

联合国教科文组织  
“世界的记忆”  
United Nations Educational  
Scientific and Cultural Organization  
Memory of the World

中国艺术研究院图书馆  
馆藏音响档案珍粹

Inimitable Art—Abing's Music Legacy  
Original Wire Tape Recordings



世纪绝唱

原版钢丝带录音珍藏

阿炳传世乐曲

人民音乐电子音像出版社



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# 序

田 青

1950年，中华人民共和国诞生的第二年，在这个百废待兴却又充满着希望与生机的夏天，时在中央音乐学院工作的音乐学家杨荫浏回到家乡无锡，找到他少年时代便曾教过他民族乐器的民间乐师华彦钧，因为他听说这位被人称为“瞎子阿炳”的天才音乐家已经病重，怕不久人世了。杨荫浏带来了那个时代最先进的钢丝录音机，并从乐器店借来了琵琶和二胡，交给因为病重和贫困已经三年没有乐器也没有碰过乐器的阿炳。仅仅经过三天的恢复和与新乐器的磨合，杨荫浏为阿炳录下了三首二胡曲《二泉映月》《听松》《寒春风曲》，三首琵琶曲《大浪淘沙》《龙船》《昭君出塞》。第一次听到自己被录下的声音，阿炳非常高兴但并不满意，他说有二三百首音乐都在肚子里，希望能再恢复练习一段时间。于是，杨荫浏与阿炳约定明年开春再来。就在这年的12月4日，阿炳丢下他一肚子的音乐，走了。

1978年，共和国刚刚结束一场文化浩劫，又是一个百废待兴的日子，世界著名指挥家小泽征尔在中央音乐学院听到17岁的女学生姜建华演奏了《二泉映月》。据说，这位潸然泪下的大音乐家说了这样一句话：这音乐，是应该跪着听的！

2014 年，在巴黎联合国教科文组织总部，一场体现中华人民共和国十余年来非物质文化遗产保护成就的“中国非物质文化遗产专场演出”吸引了 140 多个国家驻巴黎的外交官们。在一位优雅端庄的女二胡演奏家登台演奏《二泉映月》之前，我作为这场演出的总策划和艺术指导，尽量用我能够做到的、最简练的语言向全场来宾介绍了阿炳的身世，介绍了我的研究生导师杨荫浏先生抢救性记录保护的功劳，并引用了小泽征尔的那句话作为结束。令我惊讶的是随后弥漫在剧场里的那种肃穆虔诚的气氛，我问那位担任翻译的中国女留学生是怎么翻译“跪着听”这句话的，她说：我告诉观众，听这首乐曲要像在教堂里聆听天使的声音。

我不想在这个序里再啰唆非物质文化遗产保护的重要性了，也不想再肯定中国艺术研究院音乐研究所杨荫浏先生为代表的音乐学家们几十年来为中华民族的文化事业所做的贡献了。我只想提醒所有有幸得到这盘音响的朋友：

如果没有杨荫浏，世人将不知道在 20 世纪无锡的街头，曾流浪着一个被称为“瞎子阿炳”的天才音乐家；更不会听到这首今天被视为我们民族音乐代表的不朽名曲《二泉映月》；也不会想到在旧中国千百年的历史长河中，可能出现过无数像瞎子阿炳一样的身怀绝技的“乞丐”，在他们卑微甚至残破的身上，曾负载着我们民族多灾多难但生生不息的文化，而我们今天需要做的，就是像杨荫浏一样，把这些可能转瞬即逝的宝贵遗产保护下来，原封不动地传给我们的子孙。

阿炳不朽！

使不朽成为不朽的杨荫浏不朽！



## 中国艺术研究院简介

中国艺术研究院是我国唯一一所集艺术科研、艺术教育和艺术创作为一体的国家级综合性学术机构。

中国艺术研究院是在中华人民共和国成立初期成立的中国戏曲研究院、中国音乐研究所、中国美术研究所的基础上发展起来的，1980年10月经国务院批准定名。它的建立和发展得到了党和国家领导人的关怀和支持。1951年，毛泽东同志为其前身中国戏曲研究院成立题词“百花齐放，推陈出新”并题写院名，周恩来、彭真、陆定一和郭沫若等党和国家领导人都

中国艺术研究院外景



曾为中国艺术研究院题词。

在历任院领导中，贺敬之、王蒙曾以文化部部长兼中国艺术研究院院长；李希凡、曲润海、冯牧、张庚、王朝闻、郭汉城、冯其庸、陆梅林、马彦祥、胡风、杨荫浏、葛一虹、周汝昌等学者或艺术家都曾担任院领导或顾问。文化部原副部长、中国艺术研究院院长、中国非物质文化遗产保护中心主任王文章任名誉院长。现任院长、中国非物质文化遗产保护中心主任为连辑。

进入新的历史时期以来，中国艺术研究院走上了全面建设与发展的新阶段，具备了与国家级艺术科学最高研究机构相适应的人才储备、基本建制、学科设置以及相应的规模，并逐渐形成了艺术科研、艺术教育、艺术创作、非遗保护、国家文化智库五位一体的发展格局，确立了全国一流、世界知名的发展目标。

中国艺术研究院在我国的艺术科学研究领域取得了令人瞩目的成就，承担和完成的国家级、部级重点科研项目多达 300 余项，专家学者编撰了一大批史论著作，为我国的艺术学科建设做出了突出贡献。

中国艺术研究院是 1978 年以来中国首批恢复招收艺术学研究生的机构，是国务院首批公布的博士、硕士学位授予单位，是国务院学位委员会首批评审批准的中国第一个艺术学一级学科授予单位，是国家人事部批准建立的中国第一个艺术学博士后科研流动站的单位。中国艺术研究院拥有全国唯一独立设置的艺术学科研究生院，设有艺术学、音乐学、美术学等 8 个博士点和 9 个硕士点及艺术学博士后科研流动站，并且面向中国港澳台地区招收博士、

硕士研究生以及招收外国留学生。

在艺术研究领域不断深入拓展的同时，中国艺术研究院十分注重加强创作队伍的建设和相关机构的设置，成立了多个专业艺术创作机构，汇集了一批全国艺术创作专业的一流人才，其中很多文学艺术家在世界舞台享有盛誉。

面向世界的文化交流，也是中国艺术研究院积极开展的一项工作。特别是近十年来，中国艺术研究院对外文化交流更加频繁。通过举办研讨、展览、演出、考察及互访，中国艺术研究院已先后同多个国家建立学术联系与交流，遍及全球五大洲。同时形成了中国艺术研究院自己的品牌论坛和文化对话活动。

在党和国家领导人，以及文化部领导的支持下，中国艺术研究院创立了“中华艺文奖”等多个文化艺术界的重要学术奖项，为推动我国文化事业的发展做出了突出贡献。其中，“中华艺文奖”是由政府主导、企业支持的，中国艺术研究院设置的国家级学术机构主办的面向国际的文化艺术奖；“中华非物质文化遗产传承人薪传奖”，旨在表彰中华非物质文化遗产传承做出杰出贡献的各级非物质文化遗产代表性传承人；“中国青年艺术家提名奖”包含国画、雕塑、书法、篆刻、油画、当代艺术等6个艺术门类。提名奖奖励遵循中华文化主流价值取向，积极从事艺术创作实践，具有扎实艺术基本功和执着纯粹艺术追求的青年艺术家。





## 中国艺术研究院图书馆简介

中国艺术研究院图书馆原称资料馆，2002 年 12 月由恭王府迁入现址时，合并分散几处的戏曲、音乐、美术等研究所、资料室，组建扩充而成。图书馆馆藏丰富，品类繁多，古今中外，集精撷萃，集艺术图书馆、艺术博物馆、艺术档案馆和艺术资料研究的功能于一身，是我国重要的艺术资料信息中心。

截至目前，图书馆馆藏图书百万余册，其中古籍 16 万余册，大多为戏曲、音乐、美术

中国艺术研究院图书馆外景





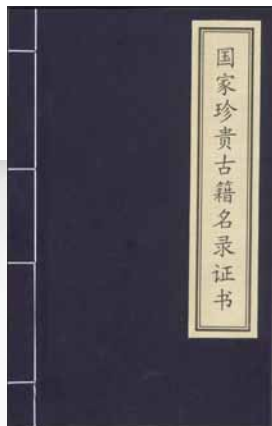


“全国古籍重点保护单位”铜牌

等艺术类善本古籍，不乏孤本或罕见的珍贵版本。戏曲类善本有：明刊本《临川四梦》；清代南府、升平署剧本；清代升平署扮相谱，以及清代百本张、聚卷堂、别楚堂等著名书铺的手抄曲本等。音乐类善本涉及律学、琴学、乐谱等方面内容。其中，明刻本《律吕解注》《律吕志解》《风宣玄品》《弦索备考》《太音希声》《藏春坞琴谱》等，都是音乐类古籍中难得的珍品。这些珍贵历史文献具有极高的学术价值、艺术价值和文物价值。2008年，我馆被国家古籍保护中心授予“全国古籍重点保护单位”称号。2008至2016年间，我馆先后有15部馆藏珍贵古籍入选第一批至第五批《国家珍贵古籍名录证书》。此外，还有一批极具学术价值的非正式出版物资料，如民间采集的原始资料记录、田野调查报告、传抄民间乐谱等。

馆藏非书资料是馆藏特色，包括音响音像档案、艺术实物、艺术图片、名家手稿等。

馆藏音像档案总计12万余件，载体介质包括蜡筒、钢丝录音带、胶木唱片、开盘录音带、盒式录音带、DAT录音带、各式录像带和光盘等，其中近半数早期模拟信号记录的各种载体，内容涵盖戏曲、音乐、曲艺、话剧等诸多艺术门类。馆藏珍贵老唱片7万余张，绝大多数为78转老唱片，其中，所藏年代最早的京剧老黄龙唱片灌制于19世纪末20世纪初，谭鑫培七张半钻针唱片、余叔岩十八张半等均属馆藏唱片中的珍品。早期录制于钢丝带的梅兰芳演唱



国家珍贵古籍名录证书（封面）



老黄龙唱片 约1896年



的《西施》，已成为海内孤本。馆藏大量戏曲地方戏珍贵影像资料，多为 20 世纪七八十年代由我院专家抢救性采录所得，其中许多演员已故去，有些剧团、剧种已不复存在，因此，这批音像资料已成绝版。经过进一步的收集、采录，目前已建成《中国戏曲剧种音像资料库》，涵盖全国 281 个戏曲剧种。1997 年，馆藏 7000 小时中国传统音乐音响档案入选联合国教科文组织（UNESCO）首批“世界的记忆”（Memory of the World），并列入《世界记忆名录》，这是世界上第一个以音响载体类型被列入该档案的项目。2003 年，《民间音乐家阿炳六首乐曲原始录音》《冼星海〈黄河大合唱〉手稿》入选第二批国家档案局中央档案馆《中国档案文献遗产名录》。

“世界的记忆”证书





[清] 升平署戏衣

馆藏艺术实物类型多、数量大，其中不乏旷世遗珍。书画藏品约 3300 幅，主要有吕纪、袁江、郑板桥、吴昌硕、齐白石、黄宾虹、陈师曾、徐悲鸿、张大千、傅抱石等艺术大师的真迹。藏碑帖、印谱、拓片、宣传画、版画、年画等约 27,000 多件，瓷器、雕像、文玩、少数民族服饰等 1300 多件。馆藏戏曲类实物 2700 余件，包括清代升平署戏衣、京剧名家捐赠的戏衣、舞台演出所需的砌末和面具，以及各类材质的手绘脸谱等。馆藏乐器约 2100 件，珍藏 92 张古琴，其中，唐、宋、明琴 40 余张。馆藏唐琴“枯木龙吟”是目前传世十余张唐琴中的精品。馆藏宋琴“鸣凤”亦为传世宋琴之珍品。1977 年，我院琴家管平湖用宋琴“鸣凤”操缦的《流水》作为唯一一首中国音乐被收入铜制磁盘唱片，代表着地球的声音，搭载美国旅行者 1 号和 2 号探测器飞入太空。



石鼓文对联 吴昌硕



水墨螃蟹 齐白石





[明] 小笙



[清] 忽雷

此外，还收藏有各历史时期的珍贵艺术图片 20 余万张。

经过几代人的辛勤努力和 50 余年的发展积累，我馆馆藏的学术价值、文物价值和艺术价值得到了学术界的充分肯定。在艺术文献资料方面，我馆已形成从搜集、加工，到存储、提供，乃至开发等全方位的文献“藏用并重”格局，成为国内集图书、报刊、音像、图片、乐器、书画等为一体的颇具特色的艺术资料重镇。



1907 年 6 月，春柳社演出新剧  
《黑天奴天录》最后一场





## 瞎子阿炳小传

杨荫浏

“瞎子阿炳”原来的名字，叫作华彦钧，小名阿炳，江苏无锡人。生于一八九三年（癸巳年）阴历七月初九日，卒于一九五〇年（庚寅年）十二月四日（阴历十月二十五日）；照旧时的算法，他死的时候，是五十八岁。

他的父亲和母亲很早就死了。他的父亲究竟叫什么名字，连他自己都不知道。他从小就过继与本地雷尊殿的当家道士华清和做儿子，成了一个小道士。华清和号雪梅，是无锡东亭镇人，音乐很好，中国乐器样样都奏得不差，其中以琵琶为最精。瞎子阿炳从小孩子时代起，就从华清和学习音乐技术。后来他遇到他所喜欢的曲调，能奏的不问是谁，他都竭力设法跟他去学。结果，本地流行的乐器，他几乎样样都会，而且都奏得相当的好。

他做道士的时候，因为爱奏音乐，同时参加了吹鼓手的集团，在人家婚丧喜庆时，到街头仪仗中去演奏；因了参加吹鼓手的集团，道士们以为他丧失了道士们的面子，把他排挤出了道士们的集团，这样，他便变成了吹鼓手。他当吹鼓手时，又因为爱奏音乐，时时到广场市集的所在，立出场子，当众演奏，或游行街头，让人家叫他去演奏；因此，吹鼓手们又以为他违背了他们的习惯，又把他从吹鼓手们的集团中排挤了出去，这样，他便变成了纯粹的一位街头流浪的艺人。

他原来并不是瞎子，在他三十五岁的时候（一九二七年），他害眼睛（患目疾），没有及时得到治疗，竟变成了两眼全瞎。从此以后，人家便叫他瞎子阿炳。他原来的名字，便渐



阿炳画像



阿炳出生地，江苏无锡东亭镇春和村

被一般人忘记了。他自己也常叫人不要用他原来的名字，他说：“华彦钧这一名字，我久已不用了，谁都不知道。你们还是叫我瞎子阿炳的好，因为街上很多人所熟悉的，就只是瞎子阿炳这一名字”。

也有人把瞎子阿炳当作叫花子看待，但，其实，他与寄生于社会的叫花子们却截然不同。他从来没有随便地收取过人家一个施舍的大钱；他是纯粹靠演唱来维持生活的；他从来没有向人乞怜的样子；人家叫他奏，他才奏，叫他唱，他才唱，人家给他报酬，不管多少，他并不道谢，并不争多嫌少；有时人家请他奏唱，即使不给他钱，他也一样很高兴地给他们奏唱。

他在无锡市里，是大家都知道的，以前曾到无锡去过的人，若曾看见一位两眼全瞎，但毫无理由地戴着一副白玻璃眼镜，同时，胸前背上挂着琵琶、胡琴等乐器，手里拿着三片竹片，累累赘赘，在街头上行走的，这人便是瞎子阿炳。但要知道，他不但会独奏这些乐器中的每一样，而且他还能唱，他能自己拉着胡琴或弹着琵琶，伴奏他自己的歌声。他又有创作歌词的天才。他每天到几处小小的摊头上或香烟铺子里去，叫人家讲给他听当日的新闻；他上午所听到的新闻，下午已在他的歌喉中，用着有节拍、合音韵的歌词方式唱出。

在敌伪统治无锡的时候，关于抗日战争的消息，自然在报纸上是看不到的。但瞎子阿炳

歌唱的嘴，却始终不是敌伪暴力所能钳住。他唱了许多不利于敌伪的新闻。虽一再受到警告，他也全不理睬。

一九五〇年夏天，我们去请他演奏的时候，他说：“我不奏音乐，已经两年了，我的技术荒疏了，我的乐器，也都破坏得一样都不能用了。”问他不奏音乐的原因，他说：“两年以前，一个夏天的日子，我在街头演奏，忽然一阵大雨，把我的身子和我的乐器打得通湿。我在雨中行走的时候，忽然斜里冲来一辆人力车，把我撞倒了，把我的琵琶摔开了，车上拉手的柄儿，把我胡琴上的蛇皮戳穿了。同一天夜里，老鼠咬断了我胡琴弓上的马尾。你想！老鼠吃蛇皮，是可能的，老鼠咬断擦满松香的马尾，那是多么非常的事！一天一夜中间，连碰上三四次不幸的事情，这些不幸的事情，又都是指定了我的乐器而发生！那绝不是好兆！从此以后，我就再也不敢动手演奏了。”我们再三说服他，他总算答应了，说：“我荒疏太久了，让我练上三天，再演奏吧！”我们立刻从乐器店里给他借一把新的胡琴，又借给他一个新的琵琶。当天晚上，我们便看见他拉着胡琴在街头出现。第二天，我们去问他：“你昨天练习得怎样？”他说：“我晚上在街头练习了两个钟头左右。”到了第三天晚上，他便为我们演奏了本书所列的六个曲调。若听了他的演奏，谁都会惊奇，他完全荒疏了两年，仅仅在街头上“练习”了三天，还是何等的熟练和坚强。现在关于他所奏的六曲，中央音乐学院研究



录制阿炳遗音的钢丝录音机与钢丝录音带



部都存有钢丝录音，可惜其中《龙船》一曲，因开得太多，略有损坏，已带有很多的噪音，北京中央人民广播电台和天津人民广播电台也都存有转录的副本。此外，中央人民广播器材厂已从中央音乐学院研究部所藏原本翻制留声机唱片三片（琵琶曲与胡琴曲各三面），以资传播。

瞎子阿炳对他这一次的演奏，自己并不认为十分满意。当我们请他多录几曲的时候，他不大愿意。他说：“我荒疏太久了，两只手不听我的话，奏得太坏了，我自己听着，不大顺耳。我很高兴给你们录音。但我要求你们耐心一点，等我温习了一个时期，然后继续录音。”当时我们和他约定，在一九五〇年寒假中或一九五一年暑假中再给他录音。

但事情的变化出于意料之外！一九五一年一月得友人黎松寿来信说阿炳吐血病故了。

所以，我们所能有的阿炳的曲调，就只是这六曲，而阿炳的照片，则我们始终没有能得到！

去年夏天，忽略了摄取阿炳的照片，后来没有争取时间，主动介绍阿炳，使他参加新曲艺的工作，获得适当的照顾，这是我极大的错误！我们觉得非常遗憾！

瞎子阿炳能在他的胡琴上模仿鸡鸣狗吠、各种禽鸟的歌声，男女哭笑叹息和用无锡土白讲话的声音。但这些，都不是他自己所重视的。他以为这些玩意儿，不能算作音乐，讲不上



阿炳墓碑（左：旧；右：新）



杨荫浏

什么好坏，只能偶然用来在“外行人中间，凑凑趣儿”。在他所认为“音乐内行”的人中间，他是不愿意弄这些的。有时在“音乐内行”者要他玩这些东西时，他似乎觉得是轻视了他的音乐，往往现出失望和不高兴的神情，而加以无情的拒绝，他说：“你要听这些东西干吗？我希望你赏识的，是功夫（指技术）和神韵（指表达力量）啊！”这样，他对自己的演奏，似乎取着非常严肃的态度。

我除了在听众中间听过他几次演奏以外，和他曾发生过几次比较密切的关系：第一次是一九一〇年，我曾跟他学习在三弦和琵琶上寻到《梅花三弄》的弹法；第二次是一九三七年春间，他要我拨着他的手指，使他在琵琶上摸索到《将军令》曲中“撤鼓”的弹奏方法；最后一次，是一九五〇年夏间为他录音之后，他要我和他合奏一曲《梅花三弄》。那次，他在胡琴上拉出各种花腔的变化，要我用琵琶追着他的演奏进行。合奏完了，他感到十分的痛快，“可惜我们不大容易会面啊！”真的，我们的会面，以《梅花三弄》开始，也是以《梅花三弄》为结束，从那一次以后，我就不再看见他了！

（选自《瞎子阿炳曲集》，杨荫浏、曹安和、储师竹合编，上海万叶书店 1952 年 2 月版。）



《瞎子阿炳曲集》书影





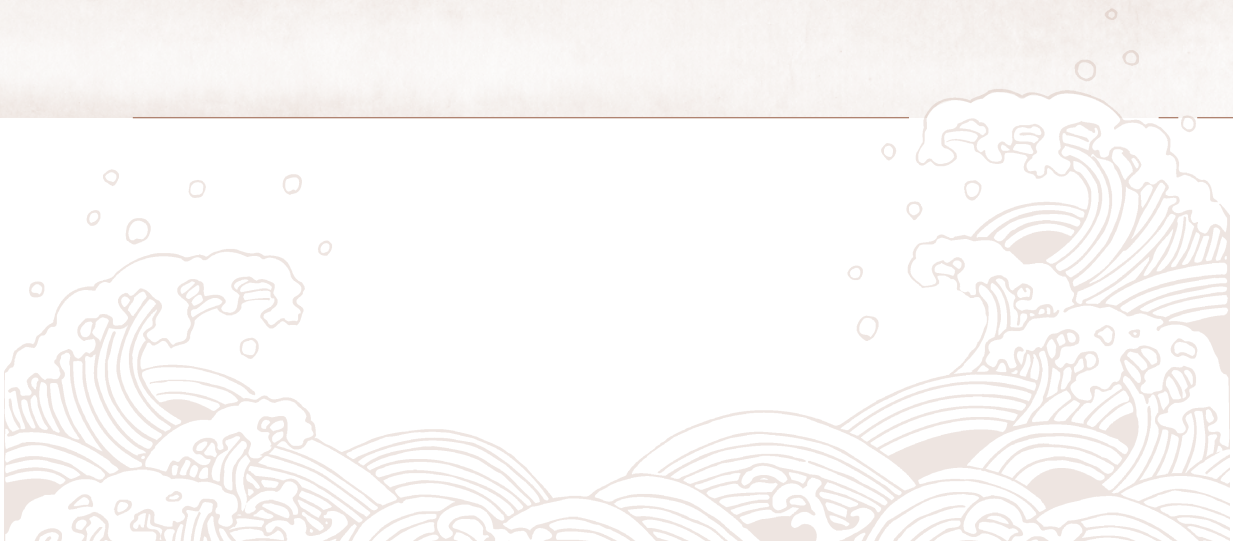
## 乐曲说明

杨荫浏

阿炳所奏的三曲琵琶曲，是《大浪淘沙》、《昭君出塞》和《龙船》。

### 大浪淘沙

关于瞎子阿炳所奏的曲调的来源，常是一个哑谜。他对这些曲调的来源，常说“记不清楚”。若一定要他勉强思索了说出，他便随口说“也许是从道家学来的吧”“也许是从僧家学来的吧”“也许是从街头上听来的吧”等等，结果，还是说不出一个所以然来。对于当地道家的曲牌，我已收集到不少，据当地各个道家团体看来，都各自以为我已尽了他们所有。他们也时常到我这里来借抄他们所已失掉了底本的一些曲调。但为了阿炳自己所说的他从道家学来的曲调，我寻遍了我所有的道家所传的曲牌，却一个都核对不上。把他所奏的曲调，读给当地擅长音乐的僧道们听，谁都说不上是何来源。这曲《大浪淘沙》，便是如此。在旧传的琵琶曲调中，并未见过有这一曲。合奏曲牌中，虽有《大浪淘沙》，但那是羽调式，与徵调式的这曲，丝毫没有相似之处。据瞎子阿炳说，这曲原是道家的“梵音”合奏曲牌，是给他他在琵琶上弹奏，而加进了琵琶的技术的。（此曲现在制有唱片，人民广播器材厂出品 51191-B）



### 昭君出塞

该曲不见于通行的琵琶谱。与《昭君怨》及《塞上曲》没有相似之处。据瞎子阿炳说，原来是琵琶曲，是华雪梅教给他的。（人民广播器材厂唱片 51190-A、B）

### 龙 船

该曲原是民间所流行的一个琵琶曲调。在乐曲中，琵琶的弹奏，是模仿旧历五月初五端午节民间比赛龙船时，龙船上的锣鼓声与歌唱声。乐曲的开头常是模仿锣鼓，中间可以有好几段，每段可以有一个民歌或一段器乐曲调；各段之间，又可以夹进模仿锣鼓的乐段。所夹民歌和器乐曲调的段数，可多可少；所用曲调的种类，也可以由弹者随时自由选择变换。依民间的习惯，常把曲中所包含的段数，称作龙船的条数。譬如，分成四段，其中夹有四段民歌或器乐曲调的，便叫作四条龙船。瞎子阿炳所奏的这曲《龙船》，是分四段，就是四条龙船。据瞎子阿炳自己所说，他这曲《龙船》中所用的四段曲调，是《下盘棋》等三个民歌和合奏曲《四合》中间的一段。若把流行的这些曲调来和他在这曲中所弹的旋律相比，便可以看出，原来的曲调，经过他改变了不少，在有些地方给他加进了好几节的旋律。若把他锣鼓的弹法，来和一般流行的弹法相比，便又可以看出，他在每段锣鼓的前后，在由旋律转入锣鼓，或在由锣鼓转入旋律的所在，他曾何等自由地、创造地、用他自己的乐句更有效地作为过渡与联络。



瞎子阿炳所奏的三曲胡琴曲是《二泉映月》、《寒春风曲》和《听松》。

他所用的弦的种类，与一般所用的不同。一般胡琴里弦是用中弦的，外弦是用子弦的。瞎子阿炳所用，却粗了一级，他在里弦上用老弦，外弦上用中弦。问他什么理由，他说：“我本来什么弦都用，是无所谓的；有时在没有中弦的时候，我使用两根老弦。起初我改用粗弦，为的是细弦使不起劲，容易断，用粗弦，可以省一些。后来我渐渐觉得，粗弦非但更用得出力量，而且声音也比较浓厚而好听，我便决定多用粗弦了。”我们知道，粗弦在胡琴上，是极难控制的，大多数奏胡琴的人，是轻易不肯用的。但在听了瞎子阿炳的演奏以后，我们便又会不知不觉的惊奇，他控制粗弦，是何等的得法。

## 二泉映月

从曲名看，二泉是一个水泉，就是无锡有名的风景惠泉山的“天下第二泉”。整个曲名的意思，是说二泉里面反映出来天上的月光。据瞎子阿炳自己说，这曲原来是道家的唢呐曲。但这个曲名，含有地方色彩，可能是瞎子阿炳为了投合本地听众的趣味，而自己改上去的，原来可能并不是这个名称。问瞎子阿炳，他自己都记不清楚了。他说：“不错，原来好像是另有名称的，也许是叫《到春来》吧。”但这还是不可信的。《到春来》它的名称在读音上



相近，而可能因了异地方言关系，从不同读法上衍变出来的《到春雷》来与《二泉映月》相比，绝无可以接近之处。吹打合乐谱的《到春来》是羽调式，另一合乐谱《到春来》是商调式，粤曲的《到春雷》是羽调式；《二泉映月》却是极明确的徵调式。而且这几曲旋律的进行，也与《二泉映月》绝不相同。

有人提出：“《二泉映月》会不会是由粤曲《三潭印月》变化而成？”但比较的结果，觉得两者之间，完全没有关系，仅仅标题中的“映月”两字与“印月”两字的偶然相似，绝不足以引为依据。（关于《三潭印月》之为出于琵琶谱《汉宫秋月》之第一段，曹安和有《〈汉宫秋月〉与〈三潭印月〉之渊源关系》一文，详述其理由，这里不多讨论。）

《二泉映月》究系出于何种来源，或者，除它本身之外，究竟有无其他来源，据我们手头所有的材料，此时还不能给它明确地指明。无锡音乐界中人，都很疑心，以为瞎子阿炳所奏很多来源不明的曲调，可能都是他自己的创作，或者至少是他根据他记忆中的很多曲调，在他乐器上面，经过了长期的演奏变化而来的。的确，从他平时演奏民歌时，随时为民歌额



外地加上一段生动的尾巴这一事实看来，瞎子阿炳是能作曲的。但瞎子阿炳为环境所限，自信力不够，平常老喜欢将他所奏的曲调，假托为前人的作品，这也是事实。总之，这些曲调，若不是他自己的创作，至少来源都得待考，不能纯粹根据他自己说的。（人民广播器材厂唱片 51189-A 、B）

### 寒春风曲

从曲名看，这曲似乎是描写春天所吹寒冷的风。据瞎子阿炳自己说，这是道家失传了的“梵音”曲调。问他原来的名称，他已经记不清楚，只说“也许是《寒天来》吧。”但既然已经失传，瞎子阿炳哪里来的？这也有疑问，还要待考。

“寒天”就是冬天，“寒天”两字在声韵上又与“旱天”两字相仿佛。我们将《到冬来》与《旱天雷》两曲来与《寒春风曲》相比，也发现不出任何关系来。《到冬来》的用宫调式，与《寒春风曲》的用徵调式者迥乎不同；《旱天雷》虽也用徵调式，但在旋律的进行上，却与《寒春风曲》并无丝毫相似之处。

无锡黎松寿先生在见到我们听写的瞎子阿炳的三个胡琴曲调以后，曾在三曲间作一颇有意思的比较；他在一九五一年一月十八日写给我们的信中，曾将《寒春风曲》与《二泉映月》中互相类似的片段，列表对照如下（下面所引，为黎先生的原表）：

	《寒春风曲》	《二泉映月》
两 曲 间 相 似 的 各 小 节	7	13
	13	78
	( 20—25 )	( 37—41 )
	2	9
	34	45
	38	77
	58	45
	59	37
	( 61—64 )	( 39—41 )
	67	9
	68	61
	( 93—100 )	( 6—12 )



正如黎先生（他爱奏胡琴，曾与瞎子阿炳相当接近）所说：“《二泉映月》是瞎子阿炳所常拉，而也似乎是他拉得相当得意的一个曲调。”从两曲间相似的片段看来，瞎子阿炳似乎不知不觉地将他所拉得非常熟练的《二泉映月》中的装饰片段，时时应用进了他的《寒春风曲》。但两曲在大体的结构上，和在表达的气氛上，终究还是迥乎不同的两曲，仍不能因它们彼此之间，这里和那里有了零零星星的类似的片段，而断言其为出于一曲。

## 听 松

听松是静听吹过松树的风声的意思。无锡惠泉山的脚下，有一块像床榻一般平的听松石。据瞎子阿炳说，这曲是宋时一个和尚作的，原来的名称就叫《听松》；他是跟一位惠泉山寺院里的和尚学来的。但我们若听到这曲个性的坚强，旋律新颖而有力，便不容易相信它是真出于佛教的音乐。同时，我们也不容易相信以前惠泉山的和尚，会为了附近的一处风景，创作这样的一个曲子。瞎子阿炳又讲到他所相信的、关于这曲的故事。他说：“宋朝时候，金兀术给岳飞打得走投无路，十分狼狈地跑到无锡惠泉山的脚下，躺在听松石上，心惊肉跳地倾听宋朝兵马的声音。这曲便是描写这个故事，所以又名《听宋》。”这种说法，显然是在“听松”两字与“听宋”两字间弄谐声的玩意儿，是一种牵强附会的说法，是不可信的。所以，来源还要待考。

这曲的段落，是我们在听写了之后，为它区分的。这曲个性的显明坚强，是不可多得的：引子阔大的气魄，第一段由间歇而沉着的三个“**6 5**”音型而引入的有力乐句；第二段一贯地夹杂着变节奏的流利而挺拔的旋律；第三段又由间歇而沉着的四个“**5 0 5 0 5 0**”音型而导入的一联明朗雄健的乐句，都满含着不平凡的情调和结构性。很可以令人惊奇，这曲所发抒的，似乎是一种奋斗的勇气和必胜的把握。（人民广播器材厂唱片 51191-A）

（本文源自《瞎子阿炳曲集》，杨荫浏、曹安和、储师竹合编，上海万叶书店 1952 年 2 月版。）

## 曲 目

1. 二泉映月（二胡独奏）	ISRC CN-M26-17-01957	7'03"
2. 寒春风曲（二胡独奏）	ISRC CN-M26-17-01958	5'46"
3. 听 松（二胡独奏）	ISRC CN-M26-17-01959	2'41"
4. 龙 船（琵琶独奏）	ISRC CN-M26-17-01961	6'55"
5. 昭君出塞（琵琶独奏）	ISRC CN-M26-17-01960	4'36"
6. 大浪淘沙（琵琶独奏）	ISRC CN-M26-17-01956	3'54"





## 后 记

编 者

阿炳是我国著名的民间音乐家。他多才多艺，精通多种民族乐器，满腹民间乐曲，青年时期已成为无锡当地远近闻名的音乐道士。著名音乐学家杨荫浏是我院音乐研究所第一任所长，与阿炳是同乡，都是无锡人。少年时就与阿炳相识，与阿炳先后有过三四次较为亲密的接触。第一次是少年时随阿炳学习琵琶演奏，最后一次，便是发生于1950年9月的这次具有重大历史意义的录音。音乐学家乔建中认为，杨荫浏对阿炳的录音堪比20世纪20年代中国考古学家对安阳殷墟遗址的科学发掘，其对于科学范畴的中国音乐学田野考察具有奠基性意义和启示，预示着中国传统音乐的考察与研究将步入一个科学范畴的新时代。[乔建中：《感天动地的生命绝唱——香港龙音制作有限公司“国乐大师CD专辑”系列制品述评（二）<华彦钧>》，《中国音乐学》2003年第4期，第136页。]

阿炳的突然离世，使1950年录制的六首乐曲成了他一生仅存的传世作品。1951年，中央人民广播器材厂根据当时的录音原本出版了三张唱片，收录有二胡曲《二泉映月》和《听松》，琵琶曲《昭君出塞》和《大浪淘沙》，之后多次被复制出版，在海内外广为流传。1952年，杨荫浏、曹安和与储师竹分别撰写阿炳生平、遗音的乐曲说明、整理遗音乐谱、分析技法、说明符号等，合编成《瞎子阿炳曲集》，由上海万叶书店正式出版。该书后由音乐出版社和人民音乐出版社多次再版和重印。

为了妥善保管珍贵的阿炳遗音，我院音乐研究所曾经有预见性地将阿炳的钢丝带原版录音先后转录到当时最新的录音介质上。1950年转录至开盘录音带，1959年再次复制至开盘录音带，20世纪90年代复制至DAT数字录音带等。此后，各家从我院获取并出版的阿炳

原音均转录自开盘录音带或 DAT 数字录音带。

众所周知，音响的反复转录势必会造成不同程度的声音损失，从而影响人们对原曲的鉴赏与理解。作为原始音响档案的采录和珍藏单位，为真实再现阿炳遗音的原貌，我院图书馆音像中心在专家的全力支持下，修复钢丝录音机，制作新磁头，对原版钢丝录音带进行声音重放；通过现代数字音频设备进行高保真数字转换；在保持原始音质、音色的前提下，对杂音和噪音进行了审慎的技术处理，最终制作成这张光盘。需要特别说明的是，琵琶曲《龙船》中有一段十几小节的缺损。相关资料表明，这段缺损是因当年在未转录前“开得太多”而造成的（杨荫浏：《瞎子阿炳曲集》，上海万叶书店 1952 年版，第 6 页）。为了保持阿炳遗音资料的原始性，还历史于真实，同时，考虑到此琵琶曲形式灵活，是一首“琵琶模拟锣鼓乐段为间奏的连套”（曹安和：《曹安和音乐生涯》，山东文艺出版社，2006 年版，第 198 页），我们最终没有选择利用现代科技手段对这段缺损进行任何修补、删除或嫁接。

这张光盘是自杨荫浏对阿炳录音以来，首次从原版钢丝录音带转录，并且六首乐曲全部呈现的阿炳遗音出版物。它不但体现了我们对音乐文化遗产抢救与保护的理念，更表达了我们老对老一辈艺术家和学者的尊重！

谨以此光盘纪念阿炳和他不朽的传世杰作，也纪念杨荫浏为我们留下了这一珍贵的“世纪绝响”！





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## Preface

Tian Qing

The summer of 1950, the second year of the People's Republic of China, was promising and filled with hope as reconstruction was going on after the chaos of war. Yang Yinliu, a musicologist of the Central Conservatory of Music, returned to his hometown Wuxi to meet with his childhood teacher of folk music, Hua Yanjun. Yang had been informed this gifted musician, also known as Abing the Blind, was in his last years due to sickness. Apart from a most advanced wire recorder, Yang also brought with him a *pipa* (a Chinese four-stringed lute) and an *erhu* (a Chinese two-stringed fiddle) which he had borrowed from a music shop and gave them to the musician who, in poverty and sickness, could not afford any instrument. Though having not been playing for three years, after three days' practice, Abing restored his skills. Yang recorded three *erhu* pieces—*The Moon over a Fountain*, *Sound of Pines*, and *Winds in Spring Chill* and three *pipa* pieces—*Sands under Billow*, *Dragon Boat*, and *Zhao Jun Goes out of the Pass*. Hearing his own recorded music the first time, Abing became excited. Not quite satisfied with his performance, he told Yang he had two or three hundred pieces he wished to play, but needed more time to practice. Yang scheduled the meeting for the next spring. However, they never met again, as Abing passed away on December 4 that year.



In 1978, the Republic was just beginning to recover from havoc wrought by the Cultural Revolution. Seiji Ozawa, a world-renowned conductor, visited the Central Conservatory of Music and listened to *The Moon over a Fountain* played by the 17-year old student Jiang Jianhua. It was said the great musician could not hold back his tears. He told people, “Such music brings you to your knees.”

In 2014, a concert was held at the UNESCO headquarters in Paris to celebrate China’s achievements in protecting intangible cultural heritage over the past decade. The event attracted diplomats from some 140 countries. Before a graceful lady performed the *erhu* piece, *The Moon over a Fountain*, as the producer and art director of the performance, I tried to use the most concise language to introduce Abing’s life and the efforts my former graduate advisor Yang Yinliu had put in to preserve the music. I cited Seiji Ozawa’s words as my closing statement and was stunned by the pious looks from the audience. I later asked the translator what she had said about the quotation from Seiji Ozawa. She replied she had told the audience “just imagine you are sitting in a church, listening to the voice of an angel.”

I do not want to get into verbiage to emphasize the importance of protecting our intangible cultural heritage, neither to extoll the cultural preservation efforts of Yang Yinliu and other scholars at the Institute of Musicology of the Central Conservatory of Music over the past decades. I only want to remind all friends fortunate enough to own

a copy of the music CD:

If not for Yang Yinliu, people would not have known Abing the Blind, a talented musician once busking on Wuxi's streets of last century. They would not have the opportunity to enjoy the folk music masterpiece *The Moon over a Fountain*, nor would they have thought of many gifted street artists who, like Abing, helped carry forward the Chinese culture despite their miserable life and suffering. What we need to do today is to preserve the valuable yet endangered heritage and pass it down to our generations to come, in the same way as Yang Yinliu had done.

Abing has become one of the folk music immortals.

Everlasting credit is due to Yang Yinliu who has helped make him immortal.





## Introduction to the Chinese National Academy of Arts

The Chinese National Academy of Arts (CNAA) is the country's only national-level academy that integrates research, education and creation of arts.

The Chinese National Academy of Arts was developed on the basis of three art schools established after the founding of the People's Republic of China—China Academy of Traditional Operas, China Academy of Music and China Academy of Fine Arts. In October 1980, the new academy was designated as “the Chinese National Academy of Arts” by the State Council. Leaders of the Party and the country have

Exterior of the Chinese National Academy of Arts



been supportive of the development of CNAA. In 1951, then-chairman Mao Zedong made an inscription for its predecessor China Academy of Traditional Operas, reading “Have all flowers bloom together. Weed out the old and create the new”, and inscribed the academy’s name. Zhou Enlai, Peng Zhen, Lu Dingyi and Guo Moruo have also inscribed for CNAA.

Among the past leaders of the academy, there were He Jingzhi and Wang Meng, who were also ministers of Ministry of Culture, PRC; famous scholars or artists such as Li Xifan, Qu Runhai, Feng Mu, Zhang Geng, Wang Zhaowen, Guo Hancheng, Feng Qiyong, Lu Meilin, Ma Yanxiang, Hu Feng, Yang Yinliu, Ge Yihong and Zhou Ruchang were leaders or councilors of the academy. Wang Wenzhang, the former vice-minister of Ministry of Culture, president of CNAA, and director of the National Center for Protection of Intangible Cultural Heritage, is now honorary president of CNAA. Lian Ji is the incumbent president of CNAA as well as the director of the National Center for Protection of Intangible Cultural Heritage.

In recent years, CNAA has stepped into a new era of comprehensive development. It has built up a high-level talent pool, a sound organizational structure, and multiple disciplines that are suitable for its status as the highest-level art research institute of the country. A “five-in-one” development pattern has been formed, devoting to art research, art education, art creation, protection of intangible cultural heritage

and national cultural think tank, with the aim of developing CNAA into a first-class academy in China and a famous institute in the world.

CNAA has made remarkable achievements in the academic research of art, having undertaken or completed over 300 state-level or ministry-level key research projects. The experts of CNAA have compiled a great number of books on art history and made significant contributions to China's academic research of art.

CNAA is one of the first institutions that resumed the admission of post-graduate students of art since China began the reform and opening-up policy in 1978. It is also among the first institutions that were approved by the State Council to cultivate doctoral and master students. It is the first unit that was approved by the Academic Degrees Committee of the State Council to award degrees of first-level art disciplines and the first one that was approved by the former National Ministry of Personnel to establish post-doctoral work stations for art majors. CNAA is the only institution in China that owns a post-graduate school exclusively for art, with eight majors for doctorate, nine post-graduate majors and some post-doctoral work stations for majors including art, music and fine arts, admitting students from both home and abroad.

While being devoted to art research, CNAA also attaches great importance to the cultivation of talents of art creation and organization building. It has established many organizations specializing in art creation and built up a talent pool of top-notch artists,



including some world-renowned artists.

Cross-cultural exchange is another important mission for CNAA. Over the past decade, it has engaged in many activities in this aspect. It has established academic links with institutions from more than 50 countries from around the globe through workshops, exhibitions, performances, study tours, and mutual visits. Some cross-cultural seminars and dialogues hosted by CNAA have made their reputation.

With the support of leaders of the Party and the country as well as Ministry of Culture, PRC, CNAA has created a number of culture and art awards, which has boosted China's cultural development. Among these awards is China Arts Award, which was set up by CNAA with supports from the government and enterprises; the Award for Inheritor of the Chinese Intangible Cultural Heritage is designed to honor outstanding inheritors of China's intangible cultural heritage; the Awards for Young Chinese Artists, classified into six categories – traditional painting, sculpture, calligraphy, seal carving, oil painting and modern arts, are granted to young artists who hold up traditional mainstream values, actively engage in art creation, have excellent skills and devote themselves to pure artistic pursuits.

## **Introduction to the Library of the Chinese National Academy of Arts**

Originally serving as an archive, the library of the Chinese National Academy of Arts (CNAA) moved to the current site from the Prince Gong's Mansion in December 2002 and integrated the functions of several research institutes and archives of opera, music and fine arts. The library boasts a rich collection of precious items from different historical periods and from home and abroad. It combines the functions of art library, museum, archive and documentary research of arts, serving as an important information center for arts.

The exterior of the library of CNAA





Bronze plate of “National Key Unit for Protection of Ancient Books”

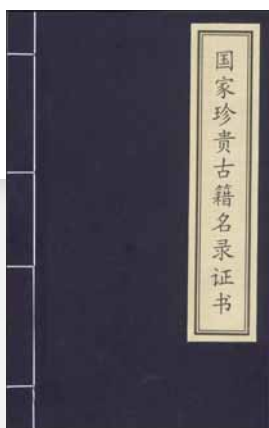
So far, the library has been home to over one million books, among which are more than 160,000 ancient books, mostly rare books on traditional Chinese opera, music and fine arts, and some being rare editions. In the category of opera, there are *Four Dreams of Linchuan* from the Ming Dynasty, playscripts from Nan Fu and Sheng Ping Shu (imperial administration governing opera performance) in the Qing Dynasty, books of opera costume and makeup from Sheng Ping Shu, and hand-written copies of playscripts from famous bookstores such as Bai Ben Zhang, Ju Juan Tang, and Bie Ye Tang. In the category of music, there are books on the study of temperament, the study of *qin* (a stringed instrument), and music notations. The rare ancient books of music include *Lü Lü Jie Zhu*, *Lü Lü Zhi Jie*, *Feng Xuan Xuan Pin*, *Xian Suo Bei Kao*, *Tai Yin Xi Sheng* and *Cang Chun Wu Qin Pu* from the Ming Dynasty. These documents boast high academic, artistic and historical values. In 2008, the library was designated by the National Protection Center for Ancient Books as the “National Key Unit for Protection of Ancient Books”. From 2008 to 2016, a total of 15 ancient books in the library were listed on the *National Directory of Rare Ancient Works*. On top of that, the library houses many other materials of high academic value, including first-hand materials collected by individuals, field investigation reports and handwritten copies of folk music notation.

The library is also famous for its non-book materials, including audios and videos,



artworks, pictures of artworks, and manuscripts of famous artists.

Audio and video documents total over 120,000 pieces, presented in different forms such as wax cylinder, wire audio tape, standard-playing record, open reel tape, cassette tape, digital audio tape, various video tapes and compact discs. Nearly half of the carriers record video or audio information using analog signal, with contents covering opera, music, folk arts and modern drama. The library has more than 70,000 old music records, mostly old 78 rpm records. *Lao Huang Long*, the earliest Peking Opera record collected in the library, was made at the turn of the 19th Century and 20th Century. Old records of Peking Opera masters Tan Xinpei and Yu Shuyan are also treasures in the library. A wire audio record of Peking Opera *Xi Shi*, which was played by master actor Mei Lanfang, has become the only copy in China. There are also precious video documents of local operas that were recorded in the 1970s and 1980s by CNAA's



*Certificate for National Directory  
of Rare Ancient Works*



*Lao Huang Long Record, around 1896*



Certificate of the *Memory of the World Register*

experts to prevent them from extinction. Since many actors have passed away and some troupes or genres have died out, these documents have become the last copies of their kind.

After further collection and recording, the library has built up the Database of Audio-Video Documents of Traditional Chinese Operas, covering 281 genres of opera from across the country. In 1997, archives of traditional Chinese music sound of 7000 hours in length made the first list of the *Memory of the World Register* initiated by the UNESCO, making it the world's first archives of music sound on the list. In 2003, the *Original Recording of Six Pieces of Music Played by Folk Musician Abing* and *Manuscripts of the Yellow River Cantata* by Xian Xinghai were listed on the second batch of *Register of China's Documentary Heritage* compiled by the State Archives Administration and Central Archives.

The library also boasts a large collection of artworks which are of various categories and include many rare treasures. There are about 3300 paintings and calligraphies created by masters such as Lü Ji, Yuan Jiang, Zheng Banqiao, Wu Changshuo, Qi Baishi, Huang Binhong, Chen Shizeng, Xu Beihong, Zhang Daqian and Fu Baoshi. In addition, there are over 27,000 pieces of stone tablet inscription rubbing, book of seal stamp, rubbing, poster, print, and New Year painting, and over 1300 pieces of porcelain, sculpture, artifact in study, and costume of ethnic minorities. There are over 2700 opera-related articles, including costumes from Sheng Ping Shu in the Qing Dynasty, costumes of famed performers of Peking Opera, props and facial masks as well as hand-painted facial masks of different materials. In addition, the



Opera costume from Sheng Ping  
Shu, Qing Dynasty





Crab – ink wash painting, by Qi Baishi



Couplet from inscriptions on drum-shaped stones, by Wu Changshuo

library has a total of around 2100 musical instruments, including 92 *qin*, among which over 40 date from the Tang, Song and Ming Dynasties. *Ku Mu Long Yin* is a gem of the ten Tang-dynasty *qin* so far existing in the world, and *Ming Feng* is another treasure made in the Song Dynasty. In 1977, *Liu Shui*, a piece of *qin* music played by CNAA artist Guan Pinghu with *Ming Feng Qin*, was included in a copper disc record aboard the US spacecraft Voyager 1 and Voyager 2 probes and sent into the space to represent sound from the Earth. It is the only Chinese music included in the record.



*Xiao Kong Hou*, a harp-like instrument, Ming Dynasty



*Hu Lei*, a stringed instrument, Qing Dynasty



Costumes used by Mei Lanfang during his US performance



In addition, there are over 200,000 precious pictures of art works from different periods.

After over half of a century's hard work by generations of staff, the library has accumulated a larger number of collections with high academic, historical and artistic values and has won recognition from the academic community. In regard to art document, the library has combined the functions of collecting, processing, preserving, supplying and developing documents, becoming an important center of art documents covering book, newspaper, audio and video, picture, musical instrument, and calligraphy and painting.

*Uncle Tom's Cabin*, a drama played by Chunliu Drama Club in Tokyo in June, 1907





## Biography of Abing the Blind

Yang Yinliu

Abing the Blind, formerly known as Hua Yanjun or Abing, was born on August 20, 1893 in Wuxi, Jiangsu Province. He passed away at 58 (in the traditional Chinese way of calculating age) on December 4, 1950.

His parents passed away at his early age. His father's name remains unknown, even to Abing. Adopted by the lead Taoist, Hua Qinghe, of the local Leizun Temple in his childhood, Abing became a young Taoist. Hua Qinghe, pseudonym Xuemei, a native of Wuxi's Dongting Town, was adept in Chinese music instruments, especially, in *Pipa*. Abing the Blind had learned music from Hua since his childhood. Later, He would do his utmost to learn from any person who created any tune that he liked and could play, resulting in his mastery of all popular local instruments.

Joining a local wind instrument and drum troupe for his love of music when he was still a Taoist, he played in wedding and funeral ceremonies and street processions. He was expelled out of the Taoist community as the Taoists believed his association with the troupe brought disgrace on them. This made him a street trumpeter. However, his love of music urged him to play to the audience at a square or bazaar or to parade on the street for hire. The troupe thought his behavior betrayed their rules and squeezed him out. He eventually became a busking street artist.



Abing





Abing's Birthplace in Chunhe Village  
of Dongting Town in Jiangsu's Wuxi

Abing was not blind at birth. His blindness came after suffering an eye disease without receiving timely and proper treatment at age 35 or in 1927. People began to call him Abing the Blind, while his original name was forgotten over time. He often told people not to use his previous name by giving his rationale, “The name has not been used for a long time. Nobody knows Hua Yanjun. Call me Abing the Blind. That is what I use on the streets.”

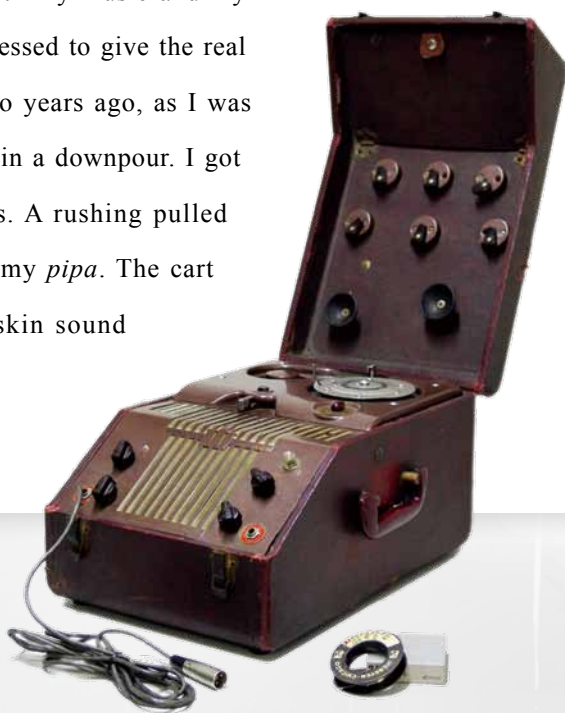
Some treated him as a pauper. However, he was different from a beggar or parasite on society. He never asked for mercy or money. He earned a living by busking in streets. He played or sang when being asked. He would not say thank-you when people paid him, nor would he complain about the amount he received. Sometimes, people asked him to play or sing without paying him. He was still delighted to perform.

In Wuxi, he was known by almost everyone. If visitors to the city saw in the streets a fully blind person wearing a pair of glasses with a *pipa* or *erhu* hanging over his chest and a three-bamboo strip clapper in hand, that was Abing the Blind. But one had

to know, he could play the solo of any of these instruments and sing. He could play *erhu* or *pipa* to accompany his own singing. He was talented to compose lyrics. He went to street parlors or cigarette shops to let people read him the daily news every day. The news he heard in the morning would become his songs' lyrics with metered rhyme in the afternoon.

News about the War of Resistance against Japanese Aggression was not available on newspaper under the puppet regime of Japan, but through Abing's songs, much information adverse to the puppet regime was passed around unfettered. Warned many times, Abing carried on his patriotic act.

In summer of 1950, when we invited him to play, he replied, "I have not played for two years. I am out of touch with my music and my instruments are damaged." When pressed to give the real reason, he said, "In the summer two years ago, as I was playing on the streets, I got caught in a downpour. I got soaked, and so did my instruments. A rushing pulled rickshaw ran over me and crushed my *pipa*. The cart handle pierced through the snakeskin sound box of my *erhu*. At night of the same day, mice bit off the string of



Wire Recorder and Wire Tape used to Record Abing's Music

my bow. You see! Rat eating snakeskin is understandable, but the rosin-wiped chord, unbelievable! So many misfortunes fell on my instruments on a single day! It's a bad omen. I dare not to play any longer." After our continuous request, he finally agreed and said, "I have been out of practice for too long. Give me three days to catch up before playing again!" We immediately borrowed a new *erhu* and *pipa* from a local instrument shop. At the same night, we saw Abing playing the *erhu* on the streets. The following day, we asked him, "how was your practice yesterday?" "I practiced for around two hours on the streets last night." At the third night, he played the six tunes mentioned in this book. Anyone who heard him would be stunned by his dexterity after only three days' practice. The wire tapes of the six tunes are archived by the Institute of Musicology of the Central Conservatory of Music. However, the tape of *Dragon Boat* has lost its fidelity because of being replayed too many times. The Central People's Broadcasting Station in Beijing and Tianjin People's Broadcasting Station keep copies. In addition, Central People's Broadcast Equipment Factory has made three gramophone records of the archived tapes by the Institute of Musicology



Headstone for Abing's Grave  
(Left: Old; Right: New)



Yang Yinliu

of the Central Conservatory of Music (three sides for *pipa* and *erhu* each).

Abing was not happy with his play this time. He refused the idea to record more when being asked. “I have not practiced for a long time. My play is not up to my command. I do not like the results. I am happy to do the recording. But give me some time to put myself back together, and then we continue.” We scheduled the next recording for the winter break of 1950 or the summer of the following year.

Things did not work in our favor. In January 1951, my friend Li Songshou wrote to tell me Abing had died of hematemesiis.

The six recorded tunes are all we have on Abing’s works. We never had the chance to have his photo taken.

Last summer, I missed the chance to take Abing’s photos, and afterward, I did not take the opportune time to initiate him into the new musical community of the Republic to receive proper care. That remains my biggest mistake and no words can express my regret!

With *erhu*, Abing could imitate the sounds of a chicken’s cluck, a dog’s bark, birds’



Music Album of Abing the Blind



singing, along with the crying, laughter, sighs of men and women, and the sound of the Wuxi dialect. However, he considered these just some gimmicks to entertain laymen for fun, not the primacy of the music. He never did these in the company of peers. When asked to do so by peers, he felt derided and refused with disappointment. “Why do you want to hear these? I hope you care about the skills and presentation!” Abing was very serious about his play.

I had sat in the audience to listen to his play several times and had several close encounters with him. The first time was in 1910. I studied with him *sanxian* (a three-stringed instrument) and *pipa* skills in playing the *Three Variations on the Plum Blossom Theme*. The second time was in the spring of 1937. He asked me to direct his fingers to learn the movement of fingers in playing the *chegu* section of the *pipa* piece, *General's Mandate*. The last time was in the summer of 1950 when we played a duet of the *Three Variations on the Plum Blossom Theme*. That time, he played all tricks on an *erhu* and asked me to follow him. After the duet, he was so happy and said, “Unfortunately, we cannot meet often.” Indeed, our meetings began and ended with the *Three Variations on the Plum Blossom Theme*. That was the last time I saw him!

(Excerpted from *Music Album of Abing the Blind*, edited by Yang Yinliu, Cao Anhe, and Chu Shizhu. Shanghai Wanye Bookstore, Feb. 1952)





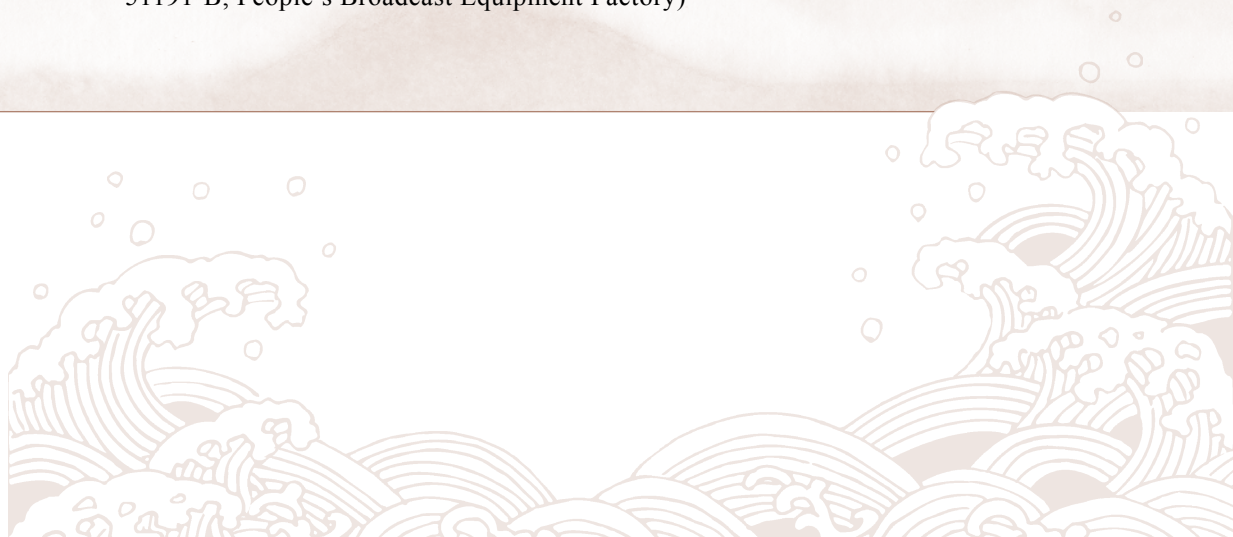
## Abing's Music – An Introduction

Yang Yinliu

Abing played three *pipa* pieces, *Sands under Billow*, *Zhaojun Crossing the Border* and *Dragon Boat*.

### **Sands under Billow**

Little is known about exactly where Abing had learned the tunes he performed. The musician usually replied he could not remember, or if being pressed, he would give an answer with uncertainty – from Taoist or Buddhist monks, or even in streets. We have collected many tunes from local Taoist groups. It seems each of these groups have exhausted their sources, and they even came to us to copy down what they had lost. None of those Taoist pieces at hand matches with what Abing played. Even after reading the notation to the local Taoist and Buddhist monks, we could not confirm any. This *Sands under Billow* is the case. In old *pipa* tunes available, there is no such a tune. Though there is an ensemble piece of the same name, it is in Mode VI while what Abing had played is in Mode V. According to Abing, he added *pipa*-playing skills to the tune that was originally a Taoist tutti of a religious chant. (Gramophone record 51191-B, People's Broadcast Equipment Factory)



### **Zhao Jun Goes out of the Pass**

Not in any of the popular *pipa* music books, it bears no similarity to *The Princess' Lament* and *Beyond the Frontier*. According to Abing, Hua Xuemei taught him this *pipa* piece. (Gramophone record 51190-A & B, People's Broadcast Equipment Factory)

### **Dragon Boat**

Originally a popular folk tune, it imitates the gong and drum sounds and singing on the contesting dragon boats during the Dragon Boat Festival on the fifth day of the fifth month of the lunar calendar. The introductory part starts with an imitation of gongs and drums, followed by several vocal (folk songs) or instrumental passages and an imitation of percussions in between. The number of vocal or instrumental passages and the types of instrumental tunes can be decided by the player. According to folk custom, the number of passages is the same as that of the dragon boats in the contest. For example, a four-passage arrangement has four folk songs or instrumental tunes if there are four dragon boats. Abing's *Dragon Boat* has four passages, corresponding to four dragon boats. According to Abing, these passages consist of three folk songs, such as *Play a Chess*, and a short extract from the ensemble piece *All Things Harmonious*. A comparison with the original tunes shows Abing made significant changes to them. He added new bars at some places and played the piece in a way that made the



transition between percussions and other sections more effective.

The three pieces of Abing's *erhu* music are *The Moon over a Fountain*, *Winds in Chill Spring* and *Sound of Pines*.

The strings he used were different from others. *Erhu* typically has an inner string of medium thickness and a thinner outer string. Abing used instead a thicker inner string and an outer string of medium thickness. He said, "I was not picky about strings before. I even used two thicker ones when a thinner string was not available. I began to prefer thicker strings because the thinner ones easily got broken. I found out the thicker ones able to generate deep and appealing sounds. I has switched to use thicker ones since." It is known the thicker string is harder to control, which most *erhu* players tried to stay away from. After listening to Abing's play, we could not help but admire his technical mastery with regard to the thicker strings.

### The Moon over a Fountain

The fountain here refers to “the second spring of the Land” in Huiquan Mountain, a renowned scenic spot in Wuxi. The whole title says the reflection of the moon in the spring water. According to Abing, the tune was originally a Taoist *suona* (a Chinese woodwind instrument) piece. He might have changed it to its current name to curry favor with the locals, though he could not remember exactly what it was called in the very beginning. Abing admitted, “Right, it had a different name, maybe *Till Spring*.” This is still not conclusive. Neither *Till Spring* nor *Spring Thunder* (a Cantonese music piece whose name has phonetic similarity to *Till Spring* in local dialect) show any possible correlation to *The Moon over a Fountain*. The percussion tune of *Till Spring* is in Mode VI, and another ensemble tablature book shows it in Mode II, while the Cantonese tune is in Mode VI. *The Moon over a Fountain*, however, is clearly in Mode V. Apart from that, their melodies are completely different.

Some guessed, “Could *The Moon over a Fountain* be a variant of the Guangdong tune, *Three Pools Mirroring the Moon*?” After a comparison, the two have no correlation, except for “the moon” in their names. (Cao Anhe finds in his treatise *Autumn Moon over Han Palace and Three Pools Mirroring the Moon* that the *Three Pools*



*Mirroring the Moon* is the first passage of the *pipa* piece *Autumn Moon over Han Palace*. We would not explore the correlation between the two here.)

Exactly, what is the origin of *The Moon over a Fountain*? From the materials at hand, we cannot be certain. Wuxi's musicians suspected that many of the tunes with unknown sources might have been Abing's own creation, or at least, he modified those tunes over the long years as a street musician. Indeed, Abing was able to compose music and would habitually add a lovely ending to folk songs that he was playing. However, impoverishment weakened his confidence and he would often falsely attribute his own work to earlier musicians. Thus, even if these tunes were not his creations, their source should be studied, regardless of Abing's claims. (Gramophone record 51189-A & B, People's Broadcast Equipment Factory)



## Winds in Spring Chill

From the title, this music seems to depict the chilly winds in spring. Abing said this was a lost Taoist tune. He did not remember its original name and guessed it might have been called “*Chilly Days*”. However, if it had been a long lost piece, where did Abing find it? Something is worth pondering.

“Chilly days” means winter. “Chill days” in Chinese is phonetically similar to “dry days”. We checked *Till Winter Days* and *Dry Day Thunder* and found no association. *Till Winter Days* is in Mode I, different from Mode V for both *Winds in Chill Spring* and *Dry Day Thunder*. Melodically, however, *Dry Day Thunder* is entirely different from *Winds in Chill Spring*.

Mr. Li Songshou from Wuxi made a comparison after seeing our music notations of the three *erhu* pieces. He wrote in his letter dated January 18, 1951 about the similar bars in *Winds in Spring Chill* and *The Moon over a Fountain*. The following table shows how the two compare to each other (from Li’s original):



### *The Moon over a Fountain*



According to Mr. Li, who was obsessed with *erhu* and had been for a time in close contact with Abing, “*The Moon over a Fountain* was Abing’s favorite piece and he had played it very often.” As we can see from the above table, Abing seemed to use for the other piece some ornamental sections in *The Moon over a Fountain* which he

played with consummate skills. However, the two are quite different in structure and expressions. The similarities between a few bars do not qualify the two to have the same origin.

### **Sound of Pines**

This piece describes the sound of winds blowing through pines. A flat rock, the Rock of Listening to Sound of Pines, was at the piedmont of Wuxi's Huiquan Mountain. According to Abing, the music was written by a Buddhist monk during the Song Dynasty. Having learned it from a monk of the Temple of Huiquan Mountain, Abing retained the original title. However, the novelty and strength of the melody and the distinct character of the piece make it hard for us to believe its Buddhist origin, let alone to believe a monk would have written a piece about a mountain scene. Abing also mentioned the background of the piece. He said, "During the Song Dynasty, Wuzhu, the general of Jin (a northern dynasty), was defeated by Song's general Yue Fei. He then fled to the foot of Wuxi's Huiquan Mountain. Lying on the Rock of Listening to Sound of Pines, he was frightened by the sounds of Song's army. The music was for the story. In Chinese, Sound of Pines is phonetically similar to Sound of Song's". That explanation sounds too farfetched to be believable. Therefore, the origin of the music deserves further research.

We marked out the passages after notating the music. The piece shows an unyielding personality that is rarely seen. It begins with a passage of three discrete, calm “**6 5**” ostinatos leading into a bold, strong introduction, followed by two passages with varying cadence that create a fluent, intense melody, and later on, three passages of four discrete, calm “**5 0 5 0 5 0**” ostinatos completing a continuous, lucid, vigorous sentence. Each touch reveals unusual sentiment and structure. What the music expresses is a surprising courage against all odds and a faith in victory. (Gramophone record 51191-A, People’s Broadcast Equipment Factory)

(Excerpted from *Music Album of Abing the Blind*, edited by Yang Yinliu, Cao Anhe and Chu Shizhu. Shanghai Wanye Bookstore, Feb. 1952.)







## Afterword

The Editor

Abing was a gifted and versatile folk musician who could play a vast array of pieces on different instruments. He became a popular Taoist musician of Wuxi in his youth. Yang Yinliu, a famous musicologist and the first dean of the Institute of Musicology of the Central Conservatory of Music, was a fellow countryman of Abing. Knowing Abing in his childhood, Yang had four close contacts with Abing. The first time was in Yang's youth when he learned *pipa* from Abing. The last time was in September 1950 when the historical moment of Abing's music recording event happened through his effort. Musicologist Qiao Jianzhong valued Yang's recording of Abing's music, comparing it to the archaeological findings and excavation of Anyang's Yinxu in the 1920s and deeming it crucial for the field study of Chinese musicology. The recording event is an important milestone marking the emergence of the scholarly analysis and research-based study of traditional Chinese music. (Qiao Jianzhong: *Tremendous Final Song of Life*—Hong Kong ROI Productions Co., Ltd., *Traditional Chinese Music Masters CD Albums, review II on Hua Yanjun*, Chinese Musicology, Issue 4, 2003, p.136 )

The six recorded pieces of music in 1950 become the only preserved masterpieces of Abing after his sudden death. In 1951, Central People's Broadcast Equipment Factory

produced three gramophone records on the recorded originals. The music pieces include *The Moon over a Fountain* and *Sound of Pines* in *erhu* and *Zhaojun Crossing the Border* and *Sands under Billow* in *pipa*. Afterward, many copies have been made and published, becoming popular at home and abroad. In 1952, Yang Yinliu, Cao Anhe and Chu Shizhu wrote Abing's biography, music description, music score, skills analysis, and music notation and compile them into the *Music Album of Abing the Blind*, published by Shanghai Wanye Bookstore. The book has been republished and reprinted many times by Music Publishing House and People's Music Publishing House.

To well preserve Abing's music heritage, the Institute of Musicology, proactively converted his original wire tape recording to contemporaneously latest recording media, such as open-reel tape in 1950 and 1959 in succession and DAT in the 1990s. Since then, Abing's music pieces published by publishing houses have been reproduced from the open-reel tape or DAT of the Institute of Musicology.

As commonly known, repeated re-recordings will compromise the audio fidelity in different degrees, affecting listeners' appreciation and understanding of the original music. To restore the fidelity of Abing's music, the library audiovisual center of the Central Conservatory of Music, where the original records were produced and stored, worked with experts to repair the wire recorder and replace the magnetic head before replaying the original tape. The music recording was digitally remastered using

modern audio equipment. While the original sound quality and timbre was preserved, noise and unwanted sounds were processed carefully and technically before producing the final copy. It must be noted that some a dozen bars in the *pipa* piece, *Dragon Boat*, were damaged. The defect, from available information, was caused by too many replays before re-recording (Yang Yinliu: *Music Album of Abing the Blind*, Shanghai Wanye Bookstore, 1952, p.6). To preserve authenticity of the audio recordings and the flexible form of this *pipa* piece which includes interludes imitating sounds of percussions (Cao Anhe: *Cao Anhe's Music Life*, Shandong Publishing House of Literature and Art, 2006, p.198), we decided not to repair or remove the damaged section or restore the lost bars with modern technology.

This CD is the first attempt to produce a new recording of the original wire tapes since Yang's recording event and it includes Abing's six music pieces in their entirety. The effort substantiates not only our idea of saving and protecting music heritage but also our respect paying to the artists and scholars of the older generation. This CD hereby commemorates Abing, his invaluable masterpieces and Yang Yinliu's efforts to save the otherwise lost art treasure.





