

臺閩客潮曲牌一曲多版本的多元詮釋： 以箏曲【靠山】、【寄生草】、 【將軍令】、【大八板】為例

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摘 要

本文針對臺閩客潮箏樂脈絡中所流傳的曲牌進行比較，從音樂細節中探論民間樂種與箏樂曲目的供輸關係，研究個別曲牌在箏樂演奏上體現的多元詮釋及其變化樣式。從【靠山】、【寄生草】、【將軍令】、【大八板】等臺閩客潮樂種共用曲牌的比較中，探討箏樂演奏的形質差異。研究發現在眾多似同若異的曲牌之間，往往存在一些同質樣貌，亦同時發展出絲竹管色的各異特徵，出現了樂調的變異、內容交錯互文、曲體段落、展衍變奏、演奏技法及風格流變現象。正是這些箏樂演奏文本在曲體、樂調、樂句、技法與風格上的不同，形成箏樂一曲多版本的多元詮釋，各自展開傳衍。樂種的承載和藝人的演繹，使得曲牌的音聲表現多元異變，樣式不一而足，積累著豐厚的人文藝術資產，展現基於多元樂種風格的箏樂詮釋。

關鍵詞：箏樂、曲牌、【靠山】、【寄生草】、【將軍令】、【大八板】

On the Multiple Versions of Qupais in Taiwan, Minnan, Hakka and Chaozhou Regions: A Case Study on “Kaoshan,” “Jishengcao,” “Jiangjunling,” and “Dababan” in the Context of Zheng Music

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Abstract

This study compares the qupais (titled tunes) for zheng music circulated in Taiwan, Minnan, Hakka, and Chaozhou regions. By looking into musical details, the author explores the interactions between folk music genres and zheng music works and investigates the diverse interpretations and formal variations of individual qupais in zheng performance. Moreover, the differences in zheng performance are also discussed by comparing the four shared qupais in the genres in Taiwan, Minnan, Hakka, and Chaozhou, namely: “Kaoshan,” “Jishengcao,” “Jiangjunling,” and “Dababan.” The analysis shows that while some homogeneity can usually be found among the wide range of similar but different qupais, these qupais have also evolved to appropriate distinct features in music. These developments involve variations in tune, intertextuality of the content, formal diversity, crafts for performance, playing techniques, and style. It is the performing texts of zheng music that lead to the differences in form, tonality, phrasing, technique, and style that constitute the diverse interpretations in the multiple versions for specific qupai, with each version being circulated and passed down separately. The acoustic representations of these qupais, diversified and varied in multiple forms, construct the heritage of music genres along with renditions by individual players. These pieces and versions are valuable cultural and artistic assets that embody zheng music interpretations grounded upon generic and stylistic diversity.

Keywords: zheng music, qupai, “Kaoshan,” “Jishengcao,” “Jiangjunling,” “Dababan”

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Li-Chiung CHANG

Summary

The transmission of qupais in folk music is highly regionalized and with many of them applied and mixed with local music genres within designate regions, variations are created due to historical, geographical, and cultural backgrounds. To name some of the most prominent examples, the “Shisanyin” (Thirteen-Tone) and “Beiguan Music” in Taiwan, “Ancient Music Ensemble” in Minnan, “Guangdong Han Music” in Hakka, and “Chaozhou Music” in Chaozhou share many of the same qupais. Based upon on a comparison between the shared qupais used for zheng music in Taiwan, Minnan, Hakka and Chaozhou regions, this article discusses the variations expressed in the details of the musical intertexts, and investigates the multiple interpretation possibilities and stylistic diversity, which are embodied in zheng performance. By correlating the four qupais, “Kaoshan,” “Jishengcao,” “Jiangjunling,” and “Dababan” and their use in the four regions, the author also examines the variations in the form and connotation in zheng performance.

Zheng is a versatile musical instrument in folk ensembles and has important functional roles. In chamber ensembles, zheng is often used as the instrument to take the lead and set the tempo, as is in the case of “Ancient Music of Minnan.” In mixed

string ensembles, as such “Chaozhou fine music” and “Guangdong Han Music,” zheng is also indispensable. In addition, it is typically used in the performances of Taiwanese “Beiguan Music” and “Shisanyin.” There is also no lack of qupais of chamber ensembles for strings and wood instruments which highlight the interpretation of the techniques and tone colors of zheng with some of them further evolve into zheng solo pieces.

The generic bearings and the artistic interpretation of individual artists render musical multiplicity to qupais, which exist in a wide range of forms. In fact, it is this multiplicity and variation in music performances that contribute to enrich the legacy of these folk music genres. As the different qupais incorporate the use of zheng, a repertoire for the instrument slowly takes shape—with works that share basically the similar skeleton but has minute differences. To be more specific, the number of measures, forms, and the melodic structure might be similar, but distinctions can be found in tunes, styles, phrasing, variation, and performance techniques. The result is a blossoming of interpretive possibilities and multiplicity.

Studies show that the qupai entitled, “Kaoshan,” has alternative names including “Qiaoshan,” “Yaishanai,” or “Koushan,” and their tunes are set at different musical keys in different regions, which result in slight discrepancies in melodic lines. Whereas the musical vocabularies of “Qiaoshan” in Shisanyin and “Koushan” in Chaozhou derive from anhemitonic pentatonic scales, “Koshan” or “Yaishanai” as the Hakka people call them, applies the ruanxian (soft-string) musical scale which has two variant notes. In the nomination of Chaozhou system, this specific tune is called the zhongsanliu (heavy three-six) scale. Consequently when Hakka and Chaozhou musicians perform “Yaishanai,” they play about the same musical notes and express the same exquisite nostalgic sentiments for antiquity. This example demonstrates that the melodic structure is pivotal in mediating the stylistic features. With the same melodic contour, “Qiaoshan” sounds more fluent and escalating because it is performed on pentatonic scale; on the other hand, “Yaishanai,” with its varied ruanxian musical scale and zhongsanliu scale, brings the listeners’ attention

to the profound twisting and turning of the melodies, and thus formulates an aesthetics based upon a deep-seated melancholy.

“Jishengcao” is a popular ancient qupai with high visibility, which can be easily found in the repertoires in Taiwan, Minnan, Hakka and Chaozhou regions. Also interesting to note is that the title “Jishengcao” can be used to refer to the same music with the same name, different music with the same name, or the same music with a different name. After juxtaposing and analyzing the various versions of “Jishengcao” in the Taiwanese Shisanyin and Beiguan, Chaozhou music, and Han-Music of Guangdong, the author finds that there are overlapping between different versions, but they also contain minute variations in performances. A close examination on the two qupais, “Jishengcao” and “Nanjingon,” show a highly redundant use of the same note characters, which embodies the common practice of cross references or intertexts in the development of respective qupais.

“Jiangjunling” is a versatile piece, which has been prevalently used in rituals of parade, Zhongjunban marches, blowing instrument ensembles, music of gongs and drums as well as string ensembles in Taiwan, Minnan, Hakka and Chaozhou regions. Pending on the venues and conditions of the performances, there are various versions to this qupai, and among them even solo versions for zheng. In performing “Jiangjunling,” musicians take great liberty in their renditions—not only in the number of measures, but also in the variation techniques, and they incorporate elements from different traditions, including Caihua (embellishments) in Chaozhou, Naoju (embellished phrases) in Minnan, and Luonong (phrase ornaments) in Taiwan to unfold and expand passages of variations. By doing so, they complicate the style and enrich the presentation by adding embellished passages. The substantial amount of variation not only diversifies the interpretation but also facilitates the complication and explication of the work so that a piece with some 50 measures can vary in length and can be enacted in accordance with the musical scenario required with relish notes.

“Dababan,” alternately known as “Xunfengqu” or “Xidiao,” is based upon the typical form of sixty-eight measures, which features a symmetric structure, phrasing

and even number in measures. The study juxtaposes “Dababan” in Hakka and Chaozhou traditions and compares them with the versions in Beiguan Xianpu and Shisanyin Ensemble in order to explore the inseparable relationship between the performance techniques and styles. “Dababan” in Chaozhou adopts a “three-section” formula through which the Touban (first section, usually slower), the Kaopai (off-beating, a lively transition), and the Sanban (third section, rapid and intense) constitutes the three passages that are different in metric forms, tempos, and meanings. The variant meters create rich left-handed embellishments and exquisite variations. The Hakka “Dababan,” with its techniques of embellishment in conjunct motion, slow picking, and soft tapping, denotes a pensive and restrained rhythmic style. In the Beiguan version of “Dababan,” the notes for fingering techniques by zheng musicians, such as pressing, gliding, pointing, and doubling, diversify the acoustic effects and musicality of the instrument. The Shisanyin version of “Dababan” emphasizes the key notes which form the contour of the piece; with interwoven short and fast rhythmic patterns, a bravura which underscores the exact execution, clarity and speed showcases the function of zheng as an ensemble instrument. Through the comparison on the different versions of “Dababan,” we can see how the musicians, while observing the standard rhythmic structure of the qupai, attend to the minute details of different techniques, which ultimately create heterogeneous styles for different schools of zheng music.

All four musical traditions in Taiwan (“Beiguan” and “Shisanyin”), Minnan (“Ancient Music Ensemble”), Hakka (“Guangdong Han Music”), and Chaozhou (“Chaozhou Music”) preserve the commonly shared qupais, which appropriate the techniques to depict resonance and to convey the finest expressions in the process of transforming them into zheng music. These performance techniques and interpretative powers instill new elements which change the quality and forms of qupais. From the actual performing versions of these folk qupais, the author also finds that the basic musical form of the pieces may remain the same, but heterogenous elements would arise with the changes in modes, the uses of intertexts,

the augmentation of musical structures, and the different methods for creating variations. The result is a flowering of acoustic reverberation made possible through the process of musical transmission and translation in respective regions. It is with the performance of the musical texts of zheng which generates the diversity in modes, tunes, structures, and techniques which embody the heterogeneity and multiplicity in the local musical cultures in Taiwan, Minnan, Hakka and Chaozhou.

Keywords: zheng music, qupai, “Kaoshan,” “Jishengcao,” “Jiangjunling,” “Dababan”

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