

南管



Nankuan



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Seoul National University

Yonsei University

Hanyang University

記漢唐樂府

Commentary On the Performance of Hang-Tang Yue-Fu Ensemble

觀賞漢唐樂府的演出，令人陶醉、興奮、肅然起敬。

漢唐樂府是藝術的使者，它應邀訪問過許多國家的高等學府，並將走遍世界，將中國千年古樂——南音奉獻給全人類。

中國古代音樂藝術，光輝燦爛。但經歷史變遷，大批珍品失傳。古琴與南音，則從不同的系統積聚著豐富的瑰寶，這是人類共同的音樂財富。

南音，和世界上所有的音樂都不同，和中國其他地方的音樂也頗有差異，別具一格，獨樹一幟，顯示出它的特色美。在它產生之時，無疑是一種用新的形式演奏的新的音樂，千載之後，今人聽來，則是一種用古老的形式演奏的古老音樂，在樸素的形式裡面，包含著音樂不朽的生命，顯示出它的古典美。它是那樣的高貴、柔婉，體現著中華民族的文明與純正心靈，顯示出它的雅緻美。其中不乏絕佳之作，以有限之樂音，體無窮之情義，華麗細膩，發人省思，顯示出它的精深美。特色、古典、雅緻、精深，使它具有無窮的生命力，歷千載而不衰。

Zhou Chang, Professor, Director Music Department Xia-men University

Joining the gala of Han-Tang Yue-Fu ensemble is an experience of fascination, and excitement, while my heart is also filled with deep veneration.

Being invited to perform in diverse universities and colleges in many countries, The Han-Tang Yue-Fu Ensemble has been the envoy of art. Consequently, she is going to visit more places to introduce the Nanyin*, a genre of Chinese classical music who has thousand years of history to the world.

Chinese classical music was so glorious and fabulous before many musical treasures had been extinct through years. Yet, Qin (seven-string zither) and Nanyin have, from different channels, accumulated and inherited excellent musical treasures which should be shared by all the peoples in the world.

Nanyin, distinctive from other musics of the world as well as from other regional musics of China, is unique, peculiar for its own characteristics. It has been, during its development, a type of new music with new performing orchestration. After thousands years, it is now a genre classical music with traditional form. Within its plain orchestration, a perpetuated musical life is comprised, the classical virtuosity is expressed. This illustrates the beauty of its simplicity. It is so elegant, tender that the spirits of Chinese culture could be thus revealed. This proves the beauty of its refinement. Some of its excellent pieces among the repertoires are limited within few notes yet conveying ample feelings. This testify the beauty of its profundity. With such unique, simple, refined, and profound essence, Nanyin is able to maintain liveliness through thousands of years.

這一切，都已相當完滿地體現在漢唐樂府的演奏演唱中。漢唐樂府的藝術家們把南音的特色看作是中華民族對人類的貢獻，衷心推崇它；他們把南音的古典看作是文明古國的氣質，誠心維護它；他們把南音的雅緻看作是“古士君子之風”，熱心發揚它；他們把南音的精深看作是思想和藝術的高超與成熟，細心體現它。漢唐樂府的創辦人絃管樂家陳美娥，乃是一位對南音美有很高悟性和極深感受的藝術家，她的演奏與演唱，無處不貫注著音樂的生命力，無處不流露著南音美。體察深，愛得深，自然產生出篤實信念與奉獻精神，以及卓越的指導能力，使漢唐樂府獲得整齊的演奏水準，達於和諧的境界。

漢唐樂府除致力於演藝的提高，尚十分重視理論的探討。這一方面是推廣南音藝術之需要，另一方面，又是提高全團素質不可缺少的功力。藝術與學術，相輔而行，相互促進，這也是漢唐樂府的一個特色。當然，漢唐樂府最崇高的使命，始終是不遺餘力地把中國傳統音樂之瑰寶奉獻給全民族和全人類，以弘揚民族音樂，並給世界藝術提供寶貴的參考。

漢唐樂府，任重道遠。
祝它取得更大的成功！

廈門大學教授
音樂系主任
藝術學院院長

周暢

Han-Tang Yue-Fu Ensemble has fully brought about all the characteristics of Nanyin during its life performance. The musicians treat the music as one of the greatest contributions of Chinese peoples to the world. They portray its simplicity, admire its refinement, and interpret its profundity. They enthusiastically carry on the tradition and develop it. The Nanyin virtuoso, also the founder of Han-Tang Yue-Fu Ensemble, Ms. Mei-O Chen, is a musician with great musicality and sincere affection to this music. With her inspiring dedication and admirable leadership, the ensemble is able to achieve superb harmony.

Besides the efforts of improving their performing skills, the musicians of Han-Tang Yue-fu are encouraged in theoretical researches as well, not only for the practical need to promote Nanyin music, but also for the progress of the musicians themselves. Performance in conjunction with research, is another characteristic of Han-Tang Yue-Fu. By and large, the great mission of the members of Han-Tang Yue-Fu is to contribute with all their efforts the treasures of Chinese traditional music to all the human beings. The responsibility is heavy while the way is long. I congratulate them for their further success.

*Nanyin, usually known as Nankuan in Taiwan, is identified as Amoy music in the West as well.

南管古樂簡介

A Brief Introduction of Nankuan Music

福建「南音」又名「絃管」，或稱「五音」、「南樂」、「郎君樂」，乃閩南全民之樂。相傳是鄭成功時（公元1624~1662）隨軍民子弟帶入台灣，為別於鑼鼓樂之「北管」，而改稱絃管為「南管」。

南管古樂擁有自己的樂理學說、律調、體制和記譜方法，堪稱最符合中國民族音樂之定義。其保存的樂曲可分三大類：「指」48套，可歌亦可清奏；「譜」16套，為純器樂演奏曲；清唱「曲」二千餘首之多。由四種純律調式產生一百多式樂曲旋律，並有七撩拍、三撩拍、一二撩拍、疊拍、緊疊拍、慢頭及慢尾聲等七種緩急迥異的節奏與非節奏變化。

南管古樂曲韻清麗舒婉、內容文靜高雅、具古士君子之風。再從南管排場、樂曲組織、調式結構及主要樂器形制來看，確可窺見周代房中樂、漢代相和三調、魏晉清商大曲及隋唐清樂之遺風。它與北平智化寺音樂、西安鼓樂、開封大相國寺音樂、山西五台山音樂並列為中原五大古樂。經權威律學家之分析，南管古樂甚至可能超越諸宗教音樂，為佛教未傳入中國之前的中國道統音樂。故南管古樂堪稱是中國歷史上保存最完整、蘊藏最豐富的古典音樂瑰寶之一。

南管古樂演奏時之排場如下：

中坐者持拍板，逢拍位擊之

□

琵琶□

□洞簫

三絃□

□二絃

此為基本之四種樂器稱為「上四管」，另有打擊樂器響、鑼、叫鑼、雙音及四塊，合稱「下四管」者，可加入成為上下四管大合奏。

Nankuan was originally called either "hsienkuan" (string and wind), "Wuhin" (five notes), Nanh'eh (southern music), or "Langch'nh'eh." It was the most popular music of Fuchian province in south-east China, and tradition has it that when General Ch'nh'nkung retreated from the mainland to Taiwan to escape the invading Manchu armies (AD 1624 to 1662), his soldiers and immigrants from Fuchian brought their native music with them. In order to distinguish that music from "Peikuan Loku" music (percussion and wind music), they called their own music "Nankuan," which means "Southern wind."

Nankuan is the most typical kind of Chinese traditional music, with its unique theory and modal system and its own musical notation, it encapsulates the Chinese national character. It has sustained three types of music: "chih," "pu," and "ch'u." There are forty-eight "chih" pieces, which can be either sung or played instrumentally. Of "pu" there are sixteen pieces which are all for instruments only. The "ch'" on the other hand, are all for singing and number more than two thousand pieces. All of this music is based on four kinds of scales, which give rise to more than one hundred melodies. These combine with seven types of rhythm (mant'ou, ch'li'iao p'ai, san liao p'ai, yier liao p'ai, tieh p'ai and man wei sh'ing) to give Nankuan its unique Chinese character. The antique character of Nankuan is conveyed especially by its elegant melodies which capture the spirit of the ancient Chinese gentleman. You can see that in the Nankuan orchestra, the arrangement and modal structure of the music and the types of instruments used, there is a great similarity with the 'Fangchung' music of the Chou Dynasty, 'Hsiangho Santiao' of the Han Dynasty, the "Ch'ingshng" of Wei-Chin, and the "Ch'ing'yeh" of the Sui and Tang Dynasties. Thus Nankuan is truly the best preserved and most precious treasure from the history of Chinese music.

漢唐樂府簡介

About the Han Tang Classic Music Institute

漢唐樂府成立於1983年，由絃管樂家陳美娥創辦，致力於南管古樂理論研究及演奏人才的培育。

1986年應邀赴美國哈佛、耶魯、華盛頓、賓州、匹茲堡、加州、普林斯頓等大學及日本天理大學訪問演奏。發表『清商樂與絃管（南管）研究』論文，引起國際學者對南管古樂歷史淵源深切重視。

1987年應邀赴香港中文大學訪問；1988年五月赴日本參加『亞細亞傳統音樂會』，均以整齊演奏水準、古樸典雅氣質和獨到研究論點，獲得學術界一致的讚賞。

1988年十月應英國牛津、劍橋、倫敦大學；法國國家科學研究院、荷蘭萊頓大學、德國海德堡大學、比利時皇家音樂學院、奧地利維也納大學、維也納音樂學院等高級學府邀請，由行政院文化建設委員會率領前往文化交流。

1989年應中國音樂學院、西安音樂學院、福建省文化廳及廈門、泉州南管研究會的邀請，作40年來兩岸音樂團體首次正式交流，與北京中央民族樂團假北京音樂廳同台合奏。

1990年錄製『中國千年古樂—南管』唱片，獲得行政院新聞局頒發最佳唱片、最佳演奏及最佳製作人三項金鼎獎。

1991年應澳洲葛里菲斯、馬魁里、昆士蘭大學、及新加坡、馬來西亞、印尼、香港等地區之南管僑社的邀請，率領新培訓之青年學生前往演奏訪問，呈現古樂薪傳之成果。

1992年獲教育部頒發民族藝術薪傳獎。

1993年十月獲亞洲作曲家聯盟93年年會及大田博覽會之邀，前往韓國訪問演出。同月並受邀參加香港“中國音樂節”。

同年成立漢唐樂府藝術文化中心，以振興華夏傳統禮樂，培訓德、識、藝兼備之南管人才為目的。

The Han Tang Institute founded in 1983 by Chen Mei O, who also serves as the Director of the Institute. The Institute aims at undertaking research into ancient music theory and cultivating talented performers in the art of Nankuan performance.

In 1986 members of the institution were invited to give recitals at Harvard, Yale, Washington at Seattle, Pennsylvania, Pittsburg, California and Princeton universities. In that year they also performed in Japan at Tianli University and published 'Ch'inshangh'e'h and Hsiankuan Research,' the purpose of which is to guide and stimulate international scholars in the field of ancient Chinese music history. In 1987 the Han Tang institute were invited to perform at the Chinese University in Hong Kong. In 1988 the attended the Asian Traditional Music Festival in Japan, where they received much praise and critical acclaim from academics for the high standard, temperament and classical spirit of their performance.

October 1988 they have been invited to Europe, where they are visiting Oxford, Cambridge, London, the Sciences Sociales Centre National in Paris, Leiden, Cologne and Hamburg universities, as well as the Royal College of Music in Belgium, the University of Vienna and the Vienna College of Music. This tour is being led by the Council for Cultural Planning and Development Executive Yuan R.O.C., to promote cultural exchange.

In November 1989, they were invited by the Academy of Chinese Music, the Xian Music College and the Nankuan Research Institute of Quanzhou, then got together with the National Orchestra of Beijing city. This event was the first occasion for Chinese and Taiwanese music groups meeting with each other formally after forty-years separation of two china. On this tour, they also went to pay their respect to the Yellow Emperor at his tomb.

In 1990, their record of "Ancient Chinese Music, Nankuan" produced by the institute won triple prizes awarded by the GIO of the Executive Yuan for the best record, best performance as well as best production of the year.

In 1991, they received several invitations from the Griffith, Macquarie and Queensland Universities in Australia, and also from some Nankuan associations in Singapore, Malaysia, Indonesia and Hongkong.

In 1992, they won the "Shin chuan" prize of classical music which was awarded by the Ministry of Education.

In 1993, they established the "Han Tang Arts & Culture Center" continuing their work in Nankuan researching and cultivating talented performers.

訪問人員簡介

About the Performers



馬水龍(領隊)

作曲家馬水龍先生，1939年生於台灣基隆。1964年畢業於國立藝術專科學校，主修作曲，師事蕭而化教授。1972年獲西德雷根斯堡音樂學院全額獎學金赴德留學，師事席格蒙博士，並於1975年以最優異成績畢業。曾兩度獲得金鼎獎，也曾獲中山文藝創作獎及吳三連文藝創作獎等。作品包括管弦樂、室內樂、鋼琴曲、聲樂曲及合唱等四十餘件。另有採用中國民歌改編之合唱、鋼琴曲數十首，常發表於國內，歐美及東南亞等國家。

其作品“梆笛協奏曲”1983年由羅斯卓波維奇指揮美國國家交響樂團，於台北國父紀念館演出，並同時經人造衛星在美國公共電視網實況轉播，引起國內外極大迴響與喝采。1986年獲美國國務院費爾伯萊特學術獎赴美研究，並於紐約林肯中心等處舉行數場個人發表會，堪稱第一位在林肯中心作整場個人發表會的中國作曲家，目前已有5張唱片及CD發行全球。曾被列入1991年“世界名人錄”及“五百名人錄”中。

現任國立藝術學院院長，亞洲作曲家聯盟中華民國總會暨中華民國作曲家協會理事長。

Ma Shui-Long (Leader)

Ma Shui-Long, a renowned composer in Taiwan, was born in Keelung, 1939. He studied theory and composition under Prof. Hsiao Erh-Hua at the National Taiwan Academy of the Arts and graduated in 1964. In 1972, he was awarded a scholarship to study under Dr. Oscar Sigmund in Regensburg Kirchenmusik Hochschule, West Germany and graduated with distinction in 1975. Mr. Ma was the winner of numerous awards for his compositions, such as the Sun Yat-Sen Literature and Arts Award and the Wu San-Lien Literature and Arts Award. His more than 40 compositions are of wide range, including works for orchestra, chamber ensemble, piano solo, voice solo, and chorus. In addition, he has arranged many Chinese folks songs into chorus and piano pieces. His works have been performed not only in Taiwan, but also in Europe, the United States, and Southeast Asia. His five sound recordings are released all over the world.

Mr. Ma's "Bamboo-Flute Concerto" was performed in Taipei by the National Symphony Orchestra of the United States under the baton of Mstislav Rostropovich in 1983. The event under broadcasted live via satellite on PBS Television network. The success of the piece brought Mr. Ma international recognition. In 1986, he visited Columbia Univ. and the Univ. of Pennsylvania as a Fulbright scholar, and gave four composition recitals in Lincoln Center, New York, and other major cities. Mr. Ma is listed in "Who's Who in the World" and "The First Five Hundred" published by IBC in 1991.

Mr. Ma is now the president of National Institute of the Arts in Taiwan. He also serves as Chairman of Asian Composers' League R.O.C. National Committee and Composers' Association of R.O.C.

訪問人員簡介

About the Performers



陳美娥(創辦人兼團長)

台灣省高雄縣人，1954年生，從事廣播工作多年。一九七五年接觸南管古樂，遍訪台灣及東南亞各地，跟隨多位資深南管名師學習琵琶演奏和樂曲演唱。

一九八二年與法國巴黎大學教授施博爾(Dr. Kristofer Schipper)博士共同策劃，促成我國南管古樂首次赴歐洲巡迴演出，歷經德、法、比、荷、瑞等五個國家舉行十二場音樂會。「南管」以文靜高雅古典格調，風靡歐洲無數愛樂者的心，亦帶動學術界探討南管歷史淵源之潮流。

一九八三年在兄長陳守俊支持下，于台北成立「漢唐樂府」專注「南管」學術研究，為中國古典音樂進化線索之銜接莘莘鑽研，著有「中原古樂史論稿」上、中、下三篇(未出版)，以復興中華悠久優秀之禮樂精神，興國際間的民族音樂尊嚴重建為志願。

成立以來積極培育新生代南管古樂演奏人才，並率團訪問美國、日本、歐洲、香港及中國大陸等高級學府。

一九九〇年十二月錄製「中國千年古樂——南管」獲行政院新聞局頒發最佳南管唱片、演奏、製作人三項金鼎獎。

一九九一年十一月應邀參加總統府介壽館音樂會，擔任主唱、主奏。現為漢唐樂府藝術文化中心總監，及漢唐樂府南管古樂團團長。

Chen Mei O (Founder and Director)

Born in Kaohsiung, Taiwan in 1954, she devoted many years to broadcasting work. In 1975 she came across Nankuan music and began her research on it extensively. Since then she has followed many renowned teachers of Nankuan music to study p'ipa and singing.

In 1982, together with Prof. Kristofer Schipper of Paris University, she planned and helped to bring about the first R.O.C. Nankuan music tour of Europe, which visited West Germany, Switzerland, Belgium, Holland and France. In these five countries there were 12 major recitals and the elegant style of Nankuan music not only attract large numbers of European audience but also draw attention of scholars noticing the importance of Nankuan history.

In 1983, with the aid of her brother, Mr. Chen-Shou-chun, she founded the Han Tang Classic Music Institute concentrating on doing research into ancient music and cultivating talented performers in the art of Nankuan performance. Her research on 'Chung-yuan ku-yueh shih' (The History ambition of reconstructing the brilliant tradition of Nankuan music in the field of ethnomusicology). Under her direction, the Institute has visited many universities in the United States, Japan, Europe, Hong Kong and Mainland China to give performances and teaching demonstrations.

In 1990, the record of "Ancient Chinese Music, Nankuan" produced by the Institute won triple prizes awarded by the GIO of the Executive Yuan for the best "record, performance and production" of the year.

In 1991, she was invited to perform in the concert held in the Presidential Hall. She is now the Director of Han Tang Classic Music Institute, and the conductor of the Han Tang Arts & Culture Center.

訪問人員簡介

About the Performers



陳守俊(副領隊)

台灣省高雄縣人，1949年生，漢唐樂府名譽團長，致力於南管古樂及民族藝術之研究保存，並積極促進台海兩岸文化藝術交流。現為漢唐樂府藝術文化中心董事長。

Chen Shou-chun (Deputy Leader)

Born in Kaohsiung in 1949, he is the Honor Leader of the Institute. He enhances not only the preserving of traditional arts and music but also the cultural exchange between R.O.C and mainland China. He is now the president of Han Tang Arts & Culture Center.



王心心(音樂指導)

1965年生，福建晉江人。福建藝校南音班畢業。曾獲大陸「全國曲藝新曲目」三等獎、「通美杯」全國盒式磁帶銀榜獎、華東六省「紅燈杯」歌曲大賽最佳演唱獎，以及「福建南音廣播大賽」第一名。為少有的南管專業科班人才。現為漢唐樂府專任音樂指導。

Wang Hsin-Hsin (Music Instructor)

Born in 1965, graduated from the Nankuan Department of the Fu-Chien (a province of mainland China) Arts & Crafts School. She had won many national singing prize in China, including the 3rd prize of "National New Songs Contest", the silver medal of "National Tong-Mei Cup" tape recorder competition, and the "Best Singer" prize of the "Red Light Cup Contest" in the east 6 provinces. She was also the winner of the Nankuan Broadcasting Contest in her native province. She is now the music instructor of the Institute.



陳焜晉(副團長)

台灣省台中縣人，1948年生，早年留學日本研習鋼琴製造及調律，後從事南管簫笛吹奏研究和南管樂器製造，為台北市鋼琴調音業職業工會理事長，漢唐樂府副團長。

Chen Kun-chin (Deputy Director)

Born in Taichong, Taiwan in 1948. When young Chen studied piano manufacturing and music in Japan. Later he studied Nankuan "Hsiao" and "Ti" (Chinese flutes), and Nankuan instrument reproduction. He is now the Taipei Piano Technicians Association and the deputy leader of the Institute.



楊韻慧

台灣省桃園縣人，1966年生，台北市立師範專科學校音樂科畢業。主修鋼琴，現在北京攻讀民族音樂學。1986年參加漢唐樂府，主修琵琶和洞簫。現任漢唐樂府藝術文化中心主任。

Yang Yun-hui

Born in 1966, a native of Tao-yuan, Taiwan. She graduated from the Music Department of the Taipei Municipal Normal School, specialized in piano. She is at present studying ethnomusicology in Beijing. She joined the Han-Tang Institute in 1986. Her main instruments are the Pi-p'a and the Tung-hsiao. She is the manager of Han-Tang Arts & Culture Center.

訪問人員簡介

About the Performers



黃荷

1969年生，政治大學畢業。1991年加入漢唐樂府，主修琵琶及二絃。現為漢唐樂府藝術文化中心執行主任。

Huang Ho

Born in 1969. A graduate of National Cheng-Chi University. She joined the Institute in 1991 and majored in Pi-p'a and Erh-Hsie. Now she is the executive manager of Han Tang Arts & Culture Center.

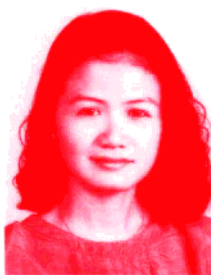


陳倫韻

台灣省台南人，1972年生，高中畢業。主修琵琶、三絃。漢唐樂府藝術文化中心總務。

Chen Lun-Chieh

Born in 1972, a native of Taiwan, and a high school graduate. She is now the general executive of the Han Tang Arts & Culture Center. She majored in San-hsien and Pi-p'a.



游麗玉

1964年生於台灣宜蘭。國立藝專國樂科畢業。現為實驗國樂團演奏員。1992年參加漢唐樂府，專攻聲曲演唱。

Yuo Li-Yu

Born in 1964, a native of I-Lan. She graduated from the Chinese Music Department of the National Taiwan Academy of the Arts. She joined the Institute in 1992 and major in the vocal part.



吳堆煌

福建省石獅市人，1950年生，現旅居澳門。自幼隨晉江吳敬水、石獅蔡友鏢、陳玉春、廈門任清水等名師學習南管。六歲即以琵琶、二絃獨奏獲北京「全國文藝會演」一等獎。七歲時中央電影公司並特別為其拍攝專輯介紹其特殊造詣。1959年進入廈門藝校專攻玉喞演奏。擅長各種南管樂器，尤精於洞簫、二絃。

Wu Tui-Huang

Born in 1950, a native of Fu-chien and now live in Macau. He learned Nankuan from many famous teachers in his childhood. When 6-year-old he went to Beijing attend National Competition and won two 1st prizes. When 7 years old he appeared in an interview show produced by the Central Movie Co. He plays many Nankuan instruments well, especially the Tung-hsiao and Erh-hsie.

樂器簡介

The Instruments of Nankuan

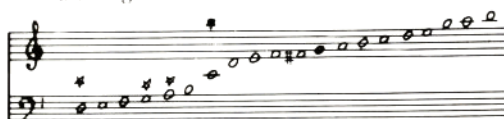
琵琶

曲項、梨形，橫抱，以手彈之；四相八品成其十二柱，左手按絃以「食」、「無名指」兩指，右手捻、點、撻以「食」、「姆」二指。「夏」線以姆指壓絃，「掄」指以「小」指為先。與傳自西域捍撥琵琶及近代豎抱琵琶格制迥異。其材質構造，誠如晉書所云：「…八音之用，誦於典藝，簫韶九奏，物有容制。惟此琵琶，興自夫裔，…臨樂則齊州之柘木，拊柱則梁山之象犀，撻以玳瑁，格以瑤枝…」

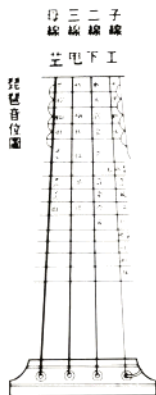
P'ip'a

The Nankuan 'p'ip'a' resembles the ancient Chinese lute(kuch'in), being made from the same materials and using a fingering technique based on the same principles. It is arranged into four hsiang and nine p'in, very much like the qukin's 13 stops. Unlike the more common 'hu p'ip'a', the body of the 'nankuan p'ip'a' is held firmly between the chest and stomach and held horizontally at a ninety degree angle to the body of the performer, who sits with the left leg crossed over the right so that the knee is slightly raised, enabling the instrument to be held securely.

The left hand finger technique uses mainly the index and ring fingers to control the strings by applying pressure. The right hand index finger is used to hammer(tian) and pluck(kou), while the thumb nail is used also the pluck and strum. The position of the notes or the 'p'ip'a' can be seen in the diagrams below.



電下取×上八發射士一快器柱仍性一快



拍板

檀木製品，五片串成，「樂正」執之，數撩按拍，發皆中節。器樂演奏時居樂隊指揮地位，樂曲演唱時，則由歌者執拍端坐，誠如漢書所云：「絲竹更相和，執節者歌」之古典風格。

Paip'an

Five pieces of sandal wood used by the singer to conduct the orchestra. When the music starts the singer stands up until it is in full swing. The singer then sits bolt upright, singing and conducting with the 'paip'an,' until near the end of the piece, when he stand, once again to signal to the next singer to take his position.

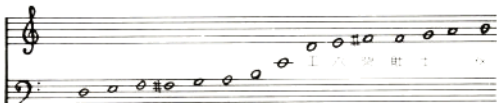


洞簫

南管古樂係以琵琶指法定譜，旋律則以洞簫輔導完成。簫身前五孔後一孔，純律定音度曲，其聲溫婉明亮，貴清忌濁，選材嚴謹，非觸地端之竹不取，其長逾十目九節不用，與世稱「尺八」非一物矣。

Tunghsiao(flute)

In Nankuan music the 'tunghsiao' sets the tune and pitch of the performance. Because it, soft and harmonious sound can be sustained for long periods without a break its main role is in supporting the 'p'ip'a' while the 'san hsie' is resting. During the performance the 'tunghsiao' is free to improvise, on the melody, within limits. The range of the three octaves. Because the pitch can be changed by using light, medium a heavy beath, it can produce thirty seven different foers.



竹下取×上八發射士一快器柱仍性一快



樂器簡介

The Instruments of Nankuan

二絃

竹頭爲首，十二竹節定柱身，調軫在右，與宋代奚琴同制，軟弓擦絃，凝鍊如笙，外空絃忌拉，內絃忌推，與洞簫互爲陰陽，輔助吹管氣韻之延綿。

Erh Hsiet(two strings)

The "erh-hsie" complements and contrasts with the "tunghsiao"(flute) and supports the "p'ip'a."

When it is played 'tun kuan,' the inner string is tuned to a low G and the outer string is tuned to D. When it is played 'p'ing-kuan,' then the inner string is tuned to a low D and the outer string to A. The tuning pegs of the "erh-hsie" are on the right; facing in the apposite direction to those of the 'huch'in.' The instrument comes originally from a warrior culture, the born being used in between the two strings made from hair from the tail of a horse.



三絃

直項長柄小圓腹，雙面蟒皮，形體與古傳「絃鼗」或曰「秦琵琶」近似。音色圓厚，與琵琶之鏗鏘，互爲陰陽，指法亦同。惟於「四大名譜」器樂演奏時，可運用特殊指法參差音響表現和聲效應。

San Hsiet(three strings)

The 'san hsie' is a stringed instrument that is played like the 'p'ip'a,' and the two instruments complement each other like yin and yang. The fingering is often the same as that of the 'pip'a.' Although it takes the lead in some special songs, it usually follows the 'p'ip'a,' insitating it with its own special tone. It belongs to the 'tiyin'(bass) class of instruments.



樂器簡介

The Instruments of Nankuan

雙音

亦稱「雙鈴」或「雙鈺」、銅製無舌，兩手分執，隨撩互擊，音色力求柔和幽揚，如空谷迴響。

Shuangyin

Also called the 'shuangling' or 'shuangch'ing,' it consist of two cooper bells without clappers, one held in each hand and struck together to make a soft, resonating sound.



叫鑼

又稱「小叫」，係木魚與小鑼組合之打擊樂器，左手姆、中二指執木魚，食指掛住小鑼，右手執薄木片，演奏時，手掌左右擺動使小鑼發出如鐘一般洪亮之聲，拍位擊木魚，撩之後半拍擊小鑼。

Chiaolcho

Also called the 'hsiaochial,' it combines a 'muy' (wooden fish) and a 'hsiaolo' (small lgong), which are used like castanets in the left hand. The right hand holds a flat stick that is used to beat a rhythm on the 'muy'.



響簫

銅製品置於竹篾圈中，執於左手，右手執紙製小軟捶，上下晃動迎合，使響簫發出如磬一般清脆之聲，隨琵琶指法演奏，逢拍位停頓，乃唯一可與琵琶撚指同時發音之金屬樂器。

Hsiangchan

Made from a piece of cooper fixed in a bamboo shell. It is held in the left hand and touch with a flexible stick held in the right. It makes a chiming sound and follows the 'p'ip'a.' It is the only metal instrument that can be played simultaneously with the 'p'ip'a.'



四塊

兩端有節（竹目）之竹片，左右手各執兩片，雙手含勁使其互相震動發出如鳳鳥嘹嘑之聲，逢拍位雙手握重擊，撩位則頭尾兩端互擊，其餘撚、掄、挑等指法，一如琵琶節奏。

Sikuai(4 pieces)

Consists of four pieces of bamboo, two held in each hand, used sometimes like castanets and sometimes struck together to beat time. The rhythm is the same as that of the 'p'ip'a.'



南管音樂記譜法

The Notation of Nankuan Music

南管音樂記譜法以工尺譜記之。

- 一、以「乂」、「工」、「六」、「士」（或有人寫爲「乚」者），「一」五音爲連音。
- 二、加「人」字旁爲高音，如「伡」、「仵」、「仕」、「仵」或「伡」。
- 三、低音「工」爲「𠂔」。「六」爲「𠂔」。「一」爲「𠂔」。「士」爲「乚」（有人相反）。
- 四、工尺譜之右爲琵琶指法，再右爲「撥拍」。如

The Natation of Nankuan Music

Nankuan music uses the "kungch'ê"(工尺) method of musical notation.

1. The five symbols "ㄨ, ㄟ, ㄆ, ㄣ, ㄣˊ" are used to signify the notes C, D, E, G, A, respectively.
2. Adding "ˊ" raises the pitch one octave, as in "ㄟˊ" "ㄟˊ" "ㄟˊ" "ㄟˊ" or "ㄟˊ" "ㄟˊ".
3. To lower the pitch "ㄟ" use "ㄟˋ", "ㄟ" use "ㄟˋ", "ㄟ" use "ㄟˋ", "ㄟ" use "ㄟˋ", "ㄟ" use "ㄟˋ".
4. To the right of the 'kungch'ê music is the fingering for the p'ip'a, to the right of which is the plucking and hammering for the right hand.

工尺譜	工 士 士 士 一 士 一 一
琵琶指法	○ + ○ ノ + ○ L 、 ○ ノ +
撥(、)拍(○)	、 、 ○ 、 、 、 、 、 ○

寅部

梅花操

正月建寅
梅花芳盛

五空管

首章 釀雪爭春

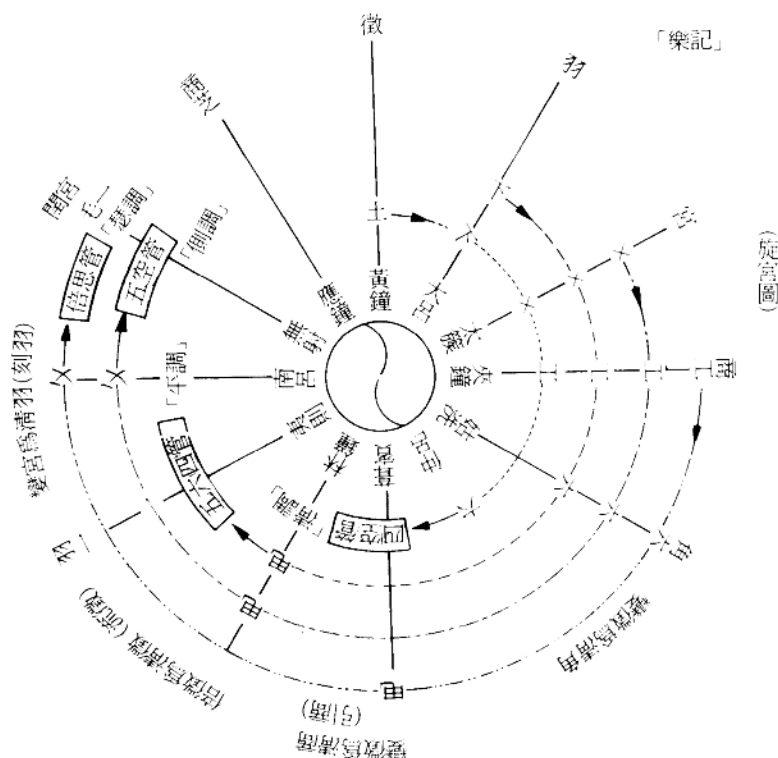
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南管音樂記譜法

The Notation of Nankuan Music

中國古律		黃鐘	大呂	太簇	夾鐘	姑洗	仲呂	蕤賓	林鐘	夷則	南呂	無射	應鐘	絃管調名
平調	絃管音名			×	工	六			电	一				五六四(×)管 (以徵為調首)
	古代音名			宮	商	角			徵	羽				
	西洋音名			Do	Re	Mi			So	La				
清調	絃管音名			×	工		六		电	一				四空管 (以清角為調首)
	古代音名			宮	商		清角		徵	羽				
	西洋音名			Do	Re		Fa		So	La				
瑟調	絃管音名				工	六		电	一	×				倍思管 (以變徵為調首)
	古代音名				商	角		變徵	羽	變宮				
	西洋音名				Re	Mi		bSo		La	Si			
側調	絃管音名			×	工	六			电	一	×			五空管 (以變宮為調首)
	古代音名			宮	商	角			徵	羽	變宮			
	西洋音名			Do	Re	Mi			So	La	Si			
楚調	絃管音名			×	工	六	六	电	电	一	×			轉調
	古代音名			宮	商	角	清角	變徵	徵	羽	變宮			
	西洋音名			Do	Re	Mi	Fa	bSo	So	La	Si			

春作夏長，仁也！秋歛冬藏，義也！仁近於樂，義近於禮。



曲目介紹

The Introduction of the Compositions

演出曲目

△曲目A

1. 你因勢
2. 一間草厝
3. 八駿馬
4. 遠看長亭
5. 梅花操

△曲目B

1. 請月姑
2. 冬天寒
3. 四時景
4. 茶薇架
5. 百鳥歸巢

△曲目C

1. 南海觀音讚
2. 感謝公主
3. 夫為功名
4. 陽關三疊
5. 聽門樓
6. 梅花操

△曲目D：開幕式用

1. 推枕著衣
2. 梅花操之四、五節

推枕著衣 (曲)

調式：五六四徵管 (平調)

音律：徵、羽、宮、商、角。

曲牌：望遠行 (一、二撩拍，4/2)

故事：出自「指」「為君去時」第二樂章，概述深閨少婦幽怨情思。

曲詞：推枕著衣，阮起來步履。懶移步，倚窗邊。無聊興只處，望月瞻星。對嫦娥阮慙慙問卜歸期。伊不應，阮越自傷悲。空落得，阮思想無意。想起來，那是冤家，汝來誤阮少年時。想起來，那是枉屈阮此青春，汝來誤阮守此長冥。

你因勢 (指)

調式：四空管 (清調)

音律：清角、徵、羽、宮、商

曲牌：短中滾、太子遊午門 (一、二撩拍2/2煞尾聲)。

樂解：第一、二樂章概述明「雪梅教子」情節；第三、四樂章概述宋「壽昌尋母」情節；第五樂章概述唐「姜孟道離妻」情節，可見古人擷取音樂片段填入曲詞成為戲劇插曲之手法。本曲牌「太子遊午門」或云「太子遊四門」，據研究係唐朝佛曲，描述釋迦牟尼佛遊四門觀四象而覺悟出家之佛唱聲調。

Repertoire

• Programme A

1. It's Kind of You
2. A Poor Cottage
3. Eight Stallions
4. I See the Faraway Inn
5. Plum Blossoms

• Programme B

1. Invitation to the Moon Fairy
2. The Cold Winter
3. Four Seasons
4. The Rose Trellis
5. Hundred Birds Flying

• Programme C

1. Praise for the Goddess of Mercy
2. Parting Thanks to the Princess
3. For the Sake of Glory
4. The Yang Gate Refrain
5. Midnight
6. Plum Blossoms

Programme D, for the Opening Festivity

1. Restless Night
2. the 4th & 5th movements of Plum Blossoms

• Restless Night (ch'u)

Mode: P'ing

Pitches: G, A, C, D, E

Story: A young bride longs for her distant husband.

• Ni yin shih (It's Kind of You) (chih)

Mode: ch'ing

Pitches: F, G, A, C, D

Origins: "Tuan-chung-kun", "The Prince visiting the Four Gates". It is said that the melody is the singing tone of Buddha, and it's history can be trace to the Tang dynasty (7th-9th century A.D.). Story: The first two movements tell the story of "Hsueh-met teaching her son" of the Ming; the third and fourth movements tell the Sung story of "Shou-ch'ang searching his mother"; the fifth movement tells the events in "Chiang Meng-tao leaving his wife".

曲目介紹

The Introduction of the Compositions

一 間 草 厝 (曲)

調式：五六四儀管(平調)

音律：徵、羽、宮、商、角。

曲牌：望遠行(一二撩拍，2/2)

故事：出自梨園戲(即南管戲)「姜女行」，描述孟姜女為夫范杞樑送寒衣，半途中棲身破舊草屋之苦況。

曲詞：一間草厝，低都成乜，門前都是蜘蛛經絲，蚊飛來咬人都痛如針刺。孤燈一盞，阮無油通去添，思量卜做怎，阮度過只今冥。翻來覆去，阮袂睏得些厘，朦朧個所在，阮未知是幾更。等待月落鷄啼，起來看孤星，掠只烏巾包頭，阮寒衣揩起，為郎情著障生，管乜千鄉共萬里。星稀墜，月落山，野鷄啼，阮只心都不安。一洊西風起，都是煩惱我君寒，心頭苦有只千萬般，但得過嶺盤山，障般樣艱辛苦都是為君絆，受障般樣艱辛苦都是煩惱我君恁寒。

八 駿 馬 (譜)

調式：五空管(六律側調)

音律：清羽、宮、角、徵、羽、商。

樂解：「標題音樂」，全曲1/2的快板(疊拍)組成，描述駿馬蹣行、慢跑、急奔的各種形態，旋律輕快優美，節奏活潑，一至八樂章均以同型樂句結尾，乃唐清樂大曲特有曲式之一「重尾」手法完成之意像音樂。

章節：首節：驪騮開道。疊拍(1/2)
次節：驪騮閒遊。疊拍(1/2)
三節：驪騮驅馳。疊拍(1/2)
四節：黃驃跳澗。疊拍(1/2)
五節：烏騷掣電。疊拍(1/2)
六節：赤兔嘶風。疊拍(1/2)
七節：青驄展足。疊拍(1/2)
八節：驪騮卸鞍。疊拍(1/2)

• A Poor Cottage (chu)

Mode: Ping

Pitches: G, A, C, D, E

Story: A young bride named Meng Chiang-nü walked a long way for sending winter clothes to her faraway husband. On the way she had to stay in a poor old cottage. Though in such terrible situation she still worried about her husband.

• Pa Chün Ma (Eight Stallions) (p'u)

Mode: 'ch'ü lü ts'e tiao' (seven-pitches 'ts'e' mode)
Pitches: B, C, D, E, G, A, F#

Analysis: Program music. The whole composition uses the tich p'ai (1/2) meter. It describes the various motion of the stallion: plodding, jogging, and galloping. The melody is lively and pleasant. The first movement begins with a free-rhythm segment, which resembles the gradually increasing speed of the horses' movement. At the end of each of the eight movements, the motive A-D is repeated several times, which is another manifestation of the "ching wei" (repeating the end) technique of the Tang dynasty court music.

曲目介紹

The Introduction of the Compositions

遠看長亭 (曲)

調式：五空管 (六律側調)。

音律：清羽、宮、角、徵、羽、商。

曲牌：相思引 (慢三撩落緊三撩，4/4)

故事：出自「孟姜女」，描述孟姜女千里送寒衣給其夫范杞梁，在途中跋涉辛苦，又思念夫君的心情。

曲詞：遠看見長亭，未過短亭路又遠。
人家稠密，都是軍守營門。俾進去，近前借問，范氏杞梁伊今宿在值軍營中，得見我君，得見著我君，恰親像蜜內再添糖，錦上再添妝。喊聲，聽見喊聲都嚷，驚得我只腳酸手軟，又畏巡軍人來相盤問。把定，阮今把定莫得驚惶，想阮只姿娘人出路無，七犯法來帶賊。那是送只，送只寒衣度我郎，那是將只，將只寒衣度我范杞郎。

梅花操 (譜)

調式：五空管 (六律側調)

音律：清羽、宮、角、徵、羽、商。

樂解：「標題音樂」，概述梅花冰肌傲骨不畏霜寒之氣節，本曲特點在於第三樂章起，琵琶以「操」之手法和三絃對奏，頗有琴瑟和鳴之韻味，並用一主題旋律在高、低、中三個音區反覆再現，此即所謂「上聲弄」「下聲弄」「游弄」合稱「三弄」，魏晉清商琴曲特有的模式之一。

章節：首節：釀雪爭春。三撩拍(4/2)。

次節：臨風妍笑。緊三撩(4/2)。

轉一、二撩拍(2/2)。

三節：點水流香。慢疊拍(2/4)。

四節：聯珠破萼。正疊拍(1/2)。

五節：萬花競放。緊疊拍(1/4)。

• Yuan-K'an-Ch'ang-Ting (I See the Faraway Inn) (ch'u)

Mode: six-pitches "ts'e" mode.

Pitches: B, C, E, G, A, D

Story: The story is derived from a Nankuan play entitled "Meng-Chiang-Nü" which tells a young bride walked a long way for sending winter clothes to her faraway husband.

• Mei Hua Tsao (Plum Blossoms) (p'u)

Mode: six-pitches "ts'e" mode

Pitches: B, C, E, G, A, D

Analysis: Program music. At the beginning at the third movement, the pip'a and the san-hsien form a contrapuntal duet. The theme is repeated in the high, middle, and low registers, which constitutes the so-called "shang sh'ing nung" (flower register play), and "yu nung" (wandering music play). Together it is called "san nung" (three plays), which was a feature of the ch'in (seven-stringed lute) music of the Chin dynasty (3rd-5th century A. D.)

Movements:

1. Blossoms capped with snow
2. Blossoms smiling in the breeze
3. Blossoms touching the ice and emitting their fragrance
4. Flower buds like a string of pearls.
5. Ten thousand flowers blooming