

宋元南曲戲文之體製、規律與唱法

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摘要

本文擬從以下幾個方面說明宋元南曲戲文之體製、規律與唱法。在體製上，可由題目與開場、段落兩方面說明；規律則可由宮調、曲牌、套數三方面探討；唱法可由獨唱、接唱、接合唱、同唱等四方面見之。由此而可得出以下結論：戲文既為傳奇之先聲，其間自有源流相承，如戲文曲牌之承襲古曲再傳予傳奇，如戲文套式之或襲自鼓子詞、纏達、大曲、纏令等形式，再傳與傳奇，自有演進與發展，如戲文套數受北曲影響而逐漸穩定而終於成為「套式」，所謂「後出轉精」也是必然的趨勢。而其唱法的多樣性也才是戲曲藝術應選擇的路途。

關鍵字：南曲戲文、戲曲、南戲

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Systems, Patterns, and Voices of Southern Qu's Opera Writings in Sung and Yuan Dynasties

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Abstract

The purpose of this article is to explain the systems, patterns, and voices of Southern Qu's opera writings in the Song and Yuan dynasties. In terms of systems, it begins with subject, overture, and stage of performance. As to patterns, three aspects are investigated, including tunes of Kung, tunes of Qu, and numbers. The ways of singing are divided into solo, relay, relay ensemble, and chorus. Research findings are as follows: opera writings are ancient voices of legend, and its origins and heritages are continuously carried forward. For example, tunes of Qu inherit from ancient Qu and pass on to legend; sets of forms of opera writings inherit from forms such as Drum Ci, Chan Da, Long Qu, and Chan Lin and then pass on to legend for their evolution and development; set numbers of opera writings are affected by Northern Qu and eventually becomes "set of form". The so-called "latter generations turn into the top class" is an unavoidable trend, while the variety of voices is also a destined path for opera art.

Key Words : Opera writings of Southern qu, Operas, Southern operas

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