

“司鼓泰斗” 梁少垣

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梁少垣近影。
A recent photo of Liang Shaoyuan

京剧是中华民族的国粹，而司鼓则是京剧表演中伴奏乐队的灵魂和指挥。作为一名司鼓，需要多方面的素养，不仅要技高一筹，熟练掌握打击乐器的技巧，而且需要非常丰富的舞台经验，了解生旦净末丑各类角色以及各种曲牌、唱腔和剧目。杭州有一位人称“小辫子”的司鼓泰斗，自从14岁登台司鼓，迄今已经整整80寒暑，他就是94岁高龄的梁少垣先生。

“小辫子”的家学渊源

梁少垣出生于北京的一个梨园世家，外祖父是晚清著名琴师孙佐臣，父亲梁俊甫在上海是一名比较有名的花脸。大哥梁少华也是一名鼓师，二哥梁茨珊则是名丑。20世纪20年代，因父亲梁俊甫到上海演出获得成功，于是全家定居上海。

梁少垣行三，从6岁起就跟随外祖父出入梨园行，7岁立志随大哥练功，学习武场，那时因为脑后蓄着一撮头发（胎毛），喜欢他的长辈给了个

小名叫“小辫子”。14岁开始登台演出赚钱养家，他常常一身北京风俗装束，长相俊秀，且风度翩翩，博学聪颖，17岁就成为“傍角鼓师”，一直活跃在上海的皇后大戏院、上海中国大戏院、上海更新舞台等舞台。从那时起直至20世纪80年代，鼓师“小辫子”的名气江浙沪京剧界无人不知。

司鼓80年技艺超群

梁少垣的夫人是余杭人，十分眷恋家乡。1956年杭州京剧团（今浙江京剧团前身）邀梁少垣为“七大头牌”司鼓，梁少垣就离开了上海来到杭州，这一走就是50年。在“文革”期间，他被“打倒”，造反派让他坐在台口打小锣羞辱他。然而在1972年生活最困难时期，他培养出了浙江省第一批京剧打击乐学生。这6名学生后来挑起了浙江京剧团、昆曲团、浙江省艺术学校打击乐的大梁。梁老为浙江京剧打击

乐的继承和发展作出了贡献，被浙江戏曲界誉为“司鼓泰斗”。

在80年的从艺生涯中，梁少垣形成了自己的司鼓特色与风格。他说：

“我司鼓的特点就是与演员配合得严丝密缝。每个演员的要求不同，路子不一样，你都得去适应。我的司鼓风格受到几位前辈的影响：郁玉斤，我的磕头师父；王燮元，我在他手下打铙钹学习很多；以及杭子和，我观摩他的演奏并深受启发。”

在采访过程中，我们邀请梁老为我们演示司鼓。年逾九旬的梁老虽然年事已高，行动上多有不便，但对我们的不情之请仍然欣然答应。当我们搀扶梁老坐在他相伴80多年的京鼓面前时，梁老一下就显得容光焕发，神采飞扬。当梁老为我们即兴演奏一段主演出场的京剧锣鼓经——《四击头》时，仿佛一下将我们带回到几十年前梁老在后台司鼓时的场景。虽然只有几个鼓点，但鼓声清脆利



为赵麟童、宋宝罗、张二鹏、陈大璞、鲍毓春、洪云艳、李璘等京剧名家司鼓后合影。
Liang as a drummer and seven Peking Opera masters after a show

落,简洁有力。可见梁老在司鼓造诣上所达到的境界非同一般。

梁少垣舞台经验丰富,见多识广,基础扎实,能戏颇多。打武戏,鼓套子四平八稳,讲究气质和气势,善于运用司鼓技巧烘托气氛,抑、扬、顿、挫、劲头和一些私房鼓套子的演奏无不恰到好处。打文戏讲究派头,从不给一鼓槌子(没有废点子),伴奏的分量和力度从不温场。京剧的南北戏路的特点胸有成竹,尤对梅派、盖派、麒派、余杨派戏得心应手,并有独到之处。

傍遍天下京剧名角

在梁老80年的艺术生涯中,曾为诸多名家司过鼓,其中较有名的包括名武生王椿柏、张翼鹏、小王虎辰、张二鹏,名丑张春华,名老生杨宝童、陈大淳、宋宝罗、蒋慕平、李如春,名旦小杨月楼、言慧珠、李玉茹、关肃霜、丁至云、杨碗依、郑冰茹、白玉艳、班世超等。最值得一提的是,盖派武生

创始人盖叫天先生晚年在浙江的所有演出都是由梁先生司鼓,风格深得盖老赏识,称其为“鼓长”。

回想这一辈子傍过的名角,梁老感到很荣幸很自豪,他说:我“傍”的角儿比较多,很复杂。生、旦、净、末、丑基本上都合作过,很难一下子都回忆出来。而且打法也不一样,没有标准。旦有旦的打法,老生有老生的打法。每个演员都有他的特色。当时我帮言慧珠(著名京剧表演艺术家,京剧旦行女演员)打鼓,她一边拍戏一边演电影。我负责舞台工作,工作中要“小心为妙”,也就是要打得让她心服口服,即使她不说,我也要把她想表达的内容给打出来。我还帮盖叫天打过鼓。很早以前,我就看过很多他演的戏,那时候我还小。盖叫天的个子不高,以武戏为主。他的服装富于变化,这在当时是很少见的。解放后,1952年在杭州“大世界”,我给他打鼓。有时他精神好,会演日夜两场,就等于把我“包”了。每一个动作,都要

打得让他满意。比如说,他一个亮相,我应该打什么。他的每一个动作,我都得了解。我们这门艺术,就是把演员打得舒服,让台下观众鼓掌,这是我们的责任。

“京剧的司鼓,有给马连良打鼓的‘乔三爷’(乔玉泉),梅兰芳的鼓师裴世长等。他们有自己的特色,就是得‘垫’得相当突出。”梁少垣说道,

“而我这个打鼓的,演员要什么我打什么,我会抓住他的特色。比如说浙江京剧团‘七大头牌’、‘八大演员’,宋宝罗、赵麟童、陈大溲、鲍毓春,他们都是我打鼓,坐上去就下不来了。要是有事走开,还得找替工,而且还要看他打得了打不了。有这么一个故事,有一次我要到上海出差,找了个替工,结果不行。那个演员就过来跟我说:

‘听说你要出差,不能出啊。今晚我这个戏得你打。他(替工)打不了。’那怎么办?只好不去出差。他们认同我,戏需要我打鼓。要为一个名角儿打好鼓,不是件容易的事。” □

94-Year-Old Peking Opera Drummer

By Bao Zhicheng

In Peking Opera, the drummer is indisputably the soul of the musical band. In addition to needing to master a full gamut of drum skills, the lead percussionist needs to be extremely versed in stage performances, stereotyped stage characters, tunes, melodies, singing styles and plays. Liang Shaoyuan, now 94 years old, started working as a drummer at 14. Within the Peking Opera circles, his nickname “Little Braid” enjoys respect, trust, and popularity.

Liang Shaoyuan was born into a family of Peking Opera artists. His maternal grandfather Sun Zuochen was a celebrated stringed instrument accompanist; his father Liang Junfu was a preeminent Peking Op-

era artist specialized in painted-face character; his elder brother was a drummer and his second brother was a well-known buffoon character. The family settled down in Shanghai in the 1920s after the father became successful on the Peking Opera stage in Shanghai.

Liang Shaoyuan began at the age of six to tag along with his maternal grandfather to watch Peking Opera performances. At seven, he started to practice kongfu with his elder brother. He was a sunshine boy everyone in the Peking Opera circles



梁少垣演示京剧司鼓。

Liang Shaoyuan shows his art of drumming



少年梁少垣（右）、名丑二哥梁茨珊和天津名鼓师刘富熙（中）合影。

Liang Shaoyuan (left) and his younger brother and Liu Fuxi (center), a celebrated master drummer in Tianjin

loved. As a boy, the junior had that short braid at the back of his head. His elders referred to him affectionately as Little Braid. The nickname stuck. He was known as "Little Braid" for decades.

Liang Shaoyuan came to Hangzhou in 1956 when he was invited to work as lead drummer for seven masters of Hangzhou Peking Opera Troupe (the predecessor of present-day Zhejiang Peking Opera Troupe). This job offer was a concerted approval of the seven masters, therefore a great honor. Liang came to Hangzhou also for the sake of his wife, for her ancestral roots were in Yuhang, now a district of great Hangzhou. She wished to be close to her roots and relatives.

In the early years of the Cultural Revolution (1966-1976), Liang Shaoyuan was forced off the stage. He made his comeback in the capacity of teacher. In 1972, he began to give drum lessons to six students. The six have grown up to be master drummers for important Peking Opera troupes such as Zhejiang Peking Opera Troupe, Zhejiang Kunqu Opera Troupe and at Zhejiang Academy of Performing Arts. Liang

Shaoyuan is viewed as master drummer in Zhejiang.

In his long performing career, Liang developed a style of his own. He says that his backstage percussion performance seeks seamless coordination with performance of masters. A master drummer must have a large private repertoire. For this reason, he needs to commit to memory drum performances of all plays. In old times, a drummer had to memorize a whole set of plays and know all the performances of masters so that he could help artists stage masterpieces. In his prime time, Liang was great at creating atmosphere through his drum performance. His rhythm was perfect. He had profound knowledge of different schools and styles of Peking Opera. He depended on his amazing memory, his understanding of features of different stage artists, and his hands-on stage experience. He recalls that as each master had a different set of requirements and a different style, the drummer must find out these differences and figure out a way to cope with them. He learned from masters and colleagues. Yu Yujin was his master, the master he kowtowed to. When Liang worked the cymbals in a band, Liang learned a lot from master drummer Wang Xieyuan by watching him drum. Liang also learned a lot from Hang Zihe by watching him drum in performances.

In his life career, Liang worked with a galaxy of Peking Opera artists, including some celebrated masters and including all stereotyped roles.

In an interview with me, Liang reminisced about his drumming for Yan Huisheng, a celebrated woman master. His principle was to create a drum percussion that was so convincing and well anticipating that she did not need to instruct him what she really needed. Gai Jiaotian, a famous Peking Opera master based in Hangzhou, had Liang as his drummer. Liang understood Gai Jiaotian so much that he gave Gai Jiaotian perfect drum accompaniment. Gai was greatly satisfied with Liang.

As a matter of fact, the masters at Zhejiang Peking Opera Troupe were so accustomed to Liang's drum accompaniment that they would feel uncomfortable if someone else served as the drummer. Liang told me an anecdote about his canceled trip to Shanghai. He had planned to travel to Shanghai and made arrangements so that a substitute drummer would cover for him in a scheduled performance. Then the lead master came to him and asked him to drum, explaining that the substitute drummer was good enough. So Liang canceled his trip.

Liang explains the Peking Opera drum art this way: the only purpose of the drumming art is to make actors comfortable and make audience applaud. □



30年前与谭家志、陈熙儒、曹岳祥等学生和弟子们合影。

Liang Shaoyuan and his students 30 years ago