一脈血氣

西秦戲與傳統粵劇

The Shared Origin of Xi Qin Opera and Traditional Cantonese Opera

西秦戲與粵劇之歷史古道

西秦戲的聲腔包括正調(即其本腔)、西皮、二簧、昆腔及小調，起源時期未詳，至十六世紀末至十七世紀初葉，曲牌(西秦腔二聲)已見諸當時的修奇劇本，流入南尾市海陸豐等地後，融合地方民間藝術和民謠，

到清初漸漸形成西秦戲之基礎。流行於粵東、

閩南，並逐漸傳至香港、廣州、廈門、東南亞

等地。

粵劇流行於廣東、廣西、香港、澳門一帶，也普及於世界各地海外華人社群。明代父輩腔、昆腔流入廣州、佛山地區，清初袁世京聲腔戲轉入粵劇，明成化年間(十五世紀後半期)，已有這些地區本地子弟

演唱的記載，劇中時有本地藝人在組成的戲班，戲

作「土班」唱「粵劇」、「京胡伴和」、"舞合拋出'、"潮劇改良派"。至西粵劇的形成期，根據內地學

術界的推測，主要三種說法：(1) 清同治，

道光年間；(2) 清同治到光緒前期；

(3) 清末民初二十世紀二三十年代。從戲的來

源、劇目形成，已有一百五十到兩百年。

The Historical Paths of Xi Qin Opera and Cantonese Opera

The vocal styles of Xi Qin Opera include chengyang (orthodox style), cpi, erhuang, xiaogu and ziaoliao. Its set tunes were incorporated into the qingpu plays of the Ming dynasty between the late 16th century and early 17th century. When it spread to Shanxi and Hainan in Guangdong, it merged with the local folk art and customs to become the operatic genre of Xi Qin Opera by the early Qing dynasty (circa mid-17th century). Its popularity continued to spread to the eastern part of Guangdong, southern part of Fujian, Guangxi, Hong Kong, Taiwan and Southeast Asia. Cantonese Opera is popular in Guangdong, Guangxi, Hong Kong and Macau, as well as in ethnic Chinese communities all over the world. The vocal systems of yueyao and yanqiang were introduced to Guangzhou and Fuzhou during the Ming dynasty. By the early Qing dynasty, other systems like jingxi and quyi were also introduced. There were records of local yueyao troupes trained in yueyao during the latter half of the 18th century. During the reign of emperor Yongzheng (1722-1735), there were opera troupes formed by local artists, called tees, and they sang in the yueyao. There were descriptions that their singing was echoed by the houses, and the local dialects were mixed into it, and "the diet of gongs and drums could be heard for long periods." As for exactly when the formative years of Cantonese Opera were, academics in mainland China have come up with three discourses (1) during the Jiaqing and Tongzhi reigns (1796-1885), (2) between the Tongzhi reign and the early part of Guangxu reign (1875–1888), and (3) at the turn of the 20th century, i.e. between the last years of the Qing dynasty and the early Republican period, up to the 1920s. In other words, it took about 130 to 280 years for Cantonese Opera to come into its own as a theatrical genre.
How Their Paths Crossed

Xijin Opera originated from the vocal system of jiuzhuzhang, with the dominant style being called chengzhang. Male and female voices have different systems to follow. Singing and delivery of lines are in the ancient dialect of delloidal jiazhuzhang (the official language of the Central Plains). Among its traditional repertory, there are four Major Martial Art Plays in the comic category. Also there are the "Thirty-six Sticks Play", and the "Seventy-two Short Poetic" (with only plot outlines and no libretto). The jiuzhuzhang system (as exemplified in Executing Zheng En, erhuang version (in Executing Ouyang Shun at the Gate), originated from the hsong of Cantoneese Opera, and acquired by Han Opera of Guangdong. There are ten role types. The accompanying ensembles also have two configurations - the civil type with four string instruments of fuzhong, erhu, saoxian and yaqin, two wind instruments of du and huan; while the military type with the more resonant percussions of hu, zuo or big gong, biao or big drum, gong, and hu or symphony. The military plays mostly tall historical romances, while their martial art routines are derived from the Southern School. The overall effect is impressive and lofty.

As for Cantonese Opera, the vocal system developed into the two main streams of hengzhang and erhuang by the Dongguang and Guangzhou period (circa 1850-1900). The singing and line delivery were in the classic singing style of zhangyin (dramatic inflections of the Central Plains). But they were replaced by the indigenous dialect of Canton (now Guangzhou) by the 1920s and 1930s. The repertoire of dramatic works, sung in the classic singing style at that time, consisted of Eighteen Plays of Cantonese Opera, New Eighteen Plays, Cantoneese Opera, and Grand Eighteen Formalic Plays. There were ten major role types, but by the 1930s and 1940s, the operatic troupes streamlined the actors into the Five-pillar System. The military plays adopt the martial art routines of the Southern School, and the actors are mostly those trained in smoking (military male) and cixian (young military male) roles. The performances are therefore elastic and robust in mood.
Selections of Classics from Xiog Opera and Cantonese Opera

Xiog Opera 

Medicine and Camouflage 

(開門斧) is a Xiog Opera love story dramatised by the famous actor, and is a highly influential traditional piece.  

The story is about a young man, Li Fu, who is sent by his master, Liang Shu, to find a special herb that can cure leprosy. Li Fu sets off on a journey to find the herb, and during his travels, he meets a young girl named Lan. They fall in love and decide to get married. However, Li Fu is called back to his master's house to take care of some business.  

Liang Shu decides to send Li Fu to find the herb again, but this time, Lan accompanies him. They face many challenges and obstacles on their journey, but they persevere and eventually find the herb. They return home, and Liang Shu is overjoyed to see them safe and sound.  

The story is a classic love story, and it is known for its beautiful melodies and elegant performances. It is a favorite among opera enthusiasts and is often performed during special occasions.  

Cantonese Opera 

(活捉鬼雄) is a Cantonese Opera opera written by the famous playwrights, and is a highly popular piece.  

The story is about a young man named Chen who is sent by his master, Liang Shu, to find a special herb that can cure leprosy. Chen sets off on a journey to find the herb, but he gets lost in the woods. He meets a group of bandits who capture him and threaten to kill him.  

Chen manages to escape and makes his way back to Liang Shu's house. He tells his master about his adventure, and Liang Shu is surprised to hear that Chen managed to find the herb. He sends Chen to find the herb again, and this time, he is accompanied by a group of soldiers.  

The story is a classic adventure story, and it is known for its exciting plot and dynamic performances. It is a favorite among opera enthusiasts and is often performed during special occasions.
西秦戲傳統表演之絕活

Masterly Acts in the Xi Qin Opera

《赴西岐》是西秦戲《封神演義》中的一個折子，描繪了殷商末年商紂王為統治一方的權貴所寵愛的婦女姜叔姬前往岐山，拜見周文王的故事。此段戲由姜叔姬的隨身女伴們齋鴉鳴演繹，以演唱和舞蹈為主，動作簡潔、優雅。

西秦戲《赴西岐》

Xi Qin Opera: Returning to Xi

西秦戲《赴西岐》

Xi Qin Opera: Executive Zheng En

《鮑爾》是西秦戲《封神演義》中的一個折子，描繪了圍繞商紂王身邊的權貴們如何欺壓平民的故事。此段戲以唱腔和舞蹈為主，動作簡潔、優雅。

西秦戲《鮑爾》

Xi Qin Opera: The Art of Zheng En

《劉備訓》是西秦戲《封神演義》中的一個折子，描繪了圍繞劉備身邊的權貴們如何欺壓平民的故事。此段戲以唱腔和舞蹈為主，動作簡潔、優雅。

西秦戲《劉備訓》

Xi Qin Opera: Executive Zheng En

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