

歌子戲載體【七字調】(歌謠)之探討

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摘要

歌子戲誕生於臺灣，已有百餘年歷史，是臺灣土生土長的地方戲曲劇種。其以閩南鄉間歌謠、小調與車鼓戲弄為基礎，融合臺灣風土民情、思想文化而漸次成長茁壯，乃至蓬勃的發展。歌唱是歌子戲的主要表現方式，唱「歌子」是其基本主體。從「歌子」的清唱、坐唱、行歌互答、歌子陣、落地掃，以至小戲過渡到大戲的老歌子戲，及至為大戲而經野臺、內臺、廣播、電視、電影時期，乃至現代劇場歌子戲等，其所唱之「歌子」，承載著百餘年的歌子戲發展歲月。

歌子戲的「歌子」，數量與種類龐雜，如【七字調】、【雜唸調】、【背思】、【江湖調】、【都馬調】、【哭調】、【走路調】、【吟詩調】、【串調】、【慢頭】、【乞食調】、【五更鼓】等歌謠、小調，今又加入更多新創編曲調，實不勝枚舉。然而其初期重要之基本曲調實為【七字調】，也是其主要曲調。

【七字調】早期稱之為【七字子】，以歌謠為其載體。這種載體的形式，以七個字為一句，四句構成一葩(即：一首)歌，也就成為一首具語言旋律可供歌唱的【七字調】。此四句歌詞，各句七個字之音節形式為：2、2、2、1。兩句各成一對上、下句，上句押「仄」聲，下句押「平」聲。歌詞句句押韻情形十分普遍，此屬「正格」形式；亦偶有第三句不押，或一、三句不押，或各句均不押韻的「變格」形式，此乃民間藝人尚未能運用韻文學嚴謹之體製規律所致。因此，就【七字調】歌詞之語言內在質素而言，僅具備曾師所謂「戲曲歌樂」建構完成的「曲牌建構八律」中之「正字律」、「正句律」與「協韻律」，而「長短律」、「平仄聲調律」、「句中音節單雙律」、「對偶律」及「詞句語法特殊結構律」等尚未具備。故【七字調】之制約性很寬鬆，其語言旋律所產生之音樂，就顯粗俗而非精緻。

唱詞的語言本身，富含意義情趣與思想情感，稱作「詞情」；且具喜怒哀樂等音樂性的語言旋律，稱為「聲情」。二者，須互相融合，且相得益彰。在此基礎之上，作曲者順應歌詞之「聲情」度曲，譜曲之際同時彰顯其「詞情」，再搭配器樂烘托詮釋歌詞。最後，由演員以其「音色」、「口法」、「行腔」，依其個人之技藝修為與對歌詞意義情境思想之體悟，融會運轉用歌聲表達呈現，此為戲曲「歌樂」之最終完成，即演員之「唱腔」。

因此，【七字調】若由相同歌者、唱不同唱詞，因其「聲情」不

同，而產生不一樣的「唱腔」；若相同腳色、相同歌詞，由不同的演員歌唱，因其「音色」、「口法」、「行腔」、「技藝修為」，及「對歌詞意義情境思想之體悟」有別，也會產生不同的「唱腔」；如不同腳色、相同歌詞，由相同的演員歌唱，則因腳色所用聲音之「口法」有別，其「唱腔」亦有所異；而若不同腳色、不同演員，演唱相同歌詞，當然其「唱腔」之差異性最大。因此，歌者演唱【七字調】，可自由發揮空間很大，能夠運用其修為，無拘束的歌唱，暢其所能發揮之。於是，人人所唱之【七字調】不同，所產生的【七字調】曲調，數量自是繁多。由此可見，【七字調】不是精緻的歌曲，其制約性寬鬆，以致可變化之因素很多，這就是【七字調】之靈活多變特質。此一特質，其實正是民間所有歌謠共同擁有之質性。因此，田野採集者實不能以單一的田野採集樣本，作為學術研究標的，那將會產生偏差、令人堪憂的研究成果。究其原因，即是不明白類似本文以「歌謠」為載體的【七字調】本身之質性，產生錯誤之採樣，又以錯誤之採樣進行研究作為定式。本文透過上述舉例，說明此一現象，以供戲曲與音樂界之參考。

關鍵字：載體、歌謠、七字調、曲牌建構八律、詞情、聲情_

Discussion about Qi Zi Diao(folk ballad) of Taiwanese Opera

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Taiwanese Opera (Ge Zi Xi), born in Taiwan, is one of traditional dramas known to have originated in Taiwan, and has been around for hundreds of years ever since. Derived from Minnan (southern Fujian) countryside ballads, popular tunes, and Che Gu Zhen (literally, “cart drum” opera), Taiwanese Opera is a composite of local customs, thoughts and cultures. Singing “ge zi (songs)” is the major way to perform Taiwanese opera, and those songs (ge zi) sung by performers serve as history books that lead us into the years of Taiwanese opera development. The genre of those songs (ge zi) came in a wide variety of tunes, such as za nian tunes, begging tunes (qi shi diao), duma tunes and among which “seven-word tune (qi zi diao)” is one of the most important basic tunes in the early days of Taiwanese opera.

“Seven-word tune” was called “qi zi zi” in its early days, and was sung upon dialectic ballads. A line was composed of seven words, and four lines form a “pa” (a piece) of song, which is the “qi zi diao” . The syllabus of each line is 2 2 2 1. Two lines make a complete sentence, the former of which charges the oblique tones, while the latter charges even tones. It's very common that every line rhymes, which belongs to the standard form. However, since folk singers/performers at that time had not cultivated to strictly follow the rules and forms of classical poetic composition, some lyrics did not rhyme at all, or either the first or third line did not rhyme, which were called the variation. Therefore, lyrics of qi zi diao only met a few standards of the eight rules for the tunes to which songs are composed. And since they are not so strictly composed, the music became less exquisite.

In qi zi diao, ci qing (lyric affection) and sheng qing (sound affection) should work together to bring out the best in each other. With that in mind, composers first compose the music by catering for “sheng qing” , in return, the music should manifest “ci qing” , and then musical instrument heighten the lyrics overall. At last, performers express the songs through singing by integrating their own personal tone color, tones, acquired skills, and comprehension to the lyrics and prospect, That is their music for voices

in Taiwanese opera (chang qiang).

Accordingly, if qi zi diao was sung by the same singer with different lyrics, there would be different chang qiang due to different sheng qing; while if one song sung by different singers, there would be different chang qiang as well. Therefore, singers have plenty of space for freely exercising and singing qi zi diao. As everyone's qi zi diao is different from one another's, the quantity of qi zi diao is big.

As mentioned above, qi zi diao is not so exquisite; on the contrary, it's more flexible and free, which is actually the characteristic of all the folk ballads. As a result, field collectors should not use the single sample as the research subject, because that would lead to bias and incorrect research consequence. This study will explain to you the phenomenon for drama and music circle's reference.

keyWords : carry, ballad, seven-word tune, eight rules for the tune to which songs are composed, lyric affection, sound affection