

香港聲樂 作品集

Hong Kong Vocal Music
Collection

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合唱曲：中國古典詩詞

Choral : Classical Chinese Poetry

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Hong Kong Vocal Music Collection II

Choral: Classical Chinese Poetry 2

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序

自古至今，歷來文化藝術的發展都深受政治、經濟、社會環境等所影響，而作曲家則是音樂藝術發展的推動者。鑑於香港回歸祖國已進入歷史新階段，面臨廿一世紀大時代，《香港聲樂作品集》在此時出版，尤其具有重大意義。我們有系統的整理和總結，目的在於展現二十世紀下半葉內，在香港（或曾在香港）生活、工作，為音樂文化作出貢獻的近四十位作曲家的原創聲樂作品；因為他們的辛勤耕耘，使音樂園地花木茂盛，並且更成為香港本地文化的重要元素之一。

《香港聲樂作品集》分為《合唱曲：中國古典詩詞》（一）、（二），《合唱曲：中國現代詩詞》（一）、（二），《合唱曲：民歌》，《藝術歌曲》，《宗教歌曲》和《外語歌曲》八冊；其中匯集了半個世紀以來活躍於香港樂壇的作曲家，包括始自五十年代，份屬香港第一代的作曲家林聲翕、黃友棣、黃永熙，以至到八、九十年代最年輕的作曲家吳俊凱、陳錦標、許翔威等，和七十年代、先後由內地來港定居的作曲家符任之、施金波、屈文中等不同形式、不同風格的獨唱、重唱和合唱歌曲。《香港聲樂作品集》為聲樂藝術愛好者提供豐富的曲目品種，從創作的精神面貌而言，它是香港音樂文化的縮影，具備高度的藝術性和可唱性之外，還具有研究香港音樂發展史料的歷史價值。我們深信，《香港聲樂作品集》會跨越時間和空間，成為世界性的音樂文獻。

我們謹在此衷心感謝香港藝術發展局的資助和支持，並基督教文藝出版社承擔起出版（及日後再版）的重任，使《香港聲樂作品集》能夠順利出版。

本作品集是由香港作曲家聯會、香港合唱團協會和基督教文藝出版社聯合推動，成立「出版委員會」（委員會成員包括費明儀、羅炳良、陳偉光、蔣慧民）策劃出版，並且是在羅炳良博士為首的「編輯委員會」（委員

會成員包括蔣慧民、許翔威、周廣恩、李燕芬、溫以德），黃永熙博士為首的「選曲委員會」（委員會成員包括陳永華、陳偉光、費明儀、郭嘉特、陳晃相、蔣慧民），及所有參與工作人員的協力合作下所得的成果，對他們的辛勞我們亦衷心感謝。

《香港聲樂作品集》將帶領我們進入廣闊的音樂世界。

《香港聲樂作品集》

出版委員會主席

費明儀

一九九八年二月一日

Foreword

Since ancient times, the development of art and culture has been deeply affected by politics, economy, and social environment etc., and composers in turn act as expeditors in the development of music. In view of Hong Kong entering into a new historical era by being reunited with China, the publication of the *Hong Kong Vocal Music Collection* at this moment is especially significant. Through our systematic compiling and summing up of the works of nearly forty composers who lived and worked in Hong Kong and who made contributions to the musical field, we aim to publicize their original compositions of vocal music composed during the latter half of the twentieth century, honouring their industrious labour in the garden of music. The flourishing of their work is also a crucial element in the formation of the local culture of Hong Kong.

The *Hong Kong Vocal Music Collection* is divided into eight volumes, including: *Choral: Classical Chinese Poetry I & II*; *Choral: Modern Chinese Poetry I & II*; *Choral: Folksong*; *Solo Art Songs*; *Religious Songs* and *Songs in Foreign Languages*. The composers of these collections include Lin Sheng-shih, Hwang Yau-tai, and Heyward Wong, composers of the first generation active since the 50's. Some belong to the youngest generation in the 80's and 90's, including Ng Chun-hoi, Chan Kam-piu and Hui Cheung-wai. There are also those who migrated from the mainland since the 70's, including Fu Yam-chi, Shi Kam-por and Wut Man-chung. Their compositions of solos, ensembles and choruses cover a wide range of form and style. The *Hong Kong Vocal Music Collection* provides a rich collection of repertoire for vocal music lovers. In the spirit of creativity, this collection is a miniature of Hong Kong's musical culture. Apart from its high artistic value and singable qualities, this collection contains great historical value for the study of the development of music in Hong Kong. We firmly believe that *Hong Kong Vocal Music Collection* will leap over time and space and find a place among the world's musical documents.

We would like to express our heart-felt appreciation to the Hong Kong Arts Development Council for their subsidy and support, and to Chinese Christian Literature Council Ltd. for taking up the responsibility for publishing (and future reprinting of) this collection. Their collaboration has contributed to the smooth publication of these volumes.

The *Hong Kong Vocal Music Collection* is jointly propelled by Hong Kong Composers' Guild, Hong Kong Association of Choral Societies and CCLC. The 'Publication committee' (members include Barbara Fei, Daniel Law, Victor Chan and Chiang Wai-man) was set up for the planning of its publication. Under the co-operation and involvement of the 'Editorial committee', headed by Dr. Daniel Law Ping-leung (members include Chiang Wai-man, Hui Cheung-wai, Godwin Chow, Ivy Lee and Wan Yi-tak), the 'Selection committee' headed by Dr. Heyward Wong (members include Barbara Fei, Chan Wing-wah, Victor Chan, Jimmy Chan, Gabriel Kwok, and Chiang Wai-man) and other related staff, we witness the blossoming of their effort. To them we would also extend our thanks.

The *Hong Kong Vocal Music Collection* will surely lead us into a vast world of music.

Hong Kong Vocal Music Collection
Chairman of Publication Committee
Barbara Fei
1 February 1998

編輯緒言

為著要將有代表性的香港聲樂作品向世界展示，香港作曲家聯會的委員、香港合唱團協會的委員、與基督教文藝出版社，於一九九五年商討出版這八冊的聲樂作品集。「編輯委員會」千辛萬苦地確保選曲、編輯與印製均能達到其他類似性質的全集最高標準。

本曲集絕無可能包羅近六十年來香港所有的作曲家，也無法包羅每位個別作曲家的全部聲樂作品。我們成立了「選曲委員會」，選出在香港音樂事業不同領域中留下鴻爪（頗有貢獻）的作曲家——他們多數因應音樂廳演出的需求而創作，也有為教育目的而編寫民歌，更有一些專只為教會寫作。作曲家經選定後，委員會訂出選曲準則，甄選出作曲家有代表性的曲種及作品，不過此實非易舉；在生的作曲家也常表達他們的偏好。然而在曲集中，作品的代表性相當平衡。

我們徵集到選曲的手稿或已出版的樂譜後，編輯委員仔細核對每一音及每一符號，在有疑問處諮詢作曲家本人或對個別作品熟悉的音樂家。在某些情況下，諮詢在生的作曲家不果（或不可能），對樂譜上作曲家的意圖不明確時，註釋派上用場。

樂譜的外觀與出版的目的關係密切。編委會的方針是提供的樂譜既為供研究，也為演出之用。鑑於出版樂譜的規格與植譜軟件的限制，要將樂譜的外觀完全統一說易行難；加上同一集中作品之間聲部的多寡及樂器的組合不同更將問題擴大了。

雖然我們原欲在歌詞每一個中文字之下加上漢語拼音，但為著保持樂譜版面的簡潔與清晰，並減輕樂譜製作上的困難，我們不得不打消這樣的念頭。取而代之的是將全部中文歌詞的漢語拼音附錄於曲集的後面。希望此折衷辦法不至於降低曲集的實用性。

在每一曲集之後，尚附有作曲者的簡介，或由作曲家親自提供，又或

參考標準的資料來源如一九八八年及一九九七年由香港作曲家聯會出版的會員簡介。這些資料均經過細心編輯，力求風格與篇幅的統一。此外，除了作曲家資料，還附錄有每首樂曲的簡介。樂曲簡介一般由作曲家提供，原有內容的風格都盡量保持。

曲集中的每一集都有明確的種類分野：或是音樂的，或是文辭的，又或是風格上的。第一、二集收錄了不同音樂風格、以中國古典詩詞譜寫的合唱曲。第三、四集則是中國現代詩詞的合唱曲。第五集所收錄的為中國不同地方民歌改編的作品，或是以民歌風格特性創作的歌曲。第六集藝術歌曲涵蓋的音樂風格與首四集相似，所不同的，這些全為獨唱作品。第七集乃宗教曲集，歌詞大都來自基督教（廣義的），反映基督教的信仰。最後的第八集收錄了長時期旅居香港的外籍作曲家的聲樂作品，又或是以外語譜寫的樂曲。

第二集：中國古典詩詞合唱曲

此曲集的歌曲均應以普通話演出。以普通話演唱時，在複韻（二元音、三元音）的處理上，分配給每個韻母（包括介母與歸韻）適當的時值比例不容易，聲調及字音長短須謹慎。對於處理歌詞的抑揚，有經驗的作曲家必然會小心翼翼，然而偶爾一些無可避免的混合節拍，帶來非重音的字配以重拍（或一拍中的重音部分）或配以長時值重音（*agogic accent*）的後果。當音樂旨趣與歌詞清晰度二者之間有矛盾時，合唱指揮應確立一己的優次選擇。本集中一些歌曲有些 'Ah'、'Oh' 等的純韻母發音，韻母均以古典拉丁文為準。

大多數語言學的書籍，討論語言的講說多於唱歌的發音。下列三位在其著作中給現代歌唱者提供了運用普通話歌唱時，在咬字、吐字發音上有不同參考價值的資料。趙元任討論中文語音聲調的中英文著作甚豐，讀者不難在較具規模的圖書館中找到。趙氏的《新詩歌集》（臺灣：商務印書館，1928 初版，1960 增訂臺一版）附錄中（54 至 59 頁）的分析，對於處理複韻（二元音），尤其是歌唱字尾的收音、歸韻方面頗為有用。中國著名合唱訓練專家、學者馬革順所著的一書《合唱學》（香港宣道出版社，1992）的第七章〈中文的咬字與吐字〉（159 至 174 頁）為以國語歌唱的正確方法總結了全面的規律。李振邦則利用貴勾利素歌的音調變化圖譜成功地設計出中文字短句的音調變化圖譜，將音樂文字整合起來。（詳見其著作《宗教音樂》〔臺灣：臺灣天主教教務協進會出版社，1979〕之〈中文

天主經的唱法〉〔138 至 144 頁〕及〈禮儀歌詞的創作〉〔226 至 229 頁〕。但他在這方面最大的貢獻則見於他較早的書《中國語文的音樂與處理》（臺灣天主教教務協進會出版社，1978）。

中國歌曲以鋼琴作為伴奏樂器，實乃必要而非理想。鋼琴演（伴）奏者要以豐富的想像力來將一些中國樂器的效果奏出。例如：顫音通常可能提示琵琶的（輪指）顫音，五聲音階的滑奏——揚琴或古箏，裝飾音群——古琴，四度疊置的和弦——琵琶的多音（*multistop*）和弦，左手低音區的顫音——鼓聲等等。

歐洲大音階中相對較高的導音與較低的第四度音所蘊含的半音解決，在傳統中國音樂中非常罕見。敏銳的耳朵可將西方「方向性」的聲部進行減弱，相反可建立多主音的傾向（即對每一音同樣看待，且能因應其處境而化作「結束」音）。

朗誦的詞句並未有節拍、節奏的安排。然而於排每一小節內的詞句應於該小節的時間內完成。配有時值、節奏的演說歌唱（*Sprechstimme*）則應按記譜誦出。

在第一集中，編者向使用者初步介紹了中國歷史中的詩歌之主體，而在本集裡則通過粗略分析，介紹作曲的風格。希望這梗概的介紹能向使用者展現我們香港作曲家所受的文化影響之多元性。香港在英國殖民統治下百多年，而同時卻能在許多政治動蕩中得以幸免，成為近代歷史政治風暴的避風港，成為許多華人作曲家（他們不單來自中國，也包括了來自東南亞者）的避難所¹。本集所收錄的七位作曲家不僅來自不同的地方，同時也接受世界不同地方不同的音樂教育。

陳能濟生於印尼，五十年代移民中國大陸，在國內兩所不同的音樂學院裡學習，一九七三年才移居香港。符任之生於海南，童年時在越南求學，來港前也曾在中國受教育。林樂培則生於澳門，他早期是在天主座堂教學校的環境裡接受音樂教育的，後留學於加拿大多倫多音樂學院，及到美國洛杉磯學習電影音樂。而在香港出生的羅炳良是首批在香港的大學裡接受專業音樂訓練的其中一人，其後他到美國深造作曲技法。羅永暉也是在香港出生，但赴台灣學習作曲，然後留學美國。吳俊凱出生及受教育於

1. 要對香港音樂創作歷史作更概括了解，參羅炳良於*New Music in the Orient*的文章 'Hong Kong'. Harrison Ryker編 (Burn, the Netherlands: Frits Publishers, 1991)

香港，並未放洋留學，不過現正透過遙距教育，修讀澳洲新南威爾斯大學的音樂教育博士課程。至於黃育義則在中國出生，但在德國漢堡接受音樂教育。這七位作曲家的背景極為不同，寫作風格也迥異。究其原因，他們不單對其同儕的音樂作品風格敏銳，同時對其音樂環境也同樣敏銳。然而從音樂學的觀點看來，本集的作品在這相對時空如此狹窄的處境下所展示出來的多樣性，就如音樂文化萬花筒般的洋洋大觀。

黃育義的《遊子吟》（第七首）展現了最純粹的中國五聲音階風格。合唱主題聲部以五聲音階G(sol)、A(la)、C(doh)、D(re)、E(mi)的徵音(sol)開始，以宮音(doh)作結，伴奏則用一種羽調式／自然小調色彩的和聲而以C為宮音。此基本形態貫串各聲部與伴奏部分。男高音以簡明的卡農主題導句呈現。在第十三小節，女低音接續了同樣調式主題的呈現而升高五度，就是D、E、G、A、B。女高音及男低音則依次接續呈示主題的原調與「屬調」。第四十一至四十二小節大體以D為宮音是其主要「調性」。在此「提前進入」(Stretto)的末段有一有趣現象出現：在五聲音階裡，模倣並非定義為以同樣的音程重複樂音，而是以相鄰的音。女高音為A-B-D-B-A，全為相鄰的音，而男高音由F#開始而跳進A然後B-A-F#。這些音在五聲音階內都是相鄰音。若從歐洲的七聲音階看來，這種模倣就有不同的意義。此曲的「調性」（宮音）再進一步移到A（第五十九小節），音樂很快到D（第六十三小節）及G（第六十五小節）之上，然後回到F（第六十七小節）而非到一般預期的C上面。最後主題與原調性的重現樂段（第七十八小節）是一複卡農。

陳能濟的《黃鶴樓》〔第一首之(2)〕展示一種較自由的五聲音階寫作。音樂大部分與「自然」七聲小音階相似而以五聲音階為骨幹。例如首兩小節建立於A與D兩持續低音之上是D自然小音階裡的眾音，而在第三、四小節，右手的旋律部分乃是C、D、F、G、A的五聲音階。A大／小調之和弦及偶爾的七和弦成了首段落所有功能性和弦的主導。在第十六小節至十八小節，那無人會錯認的IV-II-V-I進行成了背景和聲，而旋律卻是五聲音階的。「清角」與「變徵」的自由運用使得音樂多少像六聲音階(C,D,F,G,A,B \flat /B \natural)多於五聲音階。

也是陳能濟作曲的《天淨沙》〔第一首(1)〕，驟眼看去，此曲寫作時也許非受五聲音階所影響。第一段的伴奏裡，實質上突出了G與其鄰音A \flat （第一、六、八小節）及F（第二至四小節），並最後F與G \flat 跟持續音G

（第十、十一小節）的對抗。然而從第十四小節至歌曲之終結，男中音獨唱部分運用了C、D、F、G、A的五聲音階「樂匯」。第三十一至三十三小節的女聲合唱和弦光只運用了相同的五聲音階樂音，而終結的段落勾畫出同樣的五聲音階，不過是以F大調為其背景結構。

符任之所作的《大江東去》（第二首）之中，我們可以找到一有趣而熟練的浪漫風格和聲運用：C大調與A小調兩個調性的和聲混合同時應用造成調性曖昧模糊。第十六、十七、十八小節下行的F#-E並非建立E小調而是加上裝飾的弗里吉安（Phrygian）調式。中段男女合唱對答的段落無庸置疑是D小調，末段則回到A小調之上。然而那活躍的F#差不多要破壞那穩定的調性，不過由於運用得法而又不致如此。

另一首顯示出和聲技法運用出色的作品是羅永暉的《醜奴兒》（第五首）。此曲的歌詞分為二段，樂曲以二段體譜成。第一至四十二小節為首段，第四十九至曲終為末段。第七至十四小節及四十九至五十六小節實質上相同，所不同的是後者的伴奏音型較繁富。第一段發展至那技巧地嵌入F#而大體為C小調的部分，不過此段的合唱聲部其實是以D大調和弦作結。然而第二段音樂勇闖過有一降六度F \flat 的假A \flat 大調／小調而直抵樂曲的終結。此樂段裡的和聲進行全出人意表，卻又如此暢順，實為作曲者和聲技藝精湛的表現。

吳俊凱的《沉醉東風》（第六首）或許是曲集內最非調性（無調性）的一首作品。在首十二小節裡，除了一兩個重複音外，八度內的十二個音全都呈示於合唱聲部之中。樂曲是由兩個旋律動機所貫串，它們分別是C-A \flat --B \flat -F（第五至八小節，女高音）及C#-G#--F#-D（第十一小節，女高音）。兩動機均由以大二度分隔開來的大三度與純四度音程所產生。動機稍後續漸發展時，則引進了音程轉位及其他音程。例如在第十九至二十小節，女低音以C#為前綴，而E是音程轉位。在第七十五小節中，女高音的旋律緊緊的跟隨動機形態：下行的C#-G#--F#-D。第六十九小節男高音聲部展示了此動機的音程轉位——E-A--G-B。一般的合唱團若對此曲的動機有了基本了解後當會發覺此非調性作品並不太難於演唱。在和聲上，添加的五度與六度形成「張力」（不協和）和弦，而在另一端是八度與（空）五度和弦作協和和弦，而在兩者中間是一系列布局精巧、組織妥善的和弦以調控和聲進行的張力強度。

林樂培的《塵埃不見咸陽橋》（第三首）無論在音樂能量的強大上，

還是標題想像力的幅度上都堪稱巨構。此曲可分為兩大部分。第一部分可再細分三大段落而以鼓聲似的伴奏音型作分隔的間奏（第二、三小節，三十八、三十九小節，六十五、六十六小節）。樂曲的曲式段落非常明確而音樂素材單純精煉。第一段合唱聲部常圍繞 G 小調，而在伴奏部分各種相鄰的和弦通常都立即回到 G 小調或 D 小調之上。第二段落以男中音獨唱為特色，而合唱團只作伴奏。此段的調性大體上可看作 E 小調。在第三段裡，F# 小調的出現（第七十八小節及其後）在第八十一節移高半音重複。第二部分也可分成三段落。第一段落是男聲集誦對女聲合唱的慢板（Adagio）段落。第一百二十四小節標誌著第二部分的第二段開始。聲部齊一的節奏在重複的伴奏音型支持下，將音樂強度的發展推向樂曲的終結。

羅炳良的《聲聲慢》（第四首）應用了較多的圖象記譜法，以及預先特別處理的鋼琴作伴奏。李清照的詞在第一集的〈編輯緒言〉中已略有提及。此闕詞自面世以來，其開首的七雙疊詞就教中國文人雅士擊節讚賞。這些疊詞全為宋代前至宋代時中原音的中入聲詞，全都富戲劇性及感染力的，而這闕詞的內容又極其合適於運用抒情的手法處理。這些入聲詞在聲韻上有著極豐富的美感：如母音韻的「衝突」，優美的頭韻，具音樂感的不協和音，富色彩的象聲手法。作曲者由於對詞的充分了解，而對歌詞與音樂的結合有了更美好的意念。鋼琴在此曲中作撥弦樂器般運用，如古箏、琵琶和古琴。弦線上的泛音按位要在演奏前預先標示好。至於只按下數音（琴鍵）在琴弦上滑奏，則在模倣上述三種樂器上的輪指演奏效果。音樂的再現在樂曲最末處才出現，但給予樂曲首尾呼應、餘音未了的效果。這使樂曲既終，而聲音圖像所營造的意境仍縈繞不已，迴蕩耳邊。

黃育義的作品所展示的是最純粹的中國五聲音階風格，而羅炳良的作品則與當代前衛作品最為接近。這就是我們希望呈獻於世的香港音樂原創「出品」。

香港聲樂作品集

主編 羅炳良

一九九八年六月

（蔣慧民譯）

Editor's Notes

In order to present representative vocal music in Hong Kong to the world, committee members of the Hong Kong Composers' Guild met with their counterparts in the Hong Kong Association of Choral Societies and the Chinese Christian Literature Council Ltd. in 1995 to plan these eight volumes. The editorial board has made great effort to ensure that both the selection and presentation meet the highest criteria of other anthologies of the same nature.

This collection is by no means an all extensive and comprehensive collection of all composers living in Hong Kong in the last sixty years. Nor do these sets represent all the works of each composer. A selection committee was set up to select composers who, in one way or another, have left a mark in the musical life of Hong Kong. Most of them have been active in writing music for the concert hall. Some have arranged folk music for education purpose or even wrote exclusively for the Christian church. After the selection of composers, then measures and criteria were drawn up to select the representative work and genre of each composer. This was sometimes not an easy task as living composers would also express their own preference, but the representation in these volumes has been well-balanced.

After we collected the manuscript and/or consequently published score of each selected work, the team of editors checked each note and musical sign in consultation with the composer or with musicians familiar with an individual's pieces. On a few occasions, when verification with a living composer was not possible or successful, footnotes are utilized in cases in which the composer's intention may be arbitrary.

The appearance of the printed score has much to do with publication objectives. It is the intention of the editorial board to publish both a scholarly edition and a performance edition. Bearing in mind the size of the printed page and the certain constraints with the input software of the computer, unifying all the pieces in appearance may be easier said than done. Augmenting the problem may be the difference in vocal forces and instrumentation between pieces of the same volume.

Although it is our intention to romanize each Chinese character in the music, our goal to keep the score simple and clear, coupled with difficulties in technical procedure, deterred us from taking the step. But we have put the pinyin (romanization) of all the lyrics at the end of

each volume. It is hoped that this compromise would not weaken the usability of the eight volumes.

There is a short biography of each composer at the end of the volume. They are either provided by the composers or from standard biographies such as the one published by the Hong Kong Composers' Guild in 1988 and 1997 respectively. Special care has been taken to ensure uniformity in writing style and length wherever possible. Program notes for each piece are also provided. They are normally in the original form written by the composers themselves. Here, difference in writing styles and content are published with as little editing as possible.

Each volume represents a clear division of either musical, literary or style genres. Volumes 1 and 2 are choral pieces written in a variety of musical styles with lyrics from classical Chinese poetic sources. Volumes 3 and 4 include choral works with modern Chinese texts. Volume 5 are either arrangements of representative folk songs from various parts of China or original songs written in idiosyncratic folk style(s). Volume 6 includes art songs also sharing the same musical attributes of the first four volumes except that they are written for the solo voice. Volume 7 presents choral or vocal ensembles written for religious use. Texts are mainly taken from Christian sources and written for the Christian faith. Finally, Volume 8 includes vocal works written either by expatriates living in Hong Kong for an extended period of time or simply compositions using non-Chinese texts.

Volume 2 Choral Pieces with Classical Chinese Texts

All the pieces in this volume should be sung in Putonghua (Mandarin). Putonghua singing can be difficult in allotting the right portion of time for each vowel in diphthongs and triphthongs. Tones and word length should be treated with special care. Word accents are usually taken care of by experienced composers with occasional unavoidable mixed meters resulting in fitting unaccented words to an accented beat (or porting of a beat) or on an agogic accent. Choral directors should set their own priorities where musical interest and textual clarity conflict with one another. A number of songs included in this volume make use of sheer phonetic utterance such as 'Ah' and 'Oh'. These vowels should normally be pronounced as in classical Latin.

Most linguistic books deal more with speaking the language than singing a song. The following three authors have, in different ways, presented different but good suggestions dealing with Putonghua diction addressed to modern singers. Chao Yuen-ren (趙元任) wrote extensively on Chinese word tones. His writings appeared in both English and Chinese. Readers can easily find his writings in any major library. The appendix of his *Hsin Shih Ko Chi*《新詩歌集》(臺灣：商務印書館，1928 初版，1960 增訂臺一版，p.54-59) is particularly useful in dealing with clear production of diphthongs, especially with word endings. Ma Geshun (馬革順), one of China's best-known choral trainers and scholars wrote the most comprehensive rules on the correct way of singing in Mandarin. ('Enunciation and Articulation in Chinese Words' Chapter 7 of *He Chang Xue* [Choral Technique] Hong Kong:

China Alliance Press, 1992, pp. 159-174.) Li Chun-Bon (李振邦) made use of Gregorian Chant inflections graphs to project the Chinese word inflections of short phrases, thereby successfully inventing a notation system whereby music and words become an integral part of one another. ('How to Sing the Lord's Prayer in Chinese', and 'Writing Lyrics for Liturgical Settings' in *Religious Music* 《宗教音樂》. [臺灣：臺灣天主教教務協進會出版社，1979, pp. 138-144, 226-229]) But his biggest contribution in the area lies in his earlier book *The Musical Adaptation of the Chinese Language* 《中國語文的音樂與處理》(臺灣：臺灣天主教教務協進會出版社，1978) .

In Chinese songs, the use of the piano as an accompanying instrument might be more a necessity than an ideal. But pianists can use more imagination in realizing some of the sounds of Chinese instruments on the piano. For example: tremolos could be a constant reminder of the Pipa tremolos; glissandi in the pentatonic scale, the Yangqin or Guzheng; group of grace notes, the Guqin; chords in fourths, the Pipa multistop chords; left-hand low-register tremolos, the sound of drums, etc.

The European concept of a relatively higher leading-note and a lower fourth degree in the major scale might suggest semitone resolution which is rather rare in traditional Chinese music. Sensitive ears could minimize the Western 'directional' voice-leading and emphasize a more multi-tonic (each note treated with more or less equal importance and could be changed into a 'final' with the change of context) disposition.

Vocalised text are not metered but we have divided the words by bar lines; in other words, the singers should finish each measure of words within the time of that measure. For example, if there are five characters put within a measure, they should be read within the time-span of that measure. Sprechstimme usually carries a note value and should faithfully followed.

In Volume 1, the editor of these eight volumes introduces to users a corpus of historical poetries in China. In this volume, the emphasis is on the styles of composition through simple analysis. I hope this synopsis would in turn show our users a diversity of cultural influences on our Hong Kong composers. Hong Kong, under British colonization for over one hundred years, was at the same time, rather immune from most of the political turmoil of recent history. She has been a shelter for many Chinese composers not only from China, but also from all over Southeast Asia¹. The seven composers represented in this volume not only came from different places but also received a very diversified music education from all parts of the world.

Chen Ning-chi was born in Indonesia and resided in China for twenty years before he immigrated to Hong Kong in 1973. He was educated in two different conservatories in China. Born in Hainan, China, Fu Yam-chi was brought up in Vietnam and was also educated in China

1. For a comprehensive historical account of creative music in Hong Kong see Daniel Ping-Leung Law, 'Hong Kong' in *New Music in the Orient*. Ed. By Harrison Ryker (Burn, the Netherlands: Frits Publishers, 1991)

before coming to Hong Kong. Doming Lam was born in Macau and received his first music education from a Catholic cathedral school environment. He then studied at the University of Toronto and later studied film music in Los Angeles. Daniel Ping-leung Law was born in Hong Kong and was among the first batch of students who received professional music training at a Hong Kong university. He then furthered his composition training in the United States. Law Wing-fai was born in Hong Kong and received his composition training in Taiwan and later in the States. Ng Chun-hoi was born in Hong Kong and also educated in Hong Kong without going abroad although in 1997 he enrolled in a PhD program in Music Education from the University of New South Wales, Australia through distant learning. Wong Yok-yee was born in China but educated in Hamburg, Germany. These seven composers with diverse backgrounds also write in different styles. That composers tend to be sensitive to the music environment as well as their colleagues' musical works account for the reason. However, these pieces have shown such diversity that, from a musicological point of view, provide a spectacular kaleidoscope of musical cultures within a relatively small place and within a short span of time.

Song of a Traveller (No. 7) by Wong Yok-yee shows the purest form of Chinese pentatonicism. The subject in the choral part starts from G(sol) of a pentatonic scale G(sol), A(la), C(doh), D(re), E(mi) and ends on C(doh) in the 'key' of C(doh). This form appears in all the voice parts and also in all musical lines of the accompaniment. The tenor voice assumes the *dux* subject of a rather straight forward canon. At measure 13, alto takes the subject up a fifth while retaining the same mode, i.e. D, E, G, A, B. Soprano and bass parts in turn sing the same subject in the prime and 'dominant' positions. At measures 41 to 42 a general D 'key' is the prevailing tonal area. An interesting phenomenon happens in this stretto section. In pentatonic scale, imitation is not defined as repeating notes in the same interval but in adjacent notes. The soprano has A-B-D-B-A, all adjacent notes, while the tenor imitation starts from F# and skips to A and then goes to B-A-F#. These are also adjacent notes in the pentatonic scale. Perhaps we can view this kind of imitation differently from a seven-note European scale. The tonal area of this piece further goes to A (measure 59 mm) and the music quickly turns back to D(measure 63), to G(measure 65) and not back to C as expected but arriving at the key area of F (measure 67). The final recapitulated theme and tonality is a double canon (measure 78).

Yellow Crane Tower (No. 1 (2)) by Chen Ning-chi exposes a freer kind of pentatonic writing. Much of the music is similar to a 'natural' minor seven note scale with a pentatonic framework. For example, the first two measures are built upon two pedal bass notes of A and D while all the notes of D natural minor appear above the two pedal notes. Yet in measure 3 and 4, the right hand melody appears to be a pentatonic scale based on C, D, F, G, A. 'A' major-minor triad with occasional seventh chords dominate all the functioning chords of the beginning section. At measures 16 to 18, a progression unmistakable to be IV-II-V-I forms the underlying harmony while the melody is mainly pentatonic. A free use of qing jue (清角) and bian ji (變徵) makes the music more or less sextatonic rather than pentatonic (C, D, F, G, A, B \flat or B \natural).