

Practical Course in Beijing Opera

学京剧



老旦

编著 李丽萍

湖南文艺出版社

Hunan Literature & Art Publishing House



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京



【学京剧】



上 《打龙袍》中李后
左下 《钓金龟》中康氏
右下 《赤桑镇》中吴妙贞



· Practical Course in Beijing Opera ·



《对花枪》中姜桂芝



京



【学京剧】



左 《四郎探母》中佘太君
右下 《李逵探母》中李母





左上 《徐母骂曹》中徐母
右上 《行路训子》中康氏
右下 《目莲救母》中刘清提



京



【学京剧】



左 《杨门女将》中佘太君
右 《遇皇后》中李后





近年来随着我国综合国力的提高,国际地位的提升,中国的传统文化再度掀起了热潮。特别是2008年在我国即将举办第29届奥林匹克运动会、2010年举办世界博览会,国际社会的焦点对准了中国,他们希望多了解中国传统的民族文化,而每一位中国人也迫切希望把我们优秀的传统文化介绍给其他国家,传播、振兴、弘扬自己的民族文化。

中国戏曲艺术是世界上独一无二的艺术瑰宝,是人类文明发展史上的重要组成部分,也是我国文化宝库中不可缺少的重要内容。她是民族文化的集中代表,劳动人民智慧的结晶,也是广大百姓喜闻乐见的重要艺术形式。学习和研究戏曲艺术是保持民族文化发展的重要内容,也是建设和谐社会的一个重要途径,具有深远的历史意义和现实意义。

在中国戏曲艺术宝库中,京剧艺术独领风骚,一直受到我国人民的喜爱,广大戏迷遍布大江南北、神州内外。正因为文化的同根才使很多中国人重新认识了京剧,增强了民族自豪感,也增加了市场经济建设的凝聚力。同时,共同的爱好、艺术的交流、技艺的切磋,也使很多素不相识的人成为了朋友,涌现出一大批新的戏迷,票房成为很多朋友了解京剧、参与活动的重要场所。

欣赏京剧需要一定的相关知识,它是打开艺术宝库的钥匙。社会上有一些介绍京剧知识的书籍,但同时能从教育角度针对戏迷的系列丛书不多。湖南文艺出版社审时度势,与中国戏曲学院的有关专家进行反复论证和研究,进行全方位的支持和协调,调研了社会上的一些出版资料,对这套丛书做了精心的安排,并派专人专门多次往来于京湘之间,为丛书的顺利出版打下了良好的基础。

《学京剧》丛书的几位编写者均为中国戏曲学院表演系的教师,具有良好的教学水

平和实践经验,对戏迷和爱好者的需求也有一定的了解。为了体现京剧行当和演唱的特点,这套丛书分门别类,重在介绍京剧各行当的基本特色、表演特点、演唱方法、经典唱段赏析和常见艺病等,特别是对经典唱段的重点和难点作了一定的介绍和提示,并附带唱腔曲谱,以满足广大戏迷和爱好者学唱的要求。同时,随书还奉送教唱光盘,使学习者能直观地模唱和领会演唱方法和要点,迅速地掌握演唱技巧。此外,为了让读者清楚地认识京剧行当的形象特点,书中还配有一些剧目的剧照。

本套丛书得到了中国戏曲学院的领导和老师们的大力支持,尤其是得到了前任院长、戏曲史专家周育德先生和前任副院长、戏曲理论家钮骠教授的充分肯定,他们欣然作序,为广大的朋友介绍此书,对于老前辈这种传、帮、带的精神,我们非常的感动,在身感任重道远的同时,也由衷地祝愿两位老先生身体健康,笔耕不辍!

书中的曲谱部分特别邀请了中国戏曲学院音乐系教研室主任王彩云老师在百忙之中审校,在此一并表示衷心的感谢!

由于作者和编者的水平有限,加上时间、经验的不足,难免挂一漏万,有不当之处请大家批评指正,待日后修正再版。

主编 张 尧

2006年3月

Preface

With the improvement of China's comprehensive national strength and the rise of its international status, traditional Chinese culture has again become popular. Of particular importance is that China will host both the 29th Summer Olympic Games in 2008 and the International Expo in 2010. The international community has focused its attention on China. People in other countries wish to know more about China's traditional national culture while every Chinese also hopes to introduce our outstanding traditional culture to other countries, so as to spread, revive and promote our own national culture.

The art of China's local Operas is not only a unique artistic gem in the world and an important component of the history of human civilization development, but also an indispensable part of the cultural treasures of our country. It is a representation of national culture, an epitome of the wisdom of laboring people, and an important art form popular among the ordinary people. Studying and researching on the local operas is both an important part in the continued development of our national culture and an important way to build up a harmonious society, with far-reaching historical significance and realistic meaning.

Beijing Opera stands out among the great treasure-house of Chinese drama art and has always enjoyed great popularity among the Chinese people, with a great number of fans throughout the country. The same cultural root has enabled many Chinese people to have a new understanding of Beijing Opera, to strengthen their pride in their nation, and to increase the cohesion force to build up a market economy. At the same time, as a common hobby, Beijing Opera has also allowed many strangers to become friends and nurtured a large number of new buffs. The club for

amateur performers has become an important place for many people to know about and to participate in Beijing opera activities.

It requires certain related knowledge and the key to open the art treasure-house to appreciate Beijing Opera. Although there are quite a few books on Beijing Opera available, there have been few series books aimed at educating devotees of the theater. Hunan Literature & Art Publishing House made a correct assessment of the situation and made careful arrangement for the publication of this series after repeated discussion and research with experts from The National Academy of Chinese Theatre Arts and investigation of published materials on the market. It also sent people traveling between Beijing and Changsha to provide support. These all have laid a solid foundation for the successful publication of this series.

The compilers of this series of “Learning Beijing Opera” are all teachers from the Department of Performance of The National Academy of Chinese Theatre Arts. They not only have rich experience in teaching and performing, but also have a good understanding of the needs of Beijing Opera fans and amateur performers. In order to give a full demonstration of the different types of role and the characteristics of singing, this series is classified into different categories, with the focus on the basic characteristics, performing features, singing methods, appreciation of classic arias and diagnosis of common problems of every type of role of Beijing Opera. Of particular interest is the introduction and suggestion on the focal and difficult points of some classic arias. The book includes the music notation of some arias to meet the needs of fans and amateur performers. It is also accompanied by a gift teaching DVD, so that learners can directly follow, model after and learn the singing techniques. Furthermore, in order to give the reader a better idea of the visual features of different types of role of Beijing Opera, the book also includes some photos of repertoire performances.

This series of books has gained the great support of the leaders and teachers of The National

Academy of Chinese Theatre Arts. It has won the full approval of Zhou Yude, former president of The National Academy of Chinese Theatre Arts and opera historian, and Niu Biao, former deputy president of The National Academy of Chinese Theatre Arts and opera theorist. They gladly agreed to write the prefaces and introduce this series to our readers. We are greatly moved by this attitude of “teach, help and lead” of our seniors. While feeling there is tough work ahead and a long way to go, we sincerely wish these two masters good health and a prolonged career of writing.

We are also greatly indebted to Wang Caiyun, head of teaching and research section of Music Department at The National Academy of Chinese Theatre Arts, for taking precious time to proofread the music notations in the books.

Owing to our limited knowledge and a lack of adequate time and experience, the series is far from perfect. We sincerely welcome any correction or suggestion so as to produce better revised versions in the future.

Chief Compiler Zhang Yao

March, 2006



目 录

001 前 言

003 Preface

001 第一章 老旦行当综述

003 第二章 老旦行当唱、念及表演特色

003 1.唱腔特色

003 (1)老旦唱腔的发展历程

005 (2)老旦唱腔的显著特点

008 2.念白特色

008 (1)老旦行当的韵白

009 (2)老旦行当的京白

010 3.表演特色

011 (1)老旦行当的脚步

011 (2)老旦行当的手法和眼法

012 (3)老旦行当拐杖的使用

014 第三章 学习老旦声腔的方法

014 1.练声步骤

015 2.气息的运用

017 3.共鸣的作用

017 4.吐字方法

018 5.上口字、尖字和团字的运用

020 第四章 经典唱段解析

020 1.《钓金龟》康氏唱段解析

020 (1)《老天爷睁开了三分眼》

023 (2)《叫张义我的儿(啊)听娘教训》

025 (3)《有几个贤孝的子听娘来论》

027 (4)《这几辈贤孝的子休得来论》

028 (5)《说了些好言语奴才他不信》

030 2.《行路训子》康氏唱段解析

030 (1)《自那日张(啊)义儿离别寒窑》

034 (2)《夜黄昏只走得金鸡叫》

039 3.《哭灵》康氏唱段解析

039 (1)《见灵堂不由人珠泪滚滚(哪)》

041 (2)《听谯楼打罢了初更时分》

049 4.《遇皇后》李后唱段解析

049 (1)《想当年在皇宫何等安好》

054 (2)《我离别了那皇宫院》

055 (3)《你那里休道我言错语差》

058 (4)《众百姓都道你为官清正》

060 5.《打龙袍》李后唱段解析



目 录

061	(1)《龙车凤辇进皇城》	129	(4)《强忍怒火把话讲》
064	(2)《一见皇儿跪埃尘》	131	13.《红灯记》李奶奶唱段解析
068	6.《目莲救母》刘清提唱段解析	131	(1)《革命的火焰一定要大放光芒》
068	(1)《听一言不由我喜之不尽》	133	(2)《学你爹心红胆壮志如钢》
070	(2)《刘清提在都城浑身颤抖》	136	(3)《血债还要血来偿》
077	7.《赤桑镇》吴妙贞唱段解析		
078	《小包拯他把那赔情的话讲》	139	附件 演唱中常见艺病
081	8.《罢宴》刘妈妈唱段解析		
081	《想当年先太爷早把命丧》	140	后 记
084	9.《李逵探母》李母唱段解析		
085	(1)《大不该儿打伤人把大祸闯下》		
087	(2)《铁牛孩儿回家转》		
091	10.《四郎探母》佘太君唱段解析		
091	(1)《宋王爷御驾征北塞》		
093	(2)《一见娇儿泪满腮》		
095	11.《杨门女将》佘太君唱段解析		
096	(1)《一句话恼得我火燃双鬓》		
101	(2)《趁月光瞭敌营山高势险》		
105	12.《对花枪》姜桂芝唱段解析		
106	(1)《叫孙儿你与我速备纸砚》		
110	(2)《我的家祖居南阳地》		
126	(3)《空盼望气难忍,我好心伤》		

||【第一章】||

老旦行当综述

XUE JINGJU · LAODAN

老旦是京剧表演旦行的一个分支,扮演的主要是中老年妇女,年龄一般从五十岁左右到百岁开外。

老旦行当有“唱工老旦”、“做工老旦”之分,如《钓金鱼》中的康氏、《遇皇后》中的李后等均以唱为主,可称之为“唱工老旦”;而《清风亭》中的贺氏、《朱痕记》中的朱母等,虽有唱段,但相比之下有复杂的身段和程式动作,表演比重大于唱腔,可称之为“做工老旦”。老旦行当也有一些剧目是解放后新创作或根据地方戏移植改编的,如《罢宴》中的刘妈妈、《李逵探母》中的李母、《杨门女将》中的佘太君、《对花枪》中的姜桂芝等,她们均属于既重唱工,又重做工的老旦人物。

综观老旦行当所塑造的人物形象,既有地位显赫的皇太后如《打龙袍》中的李后,也有普普通通的平民百姓如《钓金龟》中的康氏,既有伸张正义的老母亲如《徐母骂曹》中的徐母,也有老当益壮的老英雄如《杨门女将》中的佘太君。另外,老旦行当在现代戏中,也塑造了一些更加贴近现实生活的人物,比如《红灯记》中的李奶奶、《沙家浜》中的沙奶奶、《龙江颂》中的盼水妈等。

从老旦行当塑造的人物、品性来看,一般多是心地善良、贤良正义的老妇人,如《罢宴》中的刘妈妈、《岳母刺字》中的岳母,也有一些性格猥琐、性情古怪的人物,如《坐楼杀惜》中的马二娘、《钗头凤》中的唐氏等。

从扮相来看,可以把老旦行当所扮演的人物分为四种类型: