

JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME
賽馬會音樂密碼教育計劃2020/21

THE SOLDIER
AND THE
NIGHTINGALE

室樂系列
士兵與夜鶯

獨家贊助 EXCLUSIVE SPONSOR



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



Chamber
Music
Series

場地伙伴 VENUE PARTNER



香港賽馬會慈善信託基金獻辭

音樂對青年人的發展有正面的作用。有見及此，香港賽馬會慈善信託基金自2012年起捐助香港管弦樂團，推行「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生設計多元化的免費音樂教育活動。

八年來，計劃透過學校專場音樂會、到校音樂小組及樂器大師班等項目，增加師生對音樂文化的知識，提高新一代對古典音樂的興趣、造詣和鑑賞能力，孕育藝術人才。學界反應熱烈，至今已有超過20萬名師生受惠。

為推廣音樂到社區每一角落，計劃特別於「大館——古蹟及藝術館」舉辦室樂系列，讓大眾欣賞美樂之餘，亦可感受這座中區警署建築群的歷史氣息和氛圍，放鬆心靈；同時指導特殊教育需要的學童，發揮他們的潛能。

面對新冠病毒病疫情的挑戰，「賽馬會音樂密碼教育計劃」靈活地將大部分活動移師線上進行，打破地域的界限，分享音樂的喜悅，而同學們也可安坐家中掌握樂師的表演竅門，增進演奏技巧。今年更增設網上靜觀課程，透過古典音樂的療癒力量，提升有特殊學習需要學生的心理健康，為其照顧者提供更多支援服務。

位列全球十大慈善捐助機構之一的馬會，與本地藝術團體推行多項音樂教育計劃，以充實青年人的的人生。這既體現馬會銳意為香港注入藝術文化活力，豐富生活，推動創意共融的方針，也反映馬會秉持致力建設更美好社會的宗旨，以獨特綜合營運模式，透過賽馬及博彩帶來的稅收及慈善捐款，回饋社會。

在此感謝香港管弦樂團為普及音樂教育所作出的貢獻。期望計劃為香港播下更多音樂種子，推動本地藝術發展。

張亮先生

香港賽馬會慈善及社區事務執行總監

MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

Music has a positive effect on youth's development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra in implementing the Jockey Club Keys to Music Education Programme since 2012. The initiative offers a myriad of free music education activities for kindergarten, primary and secondary school students.

Over the past eight years, the programme has broadened the knowledge of participating teachers and students about music and culture; sparked youngsters' interest in classical music; enhanced their skills and appreciation of it; and nurtured artistic talent through school concerts, ensemble visits, and instrumental masterclasses and the like. The programme has been well received by the education sector, with more than 200,000 beneficiaries to date.

Additionally, to bring music to every corner of our city, a chamber music series was held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy fantastic music and the heritage experience of the revitalised Central Police Station Compound. Special ensemble visits have also taken place to develop the full potential of children with special education needs.

Amid the COVID-19 pandemic, most of the programmes will be going virtual to spread the joy of music beyond time and physical boundaries. Students will be able to learn from musicians and develop their performance techniques at home. To better support the carers of students with special education needs, we will specially launch online mindfulness activities to improve mental well-being through the healing power of classical music.

As one of the world's top ten charity donors, the Club has supported local art groups to organise various music education projects to empower our youth. These efforts not only exemplify our proactive approach to building a culturally vibrant Hong Kong, enriching lives and promoting social inclusion, but also reflect the Club's strong commitment to its purpose – the betterment of society, which is made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

My gratitude goes to the Hong Kong Philharmonic Orchestra for its involvement in music education. I am hopeful that this meaningful programme will continue to advance the development of music and other art forms in our city.

Mr LEONG CHEUNG

Executive Director, Charities and Community,
The Hong Kong Jockey Club

YOUNG AUDIENCE SCHEME



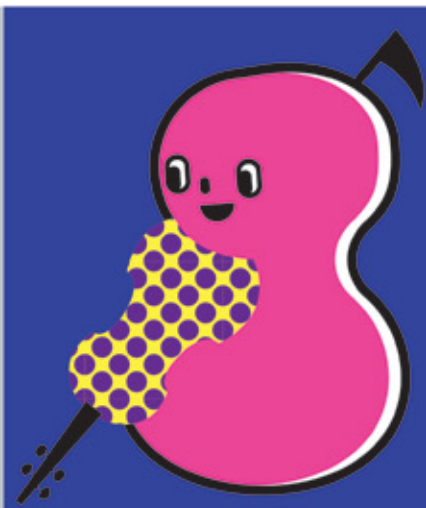
聽眾計劃
青年

20
21



資助 Sponsored by

The Tung Foundation
香港董氏慈善基金會



獨家四折門票優惠

EXCLUSIVE 60% OFF
CONCERT TICKETS

免費欣賞精選港樂音樂會

FREE SELECTED
HK PHIL CONCERTS

精彩活動及獎賞

EXCITING
ACTIVITIES & BENEFITS

全日制學生立即登記

FULL-TIME STUDENTS
ENROL NOW



年齡
AGES
6-25



賽馬會音樂密碼教育計劃 2020/21

室樂系列

JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME 2020/21
CHAMBER MUSIC SERIES

士兵與夜鶯

THE SOLDIER AND THE NIGHTINGALE

Mixed Ensemble 混合小組

獨家贊助 Exclusive Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心 同步 同進 RIDING HIGH TOGETHER

P.8 序 INTRODUCTION

P.10 艾爾·布朗《四種方式》
EARLE BROWN 4 Systems

P.12 基治《4分33秒》
CAGE 4'33"

P.14 史特拉汶斯基《士兵的故事》
STRAVINSKY *L'Histoire du soldat*

P.16 盧凡迪《夜鶯》，為旁述和七種樂器而作
THEO LOEVENDIE
The Nightingale for Narrator & Seven Instruments

P.18 何博文 旁述
JEROME HOBERMAN Narrator

P.20 關鍵詞 KEY TERMS

P.22 表演者 ARTISTS

同心同步同進 共創更好未來

RIDING HIGH TOGETHER
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.



香港管弦樂團教育及社區活動

HK PHIL EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMMES

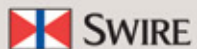
MUSIC ROUND THE CORNER

港樂致力以多元的音樂表演和活動培育香港下一代的音樂家和觀眾，每年為超過 40,000 名學童、老師和大眾送上精彩多姿的教育及外展活動，豐富其音樂體驗。

The HK Phil places great importance on nurturing local musicians, developing audiences and enriching their musical experiences through a wide range of activities. Each season, more than 40,000 students, teachers and citizens benefit from our education and outreach concerts and activities.



- 1 復活節音樂會 (共融音樂會) Happy Easter Concert (Inclusive Concert)
- 2 何鴻毅家族基金作曲家計劃公開工作坊及演出
The Robert H. N. Ho Family Foundation Composers Scheme Public Working Session & Showcase
- 3 「賽馬會音樂密碼教育計劃」—— 到校指導音樂小組 Jockey Club Keys to Music Education Programme - Focused Ensemble Visit to schools
- 4 太古「港樂·星夜·交響曲」Swire Symphony Under The Stars



PRINCIPAL
PATRON
SINCE 2006

BLOOM



IN HARMONY



PHOTO: Cheung Wai-lok

香港管弦樂團

願景

呈獻美樂 啟迪心靈

香港管弦樂團（港樂）被譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及在本港首度上演的華格納全套《指環》歌劇四部曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到台灣、歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季開始擔任為首席客席指揮。

2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

HONG KONG PHILHARMONIC ORCHESTRA

Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is now regarded as one of the leading orchestras in Asia. The annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works, and nurtures local talent. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's *Ring* cycle following the first-ever performances in Hong Kong of these four operas. With Music Director Jaap van Zweden since 2012, the HK Phil has toured to Taiwan, Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since the 2015/16 season.

Recently the HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

士兵與夜鶯

前衛作曲技巧在戰後數十年間蓬勃發展，對音樂家以至聽眾而言都是挑戰。近代音樂的哲學意味越來越濃，彷彿催促著我們反思音樂對生活的意義。若說音樂能牽動情緒的話，這套節目選奏的作品集20世紀室樂創作之大成，呈現多元的作曲手法，定能滿足聽眾的熱切期待。

布朗靈機一觸，想到開發圖像記譜法來實現機遇音樂，引人好奇；史特拉汶斯基刻劃與魔鬼交易得不償失的絕望心情，其作品令人回味。基治聲名狼藉的無聲「樂曲」犯下眾怒；盧凡迪動人的作品則恍如兒童的幻想世界，帶來喜悅。這些樂曲的共同目的是讓聽眾打開想像的隨意門：想像一下這些聲音對你的意義，讓它們隨著故事的發展，帶你踏上旅途。

中譯：曾章奇

INTRODUCTION

THE SOLDIER AND THE NIGHTINGALE

This programme epitomises the variety of approaches to writing chamber works in the 20th century. The avant-garde techniques that proliferated the post-war decades challenged musicians and listeners alike. Music of the modern age was becoming increasingly philosophical and asking each of us to question its meaning in our own lives. If music is about eliciting emotion, this collection of works has as much variety as an audience could hope for.

Earle Brown's cerebral ideas of developing graphic scores to enable aleatoric music may arouse curiosity, Stravinsky's evocative piece of loss brings despair, Cage's infamous piece aroused anger, Loevendie's enchanting work is pure joy and child-like wonderment. What each of these compositions do, is to ask the listener to imagine. Imagine what the sounds mean to you and let them take you on a journey as each narrative unfolds.

Introduction by Dr Andrew Sutherland


 20/21

 HONG KONG
PHILHARMONIC
ORCHESTRA

樂季 SEASON

香港管弦樂團

 音符
樂韻

 燃點希望
凝聚你我

 FROM NOTE TO HOPE
IN MUSIC WE REJOICE

 音樂節目不間斷，網上見！
MORE VIRTUAL PERFORMANCES ONLINE!


HKPhil



hkphilharmonic



HKPhilharmonic



hkphil.org

艾爾·布朗

EARLE BROWN

《四種方式》

4 Systems

樂曲

在20世紀中葉，許多作曲家探索未知，對過往未曾探究的問題提出質疑。布朗的《四種方式》審視時間作為連續體*的概念。聲音的特點：頻率、強度、音色，以及起音-持續-衰減的模式，提供了許多劃分時間的可能，但無法量度。使用圖像樂譜可讓演奏者意會到，這首作品可演繹成一件可聽見的事件，當中帶有時間連續體的多個特徵。

從這首作品中，你不可能聽到任何曲調。這就是重點。樂手不受甚麼是「優美音調」所限制，能夠以新的、更抽象的方式探索音波的世界。這是一首機遇音樂作品，意味著每次演出都是獨一無二的體驗、不能預料，亦無法作出一個明確的演奏。布朗以模稜兩可的記譜法寫下樂譜，而確保了這首作品的每一次演出都是絕無僅有。

* 連續體 — 逐漸變化的事物

THE MUSIC

The middle of the 20th century was a time for many composers to explore what had not yet been explored. The questions that had not yet been asked of music were being asked. In **Earle Brown's 4 Systems** (1954), the concept of time as a continuum* is examined. The characteristics of sound: frequency, intensity, timbre, and modes of attack-continuation-decay provide so many possible divisions of time, that they are unmeasurable. Using a graphic score allows the performers in this piece to realise their interpretation as an audible event with multiple characteristics on the time continuum.

It is unlikely that you will hear anything that resembles a tune in this piece, and that is the point. Without the confines of what we consider to be "tuneful", musicians are able to explore the sonic world in a new, and more abstract way. The composition is aleatoric, meaning that every performance will be a unique experience that is unpredictable. There is no way of producing a definitive performance. Brown created a score with such ambiguous notation, that it insists on an exclusive realisation of his work every single time.

* Continuum - Something that changes in character gradually without any clear dividing point (Cambridge Dictionary, 2020)



基治

JOHN CAGE

《4分33秒》

4'33"

樂曲

20世紀最富想像力和革命性的樂曲連一個音符也沒有。這樣也可以嗎？基治的《4分33秒》於1952年由鋼琴家大衛·杜多首演，音樂界自此分裂。有觀眾認為這是個玩笑，有些更覺得這是在嘲笑他們而惱恨。然而，這首曲子並不是甚麼可笑的事物，基治藉此提出一個問題：「甚麼是音樂？」音樂一定要按常規來詮釋和演出？音樂必須由舞台上的人演奏嗎？音樂可否由某些聽眾不知不覺地演奏出來？

不論基治這個想法的前設是想吸引人還是令人氣餒，事實上它往往引起強烈的迴響。就像勞森伯格一系列的「白色畫」一樣；多幅巨大、無差別的白色帆布反射著光和塵粒，基治的實驗帶出問題：「是的，但這是藝術嗎？」首演上有些人不以為然，他們叫喊：「胡士托*的好人，一齊把這些人趕出去。」或愛或恨，每位音樂家都應該要知道這首重要作品。

* 胡士托音樂節於紐約州舉行，是這作品首演的地點

THE MUSIC

Could it be the most imaginative and revolutionary piece of music from the 20th century which does not involve a single note? **John Cage's 4'33"** has divided the music community since pianist, David Tudor, first performed it in 1952. Some people in the audience thought it was a joke, and were irritated that the joke might be on them. This piece was no laughing matter, however, and allowed Cage to ask the question, "What is music?" Does music have to be annotated and played in a conventional way? Does music need to be performed by the people on stage? Can music be performed unknowingly by the people in the audience?

Whether the premise of Cage's thinking is appealing or frustrating, the fact is that it rarely fails to elicit a strong reaction. Just as Robert Rauschenberg's series of "White Paintings"; huge, undifferentiated white canvases that reflect light and dust particles, Cage's experiment can beg the question, "Yes, but is it art?" Some people at the premiere felt not as they shouted in response, "Good people of Woodstock*, let's drive these people out of town." Love it or hate it, every musician should learn about the existence of this important piece.

* This piece is first performed at the Woodstock Music Festival in New York

樂曲演出時，你聽到甚麼其他聲音呢？請記錄在下面空白的位置。

What kind of sounds have you noticed during the performance?
Please note down in the following space.

1882-1971

史特拉汶斯基

IGOR
STRAVINSKY

《士兵的故事》

L'Histoire du soldat
(The Soldier's Tale)



史特拉汶斯基所創作的《士兵的故事》(1918)獲公認為20世紀最具影響力的室樂作品之一。它在經濟窘迫的環境下誕生，當時史特拉汶斯基經濟拮据，需要一首小型合奏團便可演奏的樂曲。作品講述一位懂得拉奏小提琴的士兵遭魔鬼欺騙並奪走他的靈魂。故事的寓意將由旁述道出：

為甚麼對於曾經擁有的，我們總想再次擁有？

為甚麼當我們不行時，老是故態復萌？

為甚麼我們不滿懷感恩地開始新的一天？

為甚麼當我們已擁有一些時，總想擁有全部，然後發現一無所有？

史特拉汶斯基用上不規則拍子、複雜的切分音及交錯節奏令作品帶有不連貫的節奏感。他亦用上進行曲、探戈、圓舞曲、散拍舞等多種舞曲曲式。樂曲以〈惡魔勝利進行曲〉告終，象徵士兵敗給惡魔，敲擊在音樂尾段漸漸淡出以描述士兵的死亡。

Regarded as one of the most influential chamber music works of the 20th century, **Stravinsky's *L'Histoire du soldat*** (1918) was born out of economic hardship. Stravinsky was struggling with his finances and needed a work that could be performed by a small ensemble. The piece follows the story of a violin-playing soldier who encounters the Devil who deceives him and claims his soul. The narrator offers the following as the moral of the story:

Why do we yearn to add what we once had to what we've got?

Why do we turn from what we are to what we were when we cannot?

Why not account our joys twice blessed with each new day begun?

Why, having some, seek to have it all, then find that we have none?

Stravinsky uses irregular meters, complex syncopation and cross-rhythms to create a disjointed sense of rhythm to the piece. He also makes use of several dance forms: a march, a tango, a waltz and a rag. The piece culminates in the "Triumphant March of the Devil", representing the soldier's loss to his adversary and the percussion part fades out at the end to depict his demise.

b. 1930 年生

盧凡迪

THEO LOEVENDIE

《夜鶯》

The Nightingale

樂曲

盧凡迪生於1930年，自認為是「大器晚成」的作曲家。直到1970年代，他仍是以爵士薩克管樂手身份為人所知。《夜鶯》(1974)改編自安徒生的著名童話故事，樂曲的模式讓人聯想起浦羅哥菲夫的《彼得與狼》，故事讀白配合音樂，變得栩栩如生。

小灰夜鶯的歌聲甜美，皇帝聽得熱淚盈眶。皇帝的僕人和整個宮廷也為之歡喜。其後，皇帝得到一隻新的仿製夜鶯，同樣有優美的歌聲。它能代替真的夜鶯嗎？

盧凡迪的爵士樂底蘊在作品中顯而易見，樂曲寫給一位旁述及七位樂手：單簧管、巴松管、小號、長號、敲擊、小提琴及低音大提琴。當時，前衛風格亦有很強的影響力。音樂有力地喚起故事內容。盧凡迪的無調性話語漂亮地表現安徒生對樹林中生物的描述。在富表現力的音樂與迷人的敘述的完美融合下，夜鶯的歌聲更甜美，鳴叫的青蛙更加響亮，皇家宮廷更加奢華，幾乎和仿製夜鶯的歌唱一樣完美無瑕。

THE MUSIC

Born in 1930, **Theo Loevendie** considers himself a “latecomer as a composer”. Until the 1970s, he was known as a jazz saxophonist. *The Nightingale* (1974), is based on the well-known fairy tale by Hans Christian Andersen and is in a format reminiscent of Prokofiev's *Peter and the Wolf*, in which the spoken word is brought to life with musical imagery.

The little grey nightingale sings so sweetly that tears are brought to the Emperor's eyes. His servant and the entire court are also delighted, but the Emperor gets a new and artificial nightingale, which can also sing beautifully. Can it replace the real nightingale?

Loevendie's jazz roots are evident in the piece, which involves a narrator and seven instrumentalists: clarinet, bassoon, trumpet, trombone, percussion, violin and double bass. There is also a strong influence of the avant-garde style pervading the period. The music effectively evokes the story. Andersen's description of the creatures in the woods are beautifully represented by Loevendie's atonal utterances. The nightingale's singing is even sweeter, the groaning frogs are even croakier, and the royal court is even more lavish with the expressive music that marries the charming narrative perfectly. Almost as perfectly as the singing of the artificial nightingale.





活躍於歐亞和北美的美籍指揮家何博文，同時是音樂導師、作家及節目主持。興趣廣泛的他憑藉出眾的溝通能力，啟發了眾多音樂家、聽眾及藝術團體。《南華早報》稱讚他「注重節奏的精確性和音量的修飾，帶出超凡的演出效果。」

何博文自1992年起擔任香港巴赫合唱團的音樂總監兼指揮，並於1995年成立了全部由職業樂手組成的香港巴赫管弦樂團作為合唱團的演出伙伴。他亦曾出任香港室內樂團及美國賓夕凡尼亞州尼坦尼谷交響樂團的駐團指揮。

何博文大力支持新音樂及別具創意的作品。他曾為多部作品作重要首演，包括將著名波蘭作曲家路托斯拉夫斯基的作品帶到中國，以及將意大利傑出作曲家達拉皮科拉的作品帶到基輔。何博文曾為多位作曲家的作品作香港乃至亞洲首演：包括白遼士，達拉皮科拉和賀力格的作品。

何博文一向重視訓練青年音樂家的工作。他重新組建了停辦多年的香港浸會大學管弦樂團並出任其指揮九年；在此之前也曾指揮美國聖母院大學管弦樂團。現時以私人導師的身份積極訓練指揮學生。

何博文出生於新澤西州，在蘭迪斯大學修讀音樂、歷史及哲學，並獲約翰霍普金斯大學皮博迪音樂學院頒授博士銜。

Jerome Hoberman is familiar to audiences on three continents as a conductor, teacher, writer and radio personality whose rare communicative ability inspires musicians, listeners and musical institutions alike. The *South China Morning Post* has praised his "sure authority and attention to rhythmic precision and dynamic shading [which] produced excellent results." Music Director and Conductor of The Hong Kong Bach Choir since 1992, his previous music directorships include the Hong Kong Chamber Orchestra and the Nittany Valley Symphony, in Pennsylvania.

A forceful advocate of new and unusual music, with eclectic tastes, Hoberman has led many significant first performances, introducing the music of Witold Lutosławski to Mainland China and of Luigi Dallapiccola to Ukraine. He has led Asian, Chinese and Hong Kong premieres of an enormous variety of music, ranging from rarely heard Romantic works by Berlioz and post-modern masterpieces by Dallapiccola and Górecki, to name a few.

The education of young musicians is central to Hoberman's musical life. Creator, and for nine years director of the Hong Kong Baptist University Orchestra, Hoberman previously directed the University of Notre Dame Orchestra in the US. He maintains an active studio of private conducting pupils, some of whom have gone on to leading international conservatories and significant professional posts.

Born in New Jersey, Hoberman studied Music, History and Philosophy at Brandeis University. He completed a doctorate from the Peabody Institute of Johns Hopkins University.

Let's keep the music playing

Support the Ambassador Fund

支持音樂大使基金

讓港樂繼續前行，樂饋四方

作為香港的文化大使，港樂希望能跨越時空地域所限，為香港以及世界各地的樂迷繼續演奏，在網上平台及代表香港於國際舞台呈獻動人的演出。請支持全新的音樂大使基金，讓港樂繼續前行。HK Phil as the city's cultural ambassador believes music transcends boundaries. Allow us to keep playing for you and music lovers in Hong Kong and beyond, through streaming concerts online and representing Hong Kong on international stages. Please support the brand new Ambassador Fund and let's keep the music playing together.



hkphil.org/ambassadorfund

查詢詳情 For more details:
development@hkphil.org/ 2721 0312

機遇音樂 ALEATORIC MUSIC

這種音樂中，樂曲中某些部分是在演出時以隨機方式決定，或留給表演者自行決定。

Music in which some elements of the composition is left to chance or an element of the performance is left to the determination of the performer.

圖形樂譜 GRAPHIC SCORE

使用圖案去取代傳統樂譜常用的符號去記譜。

The representation of music through the use of visual symbols other than traditional music notation.

不規則拍子(或非對稱拍子) IRREGULAR METERS (OR ASYMMETRICAL METERS)

把兩個或以上不同的拍子記號組合起來，建構重複的節奏型。

例子：5/8拍子記號可以是3/8 + 2/8或2/8 + 3/8的組合。

Rhythmic pattern establishes from a combination of two or more different time signatures. A 5/8 time signature, for example, can be felt as 3/8 + 2/8 or 2/8 + 3/8.

切分音 SYNCOPATION

改變強拍及弱拍在常規拍子下的位置，強調弱拍而非強拍。

When a weak beat of the bar is emphasised instead of a strong beat.

前衛 AVANT-GARDE

音樂中新穎及實驗性的念頭及方法，但取向極端或激進。

New and experimental ideas and methods in music that are extreme or radical.

表演者 ARTISTS

韋雅樂
Jarod Vermette
長號 TROMBONE



王亮
Wang Liang
小提琴 VIOLIN



鮑爾菲
Philip Powell
低音大提琴
DOUBLE BASS



龐樂思
James Boznos
定音鼓 TIMPANI



史家翰
John Schertle
單簧管 CLARINET



莫思卓
Christopher Moyse
小號 TRUMPET



李浩山
Vance Lee
巴松管 BASSOON

