

# 從張大復《寒山堂曲譜》觀察清初蘇州地區崑腔曲律之發展與變化

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## 摘要

本文以清初蘇州劇作家張大復所編纂《寒山堂曲譜》為探討文本，透過和歷代前、後曲譜的實際比對異同，突出清初蘇州地區崑腔曲律之發展脈絡與變化情形。首先從張大復曲譜的體例編纂方面來看，可以發現他的曲譜原創性頗高，能獨立於當時蔚為流行的蔣孝九宮譜系統之外而自成一家。其次筆者從張大復曲譜對於例曲的處理，約佔六成左右異於以往諸譜之處，思考這些現象所代表的意義：換新曲、增變體顯示出曲體數量的滋長；正變易位、曲牌、宮調的歸屬不同顯示出曲體實質的演變，更多的時候，是綜合諸因素而呈現複雜、糾結的情形，凡此種種面目全非、眾說紛紜、錯綜複雜的曲體出現，無非是意味著到了清初，影響格式變化的因素越趨複雜，以致曲牌既有格式的鬆散瓦解、曲牌之間的劃分產生混淆游移，甚且宮調統轄力漸失、歸屬漸形模糊。這些變化，均指向同一意涵，即：清初蘇州地區的崑腔曲律發展，是往日漸重視演唱的方向進行。可知清初適逢新、舊交替的過渡期，故有琳琅紛呈的現象，其在戲曲發展史上，實居有不容忽視的重要地位。

**關鍵字：**曲譜、寒山堂曲譜、清初蘇州地區、崑腔、曲律、張大復

# The Development and Changes of the Kunqu Music of Suzhou Area in Early Qing as Evidenced in *Hanshantang Qupu* by Zhang Dafu

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## Abstract

This paper examines *Hanshantang Qupu* by the Suzhou playwright Zhang Dafu of early Qing to trace the development and changes in the Kunqu music of that period and area. Comparisons are made between traditional composition styles and new styles of notation.

Zhang's compositional style is so original that his work can be seen as independent from Jiang Xiaojiu's system of *gongpu* popular then. Secondly, about sixty percent of Zhang's handling of illustrative notations differs from previous treatment. Replacing old tunes with new and increasing variations indicate the growth of the number of tunes; exchange of the norm and the variant as well as different ways of grouping tune titles and *gongdiao* suggests real evolution taking place in *qu*. A lot of times, various combinations go into the changes that result in more complicated *qu* form, sometimes beyond recognition. All this means that by early Qing, there were more, and more complex, factors that go into the stylistic changes, which indicate a development that puts greater emphasis on performance – acting and singing. It is a significant phenomenon in the history of Kunqu theater.

**Key Words :** *Qupu*, *Hanshantang Qupu*, early Qing Suzhou, *Kunqiang* and *qulyu*,  
Zhang Dafu

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