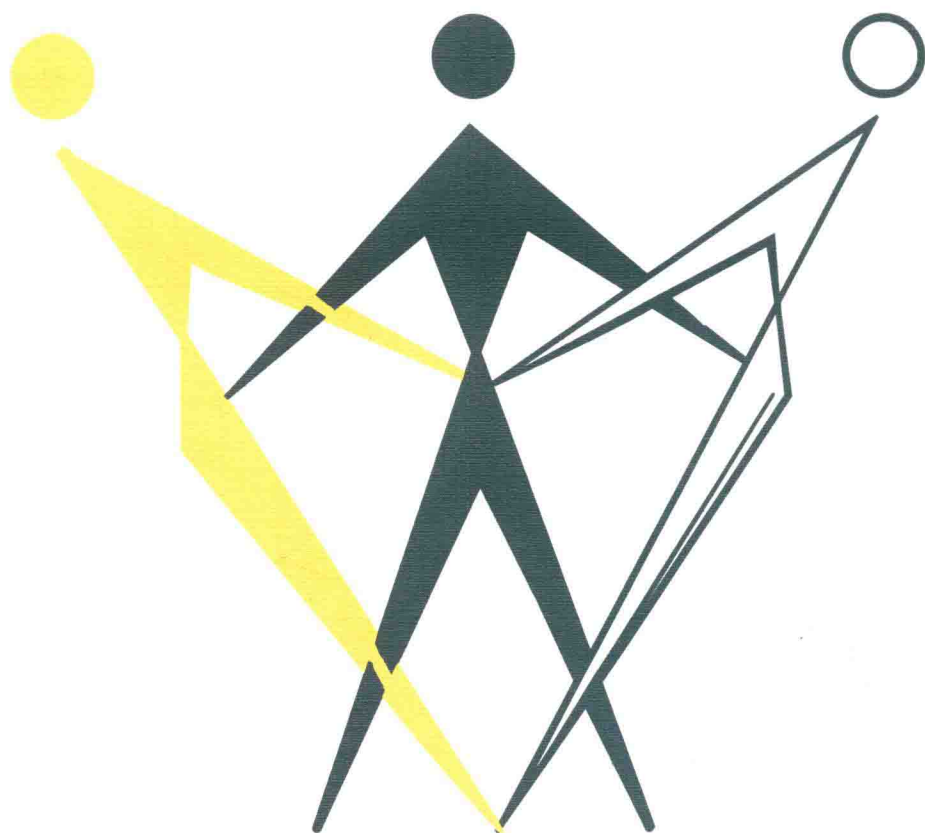




中国古代舞谱

(修订版)

彭 松 冯碧华 著



學苑出版社

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中国古代舞谱

(修订版)

(公元前 16 世纪—1911 年)

彭 松 冯碧华 著

学苑出版社

ANCIENT CHINESE DANCE NOTATIONS

(revised edition)

(16th century B.C. — 1911A.D.)

by

PENG SONG, FENG BIHUA

Illustrated with Labanotation

by Feng Bihua

Academy Press

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彭 松

作者简介

彭松，山东济南人，生于1916年。1940年师从吴晓邦先生学舞，后参加戴爱莲新舞蹈艺术团，同去川康少数民族地区採舞，1946年在重庆演出“边疆音乐舞蹈大会”。1947年在上海创立“中国乐舞学院”。1948年参加革命，任华北大学文工一团舞蹈组长。1949年北京解放，华大成立舞蹈队，任副队长，1949年10月1日开国大典翌日晚在怀仁堂演出“人民胜利万岁”，任导演团之一员。1950年演出新中国第一部舞剧《和平鸽》，任主演之一。曾任中国舞蹈家协会第一届秘书长、第五届顾问，联合国教科文组织舞蹈理事会理事及中国委员会副主席，北京舞蹈学院教授。2009年荣获“终生成就奖”；2010年荣获“华鼎奖”“人民最喜爱的老艺术家”；2015年获抗日战争胜利70周年纪念奖章。2016年已到了老先生一百岁的期颐之年。

About the Author

Peng Song, who was born in the year 1916, is from Jinan, Shangdong Province of China. He started learning dancing from Mr. Wu Xiaobang since 1940, and later joined Dai Ailian New Dance Troupe. As part of the troupe, he performed for ethnic minorities in Chuankang (western Sichuan and eastern Tibet), and performed in Border Music and Dance Show in Chongqing in 1946. He established Chinese Academy of Music and Dance in Shanghai in 1947, and joined Revolution as part of the CPC, being the dance group leader of the art troupe one of North China University. He was the deputy leader of the dance group of North China University, which was then newly founded after Beijing's liberation in 1949. He was one of the directors of "Long Live People's Victory" at Huaiaren Hall at the second night when PRC was founded. He was one of the actors of The Bird of Peace, the first dance drama in new China in 1950. He was the first secretary general and the fifth consultant of Chinese Dancers Association, member of International Dance Council of UNESCO and vice chairman of the Committee of China. He was also a professor in Beijing Dance Academy. He was awarded with Lifetime Achievement Award in 2009, the most popular artist of Huading Award in 2010 and the memorial award for the 70th anniversary of the victory of Anti-Japanese War. In the year 2016, Mr. Peng would be 100 years old.



冯碧华

作者简介

冯碧华，山西原平人，生于1945年。1958年考入北京舞蹈学校民族舞剧专科学习，1965年毕业分配至中国歌剧舞剧院任演员。1979年调入文化部群文局、民文司工作直至退休。1980年开始师从戴爱莲先生学习拉班舞谱，后获中级班、高级班结业证书，多次在全国各地教授拉班舞谱。1986年5月任文化部中国艺术科研所拉班舞谱电脑开发小组组长，其科研项目获得初步成果。1987年秋，戴爱莲先生在国际拉班舞谱双年会上对此做了专题发言，获得与会者一致好评。1986年5月与戴爱莲先生合著出版《中国少数民族民间集体舞》（拉班舞谱丛书第二册）。1989年11月与彭松教授合著出版《中国古代舞谱》（拉班舞谱丛书第三册），该书于2016年彭松教授一百岁期颐之年，

再次进行补充完善为《中国古代舞谱》(修订版)出版。

曾任中国舞协拉班舞谱委员会委员，国际舞蹈理事会中国委员会委员，中国舞蹈家协会理事。

About the Author

Feng Bihua, was born in Yunping Shanxi Province in 1945. In 1958 she was admitted to Beijing Dance School National Ballet College to learn dance. After graduation, she became an actor working in China National Opera & Dance Drama Theater in 1965. In 1979, she transferred to the Art Division of National Culture Department of Ministry of Culture in China until retirement. From 1980, she learned Labannotation from Mrs Dai Ailian. She attained Intermediate and Advanced Certificate in Labannoation. Then she taught Labannotation around China and became the Leader of computer Labannotation software development department in China Art Research Institute in 1986. In 1987 she gave a speech in ICKL and published "China Minority Folk Group Dance (Second Volum)" in 1986. In November 1989, she published "Chinese Ancient Dance" co-authored with professor Peng Song. In 2016, this book's revised edition publish again during professor Peng Song's 100 years old.

Feng Bihua is also a former member of Labannotation committee in Chinese Dancers Association, China International Dance Council Committee.

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序

我国舞蹈文化历史悠久，许多宝贵的舞谱资料遗存在历代古书之中。为了宣传我国古代舞蹈文化，让更多的人、让世界人民了解中国舞蹈的历史。近几年，北京舞蹈学院彭松教授研究了大量中国古代舞蹈史料，并与冯碧华女士合作，将它们整理编辑成为一本书，其中一部分破译为拉班舞谱介绍给大家。他们的研究成功的，成果很宝贵。

这本书是一部宝贵的舞蹈史料，对研究中国舞蹈历史很有价值，特别是运用现代科学的舞谱，使中国古代的舞蹈在今天“复活”，将会给舞蹈工作者开辟更为广阔的艺术天地。

当前，拉班舞谱在我国普及、发展很快。拉班舞谱的电脑开发业已取得初步成果。为此，我衷心地祝愿致力于舞谱研究的朋友们，为我国舞蹈艺术的科学化、现代化，为世界舞蹈艺术的交流作出新的贡献！

戴爱莲

联合国教科文组织国际舞蹈理事会副主席
中国舞蹈家协会副主席
中国舞蹈家协会拉班舞谱学会会长

1988年1月

Preface

Chinese dance culture has a long history. Many precious dance notations were documented in historical annals and records. Over the past few years, in order to promote our ancient dance culture, and to let more people, both Chinese and foreigners, know about the history of Chinese dance, Professor Peng Song from Beijing Dance Academy studied a large amount of historical documents and materials of Chinese ancient dance art, together with Ms. Feng Bihua, they compiled this book, and part of the book were re-notated with Labanotation. Their research is a great success and the study results are highly valuable.

This precious book is of great value to the study of Chinese dance history. The use of the modern scientific notation system in particular, will bring the art of Chinese ancient dance back to life, and open a broader world of art for people who work in the dance industry.

At present, Labanotation is popularizing and developing rapidly in China. The development of computerized Labanotation system has achieved initial results. I sincerely wish dear friends, who devote themselves to dance notation research, could continuously making new contributions to the scientification and modernization of Chinese dance art, and keep enhancing the exchange and communication of world dance art.

Vice Chairman of the International Dance Council, UNESCO

Vice Chairman of Chinese Dancers Association

President of Labanotation Institute of Chinese Dancers Association

MS. Dai Ailian Jan. 1988

前言

人类发明了文字，能把人的思想、语言记录下来；发明了乐谱，能把音乐记录下来；发明了舞谱，能把舞蹈记录下来。舞谱是舞蹈的一种记录方法。世界上不同历史时期出现过不同的舞蹈记录方法。中国古代，早在公元前 16 至前 11 世纪的商代就有了舞蹈的原始记录。以后在公元三四世纪的晋代，以至唐、宋、元、明、清各朝代都有舞谱的发现。主要形式有图谱（脚印谱、路线谱、人物造型谱）、字谱（舞蹈术语谱、文字谱）及符号谱。

据考证，从 15 世纪以来，世界上先后大约有一百多种舞谱出现。在近代，世界上较强的三大舞谱派系之一——拉班舞谱（匈牙利人鲁道夫·拉班所创，并于 1928 年正式发表）已成为世界各国公认和广泛运用的一种既科学又形象的记谱方法。为此，本书将中国历史上部分朝代的舞谱展现在读者面前，并把其中部分舞谱解译为拉班舞谱，即用当代科学的方法，显示出中国古代舞蹈的面貌与风采。虽然相比之下，中国历史上遗留下来的舞谱不甚完备，但它显示了一个从无到有、从古到今的中国舞谱发展的轨迹。通过这些舞谱的遗存，使我们、也使世界人民了解中国历史上各个朝代用舞谱保存下来的舞蹈的风貌，以宣传中国这一文明古国的舞蹈文化。与此同时，对于中国舞蹈史的研究、舞蹈创作的借鉴将会有所启迪。

本书收编了中国八个历史朝代的九种舞谱，以宫廷舞蹈为主。中国古代少数民族的舞谱，如纳西族的“东巴舞谱”、蒙古族的“查玛经”等均未包括在内。此外，在译拉班舞谱的工作中，由于各个朝代遗存至今的舞谱不甚完备，我们在尊重史料原貌的基础上，采用直译与意译相结合的方法。意译是依据历代艺人口传身授、延续至今的古典舞的韵律、规律及对舞蹈术语的理解而作出的。

本书 1986 年 5 月定稿。在编写过程中，拉班舞谱部分经中国舞协拉班舞谱

学会副会长吴静姝及张苓同志审核、校对。其中舞蹈道具部分的记谱有幸得到国际拉班舞谱学会会员、香港演艺学院舞蹈系主任卡尔·渥滋教授和美国纽约舞谱中心高级记谱员爱琳·弗克斯女士的具体指导与校正。全书英文部分由吴静姝同志翻译成文。在此一并表示谢意。

冯碧华

1988年1月

Preface

Men created language, which records their thoughts and words; they created notation, which records music; they created dance notation, which records dance.

Dance notation is a way of recording dance. It has different forms in different times. There were primitive dance notations as early as 16BC to 11BC, during Shang Dynasty in ancient China. When time moves on, dance notations of different times have been created, from the Jin Dynasty (3-4 Century), to the Tang Dynasty (7-10 Century), the Song Dynasty (10-13 Century), the Yuan Dynasty (13-14 Century), the Ming Dynasty (14-17 Century), the Qing Dynasty (17-20 Century). Major forms are graphic symbols notation (footage notation, path-mapping notation, figures notation), words notation(dancing-term notation, letter and word notation) and symbol notation.

According to researches, over one hundred dance notations sprung up since the 15th century. In modern times, one of the three most famous streams of dance notation—Labanotation, which was created by a Hungarian, Rudolf Laban, and was officially published in 1928, has now been acknowledged by the world for its scientific and vivid way of recording. Whereas, this book is to present the world reader with Chinese dance notations from different times. Some of the notations in this book will be explained according to Labanotation, i.e. in a scientific way, to exhibit the features and splendor of ancient Chinese dance. Though there are comparatively fewer Chinese dance notations preserved, they show how dance notation in China came into being and evolves, present the world with the features of Chinese dance in different times—according to the preserved, and advocate the dancing culture of China, a country with ancient civilization. Moreover, it can also inspire the research of the history of Chinese dance and the creation of dance.

This book will present you with nine kinds of dance notations from eight different dynasties, with the court dance being the main feature. Dance notations from Chinese ethnic minorities, like “Dongba Dance Notation ” from Naxi nationality, “Chama Text” from Inner-Mongolian nationality, are not included. Moreover, because the preserved Chinese dance notations are not complete, when translating them into Labanotation, we did so by conveying both their literal meaning and underlying meaning, based on reality. We got the underlying meanings by artists’ words and teachings, which have been passed down from one generation to another, and by an understanding of the rhythms and rules of classical dances .

This book was finished in May, 1986. During writing, the Labanotation part was reviewed and proofread by Wu Jingshu and Zhang Ling, Vice Presidents of the Council of Kinetography of Laban of the Chinese Dancers Association. It is an honor to have Prof. Carl Wolz, member of International Council of Kinetography Laban and the then dean of Dance in Hong Kong Academy for Performing Art, and Ilen Fox, senior notator from the Dance Notation Bureau in the US, to provide guidance and correction on the notations of properties in dance. The English version is translated by Wu Jingshu. I would extend my acknowledgment to them all.

Feng Bihua
Jan, 1988

修订版前言

时过近三十载，今年彭松教授已是百岁老人。修订再版《中国古代舞谱》，一是彭老将清代《关帝庙初献舞谱》补进其中，以达到清代舞谱“文武双全”之境；二是我写了对每个舞蹈的简介及道具说明，并译成了英文，后附拉班舞谱，为中国古代舞谱（舞蹈）走向世界提供更多信息。

彭松教授是中国舞蹈事业发展的奠基人与创建者，著名中国舞蹈史学家、舞蹈编导家。曾任中国舞蹈家协会顾问，一生荣获“终生成就奖”等诸多荣誉，但他对中国拉班舞谱事业发展做出的贡献却鲜为人知。首先，他是中国学习拉班舞谱的第一人。1944年初，戴爱莲先生在重庆育才学校开始教授拉班舞谱，学生三人，彭老是其中之一。其次，他是中国乃至世界运用拉班舞谱理论与记录方法破译“敦煌舞谱”的第一人。1988年在北京召开的“中国敦煌吐鲁番学术讨论会”上，彭老发表论文——《敦煌舞谱残卷试破》，并由其助手现场表演破译后的唐人《打令》舞——P·3501《南歌子》谱^①，得到国内外专家学者一致认可。再者，他是全面系统研究中国古代舞谱的学者之一，并有专著问世。将拉班舞蹈理论与记录方法运用其中，是他的独创及过人之处，出版本书即是最好的印证。

作为彭松教授的学生、助手，看着眼前这位百岁老人仍在日复一日，孜孜不倦的工作，他那博大的胸怀，严谨的治学精神，无不让人为之动容。本书在今天，在他老人家的期颐之年终于再版，或许是对他最大的安慰。

希望本书可以激励更多的中国舞者、学者对中国古代舞蹈文化的研究产生兴趣并投入其中，将彭老一生的研究成果得以传承延续，对此，我充满期待。

本书的出版，首先感谢北京师范大学中国拉班研究中心，感谢肖向荣主任、唐怡副主任的大力支持。感谢该中心的曾乔、张晓梅、佟佳家、井志伟、莎日娜