

臺灣客家採茶戲唱腔初探—以採茶腔「平板」為例*

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摘要

客家戲在臺灣的發展只有近百年的歷史，從「三腳採茶戲」的歌舞小戲成長為今日的大戲，無論在劇場或是螢光幕，其音樂內容為順應戲劇需求產生了變化，而最明顯的改變，就是山歌腔、採茶腔的板腔化，本文以採茶腔的【平板】為例，找出【平板】形成之前，其趨向於板腔體的源由，具體提出其板式變化的曲調，瞭解【平板】現階段在客家戲中的演變，並透過其伴奏定弦的不同，說明它和其它傳統戲曲異同之處。

關鍵詞：老時採茶、新時採茶、老腔平板、平板、線路

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A Case Study of Singing Tunes of Hakka Tea-picking Opera in Taiwan—with Tea-picking Tune “Pingban” as an Example

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Abstract

The development of the Hakka Opera in Taiwan has been merely a hundred years to date. With its maturity from the small singing and dancing "three-role tea-picking opera" to the present grand formal play, the contents of its music changed over the time to meet different theatrical requirements, be it performed on stage or on television. The most obvious change has been the adaptations of the singing tunes of *shange* (mountain songs) and *caicha* (picking-tea) into tempo tunes. Taking the “pingban” (level tempo) tune as an example this paper examines the origin of the tempo tune, concretely pinpoints the changing melody of the tempo style, and explicates its current transition in the Hakka Opera. It also illustrates the similarity and disparity between the Hakka Opera “pingban” tune and other traditional Chinese dramatic arias through the comparison of their respective settling of tunes and playing of accompaniments.

Key words: the old-style tea-picking, the new-style tea-picking, the old tune of Pingban, Pingban, the way of tuning-up

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