

曲牌箏樂化之歷程與流變—以潮州箏曲【粉紅蓮】為例

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摘要

【粉紅蓮】是一首著名的潮州箏曲。樂曲旋律優美表現力豐富，無論在樂曲的板式、調式、調性、曲速變化上皆擁有極為多元的特色及代表性，【粉紅蓮】曲牌隨著戲曲音樂的流播，伴隨潮州音樂的蓬勃發展，成為潮州箏樂的代表樂曲，蘊藏深厚的傳統意涵·濃郁的色彩具有獨特的地方風格，在潮州箏樂發展中佔有極為重要的地位，近代，音樂家楊秀明先生更改編為諸宮調【粉紅蓮】不僅融合說唱音樂的各種特色也充分應用器樂與聲樂間不同的表現力，本文將針對兩者間的特點，如音色、音域、演奏技法、力度變化、調式調性的轉換、節奏型式等分析探討曲牌箏樂化的歷程與流變。

關鍵詞：潮州箏派、潮州音樂

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The Process and Development of the Adaptation of a *Zheng* Music Tune: The Case of *Fenhong lian* from Chaozhou

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Abstract

Fenhong lian (Pink Lotus) is a well-known piece of Chaozhou *zheng* music. Rich and expressive in melody, its tempo, style and tonality are all equipped with the most diversified characteristics and representativeness. Along with the spread of dramatic arias and the vigorous development of Chaozhou music, *Fenhong lian* has become the representative of Chaozhou *zheng* music. Embedded with traditional inheritance and thick in its unique local style, it occupies a very important position in the development of Chaozhou *zheng* music. In recent years, musician Yang Xiuming adapted it to *zhugong diao* (all keys and modes), integrating not only a variety of characteristics in traditional prosimetric music but also the full use of instrumental and vocal music to enrich different expressions. This article addresses the characteristics between the two, namely narrative music and that of instrumental and vocal music, in this new version of *Fenhong lian*, such as timbre, range, performing techniques, intensity changes, modal tune of conversion, and rhythm patterns to analyze the course of adaptation of this *zheng* music tune.

Key words: Chaozhou *Zheng* School, Chaozhou music

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