

形變質不變 - 戲曲音樂在當代因應之道*

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摘要

傳統戲曲是有機體，在發展個過程中，因為時代的變遷，多少都會有新的創發與改變，如表演形式的突破、演唱方法的創新與變化等，會逐漸產生「形變」的現象。今日戲曲在因應現代化的衝擊，如不快速的調整與創新，則將成為動態文化標本，但是如何保有戲曲傳統的特質，又能受到現代人的喜愛而歷久不衰，如能應用「形變質不變」的理論至戲曲表演藝術，來賦予我國傳統戲曲新的生命，應該是戲曲在當代因應之道。

本文首先探討傳統戲曲音樂的創作手法，包含戲曲音樂的體式、戲曲音樂創作的形式；其次，論及現代化戲曲音樂的創作手法，應著重扎根於傳統之現代化，而非拋棄傳統之所謂現代化；其三，提出戲曲音樂現代化應走之途徑及實施方法，包含唱腔、編腔、曲式結構、音樂創作、樂隊組織及配器各面向之現代化。

本文是針對戲曲音樂現代化之議題加以探討，論及戲曲音樂如何更豐富的傳遞故事情節的張力和效果？如何能適應現代劇場的需求？如何透過戲曲音樂的表現手法，讓戲曲演出受到年輕朋友的青睞，使現代戲曲能有更好的發展。

關鍵詞：傳統、現代化、音樂體式、配器

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Changing the Form but not the Substance: Strategies of the Contemporary Dramatic Arias

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Abstract

Traditional Chinese dramatic aria is an organic corpus. During its development saw innovations and changes along with the passing of time, such as the breakthrough on performing format and ways to sing, the “change of form.” Today, facing the impact of modernization the performing art of dramatic arias is renewing itself in high speed in order not to become a cultural specimen. As for how to preserve traditional traits and appeal to modern audience at the same time, the key is to apply the “changing form but not substance” theory. This is the strategy of dramatic arias in modern days.

This article first discusses the techniques of composing music in traditional dramatic arias, including its mode and form. Secondly, it discusses the techniques of composing music in modern dramatic arias, emphasizing modernization rooted in, not at the expense of, tradition. Thirdly, it brings up ways for the modernization of dramatic arias, including singing tunes, composing tunes, structure of tunes, and orchestration, etc.

This article focuses on the modernization of the music of dramatic arias: how to pass on the story line with its inherited tension to better effect, how to adapt to the demands of modern theatres, and how to appeal to youngsters with better musical expressions. It aims at better future developments for the performing art of dramatic arias.

Key words: tradition, modernization, music forms, orchestration.

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