



音乐博士学位论文系列

瞿小松音乐中的文人精神

Series of Doctor Dissertations in Music

李向京 著
Li Xiangjing

 上海音乐学院出版社
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图书在版编目 (CIP) 数据

瞿小松音乐中的文人精神 / 李向京著.

--上海: 上海音乐学院出版社, 2014.4

ISBN 978-7-80692-945-2

I. ①瞿… II. ①李… III. ①音乐创作—创作思想—研究—中国 IV. ①J605.2

中国版本图书馆CIP数据核字 (2014) 第052806号

丛 书 名 音乐博士学位论文系列

出 品 人 洛 秦

书 名 瞿小松音乐中的文人精神

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责任编辑 鲍 晟

封面设计 沈志华

出版发行 上海音乐学院出版社

地 址 上海市汾阳路20号

印 刷 上海师范大学印刷厂

开 本 850 × 1168 1/32

印 张 12.75

字 数 300千字

版 次 2014年5月第1版 2014年5月第1次印刷

书 号 ISBN 978-7-80692-945-2/J.912

定 价 50.00元

本社图书可通过中国音乐学网站<http://www.musicology.cn>购买

献给我的恩师
王耀华教授、贾达群教授！

序

王耀华

每一位成功的作曲家,都是一位有深邃思想的哲人。贝多芬:通过斗争得到胜利;莫扎特:世界充满阳光;肖邦:花丛中的大炮;柴可夫斯基:悲怆的世界;谭盾:传统与现代的对话。

瞿小松作为当代一位知名的成功作曲家,则在其寂静、节制的音乐风格中传达了传统文化之思想,体现了传统文人淡泊名利、崇尚自然、回归寻常之人文精神。

李向京论著《瞿小松音乐中的文人精神》,就是以瞿小松的音乐为研究对象,深入挖掘其中所蕴涵的文人精神的一篇博士论文。

在这篇论文中,作者从自然而为、老庄智慧、空淡远逸、自在闲适、异质通感、自由松弛、圣灵之爱等方面,对瞿小松音乐的文化视野作了论述。从中可以体悟到瞿小松广阔而宽厚的文化根底,不仅将中国道教“自然无为”的思想带入音乐,体现了老庄智慧的深远影响,而且还吸纳了禅宗“空淡远逸”的美学特质,“内在超越”的文化形态特征,以及异质通感的诗书画意境;并且深入体悟世界传统音乐,从《圣经新约》中吸取“圣灵之爱”,颐养高尚人格。这些虽然与现实生活有某种疏远,但也体现了论文主人公瞿小松一种崇高而执着的追求。作者从“传统”、“虚静”、“自然”、“精炼”等方面论述了瞿小松音乐中的文人特质,认为瞿小松的音乐,以传统为根,借助传统文化艺术的形式与内容来生成音乐;以“虚静”为本,从“无”而来,又回归于“无”,为瞿小松音乐的生命之本源。瞿小松写出的音乐有不露雕琢痕迹“自然”的美感,其音乐语言简洁,明快,重意境,留空白,具有“精炼”、“节制”的特点,这些都是瞿小松音乐对我国文人特质的继承。作者从弹性时值、音色观、音高构建、多声音乐结构与结构力等方面论述瞿小松音乐创作中的

音乐形态特征,认为瞿小松音乐中的节奏设计“松、紧、长、短、快、慢”处理灵活;音色接近自然,富有意境;音高建构既借鉴西方技法,又直接或间接地吸取中国传统音乐的语言;多声音乐作品的诸种结构元素安排细致、得当,具有一定的结构力,这些都是既受惠于西方现代音乐,又受惠于中国传统音乐的结果,体现了中国与西方、传统与现代的巧妙融合。作者从文化观、创作观、教育观、审美观等方面论述了瞿小松的音乐创作观,并从其积淀文化、拓展视野、寂静之乐、以实求虚,弘扬传统、放眼世界,简淡质朴、悟道修身等内容中阐述了瞿小松音乐创作观给现代音乐创作与音乐教育等方面带来的启示。

然而,像世界上的任何事物一样,特点既是优势又有局限。同样,在瞿小松的音乐创作思想中,也隐含着一定的局限性。作者在论文结论中,对此作了毫不隐晦的阐述。作者认为,在审美趣味方面,瞿小松音乐追求单纯、虚静、柔和,“这既是其音乐艺术的长处,同时,也是其音乐艺术局限,以现代一般人的欣赏眼光来看,瞿小松音乐的形式和趣味或许有些单调乏味。”在音乐创作技法的处理方面,瞿小松虽不反对西方音乐技法,但却有对西方和声、配器等技法的局限;在受众方面,瞿小松用音与音的对话作心灵交流,音乐中流露着文人思想,因此只有具备一定文化素养的人才能对此有所感悟,对于一般喜欢世俗音乐的受众来说,却有一定的审美距离;在创作的题材和体裁方面,瞿小松多以自然或传统文化为题材,以室内乐为主要载体,很少反映真实的社会生活和重大历史事件等。

总之,作为对当代一位成功作曲家的音乐创作思想进行比较全面、深入研究的一篇论文,作者站在公正客观的立场,既分析了瞿小松音乐创作中的文人意识、文人精神,又总结了他的音乐创作行为的准则和特点,论述了他的音乐创作的形态特征,阐述了瞿小松音乐创作观的启示和局限。为深入研究一位当代作曲家提供了范例,必将为音乐创作的进一步发展提供重要的启示和借鉴。

愿向京博士在音乐创作研究方面做出更大成绩,有更多更好的成果问世。

值此《瞿小松音乐中的文人精神》即将付梓之际,谨以以上数言为序。

2011 年国庆节

王耀华: 福建师范大学音乐学院教授、博士生导师, 教育部艺术教育委员会副主任, 联合国教科文组织国际音理会亚太音理会副主席, 亚太民族音乐学会会长。

擬人文之音響道法
解文人之寂寞精要

賀李向東博士學位論文出版

賈達群

2011年9月於上海音樂學院

賈達群：作曲家、上海音樂學院教授、博士生導師、研究生部主任，國務院學位委員會藝術學科評議組成員、全國藝術碩士專業學位教育指導委員會委員。



瞿小松教授与作者

内容提要

瞿小松作为 20 世纪 80 年代以来最具影响的作曲家之一,内外兼修,智慧与释道并存的形象早已被大家所熟知,他的艺术成就已经超越了一般音乐人所能达到的高度。在音乐创作上他冲破了西方音乐的束缚,走出了 20 世纪西方“先锋派音乐”^①的狭隘死角,以传统释、道思想为哲学基础,融诗文、书法、绘画、戏曲等传统文化于其中,吸收世界优秀文化之精华,并在作曲理念、作曲手法、音乐处理等方面显示出独特的风格特征,形成了自己特有的音乐观念。其寂静之乐和以实求虚的创作观、简淡质朴的审美观、无为而为的哲理观、写意传神的表达观、悟道修身的功能观等思想反映了中国传统文化哲理之精髓,在总体上继承了中国传统文人之精神,体现了中国传统艺术之审美特征,创造了中国音乐高品位的样式,更生发了中国现代音乐文化的新生命。

本文从分析瞿小松部分代表作品的音乐形态入手,对其创作思想与文人精神进行探究,着重研究其音乐中的文人特质、文化视野、音乐形态特征以及其音乐观给当代音乐创作与音乐教育等方面带来的启示。全文共有九个部分:导言、第一章、第二章、第三章、第四章、第五章、结论、余论、附录。

在导言中,笔者主要介绍了瞿小松的生平、业绩、时代背景,以

① “先锋派音乐”作为一个专用名词,有很多种解释。本文中的这个概念主要指发生在 20 世纪以来,在观念与行为上,采用极端反传统的表现手法、目的和技巧的音乐家及其作品。大量引进非常规音响和非常规手法,在这背后,则充分表现出一种叛逆性的美学品格。先锋派作曲家们大都在创造种种听所未听的音响、见所未见的谱式、用所未用的方法、闻所未闻的理论或口号等,这些个性迥然的技术、离奇古怪的创举等,在音乐生活中争奇斗艳,各领风骚,让人眼花缭乱,目不暇接。

及对与本文有关的文人、文人音乐、文人精神和有文人精神的现代音乐等基本概念进行界定。

第一章到第四章,重点介绍瞿小松音乐中最突出的四种特质,即“传统”、“虚静”、“自然”、“精练”等。瞿小松音乐创作主张从传统文化的视角去理解音乐、感悟音乐,其音乐内涵丰富深邃,蕴含着深刻的哲理智慧和人文精神。中国传统音乐强调“心”的作用,在文化形态上体现为“内在超越”的特征,即用一种主体的意识在把握着文化形态的特征,也就是常说的用心灵来控制自己,这与瞿小松音乐所追求的意境是一脉相承的。“虚静”从“无”中而来,最后又回到“无”中去,这既是瞿小松音乐创作之特质,瞿小松音乐生命之本原,更是瞿小松智慧之体现。瞿小松音乐与释道哲学理论有着广泛的关系,“道”既是宇宙的本体,也是瞿小松音乐的本体,这种本体在瞿小松音乐的创作思想、技法形式、表现语言、审美观念等方面均有反映。瞿小松把中国释道的审美法带入了音乐中,力图用“自然无为”的思想进行着一种文化意义的宏大叙述,以“技”的表现启示着“道”的无限。瞿小松创作中的音乐形态追求精致凝练,音乐语言简练,与中国文人主张顺应自然,崇尚淡泊恬静的审美情趣有着相同境界。他主张音在精而不在多,重意境和留空白,给人以更多想象的空间。在他的作品中,音的使用很节制,就像作画的笔墨一样恰到好处,没有多余,因而曾赢得西方媒体“节制大师”的美誉。

第五章重点探讨瞿小松音乐观之启示,其中包括音乐文化观、创作观、教育观、美学观等。从瞿小松的音乐文化观中,笔者觉得面对音乐创作,我们不仅需要积淀文化,从中国传统文化中吸取养分,而且还要拓展视野,更多地去了解世界文化与艺术;从瞿小松的音乐创作观中,笔者感受到寂静的存在并不是为了证实声音的价值,而是声音的提醒暗示着寂静的永久存在,这跟一般音乐的概念是不一样的;从瞿小松的音乐教育观中,笔者体会到音乐教育不仅应当积极、自觉地走出西方音乐文化观念的阴影,放眼于世界

文化中,而且还要自觉回归到本土音乐文化的根基中;从瞿小松的音乐美学观中,笔者体会瞿小松简淡质朴、悟道修身的创作过程很像修道,所产生的状态完全是对生命的体验和感受,从平凡的音乐创作生活状态中升华出人生体验、生命感悟。

在结论中,笔者从坚持文化本位与开放的心态、回归平常与崇尚自然、虚静松弛的艺术意境、淡泊功利的文人操守等四个方面,对瞿小松音乐中的文人精神进行一定的总结。瞿小松的音乐创作活动以及各种音乐主张反映了中国传统文化思想,在总体上继承中国传统文人的精神,弘扬了传统文化与文人音乐精髓,表现在艺术世界中挣脱功利而净化人类心灵的一种品格和洁身自好的现世人文精神。

在余论中,笔者主要对瞿小松音乐创作精神的现代意义,以及瞿小松音乐创作中的局限性及其中国现代音乐发展提出了思考。笔者认为,现代音乐的发展一方面要保持艺术家的审美风格,因为现代音乐的审美意蕴需由特定的艺术语言和人文背景来维系,它不能仅仅同化为“现代音乐”的纯抽象形式,所以把握住作曲家的审美风格是现代音乐发展的关键,也是现代音乐超越传统艺术的根本;另一方面可以在保持音乐风格不变的情况下,从传统经典美学话语中走出来,走向现代艺术的高层面中去,为了使现代音乐有所发展,可以根据思想的需要突破音乐中的某种限制,或从传统艺术中学习,或适当融合西方音乐的技法,以求现代音乐有新的突破。

在附录中,笔者主要分析了瞿小松的室内乐《Mong Dong》、《寂#1》、《行草》、《离梦》和歌剧《试妻》等五部有代表性的音乐作品,从作曲家的创作手法、创作理念中,感悟出作曲家的创作特征、创作风格及其哲理思想。

本文写作的目的一方面希望通过介绍瞿小松的音乐创作思想和创作方法,为我国现代音乐创作与教育等方面提供一定的借鉴或启迪;另一方面更希望通过介绍瞿小松音乐中的文人精神来激发人们对现代中国音乐发展更多的思考。

Abstract

Qu Xiaosong has been one of the most influential composers since the 1980s. Internally and externally cultivated, possessing wisdom, Buddhism and Taoism, Qu Xiaosong is well known and his artistic achievements have gone beyond that of ordinary musicians. Breaking through the shackles of Western music in music creation, getting out of the narrow and limited space set by 20th century's Western avant-garde music, based on traditional Buddhism and Taoism, combined with poetry, calligraphy, painting, opera and other traditional cultures, absorbing the essence of the world's traditional national culture, showing a unique style in composition concept, compositional techniques and music processing, Qu Xiaosong forms distinct music ideas. His creative ideas based on the music of silence and pursuit of ideology on reality, his simple aesthetic conceptions, his philosophy of doing nothing and everything is done, his freehand drawing in expressing and his functional ideas of attaining enlightenment and cultivating moral character undoubtedly reflect the quintessence of traditional Chinese cultural philosophy, inherit the traditional Chinese literati spirit, display a unique aesthetic features of Chinese traditional art, create a high-grade Chinese music styles and even promote the new growth of Chinese modern musical culture.

By analyzing the music morphology of Qu Xiaosong's representative works of music, this paper explores his creative thinking and the literati spirit and focuses on the enlightenment on the contemporary music creation and music education brought by the literati traits, cultural horizon, morphological features and his music view in his music. The whole article is divided into nine parts: Introduction, Chapter One, Chapter Two, Chapter Three, Chapter Four, Chapter Five, Conclusion, Further Discussion, and

Appendix.

In Introduction, Qu Xiaosong's main life story including his achievements and some necessary background information is mentioned, together with the demarcation of such relevant basic concepts as literati, music for literati, literati spirit and contemporary music embodying literati spirit.

Chapter One to Four focuses on the four outstanding characteristics in Qu Xiaosong's music—tradition, tranquility, naturalness, conciseness. Traditional culture, according to Qu Xiaosong, is an important perspective to comprehend and appreciate music in music creation as music contains rich cultural connotation, insightful philosophical wisdom and humanism. Traditional Chinese music puts emphasis on the function of “heart”, which is characterized as immanent transcendence in cultural morphology. By immanent transcendence, we mean a character of cultural morphology controlled by subject consciousness, or rather, controlling oneself through one's own soul, which shares the same artistic conception as what Qu Xiaosong pursues. The understanding of tranquility coming from and finally going back to emptiness is not only the characteristics of Qu Xiaosong's music creation and origin of his music, but also the representation of his wisdom. Also, Qu Xiaosong's music is highly related to the theory of interpretation of Daoism in that “Dao” is taken both as ontology of the universe and Qu Xiaosong's music as well. this ontology is extensively demonstrated in Qu Xiaosong's music from his idea of music composition, technique in forms, use of language and aesthetic concept. Through many attempts to grandly interpret “natural nonaction” with regard to cultural significance and through the revelation of the infinity of “Dao” by means of the application of “skill”, Qu Xiaosong has, in fact, introduced the aesthetic interpretation of Daoism to the music world. Qu Xiaosong's pursuit of conciseness in music corresponds to what Chinese scholars advocate

about the harmony with nature and tranquility in terms of aesthetic state. He maintains that good music lies in choice sounds rather than the number of sounds and it should also focus on aesthetic mood and leave space for imagination. His moderate use of sound is like a painter's use of brush to perfection and won him an honorable title "Master of moderateness".

Chapter Five deals with the implications of Qu Xiaosong's music view including his view in musical culture, music creation, education and aesthetics. From his view in musical culture, we feel that we need not only cultural heritage from traditional culture but also broader mind from world culture and art. From his view in music creation, we feel the existence of quietness is not to prove the value of the existence of sound but vice versa, that is, the sounds suggest the eternity of quietness, which is very different from the traditional view of music. From his view in education through music, we feel that music education should not only walk out of the shadow of western view of music and be put in the background of world culture, but also return to home music constantly. From his view in musical aesthetics, we feel that the whole process of Qu Xiaosong's creating music is like a religious life in which life can be experienced and felt with practice of simplicity and self enlightenment, and this life experience and perception of life is the sublimation of mediocrity in an ordinary life of creating music.

In conclusion, a summary of Qu Xiaosong's spirit as literati has been made from four aspects: culture-oriented and open-minded attitude, return to ordinariness and admiration for nature, aesthetic setting of tranquility and relaxation. Generally speaking, Qu Xiaosong's music creation and all his views on music are representation of traditional Chinese culture, heritage of spirit of traditional Chinese literati and expression of the essence of traditional culture and music of literati: a secular literati's spirit of temperance and a character of purifying human soul by keeping oneself detached from fame and fortune.

In Further Discussion, we reflect on the significance of Qu Xiaosong's music creation, limitations of Qu Xiaosong's music creation and its implications on the development of contemporary Chinese music. We feel that to develop contemporary music, it is important, on the one hand, to keep artists' aesthetic style, as the aesthetic connotation of contemporary music is not just an assimilation of the pure abstract form of the so-called "contemporary music", but something to be maintained by particular art language and cultural background. Thus a good mastery of composers' aesthetic style is the key to the development of contemporary music and also the base on which contemporary music goes beyond the traditional. On the other hand, it is important that contemporary music deriving from the traditional classical aesthetic discourse with unchanged style develop further into the higher level of modern music, and this further development is made possible from the breakthrough of some limitation in music when necessary in idea expression, from the learning of traditional art, and from proper combination of techniques employed in Western music.

In Appendix, five pieces of representative chamber music by Qu Xiaosong are analyzed: *Mong Dong*, *Ji#1*, *Cursive*, *Awakening*, and one opera *The Test*. The composers' creation feature, style and philosophical thinking are appreciated from the discussion of the techniques and creation ideas he uses.

One of the purposes of this study is to provide a reference or implications to the Chinese contemporary music creation and education through this introduction of Qu Xiaosong's music composition ideas and methods on the one hand; on the other hand, it is hoped that more reflections are made upon the development of modern Chinese music from this analysis of the spirit of literati in Qu Xiaosong's music.

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