

曾王二氏「腔調論」之異同

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摘要

「腔調」基本上是以各地方言之語言旋律為主體，而形成的音樂，是歌唱藝術的重要部分，因此也成為戲曲音樂中不可或缺的研究課題。歷來有許多學者對於戲曲的「腔調」進行不同面向的分析與探究，尤其自從大陸學者以「腔調」為戲曲劇種的分野基礎之後，腔調更成為熱門的研究論題。筆者試從當今兩岸戲曲界和音樂界兩位大師：曾永義教授和王耀華教授之「腔調論」，分析這二位學者對於「腔調」之論述，並進行比較。

本文首先探析曾氏〈論說腔調〉，包含：腔調的命義、從自然語言旋律到人工語言旋律、構成與影響腔調的要素、腔調的載體、歌者如何運轉載體產生「唱腔」、腔調變化的緣故，以及腔調流播所產生的現象。其次探究王氏〈戲曲「腔」論—從音樂結構學的視野〉，內容從音樂形態學方面、音樂結構學意義方面，和音樂美學意蘊方面論述「腔」在中國傳統戲曲音樂中的意義；又分類中國傳統戲曲音樂結構層次中的「腔」有：腔音、腔音列、腔節、腔韻、腔句、腔段、腔調、腔套和腔系等。最後將這二位大師的論述內容進行比對，分析其異同。

期望本文透過分類法、分析法和比較法，能梳理海峽兩岸戲曲界和音樂界二位大師「腔調論」的異同，進一步對於「腔調」有更清晰的面向呈現，以提供相關研究者參考。

關鍵字：腔調、唱腔、聲腔、歌樂、戲曲音樂、音樂結構學

The Study of The Differences Between Professor Wang's "Tune Theory" and Professor Zeng's

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The "tunes" are the music that basically found on the melody of the local localism. Besides, as one of the crucial part of the singing art, the tune theory has become one of the indispensable research topic. For many years, lots of researchers have done a lot of different research and analysis on different part of the tune of the traditional Chinese drama, and became a popular research topic particularly after the Chinese scholars start to consider it as the basic of the systematization of the different traditional Chinese drama.

In this article, I have tried to analyze the "tune theory" of two great contemporary masters in traditional Chinese drama and music world on the both sides of Taiwan and China, professor Tseng Yong-Yih and professor Wang Yao-Hua, to compare their dissertations.

At the beginning of the study is the analysis of professor Tseng Yong-Yih's dissertation "discussion of the tune", including how to style the tunes, the path from the nature language melody to the artistic melody, the elements that form and influence the tune, the carrier of the tune, how and what the singers use with the carrier to create the "aria tone", the reasons that make the tune vary and

the phenomenon that cause by the spread of them. After that is the analysis of professor Wang Yao-Hua's dissertation “the “tune” theory of the traditional Chinese drama: from the view of the music structure” , which includes the musical morphology, music structure and meaning and then the discussion of the meaning of the traditional Chinese drama's “tune” from the music aesthetic point. At the same time, assort the layers of the “tunes” in the traditional Chinese drama into: cavity sound, cavity array, cavity section, cavity rhyme, cavity sentence, cavity section, cavity tone, cavity set and cavity series etc.

At the end of my research, is the complete comparison of the dissertation of the two great masters and then the result of the analysis.

In this article, I hope I can sort out the differences between the two masters' “tune theory” with the classification method, analysis and comparative method, in order to present the “tune” in a more clearer way, then provide some references for other researchers

Keywords : tune, aria tone, cavity tone singing with music, music of the traditional Chinese drama, music structure