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# 悲情中的国族与女性： 近现代中国“悲旦”的生成和发展

黄蓓蓓 姜进

**内容摘要：**悲旦起源于一个多世纪前的新剧，呈现为逆来顺受、楚楚可怜的女性形象，折射了男性精英丧失主体性身份的焦虑，隐喻当时落后的国家形象。在京剧中，悲旦的国族寓意进一步得到强化。因五四新文化运动对女性解放的推动，女演员饰演的电影悲旦具有了新女性的意味。抗战爆发以后，文艺界弥漫着浓厚的悲情意识，越剧女演员通过悲旦艺术的变革，在舞台上下展现了女性的主体性成长。社会主义建设“十七年”期间，由于国家力量的深度介入，越剧悲旦既体现女性的自我言说，又具有反封建的政治寓意。

**关键词：**悲旦 国族 主体性 越剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)06-0001-12

**Title:** Nation and Women in Grief: The Emergence and Development of “Tragic *Dan*” in Modern China

**Author:** HUANG Beibei, JIANG Jin

**Abstract:** Originated from *xinju* more than a century ago, the tragic *dan* was presented as submissive, delicate, and pitiful female characters. It reflected the anxiety of male elites who were losing their subjectivity, and it was a metaphor for the backward nation at that time. The implication of the tragic *dan* as the image of the nation was further strengthened in *jingju*. Because of the promotion of women's liberation by the May Fourth and New Culture Movement, the tragic *dan* played by actresses in films showed some of the features of new women. After the outbreak of the Anti-Japanese War, the literary and art circles were filled with grief. By revolutionizing the art of performing the tragic *dan*, *yueju* actresses showed the development of women's subjectivity on the stage. During the “seventeen years” of socialist construction, with the intervention of the state, the tragic *dan* in *yueju* not only embodied the self-expression of women, but also has the political implication of anti-feudalism.

**Key words:** tragic *dan*; nation; subjectivity; *yueju*

## 民间叙事、政治隐喻和集体话语

### ——对“十七年”时期彩调剧《刘三姐》文本创改过程的考察

廖夏璇

**内容摘要：**“十七年”时期，柳州市彩调剧《刘三姐》文本七易其稿，确立了以“禁歌”与“反禁歌”寄寓阶级斗争的革命主题，完成了刘三姐从民间传说的“歌仙”向阶级斗争英雄的身份转化，其创改过程较清晰地反映了新中国成立后革命话语对民间话语的“渗透”。柳州市《刘三姐》创作组采用“党、专、群”结合的集体创作方法，以“文化干部进行指导、新文艺工作者作为主力、老艺人配合、各方群众代表参与讨论”的创作模式，打破了经典生成必须依靠成熟作家才能实现的迷信，掀起了一场以《刘三姐》编演活动为中心的群众文艺运动，为歌舞剧《刘三姐》、电影《刘三姐》的创作提供了坚实的文本基础。

**关键词：**彩调剧 刘三姐 文本创改 民间叙事 政治隐喻 集体创作

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)06-0013-16

**Title:** Folk Narrative, Political Metaphor and Collective Discourse: A Case Study of the Text Creation and Modification of *Caidiao* play *Liu Sanjie* during the “Seventeen Years” Period

**Author:** LIAO Xiakuan

**Abstract:** During the “Seventeen Years” period in Liuzhou city, the text of *Caidiao* play, *Liu Sanjie*, was modified for seven times. Its revolutionary theme of class struggle was finally achieved with the metaphors of “forbidden songs” and “anti-forbidden songs”; through this process, *Liu Sanjie* was successfully transformed from “the goddess of singing” in folklore to a hero of class struggle. The process of creation and modification clearly reflected the “penetration” of revolutionary discourse into folk discourse after the establishment of the People’s Republic of China. The creative team of *Liu Sanjie* in Liuzhou adopted a collective method where “the party, specialists and people” joined hands – “the culture officials guided, new literary and art workers created, senior artists cooperated, and representatives from different groups participated in discussions.” This mode broke the conventional belief that classics could only be created by skillful writers. Such a creation set off a mass literary movement centered on the adaptation and performance of *Liu Sanjie*, and provided a solid textual basis for the creation of musicals and films under the same title.

**Key words:** *Caidiao* play; *Liu Sanjie*; text creation and modification; folk narrative; political metaphor; collective creation

## 从女性题材戏曲创作看现代戏曲的现代品格

徐 晨

**内容摘要:**“现代戏曲”的现代品格主要体现在三个方面:其一是“人学的戏剧”,即以立人为第一要义;其二是“当下的戏剧”,即用古老的艺术形式表现与当代人相通的思想感情;其三是“戏曲的戏剧”,即坚守戏曲的艺术规律与美学原则。从女性题材戏曲创作看现代戏曲的现代品格,需注重以下三个方面:一、尊重真实、复杂、幽微的人性,塑造血肉丰满的女性主人公,避免“圣母情结”与“妓女情结”;二、探寻女性主人公与现代社会、现代女性及现代意识的连接,以防落入“道德教化”与“自我感动”的陷阱;三、关注性别文化议题下的两性创作主体,甄别不同性别视角下戏曲剧作家对女性命运共同与不同的书写。

**关键词:**现代戏曲 现代性 新编 女性主义批评

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)06-0029-12

**Title:** A Study on the Modernity of Modern *Xiqu* through the Works on Women Theme

**Author:** XU Chen

**Abstract:** The modernity of “modern *xiqu*” is mainly reflected in three aspects: first, “humanity”, that is, taking people as the major concern; second, “being current”, that is, expressing the thoughts and feelings of contemporary people in the traditional artistic form; and third, at its core, it is “*xiqu* play”, that is, sticking to the artistic rules and aesthetic principles of *xiqu*. The following three aspects should be observed in the study of the modernity of modern *xiqu* through the works on women theme. Firstly, the complexity and subtlety of human nature should be respected so as to create female characters of flesh and blood, and to avoid the tendency of constructing women either as “angels” or as “prostitutes”. Secondly, the connection between the heroine and modern society, modern women and modern consciousness should be explored, so as to avoid falling into the trap of “moralization”, or the trap that “the creators are unable to touch anyone else but themselves”. Thirdly, the difference between male and female playwrights concerning gender issues should be paid close attention to, so as to observe the convergence and divergence in their writing of female characters from different perspectives.

**Key words:** modern *xiqu*; modernity; new story; feminist criticism

## 《中原音韵》“入派三声”考论

俞为民

**内容摘要:** 在元代北方中原一带的实际语言中尚有入声,元曲作家为“广其押韵”,将当时北方中原一带实际语言中的入声派入平、上、去三声,而《中原音韵》是“为作词而设”,故其“入派三声”是依据元代曲家的曲作语言,而不是实际语言。“入派三声”实是为便于演唱,因入声字急促而不响亮,与悠长响亮的腔格不合。北曲南移后,因南方方言也有入声,故周德清编撰《中原音韵》,以前辈曲家的“入派三声”,给当时的北曲作家提供借鉴,来规范北曲入声韵的使用。

**关键词:** 中原音韵 入派三声 广其押韵 元曲选音释

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)06-0041-13

**Title:** A Research on the “Integration of Entering Tone into the Other Three Tones” in *The Tones and Rhymes in North-Central China*

**Author:** YU Weimin

**Abstract:** There was entering tone used in daily language in North-Central China in the Yuan Dynasty. In order to extend the rhymes of *yuanqu*, playwrights integrated entering tone into the other three tones, respectively the level tone, the falling-rising tone and the falling tone. *The Tones and Rhymes in North-Central China* was a reference book “compiled for playwriting”, so the “integration of entering tone into the other three tones” referred to the language used by *yuanqu* playwrights in scripts rather than that in daily life. Such integration was designed for the convenience of singing, for the words with entering tone were uttered fast and could not be pronounced loudly, which was out of kilter with the slow-tempo and sonorous singing. Later, *yuanqu* in North-Central China was introduced to the Southern Jiangnan region and flourished there. Because there was entering tone in the Jiangnan dialects, ZHOU Deqing compiled *The Tones and Rhymes in North-Central China* to provide reference and to standardize the use of entering tone in rhyming for the North *yuanqu* playwrights.

**Key words:** *The Tones and Rhymes in North-Central China*; “integration of entering tone into the other three tones”; expansion of rhymes; *Annotations on the Sound Selection in Yuanqu*



## 论明清传奇的曲牌音乐叙事功能

刘志宏

**内容摘要:** 明清传奇叙事艺术研究传统上多关注情节结构、人物时空等文学要素,但因诗乐一体,传奇的曲牌音乐叙事功能也非常突出:分宫别调,能够保证同一宫调下曲牌的音乐风格基本统一;曲牌联套,能使前后曲牌节奏的变化与情节发展保持同步,保证叙事进程集中且有序发展;单只曲牌,意味着既有曲分南北,保证参与叙事的每一个角色能充分展现个体性格,保证情节的丰富性和生动性,亦有如吹打曲牌等在舞台搬演时起到情境氛围营造的作用,补足文本之不足。明清传奇曲牌的音乐叙事功能实实在在地存在于传奇剧本和舞台搬演之中。

**关键词:** 明清传奇 曲牌 音乐叙事功能

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)06-0054-10

**Title:** Music as Narrative: The Narrative Function of *Qupai* in *Chuanqi* of the Ming and the Qing Dynasties

**Author:** LIU Zhihong

**Abstract:** Most of previous studies of *chuanqi* of the Ming and the Qing Dynasties focus on the literary elements such as plot, structure, character, time and space, while the narrative function of *qupai* (tune-type) is neglected. Because of the unity of text and music, *qupai* in *chuanqi* has a strong narrative function. Different *qupai* governed under the same music mode can achieve the unification of style; in the grouping of different *qupai*, the change of musical rhythm can synchronize with the plot development so that the narration is intense and in good order; the use of a single *qupai* differentiates the northern and southern styles, which ensures that the music style fits each character and can enliven and enrich the plot development. In addition, some *qupai* pertinent to wind and percussion instruments can set up a fitting atmosphere, and compensate the deficiency of the text. *Qupai* has a substantial narrative function in the scripts and stage performances of the Ming and the Qing *chuanqi*.

**Key words:** the Ming and the Qing *chuanqi*; *qupai*; music as narrative

# 论宋杂剧由两段式演进为三段式的时间及动因

刘叙武

**内容摘要:** 宋杂剧原是在宫廷大宴节次中表演的节目,北宋杂剧一场分为两段,即艳段加正杂剧,并与队舞结合演出。进入南宋孝宗乾道朝(1165年),宫廷大宴节次取消了队舞,为填补空出来的时间,确保宫廷宴饮节奏不被打乱,原本独立存在、与杂剧性质最为接近的杂扮被纳入杂剧演出结构,置于正杂剧之后。由此宋杂剧演进为一场三段式,同时保留一场两段式。宋杂剧内部结构松散,各段内容互不贯通,艳段、正杂剧、杂扮之间是非固定组合关系。一场三段式杂剧走向消亡大约是在1235年至1264年间。

**关键词:** 宋杂剧 艳段 正杂剧 杂扮 队舞

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)06-0064-12

**Title:** On the Time and Motivation of the Structural Change of *Zaju* in the Song Dynasty from Two to Three Sections

**Author:** LIU Xuwu

**Abstract:** *Zaju* of the Song Dynasty was originally a programme performed at court feast. It consisted of two sections in the Northern Song Dynasty, namely the *yanduan* (prelude) and *zheng zaju* (main body), performed together with group dance. Later on, with group dance cancelled at court feast in the Southern Song Dynasty (around 1165 A. D.), *zaban*, the dispersed section of *zaju* which originally existed independently and was closest in nature to it, was added and placed after the main body in order to fill the vacancy and to guarantee the rhythm of court feast. Therefore, *zaju* became a three-section performance, while that of two sections co-existed. It was a random combination of *yanduan*, *zheng zaju* and *zaban*, and the contents of each section were unrelated. The three-section *zaju* faded away between 1235 and 1264.

**Key words:** *zaju*; *yanduan*; *zheng zaju*; *zaban*; group dance

## 开“歌舞新剧”先河之开明社 及其演剧活动

陈凌虹

**内容摘要:** 开明社作为文明新剧鼎盛期的六大剧团之一,以自有乐团、擅长跳舞、擅演洋装戏而著称。自1912年3月成立后,在上海、四川等地演剧;1914年6月解散后,主要成员曾赴日本演出;1917年至1918年,史海啸等继续在笑舞台演剧;1919年,史海啸在北京成立“益世社”,集合开明社老同志在新世界演剧。开明社开创“歌舞新剧”之先河,不仅给国内新剧界带来新气象,影响更波及日本、新加坡等,还为梅兰芳的改良新戏提供了参照,同时孕育和培养了多位活跃于中国近现代文艺界的音乐、戏剧人才。

**关键词:** 开明社 歌舞新剧 朱旭东 史海啸 木铎新剧社

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)06-0076-12

**Title:** Kaiming Society's Pioneering “*Xinju* with Songs and Dances” and Its Performances

**Author:** CHEN Linghong

**Abstract:** As one of the six major theatre groups during the summit of *xinju*, Kaiming Society was famous for its own music band, excellence in dancing and performing plays in foreign costume. It performed in Shanghai, Sichuan and other places after its establishment in March 1912. When it was dismissed in June 1914, its chief members once went to Japan to perform. From 1917 to 1918, SHI Haixiao and some others continued to perform on the Xiao Stage. In 1919, SHI established “Yishi Society” in Beijing and gathered the previous members of Kaiming Society to perform on the New World Stage. Kaiming Society pioneered the “*Xinju* with Songs and Dances”, which not only enlivened the domestic theatre, but also cast influence in Japan, Singapore, and elsewhere. It also served as a reference point for Mei Lanfang's experiments of *xiqu*. Moreover, it fostered and trained a number of music and theatre talents active in the field of Chinese modern literature and arts.

**Key words:** Kaiming Society; “*Xinju* with Songs and Dances”; ZHU Xudong; SHI Haixiao; Muduo *Xinju* Society

## “化装讲演”的文体生成及其观念演变

焦欣波

**内容摘要：**作为中国现代化进程中的特殊产物，由实践及实验而确立的“化装讲演”，最初为一种体现言论自由、承载变革重任的“讲演的戏剧”，后衍化为经知识分子主导的一场持久而规模宏大的文化普及与现代教化运动。这种命名于文明戏时期的新的演剧形态在五四时期被界定为“教育的戏剧”，然而其范畴属性并不拘泥于此，发展至1930年代被镶嵌进注重实效的、功利性的民众戏剧观念之中。尽管“化装讲演”文体及其观念尚未考虑戏剧性及美学追求，缺乏艺术的超现实的一面，但其理论主张为现代中国戏剧观念意识自觉使然，并与现代性启蒙等诸多问题有着重要关联。

**关键词：**演说 文体生成 谷剑尘 阎折梧 民众戏剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)06-0088-13

**Title:** “Speech by Dressed-up Roles”: Style Generation and Concept Evolution

**Author:** JIAO Xinbo

**Abstract:** As a special fruit of China’s modernization, the “speech by dressed-up roles,” developed through experimental practice, was initially a “speech play”, which demonstrated the freedom of speech and harbored the wish for reform. Later it evolved into an intellectuals-led, lasting and large-scale movement that promoted literacy and enlightenment. Originated from the period of *wenmingxi*, this new theatrical form was defined as “educational play” during the May Fourth Movement, but its attributes stretched beyond educational purposes. In the 1930s, it was integrated into the utilitarian folk theatre. Although the style and concept of “speech by dressed-up roles” did not take theatrical and aesthetic values into consideration, and lacked the artistic quality that transcended reality, its theoretical proposition was in line with modern Chinese theatre concept, and bore important links with issues such as modernity and enlightenment.

**Key words:** “speech”; style generation; GU Jianchen; YAN Zhewu; folk theatre

## 血花剧社与向培良、白薇关系新论

陈祖燕

**内容摘要:** 血花剧社是由黄埔军校学生首创的剧社,成立初期具有左倾革命性质。关于血花剧社与剧作家向培良、白薇的关系,在《中国现代戏剧史稿》等著作中早有定论,向培良、白薇被认为参加并主导了血花剧社。然而,考察血花剧社史料,并未发现向培良、白薇参与血花剧社的实据。重新考证血花剧社与向培良、白薇三者的关系,可为革命文艺剧社研究提供新的史料和视角。

**关键词:** 血花剧社 向培良 白薇

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**Title:** A New Discussion on the Relationship Between XIANG Peiliang, BAI Wei, and Xuehua Drama Society

**Author:** CHEN Zuyan

**Abstract:** Xuehua Drama Society was founded by students of Whampoa Military Academy, which was left-leaning in its fledgling years. The relationship between Xuehua Drama Society and dramatists, XIANG Peiliang and BAI Wei, has already been concluded by works like *The History of Modern Chinese Theatre* which considered XIANG and BAI to be participants and leaders of the Society. However, a close examination of the historical documents about the Society shows that there is no evidence indicating the involvement of XIANG and BAI with the Society. A re-examination of the tripartite relationship between XIANG, BAI and the Society can provide new historical materials and perspectives for the study of revolutionary drama societies.

**Key words:** Xuehua Drama Society; XIANG Peiliang; BAI Wei

# 中国原创音乐剧的发展现状、问题 与对策研究

石春轩子

**内容摘要:** 近40年来,我国音乐剧行业已公演了300余部本土原创音乐剧作品,但整个产业仍长期处于不温不火、水土不服的状态。音乐剧本土化还未完成,原创音乐剧创演水平还不高,音乐剧产业链也很不成熟。要想推动音乐剧产业的繁荣健康发展,需要充分借鉴和吸收国外音乐剧创作演出的成功经验,补齐在创作、策划、推广、运营等方面的短板,建立适合本土化的作品创作机制、表演人才培养机制、剧场运营管理机制和基于产业链的市场营销机制。

**关键词:** 音乐剧 原创 产业链

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)06-0112-13

**Title:** A Research on the Current Situation and Problems of Original Chinese Musicals and Possible Solutions

**Author:** SHI Chunxuanzi

**Abstract:** Over the past 40 years, China's musical industry has witnessed the performance of more than 300 original Chinese musicals, but the whole industry will continue to be in a tepid state awaiting for acclimatization. The indigenization of musicals has not been completed yet, the creation and performance of original musicals are still at a low level, and the musical industrial chain is not yet fully-developed. For the musical industry to prosper and to enjoy a healthy development, it is necessary to fully learn from the successful experience of foreign musical creation and performance, to address our shortcomings in creation, planning, promotion and operation, and to establish tailored systems of creation, performer training, theatre operation and management, and marketing based on industrial chain.

**Key words:** musicals; original; industrial chain

# 角色塑造导向下 音乐剧声乐戏剧化训练方法探索

黄慧

**内容摘要:** 音乐剧作为一门以戏剧为基础、以音乐为灵魂的舞台综合艺术,歌曲演唱是音乐剧的重点,但更重要的是以此来塑造更具感染力的人物角色。在角色塑造导向下,音乐剧的声乐教学也有别于传统的声乐教学方法,应更加注重声音的戏剧化训练。在教学实践中,音乐剧声音训练方法可划分为基本声乐技能训练、演员声音潜力挖掘、戏剧角色之深度把握三个层次,应吸取戏曲传统教学法与西式学院派声乐教学的经验,并将声乐戏剧化的针对性训练融入其中。

**关键词:** 音乐剧 角色塑造 声乐戏剧化 训练方法

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)06-0125-11

**Title:** The Theatrical Vocal Training in Musicals under the Orientation of Character Construction

**Author:** HUANG Hui

**Abstract:** Musical is a comprehensive theatrical art; music is its soul, and singing, at the heart of this art, must help construct more appealing characters. Under the orientation of character construction, the methods of vocal teaching in musicals are different from conventional ones, with the indispensable part of the theatrical training of voice. In teaching, voice training can be divided into three levels: basic training of vocal skills, tapping the potential of voice, and interpreting and constructing characters. The experience of traditional opera teaching, western academic vocal teaching, and specialized theatrical vocal training should be integrated for this purpose.

**Key words:** musicals; character construction; theatrical vocal training; training method

# 论戏曲现代戏舞台美术的当代性追求

叶 晶 马 青

**内容摘要:** 戏曲现代戏舞台美术创作在全球化、数字化、科技化的语境中,其艺术形式朝趋同性方向发展。追求当代性就是要在运用民族艺术语言形式的过程中,实现艺术形式的反趋同性,进而展现民族艺术特色和当代美学品格。中国戏曲艺术面对世界舞台时,需要把借鉴与开掘、传承与创新有机地结合起来,进而创造新的戏曲现代戏的艺术演出形式。戏曲现代戏舞台美术对“有意味”空间的创造,使戏曲现代戏从现实生活的逻辑层面上升到艺术的逻辑层面并揭示出生活的本质,进而使戏曲现代戏的艺术表现向更高的层次迈进。

**关键词:** 戏曲现代戏 舞台美术 中国艺术精神 当代性追求

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**Title:** The Pursuit of Modernity in the Stage Art of Modern *Xiqu*

**Author:** YE Xiao, MA Qing

**Abstract:** The stage art of modern *xiqu* is situated in the context of globalization and digitization which tend to homogenize, different artistic forms. The pursuit of modernity goes against homogenization by resorting to unique indigenous arts. On the world stage, Chinese *xiqu* needs to learn from others, to excavate its own potential, to organically inherit and to innovate, so as to create new artistic forms for modern performance. The creation of “meaningful” space in the stage art of modern *xiqu* helps it to transcend the confinement of reality, and to rise to the philosophical level in order to reveal the essence of life, and to march towards a higher artistic level.

**Key words:** modern *xiqu*; stage art; the spirit of Chinese art; pursuit of modernity



## 祭祀文化语境下的藏戏舞台美术研究

吴 娴

**内容摘要:** 在中国的青藏高原,藏戏从发生到发展无不打上了祭祀文化的烙印。从原始图腾祭祀艺术到现代民间祭祀文化,祭祀文化持续、深刻地影响着藏族的戏剧艺术,使藏戏舞台美术在漫长的演化过程中发生了形态与功能的转换,即由祭祀到娱乐、由仪式到程式的规律性演变。分析藏戏舞台美术各部门与祭祀文化之间的关系,探究祭祀文化与戏剧艺术在藏民精神生活中的融合方式,可启发藏戏未来的改革发展思路。

**关键词:** 藏戏 祭祀文化 舞台美术

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)06-0146-11

**Title:** A Research on the Stage Art of Tibetan Theatre in the Context of Sacrifice-offering Culture

**Author:** WU Xian

**Abstract:** In the Qinghai-Tibet Plateau of China, Tibetan theatre has been branded with sacrifice-offering culture from the very beginning to its later development. From the primitive totem arts to the modern folk customs, the sacrifice-offering culture exerts a continuous and profound impact on the Tibetan theatre art, resulting in the conversion of form and function in the stage art during its long evolution, that is, the regular change from sacrifice-offering to entertainment, and from being ceremonial to being conventional. The future reform and development of Tibetan theatre can be inspired by the analysis of the relationship between the various parts of stage art and sacrifice-offering culture, and the exploration of the integration of sacrifice-offering culture and theatre art in Tibetan spiritual life.

**Key words:** Tibetan theatre, sacrifice-offering culture, stage art