

傳統揚琴伴奏歌仔戲之遞變

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摘要

揚琴於明末清初傳入中國，隨著先民遷徙流播至臺灣。由於移民文化之使然，隨著時間的積累與大眾娛樂消費的多樣性，「揚琴」為歌仔戲班吸納成為戲曲伴奏中不可或缺的一員。究其發展之緣由，實為觀眾喜好與揚琴演奏者於戲班文場的位階為主要關鍵。

本文以百年傳統揚琴在戲曲伴奏文獻為研究對象，時間跨度2001年—2018年歌仔戲揚琴田野調查訪談為輔助資料，試圖梳理後場伴奏樂師在不同時空的肇起與發展，盡可能呈現後場樂師身分位階所承載的活動圖像。本論文的時間跨度從2001—2013年民間樂師的訪問，至2017年傳統揚琴隨著樂師簡永福先生的辭世而後繼無人。

爰此，傳統揚琴的保存與推廣是目前歌仔戲伴奏者必須思考的問題。本文撰述之重要目的力圖呈現一個豐富、多角度傳統揚琴伴奏歌仔戲的風貌，為揚琴表演藝術提出另一種詮釋空間。是以，不僅填補臺灣戲曲史及傳統音樂史中彌足珍貴的文獻史料，並進一步探索臺灣揚琴藝術史的研究向度。

關鍵字：傳統揚琴、戲曲伴奏、樂師、歌仔戲、文場

The Evolution of Traditional Yangqin Accompaniment in Hokkien Opera

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The yangqin (hammered dulcimer) was introduced into China during the late Ming and early Qing dynasties and Chinese settlers brought this instrument with them to Taiwan. The unique cultural characteristics of these immigrants merged and developed over time into a diversity of entertainment options for the masses. The yangqin was absorbed into opera and became an indispensable part of opera accompaniment. The main reason for its progressive development is because the yangqin became the audience favorite within the string section of the Hokkien opera musical accompaniment.

The subject of this paper is on traditional yangqin in opera accompaniment over the past 100 years. This paper attempts to organize and elucidate the rise and development of its accompaniment in Hokkien opera by musicians in different periods of time and various locations. It also attempts to shed light on the hierarchical role the traditional yangqin has had in the accompaniment of these performances. Although this paper is simply a historical description of opera music activities, it also leads up to the passing away of traditional yangqin educator Mr. Jian Yong-fu in 2017, a dramatic loss for this musical, artistic and cultural tradition.

The author attempts to present an abundance of diverse perspectives on the evolution of the traditional yangqin accompaniment in Hokkien opera during this time period, offering additional insights into the traditional two-bridge dulcimer performing arts. This paper provides an invaluable supplement, filling the absence of historical data on Taiwan's traditional opera and music and gives further impetus for exploring the history of the traditional yangqin performing arts in Taiwan.

Keywords : Traditional yangqin, opera accompaniment, musician, Hokkien opera, string section