

【犯袞】與【急三鎗】曲牌演變考

黃金龍

摘要

對【犯袞】與【急三鎗】曲牌之爭明確論證者為鈕少雅纂《南曲九宮正始》冊八【犯袞】之後注。自鈕氏言出，二者之論爭於諸曲譜不絕。前期鈕氏與蔣譜、沈譜形成命名與格律之爭，意在恢復元譜古調，以正古曲格律；自張彝宣、譚譜出，古法與本色當行並重，始訂正【急三鎗】格律，不作犯調，視同正曲，列其名於曲譜，與【風入松】結成短套，遂於傳奇劇碼中日漸流行，用於表達特定不愉快劇情氣氛，烘托人物恐懼、悲憤、羞愧等異常心理變化；或用於寫信、讀公文等特定排場，成為一種精簡舞臺語言的手法，【犯袞】與【急三鎗】遂分置於南戲與傳奇而並行。檢視二者之演變史，可以得出，【犯袞】與【急三鎗】之曲名論爭表面為坊本訛誤所致，實是曲牌格律與聲腔順時變化原因使然，更是犯調不明所引起的「集曲正曲化」之體現，二者之間的演變實質上是戲曲格律在腔詞關係上的不斷調適，是一種曲學觀念轉變之反映。

關鍵字：【犯袞】；【急三鎗】；曲牌；集曲正曲化；腔詞關係

The test of Qu Pai曲牌【Fan Gun】犯袞 and 【Ji San Qiang】急三鎗's Evolution

Huang, Jin-Long*

The argument of 【Fan Gun】犯袞 and 【Ji San Qiang】急三鎗 Qu Pai曲牌 was clear seen in the Niu Shaoya' s Southern Qu Jiu Gong Zheng Shi 《南曲九宮正始》. Since Niu's words, the argument between the two Qu Pai曲牌 is never stopped. In the early stage, Niu, Jiang' s Pu and shen' s formed a debate on naming and meter, with the intention of restoring the metaseptic Archaic Qu古曲, to the classical melody; Since Zhang yixuan, Tan' s Pu, comfort and quality when the line, starting correction 【Ji San Qiang】急三鎗 rules, not to make, as is curved, column name in the song, with about short sleeve, hence growing popularity in the epic drama code, used to express certain unpleasant drama atmosphere, foil characters fear, grief, shame, abnormal psychological change; Or used to write letters, read documents and other specific ostentation, become a way of simplifying the stage language, 【Fan Gun】犯袞 and 【Ji San Qiang】急三鎗 then parallel placed in the Nan Xi南戲 and Legend傳奇. Review of the history, can be concluded that make the title of 【Fan Gun】犯袞 and 【Ji San Qiang】' s急三鎗 arguments

for holding the errors caused by the surface, and is looking to the rules and spoke
chronological change drives, but also make Jiqu集曲 to Zhengqu正曲 caused by
the unknown, between the evolution of the essentially constant adjustment in terms
of the relation between the opera composers in music.

Keywords : Fan Gun(犯袞), Ji San Qiang(急三鎗), Qupai(曲牌), Ji Qu to Zheng
Qu(集曲正曲化), The relationship between music and word