

# 戲曲「腔」論——從音樂結構學的視野

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## 摘要

本文第一部分，是對「腔」在中國傳統戲曲音樂中所具有的音樂形態學、音樂結構學、音樂美學意蘊等方面的意義作了闡釋。第二部分，著重從音樂結構學的視角，論述了「腔」在中國傳統戲曲音樂結構層次中的意涵和功能。「腔音」觀念，是在漢藏語系語言的特定基礎上形成的音意識，成為戲曲音樂唱腔風格神韻形成的結構基礎。「腔音列」的「腔」，為劇種邁向音樂風格特點形成的路途上推進了一步。「腔節、腔韻」，使詩詞格律中的聲調和諧、聲音回環之美，在唱腔旋律中得以體現。「腔句」使「曲調框架」的規式性特點開始得到部分體現。「腔調」為戲曲音樂表達完整或相對完整樂意提供了音樂結構層次的載體，具有規式性和可變性的特點。腔套中的「腔」，是比腔調更為寬廣意義上的超越性「框架」，既為戲曲表演藝術家提供了更為豐富多樣的繼承傳統的基礎，又為他們發揮藝術創造力展現了更為廣闊的天地。腔系，則是超越於單一個體的「曲調框架」，創造了表現力更為豐富得多的由各腔調及其變體構成的「腔調系統」（聲腔系統）。這就是千百年來中國傳統戲曲音樂先驅們留下的最為寶貴的「腔」的創造。

關鍵字：戲曲、音樂結構層次、腔、腔音、腔音列、腔節、腔韻、腔調、腔套、腔系

# On Qiang in Chinese Opera

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## Abstract

The first part of this paper is to explain the meaning of qiang in traditional Chinese opera music perspective from music morphology, music structure science and the implication of music aesthetics. The second part discusses the meaning and function of qiang in structure hierarchy of traditional Chinese opera music. The concept of qiang tone (a tone with qiang, that, A tone in the process of singing/ playing has changes coming with pitch, dynamics, intensity and timbre ) is the tone awareness formed on the specific basis of Sino Tibetan language and becomes the structural basis for the formation of Chinese opera music singing style. The qiang in Qiang note series ( three tones with qian ), steps forward the formation of music style characteristics for the genre of Chinese Opera. Qiang passage and qiang yun make the harmonious tone and beautiful sound loop of poetical meter reflect in singing melody. Qiang phrasing partially reflect the formulaic characteristics of melody frame. Qiang diao has the characteristics of formula and variability and provides the carrier of music structure hierarchy to completely or relatively express the meaning of Chinese opera music. The qiang in qiang tao, in broad sense, is a more transcendent frame than qiang diao. It not only provides more rich and varied bases for Chinese opera performing artists to inherit tradition, but also shows wider world for them to expand artistic creativity. Qiang xi is a melody frame that is beyond a single individual, and creates a more expressive system of qiang diao formed by different qiang diao and their variants. This is the most valuable creation of qiang left by music pioneers of traditional Chinese opera for thousands of years.

Keywords : Chinesel opera, music structure hierarchy, qiang, qiang tone, qiang tone series, qiang passage, qiang yun, qiang diao, qiang tao, qiang xi