

当代“新海派”
国际交流经典阅读



总主编 方立平
总顾问 赵鑫珊
陈圣来

新海派



国际交流



感悟声乐 对国际歌唱艺术 的思考与体验

潘乃宪 著

上海三联书店

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执行副主编 孙茂盛
 方 舟
执 行 编 委 郑 芳
 蔡雪松

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总 序

方立平

想起一位学者(记忆中应是余秋雨先生)曾对上海和巴黎做过一次有趣的比较,说巴黎人说起巴黎,总是先骄傲地历数谁谁谁(指各国名流)来过,而上海人说起上海,则往往会夸我们这里谁有谁。这一议论大约发生在十来年前,体现了当时两个大都市之间的差异;而巴黎人的态度则告诉我们,要让一个大都市真正成为国际级的,主要还不在于自身有了什么,而在于不断吸引世界各种“眼光”的引力和包容世界多元文明的胸怀。

作为一个置身上海的文化人,感觉到了这里有差距,而要缩短这种差距,就要不断地更最大限度地促进国际交流。而想编一套以“国际交流”为线索的文化丛书,就是从那时开始萌生。这十多年来,听着国际上有关“21 世纪是中国的世纪”、“世界看中国,中国看上海”的呼声,看着上海政府以前所未有的气度和胆魄“拆围墙”、欲将上海打造成“不只是上海的上海,而是全国的上海,乃至是世界的上海”,于是,我们听到了大上海国际化的步伐雷动,各类国际交流活动高潮迭起:“三大歌王”先声夺人;诺贝尔奖获得者论坛高筑;世界各地名流川流不息……

可以这么说,在打造国际大都市的过程中,“国际交流”从来是以多元化(当然也是全球一体化)的多姿多彩展开,这种交流让我们时时听到了来自世界各地的新思想、新创意和新的发展思路,“国际交流”无疑首先让我们享受到了听别人“说”——一个有出息的民族就需要吸纳更多的世界级的智慧;与此同时,“国际交流”又催化了我们自身的“想”——活跃在这个城市里的许多本土本

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乡的文人哲士以独特的思考加入或推进这种国际化的交流：印象中哲学家赵鑫珊最早提出了“世界公民”概念，他以哲学家的“复眼”，敏锐地捕捉着国际交流中的新鲜事儿，其思绪潮涌，几乎均率先地对国际上还在争论不休的环保、生态等发表见解（如他写的《地球在哭泣》、《文明的功过》、《不安》等），还以“建筑是首抒情诗”、“贝多芬之魂”、“战争与男性荷尔蒙”等对世界科学与艺术做着“大融合”式的剖析。留美的上海人陈逸飞“海归”后也推进着这种交流，高举着“大美术”的旗号，并身体力行进行实践，为事业献身；北方的乐黛云带着“跨文化对话”也来到这座城市，推起了一阵国际文化交流的“小高潮”……大上海的“国际交流”活动日趋频繁，而且愈发自觉，缤纷多元：更多五百强的进驻，更多国际政治、经济、金融、文化、时尚等等的论坛也好、博览会也好，蜂拥而至，闪亮登场，几乎已没人会怀疑如今的大上海已真正成为了世界级的国际交流中心。历来有“民间文化使者”之称的美籍华人靳羽西怀揣一部国际礼仪之书《魅力何来》及曾在联合国工作的沈宏一路传播“私人（时尚）衣橱”流行风前来为大交流推波助澜；当年第一个带着中国时装队进罗浮宫表演的谭安先生，一出来便将目光射向大上海，提出了打造“第六时尚之都”的诱人设想；而由陈圣来主持了十个年头的“上海国际艺术节”则更是将上海的名号每年一回地推向国际交流的大舞台。所有这些，都告诉我们，编出一套“国际交流”的大丛书的想法，已可转为实施——实际上，陈圣来先生的《品味艺术》（对“上海国际艺术节”十年来的总结）一书的出版，即已为这一设想拉开了序幕。

正是鉴于上述这些思考产生于上海这片土地，因此，当想及为这套丛书寻找一个贴切的符号时，就很自然地想到了“新海派”三字。需要做些说明的是，这里的“新海派”，从符号学的意义，与旧“海派”并无任何瓜葛，人们无需将之与旧“海派”做任何比较。说实话，旧“海派”往往喜爱陈述历史沉淀的骄傲，而“新海派”则完

全志在未来,它将永远铭记本文开头的“隐喻”,不在乎曾经有什么,而在乎永不停息地向往——假如真要做一比较,恐怕原有的海派更像一片土地,它自然在乎这土地上长过什么,但遗憾的是,会受到地域“界碑”的局限;而“新海派”更像天空,伸展开去,终无边际,从而也可尽情地以无限的胸怀去拥抱“他我”的世界,从而在最博大的国际交流中造就“新我”。因此,“新海派”的旗帜上将永远写着的是:交流、交流、再交流,融合、融合、再融合。在交流与融合中寻找生命新的境界,创造文明新的未来。

2010年6月于方寸斋

Preface

Fang Liping

An interesting comparison (probably by Mr Yu Qiuyu) between Shanghai and Paris: Parisian are always proud of the prestigious international guests of Paris, while the people in Shanghai are more proud of their local celebrities. This comparison was made about ten years ago, reflected difference between the two metropolises. Parisian gave us an attitude, that it's more important to attract attentions from the outside world and to have a multi-culture capacity for an international metropolise.

So it's very necessary for an intellectual in Shanghai to promote the international communication, to narrow the gaps which already existed, so it was the idea to edit and publish "International Culture Interflow Series". In recent ten years, we also witness the dramatic growing of Shanghai's reputation around the world with saying that "World's eye on China, China's eye on Shanghai" etc. You could find so many international communications, events as well as prestigious guests in Shanghai, three top singers, Nobel Prize Winners Forum, international politicians etc.

The way to an real metropolis is builded of colourful multi-culture bricks, and follows the trend of globalization. International Culture Interflow enable us to hear, and to think, both are key process of learning from others. As a philosopher, Zhao Xinshan gave us a concept of "Global Citizen", he keeps his "philosophic eyes" on

the most interesting news and events around the world, and wrote many topics with his predictive insight, such as environmental and climate protection in his works("Earth Is Crying", "Civilization's Good And Evil", "Upset"), and he analyzed the global science and culture scenario with his "Architecture Is Poem ", "Beethoven's Soul", "War And Male Hormone"; Chen Yifei, a Shanghai artist back from U.S. realized his dream of international culture interflow with his motto"Great Art"; Le Daiyue, came from North, brought the "Dialogue Between Cultures" to Shanghai.....

No one doubts that Big Shanghai has become the international centre of world culture, since there are so many international communications in the fields of business, politics, economy, culture, fashion in the forms of forums and exhibitions. Among them are Ju Yixi, the famous American Chinese with her "How to Have Enchantment" and Shen Hong who worked in UN with "private (fashionable) almirah", who take part in the interflow events. Tan An, the leader of the first Chinese Model Team performed in Musee du Louvre, gave us the concept of "The Sixth Fashion Capital" to Shanghai; Mr. Chen Sheng also helped Shanghai to show itself in the world stage with his "Shanghai International Art Festival". All of this are good enough for the preparation of "International Culture Interflow Series", and actually, the already published Mr. Chen Sheng's "Savor the Arts" could be regarded as the "Overture" of the series.

With all the above concerns, "New Shanghai Style" has naturally become the logo for this series. It needs to be explained that "New Shanghai Style" has nothing to do with "Old Shanghai Style", so the comparison will make no sense. "Old Shanghai Style" focuses

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on the history, it likes earth that records the past, "New Shanghai Style" looks toward the future, just like saying in the beginning of the preface, it doesn't care what it had, but the what it will have, it likes sky that without limitations. So the motto of "New Shanghai Style" will be: Communicate, Interflow And Integration. To find a new life in the Interflow And Integration, and to create a new future for the civilization.

Fang Cun Zhai, 2010.6

从声乐文字资料中打开思路
从歌唱家的录音模唱中寻找感觉
从教学实践中“求证”
从不断反思中感悟声乐的真谛

——作者题记

By reading the great works of vocal pedagogy from all over the world, I found my own orientation and perspective on the subject.

By listening to many recordings, I sought to discover the singer's own sensations.

By years of teaching experience, I tested and proved my approach and theories.

By constantly rethinking, I sought the central truths behind vocal pedagogy.

—— *The inscription by author*

引 言

我的最后一本声乐著作《声乐探索之路》出版到现在,又六个年头过去了,但我没有停止我的探索之旅,“生命不息,探索不止”永远是我的座右铭,几年来所发生的这几件事再次激发了我写作的冲动:

一、于丹女士的《学习论语心得》讲座。

二、李维渤先生最后两本声乐译作《嗓音遗训》和《训练歌声》的出版。

三、贝尔冈济在中国举办大师班的教学实录。

我羡慕于丹女士能通过百家讲坛这种现身说法的形式讲述自己的学习心得,这种表达的方式比书面表达更具体,更通俗易懂,可是我没有这样的机会,因此几年来的声乐研究“新”得,却不得不仍用文字形式来表达。

李维渤先生为中国声乐的发展作出了巨大的贡献,特别对我而言,他让我的声乐研究拓宽了更广的思路,也从理论上充分实现了我的“求证”。

贝尔冈济的授课理念和实践,让我真正理解了什么叫“用利钱唱歌”这句话的真实含意,也让我见识到了“咽音”的更高表现形式。他的示范从科学和美学两个方面向声乐界展示了美声之所以美的“因”。

通过以上三大“契机”的启迪,我进行了许多实验,使我在理论和实践两方面都提高了不止一个层次,我要把这些几十年来的自学心得和《声乐探索之路》出版后的“新得”奉献给广大的声乐爱好者!

Preface

Since the publication of my last book, "Finding the Vocal Path", six years have passed, but I have not stopped my journey of vocal discovery. "So long as life goes on, the exploration will not end" is the rule I live by. Several events of recent years have given me the passion the continue writing:

1. Yu Dang's talk on Confucius' "Lun Yu"
2. Li Wei Bo's last two books on ancient vocal training and technique
3. Bergonci's lectures in China

I am envious that Yu Dang had the opportunity to share her own perspective on Confucius' teachings on national television. This form of communication is even more clear and effective than writing. Unfortunately I have not had this opportunity. For this reason, I must resort once more to writing in order to convey the results of my research.

Li Wei Bo mae a great contribution to the development of vocal research in China. He opened my mind, and his theories corroborated many of my own.

Bergonci's lectures on the theory and practice of vocal teaching made me realize what it really means to use reduced power in singing, and also gave me fresh insighed into the pharyngeal voice. His own example, singing even at 83 years of age, whether judged by the standards of classical music or by the standards of science, prove the beauty of Bel Canto singing.

These three events spurred me to additinoal experimentation and inspired me to lift my theory and practice to a new level. It is my hope that this book toether with "Finding the Vocal Path", will allow me to convey the results of my many years of vocal study to lovers of singing everywhere.

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