

心与音

HEART AND MUSIC

——文化视野下的世界民族乐器

World Ethnic Instruments from a Cultural Perspective



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序言

音乐文物作为湖北省博物馆的馆藏特色格外引人瞩目。其藏品从新石器时代的陶响器、陶铃，到清代孔庙礼乐器，纵贯 5000 余年，类别数十种，洋洋洒洒犹如一部中国古代音乐史。尤为引人注目的是公元前 5 世纪曾侯乙墓中的乐器组合：包括编钟、编磬、琴、瑟、笙、箫、篪、鼓等在内的 125 件礼乐器构成了一个庞大的宫廷乐队。曾侯乙编钟、编磬等不仅具有良好的音乐性能，而且所显示的音乐理论、实践信息远远超出了文献的记载和世人的想象。

湖北省博物馆一直致力于音乐文物的推介和展示。以曾侯乙编钟以及其他音乐文物的复制品定时演出的《编钟乐舞》，已成为湖北省博物馆《曾侯乙墓》专题陈列的有机组成部分，深受观众的欢迎。这些音乐文物的复制品，还曾多次参加国内外重大仪式活动和展出。如 1984 年参加中华人民共和国成立三十五周年庆典，1997 年参加香港回归庆典并演奏了谭盾先生依据曾侯乙编钟音乐特性而创作的《天·地·人》乐曲，1999 年在美国华盛顿沙可乐美术馆作为“孔子时代的音乐”主题展出，2005 年在荷兰参加中国艺术节，以及为 2008 年北京奥运会录制颁奖乐《金声玉振》等，在海内外产生了广泛的影响。

《礼记·乐记》曰：“凡音之起，由人心生也”，意思是说音乐是人的心灵感悟形式。世界各地各民族对音乐的认识，以及音乐在其生活中的作用，因其对各自所处世界的认知差异各不相同，世界音乐也因此丰富多彩。换言之，通过各种类型、样式和风格的乐器及其音乐，人们可以了解与之相关其他民族的生活、习俗和文化，进而心灵相通。

今年是曾侯乙墓发掘三十周年，如何纪念这个对我馆发展具有历史意义的重大事件？如何让更多的大众更深入地了解这些音乐文化遗产？我们认为只有把中国音乐放在世界文

化的大背景下，用多元文化的视野和对他者文化的比较中，才能够清楚地认识中国音乐文化的特征、文化价值和历史地位。“把世界音乐这个大视野带给我们的观众”，也是希望借此进一步加深人们理解古今中外的音乐无不为促进人与神、礼与乐、心与音的和谐的本质。这是我们多年来的一个愿望，也是举办此次展览的初衷。

基于此，我馆与国内收藏世界乐器最多和最具特色的上海音乐学院东方乐器博物馆经过近一年的精心筹备，联合举办“心与音——世界民族乐器特展”。在展览中，人们不仅能目睹丰富多彩的世界民族乐器，而且能耳闻这些乐器发出的优雅、奇异的乐音，音乐文物的影像和声音展示也是这次展览的重要组成部分。当我们再回首聆听曾侯乙编钟，或许对我们祖先的庄重形式、表达方法和技术手段更充满敬意。

最后，我要感谢上海音乐学院杨立青院长！感谢上海音乐学院东方乐器博物馆的同仁们！是你们的鼎力支持、大力帮助使湖北省的父老乡亲能欣赏到如此高水准的展览，也使我馆纪念曾侯乙墓发掘三十周年的活动丰富多彩。

湖北省博物馆馆长

湖北省考古研究所所长

湖北省文物保护中心主任



Preface

Musical relics stand out among Hubei Provincial Museum's collection as a special part. From pottery rattle balls and pottery bells of the Neolithic Age to ritual musical instruments used in Confucius Temple of the Qing Dynasty, they span over 5,000 years and fall into dozens of categories, embodying the history of ancient Chinese music. The most attractive is the ensemble of 125 ritual instruments from the tomb of Marquis Yi of Zeng of the fifth century BC, which, used by a large court band, include set-bells, stone chimes, qin, se, sheng, xiao, chi and drums. The information about musical theory and practice in the bronze bells and chime stones, which are still playable, is far beyond historical records and our imagination.

The museum has always been devoted to the publicity and display of its collection of musical relics. Dance to the Music of Set-bells, performed regularly with replicas of the set-bells and other musical relics of Marquis Yi of Zeng, has become a popular part of the exhibition 'Tomb of Marquis Yi of Zeng'. These replicas have also been shown at major ceremonies and exhibitions at home and abroad. For instance, they were present at the celebration of the

35th anniversary of the People's Republic of China in 1984. In 1997, they were used to play Heaven, Earth and Human composed by Tan Dun according to the musical characteristics of the set-bells at the handover ceremony of Hong Kong. In 1999, they were shown at the theme exhibition 'Music of the Times of Confucius' in Arthur M. Sackler Gallery in Washington DC. In 2005, they were brought to the Chinese Art Festival in the Netherlands. In 2008, they were adopted to record Music of Jade and Metal for the awarding of medals at the Beijing Olympic Games. These have made them well-known at home and abroad.

The chapter on music in Book of Rites says, 'All music stems from the heart. ' World music owes its diversity to the difference in the perception of music by the peoples from various regions, in the role of music in their life, and in their understanding of their environment. In other words, musical instruments of different types, forms and styles and the music they are used to play can help us to understand the lifestyle, customs and cultures of the peoples they are related to and, finally, to achieve empathy with them.

At the 30th anniversary of the excavation of the tomb

of Marquis Yi of Zeng, how shall we commemorate it as a historic event for the museum? How shall we promote a deeper understanding of its musical heritage among a larger number of people? We believe that a clear idea of the characteristics, cultural value and historical role of Chinese music cannot be gained without perceiving it against the broad horizon of world culture and comparing it with other cultures from a multi-cultural perspective. 'We shall bring the broad horizon to the visitors', through which they can get closer to the essence of Chinese and foreign music so that the harmony between humanity and divinity, ritual and music, heart and music can be promoted. Having been our wish for years, this is the purpose of the exhibition.

Thus, in collaboration with the Museum of Oriental Musical Instruments of Shanghai Conservatory of Music, which has China's largest and most special collection of world musical instruments, we present a special exhibition named Heart and Music: World Ethnic Musical Instruments after a year of painstaking joint preparation. Visitors to the exhibition will see a rich variety of ethnic musical instruments from around the world and hear the elegant, exotic sound

they produce. A major part of the exhibition consists of the images and sound of musical relics. The sound of the set-bells from the tomb of Marquis Yi of Zeng may increase our respect for the solemn form, way of expression and techniques developed by our ancestors.

Finally, my thanks go to Yang Liqing, president of Shanghai Conservatory of Music and our colleagues at the Museum of Oriental Musical Instruments. It is your utmost help and support that has made it possible for people in Hubei to enjoy such a wonderful exhibition and enriched our commemoration of the 30th anniversary of the excavation of the tomb of Marquis Yi of Zeng.

Curator of Hubei Provincial Museum
Director of Hubei Provincial Institute of Cultural Relics and Archaeology
Director of Center for Protection of Cultural Relics in Hubei

Wang Hongxing

序言

在我国乃至世界上享有盛誉的重要音乐文物——曾侯乙编钟，至今已经出土三十周年。为纪念这一音乐界和考古界的重要事件，湖北省博物馆特邀上海音乐学院举办“心与音——世界民族乐器特展”，可喜可贺！此次展览活动是对以曾侯乙编钟为代表的中国古代音乐文明的礼赞，也是对新时期以来中国音乐文化广收博纳并不断走向世界的展现。展览以“心与音”为主要的布展主题，它不仅反映出不同时代、不同地域的乐器奏出的和谐共鸣之声，更体现出音乐是沟通人类心灵的桥梁和反映人们心声的本质内涵。相信此次参展活动不仅可以给湖北人民和国内外观众带来艺术和智性的双重享受，还可以成为高等院校与专业展馆通力合作、科学研究与音乐普及比翼双飞的良好开端，从而将在上海音乐学院的办学历史和湖北省博物馆的办馆历史中留下令人难忘的篇章。

上海音乐学院前身是伟大的民主革命家、杰出的教育家、思想家蔡元培先生和音乐教育家萧友梅博士于1927年共同创办的国立音乐院。八十多年来，学院秉承蔡元培先生和萧友梅先生所创立的优良办学传统，通过黄自、贺绿汀和丁善德等前辈音乐家的辛勤耕耘和众多师生员工的共同努力，不仅奠定和发展了中国现代音乐教育体系的基本框架，而且培养了一大批蜚声中外的作曲家、理论家、指挥家、演奏家和歌唱家，为社会、为祖国奉献了众多的优秀音乐作品和学术成果。改革开放以后，随着中国社会和文化的飞速发展，我院各项事业的前进也迈入新的阶段。在多位领导、音乐家和相关国内外友人的关心和努力下，自上世纪八十年代至今，历经二十余年，一个目前为国内艺术院校中成立最早、规模最大、藏品最多的专业乐器博物馆——上海音乐学院东方乐器博物馆——逐步发展起来，成为我院教学、科研、宣传及对外接待的重要部门和上海市行业博物馆中的一个显著亮点。目前，该乐器博物馆的馆藏布局由“中国古代乐器”、“中国现代乐器”、“少数民族乐器”、“外国民族乐器”四个部分构成，全部藏品约600余件（套），年接待人数约为三万余人次。这次参展的二百三十余件（套）乐器主要选自该馆的中国少数民族乐器和外国民族乐器收