

“Traditions and Innovation- from the example of works like the Beijing Opera ‘the Zhao Orphan’”, Art Appreciation Journal, Volume 9, 2nd Issue

傳統與創新—以京劇《趙氏孤兒》的流派傳承為例

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前言

元代有一位傑出的雜劇作家,名為紀君祥,他曾寫過六種雜劇,但僅存的只有《趙氏孤兒》一本。馬連良與朋友一起把此雜劇改編為京劇演出本,於1959年在北京首演。馬連良富於創造性的表演,極具特色的唱腔,加之裘盛戎、張君秋等名角的相襯,取得了極大成功與高度評價。京劇《趙氏孤兒》,雖然在中國國家京劇院此行的六臺劇目中,並不屬重頭大戲,然這齣為馬派(馬連良)之經典代表作,歷經五十多年的滄桑,此次由馬連良第三代傳人朱強領銜主演程嬰,另有裘盛戎的嫡傳弟子楊燕毅飾演魏絳,張君秋弟子張萍莊姬公主等,陣容強盛,令筆者更為期待。本文以觀賞中國國家京劇院於2012年12月21日國家戲劇院演出京劇《趙氏孤兒》有感而分析其老生與淨角之唱腔的傳統元素與創新特色。

馬派老生與傳人朱強

馬派的創始人馬連良有飄逸、瀟灑、儒雅的風格特點,而朱強作為馬派第三代傳人之一,不僅承繼了前輩馬連良抬首舉足的神來之韻,而且在演與表的層面上還頗有麒派(周信芳)的悲蒼之風。

《趙氏孤兒》的戲劇衝突、唱腔設計,主要集於下半場。當忠臣魏絳班師回朝後,得知趙氏全家被害,震怒非常,又知是程嬰賣友求榮,獻孤兒而受賞,乃將程嬰騙到府中拷打責罵,扮演程嬰一角的朱強,在跪中受鞭的表演讓人心碎、感動。程嬰在受重鞭中吶道:「打得好!」緊接著,用百感交集的情感在【西皮搖板】中唱:「撥開雲霧見青天,十五載未把愁眉展……」,自由如散的【搖板】,其分寸不易拿捏,行家往往會以【搖板】唱腔鑑別演員抑揚頓挫的行腔韻味與情感律動的功力與特色。音樂是情感的藝術……當我們以歷史的目光把它們匯集起來並尋找出它們之間內在的邏輯關係時,展現在我們面前的便是西方音樂思想史

上的一支主流—情感論音樂美學。(邢維凱,2004)朱強在此段較為自由的板腔中,不僅拿捏自如,而且在情感的表達上顯得深刻、委婉、內在。

程嬰在<雪宴圖>中的一段最重要的唱腔,是馬連良1959年首次在北京公演時,最感人至深的一段唱腔,也是馬連良用心用情最多的一段經典唱腔,他在傳統唱腔的程式、格律的基礎上,作了十分恰當的改編和創新。這段唱腔,他用了老生很少用的【反二黃】調式(京胡用1與5定弦),調門高,變化多。沒有好嗓子是不敢冒然唱的,況且【反二黃】聲腔在泛高走低,連接變化的行韻中不易拿捏。尤其要表達十五年裡的忍辱、悲痛之百感之情就更難了。嚴格來說,唱腔音樂的設計是最重要的部門,這其中包含了伴奏音樂的京胡、板鼓之托腔與節奏、劇情的需要,情感的變化在設計唱腔時最重要的考量。

在五十多年的京、滬著名京劇團中還未有專業作曲者,所以唱腔音樂的設計主要還是由主唱者、琴師、鼓師完成。何為在《戲曲音樂論》中提到「……我們可以看到這種現象:有些固有的程式、格律被打破,而一些新的因素逐漸滲入進來。這不是對傳統的否定,而是對傳統的一種新發展。」(何為,1998)

一啓幕,樂隊用【反二黃】的快而急的加花【小開門】間奏音樂,配合老程嬰在提筆畫《雪宴圖》前的焦慮、沉重的複雜心情。樂隊用情境交融的音樂,襯托了主角此時複雜與激動的內心世界,綠葉、紅花相得益彰,扣人心弦。當程嬰唱出【反二黃導板】:「老程嬰提筆淚難忍,千頭萬緒湧在心。十五年冤屈俱受盡,佯裝笑臉對奸臣。」這幾句已讓觀眾心情沉重,此時唱腔即轉為【反二黃快板】,程嬰唱:「晉國中上下人談論,都知我老程嬰『貪圖富貴與賞金,賣友求榮,害死孤兒,是一個不義之人』。誰知道我獻出了親兒性命,親兒性命,我的兒呀!撫養了趙家後代根,為孤兒我已然把心血用盡……」。朱強在<雪冤圖>大段唱腔裡,不僅讓觀眾領略到馬派老生的精湛藝術,也看到了朱強本人的用心與努力。無論在唱、表,還是在唸、做的諸多方面,都能如其前輩一樣,貫通在情感表演的一個主軸上,不僅有馬派大家的風範和魅力,還具有恰到好處、貼切感人、蒼厚淳樸的個性特色。

裘派藝術與傳人楊燕毅

裘派已流傳三代,影響深遠。創始人裘盛戎的創新之重要一面,就是他不僅保留自己的嗓門純淨透亮的特點,而且還吸取了金少山等名淨的氣韻、聲腔的優點,不斷豐富與創新自己的聲腔藝術。

楊燕毅扮演的魏絳,是裘派淨角,其不僅有聲如洪鐘的銅錘花臉特色,而且還融入架子花臉之表、白、念之特點,聲與情都有上乘表現。楊燕毅用【二黃導板】唱,「潮不平,我魏絳聞此言如夢方醒……」,音樂即轉入一板三眼的【二黃原板】,唱出內心的愧疚。「……公孫兄為救孤喪了性命,老程嬰為救孤你捨了親生,……到如今我卻用皮鞭拷打,實實的老邁昏庸,我不知真情,望先生體諒我一時懵懂……」,唱到此時,魏絳用【二黃原板】的轉緩。聲中帶愧、氣中帶泣的聲腔,表達了一個大將軍真摯之情,感人肺腑!「……在這一點上,京劇吸收得好一些,所以它的藝術成就高一些。尤其是花臉唱腔比較突出。京劇花臉的唱法吸收崑曲淨角的闊口腔音……」(何為,1998)。

裘派在此段唱腔中的情感表演藝術有相當經典的表現。楊燕毅跟隨多位裘派名師學習，加上有一條得天獨厚的好嗓子，既有裘派的醇厚之韻，又有金派的黃鐘大呂，加之念白中吸取了架子花臉的表演功力，在聲、韻、表中能融通透徹，實可稱為當今花臉行中的年青驕嬌者之一。

結語

馬派傳人朱強與裘派楊燕毅，在京劇流派藝術的傳承脈絡中，不僅持有傳統京劇的流傳有序之精髓，且還能在有序的脈動中，持有自己生動自如的唱、表、念、白風格與特色，這是流派傳人最不易達到的既有序，脫出序的精氣之脈絡。從前的創新就是今天的傳統，今天的創新也將是未來的傳統。

臺灣的文化傳承從沒間斷過，在音樂教育上也已卓有成績，每個城市都有政府資助的音樂班、國樂班等，教育部每年也各種形式的比賽，而為何京劇、崑劇、歌仔戲等卻沒有在中、小學中開設戲曲班？更沒有每年一度的創作、表演類的戲曲匯演交流與評獎相關機制。臺灣的戲曲已有相當的基礎，也湧現了許多傑出人材，為何還不能將最基礎的教育做得更深廣呢？理想與口號，是要靠我們在這塊土地上一步一步的堅持與耕耘，才有可能實現。

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Introduction

Ji JunXiang, a brilliant playwright of Zaju in Yuan dynasty, had written six plays, however, “*the Zhao Orphan*” is the only one that has lasted. Ma Lianliang and his friends adapted that play from Zaju into Beijing Opera. The production debuted in Beijing in 1959. With creativities in performance and uniqueness of aria of Ma Lianliang, as well as the participations of famous troupers like Qiu Shengrong and Chang Junqiu, etc., the play brought a huge success with great feedbacks. Although “*the Zhao Orphan*” was not among the six most important productions in China National Peking Opera Company, this show has remained a representative work of Ma faction (Ma Lianliang). Through fifty years of development, this piece was presented to the audiences once again by Chu Jiang, the third generation disciple of Ma Lianliang, who played the role of Cheng Ying. Yang Yenyi, successor of Qiu Shengrong, performed as Wei Jiang. Chang Ping, student of Chang Junqiu, acted as Princess Zhuang. This star-studded lineup led great expectation to the reviewer. This article is to analyze the arias of the Lao Sheng (an old male) and the Jing (a painted-face male) from traditional aspects and innovative characteristics, based on the China National Peking Opera Company’s adaptation of “*the Zhao Orphan*” on 21st of December 2012 at the National Theater Hall.

The Lao Sheng (Old male) of Ma Faction and its disciple Chu Jiang

Ma Lianliang, the founder of Ma faction, was ethereal, suave and elegant. As one of the third generation disciple of Ma faction, Chu Jiang did not only succeed to the inspiring approach, his performance also embraced the sorrowfulness style of Qi faction (Zhou Xinfang).

The drama and the vocal art of “*the Zhao Orphan*” were mainly highlighted in the second half of the play. When a loyal courtier Wei Jiang returned to Empire from the war and learned the tragedy of Zhao clan and the Zhao orphan. He was in fury and convinced that Cheng Ying betrayed his friend by offering the orphan for personal gain. The courtier invited Cheng Ying to his home then

scolded and tortured him. The performance of Chu Jiang, who portrayed Cheng Ying, was heartbreaking and moving when Cheng Ying was whiplashed while kneeling down and cried out “*Well done!*” Immediately, he sang with mix of feelings and emotions in the “*Xi Pi Yaoban*” (a swing tempo) tune, “*Spread the cloud to see the sky, fifteen years yet the frowning stays...*” Music was rubato in the “*Yaoban*” tune, which is difficult to control. Experts usually use the swing tempo to evaluate a performer’s cadence, competence and emotions in rhymes. “*Music is a feeling of art ...if we examine closely from the historical aspect, gather all elements together and learn the logical relationship among them; as a result, what we see will be one of the mainstream ideas of Western music - Emotional Aesthetic of Music*” (Hsing, W. k, 2004). In this segment, Chu Jiang chanted freely while performing with appropriate rubato. Furthermore, his emotion was profound, euphemistic and genuine.

The most important aria sung by the character Cheng Ying in the segment of “*The Painting of Snow Banquet*” was first performed by Ma Lianliang who used the utmost enthusiastic and devoted sentiment in Beijing in 1959. He integrated all of his emotions and passions into this classic aria. He modified and innovated the vocals based on conventional patterns. He used the melody of the “*Fan Er Huang*” (Jinghu, a two-stringed fiddle tuned to 1 and 5) which was barely applied by the Lao Sheng. With high pitch and diversified arias, only the performers with great vocal ability are provoked to sing in that manner. The “*Fan Er Huang*” tune turned from high to low pitch and changed continuously, which was strenuous to control. Especially, it had to express his emotions such as disgrace, suffer, sorrow and varieties of feelings for the past fifteen years. Technically, arrangements of aria are vital in the play; it includes two-stringed fiddle as accompaniment, wooden clapper as tempo, stories and changes in mood. All of elements should be carefully considered within the production.

For more than fifty years of Beijing Opera, amongst all the prominent troupes across China, there is no professional opera song writer, thus, arrangements of aria and music are made by the protagonist, accompanist and drummer. In the *Study of Opera Music*, Ho Wei emphasized “*We can see a phenomenon: some conventional practices are abandoned; some innovative elements are built on. It is not to controvert in tradition but to invoke in it*”. (Ho, W, 1998).

As the curtain rose, the orchestra played the tune of “*Fan Er Huang*” with “*Xiao Kai Meng*” (A name of *Qupai*, traditional Chinese music), the fast and lively tempo harmonized with Cheng Ying’s anxious and compounded feeling before drawing “*The Painting of Snow Banquet*”. The music accompanied and set off the protagonist’s complex and agitated inner self. It demonstrated perfectly the sentiments, thus, captured the heart of the audience. When Cheng Ying sang “*The old Cheng Ying writes with unstoppable tears, with thousand thoughts arise, fifteen years of injustice endured, still facing the traitor with smiley face...*”, the audience listened to these lyrics with heavy heart. At this moment, the aria turned into the “*Fan Ear Huang Kuaiban*” (a fast tempo). Cheng Ying chanted again “*Everyone in Jin talks, saying I, the old Cheng Ying craving for wealth and rewards, betrayed his friend, killed the orphan, a truly dishonored person. Who would have thought that I sacrificed my own son! My son for Zhao Clan’s last heir! For this orphan, I have given all...*” In “*The Painting of Injustice Snow*” segment, Chu Jiang’s aria led audience to appreciate the exquisite technique of Lao Sheng of Ma faction and learned how diligent and hardworking Chu Jiang is in his singing, acting, performing monologue, etc. Proven that he could perform as skillful as his predecessor, he did not only succeed to Ma faction’s approach and charisma, but also demonstrated his subtle, touching and simple personality.

The art of Qiu faction and his disciple Yang Yenyi

Qiu faction has already descended for three generations. The most creative part of the founder Qiu Shengxu is to keep his own clear and penetrating vocal style, in addition, to integrate artistic rhyme of other experts such as Jin Shaoshan in order to enrich and to innovate his own vocal art.

Yang Yenyi, a Qiu faction, portrayed Wei Jiang who possessed a painted face with strong, loud and ringing voice, also was outstanding in acting, dialoguing and monologuing in the play. He showed superior performance in his vocals and emotions. Yang Yenyi sang with the “*Er Huang Daoban*” (a leading tempo) melody “*Wavy day, I was finally awakened when I hear...*”, then his arias turned into a fixed tune of the “*Er Huang Yaunban*” (a standard, medium-fast tempo) to express his shame and sorrow, “*...Brother Gong-Sun sacrificed himself for the orphan. Old Cheng Ying sacrificed his own son for the orphan... but now I whiplash him without mercy. I am truly fatuous. I do not know the truth. I pled for my ignorance...*” At this moment, Wei Jiang chanted in the “*Er Huang Yaunban*” with slow melody expressing shame and regret. The weeping breath

in his voice revealed the true sentiment of this General, a very precious moment. "...For this part, Beijing Opera express a better content; therefore, it has a higher artistic value. Especially the vocal expression of the Jing character, the vocal of Beijing opera integrated the modal vocal of Kunqu Opera..." (He Wei, 1998).

Qiu faction expressed a very classic sentimental art in this segment of the opera. Learned his techniques from several Qiu faction masters and with his gifted vocal, Yang Yenyi could chant in a deep and stable voice of Qiu faction and in a loud and clear voice of Jin faction. Along with his skills acquired from performing monologues as a painted-face man, his voice, his rhyme and his expressions were cohesive. He is truly one of the best young *Jing* performers in Beijing Opera.

Conclusion

Among the legacy of various factions of Beijing Opera, Chu Jiang, disciple of Ma faction, and Yang Yenyi, Qiu Faction, maintain the traditional quintessence of Beijing opera, also hold a vivid style and characteristic performance in singing, acting, in monologue and in dialogue. This is the most difficult level to achieve by traditional faction's successors. Innovation of the past becomes today's tradition, and today's innovation will develop into the future's convention.

Cultural heritage has never been disrupted in Taiwan. Education in music has also made a few achievements. Government subsidized general and traditional music classes are accessible in every city. Ministry of Education hold diverse competitions each year, however, it does not include Beijing Opera, Kunqu Opera or Taiwan-Fujian Opera. Elementary and high schools do not have opera class neither annual exhibition. Other issues observed include the lack of joint performance, cultural exchange and award mechanisms in the performance art. Operas in Taiwan already have a well-built foundation. Many talented performers are also emerged; it is time to deepen and widen the basic education to the next level. All the ideals can only be realized once we persist to pursue them step by step.

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