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作者 陈秉义

作者简介

陈秉义，祖籍山东沂水，1952年生于辽宁省丹东市，1977年毕业于沈阳音乐学院，现任沈阳音乐学院音乐教育系主任、音乐史论教授、东北大学、鞍山师范学院兼职教授，《中国音乐史》、《高师音乐史论教学》研究方向硕士研究生导师；是中国音乐家协会

会员，中国音乐美学学会会员、中国音乐教育专业委员会理事，中国音乐史学会候补理事；辽宁音协理论委员会委员、音乐教育委员会副主任；辽宁省学校艺术教育委员会委员、辽宁高校摄影学会副会长，沈阳市摄影家协会理事。

著有《中国音乐史》、《中国优秀历史歌曲》和中国音乐史学、中国音乐美学论文十余篇。热爱摄影艺术，曾多次自费到甘南进行摄影创作。其摄影作品曾多次获全国摄影艺术奖和省市奖。致力于中国古代陶埙特别是商代陶埙的研究和制作，所制作的陶埙、书法和篆刻作品还被作为礼品分别送往日本、香港、台湾、泰国、新加坡、意大利、德国、法国、英国、美国、加拿大等国家和地区。被编入《中国专家人名词典》、《二十一世纪人才库》、《中国专家大词典》、《中国摄影家全集》等。

THE INTRODUCTION OF THE WRITER

Chen Bingyi, of Yishui, Shandong Province origin, born in Dandong, Liaoning Province in 1952 and graduated from Shenyang Conservatory of Music in 1977, is dean of the Musical Education Department of Shenyang Conservatory of Music, the professor of the Historical Theory of Music; a part-time professor of Northeastern University and Anshan Teachers College; a tutor of candidates for their Master's degree in the History of the Chinese Music and in the Historical Theory Education of Music of College Teachers; a member of the Chinese Musicians Association and the Chinese Musical Aesthetics Society; a council member of the Professional Committee on the Chinese Musical Education; an alternate council member of the Chinese Musical History Society; a member of the Theory Committee of Liaoning Musicians Association; vice-director of the Musical Education Committee; a member of the School Art Education Committee of Liaoning Province; vice-president of the Photography Society of Liaoning Colleges and Universities; a council member of Shenyang Photographers Society.

His other books include *History of the Chinese Music*, *Chinese Historical Songs of Excellence* and more than ten theses on the historical science of the Chinese music and on the Chinese musical aesthetics. He goes in for photography and has been to the south of Gansu Province at his own expense for many times for photographic creation. His works won the national photographic art awards and the prizes at province and city levels time and again. He's devoted to the research and making of ancient pottery *Xun*, especially the *Xun* of the Shang Dynasty. His *Xuns*, calligraphy and seal cutting works were presented to Japan, Hong Kong, Taiwan, Thailand, Singapore, Italy, Germany, France, England, America, Canada, etc. He is compiled into *A Name Dictionary of the Chinese Specialists*, *The 21st Century Treasure-House of Talents*, *Chinese Experts Dictionary*, *A Complete Collection of the Chinese Photographers*, and so on.

古坝新聲——藝苑奇葩

序 陳秉義《古坝艺术》

我与陈秉义先生是在一次偶然的机会相识的。他拿了几件自己亲自制作的红陶陶坯，虚心的请我指点。

对于坯的音质与处理我是门外汉，但是在创作与造型上着，以校使我感到不小。一件小小的普，通，的坝经，

我先生灵巧的双手就变成，极为精美
的陶器作品。从制陶技术来说是一个
很复杂的工艺流程，要熟悉原料性能、
制作技巧、窑炉管理，最后还要经
受火的洗礼，而作为一件乐器最难的
恐怕就是音准与音色了，具体可
说就是开孔了。所以说集我先生制作
的陶笛体现，陶器艺术、工艺技巧

音乐科技的完美结合。

陶埙，是古老的珍贵的音乐文化遗产，可是在过去很少有人对其做深入、细致、系统的研究，而又苦于缺少足够的资料。今天秉毅先生经过不断的收集、系统的整理，认真研读完中国历代陶埙的发展与演变，同时亲自创作，在实践中求得真知，进

能进行大胆的创新，反映王，董羲先生一种为发展民族传统乐器的、种巨大的使命感如楔而不舍的精神。而且在其创作过程中又能融入国外的救世于其中。从本书中对于历史部分的介绍，通过大量的图版和董羲先生能作品，可以看出来，寻找根源、继承借鉴到创新的整个过程。

新过犹。这种踏实肯研大胆创新
是令人佩服的。而其研究与创作
并不是为了解名取利，也不是为
追求新奇。他在音乐艺术上所提
登是惜实的、认真的、严肃的。以其成
果所获得国内外音乐界能认可与
赞誉就是最好证明。

——书中秉教先生创作的陶坝又是

中：精美的陶瓷作品。我相信通过这些所发出古韵十足的美好韵味曲时又能使我们获得新的灵感与启迪。

在束义老生这本书中恰这一小小能陶埙增添，新的光彩，其真知灼见，实随精神令人折服。

相信这一类艺术门类将会为我国

音乐艺术的发展如陶艺创作
收出新成员献。

二〇〇四年十二月
关宝琮书于沈阳

New Voice of Ancient Xun, Exquisite Works of Art World An Introduction to Chen Bingyi's *The Art of Ancient Xun*

I got acquainted with Mr Chen Bingyi by chance. He came to me with his own-made red pottery *Xuns* and asked for my advice with an open mind. I am ignorant of *Xun's* tone colour and music theory. But I marvelled at his workmanship and modelling. A small and ordinary *Xun* has been turned into an excellent pottery works of art by Mr Chen Bingyi's clever hands. The making of ceramics is a complicated process flow. The maker should understand the material property, the making skill, the artistic processing and the burning craft. For making a musical instrument, I'm afraid it is a tough problem to guarantee both its tone accuracy and tone colour. To be more concrete, making the tone holes is the key job. Therefore the pottery *Xun* made by Mr Chen embodies the perfect combination of ceramic art, making technique and scientific knowledge of music.

The pottery *Xun* is an old and precious legacy of our musical civilization. But in the past, few people made the deep, meticulous and systematic researches on it for lack of enough information. In recent years, Mr Chen has been making constant collection and systematic arrangement about the *Xun*. He has made conscientious researches on the development and evolution of the pottery *Xun* of the past dynasties. Meanwhile he made many *Xuns* by himself. He is bold in putting things into practice and blazing new trails. All of these reflect his persistent spirit as well as his sense of mission of developing our national and traditional musical instruments. His works extract the merits of many foreign *Xuns*. In this book we can get the historical knowledge of the *Xun* and we can also appreciate numbers of photographs, especially Mr Chen's works, which possess the new and original features as well as the traditional styles. His earnest research attitude deserves our respect. His study and creation are not for courting people's favour or seeking novelty. He steadfastly engages in his musical art pursuits. This is fully affirmed by the fact that he is approved and praised by the world of music both at home and abroad. Every *Xun* made by him in this book can be rated as a good piece of works of art. I am sure we can draw some new inspiration and enlightenment in the *Xun's* beautiful music that is full of ancient rhythm.

This book adds some new brilliance to the small *Xun*. And I have a great admiration for Mr Chen's high perspicacity and his spirit of practice. I believe the pottery *Xun* will play an important role in developing the Chinese musical art and ceramic craft.

Guan Baozong

Shenyang

December, 2000

前 言

记得在孩提时代，因为当时的生活水平低，我们这一代的孩子是没有条件能玩上什么玩具的，想当解放军就自己用木头刻把手枪，或是战刀；沈心工先生所作“学堂乐歌”中叫做《兵操》和《竹马》所描绘的儿童活动和心理我在孩提时代是有过那样的体会的。有时刀、枪玩够了，还把家中和煤的粘土用水和了捏成泥泡摔泥娃娃玩（这种泥娃娃就是把泥捏成一个泥泡），有时还在泥娃娃上钻个孔来吹，当时不知道埙为何物。今天回想起来，这不就是在做埙吗！当然那时的我是不知道这就是埙的，是也只是埙最初的原形而已。

进音乐学院读书后，在《中国音乐史》课上知道了早在七千年前，我们中华民族的祖先就发明了陶埙。大学毕业后，我从事了《中国音乐史》的教学和研究工作，才开始对埙有了进一步的了解。1983年，时逢母校45周年校庆，中国音乐学院教授、著名的古筝艺术家、音乐教育家曹正先生也回母校参加校庆，我同曹先生的交谈中，得知先生从1938年就开始了研究陶埙的工作，还曾于40年代在徐州成立过一个名叫“埙风社”的音乐社团。先生让我们几个到市郊的山坡上弄了一些黄土回来，开始教我们做埙，因小时曾玩过泥泡，所以很快就学会了。从此，我的业余时间中有相当的时间都泡在捏泥蛋蛋上面。每当我回忆起这件事来，都衷心地感谢曹正先生，是先生的教诲，增加了我的兴趣，充实了我的业余文化生活，并使我在研究陶埙的过程中增长了许多音乐历史的知识，先生的恩德永铭心中。

也就是从1983年起，我开始陆续地制作了一些陶埙。虽然儿时会作泥娃娃，但在没有任何工具的情况下，只是用手来控制陶埙，并且

使之成为一件乐器和艺术品就不那么容易了。由于自己是搞中国音乐史的，也想通过用手捏，而不用任何工具来制作陶坝，体会古人当时创造和制造这件乐器时的过程和心理。当然，也不能说一件工具也没有，制作过程中打孔的工具用手是不可以的，所以，我的工具盘中就有了许多不同粗细的钢笔杆、抽水的笔筒等。记得有一次，我正在家中做坝，我的一个学生到我家，他是学提琴制作的，他看了我的这些工具后乐了，说老师您只用这样的工具就能做坝，真是不可思议。也就是用这些工具加上我的双手，这些年，做了能有千八百个坝。朋友、同事、同行们都来索取，有些外国的朋友也来索取，后来干脆把它当做礼品赠送给外国的音乐友人和国内音乐界的同行们，让大家都知道、看到我们中华民族古老音乐文化的一个典型的代表。不知不觉，快近20年了，这些年，我制作的陶坝在国内音乐艺术院校和师范院校的音乐系的《中国音乐史》教学中使用，还分别到了英国、法国、德国、意大利、美国、加拿大、日本、韩国、泰国、新加坡、马来西亚和香港、台湾等国家和地区，日本的制坝友人还专程从日本来沈阳找我进行访问和交流。和进行音乐的练习不一样，看着自己制作的陶坝，心中有了点儿的成果感。

1999年底，因要学习烧制陶坝的缘故，通过辽宁画报出版社的许大庆先生认识了著名的陶艺大师关宝宗先生，在与关先生交谈中，使我受益匪浅，当先生知我在研制陶坝后，便把自己收藏的两枚辽代陶坝拿给我看，并慷慨地送我有关的资料 and 一枚目前尚无法断定的汉代坝。我的好朋友——沈阳音乐学院的孔庆山先生把自己珍藏的资料介绍给我；中央音乐学院的俞人豪教授也把自己珍藏的匈牙利坝赠送给我；四川音乐学院的王其书教授也慷慨地把自己研制的双葫芦坝的资料和图片赠送与我，为这本小书结集出版增添了光彩。

1998年，曹正先生在北京与世长辞。噩耗传来，作为学辈，我无

比悲痛，我的夫人曾在70年代末到北京向先生学习古筝达两年之多，回忆先生对我们的教诲之恩，真是彻夜难眠，写下了悼词一首让我的夫人带到了在北京为先生举行的告别仪式上：

苍天不纯命兮，乐界震惊。恩师之不辞别兮，学辈悲泣。

国乐之宗师兮，箏立音苑。继埙之古业兮，当代一人。

唱晚之渔舟兮，万古传诵。教诲之不倦兮，永铭在心。

登山之远眺兮，京城轸怀。饮水之思源兮，吾辈首丘。

呜呼，哀哉！痛哉！

望师之瞑目兮，一路平安。

改革开放以来，随着人们社会生活的提高和精神文化事业的发展，埙的研制和研究都出现了前所未有的局面，许多专家学者也都把自己研究的目光投向了继承和发展古埙的事业，这是一件可喜的事情。不久，我的这本《古埙艺术》一书就要出版，看着这本不厚的小书，作为作者，我的心中自然是非常高兴的，但高兴之余还是有些忐忑不安，中国的古代文化博大精深，本书只是对古埙艺术有一个粗浅的、皮毛的叙述，许多地区和民族的埙尚有待挖掘和整理，所以，这本小书绝对对是沧海一粟，但愿它能使大家对古埙艺术有一个粗浅的了解，更希望大家来整理和挖掘我们民族宝贵的音乐文化遗产，在新的世纪里为弘扬民族文化做出应有的贡献。

借此，谨向所有关心和支持本书出版的朋友表示衷心的感谢！



2000年5月

PREFACE

My generation had the childhood quite different from today's young people's. We hadn't so many toys as they do because of the poor living conditions of the time. As a little boy, I sometimes cut a wooden gun or a wooden sword to play soldiers with my pals. I did play the children's games and have the feelings described in Mr Shen Xingong's school songs *Soldiers' Exercises* and *A Bamboo Hobbyhorse*. At home I sometimes mixed water into clay from which I made some mud children to play with. Sometimes I poked a small hole in a clay child to blow. I did not know what the *Xun* was at that time. But now recalling the experience, I realize what I kneaded then --- the *Xun*! Of course that was the rough form of the *Xun*.

After I entered Shenyang Conservatory of Music, from the class of the History of the Chinese Music, I learned that our Chinese ancestors had created the pottery *Xun* as early as 7,000 years ago. After graduation I started to be engaged in teaching and research on the history of the Chinese music, and I had a further understanding about the *Xun*. The year 1983 was the 45th birthday celebration of Shenyang Conservatory of Music. Mr Cao Zheng, the professor of China Conservatory of Music, a celebrated artist of the *Zheng* (a Chinese zither) and a musical educator, came back for the celebration, too. During the talking with Mr Cao, I learned he began his research on the pottery *Xun* from 1938 and founded a musical society called "Xun Feng" in Xuzhou in the 1940s. We colleagues got some clay from the hillsides in the suburbs to learn to make the *Xun* from him. I learned quickly as a result of my experience in childhood. From then on, I have been spending much of my spare time making mudwares. whenever I recollect my days with Mr Cao, I cannot refrain from expressing my heartfelt gratitude to him. His instruction gave me great incentive to study the *Xun* for pleasure and my life is therefore substantial in content. I have enriched my knowledge of musical history in the course of research on the *Xun*. His kindness will be engraved in my heart forever.

It was from 1983 that I began to make some pottery *Xun* one after another. In spite of my experience in childhood, it is not so easy to make them with two bare hands and to turn them into musical instruments and works of art without help of any tools. Since I specialize in the history of the Chinese music, I would like to do my work with bare hands so as to experience our forefathers' creating process and their feelings in making. But I shouldn't say there are none of tools at hand. In consideration of its beauty, I cannot poke the holes with my fingers. So there are many pen-holders of different thicknesses in my toolbox. Once I was making *Xuns*, one of my students came to see me. He majored in violin-making. At the sight of my tools, he couldn't help laughing. "It's unimaginable that you've done the job with such simple implements," he remarked. But that's the case with me. For years I have finished almost one thousand *Xuns* with such "tools". My friends, colleagues and the people of the same trade came to me and asked for my works. Some foreigners loved them, too. Later I simply presented them as special gifts to my friends and colleagues in the field of music at home and abroad. I'll let people know and see a typical example of the ancient musical culture of China. Nearly twenty years have passed before I realize it. My hand-made pottery *Xuns* have been used as teaching aids in the classes of the History of the Chinese Music both in conservatories of music and in musical departments of teachers colleges. With them I have been to England, France, Germany, Italy, America, Canada, Japan, South Korea, Thailand, Singapore, Malaysia, Hong Kong and Taiwan. Japanese friends of the same trade paid a special visit to me in Shenyang and exchanged experience on the *Xun*. Looking at the *Xuns* made with my own hands, I feel a little gratified at them.

At the end of 1999, for the sake of learning the skills of making pottery *Xun*, I was introduced by Mr Xu Daqing of Liaoning Pictorial Press to get acquainted with Mr Guan Baozong, a famous pottery master. I benefited greatly from the conversation with him. When he knew I was studying and making the pottery *Xun*, he showed me his two collected *Xuns* of the Liao Dynasty and generously presented me with some information concerned and a *Xun* of the Han Dynasty, which has not been determined definitely so far. My good friend, Mr Kong

Qingshan of Shenyang Conservatory of Music recommended me his collected information; Prof. Yu Renhao of Central Conservatory of Music presented his Hungarian *Xun* to me; Prof. Wang Qishu of Sichuan Conservatory of Music gifted me with some materials and pictures of his double gourd-shaped *Xun* which was devised and made by himself. All of these are precious information to my book.

In 1998, Mr Cao Zheng passed away in Beijing. As his student, I was deeply grieved at the sad news. In the late of 1970s, my wife went to Beijing to learn to play the *Zheng* from him for more than two years. We now often recollect his teachings with a feeling of great reverence. We will cherish his memory forever.

After China's reform and opening, as people's living standards continuously improved and the spiritual civilization developed, more and more experts and scholars began to focus their attention on inheriting and developing the undertaking of the ancient *Xun*. This is an encouraging situation. Today my book *The Art of Ancient Xun* comes to you. As its writer, I feel uneasy as well as excited. China has a broad and profound culture. The book only offers a few commonplace remarks on it. The *Xuns* of some regions and of other nations are still remaining to be studied and arranged. This book is as a drop of water in a mighty ocean. I hope readers can get a general idea of the art of the ancient *Xun* through it. I expect eagerly more and more people come to explore and protect our nation's precious musical cultural legacy, and to make greater attributions to developing our culture in the new century.

I wish to express my warmest thanks to all of my friends, who are concerned about the book and have offered much support to me!

Writer

May, 2000