

京劇與歌劇在「劇唱」表現中差異性之

探討

白玉光

摘要

「劇唱」係指戲劇中帶有故事性的一種歌唱方式，西方的劇唱主要用於「歌劇」（Opera）之演唱；而我國的劇唱則多用於「戲曲」表演。兩者同為戲劇表演而唱，但基於語言腔調的不同，歌唱方法必然有所差異。本文旨在探討這兩種劇唱法之唱腔運用與戲劇腳色之劇場聲樂表現。其中將以西方歌劇中的「美聲唱法」（Bel canto）與我國戲曲劇種中擁有豐富聲腔的京劇中之「皮黃」唱腔，試比較其發聲方法與聲樂特色，說明歌劇中的「詠歎調」（Aria）和京劇中「唱段」之表現手法，藉以理解異地與在地在「劇唱」上之藝術風格表現。

關鍵字： 劇唱、聲腔、美聲唱法、皮黃、詠歎調、唱段

The Differences in Singing Performances Between Peking Opera and Western Opera

Pai, Yu-Kuang*

The definition of “singing performance” is a way of singing with a narrative attribute. In the west, the “the singing performance” is majorly applied to the singings in opera. In China, it is widely used for the performances of Chinese musical drama. Because of the differences between the Chinese and Western languages, the way of singings between them are definitely not alike. This article is to discuss the two kinds of singing performances and how they are presented with the characters in different theatrical drama. Here we have the comparisons between “Bel Canto” , the classic western singing skill used in “opera” and “Pi Huang” , the traditional Chinese one used in “Chinese opera” and more specifically to compare the vocalization and vocal characters between them. It also comes with the references of the two different singing performances of “aria” in opera and “Chang Duang” in Chinese opera. Therefore, their essential differences of two types of singing performance can be clearly identified accordingly.

Keywords : Singing Performances, vocalization and vocal characters, Bel canto, Pi Huang, Aria, Chang-duang