



ART BASIS
OF
XIAO(WHISTLE) MUSIC

啸乐

(口哨音乐)

艺术基础

晏鸿鸣 / 著

by Yan Hongming



武汉出版社



ART BASIS
OF
XIAO(WHISTLE) MUSIC

啸乐(口哨音乐)
艺术基础

责任编辑: 齐大勇

封面设计: 刘 可

啸乐(口哨音乐)艺术基础

晏鸿鸣 著

了解该艺术古今中外的最佳门径!
古代该优秀传统文化的科学总结!!
世界艺苑该潜力新星的理论奠基!!!
古今中外该艺术教程的巅峰之作!!!!

谨以此书献给所有爱好、支持或关心
啸乐(口哨音乐)的朋友!

(鄂)新登字 08 号

图书在版编目(CIP)数据

啸乐(口哨音乐)艺术基础/晏鸿鸣著.

—武汉:武汉出版社,2009.12

ISBN 978-7-5430-4669-6

I. 啸… II. 晏… III. 口技—音乐 IV. J61

中国版本图书馆 CIP 数据核字(2009)第 244293 号

著 者:晏鸿鸣

责任编辑:齐大勇

封面设计:刘 可

出 版:武汉出版社

社 址:武汉市江汉区新华下路 103 号 邮 编:430015

电 话:(027)85606403 85600625

<http://www.whcbs.com> E-mail:zbs@whcbs.com

印 刷:武汉中科兴业印务有限公司 经 销:新华书店

开 本:850mm×1168mm 1/32

印 张:9.5 字 数:250 千字 插 页:2

版 次:2009 年 12 月第 1 版 2009 年 12 月第 1 次印刷

定 价:30.00 元

版权所有·翻印必究

如有质量问题,由承印厂负责调换。

前 言

啸几乎贯穿了数千年的中国文明史,《诗经》、《楚辞》、汉赋、唐诗、宋词,可谓史不绝书;刘向、诸葛亮、曹植、嵇康、阮籍、陶渊明、李白、杜甫、苏轼、岳飞、宋濂,真是名人辈出。但啸是什么?因为复杂的原因,所有注释、辞书都说不清楚,其实就是一般人们说的口哨。几乎一半以上的人都能吹响口哨,但多数人不会、甚至不知道能吹奏乐曲,知道是极有发展潜质的艺术的人就更少了。

世界上已知的外中教材,都只是简单传授技法,没有较深入的了解和研究,一般混同于民间技艺甚至绝技绝活,不能解决此艺术的理论和发展问题。

从书名和编著主旨看,本书当然是啸乐(口哨音乐)艺术的教程,但却不可能是纯粹的教程,因为面临的任务有特殊性。

一般的教程,都是在该学科及其理论都已经基本定型、大致公认后才有的,可是这本教程却没有这样的条件。现在的情况是,因为重视不够,思考和参与的人不够多,各方面的问题几乎都没有人能与作者进行充分的讨论,也就更谈不上基本一致了。参与过讨论的人都有自己的看法。如果没有论证,大家都可以不信服,意义和价值就会大打折扣。

我们眼前的这本教材,因此给自己增加了两项任务:介绍啸乐(口哨音乐)和建立基本理论体系。

介绍安排在扉页和第一章的附录里,因为很多人需要充分了解,运用了照片、赋、词条等多种生动的形式。

建立基本理论体系则通过教材教学的理论部分和研究专题体现,这当然会使相应部分显得艰深、繁复了一些,但比较没有这些

内容,好处还是要多一些。

因为高校教师的特点和特长,重点偏向建立理论基础,这可能不利全面的教学和训练需要,但因为资金等困难难以兼顾,可以和偏重练习和训练的其他教材以及面授相互配合。这样看来,作者希望本教程成为该艺术目前的巅峰之作,主要是主观愿望和理论深度上的,而各种教程可以各有特点和相辅相成。

再深入一些的需求(如所有历史文选的介绍和研究资料的汇编、啸乐艺术词典等),不是本书能解决的,而且,在现有条件下暂时不可能解决。当然我们会努力创造条件,争取将来能全面、彻底地解决,满足爱好者和社会的需要。

全面地分析,啸乐的发声需要健全的发声器官,学习提高需要健康的身体和一定的音乐素养,研究需要研究素养。同样为了节省篇幅(同时也为了集中注意力)的考虑,锻炼身体相应机能、提高音乐和研究素养已经有成熟的学科和教学体系,可以参考。

作为教程,当然是随处附有练习曲的比较好用,但这样会大大增加篇幅和成本。因为上面说到的原因,我们一般只列曲目。曲目可以多列一点,只要有心,找到相应曲子应该不算太难。

书中没有署名的,都是作者撰写;引用和转载,除少数标注的,都录自湖北省暨武汉市啸艺研究与发展促进会博客(<http://hbxi-aoyi.blogspot.com>)或中国口哨艺术高峰论坛(<http://www.whistle-music.com>),为简省篇幅和避免重复起见,恕不一一说明。

推介这门艺术并建立和健全其理论及教学体系,是一项永无止境的事业。我们希望能比古今其他人做得更好,但对于这一伟大事业,事实只可能贡献一定的基础。相信并期待今后会有超越者,书名中的“基础”,也有这层意思。

教学设计书

一、教学目标:

介绍啸、啸艺和啸乐的理论知识,并以此为基础,培养爱好者,丰富其文化生活,健康其身心,提高其演奏和研究才能,进而发展啸艺事业,丰富艺术世界,开发人体潜能,构建和谐、两型社会和美好人生。

二、教学内容:

教学分初、中、高级三段。

(一) 初级学习内容:

基本知识和初级演奏能力训练提高、等级评定,包括:

1. 啸、啸艺和啸乐的性质定义,所属类型及其发声的生理、声学基础。

2. 啸乐历史、现代的发展。介绍历史和现代的发展情况(包括建立和参加协会)。

3. 学习啸乐的作用:

初步设想为:对个人,可以发展爱好成才,怡养性情,健康身体;对啸乐,继承传统、发扬光大;对艺术,增加品种、丰富表现力;对人类社会,开发潜能、充实社会生活。或者简单说:有利身心成才,发展啸艺事业,丰富艺术世界,开发人体潜能,构建(和谐社会)美好人生。

4. 怎样发出啸乐声并使声音响亮、音域扩大、声音动听(学习颤、吐、滑、顿、分、历、蟋蟀音和吹吸结合技法)。

5. 怎样进行表演? 包括表演心理调节,话筒、伴奏运用,独、伴、重、合奏要求。

6. 一个八度以内的不同风格和节奏(包括:快速、中速、慢速)乐曲演奏的训练和提高,目标为业余演奏1~4级。

(二)中级学习内容:

1. 两个八度以内的不同风格和节奏(包括:快速、中速、慢速)的乐曲演奏训练和提高,目标为业余演奏5~7级。

2. 历史文献研读,包括《啸旨》、《啸赋》等和《诗经》、《楚辞》等选段。

(三)高级学习内容:

1. 三个八度内的不同风格和节奏(包括:快速、中速、慢速)乐曲演奏的训练和提高,目标为业余演奏8~10级和大师。

2. 啸乐科学研究的课题和研究方法,培养研究人才和队伍。

三、培训时间:面向全社会,可灵活安排。报名时填写希望,尽可能满足;如有困难,可适当整合,通知到报名者。

四、教材:本教材。

五、任课教师:晏鸿鸣。

Art Basis of Xiao (Whistle) Music

by: Yan Hongming

The best way to understand this art at all times and in all lands!
The scientific summary of the ancient excellent cultural tradition!!
The theory foundation of the potential new star in the art world!!!
The top work of the art text at all times and in all lands!!!!

I would like to dedicate this book to our friends who are fond of
and in favor of or concerning about Xiao (Whistle) Music!

Author Introduction

Mr. Yan Hongming was born in August in 1951 at Wuhan City in Hubei Province P. R. China. He is the professor of the Teaching Research Office of the Ancient Chinese Language of the Chinese Language Department of the Humanity College of the Jiangnan University, president of the Whistling Research and Development Promotion Association, member of the Literature and Art Committee of the Workers Union, art instructor of the Whistling Study and Performance of the Student Art Group and the Flying Folk Music Society, president of the Whistling Research and Development Promotion Association of the Hubei Province and Wuhan City (planning), initiator of the Summit Forum of the Chinese Whistling Art, member of the standing committee and the moderator of the second version of the Whistling History and Theoretical Research.

Preface

The Xiao(whistle) music nearly penetrates thousands of the years of the civilized history in China. There are a lot of the whistling works, such as, *The Book of Odes*, *The Odes of Chu*, Han Odes, Tang poems, poetry of Song Dynasty, it can be called as “the history abound in examples of this kind”. And there are also a lot of the famous writers in the Xiao(whistle) music, such as, Liu Xiang, Zhuge Liang, Cao Zhi, Ji Kang, Ruan Ji, Tao Yuanming, Li Bai, Du Fu, Su Shi, Yue Fei, Song Lian etc. However, what is Xiao? Because of a lot of the complex causes, all the notes in the dictionary can not clearly explain it, actually, it is generally called as the whistle. Nearly more than half of the ordinary people can blow the whistle, but most people can not, or even don't know that it can be used to toot music, and there exist much less people who know that the whistle is the extremely potential art.

There are some known texts in China and foreign countries which only simply teach the technique, there are not any deeper understanding and research, generally, they are mixed with the other folk skill or even with the stunt, therefore, they can not solve the problems of this art in the theory and development.

From the point of view in the book name and subject, this book is certainly concerning about the Xiao (Whistle) Music art. However, this book can not be the mere text, because it is confronted us with the special task.

The general text should be based on the fundamental subject and theory, but this book does not have such condition. The current situation is that because of the under emphasis, there are not enough people in thinking and participating in this art, nearly nobody can perform a full discussion with the author, let alone that the agreement can be made. The people who has made the discussion can have their own opinions. If there are not enough proper arguments, then everyone can not be convinced, thus the meaning and value can be greatly discounted.

Therefore, this book has added two tasks: to introduce the Xiao (Whistle) Music and to establish the basic theory system.

The introducing contents are arranged in the head page and the appendix in Chapter 1, because there are many people who need a fully understanding about this art, we have adopted many kinds of the shortcuts and live forms, such as, photos, odes, word entries and cross talks.

The establishment of the basic theory system can be embodied by the teaching theory and studying subject. This method can make some parts become abstrusely difficult and complicated to understand this art, but compared to not have these contents, It's better.

Being a teacher in the college with my own features and specialties, I'd like to emphasize the theory basis establishment, this method may be unfavorable for the completely teaching and training requirements. However, the limited funding capital is difficult for me to take all factors into consideration, I can adopt the matching methods with the stressing exercise, other disciplinary texts and oral instructions. From this point of view, the author hopes that this book can be the top works in this current art, in the subjective wishes and in the

theory depth, moreover, the teaching courses can have their own features and supplement with each other.

At present, there are some problems (such as, introduction of all the selected readings in the history and the collection of the studying materials, the art dictionary of the whistling music etc.) can not be solved in this book , moreover, under the existing condition, it is impossible to solve all these problems. Certainly, we shall make our efforts to create some conditions to solve these problems completely and to meet the requirements of whistle lovers and the society.

Generally speaking, the vocalism of the whistling music requires sound vocal organs, the learning improvement needs a healthy body and certain musical attainments, and the research requires studying attainments. In order to save time and space for this book (also to pay attention to the important contents) , as for the physical exercise, the musical improvement and the studying attainment, you can refer to the mature subjects and the teaching systems, and it is not necessary to discuss them in this book.

As a teaching course, certainly it will be more useful if the text is added with the exercising composition, but this method can greatly increase the space and cost. Because of the above - mentioned reasons, we can only list the repertoire. The repertoire can be listed more, but if only you have the inclination, it is not too difficult to find out the corresponding melody.

Originally to think about this hope that I can throw out a minnow to catch a whale, this book would be added with my musical compositions, such as, *Jubilance*, *Bright Cloud Follows Moon*, *Horse Race* and so on. However, there are not many of the special symbols to be indicated [if you can think it out, there are only the air change (v) ,

flashing (ripple) sound (\$) , fast (tongue ...) , middle (jaw ...) , slow (air ...) rapidly trilling sound] , each person can treat them in different ways (the vocal music can not be recorded with the process symbols) , otherwise , it can increase the cost and the difficulty in typography , therefore , this content must be given up , and if any necessary , we can talk about it later.

The unsigned contents in this book are written , cited and transferred by the author , except for a few of the notes , they are from the Blog of the Whistling Art Research and Development Promotion Association of Hubei Province and Wuhan City (<http://hbxiaoyi.blogspot.com>) or the Summit Forum of the Whistling Art of China (<http://www.whistlemusic.com>) : to save the space and to avoid the repetition , the further explanation is not necessary.

To introduce this whistling art , establish and strengthen the theory and teaching system , as the same kind of the other arts , it is an endless and great enterprise . We hope that we shall try our best and do better than others , however , as for the great enterprise , actually we can only build a basic foundation to this enterprise . We look forward to and believe transcending people in the future , and the “ Art Basis ” in the title of this book also has this meaning .

目 录

前言	(1)
教学设计书	(3)

上 编 初 级

第一章 啸乐艺术的性质,所属类型及其发声和表演的 生理、物理、心理基础和特点

一、理论部分	(3)
(一) 啸乐艺术的性质及其类型	(3)
(二) 啸艺术乐发声、表演的生理、物理、心理基础	(9)
二、实践部分:怎样发出啸声(吹响口哨)	(12)
三、附录部分	(13)
(一) 新啸赋	(13)
(二) 为中国诗经学会编《诗经词典》撰写的“啸”词条	(14)
(三) 啸乐艺术发展的怪圈及对策	(16)
(四) 共同努力,迎接啸乐艺术学习教材春天的到来 ——刘天礼编著《轻松学口哨》读后	(25)

第二章 啸乐艺术的历史发展及其前景

一、理论部分	(32)
(一) 古代	(32)

(二) 近现代	(34)
(三) 啸乐的历史和现实作用及其发展前景	(38)
二、实践部分	(41)
(一) 怎样使啸声响亮	(41)
(二) 怎样延长和控制气息	(41)
(三) 怎样扩大音域	(42)
三、附录部分	(44)
(一) “啸”史考辨	(44)
(二) 中外啸艺的历史发展及其成就(大事记)	(49)
(三) “啸”在历史上受歧视的体现及原因考辨	(69)
(四) 刘琨与历史上的音乐退敌解围考辨	(80)

第三章 啸乐技艺的提高和深造

一、理论部分	(87)
(一) 啸乐艺术表演和研究的等级评定	(87)
(二) 怎样提高啸乐艺术技艺	(88)
二、实践部分	(96)
三、附录部分	(99)

下编 中、高级

第一章 中 级

一、理论部分:历史文献研读	(105)
(一) 《山海经》一则	(105)
(二) 《诗经》三首	(106)
(三) 《庄子》二则	(111)
(四) 《楚辞》一段	(112)

(五) 戴圣《礼记》一则	(116)
(六) 《后汉书》一则	(117)
(七) 《魏略》一则	(118)
(八) 曹植诗一首	(120)
(九) 《啸赋》	(121)
(十) 桓玄与袁山松论啸书各一篇	(136)
(十一) 陶潜(渊明)《归去来兮辞》	(139)
(十二) 《啸旨》	(143)
(十三) 李白诗一首	(167)
(十四) 《旧唐书》一则	(172)
(十五) 《稽神录》一则	(173)
(十六) 苏轼诗一首	(176)
(十七) 岳飞词一首	(178)
二、实践部分	(181)

第二章 高 级

一、理论部分:研究专题	(183)
(一) “啸”义及其发音原理考辨	(183)
(二) “啸”入乐类考辨	(193)
(三) “指啸”、“叶啸”考辨	(200)
(四) “啸”类考辨	(206)
(五) 西王母善啸等记载及其意义考辨	(214)
(六) 早期典籍记载妇女作啸既早且多的表现 及原因考辨	(220)
(七) 孙登与嵇康、阮籍苏门山事迹考辨	(222)
(八) 历史上作、写啸的帝、王、侯	(233)