



四合院是中國的傳統建築，由四面建築物將庭院合圍在中間的合院式格局。是次節目以「廣東四合院」為名，寓意結合了大八音、說唱、廣東音樂及古腔粵曲四種具歷史及保留價值的廣東民間表演藝術。

Quadrangle is a type of traditional Chinese architectural design, with a courtyard enclosed by buildings on all four sides. The titular 'Guangdong Quadrangle' is a figurative description of the combined show of four indigenous musical art forms of Guangdong, all worthy of preservation because of their historical and retention values. They are *dabaiyin*, narrative singing, Cantonese music and the Cantonese operatic song in classic singing style.

大八音 Dabaiyin

八音班於明清初盛行於珠三角一帶，其演奏可分坐樂與行樂，多用於官府的公務活動及民間神誕、賽艇、紅白二事等。主奏樂器為嗩吶(嗒咕)及各種絃索樂器，如高邊鐘、大鼓、小鼓、扁鼓等。

Bayin ensembles flourished around the region of the Pearl River Delta in the late Ming and early Qing dynasties, or the first part of the 17th century. Performances can be divided into seated performances and processions, which were usually held during official government activities, birthday celebrations for the deities, Taoist rites for fests and offerings, weddings, and funerals. The core musical instruments of the ensemble are the *suona* and various percussion instruments such as the *gaobianlu*, *dabo*, *xiaobo*, and *biangu*.

《錦帆聞》 <i>Jin Fan Kai</i>	《武昭關》 <i>Wuzhao Pass</i>
牌子曲，迎接用	牌子曲
<i>Paizi</i> tune, played as a welcoming song	<i>Paizi</i> tune
《一錠金》 <i>An Ingot of Gold</i>	《陰告》 <i>Filing the Complaint in the Underworld</i>
牌子曲，拜堂、祝壽用	牌子曲，寫書、訴苦用
<i>Paizi</i> tune, for weddings and birthday celebrations	<i>Paizi</i> tune, for writing letters and expressing grievances
《到春來》 <i>The Advent of Spring</i>	《銀台上》 <i>On Silver Terrace</i>
牌子曲，拜堂、祝壽用	牌子曲，寫書用
<i>Paizi</i> tune, for weddings and birthday celebrations	<i>Paizi</i> tune, for writing letters

說唱 Narrative Singing

說唱包括板眼、撿漁歌(木魚)、南音及龍舟。根據屈翁山的《廣東新語》，木魚是從江蘇的撿漁歌演變而來；南音為香港非物质文化遗产，本地南音屬板腔體；板眼原傳於妓院中，於1935年香港禁娼後逐漸式微；龍舟原為流浪藝人輩生的土調歌謠，以小調、小戲伴奏，伴唱吉祥歌謠。

Narrative Singing can be subdivided into *banyan*, *mojaye* (*myau*), and *longzhou*. According to Qu Wengshan's *New Essays of Guangdong*, *myau* evolved from the *mojaye* of Jiangsu. *Nanyin* is recognised as part of Hong Kong's intangible cultural heritage and belongs to the vocal system of *banyang*. Originally sung in brothel, *banyan* gradually became a lost art after the banning of prostitution in Hong Kong in 1935. *Longzhou* were originally folk tunes sung by wandering entertainers as a way to make a living, performed to the accompaniment of a small gong and drum with auspicious speech.

板眼 (新填詞) Banyan (with new lyrics)

是次節目中，每場將由阮兆輝即興創作一首新填詞的板眼作為開篇，讓觀眾認識這種幾近失傳的說唱藝術。
In this programme, Yuen Siu-fai will perform an impromptu *banyan* with newly written lyrics to kick off each performance. It is an opportunity for the audience to learn about this almost lost narrative song art form.

撿漁歌《中山狼傳》 *Mojaye The Fable of the Ungrateful Wolf*

源自中國寓言故事，講述東郭先生在路途中救了一隻受傷的狼，結果那隻狼卻要吃了他。演唱者分別以說書人、東郭先生、豺狼及三位善老的多重身份，將故事娓娓道來，並將撿漁歌、板眼、南音等說唱方式混在這首曲內，說唱技巧精彩豐富。

The song is inspired by a Chinese fable about Donggao, who almost got eaten by a wounded wolf that he saved on the road. The singer tells the story by taking on multiple roles as the storyteller, Donggao, the wolf and the three elders. The piece displays an impressive range of narrative singing techniques, featuring a mix of narrative song forms including *mojaye*, *banyan* and *nanyin*.



25 - 26.6.2019 (星期二至三 Tue - Wed) & 4 - 7.7.2019 (星期四至日 Thu - Sun) 7:30pm

六場演出均包括以下節目 Programmes for all six performances:

節目 Programme	表演者 Performer	
大八音 <i>Dabaiyin</i>	《錦帆聞》 <i>Jin Fan Kai</i> 《一錠金》 <i>An Ingot of Gold</i> 《到春來》 <i>The Advent of Spring</i> 《武昭關》 <i>Wuzhao Pass</i> 《陰告》 <i>Filing the Complaint in the Underworld</i> 《銀台上》 <i>On Silver Terrace</i>	高潤鴻及樂隊 Ko Yun-kuen and the ensemble
說唱 <i>Narrative Singing</i>	板眼(新填詞) <i>Banyan</i> (with new lyrics) 南音《嘆五更》(選段) <i>Nanyin Excerpt from Nocturnal Lament</i> 撿漁歌《中山狼傳》 <i>Mojaye The Fable of the Ungrateful Wolf</i>	阮兆輝 Yuen Siu-fai 梁凱莉 Leung Hoi-li 阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble

廣東音樂 <i>Cantonese Music</i>	《和尚思妻》 <i>A Monk Misses His Wife</i> 《雙喜樓》 <i>Lovers' Sorrow</i> 《花間蝶》 <i>Butterflies among the Flowers</i> 《禪院鐘聲》 <i>The Toll of the Temple Bell</i> 《平湖秋月》 <i>Autumn Moon over a Placid Lake</i> 《鐵馬搖鈴》 <i>A Hungry Horse Shaking Its Bells</i> 《走馬英雄》 <i>The Galloping Stallion and the Hero</i> 《孔雀開屏》 <i>The Peacock in Its Full Glory</i>	余少華、陳子晉、何耿明、陳國輝 Yu Siu-wah, Chan Chi-chun, Ho Kang-ming, Chan Kwok-fai 余少華、陳子晉、高潤鴻及樂隊 Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
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每場指定節目 Exclusive programmes of each performance:

25.6.2019 (星期二 Tue) 7:30pm

節目 Programme	表演者 Performer	
說唱 <i>Narrative Singing</i>	南音《男裝衣》 <i>Nanyin Burning Funerary Goods for His Love</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《寶玉怨嬌》 <i>Jiu Baoyu's Lament for the Wrong Match in the Arranged Marriage</i> 《擘母飯信》 <i>Han Xin Accepting Food from the Washer Woman</i>	吳仟峰 Ng Chin-fung 阮兆輝、鄭敏儀 Yuen Siu-fai, Cheng Man-ye

26.6.2019 (星期三 Wed) 7:30pm

說唱 <i>Narrative Singing</i>	南音《杜燒轉師》 <i>Nanyin Blind Musician Dou Wan</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《甘露寺訴情》 <i>Renuevous at the Monastery of Sweet Dew</i> 《西廂待月》 <i>Waiting in the West Chamber under the Moon</i>	新劍郎 Sun Kim-long 阮兆輝 Yuen Siu-fai



南音《嘆五更》(選段)*Nanyin Excerpt from Nocturnal Lament*

作者為文學家何惠群，是一首比較少有寫給女士唱的南音。這首曲由女士以平喉的形式演唱，與子喉唱南音的感覺不同，亦有別於男士唱南音，更能突顯女士唱南音的「靜態」及韻味。
Written by the litterateur Ho Wai-kwan, it is a relatively rare piece of *nanyin* that is written for women, and has a different vibe when sung in *pinghou* than when sung in *zihou*. Notably different from *nanyin* performed by men, the piece highlights the quietude and charm characteristic of *nanyin* sung by women.

南音《男裝衣》*Nanyin Burning Funerary Goods for His Love*

通俗南音的代表作之一，原詞句頗為文雅，因演唱者加入大量口語，活潑生動，成為另一種演奏方式。尾段演唱者由第一身的青樓恩客、搖身一變成為艇佬，以第三者身份相勸恩客不要太過悲傷，還代他為媒，節奏明快活潑。
This is a classic example of *nanyin*, with elegant text that can be sung or read. The singer tells the tale of two lovers – a scholar by the name of Mau Lin-sin and a famous courtesan called Mak Chow-kuen – who are forced apart because of political unrest. Now on the road, Mau recalls with deep regret the happier times when they were together.

南音《杜燒轉師》*Nanyin Blind Musician Dou Wan*

遍公遠播的斯作之一，內容講述杜燒的一生，作者與杜燒熟稔，亦是南音的愛好者，因此將杜燒的事蹟撰寫成南音，以「替燒叔巧遇轉師孫生，應承收佢為徒」、「杜燒何臣覓對搭檔，由一九五五唱到一九七零」等唱詞敘述他的生平大事。
This is a new piece of *nanyin* written by Fung Kong-tat, which tells the life of the blind musician, Dou Wan. A keen enthusiast of *nanyin* himself, Fung used to know Dou very well. In this biographical narrative, he traces the major incidences in Dou's life, such as Uncle Wan happened to meet the blind musician Kuen, who agreed to be his mentor, and Dou Wan and Ho Sen became partners in performance, singing all the way from 1955 to 1970.

南音《霸王別姬》(選段)*Nanyin Excerpt from Farewell My Concubine*

地水南音的說唱方式生動活潑，多為獨唱，演唱者常以曲中人的身份自居，倘為旁觀者或說書人。《霸王別姬》是近年較少演唱的南音，演唱者一人分飾說書人、霸王及虞姬，唱盡英雄氣短、兒女情長，盡顯演唱者的功力。
Dihui *nanyin* is characterised by an energetic and engaging narrative singing style. They tend to be solos, and the singer usually plays the character described in the song, sometimes as an observer or storyteller. *Farewell My Concubine* is a piece of *nanyin* that is seldom performed in recent years. The singer showcases their skills by playing the roles of the storyteller, Xiang Yu and Consort Yu in a song about a man who loses his initiative for the sake of love.

南音《客途秋恨》(選段)*Nanyin Excerpt from A Wanderer's Autumn Grief*

雅部南音的代表作之一，文詞華麗典雅、可唱可讀。演唱者唱述文士鄉遊仙與名妓夢秋相戀的故事，兩人因戰亂分離，鄉遊仙在客途之中追憶種種前塵往事，不盡唏噓。
This is a classic example of refined *nanyin*, with elegant text that can be sung or read. The singer tells the tale of two lovers – a scholar by the name of Mau Lin-sin and a famous courtesan called Mak Chow-kuen – who are forced apart because of political unrest. Now on the road, Mau recalls with deep regret the happier times when they were together.

廣東音樂 Cantonese Music

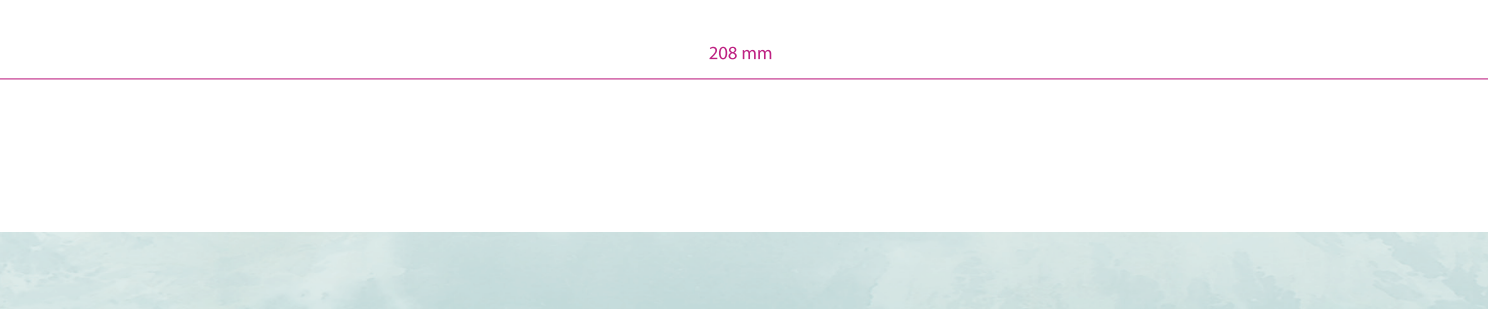
廣東音樂可分為硬弓及軟弓，硬弓多用二弦、提琴、三弦、月琴、笛子等樂器，音色高亢明亮；軟弓則以高胡、椰胡、揚琴、秦琴、簫為主奏樂器，音色溫婉細膩。

There are two types of Cantonese Music: *taut bow* and *slack bow*. *Taut bow* ensembles feature high and bright tones, and tend to use instruments such as two-stringed fiddles (*erxian* and *dizi*), plucked lutes (sanciez and *yuqin*) and bamboo flutes (*dizi*); slack bow ensembles have gentle and delicate tones, and are led by two-stringed fiddles (*goulu* and *yehu*), hammered dulcimers (*yangqin*), plucked lutes (*qinpin*) and end-blown flutes (*xiao*).

《和尚思妻》*A Monk Misses His Wife*

小調曲牌，最早見於清道光戊子年招子庸所編的《粵韻》初版，其後被納入為《三寶佛》中一段。清末老戲老改編成揚琴曲《倒垂簾》，至1916年丘鶴村收錄在《絃歌必讀》中，歸為「越場譜」類。

This is a *shaodiao* tune in the *guzai* system, first recorded in the first edition of *The Yue Lu Love Songs of Guangdong* compiled by Zhao Ziyong, published around 1828. It was later incorporated into the Cantonese music, *Tritana*. In the late Qing period, the melody was transcribed by Yan Laolie into a *yungjin* piece called *Dao-Chui-Lian*. In 1916, it was collected into *The Essential Book of Strings and Songs* by Yan Hok-chan, under the category of 'intermezzo'.



4.7.2019 (星期四 Thu) 7:30pm

節目 Programme	表演者 Performer	
說唱 <i>Narrative Singing</i>	南音《杜燒轉師》 <i>Nanyin Blind Musician Dou Wan</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	吉腔雜劇：《燕子樓》及《秋江別》 <i>A melody of Cantonese Operatic Song in Classic Singing Style: On the Swallow Tower and Bidding Farewell by the Autumn River</i>	鄭敏儀 Cheng Man-ye
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《陳宮罵曹》 <i>Chen Gong Chastising Cao Cao</i>	阮兆輝 Yuen Siu-fai

5.7.2019 (星期五 Fri) 7:30pm

說唱 <i>Narrative Singing</i>	南音《霸王別姬》選段 <i>Nanyin Excerpt from Farewell My Concubine</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
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古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《擘母飯信》 <i>Jiu Baoyu's Lament for the Wrong Match in the Arranged Marriage</i>	阮兆輝、鄭敏儀 Yuen Siu-fai, Cheng Man-ye 吳仟峰 Ng Chin-fung
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6.7.2019 (星期六 Sat) 7:30pm

說唱 <i>Narrative Singing</i>	南音《男裝衣》 <i>Nanyin Burning Funerary Goods for His Love</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	吉腔雜劇：《燕子樓》及《秋江別》 <i>A melody of Cantonese Operatic Song in Classic Singing Style: On the Swallow Tower and Bidding Farewell by the Autumn River</i>	鄭敏儀 Cheng Man-ye
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《陳宮罵曹》 <i>Chen Gong Chastising Cao Cao</i>	阮兆輝 Yuen Siu-fai

7.7.2019 (星期日 Sun) 7:30pm

說唱 <i>Narrative Singing</i>	南音《杜燒轉師》 <i>Nanyin Blind Musician Dou Wan</i>	阮兆輝、余少華、陳子晉、高潤鴻及樂隊 Yuen Siu-fai, Yu Siu-wah, Chan Chi-chun, Ko Yun-hung and the ensemble
古腔粵曲 <i>Cantonese Operatic Song in Classic Singing Style</i>	《甘露寺訴情》 <i>Renuevous at the Monastery of Sweet Dew</i> 《西廂待月》 <i>Waiting in the West Chamber under the Moon</i>	新劍郎 Sun Kim-long 阮兆輝 Yuen Siu-fai

節目長約3小時，包括中场休息15分鐘。
The running time of the performance is approximately 3 hours including an intermission of 15 minutes.



《雙喜樓》*Lovers' Sorrow*

古曲，又名《雙雙樓》，為廣東音樂譜子中最早期的分體總作品。曲調取材自《粉紅蓮》及《殺離樓》等民間樂曲，旋律幽怨。原曲主調為「正線乙反調」，中段以「正線乙反調」轉回「正線乙反調」，最後以「雁板」收結。
Also known as *Lovers' Regret*, this is the earliest piece of Cantonese music under the *fondum* system. The music is derived from folk pieces such as *The Pink Lotus* and *Killing the Roster*, with a theme that is full of lament. The main tune is 'zhengxian in yifan mode', which switches to 'zhengxian in zhengdao mode' in the middle section before reverting back, and ends in the escalating 'yiban'.

《花間蝶》*Butterflies among the Flowers*

實為《柳底鶯》原作，何大優於1930年初創作及發表了《花間蝶》及《柳底鶯》，後因唱片公司誤將二曲內容與曲名互掉，一直沿用至今。全曲優美流暢，描繪粉蝶鶯歌飛舞花間。

This is actually the original *Chaffinch* in the *Woping* Willow. Ho Tai-soi created and published both pieces in the early 1930s, and the record company mixed up their names by mistake, and the incorrect names have been used till today. Melodic and smooth flowing, the music depicts butterflies dancing among the flowers to the songs of orioles.

《禪院鐘聲》*The Toll of the Temple Bell*

原曲作者為崔蔚林，原為洞簫而寫，後有人填詞演唱，使此曲更為普及。靈感源自廟宇間傳來的紅魚青磬靜修之聲，寺鐘幽鳴，寄托了紛亂時勢中人們的壓抑、哀思及與世無涉的超越冥想。
Written by Tsui Wai-lam, the piece was originally intended for performance on the *dongxiao*. Later versions came with lyrics and became more popular. Inspired by the striking sounds of a music, singing bowl and tolling bells from a temple, the music carries a sense of repressed sorrow and detached meditative sentiment in tones of adversity, with the tune conveying a feeling of grief tinged with sadness and anger.

《平湖秋月》*Autumn Moon over a Placid Lake*

粵樂大師呂文成的代表作之一，原曲名為《醉太平》，一般認為靈感源於杭州西湖的秀麗景色。此曲常被告編成不同的民樂版本，如笛子、笙獨奏等，亦為粵劇常用的小曲。
Originally named *Drunk in Times of Peace*, this is a representative piece by the beacon of Cantonese music, Liu Man-shing, generally considered to be inspired by the beautiful scenery of the West Lake in Hangzhou. The piece is often transcribed into different folk versions, such as *dizi* and *zheng* solos. It is also a commonly played *shaouju* tune in Cantonese Opera.

《鐵馬搖鈴》*A Hungry Horse Shaking Its Bells*

樂曲命題由來可追考至古代的兵法：「懸羊搖鼓，鐵馬搖鈴」，以虛張聲勢的戰術，嚇走來偷襲的敵軍。
The original name can be traced back to the ancient military strategy: hanging goats beat the drums, hungry horses rattle bells, where the attacking enemy is scared away with a strategy of bluff.

《走馬英雄》*The Galloping Stallion and the Hero*

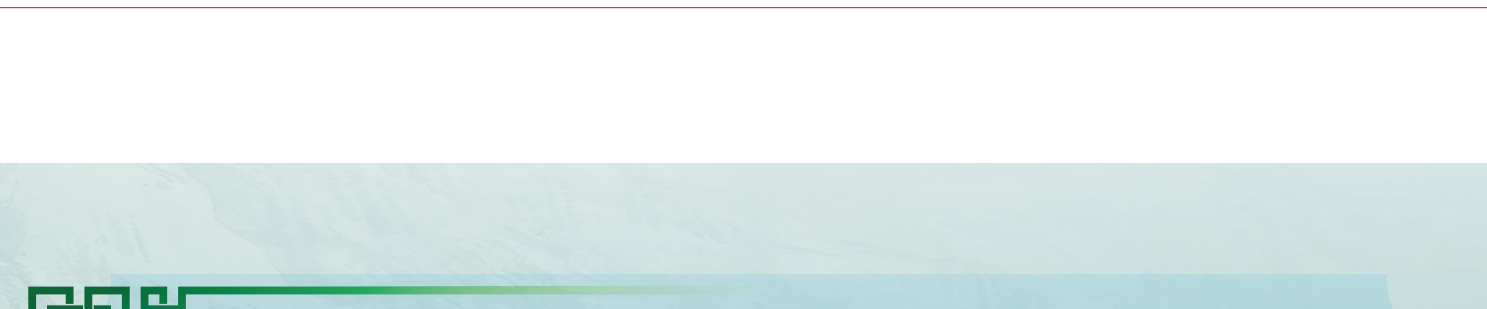
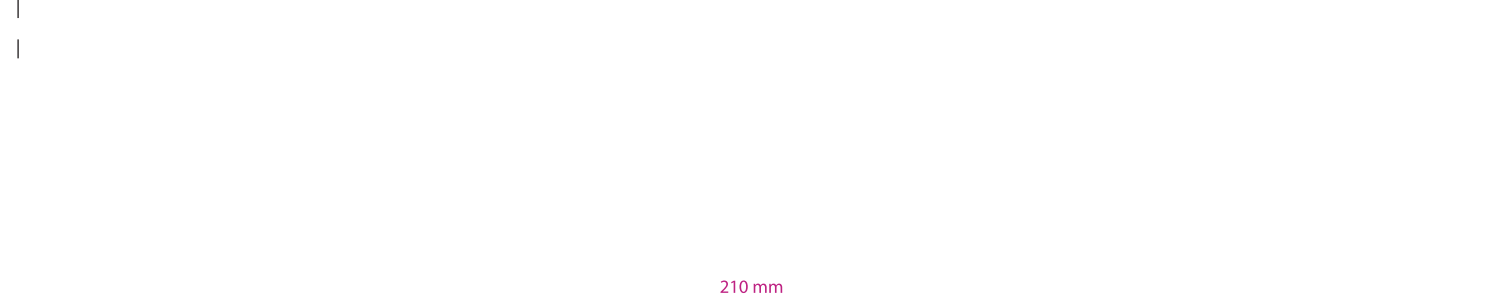
粵樂發展初期的代表性曲目之一。全曲節奏明快，旋律生動，刻劃駿馬行走時的活潑姿態及騎師在廣闊草原上策馬奔馳的興奮情緒。

This is a classic piece from the early days of Cantonese music. The song has a vividness in both the melody and tempo. It depicts the liveliness of a stallion and the high spirits of its rider as it gallops across a wide expanse of grassland.

《孔雀開屏》*The Peacock in Its Full Glory*

何大優曲，原為「孔雀屏戲團」劇中舞蹈的伴奏音樂，以孔雀開屏比擬祥和愉悅的氣氛。全曲由橫簫演奏，旋律起伏有致，音調華麗優雅，後被告編成各種器樂演奏形式。

Written by Ho Tai-soi, originally an accompaniment for a dance by a troupe in a *Hung Zheuk Ping Opera* Troupe production, the music links the scene of a peacock in its full glory to peace and happiness on earth. Led by a *hepingxian*, the melody is animated with its undulating rhythm and a grand, elegant timbre. Soon after it was premiered, it was transcribed for different instruments.



展覽 Exhibition	講座 Talk
廣東音樂、說唱、大八音及古腔粵曲：這些東西哪裡去了？ <i>The Four Indigenous Musical Arts of Guangdong: Where Have All These Genres Gone?</i>	3.5.2019 (星期四) 7:30pm 粵劇改良與廣東粵劇 <i>The Dring of Modern Singing in Cantonese Music</i>
7 - 23.6.2019 香港大會堂大堂展覽場地 <i>Foreign Exhibition Area, Hong Kong Culture Centre</i>	20.6 - 8.7.2019 香港大會堂大堂 <i>Foreign, Hong Kong City Hall</i>
25.6 - 7.7.2019 高山劇場新展翼館 <i>Exhibition Gallery, Kai-Shan Theatre New Wing</i>	1.7 - 1.10.2019 香港中央圖書館10樓藝文資訊中心 <i>Art Resource Centre, 10/F Hong Kong Central Library</i>
3 - 8.7.2019 屯門大會堂大廳 <i>Foyer, Tuen Mun Tuen Tai Hall</i>	20.7 - 4.8.2019 元朗區文化中心展覽廳 <i>Exhibition Centre, Yuen Long Theatre</i>
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古腔粵曲 Cantonese Operatic Song in Classic Singing Style

古腔粵曲唱的是中州韻，即中原音韻。戲曲的板腔體有兩個大體系：梆子系(梆子腔)及二黃系(二黃腔)。古腔粵曲由這兩個體系組成，通常由首板到煞板均是同一個調式，變化較少，演員透過不同的拿腔及唱法，能演繹出別具風格的古腔粵曲。

Cantonese operatic song in classic singing style was performed in *Zhongzhouyun*, also known as *Zhongyuan yinyun*. The *banyang* musical structure of Chinese Opera is divided into two major systems: *banger* (*or banger qian*) and *erhuang* (*or erhuang qian*). Together, these two systems form the classical singing style. The same musical mode tends to be used for its beat forms, from *shaoban* to *shaban*. Actors can give their own spin to the classic singing style using different vocal techniques and approaches.

《寶玉怨嬌》及《西廂待月》

Jiu Baoyu's Lament for the Wrong Match in the Arranged Marriage and Waiting in the West Chamber under the Moon
《寶玉怨嬌》與《西廂待月》以往都是小生入鬥必學的古腔曲目，曲式相近，均是首板、慢板、中板、煞板，不同之處是《寶玉怨嬌》首板與慢板用了合調來處理，有別於《西廂待月》的普通上工。
These two pieces in classic singing style have long been fundamental songs for beginner *shaobang* (young male) roles. Their forms of music are similar, consisting of *shaoban*, *manban*, *zhongban* and *shaban*. The difference lies in the way the *shaoban* is sung in tune with *manban* in *Jiu Baoyu's Lament for the Wrong Match in the Arranged Marriage*, as opposed to the regular *shaobang* singing in *Waiting in the West Chamber under the Moon*.

《擘母飯信》*Han Xin Accepting Food from the Washer Woman*

古腔八大曲中《象楚辭章》的其中一折，是次舞台中唯一的生旦古腔對唱曲，用上很多長板而與長過門，開始時還多上場的一段慢板更是此曲專用的慢板前奏。

This is a scene from *Han Xin Defects to Han From Chu*, one of the Eight Classic Pieces, and is the only dact sung in classic singing style between the *shaobang* (male) and *dan* (female) roles in this programme. This piece contains many long preludes and interludes. The opening passage in *manban* sung during the washer woman's introduction is a prelude in *moderato* that is unique to this piece.

《甘露寺訴情》*Renuevous at the Monastery of Sweet Dew*

三國戲《趙子龍生過江》其中一場，吳國太於甘露寺相見劉備，趙子龍發現伏兵繞廳花上場告之劉備，劉備便以一段中板乞騰於吳國太，為輕易洩露敵力的古腔粵曲。

This is a scene from *The Three Kingdoms*, where Zhao Zhi-long protects his lord and crosses the river. Madam Wu meets Liu Bei at the Monastery of Sweet Dew