



2005

# 外台歌仔戲匯演精選

Outdoor Taiwanese Opera Collections

【導覽手冊】

歌仔戲東征

風華再現

行政院文化建設委員會  
Council for Cultural Affairs, Executive Yuan

國立傳統藝術中心  
National Center of Traditional Arts



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發行人：林朝號

編輯小組：方芷絮、王蘭生、吳如容、梁哲維

地 址：268宜蘭縣五結鄉五濱路二段201號

電 話：(03)9705815

傳 真：(03)9605237

網 址：<http://www.ncfta.gov.tw>

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# 序

## Preface

### 凝聚溫暖記憶的力量

二〇〇五年仲夏，外台歌仔戲聲勢浩大地遠征花蓮及臺東。

豔陽高照的夏季使得所有戶外活動盡皆出籠，無論山邊海旁白晝夜晚。其中教人印象最深刻的，是在溫暖的夏夜裡，街坊鄰居男女老幼手持蒲扇相互吆喝，拎著小板凳到村裡的大廣場、廟前的廟埕，抑或是車站前的停車場，看一場忠孝節義、感人肺腑的歌仔戲；人們自在地隨著台上的劇情或哭或笑，融入了戲裡的時空場景，戲散了仍流連忘返不肯離去，這就是外台歌仔戲吸引人的魅力所在。

歌仔戲是臺灣民間社會裡由常民生活所累積的珍貴戲曲藝術，屬於大眾場域性的文化資產；她之所以在時代的潮流變遷之下，仍能成為臺灣最受歡迎的傳統表演藝術之一，外台歌仔戲佔有舉足輕重的地位。就因為其表演模式是深植於一般大眾的日常生活之中，舉凡廟會、喜慶典禮以致於街頭巷尾能搭得戲臺的地方，總能窺見她的芳蹤；並且隨著歲月的推演、社會環境的改變，進而產生更豐富、更多層次的藝術能量。

有鑑於此，2005年的「歌仔戲東征 風華再現-2005外台歌仔戲匯演」特地遠征至素有臺灣後花園美名的花蓮與臺東舉辦，並配合花東當地的農特產品展、民俗遊藝舖與原住民文化等等，使之成為一個別開生面的大型藝術嘉年華會；期許藉由外台歌仔戲匯演活動，提升歌仔戲劇團演出技藝、激勵劇團發揮自我特色與創意之外，亦能開發更廣大的創作者與欣賞者，讓臺灣的外台歌仔戲劇場更加蓬勃發展。

對於許多臺灣民眾而言，歌仔戲是成長過程中一個溫暖又悠長的記憶。行政院文化建設委員會經由集結優秀劇團聯合匯演的聲勢，讓更多民眾瞭解到外台歌仔戲豐富而多樣化的表演面向，另外也藉由收錄優秀劇團的演出實況，讓這項傳統表演藝術得以薪傳、保存以及推廣，成為一股凝聚溫暖記憶的無形力量，使傳統表演藝術之美，源遠流長。



## *The Power of Collecting Unforgettable Memories*

***In the midsummer of 2005, outdoor Taiwanese opera companies initiated an expedition to Hualien and Taitung.***

Heated summer is always the best time for outdoor activities, whether by the mountain or by the sea, whether during daytime or in the evening. The common memory of our generation might be that people in the neighborhood carry fans and stools to the city plaza, square in front of the temple, or the parking lot in front of the railway station to see the touching performance of Taiwanese opera. The audience is often carried away by the performance. They laugh and cry with the characters in the story, and are reluctant to leave after the show is over. Such passion is what makes outdoor Taiwanese opera so attractive to the local people.

Taiwanese opera is a form of precious theatrical art originated in Taiwan, of which the essence is accumulated by bits and pieces of daily life. It is a kind of cultural legacy that belongs to the public and the open space. Outdoor performance is one of the main reasons for Taiwanese opera to become one of the most popular traditional performing arts in Taiwan in the change of times for it is deeply rooted in people's daily lives. Whether for temple fair, wedding banquet or any other place that could set up a stage, you'll be able to spot the performance of Taiwanese opera. The art form actually has become more and more abundant and sophisticated with the change of time and lifestyle.

In view of this, in 2005 event of "Taiwanese Opera Go East-2005 Outdoor Taiwanese Opera Carnival" has been moved to Hualien and Taitung, which are often referred as the "backyard of Taiwan". The major art carnival would include not only the outdoor Taiwanese opera performance, but also the exhibition of local agricultural products and specialties, folk activities, and aboriginal culture. It is expected that through this event of outdoor Taiwanese opera performance, we could not only enhance the quality of performance and encourage creativity, but also attract more performers and audience to further develop the environment for outdoor Taiwanese opera performance on the island.

For many local people, Taiwanese opera marks an unforgettable memory that often touches the soft spot in their hearts. Through organizing the joint performance of various outstanding Taiwanese opera companies, the Council for Cultural Affairs of the Executive Yuan is intended to help more people understand the abundant and diversified essence of outdoor Taiwanese opera. The traditional performing art of outdoor Taiwanese opera is able to be preserved and pass along to future generations through recording of the live performance. The intangible asset of traditional performing art would become a power of collecting unforgettable memories and pass on the torch to future generations to come.





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外台歌仔戲的表演形式







# 壹〉臺灣外台歌仔戲的表演形式

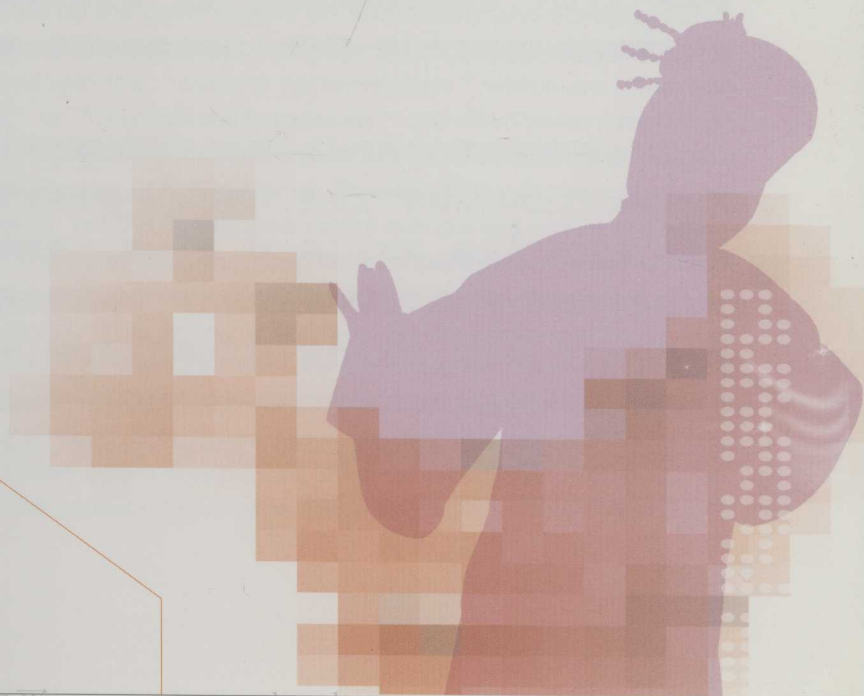
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The Performing Style of Outdoor Taiwanese Opera







# 臺灣外台歌仔戲的表演形式

■ 林茂賢

臺灣傳統戲曲表演大多與宗教酬神活動有關，演出的名目多為神誕廟會、祈福還願及入廟建醮……等信仰因素，質言之，傳統戲曲除了藝術、娛樂和教育功能之外，更重要的是宗教的功能。演戲酬神也向來被視為宗教儀式的一部分，所謂：「誤戲誤三牲」，意指耽誤演戲就等於耽誤祭典儀式，是觸犯嚴重的錯誤，可見傳統戲劇表演與宗教祭典的關聯性。

廟埕向來是臺灣民間的藝術中心，不僅是宗教信仰的領域，也是社區的商業聯誼、資訊傳播與休閒娛樂的空間，而廟埕野台更是傳統劇團最主要的表演場所；酬神戲的演出，通常便是於廟埕搭建組合式戲台就地表演。因此就臺灣歌仔戲劇團數量而言，目前登記的歌仔戲劇團約有兩百七十團，幾乎全部是以外台表演為主。以室內商業劇場為主的歌仔戲班，如河洛、唐美雲、薪傳歌劇團也都同時兼演外台戲；廣播、電影歌仔戲劇團已完全消失；電視歌仔戲團如楊麗花、葉青、黃香蓮等劇團，現僅存楊麗花電視歌劇團偶有演出，其它電視歌劇團都已呈現歇業狀態。質言之，目前臺灣歌仔戲唯一常態、固定的演出形式僅存外台歌仔戲。

這種在民間廟會的野台表演形式為了與由政府或藝文團體所主辦的藝術季或戲劇匯演、校園或社區巡迴、國家劇院及文化中心公演等「文化場」有所區隔，一般劇團都稱之為「外台戲」或「民戲」；相較於「文化水平」較高的「文化場」而言，「外台戲」或「民戲」也意謂著演出品質較簡陋。但事實上文化場的演出未必是在室內劇場，許多的文化場也是在外台表演，但戲班並未歸為外台戲，這兩者分類的最大關鍵便是依據主辦單位（官方或民間）或表演性質（藝文活動或廟會酬神）來定位「外台戲」或「文化場」；而本文即是以廟會野台的表演形式為範疇，也就是以民間所定義的「外台戲」為主並加以介紹。談及臺灣外台歌仔戲的表演形式，可從外台歌仔戲的表演流程、外台歌仔戲劇場、外台歌仔戲班的營運、外台歌仔戲的特色以及外台歌仔戲的現況等五個面向著眼論述。





# The Performance Style of Outdoor Taiwanese Opera

■ Lin Mao Hsian

The performance of traditional opera in Taiwan is often associated with religious activities, such as birthday of god, temple fair, redeeming a vow, carnivals and festivals...In others words, aside from functioning as a form of art, entertainment and education, traditional opera plays a more important role in religion. Performing traditional opera to show appreciation to god is regarded as part of the religious ritual. Religion followers believe that delaying the performance is equal to delaying the religious ceremony, which is regarded as a serious mistake. This belief has demonstrated the relations between traditional opera performance and religious ceremonies.

The plaza in front of the temple is usually the art performing venue in local communities in Taiwan. It's not only a place for religion, but also the venue for business, communication and entertainment. The outdoor stage in front of temple is the most important place for traditional opera company as well. The afore-mentioned performances to show appreciation to god are usually performed on the stage set up in the plaza. There are around 270 Taiwanese opera companies registered so far, and almost all of them focus on outdoor performances. Taiwanese opera companies who do indoor theater performance, such as Ho Lo, Tang Mei Yun and Shin Chuan Taiwanese Opera Company also do outdoor performance. Taiwanese opera company focused on radio and movie performance has totally disappeared. For television Taiwanese opera companies led by star actresses such as Yang Li Hwa, Yeh Chin and Huang Shian have mostly gone out of business, among them only Yang Li Hwa Taiwanese opera company would put on a show once in a while. In other words, only outdoor performance has been in existence for Taiwanese opera at present.

In order to distinguish from the so-called "cultural performance", which refers to the art festival or theatrical performance hosted by the government, art community and academic institutions, the outdoor performance in religious events are often referred as "outdoor performance" or "civilian performance". Compared with the "cultural performances" which are often with higher quality, "outdoor performance" or "civilian performances" are often more simple and crude in terms of performance quality. The cultural performances are not necessarily performed in indoor theaters such as local cultural center or the National Theater. Many of the cultural performances are also conducted outdoors, yet the Taiwanese opera companies would not categorize them as outdoor performance. The distinction between cultural performance and outdoor performance is mostly decided by the event sponsor (public or private), and the nature of performance (art festival or religious events). This essay is focused on the performance style of outdoor stage in temple fair, which is often defined as "outdoor performance". When it comes to the performance styles of outdoor Taiwanese opera, we can discuss this topic from five different aspects: the performing process of outdoor Taiwanese opera, the stage design of outdoor Taiwanese opera, the operation of outdoor Taiwanese opera companies, the characteristics of outdoor Taiwanese opera, and the current status of outdoor Taiwanese opera.



# 壹 外台歌仔戲的表演流程

外台戲的演出從請戲、搭台、演出都有既定的程序與規則，下面就以民間演戲流程，從廟方聘請戲班的決策、戲台搭建與演出準備、扮仙到正戲的表演，說明外台戲演出的流程：

## 一、請戲的決策

在廟寺所供奉的神明壽誕前夕，廟方主事者（通常是指廟方管理委員會的主任委員、爐主、總幹事或廟公）就要決定聘請哪一劇種、劇團擔任演出。一般而言，凡重要祭典如建醮、主神壽誕都會演出「人戲」（亂彈戲、歌仔戲、客家戲等；配祀神明壽誕或信徒還願酬神、每年輪值爐主的過爐交接儀式、年底酬神的平安戲則較常聘請「偶戲」（其中以布袋戲最普遍）或播放外台電影、舉辦康樂晚會表演等。當廟會籌備期間，戲劇演出也會被視為宗教祭典的一部份，此時廟方主事者就會研商決定預定聘請之劇團。許多劇團或戲班經紀人（班長）也會主動前來自推銷，爭取演出機會，戲班稱之為「打戲路」；決策確定後廟方或請主即邀請劇團預約演出時間、場次，即所謂的「請戲」。臺灣梨園諺語有：「嫌戲沒請，請戲沒嫌」，意謂假如嫌棄該劇團就不要聘請，一旦決定聘請就不要嫌棄戲班的演藝素質。

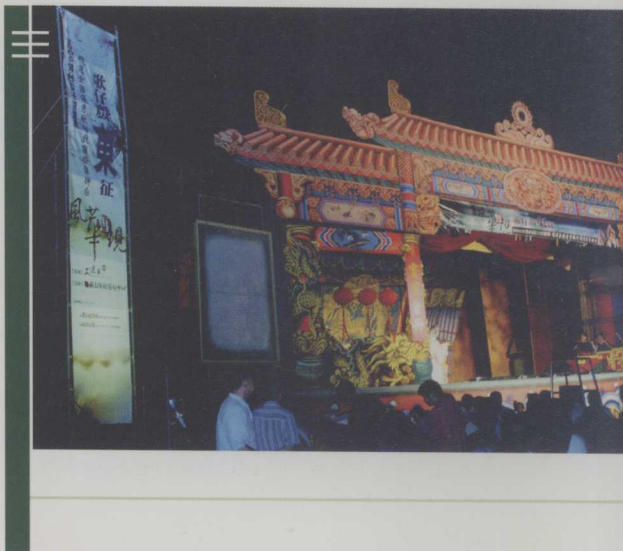
廟方在通知劇團確認演出時間場次之後，雙方即簽訂「定戲憑單」，書明演出日期、戲金和訂金，及「班長繩仔錢」（班長是戲班與廟方的仲介者，即現所謂的經紀人；繩仔錢即指牽針引線的酬勞，所謂班長繩仔錢即是指傭金、仲介費），並註明請主在演出期間應提供的民生必需品，如白米、豬肉、花生油、瓦斯桶、衛生紙、茶葉等用品；其次對自然災害（如颱風、地震）或突發狀況（如戲台倒塌、停電等）無法演出時之責任歸屬也一併書明，最後則確認戲籠搬運費由劇團或請主支付。「定戲憑單」簽訂後一式兩份，由戲班和請主各執一份作為憑證，以免日後發生糾紛。

## 二、戲台的搭建

戲台搭建時間通常在演出前一天或當天上午搭建戲台，戲台外型如閩南式建築，屋頂有單向斜式（前簷高、後簷低）和懸山式（中脊高、前後簷低）兩種。

戲台結構早年都是以竹竿架設骨架，現均改用鐵製鷹架組合而成。骨架架設完成後，再鋪上木板（戲棚板）作舞台，戲台屋頂和左右後側蓋上帆布，形成鏡框式舞台。戲台搭建完成後，再由戲班工作人員吊掛中隔幕區分前後台，並鋪上地毯，安置燈光、音響設備，再將戲籠（戲箱）搬上後台，待演員抵達後由箱管人員將戲服、道具吊掛陳列。

外台戲舞台搭建費用通常由請主支付，如大型演出需要較大空間則由劇團自行搭台，有些劇團為爭取演出機會也會自行吸收搭台費以減少廟方負擔。搭台費用由何方支付會在「定戲合約」中註明，目前一般搭台費用約六千到八千元。







# I .The Performing Process of Outdoor Taiwanese Opera

Outdoor Taiwanese opera performance has a certain routine ranging from the invitation of companies, the set-up of the performance stage, to the actual performance. The essay would explain the process of outdoor Taiwanese opera performance in detail along the following paragraphs:

## 1. The Decision of Company Invitation

Before the birthday of the god enshrined and worshiped in the temple, the decision - maker of the temple, usually the chairman of the temple's executive board, key sponsor, secretary general or the chief monk/priest, would decide what type of performance and what companies would they invite. Generally speaking, for major events such as temple fair or the birthday of the major god worshiped in the temple, theatrical forms performed by "real people", such as Luan Tan Opera, Taiwanese Opera and Hakkanese Opera would be used. On the other hand, for the birthday of minor god, hand-over ceremony of annual sponsors, the performance sponsor by followers to show appreciation to god at the end of the year would choose to have puppet shows(especially hand puppet performance) or simply outdoor movies or variety show performance. During the preparation of temple fair, the theatrical performance would be regarded as part of the religious rituals. It is during this time that the key person in the temple would decide who to hire, and the company leaders or company agents would visit the temples for the opportunity to perform. After the decision is made, the temple or sponsor would contact the company and reserve the performance schedule and number of sessions. This is referred as " Inviting the performance " in trade talks. There's a saying in the industry goes that "Don't invite the one you don't like, and don't criticize the one you invite," referring to the attitude the sponsors should have when inviting the theatrical companies.

Once the temple or sponsor confirm with the company on schedule, both parties would then sign a contract, specifying the date of performance, total compensation and down payment, as well as the commission for the agent. The articles for daily use that should be provided by the client during the time of performance should also be specified in the contract, such as rice, pork, peanut oil, gas, toilet paper and tea leaves. The responsibility of each party when the performance is forced to be interrupted by natural disasters ( typhoon, earthquake ), or emergencies (collapse of stage, or electricity blackout) should also be specified in the contract. Last but not least, the contract should also specify who should be responsible for the transportation cost. Each party would hold a copy of the contract in order to avoid disputes in the future.

## 2. Set Up of Performing Stage

The stage is usually set up the day before performance, or in the morning of the day performed. The stage set-up is similar to the architecture in southern Fukien Province. There are two kinds of roof. One is "unidirectional slope"(high eaves in the front, and low in the back), and the other is "mountain style"(high in the ridge, and low in the eaves).

The structure of the stage was made by bamboo in the early years, but now replaced by steel scaffold. Once the structure has been completed, wooden board would be placed on top as the stage platform. Canvas will be covered on the rooftop and the sides to form a frame for the stage. After the stage being set up, the staff would then hang a curtain in the middle to divide front stage and backstage. They would then unfold the carpet, install the lighting and sound equipment, and then bring the costumes and props to the back stage. When the actors and actresses arrived, a stage manager would be responsible to keep the costumes and props in place.



### 三、演出前的準備

一般外台戲每天演出兩場，日戲約在下午兩點半，夜戲則在晚上七點半左右，在演出當天中午前，戲班演員、樂師就必須到戲台集合，準備日戲的演出。由於多數民間劇團專職演員不足，通常必須外調臨時演員來支援，而且一般民間劇團並沒有使用劇本，為使演出順利，因此在演出前必須由戲先生（導演）「講戲」，之後再進行「套戲」（排演）。套戲的重點大都是出場人數眾多的段落，必須安排出場順序及行進路線。此外，武戲部分也必須排演以免在演出過程中發生危險。以往在演出之前，主事者會向戲班「點戲」，點戲者還會致贈紅包，或在演出時「貼賞金」，以示捧場。目前外台歌仔戲鮮有點戲的情況，通常是劇團提出劇目徵詢請主意見，經主事者同意即決定演出劇目。

### 四、正戲開演前的規矩

按臺灣民間演戲習俗，凡是在廟埕演出，必定要先「扮仙」，再表演正戲。扮仙戲是屬於吉慶戲的一種，中國傳統戲劇演出前常加演幾段短劇作為開場戲，為信徒祈福，在浙江紹興戲稱為「口彩戲」、「討彩戲」，有討個好彩頭之意；廣東粵劇、潮州戲則稱「例戲」，是按照慣例必定要演出的吉祥戲；福建莆仙戲稱為「弄仙」，是扮弄神仙之意；臺灣各劇種則均為「扮仙」。所謂扮仙是指演員扮演天上神仙為神明祝壽並祝福地方風調雨順，善男信女平安；而扮仙的戲碼通常會依戲金的金額或神明的位階而定。戲金高，演員人數較多，或廟宇供奉之主神，神格較高（如玉皇大帝、媽祖、佛祖）時，就演出〈大醉八仙〉、〈蟠桃會〉、〈天官賜福〉等角色較多的扮仙戲碼；戲金不充裕或酬神對象神格較低（如土地公、三太子、大眾爺），就演出角色較少或劇中仙神格較低的戲碼，在所有扮仙戲中，最常演出的戲碼是〈三仙會〉或〈三仙白〉，因其出場角色少，且最簡短之故。在扮仙戲表演結束之後，才正式表演歌仔戲。

外台歌仔戲除了要先「扮仙」祈神之外，在正戲演出前亦會以「鬧台」熱場，同時也知會觀眾好戲即將上演。所謂的「鬧台」，就是後場樂師敲擊鑼鼓，吸引群眾到台下聚集。鬧台後，劇團團主或資深演員會在後台廣播「報幕」，內容大意是介紹演出劇團、恭祝某神明千秋華誕，並祝福請主和眾信徒「四時無災大賺錢」。







The cost for the stage construction is usually covered by the client of outdoor performance. If a bigger stage is needed for major performance, the company would set up the stage by itself. To win over more performing opportunities, some companies or companies would absorb the construction cost to make its offer more attractive. As for who should be responsible for the set-up cost, it is usually specified in the contract signed by both parties. The average cost for stage set-up is around 6,000 to 8,000 NT dollars.

### 3. Preparation before Performance

Outdoor performance usually has two sessions everyday, one at around 2:30 in the afternoon, and the other is around 7:30 in the evening. The performer and the musicians have to arrive at the venue before noon to prepare for the afternoon session.

Due to the fact of insufficient full-time actors and actresses, therefore theatrical companies usually have to hire temporary members to support the performance, and there is usually no written script among local theatrical companies, it is necessary to have the director explain the story and plot to the cast, and conduct rehearsal. The key points during the rehearsal are usually the acts that involve numerous characters. The director needs to arrange the sequence and routes of appearance to avoid confusion. In addition, acrobatic combats should also be rehearsed to minimize risk during the actual performance.

In the early days, the client would "order the program" from the theatrical company. Those who made special orders would give reward money in red envelopes to the company in advance or right during the performance to show their support. However such traditions no longer exist today. Now the company would propose the program to the client in advance, and the program is confirmed once the client has approved it.

### 4. Traditions before the Main Show

According to the tradition, performance in temple fair has to start with "God Impersonation" drama before the formal plays. The purpose of "God Impersonation" drama is for good fortune. For the traditional Chinese theatrical performance, a few short dramas of this kind would be performed to pray for blessings of the followers. In Shao-shin Opera of Tze-jiang Province, this is called "Good Omen" drama, literally meaning that's it's for the purpose of getting a good omen. In Cantonese Opera and Chaojou Opera, it is called "Customary" drama, meaning it is something customary. In Pushian Opera in Fukien Province, it is referred also as "God Impersonation" drama. In god impersonation drama, actors and actresses would play the role of various gods and goddesses to bless for favorable weather and the peace and happiness of the followers. The story selection for god impersonation drama is based on the level of rewards or the rank of the god. When the reward is higher, the number of cast would be bigger. Or if the major god worshiped in the temple is of higher rank, such as the Heavenly Lord(Yuhuangdadi), Matsu or Buddha, stories that include more characters such as "Drunken Eight Fairies", "Peach of Immortality", and "Blessings from the God". On the other hand, if the reward is moderate, or the god worshiped is of lower ranking, such as the God of Earth, Third Prince, and Master Da-jong, stories with less characters or featuring characters of lower ranks would be performed. Among all the god impersonation plays, "The Meeting of Three Gods" is the story most frequently performed, for it is one of the plays that require fewest actors and the shortest playing time. The formal play would be performed right after the god impersonation drama.

Aside from the god impersonation drama, outdoor Taiwanese opera performance would warm up the performance by "making a racket." It is also used as a means to inform the audience of the performance. "Making the racket" refers to the fact that the orchestra would play drum and gong loudly to gather the crowd. After making a racket, the director of the troupe or senior actor would announce the program features backstage.