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中国音乐之旅 民族器乐

江明惇 主编 刘晓静 副主编
应有勤 分册主编 汤亚汀 等译



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总 序

中国民族音乐是世界多元文化园中的一株奇葩。它以璀璨无比的花枝叶蔓,深广久远的历史传统,独特多样的色彩风貌,灿然盛开在世界的东方,芬芳吐艳、香溢五洲,日益受到世界各国人民的喜爱。

据不完全统计,至今已印刷出版的民歌曲谱约有 30 万首。民族乐器约有 200 余种,其独奏、重奏、合奏等乐曲不计其数。曲艺约有 200 多个曲种,戏曲约有 300 多个剧种,其丰富多样的剧目、曲目、声腔、板式、曲牌、行当、流派、唱段、文武场音乐等,更是难以数计。如此丰厚的积淀,主要缘于:

一、悠久深厚的历史传统 中国有五千年以上的文明史,是人类古老文化中唯一没有中断的文化,古代埃及文化、两河文化、印度文化等都在历史上出现了断层,唯有中国传统文化一直延续发展,长流不绝。几千年的传统与发展,使中国民族音乐形成了独特的艺术风格,积累了大量的艺术品种、材料和经验。

二、复杂多样的自然环境 中国地处北温带,有 960 万平方公里。从 11000 公里的海岸线到海拔 8000 余米的“世界屋脊”,从炎热的曾母暗沙到寒冷的漠河,境内有大片的平原、高原、丘陵、山脉、盆地、江河湖海、岛屿……复杂多样的地貌、气候、生物等因素的长期作用,形成了各地人民的生产、生活方式的多样性,也为民间风俗、传统文化,以至各地民间音乐特色的形成提供了丰富的土壤。

三、博大的文化背景 民族音乐不是孤立的,而是整个民族文化的有机组成部分。中国传统的大文化背景,包括哲学、文学、宗教、政治学、军事学、伦理学、各类艺术和科学技术,几千年来都有高度的发展和丰厚的遗产。它们是一个自成系统的整体,各类文化互相渗透、影响,有着密切的内在联系。这也

是形成民族音乐丰富的原因之一。

四、众多的民族和人口 中国有 56 个民族,13 亿人口。各民族都有自己独特的文化、历史、语言、风俗,其音乐也各具异彩。蕴藏在各民族人民群众中的巨大的艺术实践和探索的能量,无穷的艺术智慧和创造力,是推动艺术发展、繁荣艺术创作的强大的原动力。

中国民族音乐是中国传统文化的一个重要组成部分。在这个有强大内聚力和适应力的文化大系统中,有着共同的美学追求和内在统一性,这就是:讲究作品的“气韵”和“意境”;强调创作的“风骨”和“神貌”;注重人与自然的统一与和谐;追求艺术表述中的情感、伦理相结合与渗透;推崇艺术表现的蕴蓄、委婉;喜好艺术形态的协调、中和、简约和适度。这些特征也是中国民族音乐风格的基本特征。

让更多的人熟悉、了解中国民族音乐,我们将它分为“民歌与歌舞”、“民族器乐”、“曲艺音乐”、“戏曲音乐”等若干卷,对各种体裁品种加以阐述,汇成一套浓缩中国民族音乐精华,生动有趣、深入浅出、雅俗共赏、有文字、有曲谱、有音响、有图像的新丛书,定名为《中国音乐之旅》。

愿“以书为舟”,承载朋友们在中国民族音乐浩瀚的大海中遨游,领略千姿百态的绮丽风光。

愿《中国音乐之旅》成为真的写照、善的鸣响、美的巡礼、史的见证。愿中国民族音乐这株奇葩在世界多元文化园中绽放得更加芬芳艳丽!

江明惇

2010 夏于上海

The General Preface

Recognized as a shining gem on the crown of the world's multiple cultures, traditional Chinese music, featuring a brilliant variety, profound history and unique and diverse landscape, is like a blooming flower of the east, and is getting increasingly popular among people from every corner of the world.

Rough estimation shows a total of approximately 300,000 ballad scores published so far, some 200 types of traditional Chinese instruments with an untold number of solos and ensembles; more than 200 types of quyi (Chinese folk art forms) and over 300 types of traditional Chinese opera. The diversity of operas, dramas, common systematic tune of many varieties of Chinese operas, type of metre of music in Chinese operas, the names of the tunes to which qu are composed, roles, genres, arias and musical instruments accompaniments is all the more beyond number. The inherited richness is mainly a result of:

I. Long history and tradition China boasts a civilization of over 5,000 years and has existed as the only among humans' ancient culture without interruption as in contrast to the ancient Egyptian culture, Mesopotamian culture and Indian culture that all had severability in history. The Chinese traditional culture has evolved and prospered for thousands of years, establishing the breeding ground for unique art characteristics of China's folk music with a repository of art, materials and experience.

II. Complex and diverse natural environment Lying in the North Temperate Zone, China has a territory totaling 9.6 million square kilometers extending from 11,000km coastlines to the Roof of the World on at altitude of 8,000m, from the hot James Shoal to the freezing Mo River. The complexity and diversity of landscape including plains, highlands, hills, mountain chains, basins, rivers and lakes and seas and islands combined with varied climate and biological conditions lead to diverse productive and life patterns of people in different areas. This has also nurtured the hallmarks of different customs, traditional culture and folk music.

III. Strong cultural background National music does not exist on its own, but is an integral component of the national culture. The traditional Chinese culture encompasses philosophy, literature, religion, politics, military science, ethics and a breadth of arts and sciences and technologies, which has evolved through thousands of years. They co-exist as self-contained elements in the national culture and are closely inter-

related by reciprocal penetration and influence. This also explains the richness of national music.

IV. Multiple ethnic groups and a large population China has 56 ethnic groups with a total population of 1.3 billion. Each group has its own culture, history, language, customs and distinct music. The treasure of the tremendous power of artistic practice and quest, infinite wisdom of art and creation among the peoples drive the development of art and boom of art creation.

Traditional Chinese music is an important component of the traditional Chinese culture. The magnificent cultural system with strong cohesion and adaptability accentuates a shared aesthetic pursuit and inner consistence, which is reflected by the vitality and refinement in the works, the emphasis on inner strength and unity of outward appearance of the mind, the unity and harmony of human and nature, the mix and interpenetration of emotion and ethics in art expression, and the promotion of peaceful and measured elegance and preference of coordinated, neutral, simplified and modest art patterns. These are the fundamental characteristics of the Chinese national music.

To familiarize more people with the Chinese folk music, we try to classify the subject into volumes, including "Ballads and Dances", "Traditional Chinese instruments Music", "Quyi" and "Traditional Chinese Opera", among others. The book series, titled the Journey of Chinese Music, which collects the creams of Chinese folk music with illustration of each type of them, is delivered in a lively, interesting yet simple way. It touches on both the elegant and the popular genre and features a multitude of explanatory texts, music scores, and audio and video records.

We wish the book will carry our readers like a boat as you kick off a voyage across the vast sea of China's folk music that promises spectacular fantasies.

We wish the book, The Journey of Chinese Traditional Music, will be a reflection of the truth and the good, a tour of beauty and witness of history.

We wish traditional Chinese music will blossom out more beautifully in the garden of the world's cultures.

Jiang Mingdun

Summer, 2010, Shanghai

前言

一个古老的华夏民族,孕育了浩瀚如海的音乐文化,它的博大精深在历史的长河中留下不可磨灭的篇章。沿着时空作一次音乐之旅,我们能感受到 56 个民族千姿百态的音乐赋予了诗、词、歌、舞以梦幻般的视听。

商周王朝的祭祀礼仪乐;清笳万里的汉魏铙歌;入乐诗歌的乐府杂曲;盛唐时期华贵悠扬的宫廷乐舞,蔚为壮观的唱奏场面浸润着醉人的古韵。融钟、磬、琴、瑟于轻歌漫舞,集笙、箫、鼓、鼗于绝代华章。南国槟榔树下黎族小伙子的鼻箫声迎来姑娘的幽会,熊熊篝火旁的苗族芦笙乐队和谐之声,竹林深处的葫芦丝声伴随着傣族青年的动人恋歌,悠扬的马头琴声透发着蒙古族牧民的柔情,江南水乡的楼台亭阁飘逸着丝竹乐的悠悠清韵。从我们感慨的思绪中透视出,中国是世界上拥有乐器种类最多的国家,也是器乐品种最多的国家。

希望您通过本书能对我国绵延了五千年的音乐文化、乐器知识有一个概括的了解,对历史上的雅乐、俗乐及其在当代的传承有一个初步的了解。在聆听精彩的演奏视频音响后,对中国音乐的视听感官有所感悟。

应有勤

2010 年 6 月

Forward

The Chinese nation boasts a wealth of musical culture under its belt, the profundity of which has left an ever-lasting chapter in history. As we embark on a journey of music, we may indulge ourselves in the dreamlike musical world of Tang and Song poetry, songs and dances enriched by a myriad of music patterns from 56 ethnic groups.

The sacrificial music of the Shang and Zhou Dynasties, Nao Ge or songs for the Nao bells of the Han and Wei Dynasties, the folk songs and ballads converted for music, the elegant imperial music of the high Tang Dynasty performed with a mix of magnificence and archaic charm. Merry song and graceful dances are accompanied by the bells, chime stones, the Qin and the Se instruments; masterpieces are rendered with the Sheng, the vertical Xiao bamboo, the drums and rattle drums. Young lads from the Li ethnic people of South China perform the nose flute under the areca tree to hail their girls; the Lushen band of the Miao people produces a tone of harmony; young Dai men exchange love songs to the Hulusi; the gentle sound of the horse-head fiddle registers the emotion of the Mongolian people and the crisp melody of the ensemble of such instruments played echoes the elegance of the landscape of South China water towns. We wish to demonstrate with our findings that China is the country in the world that boasts the greatest types of musical instruments and the widest variety of instrumental music.

It's our wish that this book will give you a glimpse of the Chinese musical culture and knowledge of musical instruments that has a history of over 5,000 years, as well as the historical elegant and popular music and their heritage. Hopefully, with the illustration presented in this book, you'll have a refreshed perception of the Chinese music as the performance video begins to salute your years.

Ying Youqin
June, 2010

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第一章

Chapter One

金石之声

Sound of Metal and Stone

钟
磬
缶
匏
杵



金石之声

上古时期,人们可以用来娱乐的材料并不多,石头、陶器这些东西因为敲击可以发声,所以常常会参与到娱乐活动中来。后来,随着生产力的发展,人们懂得并掌握了金属冶炼技术,金属的器皿和乐器也随之出现。在这册书里,我们要为大家介绍钟、磬、缶、瓠、杵等有着悠久历史的古老乐器,共同来聆听敲金击石所发出的“叮当”之音。

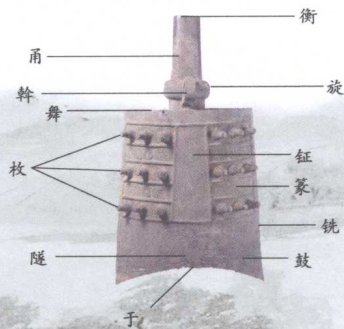
钟

钟是“八音”分类中“金”的代表乐器。传统的华夏钟正背两面呈合瓦型,截面呈橄榄形。据音乐史学家考证,最初的钟用陶土烧制而成,陕西长安斗门镇龙山文化遗址出土的陶钟,约为公元前2300~2000年新石器时代晚期的遗物。

随着生产力的发展,金属冶炼技术日渐成熟,钟也就逐渐从陶制变为金属制。商代进入青铜时代,钟都用青铜浇铸,先秦时期的钟有多种款式,大体分钮钟和甬钟。钮钟因舞部铸有用来悬挂的钮得名;甬钟则因舞部铸有一段长筒形的甬得名,甬钟的悬挂处在甬的根部的



斗门镇陶钟
Taoyong from
Doumen County



甬钟各部分名称
Names of different parts of
the Yongzhong

榦上。据《周礼·考工记》记载,古代甬钟的各部位都有专门名称,如衡、甬、旋、榦、舞、钲、篆、枚、隧(正鼓)、鼓(侧鼓)、于、铎等。现今在国家外交上经常使用的“榦旋”一词便来自古代钟的“榦”和“旋”两个部位的名称。



Sound of Metal and Stone

In ancient times, when materials used to make sophisticated instruments had not been discovered, objects made of stone and clay often served as recreational activities because they could produce sound when people struck them. Later, metallurgy came into existence and was soon mastered, giving rise to the formation of utensils and musical instruments. This chapter will offer an introduction to some of the earliest Chinese musical instruments.

Zhong

In the Chinese bayin (“eighttone”) system, a system to classify musical instruments according to their material composition, zhong (a type of bell) is a major instrument of the “metal category”. It has a leaf-shaped cross-section, concave mouth (or rim) and a slightly expanding profile from the crown outward. Musicologists have proved that the earliest zhong was made of clay. Taozhong (Clay bell) unearthed at the Longshan site in Doumen county in Shanxi Province dates back to the late Neolithic Age, about 2300 to 2000 BC.

Metallurgy was gradually refined, and the bell was increasingly made of metal instead of clay. The Shang Dynasty represented the beginning of the Bronze Age, and the bell was constructed exclusively with bronze. In the pre-Qin period, bells were generally classified into two categories based on their method of suspension. One type has an elongated handle or shank called yong, extending out from the crown, with a small ring at its base from which the bell is suspended at an angle. The other type is suspended by a loop called niu, from which the bell hangs vertically rather than diagonally. A Confucian text entitled Zhouli (Rites of Zhou) documented the specific names for each part of the yong-type bell. A common Chinese term used in diplomacy consists of two characters, wo and xuan, which was derived from the names of two parts of the bell.



钟的形体因大小不同,曾有不同名称。《尔雅·释乐器》:“大钟谓之镛,其中谓之剡,小者谓之栈。”相对编钟而言,单个悬挂的钟称为“特钟”。多个编列而悬的钟称为“编钟”,它是中国历代统治者权力的象征。据《周礼·春官·小胥》记载:“正乐悬之位:王宫悬,诸侯轩悬,卿大夫判悬,士特悬。”意思是:君王拥有的编钟分四面悬挂,诸侯只能拥有三面悬挂的编钟,而卿大夫和士拥有的编钟分别只能挂两面和一面。可见,依据社会地位的高低,拥有编钟的规模有严格规定。

编钟不仅是王公贵族的重要乐器,也是重要礼器。它被广泛地用于祭祀、宴享等礼仪场合。如果发生政权变更或重大事件,往往要重铸编钟,把事件用铭文的形式铸在钟体上,所以编钟有时候还是研究古代历史的重要依据。

编钟也有发展历程。最初的陶钟只用一件敲击,商代钟开始用三件为一套,到西周中晚期,编钟增加为八件一套,大多为四声音阶(la、do'、mi'、sol')。因一钟能发两音,音域可达三个半八度;把两套八件的编钟合在一起,则各套钟的四声音阶成小二度关系错开,整套钟就有了十二律中的十个音,仅缺两个半音。春秋末至战国时期的编钟,以九件一套的居多。信阳编钟为十三件一套,它的音色比其他编钟更为纯正,我国第一颗人造卫星播放的乐曲《东方红》就是采用了信阳编钟敲击的录音。

不过最让人们瞠目结舌的编钟奇迹,要数1978年在湖北随州曾侯乙大墓里出土的曾侯乙编钟了。



曾侯乙编钟
Bell-Chimes of Marquis Yi of Zeng State