

# 南、北曲交化下曲牌變遷之考察

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## 摘要

南、北曲原有其體製、風格等的特質，然而當元代中晚期北曲流傳至南方之後，南、北曲交互影響，遂有體製、套式、唱法等的變化，本文關心的焦點則是在南、北曲交融的背景下，南、北曲曲牌本身，是否亦有北化或南化的情形？

筆者以「曲牌格律」、「聯套用法」及「唱腔音樂」的變化作為切入點，考察北曲南化及南曲北化的曲牌，且鑑於「曲」為一合樂的文體，故考察的對象包括劇本及曲譜。「北曲南化」的曲牌，可以【清江引】為代表，此曲原為北【雙調】套中之曲，偶作尾聲，後可作為南北合套的尾聲，且唱作南腔；甚而有作為南套過曲、尾聲、引子、插曲之例。「南曲北化」的曲牌，可以【撲燈蛾】為代表，此曲原屬南【中呂】過曲，但聯入【中呂】南北合套後，唱作北腔；曲牌名甚至改稱【疊字犯】，被視為北曲聯套。

此類兼融南、北的曲牌雖不多，但頗有助於描述南、北曲交化的豐富內涵，並可由此探求曲牌變遷的可能途徑，以及曲牌的文、樂關係。

**關鍵字：**南曲北化、北曲南化、曲牌、清江引、撲燈蛾

# A Research of the Tunes Transition under the Influences between *Nanqu* and *Beiqu*

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## Abstract

Originally, *nanqu*(literally “Southern Songs”,南曲) and *beiqu*(literally “Northern Songs”,北曲) have their own features of regulations and styles. After the middle of the Yuan Dynasty (元代, 1260-1367), *beiqu* spread to the southern lands. *Beiqu* and *nanqu* influenced each other in respect of regulation, composition, singing method, etc.. This essay investigates if the tunes of *nanqu* have been influenced by *beiqu* (南曲北化) or the tunes of *beiqu* influenced by *nanqu* (北曲南化).

This essay chooses the changes of “the rules of tunes”, “the composition of tunes” and “the music of tunes” as the entering point of discussion. The *qingjiangyin* (【清江引】) represents the tunes of *beiqu* which have been affected by *nanqu*; the *pudenge* (【撲燈蛾】) represents the tunes of *nanqu* which have been affected by *beiqu*. There are only a few tunes to have been affected; however, these tunes give clues of interaction between *nanqu* and *beiqu*. Through these tunes, we can also explore the possible transitions of tunes, and the relationship between the poetry and music of the tunes.

**Key Words:** *nanqu* has influenced by *beiqu* (南曲北化), *beiqu* has influenced by *nanqu* (北曲南化), tunes (曲牌), *qingjiangyin* (【清江引】), *pudenge* (【撲燈蛾】)

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