

# 一脉同氣

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## 西秦戲與傳統粵劇

The Shared Origin of Xiqin 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絃(即其本腔)、西皮、二簧、崑曲及小調。明萬曆年間(十六世紀後期到十七世紀初期),曲牌〈西秦腔二犯〉已見諸當時的傳奇劇本。流入汕尾市海陸豐等地後,融合地方民間藝術和民風,到清初漸漸形成西秦戲這劇種,流行於粵東、閩南,足跡流播至香港、廣州、台灣、東南亞等地。

粵劇流行於廣東、廣西、香港、澳門一帶,也常見於世界各地海外華人社群。明代弋陽腔、崑腔流入廣州、佛山地區,清初高腔、京腔陸續傳入。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。雍正時有本地藝人組成的戲班,喚作「土優」,唱「廣腔」,「一眾唱和、蠻音雜陳」、「鬧鑼鼓良久」。至於粵劇的形成期,根據內地學術界的梳理,主要有三種論述:(1)清嘉慶、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。總的來說,粵劇形成,已有約一百五十到兩百年。



古腔粵劇《打洞結拜》  
Cantonese Opera in classic singing style  
A Blood Oath Sworn in Grotto

### The Historical Paths of Xiqin Opera and Cantonese Opera

The vocal styles of Xiqin Opera include *zhengxian* (orthodox style), *xipi*, *erhuang*, *kunqu* and *xiaodiao*. Its set tunes were incorporated into the *quanqi* plays of the Ming dynasty, between the late 16th century and early 17th century. When it spread to Shanwei and Haifeng in Guangdong, it merged with the local folk art and customs to become the operatic genre of Xiqin 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, Guangzhou, Hong Kong, Taiwan and Southeast Asia.

Cantonese Opera is popular in Guangdong, Guangxi, Hong Kong and Macao, as well as in ethnic Chinese communities all over the world. The vocal systems of *yiyangqiang* and *kunqiang* were introduced to Guangzhou and Foshan during the Ming dynasty. By the early Qing dynasty, other systems like *gaoqiang* and *jingqiang* were also introduced. There were records of local youngsters trained to sing during the latter half of the 15th century. During the reign of emperor Yongzheng (r. 1722-1735), there were operatic troupes formed by local artists, called *tuyou*, and they sang in the *guangqiang*. There were descriptions that 'their singing was echoed by the masses, and the local dialects were mixed into it', and 'the din 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 Daoguang reigns (1796-1850); (2) between the Tongzhi reign and the early part of Guangxu reign (1861-circa 1890s); 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 1930s. In other words, it took about 150 to 200 years for Cantonese Opera to come into its own as a theatrical genre.



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## 西秦戲與粵劇之戲場交道

西秦戲源於西秦腔，主要聲腔為正絃；男女分腔，演唱道白用中州官話。傳統劇目中有「四大弓馬戲」，屬文戲，其中還有「三十六本頭」、「七十二小齣（提綱）」等。西秦戲的西皮腔（劇目例如《斬鄭恩》）、二簧腔（劇目則有《轅門罪子》等），是從粵劇梆子（西皮）與廣東漢劇二簧吸收過來。腳色有十行當。伴奏有「文畔」（頭弦、二弦、三弦、月琴、噴呐、號頭等）、「武畔」（板、大鑼、大鼓、鼓頭、鈸等）。武戲多是演義故事，武打取法南派武功，風格壯懷激烈。

粵劇的發展，到了道光、光緒年間的階段，形成了梆子、二簧為主的唱腔體制，其時演唱道白用中州韻「古腔」（二十世紀三十年代前後，改用廣州方言）。這時的梆簧「古腔」劇目有「江湖十八本」、「新江湖十八本」、「大排場十八本」等。腳色分十大行當（二十世紀三十、四十年代變為六柱制），武打用南派武功。以武生和小武為主，風格粗獷質樸。

### How Their Paths Crossed

Xiqin Opera originated from the vocal system of *xiqinqiang*, with the dominant style being called *zhengxian*. Male and female voices have different systems to follow. Singing and delivery of lines are in the ancient dialect of *zhongzhou guanhua* (the official language of the Central Plains). Among its traditional repertory, there are 'Four Major Martial Art Plays' in the civil category. Also there are the 'Thirty-six Stock Plays' and the 'Seventy-two Short Pieces' (with only plot outlines and no libretto). The *xipiqiang* system (as exemplified by *Executing Zheng En*), *erhuang* system (in *Executing Own Son at the Gate*) etc. originated from the *bangzi* of Cantonese Opera, and *erhuang* of Han Opera of Guangdong. There are ten role types. The accompanying ensembles also have two configurations – the civil type with four string instruments of *touxian*, *erxian*, *sanxian* and *yueqin*, two wind instruments of *suona* and *haotou*; while the military type with the more sonorous percussions of *ban*, *daluo* or big gong, *dagu* or big drum, *gutou*, and *bo* or cymbals. The military plays mostly tell historical romances, while their martial art routines are derived from the Southern School. The overall effect is impassioned and lofty.

As for Cantonese Opera, the vocal system developed into the two main streams of *bangzi* and *erhuang* by the Daoguang and Guangxu period (circa 1820-1908). The singing and line delivery were in the classic singing style of *zhongzhouyun* (dialectal inflections of the Central Plains). But they were replaced by the indigenous dialect of Canton (now Guangzhou) by the 1920s and 1930s. The repertory of *banghuang* works, sung in the classic singing style at that time, consisted of 'Eighteen Plays of Cantonese Opera', 'New Eighteen Plays of Cantonese Opera', and 'Grand Eighteen Formulaic Plays'. There were ten major role types, but by the 1930s and 1940s, the operatic troupes streamlined the actors into the Six-pillar System. The military plays adopt the martial art routines of the Southern School, and the actors are mostly those trained in *wusheng* (military male) and *xiaowu* (young military male) roles. The performances are therefore rustic and robust in mood.



西秦戲《轅門罪子》  
Xiqin Opera *Executing Own Son at the Gate*



西秦戲《斬鄭恩》  
Xiqin Opera *Executing Zheng En*



西秦戲《贛門罪子》  
Xiqin Opera *Executing Own Son at the Gate*

## 西秦戲與粵劇之經典聯篇選例

《贛門罪子》是西秦戲皮黃劇目的典範之作，集西腔精粹，是「各行三戲」的「老生三子」中之「一子」。敷演北宋楊家將故事，講述穆桂英險救楊宗保，免於被楊六郎問斬之劫。演出集老生、花旦、烏淨、紅淨、老旦、小生於一劇，行當齊全。粵劇《六郎罪子》同樣演穆桂英救楊宗保故事，見於道光、光緒年間「江湖十八本」。唱古腔，純梆子（西皮）。劇中生、旦、淨、丑各演專門唱腔，例如楊六郎繁緒的「罪子腔」和穆瓜俏皮的「穆瓜腔」。

西秦戲與粵劇的傳統劇目各有一「斬」名劇，都是帝皇錯斬良將名臣的故事。西秦戲《斬鄭恩》，「七十二小齣」之一，演宋太祖錯斬結義開國元勳鄭恩，後來萬里侯高懷德義斬奸邪。唱西皮，行當齊全，武生、烏面、紅面、正旦、花旦、老生等盡出。〈鬧殿〉一場，高懷德以傳統絕技「劍落頭斷」，劍斬奸賊國舅韓隆。唱腔激越高昂、表演熾烈雄壯。粵劇《斬二王》出自「江湖十八本」，二十世紀九十年代，香港粵劇老倌和編劇家重整，基本故事結構元素與《斬鄭恩》類同，但人物虛構，無明確歷史時代。表演保留傳統南派表演程式，古老排場衆多，有「斬帶結拜」、「斬二王」、「咬箭結拜」、「擘網巾」、「大戰」、「困城」等。「斬二王」排場內有鑾椅、上高枱的武功身段。



古腔粵劇《六郎罪子》  
Cantonese Opera in classic singing style  
*Liulang Executing His Son*

### Selections of Classics from Xiqin Opera and Cantonese Opera

*Executing Own Son at the Gate* is an exemplary play in the *pihuang* repertory of Xiqin Opera. It is one of the well-known plays featuring the *laosheng* (old male) role. It is one of the famous stories from the saga of the patriotic Yang family of Northern Song dynasty. Mu Guiying rescues Yang Zongbao from under the broadsword because his father, Yang Liulang, is going to have him executed. The play has a cast covering all the roles: *laosheng*, *huadan* (young female), *wujing* (black-painted face), *hongjing* (red-painted face), *laodan* (old female) and *xiaosheng* (young male). The story of the Cantonese Opera, *Liulang Executing His Son*, uses the same storyline as that of the Xiqin Opera, with Mu Guiying rescuing Yang Zongbao. The libretto is taken from the 'bible' of Cantonese Opera, 'Eighteen Plays of Cantonese Opera', which was published during the Daoguang-Guangxu reigns (1820-1908). The vocalisation is in the classic singing style in the *bangzi* (or *xipi*) system. In this play, the four leads of *sheng*, *dan*, *jing* and *chou* roles all have their highly individualistic vocal styles. Interesting examples are Yang Liulang's complexly nuanced delivery of his chastisement of his son, which gives rise to the reprimanding tone. Then there is the vivacious and witty singing of Mu Gua in her signature Mu Gua style.

In the traditional repertoires of Xiqin Opera and Cantonese Opera, there is respectively a famous play on the theme of 'execution', and both are about the emperor killing a good general or minister by mistake. In the Xiqin Opera version of *Executing Zheng En*, which is one of the 'Seventy-two Short Pieces', the first emperor of Song dynasty has killed his sworn brother, Zheng En, who helped him build his Song Empire. Zheng's death is later avenged by another sworn brother, Gao Huaide, who sees to it that the villainous imperial concubine and her brother are both put to justice. The vocal style is *xipi*, and the story involves the major role types: *wusheng* (military male), *wumian* (black-faced), *hongmian* (red-faced), *zhengdan* (virtuous female), *huandan*, *laosheng* etc.

It therefore provides a good opportunity for actors of different role types to demonstrate their virtuosity. In the scene of *Wreaking Havoc at the Imperial Court*, Gao Huaide cuts Han Long's head at the sweep of his sword, and the treacherous imperial brother-in-law pays for his crime with his life. The singing gets highly impassioned and emotional as the warrior Gao burns with the fire of vengeance. The parallel version in Cantonese Opera, *Executing the Duke's Second Brother*, is taken from 'Eighteen Plays of Cantonese Opera'. It was revived by the stars and playwrights of Cantonese Opera in Hong Kong in the 1990s. The storyline is basically the same as *Executing Zheng En*, but the characters are fictitious, and there is no direct reference to historical figures. The performance retains a lot of the routines of the traditional Southern School, and ancient formulaic plays abound, such as *Cutting the Ribbon for Hanging and Becoming Sworn Brother and Sister*, *Executing the Duke's Second Brother*, *The Sworn Brothers' Vow by Biting onto Arrows*, *Breaking Up*, *The Battle*, and *The Siege*. The formulaic presentation of *Executing the Duke's Second Brother* consists of 'swiping up the chair' and 'jumping up a high platform' which require good training in martial arts.



西秦戲《斬鄭恩》  
Xiqin Opera *Executing Zheng En*

## 西秦戲傳統表演之絕活

### Masterly Acts in the Xiqin Opera Tradition

〈返西岐〉是《鳳鳴岐山》其中一折，《鳳鳴岐山》移植自秦腔同名劇目，唱西秦戲本腔正綫。演《封神演義》中西伯侯姬昌被紂王加害，逼令吃子的故事。劇中老生姬昌邊唱邊跌撲旋轉，使出「高台搶背」、「甩髮」、「抖鬚」、「吊毛」等程式動作。

*Returning to Xiqi* is an excerpt from the Xiqin Opera, *Phoenix Singing over Mount Qishan*, which by itself is an adaptation of the play of the same title in the *qinqiang* system. The vocalisation is in the orthodox style of *zhengxian* of Xiqin Opera. The story is taken from *The Investiture of the Gods*: Ji Chang, the Duke of Xibo, is being persecuted by emperor Zhou and forced to eat the flesh of his own son. The actor playing the *laosheng* role of Ji Chang needs to sing as he swirls and falls to show his disoriented, devastated state. The stunts include 'snatching at the back from a high tower', 'hair-flinging', 'beard-shaking' and 'sudden fall'.



西秦戲折子戲《返西岐》  
Xiqin Opera Excerpt *Returning to Xiqi*



西秦戲《斬鄭恩》  
Xiqin Opera *Executing Zheng En*

《斬鄭恩》是西秦戲西皮腔劇目，傳統「四大傳」之一「宋傳」劇目，「七十二小齣」中之武戲。〈鬧殿〉一場，高懷德劍斬韓隆，轉瞬人頭沒了，運用的是傳統表演絕活「劍落頭斷」。〈五鳳樓〉一場，高懷德以「企仔功架」，仿效雄鷹單腳獨立不動良久，另腿向內屈起，造型雄姿英發。

*Executing Zheng En* is one of the plays in the *xipiqiang* repertoire of Xiqin Opera. It belongs to the traditional 'Four Major Legends', and is in the martial category of 'Seventy-two Short Pieces'. In the scene of *Wreaking Havoc at the Imperial Court*, Gao Huaide cuts Han Long's head at the sweep of his sword - Han Long's head would disappear right in front of the audience's eyes. The masterly act is therefore known as 'heading off at the sweep of the sword'. Then in the scene of *Five Phoenix Pavilion*, Gao executes a 'one-leg standing routine', balancing with one foot while bending the other in an awe-inspiring stance like a great eagle. It has also become a widely acclaimed 'master stroke' that distinguishes Xiqin Opera.

〈劉錫訓子〉是西秦戲傳統「四大弓馬」之《沉香打洞》及「各行三戲」中「老生三子」之一，唱西秦戲本腔正綫。表演特色是太守劉錫訓子，叫一聲「沉香！」，一邊唱曲，一邊演出「耍交椅花」特技，雙手不沾椅子，以腰身、臀部平衡，令椅子連人趨前退後，四椅腳輪番單腳輾轉、左右盤旋，配合水袖功、長髯功、帽翅功，唱做並重，盡展西秦戲的表演絕活。

*Liu Xi Chastising His Sons* is an excerpt from *Chenxiang Digging the Earth to Save His Mother*, one of the 'Four Major Martial Arts Plays' of Xiqin Opera. It is also one of the three significant plays featuring *laosheng* role. The vocalisation is in the orthodox style of *zhengxian* of Xiqin Opera. One unique feature of this excerpt is the stunt performed by the actor playing Liu Xi. First he shows his shock by calling out 'Chenxiang!' as he sinks into his chair. Then as he sings, with dexterity he makes the chair move forwards and backwards without his hands ever touching it, only balancing it with his hips and waist. He can spin the chair on each of the four legs in turn. While he spins around, he also executes other routines to demonstrate his shock: flinging the long sleeves, shaking his long beard, and making the two wings on his headgear shiver. The amazing routine is considered a masterstroke in Xiqin Opera.

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西秦戲折子戲《劉錫訓子》  
Xiqin Opera Excerpt  
*Liu Xi Chastising His Sons*