

20004

1 ACTION PROJECT



中國·泉州南音年



《“1”行動》保護傳統文化遺產工程之二

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# 彭德斌藏書

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## 《“1”行动计划》备忘录

刘德海

为中国地方民间音乐发扬光大，构架“1”块健全完美的“基石”而提出《“1”行动计划》。

中国音乐学院与地方民间音乐接轨才能谈得上与国际真正接轨。

以文化自觉和悟性抢救文化遗产。抢救文化遗产实质是抢救“自己”。

抢救行动是开放式的：面向教学，面向舞台，同时充实“乐库”。

过去几十年向地方民间音乐学习，结果似乎没留下更多经典，而地方民间音乐人文精神在我们审美行为中的积淀更是少之又少。今天，重新提出向地方民间音乐学习与过去不同，我们有了新的视角、新的思路、新的观念，并落实在行动。

一、以一个“地球村”村民的视角看待中国地方民间音乐。她们，是属于中国民族音乐不可分割的组成部分，是音乐发展之“根”。改变以往以文人雅士自居对地方民间音乐不屑一顾的傲气，或以“过路客”心态对它猎奇一番装点门面仅此而已。请听听一位洋人的话：“北京城墙不仅是你们北京人的，她也是属于世界的。”难道我们中国人的文化觉悟还不如这位洋人吗？以文人雅士审美为中心的局面早该打破了。

二、中国地方民间音乐“乐器简陋”、“技术简单”、“没有和声”、“无交响性”等等论调的长期扩散影响了好几代人，这是以西方音乐为中心的话语霸权的恶果。或许中国人向西方学习文化的历史太长、态度过于虔诚而造成一种奴性的态势代代流传。中国地方民间音乐求人之和、求声之和、求天地人之和，其“和”的审美观念在现代工业社会越发凸显其价值所在；其“和”的技术含量——阳阴虚实音律之神妙、节拍节奏音色之变化、音乐语言之细微等等难度之大绝不亚于西方音乐。中国可以出一个演奏西方古典音乐的天才神童，却出不了一个演奏中国古典音乐的天才神童，这个问题耐人寻味。

记载有“四管”调和之方法的南音古谱

## Memo for 1 Action Project

Liu Dehai

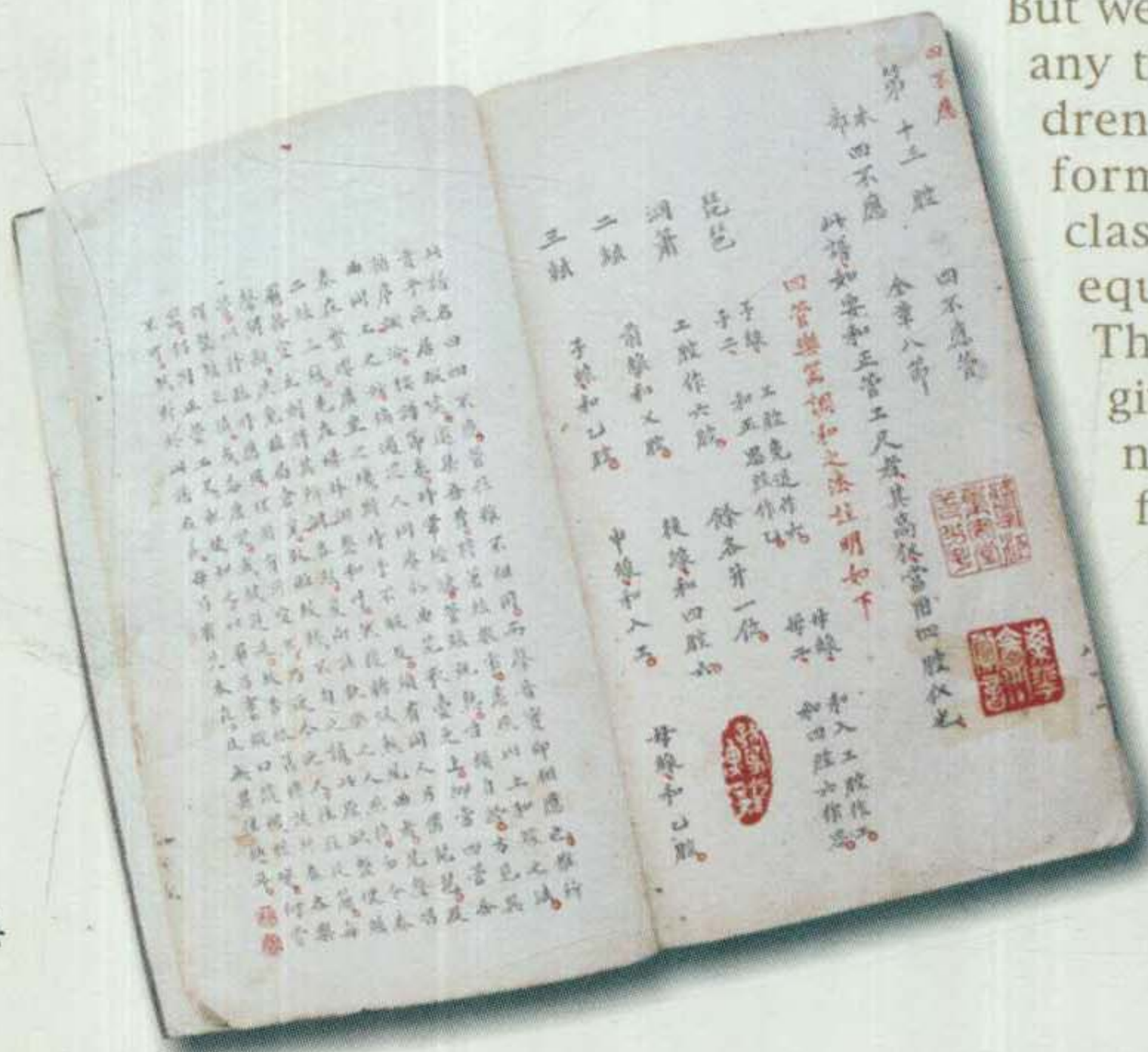
In order to develop the Chinese local and folk music, 1 Action Project was put forward to form a complete and perfect foundation. China Conservatory of Music should be in line with the local and folk music and only by doing this it can meet the international stage. Cultural heritage has to be saved through cultural consciousness and understanding. The essence of saving cultural heritage is to save “ourselves”.

In the past decades, learning from local and folk music did not leave many classical pieces for us, and the formation of the human spirit of our local and folk music in the aesthetic behavior is even less. Today, we bring forward the proposal of learning from the local and folk music again. It is different from the past because we have new perspectives, new ideas and new conceptions, which we are endeavoring to carry out.

Firstly, viewing Chinese local and folk music from the perspective of a villager in the “Global Village”: They are an indispensable part of our Chinese folk music and the root for any development in music. Here is a sentence from a foreigner: “The city wall of Beijing does not only belong to Beijing people, but to the whole world as well.” Does the cultural consciousness of us, Chinese, is inferior to that of the foreigner? The situation of aesthetic appreciation with men of letters and refined scholars in its core should be changed.

Secondly, the views concerning our Chinese local and folk music is inferior in musical equipment and technology as well as having a lack of harmony and symphonic feelings: This is the serious outcome of the words hegemonism, which takes western music as the central music. Perhaps the fact that the history of learning from the west is so long and our attitude during the process of learning is so pious led to a slavish tendency, which passed on from one generation to another. Chinese local and folk music focuses on the human unity, voice unity and the unity of heaven, earth and human. In such an industrial society, the value of such a unity becomes more and more obvious. We have infant prodigies, who can play western classical music quite well in China.

But we cannot find any talented children, who perform Chinese classical music equally well. This question gives us, Chinese, much food for thought.

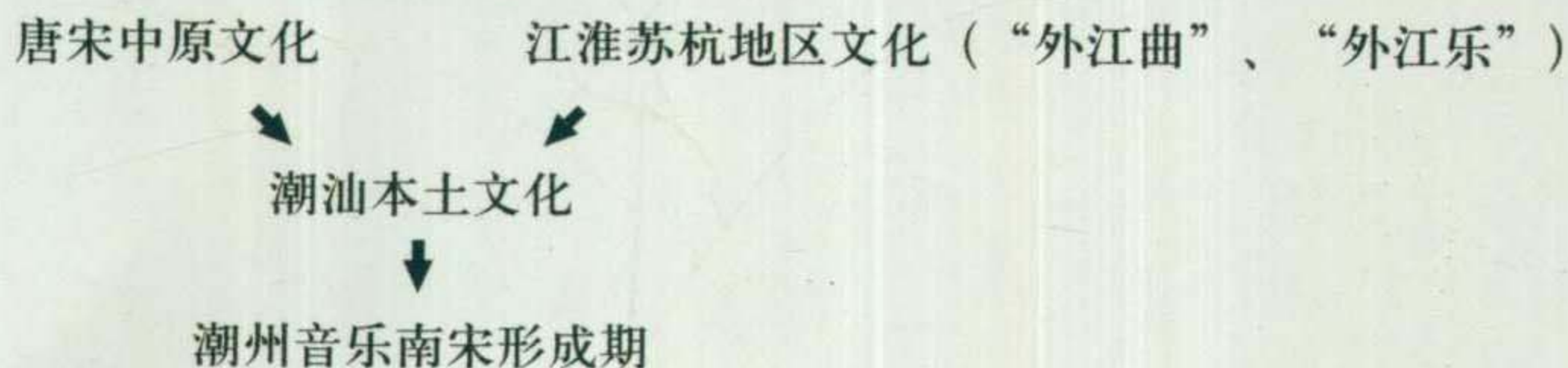


三、地方民间音乐很少出现无病呻吟之病态；矫揉造作之俗态；莫明冲动之狂态；光怪陆离之怪态。以远离尘嚣不闻功利之心境，用平平淡淡、温温和和、红红火火、真真切切的情趣演奏音乐，这是身处商品社会的都市音乐家最迫切需求的艺术品位。生活上我们需要吃“绿色食品”，精神享受上难道我们不需要听“绿色音乐”吗？中国地方民间音乐的“绿色素”含量极高，其资源丰富当充分用之。

四、现阶段，文化价值取向“商品化”、艺术生产“工业化”、文化消费“娱乐化”、整个社会“世俗化”等等现象给音乐家带来极大冲击和负面影响。中国地方民间音乐的植被已以惊人的速度日趋“荒漠化”。几十年前，我们还可以充充裕裕、慢条斯里地向民间艺人学习，如今已落到“抢救活人”甚至无人可“抢救”的窘境。归根结底一切文化危机浮躁心态和盲目行为来自于自身的文化觉悟程度。抢救地方民间音乐首先抢救“自己”。一旦我们有了文化自觉和悟性，艺术财富就会在我们面前出现。“根”，原本就在我们脚下踩着，无需劳神追溯那遥远的“5000年文化”。

五、新思路之一：任何一个地方民间乐种当以本地本土为基地，跳出小圈子，吸引更多“外江”人参与。本土与“外江”两者不分主客互补互动，共同促进乐种发扬光大。

例如：潮州音乐的发展史——

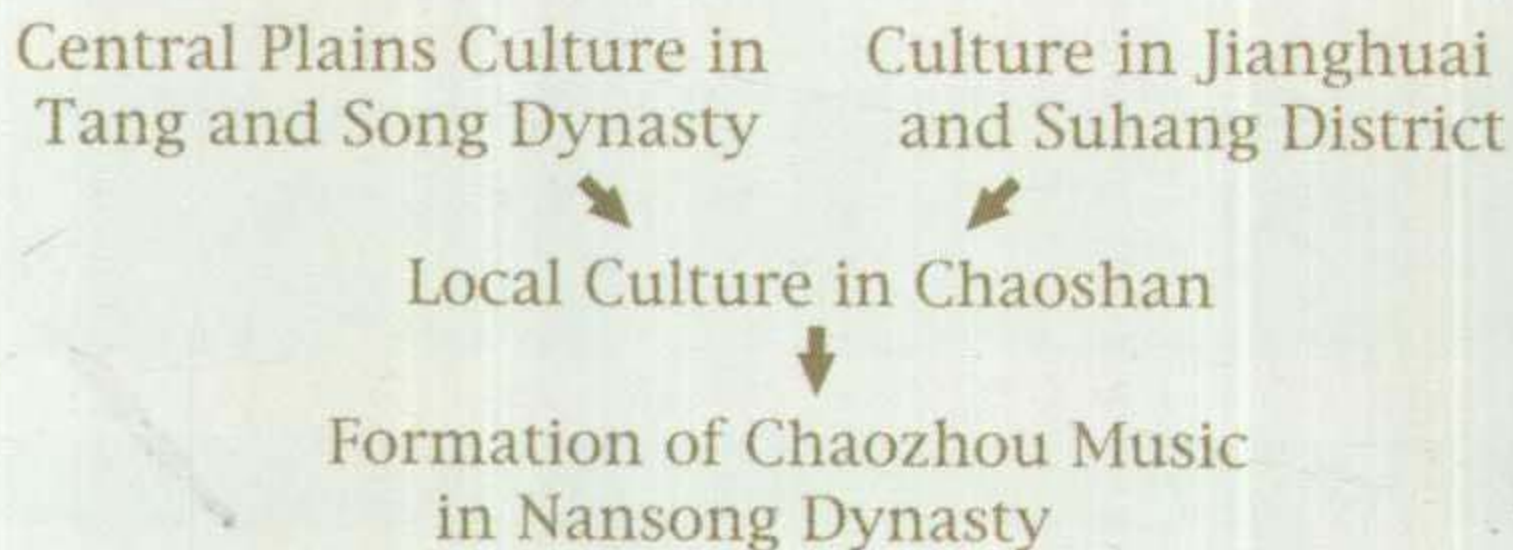


一条历史轨迹给后人留下一个启示：潮汕人民以他们的智慧和胆识接纳中原、“外江”文化，创造了潮州音乐。长期以来，从大圈转入小圈，从开放转向封闭。如今应重现求变求新的历史轨迹，把潮州音乐推向全国走向世界。对每一个地方民间音乐种似乎都应该有一个从“小圈走向大圈”的历史性思考。

Thirdly, local and folk music contains seldom moans and groans without being ill. It seldom appears artificial, rash and grotesque. The music is performed without utilitarian thoughts but with simple, tender and sincere sentiment. Musicians of this commodity society need this artistic eagerly taste. We eat "Green Food" in our daily life. Why don't we listen to "Green Music" for our spiritual enjoyment? Our Chinese local and folk music abounds in green pigments and we should make the most of them.

Fourthly, at present, commercialization of cultural value orientation, industrialization of artistic production, recreation of cultural consumption and the common custom of the whole society have great influence and impact on musicians. Several decades ago, we could learn from our folk musicians leisurely and unhurriedly. But today, we are in an embarrassing condition: Saving the survival of our music without having one to really introduce us about it anymore. All in all cultural crisis, impetuous attitude and blind behavior are determined by our own cultural consciousness. The "root" is right under our feet and it's no need to date back to the distant "5000 Years of Culture."

Fifthly, one of the new ideas: Any local and folk music should be based on its own local territory and at the same time attracts others to join in. In order to develop music, both should be equal and complementary to each other, e.g. the history of the development of Chaoshou Music:



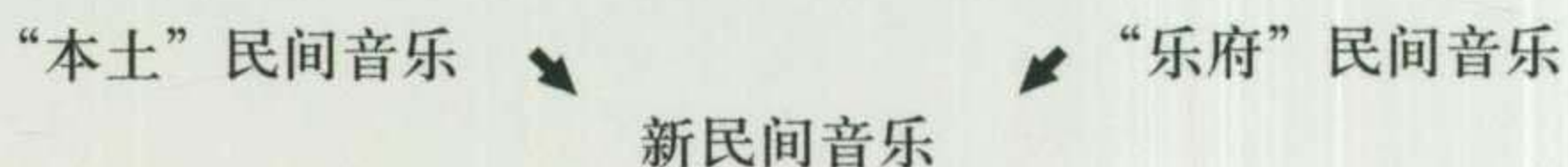
1. 采风小组在拍摄有悠久历史的晋江深沪沪江南音社。
2. 著名南音艺术家吴彦造先生向采风小组介绍古谱。
3. 王永刚老师正在拍摄肖下村民间南音艺人的演奏。



This historical track is a great aspiration to the later generations: Chaoshan people created Chaoshou Music by absorbing culture from the Central Plains and Waijiang. The phenomenon of developing from a larger circle to a small one and from open to close has been existed for a long time. Today, we should attach greater importance to

## 六、新思路之二：

中国音乐学院与地方民间乐种接轨为的是与国际真正接轨。中国音乐学院是中国唯一以传统民间音乐为主体的教学基地。与演出团体相比，学院专家学者多，学术气氛好，受功利干扰较少，是学习发展地方民间乐种的理想场所，只要潜下心来，在这块“净土”里可以搞出许多地方民间乐种的“外江曲”、“外江乐”。



新的民间音乐或许就在“本土”与“外江”两者结合过程中产生。这一推论是符合历史发展规律的，也是完全能实现的。

七、高等音乐乐府民族乐器演奏专业所谓主科，长期狭隘理解为“独奏”专业，随着时代发展观念更新，越显露其弊病。现已到了非改革不可的时候了。高等院校教育应突出基础性教育。尤其文科类学校，人文精神的教育乃基础之基础。强调并通过群体性的培养为前提发展学生个性。按照这一条思路，今天提出乐器演奏主科当以重奏为基础的独奏合奏综合能力，再由演奏扩伸到作曲、理论、经营管理等方面领域的“通才”培养。浸透着丰富多彩的人文精神养料的地方民间音乐是专业音乐大学、中学必不可少的基础性教材。

## 八、“看三走二居一”——把握传承与发展的关系

“看三”：包括两层意思，先“看”后“走”。“看”，即对音乐作出前瞻性的较正确判断。文化多元、多样性、生态平衡性等皆为首要考虑的内容。“走”第三步，具体指离“原版”走出较大步子的音乐作品。

“走二”：在“原版”基础上向前走一步。其音乐更多成份是“六经住我”模式——“说”古人本应该“说”而未能“说”出的话语。“走二”是美化古人、让古人更美的艺术行为。总的目的是既美化古人也美化今人，既“厚”古也“厚”今。

the historical track, which emphasizes changes and bring the Chaozhou Music to our country and then to the whole world.

Sixthly, second new idea: China Conservatory of Music should be in line with the folk music for meeting the international stage: China Conservatory of Music is the only institute in China for teaching traditional folk music. It has many scholars, experts and provides a favorable academic atmosphere the ideal place for learning and developing folk music. On this "Purified Land" we may produce plenty of folk music with great concentration.



The new folk music produced during the integration of Local and Waijiang music. This deduction accords with historical development rule and is completely realizable.

Seventhly: Department of Ethnic Musical Instrument Performance in higher music colleges has taken "solo" major as their main course for a long time. But it is only a narrow understanding. Along with development of times and renewal of our conception, its disadvantages become more and more obvious. Now this must be changed. Education in higher schools should attach great importance to the basic education, especially in arts schools. Education on humanism is the foundation for all other basic education. We should emphasize the development of personal characteristic of each student through group cultivation. According to this, majors on instrument performance should base on performing ensembles by cultivating other abilities like playing "solo" and "tutti". Besides performing, composing, theories and management education should be included in as well. Folk music, which is full of humanism, is an indispensable and basic teaching material for special music colleges and middle schools.

Eighthly, three steps of watching, walking and staying - the relation between inheritance and development:

Step three - watching: It includes two meanings, first watching and then walking. Watching means the foreseeable and right judgment of the music. The application of the third step means a great improvement and changes based on the original version.

Step two - walking: Its musical elements are mainly about the meanings, which the ancients should but failed to express. The second step is an artistic behavior for polishing and beautifying the ancients. The general purpose is to beautify people in the past as well as in the present.





“居一”：立足于“一”。“一”是基石，是基因，是根，是本。有了“一”，能进则进，能退则退，进退自如，（艺术）空间无限。有了“看三”，才有可能“居一”而不守旧；放弃“一”，脚无根底，二三乃至四步难免跌交失控。

“看三走二居一”，是中国音乐学院真正定位的操作起点。

《“1”行动计划》作为初期工程，着重抓“一”和“走二”，适度走第“三步”。

#### 九、优选“原版”

所谓“原汁原汤”皆相对而言，绝对“原汁原汤”是不存在的。“原汁原汤”也并非一锅一汤。历史与现状是锅多汤多“原版”也多。音乐家当以聪明才智、审美水平、品位和理性价值取向优选“原版”，同时做到一首作品几种“原版”并存，这样可以保持“乐库”相对的纯正度、权威性和风格流派多样性。所以说，优选“原版”是学习地方民间音乐的重要环节。

#### 十、对地方民间乐种所谓“长处”“短处”的理解。

事物之“长”（处）“短”，并非“长”归“长”、“短”归“短”、“长”“短”分明。“长”与“短”如同两种有机物质在同一事物中长期“化学反应”，两者很难分开，更何况意识形态。

譬如：民间音乐某些乐器因制作和演奏的落后而造成音乐“粗糙”和（音）“不准”。久而久之，“粗糙”和“不准”就成了“特色”流传下来，这完全有可能的。问题是有谁来圈定“粗糙”和“不准”是“长”还是“短”呢？“二分法”到此失灵了。

Step one - staying: Everything should be established on this. Staying means the footstone and root. Based on this, we can advance or retreat freely and there will be infinite room for the art. With the third step, we will not appear conservative by keeping the first step. Giving up the first step means giving up the root, which may cause the second, third or even fourth step to be out of control.

Those three steps of watching, walking and staying are the basis of management in China Conservatory of Music. Being a preliminary project, "1 Action Project" emphasizes the first and second step while at the same time carry out the third step moderately.

Ninthly, selection of choice original editions: The so-called "original" is relative and there is no absolute "original". Original also means from the same origin. One original piece sometimes has several editions, which are all original. Musicians should exert their talent, taste and aesthetical ability to pick out those choice original editions. Meanwhile, we must keep several editions for one piece of music to keep the pure knowledge of it authoritative and various. Therefore selection of those choice original editions is an important step in learning folk music.

Tenthly, the understanding of advantages and disadvantages of the folk music: The advantages and disadvantages are not absolutely obvious. Advantages and disadvantages resemble the chemical reactions, which happened between two organic matters in the long period of time. They are difficult to be separate from each other. For instance, due to the poor quality of producing and performing some folk musical instruments, the music itself becomes coarse and out of tune. As time passes by, it is very possible that being coarse and out of tune become characteristic and come down from one generation to another. The question here is, who can define that being coarse or out of tune is advantage or disadvantage.



再说说音律。律制有无“长”“短”一说，中国历史上曾出现过五花八门很多音律律制，经历史的筛选，当今12平均律已成为大潮流。各种传统音律与12平均律的撞击是历史的必然。从胎教到青少年成长期听的唱的都是12平均律的音乐；西方的钢琴与小提琴、中国笛和琵琶、中西二胡与钢琴等等不同律制的撞击已经“化干戈为玉帛”，人们的听觉早已习惯成自然了。这正是耳朵的宽容啊。所以我们提出：音律“打架”，耳朵“劝架”。除了耳朵能接受的宽容度之外，还提出尽可能（不是百分之百）“抢救”传统宫调七声“4”“7”两个音的到位。尤其民间音乐风格性较强的慢板中板应当尽可能用传统音律的“ $\uparrow 4$ ”“ $\downarrow 7$ ”代替12平均律的“ $\#4$ ”“7”。大部分乐器能否做到“一器两制”（一件乐器两种音律），这正是民间音乐“拥抱”更多听众的一个突破口。

#### 十一、行动开始

中国音乐学院器乐系计划一年学习一个地方民间乐种。2002年定为《潮州音乐年》。潮州音乐弦管弹打形式多样，点线组合语言丰富，音律变化复杂，刚柔兼备的人文气息相当浓厚。首选潮州音乐这块“硬骨头”作为突破口，总结更多经验，为以后铺平道路。

音乐年包括：采风、收集、优选（“原版”）、音乐会、研讨会、学术报告会、教学等活动项目。

《潮州音乐年》之后——泉州南音、广东音乐、洞经古乐、江南丝竹、南北吹打、戏曲音乐、宗教音乐、古典文献曲集、少数民族音乐、世界民间音乐等等都是我们计划之中的项目。

结束语：

21世纪初，我们已经开始重新构架“1”块将要失落的地方民间乐种的“基石”。让子孙后代不断健全完善这块“基石”；立足“基石”走出第二步、第三步、第四步……。相信他（她）们的艺术道路会比我们走得更健康更自由。

2002年2月11日 除夕



Regarding the temperament, there were various kinds of rules emerged in Chinese history. Now 12 equal temperaments have been selected by history and become the main momentum. Therefore the clashes between various traditional temperaments and 12 equal temperaments exist. From antenatal training to adolescent period, all pieces of music we listen and sing belong to 12 equal temperaments. Different temperaments of western piano and violin, Chinese flute and lute, Chinese and western erhu and piano have mixed together and our hearing has already adjusted to them. This is the tolerance of our ears. So we propose: a temperaments fight while our ears try to stop them from fighting. Besides the tolerance of our ears, we also propose to save traditional "4" "7" in the modes of ancient Chinese music as much as possible (not 100 per cent). For those lentos and moderatos, which are highly characterized by folk music, should apply " $\uparrow 4$ " " $\downarrow 7$ " in traditional temperament as many as possible instead of " $\#4$ " "7" in 12 equal temperaments. If one piece of musical instrument can perform two temperaments, it will be a breakthrough for folk music to gain more audience.

Eleventhly, taking action: The Musical Instrument Department of China Conservatory of Music plans to learn one kind of local and folk music every year. 2002 was the Year of Chaozhou Music. In Chaozhou Music, there are various kinds of orchestral and percussion instruments, abundant musical language expressed by different combination of dots and lines, complicated diversification of temperaments, and both masculine and feminine human conditions. We choose Chaozhou Music, which is considered as a hard bone to be our breaking point, aiming at accumulating more experiences so as to make our further learning easier.

The contents of this music year include: collecting folk songs, getting them together, selecting the best of them, concerts, seminars, Academic Lectures, teaching, etc.

After the Year of Chaozhou Music, Nanyin of Quanzhou, Guangdong Music, Ancient Music of Dongjing, Stringed and Woodwind Instrumental Music of South of the Yangtze River, Beating Drums and Blowing Trumpets of South and North, Drama Music, Religious Music, the Collections of Classic Music, Music of Ethnic Minority, World Folk Music are all part of our plan.

Conclusion: At the beginning of the 21st century, we have begun to reestablish a base for those nearly lost folk music. Later generations should continue to perfect this foundation. Based on this, we can begin our second, third and fourth step ... it is believed that they will go further on the road of arts with healthier and free mind.

At the eve of the Spring Festival  
February 11th, 2002

## 創造“新的文化遺產”

### ——《泉州南音年》

中国音乐学院《“1”行动》工作室

#### [话头]

我国自1979年以来  
开展编纂十大文学艺术集成志书工程  
其中已收集民间器乐曲共15万首  
它们静悄悄“睡”在资料库“抽屉”里  
不会自动发出声响

#### [打开“抽屉”第一动机]

“保护文化遗产”（简称“保护”）的呼声比  
“全球化”更理直气壮  
“全球”能否被“化”了尚待时间考证  
“保护”却是全世界最没有争议的话题

一个无国界无民族无风格的“三无”文化  
——大众消费文化在全球泛滥  
“精神全球化”趋势已成定局  
中国面临世界复杂的文化转型期  
尽快确立“文化自主”方针大计

我们带着这样一个紧迫感，  
打开“抽屉”——奏乐

#### [“礼失求诸野”希望在民间]

2002年年初学院提出  
以资料库“抽屉”为蓝本  
走向民间走向田野  
每年学习一个民间乐种  
十年十个乐种  
持之以恒，让民间音乐  
走上舞台 请进课堂  
最终建立一个  
集表演、作曲、理论、教学为一体的  
《民族民间音乐库》  
这就是《“1”行动计划》（简称《“1”行动》）

2002年成功举办《潮州音乐》  
今年2004年举办《泉州南音》  
为什么选择泉州南音  
亮点有三

## Creating "New Cultural Heritage"

Nanyin Music Year of Quanzhou  
1 Action Project Workroom of China  
Conservatory of Music

[The thread of a conversation]  
Since 1979 China started the project of compiling top ten literal and artistic records. 150,000 pieces of folk music have been included. However, they slept in those data base's drawers and cannot make any sound themselves.

[The first motivation to open the drawer]  
The cry for "Protection of Cultural Heritage" ("Protection" for short) is much stronger and more justifiable than "globalization". Whether the whole world will be globalized or not can be proved only through time. But "protection" is the unanimously undisputed topic throughout the world. A culture without national boundary, nationality and style - overflow with mass consumption culture in the world. The momentum of spiritual globalization is a foregone conclusion. China is faced with the complex transitional period of global culture. Set down the guideline of cultural independence as quickly as possible. Bearing this sense of pressure, we open the drawer - play music.

[The hope always exists among the people]  
Take the database's drawer as the chief source. Move towards the people and the fields. Learn one kind of folk music every year - ten years for ten kinds of music. Go on perseveringly and let the folk music step onto the stage and into classrooms. The ultimate purpose is to establish an ethnic and folk music base combining performance, composition, theory and teaching. This is called 1 Action Project (1 Action for short). Chaozhou Music was held successfully in 2002. Nanyin Music of Quanzhou will be held this year. Why was the Nanyin Music of Quanzhou chosen? There are three main reasons:



其一：

南音是西北、中原与南方本土文化交融的产物、汉唐遗韵传唱千年不衰的“活化石”

通过对南音这一部“在人类生活中”的古代音乐史追溯进一步研究中国北南文化交流历史

其二：

乐谱之古老、乐器之古老

音律之古老、语言之古老

堪称“古乐种”名副其实

其三：

南音保持以地方乐社自娱自乐为主的活动方式

保持朴素无华浅吟低唱的审美品格

全国唯一以“声乐清唱、古乐器演奏”的古老乐种



[学习传统民间音乐的新理念]

第一条：

以寻根学母语的心态走向民间

把学习民间音乐视作艺术之命根

有了这样的心态和境界

可以避免“文野之分”“非我族类”等西方人类学家常有的偏见

第二条：

保护“草根”保护“火种”

我(专业者)变你(民间业余)不变

掌握变与不变的辩证关系

田野作业者，绝不做“职业入侵者”

防止打着“现代化”“科学化”旗号

进行破坏性“开发”

第三条：

学习民间并非“克隆”民间

“精英”行为只是一种模式

谨防“精英主义”、一切“精英化”

乐府制作特点——

力求风格性、艺术性、技术性的完美统一

《“1”行动》第一步是让民间音乐更加“民间”

2002年乐府学子们演奏潮州音乐

得到本土专家同行广大乐迷的称赞

说明《“1”行动》第一步初战告捷。

第四条：

处理好民间乐社与专业团体两者关系

达到艺术生态的平衡和多样化

半个世纪以来

过多追求“规范”、“统一”、“专业化”、

“高精尖”等单一的艺术发展模式

大大忽视对“地方性知识”的特色保护

乐府已把“外江”与“本土”两者处理成为

“双赢”的关系

1. Nanyin Music is the product of intermingling Northwestern, Central Plains and Southern Cultures; it is a living fossil generated during the Han and Tang Dynasty. Through the research on Nanyin Music, which is regarded as an ancient music history about people daily life, we may further our research on the communication between the North and the South of China.  
2. Its staff is old as well as its musical equipment. Its temperament is old as well as its language. It is worthy of the name "Ancient Music"

3. The local musical clubs which amuse themselves by performing. Nanyin Music are the main organizational form. Keep its aesthetic taste of simplicity and singing low. It is the only ancient music in China sung without background music and played by ancient musical instrument.

[New theory of learning traditional folk music]

Item one: Move towards the people with the intention of finding root and learning mother tongue. Take folk music as the root of the art. With this attitude and understanding, we can avoid biases towards the unofficial and the minority, which are frequently mentioned western anthropologists.

Item two: Protect "Grass Root" and kindling material. I (the specialists) change while you (the folk amateurs) remain unchanged. Grasp the dialectical relations between change and no change. Workers on the fields cannot be professional invaders. Prevent destructive exploitation under the banner of modernization and scientification.

Item three: Learn from the people does not equal to clone them. "Elite" behavior is only a kind of pattern. Beware of elitism and the intention of making everything to be elite Characteristics of Yuefu's making pattern. Try to achieve the perfect combination of style, art and technology. The first step of 1 Action aims at making folk music more folksy. In 2002, students from China Conservatory of Music performed Chaozhou Music, which was widely praised by local experts and fans. This shows the preliminary success of the 1 Action.

Item four: Handle the relations between folk music clubs and professional groups. Reach the height of artistic balance and diversity. For half a century, we all intend to pursue a single pattern for art development such as "standard", "unification", "specialization", "high-grade, precision and advanced", but ignore the protection of local knowledge. China Conservatory of Music considers the interrelations as win-win relations.





通过《“1”行动》着手扭转上述历史偏见  
第五条：

归真返璞，汲取民间艺术“绿色素”

——自然、清新、平和、直率的审美情趣

清除浮夸狂噪的“时代病”

以及急近功利的社会媚俗

给音乐带来的侵蚀和污染

《“1”行动》实质上是一次文化的“绿色革命”

泉州南音是“绿色素”含量很高的理想教科书

第六条：

未成年人是文化的未来

是民族传统文化遗产的继承者

“保护文化遗产”与“保护”未成年人殊途同归

“保护”工程最终落在在未成年人文化教育制度上

这正是《“1”行动》的最终目标

[创造“新的文化遗产”]

北京申办2008年奥运会成功即刻

世界奥委会明确要求：

“希望2008年北京奥运会给世界留下新的文化遗产”

事实上我们的行动已经与2008年北京“人文奥运”

紧密结合起来了

创造“新的文化遗产”

是我们乐府全体神圣而庄严的目标

也是中国“文化自主”的命根工程

[话尾]

打开民间田野更大的音乐“抽屉”

高奏“绿色”音乐

为后人留下“新的文化遗产”

2004年9月10日

Change the above historical prejudices through the 1 Action.

Item five: Return to its original nature and absorb green pigment from folk art - natural, fresh, peaceful and direct aesthetic sentiment. Wipe away the encroachment and pollution of music itself caused by "the Illness of Times" of Boasting, exaggeration, rash and impatience and the poor taste of seeking instant success and quick profits. 1 Action, in fact, is a "Green Revolution" in culture. Nanyin Music of Quanzhou is an ideal teaching material, which abounds in green pigments.

Item six: Young people are the future of culture and the successor of ethnic and traditional cultural heritage. "Protection of Cultural Heritage" and protection of young people reach the same goal just by different routes. "Protection" project ultimately goes to the cultural education system of young people. This is exactly the ultimately goal of the 1 Action.

[Creating "New Cultural Heritage"]

Beijing has succeeded in bidding for the 2008 Olympic Games. International Olympic Committee explicitly demands: "We hope that the 2008 Olympic Games will leave the world with new cultural heritage." In fact, our action has already connected closely with the Beijing 2008 Human Olympic. Creating "New Cultural Heritage" is the sacred goal for everyone in the music circle and fundamental project to realize culture independence in China.

[Conclusion]

Open larger drawers which keep folk music.

Highlight "Green" music.

Left "New Cultural Heritage" for our later generations.



## 千年弦管 泉州南音

泉州南音，是中国古老的乐种之一。现存大谱12套，指谱36至48套，散曲2千首左右，是一份既有器乐曲又有声乐曲、积淀深厚、内容丰富的古代音乐文化遗产。千百年来，这种音乐一直为广大老百姓所喜爱，多种多样自娱自乐的弦管班社遍布城乡各地，热心参加的弦友不计其数。1977年以来，海内外弦管界先后举办了14届国际南音大会唱（泉州举办7届），每届都有几个至几十个团体、数百人参加，同一个舞台，唱百代乡音，充分展示了古老乐种顽强的生命力、乡音难舍的感召力和古朴幽雅的艺术魅力。

泉州南音原称弦管。英国牛津大学龙彼得教授上世纪五六十年代在英国、德国图书馆发现尘封数百年的泉州戏曲弦管文献《明刊三种》，其中一种就是以《新刊时尚弦管摘要集》为名。音乐以弦管为名，始于魏晋，唐代常有“朝成一词、夕被弦管”之说。晚唐泉州进士欧阳詹在东湖上钱客，写下“弦管饶拍、出没花柳”的名句。在五代后蜀成都，又有“弦管诵歌，盈于闾巷”的盛况。但“往事越千年”，“弦管”之名早已消失，只有泉州继承和保存这个专称，可见不同凡响。

弦管界一向严守传统，谨遵师承，执著地保持祖先的规制。其称为上下“四管”乐器，看起来古朴、简陋，但当弦友奏起“谱”和唱起“曲”来，那古远典雅的旋律，那如怨如慕、如泣如诉的歌声，无不扣人心弦，令人久久难以忘怀，让许多音乐史家受到震撼，感到惊喜，认为可以从弦管中找到晋唐遗音，以弥补“哑巴音乐史”的缺憾。当年任中国音乐家协会副主席、中央音乐学院名誉院长的赵沅先生，首先于1985年在泉州发起组织成立“中国南音学会”，郑重地宣称泉州南音“是中国音乐历史的活化石”，引导许多专家莅临泉州寻根探宝。



1. 安溪中国茶博物馆的古制茶工具
2. 安溪中国茶博物馆的古制茶工具
3. 泉州开元寺内景
4. 泉州唐代开元寺大雄宝殿
5. 始建于唐代的泉州开元寺古塔
6. 安溪中国茶博物馆的古制茶工具



1



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12



音乐史专家认为，中国的音乐历史源远流长，博大精深，可惜发展至盛唐达到辉煌顶峰之后，几经战乱便灰飞烟灭。到了宋代就已经找不到唐代以前的音乐了。人们原以为只能从古墓中，或从敦煌莫高窟中，才能看到汉唐时期的横抱琵琶，竖吹尺八



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和拍板。有幸的是，“礼失求诸野”，乐失也存于野。人们发现，在泉州南音中却传承了晋唐音乐的血脉，保存了上述种种的音乐史迹。

他们指出：南音的主要演唱形式，右边是横抱琵琶和三弦，左边为尺八（今称洞箫）和二弦（宋以前称奚琴），唱者居中执拍板而歌。这些乐器，无不是上述早已消失的汉唐乐器的传承，可以与《中国音乐文物大系》刊载的古乐器互为印证。而这种演唱形式，是汉“相和歌—丝竹更相和，执节者歌”的遗制。另一种古老的演唱形式，就是馆阁互邀联唱套曲，演唱双方都不许重复自己和重复对方的曲目。泉州60年前的“回风阁”和“升平奏”曾举办一场轰动一时的套曲联唱，一连唱了六天的午场连夜场。其曲目之丰富，非比寻常。这无疑是唐大曲的遗风。





泉州南音以“乂、工、六、思、一”五个汉字记谱，谱字右旁加上指法和撩拍符号，称为“工乂谱”或琵琶指骨谱，历史悠久又科学严密，与工尺谱“稍有略同而大有质异”，用这种工乂谱记录下来的“虚谱无词”的器乐曲谱、有谱有词的“指套”和散曲谱数以千计。音调分为四个“管门”，108个“滚门”，又保存了唐燕乐[双调][越调][背双]

等调名和唐教坊的[三台令][普天乐][玉树后庭花]等等曲目，蕴藏了丰富的古代音乐历史信息。

构成多姿多彩的泉州弦管另一方面是佛教音乐。宋代朱熹称泉州“此地古称佛国”，事出有因。建于唐垂拱（公元686年）的开元寺，大雄宝殿斗拱上有24尊人身鸟翼的“飞仙”，其中有12尊乐伎，手持琵琶、尺八、二弦、三弦、拍板等乐器，俨然是古印度“迦陵频伽乐舞”在这里停留。而建于北宋天禧三年（公元1019年）的甘露戒坛，也有24尊唐人风格、上身坦露只着飘带腰带的飞天乐伎，各个手持弦管乐器，宛如白居易长诗描述的“霓裳羽衣舞”的再现。田青的《净土天音》一书称，古印度的“迦陵频伽乐舞”曾在隋唐时传入中国，风行一时，以后衍化为“霓裳羽衣乐舞”，但后来就消失得无影无踪了，只在敦煌初唐和中唐的壁画上留有。由此看来，开元寺保存的这批在南宋时就已雕成的如此精美完备的飞天乐伎，可以说是“天下奇观，只此一家”，堪称为“弦管古乐器博物馆”。这批乐伎，似乎天天在演奏、演唱着《三面金钱经》、《五操金钱经》和《八面金钱经》以及《南海观音赞》，让那些古老遥远的《太子游四门》、《普庵咒》、《喝哒句》、《兜勒声》等梵音赞呗再度回响在人间。

1. 拍摄于宣统元年“四管全”
2. 晋江乡下柯厝村祭祖祠堂坛位
3. 泉州整弦踩街活动采风
4. 安海雅颂南音社前辈在演奏二弦
5. 采风小组与晋江市安海镇雅颂南音社合影
6. 安海雅颂南音社小弦友在演唱南音
7. 晋江渔民在踩街活动中吹起唢呐庆中秋