

活靈活現

——新昌調腔與寧海平調的古老絕活

Stirring Stunts

of Xinchang Diaoqiang and Ninghai Pingdiao Operas



新昌調腔《關九江》
Xinchang Diaoqiang Opera *The Battle at Jiujiang*

新昌調腔

新昌調腔，浙江省的重要劇種之一，源遠流長。「調腔」的名稱最早見於明代士人張岱的筆記《陶庵夢憶》記載，當時他所見男女演員，串崑腔和「調腔戲」，同樣「妙絕」。清初，調腔流行於奉化一帶；中葉到晚清，在紹興大盛；民初時班社鼎盛，其後衰落，至今天只有新昌一地仍然保存這個地方戲。

新昌調腔的音樂是曲牌體，現存三百多支。聲腔包括調腔、四平兩種，並且兼唱崑腔。行當傳統有「三花、四白(即生、末)、五旦堂」，也稱作「十二先生」，其中又分為「四柱」(正生、當家旦、小生、小花臉)、「八檔」(即四柱之外的行當)。



新昌調腔《水滸記·活捉》
Xinchang Diaoqiang Opera *Catching Sanlang Alive from The Water Margin*

Xinchang Diaoqiang Opera

Xinchang Diaoqiang Opera, an important operatic genre in Zhejiang, has a long history. The term *diaoqiang* first appeared in Ming scholar Zhang Dai's book *Tao An Meng Yi (Memories of Tao An)*, in which he praised the actors and actresses performing Kunqu and Diaoqiang Operas as equally wonderful. In early Qing, Diaoqiang Opera was popular in the area of Fenghua; it flourished in Shaoxing in mid to late Qing. Diaoqiang Opera troupes had their heyday during the early Republic of China period and went into decline afterwards. Now this local theatre form is kept alive only in Xinchang.

Music of Xinchang Diaoqiang Opera belongs to the *qupai* (set tune) system, which means that it is made up of different set tunes arranged according to some rules and structures. (There are over three hundred pieces of *qupai* (set tune) in existence now). Its vocal styles include *diaoqiang* and two variations of *sipingdiao*, as well as *kunqiang* in occasions. As to the role types, traditionally there are three *hualian* (painted-face), four *bai* (young and old males), and five *dan* (young and old females). Collectively they are called the 'Twelve Masters'. They can also be divided into the 'Four Pillars' (leading male, leading female, young male and little painted-face) and 'Eight Supporting Roles' (those other than the Four Pillars).



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新昌調腔《挑水伯》
Xinchang Diaoqiang Opera *The Old Water-carrier*

表演特點及特定劇目

2006年新昌調腔被列入首批國家級非物質文化遺產名錄，現珍藏晚清抄本一百五十九本，劇目有古戲(包括宋元南戲、元雜劇、明清傳奇)、時劇(多是清中晚期傳奇)，和目連戲三大類。時劇中的《碧玉簪》和《雙獅圖》被越劇移植而變得家喻戶曉；目連戲當中的《女吊、男吊、調無常》更是新昌調腔所獨有，原不見於其他聲腔劇種的目連戲，後來又被紹劇搬演，因而揚名。

新昌調腔現存的劇目中，承傳了好些表演特色。例如《牡丹亭·入夢·尋夢》裏，生、旦的相思舞蹈；《鐵冠圖·分宮煤山》生角的「背身踢靴」。而《水滸記·活捉》一折，丑的矮子步、椅子功、從丑臉變黑臉等獨特表演程式，以及在調腔中插唱崑腔，更標示了這個地方戲自晚明以來，兼唱崑腔的古老悠久特點。

新昌調腔演唱風格，最具代表性的是「乾唱」、「幫腔」和「疊板」。戲行常說的「不托絲竹、鑼鼓助節、前場啓齒、後場幫接」，和武戲出眾都是調腔的主要特色。調腔最負盛名的傳統大戲《鬧九江》(劇本可考證追溯至晚清光緒二十二年，即1896年)，通過搬演元末朱元璋與陳友諒爭雄的故事，就唱腔、身段編排來強化戲劇性和塑造人物的同時，更能兼顧保留調腔的唱腔特色，充分運用了這些戲曲表演的文武特徵。而改編自滬劇《雙血衣》的新昌調腔《挑水伯》，在一個憨厚直率詼諧況味的「公案劇」之中，將「乾唱」、「幫腔」和「疊板」等唱腔風格，完整地一一體現。

王鶯於新昌調腔《挑水伯》飾挑水伯
Wang Ying as the old water-carrier in
Xinchang Diaoqiang Opera *The Old Water-carrier*



Characteristics and Repertoires

In 2006, Xinchang Diaoqiang Opera was inscribed in the first listing of National Intangible Cultural Heritage of China. At present, 159 manuscripts of libretti dating from late Qing are kept in archive. Its repertoire can be divided into three main categories: the traditional (including *nanxi* (southern theatre) of Song and Yuan, *zaju* of Yuan and *chuanqi* of Ming and Qing), the topical (most of the works came from *chuanqi* of the mid to late Qing period) and the Monk Mulian series. Two of the topical operas, *The Jade Hairpin* and *The Painting of Two Lions* became household names after being presented as Yue Opera. In the Monk Mulian series, *Ghost of a Man who Hangs Himself*, *Ghost of a Woman who Hangs Herself* and *The Righteous Messenger of Death* were originally performances peculiar to Xinchang Diaoqiang Opera and were not found in the Monk Mulian repertoire of other operatic genres; they were made famous through Shao Opera.

Existing Xinchang Diaoqiang Opera repertoire still retains many of the original characteristics. Examples include the romantic dance by the protagonists to express their lovesickness in *Appearing in the Dream*, *Looking for Her Dream* from *The Peony Pavilion*; the masterly stunt of 'rolling over and kicking off the boots' in *The Last Ming Emperor's Suicide* from *The Iron Headgear*; the skillful 'dwarf steps', 'chair work' and the swift 'change of face' in *Catching Sanlang Alive* from *The Water Margin*. In some operas, singing in Kunqu Opera is inserted, showing that this age-old characteristic since late Ming is still being kept alive.

Singing of Xinchang Diaoqiang Opera has a style of its own, which can be summarized as '*ganchang*' (singing with percussion accompaniment only), '*bangqiang*' (the percussion ensemble at the backstage also acts as a chorus to back up the on-stage singing) and '*dieban*' (inserting spoken parts to the singing before returning to the main sung passage). These characteristics together with its impressive martial scenes make Xinchang Diaoqiang Opera a unique theatre form. The most famous traditional full-length opera of Diaoqiang Opera is *The Battle at Jiujiang* (its script can be traced back to 1896 during the reign of Guangxu, the late Qing Emperor). It is a story about the fighting for leadership between Zhu Yuanzhang and Chen Yauliang at the end of the Yuan dynasty. The play is impressive because it makes full use of the strengths of Diaoqiang Opera in both of its martial and non-martial scenes. The singing and body movements of the actors bring the characters to life and heighten the dramatic effect, while retaining the unique vocal styles of Diaoqiang Opera. Adapted from *The Bloodstained Garments* of Shanghai Opera, *The Old Water-carrier*, a light-hearted court case drama, is another work that fully demonstrates the '*ganchang*', '*bangqiang*' and '*dieban*' vocal characteristics of Xinchang Diaoqiang Opera.

王嘉瑜於新昌調腔目連戲《女吊》飾玉芙蓉
Wang Jiayu as Yu Furong in Xinchang Diaoqiang Opera
Ghost of a Woman who Hangs Herself of Mulian Opera



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寧海平調《李慧娘·見判》
Ninghai Pingdiao Opera
Meeting the Judge
from Li Hui niang

寧海平調

調腔在浙江流播廣闊，寧海的平調是它其中一個分支，是中國古老劇種之一。舊時俗稱的「平調班」，主要唱「平調」，兼唱崑腔和亂彈。清末民初在寧海、象山盛行，後來漸漸衰落，到了二十世紀中葉，只有在寧海找到專業平調劇團，所以這劇種也被稱為「寧海平調」。

2006年平調被列入首批國家級非物質文化遺產名錄，現存有明清的傳統劇目一百餘部，其中有稱為「前十八本」和「後十八本」的三十六種傳統戲。其他還有部份崑劇和亂彈戲。

寧海平調的音樂採用曲牌聯綴體，有曲牌三百餘首，唱腔比調腔低迴婉轉，所以有「平調」之稱。

寧海平調的行當分「三花」、「五白」(即生、末)、「六旦」；傳統還有分「上四柱」和「下四柱」。

Ninghai Pingdiao Opera

Diaoqiang Opera is widely performed in Zhejiang province, and Ninghai Pingdiao Opera, an ancient theatre form, is one of its branches. In the old days, *pingdiao* troupes did not only sing Pingdiao Opera, but also *kunqiang* and *luantan*. It became popular in Ninghai and Xiangshan during late Qing and early Republic of China, but went into decline subsequently. By the mid-twentieth century, professional *pingdiao* troupes could only be found in Ninghai, and that is why it is called Ninghai Pingdiao Opera.

In 2006, Ninghai Pingdiao Opera was inscribed in the first listing of National Intangible Cultural Heritage of China. Its traditional repertoire now in existence has over a hundred operas from the Ming and Qing period. 36 of them were divided into two groups called the 'Earlier Eighteen' and the 'Later Eighteen'. Some Kunqu and Luntan Operas are also included.

The music of Ninghai Pingdiao Opera belongs to the *qupai* (set tune) system. It has over 300 pieces of *qupai* (set tune). Its vocal style is gentler, more subtle and delicate when compared to Diaoqiang Opera. Hence it derives its name Pingdiao Opera which literally means 'smooth tune'.

In Ninghai Pingdiao Opera, the role types include three *hualian* (painted-face), five *bai* (young and old males), and six *dan* (young and old females). Traditionally, there is another division called the 'Four Upper Pillars' (young male, young female, old male and big painted-face) and the 'Four Lower Pillars' (little comic painted-face, second comic painted-face, middle-aged female and old male with high social status).



寧海平調水袖功夫
Ninghai Pingdiao Opera sleeves flicking with ethereal grace

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寧海平調的表演特色是多種罕見的表演絕技，其中「耍牙」表演堪稱戲曲一絕。演員口中表演的八顆牙，可根據戲劇需要而變化。有五種技巧：

- 一、含（將多顆獠牙含在口中，又唱又唸，獨特的是觀眾看不出演員有甚麼異樣）；
- 二、咬（表演者將口中的獠牙伸出，上下對咬，發出「格格」聲響，難度就是上下牙齒要對準，不脫落，像天然生成一樣）；
- 三、舔（用舌頭驅動牙齒，忽上忽下，左右翻動，看上去像是牙和牙在格鬥）；
- 四、吞（用氣把獠牙吸入口腔內，似乎與平常人無異）；
- 五、吐（忽然吐出獠牙，排列上上下下，井然有序）。

Characteristics and Repertoires

One of the distinguishing characteristics of Ninghai Pingdiao Opera is its unique skills in special feats such as the extraordinary *shuaya* (tusk stunt). The eight large wild boar teeth held in the mouth of the actor move according to the plot. There are five techniques in *shuaya*.

First, holding (the actor sings and speaks while holding the teeth in the mouth and the audience does not notice anything special). Second, biting (the actor sticks out the teeth and bite them up and down to produce a rattling sound; the difficult part is to align the upper and lower teeth and hold them firmly). Third, licking (the actor uses the tongue to drive the teeth up and down and left and right as if they are fighting each other). Fourth, swallowing (the actor sucks the teeth into the mouth). Fifth, spitting (the actor spits the teeth out and align them into the upper and lower rows in an orderly manner).



寧海平調耍牙
Ninghai Pingdiao Opera *shuaya* (tusk stunt)

寧海平調有兩個很具代表性的折子戲——《李慧娘·見判》和《金蓮斬蛟》。兩齣戲人物不同，但都運用了「耍牙」絕技，以不同的耍牙技巧表現人物的情緒。《李慧娘·見判》裏面，女花臉演員扮演判官，用八顆八釐米長的野豬獠牙，在嘴巴裡吞吐自如，把耍牙絕技，表演得淋漓盡致。另一方面，飾演李慧娘的演員，穿上四米長水袖，身段飄逸，收放自如，而腳上卻踩著古代女子三寸金蓮繡花鞋，行不動裙、移步如雲，在舞台上淩波微步，呈現連串高難度技巧表演。「耍牙」之外，《金蓮斬蛟》更集中了「一馬雙鞍」、「抱瓶滑雪」等平調傳統表演程式，結合了平調曲牌、唱腔和鑼鼓，構成了一齣極具代表性的寧海平調折子戲。

Meeting the Judge from *Li Huiniang* and *Jinlian Killing the Bandit Lijiao* are two excerpts that are most representative of Ninghai Pingdiao Operas. Though the characters are different, the actors in both excerpts make use of the techniques of *shuaya* to express the emotions and feelings of the roles they play. In *Meeting the Judge* from *Li Huiniang*, the female painted-face plays the role of the underworld judge. She demonstrates the skill of *shuaya* thoroughly by playing the eight wild boar teeth, each measuring eight centimeters long, in her mouth brilliantly. The actor playing the role of *Li Huiniang* puts on a dress with sleeves of four meters long and embroidered shoes for women with three-inches long bound feet. Yet she moves smoothly and gracefully like the flowing clouds. Each tiny step she takes looks like the gliding of a swan on the water. Apart from *shuaya*, *Jinlian Killing the Bandit Lijiao* also showcases other special feats like '*yima shuangan*' (one horse two saddles) and '*baoping huaxue*' (sliding while holding a vase). These special features together with the *qupai* (set tune) of Pingdiao Opera, the vocal styles and the percussion music make this excerpt particularly representative of the art of Ninghai Pingdiao Opera.

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