传统艺术中心
TRADITIONAL ARTS CENTRE



# 第十三届狮城青少年戏曲汇演

## SINGAPORE YOUTH OPERA SHOWCASE 2025

传艺简介

# 新加坡传统艺术中心

新加坡传统艺术中心创办于2012年，是受新加坡国家艺术理事会常年主要拨款支持的公益慈善/IPC教育机构，也是目前中国戏曲学院唯一在海外设立的教学实践基地。

这个由新加坡2008青年文化奖、新加坡2023国家非物质文化遗产传承人奖获奖者蔡碧霞创办的非营利艺术团体，秉持弘扬传统艺术、继承华族文化的宗旨，开展相关培训、研究及演出活动，承担了普及、提高和教育戏曲人才的多重任务，并积极促进海内外文化交流活动，不遗余力打造属于新加坡的戏曲文化品牌。

在新加坡传承和传播华族戏曲艺术，为本地戏曲界培养新血、发掘后起之秀，是传艺所担负的重要使命。除了继承和保留华族戏曲的传统特色之外，中心也积极创作富有本地特色的作品，融入新元素，吸引新观众，有力推动新加坡戏曲艺术的发展工作。

传艺将一如既往、全力以赴，不断创建平台，以培养年轻戏曲演员与观众；并积极与国际知名院校携手合作，定期开办高水平的戏曲研修班课程、狮城青少年戏曲汇演、狮城戏曲荟萃及国际戏曲学术研讨会，凝聚海内外知名专家学者与艺术团体的力量，加强国际交流合作，在狮城开辟出一片戏曲新天地。

# TRADITIONAL ARTS CENTRE (SINGAPORE) LTD

Traditional Arts Centre (Singapore), founded in 2012, is an Institution of Public Character supported under National Arts Council's Major Company scheme. TAC is the only Base of Practice Teaching established by China National Academy of Chinese Theatre Arts.

Founded by Ms Cai Bi Xia, a recipient of the NAC Young Artist Award (2008) and the Singapore Intangible Cultural Heritage Award (2023), TAC is committed to promoting traditional arts and Chinese culture. It organises training, research and performance activities, as well as undertakes multiple tasks of promoting, enhancing and grooming opera talents. In addition, TAC actively promotes cultural exchanges at home and abroad, and spares no effort in building a unique Singapore opera culture.

The primary mission of TAC is to train and groom young talents, so as to promote Chinese opera in Singapore. In addition to popularising and preserving traditional characteristics of Chinese opera, TAC re-creates operas with local flavours and incorporates new elements, in order to attract new audiences and promote the development of Singapore opera arts.

TAC is dedicated to create platforms for young opera performers and audiences, as well as cooperate with internationally renowned institutions to regularly host Singapore Masterclass on Traditional Opera, Singapore Youth Opera Showcase, Chinese Opera Extravaganza and International Academic Chinese Opera Seminars. This will consolidate expertise of both local and foreign performers, scholars and arts organisations, thereby strengthen international cooperation and open a new frontier for Chinese opera in Singapore.

传统艺术中心
TRADITIONAL ARTS CENTRE

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# 第十三届狮城青少年戏曲汇演

# SINGAPORE YOUTH OPERA SHOWCASE 2025

**2025年8月26日 | 下午3点正 | 新加坡华族文化中心远东机构表演厅, 九楼**

26 August 2025 | 3 pm

Singapore Chinese Cultural Centre Far East Organization Auditorium, Level 9

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# 新加坡传统艺术中心创办人暨艺术总监
# ——蔡碧霞 女士

当滨海湾璀璨的烟花辉映建国60周年的苍穹，我们以戏曲的曼妙水袖，丈量传统文化的深度与厚重。值此第13届狮城青少年戏曲汇演启幕之际，请允许我以“文化守艺者”的身份，与诸位分享这方舞台背后流淌的光阴故事。

## 一纪耕耘，与时偕行

12载春秋，恰如戏曲舞台上行云流水的“走圆场”，我们以传统为轴心，绘就与时俱进的完美弧线。从在牛车水人民剧场拉开首届汇演，到一轮后在新加坡华族文化中心座无虚席的盛况，新加坡传统艺术中心始终恪守“让传统活在当下”的庄严承诺。尤其在疫情阴霾笼罩的三年间，我们坚持线上举办青少年戏曲汇演，风雨无阻，为学校的莘莘学子播撒文化艺术种子，这份坚守终在今日绽放为舞台上少年们眼中自信的星芒。

## 以戏育人，薪火相传

参与本届青少年戏曲汇演的队伍庞大，除了往年的新民中学、道南校友会和传艺青少年戏曲班之外，宏文学校和宏文校友会首次加盟演出经典传统莆仙戏《春草闯堂》之“抬轿”和《寿州救驾》，这也是莆仙戏做为传统戏曲门类首次“落户”新加坡，由本地青少年在狮城舞台上倾情献演，开启莆仙戏在本地的传承发扬，具有里程碑的意义，让年轻一代真切领略到华族优秀的非物质文化遗产的魅力。

正如戏曲行内那句经典谚语“台上一分钟，台下十年功”，同学们利用休息时间，在排练场挥汗如雨的身影，

## 发刊词

正是传统文化生生不息的最佳例证。更令人振奋的是，来自中国人民大学附属中学与北京市育翔小学的优秀小演员们首次跨海莅新参演，与本地学生同台献艺、切磋交流。这不仅为新中两国青少年提供了宝贵的文化互动机会，也为戏曲艺术的国际传播与传承搭建了坚实平台，完美诠释了“海纳百川”的艺术真谛。

### 感恩同行，再启新程

由衷感谢新加坡榜鹅集选区议员杨浣凌女士百忙之中莅临主持、中国驻新加坡大使馆文化参赞秦文女士、国家艺术理事会理事长刘荣忠先生、新加坡华族文化中心总裁陈子宇先生惠赐特刊献词。谨向国家艺理会的鼎力资助、新加坡华族文化中心场地伙伴致以深深敬意，让本届汇演在举国欢庆“SG60”钻禧庆典之际，让戏曲的铿锵锣鼓与国庆的隆隆礼炮奏响时代强音。我们铭记各校师生们日复一日的执着排练，各大基金会、校友会及善长仁翁们的热情捐助，大众传媒及知音朋友们的爱护与帮助，这些动人点滴汇聚成文化长河中永不褪色的璀璨星辉。

站在新加坡建国一甲子的历史坐标上，我们比任何时候都更笃定：传统绝非博物馆的冰冷展品，而是奔涌在华族血脉中的文化基因。期待今天的舞台，能让诸位见证传统文化在少年们指尖和心灵流转的当代光华。

让我们共同铭记——这既是12载风雨兼程的辉煌见证，更是面向未来的文化复兴之崭新开篇！



# 新加坡榜鹅集选区议员
# ——杨涴凌 小姐

## 主宾献词

今年是新加坡建国 60 周年，我们不仅庆祝发展的成就，也要感谢多元、包容的文化传统，塑造了今天的我们。在这个特别的日子里，青少年戏曲汇演格外有意义。它不仅展现了年轻人的才华，也体现了我们对文化传承的承诺。

我记得小时候，外婆常常带我去社区的露天戏台看戏曲。那时候，我坐在她的怀里，看着台上演员穿着华丽的服装，唱腔悠扬、动作有力。虽然年纪小、听不懂全部的词句，但我能感受到外婆眼中的光彩，她会轻轻在我耳边解释剧情，告诉我哪些唱段特别精彩。那些温暖的画面，让我从小在耳濡目染中，学会欣赏这门古老的艺术。

华族戏曲融合了历史、语言、音乐和表演，是新加坡多元文化的瑰宝。学习戏曲，不只是学一门技艺，更是了解文化、建立认同的过程。感谢传统艺术中心多年来的努力，把戏曲带进校园和社区，让更多年轻人亲近这门古老的艺术。

今年推出的“文化通行证”，也为青少年打开了更多艺术之门——看演出、参加工作坊、走上舞台，让文化教育更有活力。传统需要一代又一代人传承。今天，无论是台上的表演者，还是台下的观众，你们都是这段旅程的重要一员。让我们一起，为传统艺术注入青春的色彩，让文化的火种，越燃越旺！

祝第 13 届狮城青少年戏曲汇演圆满成功！



# 新加坡传统艺术中心董事局主席
# ——蔡纪典 先生

## 献 词

在举国欢庆新加坡建国60周年的钻禧时刻，我们以戏曲之名再聚首，共同开启第13届狮城青少年戏曲汇演的华美序幕。当传统艺术遇上国家一甲子华诞，这场演出便有了更深远的意义——它不仅是技艺的展示，更是文化的传承，是年轻一代对建国先贤“保留传统，拥抱多元"文化理念的生动回应。那些镌刻在戏曲唱段里的共同记忆，正通过你们年轻的声音，在新加坡多元文化的土壤中生根发芽。

百年前，我们的先辈在这片土地上播下文化的种子。传艺创立13年来，戏曲汇演见证了超过1000名青少年从懵懂旁观者成长为舞台主角的蜕变。小朋友们用稚嫩却充满力量的声音与动作，将故事情节演绎得生动感人，让人不禁为之动容，鼓掌喝彩。

此刻，舞台的帷幕即将拉开，追光灯已为你们点亮。愿你们以戏曲为舟，驶向传统的深海打捞智慧的珍珠；以表演为媒，连接国家的未来绘制文化的蓝图。

预祝第13届狮城青少年戏曲汇演圆满成功，愿这簇由众多年轻手掌共同护持的文化薪火，照亮新加坡下一个更加辉煌的甲子！



# 中国驻新加坡大使馆文化参赞
# ——秦文 女士

## 献　词

令人期待的第十三届“狮城青少年戏曲汇演”如约而至，谨向新加坡传统艺术中心致以热烈的祝贺！

“狮城青少年戏曲汇演”是为青少年开展戏曲艺术交流与激励文化创新的重要平台。本届汇演不仅有新加坡本地热爱戏曲的青少年踊跃参与，更有来自中国北京市育翔小学、中国人民大学附属中学的学生远道而来。这种跨越国界的交流与合作，将为传统戏曲注入青春的活力，架起一座文化与友谊的桥梁。

戏曲，是中华文化的瑰宝，承载着深厚的历史与人文美学精神。在中新建交35周年之际，两国青少年同台献艺，不仅将展现戏曲艺术传承发展的创造力与生命力，也将积极促进彼此学习，以心相交、以艺为媒，拉紧相互理解的纽带，以实际行动诠释“文化因交流而多彩，友谊因互动而深厚”的真谛。

衷心祝愿本届“狮城青少年戏曲汇演”圆满成功，祝愿中新两国青少年在这段戏曲之旅中收获丰厚的艺术滋养与宝贵的友谊。



# 国家艺术理事会理事长
# ——刘荣忠 先生

## 献　词

传统艺术所表达的是文化的精髓，在新加坡的多元文化社会中有着重要的价值。如何在年轻一代中播下艺术的种子是一个值得探讨的课题。

《狮城青少年戏曲汇演》从创办至今已有十三年，始终致力于推广传统戏曲艺术，积极培育青少年对本地华族文化的认知与热爱。新加坡传统艺术中心对于文化传承的坚持与热忱实难能可贵。通过舞台，学生不仅学习到戏曲的唱念做打与审美意蕴，更是从中体会到坚持、专注与团队精神的重要性。

本次演出的成功离不开莘莘学子的努力，也离不开台前幕后的师长、家长和工作人员的默默付出。大家齐心协力，传统戏曲才能代代流传。本届汇演还通过富有教育意义的内容设计，带领观众认识了解戏曲艺术，让人鼓舞。也借此热烈欢迎来自中国北京的学生到新加坡展现他们辛勤练习的成果。

令人欣喜的是，艺术工作者与观众正积极保留传承戏曲文化传统。艺理会依旧致力于通过各种形式的支持，包括津贴、合作和委托，提高下一代对传统艺术的兴趣。

预祝本届汇演圆满成功，愿《狮城青少年戏曲汇演》继续推动华族文化传承、启发青少年的艺术潜能。



# 新加坡华族文化中心总裁
# ——陈子宇 先生

## 献　词

新加坡华族文化中心很荣幸作为第13届《狮城青少年戏曲汇演》的场地合作伙伴，再一次见证本地青少年在戏曲舞台上的精彩绽放。在此，我谨代表中心，向所有演出学生、指导老师、主办单位及热情支持华族传统艺术的朋友们，致以最诚挚的祝贺与感谢！

《狮城青少年戏曲汇演》多年来致力于在校园与社区推广戏曲艺术，为青少年提供了一个宝贵的平台，不仅让他们有机会学习这门深具美感与内涵的表演艺术，也让我们看到了华族文化在年轻一代中的传承与延续。今年迈入第13届，汇演的质量与参与的热度持续提升，令人鼓舞。

今年，我们也非常高兴地在同期推出由本中心与国家艺术理事会联办的首届“传统戏曲节”，通过巡回展览、导赏、讲座、工作坊与演出等多元活动，让更多公众能够从不同角度接触和认识戏曲的艺术价值与文化意义。我们希望，这个艺术节能为戏曲注入新的生命力，同时也为像《狮城青少年戏曲汇演》这样的青少年项目提供更广阔的发展空间和支持网络。

戏曲是本土华族文化的重要组成，不仅蕴含着艺术的表现形式，更体现着代代相传的价值观与生活智慧。新加坡华族文化中心一直致力于通过当代方式呈现传统文化与艺术，让年轻人能在属于自己的语境中重新发现文化的美。这也是我们持续支持本地戏曲发展的初衷。

感谢主办单位邀请我们成为合作伙伴，也感谢所有为华族戏曲发展、教育与传承付出心力的师长与家长们。愿今天台上的一招一式、一唱一念，都是种下文化根脉的种子，也愿这片土壤持续滋养出更多热爱华族戏曲的新生力量。

祝愿第13届《狮城青少年戏曲汇演》圆满成功！



# 新民中学校长
# ——陈顺惠 先生

## 献　词

坚持，是一件容易说却不容易做的事。新加坡传统艺术中心十几年来如一日地致力于推广传统戏曲艺术，不计成本、不问回报，坚持为青少年打造一个了解与学习戏曲的平台。这份毅力与担当，令人由衷敬佩，也正与我们新民中学“精益求精，殷勤为众”的校训不谋而合。我们相信，教育不仅要教知识，更要塑造品格，而“坚持的力量”正是帮助学生面对未来挑战的重要品格之一。

为了让学生能够全面发展，我校积极推行“学生专才发展计划”，为学生提供多元化的平台，让他们在课业之外也能发挥才能，发掘兴趣。这不只是对传统学习模式的延伸，更是对每位学生独特天赋的尊重。中文戏曲团正是这一理念的实践者之一，学生在“唱、念、做、打”中提升表达力、自信心与文化素养，更在舞台上学会合作、担当与坚毅。

今年，我们呈献剧目《火凤凰》，讲述的是一只白鹭浴火重生成为火凤凰的动人故事。这不仅仅是神话，更是青少年人生旅程的写照。在成长过程中，我们难免遇到困难与低谷，但正如凤凰经历烈火方能振翅高飞，我们的学生也需要在挑战中淬炼意志、重塑自我。愿他们在舞台上绽放光彩，也在人生舞台上写下属于自己的精彩篇章。

谨此祝愿本届狮城青少年戏曲汇演圆满成功！







# 戲曲知識

## AN INTRODUCTION TO CHINESE OPERA

## 戏曲行当 CHARACTER ROLES IN CHINESE OPERA

戏曲行当可分为四大类：生、旦、净、丑。
The character roles of Chinese opera can be categorized into four major groups:
Male role, Female role, Painted face, Clown.

### 生 Sheng (Male role)



2生指的是男性角色，根据年龄、身份又可分成多个类别：
Sheng (Male role) is a general term for male characters, according to the age and status of the character, it can be further divided into:

**小生：**多扮演青少年男性，指风流潇洒或文质彬彬的书生，用大嗓演唱，表演时常执折扇。
**Xiao Sheng:** refers to young man, usually with a presentable appearance, he is usually romantic and carefree dressed up as a scholar holding a fan on stage.

**武生：**会武功的年轻男子
**Wu Sheng:** refers to young male character who is usually well-versed in martial arts.

**娃娃生：**扮演天真活泼的小孩童
**Wa Wa Sheng:** Innocent young children character.

**老生：**又称挂须，有黑白须之分，一般黑须称正生，白须称老生。重唱念，讲究喷口、吐字铿锵有力。
**Lao Sheng:** refers to middle-aged or elderly male character. The personalities of such role are upright yet tough, acts as courts official, magistrate, scholars and usually focused on singing.



# 旦 Dan ( Female Role)

旦是女性角色, 根据年龄、身份又可分成多个类别:

Dan (Female role) is a general term for female characters, according to the age and status of the character, it can be further divided into:

**正旦:**多扮演庄重、正派的成年妇女, 重唱工, 表演要求稳重大方。

**Zhen Dan:** refers to young or middle-aged female characters, usually elegant and self-composed, acting as a virtuous wife or a lady who upholds her chastity and moral integrity.

**花旦:**多扮演活泼、多情的少女或少妇, 要求唱做并重, 声调脆嫩甜美, 表演时常执手帕、扇子之类, 舞动简单的巾帕花、扇子花。

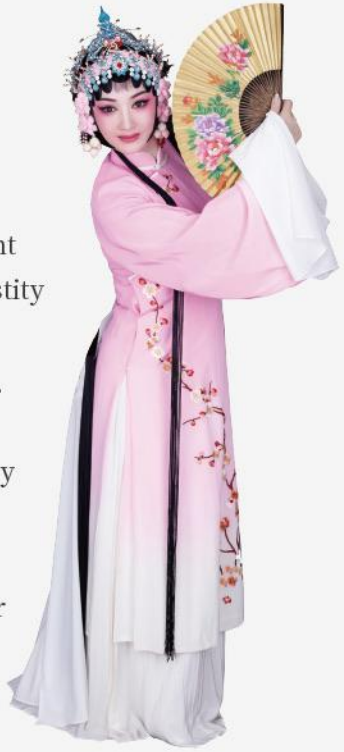
**Hua Dan:** refers to a young female character with a lively or bold personality and usually comedic in character, such as the maid servant or village girl.

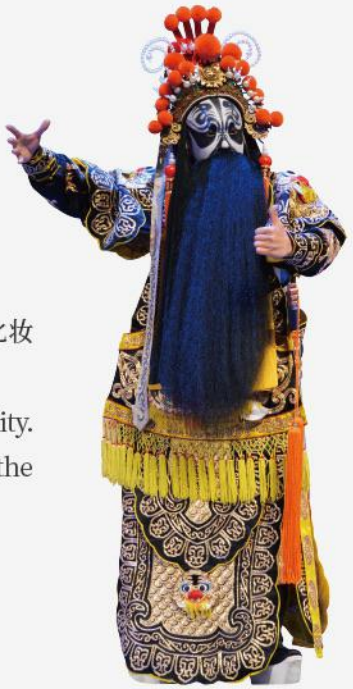
**武旦:**扮演身具武艺的女性, 一般武装打扮, 表演时常执马鞭或剑。

**Wu Dan:** refers to female character well-versed in martial arts, usually wear an armour outfit and rides a horse or with weapon.

**老旦:**扮演老年妇女角色

**Lao Dan:** refers to an elderly female character





## 净 Jing ( Painted Face)

一般扮演性格刚烈、突出的男性人物，最大特点就是以夸张的面部化妆（即脸谱）来突现人物性格，所以也叫“花脸”。

Jing (Painted face) usually plays a male character with strong personality. Due to the elaborate facial make-up, The Jing is also referred to as the “painted face”.



## 丑 Chou (Clown)

主要扮演滑稽的喜剧人物或相貌丑陋的人物，鼻眼之间画有白色豆腐状脸谱。

The Clown role is extremely versatile and ranges from good to bad characters of different status and age. Usually refers to a comical or humorous character. For facial makeup, a white patch tofu-like shape is painted on the bridge of the nose.

**小丑：**着重唱念，多扮演诙谐的男性下层人物如店小二、小贩等。

**Young Clown:** Specializes in singing, usually acts as characters of low status such as the innkeeper or peddler.

**老丑：**多扮性格滑稽的老年人，为调节演出气氛，老丑则拿着一根二、三尺长的长烟袋，插科打诨。

**Old Clown:**an elderly character with a comical personality.

## 戏曲四功 THE FOUR SKILLS OF CHINESE OPERA




### 唱 (Singing)

“唱”, 指的是唱功。唱是戏曲的主要艺术手段之一, 学习唱功的第一步是喊嗓、吊嗓, 扩大音域、音量、锻炼歌喉的耐力和音色, 分别字音的四声阴阳、尖圆清浊、五音四呼, 练习咬字、归韵、喷口、润腔等技巧; 但唱更重要的则是善于运用声乐技巧来表现人物的性格、感情和精神状态, 通过声乐的艺术感染力, 表达剧中人的心曲。

The singing styles in Chinese opera are wide and varied. One particular style for example is the falsetto, all singing starts from the diaphragm and every actor needs to have good projection and voice control to portray the characters well. Singing training is specialized and focuses on broadening range, volume and special techniques




### 念 (Recitation)

“念”指的是念白。念白与唱互相补充、配合, 也是表达人物思想感情的重要艺术手段。演员从小练基本功, 念白也是必修课之一。戏曲念白大体上可分为两大类, 即韵白和散白, 都是经过艺术提炼的语言, 具有节奏感和音乐性, 铿锵悦耳, 与唱相互协调。

Recitation and/or dialogue is complimentary to singing. It is used in introductions, monologues, interactions. Broadly they can be divided into two types, metered speech and plain speech. Special deliver manners emphasizing the musicality of speech are required.




## 做 (Acting)

“做”指的是做功，也就是表演。 做功泛指表演技巧，一般又特指舞蹈化的形体动作，是戏曲有别于其他表演艺术的主要标志之一。演员在创作角色时，手、眼、身、步各有多种程式，髯口、翎子、甩发、水袖也各有多种技法，灵活运用这些程式化的舞蹈语汇，以突出人物性格、年龄、身份上的特点，并使自己塑造的艺术形象更成功。做并不是纯技术性表演，而是各具特点的内涵与表象，一举手，一投足，既有内心的体验，又能通过外形加以表现，内外交融，得心应手，全为塑造形象服务。

In acting, coordination between hand, eyes, body, and feet is required. Every gesture has a purpose, both on the interior and exterior dimension, in adding to the character. Many dance and mime movements are incorporated into opera acting.




## 打 (Acrobatic Movement)

“打”则指的是武功。打是戏曲形体动作的另一个重要组成部分，是传统武术的舞蹈化，也是生活中格斗场面的高度艺术提炼。一般分为把子功和毯子功两大类。不仅要有深厚的功底，而且还必须善于运用这些难度极高的技巧，准确地展示人物的精神面貌和神情气质。

Acrobatic or fighting movements are an important part of Chinese opera. It takes traditional Chinese martial arts and emphasizes the dance elements. The training can be divided into the weapons handling and acrobatic movements. They include movements of high difficulty that requires years of training. The ultimate effect is to create a faithful portrayal of the characters.

## 戏曲程式表演 STYLISED PERFORMANCE IN CHINESE OPERA

戏曲演员通过一些表演特技来表现人物的心理情绪或展示人物性格。比如“**水袖功**”。水袖是戏曲服装在袖端上一段拖下来的白绸。演员通过水袖的舞动表达情绪感情。

Opera performers can make use of performing tactics to express the inner feelings or to reveal one`s personality, such as the use of “**water sleeves**”. The water sleeve is a piece of white silk cloth usually attached at the end of the costumes sleeves. Performers can make use of the movement of water sleeves to express their emotions and feelings.



**背袖：**将水袖在背后生下一角，背着手慢步，表示徘徊、沉思。

**Back sleeves:** When the performer places the sleeves behind his back while strolling, it is used to represent that he is loitering around or in deep thoughts.



**翻袖：**把水袖高举过头，往外侧一翻，表现悲痛或感情激动。

**Flipping sleeves:** When the performer raises the sleeves above the head and flips outwards, it is used to represent grief or agitation.

**掷袖：**抓住水袖，用力甩向对方，表示愤怒和不满。

**Hurling sleeves:** When the performer holds on to the water sleeves and hurls it at the other party, it used to represent anger and dissatisfaction.



**拂袖：**用水袖轻轻地向对方挥一下，表示轻微的不满和嗔怒。

**Shaking sleeves:** When the performer lightly shakes off the water sleeves to the other party, it is used to represent slight dissatisfaction or anger.



**甩发：**演员通过甩发（在头顶上扎一绺假长发）的动作表现激动的感情。一般用在悲愤或惊恐时的情景。

**Swinging hair:** Performers swing their hair (A lock of hair is attached at the top of the head) to express their agitation. This is usually used in the expression of grief and terror.



**髯口：**演员通过舞弄髯口（胡须）的动作，如托、抖、吹、弹、抓、捻等来传达不同的心理状况。

**Beard:** Performers make use of artificial beards such as pulling, shaking, blowing, flipping or twisting to express their inner feelings.



**甩髯口：**表示愤慨、焦躁。

**Swinging the beard:**
An expression of outrage and restlessness.



**抖髯口：**表示惊怕、气恼。

**Shaking the beard:**
An expression of fear and anger.



**吹髯口：**表示发怒。

**Blowing the beard:**
An expression that the character has lost his temper.







**翎子：**翎子是插在盔头上的两根雉鸡翎，演员可以通过掏翎、绕翎、晃翎、抖翎等，表达不同的情绪或情感。

**Feathers:** Refers to the two pheasant feathers attached to the headgear and the performers can make use of pulling, curling, swaying or shaking the feathers to express their emotions or feelings.

## 虚拟表演 VIRTUAL PERFORMANCE

戏曲表演艺术的虚实结合，是经过长期的舞台艺术实践，形成的独特的艺术表演手法。戏曲表演中一种是完全虚拟的，如上下楼梯，开门关门等，随着打击乐的节奏，作出迈步上楼，开门关门的舞蹈动作。实际上，舞台上既无楼梯，又无房门，完全靠演员虚拟的舞蹈动作表演出来。另一种是有实有虚、以实代虚、虚中有实、实中有虚。比如最常见的是以鞭代马、以桨代船，鞭是实的，马是虚的，桨是实的，船是虚的。还有一种是象征性的，比如用一把椅子可以象征窑门和狱门，一两张桌子可以象征高山和桥梁。总之，在戏曲舞台上，虚中有实、实中有虚、虚实交错、变化无穷。

In Chinese opera, traditional Chinese string and percussion instruments provide a strong rhythmic accompaniment to the acting. The acting is based on allusion: gestures, footwork, and other body movements express such actions as riding a horse, rowing a boat, or opening a door, waving a tasseled whip indicates riding a horse, and letting it hang straight down from the finger-tips shows that the rider has dismounted. There is no need to bring a live animal on stage to convey the idea of a horse. The stage is bare to give the actors the imaginative flexibility they need to suggest what is happening. Walking in a circle around the stage, for example, conveys making a long journey. A table and two chairs can become a mountain from which a general survey the battlefield. Opera performers are able to express all forms of theatrical performance, including the main repertoire, on a small stage where there is insufficient backdrop and props. This can be done through virtual performance where creativity is done on a limited space to transcend time and space.

**在空荡荡的戏曲舞台上，演员怎样表现乘车、坐轿？**

**How does the performer express that he is riding on a carriage or sedan where there is no such vehicle on stage?**



**乘车：**用两面黄布，各画车轮形，演员用双手扶住车旗横杆，表示乘车。
Two flags (with wheel prints) can represent the carriage and when the performer holds on to the horizontal poles of the flags with his two hands, it means that he is riding on a carriage.



**坐轿：**以帐子象征轿子。将小帐子用竹竿挑起，一人高举，演员站在帐后，表示坐轿。
A curtain can represent the sedan and when the curtain is placed upright on stage, the performer stands behind the curtain to mean that he is sitting on the sedan.

**舞台上没有马，演员怎样表现骑马？**
**How does the performer express that he is riding a horse when there is none on stage?**



以鞭子代表马，体现了中国戏曲艺术的魅力。演员根据剧情和人物的需要，以鞭配合优美舒展的舞蹈，把无形的马儿表演得活灵活现。不同行当不同身份有不同使用马鞭的程式动作，如：“上马”、“下马”、“打马”、“洗马”“、趟马”等。
A horse whip can represent a horse on stage. This is a prop that people use to symbolize a horse or riding on a horse. It is a thin piece of rattan that is about 3 ft. long and is bound with colored silk and tassels. The actor or actress swings the whip and starts a round table, which symbolizes riding a galloping horse.

**演员怎样表示走了很远的路?**

**How does the performer express that he has walked a great distance or travelled from afar?**

跑圆场:演员在舞台上所走的路线呈圆圈形,周而复始,称为圆场。圆场的速度多为由慢到快,因此又称跑圆场。演员在舞台上走上半个、一个或几个圆,表示从一个地方到另一个地方。

Walking in circles: The performer can walk in a half circle, one or a few circles to represent that he has come from a faraway place. This is a graceful movement and symbolizes traveling a long distance. Women have to take very, very small steps, while their upper bodies float as if disconnected from their legs. Men can take larger steps but their upper bodies have to also remain detached from their lower bodies.





**在舞台上,怎样表现千军万马的场面?**

**How is a powerful army represented on stage?**

跑龙套:龙套演员是由四个人组成一个单位(称为堂),扮演剧中的侍从或兵卒,负责助威呐喊或烘托声势,有时手持着旗子,跟着主帅跑,表示人马众多,是一种以少见多的表演形式。

Running with the dragon sheath: Refers to actors playing as soldiers, usually four actors in a group. One or two groups of actors can represent many people. Sometimes when the soldiers hold on to a flag and run while following their commander, it can be used to represent a powerful army.

**舞台上没有水与船，演员怎样表现划船？**

**How does the performer express that he is rowing a boat when there is none on stage?**

人物行船，舞台上的船与水被省略了，却还有船桨。这是戏曲简约化的表现，也是虚拟特征的表现。演员可以运用船桨表现出江上行舟的许多优美身段。

An oar may be used to symbolize traveling by boat, the actor swaying gently to the rhythm of the waves.







**虚中有实、实中有虚，一桌二椅在戏曲舞台上能指代什么？**

**What does a table and two chairs represent on stage?**

一桌二椅是中国古典戏曲的基本道具，不同的放置位置表现不同的地点和环境，不同的搭配代表不同的景物。如椅子放在桌子前表示厅堂，放在桌子后表示内室，还可以代表山坡，城楼，亭桥等景物。

The different arrangements of tables and chairs on stage indicate different locations and environments. One table and two chairs put on the stage before the performers appear are generic furnishings.

For instance, the table can be an imperial desk when the emperor inspects the court, a judge's desk when a county governor uses it to try a case, or a banquet table. The table can also be used as a rock or other objects. When a person goes up a hill, he stands on a table. One table on top of another means a particularly high mountain. The table can also represent a wall for jumping over.

## 戏曲化妆 MAKEUP IN CHINESE OPERA

### 俊扮 Charming Makeup



俊扮(也称素脸)只是略施彩墨,描眉画眼,突出人物的俊秀清雅,一般用于"生"及"旦"角。

Charming makeup or (or plain-faced) means the putting on of facial lightly at the brow and eye areas to enhance the charm and elegance of the character, usually used on Sheng (生) and Dan (旦).

**脸谱的色彩含义 Colourful Mask and Colour Meanings**

脸谱是中国戏曲非常鲜明的特色。它主要用于"净"与"丑"两个行当,戏曲脸谱色彩的运用有一定的内容和含义,它是表现人物性格的主要因素。

基本可分为六类:红、白、黑、蓝、绿、金和银。

Facial make up is a unique characteristic of Chinese opera. Colourful masks, also known as the painted face, is usually used on Jing (净)and Chou (丑)characters. In order to enhance the facial characteristics and personality of the character, it uses colours and designs to depict in an exaggerating manner. The colours used in facial makeup have their symbolic meanings. Basically divided into 6 groups:Red, White, Black, Blue, Green, Gold.



**红:**表示忠勇正直。代表人物:关羽 - 三国时期蜀汉著名将领。

**Red:** Indicates courage bravery, uprightness and loyalty. A typical "red full face" is Guan Yu, general of the period of the Three Kingdoms (220-280).



**白:**表示奸诈狠毒。代表人物:曹操 - 三国春秋时代残暴多疑宰相。

**White:** Indicate that the character is evil and hypocritical. Typical characters is Cao Cao, powerful and cruel prime minister in the time of the Three Kingdoms.



**黑:**表示刚正不阿, 代表人物:包拯 - 北宋官员, 以清廉公正闻名。

**Black:** Symbolizes impartiality and integrity. Typical character is Bao Gong (alias Bao Zheng), the semi-legendary fearless and impartial judge of the Song Dynasty.



**蓝:** 表示刚强、勇敢、有心计的人物性格。代表人物:窦尔敦 – 明末清初河北省献县人, 擅长使用的兵器为护手双钩, 人称“铁罗汉”。

**Blue:** Symbolises someone who is strong, brave and scheming. Representative character: Dou Erdun – a native of Xian county, Hebei province in late Ming and early Qing Dynasties. He specialised in double hand hooks and was commonly known as "Iron Arhat".



**绿:**表示顽强暴躁。代表人物:朱温 - 907年- 923年, 五代十国后梁开国皇帝。

**Green:** Indicate that the character is stubborn and hot-tempered. Typical character is Zhu Wen who was an emperor of the later Liang Dynasty (907-923).



**金:**表示神秘, 代表神佛一类。代表人物:二郎神 - 最引人注目的是其额上多一只眼睛, 使用三尖两刃刀为兵器, 额头中间多生了一只慧眼, 身边有神狗哮天犬(嘯天犬)跟随。

**Gold:** Usually used on supernatural characters like demi-gods. Typical character is Er Lang Shen - His main weapon of choice is his "three-pointed, double-edged Lance" - (三尖两刃枪), and is almost always accompanied by his faithful 'Howling Celestial Dog' - (啸天犬), which also has the ability to attack and subdue Demons.



丑角脸谱(小花脸)Chou painted mask (Xiao Hua Lian)

丑角鼻梁上画有白色油彩, 主要扮演滑稽的喜剧人物。

A white patch tofu-like shape is always painted on the bridge of the nose of the comic-relief character. The make-up is called the “xiao hua lian” (the petty painted face).

## 髯口 Beard

髯口指的是假胡须，一般有黑、灰、白三种，不同颜色可以区别角儿的年龄：中年(30 - 40岁)的男性人物戴黑色髯口、老年人(70 - 80岁)戴白色髯口，介于两者之间(50 - 60岁)的戴灰色。花脸角色及神怪也会戴红、紫、蓝等颜色髯口。

Beards are tied to an actor's ears, and attached to a wire laid across his upper lip; this makes speaking and singing even more challenging. The colour of artificial beards can be divided into black, grey and white. Colours include grey (ages 50-60), white (ages 70-80) and black (ages 30-40). For characters with a unique appearance or fierce character, they usually put on red, purple or blue beards.

## 髯口种类 Types of Beards



**三髯：**简称"三"。长髯分三绺，适于表现文雅、清俊的人物，多用于生角扮演的各种文武角色。
**Tri-beard:** Represents the refined personality of the character and usually used on various Sheng(生)role.



**满髯：**简称"满"。是连腮长髯的夸张表现。主要用于体格壮实的上层人物。生、净角色所扮演的正、反面人物形象均有戴满髯的，但净角用的满髯又比生角所用长些，最长的人发黑满有70多厘。
**Full beard:** Long beard connected on both cheeks, usually used on characters with a forthright or deceitful personality, or on elderly characters.



**扎髯：**简称“扎”。是露口的满髯，即将满髯中间一片剪与嘴齐，下边另有一片吊在颏下，适于表现性格粗豪、好勇狠斗的人物，为净角专用。

**Plaited beard:** The mouth of the performer is revealed and is also known as the “opening mouth beard”.
Usually used on Jing (净) characters with forthright and bold personalities.



**虬髯：**浓密卷曲的胡子，多用于表现人物豪放不羁的性格特色。

**Curled beard:** Thick and curled beard, usually used on characters with forthright or brave personalities.



**八字髯：**两撇短须，形如八字，故名。一般为武丑所用，如丑扮的师爷及江湖术士之类人物。

**Eight-character beard:** Usually used on clown characters acting as advisers or swordsmen.



**吊搭髯：**多用于文丑扮演的性格诙谐或行为不端的文人。

**Hanging beard:** Usually used on clown characters with a comical personality or scholars with dishonorable behavior.

## 头面 Hair Accessories

头面即戏曲旦角头上各种化妆饰物的总称，也就是旦角演员头上戴的妆和首饰。主要有三种：

Hair accessories refer to the accessories worn by dan characters on their heads. It can be divided into three types:



**银泡头面：**旦行角色头上饰物。铜制镀银，半圆形球状体，多为剧中贫寒、寡居的妇女使用。

**Silver- plated hair accessory:**

Sliver-plated copper hair accessories usually worn by women from poor families or widows.



**水钻头面：**一般是饰演年轻、活泼角色的旦角所插戴。

**Diamond hair accessory:**

Usually worn by young and lively dan characters.



**点翠头面：**用翠鸟羽毛剪贴而成的头面，因其色彩鲜艳和质地高贵，主要作为贵族妇女的头饰。

**Feather hair accessory:**

Feather of the kingfisher are used as part of the decoration for the hair accessory, usually worn by women from the noble families.

## 戏曲服饰分类 COSTUMES CLASSIFICATION

戏曲服饰大致可分几种:蟒、靠、帔、褶、衣等五大类。

Chinese Opera costumes fall into five categories: Mang (ceremonial robes), Kao (armour robes), Pei (informal garments for members of the imperial family and aristocrats), Zhe (informal garments for everybody) and Yi (clothing other than those of the other four categories).

## 蟒 Ceremonial Robes (MANG)

蟒,传统戏曲中的龙袍、蟒袍的简称。蟒袍最初有五色:红、绿、黄、白、黑,即后来的上五色;至清末,又增加紫、粉红、湖色、蓝色、秋香或古铜色。黄色蟒始终为帝王、后妃专用,粗犷豪放者穿黑蟒、蓝色蟒;年轻者穿白、粉红、湖色蟒;年老的穿古铜或香色蟒。文官穿团龙蟒、武官多穿大龙蟒。

This costume is for emperors, nobility and officials, but is normally only worn on special occasions. It is a loose long robe with a round neck and has slits on the side so that it swings delicately as the dignitaries walk, giving them an air of importance. The colors of all costumes are important. For example, the emperor is usually the only person to wear yellow. The other colors of the robes are red, green, orange, white, black, and blue. Each color represents a different rank. Red denotes faithful army commanders, green is for generals and statesmen, orange for older statesmen, white for young generals and ministers, blue for dishonest statesmen, and black for the brave, honest, and upright.



男蟒 Male Ceremonial Robe



女蟒 Female Ceremonial Robe




## 靠 Armour Robes (KAO)



男靠 Male Armour Robes



靠旗 Pennants



女靠 Female Armour Robes

靠是武将的戎装，靠在使用时，在靠背后绑着一个皮鞘，皮鞘里插着四面三角形的靠旗子，即表示人物全副武装，已处于临战状态，看上去特别显得威武、勇猛。

One of the biggest, heaviest, and grandest costumes in Chinese Opera, the “KAO” symbolizes armour that a general wears. This extravagant costume includes of four pennants worn on the general's back. The pennant serves as general's seal or official signature.

## 帔 Long Robes (PEI)

帔，过去称披风。长领、对襟、大袖、左右胯下开衩。男帔长至足，女帔长仅膝。一般为皇帝、文官和绅士的常服。表现夫妻关系时，多穿花色相配的帔，称“对帔”。

Informal garments of brocade for the emperors and the imperial family members, mid-ranking officials, local gentry and their family members are called “Pei”



女帔 Female Long Robes



男帔 Male Long Robes



女褶子 Female Zhe Zi



男褶子 Male Zhe Zi

## 褶 Informal Dress (ZHE)

褶子，戏衣中用途广泛者，文武、贵贱、男女、老少均可穿用。大领、大襟、大袖，长及足。分花、素两大类。花褶子中又有武生褶子与小生褶子之分。素褶子多用于平民百姓。

“Zhe” is the daily wear for everybody, with the decorative designs varying from one type of characters to another. The flowery informal dress is usually worn by the rich, while the plain ones are usually worn by the poor.




## 衣 Miscellaneous (YI)

戏曲服装中，除上述蟒、帔、靠、褶四大类外，其余的所有剧装，统称为“衣”。衣包含了宫装、太监衣、龙套衣、八卦衣、法衣、袈裟、僧袍、八仙衣和罪衣裤。

Costumes other than those in the four categories cited above are referred to as “Yi”, which are normally worn along with personal ornaments.



八卦衣
Eight Diagram Gown



太监衣
Eunuch Coat



彩绣女古装衣
Female costume with coloured embroidery



兵衣
Uniforms for Soldiers

### 盔头 Headdress 戏曲人物头上戴的帽子，大致可分为盔、冠、巾、帽四类。

The hats worn by actors are usually classified into four types, namely helmets, headgear, shawls and hats.

### 盔 Helmet 一般为将领武士所戴。Usually worn by warriors.



帅盔：主帅所配戴。
**Commander helmet:**
Worn by the commander -in-chief



夫子盔：一般特定将帅所配戴。
**Fuzi helmet:**
Worn by warriors of special status.

## 冠 Headgear

一般多为帝王、贵族的礼帽。Refers to the hat typically worn by emperors or nobility.



**九龙冠：皇帝便装时配戴。**
**Nine dragon headgear:**
Worn by an emperor in casual clothes.



**平天冠：皇帝所配戴。**
**Flat headgear:**
Usually worn by the emperor.



**凤冠：皇后所戴**
**Phoenix headgear:**
Worn by female characters from the royal family.

## 巾 Shawl 便服的一种，根据人物身份的不同，分成很多类。

Belong to part of the casual wear and it can be classified into different types according to the character`s status.



**文生巾：秀才书生戴的。**
**Scholar Shawl:** Worn by intellectuals and scholars.



**解元巾：取得功名的文人戴的。**
**Top Scholar Shawl:** Worn by the top scholars who have passed the imperial examination.



**武生巾：懂武功的小生配戴。**
**Martial shawl:** Worn by characters playing the Wu Sheng (Martial male character).



**鸭尾巾：** 商人或店主佩戴。
**Duck`s tail shawl:** Worn by merchants and shopkeepers.



**棒槌巾：**恶少、浪荡公子配戴。
**Club shawl:** Worn by young ruffians.



**员外巾：**员外、乡绅佩戴。
**Councillor shawls:** Worn by the Ministry Councillor or a gentlemen from a village area.

## 帽 Hats



**皇帽：**皇上专用的礼帽。
**Emperor hat:** Dedicated for Emperor`s use.



**毡帽：**一般劳动人民配戴。
**Felt hat:** Usually worn by the working class.



**乌纱帽：**文官配戴。
**Gauze cap:** Worn by civil officials.

帽子的翅子为什么有不同的样式和形状?
Why are the fins attached to the hats of different shapes and styles?

向上的翅子叫“朝天翅”，有这种翅子的冠帽一般是皇帝、高官戴的。翅子平直的冠帽通常是一般官员所戴。翅子向下或绥飘带的巾帽为官员私下所戴或非官员所戴。纱帽翅的形状也可以用来表明剧中人物的善恶：

The fins attached to the hats are used to distinguish the different social status of the various characters. Fins pointing upwards are known as “skyward fins” and headgear with such fins is usually worn by the emperor or senior officials. Most other officials will wear headgear with straight fins. Headgears with fins pointing downwards or with streamers is usually worn by officials in casual wear or characters holding non-official posts. The shapes of fins attached to the gauze cap can also express whether the character is a good or evil one.



**戴尖翅纱帽表示奸诈、凶残。**

A treacherous and crafty character usually wears a gauze cap with sharp fins.



**戴方翅纱帽表示品行端正。**

An upright character usually wears the gauze cap with square-edged fins.



**戴圆翅纱帽多是一些昏官、贪官、势利官。**

Incapable and corrupt officials and snobs usually wear a gauze cap with round fins.

## 戏鞋 Shoes 戏曲人物根据身份、地位穿戴不同的戏鞋。

In Chinese opera, different characters wear different types of shoes according to theirstatus and position.



**厚底靴（也称官靴）**：在穿蟒袍、官衣、靠等服饰时，一般穿厚底靴。

**Thick-sole boots (also known as official`s boots):**

Actors usually wear thick-sole boots when waring robes, long robes or armours.



**薄底靴：**一般兵士、差役等所穿。

**Thin-sole boots:** usually worn by character acting as soldiers.



**夫子履：**老年人所穿。

**Fuzi shoes:** Worn by elderly characters.



**云头靴：**文生所穿。

**Yuntou shoes:** Worn by scholars.



**彩鞋：**女性角色的便鞋。

**Coloured embroidery shoes:**
Casual shoes worn by female characters



**花盆底鞋：**在彩鞋加上一层倒置花盆形状的鞋底，清朝戏花旦专用。

**"Flower-pot sole" shoes:** Coloured shoes with added platforms shaped like inverted flower pots, worn by female role for Qing dynasty show.



## 剧种介绍 OPERA GENRES INTRODUCTION

### 京 剧 Peking Opera

京剧起源于四个地方的剧种：一是原来流行于安徽省一带的徽剧；二是流行于湖北的汉剧；三是流行于江苏一带的昆曲；四是流行于陕西的秦剧，又叫梆子。清乾隆末期四大徽班进北京后，于嘉庆、道光年间同来自湖北的汉调艺人合作，互相影响，逐渐接受了昆曲、秦腔的部分剧目、曲调和表演方法，并吸收了一些民间曲调、北京土语，逐渐融合发展。

京剧主要唱腔有双簧、西皮两个系统，所以京剧也称“皮黄”。京剧的经典剧目有：《霸王别姬》、《白蛇传》、《贵妃醉酒》、《穆桂英大破天门阵》、《玉堂春》、《四郎探母》、《红鬃烈马》等。

Prior to the Qing Dynasty, the early form of Peking Opera (京剧) traces its roots to four provincial art forms. The four provincial art forms are 1. Hui Ju (徽剧) from the Anhui Province (安徽省), 2. Han Ju (汉剧)from the Hubei Province (湖北省), 3. Kun Qu (昆曲)from the Jiangsu Province (江苏省), and 4. Qin Ju (秦剧)from the Shanxi Province (陕西省). Qin Ju (秦剧)is also known as Bang Zi Xi (梆子戏).
During the reign of Qing Dynasty Emperor Qian Long (乾隆), this particular art form was introduced by the itinerant Hui Bang troupes (徽班) to the imperial capital, Beijing.
Eventually, the Hui Bang troupes (徽班) were summoned to perform before the imperial court. The Hui Bang troupes (徽班) further modified this art form by incorporating popular folklore lyrics and colloquial dialectal expressions from the Beijing region, and Peking Opera (京剧) subsequently evolved into its present artistic form.
Peking Opera (京剧) has two distinctive lyrical forms. The two distinctive forms are known as Shuang Huang (双簧) and Xi Pi (西皮). Characterised by these two lyrical forms, Peking Opera (京剧) is also fondly known as Pi Huang (皮黄) among enthusiasts.
The Peking Opera (京剧) repertoire is rich. There are nearly 1000 play pieces, and their stories are primarily based on historical events and folklore. The all-time favourites are “Farewell My Concubine”《霸王别姬》, “Madam White Snake”《白蛇传》, “The Drunken Concubine”《贵妃醉酒》, “Mu Guiying”《穆桂英大破天门阵》, “The Story of Su San”《玉堂春》, “Si Lang Visits His Mother”《四郎探母》, and “Lady Precious Stream”《红鬃烈马》.

# 莆仙戏 Puxian Opera

莆仙戏，又称莆田戏，是起源于福建省莆田市的传统戏曲艺术。拥有超过300年的历史，莆仙戏以其优美的唱腔、富有表现力的表演和独特的唱法闻名，是福建重要的文化遗产之一。它融合了音乐、表演和武艺，以生动的剧情展现忠诚、爱情和正义等主题。

莆仙戏的音乐风格清新悠扬，强调音准和情感表达。演奏常用二胡、琵琶和打击乐等传统乐器，营造出动听的音乐氛围。剧情多取材于中国古代历史、民间故事和古典文学，强调故事中的忠义、爱恋与道德。

Puxian Opera, also known as Putian Opera, is a traditional Chinese regional opera originating from Putian, Fujian Province. With a history spanning over 300 years, it is renowned for its melodic singing, expressive performances, and distinctive vocal style. Puxian Opera is a vital part of Fujian's cultural heritage, cherished for its balance of storytelling, singing, and martial arts.

The musical style of Puxian Opera features clear, lyrical melodies performed with a distinctive singing technique that emphasises intonation and emotional expression. The orchestra typically includes traditional instruments such as the erhu, pipa, and percussion, creating a lively and melodic soundscape. The performances often depict stories from Chinese history, folk tales, and classical literature, highlighting themes of loyalty, love, and righteousness.

# 粤 剧 Cantonese Opera

粤剧，起源于广东地区，尤其是在香港和澳门十分盛行。它拥有超过两个世纪的历史，以其独特的唱腔、华丽的服饰和丰富的舞台表演而闻名。作为中国主要的戏曲类型之一，粤剧融合了唱歌、表演、武术和杂技，讲述中国历史、民间故事和古典文学中的故事。

音乐和歌词是重要元素，伴奏通常由粤剧乐队演奏，包括二胡、打击乐器和铜锣。旋律生动欢快，节奏鲜明，增强了戏剧情感。舞台表演中融入了复杂的动作、象征性的手势和杂技，使整个演出视觉效果丰富，极具吸引力。

Cantonese Opera is a traditional Chinese opera unique to the Guangdong region, especially Hong Kong and Macau. It has a history that dates back over two centuries and is characterised by its distinctive singing style, elaborate costumes, and complex stage performances. As one of the major types of Chinese opera, Cantonese Opera combines singing, acting, martial arts, and acrobatics to tell stories from Chinese history, folklore, and classical literature.

Music and lyrics are vital elements, performed with traditional instruments like the Cantonese opera orchestra, which includes the erhu (a two-stringed bowed instrument), percussion, and gongs. The melodies are often lively, with a rhythmic quality that enhances the dramatic storytelling. Stagecraft includes intricate movements, symbolic gestures, and acrobatic stunts, making performances visually captivating.

# 潮 剧 Teochew Opera

潮剧，又称潮州戏，是起源于广东东部潮汕地区的传统中国戏曲艺术。拥有超过600年的历史，潮剧用潮语演唱，主要流布在广东东部、福建闽南地区、香港及东南亚。潮剧是南戏弋阳腔的一个分支，主要吸收了弋阳腔、昆曲、梆子、皮黄等特长，结合潮州民间艺术，最终形成自己独特的艺术形式和风格。

潮剧的传统剧目有《苏六娘》、《金花女》、《芦林会》、《闹钗》、《柴房会》等。

Teochew Opera, also known as Chaozhou Opera, is a traditional Chinese performing art originating from the Chaoshan (潮汕) region in eastern Guangdong Province. With a history of over 600 years, it is renowned for its melodious singing style, poetic lyrics, and vibrant storytelling. Teochew Opera is performed in the dialectal language spoken in the Chaozhou area of eastern Guangdong Province. Teochew Opera is an art form with a strong grassroots flavour, well-loved by the locals. Similarly, this dialectal art form has followed the Chinese migrants who went on to settle in the Southeast Asia region. It is particularly well-liked by the Teochew community in their adopted lands.

Teochew Opera repertoire includes “Su Liu Niang”《苏六娘》, “Jin Hua Nu”《金花女》, “Meeting at Lu Lin”《芦林会》, “The Lost Hairpin”《闹钗》, “The Haunted Inn”《柴房会》etc.

# 黄梅戏 Huangmei Opera

黄梅戏，是中国的五大剧种之一，已有两百多年的历史，黄梅戏发源于湖北、安徽、江西三省交界的安庆地区，后吸收青阳腔、民歌、徽剧及其他剧种的表演技巧而更趋成熟。黄梅戏语言以安庆地方语言为基础，属北方方言语系的江淮方言。唱念方法均用接近普通话的安庆官话唱念。整本戏中用韵母念、官话唱，小戏说白则用安庆地方的乡音土语，唱腔仍用官话唱。

黄梅戏的表演质朴细致，以真实活泼见称，唱腔委婉，语言通俗，易于学唱，故特别适合年青观众欣赏。著名黄梅戏电影《天仙配》、《牛郎织女》、《女驸马》，曾在香港、台湾和东南亚地区掀起一片热潮，观众至今仍津津乐道。

Huangmei Opera originated from Anqing (安庆), which sits at the junction of three provinces – Hubei (湖北), Anhui (安徽), and Jiangxi (江西). Later, it assimilated Qing Yang Qiang (青阳腔), folk songs (民歌), the performing techniques of Anhui Opera (徽剧), and other operatic genres to come into its own. The vernacular origin lends a natural, vivacious charm to its performances. The lyrical singing and everyday language make it easy to learn to sing. All these qualities make Huangmei opera particularly appealing to the younger audience. Many years ago, the Huangmei opera films “The Seventh Fairy Maiden”《天仙配》, “The Cowherd and the Weaving Maid”《牛郎织女》, and “The Female Consort”《女驸马》 produced by the Huangmei Opera Theatre of Anhui took Hong Kong, Taiwan and Southeast Asia by storm.

1.传统艺术中心 Traditional Arts Centre (Singapore)
黄梅戏《女驸马 · 谁料皇榜中状元》选段
Huangmei Opera - Unexpected Top Scholar

2.中国北京市育翔小学 Yuxiang Primary School (China, Beijing)
京剧《定军山》选段
Peking Opera - Battle on Dingjun Mountain

3.宏文校友会 Hong Wen Alumni Association
莆仙戏《寿州救驾》
Puxian Opera - Shouzhou Rescue Mission

4.传统艺术中心 Traditional Arts Centre (Singapore)
京剧《蜈蚣岭》
Peking Opera – The Centipede Ridge

5.传统艺术中心 Traditional Arts Centre (Singapore)
粤 剧《牡丹亭 · 游园》
Cantonese Opera – Touring the Garden

6.传统艺术中心 Traditional Arts Centre (Singapore)
潮剧《花木兰》
Teochew Opera – Hua Mulan





# 节目表 PROGRAMME

7.宏文学校 Hong Wen School
莆仙戏《童声传艺 · 莆仙情》
Puxian Opera - Voices of Children, Spirit of Puxian

8.道南校友会 Tao Nan Alumni Association
黄梅戏《对花 》
Huangmei Opera - Pairing of Flowers

9.传统艺术中心 Traditional Arts Centre (Singapore)
潮剧《岳云》
Teochew Opera – Warrior Yue Yun

10.中国人民大学附属中学
The High School Affiliated to Renmin University of China
京剧《击鼓骂曹》
Peking Opera - Denouncing Cao Cao

11.传统艺术中心 Traditional Arts Centre (Singapore)
潮剧《盗仙草》
Teochew Opera – Stealing the Immortal Herb

12.新民中学 Xinmin Secondary School
京剧《火凤凰》
Peking Opera - Fire Phoenix

# 中国北京市育翔小学
# Yuxiang Primary School (China, Beijing)

育翔小学，全称北京市育翔小学，位于北京市，是一所公办学校，校训是“诚实、善学、健美、和谐”。

科研兴校，科研兴师、科研育人。尊重学生人格，关注学生成长的全过程，创造适合每个学生成长的教育。

办学目标是：面对当今时代，面向未来，严谨治学、和谐发展。使育翔小学在西城区成为教育科研骨干校，进入名校行列。

Beijing Yuxiang Primary School is a public school in Beijing. The school motto is "Honesty, Learning, Fitness and Harmony".

Academic excellence advances the school, teachers and future generations.We respect our students, focus on their growth, and create an education system tailored to the individual needs of each student.

Objectives: Focus on the present, plan for the future, and achieve rigorous teaching and cohesive advancement. These objectives enable Yuxiang Primary School to become a key academic institution in the Xicheng District and join the ranks of famous schools.

## 京剧《定军山》选段 Peking Opera “Battle on Dingjun Mountain” Excerpt

### 剧情简介

《定军山》为京剧经典武老生戏，取材《三国演义》。“一封家书”并非原剧独立折目，或指代黄忠奉命出战前书写家书的桥段。剧中黄忠以“宝刀不老”之志，临阵寄信明心，既显骁勇豪情，又暗蕴忠孝难全之悲怆。全剧糅合唱做武打，彰显谭派艺术精髓，以“快板”“西皮”唱腔挥洒老将热血，展现京剧虚实美学与家国情怀的碰撞。

### Synopsis

“Battle on Dingjun Mountain” is a classic Wu Laosheng opera, based on The Romance of the Three Kingdoms. "A Letter to Home" is not an independent excerpt of the original opera, but a scene in which Huang Zhong wrote a letter home before the battle. In the letter, he expressed

his unyielding determination and his regret that it was impossible to be both patriotic and filial. This opera combines singing and fighting, which manifests the artistic essence of the Tan's faction (谭派). The Kuaiban (快板) and Xipi (西皮) singing styles highlight the passion of a veteran, as well as assimilate the aesthetics of Peking Opera and an individual's patriotism and filial piety.





**指导老师**:杨 超 Instructor: Yang Chao **表演者**:张溥宁 饰 黄 忠 Zhang Boning as Huang Zhong

# 中国人民大学附属中学
# The High School Affiliated to Renmin University of China

中国人民大学附属中学是一所享誉中外的著名中学，也是北京市首批示范高中校。人大附中的办学目标是“国内领先，国际一流，创世界名校”；办学理念是“尊重个性，挖掘潜力，一切为了学生的发展，一切为了祖国的腾飞，一切为了人类的进步”；学生培养目标是“全面发展+突出特长+创新精神+高尚品德”。

人大附中自2004年开始举办中外合作办学项目，涵盖三大国际课程项目：中英合作“剑桥国际高中课程项目”，“国际文凭课程高中教育项目”(IBDP)和中美合作“国际高中课程项目”，均为经北京市教委批准的中等学历中外合作办学项目。项目通过中国高中课程与三大国际高中课程中的部分优质课程相结合，聘任具有教授上述课程资质和良好经历的外籍教师与优秀的中方教师共同授课，意在探索一种熔铸中外教育精华，具有中国特色的国际化教育新模式，从而培养既具有突出特长、创新精神、高尚品德，又具有国际视野、宽厚知识、了解东西方文化的国际型人才。

The High School Affiliated to Renmin University of China is reputable both locally and internationally, and is amongst the first batch of demonstration high schools in Beijing. Its mission is to become “a leading local, a world-class and a world-renowned institution”. Its philosophy is to "respect individuality, unleash potential and strive for the development of students, the advancement of the nation, and the progress of humanity." Its educational goals are "all-rounded development, enhance expertise, creativity, and high moral values.”

Since 2004, the High School Affiliated to Renmin University of China has offered Sino-foreign cooperative education programs encompassing three major international programs: the Sino-British Cambridge International High School Program, the International Baccalaureate Diploma Program (IBDP), and the Sino-US International High School Program. All are approved by the Beijing Municipal Education Commission. Such programs integrate the Chinese high school curriculum with selected curricula from the three international high school programs.

Qualified and experienced foreign and Chinese teachers are employed to teach these programs. Such programs aim to explore a new international education model with Chinese characteristics, integrating the best of both Chinese and foreign education. The goal is to groom global talents with outstanding skills, innovative spirit, and high moral values, coupled with a global perspective, diverse knowledge and a deep understanding of both Eastern and Western cultures.



## 京剧《击鼓骂曹》 Peking Opera “Denouncing Cao Cao”



### 剧情简介

京剧《击鼓骂曹》是一出经典老生剧目，取材于《三国演义》。讲述名士祢衡因不满曹操挟天子以令诸侯，受邀赴宴时借击鼓抒愤，痛斥其专横跋扈。剧中祢衡以高亢激越的唱腔展现文人气节，尤以“击鼓三通”为核心看点，演员需边击鼓点边唱念，鼓声节奏与身段表演高度配合，展现出精湛的唱功、鼓技及情感张力。全剧以刚烈不屈的文人风骨为核心，通过传统京剧程式化表演，生动刻画了古代知识分子的傲骨与抗争精神。



### Synopsis

“Denouncing Cao Cao” is a classic Laosheng opera, based on the Romance of the Three Kingdoms. It is about a renowned scholar, Ni Heng, who was discontented with Cao Cao's manipulation of the emperor to control the country. At a banquet, he vented his anger by drumming and denouncing Cao Cao's tyranny. In the opera, Ni Heng's high-pitched and passionate singing embodies the integrity of a scholar. The highlight is the "three drumming" routine. The performer must sing and recite while drumming, meticulously coordinating the beat of the drums with their movements, showcasing superb vocal and drumming skills, as well as emotional intensity. This opera centres on the unyielding spirit of a scholar, vividly depicting the pride and fighting spirit of ancient intellectuals through traditional Peking Opera stylised performance.

**指导老师：**贾劲松 Instructor: Jia Jingsong　**表演者：**张溥博 饰 祢 衡 Zhang Bobo as Mi Heng



## 新民中学 Xinmin Secondary School

新民中学中文戏曲团自2004年成立至今，致力于弘扬华族传统文化，提高学生对华文及其文化的兴趣。多年来，我们排演了许多精彩纷呈的剧目，如《哪吒闹东海》、《宝莲灯》、《穆桂英大破天门阵》、《双枪陆文龙》、《刺蚌》、《白蛇传》等，参加了许多国内外的演出，得到了各界人士的广泛好评。自去年开始，戏曲团从课程辅助活动转变为学生专才发展计划的一部分，为那些对传统艺术有兴趣的学生提供表演机会，通过训练课程向学生传授戏曲文化知识，唱、念、做、打的技巧，让学生获益匪浅。今年，我们排演了新的剧目《火凤凰》，学生在忙碌的课业之外积极参与训练，体现了“凤凰涅槃”的不屈精神。

The Chinese Opera Troupe was first started in Xinmin Secondary School in 2004. It was established to promote traditional Chinese culture. So far, we have performed many outstanding performances and have been invited to perform in various international platforms. Since last year, the Chinese Opera Troupe has transitioned from being a Co-Curricular Activity (CCA) to becoming part of the school's Talent Development Programme. This initiative provides opportunities for students with a keen interest in traditional performing arts to showcase their talents. Through structured training sessions, students gain a deeper understanding of Chinese opera, learning essential techniques such as singing, speaking, acting, and acrobatics—greatly enriching their artistic journey.

This year, we are proud to present a brand-new production, The Fire Phoenix. Despite their heavy academic workload, our students have shown remarkable commitment to training, embodying the indomitable spirit of the phoenix rising from the ashes.

## 京剧《火凤凰》Peking Opera - Fire Phoenix

**剧情简介**

传说在鹭江有座鹭岛，一群美丽的白鹭在此建筑家园，使荒岛变成了百花争艳、飞香走红的乐园。然而，凶残的恶雕侵袭鹭岛赶走了白鹭，仙境般的宝岛被其摧残。白鹭不惧怕凶残，团结一心，迎战恶雕。雕王情急之下，向白鹭连连喷火。在烈火中战斗的大白鹭经过火的考验变成火凤凰，反将雕王烧死，宝岛再次重现昔日美丽景象。

**Synopsis**

On Egret Island, egrets built a loving home full of blooming flowers. Unexpectedly, vicious vultures invaded the island, the egrets defended their home fearlessly. The vultures spat fire to burn the egrets, which transformed into Fire Phoenix and defeated the vultures.



**指导老师**:蔡东雄 Instructor: Cai Dongxiong

**负责老师**:赖珉利、肖燕飞 Teacher-in-charge: Lai Min Lee, Xiao Yanfei

**演员表 Cast**

白鹭:刘紫娟、尤钰雯 Kyria Liu Zijuan, Joelle Yew Jik Wern as White Egret

雕王:郑睿德 Tay Raiden as Vulture King

众小鹭:陈楷洋、吴乐怡、陈锐豪、陈昱勋、禹灿杨

Tan Kai Yang Lucas, Goh Le Yi Jovie, Chen Ruihao, Julius Tan Heok Hng, Yu Canyang as Egrets

众小雕:郑皓元、吴乐康、欧阳为善、林睿瑄、许智杰

Tey Hao Yuan, Wu Lekang, Au Yong Wei Shan, Lim Jue Suang, Koh Chee Kiat Brian as Vultures





# 宏文学校 Hong Wen School

宏文学校成立于1920年，由兴安会馆创办，是一所特选小学，注重双语教育和华族文化传承。学校以培养品德端正，勇于迎接未来并深具华族文化涵养的年轻一代领袖为使命，在校内积极开办华族文化相关课程。

今年，宏文学校的三年级华族文化大使首次参加“狮城青少年戏曲汇演”。自年初起，学生们便通过实践工作坊和指导课程学习与莆田文化渊源深厚的莆仙戏。他们掌握了这一传统戏曲的基本唱腔、身段与背景知识，并在今年七月份举行的校庆登台演出，获得热烈反响。

我们为学生敢于挑战自我、展现对传统戏曲的热情感到自豪。他们的努力不仅体现了个人成长，也展现了学校在文化传承与全人教育上的坚持。

Founded in 1920 by the Hin Ann Huay Kuan, Hong Wen School is a Special Assistance Plan (SAP) primary school with a strong emphasis on bilingualism and the promotion of Chinese culture and values. With over a century of heritage, we remain committed to nurturing young leaders of upright character who face the future with confidence and are rooted in Chinese culture.

This year, our Primary 3 Chinese Cultural Programme Ambassadors are participating in the Singapore Youth Chinese Opera Showcase for the first time. Since the start of the year, these students have engaged in learning about Puxian Opera, which connects to our Putian heritage, through hands-on sessions and guided instruction. Their journey culminated in a well-received performance at the school's 105th-anniversary concert in July 2025.

We are proud to see our students stepping onto a national stage, showcasing their appreciation for traditional Chinese opera. Their dedication and spirit reflect Hong Wen School’s continued efforts in cultivating cultural confidence in our students.

## 莆仙戏《童声传艺·莆仙情》Puxian Opera - Voices of Children, Spirit of Puxian

**剧情简介：**

《童声传艺·莆仙情》由莆仙戏身段组合和经典剧目《春草闯堂》选段组成。

莆仙戏的表演身段具有独特的独特的艺术特征，其核心在于“傀儡介”的表演体系，通过手、脚、肩的协调动作展现古典戏曲的程式化美感。

《春草闯堂·抬轿》是莆仙戏中的一部经典剧目，主要讲述了春草这个角色展现聪明机智的故事。剧中发生的情节围绕着抬轿这一传统习俗，结合了喜剧元素和人物之间的互动。

故事的核心通常是春草为了帮助他人或解决问题，带来了许多意外的转折和乐趣。通过生动的角色表演和传统的音乐、舞蹈，剧目呈现了莆仙戏特有的艺术魅力，展现了人性的善良与智慧。

**Synopsis**

"Voices of Children, Spirit of Puxian" is a performance that combines stylised movement sequences from Puxian Opera with an excerpt from the classic piece Chun-cao's Intrusion at the Court.

Puxian Opera is known for its distinct movement aesthetics, rooted in the "puppet-based" performance system. This unique style emphasizes the coordination of hands, feet, and shoulders to create a stylised beauty characteristic of traditional Chinese opera.

The selected excerpt, Chun-cao's Intrusion at the Court: Carrying the Sedan Chair, is a well-loved piece in the Puxian Opera repertoire. It centres around the clever and quick-witted character Chun Cao. Set against the backdrop of the traditional custom of carrying a sedan chair, the scene blends comedic elements with lively character interactions.

The story unfolds with Chun Cao taking initiative to help others or solve a dilemma, resulting in unexpected twists and light-hearted moments. Through expressive performances, traditional music, and movement, the piece showcases the charm of Puxian Opera and conveys themes of kindness and wisdom.



**指导老师：**蔡东雄、陈小芳 Instructor: Cai Dongxiong, Chen Xiaofang

**负责老师：**杨淑雅、陈佳韵 Teacher-in-charge: Yang Shuya, Sophia & Tan Kah Yun

**演员表 Cast**

春草：李值璇、高恺心、刘馥甄、林安萱 Lee Zhi Xuan, Cassandra Gao, Low Fu Zhen , Dione Lim as Chun Cao

知府：陈彦宇、吴聪伟、杨乐勋、方兴真 Cayvan Tan Yan Yu, Axon Manuel Goh, Yang Lexun Lucas, Hong Xing Zhen Zadeus as Magistrate

轿夫：陈羽轩、陈茂森、林懋淏、郑仁楷 Tan Yu Xuan, Andre, Tan Mao Sen, Moses, Elijah Lim Min Hao , Tay Ren Kai, Cedric as Sedan bearer

**身段表演：**宏文学校莆仙戏班同学

Movement Performance: Primary 3 Students from Hong Wen School' s Puxian Opera Class

# 宏文校友会 Hong Wen Alumni Association



宏文校友会在1999年复会重生。会徽里的幼苗象征一个新生组织初长成。圆圈象征宏文校友会是一颗明珠，也是一颗硕果。三角形象征老中青各年龄层校友。它紧紧地构成一体，组成力量，发挥无限光辉。

红色：象征热情，血气，光明。　绿色：象征青春，活力，自然。　黑色：象征严肃。

今年，宏文校友会在会长戴玉钗女士的牵头引领下，开设莆仙戏课程，让宏文校友有机会学习优良的莆仙戏表演艺术，并上台向观众展示演艺才华。这也是宏文校友会首次参加“狮城青少年戏曲汇演”，具有里程碑的意义。希望通过这个平台，能够培养出更多青年艺术人才，让莆仙戏的千年雅韵，扎根狮城热土生生不息。

The Hong Wen Alumni Association was rejuvenated in 1999. The budding shoot in the logo symbolises a new beginning for the Association. The circle represents the Alumni, a precious pearl as well as a succulent fruit. The triangle signifies the three generations of our members, who are tightly knitted, creating a powerful force that radiates brilliantly.

Red: symbolises enthusiasm, passion and brilliance　Green: symbolises youthfulness, vitality and nature　Black: symbolises dignity

This year, the Hong Wen Alumni Association, led by its president, Ms. Jessie Tay, launches a Puxian Opera course, offering alumni the opportunity to learn Puxian Opera and showcase their talents on stage. This year a milestone is achieved with the Hong Wen Alumni Association participating in the Singapore Youth Opera Showcase for the first time. We hope this will nurture more young artistic talents and ensure that Puxian Opera remains rooted in Singapore.



## 莆仙戏《寿州救驾》
## Puxian Opera - Shouzhou Rescue Mission

**剧情简介**

以宋太祖、赵匡胤被困寿州为背景，讲述了刘金定为救丈夫高俊保及被困的赵匡胤，遂挂帅前往寿州营救。

**Synopsis**

Set against the backdrop of Emperor Taizu of Song and Zhao Kuangyin, who was trapped in Shouzhou, the story tells of Liu Jinding leading the effort to rescue her husband, Gao Junbao, and the imprisoned Zhao Kuangyin by taking command and heading to Shouzhou for the rescue.

**指导老师**：李传雪、陈小芳

Instructor: Li Chuanxue, Chen Xiaofang

**演员表　Cast**

林倩倩 饰 刘金定

Lin Qian Qian as Liu Jinding

# 道南校友会 Tao Nan Alumni Association

道南校友会戏曲班在张月明会长的倡导下，于2023年5月成立。校友会非常注重传统文化的传承，戏曲作为我国华族传统文化的重要组成部分，承载着丰富的文化艺术价值。开设戏曲班的意义和目的在于传承和弘扬传统艺术，孩子们通过专业的培训和参加演出活动，不仅可以学习戏曲的唱、念、做、打等基本功和锻炼舞台表演能力，同时也提高了自身艺术素养，增强自信和表达能力，进而培养创造力和团队合作能力。

我们希望有越来越多的孩子喜欢并参加戏曲培训班，为华族戏曲艺术的传承和发展注入新的活力和动力，将优秀的戏曲文化带给更多的观众，让更多的人了解和喜爱优良的戏曲表演艺术。

The opera class of Tao Nan Alumni Association was established in May 2023 under the advocacy of President Zhang Yueming. The Alumni Association attaches great importance to the inheritance of traditional culture. Opera, as an important part of the traditional culture of the Chinese people in our country, carries rich cultural and artistic values. The significance and purpose of opening an opera class is to inherit and promote traditional art. Through professional training and participating in performances, children can not only learn the basic skills of singing, reciting, acting, and fighting in opera and exercise their stage performance skills, but also improve their own artistic literacy, enhance their self-confidence and expression ability, and then cultivate creativity and teamwork ability.

We hope that more and more children will like and participate in opera training classes, inject new vitality and motivation into the inheritance and development of Chinese opera art, bring excellent opera culture to more audiences, and let more people understand and love excellent opera performance art.

## 黄梅戏《对花》Huangmei Opera -Pairing of Flowers

**剧情简介**

《对花》是黄梅戏经典剧目《打猪草》中的选段，讲述了女孩陶金花和男孩金小毛之间淳朴可爱的表演故事。

**Synopsis**

"Pairing of Flowers" is a classic excerpt from the Huangmei Opera "Da Zhu Cao." (打猪草) It tells the charming and innocent story of a girl named Tao Jinhua and a boy named Jin Xiaomao.

**指导老师**：李传雪 Instructor：Li Chuanxue

**负责老师**：林毓翔 Teacher-in-charge：Lim Yu Siang

**演员表 Cast**

曾丽恩 饰 陶金花 Chan Li En, Kayla as Tao Jinhua

苏诗恩 饰 金小毛 Corah Soh Shi En as Jin Xiaomao





# 新加坡传统艺术中心少儿戏曲班
# TRADITIONAL ARTS CENTRE (SINGAPORE) YOUNG PEOPLE`S OPERA THEATRE

儿童是我们的未来，我们的希望！

培养我国青少年戏曲演员是传统艺术中心的成立宗旨之一，旨在挖掘、培养少儿对传统戏曲的爱好与兴趣。中心自2012年成立以来，面向社会积极招收一批有潜质的优秀少儿，定期举办戏曲表演训练班，通过学习戏曲基本功唱、念、做、打，让孩子们既懂得了戏曲综合性、程式性、虚拟性的魅力、陶冶了情操，又锻炼了身体，使每个少儿身心得以健康的成长，从而培养出一批优秀的接班人，让优良的华族戏曲艺术得以传承！

Children, our future and hope!

One of the objectives of the Traditional Arts Centre is to groom young opera talents by inculcating and nurturing young children`s appreciation and love for traditional operas. Since its inception in 2012, the Centre has recruited outstanding children and organised regular opera training classes. By learning basic opera performance skills, including singing, reciting, acting, and acrobatic fighting, children will appreciate the beauty of combined, stylised, and virtual opera performances. This serves not only to deepen their artistic appreciation but also to improve their fitness level. With the Centre`s active role, we will cultivate a group of indigenous young opera talents to perpetuate this traditional Chinese art form!

## 黄梅戏《女驸马 · 谁料皇榜中状元》
## Huangmei Opera - Unexpected Top Scholar

**剧情简介**

此折选自黄梅戏《女驸马》。讲述了冯素珍冒死救夫，通过女扮男装、冒名赶考、偶中状元、误招东床驸马的故事，塑造了一个善良、勇敢、聪慧的古代少女形象。





**Synopsis**

"Unexpected Top Scholar" is a selected scene from the Huangmei Opera "The Female Prince Consort." The story is about Feng Suzhen, who risks her life to save her husband. She disguises herself as a man, takes the imperial exam, unexpectedly becomes the top scholar, and is mistakenly chosen as the emperor's son-in-law. This creates the image of a kind, courageous, and clever young woman from ancient times.

**指导老师:**李传雪　**Instructor:**Li Chuanxue

**表演者 Performer**

張悅霜、張悅霏、楊添鑫、李瑞涵、蔡芷欣、杨宇欣、杨宇佳、李宸馨、廖芷萱、廖芷安、王佩玉、謝夏蕙、吴佩纹、钱多多

Cheung Yuet Sheung, Cheung Yuet Fei, Yeo Tian Hsin, Aubrey Lee, Luna Chuah zhi Xynn, Yang Yuxin Sarah, Yang Yujia Elisa, Julia Lee Chen Xin, Liao Zhixuan Selina, Liao Zhi An Stella, Penny Ongkowijaya, Sasha Hsieh Gutierrez, Wu peiwen, Isabella Di Marzio.z







## 粤剧《牡丹亭·游园》 Cantonese Opera – Touring the Garden

**剧情简介**

“游园”选自粤剧《牡丹亭》一折，讲述了南安郡太守之女杜丽娘与丫环春香游览花园的故事。杜丽娘长年禁锢在闺楼，一天与春香游览花园，为妩媚春色所陶醉。

**Synopsis**

"Touring the Garden" is a selected excerpt from the Cantonese opera " The Peony Pavilion," which tells the story of Du Liniang, the daughter of the governor of Nan'an County, and her maid Chunxiang as they visit a garden. Du Liniang has been confined to her boudoir for many years, but one day, she goes to the garden with Chunxiang and becomes enchanted by the charming spring scenery.

楊晶心 饰 杜丽娘 Yeo Ching Hsin as Du Liniang

**指导老师：** 陈昤孜 李传雪 Instructor: Winsome Chan Li Chuanxue

## 潮剧《岳云》 Teochew Opera – Warrior Yue Yun

**剧情简介**

岳飞之子岳云与岳家众少年读武经、学韬略、练武功、当先锋。正在此时，岳飞受金兵围困在牛头山，迫其投降。岳母派出岳云众少年上阵应战，岳云用其练就的绝招“落马分鬃锤”，使金兵大将薛里花豹当场毙命。 岳门一家精忠报国，岳母和岳夫人深明大义，见岳云已长大，遂派岳云助父征战。少年岳云初到牛头山，自矜其勇打碎“免战牌”，请命出战。沙场上，岳云跃马挥锤，大战金邦殿下金蝉子，最后，将其打死，敌军不战而败，打了一场漂亮的伏击战而立大功。

**Synopsis**

Yue Fei's son, Yue Yun, and other young warriors learn martial arts. While Yue Fei faces enemies on Niu Tou Mountain, Yue Yun and his friends are sent to fight. Yue Yun uses his special move to defeat an enemy general.

His mother supports him and sends him to help his father in battle. Yue Yun breaks the peace banner and battles bravely. He defeats the enemy prince, leading to a significant victory for his side.



**演员表 Cast**

章雯歆 饰 岳 云 Zhang Wenxin as Yue Yun

庄恩琦 饰 岳银瓶 Isabelle Chong Enqi as Yue Yinping

岳家少年:许恩雅、唐 果、张凯茜、郭倾影 Koh En Ya, Tang Guo Candice, Cathy Zhang Kaixi, Guo Qingying as Yue Family Youth

**指导老师:**蔡东雄

**Instructor**: Cai Dongxiong

## 京剧《蜈蚣岭》 Peking Opera – The Centipede Ridge

**剧情简介**

武松自血溅鸳鸯楼(事实见《水浒传》)之后,畏罪逃避,意欲往二龙山,与鲁智深合伙为盗。武松行色匆匆,虽节届清明,无暇遍观春色。行及蜈蚣岭,陡遇一家老仆,急遽前奔,有慌不择路之象。武松牵裾问故,则云张志善家小姐,在此间扫墓,被本山三清观内住持道人王飞天强抢而去。武松闻言,勃然大怒,愿为代抱不平。单身入山,与王飞天格斗,奋力杀之,又杀其徒众,放火烧毁巢穴,将张小姐救出,仍交与老仆,送回家中。

**Synopsis**

After the bloody incident at the Yuan Yang Tower, Wu Song, fearing punishment, plans to join Lu Zhishen as a bandit at Erlong Mountain. In a hurry and distracted by the Qingming Festival, he rushes through the beautiful scenery.

When he reaches Centipede Ridge, he meets an old servant in distress. The servant explains that Miss Zhang Zhishan was taken by a local priest named Wang Feitian. Furious, Wu Song decides to help. He enters the mountain alone, fights Wang Feitian, kills him and his followers, sets their hideout on fire, and rescues Miss Zhang, returning her safely to her home.

**表演者 Performer**

吴恩凯 Benjamin Ng　劉啟文 Christian Lew

齐悦迪 Eddie Chi　沈根盛 Shen Gensheng

张凯瑞 Carey Zhang Kairui

林家晋 Kenneth Lim Kai Jing

**指导老师:**蔡东雄　Instructor: Cai Dongxiong





## 潮 剧《盗仙草》 Teochew Opera – Stealing the Immortal Herb

**剧情简介**

在经典的《白蛇传》故事里，白娘子知道许仙身患重病，唯一的救命良药是传说中的灵芝草。为了救许仙，白娘子不顾天界的阻拦，秘密潜入仙界，冒险盗取灵芝草。她经历了许多困难，终于成功带回人间，用灵芝草救活了许仙。这个故事展现了白娘子对爱情的坚持和无私奉献。

Synopsis

In the classic story of "The White Snake," Bai Suzhen learns that Xu Xian is gravely ill, and the only cure is the legendary Lingzhi grass. To save him, she secretly enters the celestial realm to steal the sacred herb, facing numerous dangers and obstacles. She succeeds in her daring mission and brings the grass back to save Xu Xian. The story highlights Bai Suzhen's unwavering love and selfless devotion.

**演员表 Cast**

吴可歆 饰 白素贞 Charis Ng Ke Xin as Bai Suzhen 吴恩凯 饰 鹿 童 Benjamin Ng as Deer Guard

劉啟文 饰 鹤 童 Christian Lew as Crane Guard

**指导老师**：蔡东雄 Instructor: Cai Dongxiong

## 潮剧《花木兰》
## Teochew Opera – Hua Mulan

**剧情简介**

《花木兰》讲述了花木兰代父从军的故事。在古代中国，年轻女子花木兰为了替父亲花弧免受兵役之苦，女扮男装，加入军队。她在军中表现出色，屡立战功。经过多年征战，她终于凯旋而归，但并未透露自己的真实身份。最终，她回到家乡，恢复女装，揭示了自己的秘密，得到了同袍们的钦佩和尊敬。



**Synopsis**

"Hua Mulan" tells the story of Hua Mulan, who takes her father's place in the army. In ancient China, a young woman named Hua Mulan disguises herself as a man to save her father, Hua Hu, from being drafted into military service. She joins the army and distinguishes herself with outstanding performances and numerous military achievements.After many years of war, she finally returns home victorious but keeps her true identity a secret. Ultimately, she returns to her hometown, resumes her female identity, reveals her secret, and earns the admiration and respect of her comrades.

**演员表 Cast**

李芯慧 饰 花木兰　Summer Lee Xin Hui　as　Hua Mulan

**指导老师:**蔡东雄　Instructor: Cai Dongxiong

# 新加坡传统艺术中心师资力量
# Traditional Arts Centre (Singapore) Faculty



**李传雪 Li Chuanxue**

先后毕业于海南省文化艺术学校和中国戏曲学院戏曲表演专业，主工刀马旦。

She graduated from the Arts and Culture School of Hainan Province and the National Academy of Chinese Theatre Arts, majoring in opera performances. She specialises in female warrior roles (Dao Ma Dan).



**蔡东雄 Cai Dongxiong**

先后毕业于上海戏剧学院附属戏曲学校和中国戏曲学院，主修京剧表演专业，2023年7月获得硕士研究生学位。

He graduated from the Shanghai Traditional Opera School and the National Academy of Chinese Theatre Arts, majoring in opera performances. In July 2023, he was awarded a Master's degree.



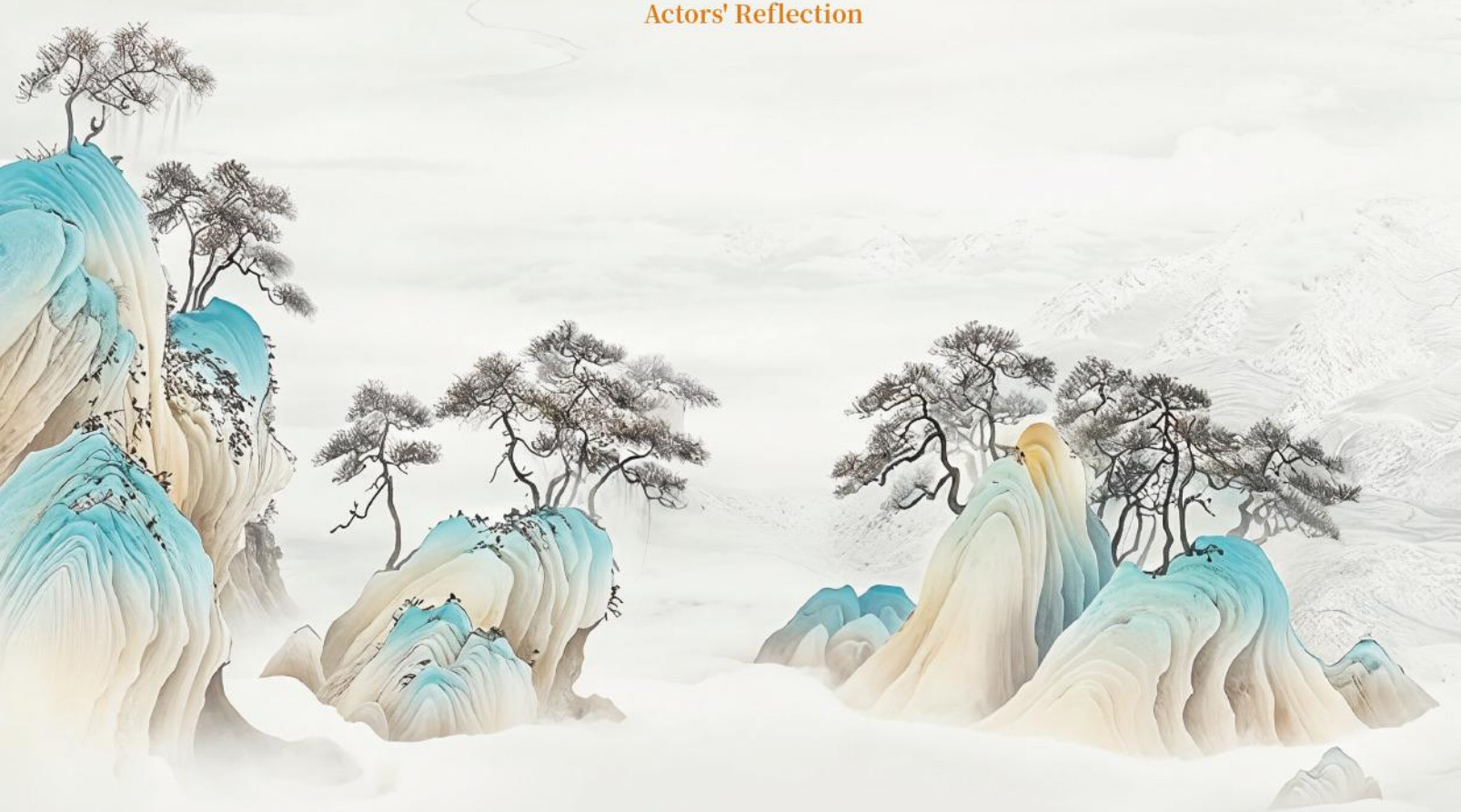
**张曼熙 Zhang Manxi**

毕业于中国江苏省戏剧学校京剧专业，主工刀马旦。2009年获全额奖学金就读于新加坡南洋艺术学院戏剧系。

She graduated from Jiangsu Theatre Arts School, majoring in opera performance. She specialises in female warrior roles (Dao Ma Dan). In 2009, she was awarded a full scholarship to study in the School of Theatre at Nanyang Academy of Fine Arts in Singapore.

# 品味戲曲

## Actors' Reflection







### 杨宇佳 传统艺术中心（7岁）

在戏曲课上，我最喜欢甩着水袖转圈圈，像一只翩翩起舞的小蝴蝶！老师教我唱《女驸马》时说："戏曲是华人文化的珍宝！"我想做一个快乐的小使者，把这么有趣的戏曲介绍给更多的小朋友，让大家一起通过戏曲，爱上精彩的华族故事！



### 钱多多 传统艺术中心（5岁）

参加少儿华族戏曲班，我学会了唱念做打，还学了《女驸马》的选段，有了登台演出的机会，特别开心。老师非常耐心细致，动作和唱腔都教得很好，还讲了很多戏曲知识，让我更喜欢华族传统文化。



### 楊晶心 传统艺术中心（14岁）

我从七岁开始在TAC新加坡传统艺术中心学习华族戏曲，一瞬间已经有七年的时间。戏曲不仅让我学会了唱不同的演唱风格，也让我更加了解华族文化的魅力。

我要感谢我的老师们悉心指导，也谢谢同学们一路的陪伴和支持。我希望在未来能够继续努力，把这门传统艺术分享给更多人。



### 林倩倩 宏文校友会（16岁）

莆仙戏是新加坡一个稀有的文化艺术，为了让每个人知道莆田戏曲文化的存在，我觉得要自己去学习这个文化才能够让更多的人去了解它。希望我的表演能让观众和朋友们欣赏到莆仙戏的美。





### Corah Soh Shi En　Dao Nan School (Pri 3)

I have been in Chinese Opera for two years and am excited to attend classes, as I want to learn how to dance. I want to continue learning Chinese opera because it has taught me how to move swiftly and sing well.



### 吴乐康　新民中学（中二）

一开始我是通过短视频发现了戏曲这个“冷门”的传统文化。学校给我们提供了这个机会，我就想试试，了解一下古人的娱乐方式是什么样的。刚加入戏曲的时候，我还很生疏，总是搞砸动作，慢慢练习后才发现其实戏曲没想象中那么简单。因为我们花了很多时间努力练习，也让我更懂得“台上十分钟，台下十年功”的意思。我觉得最大的收获是学会了团队合作，这也是戏曲里最难的一部分。每场表演都需要大家紧密配合，默契十足，一点点差错都可能让表演变得很突兀。为了舞台一切都在紧张准备，大家都非常专注，不敢懈怠。在这个过程中，我还交到了一群朋友，大家互相鼓励、互相激励，让整个表演变得更有温度，也变得更有意义。



### Tay Raiden　Xinmin Secondary School (Sec 2)

Actually, I wasn’t an original member of the Chinese Opera Troupe. I joined last year because my previous Chinese teacher, 洪老师, recommended me. Even though I joined later than everyone else, I’m glad I didn't let the team down during last year’s performance. This year, I trained really hard to remember my moves and build muscle memory, especially since I was playing a main character, not just a background role.

Joining the Chinese Opera Troupe wasn’t something I planned when I was in secondary one, but I really enjoy being part of the cast. I love performing and learning the different parts of Chinese Opera. I definitely don’t regret joining, and I would highly recommend it to others as well.



## Kyria Liu Zijuan　Xinmin Secondary School (Sec 2)

Joining the Chinese Opera Troupe at my school was never part of my plan for secondary school. But after two years of being involved, I can't imagine my life without Chinese Opera anymore. Over these two years, Chinese Opera has become a safe space for me to express my feelings and connect with my culture. When I fully immerse myself in the movements and rhythm of the opera, I feel at peace and find a sense of calm.

I remember when I was first introduced to Chinese Opera, I was often doubtful and questioned whether I could do it well. But I'm glad I realised that with a little hard work and encouragement from my family and friends, I can improve. One of the best things about this journey has been the friendships I've made along the way. Even though we spent many hours practising, and all that effort was for just 4-5 minutes on stage, I have no regrets. I would happily do it all over again without hesitation.

To me, Chinese Opera sums up to the phrase "努力工作, 尽情玩乐," which means "work hard and enjoy it to the fullest."



## 沈根盛　传统艺术中心 (11岁)

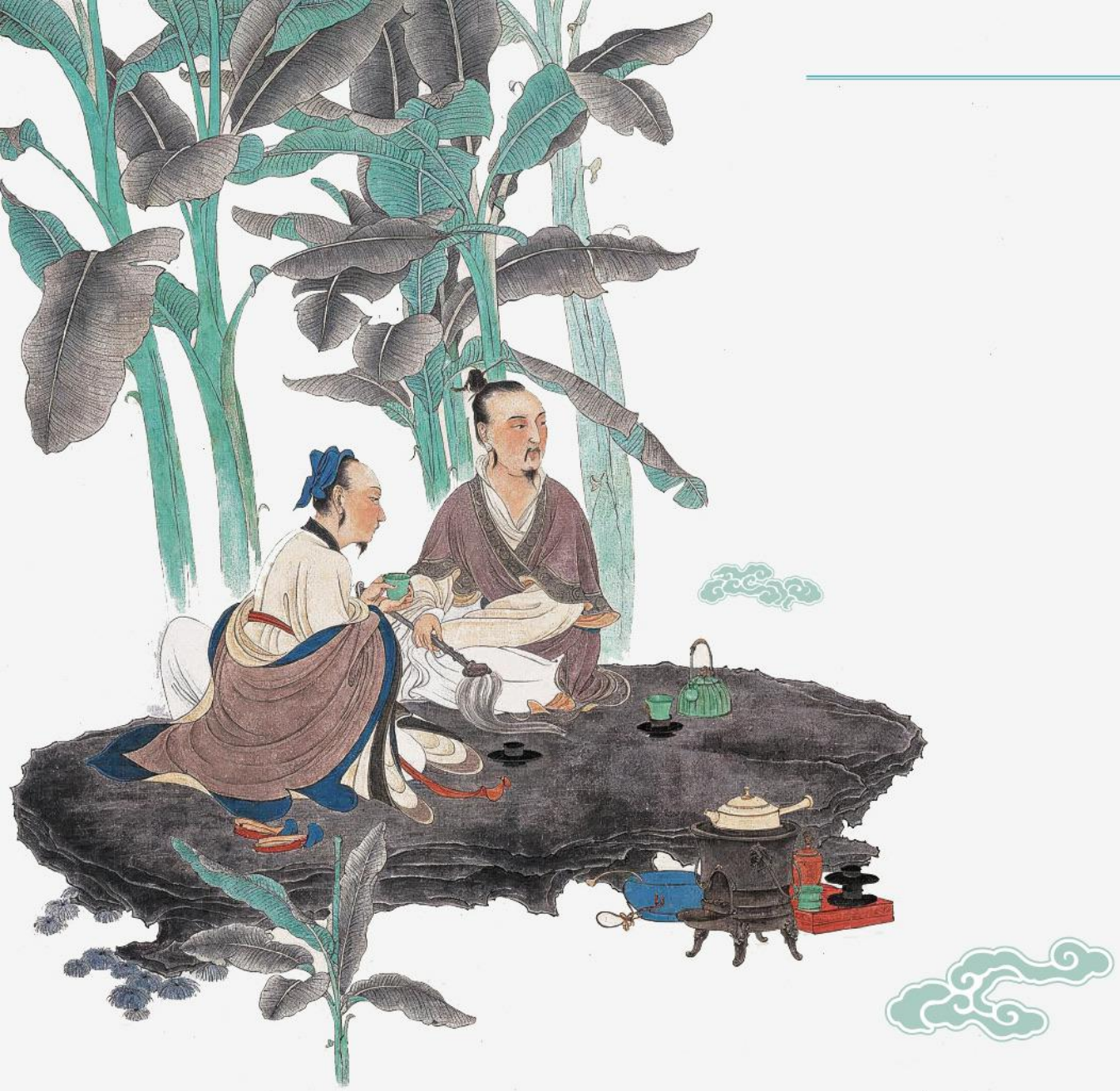
记得第一次被妈妈带到京剧班时, 我偷偷吐槽:"这些咿咿呀呀的唱腔好奇怪!"但老师甩着水袖转圈的样子, 像极了孙悟空, 我瞬间被吸引了。现在想想, 京剧就像一颗裹着传统外衣的彩虹糖, 咬开才发现里面这么酷!

京剧就像一台时光穿梭机, 让我交到了两百岁的朋友。虽然有时候练功累得想偷懒, 但听到锣鼓声响起时, 身体还是会自动"开机"。感谢老师们的教导, 我会努力学习京剧, 传承中华文化。



## 林家晋　传统艺术中心 (7岁)

我很荣幸在蔡碧霞女士的介绍下, 来到新加坡传统艺术中心, 和蔡东雄老师一起学习传统戏曲。这是我在学校以外的一个新体验。我认识了新朋友, 也学会了怎么表演传统戏曲和动作, 还学会了团队合作的精神。希望在蔡老师的帮助下, 我可以学得更好, 把这门传统戏曲发扬光大, 让更多人知道它。





**周彦君　宏文学校（小学三年级）**

我在学习莆仙戏时，我学会了跳舞。我感到很开心，也很兴奋。一开始我不会跳，但我每天都坚持练习。



**Chen Jing　Hong Wen School (Pri 3)**

I learned that Chinese opera has dancing and the actors wear a lot of makeup. I was very happy because I got to know more about Chinese culture.



**王心仪　宏文学校（小学三年级）**

在学习莆仙戏时，老师先教我们一些简单的动作，后来又教了我们比较难的动作。学习莆仙戏让我感到很快乐。



**Cassandra Gao　Hong Wen School (Pri 3)**

I like learning Puxian Opera because it is fun! In addition to learning how to sing and the movements, I also made many new friends.





# 藝術教育

## Arts Education

## 艺术教育课程 ARTS EDUCATION PROGRAMME (2023-2025)

新加坡传统艺术中心的艺术教育课程(AEP)为新加坡的学校主办讲座与示范,演出及戏曲教学活动。各项目将由本地或海外资深戏曲教师与同学们进行交流、传授经验和分享戏曲知识。

TAC's Arts Education Programme provides workshops, lecture demonstrations, and performances in schools. Each of our projects is conducted/performed or taught by experienced overseas artists and our in-house instructors.

以下节目获国家艺术理事会批准,学校可申请高达50%的津贴。欲知详情可上网至 https://aep.nac.gov.sg 查询。

All programmes listed are approved by the National Arts Council (NAC). Schools can apply for Tote Board funding up to 50 % subsidy.

Visit http://aep.nac.gov.sg for more information.

| | 项 目 Programme | | 欣赏指南 Learning Objectives |
|---|---|---|---|
| 1 | 黄梅戏《花木兰》<br>Huangmei Opera --<br>Hua Mu Lan<br>Programme ID / Student Profile:AEP 0520775 (Mainstream) |  | 展现爱国精神的题材,让同学们从欣赏戏曲中得到思想教育。<br>It talks about a smart and aspiring young girl who enlists in the army and fights bravely in her father`s place to defend her country from the invaders. |
| 2 | 黄梅戏《老鼠嫁女》<br>Huangmei Opera –The Mouse Bride<br>Programme ID / Student Profile:<br>AEP 0520774 (Pre-school)<br>AEP 0520775 (Mainstream) |  | 通过改编自寓言故事《老鼠嫁女》的演出,激发儿童对中华戏曲的兴趣。<br>This excerpt is adapted from a Chinese folk tale about a mouse family with the most perfect daughter, who seeks a husband. It showcases Chinese opera through a story that is easy to comprehend and resonates with children. |

| | | | |
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| 3 | 黄梅戏《孙悟空三打白骨精》<br>Huangmei Opera - Three Battles with the White Bone Demon<br>Programme ID / Student Profile:<br>AEP 0520777 (Mainstream) |  | 通过改编自中国古典名著《西游记》与《封神榜》的演出，引发学生去了解文学作品，从中学习到传统道德与价值观。<br>This programme aims to introduce the various elements of Chinese opera art forms such as songs, music, acrobatic movements, dance through an excerpt from the famous Chinese classic legend "Journey to the West" and "Feng Shen Heroes"<br>It teaches students the importance of differentiating between right and wrong indirectly from the plot of the performance. |
| 4 | 黄梅戏《哪吒闹东海》<br>Huangmei Opera -- Nezha Creates Havoc at the Eastern Sea<br>Programme ID / Student Profile:<br>AEP 0520771 (Pre-school)<br>AEP 0520775 (Mainstream) |  | |
| 5 | 千变万化戏曲世界<br>Multiple Facets of Chinese Opera<br>Programme ID / Student Profile:<br>AEP 0520775 (Mainstream) |  | |
| 6 | 传统戏曲之旅<br>Visit to the Traditional Arts Centre<br>Programme ID / Student Profile:<br>AEP 0520772 (Pre-school)<br>AEP 0520773 (Mainstream) |  | 课程将介绍戏曲中的各类知识，增进学生对戏曲的印象，从中领略精美瑰丽的戏曲文化。<br>Students will gain a better understanding of the elements that make up the traditional art form. |
| 7 | 多姿多彩戏曲世界<br>Discovering the Beauty of Chinese Opera<br>Programme ID / Student Profile:<br>AEP 0520776 (Mainstream) |  | |

## 联系我们 Contact Us

若有任何有关戏曲课程或演出的询问，请与我们联系。我们乐意为您解答咨询，并精心为您制定课程或演出剧目。
Our Artistic Director could design programme/performance/workshop for students based on your requests. For enquiries, please contact us at:

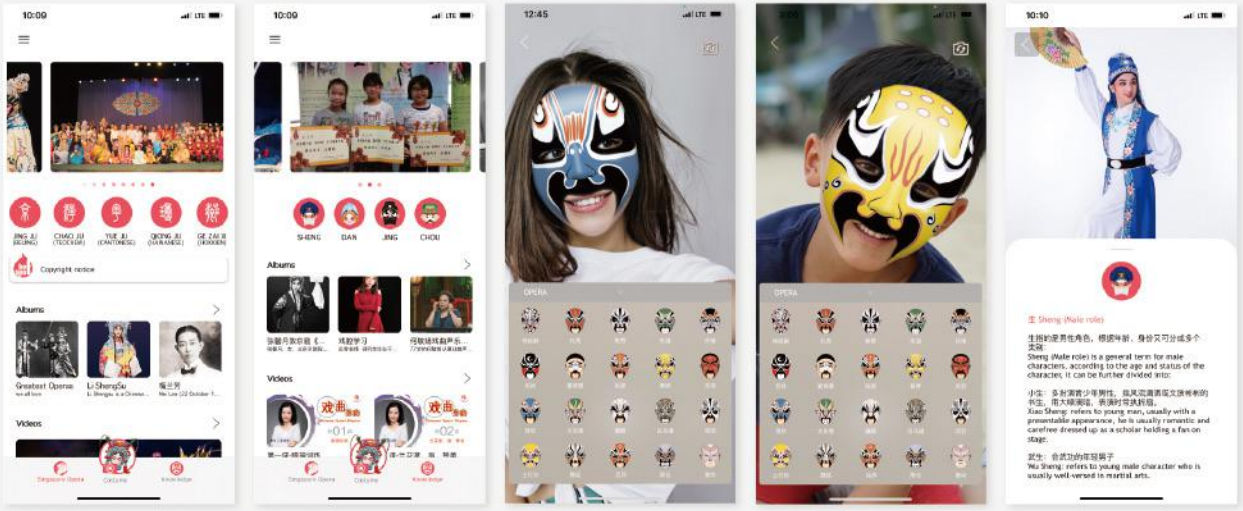
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# 鸣　谢 ACKNOWLEDGEMENTS

我中心这次成功的在新加坡华族文化中心呈献“第十三届狮城青少年戏曲汇演”，得到以下机构与人士的赞助、协助，支援与合作，特此致以万分的谢意！

The Traditional Arts Centre gratefully acknowledges the following, who have very generously contributed to the success of this showcase:



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新加坡华族文化中心

Singapore Chinese Cultural Centre

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|---|---|
| 中国人民大学附属中学 | The High School Affiliated to Renmin University of China |
| 中国北京市育翔小学 | Yuxiang Primary School (China, Beijing) |
| 新民中学 | Xinmin Secondary School |
| 宏文学校 | Hong Wen School |
| 宏文校友会 | Hong Wen Alumni Association |
| 道南校友会 | Tao Nan Alumni Association |
| 美金精品纸轩 | Mukim Fine Papers Pte Ltd |
| 醉花林俱乐部 | Chui Huay Lim Club |
| 艺品良印 | NetUcc |
| 热心剧团 | Re Xin Opera Association |
| 新加坡焦点剧场 | Singapore Focus Theatre Ltd |
| 《联合早报》 | Lianhe Zaobao |
| 8视界新闻网 | 8world News |
| 新加坡教育促进会 | Association of Singapore Education Advancement |

(若有疏漏, 敬请包涵) (Kindly excuse for any omission)

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传统艺术中心
TRADITIONAL ARTS CENTRE

国家艺术理事会(2023-2026)常年主要拨款受益团体

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