

戲曲曲牌鑼鼓名稱探析

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摘要

中國戲曲劇種相當的豐富、多元，因此在各地皆有別具地方特色的「鑼鼓」。在臺灣現今的戲曲劇種中，因地方戲曲多以「小戲」發展至「大戲」的發展進程，在表演的各種元素上亦有相互學習與融合。在鑼鼓部份主要是以京劇、亂彈兩大鑼鼓系統為主要學習對象。雖然學術界對於鑼鼓的內容與演員的配搭、運用方式等有所研究，卻未曾探源鑼鼓是如何的形成？名稱意義？與轉化方式為何？

因此，本文首先以與「曲牌」名稱相同的鑼鼓為研究對象，找出其帶詞或帶音樂旋律的部份，透過「詞格」的分析以了解這些曲牌鑼鼓與南、北曲的關係，證明其取名並非胡亂套用；而後，再進一步分析這些曲牌鑼鼓的實際運用方式，包含不帶唱、分段使用、最後形成多用途的「乾牌子」（純鑼鼓）等，了解鑼鼓之發展、變化脈絡，最後提出對「鑼鼓」研究的另一種可能性，提供戲曲研究者作為參考。

關鍵字： 戲曲、曲牌鑼鼓、乾牌子、京劇、亂彈

The Discussion and Analysis of Luogu's Title in Qupai System

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Chinese opera includes abundant and multiple culture contexts; in the different regions have developed with their local luogu rhythm. The development process of Chinese local operas, mostly, is formed from the playlets (xiaoxi/小戲) to the greater rendition (daxi/大戲). The elements of performing are interactive and learning from each local opera. When the xiaoxi gradually became daxi, Beijing opera and luntan opera are the primary two objects for the luogu studies. There are many types of research of luogu study on the play forms, contents and the method to accompany with actors. However, there are seldom studies of the way it developed, the meaning of titles and how it transformed to the modern style. This article will target luogu patterns in the same qupai (labelled tune form) and look for its lyric and melody parts. Understanding the relationship between luogu patterns and nanqu or beiqu which could be able to demonstrate the original derived. Based on those data, I will analyse the luogu on the practical applications which include melody parts, the usage of different sections, multi-purpose of tunes and luogu composition, in order to find another research method for the qupailuogu.

Keywords : luogu, qupai, luogu composition, Beijing opera, luntan