

# 高亢激越——陝西地方戲曲

High-flung, Sonorous Drama in Shaanxi Regional Opera

中國戲曲節  
2017  
CHINESE OPERA FESTIVAL  
13.6-13.8

陝西省地方戲曲種類繁多，現存戲種逾二十個，秦腔、碗碗腔、眉戶、關中道情等陝西本土劇種各具特色，並蘊含豐富的文化色彩，其中秦腔、碗碗腔及眉戶均被列入國家級非物質文化遺產名錄。

The Shaanxi province has long been home to a wide array of regional operas. Over 20 genres survive today, including Qinqiang, Wanwanqiang, Meihu, Guanzhongdaoqing Operas, each characterized by a cultural flavour uniquely its own. Amongst them, Qinqiang, Wanwanqiang and Guanzhongdaoqing Operas were included in the National List of Intangible Cultural Heritage.

## 碗碗腔

Wanwanqiang Opera

碗碗腔是陝西較有影響力的地方劇種之一，流行於陝西大荔、渭南、西安、山西一帶。由於演出時以小銅碗作主奏擊節而得名。

### 藝術特色

碗碗腔唱腔濃郁，生旦戲唱詞典雅，音樂優雅悠揚。劇目繁多，劇本文詞雅俗共賞。初時碗碗腔一直以皮影形式演出，當時並無行當之分，只有男女之別，主要依靠演唱者不同的唱法來塑造人物個性。直至後期正式搬上舞台，才發展了生旦淨丑等行當，演唱時真假聲混合通用，通常吐字用真聲，而拖腔多用假聲，形成別樹一幟的唱腔旋律。

### 經典劇目《金碗釵》

故事講述風流倜儻的才子崔護落第後郊遊，與少女桃小春一見鍾情，雙方以金釵作定情信物。此劇於20世紀五十年代由陝西省戲曲研究院進行首演，旋即受到熱烈歡迎，成為碗碗腔中的經典之作。

Wanwanqiang Opera (the “Bowls Tune”) is one of the more influential operatic forms in Shaanxi province, widely performed in the Dali, Weinan, Xi'an and Shanxi areas. It named after the small copper bowl used as the main accompanying percussion during performance.

### Artistic Features

Wanwanqiang Opera is known for its rich vocals. Romantic stories are written with literary finesse accompanied by tuneful music. It has a wide repertoire, affable dialogue and lyrics making the performances highly accessible and enjoyable. In its infant stage, Wanwanqiang Opera took the form of shadow play with no distinct role types except male and female. Characterization mainly relied upon the different vocal styles employed by the performers. Roles such as *sheng* (male), *dan* (female), *jing* (painted face), *chou* (clown) emerged only when the opera came to the stage in its later days. Modal voice and falsetto are used together during performance. The former serves to articulate a word, whereas the latter is used to stretch out the word for desired dramatic effect, giving rise to a cadence that sets itself apart.

### Classic Repertoire *The Golden Jade Hairpin*

Cui Hu, a stately and suave scholar, takes a stroll in the country after his failure at the imperial examination. He becomes enamoured of the village lass Tao Xiaochun on their first encounter and the pair seal their affection for each other with a golden jade hairpin. The play, premiered in the 1950s by the Shaanxi Traditional Opera Research Institute, took the audience by storm and making it a magnum opus of Wanwanqiang Opera.



官小良飾崔護  
Guan Xiaoliang as Cui Hu

《金碗釵·桃園借水》  
Borrowing a Cup of Water at Taoyuan from *The Golden Jade Hairpin*

任小蕾飾桃小春  
Ren Xiaolei as Tao Xiaochun

# 秦腔

## Qinqiang Opera

秦腔是古老的陝西地方劇種，距今已有逾千年歷史，被喻為中國梆子聲腔的鼻祖，至今仍廣泛流行於中國西北部地區，如甘肅、青海、新疆、寧夏等地。

### 藝術特色

秦腔戲曲風格慷慨豪邁、高亢激越，而唱腔寬音大嗓、渾厚雄壯，配以富於誇張卻樸實的表演風格，形成獨特的藝術性。其唱腔分為「板路」及「彩腔」，板路均用真嗓演唱；而彩腔則假嗓高八度演唱，多用以表現出人物激蕩情感及劇情起伏跌宕。此外，演唱中亦有歡音及苦音之分，演出同時帶悲壯激昂、亦兼具輕柔細膩，此正是秦腔廣受喜愛的原因之一。

### 樂器

秦腔的伴奏有文場及武場之分，文場樂隊主要以管弦樂組成，用於為演唱進行伴奏，主奏及領銜樂器是板胡，負責帶動全樂進入演奏；而武場則以打擊樂為主，用於配合演員的身段動作，使起止明確，亦有烘托情緒及渲染氣氛的作用，常用梆子作擊節樂器，板鼓作主奏樂器。

《劉美案·殺廟》Murder at the Temple from Executing Chen Shimei  
李東梅飾韓琪 Li Dongmei as Hanqi  
衛小莉飾秦香蓮 Wei Xiaoli as Qin Xianglian



Qinqiang Opera is an age-old operatic form of the Shaanxi province which dates back to over 1,000 years ago. Hailed as the origin of the *bangzi* vocal style, it is widely heard and seen today in Northwest China, such as Gansu, Qinghai, Xinjiang and Ningxia.

### Artistic Features

Qinqiang Opera has a forthright, vigorous, high-flung style. Its singing is expansive, robust and strikingly resonant. Its performance is flamboyant yet simple, having an artistic touch all its own. There are two separate vocal styles, namely *banlu* and *caiqliang* – *banlu* sung with modal voice while *caiqliang* sung with falsetto in one octave higher, mostly employed to heighten emotions and the drama. There is also such a distinction as “jolly sound” and “bitter sound”. This hybrid mix of the rugged and the refined is one of the reasons why Qinqiang Opera has been widely adored.

### Musical Instruments

Accompaniment for Qinqiang Opera is divided into civil (*wen*) scene and martial (*wu*) scene. The civil scene orchestra comprises the wind and string instruments, provides accompaniment for the vocals, with *banhu* (clapper fiddle) as the lead instrument guiding the entire orchestra. The martial scene consists mainly of percussion, serve to complement the actors' dance-acting, to punctuate their moves and to accentuate emotions and atmosphere. The *bangzi* (clapper) is a common percussive instrument, and at the helm of the whole orchestra is *bangu* (clapper drum).

《遊西湖·鬼怨》The Ghost's Lament from Touring West Lake  
李梅飾李慧娘 Li Mei as Li Huiniang



《斷橋》On Broken Bridge  
惠敏莉飾白素貞 Hui Minli as Bai Suzhen  
祁建茹飾青蛇 Qi Jianru as Green Snake



# 關中道情

## Guanzhongdaoqing Opera

關中道情又名「長安道情」，主要以道教故事為題材，通過唱詞誦經，演繹道中情理以命名。起始於唐代中晚期，盛行於長安及其周邊一帶的關中地區。初時演出形式主要是眾人席地圍坐演唱，清朝時漸漸受秦腔影響，表演由圍桌坐唱轉為廣場踏席，後期更融合皮影元素，使演出愈趨豐富。

### 藝術特色

關中道情唱腔以板式變化體為主，使用的特色樂器有漁鼓、簡板及三才板，配以梅笛、三弦、板胡等樂器敲拉彈唱。演唱時會運用幫腔（又名「嘛韻」或「拉坡」），即主唱演唱四句，眾人於尾句作一幫腔，藉以烘托氣氛、渲染環境、營造高潮，此乃唱腔上的一大特點。

### 經典劇目《隔門賢》

故事講述年三十晚度除夕，饑寒交逼的李小喜到未婚妻芙姐家欲告借糧，幸得芙姐賢慧諒解並暗地接濟。小喜欲離府之際被岳父岳母撞見，小喜道出情由，獲全家贈糧送衣解困。《隔門賢》早於20世紀五十年代被改編並搬上舞台，此劇情緊湊、主題健康溫馨，上演後好評如潮，至今仍歷演不衰，並成為關中道情的經典劇目。

Also known as *Chang'an Daoqing* (literally Taoist affairs in Chang'an), Guanzhongdaoqing Opera is mainly based on Taoist tales. Religious values and beliefs are expounded through the libretto and chanting, and thus the name for the genre. It originated in the mid- to late-Tang period, most popular in Chang'an and its vicinity, then collectively known as the Guanzhong area. To begin with, multiple performers were seen sitting and singing together in a circle. By the Qing dynasty, due to the influence of Qinqiang Opera, artists began to perform for a seated audience in the marketplace. With the addition of shadow puppetry in its later years, the opera became more varied than ever.

### Artistic Features

The vocal structure of Guanzhong Daoqing is based on a variation of tempos. Among the more special instruments are *yugu* (fish drum), *jianban* ("simple clapper"), and *sancaiban* (three-piece clapper), as well as *meidi* (plum flute), *sanxian* (three-stringed lute), *banhu* (clapper fiddle). *Bangqiang* (off-stage chorus, also known as *mayun* or *lapo*) is often employed: the principal vocal delivers four lines, the last line reinforced by chorus in order to accentuate atmosphere and tension. This is a major characteristic of the opera.

### Classic Repertoire *Good Neighbours*

On the New Year's Eve, the poverty-stricken Li Xiaoxi visits his fiancée quietly to borrow food. He gets what he needs most from his sympathetic fiancée, but runs into his future in-laws before leaving. Eventually, the entire family shower him with provisions upon knowing his plight. This tightly-written play carries with it a wholesome message and received rave reviews upon its premiere in the 1950s. It has been performed up to this day as a signature piece of the genre.



《隔門賢》*Good Neighbours*  
張蓓飾芙姐 Zhang Bei as Fu Jie  
官小良飾李小喜 Guan Xiaoliang as Li Xiaoxi

# 眉戶

Meihu Opera

眉戶亦稱為「迷糊(胡)戲」、「弦子戲」、「曲子戲」，或文人學士會稱之為「清曲」，是陝西主要劇種之一。眉戶於清朝時期形成，流行於陝西關中地區一帶。眉戶音樂建基於民間歌謠，並經過歷代戲曲藝人及樂師加工而成，其題材主要日常生活為基調，樸實自然地演繹百姓生活，因而廣受歡迎。

## 演變

眉戶的早期演出以「地攤子」坐唱清曲為主，內容多講述民間生活故事。由於演全本戲的花費較大，因此地攤子藝人一般演出形式多為折子戲。後來演出形式逐漸由唱曲發展成小戲，初時多與社火及秧歌等同台演出，經過長期醞釀，眉戶戲亦逐步登上舞台，成為男女角齊全的獨立演出。

## 藝術特色

眉戶演出生活化，表演服飾簡樸，演員動作真實，唱詞通俗易懂，人物性格風趣活潑，加入傳統故事的內容作聯唱，並配合委婉細膩、悠揚動聽的唱腔，使眉戶得以被列入第二批國家級非物質文化遺產名錄。

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《屠夫狀元·訂親》*The Engagement from The Butcher-scholar*  
李娟飾黨鳳英 Li Juan as Dang Fengying



Meihu is a major operatic genre in Shaanxi also known as *Mihu* (literally “confusion”), *Xuanzi* (string), *Quzi* (tune) Opera, as well as *qingqu* (clear melodies) in the cultured circles. Meihu Opera first came into existence during the Qing dynasty, particularly popular in the Guanzhong regions of Shaanxi province. Its music came from folk songs and ballads. Its stories capture the everyday life of the common folks with pristine simplicity, which endears the opera to many.

## Historical Development

Meihu Opera was a kind of sung theatre in its early days. Performers would sit along the streets to present life stories of the common people, usually in excerpts because it was costly to showcase full-length plays. Later, the all-singing theatre gradually morphed into a rudimentary form of drama. At first, it was mostly rendered on stage together with festive performances and *yangge* (“rice-sprout song”) folk dance. After years of development, Meihu Opera came to the stage as a performing art in its own right, complete with a stable of actors playing male and female roles.

## Artistic Features

Meihu Opera has a strong sense of reality. Costumes are simple, stage moves lifelike, lyrics populist and easy to understand, characters cheerful and playful. Folklore is often incorporated into the narrative, which is delivered beautifully with undulating, nuanced vocals. Given all these merits, Meihu Opera has been included in the second batch of National List of Intangible Cultural Heritage.



《屠夫狀元·訂親》*The Engagement from The Butcher-scholar*  
李小鋒飾胡三 Li Xiaofeng as Hu San

中國戲曲節2017：  
陝西省戲曲研究院與西安易俗社

Chinese Opera Festival 2017:  
Shaanxi Traditional Opera Research Institute and  
Xi'an Yisu Society

21-22/7 (五至六 Fri-Sat) 晚上7:30pm  
23/7 (日 Sun) 下午2:30pm

高山劇場新翼演藝廳  
Auditorium, Ko Shan Theatre New Wing

\$340, \$260, \$150