

從「曲牌八律」觀察歌仔戲載體「歌謠

小調」之質性

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摘要

戲曲「曲牌」，具文學與音樂之最高理想及藝術地位，明清時期的崑劇曲牌為其代表。戲曲歌樂之「曲牌八律」則是曾教授永義所建構，用以衡量戲曲藝術性高低之準繩。

歌仔戲的載體「歌謠小調」，如【七字調】、【雜唸調】、【背思調】、【都馬調】、【哭調】、【留傘調】、【慢頭】等歌唱曲調，有整齊句式的七言四句構成一首歌謠者，也有長短不齊的長短句式歌謠小調。大多數歌曲是為七言四句形式，其歌詞各句七個字的音節形式為：2、2、2、1。兩句各成一對上、下句，上句押「仄」聲，下句押「平」聲。句句押韻屬正格形式；也有第三句，或一、三句，或各句均不押韻的「變格」形式，乃因民間藝人尚未能運用韻文學嚴謹之體製規律。歌仔戲整齊句式的唱詞，就其歌詞之語言內在質素而言，僅具備「曲牌八律」中之「正字律」、「正句律」與「協韻律」，所以其制約性寬鬆；而長短句唱詞，因句數不定，各句字數亦不一，句數律與音節單雙律不穩定，與歌謠體相較之下寬鬆自由，但整體而言較之具規律的曲牌，制約性也不算多；因此，歌仔調的唱詞，自然通俗質樸，以相應其寬廣發揮之空間。

即此進一步從語言旋律所產生的音樂曲調，是否亦如歌詞一般地通俗流暢，抑或反而典雅曲折婉轉？本文擬從唱詞質性，觀其與之相生的音樂，是否能夠如松蘿共倚般的諧和相襯，亦即詞情、聲情是否真能夠「相得益彰」？

關鍵詞：歌仔、歌謠小調、載體、曲牌、曲牌八律

Observing the Qualification of Folk Songs of Taiwanese Opera from the Eight Elements of Qupai

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The “Qupai” takes the highest ideal art-place in both literary and musical parts of the traditional opera, and the most representative example is the Qupai of Kunqu which evolved during the Ming and Qing Dynasty. The Eight Elements theory of Qupai for the tunes of traditional opera was established by professor Tseng, Yong-Yih, used to measure the artistry amount.

Those “Folk Songs” tunes of the Taiwanese Opera (Ge Zi Xi), such as

【qi zi diao】 , 【za nian diao】 , 【bei si diao】 , 【dou ma diao】 , 【ku diao】 ,
【liu san diao】 , 【man tou】 etc., all play with their own uniform tunes patterns.

Some of these tunes were formed with the pattern by seven words each for four sentences, but some were formed by uneven length pattern. Most of them are formed with the pattern by seven words each for four sentences, and those sevenwords-lyrics in the sentence goes with the syllable form: 2,2,2,1. Besides, every two sentences become a pair, the first sentence has to rhyme in oblique tones, and the second one has to be flat tones. If the songs rhyme sentence after sentence, then belong to orthodox-form. However, those “variations” that rhyme only at the third sentence, at the first and third sentences together, or even formed without rhyming still existed, because these kind of songs were formed by folk artists, who were not that familiar with the strict-rhyme-literature application

According to the literary quality of the language from the lyrics of tidy sentences of the Taiwanese Opera, we could know that these songs only possess three in eight elements , “the words must have in the Qupai” , “the sentences must have in the Qupai” and “the rhyming rule of the Qupai” , of the “Eight Elements of Qupai” . It shows that the constraint of the Taiwanese Opera is not so serious. Besides, because of the uncertainty amount of sentences, and the difference for words amount between sentence and sentence, the rules of the number of sentences and the rules for the syllable form become more unstable and free, if we compare it with the ballad-stylistic. However, generally speaking, even with the Taiwanese Opera Qupai, which is tidier than these Qupai, the constraint still cannot be classified as serious sort. Therefore, according to above, we could know that the lyrics of the Taiwanese Opera should be natural, popular and simple to correspond with its framing freedom.

At the same time, we wonder if the music tunes that create from the language

melody, are as smooth and popular as the lyrics, or they would evolve into more twisted and graceful style. In this article, I have tried to explore the question:” can the music and the lyrics depend on each other in harmony like a dodder depends on the pine tree? ” In other words, can the emotion in the lyrics and the sensation from the music really come together?

Keywords : Ge zi (Taiwanese Folk Songs), Folk Songs, the Carrier, Qupai, the Eight Elements of Qupai