

論馮起鳳《吟香堂曲譜》 之編輯意識及訂譜流傳^{*}

Discussion on the Editing Consciousness and the Scores Dissemination of Chi-Feng Feng's Yin Hsiang Tang Scores

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摘要

《吟香堂曲譜》為清乾隆 54 年（1789）蘇州曲家馮起鳳刊行之崑曲譜，收錄全本《牡丹亭》及《長生殿》；關於該譜之研究，前賢著墨甚罕，本文意欲填補此一曲譜發展之空缺，故分析體例及記譜等，論馮譜之編輯意識，再與同時同地刊行之葉堂《納書楹曲譜》系列相較，論馮譜之訂譜流傳。綜觀馮譜之體例及編輯意識，有以下三項開創意義：其一，以首度刊行之《牡丹亭》及《長生殿》全本崑曲工尺譜，開創南曲套式譜例，提供數十套《九宮大成譜》未載之南套曲譜。其二，創設以戲曲工尺譜結合曲牌格律譜之譜式，雖然本質為崑曲工尺譜，但訂譜時往往以合律為優先考量，並區分正、附譜。其三，詳細記寫唱腔，包括潤腔唱法及精細表達時值，透過馮起鳳較詳盡之記譜，可追想部份乾隆時期的潤腔口法，提示崑曲腔格發展的歷史軌跡。雖然馮譜詳細記寫唱腔，但由於對曲律之追摹，唱腔多與通行譜不同，又未能扭轉時俗，遂削弱其於崑曲演唱之實用性；再者，不論就曲家名氣、收錄內容、流播影響等，馮起鳳《吟香堂曲譜》皆難以與葉堂《納書楹曲譜》系列匹敵。即使馮譜流傳未廣，在曲譜發展史上仍有文獻價值及開創意義，且部分標註方式仍被現代曲家繼承。

關鍵詞：吟香堂曲譜、馮起鳳、納書楹曲譜、葉堂、九宮大成譜

* 本文順利完成，承蒙中國傳媒大學路應昆教授、中國藝術研究院陳均副研究員協助蒐集曲譜；又承黑龍江大學明清文學與文化研究中心邀請，於「古典戲曲辨疑與新說」國際學術研討會（2012 年 12 月 28-29 日）宣讀初稿；後獲摺字討論會諸學友指教、匿名審查委員建議，使論述更加周延，謹此敬申謝忱。

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Abstract

Yin Hsiang Tang Scores, published in 1789 by Chi-Feng Feng, a Kunqu master in Suchou, included the first published unabridged edition of two important Kunqu Opera scores: *The Peony Pavilion* and *The Palace of Eternal Youth*. When examining Feng's scores, there appear to be three pioneering features based on the stylistic rules and his editing consciousness. First, he created score cases of nanchu (literally "Southern Songs", 南曲), providing dozens of sets not recorded in *Chiu Kung Ta Cheng Scores*. Secondly, he created a new score style that integrated melody with rules of tunes; when composing music, the priority was often to comply with the rules of tunes. Thirdly, he recorded the singing in detail, including retouching melody and a more accurate account of the musical notes. Although Feng's fame, the contents of *Yin Hsiang Tang Scores*, and his influence could not compete with *Na Shu Ying Scores*, published in 1792 by Tang Yeh, Feng's Scores is still significant in the literature and phylogeny of the score.

Keywords: *Yin Hsiang Tang Scores* (吟香堂曲譜), Chi-Feng Feng (馮起鳳), *Na Shu Ying Scores* (納書楹曲譜), Tang Yeh (葉堂), *Chiu Kung Ta Cheng Scores* (九宮大成譜)

採茶戲文本「張三郎賣茶」的演變 —從《兄弟賣茶》談起^{*}

The Evolvment of “Chang San-Lang's Tea-Selling Business” — via “Brothers Who Sell Tea”

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摘要

本文探討客家採茶戲曲藝術內涵本質的演變，以 2012 年國立臺灣戲曲學院客家戲學系年度公演之《兄弟賣茶》為選例，試從文學與音樂兩方面探討分析，此劇透過曾先枝、鄭榮興編製《三腳採茶唱客音》的「張三郎賣茶」系列劇目的改編基礎，輾轉繼承了「張三郎賣茶」故事的文本架構與設計。

藉由《兄弟賣茶》一劇的分析，本文意圖探討客家採茶戲曲發展過程中面對藝術本體於「本」與「變」的取捨思考，並強調當代採茶戲曲演出在重新演繹傳統劇目文本或編創新作之時，掌握文學與音樂二者共同築構內在統一邏輯之文本架構模組的必要性。

關鍵詞：採茶戲、三腳採茶戲、張三郎賣茶、兄弟賣茶

* 本文初稿曾以〈改良採茶的本與變—再談賣茶張三郎〉為題宣讀於「2012 戲曲國際學術研討會—文資文創雙重視野下的傳統戲曲與民俗技藝」研討會。承蒙研討會與談人吳榮順教授，以及論文修訂過程中兩位匿名審查人惠賜寶貴意見，謹此一併致謝。

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Abstract

This paper discussed the innate character of Hakka Tea-Picking Opera from literature and music, bases on the Premiere of “*Brothers Who Sell Tea*” (《兄弟賣茶》) from 2012 Department of Hakka Opera, National Taiwan College of Performing Arts (NTCPA) annual production. “*Brothers Who Sell Tea*” inherited, someway, the structure and design of the stories of “*Chang San-Lang's tea-selling business*” (「張三郎賣茶」) as the Three Characters Tea-Picking Opera repertory through “*Three Characters Tea-Picking Opera performing The Hakka Essences*” (《三腳採茶唱客音》), adapted cooperation by Prof. Cheng Jung Hsing (鄭榮興) and Mr. Tseng Hsien Chi (曾先枝).

Via the play of “*Brothers Who Sell Tea*” (《兄弟賣茶》), this paper goes deeper to explore the options since facing the compromise between the “foundation” and “arrangement”, seemed to be an invention from the theatre arts itself. Features out and highlights the essentiality of mastering to fuse the literature and music within a unified module.

Keywords: Hakka Tea-Picking Opera, The Three Characters Tea-Picking Opera, Chang San-Lang's tea-selling business, Brothers Who Sell Tea

法教儀式之戲劇性演出及其音樂運用：以澎湖縣馬公市案山北極殿普庵派儀式為例^{*}

The Dramatic Performance and the Application of Music in the Ritual *Fa-Jiao*: the Case Study of *An-Shan Pei-Chi* Temple at the Pescadores

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摘要

舉行於澎湖聚落宮廟的法教儀式項目繁多，諸如：請壇、參香、請三界、斬煞、安營、操營、結界、獻供、造橋、請婆、犒軍等，諸等儀式各有不同的目的、內容與意義。觀察若干儀式的某些段落，可以發現儀式執行者並非以法師身份施行儀式，而是裝扮成其他角色人物、鋪演著簡單情節，同時操作著不具法術意義的道具等，呈現戲劇性，而此般段落最常見於操營、結界與造橋儀式。

本文擇澎湖縣馬公市案山北極殿為觀察例，該宮廟法師屬於普庵派，法師成員來自同聚落的子弟，法事傳統由宮廟前輩法師世代相傳。文中將討論此宮廟舉行之操營、結界與造橋儀式，並描述這些儀式裏具有戲劇性質的段落，分析其擁有之戲劇要素，及聚焦討論這些戲劇性段落裏的音樂內容，記錄其借引的曲目與使用的樂器，再分析諸等戲劇性段落裏的音樂運作手法。文末則討論這些戲劇性演出段落，對於儀式本身乃至聚落社會、傳統文化所具有的意義。

戲劇性段落的存在，使得澎湖法教儀式音樂藉此能表現當地的傳統音樂，並使得儀式音樂的內容更加豐富多樣，而這些戲劇性演出，也使得澎湖聚落宮廟的法教儀式別具特色。

關鍵詞：儀式音樂、小法、法教、普庵派、澎湖

^{*} 本文曾以〈澎湖法教儀式裏的戲劇性演出及其音樂特徵〉為題，宣讀於「100年臺灣音樂學術與教學研討會」（主辦單位：國立臺北教育大學音樂學系、師資培育暨就業輔導中心，日期：2011年11月20日），收錄於該研討會之論文集。承蒙會議討論人鄭榮興教授提供諸多意見，謹此致謝。另經審視文中主要調查對象，以及進行內容修改及增加篇幅後，改以〈法教儀式之戲劇性演出及其音樂運用：以澎湖縣馬公市案山北極殿普庵派儀式為例〉之題，感謝兩位匿名審查人對於筆者拙文的諸多指正與建議，謹此致謝。

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Abstract

The rituals are diversified in the village temples at the Pescadores. Every ritual has its own purpose, content and meaning. Some rituals, such as *Chau- Iang* (操營), *Keh- Kai* (結界), and *Cho-Kio* (造橋), are performed by the youngest members of the group of magical masters.

To scrutinize the procedures of these rituals, it can be found that the young masters disguise themselves as the other personages. They sing the tune, operate the objects of no magic, and move their bodies in a kind of theatric behavior. Most important of all, the tunes are borrowed from the local folk music, and so do the instrumental music.

Based on the example of the temple of village *An-Shan* (案山), this paper will focus on the three rituals to describe the content of the theatric procedures, to analyze the application of music, and to discuss the implication of these dramatic performance.

The dramatic performance within the rituals allows the ritual music more bountiful. Besides, it flourishes to become the distinguish characteristic of the ritual of *Fa-Jiao* at the Pescadores.

Keywords: Ritual music, *Siau-Fa*, *Fa-Jiao*, Sect of *Pu-An*, the Pescadores

漢代壁畫墓墓主等級的再思 —以兩京壁畫墓為中心

The Reappraisal of the Owners' Social Positions of the Han Mural Tombs — with Mural Tombs at the Two Capitals of Han Dynasty as Focus

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摘要

對於漢代壁畫墓墓主人身份的疑議，目前學界有兩大看法：一種視為高級貴族，另一種則認為是二千石左右的地方官吏。本文從漢代兩京地區的壁畫墓墓室形制、隨葬玉衣、壁畫題材與形式的存續、文獻記載等角度重新思考兩京壁畫的墓主身份與文化傳播等問題，認為西漢長安地區壁畫墓墓主具有列侯以上較高等級的身份，洛陽地區則可能具經濟實力但身份較低，可能在墓室內以長安地區高等級墓葬的裝飾手法來滿足自我、凸顯與一般民眾的不同。由於文獻上對壁畫墓的使用情形沒有嚴格記載，所以東漢末以後成為各地官吏、富豪裝飾墓室並用以凸顯自身身份與文化的手法。一直到北朝晚期、隋唐以後，壁畫墓才又成為高階墓主才能使用的墓葬裝飾。

關鍵詞：漢代壁畫墓、等級、兩千石

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Abstract

Regarding the doubts of the owners' identity of Han mural tombs, there are two major viewpoints in the academic circle: first, they were lords, Marquis is the least; and second, regional officials with annual incomes of about two thousand Dan. This essay suggests that the owners of the mural tombs in Chang-an area had higher social positions—marquis or above, and those in Luo-yang area had lower social statuses regardless of their wealth. It reexamines the layout of the mural tombs in the two Han capitals, the jade burial suits, the themes and the duration of genres of the tomb murals, related documents, and more. Perhaps, there were more refined and advance tomb decorations in the mural tombs in Chang-an that provided sufficient evidence for the owners' intentions of elevating their social statuses. As there were insufficient and indeterminate records in related documents regarding the applications of tomb murals, regional officials and wealthy people used these murals in their tombs to promote their identity and cultural levels after the end of Eastern Han Dynasty. It was not until late Northern Dynasty, Sui Dynasty, and Tang Dynasty that tomb murals had become the burial decorations of owners of higher social positions.

Keywords: Han mural tomb, social position, two thousand Dan

社會環境的變遷對國樂發展影響 初探

Probe into the Changes in the Social Environment and its Influence on the Development of Chinese music

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摘要

目前探討現代國樂發展議題上，大多以在音樂歷史的演變、樂器的改革、作品的分析、樂團的定位與發展及國樂交響化等議題。在這多元文化社會，現代國樂發展所面臨的挑戰，已超越了音樂本身可以解釋的範疇，又因這些議題涵蓋社會上不同的階層與結構，我們得必須跳脫傳統音樂理論架構，徹底的省思與探討。本文試圖以社會學、經濟社會學及文化社會學等理論架構，來探討社會變遷對現代國樂影響的幾個議題。

綜觀社會文化的多樣性，各項文化藝術發展既快速又廣泛，也凸顯現代國樂在傳統與現代的價值觀上，產生另一種對立與矛盾。而種社會刺激與挑戰，在多元社會快速發展之下，現代國樂是否能符合大部分人的需求與滿足，以及文化的價值觀也需與社會重新磨合。因此，現代國樂發展不能只單純追求音樂技術上的突破，必須從我們所處的社會環境、結構等去釐清與各層面相互關係，也深盼在各種學科領域探討，讓現代國樂有更全面與平衡的發展。

關鍵詞：社會變遷、文化認同、價值觀、音樂比賽

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Abstract

Nowadays, issues of exploring the development of modern Chinese music are mostly confined to the fields of transition of music history, evolvement on musical instruments, analysis of works, positioning and development of the Chinese symphonies, and symphonic Chinese music. In this multi-cultural society, nevertheless, the challenges that face Chinese music are far beyond what the music itself can explain. These issues cover a variety of social classes and structures; therefore, we have to make a thorough introspection and discussion instead of limiting ourselves to the framework of traditional music theory. In this article, I attempt to explore the influences on modern Chinese music that social changes bring about in terms of theoretical frameworks of sociology, economic sociology and cultural sociology.

The diversity of social culture makes culture and arts grow fast and widely, and accordingly, new tensions and conflicts arise between the values of traditional and modern Chinese music. Faced with social stimuli and challenges, and also under the rapid development of a pluralistic society, modern Chinese music has to satisfy the needs of most people, and cultural values also has to build new relations with the society. We should not merely feel satisfied by pursuing the breakthrough in music techniques, but we also have to clarify the inter-relationship with the social environment and structure. We sincerely hope that modern Chinese music has a more comprehensive and balanced development through the discussion among various academic fields.

Keywords: social changes, cultural identity, values, music contest