

臺灣四平戲腔調初探：以末代四平藝人

古禮達、莊玉英為對象

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摘要

四平戲是臺灣重要的劇種之一，其於清代、日治時期有過繁華燦爛的歲月；而受歌仔戲與客家採茶戲新興的影響，光復後漸趨沒落，1960年代四平戲班不是解散就是轉型，最終走入歷史。四平戲消逝得早，致相關學術研究相當匱乏，是臺灣戲曲史研究的缺憾。本文在四平戲相關的研究成果，以及末代四平藝人古禮達、莊玉英等人的田野調查基礎上，進行臺灣四平戲腔調的初步探討。

透過資料的剖析，本文梳理了四平戲在臺灣發展的概況，釐清「老四平」與「新四平」的關係，並歸納四平戲運用的腔調種類。四平戲的腔調，有曲牌體與板腔體二類，板腔體以西皮為主，而無二黃類，這在皮黃劇種中是相當獨特的現象。四平戲的西皮類板式，與亂彈戲的新路（西路）系統、京劇的板式系統不完全相同，尤其四平【西皮】前奏的拍子結構，與歌唱旋律起於第1拍的「對板唱」，是四平戲異於其他西皮劇種的重要特殊標誌之一。是以，四平戲的腔調與藝術特色自成一格，乃臺灣相當珍貴的獨立劇種。

關鍵字： 四平戲、戲曲腔調、西皮、古禮達、莊玉英

Research of the Musical Tone of Taiwan “Si Ping-Diao”: The Cases of the Last Generation Performing Artists Gu Li-Da and Zhuang Yu-Ying

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Si Ping-Diao drama is a kind of important traditional drama in Taiwan. It had its own glamour time during the Qing dynasty and Japanese occupation time. However, under the influence of the rising traditional Taiwanese opera and Hakka drama, it was gradually forgotten after the Taiwan Restoration. During 1960s, Si Ping-Diao troupes were forced to either disband or transform, and then finally ended up disappeared in the history. Si Ping-Diao drama disappeared so early, that causes the lack of research data, which make it become the missing part in the Taiwan drama history research pages. In this article will take the field investigation, which based on the last generation performing artists, Gu Li-Da and Zhuang Yu-Ying etc., as the basic of this research to the Si Ping-Diao drama in Taiwan.

Through the data analyze, this article list the development line systematically, clarify the relationship between “the old Si Ping-Diao” and “the new Si Ping-Diao”, and then generalize the tone sorts of the drama. The tone of the Si Ping-Diao drama can separate into two type of music: “Qu Pai-Ti” and “Ban Qiang-Ti”. And the Xi Pi type, without erhuang type involves, is the main type of music style in this kind of “Ban Qiang-Ti”. It’s a kind of quite unique phenomenon in the drama that belongs to Pi Huang tune. Besides, there are something different between the Xi Pi types music systems of Si Ping-Diao drama, the new type system (so called: west type system) of Luan Tan Opera and the traditional Chinese drama. These kinds of differences are especially seen at the tempo structures of their prelude, and the first beat of singing melody which called “Duibanchang”. These differences are the main feature of the Si Ping-Diao drama, and its special characteristic that separate this kind of drama from others. Because of the above reasons, I can set up the conclusion that the Si Ping-Diao drama was a precious and independent drama, with its own unique tones and art features.

Keywords : Si Ping-Diao drama, tone of traditional Chinese drama, Xi Pi type, Gu Li-Da, Zhuang Yu-Ying