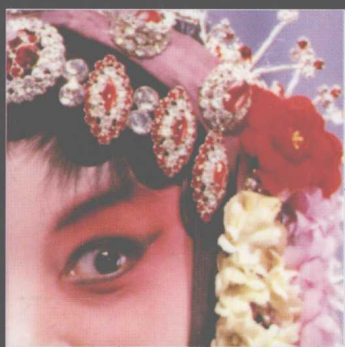


Practical Course in Beijing Opera

# 学京剧



## 花旦

编著 张艳红

湖南文艺出版社

Hunan Literature & Art Publishing House

DVD  
VIDEO



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《春草闯堂》——春草





# 京



## 【学京剧】



上 《得意缘》——狄云鸾

下 《挂画》——叶含嫣







左、右上 《红楼二尤》——尤二姐  
右下 《红楼二尤》饰尤三姐





# 京



## 【学京剧】

《红娘》——红娘







左、左上 《金玉奴》——金玉奴  
右下 《拾玉镯》——孙玉姣





# 京



## 【学京剧】



《卖水》——梅英







左 《梅龙镇》——李凤姐  
右 《桃花村》——春兰



# 京



## 【学京剧】

左下 《辛安驿》头场——周凤英  
上、右下 《辛安驿》——周凤英







近年来随着我国综合国力的提高,国际地位的提升,中国的传统文化再度掀起了热潮。特别是2008年在我国即将举办第29届奥林匹克运动会、2010年举办世界博览会,国际社会的焦点对准了中国,他们希望多了解中国传统的民族文化,而每一位中国人也迫切希望把我们优秀的传统文化介绍给其他国家,传播、振兴、弘扬自己的民族文化。

中国戏曲艺术是世界上独一无二的艺术瑰宝,是人类文明发展史上的重要组成部分,也是我国文化宝库中不可缺少的重要内容。她是民族文化的集中代表,劳动人民智慧的结晶,也是广大百姓喜闻乐见的重要艺术形式。学习和研究戏曲艺术是保持民族文化发展的重要内容,也是建设和谐社会的一个重要途径,具有深远的历史意义和现实意义。

在中国戏曲艺术宝库中,京剧艺术独领风骚,一直受到我国人民的喜爱,广大戏迷遍布大江南北、神州内外。正因为文化的同根才使很多中国人重新认识了京剧,增强了民族自豪感,也增加了市场经济建设的凝聚力。同时,共同的爱好、艺术的交流、技艺的切磋,也使很多素不相识的人成为了朋友,涌现出一大批新的戏迷,票房成为很多朋友了解京剧、参与活动的重要场所。

欣赏京剧需要一定的相关知识,它是打开艺术宝库的钥匙。社会上有一些介绍京剧知识的书籍,但同时能从教育角度针对戏迷的系列丛书不多。湖南文艺出版社审时度势,与中国戏曲学院的有关专家进行反复论证和研究,进行全方位的支持和协调,调研了社会上的一些出版资料,对这套丛书做了精心的安排,并派专人专门多次往来于京湘之间,为丛书的顺利出版打下了良好的基础。

《学京剧》丛书的几位编写者均为中国戏曲学院表演系的教师,具有良好的教学水



平和实践经验,对戏迷和爱好者的需求也有一定的了解。为了体现京剧行当和演唱的特点,这套丛书分门别类,重在介绍京剧各行当的基本特色、表演特点、演唱方法、经典唱段赏析和常见艺病等,特别是对经典唱段的重点和难点作了一定的介绍和提示,并附带唱腔曲谱,以满足广大戏迷和爱好者学唱的要求。同时,随书还奉送教唱光盘,使学习者能直观地模唱和领会演唱方法和要点,迅速地掌握演唱技巧。此外,为了让读者清楚地认识京剧行当的形象特点,书中还配有一些剧目的剧照。

本套丛书得到了中国戏曲学院的领导和老师们的大力支持,尤其是得到了前任院长、戏曲史专家周育德先生和前任副院长、戏曲理论家钮骠教授的充分肯定,他们欣然作序,为广大的朋友介绍此书,对于老前辈这种传、帮、带的精神,我们非常的感动,在身感任重道远的同时,也由衷地祝愿两位老先生身体健康,笔耕不辍!

书中的曲谱部分特别邀请了中国戏曲学院音乐系教研室主任王彩云老师在百忙之中审校,在此一并表示衷心的感谢!

由于作者和编者的水平有限,加上时间、经验的不足,难免挂一漏万,有不当之处请大家批评指正,待日后修正再版。

主编 张 尧

2006年3月





## Preface

With the improvement of China's comprehensive national strength and the rise of its international status, traditional Chinese culture has again become popular. Of particular importance is that China will host both the 29th Summer Olympic Games in 2008 and the International Expo in 2010. The international community has focused its attention on China. People in other countries wish to know more about China's traditional national culture while every Chinese also hopes to introduce our outstanding traditional culture to other countries, so as to spread, revive and promote our own national culture.

The art of China's local Operas is not only a unique artistic gem in the world and an important component of the history of human civilization development, but also an indispensable part of the cultural treasures of our country. It is a representation of national culture, an epitome of the wisdom of laboring people, and an important art form popular among the ordinary people. Studying and researching on the local operas is both an important part in the continued development of our national culture and an important way to build up a harmonious society, with far-reaching historical significance and realistic meaning.

Beijing Opera stands out among the great treasure-house of Chinese drama art and has always enjoyed great popularity among the Chinese people, with a great number of fans throughout the country. The same cultural root has enabled many Chinese people to have a new understanding of Beijing Opera, to strengthen their pride in their nation, and to increase the cohesion force to build up a market economy. At the same time, as a common hobby, Beijing Opera has also allowed many strangers to become friends and nurtured a large number of new buffs. The club for



amateur performers has become an important place for many people to know about and to participate in Beijing opera activities.

It requires certain related knowledge and the key to open the art treasure-house to appreciate Beijing Opera. Although there are quite a few books on Beijing Opera available, there have been few series books aimed at educating devotees of the theater. Hunan Literature & Art Publishing House made a correct assessment of the situation and made careful arrangement for the publication of this series after repeated discussion and research with experts from The National Academy of Chinese Theatre Arts and investigation of published materials on the market. It also sent people traveling between Beijing and Changsha to provide support. These all have laid a solid foundation for the successful publication of this series.

The compilers of this series of “Learning Beijing Opera” are all teachers from the Department of Performance of The National Academy of Chinese Theatre Arts. They not only have rich experience in teaching and performing, but also have a good understanding of the needs of Beijing Opera fans and amateur performers. In order to give a full demonstration of the different types of role and the characteristics of singing, this series is classified into different categories, with the focus on the basic characteristics, performing features, singing methods, appreciation of classic arias and diagnosis of common problems of every type of role of Beijing Opera. Of particular interest is the introduction and suggestion on the focal and difficult points of some classic arias. The book includes the music notation of some arias to meet the needs of fans and amateur performers. It is also accompanied by a gift teaching DVD, so that learners can directly follow, model after and learn the singing techniques. Furthermore, in order to give the reader a better idea of the visual features of different types of role of Beijing Opera, the book also includes some photos of repertoire performances.

This series of books has gained the great support of the leaders and teachers of The National



Academy of Chinese Theatre Arts. It has won the full approval of Zhou Yude, former president of The National Academy of Chinese Theatre Arts and opera historian, and Niu Biao, former deputy president of The National Academy of Chinese Theatre Arts and opera theorist. They gladly agreed to write the prefaces and introduce this series to our readers. We are greatly moved by this attitude of “teach, help and lead” of our seniors. While feeling there is tough work ahead and a long way to go, we sincerely wish these two masters good health and a prolonged career of writing.

We are also greatly indebted to Wang Caiyun, head of teaching and research section of Music Department at The National Academy of Chinese Theatre Arts, for taking precious time to proofread the music notations in the books.

Owing to our limited knowledge and a lack of adequate time and experience, the series is far from perfect. We sincerely welcome any correction or suggestion so as to produce better revised versions in the future.

**Chief Compiler    Zhang Yao**

**March, 2006**