

南北曲牌宮調與管色關係考

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摘要

本文針對我國「宮調學」研究史上自明迄今歧意蔓生的根本症結——明初南北曲牌之標調形式從「樂色標調」遞變為「笛色標調」後，所造成的「宮調學」在理論上或實踐中的斷層狀態，以南北詞譜為第一手資料，并以《詞源解箋》宮調理論為依據，論定南北曲牌宮調體系是「隋唐燕樂二十八調」的繼承、南北曲牌「笛色標調」是燕樂調「樂色標調」的演變、南北曲牌定調笛是「隋唐燕樂調」定調應律樂器的沿用等三大重要課題，為今後進一步深入研究南北曲牌宮調的歷史面目奠定初步基礎。

關鍵詞：宮調、樂色標調、笛色標調、曲笛、十三調、商角

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Investigation of the Relationship between *Gongdiao* and *Guanse* in Southern and Northern Music Tunes

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Abstract

This article aims at the fundamental problem in the Study of *Gongdiao* (the *gong* tune) on which diverse arguments accumulated from the Ming dynasty (1368 -1644) up to this day, namely the gap in both theory and practice caused by the form of *biaodiao* (marking tunes) changing from *yuese biaodiao* to *dise biaodiao* during the early Ming. Taking southern and northern formularies of lyric as the first hand material, basing on the *Gongdiao* theory in *ciyuan jianjian*, this article discusses and determines 1) the *Gongdiao* system of the southern and northern music tunes was an inheritance of the *suitang yanyue ershi ba diao* (Twenty-Eight Tunes of the Sui and Tang Popular Music); 2) *dise biaodiao* of the southern and northern music tunes was evolved from the *yuese biaodiao* in the popular music tunes; 3) the settling-tune flute used in the southern and northern music tunes was a continuation of the music instruments applied for settling tune and regulating pitch in *suitang yanyue diao* (popular music tunes of the Sui and Tang). These three important issues addressed here are to lay basic foundations for further research into the historical facets of *Gongdiao* in the southern and northern music tunes.

Key words: *gongdiao*, *yuese biaodiao*, *dise biaodiao*, aria flute, thirteen tunes, *shangjiao*

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