

戲曲語音結構及其意義 ——以崑劇與潮汕戲曲歷史兩例說明

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摘要 戲曲語音結構可以分為聲腔或腔調層和道白層，聲腔與腔調的區別在於是否使用戲曲官話歌唱，使用戲曲官話歌唱的是聲腔，如崑山、弋陽腔等，使用方言歌唱的是腔調，如潮劇腔調等。道白既可以使用官話，也可用當地方言和其他地方方言。聲腔或腔調語音層與道白語音層有緊密的呼應關係，“陰出陽收”就是呼應的一種表現。如兩層之間的呼應不足，就會引起戲曲語音的整體變動。潮汕戲曲的發展歷史就是典型例證。

關鍵詞 聲腔 腔調 道白 “陰出陽收” “正字母生白字仔” 水磨腔

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STRUCTURE AND SIGNIFICANCE OF TRADITIONAL CHINESE OPERA PHONETICS: TWO CASES IN THE HISTORY OF KUN DRAMA AND CHAOSHAN OPERA

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ABSTRACT The structure of traditional Chinese opera phonetics can be divided into *shengqiang* 聲腔 (melody) or *qiangdiao* 腔調 (tune) layer and *daobai* 道白 (opera speech) layer. The difference between *shengqiang* and *qiangdiao* lies in the use of language. Operas sung in Mandarin are designated as *shengqiang*, such as *Kunshan qiang* and *Yiyang qiang*, while operas sung in a dialect are described as *qiangdiao*, for example, *Chaozhou diao*. *Daobai* can be either Mandarin or local/non-local dialects. There are close connections between the two layers, as can be seen in the principle of “*Yin chu Yang shou* 陰出陽收 (Yin tone start, Yang tone ends).” When an insufficient connection appears, it will cause a change of the whole structure of opera phonetics. The historical evolution of *Chaoshan* opera can be a good example in this respect.

KEYWORDS Singing Melody, Singing Pitch, *daobai* (opera speech), “*Yin chu Yang shou* (Yin tone start, Yang tone ends),” “*Zhengzi mu sheng baizi zai* (Mandarin root words generate dialect derivative words),” *Shuimo qiang* (Water-polished Melody)



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