

Chromatic Harmonica Enhancement Course

半音階口琴進階課程

Authors: Howard Lam, Ho Leung-sing, Tommy Leung
Advisor: Johnny Chan

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顧問：陳國勳



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鳴謝



We are glad that the book completed a five-year long preparation process. On top of giving our gratitude to Mr Johnny Chan our advisor for his valuable guidance, we would like to express our heartfelt thanks to many friends including: Mr Howard Yan for his inspiring comments; Mr Kelvin Chan for the book cover design; Ms Jenny Wan, Mr Patrick Wong and Mr Adrian Lam for text editing and translations; and Mr Au Chun-lok and Mr Lai Ka-wing for their assistance in the early stage. Finally, we are deeply thankful for Mr Fung On offering us two manuscripts for publication and his teaching and encouragement at all times.

Howard Lam, Ho Leung-sing, Tommy Leung

本書經歷五年最終能夠順利出版，除了多謝顧問陳國勳先生指導外，亦衷心感謝多位朋友的支持，包括甄天佑先生對內容給予的意見；陳聖佳先生設計封面；溫彩雲小姐、黃奕熹先生和林詩農先生幫忙文字校對和翻譯工作；以及歐俊樂先生和賴家榮先生早期提供的協助。最後，謝謝馮安先生提供兩份手稿供刊載的支持，以及一直以來的教導和鼓勵，感激殊甚。

林浩懷、何亮誠、梁定邦

PREFACE



I have been taking part in harmonica education and exchanging experience with masters in the field in Asia Pacific for more than 30 years. I have published some elementary harmonica teaching books since the 1980s and I found that the teaching materials available in the market were not comprehensive enough in content. Therefore, publishing an intermediate harmonica teaching book – music as its skeleton featuring Hong Kong harmonica music style while meeting the needs of Asia Pacific readers – was once my dream for many years.

The chromatic harmonica system in Hong Kong was developed by maestro Mr Fung On in the 1950s and it has been established for more than half a century since then. Mr Fung's persistence in the pursuit of the art of harmonica influenced me profoundly. His great personal charisma is not limited to harmonica performance. His unique insights in harmonica design and manufacture also made him shine. I have gained so much from him and I am always grateful to have such a generous teacher that shares his knowledge with me like a friend.

In 2007, I had an occasion to discuss with three students of Mr Fung in different periods – Dr Ho Leung-sing, Mr Tommy Leung Ting-pong and Mr Howard Lam Ho-wai – about writing an intermediate teaching book on chromatic harmonica which would suit Asia Pacific. I was delighted that they shared the same thoughts of mine and determined to publish the book together – my dream was on track for coming true.

The book is well structured offering the features below:

1. Western Classical music is the core component and harmonica serves as the medium to explore the magnificence of music;
2. Passing on music knowledge through analysis of the piece while stimulating readers to think and cultivate their learning ability;
3. Staff notation and numerical notation are provided to help readers in mastering both music sheet presentations and to facilitate interactions with other people in the music world;
4. In English and Chinese in parallel for readers in Asia Pacific.

The three authors wrote on different topics and combined harmonica techniques with the examples shown in an ingenious way. Dr Ho did a good job in score editing and bilingual translation; Tommy spared no efforts in numerical notation editing; Howard was the gatekeeper of the final editing of the whole book. They learnt under Mr Fung in different periods and they are in fact the young and old of the chromatic harmonica community in Hong Kong, making the book more representative. It is our great honour that Mr Fung entitled us to publish two of his manuscripts that give readers a rare glimpse of his teaching essence.

The preparation of the book lasted for five years and it is time to put a full stop. I am pleased that the book is ready to get published at long last. I wish the book could help harmonica teachers in teaching and harmonica lovers in self-learning and above all, serving its purpose to enhance public perception and spread worldwide the beauty of harmonica.

Johnny Chan

序



從事口琴教學三十餘年，多年來一直與亞太各國口琴家交流有關教學經驗，自上世紀八十年代開始已先後出版數本初級教程。有見坊間的口琴教材內容並不全面，希望能出版一本以音樂為主題、兼具香港口琴音樂特色並適合亞太地區的口琴進階教程，便成為本人多年來的心願。

香港半音階口琴體系，由口琴大師馮安先生於上世紀五十年代發展起來，體系奠定至今已超過半個世紀。馮安先生對口琴藝術的追求和執著，對本人影響至深。他的個人魅力並不限於口琴演奏，他在口琴設計及製作上見解獨到，跟他研究口琴知識使本人獲益良多，絕對是不可多得的良師益友。

2007年有一個契機跟三位馮安先生不同時期的學生——何亮誠醫生、梁定邦先生和林浩懷先生，談及編寫一本適合亞太地區的半音階口琴進階教程，很高興得悉他們亦有共同理念，決定合力出版，實現本人多年來的夢想。

本書章節分明，具備以下特色：

1. 以西洋古典音樂為主軸，透過口琴涉獵當中豐富的音樂內涵；
2. 透過樂曲解說灌輸音樂知識，啟發自學者思考，培養主動探索求知的精神；
3. 樂譜以五線譜及簡譜表示，使自學者能靈活掌握兩種樂譜的運用，方便與其他音樂界別互動交流；
4. 中英並行，配合亞太各國自學者的需要。

全書由三位作者分別選材編寫而成，把實例和口琴技巧巧妙結合起來。除此，何亮誠醫生負責五線譜和中英對照；梁定邦先生負責簡譜製作；全書內容和樂譜的最後編輯修訂則由林浩懷先生負責。他們三位曾先後在不同年代師從馮安先生，可謂體現香港半音階口琴體系的老中青三代人物，使本書內容更具代表性。書中有幸得到馮安先生的支持，願意供刊載其兩份手稿，讓眾後學能一睹他的教材精妙之處。

本書籌備歷經五年，最終能夠完成出版，本人深感欣慰，並希望此書能幫助口琴老師教學及成為口琴愛好者的自學教材，讓口琴音樂遍佈全世界，改變人們對口琴的見解，有更多人能欣賞口琴音樂之美。

陳國勳

Johnny Chan 陳國勳



Johnny Chan Kwok-fun is the director of the Hong Kong Harmonica Association. As an expert player of tremolo harmonica, he started taking his lessons from harmonica maestro Mr Leung Yat-Chiu at an early age and furthered his learning with various harmonica masters in China.

Johnny is committed to promoting harmonica over the years and earns a respectable reputation in Asia Pacific. He is always invited as adjudicator of countless harmonica contests in the region like Malaysia, Taiwan and China.

He founded a workshop "Harmonica Art" together with Mr Tommy Leung Ting-pong in 2002. He is the maker of the first ever ebony chromatic harmonica and all his uniquely made products with pure silver, bronze, stainless steel etc are showcased at <http://www.harmonicart.com>.

Johnny is a local veteran harmonica researcher. His publications include a number of harmonica teaching books and *Seventy Years of Hong Kong Harmonica*, a book featuring the harmonica history in Hong Kong. It serves well not only as a comprehensive source of information on harmonica development in the territory but also as an ideal gateway to harmonica.

陳國勳現任香港口琴協會理事。早年師承複音口琴大師梁日昭先生，其後得到中國著名口琴大師石人望先生、陳劍晨先生、王慶隆先生等的悉心指導，對複音口琴演奏有深入的研究。

陳氏多年來致力推廣口琴藝術，在亞太區口琴界享有崇高地位，經常獲邀出席各類口琴活動並擔任比賽評審，包括馬來西亞及台灣舉辦的全國口琴大賽、國際（杭州）口琴邀請賽及歷屆亞太口琴節評審等，不勝枚舉。

2002年與梁定邦先生成立「口琴藝坊」，製作全球首支黑檀木半音階口琴，又分別設計了純銀、黃銅、不鏽鋼等材料製造的半音階高級口琴，並透過藝坊網站 <http://www.harmonicart.com> 推廣至世界。

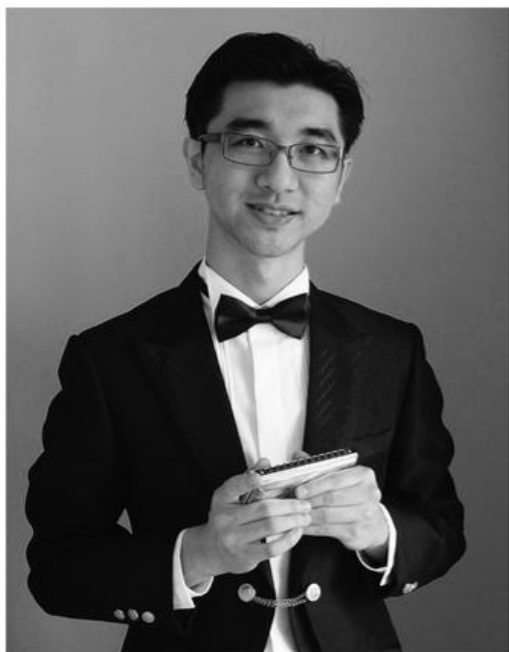
陳氏為香港資深口琴研究者，曾撰寫多本有關口琴學習教程，並編寫了首本有關香港口琴發展歷史專書——《香港口琴七十年》。此書不單為口琴愛好者提供豐富有趣的珍貴史料，亦填補香港音樂發展歷史之空白，為有志修習口琴人士的入門讀物。

Howard Lam 林浩懷



Howard Lam Ho-wai started learning harmonica at his young age and then became the Captain of King's College Harmonica Band. In his school days, he won the champions in the duo category in the 2nd and 3rd Asia Pacific Harmonica Festival respectively held in Malaysia and South Korea. He obtained more than 20 awards in the Hong Kong Schools Music Festivals including the championships of the highest class solo competition "Harmonica Concert Work" and the duo competition. Besides solo and duo, he also founded a harmonica quintet and a chamber orchestra.

Howard is enthusiastic about promoting harmonica. He was invited as adjudicator and guest performer in 2008 Harmonica Music Festival held in Penang, Malaysia. In Hong Kong, he has been interviewed by the local media and invited to promote harmonica in television programmes. He was also the deputy editor of the first ever book on Hong Kong harmonica history *Seventy Years of Hong Kong Harmonica*.



Howard has further advanced his harmonica techniques under Mr Fung On, the world-class chromatic harmonica maestro in Hong Kong and got profound inspirations for music interpretation from Mr Howard Yan. Harmonica lovers and a local paper gave highly acclaimed comments for his solo performances in recent years.

Howard is the committee member in the Hong Kong Chinese YMCA Harmonica Orchestra (the Orchestra). With the encouragement and guidance by Dr Ho Leung-sing, he has been developing conducting artistry in the Orchestra since 2010. Howard's personal harmonica website: <http://lhwharmonica.net>.

林浩懷從小研習口琴，於中學時代擔任英皇書院口琴隊隊長。在馬來西亞舉辦的第二屆及南韓舉辦的第三屆亞太口琴節兩度奪得二重奏冠軍。林氏於香港校際音樂節奪得超過二十個獎項，包括最高榮譽的口琴協奏曲組獨奏冠軍及公開組二重奏冠軍。除獨奏和二重奏外，林氏亦曾組織五重奏及室樂團發展合奏音樂。

林氏熱心推動口琴發展，曾接受邀請在2008年馬來西亞檳城口琴音樂節中擔任比賽評審和表演嘉賓。在本地亦多次接受電子及文字傳媒訪問，並曾在電視節目中介紹口琴。林氏是首本香港口琴發展專書《香港口琴七十年》的副編輯。

林氏曾跟隨口琴大師馮安先生提升吹奏技巧，並得到音樂前輩甄天佑先生的不吝相授，注重表達樂曲中豐蘊的感情和內涵，近年的獨奏演出多次獲得口琴界人士和報章的高度評價。

林氏現為香港中華基督教青年會口琴樂團理事，獲樂團執行總監何亮誠醫生的提攜和鼓勵，從2010年起在樂團學習指揮。林氏亦設有人口琴網站：<http://lhwharmonica.net>。

Ho Leung-sing 何亮誠



Ho Leung-sing is a professional surgeon and started learning piano and harmonica at his young age. He is also a classical music enthusiast and frequent concertgoer. He was a key member of the King's College Harmonica Band and learnt under the world famous chromatic harmonica maestro Mr Fung On. He won many awards including champion in harmonica solo and first runners-up in harmonica ensembles in the Hong Kong Schools Music Festival during school days.

In 1968, Dr Ho joined the Hong Kong Chinese YMCA Harmonica Orchestra (the Orchestra). In recent years he has taken up the post of executive director and conductor of the Orchestra and led the Orchestra to perform in Singapore, Chengdu, Xiamen and Expo 2010 Shanghai with great success.

Dr Ho is most keen to explore new repertoire for harmonica and make arrangement of large scale orchestral music and original compositions for harmonica. He has arranged Hong Kong premiere of original harmonica solo and orchestra music pieces in the Orchestra annual concert for three consecutive years. He also made great efforts to improve the amplification systems for harmonica.

Dr Ho also focuses on harmonica ensembles. He organised a trio of harmonica, cello and piano in 2004 and formed a group "Greater Springfield" of harmonicas, woodwinds and brass instruments in 2006. The two groups were prize winners in the 5th and 6th Asia Pacific Harmonica Festival held in Hong Kong and Taiwan respectively.

何亮誠為專業外科醫生，自幼學習鋼琴及口琴，並熱愛古典音樂，為音樂會常客。學生時期為英皇書院口琴隊骨幹隊員，師承半音階口琴大師馮安先生，並曾獲香港校際音樂節口琴獨奏組冠軍及重奏組亞軍等多個獎項。

何氏於1968年加入香港中華基督教青年會口琴樂團，近年積極擔任樂團執行總監及指揮等職務，曾多次率領樂團往外地演出，包括新加坡、成都及廈門，屢獲讚譽，2010年更與樂團成員遠赴上海出席世博會香港周開幕禮作表演。

何氏致力發掘並改編新曲目供樂團作合奏、重奏及獨奏之用。他尤其重視大型交響樂作品及口琴原創音樂，並連續三年安排原創口琴與樂隊協奏曲於樂團周年音樂會上作香港首演。他同時專注改善擴音器系統以增強口琴音量的研究。

何氏亦熱心探索口琴與其他樂器合奏的效果，於2004年第五屆亞太口琴節組成口琴、大提琴及鋼琴三重奏，成功奪得口琴和其他樂器組別亞軍；於2006年台灣第六屆亞太口琴節，以口琴和多種銅管及木管樂器組成重奏組合Greater Springfield贏得創意組季軍。

Tommy Leung 梁定邦



Tommy Leung Ting-pong was enthusiastic about music and learnt musical instruments including harmonica at the very young age. He gave harmonica solo performance at eight with well acclaimed comment. For many years, he has been learning under Mr Fung On, the world-class chromatic harmonica maestro in Hong Kong. During his school days, he won the Senior Harmonica Solo championships for two consecutive years and the highest class of local harmonica solo competition "Harmonica Concert Work" in 1996.

Tommy has been travelling in China, Singapore and Malaysia for harmonica exchanges in recent years. In 1999, he was invited as guest performer in Lanzhou. He was also invited as adjudicator and guest performer in harmonica competitions in Shanghai and Hangzhou in 2004 and 2005 respectively. In 2008, he was invited to Penang, Malaysia as adjudicator and guest performer in the Harmonica Music Festival.



In 2002, Tommy founded the workshop "Harmonica Art" with Mr Johnny Chan Kwok-fun for top quality harmonicas production. He is also a harmonica teacher in some institutes and has assisted in compiling several harmonica teaching books. Tommy is a senior member and now a committee member of the Hong Kong Chinese YMCA Harmonica Orchestra (the Orchestra). He is also the leader of tenor section in the Orchestra.

梁定邦自小對音樂充滿濃厚興趣，修習口琴等多種不同樂器，八歲時已有多次口琴獨奏演出，甚獲好評。梁氏多年來隨半音階口琴大師馮安先生學習，在學期間已獲多項口琴比賽殊榮，包括連續兩年囊括香港校際音樂節口琴比賽獨奏高級組冠軍，及於1996年奪得香港口琴比賽中最高殊榮的口琴協奏曲組獨奏冠軍。

梁氏多年來走訪中國及星馬等地推動口琴交流，包括：1999年應邀到中國蘭州「99華人口琴名家專場音樂會」中作演出嘉賓；2004年應邀到中國上海為口琴比賽作評審及表演嘉賓；2005年獲邀為國際（杭州）口琴邀請賽作評審委員及表演嘉賓；2008年遠赴馬來西亞檳城為口琴音樂節擔任比賽評審和表演嘉賓。

梁氏於2002年與陳國勳先生創立「口琴藝坊」，研製各類專業演奏用口琴。梁氏於口琴發展及教學方面亦不遺餘力，現為多間音樂及教育機構之口琴導師，並協助編寫多本口琴教材。梁氏為香港中華基督教青年會口琴樂團資深團員，擔任中音口琴音長，並為該樂團理事會理事。

TABLE OF CONTENT

目 錄



Acknowledgement	鳴謝	-----	i
Preface	序	-----	ii
Advisor's Profile	顧問簡介	-----	iv
Author's Profile	作者簡介	-----	v
¹ The Swan from "Carnival of Animals" C. Saint-Saëns	天鵝選自《動物嘉年華》 聖桑	-----	1
Basic Analysis	基本分析：	Noble Feeling	高貴的感覺
Technique Highlight	重點技巧：	Corner Switching	深含孔 - 嘴角左右互換
		Vibrato	震音
		Long Ending Note	結尾的長音
² On Wings of Song F. Mendelssohn	乘著歌聲的翅膀 孟德爾頌	-----	4
Basic Analysis	基本分析：	Music Visualisation	音樂形象化
		Phrasing	造句
Technique Highlight	重點技巧：	Compound Time Rhythm	複拍子節奏
		Corner Switching	深含孔 - 嘴角左右互換
		Successive Draw Note	持續的吸音
³ Traumerei from "Childhood Scenes" R. Schumann	夢幻曲選自《童年情景》 舒曼	-----	8
Basic Analysis	基本分析：	Overview	樂曲佈局
Technique Highlight	重點技巧：	Technique Highlight	重點技巧
		Tone Colour	音色控制
		Legato	連音
⁴ Musical Moment No. 3 F. Schubert	音樂瞬間第三首 舒伯特	-----	11
Basic Analysis	基本分析：	Overview	樂曲佈局
		Style	樂曲風格
Technique Highlight	重點技巧：	Hand Positions and	手形配合聲量對比
		Dynamics Contrast	

5	Londonderry Air	N. Irish Folk Song - F. Kreisler	倫敦德里詠嘆調 北愛爾蘭民歌 - 克萊斯勒改編	-----	14
Basic Analysis	基本分析：	Upwards and Downwards Scales	上行及下行的音階		
Technique Highlight	重點技巧：	Climax Sad Tone Colour	激情高潮 憂鬱的音色		
Harmonica Material	口琴物料的選擇				
6	Gavotte in D	F. J. Gossec	D大調嘉禾舞曲 戈賽克	-----	18
Basic Analysis	基本分析：	Overview Gavotte	樂曲佈局 嘉禾舞曲		
Technique Highlight	重點技巧：	Mezzo Staccato, Staccato and Tenuto	半頓音、頓音和持續音		
Key Selection	選擇樂譜 / 口琴的調號				
7	Kaiser Waltz (Emperor Waltz)	J. Strauss Jr.	帝皇圓舞曲 小約翰·史特勞斯	-----	21
Basic Analysis	基本分析：	Waltz Style Passionate Mood Swinging Rhythm	圓舞曲風格 熱烈舞蹈氣氛 旋轉的舞步		
Technique Highlight	重點技巧：	Octave Practice	八度音的練習		
8	Drinking Song from "La Traviata"	G. Verdi	飲酒歌選自《茶花女》 威爾第	-----	25
Basic Analysis	基本分析：	Overview Learn from Opera Singers	樂曲佈局 參考歌唱家演繹		
Technique Highlight	重點技巧：	Vocal	歌唱性		
9	Arioso	J. S. Bach	小詠嘆調 J. S. 巴赫	-----	28
Basic Analysis	基本分析：	Baroque Style Beat and Rhythm Improvisation Use of "Silent Note" (Rest)	巴洛克風格 拍子與節奏 即興演奏 休止符的運用		
Technique Highlight	重點技巧：	Dynamics Builds Phrasing	用音量營造連貫		

10	Colourful Clouds Chasing the Moon	Ren Guang	-----	34
	彩雲追月	任光		
Basic Analysis	基本分析 :	Overview	樂曲佈局	
		Pentatonic Scale	五聲音階	
		Syncopation	切分音	
Technique Highlight	重點技巧 :	Flutter Tongue	花舌	
		Triads in Harmonica	口琴的三度雙音	
11	Minuet in G	L. van Beethoven	-----	38
	G大調小步舞曲	貝多芬		
Basic Analysis	基本分析 :	Minuet	小步舞曲	
		Overview	樂曲佈局	
Technique Highlight	重點技巧 :	Mezzo Staccato	半頓音	
12	Habanera from "Carmen"	G. Bizet	-----	41
	哈巴涅拉舞曲選自《卡門》	比才		
Basic Analysis	基本分析 :	Style of Vocal Music	圓聲樂音樂風格	
		Habanera	哈巴涅拉舞曲	
Technique Highlight	重點技巧 :	Tone Colour	音色變化	
13	Salut d'Amour (Love's Greeting)	E. Elgar	-----	44
	愛的敬禮	艾爾加		
Basic Analysis	基本分析 :	Overview	樂曲佈局	
		Romantic Rubato	浪漫的自由速度	
Technique Highlight	重點技巧 :	Advantage of Draw Notes	吸音的優點	
14	Humoresque No. 7	A. Dvořák	-----	48
	幽默曲第七首	德伏扎克		
Basic Analysis	基本分析 :	Overview	樂曲佈局	
		Use of "Silent Notes"	休止符的運用	
		(Rests)		
Technique Highlight	重點技巧 :	Tone Colour and Music Interpretation	音色與音樂演繹	
15	Tango from "Suite Espagnole"	I. Albeniz	-----	52
	探戈選自《西班牙組曲》	阿本奈斯		
Basic Analysis	基本分析 :	Overview	樂曲佈局	
		Tango	探戈	
Technique Highlight	重點技巧 :	Bright Tone Colour	光輝的音色	

16	Anitra's Dance from "Peer Gynt" E. Grieg	-----	56
	安妮塔之舞選自《皮爾金》 葛利格		
	Basic Analysis 基本分析 :	Exaggerative Expression	誇張表情
	Technique Highlight 重點技巧 :	Different Trill Techniques	不同類顫音的奏法
17	Gavotte from "Mignon" A. Thomas arr. W. F. Ambrosio	-----	61
	嘉禾舞曲選自《梅娘》 湯瑪士 - 安布羅修奧改編		
	Basic Analysis 基本分析 :	Glorious Major Key	輝煌的大調
		Rhythm	節奏
	Technique Highlight 重點技巧 :	Staccato	頓音
		Double Stop	雙音
18	Song of India from "Sadko" N. Rimsky-Korsakov	-----	64
	印度客人之歌選自《沙德柯》 林姆斯基 - 高沙可夫		
	Basic Analysis 基本分析 :	Overview	樂曲佈局
	Technique Highlight 重點技巧 :	Woodwind Tone Colour	木管樂音色
19	Serenata Rimpianto E. Toselli	-----	68
	懊悔小夜曲 托斯利		
	Basic Analysis 基本分析 :	Overview	樂曲佈局
	Technique Highlight 重點技巧 :	Bel Canto	意大利美聲唱法
		Abdominal Vibrato	腹部震音
20	Rondo Alla Turca W. A. Mozart	-----	72
	土耳其進行曲 莫扎特		
	Basic Analysis 基本分析 :	Rhythm	節奏
	Technique Highlight 重點技巧 :	Fluency	流暢的感覺
		Octave, Arpeggio, Chord	八度、琶音、和弦
	Key Selection	選擇口琴的調號	
21	Teapicker's Dance Fujian Folktune	-----	77
	採茶燈 福建民歌		
	Basic Analysis 基本分析 :	Overview	樂曲佈局
		Chinese Music	中國樂曲特色
		Characteristics	
	Technique Highlight 重點技巧 :	Bending	壓音

22 Norwegian Dance No. 2	<i>E. Grieg</i>	-----	82
挪威舞曲第二首 葛利格			
Basic Analysis	基本分析 :	Major and Minor Keys	大調與小調
Technique Highlight	重點技巧 :	Tone Colour Contrast	音色的對比
		Tongue Staccato	單吐頓音
23 Vocalise No. 14	<i>S. Rachmaninoff</i>	-----	86
無言歌第十四首 拉赫曼尼諾夫			
Basic Analysis	基本分析 :	Sentimental Minor Key	多愁善感的小調
Technique Highlight	重點技巧 :	Tone Colour	音色
Key Selection	選擇樂譜 / 口琴的調號		
24 Spanish Dance No. 1	<i>M. Moszkowski</i>	-----	90
西班牙舞曲第一首 莫什科夫斯基			
Basic Analysis	基本分析 :	Overview	樂曲佈局
		Spanish Music	西班牙音樂
Technique Highlight	重點技巧 :	Arpeggio in Harmonica	口琴的琶音
25 Volga Boatmen Song	arr. by <i>M. Balakirev</i>	-----	95
伏爾加船夫曲 巴拉喬拉夫 改編			
Basic Analysis	基本分析 :	Coarse Tone Colour	粗獷音色
Technique Highlight	重點技巧 :	Throat Vibrato	喉頭震音
		Closed-throat Playing	喉頭緊閉吹法
Key Selection	選擇樂譜 / 口琴的調號		
26 The Girl with the Flaxen Hair	<i>C. Debussy</i>	-----	98
棕色頭髮的少女 德布西			
Basic Analysis	基本分析 :	Overview	樂曲佈局
		Poetic Mood	詩意盎然
Technique Highlight	重點技巧 :	Tone Colour for French Impressionism	法國印象派音色
		Sordino	弱音效果
27 Violin Concerto in A minor (Movement I)	<i>A. Vivaldi</i>	-----	101
A小調小提琴協奏曲 (第一樂章) 韋華第			
Basic Analysis	基本分析 :	Dynamics	聲量
Technique Highlight	重點技巧 :	Fast Passages	快速樂句
Key Selection	選擇樂譜 / 口琴的調號		

28 Sabre Dance from "Gayne" A. Khachaturian 軍刀舞曲選自《蓋奴》 哈察都量	-----	107
Basic Analysis 基本分析 :	Overview	樂曲佈局
Technique Highlight 重點技巧 :	Accent - Tongueing	重音 - 舌法的運用
	Very Fast Notes	快速轉音
	Up Beat	後半拍
Appendix I — Scales 附錄一 — 音階	-----	114
Appendix II — Common Ornaments 附錄二 — 常見裝飾音奏法	-----	118
Appendix III — Technical Notes by Mr Fung On 附錄三 — 馮安先生技術筆記	-----	120
Trill & Chromonica	顫音與半音階口琴	
Chromatic Harmonica in B ^b	B ^b 調半音階口琴	

The Swan from "Carnival of Animals"

天鵝選自《動物嘉年華》

C. Saint-Saëns 聖桑



I. BACKGROUND

The Swan (Le Cygne) is the most famous piece in the suite Carnival of Animals (Le Carnaval des Animaux), by French composer Camille Saint-Saëns (1835 - 1921). The composer used different instruments to resemble various animals. The cello introduces the graceful swan melody while the pianos build up the background, mimicking the sound of ripples and paddling.

II. BASIC ANALYSIS

Noble Feeling

This piece is a portrait of a noble swan gliding peacefully on the lake. The phrases need to be played at a steady tempo and with legato throughout. The tone colour should be rich and board. Excessive variation is not required otherwise the noble mood would be distorted.

III. TECHNIQUE HIGHLIGHT

Corner Switching

Throughout this piece, there are many examples of jumping over more than one hole at a time. Jumping between notes would be more efficient and smooth with the use of corner switching.

Vibrato

Adding a little hand-swinging vibrato in the long notes (half-notes or longer) gives a more sumptuous sound. Diaphragmatic vibrato makes the lower notes more powerful but may be too fierce.

樂曲背景

本樂曲是法國作曲家聖桑(1835 - 1921)的音樂組曲《動物嘉年華》之中最爲有名的《天鵝》。作曲家在《動物嘉年華》利用不同樂器去模仿不同動物的聲音，而天鵝就由大提琴和雙鋼琴扮演：大提琴帶出優美旋律，雙鋼琴分別營造湖面上的漣漪和天鵝在水中的踢水聲。

基本分析

高貴的感覺

本樂曲要表現一隻高貴的天鵝在平靜湖面上悠閒的流動，首先吹奏速度要平均，而且線條連貫圓滑。音色要濃厚而廣闊，不宜有太多的變化，否則會使人覺得矯揉造作而失去高貴的感覺。

重點技巧

深含孔 - 嘴角左右互換

本樂曲有很多超過一個琴孔的轉音，若能運用深含孔嘴角左右互換的法門，轉音的空隙時間可以盡量減少，以達致更流暢更圓滑的效果。

震音

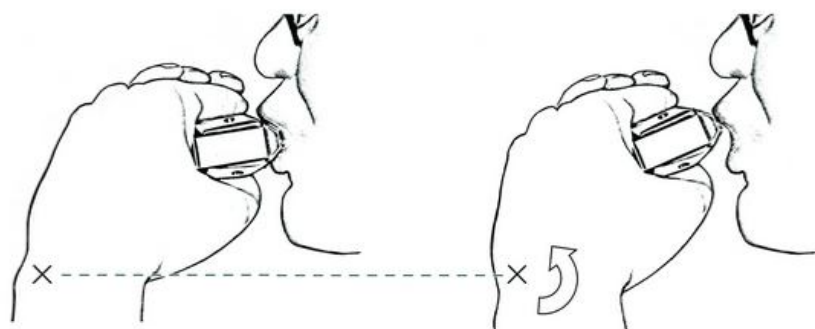
在吹奏兩拍或以上的長音時，右手可輕輕擺動琴身加以震音，使音色更圓潤。腹式震音會使低音更有力，但可能會太激盪，未必適合本樂曲。

Long Ending Note

A slow piece usually ends with a long note which should fade out gradually, otherwise the mood would be ruined. Besides breathing control, beginner can try to use the wrist to move the harmonica away from the lip to help achieve a more natural effect.

結尾的長音

慢歌通常以長音作結，聲量要逐漸收細至消失，若消失得不自然就會破壞樂曲的氣氛。將要結束時，除了透過氣量的控制，初學者可以同時轉動手腕把口琴慢慢帶離口唇以得到更自然的效果。



Adagio

Accompaniment 伴奏

Accompaniment builds up
lyrical mood of the lake
伴奏營造湖中寫意的風景



Note the phrasing
注意大樂句的句法

Can use corner switching
可以考慮用左右嘴角互換

p expressive



Rich tone colour in low register
吹奏低音部時音色要濃郁

Note the articulation
注意每三個音的分句

Higher pitch in second time can
better attract audience attention
比前一句高音更能吸引聽眾注意



Short phrases signify the swan
moving here and there
短句予表現天鵝在左顧右盼

8

p

| $\sharp 4 \cdot \sharp 5 \bar{6} \bar{7} \sharp 1 2 3 4 5 6$ | $2 - - 2 0 0 0$ | $2 \bar{7} 5 3 \sharp 4 5$ | $2 - 2 3 \sharp 4 - 0$ |

12

| $\bar{1} \bar{6} 4 2 \bar{3} 4$ | $1 - 1 2 3 - 0$ | $3 \bar{6} \bar{7} 1 - 2 3$ | $\sharp 4 - - 3 - 0$ |

16

p

| $3 \bar{6} \bar{7} \sharp 1 - 2 3$ | $4 - - \sharp 4 - -$ | $5 \sharp 4 \bar{7} 3 2 5$ | $6 - \bar{6} \bar{7} 1 - 0$ |

One breath till the end
一氣呵成直至結尾

20

mf

| $3 - \sharp 4 5 \bar{6} \bar{7} 1 2 3 4$ | $7 - - - -$ | $7 \bar{6} 3 5 \sharp 4 1$ | $3 2 5 \bar{6} \bar{7} 5$ |

24

Lento *A tempo*

dim. *rit.* *pp*

| $7 - - 1 2 \bar{7}$ | $3 - - 3 \sharp 4 2$ | $5 - - - -$ | $5 - - 5 0 0 0$ | $\hat{=}$ ||

The Swan from "Carnival of Animals" — 天鵝選自《動物嘉年華》

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