

明代選本型曲譜考述*

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摘 要

在明代的曲體文學選本中，有一類是選本型的曲譜，從編選者的動機、體例到其中的評語，都與一般的曲體文學選本有著不同的特徵。選本型曲譜的產生，與魏良輔對崑山腔的改革和文人清唱曲家的出現有關。文人清唱家爲了規範曲唱，便編訂了用於清唱的選本型曲譜。在現存的選本型曲譜中，按其功用及版本形式，可分爲兩類：一類爲純度曲譜，一類爲度曲兼曲調格律譜。純度曲譜多爲文人清唱家所編選，只供清唱之用；而度曲譜兼曲調格律譜的編選者皆爲文人劇作家，由於身爲劇作家，故在顧及清唱的同時，也重視作曲填詞方面的格律。

關鍵字：曲體文學選本、選本型的曲譜、純度曲譜、度曲兼曲調格律譜言

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A Research on the Selective Type Formularies of Arias of the Ming Dynasty

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Abstract

Among the Ming dynasty (1386-1644) collections of aria literature, one kind was the selected type formularies of arias. These selections differ from the ordinary collections in their compilers' motivations, their overall formats, as well as the various comments contained within. The reason why this type of formularies of arias came into being had to do with Wei Liangfu's reform of the *Kunshan qiang* (the Kunshan Tune) and the emergence of "clear singing" by scholars. These scholar singers wanted to standardize aria singing, so they compiled and edited these selections of formularies of arias. The extant selections can be categorized into two types according to their use and format. One type was used only for aria singing, and the other was used not only for aria singing but also for tune standards. The former were mostly compiled by scholar singers for the sole purpose of singing, while the latter were compiled as a rule by scholar dramatists who, besides singing, paid equal attention to the standards of aria composing and lyric writing.

Key words : collections of aria literature, selected type formularies of arias, formularies of arias for scholar singing, formularies of arias for scholar singing and tune standards

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