父蘇文賢先生以及恩師趙玉齋先生，以感謝他們對我的苦心栽培和教導。

蘇巧箏  
一九九一年春於香港

# PREFACE

I was born in a musician's family in an ancient city — Chaozhou, one of China's famous musical sacred places. Since I was young, I had been educated in a surrounding of Chaozhou culture and Chaozhou music. In my childhood, my father started to teach me reciting Xianshi ( a specific name of the Chaozhou music score ) , and playing Guzheng. He used to bring me with him to musical houses or home of his musician friends to listen them playing Chaozhou music. By doing this patiently, he aroused my interest in and led me into the world of Chaozhou music. Imperceptibly influenced like this, I was strictly educated by my father, and then earned solid base in my early childhood for mastering Chaozhou music.

In 1960, I started my career as a Guzheng player. In the following years, I had been chosen and sent to Shenyang Conservatory of Music, becoming one of the students of the famous contemporary Guzheng educator — Mr. Zhao Yuzai. Three years in northern China enlarged my vision and made me master northern style Guzheng arts and the playing techniques in new style. It can be said that my father's original foresight and utmost training guided me into a life full of music, while the experience as a student in the north help me establish a profound relationship with Guzheng. Later, I witnessed long period of stage life, performing tours all over the country, many times of national musical festivals. All these provided me countless opportunities for study, learning and communications. Meanwhile, they also help me have a comprehensive and thorough understanding of the style, as well as of new techniques. Furthermore, I experienced plenty of practices and full play of my ability on the stage.

In 1981, I went to worked as a deputy researcher in the Research Institute of Guangzhou Xinhai Conservatory of Music, concentrating on the research of musical theory. From then on, my performances, teaching and other activities in Hong Kong all centered on how to play Guzheng more skillfully, how to improve my playing techniques, how to summerize the theory and techniques. Scores of years passed by with my painstakingly researching and surveying in the art field.



My father Mr. Su Wenxian spent all his life in researching and teaching arts. He was a master of Xianshi Music and many kinds of musical instruments. He was especially famous for his Guzheng playing and numerous students. But because of the tragedy of Cultural Revolution, he left us before he would summerize his knowledges and techniques. As one of his children, I am duty-bound to summerize what my father taught me and what I have learned into a book so as to fulfill my dear father's unfinished wish.

Looking back to my long way of learning arts, I did not started with systematic materials, nor with strict logics or precise arguments. My father first taught me singing Xianshi, then taught me hand by hand playing Guzheng. By using the traditional method of oral and personal instructions, my father made me immersed in Xianshi and appreciate the special pleasing quality of Xianshi. Meanwhile, he used the hand by hand instruction methods to teach me the playing techniques of Guzheng.

He let me grasp the relation between Xianshi and Guzheng songs and then to understand both its quality in mind and learn its playing techniques by hand. With his great efforts and my long time practices later, I had finally sensed and understood that there exists a complicated and creative process between a piece of Xianshi and Guzheng song. This process not only involves People's different understanding of Xianshi because of different teachers they learn from, it also expresses each person's technical capability and artistic accomplishment, which combine to make one's playing style. Father mixed together his techniques, experience and efforts in all these Guzheng songs he taught me. Most importantly, I learned from him how to go through this complicated process. I learned from him " impromptuness and mobility " — the essence of folk music. Also I learned how to explain Xianshi with Guzheng. From study in the family in my childhood, to later-on study in the north, and further to present day which is scores of years afterwards, I use all experience I have owned, all techniques I have learned, and all musical knowledge I have grasped to arrange and summerize this process my father passed on to me. This is also the content of this book " The Arts of Chaozhou Guzheng "

This book is a summary of my exploring experience of Guzheng arts. It expresses my own opinions. In my writing, I have to find names or adequate explanations for those techniques, rules, terms which have never been defined before. There is little documents or examples I can refer to. To me, writing this book looks like walking in a deserted land with no roads on it. I have to put forward every step all by my own effort, all in my own way. I finally open a road on this deserted land, which nevertheless is ready for countless roads.

Part of Guzheng songs my father taught me are arranged and revised. During these years and after complicated process, I have written and edited a group of Guzheng songs with Chaozhou style. These Guzheng songs, which have been performed at the stage for a long time and have won widespread appraisals, are collected in my serial laser discs or cassettes ( named Su Qiao Zheng Guzheng Collection ) and are distributed both inside and outside of the land. Today, I put the above-mentioned two parts of Guzheng songs into a collection in " The Arts of Chaozhou Guzheng ". I hope readers may see from these Guzheng songs of two generations the relation between transference and heritage as well as the result of development. Also this book combines playing methods and songs, letting articles and songs complement each other.

This book is also for those in the as me occupation as me in the hope of enlightening each other and expanding the development of Chaozhou Guzheng arts. I attribute this book to my father Mr. Su Wenxian and my teacher Mr. Zhao Yuzai who placed high expectations on me, with a view to express my gratitude for their education and guidance.

Su Qiao Zheng  
in Hong Kong Spring, 1991

# 前言

古箏流傳到潮州，受到潮地民間音樂的影響，變成帶有顯著地方特性的潮州古箏，受到潮人的喜愛並廣為流傳。古箏在潮地，並不是作為獨立體的形式存在的，它匯入並依附在潮地的弦詩樂種之中生存、發展，它彈奏的內容是弦詩，它的種種特點是在弦詩的各種規律制約下才產生的，它們須臾不離，因此，談論潮州古箏，必須要用一定的篇幅先介紹它所依附的母體——潮州弦詩樂。

學習潮州古箏，傳統是用口傳面授的教學法：首先學習唱弦詩，然後才學習彈奏指法，讓曲（弦詩）先入心，再由心到手。弦詩樂的種種特點，在昔日的教學環境中，在直接授受和傳習的過程中，自然是水到渠成，也就不顯得特殊了。但是，由于引進了視譜教學法，原來作為輔助記憶、提示而設的樂譜，功能起了變化，人們用盡各種辦法，設計大量的符號，千方百計地想把民間音樂那生動、活潑、千姿百態的變化手法包羅其中，試圖以視譜教學法全面代替傳統的口傳面授教學法。過份地依賴樂譜，曲不入心，但求在眼前過，就是照葫蘆也畫不出瓢，因為民間音樂運動的內在韻律，微妙的變化，並非靠一項記譜技術就可以囊括的，那些無法納入樂譜的情感和思緒，那些表現民間音樂精華的即興性、流動性的技能，會因為教學環境的改變而慢慢喪失，拋棄，這不只是潮州古箏的問題，而是整個民間音樂在傳承方面所出現的共性問題。談論潮州箏藝，總結傳統的潮州古箏授受過程和對弦詩詮釋的過程，是希望能從個人角度、個人經驗，去對一個樂種中的一件樂器做點探索性的補救工作。

《潮州箏藝》一方面是總結古箏的演奏技術，另一方面，也試圖從古箏生存的環境（更高的層次），從藝術的角度、結合個人的體識，去總結。所以，本書有兩個部份，第一部份是專論，其中附有四篇已經發表的論文，它能幫助讀者對潮州古箏藝術有更全面的認識，也有助于加深對本書專論部份的理解。第二部份是樂譜，其中包括有父親薪傳，經我解讀的部份弦詩二四譜（它是現今研究潮州古箏，溯本求源的依據），有經父親詮釋、親自傳授的部份潮州箏曲，有個人創製編撰的一部份潮州風格的箏曲。把這幾個部份結合起來，使譜論合一，既便于研究，也更有使用價值。

本人雖竭盡全力，但水平有限，疏漏之處在所難免。祈待前輩、同道不吝賜教，以匡不逮。