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童聲

菲臘·布萊爾和希格麗·莊遜談訓練合唱團的音準

THE SECRET TO HEALTHY VOCAL TECHNIQUE AND SINGING
IN TUNE BY PHILIP BRUNELLE & SIGRID JOHNSON

作曲家何崇志專訪

INTERVIEW OF COMPOSER STEVE HO

2006 香港國際青少年合唱節

2006 HONG KONG INTERNATIONAL YOUTH & CHILDREN'S CHOIR FESTIVAL



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HONG KONG
TREBLE CHOIRS
ASSOCIATION
香港童聲合唱協會

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會長的話 Message from the President



繼「2005世界童聲合唱節」獲得空前成功後，童協於今年七月，集結更多人的努力，舉辦了第一屆「香港國際青少年合唱節」，承蒙各界的鼎力支持，是次活動成功吸納了四十隊參賽合唱團及數十位獨唱參加者，可說是雲集五大洲及兩岸四地的合唱精英。本人謹代表童協鳴謝香港青年協會作為協辦機構；香港藝術發展局給予資助；康樂及文化事務署提供場租資助；香港作曲家及作詞家協會、商業機構旭日集團、鳳凰衛視控股有限公司、國泰航空公司、香港美麗華酒店等提供贊助及晉博資訊顧問協助策劃。我要特別鳴謝王葛鳴博士、王紀言先生、費明儀女士、鄭德富先生、黎美寶女士和李達樂先生給予的支持。我們亦很高興七月十一日晚上之音樂會獲得鳳凰衛視錄播，將今次的國際音樂盛事傳播到全球，讓世界各地的觀眾能見證「世界同聲頌和平」。

獲得以上成果，本人深感鼓舞，現已準備未來兩年的工作，希望訂下更清晰的目標和爭取更多會員及各界的支持。眼見美國及日本的合唱協會辦得非常成功，當地每間學校及音樂團體都已經成為其屬下會員，我不禁挑戰自己及協會的同事，我們何時才能達成這樣驕人的成績呢？

來年，童協將舉辦一項觸目盛事，世界知名的聖馬可兒童合唱團已獲邀於三月到港演出，他們曾參與演出全球賣座電影《歌聲伴我心》(內地譯名《放牛班的春天》)，我們很榮幸能邀請他們到來，亦很高興香港童聲合唱天地能獲邀於節目中擔任演出嘉賓。我們還會邀請部份會員學校的老師及學生，在音樂會中與他們同台演出，並參與研討會、交流教學及合唱心得。此外，為促進國內外的音樂交流，明年七月，我們將於廣州市少年宮舉行廣州音樂教育營，幾位國內外知名專家將指導工作坊、教授適合比賽和演出的中國和西方曲目及有關音準和演繹的技巧。詳情請參閱本刊。

我們將於二零零八年再接再厲，舉辦第二屆「香港國際青少年合唱節」，日期為七月十四至十七日。檢討第一屆的不足之處，第二屆比賽的各項安排將更趨完善，整個合唱節亦增至四天，希望容納六十隊參加隊伍。除了延續這項國際音樂盛事的成功外，協會將與國際合唱聯盟邀請世界青少年合唱團，包括百多位來自五十個國家最優秀的合唱團員，配合零八年北京奧運會，安排演出。

本人一直致力維持國際間合唱界的聯繫和職務，多年來代表香港及以國際合唱聯盟副主席的身份與不同的合唱組織開會、籌劃各種工作坊並擔任指揮、比賽評委等，雖忙碌卻有意義。例如現階段正與廣州市市長、文化局、教育局及廣州市少年宮等達成共識，籌辦國際合唱聯盟的廣州合唱中心，希望更進一步協助中國合唱發展。除了童協的事務外，「香港童聲合唱天地」已踏入第五年，並將於明年二月十日由本會主辦五周年音樂會，很高興邀請到為麥兜電影作曲及編曲的何崇志博士，為我們統籌今次活動。

在香港從事藝術有相當大的困難，但畢竟香港是一個夢工場，而且有很多仁者仁心，在董事局及各界有心人的支持下，我有信心可以把合唱工作繼續推進，多謝各位。

香港童聲合唱協會會長
唐少偉

After the successful 2005 World Children's Choir Festival, Hong Kong Treble Choirs' Association organized the 1st Hong Kong International Youth & Children's Choir Festival with the collaboration of various entities. The event successfully attracted forty participating choirs and a number of soloists around the world. Here I sincerely express my gratitude to all contributors especially the Hong Kong Federation of Youth Groups, Hong Kong Arts Development Council, the Leisure and Cultural Services Department, Glorious Sun Group, C&P Communications, Phoenix Satellite Television Co. Ltd., Cathay Pacific Airways, Hotel Miramar Hong Kong and Composers and Authors Society of Hong Kong Limited. I specially thank Dr. Rosanna Wong Yick-ming, Mr. Wang Ji Yan, Ms. Barbara Fei, Mr. Kant Kwong Tak-fu, Ms. Mabel Lai and Mr. Li Fung Lok for their sincere support. Also, we are glad that the concert "A Date with Phoenix- World in One Voice" on 11th July was broadcasted through Phoenix Satellite TV to the whole world.

It is encouraging to have such achievements. Hoping to set more defined goals and strive for more members and support, I have already been planning our schedule for the upcoming two years. Witnessing the success of the choral association both in the United States and Japan, I am wondering when such conceited outcome can be achieved.

In the coming year, the Association will present the conspicuous event, "Les Choristes" in March. We are glad to invite the famous choir Les Petits Chanteurs De Saint-Marc who has featured in the award-winning movie 'Les Choristes'. It is also our pleasure for the Hong Kong Treble Choir to be one of the guest performers of the music concert. We are planning to involve 100 local primary and secondary schools, from which a few students will be selected to sing in the finale of the concert with Les Petits Chanteurs De Saint-Marc. Moreover, to enhance musical exchange, we will organize the Guangzhou Music Camp in July 2007. Both local and international experts are invited to guide the workshops. Repertoire suitable for competition and performance, skills concerning pitching and performing will be covered.

In 2008, we will continue our success and organize the 2nd Hong Kong International Youth & Children's Choir Festival. It will be held on 14th July until 17th July. With the previous experience, the Festival will be improved. Hoping to accommodate over sixty choirs, it will last for 4 days. Apart from that, the Association and International Federation for Choral Music (IFCM) will jointly invite the World Youth Choir, which comprises over a hundred of talents from choirs over fifty countries, to host their summer session in Hong Kong. I am working on accommodating its performance in the 2008 Beijing Olympics too.

Serving as the Vice President of IFCM and representing Hong Kong, I have been carrying the international duties and liaising with various choral associations. Over the years, I have attended numerous meetings, organized workshops and served as conductors and adjudicators. Although they are not light work, I believe that all these duties are meaningful. For instance, we are working on behalf of IFCM to set up the Guangzhou Choral Centre, which will serve choral development in China. At this stage, consensus with Mayor of Guangzhou, Education Bureau, Cultural Bureau and Guangzhou Children's Palace is reached. Additionally, Hong Kong Treble Choir has established for five years already. We will organize the 5th Anniversary Music Concert for them and invite Dr. Steve Ho, who is the composer and arranger for the McDull movies, to direct this concert.

To devote myself in the arts career is not easy, but still Hong Kong is a place for pursuing dreams. Under the support of the Board of Directors and all of you, I am confident in further advancing choral development. Thank you.

Leon Shiu-wai Tong
PRESIDENT, HONG KONG TREBLE CHOIRS' ASSOCIATION

健康的歌唱技巧及音準的秘訣

The Secret to Healthy Vocal Technique and Singing in Tune

撰文(英): 菲臘·布萊爾及希格麗·莊遜

WRITTEN AND COMPILED BY (ENGLISH): Philip Brunelle and Sigrid Johnson
with credit to Robert and Cora Scholz

譯文: 袁譚敏 ■ TRANSLATION: Wyman Yuen



如何運用健康的歌唱技巧來演繹西方的聲樂作品，如意大利的美聲歌唱，強調的便是聲音優美、靈活且不費勁的歌唱技巧。在此我們希望提供一些聲樂教學法、有效的發聲練習和特別需要留意的音準訓練。正確的音準，其實是關係到我們對聲樂的真正了解和技巧上的掌握。而且眾所周知，除非合唱團有一定的音準水平，否則便不能發揮和弦在音樂作品中所起的效果。

合唱指揮必須對聲音及其運作有充分的理解和全面的認識。若果在這方面有所不足，應另邀請一些專業的聲樂家來研討聲樂的技巧運作及其功能特質，讓團員和指揮對發聲方法和技巧更為熟悉。

發聲前的準備

身體上的準備

- 1) 互相按摩背部；
- 2) 拉緊、然後放鬆肌肉；
- 3) 按摩面部、下顎肌肉和喉頭附近的頸部位置。

心理上的準備

- 1) 隨意拍出一個四拍的節奏，然後讓歌者把節奏再拍出來。

呼吸練習

- 1) 顫動雙唇和發出蜜蜂似的嗡嗡聲是最好的呼吸練習，能把呼吸和發聲連繫在一起。

發聲練習

著重發聲練習的主要原因

- 1) 與運動員的情況相若，唱歌者的聲帶是需要放鬆、經常運用、訓練和伸展的。發聲時需要運用很多不同部份的肌肉，但有更多是不應該用到的；
- 2) 唱歌者需要有一把健康且清脆悅耳的聲線來演繹歌曲和表達歌詞的意思；
- 3) 健康的聲線能營造出更多有趣的感覺，因為它關係不同到風格的表達；
- 4) 身為指揮的你應成為年輕歌者學習的模範。如果你不是一位健康的歌唱者，你可以帶一位優秀的或從你的合唱團中挑選一位出來，把你想表達或要達到的效果示範出來。另外，聽唱片也能幫助他們對你心目中理想的聲音有更清晰的理解。

進行發聲練習時要達到的目標

- 1) 為學生將要表演的歌曲作準備——如歌曲中有比較難的音程或單音節裝飾句，我們必須把這些元素包含在發聲練習中；
- 2) 利用發聲練習來提昇音樂感——即使是發聲練習，也可幫助訓練處理不同音調和各種細微變化的能力。
- 3) 透過肯定學生所付出的努力和作出的改進，能有效鼓勵合唱團員的投入和參與。
- 4) 引導他們喜愛歌唱及投入於整個過程；
- 5) 讓合唱團領悟到最重要的合唱元素——聆聽；

In the effort to produce healthy vocal technique for singing western repertoire (bel canto singing), we wish to provide information on vocal pedagogy, effective warm-ups and special attention to singing in tune. Singing in tune is directly related to proper vocal understanding and techniques. It is the general consensus that chords do not function as intended in a musical composition unless the choir sings in tune.

It is essential that the choral director have a comprehensive knowledge of the voice and how it works. If this is a deficiency, bring in experts to discuss the vocal mechanism and function until all singers (and conductors) are familiar with the workings of vocal phonation.

BEFORE PHONATION

Physical Preparation to warm-ups

- 1) Give backrub to each other.
- 2) Tense your muscles and then release.
- 3) Massage your face, jaw muscles and neck around the larynx.

Mental Readiness

- 1) Clap a random pattern in a 4/4 bar and have the singers repeat it.

Breathing exercises:

- 1) The best breathing exercise for connecting breath support to phonation is the lip trill or buzz.

WARMING UP THE SINGERS

There are several reasons for warming up your singers.

- 1) The vocal instrument needs to be released, activated, trained and stretched, comparable to an athlete. There are many muscles that are involved in phonation and many more that shouldn't be involved.
- 2) The singers need a healthy, efficient vocal sound to deliver the music and the text.
- 3) Healthy voices are able to provide a more extensive palate choice as it relates to style implications.
- 4) Providing a model for young singers. If you are not a healthy singer yourself as a conductor, bring in singing models or use your own singers who represent your goals as models. Recordings can also be helpful to fill your young singers' minds with your ideal choral sound.

As you begin your vocal warm-ups, consider these goals

- 1) Prepare students for the demands of the music they will be performing. If there are difficult intervals or melismas, incorporate these in the warm-up.
- 2) Use warm-ups to encourage musical sensitivity— even warm-ups can provide an atmosphere for the most intimate nuance.
- 3) Encourage choral community through constant verbal reward for improvement and effort.
- 4) Teach a love of the singing process.

- 6) 所有發聲練習應該有其特定的練習目標，而不是盲目的跟著練習卻不知其作用；
- 7) 發聲練習時速度和時間是很重要的：
 - a) 理解或發問的時間
 - b) 呼吸的時間
 - c) 沒有感到無聊乏味的時間
 - d) 除了原有的發聲練習，需加入較新和生動有趣的練習——能製造愉快的氣氛是最好的老師
 - e) 最理想的練習時限為十至十五分鐘，即使是五分鐘的練習也比沒有好
- 8) 教授肢體語言、解釋某些姿勢的含意，然後訓練他們跟著做；
- 9) 利用身體的擺動或不同的肢體語言，因關係到聲音和拍子感的表達。例如我們要「舞出」拍子，「繪製」聲音；
- 10) 首先練習中音聲區，然後用嘆氣的方式從高聲區下行至中音聲區，最後再以高聲區的狀態練習低聲區。
- 11) 透過一唱一和的練習來訓練聆聽。

合唱團的音準訓練

音樂是一種聆聽藝術，正確的音準能表達此藝術中一種最基本元素。而正確的音準是建基於：

- 1) 敏銳的聽辨能力
- 2) 深入的聆聽能力
- 3) 模仿外界聲音的能力
- 4) 要唱出正確音準的承諾

嚴格來說，音準和音調的詮釋是聆聽藝術重要一環；這通常是跟據指揮或歌者本身的個人喜好而有所不同，而非跟據普遍公認的美，或以科學核實的標準。這亦是美學標準上需要考慮的問題。

聆聽訓練練習

- 1) 聽一些能唱出一流音準的合唱團錄音；
- 2) 在鋼琴上彈出超乎歌者音域的音準，例如先彈較高的音準，讓歌者以低八度重覆唱出；同樣地，再彈出較低的音準，讓歌者以高八度唱出，這樣能訓練出歌者與管弦樂團同台演出時，從樂器中找回自己音域內的音準的能力；
- 3) 利用音節或數字來練習；
- 4) 練習音程——尤其是半度的音程練習，能促進半度與半度之間的距離概念；



- 5) 把旋律聯繫到基本和弦；
- 6) 唱一些二部、三部和四部的分部練習；
- 7) 唱一些滑動的和弦；
- 8) 唱一些全音階的練習；
- 9) 要記得排練歌曲開首的和弦；
- 10) 要求合唱團記住自己原本的音調，無論指揮給予什麼指示或更正，他們應從記憶中找回自己原屬的音調；
- 11) 處理較熟識的歌曲時，我們可先唱較短的句子，然後細聲的唱出較長的句子。最後才用回原屬的指定把樂句唱出。
- 12) 嘗試利用音叉來尋找和弦中的主音；
- 13) 讓合唱團用吹口哨的方式吹出自己聲部的旋律；
- 14) 要讓合唱團對自己的音準問題付責任和加倍注意；
- 15) 要用心把歌曲記下來。

很多音準問題都是由不正確發聲所引起。忽略唱歌的姿勢也會有所影響。其他的因素包括呼吸不夠深、氣不夠和沒有支持力。加上，過於繃緊、欠缺集中點和共鳴缺乏泛音系列都會影響音準，導致母音的音色有所變化；而不同的顫音方式亦會帶來不同音高的效果。

- 5) Teach the most important aspect of ensemble singing — listening.
- 6) All warm-ups should have a specific goal that the singers are cognizant of — not just mindless activity.
- 7) The pacing of the warm-up is crucial.
 - a) Time to understand (or question)
 - b) Time to breathe
 - c) No time for boredom
 - d) Old exercises and new! Fun exercises — laughter is the best teacher!
 - e) 10-15 minutes is ideal — 5 minutes is better than no warm-up.
- 8) Teach the language of your gestures. Explain what your gestures mean and then train them to follow you.
- 9) Use inclusion of the body as it relates to imagery of the desired sound or rhythmic implication; for example, dance the rhythms, “paint” the sound.
- 10) Vocalize the middle of the voice first, then the top with sighing down through the range. Vocalize lowest register last retaining contact with high voice space.
- 11) Call and response for ear training.

TUNING UP THE CHOIR

Music is a listener’s art, and singing “in tune” means communicating one of the essential elements of that art. Singing in tune is based on

- 1) Capacity to listen perceptively.
- 2) Capacity to hear inwardly.
- 3) Capacity to reproduce accurately the sound transmitted from an external source.

4) Commitment to singing in tune.

Intonation is properly an aspect of artistic interpretation and as such is more subject to the individual preferences of conductors and singers than to universally accepted, scientifically verifiable criteria. It is often a matter of aesthetic consideration.

Ear training exercises to inform the ear

- 1) Listen to recordings that exemplify singing with excellent intonation.
- 2) Reproduce from high/low register on piano to a comfortable singing range.
- 3) Practice singing on syllables and numbers.
- 4) Practice intervals — in particular the step relationship so there is vocal memory as to how far it is from half step to half step.
- 5) Relate melodies to basic chords.
- 6) Do 2, 3, 4-part singing exercises.



- 7) Glissando chords.
- 8) Sing whole-tone exercises.
- 9) Memorize opening chords of pieces being rehearsed.
- 10) Ask the choir to remember their pitches while the conductor gives directions, makes corrections, etc. and try to return to the correct key.
- 11) In known pieces, sing shorter, then longer passages “silently” returning to vocalizing at a designated place.
- 12) Find pitches of a chord from a tuning fork.
- 13) Have the choir whistle its parts.
- 14) Let singers be responsible for attention to pitch problems.
- 15) Memorize the music.

There are many intonation problems caused as a result of tone production challenges. Lack of attention to proper body alignment/posture would lead the list. Other considerations would include shallow breathing or lack of breath energy. Tensing, lack of focus and failure to resonate without the full function of the overtone series will also cause poor intonation and variance of vowel color and differences in vibrato will give the illusion of different pitches.

要有好音準的方法

- 1) 用“zah”音唱出半度的上行音階；
- 2) 練習用碰不到牙齒的哼唱方法；
- 3) 在每句樂句結束前要呼吸；
- 4) 練習如何適當在高聲區與低聲區之間調節，尤其以高聲區的狀態練習低聲區。
- 5) 在唱轉聲區（passaggio）時嘗試改變母音；
- 6) 把單調乏味的母音讀得明亮一點來造出泛音；
- 7) 要有清楚的發音方法；
- 8) 安排聲音類似的學生坐在一起，使他們相近的母音發聲，得以集中和擴大；
- 9) 安排聆聽能力較弱的學生坐在較強的旁邊，有助他們的訓練；
- 10) 如果音準偏低，要練習唱音的高點（要有高泛音）；
- 11) 唱歌時，培養生動的節奏感；
- 12) 慢慢地唱出一個和弦進行以清楚聆聽音準；
- 13) 用“ooo”的音把旋律唱出，來培養泛音唱法。

正確的指揮手勢有助提升音準

- 1) 保持清晰和精神有力的手勢；
- 2) 以感覺指揮和鼓勵自然的動態多於劃一的手勢位置；
- 3) 一般情況下應把指揮範圍放在橫膈膜的正前方；
- 4) 用手勢鼓勵深而輕鬆的呼吸；
- 5) 當唱得低於正確音準時，我們可以提起雙眉而不是肩膀；
- 6) 輕微的提升指揮範圍，可得到多些力氣和避免唱得低於正確音準；
- 7) 要避免唱得高於正確音準，則需要較平靜放鬆的姿勢和低一點的指揮範圍。

如果你在合唱團中鼓勵自由和富表現力的歌唱方式，那麼你們遇上的音準問題將大大減少，因為歌者愈能放鬆喉嚨和身體，愈能唱出漂亮的音色，那麼，你便可以著重於使音樂變得更生動，並且將樂曲的精髓表達出來。TV9

SOLUTIONS FOR GOOD INTONATION

- 1) Sing 1/2-step intervals up the scale on “zah”.
- 2) Work on humming with teeth apart.
- 3) Replenish breath before the very end of a phrase.
- 4) Work at proper adjustment going into high and low registers (light and heavy mechanism) especially light mixed down.
- 5) Vowel modification through the passaggio.
- 6) Brighten dull vowels for more overtones.
- 7) Articulation and clear diction.
- 8) Seating of the choir: place similar vocal colors together to maximize the vowels working together.
- 9) Place weaker ears next to strong ones to help the training process.
- 10) Sing “on top” of the pitch if flattening is the challenge.
- 11) Sing with rhythmic vitality.
- 12) Sing a chord progression at slower tempo to listen for tuning.
- 13) Use “ooo” to sing a passage encouraging overtones.

CONDUCTING GESTURES HELPFUL TO PROMOTE GOOD INTONATION

- 1) Keep the gestures clear and energized.
- 2) Direct with feeling and invite motions rather than positions.
- 3) Generally, keep the conducting plane in front of the diaphragm.
- 4) Gesture to encourage deep, easy breaths.
- 5) Lift eyebrows rather than shoulders at flattening moments.
- 6) Raising the plane slightly suggests more energy and resists flattening.
- 7) Use calm gestures and a lower plane to resist sharpening.

If you are encouraging free and expressive singing with your conducting, you will have few intonation problems with your choir. Their careful preparation in that area will be apparent and you can focus on making the music come alive and communicate the essences of our music making. TV9

菲臘·布萊爾

美國明尼蘇達州「聲樂原素」創辦人暨藝術總監
美國合唱及國際合唱聯盟委員

菲臘·布萊爾於1969年創辦了「聲樂原素」，並帶領組織以具創意的活動，探索聲音與樂器之間的互動性。因此，他於2002年獲選為第六屆世界合唱會議的主席。



布萊爾最近曾為洛杉磯愛樂、伯克夏合唱節及明尼蘇達州管弦樂團擔任客席指揮，深受樂迷歡迎。他曾在明尼蘇達州藝術委員會、國家藝術議會服務，現時出任聖歐勒夫學院、大明尼蘇達州旅遊觀光事務局、美國合唱及國際合唱聯盟委員，亦為Walton Music和Boosey & Hawkes編撰音樂。

另外，布萊爾亦曾屢獲國際殊榮，其中包括：匈牙利政府頒發的高大宜獎章及瑞典皇家北極星勳章。2004年8月，他為享負盛名的匈牙利巴托克合唱比賽擔任國際評審員。此外，他曾獲明尼阿波利斯獎、美國合唱指揮協會基斯臣信獎、美國銀行莎莉奧維艾雲成就獎、美國合唱米高安合唱藝術發展奠基者獎及安達臣藝術卓越成就獎。

Philip Brunelle

ARTISTIC DIRECTOR AND FOUNDER, VOCALESSENCE (MINNEAPOLIS, MN, USA)
BOARD MEMBER, INTERNATIONAL FEDERATION FOR CHORAL MUSIC
BOARD MEMBER, CHORUS AMERICA

Philip Brunelle founded VocalEssence in 1969 and continues to lead the organization to explore the interaction of voices and instruments through innovative programming. As a result, he was selected to preside over the Sixth World Symposium on Choral Music in 2002.

A sought-after guest conductor, he has recently appeared with the Los Angeles Philharmonic, Berkshire Choral Festival and Minnesota Orchestra. He has served on the Minnesota State Arts Board and the National Council on the Arts. Currently, Philip serves on the boards of St. Olaf College, Greater Minneapolis Convention and Visitors Association, Chorus America and the International Federation for Choral Music. He edits music for Walton Music and Boosey & Hawkes.

Philip has received many international awards, including the Kodály Medal from the government of Hungary and the Royal Order of the Polar Star from the King of Sweden. In August 2004, he served on the international panel of judges for the prestigious Béla Bartók Choral Competition in Hungary. He has been honoured with the Minneapolis Award, F. Melius Christiansen Award of the American Choral Directors Association, the U.S. Bank Sally Ordway Irvine Award for Commitment, Michael Korn Founder's Award for Development of the Choral Art from Chorus America and the A.P. Anderson Award for Outstanding Contributions to the Arts.

希格麗·莊遜

聲樂原素副指揮



作為聲樂原素的副指揮，希格麗·莊遜在選曲、聲音協調、平衡和招收團員上貢獻良多。她對合唱作品協調和聲調運用有其獨特的方法，不但讓她達到優秀的水準，而且獲得極高的評價。

莊遜女士是美國聖歐勒夫學院的聲樂和合唱學院的一員，她也擔任學院裡的百人新生女聲合唱團——曼莉團合唱團的指揮。她常常獲邀請到全國不同的合唱節、州際音樂節和工作坊等作客席指揮和合唱治療師。

現時她是全美合唱指揮協會、國家音樂教育會議、國際合唱聯盟和美國合唱團的會員。她在國際上的知名度由她與不同程度的音樂人合作可見一斑。她曾於澳洲、荷蘭、瑞典和芬蘭主持工作坊，今年夏天更成為享譽國際的匈牙利巴托克合唱比賽的評判。

Sigrid Johnson

ASSOCIATE CONDUCTOR, VOCAL ESSENCE

As VocalEssence associate conductor, Sigrid Johnson provides invaluable input on repertoire decisions, choral blend and balance, and in the audition process. Her unique ways of working to achieve excellence in choral blend and intonation have garnered her great praise.

A member of the voice and choral faculty of St. Olaf College, Ms Johnson conducts the Manitou Singers, St. Olaf's 100-voice first-year women's chorus. She maintains an active schedule as a guest conductor and clinician at choral festivals, workshops and all-state music festivals across the country.

Sigrid Johnson is a member of the American Choral Directors Association, the Music Educators National Conference, the International Federation for Choral Music and Chorus America. She is known internationally for her work with musicians at all levels, having conducted workshops in Australia, the Netherlands, Sweden and Finland. This summer she served on the jury for the prestigious Bartók Choral Competition in Hungary.

nyah, nyah, nyah, nyah, nyah

ēē ah

n ah

mēē may mah moh mōō

na na no no nōō

nn - oō - nn - moh - nn - mah - nn - moh - nn - mōō - nn
(sustain on 'nn' consonant)

nēē - ah, nēē - ah, nēē - ah, nēē - ah, (etc.)

ēē ā ah ā ēē

me see me see me

ēē ah

zing - a - zing - a - zēē zing - a - zing - a - zing - a - zah

'n'

vēē voh vōō vōō vōō

gēē gēē

ah oh

whōō

sing ēē

ym ym ym ym (etc.)

nēē noh nēē noh nēē

何崇志博士 Dr. Steve Ho

麥兜音樂創作人何崇志博士，將於明年二月首次亮相，與香港童聲合唱天地合作，用嶄新手法大唱中西經典兒歌。敬請密切留意！



童：你是否從小就很熱愛音樂？或者從小就立志要在音樂上發展或是當作作曲家？還記得第一次接觸音樂，或對音樂產生興趣的情況嗎？

何：我六個月大時曾經跟著保羅安卡所演唱的《戴安娜》跳舞數小時，其後那作品更成為我媽媽用來照看我的工具。我從前未想過要以作曲為事業，但經常很享受創作的過程和那種滿足感，以及它帶給人的自由。最初接觸音樂、對音樂產生興趣是從欣賞約翰史特勞斯的華爾滋開始的。小時候，爸爸經常在晚上播著，他還給我示範如何跳華爾滋。那音樂有種神奇的力量，好像能令人飛翔。

童：你覺得音樂為你帶來最珍貴的是什麼？

何：當你想想人類所能做到以及已做的事情，音樂是其中一樣最富有人性的事。沒有音樂，不同人種不能走在一起，以達致大同，所以音樂自身已是一樣很珍貴的東西，如果缺乏了音樂的體驗，我認為你不能真真正正的活出生命。音樂給予生命。

童：你在音樂發展路上已經歷了好一段日子，在現階段，有什麼是你仍然很希望去嘗試的？

何：我希望為兒童合唱團寫作一部以廣東話為語言的交響樂章。

童：你選擇修讀音樂時，是純粹興趣還是一心打算要在音樂上幹一番事業？

何：以音樂成為自己的事業，是一條艱難的路，所以，那純粹是為了興趣。

童：很多作曲家都不會選擇創作廣東歌，你為什麼有興趣創作廣東歌呢？

何：我在加拿大生活了二十多年後，開始逐漸欣賞廣東話。它是一種非常獨特的語言，不容易與旋律融合，尤其是合唱音樂，但當我們能將廣東話恰當地與音樂配合時，我認為它的表達力比英文還要強。

童：以興趣作為自己的事業，會否為你帶來很大壓力，或是令你無法完全享受音樂？

何：這樣說也有道理，我聽聞大部分人都討厭他們的工作，但會為著自己的興趣而生活。為了取得一個平衡，我嘗試去學習一些新音樂，擴大自己的興趣，所以我不會將自己陷入重覆的沉悶之中，我的工作也能因此而有所得益。

童：在云云音樂家或藝術家當中，有沒有一位自己很欣賞的人？會希望模仿他們嗎？還是希望自己也可以創出一條獨特、與別不同的路？

何：我希望可以像麥爾斯戴維斯、比爾伊文斯或其他爵士樂巨子般演奏，爵士樂是一個我喜愛繼續探索的領域，它確實是一種與創作絲絲相扣的表演藝術。

童：最滿意自己那一首作品？

何：我每一首創作，都經歷過滿意、懷疑、甚至令自己厭惡的階段。通常我最滿意的是自己最近期的創作，我現在很享受為明年二月香港童聲合唱天地的音樂會準備音樂部份的工作。

童：你認為創作音樂時，天份是否先決條件？

何：先決條件是有熱情。當你有熱情時，不論大小，你都會享受你所作的事。天份會有幫助，勤奮也有，但在創作的領域，這兩者皆不及對藝術的熱情這般重要。

T: Did your passion for music start to emerge in your childhood? Do you still remember the circumstance when you first encountered or loved music?

H: I was told that I danced to Paul Anka's *Diana* for hours when I was 6 months old, in fact that became a baby sitting tool for my mom. I never thought composing could lead to a career, but always loved the process of creation and the satisfaction and the freedom it gives oneself. My first encounter and love of music grew from listening to Strauss's waltz that my father always put on at night when I was small. He would show me how to dance to the music. The music was magical, seemed to make one fly.

T: What is the most precious thing does music bring to you?

H: If you think of all the things that humans can do and have done, music is one of the most human things that a human can do. Without music, we would not have been the same. So music is already in itself a very precious thing. I don't think you can truly be human without the experience of music. Music gives one life.

T: You have already undergone quite a long journey in the music field. At this stage, what are you still hoping to attempt?

H: I would love to write a symphonic work with children's choir as the center piece of the work and Cantonese as the language.

T: When you chose to study music, was it simply based on personal interest or your intention to develop a career?

H: Music is a difficult path if you want it to be your career...so no, only the love of it.

T: Many composers do not prefer composing Cantonese song, but why do you?

H: Having lived in Canada for over 20 years, I am beginning to appreciate more and more of the Cantonese language. It is a very unique language because of its sing-song quality, it is very difficult to set to song, especially choral music, but when combined correctly with music, it is more powerful than English, I think.

T: In developing your career in your interest, would you feel very stressful or it affects your enjoyment of music?

H: There is some truth to it. I have heard it said that most people hate their job, but live for their hobbies. To strike a balance, I try to learn new music and expand my hobby so I don't repeat myself to boredom. In this way my real job will also benefit from it as a result.

T: Among musicians or artists, who do you admire? Would you like to imitate them, or want to have your unique and identified direction?

H: I would love to be able to play like Miles Davis, Bill Evans or any of the jazz greats. Jazz is one frontier I would love to explore more. It is truly a performing art that is highly intertwined with composing.

T: Which production or composition are you most satisfied in?

H: Every song I have written has goes through a period of satisfaction, self-doubt and sometimes a period of disgust. I am usually most satisfied with the most current work. I am right now enjoying so much preparing the music for the up coming concert in February for Hong Kong Treble Choir.

T: In composing music, do you think talent is a prerequisite?

H: The prerequisite is passion. With passion, you enjoy what you do, may it be big or small. Talent helps, hard work helps, but they have to be preceded by the passion for the art.

童：有否遇過什麼大事足以影響你的人生觀？這些事有否對你音樂創作帶來什麼靈感？

何：最奇怪的事情在我修讀博士學位時發生，那時我對大學的制度感到厭倦，更似乎對鑽牛角尖的藝術追求感到氣餒，我對音樂已不再感興趣，當然在我的靈魂裡也再沒有音樂。為此我想過放棄，令我擺脫這個困局的是聖靈的喚醒，和對小時候經常唱誦的傳統詩歌的重新發現。之後，音樂的泉源再次在我內心冒出來，並重新給予我生命，可能這次經歷對某些人來說算不上什麼大事，但我覺得這是一次自我迷失的經歷，就像喪失生命的意義，我會將這個轉捩點歸因於基督。

童：創作音樂時，你最希望能創作自己喜愛的音樂，享受作曲的過程，還是以聽眾或小朋友的喜愛作為大前提？那一樣給你較大滿足感？

何：最大的快樂是一首作品誕生的一刻，就像一個初生嬰兒，自此之後，其他一切都是額外的。知道其他人喜歡我的音樂，是另一種喜悅，但這種滿足感有別於創作過程所得的。

童：你是否很喜歡小朋友？你認為鼓勵小朋友從小接觸音樂對他們的成長會否有正面的影響？

何：我很喜歡小孩子，更喜歡他們對任何事，包括音樂的真誠和直接的反應。如果他們喜歡你的音樂，你可以肯定他們確實喜歡，我希望每個孩子都能生活在音樂中，甚致走過創造音樂的過程。我絕對相信，音樂未進入你的生命前，你未能完全地活出生命。

童：這個年代的小朋友都參加很多課外活動，學音樂、跳舞、體操、游泳和外語等，時間排得滿滿的，你同意這樣會令孩子聰明一點嗎？還是會有負面影響？

何：每個孩子都是獨特的，我相信沒有特定的公式去養育他們，接觸不同東西是一件好事，但經過一段時間後便要決定和集中某幾方面。可能有些家長會認為學得愈多愈好，我卻相信家長最後也需要有能力去分辨什麼對孩子可行，那一些並不可行。鋼琴是一種很美妙的樂器，但不代表適合每一個人。我認識一位孩子，他很討厭彈鋼琴，但彈結他卻是與生俱來地出色！

童：你已跟唐少偉先生合作多年，追溯多年前，你們是如何開始彼此的合作關係？可以談談你們現時的合作關係和情況嗎？

何：唐先生是我中學時的音樂老師，他亦師亦友。在音樂上，他經常鼓勵和支持我，他在中國和香港的兒童音樂界中，是非常卓越和富遠見的，而且是一位非常慷慨大方的藝術家和藝術慈善家。就是他在我的唸博士學位時推薦我去為香港兒童合唱團創作一首樂曲，把我帶到繽紛的合唱音樂世界中。不少人會說「他很信任我」，這句說話有多真實？我可以說，唐先生信任我，更早於任何人之先。TV9

童 = 香港童聲合唱協會

何 = 何崇志博士

T = HKTCA

H = Dr. Steve Ho

T: Have you ever encountered any instance that can affect your values or philosophy of life? Have these experience inspired your composition?

H: The most curious thing happened when I was studying my doctoral degree. I had grown so tired of the university system and tired of pursuing an "arts" that seem to have run itself into a dead end. At the height of the studying career, I had no more interest in music and definitely no music in my soul and because of that and I thought of giving up. What made me come out of it was a spiritual re-awakening, and the re-discovery of traditional hymns I used to sing when I was small. Through that, the fountain of music slowly bubbled up again inside me and gave me back my life. It does not seem like a big deal to some, but it is like a man lost and without any meaning in life. I have to attribute this turning point to Christ.

T: In composing music, do you enjoy more in the process of creation or knowing that your productions are loved?

H: The greatest moment of joy has got to be the moment that a piece is born, when it is finished, it likes a brand new baby. After that, everything else is bonus. Knowing that others enjoy my music, of course will give me another kind of joy. However, that is very different from the kind of joy one gets in the process of composing.

T: Do you like kids very much? Do you think that encouraging the children to experience music would have positive effects to their growth?

H: I love kids and I love how honest and direct they react to everything, including music. If they like your music, you know they really like it. No kid should live without music and the experience of making music. I truly believe that you have not lived fully yet until you have music in your life.

T: In this era, the kids always take part in various activities, such as learning music, dance, gymnastics, swimming, foreign language, etc. Their time is fully allocated. Do you agree that the kids would become smarter in this way, or would there be negative effect?

H: Each kid is different. I believe there is no one formula to bringing up a child. Exposure to different elements is a good thing. But one has to decide and focus after a while. Perhaps, some parents might think that the more the better. I believe eventually the parent has to be very sensitive to what is working for their child and what is not. Piano is a great instrument, but it does not mean it is for everyone. I know a kid who hates piano but is naturally great on guitar!

T: You have cooperated with Mr. Leon Shiu-wai Tong for years, tracing back, how did you start your cooperation? Could you talk about your relations?

H: Mr. Tong was my high school music teacher, now a very dear friend. He had always encouraged and supported me in music. He is a remarkable visionary for the children music of Hong Kong and China, he is an extremely generous artist and philanthropist of the arts. It was he who sought me out during my study of the doctoral degree to compose a piece for the Hong Kong Children's Choir and it was he who introduced me to the wonderful world of choral music. There is a cliché people say "he believes in me". How often is that true? However, I can safely sums it up that Mr. Tong believes in me and believed in me before anyone did. TV9

何崇志 博士 作曲家

何崇志出生於香港，在加拿大英屬哥倫比亞大學獲得音樂藝術系博士文憑。深造期間，在加拿大全國作曲比賽中作品屢獲殊榮 (PROCAN 1997、CAPAC 1998、1999)。他為電影《麥兜故事》所創作的音樂，更在2001年獲得香港電影金像獎之最佳電影音樂，繼而何氏再為《麥兜菠蘿油王子》及《春田花花同學會》等電影譜寫樂曲。何氏公演過的原創歌舞劇有《鐘聲傳奇》、《鼓手奇兵》、《石孩子》及《廣州傳說》等。其中《石孩子》及《廣州傳說》更分別被香港電台及廣州電視台拍成特備音樂節目。何氏合唱作品在中、港、加各地國際音樂節及慶典中不斷受採用，例如其作品《為未來歌唱》、《浪舞》、《嫦娥奔月》、《宇宙的山歌》及《只有和聲》等。其中《宇宙的山歌》更獲香港作曲家及作詞家協會「2005 CASH最廣泛演出金帆獎」。除了寫作以外，何氏亦經常應邀到訪不同地方，為老師團體講授創作，交流音樂心得。

Dr. Steve Ho COMPOSER

Steve Ho completed his Doctor of Musical arts degree in 1995 at the University of British Columbia. In the past, Steve has won a number of national composition awards held by SOCAN (1987) and CAPAC (1988, 1989) of Canada. Recently, Steve's soundtracks to the movie *My life as McDull* has won the 24th Hong Kong Film Award for the best original film score which led to his second scoring for the latest McDull movies — *McDull Prince de la Bun* and *McDull, the Alumni*. In addition, Steve's music has been featured repeatedly in various music festivals. His compositions *Voices of the Future*, *Music of the Spheres* and *In One Accord* have respectively been chosen as theme songs for various music festivals. *Music of the Spheres* was awarded the "2005 CASH Golden Sail Most Performed Works Awards". Besides composing, Steve has been sought after to give workshops and lectures to educators and teachers, promoting creativity as part of the music educational process.



2006 香港國際青少年合唱節回顧 Review on 2006 Hong Kong International



近年來，世界各地的合唱團都踴躍地參與國際性的合唱活動。香港的合唱團也不例外，從學校的到本地的合唱團，他們都積極地開拓不同的比賽和演出機會，有的更自資出發到海外參加合唱節，他們的成績亦非常優異。這些都可以顯示出香港的合唱藝術已經成熟，並且有很好的發展潛力。然而，並不是所有合唱團都能遠赴重洋到海外參加合唱活動，有時候是旅費問題、有時候是各合唱團員本身的學期時間表或工作關係。

要組織一次海外合唱活動殊不容易，想在本港一睹世界一流的合唱比賽也不容易。香港童聲合唱協會秉承一貫支持和推廣合唱藝術的宗旨，決定舉辦第一屆香港國際青少年合唱節。它不但要成為一個達國際水平的合唱活動，而且採用公平公正的評審機制，讓本地的合唱團可以更容易參加國際級的比賽，而且也讓海外的參加者來港作文化交流，促進合唱藝術的發展，同時提升香港作為國際盛事之都的地位。

第一屆香港國際青少年合唱節於二零零六年七月十至十二日舉行，當中舉行了七組合唱比賽和兩組獨唱比賽。合唱比賽的分組方式根據年齡、聲部及歌曲風格劃分；獨唱比賽則以年齡劃分。當中以A2組兒童合唱（十六歲或以下）最多隊伍參加，有十三隊。整個合唱節共有

In recent years, the choirs over the world have been very supportive in international choral activities. This happens to Hong Kong choirs as well. Both school choirs and local choirs have been very active in various competitions and performances. Some even choose to travel abroad to join overseas choral festival at their own costs. Many of them have achieved outstanding accomplishment. All these reflect the sophistication and potential of Hong Kong choral music. However, it may not be possible for every choir to travel abroad to participate in overseas choral events. The huge travel expense is sometimes a hurdle too high. Also, many choir members cannot afford the time as they need to fulfil their academic or career schedule in their busy life.

It is not easy to organize an international choral activity for choral directors and it is indeed rare to witness and appreciate a professional choral competition in Hong Kong. Bearing the mission of supporting and encouraging choral music, Hong Kong Treble Choirs' Association presented the 1st Hong Kong International Youth & Children's Choir Festival (HKIYCCF) this summer. It targeted in reaching an international standard. The



「我們不緊張，我們很高興在這裡，很驕傲可以代表我們的國家。」
"We don't feel nervous, we are just happy to be here, proud to represent our country."

路基倫主教合唱團
(剛果民主共和國)
Choeur Monsigneur
Luc Gillon
(DEMOCRATIC REPUBLIC
OF THE CONGO)



International Youth & Children's Choir Festival



四十個合唱團參賽，他們來自世界五大洲，而大中華四個地區，包括中國內地、香港、澳門和台灣也有派代表參加，實在是十分難得的盛會。要聯絡世界各地的合唱團到香港參加合唱節並不是輕鬆的工作，除了遇到言語不通的情況外，各地人員的入境簽證也差點成為障礙。從非洲剛果民主共和國來的路基倫天主教合唱團，就因為簽證問題差一點不能登上來香港的飛機，最後幸得到入境事務處的協助下，終於能夠在合唱節揭幕的那一天到達。雖然過程有驚無險，但他們都為著能夠參與一項國際性的合唱活動表現得雀躍萬分。

主辦者在制定比賽的評審規則時參考了其他國際比賽的規則，務求讓參賽者得到最公正和中肯的結果。大會邀請了二十位世界一流的音樂家、聲樂家和指揮作評審，他們是菲臘·布萊爾（美國）、長谷川刃子（日本）、桂乃舜（新加坡）、林菁（美國）、孟大鵬（中國）、維爾納·伐夫（德國）、蘭茜·泰花（加拿大）、積·凡艾爾（法國）、約拿分·韋拉斯高（菲律賓）、尚格·韋堅士（比利時）、陳晃相（香港）、陳永華（香港）、陳偉光（香港）、蔣慧民（香港）、費明儀（香港）、徐慧（香港）、江權（香港）、盧景文（香港）、米高·萊因（香港）和譚靜芝（香港）。合唱比賽中每隊的評分會剔除評審所給七個分數中最高和最低的，以示公允。而比賽勝負也不僅僅在乎名次，所有達到一定成績的參賽者都會獲頒金、銀或銅獎。參加者除了可知道自己的水

Association believes in a fair judgment procedure which not only enables it to become an international competition, but also attracts overseas participants to come for cultural exchanges. This enhances the development of choral music and consolidates Hong Kong's status as being the city of international events.

The 2006 HKIYCCF has been held from 10th to 12th July 2006. There were seven choir competitions and two solo singing competitions. In choir competitions, categories were divided according to ages, voices and style. For solo singing, it was divided into two categories by age. The most popular category is A2 Children Choir (age 16 and under) which attracted 13 participating choirs. There were 40 choirs in total participating in the whole Festival. They come from the five continents and the four regions of the Greater China, including Mainland, Hong Kong, Macau and Taiwan. It was especially a valuable gathering. It is not easy to communicate with a group of international choirs to join the Festival. Apart from language barrier, visa application of different almost becomes another obstacle. In particular, Choeur Monseigneur Luc Gillon from Democratic Republic of the Congo was risking the permit of entering Hong Kong because of visa problem. Fortunately,

「這裡有很多外國人，他們都很熱情，可以交很多朋友，一起拍照。」
"There are many foreigners and they are very friendly. We can make a lot of friends and take pictures with them."

天主教宏仁女中合唱團
(台灣)
Hung Jen Catholic Girls
High School Choir
(TAIWAN)

長谷川刃子在工作坊指導廣州市少年宮合唱團
Saeko Hasegawa teaching Guangzhou Children's
Palace Choir during a workshop

