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OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU

泠泠妙音

在希臘神話中，太陽神阿波羅不獨是運動健將，更是音樂大師，由他統領的繆斯 (Muses) —— 九位掌管藝術和科學的女神，都能歌善舞。音樂在凡間的地位同樣崇高。在古希臘的城邦，音樂修養是衡量人民素質的重要尺度。教養良好的名士尊稱為“音樂人”；說某人“沒音樂”，等於說他沒修養。

音樂之生，本於人情。“凡音之起，由人心生也，人心之動，物使之然也”。¹當初引發音樂靈感的外物，可能是風聲、鳥鳴、拍岸濤聲，迄無定論，但可以肯定的是，在藝術領域裏，音樂最抽象，涵蓋層面最闊，表達也最為細膩。

音樂和語言，都是人類最原始的溝通方式，但不同於語言的是，音樂直指人心，不用通過推理思考，即能引起心弦的共鳴，感人至深。樂曲可以寫景、抒情，又或捕捉瞬間的印象。作者可以憑曲寄意，將難以言傳的幽微思緒、哀樂之情化成跌宕的音符。森巴、探戈、搖滾樂等節拍強勁的樂曲，更能使人不由自主地擺動身體，手舞足蹈。

樂器的創造是人類偉大的發明。人類奏樂的歷史少說也有八千年。在新石器時代，先民已開始用石頭和獸骨打製石磬、骨笛等樂器，自此音樂伴隨人類歷史而發展。中國早在三千年前已創立精深的樂律理論。周朝雅樂場面宏大，單是擊奏的編鐘，一套共有五十多件，兼且製作精美。唐代樂器的種類多達三百，有琴、瑟、笛、鑼、鈸、琵琶、嗩吶等等。盛唐時代“家家盡唱昇平曲，帝幸梨園親制詞”，²音樂普及的盛況可以想見。

在遠古文明的國度，人們相信音樂能導人向善，甚或超凡入聖。猶太教《塔木德經》(Talmud) 說，天上有一座神殿，大門只會為歌聲打開。中國和希臘兩大文明古國，都將音樂視為培養高尚品格的必要條件，



一如《禮記·樂記》所言：“德者性之端也，樂者德之華也”。周朝禮樂盛行，朝廷制禮作樂，就是確信莊嚴的音樂能起薰陶教化的作用。

不同民族的音樂，風格各具特色。非洲音樂的節奏活潑酣恣，充滿動感；印度音樂則像一道靜靜流淌的清泉；西方古典音樂結構嚴謹，注重整體布局，因而喻為“流動的建築”；中國傳統音樂重神輕形，結構猶如水墨畫的長卷構圖，自由而鬆散，但卻錯落有致，憑藉節奏的疏密變換、對比與統一來體

現曲中情思。

音樂與社會風尚、哲學思想密不可分。中國哲學三大主流——儒、釋、道思想，對傳統音樂影響深遠。儒學的“敦厚莊重”、道學的“無”、佛學的“空”，都主張捨繁取簡，形成傳統音樂崇尚遠、虛、淡、靜。以古琴為例，琴曲多屬單音的曲調，沒有和聲襯托，在虛實中重虛，在有無之間重無，追求的是虛實相涵、若顯若隱的空靈之境。

音樂的回響與心弦的顫動，交織成奇妙的旋律。美妙動人的音樂沒有國界，無須翻譯，便能逾越語言的藩籬，溝通人類的心靈，撥動情感之弦。音樂天地無限寬廣，蘊藏無盡寶藏：貝多芬氣勢磅礴的交響樂、莫札特優美和諧的樂章、清幽疏淡的古琴曲、自由奔放的民謠小調……

音樂法力無邊，既能振奮人心，又能讓人忘憂解勞。平靜的心靈會因激昂的旋律掀起波瀾，煩躁的心境會隨着悠揚的樂韻恢復寧靜，仿佛脫離凡塵，俗慮全消。音樂神奇的力量，妙不可言。

¹ 《禮記·樂記》

² 寶常《還京樂歌詞》

題目附註：“泠”粵音“鈴”，“泠泠”形容聲音清越悠揚。

錦城絲管日紛紛，半入江風半入雲。
此曲只應天上有，人間能得幾回聞？
杜甫《贈花卿》

Writing Speeches – For the Ear

David Parker, Professor and Chair
Department of English, the Chinese University of Hong Kong

Speech writing is a highly developed art. In the West, Aristotle wrote his founding book *Rhetoric* over two thousand years ago, initiating a formalised study that identified dozens of tropes, figures and other devices to make speeches more persuasive and powerful. If you analyse some of the great speeches, such as the *Sermon on the Mount*, Abraham Lincoln's *Gettysburg Address* or Martin Luther King's "I have a dream" speech, you will find that, consciously or otherwise, these speeches employ many rhetorical devices in a highly effective way.

For most of us speech writing is a more mundane matter. Those in the civil service may be called on to translate or to draft speeches for their minister or department head. These speeches will not aim to change people's hearts and minds on fundamental human questions, but rather to announce a policy initiative, welcome a delegation, or farewell a colleague. In these cases, a manual of rhetoric may be far less useful than a down to earth checklist of questions such as the following:

- ◇ Are the purposes of the speech clear?
- ◇ Does it achieve these purposes?
- ◇ Will it be relevant and interesting to its audience?
- ◇ Is it appropriate to the place and the occasion?
- ◇ Is the length appropriate?
- ◇ Is it logically constructed?

And above all: is it written for easy oral delivery and easy aural comprehension?

This is the key question I want to address here: *is the speech written for the ear?* The reason why this is an important question is that it calls on us to write in a way that may be somewhat unfamiliar. In the civil service we are used to dealing with the language of policy, administration and regulation. Most of the documents and memos we read are written not for oral delivery but for the eye.

Writing for the ear demands that we try to be *simple*, *brief*, *concrete*, *fresh* and *active* in our use of language. Let us start with *simplicity*. There are of course no inflexible rules for good expression, but speechwriters should look out for dependent clauses. For example, we will often read the following kind of sentence in print:

Our new Chancellor rose to prominence in the administration of the last Premier, who, in recognition of his contributions, recommended him for a knighthood.

This is the sort of sentence that many will write, but almost *nobody would actually say*. If you listen to the way people speak in ordinary conversations, you will very rarely hear

them use dependent clauses like this at all. If you put a sentence such as this into a speech, it will sound like *a written sentence being read*. The aim is to try to write what somebody might naturally say, as follows:

Our new Chancellor became prominent under the last Premier. Mr Smith valued his work and recommended him for a knighthood.

This sounds more like somebody talking: it is more direct and simple. Breaking the sentence up into shorter units makes it easier to comprehend via the ear.

At the same time, the substitution of "contributions" by "work" achieves another aim: *freshness*. Not only is "work" a shorter, simpler, more everyday word, but "contributions" belongs to a family of over-used metaphors that have become clichés, especially in official contexts. Other examples are "challenges", "enhance" and "facilitate" — words that are almost standard "officialese". Sometimes such words are very hard to avoid, but the effort to replace them is usually worth it. Speeches gain in vigour and interest, whereas too many repetitions of the clichés help to produce a mind-numbing effect on the audience.

Polysyllabic nouns can be inert and abstract. For example, the phrases "health promotion, disease surveillance, control and prevention" are written very much for the eye. In fact, apart from "and" all the words there are nouns, some of them used adjectivally — all of which helps to produce an indigestibly abstract effect. Rewriting these phrases as "promoting health, controlling, monitoring and preventing disease" achieves more vigour. The present participial forms "promoting" and so on introduce the dynamism of verbs: they invite us to imagine activities and so are also more *concrete* than the more abstract noun forms.

Finally, there is a tendency in official writing to use passive forms, partly because the action referred to may be done by any number of unspecified agents. "Offenders will be fined up to \$500 for a first offence" is a good example of the language of regulation. Little wonder that civil servants, when they come to draft speeches, naturally fall into the passive voice. "A saving of \$10 million will be achieved in the first year" is not so effective in a speech as the following: "The taxpayer will save \$10 million in the first year". This is more active, economical and concrete.

These are just some of the things that are involved in learning to write for the ear. Clearly, where many listeners are using a second language, the need is even greater for speechwriters to employ language that is as simple, concise, fresh, concrete and active as possible.



All These Exams

Oliver Wong, Official Languages Officer II
Immigration Department

As a life-long music student, I think I deserve a prize from the ABRSM¹ for being one of their most faithful patrons: I sat for Grade 4, 5, 7 and 8 Piano (twice), Grade 8 Singing (twice) and Grade 8 Theory of Music examinations. From these experiences, I can draw one conclusion: performance is a risky business and paperwork is not. That's why Pavarotti spends a few minutes on stage singing with U2's Bono and earns a lot more money than a professor of musicology does in a year.

What's so difficult to control in a performance is the piano, or any other instrument you have to be provided with. Of course, this means almost nothing if you bring your own violin or double bass, but the piano remains the most popular instrument in Hong Kong. I would be all too glad if I could bring my own piano, but for this dream to come true, technology has to progress further. For the present, every piano exam candidate has to put up with the pianos provided in their designated exam centres: pianos with keys which don't bounce back, pianos with a touch too heavy for even the most heavy-duty pile rig... and it takes just a little such discouragement to ruin your mood and screw up the whole exam.

Compared with piano playing, singing is a lot easier. So says a voice student who learnt keyboard for a couple of years, found all his talent exhausted, and switched to the exploitation of the human voice. True, a player of Liszt's *Piano Sonata in B minor* may wish to have ten more fingers to meet the stringent technical demands, but a singer of even Verdi's most powerful arias seldom wants one more mouth or two more lungs.

The human voice is, however, the most unpredictable instrument of all. Even if you take care of it extremely well, an unexpected attack of cold or flu can blow it in one go and mess up your exam schedule. What's more, no matter how excellent your physical form is on the day of the exam, once you enter the exam room, your pulse rate may soar, you may be taken aback by the solemn atmosphere, and then your throat may go dry, and remain so no matter how much water you gulp down. Worse still, while a sip of water is allowed in between titles, you definitely appear awkward if you take sip after sip throughout one single exam. How often do you see a singer drink on a recital stage?

After so much dreary home practice and a nightmarish exam experience finally comes the result slip — either as a reward (if you pass the exam) or as a disappointment (if you don't). The reward can be more than that sometimes: my performance in the Grade 8 Theory of Music exam was so impressive that I was awarded £70, a sum almost equal to the exam fee I had paid.

The ABRSM seemed to understand very well the saying that “money can't buy happiness”, so they sent me a money order issued by a British bank with no known branch in the territory. To cash it, I attempted almost all the major banks here, but none of them was willing to redeem it. That's why this beautiful money order still lies flat in my drawer after seven years!

¹ Associated Board of the Royal Schools of Music

Without music, life is a journey through a desert.

Pat Conroy



南腔

北調

說好普通話 小錦囊一

法定語文事務部有一普通話癡，為要說好普通話，去年，立定決心，捲起鋪蓋，帶上盤川，上京拜師學藝去！

普通話癡直奔中國傳媒大學播音主持藝術學院。這學院是全國訓練國家級播音員的最高學府，也就是說，是普通話口語訓練的最高權威。教授身懷絕技，他們的耳朵要比一台超聲波探測器還靈，學員的語音毛病就甭想逃過他們的法耳。偵測到毛病，教授用上生動和顯淺簡單的方法，就能輕鬆點撥學員，糾正頑固的發音毛病。普通話癡有幸得到高人指點，願把粗淺的學習心得，編成一套小錦囊，在以後幾期的《文訊》，和大家一一分享，歡迎各方批評指正。

錦囊一 —— 以聽促說

“剛才你的zhi音唸成了zi音，一聲成了四聲，還有ang唸成an了，你聽出來了嗎？”如果曾經有老師這麼跟你說，

可你總是丈八金剛摸不着頭腦，搞不懂怎麼老師說的，你就是聽不出來，那恐怕你在聽力方面，需要多下苦功了。

學語言的，首先聽力必須靈敏，能夠分辨讀音和音調的差異，才能夠知道何謂準確讀音和自己發音是否準確。假如閣下自問具備此條件，那恭喜！你在說好普通話的康莊大道上已昂首踏出第一步。假如你自問這方面條件不足，也無須氣餒，只要你有愚公移山的毅力，堅持每天用心地、有意識地聽標準普通話的廣播、朗讀、演講等，假以時日，聽力還是能靈敏起來的。

所謂以聽促說，聽好才能說好。多聽好的普通話，除了鍛鍊辨音能力，還能豐富普通話辭彙，增強口語能力，而通過潛移默化的作用，也能讓你掌握好普通話的語感和節奏。所以說，別儘自顧自地說個不停了，從今天起，記好了——用心聆聽。



Blow One's Own Trumpet

Jessie is always blowing her own trumpet. Is she really as good as she says she is?

Tom likes to blow his own trumpet about what he accomplished during the war years.

Have you ever come across someone who is “good at trumpet-blowing”, someone who keeps boasting about himself? If you want to show your disapproval of such behaviour, asking the braggart not to blow his own trumpet will strike the right note.

Blow one's own trumpet means praising oneself in an immodest way. This common expression is derived from such sources as history, religion and old customs. With its rich, pure and penetrating sound, the trumpet has been used from ancient times to send signals (especially military ones), express celebration or draw attention to something important. In the Christian tradition, the sound of trumpet proclaims war, the arrival of angels, and the end of the world. In the past, a herald sounded the trumpet whenever a new knight appeared at a tournament. The arrival of important people in a place was announced by a fanfare of trumpets. This practice is still very much alive in many countries today.

A person who blows his own trumpet wants other people to recognise how good and successful he is. However, too much boasting may serve no purpose other than turning people away. It is better to let someone else blow the trumpet for you, like the knights at the tournament, who let the herald announce them rather than announcing themselves.

Blow one's own trumpet is mainly used in British English. A similar expression in American English is *blow/toot one's own horn*.

自吹自擂

貝克漢姆“自吹自擂”看好英格蘭隊歐洲錦標賽前景
網上體育新聞標題

有關音樂的成語，例如“繞樑三日”、“珠落玉盤”、“出谷黃鶯”等，多含褒義，表達聽者讚賞之情。帶貶義的音樂成語相對較少，“自吹自擂”是少數例子之一。這個耳熟能詳的成語，跟英諺“blow one's own trumpet”意思相近，同樣借助樂器來形容某人自我吹噓，炫耀個人成就。

“自吹自擂”的“吹”是指吹奏喇叭。喇叭屬於管樂器，聲音洪亮。喇叭響起，馬上引人注目。“擂”指打鼓。鼓的聲音有如雷動，扣人心弦，與喇叭聲有異曲同工之妙。“自吹自擂”意指自己吹奏喇叭，自己打鼓，比喻自吹自捧，確實貼切不過。

“自吹自擂”語帶貶義，與中國傳統價值觀不無關係。《尚書》明言：“滿招損，謙受益”。謙虛向來視為我國傳統美德，是故每當得到人家稱讚，自然反應是連忙說聲：“過獎過獎”或“哪裏哪裏”，以表謙遜。

俗語有云：“有麝自然香，不必迎風揚”。不過，在今天講求表現自我、重視宣傳效應的時代，“自吹自擂”有時可能出於實際需要。英格蘭國家足球隊隊長揚言有信心奪標，不一定是狂妄自負的表現，而是預先給隊員打氣，以壯聲威。

自吹自擂講究技巧，還要適當有度，過分吹噓只會使人感到華而不實，效果適得其反。



Music is the universal language of mankind.

Henry Wadsworth Longfellow



第十九期《牛刀小試》 遊戲答案

註：

橫四 不渡或不度皆可
橫十七 山查或山渣皆可

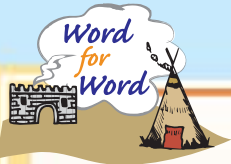
直2 蘇堤或蘇隄皆可
直5 遊衍或遊衍皆可
直8 塞北或塞外皆可

得獎名單：

| 姓名 | 所屬部門 |
|-----|---------|
| 李念桃 | 民政事務局 |
| 方玉嬋 | 勞工處 |
| 孫展鵬 | 土木工程拓展署 |
| 陳美珠 | 勞工處 |
| 黃慧敏 | 公務員事務局 |

各得獎者將獲專函通知領獎。





Music in Our Speech

Music is magic. It gives expression to inarticulate thoughts and feelings. It can lift a dark mood or give rest to an anxious mind. Music has long been an integral part of people's lives. It is only natural that music-related terms keep popping up in our daily language. The following are but a few examples:

Andy broke his neighbour's window with his football. Now he has got to *face the music*.

They pulled out all the stops to make sure their daughter had a wonderful wedding.

The government is *soft-peddalling* on the toll increase issue until after the pass of the proposed bill.

Something that is *music to one's ears* is something always welcome. It refers to good news or a piece of information that makes someone happy. When it comes to *facing the music*, it is undoubtedly undesirable. To *face the music* is to answer to the consequences of one's actions, especially punishment. Its origin is military, from forcing a cavalry horse to face the regimental band to accustom it to the blare.

To *pull out all the stops* means to make a tremendous effort. The *stops* refer to organ stops — the knobs at the side of an organ, which are used to control the sound. When all the stops are pulled out, the organ makes its loudest sound. To *soft-pedal* is to treat something more gently or to make something seem less important, urgent or bad than

it really is. The soft pedal on a piano is used to mute the tone. With the soft pedal down, the piano plays more quietly.

A tune is no stranger to musicians. If someone *changes his tune* after something has happened, he starts expressing a different attitude and reacting in a different way. A musician normally has the full control over the tune he is to play. In an office or other settings, however, it is always the person in charge who *calls the tune*. To *call the tune* means to make decisions. This expression derives from the practice of paying itinerant pipe musicians for a song, as in the proverb "He who pays the piper calls the tune". If you are *out of tune* with somebody, you have nothing in common with him, and you are unable to understand or agree with what he thinks and wants.

Music-related expressions add a vivid touch to our day-to-day communication. For example, *harping on the same string* sounds more dramatic and powerful than *talking about something over and over again*. The origin of this idiom goes back to the 16th century when harpists loved to fully show their remarkable skills by plucking on the same string. To *harp on the same string* is to make the same point continuously, especially in a way that is annoying or boring.

There is indeed music in our speech. Incorrect usage of music-related idioms, however, may lead to misunderstanding or embarrassment. It is always better to *strike the right note* than to hit the wrong one.

Music washes away from the soul the dust of everyday life.

Berthold Auerbach

粵語懶音舉隅



有語言學家把語言喻作人的衣冠，發音不正等同衣履不整。日常碰到粵語發音不正的例子不少，而懶音更屢為語言學家詬病。

常見的粵語懶音包括聲母“n”（鼻音）、“l”不分。或許因為聲母“n”、“l”的發音差異不大，而“n”的發音須利用鼻音，人們往往捨難取易，把男(nam⁴)¹人讀成藍(lam⁴)人，女(nœy⁵)伴讀成旅(lœy⁵)伴，鼻音消失殆盡。

其他常見的粵語懶音例子還有：

一. 聲母“gw”（圓唇）讀成“g”。例如：電視台介紹北國(gwɔk⁸)風情的旅遊節目，主持人說成北角(gɔk⁸)風情。乘客購買京廣(gwɔŋ²)鐵路的車票，如說成京港(gɔŋ²)鐵路，目的地便會由廣州變成香港。

二. 韻尾“ŋ”（橙tsan²）讀成“n”（鏗tsan²）。韻尾又叫收音，是韻母最後的部分。“ŋ”、“n”混淆，是常見的毛病。例如：恒生銀行說成痕身銀寒；朋友滿天下說成貧友滿天下。

三. 韻尾“k”、“t”混淆。由於以“p”、“t”、“k”收音的字讀起來較短促，如說話急促，很容易把韻尾混淆。例如：墨(mek⁹)汁魷魚跟蜜(mt⁹)汁魷魚的風味截然不同；公司今年純利八百(bat⁸ bak⁸)萬美元與百八萬(一百八十萬)美元，相差甚遠。

香港人平常說話夾雜懶音，可能已見怪不怪。懶音有時無傷大雅，但有時可能會引起誤會，有礙溝通。只要平時多點查找粵語字音，並針對較難發音的字，勤加練習，日子有功，要做一個衣履整齊的人，絕非難事。

¹ 本文採用《中華新字典》粵語注音符號。



跟着宋詞去旅行

《宋詞地圖》

公務員事務局

法定語文事務部

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宋朝是國勢積弱的時代，但武弱文強，文壇卻綻放異彩，詞的創作尤稱大觀。有宋一代，詞家輩出，給後世留下無數長短有致、韻味無窮的文學佳作——宋詞。論者每譽宋詞言情狀物，窮極工巧；詞人筆底的山山水水，確也多彩帶情，惹人遐思。

相傳金主完顏亮正是聽聞了柳永的《望海潮》，欣然有慕於“三秋桂子，十里荷花”的江南美景，遂起揚鞭渡江之心，揮軍攻宋。跳躍音符似的文字，魅力竟可至此。

《宋詞地圖》不是山水專題的詞選，也不是給讀者介紹風光、策劃行程的旅遊指南。以“地圖”為名，也許只有一點象徵意義——展現既深且廣的文化空間，在山水與人文中尋覓最佳的契合點，於不變的旅途中發掘多變的自然景物和傾注其中的感悟。

全書以宋人詞篇為經，以山川勝地為緯，一面解說其中膾炙人口的詞句，演繹不同詞人對華山夏水的不同糾結感受，一面穿插相關的民俗歷史、典故傳說，為讀者點活了千年的歷史文化。作者用文字的魔杖，帶領讀

者與蘇軾、姜夔、陸游、辛棄疾等兩宋著名詞人並肩同遊，賞風鑑月，在萬水千山的行旅中，為宋詞在今日中國地理上的美麗與精緻定位。

塞北江南，山川名勝，從開封到西安，從廬山到西湖，從黃河壺口到長江三峽，詞人一路行吟，邊走邊唱，給山水貼上或哀婉或雄壯的情感標籤，串連成一段接一段的文化尋根之旅。跟着宋詞去旅行，看到的不獨是江山如詩似畫的醉人風景、詞人萬般心事的情感脈絡，還有隱藏在生花妙筆裏的縷縷人情，以及風景背後的歲月滄桑。山水之旅，於是成了人文之旅。

遊記也許是太多了，但以宋詞為導遊，在品詞味句之餘，賞山閱水，卻是別樣滋味。如果厭倦了傳統跑馬觀花式的旅遊文字，更不妨細讀這本《宋詞地圖》，手握書卷，故國神遊，跋涉山水歷史之間，思量精巧細膩的宋詞裏的種種文化細節，與古代騷人墨客作縱橫千古的心靈之約，豈不快哉！

附註：《宋詞地圖》由姚穎與彭程合著。

易俗以雅樂，和人以正聲。
姚崇《彈琴誠》



猶有餘韻

詩歌韻律淺說

古時蒙童讀物《千字文》凡一千字，“天地玄黃，宇宙洪荒……寒來暑往，秋收冬藏”，每字互不重複，學童卻能琅琅上口，除了因為全文對仗工整外，竅門正在於通篇都是押韻的四字句，聲調宛轉有致，易記易讀。

漢語一字一音，而且每個字音都有幾個聲調變化，¹可概括分為兩大類，即“平”和“仄”。所謂平聲，普通話分陰平（第一聲）、陽平（第二聲），粵語也分陰平（例如“詩”、“天”）、陽平（例如“時”、“田”）。至於“仄”聲，是指平聲以外的各聲調。平和仄的聲調變化，是古典詩詞格律最基本的元素。

歷代詩歌，不論是唐詩、宋詞、元曲，還是明清傳奇，都有韻轍，講平仄。²詩詞音韻諧協，唸起來便順口動聽。起初詩歌都是根據語音押韻，腳韻本來是很自然的。相傳黃帝時期流傳一首名叫《彈歌》的歌曲：“斷竹，續竹，飛土，逐肉”。³“竹”和“肉”古代同韻。古代民歌總集《詩經》，句式以四言為主，例如“關關雎鳩，在河之洲。窈窕淑女，君子好逑”，其中“鳩”、“洲”、“逑”都是押韻的。

韻書創立以後，古人便得按韻書所規定的字音賦詩作文。例如柳宗元的一首五言絕句《江雪》，押的是入聲韻：⁴

千山鳥飛絕，萬徑人蹤滅。孤舟蓑笠翁，獨釣寒江雪。

詩詞歌曲離不開聲調高低和押韻。聲律要求嚴格的律詩也好，體裁比較自由的詞曲也好，都講究合轍押韻。李白名

作《蜀道難》，體裁屬古體詩，句形多變，短至三言，長至十一言，但篇中腳韻仍是抑揚交替、間隔勻稱。

詞、曲每句字數多寡不同，自一字、二字至九字、十字都有，例如元曲大家關漢卿的《一枝花·不伏老》，有兩個二十餘字的句子，從來讀者驚為曲中的長句，上句：“我是個蒸不爛煮不熟捶不匾炒不爆響璫璫一粒銅豌豆”，分析一下，實是一串長長的三字襯句，最後落在“一粒銅豌豆”，下句是“恁子弟每誰教你鑽入他鋤不斷斫不下解不開頓不脫慢騰騰千層錦套頭”，“豆”、“頭”押韻，抑揚勻稱。

聲調抑揚是古代語言藝術一個鮮明的特色，而抑揚有致，全仗平仄的巧妙運用。漢語詩歌特別重視平仄，因為詩詞音調優美，平仄鏗鏘，自然好聽好記，流傳廣遠。

¹ 古代漢語分成平、上、去、入四聲。現今有些地區方言平上去入四聲各分陰陽（入聲以“p”、“t”、“k”收尾，例如“國”字粵音讀“gwok”），甚至可多至九聲（例如粵語）。

² 押韻與平仄排列是詩詞的格律要素。一首詩詞部分句子末尾的字，如果韻母相同（例如普通話“東”（dōng）、“凍”（dòng）、“同”（tóng））或基本相同（例如普通話“山”（shān）、“還”（huán）、“串”（chuàn）），這些字的字音可構成韻腳。礙於篇幅，平仄排列暫且按下不表。

³ 歌詞大意是：砍一段竹子來做弓，好用來打出泥彈丸去捕殺野獸。

⁴ 元代以來，北方語音的入聲漸漸消失，因此普通話只有平、上、去三聲。這首詩如用普通話唸，韻腳字音會與古不合。

傳統曲藝 — 數來寶

傳統曲藝流行於民間，富有地方色彩。中國曲藝源遠流長，現存的曲種約有四百，大致分為相聲、快板快書、評書、鼓曲四類。

數來寶屬於快板快書的曲藝，又名順口溜、溜口轍，流行於中國南北各地。藝人一邊用竹板打拍，一邊演唱故事，憑藉淵博的生活知識，見景生情，即興編唱，隨時進出故事裏頭每個角色，有的還能講古論今，引經據典，夾敘夾議。以下的唱段墊話點出了這種即興演唱的特色：

甲：數來寶講究三快。

乙：哪三快？

甲：講究眼睛看得快，腦子裏編得快，嘴裏說得快。

乙：噢，現編現唱！

甲：對，見了什麼唱什麼。

最初數來寶的藝人走街串巷，在店鋪門前演唱索錢，唱詞主要是誇讚店家商品貨真物美。約在六七十年前，這一別具特色的曲種給搬上舞台。數來寶的演唱形式有三種：單數、對口和羣數。單數由一人演唱，屬數來寶早期的演唱形式，現在已不多見。對口最常見，由兩人演唱，甲乙二人多為逗（逗人發笑）、捧（配合主角逗人發笑）關係。羣數最少由三人演唱。

“數來寶”一名的由來，至今未有定論。一說藝人往往把商品唱得比實際貨物更齊全、更精美，店主感到經藝人這麼一“數”，店中猶如“來”（增添）了“寶”（貨物）。一說藝人在店鋪門前演唱，便能得錢，一“數”就“來寶”。

數來寶的語音，是以普通話的標準音，亦即北京語音為標準。為了使節奏暢順，數來寶的句式有一定的結構，基本格律是六、七單尾句，即上句六字，下句七字，句尾的音節都是奇數。另外，上下兩句的尾字必須合轍押韻，¹聲調相同。例如：

**數來寶，講技巧，
這門藝術不好搞。**

第一句六字，第二句七字，句末“巧”、“搞”兩字押韻，且同屬上聲。上句六字屬三、三結構，數成二一、二一的節拍；下句七字則為四、三結構，數成二二二一的節拍，兩句最後一拍都是單字。這種基本格式可以因應內容和表演者的喜好靈活調整，增減字數。例如“這門藝術不好搞”有人唱成“這門藝術可是不

好搞”。又如：

**什麼老禮他全懂，
結婚都按老傳統。**

上下兩句都是七字。適度變化可使演出更生動活潑。著名話劇《茶館》裏頭的一段數來寶也屬此例：

**王掌櫃，大發財，
金銀元寶一齊來。
你有錢，我有嘴，
數來寶的是窮鬼。
打竹板，我又來，
數來寶的還是沒發財。**

唱詞要易記易唱，悅耳動聽，必須節奏鮮明，音韻和諧。在韻律格式方面，數來寶使用的是“花轍”，即在一篇作品中，轍韻轉換頻繁，往往兩句一轍。以上述一段數來寶為例，第一、二句韻腳“財”、“來”同轍（韻母同是“ai”，陽平聲），第三、四句韻腳換轍（“嘴”、“鬼”韻母同是“ui”，上聲），第五、六句韻腳再換上“來”、“財”。

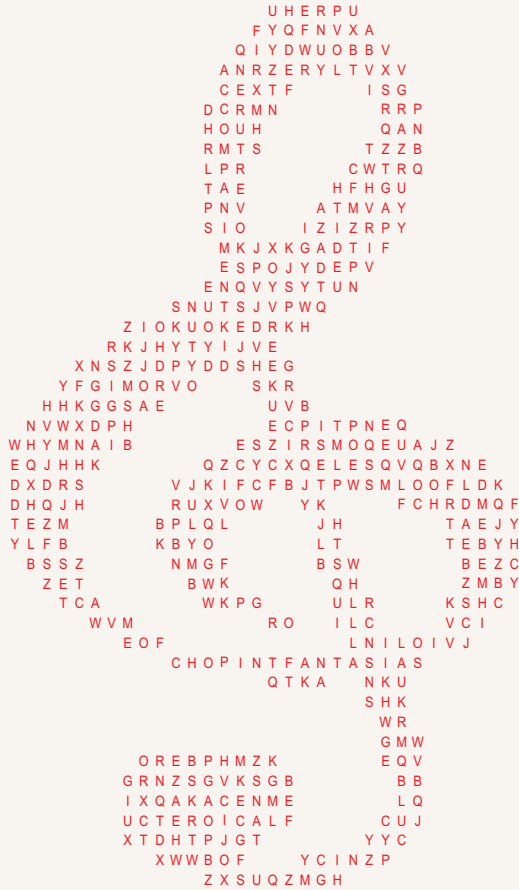
數來寶伴奏的竹板大小各一副。大板由兩塊竹板串成，每塊長約五寸半，寬約兩寸。小板由五塊竹板串成，每塊長約三寸，寬約一寸。藝人藉手腕上下轉動，使竹板發出啾啾的音響，並講求節奏快慢有度，音響輕重勻稱。

有人稱數來寶為“合轍押韻的相聲”，點出了數來寶談諧、風趣的藝術特色。數來寶要做到談諧風趣，得有“包袱”才行。“包袱”就是能夠引起聽眾發笑的段落，也就是笑料。包袱的穿插，往往能凸顯對口數來寶甲乙二人的捧逗關係。包袱用得好，不僅可以發人深省，還可以使作品妙趣橫生。

曲藝具有通俗、順口、易聽易懂的語言特色。數來寶這種饒有趣味的曲藝，既有內涵又富動感，可說是中國民間說唱藝術的珍品，難怪著名作家老舍先生對這種曲藝推崇備至。

¹ “韻”和“轍”同義。





Embedded in this musical symbol are words relating to music. Each clue points to one word. Try and see if you can find and circle all the music-related words. They may be spelt backwards or forwards, up or down, or even diagonally.

To participate, please fill in the information below and send it, with the circled answers on the puzzle, to the Word Power Editorial Board, Official Languages Division, Civil Service Bureau, Room 2315, Queensway Government Offices, 66 Queensway, Hong Kong before 20 August 2005.

Answers and names of the winners will be published in the next issue of *Word Power* (The Editorial Board will have the final say on the answers). Five prizes will be awarded. Lots will be drawn if necessary.

Name : Mr/Ms/Miss(delete as appropriate) _____

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Clues

| | |
|-----------------------|--|
| F + 7 letters | A Walt Disney musical film with its soundtrack produced under the direction of Stokowski. |
| V + 5 letters | A musical instrument to which the bow and arrow is held to be its ancestor. |
| H + 3 letters | A musical instrument, also the national symbol of Ireland. |
| E + 5 letters | Beethoven's <i>Third Symphony</i> . |
| T + 10 letters | A Russian composer of the Romantic era. |
| B + 8 letters | A German composer who wrote nine famous symphonies. |
| C + 5 letters | A Polish composer who is among the greatest of composers for the piano. |
| B + 7 letters | A male singing voice that is lower than a tenor but higher than a bass. |
| Q + 6 letters | A piece of music written for four instruments or four performers. |
| A + 12 letters | The art of playing along with a soloist or ensemble in a supporting manner. |
| O + 7 letters | A piece of music written as an introduction to an opera or play. |
| B + 6 letters | A style of music marked by strict forms and elaborate ornamentation, which was prevalent in Europe in the 17th and early 18th centuries. |
| P + 9 letters | Musical instruments which you play by hitting them. |
| S + 6 letters | A woman, girl, or boy with a very high singing voice. |
| R + 7 letters | A piece of music which has an irregular form and is written to express emotion. |
| H + 3 letters | A song of praise, adoration or prayer to God. |
| L + 3 letters | A musical instrument. Apollo was a master in playing it. |
| S + 4 letters | The five lines on which music is written. |
| P + 6 letters | A small musical instrument that looks like a flute but produces higher notes. |
| S + 8 letters | A musical note which has a time value equal to two half notes. |

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|--------------------------------|------------------------------|---------------------------------|--|
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