

PICTORIAL CATALOGUE OF
THE COLLECTIONS OF
THE MUSEUM OF
ORIENTAL MUSICAL
INSTRUMENTS

史寅

主 编



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主 编 史 寅

执行主编 邢 媛

图文撰写 邢 媛

翻 译 汤亚汀 邢 媛

审 校 洛 秦

摄 影 吕晓辉 陆 铖 张旭东

项目助理 梁 媛

专家组成员 (以姓氏拼音为序) 韩锺恩 洛 秦 萧 梅 杨燕迪 应有勤 赵维平

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Project assistant Liang Yuan

Specialist board (in alphabet order of Chinese *pinyin*) Han Zhong-en Luo Qin Xiao Mei

Yang Yandi Ying Youqin Zhao Weiping

前言

东方乐器博物馆馆长 史寅

光阴荏苒，自1984年上海音乐学院音乐研究所林培安和应有勤二位研究员在苏州民族乐器厂首次提出我院应该建立一所乐器博物馆的倡议至今，三十年弹指一挥间。今天当我站在东方乐器博物馆那充满人文气息的大厅，看着川流不息参观的学生和来宾时，心里真是浮想联翩、感慨万分。

随着我国经济的发展，高校博物馆的建设如雨后春笋，其凝聚大学优质资源、沉淀历史、传播文化的良好功能已成为社会的共识；随着世界格局的变化，民族学、人类学、民俗学以及民族音乐学也以前所未有的速度蓬勃发展，保持文化多样性成为人们经常反思的问题。而东方乐器博物馆顺应了这两种社会思潮而发展，并且成为佼佼者。作为中国艺术院校中建立的第一个专业博物馆，它是上海音乐学院这个中国第一所高等音乐学院的骄傲，同样它也为上海这样的国际化大都市增添了文化亮点。

东方乐器博物馆由“中国民族乐器陈列室”逐步发展而来，自诞生之初，它就秉持着为教学、科研服务的理念。无论是“中国古代乐器”“中国现代乐器”“中国少数民族乐器”和“外国民族乐器”的展示布局，还是设立知识性展板、“世界民族乐器表演精粹”视频和“世界民族乐器检索系统”，乃至采用讲解、讲座、表演一体化的展示及工作坊授课模式，都体现了我们为艺术院校学生建立自学课堂以及为音乐普及教育所做的努力。

在我馆的500余件（套）藏（展）品中，反映中华民族优秀历史的原件和仿件展品如贾湖骨笛、曾侯乙编钟、唐代琵琶、汉代鐃于、战国铜鼓、明清古琴等，折射我院在中国乐器定制和改革中重要贡献的古筝、革胡、扬琴等，展示东方乐器瑰宝和文

化辐射的印尼宫廷乐器甘美兰和成套的印度、泰国、韩国、日本乐器等，以及反映我国 55 个少数民族灿烂文化的藏族洞钦、达玛如、新疆十二木卡姆伴奏乐器和西南一些已失传的民族管乐器等等，都精彩纷呈，让人流连忘返。在东方乐器博物馆的确能够让外国人看中国，让中国人看世界。

2008 年、2010 年我馆应邀分别赴湖北省博物馆和国家大剧院举办了两次“世界民族乐器特展”；还随“上海高校博物馆联盟”在四川大学和上海科技馆举办多次展览，这些都使我馆的社会声誉和界内影响大大提高。此外，我馆馆长被推举为中国博物馆协会乐器专业委员会副主任，我馆加入欧洲网上乐器博物馆（MIMO）联盟以及我馆与上海市和相关区的各种合作协议又让我们得到政府和行业的大力支持。当下的文化政策和日益增强的经济扶持力度，也都将鞭策我们继续前进，更上一层楼。相信这本“图录”的推出和网上博物馆的建设，都将推动东方乐器博物馆的科学内涵与服务不断提升。

我们常说“东方乐器博物馆”凝聚了几代“上音人”的心血与汗水，这绝不是一句套话。虽然博物馆的功能与作用有目共睹，但是在大学，博物馆依然属于非常设机构，也没有固定的行政拨款。因此，如何保证向“只花钱不赚钱”的博物馆持续投入人力与资金的支持，是个不小的难题，也体现了历任校领导的智慧与决心。应该说，东方乐器博物馆是非常幸运的——从首任院长、人民音乐家贺绿汀历次题写馆名，到前任领导桑桐院长数次撰写展馆序言，江明惇院长亲任馆长，张止静书记和杨立青院长划拨场地、编制，正式设立机构等等的关怀与支持，无一不是东方乐器博物馆成长壮大的重要因素。今天，现任院党政领导更是以时代发展的眼光，从正规化、学科化建设的高度来要求和帮助我们。随着上音新的校园规划，我们将迎来全新理念及展示模式的音乐博物馆。

另一方面，博物馆建设的成败又十分依赖于被我们称为“博物馆人”的博物馆工作者及与其志同道合的专家学者的敬业。我们知道，搞博物馆建设和做教师或研究员大不一样，除了具有音乐和博物馆专业知识，还要有强烈的兴趣、执着的追求，特别是具有牺牲精神。因为坐而论道，“等、靠、要”是做不成任何事情的。正是由于他们的拼搏并以此感染着周边的人一起努力奋斗，才能挖掘一切资源，才能把握一切机遇，才有博物馆的今天。初创时期的林培安、蒋无间先生，长期指导我馆工作的杨燕迪副院长，院内外专家蒋郎蟾先生、赵佳梓教授、孙文妍教授、应有勤教授、萧梅教授和

吴毓芳女士等等，他们不但共同铸就了事业的成就，赢得了赞誉，更激励我们发扬这种精神，创造更美好的明天。

最后，不能不提的就是社会的关怀与帮助。世界上几乎所有的博物馆，即使是国家办的博物馆也少不了社会组织和有识之士的支持。在我馆不断成长的历史上，也充分体现了这一点。上海音乐学院虽有不少民乐品种，但是没有苏州民族乐器厂的支援，第一个陈列室就无法面世；没有玉佛禅寺的捐赠，博物馆的4个展厅就有几个缺项；香港保健协会主席周文轩先生的慷慨解囊，让我馆增添了镇馆之宝和多媒体系统；西林禅寺、韩国京畿道文化院、阿根廷总领事馆、文华乐器厂……都为我馆争光添彩；上海市教委、市文化（文物）局、上海博物馆、徐汇区教育局等上级领导部门和行业指导单位都对我们从精神到物质多方面地给予关心、支持，为我们鼓勇气、解难题，当然更为我们指引未来。

今天，伴随着这本馆藏图录的面世，我馆又将迈入一个新的发展阶段。展望未来，我们不光着眼于增添新的乐器品种，开设新的教学模式以及举办更专业化的展览，我们的网上博物馆也即将在上海音乐学院官网、中国博协网站以及欧洲网上乐器博物馆（MIMO）上同时推出，还有上海音乐学院的新校区建设将使我馆迁入上海最繁荣地段的最具艺术标志性的建筑，这些无疑预示着东方乐器博物馆的明天将更加美好灿烂。

2014年12月

Forward

Shi Yin Curator of the Museum of Oriental Musical Instruments

Thirty years have passed in a snap, since Lin Pei'an and Ying Youqin, researchers of the former Music Research Institute of Shanghai Conservatory of Music, made a proposal at Suzhou Traditional Musical Instruments Factory in 1984. Their proposal was the establishment of a musical instrument museum for the Conservatory. When I see visitors coming in streams at today's Museum of Oriental Musical Instruments (MOMI), thoughts and feelings thronged on my mind.

Having mushroomed in the wake of China's economic development and benefited from collegial resources, college museums receive recognition for their contributions in preserving history and culture; changes of world structure have accelerated the unprecedented boom of ethnology, anthropology, folklore and ethnomusicology, evoking our reflections on cultural diversity. The MOMI emerges to satisfy times' requirement and is outstanding among its peers. The first specialized museum of Chinese art colleges, it is the pride of the Conservatory, also the first of its kind in China, and adds cultural highlights to the metropolitan Shanghai.

Originated from the Chinese Traditional Music Instrument Exhibition Hall, the MOMI supports teaching and research from the very beginning since its birth. Its collections are displayed under categories of "Chinese ancient musical instruments", "Chinese modern musical instruments", "Chinese minority musical instruments" and "Foreign folk musical instruments". In addition to normal application of showcases, world music performance video and "index of world folk music instruments", the MOMI also provides guided tours, lectures, performances and workshops. All of these aim at facilitating self-study for students and popularizing music to the public at once.

Some five hundred items or sets of MOMI's collection attract visitors with diversified highlights: the authentic pieces and replicas of the ancient bone flute of Jiahu, collected

bells from the tomb of Marquis Yi of Zeng Kingdom, Tang pipa lute, Han chunyu bronze percussion, Warring States Era bronze drum, and Ming and Qing qin zithers, all are Chinese treasures in history; zheng zither, renovated gehu fiddle, and yangqin dulcimer are among the first Chinese instruments that the Conservatory sought to standardize and reform; gamelan-set of instruments of Indonesian royal court, plus others from India, Thailand, South Korea and Japan represent the oriental cultural heritages; Tibetan instruments like the long metal trumpet dung-chen and hour-glass drum damaru, Uighur instruments for twelve mukam, as well as some lost wind instruments from Southwest China, all depict the cultural affluence of our fifty-five ethnic minorities. With its collection, the MOMI brings China and the world closer to each other.

Several exhibitions by the MOMI have enhanced its reputation and influence: a “Special Exhibition of World Folk Musical Instruments” was held in the Museum of Hubei Province and in the National Centre for the Performing Arts in 2008 and 2010 respectively; as a member of “Shanghai College Museum Union”, the MOMI joined hands with the exhibitions in Sichuan University and Shanghai Science and Technology Museum. Selected as deputy director of the Musical Instruments Committee of China Museum Association, the curator of MOMI has acquired both governmental and trade support through partnerships at the municipal and district levels, as well as with support from the European Musical Instrument Museum Online. These supports, coupled with the increasing preferential cultural policies and financial aids, urge us to advance. This book, as well as our online platform, serve as another proof of the MOMI’s upgrade in scientific and service aspects.

It is no polite formula that MOMI is the achievement with painstaking efforts of several generations that worked at the Conservatory. As non-standing body, non-profitable university museums tend to have been facing problems of consistent manpower and funding. Luckily, wisdom, determination and forward-looking perspective of the successive and present leaderships have been supporting us in all aspects: from He Luting, the first president, who inscribed the museum’s name; then Sang Tong, who wrote the prefaces for the exhibitions of the museum; and Jiang Mingdun who acted as curator; to Zhang Zhijing and Yang Liqing, who officially arranged and set up the museum. As part of the new campus planning, the MOMI is witnessing its updated conception and mode of display.

On the other hand, the growth of the MOMI owes to those who worked for the museum and shared the same goals. Different from the faculty members, the museum workers have to be equipped with professional knowledge, strong interest and spirit of dedication, especially of self-sacrifice. They are doers and go-getters who have also influenced those around them to

join in. The present altitude of the museum cannot be reached without their efforts in exploring resources and capturing opportunities. These names can be listed, but not all included, as follows: Lin Pei'an and Jiang Wujian during the early establishment of MOMI; Yang Yandi, Vice-President of the Conservatory, who provided guidance to us; as well as those specialists and professors like Jiang Langchan, Zhao Jiazi, Sun Wenyan, Ying Youqin, Xiao Mei and Wu Yufang. It is the joint effort of us all that achieved such success and honor. Let us keep up this spirit to create a better tomorrow.

Finally, care and help from the society are to be mentioned. Almost all museums in the world, including those of the government, cannot do without social organizations and people of insight. This has been fully embodied in the history of the MOMI. Despite our abundant collection of traditional musical instruments, the first exhibition room will not exist without the support from Suzhou Traditional Musical Instruments Factory; with donations from Jade Buddhist Temple, four exhibition rooms were able to be complete; endowment from Mr. Chou Wenhsün, late President of Hong Kong Health Society, brought us the multimedia system; Xilin Buddhist Temple, Gyeonggi-do Cultural Institute of South Korea, Argentine Consulate General, Wenhua Music Instruments Factory are among those who add luster to the MOMI, not to mention the guidance and support from Shanghai Municipal Education Commission, Shanghai Cultural Bureau, Shanghai Museum, and Educational Bureau of Xuhui District.

Release of this pictorial marks the new phase of development for the MOMI. In the future, our targets include more collections, new teaching models and more specialized exhibitions. Our online museum platform will be launched on the websites of the Conservatory, of Chinese Museum Association and of the European Music Instrument Museum Online simultaneously. In addition, we will move to a downtown landmark building in the new campus, which forecasts the prosperous tomorrow of the MOMI.

December of 2014

凡 例

一、图录以东方乐器博物馆四个展厅的分类为第一级分类，以 H-S 分类为第二级分类。

二、关于乐器名称：

1. 中国乐器

称谓包括：汉语名称、汉语拼音、英译名。

例：二胡，erhu: two-string fiddle

2. 中国少数民族与外国乐器：

称谓包括汉语名称、原生名称或英译名称。

例：马头琴，mantouqin: spike fiddle with a horse-head scroll

鹿蹄铃，sonaja de pezuñas

三、每件乐器释义包括如下内容：

古 代	现 代	少数民族	外 国
名称	名称	名称	名称
年代（复制、仿制）	地域	民族	国家或地区
尺寸	尺寸	尺寸	尺寸
来源	来源	来源	来源



Explanatory Notes

I. The classification of the pictorial of the instruments is based on the MOMI's four-hall setup and the sub-classification is on the Hornbostel-Sachs system.

II. About the Names of the instruments.

1. Chinese Musical Instruments

Name Includes: Chinese, Chinese pinyin, English.

Ex. 二胡, erhu: two-string fiddle.

2. Chinese Minority and Foreign Musical Instruments:

Name Includes: Chinese, original language or English.

Ex. 马头琴, mantouqin: spike fiddle with a horse-head scroll.

鹿蹄铃, sonaja de pezuñas.

III. Contents of the description of instruments

Ancient	Modern	Minority	Foreign country
Name	Name	Name	Name
Time (copy)	region	nation	country or district
Size	Size	Size	Size
Source	Source	Source	Source

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