

海鹽腔的伴奏與曲譜

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摘要

戲曲聲腔史上，關於海鹽腔的伴奏，是一個頗具爭議的課題。本文根據戲曲聲腔發展之固有規律以及各類史料，就海鹽腔的伴奏這一課題予以探索，并闡明：海鹽腔并非「無伴奏的乾唱」。所謂「鼓板」，實則是一個樂隊的名稱，代表一種伴奏體制，其所用樂器為橫笛、拍板、鼓兒。若依伴奏體制來分類，則海鹽腔屬於「唱調」，它與「弦索腔」有着本質的區別。《中國戲曲發展史綱要》之「全用弦樂」一說，實係誤將「弦索腔」和「海鹽腔」混為一談之故。

又，明初戲文（海鹽腔）「指板譜」為「圈板譜」。

關鍵詞：海鹽腔伴奏、海鹽腔曲譜、鼓板樂、管弦樂、唱調、弦索腔

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The Accompaniment and the Music Score of the Haiyan Tune

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Abstract

In the history of characteristic tunes of Chinese opera, the accompaniment of the Haiyan tune has been a controversial issue. This study investigates the accompaniment of the Haiyan tune according to the inherent regular pattern in the development of characteristic tunes and different kinds of historical resources. This study demonstrates that the singing of the Haiyan tune is not “a solo without any accompaniments.” The so-called “drums and clappers” is actually the name of a band which represented a kind of accompaniment system, and the instruments used in it included flutes, clappers, and drums. Classified by the accompaniment systems, the Haiyan tune belonged to “singing tune” and its nature was different from that of “string tune.” The theory proposed in *Outlines of the History of Development of Chinese Opera* that the music of Chinese opera is all stringed music is wrong. In fact, this theory confuses the “string tune” (*xiansuo qiang*) with the “Haiyan tune.”

In addition, the early Ming Dynasty opera “score of fingerboards” (Haiyan tune) is a kind of “score of clappers.”

Key Words: The accompaniment of the Haiyan tune, the music score of the Haiyan tune, the music of drums and clappers, orchestral music, singing tune, string tune.

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