

# 歷史與田野：

## 臺南藝陣小戲音樂風格之探討

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### 摘要

臺南市民間藝陣團體的傳統表演藝術，經與廟會活動結合和政府的支持，常有演出的機會，與多樣而精采的表現，因此臺南各區的藝陣團體數量不少，並且演出活動相當活絡。其中僅小戲的表演，就有豐富的題材內容和多元的表現形式，尤其是音樂部分結合不同故事情節，而有多樣風貌的展現。其中車鼓戲的部分，除了以民間歌謠音樂為基礎之外，還有許多南管音樂的應用，也就是將藝術典雅的南管音樂，結合小戲故事情節，以俗唱的形式呈現。而更特別的是歸仁區「檳榔園翰林院的草鞋公陣」所演出的《草鞋公》戲，使用的是潮州音樂，所以臺南民間藝陣小戲的音樂是多元而又豐富的。

本文以多年田野調查臺南藝陣的資料為基礎，加以近年深入這些藝陣團體的訪視與調查，累積了更多的小戲歌舞音樂資料，進而分析臺南民間藝陣團體的小戲音樂，基本上有三種類型：其一，民間歌謠類型，是以臺南龍崎區「石龍安寺牛犁陣」、南化區「心仔寮天后宮牛犁陣」，以及東山區「北勢寮藝陣團」演出「牛犁陣」的小戲音樂為例證，闡述其唱詞內容、音樂曲調卻完全不同之現象；其二，南管音樂類型，是以新營區「土庫里土安宮竹馬陣」之音樂為例，說明藝陣小戲音樂汲取南管音樂為表現的情形；其三，潮州音樂類型，透過分析歸仁區「檳榔園翰林院草鞋公陣」，是應用潮州音樂「輕三六」和「輕三重六」的音階形式，交替使用，呈現小戲故事內容。

本文應用田野調查之資料，經過對於臺南藝陣小戲音樂之探析，論述臺南藝陣小戲的音樂具有多樣貌之特色，不僅保留有民間歌謠之內容，還有一些傳統南管音樂與潮州音樂之遺響，是具有其歷史意義。希望本文之研究能讓更多小戲音樂的愛好者，瞭解這些在民間創作生根發展的傳統音樂。

**關鍵詞：**藝陣、車鼓陣、車鼓戲、小戲、小戲音樂

# History and Field Investigation: On the Music Styles of Yizhen Xiaoxi in Tainan

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Folk performing arts of yizhen troupes in Tainan often present various and splendid shows by cooperating with religious festivals and support from the government. Thus, there are a great number of yizhen troupes in Tainan which are still very active. Of all the performances, xiaoxi (the skits or episodes in artistic performance formations) alone presents rich content and various forms, and especially different story plots combining with music performance would display diverse styles. As for the Chequ Array, along with the music base of folk songs, we can hear Nanguan music being played. In other words, it is a folk art of singing (suchang) that combines graceful, artistic Nanguan and xiaoxi story plots. Particularly, Caoxieongxi, an artistic formation, from Hanlin Yuan, Binlang Yuan, Gueiren District, Tainan, accompanies with Zhaozhou music, which proves that music applied in yizhen xiaoxi in Tainan is very versatile and rich.

This paper is based on the field investigation on yizhen in Tainan that I have conducted for many years, plus interviews and surveys of these yizhen troupes in recent years. I have collected plenty of music data of xiaoxi dance and songs, and further analyzed the music styles of xiaoxi music applied in yizhen troupes in Tainan. Basically, there are three types: the first one is folk songs, and the music examples in Tainan could be found in the Niuli Array (Cattle-drawn Ploughing Array) in Shicao Longan Temple in Longci District, Niuli Array in Xinziliao Tianhou Temple in Nanhua District, and Niuli Array in Beishiliao Yizhen Troupe in Dongshan District. They have totally different lyrics and music tunes. The second is Nanguan music, and the example is Zuma Array troupe from Tuan Temple, Tuku Village, Xinying District, which could explain how Nanguan music has been applied in yizhen xiaoxi. The third one is Zhaozhou music and through the analysis of Caoxieongxi in Hanlin Yuan, Binlang Yuan, Gueiren District, we could see the music scales Qing-san-liu and Qing-san-zhong-liu from Zhaozhou music have been used in turn to present the story content of a xiaoxi.

The data collected via my field investigation, the analysis on yizhen xiaoxi in Tainan and the discussion over the versatile features of music of yizhen xiaoxi prove that the art preserves the content of folk songs and the legacy of traditional

Nanguan and Zhaozhou music, which is historically meaningful. Hopefully, this research could provide a reference for xiaoxi music lovers to know more about the traditional music rooted in the folk culture.

Keywords : Yizhen, Chegu Array, Chequ Xi, Xiaoxi, Xiaoxi Music