

山東地方戲曲藝術

山東地方戲曲的歷史流變

山東地區的戲曲藝術最早可以追溯到兩千多年前的齊魯諸國。魯國的「儺舞」、「臘祭」等甚為流行，在《論語·鄉黨第十》中有記載，由此可見儺戲在山東境內具有久遠的歷史。而優、女樂則流行於齊魯諸國的宮廷，在《論語·微子》中有相關的記載，可見倡優風氣盛行，相傳不絕。到了漢代，百戲在山東流行，從山東境內出土的漢代畫像石中，可大概推知漢代百戲的流行狀況。沂南縣北寨村漢墓畫像石及臨沂銀雀山九號漢墓出土的彩繪帛畫都記述了百戲的演出活動。隋代齊倡名動全國，到了唐代參軍戲在山東地區流行，可說長期流行的歌舞百戲、俳優活動，是山東戲曲孕育發展所必不可少的重要過程。

宋雜劇形成後亦播及山東，金末元初產生用北曲演唱的戲曲形式即元雜劇，山東是主要流行地區之一，元人鐘嗣成的《錄鬼簿》和明初賈仲明的《錄鬼簿續篇》中記載的山東籍戲曲作家共二十八人，能歌擅唱者四人。當時的東平雜劇家輩出，戲曲活動盛行。除東平外，濟南等地亦盛行元曲和元雜劇演出。這一時期家庭戲班逐漸形成，並到各地流動演出，「東平散樂」就是其中的典型代表，該班的主要成員有旦角王金榜，其父王恩深，其母趙茜梅。《宦門子弟錯立身》就寫了完顏壽馬與東平散樂王金榜的愛情故事。這一時期，山東戲曲趨於成熟，為其進一步發展奠定了基礎。

山東戲曲到明清時進入蓬勃發展時期。李開先的《寶劍記》和孔尚任的《桃花扇》成就突出，影響最大。在演出方面，職業戲班增多，活動頻繁。到清代中葉已有數十個不同的戲曲劇種同時活躍在山東境內。大致可分為梆子腔劇種、弦索腔劇種、肘鼓子腔劇種等。

現在在山東境內流行的戲曲劇種多達三十多種，大致可以劃分為梆子腔系、弦索腔系、肘鼓子腔系和民間歌舞及說唱形成的戲曲劇種這幾種類型。



柳子戲《五台會兄》



柳子戲《孫安動本》



柳子戲《風雨帝王家》

部分山東地方劇種列表

劇種名稱	別名	形成 (傳入) 時間	形成 (傳入) 地點	所唱腔調	流佈地區
呂劇	化妝揚琴、琴戲、迷戲	清末	山東廣饒、博興一帶	四平、二板	山東及蘇北、東北各地
柳子戲	弦子戲、北(百)調子、吹腔	明末清初	魯西南、豫東、冀南毗鄰地區	俗曲、柳子、高腔、青陽、崑腔、亂彈、羅羅、西皮、二簧	山東、河南及蘇北、皖北、冀南一帶
山東梆子	高調梆子	清代	魯西南	梆子腔、笛戲、羅戲	山東荷澤、濟寧、泰安、聊城、臨沂地區
萊蕪梆子	萊蕪謳	清代	山東萊蕪、泰安	梆子腔、徽調	山東萊蕪、泰安、新泰
大平調	大油梆	清代	豫北、魯西南	梆子腔、羅羅	豫北、魯西南、冀南
棗梆	本地傣	清末	山東鄆城、梁山、荷澤	梆子腔、崑腔、羅羅、皮簧	魯西南
東路梆子	章丘梆子	清代	山東章丘	梆子腔、崑腔、亂彈、羅羅、柳子、皮簧	山東章丘、惠民一帶，曾在濟南演出
柳琴戲	拉魂腔、肘鼓子	清代	魯南、蘇北	慢板、二行板、快板、娃子、羊子	山東臨沂、棗莊、滕縣、蘇北、皖北
五音戲	五人戲、西路肘鼓子	清代	山東淄博、章丘	悠板、雞刨爪、二不應、娃娃	淄博、濟南、章丘一帶
茂腔	茂肘鼓	清末	山東諸城、高密、膠縣一帶	慢板、二六、快板、南鑼、娃娃	青島市及諸城、高密、五蓮等地
柳腔	/	清末	山東即墨、平度	悲調、花調、娃娃、南鑼	青島市及掖縣、平度、萊陽一帶
兩夾弦	二夾弦、大五音	清末	魯西南、豫東	大板、二板、北詞、娃娃、山坡羊	魯西南、豫東、皖北、冀南
一勾勾	四根弦、河西柳、四股弦	清末	山東聊城、河南安陽一帶	頭板、二板、三板、尖板、散板、平唱	山東聊城、德州、惠民、泰安地區及冀南、豫東一帶
四平調	四拼調	二十世紀三十年代	山東濟南	平板、念板、直板、散板	魯、豫、蘇、皖四省交界地區
化妝墜子	墜子戲	二十世紀三十年代	山東冠縣	平板、寒韻、五字嵌、十字韻、快札板	山東冠縣、莘縣、濟寧、皖北、豫東、冀南
大弦子戲	/	明末清初	魯西南、豫東北	俗曲、羅羅、高腔、青陽、勾兒腔	魯西南、豫東北、冀南
羅子戲	大笛子戲、羅羅頭	明末清初	魯西南、豫東北	俗曲、羅羅、高腔、青陽	魯西南、豫東北、冀南
亂彈	/	清代	冀南、魯西北	慢亂彈、二鼓頭、一鼓頭、流水、起板	山東臨清、冠縣、河北清河、鉅鹿、趙縣一帶
哈哈腔	合兒腔	清代	冀東南、魯西北	頭板、二板、三板、柳子腔、山坡羊	山東德州、惠民地區，河北保定、滄州地區
藍關戲	南官戲	清代	山東掖縣、招遠	高腔、平調、贊子、老調、崑調、說書調	山東掖縣、招遠一帶
漁鼓戲	/	清代	山東沾化縣	三句一扣、兩句一扣、娃娃	山東沾化縣
八仙戲	/	清代	淄博市臨淄區五路口村	〔駐雲飛〕、〔耍孩兒〕、〔桂枝香〕、〔號佛〕	臨淄區五路口村一帶
端公戲	端公腔、端鼓腔	清代	微山湖一帶	〔七字韻〕、〔十字韻〕、〔疊斷橋〕、〔請神調〕、〔念佛調〕	微山湖一帶
王皮戲	十八大姐門王皮	清代	山東冠縣、茌平、平陰等地	〔耍孩兒〕、〔序子〕、〔鶯歌柳〕、〔駐雲飛〕	冠縣、茌平、平陰一帶

山東地方戲的臉譜

臉譜化妝稱為「勾臉」。多用於劇中淨、丑行腳色扮演的人物。早期的臉譜化妝材料有鉛粉、大紅、二紅、銀硃、墨汁、煤油、黑胭脂、金粉、銀粉、植物油及黃、綠、藍等色料，以黑、白、紅三色為主。化妝用具為質地較好的毛筆。

早期花、紅臉的臉譜多是寬而短的勾畫方式。自清代薙髮以後，「勾臉」才延伸至額部頂端。個別藝人在調製綠色時，喜用傳統方法：將麥苗、青草搗碎取汁再摻入綠色料和鉛粉。五十年代後期，除水粉化妝外，其他勾臉化妝一律採用各色油彩。

臉譜化妝分「淨腳臉譜」和「丑腳臉譜」兩大類。後又演變為「大花臉」、「二花臉」、「小花臉」和「紅臉」四大類；大花臉又細分為「黑臉」和「白臉」兩種。還有「武生勾臉」、「旦腳勾臉」等幾類特殊形式。

黑臉

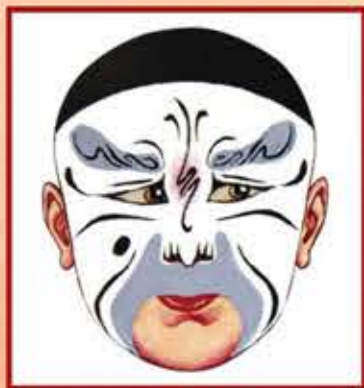
臉譜以黑色為主。年輕角色的紋理較直，用色較重；年老角色的紋理彎曲，用色較淡。多用白色畫眉，以黑臉反襯，腮部一般多繪以棕紅色，表現角色耿直轄達、剛正不屈的性格，如包拯、徐龍、張飛等。



《徐龍鏹子》徐龍

白臉

又稱「奸白臉」或「水白臉」。除面部膚色較為誇張外，眉、眼和各種表情紋理講究「取形」，重在刻畫劇中角色養尊處優、面帶笑容、內藏奸詐的權貴奸佞之象，如曹操、潘仁美、嚴嵩等。



白臉

紅臉

臉譜主要是紅色。強調面部色彩的柔和均稱。「紅臉」以白色或黑色畫眉，以黑色畫眼及紋理和鼻翼。表現性格豪邁、忠義剛強的人物形象，如秦瓊、關羽、趙匡胤等。



《下東河》趙匡胤

二花臉

臉譜圖案較複雜，突出角色的機警勇猛、精悍彪壯，如楊七郎、楊五郎、徐良、孟良、焦贊等。



二花臉

小花臉

有「豆腐乾臉」、「棗核臉」、「元寶臉」、「老丑臉」、「鴨子屎臉」及象形臉幾類。多在眉心 and 兩頰敷以紅粉；鼻梁處以鉛粉勾畫，一般不超過眼梢；以黑色畫眉（老丑用鉛粉）；以銀硃抹嘴並加畫白嘴岔，其餘面部保留皮膚原色。老丑所畫鉛粉面積較大，常在腮部抹淺紅色的扁圓形並加飾白色紋理以示蒼老。「小花臉」臉譜要求滑稽有趣，強調人物幽默、詼諧的精神面貌；也有表現反常、醜陋的方式。



小花臉



《兩架山》賈屠亮

武生勾臉

突顯角色的勇猛兇狠或特殊技能，外在化角色的內心活動。俊扮者多在前額或兩頰勾畫出梅花、火輪等圖案，以表示角色的身份或性格。有的只用棕紅色揉搓底色，以黑色勾畫眉眼，稱「搓臉」。如梆子戲《擒方臘》中的武松及其他劇目中的沉香、哪吒等角色。

旦腳勾臉

一般有三種：「丑旦勾臉」、「俊扮勾臉」和「旦腳開臉」。

丑旦勾臉

近似小花臉的譜式，突出滑稽有趣或反常醜態。

俊扮勾臉

表現旦腳的氣魄和膽量，如梆子戲《三喜合》中的洪金定，在臉部右側勾畫「小雞」形，左上眼皮勾畫「白眼皮」，眉色濃重並向兩側「起翅」，呈雲紋眉，突出其開朗、耿直的性格。



後扮勾臉

旦腳開臉

雖有特色，但不多見。如山東梆子《無艷探地穴》中的鍾無艷左臉俊扮，右臉勾畫黑、棕色調的臉譜，呈現出左右臉涇渭分明的臉譜效果，表現了角色具備陰陽兩種功力。

花城戲韻

山東荷澤，古稱曹州，地處中原腹地，素有「戲曲之鄉」稱譽。舉凡有影響之劇種，在此皆有流佈、演變之跡。即使墟調俚曲、所謂雅堂而未登者，亦有聲調、絲韻可尋。戲曲流佈之廣，罕有其匹。豆棚瓜架，時有呶呀；村徑田間，多聞引吭。翁嫗白髮，髻齒紅顏，興之所至，皆可模糊成韻。

荷澤文化底蘊的豐厚，滋潤著戲曲藝術的發展。其劇種繁多，且經久不衰。較有影響著達十餘種，風格流派多樣，戲曲唱腔各異。或粗獷，或柔媚，或蘊藉，或活脫，聽來皆可悅怡人。而芸芸眾生之中拔乎其萃或擅一技之長者，可謂代有名家，不可勝數。

荷澤地方劇種簡介

大弦子戲

大弦子戲又名「大弦戲」，是流傳於魯西南地區的古老劇種，因在唱曲起板時總以三弦起頭，故名。它是在元明俗曲小令的基礎上，經過藝人數百年來的創作、加工和提煉，發展成為集民間俗曲之大成的多樂調戲曲聲腔類型。

大弦子戲是運用曲牌的連綴來完成其唱腔的。唱腔曲牌繁多，今僅存百餘支。它在繼承「弦索腔」的同時，吸收了民間俗曲【山坡羊】、【鎖南枝】、【傍妝台】等。唱曲分為粗和細兩種。粗曲字多調急，情緒激昂；細曲字少調緩，行雲流水。其唱曲又分高、中、下三種調門，演唱風格雖粗獷潑辣，然而三弦、錫笛(見圖)、大笛、竹笛、笙等伴奏樂器所奏出的音樂則細膩、優美、典雅。特色樂器有尖子號、四大扇（大鑊、大鈸）(見圖)等。大弦子戲表演動作扎實誇張，武打多用真刀真槍，形象逼真，驚險動人。傳統劇碼有三百餘個，現僅存一百多齣。劇碼多為功架戲，大多取材於歷史小說和民間傳說。



大弦子戲《兩架山》



柳子戲《玩會跳船》



柳子戲《張飛闖轅門》

棗梆

清光緒年間，由山西上黨梆子傳入山東荷澤後，受本地語言的影響，逐漸演變形成的劇種。主要流行於山東荷澤一帶以及河北、河南的部分地區。因其演唱用棗木梆子擊節，1960年定名為「棗梆」。

棗梆屬於梆子系統板腔變化體的劇種，有豐富的板式和曲牌，曲調流暢，有較強的表現力。主要板式有二板、慢板、倒撥、二八銅、踩板等。主要伴奏樂器為鋸琴(見圖)。作為稀有地方劇種，棗梆音樂、表演、劇目獨具特色。其表演粗獷豪放，唱腔高亢激昂，委婉活潑，旦角花腔更為細膩纏綿，優美動聽。演唱時用真嗓吐字，假嗓托腔，而且真假嗓音截然分開，由真嗓突然翻高八度而成假嗓，紅臉、黑臉尾音發「啊歐」音，小生、小旦發「呶呀」音，腔韻悠長，聽起來別具風味。棗梆劇目內容豐富，形式多樣，群眾喜聞樂見。現存傳統劇碼有《徐龍鏢子》、《珍珠塔》、《蝴蝶杯》、《天波樓》、《打漁殺家》、《五花馬》、《大紅袍》等八十餘齣。



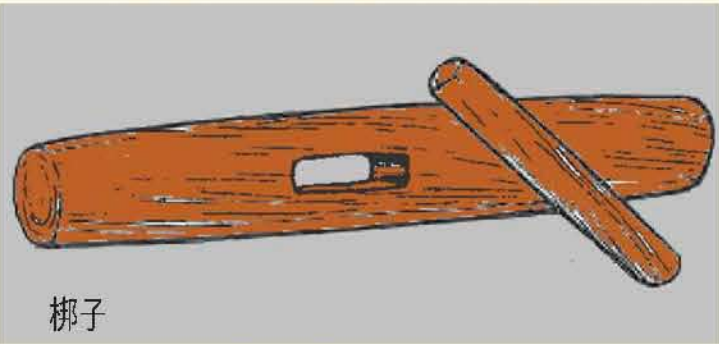
鋸琴



棗梆《徐龍鏢子》

大平調

又名「平調」，是山東梆子聲腔系統的地方劇種。因唱腔與山東梆子（「高調」）相近，但調門略低，故稱平調。又因其擊節用的梆子特大（長約二尺）(見圖)，故被群眾稱為「大油梆」或「大梆戲」，現通稱「大平調」。距今已有五百多年的歷史。



梆子

大平調流行區域以荷澤為中心，跨越冀、魯、豫、蘇、皖五省，號稱流佈五省八州。角色行當以生、淨為主，舞臺動作粗獷有力，形成劇種的重要特色。其表演氣勢恢弘，場面宏大，唱做念打並重，剛中帶柔。大平調音樂曲牌豐富，現存曲牌有「水上漂」、「滾龍珠」等一百三十多個；唱腔板頭有慢板、二八板、流水板、三板、正板、倒三撥、一串鈴等三十多個。唱腔以真聲吐字，假聲行腔，甩腔時翻高八度，後音掛「謳」，聲激音揚，風格獨特，極富韻味。伴奏樂器除大弦、二弦、三弦外，還有四大扇、尖子號 (見圖)等特色樂器，聲音雄渾，氣勢磅礴，尤以表現古戰場氣氛最為熾烈。群眾歌曰：「四大扇、尖子號，論聽還是大平調。」



尖子號

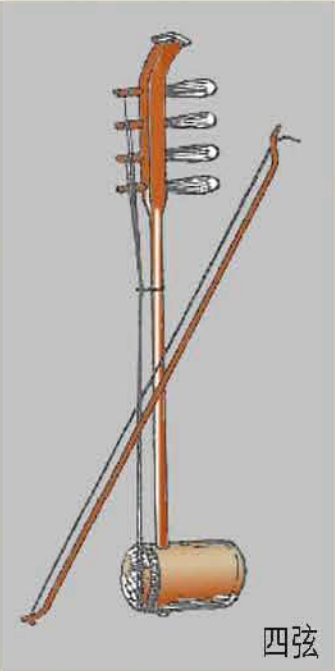
大平調傳統劇碼大多取材於歷史古典小說，角色多以生（紅臉）、淨（黑臉）的「袍帶戲」為主，民間生活故事戲較少。常演劇目有《百花亭》、《趙匡胤下河東》、《反徐州》、《收姜維》、《戰洛陽》、《收岑彭》等近二百齣。



大平調《下河東》

兩夾弦

又名「二夾弦」、「兩根弦」。當地人也稱它為「大五音」。因主奏樂器四弦(亦稱四胡)(見圖)的琴弓是兩股馬尾夾在四根琴弦間拉奏而得名。兩夾弦是在乾隆中期由魯西南一帶民間流行的藝術表演形式「花鼓丁香」基礎上發展演變而成的，至今已有二百多年歷史，唱腔清新活潑，樸實優美，主要流行於魯西南及周邊部分地區。



四弦

兩夾弦的傳統是唱功重於做功，所以它的唱腔是戲劇佈局的核心。基本唱腔有大板、二板、北詞、娃娃等。唱法上除老生用假聲（二本嗓）外，小生、旦、丑、淨均以真聲吐字，假聲拖腔，尾聲翻高用假聲，保持了傳統的演唱特色。

兩夾弦傳統劇目多以三小（小生、小旦、小丑）戲為主，多是反映民間生活的小戲。有《三拉房》、《站花牆》、《愣姐讓房》、《梁祝下山》、《呂蒙正趕考》等九十餘部。



兩夾弦《三拉房》



大平調《收姜維》

山東梆子

山東梆子又名「高調梆子」，簡稱「高調」或「高梆」，是山陝梆子流傳到山東後，受山東語音的影響而形成的劇種，距今約有四百多年的歷史，是荷澤流佈最廣又深受群眾喜愛的劇種之一。山東梆子因流行區域的不同，群眾對其稱呼亦有別。如以荷澤為中心的，習稱「曹州梆子」；以濟寧、汶上為中心的，稱為「汶上梆子」，總稱「高調」。1952年定名統稱為「山東梆子」。

山東梆子表演粗獷豪放，唱腔激越高亢，行當齊全，具有濃厚的地方色彩。唱腔音樂屬板式變化體，且板式、曲牌豐富。常用唱腔板式有慢板、二八板、流水板、散板等四大類。演唱時男腔以「二本嗓」為主，生行的發音較纖細，淨行的發音略帶「沙音」和「炸音」。女腔的各行當都採用「真」、「假」聲相結合的演唱方法，發音多用口腔共鳴，聲音圓潤、音域寬廣。主要伴奏樂器有板胡、二胡等。山東梆子劇目豐富，經常上演的有《反西唐》、《老羊山》、《兩狼山》、《牆頭記》、《玉虎墜》、《五鳳嶺》、《春秋配》、《反潼關》等近百出齣。多取材於民間傳說、歷史故事等。



山東梆子《反西唐》



山東梆子《五鳳嶺》

山東地方戲的表演身段和特技

推圈

山東地方大戲基本身段。劇中角色闊步行進的姿態體現了豪邁奔放的情緒和敏捷充沛的感情。

旋風腳

山東地方戲曲武戲基本身段。表現飛身騰越、僞健敏捷的姿態。動作講求提氣，集氣力於瞬間，不敞胸、不蜷腿，兩臂不下落。擊打鞋底聲音要清脆，落地不鬆懈以減少落地聲響。

氣色

山東地方戲曲基本形體身段。按劇情需要，面部表情呈現驚恐或憤怒狀，雙手與頭部快速抖動，兩眼「持眼」或直視，雙腳隨之「跺步」或者單腿蹲步。小生、旦行除沒有「甩髯」、「抖髯」、「吹髯」、「彈髯」等動作外，其他表演動作基本相同。

前扑

山東地方戲曲筋斗。正身向前騰空，以手抱腿腕，梗頭，翻轉一周。

跪船兒

山東地方戲曲台步。表現劇中角色跌倒後或下跪時的移動，展示慌亂跌倒、驚嚇掙扎、下跪乞求等神態。

繞花鐧

大平調紅臉行角色趙匡胤在傳統劇目《下河東》中與呼延贊文戰時使用的鐧花技巧。趙匡胤隨伴奏音樂手執雙鐧慌亂逃走，呼延贊舞耍單鞭追上，二人開打，趙不敵，退於高坡之上，手柱雙鐧，為了防備呼延贊鐧鞭的襲擊，遂將雙鐧在胸前交叉舞動，稱「繞花」。

「繞花」要求雙鐧離前胸尺許，雙手執鐧交叉繞花，鐧頭向外，繞鐧花時，鐧的路數呈扇面形輪廓。繞鐧花時要隨着唱腔速度漸漸加快，同時要求雙手與雙鐧不能弄碰着角色掛帶的髯口和軟靠之靠肚。

鋤活人

棗梆黑臉行角色徐龍，在傳統劇目《徐龍鋤子》中鋤死犯法的親生兒子時用的彩技。道具是一口特製鐵鋤。鋤刀分為鋤背和鋤刃兩層，皆有空心血槽，兩部相連。鋤刀中間有月牙形缺口。

使用前先將用雞血、硃紅、糖調製而成的「望子」從鋤刀的月牙形缺口處灌入鋤背的血槽中；然後再用和好的軟面片填補在月牙形缺口處，並捏成假刃。演出時，將被鋤之人抬上「鋤床」，當假刃接觸到被鋤人的脖頸即自行脫落，「望子」隨之流出。但因形象過於恐怖，1949年後已停用此彩技。

參考資料：

照片及部份資料由山東荷澤市地方戲曲傳承研究院提供

《中國戲曲誌·山東卷》編輯委員會 (主編：高玉銘)：《中國戲曲誌·山東卷》，北京，中國ISBN中心，1994年。

The Art of Regional Opera of Shandong

The Historical Evolution of Shandong Regional Operas

The art of Shandong operas can be dated back to more than 2,000 years ago in the states of the Qi and Lu region. “*Nuo* dance” and “*laji*” were both rather popular in the State of Lu. The fact that these were recorded in Xiang Dang 10th of *The Analects* show that “*nuo* opera” has a very long history in Shandong. The music genres called “*you*” and “*nü*”, on the other hand, were popular in the imperial courts of Qi and Lu states. These were recorded in *Weizi* of *The Analects*, showing that music and dance performers were all the rage during the time and their acts were staged and passed down the generations. *Baixi* musical dance became popular in Shandong during the Han dynasty. From the pictorial bricks of the period unearthed in Shandong, one could more or less imagine how popular *baixi* was during Han. Pictorial bricks from a Han tomb in Beizhai Village in Yinan County and drawings on cloth unearthed from Han tomb number nine at Mount Yinque in Linyin both recorded *baixi* performance activities. During the Sui dynasty, music performers from the state of Qi are reputed throughout the country. During the Tang dynasty, *canjun* opera (adjutant play) became popular in the Shandong area. One could say that the musical dance of *baixi* and comic performances that were popular for a prolonged period was an integral process to the birth and development of Shandong operas.

Zaju, after it took form in Song dynasty, was also spread to Shandong. The format of Yuan *zaju*, an opera sung with *beiqu* (northern song), emerged in late Jin dynasty and early Yuan dynasty. Shandong was one of the main areas where the art became popular. In *Records of Past Dramatists* written by Yuan writer Zhong Sicheng and *A Continuation of the Records of Past Dramatists* written by Jia Zhongming in early Ming dynasty, 28 native Shandong opera writers

were listed; four of them were also competent singers. At the time, a large number of talented *zaju* playwrights emerged in Dongping and opera became prevalent. The popularity of *Yuanqu* and Yuan *zaju* performances was not confined to Dongping; they were also highly popular in Jinan and other areas. Family troupes emerged during this time; they also travelled and performed in different locations. The troupe “Dongping Sanle” was a typical example of these family troupes. The main members of the troupe were Wan Jinbang, who played the *dan* (female) role; her father Wang Enshen, and her mother Zhao Qianmei. *The Minister’s Son Who Became an Opera Artist* was a love story between Yuanyan Shouma and Wang Jinbang from Sanle, Dongping. During this period of time, Shandong operas began to mature, and the foundation for its further development was laid.

Shandong opera reached full bloom during the dynasties of Ming and Qing. *The Legend of the Precious Sword* written by playwright Li Kaixian and *The Peach Blossom Fan* written by Kong Shangren were particularly distinguished works and the most influential. In terms of performance, the number of professional troupes increased and shows were staged quite frequently. By mid-Qing dynasty, there were dozens of different opera genres actively performed in Shandong. They could be broadly categorised as *bangzi* singing style, *xiansuo* singing style and elbow drum singing style, etc.

At present, more than 30 opera genres are popular in Shandong; they could be broadly categorised as *bangzi* singing style, *xiansuo* singing style, elbow drum singing style, as well as opera genres formed by folk song and dance and sung-story.



Liuzi Opera *Sun An Presenting Memorials*



Liuzi Opera *Zhang Fei Intruding the Yuan Men*

The Painted Faces of Shandong Regional Operas

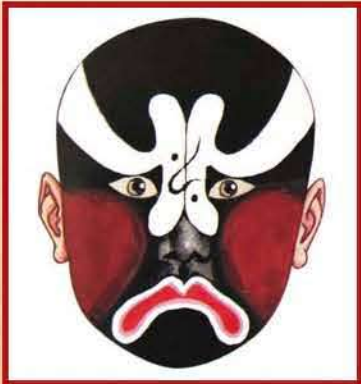
Face mask painting is called “face outlining”. They are mostly applied onto the faces of characters played by *jing* (painted face) and *chou* (clown) roles. Early make-up materials used in face mask painting include lead powder, *dahong* (big red), *erhong* (second red), silver cinnabar, ink, kerosene, black blusher, golden powder, silver powder, plant oil and pigments in yellow, green, blue, etc.; black, white and red are the primary colours. Quality brushes are the tools for face mask painting make-up.

In the early days, the painted faces of *hualian* (painted face role) and *honglian* (red face role) were mostly outlined to become wide and short. From Qing dynasty onwards, since hair on the forehead was shaved, face outlining extended to the top of the forehead. Certain performers would mix pressed juice of wheat germ and grass with green pigments and lead powder to prepare green make-up in the traditional way. In late 1950s, in addition to the water-based powdered make-up, paint used in oil painting is also used for face outlining make-up.

There are two main types of painted face make-up – one for *jing* (painted face) roles and the other for *chou* (clown) roles. These are later developed into *dahualian* (large painted face), *erhualian* (second painted face), *xiaohualian* (small painted face) and *honglian* (red face). *Dahualian* can be further broken into “black face” and “white face”. There are also a few special forms of face outlining, one for *wusheng* (martial male roles) and the other for *dan* (female) roles.

Black Face

A painted face that is primarily black. The lines for a younger role are straighter and colours used are stronger. For an older role, lines are more curved and colours are lighter. The eyebrows are usually painted white; with the black face, it creates a contrastive effect. The cheeks are usually painted reddish brown to reflect the character’s righteous, broad-minded, principled and unbending qualities. Bao Zheng and Xu Long are some examples.



Black Face

White Face

Also known as “cunning white face” or “water white face”. In addition to the rather exaggerating skin tone of the face, the facial expressions patterns of the eyebrows and the face must “take on a form”. The emphasis is to highlight the qualities of a secretly cunning dignitary who has led a well-fed life and always wearing a smile. The white face is applied on characters such as Cao Cao, Pan Renmei, Yan Song, etc.



Chen Chang in *Mount Liangjia*

Red Face

A painted face that is primarily red. It emphasizes in creating a gentle and even colour throughout the face. The eyebrows of a red face are drawn in white or black; the eyes, as well as other patterns and the wings of the nose are all painted in black. The face is created to depict gallantry, loyalty and staunchness in a character, such as Qin Qiong, Guan Yu, Zhao Kuangyin, etc.



Red Face

Erhualian (Second Painted Face)

A painted face with rather complicated patterns that highlight the wittiness, bravery, vigour and strong physique of a character. Yang Qilang, Yang Wulang, Xu Liang, Meng Liang, Jiao Zan, etc. are some examples.



Zhang Fei in *Zhang Fei Intruding the Yuan Men*

Xiaohualian (Small Painted Face)

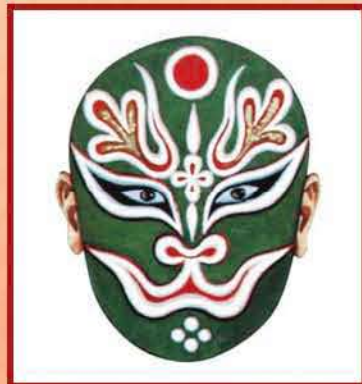
Comes with the subcategories of “dried bean curd face”, “date seed face”, “ingot face”, “*laochou* (older clown) face”, “duck droppings face”, and pictorial face, etc. Red powder is usually applied between the eyebrows and the cheeks. The nose bridge is outlined with lead powder, and usually does not go beyond the corner of the eyes. The eyebrows are drawn in black (*laochou* roles use lead powder here). Silver cinnabar is applied onto the lips and white corner of the mouth are added later. The rest of the face keeps its original colour. The lead powder area of a *laochou* (older clown) is larger. The facial features of an old person are usually expressed by a light red blush in the shape of a compressed circle onto the cheeks, with white lines added. *Xiaohualian* has to be funny and it should highlight the humorous side of a person, as well as a playful look. The face is also used to express abnormality and ugliness.



The County Officer in *Dull Sister Giving up Her Room*

Wusheng (Marital Male Role) Face Outlining

To exaggerate the bravery, malevolence or special skills of a character. It is an externalisation of the character’s inner activities. Handsome faces are usually created by outlining the patterns of plum flowers and fire wheels on the foreheads or cheeks. These are used to show the character’s identity or qualities. Some would only rub and apply a reddish brown for the foundation, and then outline the eyebrows and eyes in black. This is known as “face rubbing”. Examples are Wu Song in the Bangzi Opera *Capturing Fang La*, and Chen Xiang, Nezha in other plays.



Wusheng Face Outlining

Dan (Female) Role Face Outlining

Generally comes with three types, namely *Chou Dan* (Clown Female Role) Face Outlining, Handsome Look Face-Outlining, *Dan* (Female) Role Open Face.

Chou Dan (Clown Female Role) Face Outlining

Similar to *xiaohualian* (small painted face), in which the fun side or abnormal ugliness is highlighted.

Handsome Look Face Outlining

Mainly shows the big heart and fearlessness of a *dan* (female) role. Hong Jinding in the Liuzi Opera *San Xi He*, “chicken” patterns are outlined on the side of the face, and “white eyelids” are outlined on the top left eyelid; the eyebrows are dark and strong, with colours “winging” on the two sides to create cloud pattern brows and to highlight an optimistic and straightforward character.

Dan (Female) Role Open Face

Though *dan* (female) role open face is special, it is not a common style. In the Shandong Bangzi Opera *Wuyan Exploring the Underground Cave*, the left face of Zhong Wuyan is a handsome look, and the right is painted with a strong black and brown. Two clearly defined sides of a face are created to depict the *yin* and *yang* of the character.

Operatic Charm from Heze

Heze in Shandong was known as Caozhou in ancient times. Situated in the hinterland of the Central Plains, Heze has been reputed as “the hometown of Chinese opera”. The traces of dissemination and evolution of every influential opera genre can be found here. Even rustic tunes and songs, i.e. genres that are regarded as unsuitable for elegant performance halls, were also once performed and heard in Heze. There is rarely other town with such a big variety of opera genres had been spread to. Singing practices is often heard in hangout areas and in the fields. Whether one is old or young, man or woman, townsmen could always sing a tune or two whenever they feel like to.

Heze has a profound culture that gives a lot of nutrients for the growth of opera art. A large variety of timeless opera genres have developed here. Some 10 of the genres are particularly influential – they feature varied styles and the characteristics of different schools, as well as a diverse array of operatic singing voices. The singing could be crude or gentle; subtle or energetic – but they could always please the ears. What is more, countless celebrated performers have emerged for their refined skills in the art form.

An Outline of Regional Chinese Opera Genres of Heze

Daxianzi Opera

Daxianzi Opera is also known as “Daxian Opera”. It is an ancient genre popular in the southwestern Shandong area. The genre is named because *sanxian* always kicks off in a song. The genre has evolved from the popular tunes and vernacular songs that dated back to the Yuan and Ming dynasties, thanks to the creation, addition and condensation contributed by performers over the past few centuries. It is now developed into a multi-tune vocal school of its own that encompasses the best of folk songs and melodies.

The singing style of Daxianzi Opera is completed by putting the set tunes together. The genre comes with a large variety of singing styles and set tunes, but only some 100 has survived until today. In addition to inheriting the “*xiansuo* style”, it has also absorbed the singing methods from folk songs such as *Shan Po Yang*, *Suo Nan Zhi*, *Bang Zhuang Tai*, etc. The songs are sung either rustically or exquisitely. A rustic song comes with lots of words and is sung fervently with a hurried tune; an exquisite song comes with fewer words and is sung like flowing clouds and water with a slow tempo. There are high, middle and low pitches in the singing. Although the songs are sung boldly and forcefully, the accompanying music played by *sanxian*, *xidi* (see picture), *dadizi*, bamboo *dizi*, *sheng*, etc. is beautifully refined and elegant. Some of the specialty instruments used are *jianzi* trombone, *sidaxian* (the four big hand fans, i.e. big cymbals called *danao* and *daba*) (see picture), etc. The movements performed in a Daxianzi Opera performance are solid yet exaggerating. Martial scenes are mostly performed with real daggers and spears; the fight sequences are realistic and exciting. There are about 300 plays in the traditional repertoire, but only some 100 has survived until this date. Most of them emphasise on fighting and gestures; the titles are mainly inspired by historical stories and folk tales.

Zaobang Opera

During the reign of Guangxu in the Qing dynasty, when Shanxi *Shangdang Bangzi* is introduced into Heze of Shandong, the genre gradually evolved into a variation under the influence of the local vernacular. Zaobang Opera is mainly popular in the area of Heze in Shandong and some parts of Hebei and Henan. Because songs of the genre are sung to the rhythms created by clappers made of jujube wood, the official name “Zaobang” came into effect in 1960.

Zaobang Opera is a variation from the *bangzi* system, and comprises of a rich variety of modes and set tunes. The genre is characterised by fluent melodies and strong expressiveness. *Erban* (two mode), adagio, *daobo* (reverse-plucking), *erbatong* (two-eight brass), *duoban* (stamp mode) are the major modes. The accompany music is mainly played by the musical saw. As a rare regional genre, the music, performance and repertoire of Zaobang Opera is filled with unique characteristics. The performance is rustic and unrestrained; the singing is intense and resounding yet subtle and lively. The florid ornamentation in the singing of the *dan* (female) role is exquisite, moving, elegant and highly pleasant to the ears. The natural voice is used in enunciation and the singing is supported by falsetto; the natural voice and the falsettos are very distinctive – the falsetto is vocalised by suddenly lifting the natural voice by one octave. The sound “*ah-oh*” is added to the end note for the red face and black face roles. *Sheng* (male roles) and *dan* (female roles), on the other hand, sing the “*yi-ah*”; their vocalisation extends to create a very special effect. The repertoire of Zaobang Opera covers a rich selection of contents and styles. More than 80 titles have survived to this date, including *Xu Long Executing his Own Son*, *The Pearl Tower*, *The Butterfly Chalice*, *Tianbo Mansion*, *The Fisherman’s Revenge*, *Wu Hua Ma*, *The Red Robe*, etc.



Liuzi Opera *The Story of the Rabbit*



Zaobang Opera *Ladies from the Great Yang Family*



Daxianzi Opera *Mount Liangjia*



Xidi



Danao



Daba



Zaobang Opera *The Pearl Tower*

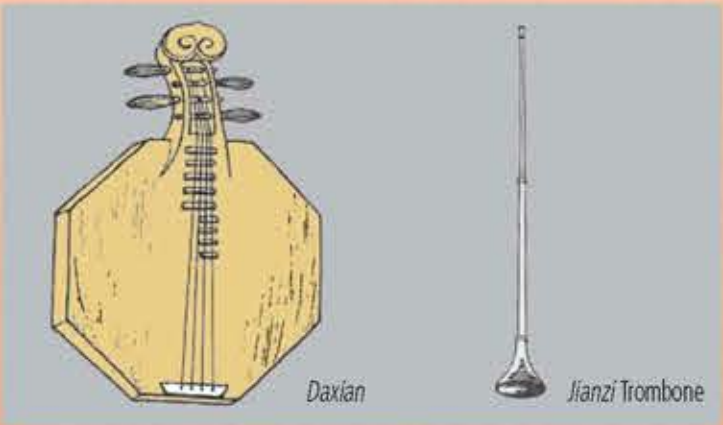
Dapingdiao Opera

Also known as “*pingdiao*”, Dapingdiao Opera is a regional genre in the *Shandong Bangzi* singing style. Because the singing is similar to Shandong Bangzi Opera (“high-pitched”) but the pitch is slightly lower, it is called “*pingdiao*” (flat tone). Because the *bangzi* used to generate rhythm is about two feet long (see picture), the public call it “*dayoubang*” or “*dabangxi*”. The genre is now commonly known as “*dapingdiao*”. It is about 500 years old.



Bangzi

Dapingdiao Opera is popular in the area with Heze as the centre, and the popularity reaches out to five provinces, including Hebei, Shandong, Henan, Jiangsu and Anhui. The genre is said to be popular across five provinces and eight prefectures. *Sheng* (male) and *jing* (painted face) are the main roles in Dapingdiao Opera. The stage movements re powerful and rustic, which form a major feature of the genre. The show as a whole is grandiose, in which the singing, gesturing, reciting and martial skills are all emphasised. It is rustic, unrestrained, bold and subtly tender. Dapingdiao Opera has a strong base of set tunes; there are more than 130 of them surviving to this date, including “*Shui Shang Piao*”, “*Gun Longzhu*”, etc. Adagio, *eraban* (two-eight mode), *liushuiban* (water flow mode), *sanban* (three mode), *zhengban* (formal mode), *daosanbo* (reverse three plucks), *yichuanling* (one string of bells) are some of the singing styles. Enunciation is performed in the natural voice and the singing is falsetto. The performer sings one octave higher in *shuaiqiang* and ends it with the “ou” sound. The overall voice is sonorous, uniquely styled and full or lingering charm. In addition to *daxian* (see picture), *erxian* and *sanxian*, the accompanying music is also played by other specialty instruments, such as *sidaxian*(the four big hand fans), *jianzi* trombone (see picture). The powerful and intense music is particularly effective in depicting the atmosphere of a battlefield from ancient times. A folk song is sung with these words: “*Sidaxian, jianzi* trombone, you hear them all in Dapingdiao Opera.”



Daxian

Jianzi Trombone

Titles in the traditional repertoire of Dapingdiao Opera are mostly inspired by classic historical stories. “*Paodai* opera” (an opera in court robes), played by a red face *sheng* (male) role and a black face *jing* (painted face) role, is the main type of play in this genre. Plays that feature folk stories or everyday life are rare. Almost 200 titles are frequently staged, including *The Flower Pavilion*, *Zhao Kuangyin Going down the East of the River*, *Opposition at Xuzhou*, *Winning Over Jiang Wei*, *Battling at Luoyang*, *Taking Cen Peng*, etc.



Dapingdiao Opera Down the East of the River



Dapingdiao Opera Winning Over Jiang Wei

Liangjiaxian Opera

Also known as “*erjiaxian*”, “*lianggenxian*”, the genre also has a local alias “*dawuyin*” (large pentameter). The bow of the principal musical instrument - *sixian* (also known as *sihu*, see picture) — is made by two bundles of hair from a horse tail (*liang*); it is played on (*jia*) the four strings (*xian*). The art of Liangjiaxian Opera was a popular form of folk performance in southwestern Shandong during the middle of Qianglong’s reign. It has developed from the basis of “*huagu dingxiang*” (flower-drum operas) and is now more than 200 years old. The singing style is refreshing, lively, rustic and beautiful. It is mainly popular in southwestern Shandong and some of the nearby areas.



Sixian

Liangjiaxian Opera puts a stronger emphasis on singing than on gesturing. As such, the singing style forms the core of the theatrical layout. *Daban*, *erban*, *beici*, *wawa*, etc. are some of the basic singing styles of Liangjiaxian Opera. Vocally, with the exception of the laosheng (old male) role singing with a falsetto (*erbensang* voice), the roles of *sheng* (male), *dan* (female), *chou* (clown) and *jing* (painted face) all enunciate with their natural voice, which is followed by a melisma in falsetto and the final peak with falsetto. The character of traditional singing performance is kept. The traditional titles of the Liangjiaxian Opera repertoire mainly comprise of mini plays that reflect the life of the common people, which are performed by a *sheng*, a *dan* and a *chou*. There are more than 90 plays in the Liangjiaxian Opera repertoire, including *San La Fang*, *Standing by a Garden Wall*, *Dull Sister Giving up Her Room*, *Liang Shanbo and Zhu Yingtai Going down the Mountain*, and *Lü Mengzheng Rushing for his Examination*, etc.



Liangjiaxian Opera Dull Sister Giving up Her Room

Shandong Bangzi Opera

Shandong Bangzi Opera is also known as “high-pitched *bangzi*”, or “high-pitched” or “*gaobang*” in short. It is a genre formed from Shanshan Bangzi Opera under the influence of the Shandong vernacular after the art has been introduced into the area. Shandong Bangzi Opera is now more than 400 years old and is one of the most widespread and popular opera genres in Shandong. Because it has been spread to different corners of the province, Shandong Bangzi Opera is known by different names by the audience. For example, in Heze, it is called “Caozhou *Bangzi*”; in Jining and Wenshang, it is called “Wenshang *Bangzi*”. The general term is “high-pitched”. The official title of “Shandong Bangzi Opera” was set in 1952.

A Shandong Bangzi Opera performance is characterised by its boldness and unconstrained qualities. The singling style is intense and resounding; all roles of the opera are involved in the performance, which emits richly regional flavours. The music that performers sing to is a variation of the mode structure. The genre has a prolific repertory of modes and set tunes. Adagio, *eraban* (two-eight mode), *liushuiban* (water flow mode), *sanban* (tempo rubato) are four of the most frequently used vocal style. The male voice is usually sung in the style of “*erbensang*” (the voice of the two-mode). The vocalisation of the *sheng* (male) role is more refined; that of the *jing* (painted face) role is slightly decorated with a coarse sound and an explosive sound. The various female roles all sing by combining the natural voice and falsetto; they sing with oral resonance with a rounded voice and a broad musical range. The accompanying music is mainly played with *banhu* and *erhu*, etc. Shandong Bangzi Opera has a richly varied repertoire. There are nearly 100 frequently staged titles, including *Opposition at Xitang*, *Mount Old Sheep*, *Mount Double Wolves*, *Story about a Wall*, *Jade Tiger Pendant*, *The Ridge of the Five Phoenixes*, *Historic Match*, *Opposition at Tongguan*, etc. The plays are mostly inspired by folk tales and historic stories.



Shandong Bangzi Opera *Opposition at Xitang*



Shandong Bangzi Opera *The Ridge of the Five Phoenixes*

Movements and Stunts in Shandong Regional Opera Performances

Tuiquan (Walking in a Big Circle)

A basic movement in Shandong regional full-length opera. A character’s walk in big forward strides to show his boldness and agility.

Cyclone Kick

A basic movement in Shandong regional opera. A jump used to show the dexterity of a character in a martial act. The performer must hold his breath and gather his strengths for the grand moment. He cannot open his chest nor curl his legs, and his two arms must not be dropped. The sounds created from beating with his shoes must be crystal clear. He cannot relax after reaching the ground. The sound of landing must be minimised.

Qise (The Colour of Anger)

A basic physical movement in Shandong regional opera. The performer shows fear or anger on the face according to the requirement of the storyline. The hands and the head tremble rapidly; the two eyes either hold their stare or look straight; the legs stamp or do a single leg squat-step. Qise for the roles of *xiaosheng* (young male) and *dan* (female) are basically the same, but are performed without “beard-shaking”, “beard-lifting”, “beard-blowing” and “beard-flicking”.

Forward Somersault

A somersault in Shandong regional opera. The body is raised into mid-air facing forward; the hands hold the ankles; the head is held straight to turn the body one full circle.

Guichuan’er (Kneeling a Boat)

A stage-walk in Shandong regional opera. The movements of a performer who has fallen or is kneeling down. The walk can be used to show a character fallen when panicked, struggling when frightened, and begging by kneeling down, etc.

Raobuajian (Patterned Movement of the Mace)

A mace skill used by Zhao Kuangyin, a red face role in the traditional Dapingdiao Opera *Down the East of the River* when he battles with Huyan Zan. Zhao Kuangyin carries two maces in his hand and flees in panic to the accompanying music. Huyan Zan chases as he plays his whip. The two begins a fight. Zhao is defeated and retreats to a high slope, holding onto his double mace. To guard against the attack by the whip of Huyan Zan, Zhao plays the maces in front of his chest with a crisscross movement, which is called *raohua* (patterned movement).

To perform the *raohua* movement, the double mace has to be held in front of the chest for more than one foot. Both hands, with the maces in them, would move in a crisscross pattern, with the head of the maces facing out. When the mace is waved, its path should resemble the silhouette of a handheld fan. The *raohua* movement has to be performed quicker and quicker to align with the performer’s singing with an increasing tempo. Neither the hands nor the maces should touch the beard and belly piece of the soft armour worn by the actor.

Live Person Chopper

Xu Long is a black face role in Zaobang Opera. This is a colour stunt used by Xu Long in the traditional production *Xu Long Executing his Own Son*. The prop is a custom-made iron chopper that works like a guillotine. Both the back and the blade of the chopper are made of two layers with a groove for filling in blood. The two parts are connected. In the middle of the chopper is a crescent-shaped indent.

Prior to use, a mixture known as “*wangzi*” is prepared with chicken’s blood, vermillion and sugar, which is poured into the crescent-shaped indent of the chopper and then into the blood grove at the back. A soft dough is then used to fill up the indent to create a fake blade. During performance, the person to be executed will be lifted up to the guillotine platform. When the fake blade touches the neck of the person to be executed, it falls off and “*wangzi*” gushes out. As the imagery was far too frightening, the stunt was no longer used since 1949.