

活靈活現 川劇

Vivid Gems of Chinese Art -
Sichuan Opera

中國戲曲節
2017
CHINESE OPERA FESTIVAL
13.6-13.8

川劇藝術

起源及發展

川劇是四川、重慶地方主要劇種之一，既是巴蜀文化中重要的一環，亦是具代表性的藝術形式。川劇大約於清朝時期正式形成，當時四川當地原有的「車燈戲」融匯江蘇、江西、安徽、湖北、陝西、甘肅各地聲腔，逐漸形成現今結集高腔、胡琴、崑腔、燈戲、彈戲五種聲腔藝術而成的劇種——川劇。

川劇集各聲腔之大成，可說是自明末清初以來，中國戲曲聲腔的一個縮影。五種聲腔劇目的唱詞及讀白都以四川成都語音為標準，只有少數移植劇目演唱時會夾用陝音及蘇音，如陝西地方戲移植而成的《陝斷橋》、《八件衣》，及蘇崑移植劇目《雙下山》、《醉隸》等。川劇語言生動活潑、幽默風趣，而且充滿濃郁的生活文化色彩，因而廣受觀眾歡迎。

藝術特色

川劇常演劇目逾百部，表演行當齊全，分類細緻，在五大行當下再細分成若干類型，唱、做、唸、打皆齊，表演細膩、生動，加上不少演員創造出自己的拿手絕活，如變臉、吐火、托舉、水袖、褶子功等，巧妙運用絕技來表達劇情、塑造人物特性，使演出更別開生面。除了舞台設計外，川劇傳統舞台美術包含四大元素，包括：服飾、臉譜、砌末（即台上的佈景道具）及扮戲，這些美術元素延續了中國戲曲的傳統舞美文化，亦使川劇形成別樹一幟的表演風格。

The art of Sichuan Opera

Origin and development

Sichuan Opera is a major theatrical genre in the Sichuan area. It is not only an integral segment of the region's culture, but also a representative art form. Sichuan Opera was formed during the Qing dynasty. During the time, the native Sichuan Opera *chedengxi* incorporated the singing styles of Jiangsu, Jiangxi, Anhui, Hubei, Shaanxi, and Gansu to gradually give shape to the present form of Sichuan Opera – a genre that comprises the artistic singings styles of *gaoqiang*, *huqin*, *kunqiang*, *dengxi* and *tanxi*.

Sichuan Opera has incorporated the quintessence of the above singing styles. One could say it has epitomised major singing styles in Chinese opera since late Ming and early Qing dynasty. The lyrics and dialogue in the repertoires of all five singing styles all use the Chengdu vernacular of Sichuan as a standard. Only a few titles have included the vernaculars of Shaanxi and Jiangsu when they were transplanted into the genre. These include *The Broken Bridge of Shaanxi* and *Eight Dresses* transplanted from the regional plays of Shaanxi; as well as *A Novice Monk and a Young Nun Revoking Their Vows* and *Drunken Slave* transplanted from Suzhou Kunqu Opera. Sichuan Opera employs a vivid and lively theatrical language-humorous, funny and packed with vibrant regional flavours, Sichuan Opera is filled with life and well received by the audience.

Artistic characteristics

There are more than a hundred frequently staged productions in the repertoire of Sichuan Opera. These feature a full selection of roles and detailed categorisation. Under the five main role-families, characters are further categorised into different styles. Performers combine singing, acting, recitation and acrobatic fighting. Their performance is natural and delicate. Many artists have created signature routines of their own, such as “swift changing of face”, “spitting fire”, lifting, flicking of the flowing sleeves, technical routine of pleats, etc. These are wittily applied to convey the plot and for characterisation, which bring more intriguing elements to the play. On top of stage design, the traditional stage art of Sichuan Opera comprises four main elements, namely costumes, masks, set and props and make-up. These artistic elements extend the traditional culture of stage art of Chinese opera genres; they also give Sichuan Opera its one-of-a-kind performance style.

中國戲曲節2017：重慶市川劇院
Chinese Opera Festival 2017: Chongqing Chuan Theatre

15.7 (六 Sat) 晚上7:30pm

16.7 (日 Sun) 下午2:30pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

\$380, 300, 220, 150

《鐵龍山》

Battle at Mount Tielong

周露飾杜后

Zhou Lu as Queen Du



照片及部份資料由重慶市川劇院提供

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高腔

高腔是川劇五種聲腔之一，其曲牌豐富，唱腔美妙動人，被視為川劇中最突出且最具地方特色的聲腔。高腔源於江西戈陽腔，其唱腔不但具備南方音樂的婉轉悠揚，亦兼有北方音樂的高昂慷慨，其行腔流暢、節奏靈活、悲喜皆宜。

藝術特色

高腔屬曲牌體音樂，其曲牌數量眾多，且文辭典雅、可讀性強。高腔亦繼承了戈陽腔的特色，演唱時一唱眾和，可用打擊樂伴奏，又能徒歌演唱，伴以音色獨特的鑼鼓，形成了以「幫（幫腔）、打（鑼鼓伴奏）、唱（角色演唱）」三位一體的獨特表演形式。

幫腔

幫腔是高腔音樂的一大特點，指在演出時由一幫腔人員領腔，眾人合腔。幫腔的作用繁多，包括定調、描繪環境、渲染氣氛、描繪人物的思想感情、代替角色演繹內心獨白、以第三者口吻評價劇中人物及對劇情作出反應等，可見幫腔於高腔音樂的整體結構及表現力中扮演著重要的角色，使演出獨具魅力、引人入勝。

Gaoqiang

Gaoqiang is one of the five singing styles of Sichuan Opera. It has a rich collection of set tunes and a beautiful vocal style. *Gaoqiang* is regarded as the most distinctive singing style in Sichuan Opera that comes with the most intense regional flavour. *Gaoqiang* originates from *geyangqiang* of Jiangxi. The singing voice does not only feature the subtlety and melodic touch of southern regional music, but also possess the high spirit and generosity of northern music. Sung with fluidity and flexible rhythmic patterns, it is just right for bringing out narratives or for expressing emotions. It can be used in both tragic and comedic scenes.

Artistic characteristics

Gaoqiang is a type of set tune music. The lyrics are written with an elegant style and are highly enjoyable as a reading text. *Gaoqiang* has also inherited the characteristics of *geyangqiang*. *Bangqiang* is accompanied by percussion or performed in an a cappella style. The singing is decorated with gongs and drums with a special tonality. *Gaoqiang* is a unique performance in which *bangqiang*, gongs and drums accompaniment and singing are played together.

Bangqiang

Bangqiang is a major feature in *gaoqiang* music. It refers to the principal vocal leads a chorus, the other member reinforce the lines. *Bangqiang* is multi-functional. It can set the tone, describe the environment, render a mood, depict the sentiments of characters, present the internal monologue of a character, comment on a character as a third person, and respond to the plot development, etc. *Bangqiang* plays a crucial role in the overall structure and expressiveness of *gaoqiang* music, giving the genre its unique charm and charisma.

《逼侄赴科》

*Forcing her Nephew to Take the
Imperial Examination*

孫勇波飾潘必正
Sun Yongbo as Pan Bizheng



《思凡》

Yearning for the Secular World

吳熙飾色空
Wu Xi as Sekong



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燈戲

燈戲亦稱為「燈調」，是建基於民間歌舞及俗曲的聲腔類型，屬川劇五種聲腔之一，亦有四百多年的歷史，是源於四川的傳統聲腔。2006年，國務院將重慶梁山燈戲及四川川北燈戲統稱為「燈戲」，並列入首批國家非物質文化遺產名錄。

起源背景

燈戲起源於四川農村的祭祀戲劇，初期的燈戲演員皆為愛好民事活動的下層民眾，每逢節日或紅白二事便會於廟會、院壩演出。院壩中央會豎立燈杆並掛上紅燈，由於演出於燈下進行，故命名為「燈戲」。燈戲內容大多都是反映民間生活，描寫及歌頌勞動人民喜慶豐收，生活機趣，表演風格亦較粗獷簡潔、詼諧生動，充分表現鄉土風情。

藝術特色

燈戲的唱腔節奏輕鬆明快、樸實優美，多以胖筒筒、川二胡、噴吶等樂器作伴奏，打擊樂器則多用鑼及盆鼓。其唱詞主要為七字句，兼有長短句，結構多為四句或六句式的小曲，演唱時亦常借用高腔中的「小打」，即演員唱一句，樂隊伴奏一句，節奏明快、活潑生動，加上唱多白少、載歌載舞，使燈戲成為民間喜聞樂見的藝術形式。

彈戲

彈戲是川劇五種聲腔之一，源於陝西的秦腔，屬於梆子聲腔系統的分支，故亦有「川梆子」之稱。彈戲雖源於秦腔，但受四川地方語言及音樂影響，彈戲形成了獨特的藝術風格，並具有濃郁的四川地方色彩。

藝術特色

彈戲保留了梆子聲腔的特點，高亢且鏗鏘，並使用梆子作擊節樂器，而主奏樂器則使用蓋板胡琴。川劇的曲調分有「甜皮」及「苦皮」，「甜皮」表現喜悅之情，「苦皮」表現悲苦的情感，此兩種曲調既可獨立使用，亦可出現於同一劇中，其結構形式相同，卻能形成鮮明的對比。

Dengxi

Dengxi is also called *dengdiao* ("Light Tune"). The singing style is built on folk songs and dances and popular melodies. It is one of the five Sichuan Opera singing styles and originated from folk music of Sichuan area over 400 years ago. In 2006, the State Council named the *Liangshan dengxi* of Chongqing and the *Chuanbei dengxi* of Sichuan collectively as *dengxi*. The art form was included in the first batch of National List of Intangible Cultural Heritage.

Origin and background

Dengxi originated from plays performed to deities in the farming villages of Sichuan. At the beginning, *dengxi* was the entertainment of the grass roots. They performed in open areas during festivals, wedding or funeral occasions. A red lantern would be hung on a lamp pole erected in the middle of the performance area. "*Dengxi*", literally, means performance under the lantern. Most of the contents of *dengxi* reflect the life of the common people. They depict and celebrate the happiness of good harvest, wits and fun of life. The performance has a rustic, simple, funny and vivid style that fully conveys rural charm.

Artistic characteristics

The singing voice of *dengxi* features light-hearted and brisk rhythms. It is simple but melodic, and is usually accompanied by *pangtongtong*, *Chuan erhu*, *suona*, etc. Percussions used include gongs and flower pot drums. *Dengxi* tunes mainly come with seven-character lines, but there are also longer or shorter lines. Ditties, which comprise four or six lines of lyrics, are sung with the "*xiaoda*" style in *gaoqiang*, i.e. after the actor has sung one line, the ensemble would play the next. *Dengxi* is fast-paced and vivid with more singing than reciting, and it comes with lots of dances making it a highly popular art form amongst common people.

Tanxi

Tanxi is one of the five Sichuan Opera singing styles. It originated from *qinqiang* of Shaanxi and is a subcategory of the *bangzi* singing style system. This is why it is also called *Chuan bangzi*. Although *tanxi* originated from *qinqiang*, it is also influenced by the regional dialects and music of Sichuan. *Tanxi* forms its own unique artistic style and comes with an intense regional flavour of Sichuan.

Artistic characteristics

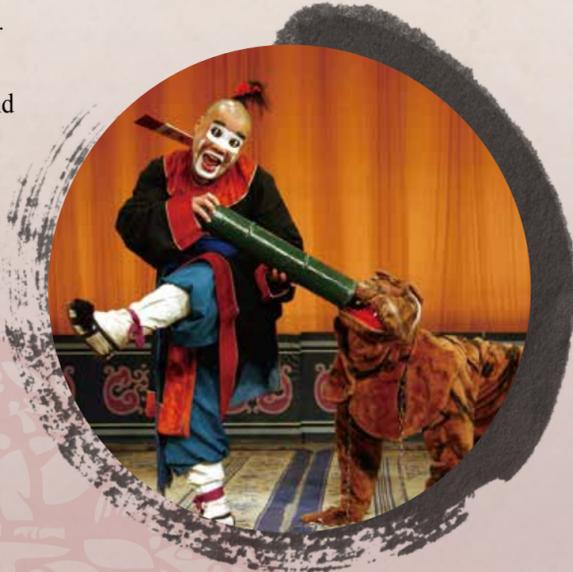
Tanxi has preserved the features of the *bangzi* singing style: high-pitched and sonorous, and *bangzi* is used as the accompanying percussion. The primary instrument is *gaiban huqin*. The tones of Sichuan Opera have the "*sweet-pi*" and "*bitter-pi*" variations, which convey joyous and sad emotions, respectively which convey joyous and sad emotions, respectively. The two tones can be used separately or they can appear in the same play. They have the same structure and form, but form a sharp contrast with one another.

《拿虎》

Capturing the Tiger

羅吉龍飾茹德山

Luo Jilong as Ru Deshan



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胡琴

胡琴又稱「絲弦子」或「皮黃」（即西皮及二黃的統稱），是川劇五種聲腔之一。以小胡琴作主要伴奏樂器因而得名。胡琴繼承了漢調及徽調的傳統，並吸收了陝西漢中二黃的成分，形成具有四川特色的胡琴腔。

藝術特色

胡琴曲調分有西皮及二黃兩類，西皮只有一個基本腔調，節奏明快且流暢，有剛有柔，可悲可喜；二黃則包括四個基本腔調，包括正調二黃、反調二黃、平板，及老調，其中以正調二黃為主要腔調，其唱腔渾厚而含蓄。

崑腔

崑腔原稱為「崑山腔」，是一種歷史悠久的聲腔，亦是川劇五種聲腔之一。起源於元朝末年的崑山地區，於明朝時期經藝術家進行改革，形成了具有川劇特點的「南崑」，其唱腔委婉細膩、抒情性強。崑山文人梁辰魚創作的《浣紗記》更一度將崑腔發展推向高峰，文人學士爭相創作崑腔傳奇。

藝術特色

崑腔詞白文雅，不論歌唱及形體動作都要求嚴謹、細膩雅緻。崑腔的流傳範圍廣泛，流傳於各地的崑腔吸收了該地區的方言及音調，使崑腔帶有鮮明的地方色彩，當中包括用於川劇的川崑、京劇的京崑、湘劇的湘崑等。

Huqin

Huqin is also known as *sixuanzi* or *pihuang* (i.e. the general term for *xipi* and *erhuang*). It is one of the five Sichuan Opera singing styles. It earns its name because it is sung to the accompaniment of small *huqin*. *Huqin* has inherited the traditions of *handiao* ("Hubei Tune") and *huidiao* ("Anhui Tune") as well as certain elements from *Hanzhong erhuang* of Shaanxi, which gives the *huqin* singing style its unique Sichuan character.

Artistic characteristics

The tunes of *huqin* can be categorised into *xipi* and *erhuang*. There is only one basic vocal style in *xipi*, which features fast-paced and fluent rhythms. It is bold and tender; it could be tragic or happy. *Erhuang*, on the other hand, comprises four basic vocal styles, namely *zhengdiao erhuang*, *fandiao erhuang*, *pingban*, and *laodiao*. *Zhengdiao erhuang* is the main vocal style, which is a deep and implicit type of singing.

Kunqiang

Originally known as *kunshanqiang* ("Kunshan Tune"), *kunqiang* is a singing style with a long history. It is also one of the five Sichuan Opera singing styles. Originated from the Kunshan area by the end of the Yuan dynasty, *kunqiang* was reformed by artists during Ming dynasty. The reformed singing style, namely *nankun* ("kunqiang of the South"), is mild, delicate and highly lyrical. *The Beauty Washing Silk by the River* written by Kunshan literato Liang Chenyu once propelled the development of *kunqiang* to its summit. Scholars flocked to compose legendary works of *kunqiang*.

Artistic characteristics

The lyrics and dialogue of *kunqiang* are elegant. The delicate and elegant performance has stringent requirements in both singing and physical movements. *Kunqiang* is circulated widely. The regional variations of *kunqiang* have absorbed the local dialect and tone, making *kunqiang* a genre with distinctive regional colours. Some of the variations are *Chuankun* of Sichuan Opera, *Jingkun* of Peking Opera and *Xiangkun* of Hunan Opera, etc.

《殺伯奢》

Killing Boshe

胡瑜斌飾陳宮

Wu Yubin as Chen Gong

