

說舞旋

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摘要

唐、宋宮廷貴族以舞樂表演為樂，宋代之後雖然純粹的舞蹈逐漸減少，而能歌擅舞的「樂舞伎」仍然活躍在宮中與上層社會，貴族畜養家伎、官伎不在話下，宋人筆記與詩詞也存留相關的記載，如歐陽修【減字木蘭花】詞：

樓台向曉，淡月低雲天氣好。翠幕風微，宛轉《涼州》入破時。香生舞袂，
楚女腰肢天與細。粉汗重勻，酒後輕寒不著人。

當時在君王倡導之下，社會享樂聲色，「樂舞伎」芳菲盈室，妙聲歌舞，許多都是依附權貴的專業舞人，他們不只發展舞蹈藝術，也逐漸轉向民間，成為舞蹈戲劇藝術的主流人物。

宋代宮中宴慶樂次，先是宰臣慢曲，箏篋吹奏之後，最後由「曲破舞旋」合曲舞蹈。大曲「曲破」節奏活潑，舞人自由舞蹈，不僅有助於戲劇文辭與唱曲的發展，大曲的遍數，也開啟南北曲套曲的先聲，而元雜劇單一角色唱曲、大曲不分角色，是否也關係到「舞旋」一人獨舞的形式？這些都需要補充與說明。此外，宋代宮廷大宴也與遼代相同，先是吹奏箏篋，歌板色祝唱，接著就是「三台」表演兩者同趣，而遼代樂次的「手伎」舞人，莫非就是宋代「舞旋」？外加，馮雙白先生《圖說中國舞蹈圖史》對於「舞旋」的不確定性，都引起我的關注。

宋代宮廷「三台舞旋」樂次為何，是宰臣慢曲抑或百官酒舞？究竟「舞旋」在「大曲曲破」中的運用何如？而特殊的「舞旋」現象又有哪些？那些譚裏紫袍、金帶義襴妝扮誇張的「舞旋色」是否與「戲頭」攸關？也影響金院本踏爨舞蹈…都將是本文論述的重點。

關鍵詞：舞旋、三台、大曲曲破、胡旋舞、舞旋色、丁都塞、雷中慶、戲頭

On the Spinning Dance

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Abstract

The nobles at court in the Tang and Song Dynasties enjoyed music and dance. The exclusive dancing gradually diminished after the Song Dynasty. However, the performers who excelled in song and dance remained active at court and the upper class of society. The nobles kept performers at home as well as at court. Related documents appeared in poems and journals of the Song Dynasty such as Ouyang Shou's lyric entitled "Jan Tse Mulan Hua" :

Balcony is facing the morning sun. Fair weather with pale moon and clouds hang low. There are jade green curtain and light breeze. Graceful music and dance sometimes break the tradition. Fragrance is permeating and sleeves are waving. Tsu ladies with naturally thin waists sweat under thick powder. After drinking, they remain intact in the slightly chilly air.

Under advocacies of the rulers, song and dance became popular in society. Performers filled the rooms with magnificent tunes of song and dance. Most of them were professional dancers who attached themselves to the powerful and the rich. They not only advanced the art of dancing, but also turned to the general public and became the primary figures of dancing and theatric arts.

In the Song Dynasty, the sequence of music during banquet and celebration started first with the royal officials performing slow tunes. After bili, a kind of pipe, was played, "the untraditional tunes and spinning dance" would finalize the sequence. The lively rhythms of traditional and untraditional tunes which accompanied free dancing by the dancers were helpful to the development of the dramatic phrases and lyrics of songs. Moreover, the scattering of large-scale tunes became predecessors of northern and southern tunes. The solo singers in the variety shows of the Yuan Dynasty were difficult to distinguish from characters of the large-scale tunes. Did it have to do with the solo performer in "the spinning dance" ? All these need to be fully explained. Besides, the huge banquets in the Song Dynasty were the same as those in the Liao Dynasty. At first, bili was played and accompanied by singers. Then "the three-stage performance" was similarly produced. Were "the hand dancers" of the Liao Dynasty the same as "the spinning dancers" of the Song Dynasty? The uncertainty of Mr. Fong Shaunbei about "the spinning dance" in the *Pictorial History of Chinese Dance* also attracted my attention.

What was the sequence of "the three-stage spinning dance" in the Song Dynasty? Was it slow dance by the high officials or the drinking dance by hundreds of courtiers? How was "the spinning dance" used in traditional and untraditional tunes? What were the special phenomena of "the spinning dance" ? Were those wrappings of purple gowns and golden

belts, outlandish costumes and makeup of “the spinning dancers” related to “the Shitou” , the head dancer? Did it influence “the step dance” in operas of the Jing Dynasty? These are the critical points of discussion in this paper.

Key words: the spinning dance, the three-stage, Daququpo (traditional and untraditional tunes), the whirling dance, the spinning dancer, Din Dusei, Lei Zhongqing, the Shitou (the head dancer)