

京劇〈捧印〉的情緒表現與結構研究：

表演分析與觀眾生理訊號測量的結合

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摘要

觀賞一場戲劇演出之際，觀眾的情緒變化會反映在其生理指標上面，例如皮膚導電度。各個觀眾的情緒變化雖然不盡相同，但若是樣本數夠大，或許可以根據生理訊號的數據分布趨勢，大致瞭解一般觀眾的觀劇行為。本研究根據觀眾的生理指標來重新探討京劇〈捧印〉，除了發現唱腔的轉折、演員的亮相、步態的變換、特殊的做表具有強烈的情緒感染力之外，也剖析了身段、唱詞、音樂……之間的協調與連貫。梅蘭芳在創作〈捧印〉之際，巧妙融合不同行當的表演技巧，親自修改劇本，實踐了以演員為中心、以音樂節奏來布局的京劇藝術精神，本文藉由表演分析來凸顯這些戲曲美學特質。

關鍵詞：戲曲觀眾、戲曲表演、梅蘭芳、膚電反應、協調、節奏

The Emotional Expressions and Structure in Beijing Opera Pong-Yin: Combining Performance Analysis with Audience's Physiological Measures

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While watching a play, audience's emotional changes may be reflected by their physiological indicators, such as skin conductance. If the sample size of audience is large enough, it may be possible to reveal the average behavior of play-watching in terms of the data distribution of physiological data. The present study revisits Beijing opera Pong-Yin on the basis of audience's physiological measures. It is found that changes in singing or gait, ending poses, and special facial/bodily expressions of the actor have a strong moving power. Moreover, the coordination and linking between gestures, lyrics, music... are analyzed. During the creative process of Pong-Yin, Lan-Fang Mei masterly blended the performing techniques of different

role types and modified the libretto. This highlights two artistic spirits of Beijing opera: the actor as the center, and the musical rhythm as the play structure. These aesthetic characteristics emerge from the performance analysis in this study.

Keywords: Xiqu audience, Xiqu performance, Lan-Fang Mei, skin conductance response, coordination, rhythm