

樂曲介紹

記得上次為高氏潤權、潤鴻昆仲的「嶺南粵調演奏會」寫序，是2015年3月康樂及文化事務署(康文署)主辦的「廣東音樂系列」。一晃六年，十分高興高氏昆仲所承傳的粵樂吹打與弦索，又在香港的音樂會舞台上與觀眾見面了。康文署今次主辦的樂貫南北系列「南北曲牌演奏會」，能邀請到高氏擔綱演出，正深慶得人！高氏昆仲過去在香港粵劇界及曲藝界的種種貢獻及成就，可詳其生平，於此不贅。惟需強調的是：高氏昆仲出自粵劇世家，為本港著名掌板師傅高根哲嗣，家學淵源，得乃父真傳，並獲行內前輩悉心栽培。其吹打弦索曲目與技藝除了得自家學，昆仲倆各於其早年已投身香港各大戲班擔任掌板及頭架，自上世紀至今，於香港新舊粵劇的演出經驗豐富及全面，閱歷深且廣，為行內外稱羨。

要了解演奏會所演奏的吹打牌子及大調，小調的歷史文化意義，需先了解粵劇音樂及其「棚面」(伴奏樂隊)的特色及主要發展。香港粵劇音樂發展到二十世紀，已十分豐富，包容甚廣。除了傳統的梆子、二黃(合稱「梆黃」)，亦有較早期的曲牌、大調及小調(以上於二十世紀初仍全唱官話)以及較後期的說唱歌謠(南音、粵謳、龍舟、木魚、板眼及鹹水歌等)與小曲。

在傳統粵劇鑼鼓中，又加入了京鑼鼓。其中包含了多個歷史時期加入的音樂、唱腔及其相關的樂器。用現代音樂學的說法，即粵劇內不同類型音樂各有特定的「配器」(instrumentation)。中國戲曲的樂器配搭，有別於西方作曲家的個人決定，而是緊隨該唱腔或牌子的原來戲曲傳統及其既定的器樂配搭，此導致各類音樂或唱腔有特定的音響標記。

中國戲曲的樂隊，一般分「文武場」；文場為弦索，武場為鑼鼓。這在今日的京劇仍如是。粵劇的「棚面」則比較豐富及複雜，差不多古今中外的樂器均有納入。自三四十年代，西洋樂器被納入粵劇，故有「中樂」及「西樂」之分，後曾經有過幾乎全部應用西洋樂器的年代。但1949年後，內地及香港均著力恢復應用更多的中國樂器。

粵劇早期的大調、小調(指長度，非指調式)均唱官話。大調是有完整故事的長曲，多有既定的板面及過門，如《貴妃醉酒》、《秋江哭別》等。小調或出於江南，或來自外省，若本曲無過序，則用《大八板》作板面，各自用其過板作過門，如《剪剪花》、《送情郎》等。二十世紀初拍和大、小調的樂器為二弦、提琴、月琴、三弦等弦索(見丘鶴儔《絃歌必讀》1916)。今日香港粵班亦會把一些小調，配合身段，用吹打的形式奏出，成了吹打牌子。如近年八和演出的《香花山賀壽》的「觀音十八變」。可見小調、過場譜及吹打牌子三者的密切關係。

粵劇的古老例戲如《封相》、《賀壽》及《送子》等的說白及唱腔均用官話(中州音)，是粵劇未用白話(粵語)前(約二三十年代)的較古老傳統。其音樂特點是牌子，全用鑼鼓及噴吶，即所謂「吹打」，不用弦索。而此「吹打」的配搭，亦正正是香港粵劇「棚面」分「中樂」與「西樂」年代中的「中樂」。這種吹打組合在今日的粵劇僅在例戲(如《六國大封相》)或「八音班」中方會用得上，或與早年崑、弋、徽等外來聲腔入粵之歷史有關，應該比弦索更古老。而今日「北崑」仍有不少唱的曲牌以噴吶為主要伴奏樂器。

粵劇鑼鼓所用敲擊樂器繁多，其中以高邊鑼、大鈸、單打(鐸)等較具特色，不少古老例戲的鑼鼓點或牌子特別要用單打，此樂器基本上不聞於以粵語演唱的粵劇唱腔中，應是這類古老唱腔的特色樂器。這種用單打的組合，一直保存在例戲及八音班吹打中，單打亦配合其了他樂器，給予這些例戲一種獨特的音響標記。而旋律方面則不用弦索，以廣東的大笛、笛仔(即北方的大小噴吶)為主。間中或會用橫簫(即外省的笛子)，例如吹奏《一錠金》的時候。

吹打一方面作為音樂伴奏，配合演員的台步及身段表演(如「觀音十八變」)，另一方面亦營造了氣派與熱鬧氣氛。從歷史的角度而言，吹打曲牌是從明代各大聲腔「不被管弦」的傳統，走到用「管」的歷史階段。古老吹打牌子的氣勢及歷史價值自不待言，從中亦可追溯粵劇音樂與其他歷史聲腔(崑、弋、徽、漢、秦等)的關係。這亦是「廣東大戲」音樂多源及多元的證據，其承載了整個粵劇音樂的古老傳統。吹打曲牌使我們認識到廣東大戲原以官話演唱的外江聲腔所用樂器，實與今日粵劇常用的樂器大異其趣。其所保留的傳統實在就是粵劇的根本，故行內老倌叔父均珍視之。

每當演《香花山賀壽》、《六國大封相》等盡是古老排場的例戲，這些仍用官話演唱的古老曲牌，便成了粵劇一個較古舊的傳統。或許說，就是這些「粵化了的北味」，使傳統戲迷有絲絲古老粵劇的聯想，有點荒遠的味道。牌子可長可短，可無限反覆，可因應演員身段動作隨時停及改變速度。配上豐富的鑼鼓，各種身段盡在其中。這些老戲於粵劇傳統之重要亦在於此。

上半場的「吹打牌子聯奏」，以傳統例戲《賀壽》（碧天賀壽）、《加官》（跳加官）及《仙姬大送子》中常用的牌子如《賀壽頭》、《大佛肚》、《送子頭》、《前腔》、《新水令》、《步步嬌》、《折桂令》、《江水兒》、《落雁兒》、《倖倖令》、《下江南》、《園林好》、《清江引》等聯綴在一起演奏。故老相傳及一般的中國戲曲討論，均謂粵劇的吹打牌子源自崑曲或其較古老的聲腔如弋陽腔。而這些牌子的名字亦見於崑曲及其他中國地方戲曲。但經過多年在粵班的應用，其音樂風格，演奏法及整體音響面貌已很大程度地粵化了。故今天這寫吹打牌子聽來，已具明顯的粵劇風味及氣勢。若今天看廣東大戲，聽不到這些大鑼大鼓的「廣東吹打牌子」，總會覺得缺少了些甚麼，不是味道，就是因為它們已成了粵劇的音響標記，粵劇觀眾尤其覺得親切。

而「小調聯奏」就是用《大八板頭》作為前奏，然後接上《剪剪花》、《送情郎》、《玉美人》、《紅繡鞋》、《英台祭奠》、《桃花送藥》、《尼姑下山》及《蘇小妹自嘆》等早年唱官話的外省小調，連在一起演奏。各小曲之間或用《大八板》的不同落音(字)的過序或用鑼鼓點連接或相間各曲。這些小調的譜及唱詞，均見於二、三十年代丘鶴儔及沈允升出版的粵樂教本中，可其於二十世紀初在省港間仍十分流行。這些小曲已被廣泛應用在粵劇，粵曲及有關電影中，被填上粵語的唱詞，或在粵劇舞台上用作過場曲，已是香港人耳熟能詳的旋律。

今夜節目有兩首大調的演奏：上半場的《思賢調》與下半場的《柳搖金》，前者見沈允升《歌絃快靚》第二集(1927)，後者見丘鶴儔的《絃歌必讀》(1916)。

《思賢調》的唱詞如下：「昔日裏螳螂去捕蟬，偶遇一個黃鵲兒在樹枝。黃鵲兒卻被弓彈打，打彈的之人被虎纏。猛虎傷下人歸山去，偶遇著一個古井在路邊。猛虎跌在古井內，又誰知這個古井被土填。看將來一報報一報，報仇的仇內冤報冤。」

丘鶴儔的《絃歌必讀》(1916)錄有過場譜《柳搖金》與《慢柳搖金》。《增刻絃歌必讀》(1921)亦有此二曲，但另有《附曲柳搖金》，是填上了唱詞的「大調」《司馬相如思妻》。丘氏的《琴學新編》第二集(1923)亦同樣列此曲為「大調」。

丘氏在其《琴學精華》(初刻1928；增刻1932)收錄了另一首唱的《柳搖金》，卻名之曰「粵樂小曲」。其曲名下括著(唱柳搖金詞曲)，詞云：「黃塵莽莽，盡在江湖。打算你全變黃金，我亦怕君你辛苦。」以風搖楊柳帶出離愁，柳搖黃塵，滾滾黃金，為曲名題解。

吹打傳統，與明代崑腔及徽調有一定的淵源，亦可能是弋陽腔(高腔)的遺韻。其所沿用的樂器，將來或可追溯出一些更具體的歷史音樂線索。所以今天晚上的「南北吹打牌子聯奏」：

崑山吹打牌子：《大開門》《點絳脣》《石榴花》

廣東吹打牌子：《大開門》《點絳脣》《石榴花》

把三個「相同」的曲牌，分別以崑山(崑腔)及廣東(粵調)的手法先後奏出，讓觀眾比較二者在風格上的異同，極有意義，能不拭目以待，洗耳恭聽？

最後一曲為八音班演奏的《霸王別姬》，原是唱曲，今夜高氏昆仲八音班的演奏是分別用大、小噴吶吹出曲中生與旦的唱腔。北方亦有用樂器模仿戲曲唱腔的手法，多用墜琴、三弦、二胡及噴吶，名為「吡戲」。

謹祝高氏昆仲暨全體樂手演出成功，台上台下有一個愉快的晚上！

樂曲介紹由余少華教授提供

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Programme Notes

I remember the last time I wrote the introduction for the Ko brothers – Yun-kuen and Yun-hung – was for their *South China Tunes* concert in March 2015, presented by the Leisure and Cultural Services Department (LCSD). Six years have gone by like a flash. I am delighted that the Cantonese music tradition of the winds, percussion and strings ensemble format continues to thrive on the concert stage through their diligent upholding. This year's series is headlined *Regional Music of China*, and the concert that features the Ko brothers is *Set Tunes of the North and the South*. I congratulate the LCSD for their excellent choice! While their contribution to the Cantonese Opera and song art sectors in Hong Kong has been so varied and for so long that enumeration is unnecessary, I must point out that as sons of the seasoned percussion leader Ko Kun, they have inherited the musical expertise of their father and have benefitted from the coaching of veterans in the field. As they started their careers at a young age, they have accumulated a broad repertoire of wind-and-percussion, consummate experience as well as performing techniques by serving as percussion leader and ensemble leader respectively in Cantonese Opera troupes. Their experience on the Cantonese Opera stage also straddles the last century and the new millennium. Such a rare performing track record has been the envy of professionals and amateur artists alike.

In order to understand the wind-and-percussion set tunes, the *dadiao* (long tunes) and *xiaodiao* (short tunes) that are on the programme tonight and their historical significance, we must take an in-depth look at Cantonese operatic music, the characteristics of the

accompanying ensemble (*pengmian*) of the troupes, and the development of the genre. Throughout the 20th century, Cantonese operatic music had been assimilating many musical features and thus enriched its range. They include the traditional *bang-huang* (a combination of *bangzi* and *erhuang* vocal styles), *qupai* (set tunes), *dadiao* (long tunes) and *xiaodiao* (short tunes) of the early days – all of which were sung in *guanhua* (language of the Mandarin) in the early 20th century – and the later narrative singing ballad styles of *nanyin* (southern tunes), *yue'ou* (Guangdong ballad), *longzhou* (singing of itinerant singers holding a mini dragon boat), *muyu* (singing accompanied by a wood block), *banyan* (singing with measured patterns) and *xianshuige* ('salt water song', or Tanka folksong) as well as *xiaoqu* (short tunes).

In the percussive music of traditional Cantonese Opera, another 'northern' element is added with the *jingluogu* (Peking Opera percussion music). In between its development periods, there were other types of music, vocal styles and applicable musical instruments added. In modern musicology terms, there are dedicated "instrumentation" practices for different genres of music in Cantonese Opera. Unlike the practice in Western music where the composer would determine what instrument(s) to pick to create the ensemble voice, instrumentation in Chinese traditional theatre is determined by the vocal style or set tunes picked from its regional theatre lineage. As a result, the instrumentals and the vocals are marked by their specific indications.

The accompanying ensemble in Chinese traditional theatre plays two main types of music, the 'civil' and the 'martial'. By 'civil', it means string instruments are used; by 'martial', percussion is used. This tradition still rules in Peking Opera today. But in Cantonese Opera, the ensemble (*pengmian*) engages a larger variety of instruments which can be Chinese or Western. During the 1930s and 40s, Western instruments had been assimilated into the Cantonese Opera troupe, so the performing format was separated into 'Chinese music' and 'Western music' configurations. Later, there was a time when Western instruments overran the Chinese stage. But after 1949, there were ardent efforts in Hong Kong and on the Mainland to revive the adoption of Chinese instruments.

The *dadiao* and *xiaodiao* tunes were sung in Mandarin in the early days of Cantonese Opera. *Dadiao* is a type of programme music, the length of which can cover a story in its entirety, and contains a set instrumental prelude called *banmian* and interludes called *guomen*. Examples are *The Drunken Royal Concubine* and *A Tearful Farewell by the Autumn River*. *Xiaodiao* is a shorter version. It might have originated in the region south of the Yangtze River, or might have been imported from other provinces. If a piece does not come with an interlude, the *Da-Ba-Ban* set tune would be used for the instrumental prelude (*banmian*), and other set tunes as interludes instead. Examples are *Jian-Jian-Hua* and *Song-Qing-Lang*. The accompaniment for *dadiao* and *xiaodiao* in the early 20th century contained Chinese string instruments such as *erxian*, *tiqin*, *yueqin* and *sanxian*. (For reference, see Yau Hok-chau's *A Handbook on String Music*, 1916). Today, Cantonese Opera troupes would assimilate some of the short tunes (*xiaodiao*) into their show, and use them to synchronise with stylised movements of the actors on stage. As they are performed on the wind and percussion instruments, they become set tunes for this configuration. This can be seen in the episode *The Eighteen Transformations of the Goddess of Mercy in Grand Birthday Celebration at Mount Heung Fa* (also titled *A Gathering of Immortals for the Goddess of Mercy*) by The Chinese Artists Association of Hong Kong. The connection between *xiaodiao* short tunes, interludes and wind and percussion set tunes is therefore easily traceable.

In the traditional playlets of Cantonese Opera such as *The Investiture of a Prime Minister by Six States*, *A Gathering of Immortals for the Goddess of Mercy*, *A Fairy Returns Her Son to the Mortal Father* etc., the spoken lines and vocals adopt the Mandarin dialect of the Central Plains called *guanhua*. It was a former tradition in Cantonese Opera of the 1920s and 1930s before the sector adopted *baihua* (the Cantonese dialect) as the performing language. The notable feature of its music was that in its set tunes, the instrumentation was basically percussion and *suona*, categorically called *chuida* (winds and percussion), and no string instruments were used. *Chuida* was precisely the 'Chinese music' instrumentation among the 'Western music' and 'Chinese music' demarcation of the accompanying ensemble types in Cantonese Opera at that time. Today, the *chuida* ensemble is only used in traditional playlets like *The Investiture of a Prime Minister by Six States* or in the *ba yin* (eight sound) troupes. This might have to do with the historical background of the 'importation' of vocal styles of *Kunqu*, *Yiyangqiang* and *Huidiao* tunes, so such a tradition dates back further than the string ensembles. The northern school of *Kunqu* today upholds this tradition, and many of the set tunes that are sung would use the *suona* as the main accompanying instrument.

The gongs and drums used in Cantonese Opera percussion ensembles are of a great variety. Among them, the less common are the *gaobianluo* (deep rimmed gong), *daba* (large cymbal), *danda* (small gong) etc. The *danda* is specially needed for the percussive point in old school playlets or set tunes, but is seldom heard in Cantonese sung music. So it can be deduced that the *danda* small gong is a special instrument for these types of ancient vocal styles. The ensemble configuration that uses the *danda* is retained in the traditional playlets and the wind-and-percussion ensembles of the *ba yin* eight sound troupes. When used to complement other instruments, the *danda* makes a distinct acoustic marker in the performance of traditional playlets. As for the melodic aspect, again no string instruments are used; instead, the *dadi* and *dizai*, which are Guangdong versions of the large and small *suonas* of the music of northern China form the lead instruments. Sometimes the transverse flute - *hengxiao* (*dizi* of the north) is used for playing set tunes like *An Ingot of Gold*.

While the wind-and-percussion *chuida* set-up can be used as music accompaniment to synchronise with the stylised footwork and body movements of the actor(s) in plays like *The Eighteen Transformations of the Goddess of Mercy*, its rousing acoustic quality is best used to heighten the majestic air and fanfare of a spectacular scene. The *chuida* set tunes played the pivotal turning point in the history of vocal schools: from the vocal tradition of not being 'set to music' during the Ming Dynasty, it reached the point in history when *guan* (woodwind) was adopted. The magnificence and historical value of the old school set tunes using wind-and-percussion are therefore indisputable. From it we can also trace the link between Cantonese operatic music and other vocal schools (*qiang* or *diao*) in Chinese history – *Kunqiang*, *yiyang qiang*, *Huidiao*, *Handiao* and *Qinqiang*. This finding also testifies to the multiple origins and diversity of the traditional theatre of Guangdong as well as its role as vehicle of the historical legacy of Cantonese operatic music. The *chuida* set tunes allow us to see how different the instruments are between those used in the traditional theatre of Guangdong which accompanied singing in Mandarin and the ones used in Cantonese Opera today. The legacy they retained is actually the cornerstone of the Cantonese operatic genre. That is the reason why the venerable stars and professionals of the older generation in the trade regard the repertoire as gems.

Every time when the traditional playlets which showcase the age-old formulaic presentation of *paichang* are presented, such as *A Gathering of Immortals for the Goddess of Mercy* and *The Investiture of a Prime Minister by Six States*, the old set tunes sung in Mandarin would be called for. As they represent an old school style, they remind seasoned fans of the almost obsoleted repertory they saw and help them recall the good old days. The set tunes may be long or short, and can be repeated over and over again; they can adapt to the actors' stylized movements and actions on stage, changing the tempo and halting where needed. The richly varied percussive patterns indicate the numerous stylised movements performed. All these once again point to the importance of the Cantonese Opera tradition.

The Medley of Set Tunes for Wind and Percussion in the first half of the programme is made up of the standard pieces in traditional playlets - *A Fairy Returns Her Son to the Mortal Father*, *He-Shou-Tou*, *Da-Fo-Du*, *Song-Zi-Tou*, *Ditto*, *Xin-Shui-Ling*, *Bu-Bu-Jiao*, *Zhe-Gui-Ling*, *Jiang-Shui-Er*, *Luo-Yan-Er*, *Xing-Xing-Ling*, *Xia-Jiang-Nan*, *Yuan-Lin-Hao*, and *Qing-Jiang-Yin*. Since these song titles can be found in *Kunqu*, old school vocals such as the *Yiyangqiang*, or other regional operas, there has been the saying that therein lies the ancient provenance of Cantonese Opera. But if we examine them closer, we can see that after decades' long assimilation and practical application by Cantonese Opera troupes, the musical style, performing techniques and acoustic soundscapes have to a large extent become localised by the Cantonese. As a result, these *chuida* set tunes sound very much at home in Cantonese Operas. If we do not hear these rousing gongs and drums when we go to see a Cantonese Opera, we would find something missing. It is because we have taken these as acoustic hallmarks of the genre, and on hearing them, ardent fans of Cantonese Opera would find affinity in the performance.

A Medley of Short Tunes opens with *Da Ba-Ban-Tou*, followed by *Jian-Jian-Hua*, *Seeing Her Lover Off*, *Jade Beauty*, *The Red Embroidered Shoes*, *Yingtai Pays Her Respects at the Grave*, *Taohua Brings Herbal Medicine*, *The Nun Leaving the Nunnery*, and *Su Xiaomei Laments by Herself*. They are short tunes sung in Mandarin, imported from outside Guangdong. The tunes in the medley are linked by interludes or percussive points in between. The scores and lyrics of these short tunes can be found in the teaching aid for Cantonese music, compiled and published by Yau Hok-chau and Shen Yunsheng. It shows that they were already very popular in Guangdong Province and Hong Kong at the turn of the 20th century. These short tunes were widely used in Cantonese opera productions, Cantonese sung music, films etc. When set with Cantonese lyrics, or used as entr'acte music on stage, they soon become household tunes that the Hong Kong people could recognise immediately.

There are two *dadiao* long tunes on the programme this evening - *Thinking of the Sages* and *Liu-Yao-Jin*. The former, performed before the intermission, first appeared in Volume II of *A Quick Finder of String and Sung Music* (1927) by Shen Yunsheng, and the latter, in *A Handbook on String Music* (1916) by Yau Hok-chau.

The lyrics of *Thinking of the Sages* go like this:

"Once day, the mantis went to stalk a cicada. It so happened that an oriole was up in a tree. The oriole was shot by a stone from a catapult. The shooter of the catapult was mauled by a tiger. After wounding a human, the tiger returned to its mountain hideout. On the way the tiger saw a dried up well by the roadside. It fell into the well. And who would have guessed? The dried up well was filled up with dirt. Now you see – a bad deed is retributed by another bad deed. There is karma in every vengeance act!"

In Yau Hok-chau's *A Handbook on String Music* (1916), there are notations for two interludes, *Liu-Yao-Jin* and *Liu-Yao-Jin* – slow version. They were also included in *The Second Edition of A Handbook on String Music* (1921). But there was another version of *Liu-Yao-Jin* appended to this edition, as a *dadiao* long tune set with the lyrics *Sima Xiangru Misses His Wife*. In his *A New Compilation of Yangqin Studies* Volume II (1923), Yau also categorised this piece as a *dadiao* long tune.

But in his other published works, *The Best of Yangqin Music* (first edition, 1928; second edition, 1932), Yau collected another sung version of *Liu-Yao-Jin*, categorising it as "a short tune in Cantonese music". Under that caption was tagged "lyrics and music for singing *Liu-Yao-Jin*". The lyrics go like this – "Boundless yellow desert dust spreads over rivers and lakes. Even if you turn into gold, I'd fear that life would be too hard for you." The writer uses the willow swaying in the breeze as an analogy for the sadness of parting. Hence the original song title in three Chinese characters - "*liu*" means "willow", "*yao*" means "sway", and "*jin*" means "gold" – can be translated as "the swaying willow sheds the yellow dust like gold".

The *chuida* tradition was linked to the vocal systems of *Kunqiang* and *Huidiao* of the Ming Dynasty; it might also be a later variation of *Yiyangqiang*. If we conduct in-depth research on the instrumentation trends down the ages, we may find traces of their music history. That is why in this concert, the item "A Medley of the Ensemble Music of Wind and Percussion Set Tunes of North and South" contains set tunes that have shared titles in *Kunqu* and Cantonese music, such as *Da-Kai-Men*, *Dian-Jiang-Chun* and *Shi-Liu-Hua*, will be performed twice using the Kunshan and Cantonese music techniques for the audience to compare the similarities and differences. It is a golden opportunity not to be missed.

The last item on the programme, performed by a *ba yin* (eight sound) ensemble, is *King Chu Bidding Farewell to His Concubine*. Originally a sung piece, tonight the *ba yin* ensemble led by the Ko brothers will be using a 'personification' method, with the large *suona* and small *suona* to "sing" the *sheng* (male) and *dan* (female) roles. Such personification can also be found in northern operas, with the musical instruments imitating the vocal styles, a practice known as "*kaxi*". The instruments used include *zhuiqin*, *sanxian*, *erhu* and *suona*.

My best wishes to the Ko brothers and the entire ensemble for a very successful show, and a wonderful evening to the performers, the audience and all!