

## 中国戏曲节 2013：导赏讲座「南戏四大声腔与花部乱弹」

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简介：

戏曲表演以歌舞演故事的角色综合制，始见于南宋浙江永嘉的「南曲戏文」(南戏)，其名是相对「北曲杂剧」(北杂剧)而言。北杂剧多出自文人之笔，取北方官话，严守格律，以四折为限，配以管弦伴奏，由一角唱到底，惯以女扮男。南戏则源于市井，作者多为无名氏，多取方言，声无定谱，锣鼓干唱，人声帮和，以净、丑男扮女装插科打诨。1127年宋室南渡，促使中国的经济文化中心从北方转移至南方。经历宋元两代的南北大交融后，南戏于明代中叶繁衍出十多种声腔支派，其中有余姚腔、海盐腔、弋阳腔、昆山腔，谓「四大声腔」。清代，北方的秦腔、弦索、梆子、乱弹兴起，造成南北不同艺术风格品味的声腔争荣，「花雅之争」的此消彼长及互取所长，成就了我国戏曲这一庞大的艺术体系大家族。

(Eng Version)

### Chinese Opera Festival 2013: Guided Talk

#### The Four Major Vocal Styles of Southern Opera and the Subgenres

Speaker: Cheng Peikai (Director and Professor, Chinese Civilisation Centre, The City University of Hong Kong)

The system of Chinese traditional theatre that integrates singing, dance, acting and narration first began in the *Yongjia Zaju* of Southern Song. Since it emerged in Zhejiang, it was called 'Southern Opera', as opposed to the Northern counterpart of *zaju*. By the Ming period, among the many vocal styles spawned from Southern Opera, there were 'Four Major Vocal Styles', namely *Yuyaoqiang*, *Haiyanqiang*, *Yiyangqiang* and *Kunshanqiang*. Their widespread popularity and mutual influence had resulted in legacies on which other genres were based.