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Writings on the Theory of Kun Qu Singing  
昆曲演唱理論叢書

徐大椿《樂府傳聲》

Xu Da-chun: The Tradition of Sung Poetry

古兆申

余丹

Koo Siu-sun

Diana Yue

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研究及翻譯  
古兆申 余丹

**Xu Da-chun**  
*The Tradition Of Sung Poetry*

Koo Siu Sun and Diana Yuc  
*Research and Translation*

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Shen Chong-sui: Handbook for Qu-Singing

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古兆申 (1945- )，筆名古著梧。香港中文大學文學士、文學碩士，香港大學哲學博士。早年活躍文壇，曾參加美國愛荷華大學國際寫作計劃及赴法國進修現代文學。曾任台灣《漢聲雜誌》主編、香港《明報月刊》總編輯、香港中華文化促進中心學術總監。近年致力崑曲研究及推廣，曾任香港大學崑曲研究項目研究員，為浙江崑劇團改編《牡丹亭》、《暗箭記》及為上海崑劇團改編《蝴蝶夢》，著有崑曲美學論文多種。現任香港大學中文學院名譽講師。

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**Koo Siu Sun (1945- )** holds B.A. and M.A. degrees from the Chinese University of Hong Kong and a doctoral degree from the University of Hong Kong. His literary activities include participating in the Writers' Workshop Program at the University of Iowa and studying modern French literature in Paris. He was editor-in-chief of *Echo Magazine* (Taiwan) and later editor-in-chief of *Ming Pao Monthly* (Hong Kong). In recent years he has been concentrating on the study and promotion of *Kun Qu*, working at the University of Hong Kong as a researcher for the present research project on classical *Kun Qu* writings. Author of numerous papers on the aesthetic study of *Kun Qu*, he has worked with the Zhejiang *Kun Qu* Opera Company and produced revised stage scripts for performing *Peony Pavilion* and *The Hidden Arrow Conspiracy*, likewise with the Shanghai *Kun Qu* Opera Company, producing a revised stage script for performing *The Butterfly Dream*. He is currently an honorary lecturer in the School of Chinese at the University of Hong Kong.

**Diana Yue (1945- )** holds a B.A. Honours degree in English Literature from the University of Hong Kong. After working in the Hong Kong Government as an interpreter-translator, she joined the Centre for Translation Projects of the Chinese University of Hong Kong as a researcher and translation editor for *Renditions*, a Chinese-English translation magazine. She has taught translation and conducted research at the University of Hong Kong and the Hong Kong Polytechnic University since 1976, and has published numerous translation works in Chinese and English. She has conceived and launched the present research project on classical *Kun Qu* writings and considers its tri-textual format (Classical Chinese, Modern Chinese and English) an important innovation for making Chinese classics accessible to international readers. She is currently Honorary Associate Professor in the School of Chinese at the University of Hong Kong.

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詩言志；  
歌永言；  
聲依永；  
律和聲。

*Poetry speaks of ideas;  
Singing prolongs the sounds of speech;  
The sounds of singing follow prolonged speech sounds;  
Musical pitches temper the sounds of singing.*

《書經》 *The Book of History*



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## 前 言

2001年5月，聯合國教科文組織將中國崑曲列為「人類口傳非實物文化遺產傑作」，崑曲作為中國一項典範性的表演藝術，開始受到世界人士的注視。為了更好的向國際朋友們介紹崑曲，我們想到要把崑曲重要的理論遺產翻譯成英文，以便感興趣的他國人士可以通過英譯了解崑曲藝術。在香港大學中文系（現稱中文學院）、多個基金會、機構和校內外多位學者專家的支持下，我們展開了這一項工作。經過四年多的努力，終於把明清兩代四種有關崑曲演唱理論的文獻整理、研究、注釋、語譯及英譯成書，現由牛津大學出版社出版。我們的工作，希望得到國內外專家及讀者們的指正。

本叢書出版，並不單為西方人士。崑曲演唱藝術，博大精深，其美學及原理，就是本國人士也不易了解。加上古人文章非常精簡，直接閱讀原文，理解上會有不少困難。故本書在前人著述的基礎上，對原文作盡可能詳盡的注釋，並加語譯，以便本國一般感興趣的人士閱讀。此外，詞樂曲唱是一種經過上千年實踐的藝術，崑曲演唱是在這個基礎上發展的；演唱理論歸根到底是要為演唱藝術服務，否則便沒有太大的意義。我們期待當代專業和業餘的曲唱者都能成為本叢書的讀者。我們希望他們在閱讀之後，有所得益之外並通過自己的藝術實踐，檢定這些理論的正確性。

本叢書現收魏良輔《曲律》全書，王驥德《方諸館曲律》，沈寵綏《度曲須知》和徐大椿《樂府傳聲》三書則選有關演唱的部份。各種文獻均有漢語的文獻介紹、文獻原文、詳注及語譯；英文的文獻介紹、原著正文的翻譯、注釋及中英文術語對照表。全書後附參考文獻和參考書目錄。漢字注音：除曲音用國際音標外，其他均用漢語拼音。

古兆申 余丹

## PREFACE

The idea of putting together a collection of theoretical writings on *Kun Qu* first occurred to us in May 2001, when the United Nations Education, Science and Culture Organization (UNESCO) declared this ancient Chinese opera genre one of nineteen “masterpieces of oral and intangible heritage of humanity”. We were aware that original theoretical writings on *Kun Qu*, written in classical Chinese, were not easy reading even for native Chinese speakers. We were also aware that, while the texts of many Chinese dramatic works have been translated into other languages, English translations of theoretical writings on *Kun Qu* were relatively scarce. And so a unique idea was born. We would compile a selection of theoretical writings on *Kun Qu* singing written in the Ming and Qing dynasties, with our annotations, and present two translations side by side with it: a modern Chinese translation and an English translation, the latter also with our annotations. These texts, published bilingually and accompanied by introductions, a bibliography and a glossary of special terms, would provide Chinese and English readers with useful reference for understanding the historical development and artistic qualities of *Kun Qu*.

We were fortunate to receive help from the University of Hong Kong. The Department of Chinese (now the School of Chinese) was quick to realize the importance of the task we proposed, and readily took us under its shelter. Two research grants administered by the University, the Louis Cha Research Fund and the Hsu Long Sing Research Fund, gave our project ample material support. We also had the benefit of the Hong Kong University Library’s rich collection on Chinese drama. For questions on music, singing and language, we received valuable advice and encouragement from leading authorities and scholars throughout the course of our work. When the texts were finally ready, the Lee Hysan Foundation generously supported their publication by the Oxford University Press.

The four texts presented here – Wei Liang-fu’s *Rules Of Singing Qu*, Wang Ji-de’s *Rules Of Qu From Bronze Mirror Studio*, Shen Chong-sui’s *Handbook For Qu-Singing* and Xu Da-chun’s *The Tradition Of Sung Poetry* – represent some of the finest discussions on Chinese vocal music within a millennium-old tradition. When

editing these difficult classical Chinese texts, we have followed two basic criteria – accuracy and clarity. We checked old editions against modern editions to arrive at the most logical interpretations, and introduced more angles in the annotations by using ancient and modern references. In the modern Chinese translation we have adopted straightforward syntax and modern vocabulary but retained the original technical terms. In the English translation we have used transliterations for certain terms which have unique and untranslatable meaning, such as “*qu*”, “*zi*”, “*qiang*” and “*pai*”, but we have also adopted a considerable number of western musical terms for showing concepts in Chinese music, for example “keys”, “modes” and “pitch”. The International Phonetic Alphabet (IPA) is used for showing the pronunciation of Chinese words in *Qu*-singing, while Hanyu Pinyin is used for showing Chinese words in all other contexts. Needless to say, Chinese language, Chinese poetry and Chinese music are described by many special terms and expressions, and while searching for translations among English texts on similar subjects has sometimes proved useful we eventually conclude that, for certain terms, the most direct and least distorting translations are those that we have coined ourselves. Again, we have discovered that some terms with particular meaning must be translated differently in different contexts. We have also paid great attention to style: quotations from the ancient classics are translated in a more elegant tone, and idiomatic expressions are translated in a more colloquial tone.

It is our sincere hope that this collection of theoretical writings on *Kun Qu* singing will serve not only scholars but also learners searching for methods to improve their singing skills and artistic understanding.

Koo Siu Sun and Diana Yue

# 目 錄

鳴謝	xi
前言	xii

## 徐大椿《樂府傳聲》

導讀	1
----	---

### 正文、語譯及註釋

	序	23
一	源 流	28
二	元曲家門	31
三	出聲口訣	34
四	聲各有形	37
五	五 音	40
六	四 呼	42
七	喉有中旁上下	44
八	鼻音、閉口音	46
九	四聲各有陰陽	49
十	北 字	52
十一	平聲唱法	54
十二	上聲唱法	56
十三	去聲唱法	57
十四	入聲派三聲法	59
十五	入聲讀法	62
十六	歸 韻	65
十七	收 聲	68
十八	交 代	70
十九	宮 調	72

二十	陰調陽調	74
二十一	曲情	77
二十二	起調	79
二十三	斷腔	81
二十四	頓挫	83
二十五	輕重	85
二十六	徐疾	87
二十七	重音疊字	89
二十八	高腔輕過	91
二十九	低腔重煞	94
三十	一字高低不一	95
三十一	出音必純	97
三十二	句韻必清	98
三十三	定板	100
三十四	底板唱法	102
詞語對照表		211
參考書目		218

# Contents

<i>Acknowledgements</i>	xi
<i>Preface</i>	xiii

## **Xu Da-chun: *The Tradition Of Sung Poetry***

Introduction	105
--------------	-----

### *The Tradition Of Sung Poetry, with Annotations*

	Preface	135
1	The Origins	140
2	The true mark of Yuan dynasty <i>Qu</i> works	143
3	Unique ways of releasing <i>zi</i> from the mouth	145
4	Sounds have their respective forms	148
5	The five consonant-issuing positions in the oral-cavity	150
6	The four vowel-forming mouth-shapes	152
7	The oral-cavity is divided into middle, left-side, right-side, top and bottom	154
8	Velar nasal sounds, closed-mouth sounds	156
9	Each of the four tones of <i>zi</i> has a <i>yin</i> -sound and a <i>yang</i> -sound	158
10	The pronunciation of <i>zi</i> in northern <i>Qu</i>	160
11	How <i>zi</i> in the level-tone should be sung	162
12	How <i>zi</i> in the rising-tone should be sung	163
13	How <i>zi</i> in the falling-tone should be sung	165
14	How to convert pausing-tone <i>zi</i> into the other three tones	167
15	Ways of handling the pronunciation of <i>zi</i> in the pausing-tone	169

16	Concluding the <i>zi</i> on its rhyme	172
17	Concluding the sounds of <i>zi</i>	175
18	The handover from <i>zi</i> to <i>zi</i>	177
19	Keys and modes	178
20	<i>Yin</i> -voice and <i>yang</i> -voice	180
21	Sentiments of a <i>Qu</i> -work	183
22	Launching a melody	185
23	Singing with sharp breaks	187
24	The handling of rhythm	189
25	Light and airy or heavy and solid sound effects in singing	191
26	Slow and quick tempo	193
27	<i>Zi</i> having the same vowel and <i>zi</i> used in reduplication	195
28	A high-pitched sung phrase should be carried along gently	197
29	A low-pitched sung phrase should end with a heavy stress	199
30	The same <i>zi</i> can be sung in a high note or a low note	200
31	Releasing and sustaining a pure head-and-belly sound	203
32	Show the line structure and rhyme arrangement clearly	204
33	Following the prescribed clapper-beats	206
34	How to sing a sung phrase which ends with a concluding clapper-beat	209
	Glossary Of Special Terms	211
	References	218



## 導 讀

徐大椿，字震胎，自號洵溪老人，江蘇吳江人。鄧長風《明清戲曲家考略續篇》（上海：上海古籍出版社，1997年）據徐氏表親彭啟豐（1701-1784）所撰〈儒林郎徐君墓志銘〉（收《芝庭先生集》卷一五）定徐氏生卒年為1693—1771。徐氏為當時名醫，有「神醫」之稱。祖父徐鉉，是《詞苑叢談》的作者，故其長於度曲，本有家學。所著《樂府傳聲》，對前輩曲家如魏良輔、沈璟、王驥德、沈寵綏等的曲唱理論，作進一步的探討，從實踐角度深入細致地論述了曲唱藝術各個方面，對後世影響深遠。

《樂府傳聲》的版本有豐草亭原刻本（清乾隆十三年，1748年），其孫徐培重刻本（清道光四年，1824年），真州吳桂重刻本（清咸豐九年，1859年）等。本書注譯根據《中國古典戲曲論著集成》（七）依草豐亭原刻本重排的文本，只刪去其中〈字句不拘之調亦有一定格法〉一篇及其他人的序文。為方便讀者，重新標點及編序。

徐大椿的曲唱理論是在明代曲家所建立的框架上發展出來的，並吸取了明以前各種相關的重要理念，突出了「口法」此一針對具體曲唱技術的核心概念，從實踐的角度總結出一套可行的理論。

### 口法概念的提出

沈括云：「古之善歌者有語，謂當使聲中無字，字中有聲。」<sup>1</sup>具體的做法如何？他說：「當使字字舉末皆輕圓，悉融入聲中，令轉換處無磊塊，此謂聲中無字……如宮聲字，而曲合用商聲，則能轉宮為商歌之，此字中有聲也。」<sup>2</sup>就是說要唱者使所唱的每個字音都沁透了樂音，而每個樂音也飽含了

1 沈括《夢溪筆談·樂律》。引文見胡道靜《新校正夢溪筆談》（香港：中華書局，1975年）頁61。

2 參見注1