

論客家戲《霸王虞姬》之「三下鍋」腔調

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摘要

我國戲曲劇種非常多樣而龐雜，目前學術界研究戲曲的類型有以體製劇種分類，有以聲腔劇種分類，其中聲腔是和語言及音樂有密切的關係。明清以來戲曲有崑山腔、高腔、梆子腔和皮黃腔的四大聲腔劇種，以及一些以地方戲腔調為主的劇種，而這些劇種大多以一種聲腔或腔調為代表，並且各有其特色。此為戲曲音樂重要的研究內容。

就客家戲而言，基本上是以客家語言演出的劇種，而「榮興客家採茶劇團」2013年推出的新編戲《霸王虞姬》特別安排以客家戲語、歌仔戲語和京劇語同台演出，並且使用京劇的皮黃腔和客家戲、歌仔戲腔調的三下鍋音樂設計，是非常特殊的表現手法。本文首先梳理《霸王虞姬》的創作背景與故事主題內涵；其次論述「兩下鍋」、「三下鍋」的分野基準；其三敘述該劇多腔調的音樂設計；其四分析該劇「兩下鍋」的音樂設計；其五分析該劇「三下鍋」的音樂設計；最後結論提出該劇腔調設計的整體效果與建議。

期望透過本文的研究，能分析一劇中不同腔調之應用所產生的效果與藝術性，提供從事音樂設計者以及喜愛戲曲的同好們參考。

關鍵字：客家戲、霸王虞姬、兩下鍋、三下鍋、聲腔、腔調

Hakka Opera "King Concubine" of the Three- Pot Intonation

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Abstract

Chinese operas are very diverse and complex. There are different ways to classify the opera academic research including classifying the opera types by the intonation. The intonations are impacted by the languages (i.e., traditional dialects) and traditional music in different regions. Since the Ming Dynasty, opera has four chambers such as Kunshan Qiang, Gao Qiang, Bangzi and Pihuang Qiang, as well as some local opera intonations. Most of these operas only use a single intonation to represent the opera type, which have their own characteristics. Thus, the intonation became an important opera research topic.

On Hakka opera stand point, the opera is traditionally performed by Hakka language. However, the "Zon-Hsing Hakka Tea Troupe" presented the newly directed opera of "King Concubine" with special arrangements by performing with Hakka language, Taiwanese, and Peking Opera styles in one performance. It is a very unique Three-Pot music design by utilizing the Peking Opera's Pihuang Qiang with Hakka language and Taiwanese Opera intonation. This research will first introduce the background of the "King Concubine"; secondly, discuss the concepts of the storyline and themes; thirdly, analyze the relationships among the three different intonations across Hakka, Taiwanese, and Peking Operas; lastly, discuss the series of the music design, different creative approaches, and functional results.

This research will analyze the effect and artistry by using different intonations within one performance in order to provide references for the music composers and designers.

keyWords : Hakka Opera, "King Concubine", Two-Pot, Three-Pot, Sheng Qing, Intonation