

國樂指揮的實作與挑戰 (下)

文 / 李明晏 (新加坡藝術大學 / 南洋藝術學院高級講師)

圖 / 張宇安、四川交響樂團、江振豪、新加坡華樂團、新加坡交響樂團



指揮張宇安 (資料來源: 張宇安)
Conductor CHANG Yu-An (Source: CHANG Yu-An)



連汶華於演出後獲得觀眾熱烈地喝彩 (資料來源: 四川交響樂團)
LIEN Boon Hua after an exhilarating world premiere performance (Source: Sichuan Symphony Orchestra)

問題三：您認為國樂指揮必需具備哪些「主要」的能力？

張宇安：我覺得國樂指揮必須具備主要的能力，是能夠理解並且共感中國樂器的特性，瞭解樂器的發聲方法，因為每個樂器發聲的方法都是不一樣的。我們可以想像銅管的嘴型跟木管嘴型不一樣，彈撥的發聲跟嗩吶的發聲也不一樣。指揮的能力在於一種共感，我們能不能感受這個樂器發聲時，使用了怎麼樣的技術，從我們手上看到拍點的時候，音樂演奏家能夠理解在同一個觀點上，能夠自然又有信心地一起發聲。

倪恩輝：其實我並沒有將交響樂或者國樂分得很開，但如果真的要分的話，國樂在地域風格上較為不容易，如國樂演奏蒙古風格的時候，要怎樣浸泡在蒙古的風格裡面。很多時候必須要多聽、多看，多研究，然後才能一個個去涉入、去了解，當然是永遠學不完。戲曲這個領域也是一樣，如「緊打慢唱」這些風格，真的要好好掌握。

江振豪：我覺得指揮不管是帶管弦樂團還是國樂團，基礎能力都是一樣的。我們的工作就是接收樂譜的資訊，然後表達給樂團，透過手勢讓樂團知道，樂團就可以好好的表現，單純講就是這樣。我們最重要的核心能力，包含我們如何解讀樂譜，以及我們如何團結工作，其實就是這兩個部分。

連汶華：我認為吸取更多經驗，尤其是實戰經驗相當重要。主要能力的部分，就是基本功要扎實，聽力、節奏以及音準的分辨能力都需要好。另外，解決問題的能力是指揮相當重要該具備的能力，雖然聽起來是非常技術性的，但這個對我來說是一個基本技能。當你聽到一個問題的時候，你能否很快分析為什麼會有這個問題？為什麼某些段落會趕？某些段落會拖？我覺得，如果這些基本的問題無法被解決，那其他更深入的東西就對樂團相比之下顯得膚淺。



張宇安與布達佩斯杜南伊交響樂團 (資料來源: 張宇安)
CHANG Yu-An and the Budafok Dohányi Orchestra (Source: CHANG Yu-An)

問題四：請分享您在排練青年樂團時，最常遇到的問題有哪些？並進一步分享如何有效率的去排練青年樂團？

張宇安：青年樂團很多都是第一次接觸作品，在技術上還是需要先達到標準。因此分部練習就是非常重要的，如果程度好的青年樂團，這個時候就要訓練怎麼跟著指揮呼吸。一個好指揮，他的呼吸本身就有句法與和聲色彩，這時訓練青年樂團嘗試去聽，其實聽比看更重要。除了聽，並且說說這個句子要怎麼唱？然後哪裡要漸強？哪裡要漸弱？和聲要怎麼走？我認為這才是一個青年樂團能夠更進步的方向，而不僅僅只是在技術上的追求。

倪恩輝：青年樂團常遇到的問題就是經常還沒準備好就來，很多時候，大家來的時候都還在摸索自己的部分，因此我的要求是第一次排練大家一定要準備好。就是要灌輸他們，先準備好再來，再達到最好的標準。當你練好了，我們大家可以一起把問題改善，學習彼此聲部的搭配，這樣才不會浪費時間。有些樂團可能要學好幾個月才能正式演出。在我任教的大學，我也訓練他們，幾次排練就得上場參與演出。

江振豪：我覺得跟年輕樂團工作，不可避免的是我們有另外一個身份，就是老師。我們需要花時間去指導他們，教他們怎麼樣回應指揮，或是教導他們怎麼理解那個音樂。我們要一開始設立一個非常好的目標，然後每個排練都要很清楚的往那個目標靠近，這個目標要讓樂團的人全部都能感受到，全部都能看到。一旦他們感覺得到「現在這個指揮他是玩真的，我們得要達到這個標準」的時候，他們才會盡量展現自己，在有限的排練時間內達到這個標準，我們才可以繼續往下走。在一開始的時候設立好這樣的標準，然後催促著大家在最短的時間內往這個標準邁進。當然不一定能夠像職業樂團一樣，在非常短的時間內完成一場音樂會的排練，但是我認為樂團的排練，絕對不會是越長越好，因為我們會把音樂的有機性磨死。樂團的團員一旦對音樂喪失了興趣，那個音樂就會像死水一樣。

連汶華：我認為，有效率地排練樂團以及節奏上的處理，是排練青年樂團最重要的事情。往往學生害怕看到混合拍子，身為指揮的我，要設法讓學生能夠透過分析和簡單化這些節奏的概念，去穩住他們的速度。另外，學生也必須學會能夠聆聽彼此，更好的了解彼此音樂的主從關係，讓聲響更平衡。當這些重要的問題都解決了，樂團可以自己起那個拍子，自己向前走，不需要看指揮打拍子。雖然指揮的主要責任是解決樂團的問題，並讓樂團能夠有更好的演出品質，但最重要的，還是指揮所制定的音樂願景與方向，而且音樂會可能臨場發揮的魔術。



江振豪與臺北市立國樂團附設學院國樂團（資料來源：江振豪）
CHIANG Chen-Hao conducting the TCO Academy Chinese Orchestra (Source: CHIANG Chen-Hao)

問題五：請給「未來想以指揮為職志的年輕人」一些建議。

張宇安：我想，一開始大家都對指揮有很浪漫的想像，因為可以帶領很多人，是一個很夢幻的職業。但其實進來這個行業後，會發現需要投注很多心血，要了解的東西真的是太多了，就是你同時要犧牲的部分也很多。然後，我們要處理非常非常細膩的東西，不管是在技術上還是心理上，都一定要維持一個很好的狀態。我會覺得有幾點很重要，比如說必須要是一個健康的人，當你是一個健康的人的時候，不管是生理或是心理上，才能夠盡可能在每一個當下做出最好的決定，不管是對他人或是對自己都是一樣。

再來就是嘗試盡可能的做能夠讓你自己最專心、最快樂的事情。如果你很幸運，很喜歡指揮相關事情的話，那就很恭喜。指揮這條路上非常難走，不管是不是以指揮為職業。我想不只是以指揮為職，任何藝術相關或者以任何事情為職的人，我覺得這些建議都是通用的。

倪恩輝：我想給對於未來對指揮這條路有興趣的年輕人建議，我認為熱誠最重要，如果沒有一顆想要努力尋找答案的心，我建議別走指揮這條路。很多時候，指揮這條路會有點吃力不討好，我記得伯恩斯坦講過：「我們是指揮，也是音樂家。」有些時候你知道賺不到很多錢，但是你就是很想理解那個音，想要把音樂做得更好。當一旦找到答案，並能夠有更深刻的理解後，會有一種世界更美好的感覺。我認為，指揮就是要有這種堅定的信念，對於美的追求是沒有邊際的，正是因為這樣的信念，會更願意將他人置於自己之上並且有更多的付出。

江振豪：我的建議可能是「要時時刻刻問自己為什麼想要成為一名指揮」，特別是當自己碰到挫折的時候。其實我相信，想要變成一個很好的音樂家或指揮這個念頭，很多現在的音樂從業者，或者是很多人年輕的時候，都曾經有過這樣的夢想，把這個當作一個夢想或一個努力的動力，其實是很美麗的一件事。但是指揮跟其他的專業有一點不太一樣的，我們必須一直跟人工作，然後我們必須要習慣在群體裡面進行創造，但是我們又要非常能夠獨立一個人關起門來工作，並且沒有人知道我們面對的東西到底是什麼。這樣的情況下，我覺得指揮是很容易看不見自己的真相，所以我們在這個職涯上面，我們要一直保有動力和熱情去做這份工作，或者是一直用高的標準來檢視我們自己。我指的標準不只是專業上，也有很多是待人接物上，還有跟我們的樂團合作的這些時候。在碰到各種挑戰的時候，都會回到這個起始點，我們到底為什麼想要當指揮，這也已經變成我的生活步調，或者是我的人生座右銘這樣的程度了。然後每當我碰到一些困難和挫折的時候，我都覺得這個所謂的座右銘，是我一直可以堅持下去的理由，所以我覺得有這樣的想法，是非常非常重要的。

連汶華：除了大家所提出的好建議之外，我認為多觀看排練，更多地聆聽音樂，並不斷地向周圍的人學習。這是一個無盡的旅程，把握每一個提升和發展自己的機會！

The Practice and Challenges of Conducting Chinese Orchestra II

Interview and Article / LEE Ming-Yen
(Senior Lecturer, University of the Arts Singapore / Nanyang Academy of Fine Arts)

Image / CHANG Yu-An、Sichuan Symphony Orchestra、**CHIANG Chen-Hao**、Singapore Chinese Orchestra、Singapore Symphony Orchestra

Question 3 : What main abilities do you think a Chinese orchestra conductor must possess?

CHANG Yu-An: I think the main ability that a conductor of Chinese orchestra must have is to be able to understand and respond to the special characteristics of Chinese instruments; understand how the instruments create sounds, because the sound production method of instruments are unique. We can imagine that the mouth shape of a brass instrument differs from that of a woodwind instrument, and the sound produced by plucking is also distinct from that of a suona. The ability of a conductor lies in having a sense of empathy. Can we feel what kind of mechanism is used to sound the instrument? When musicians see the musical cue from our hands, they are on the same page and feel natural and confident to sound in unison with the rest.

Moses GAY Enhui: Actually, I don't distinguish between Western symphony orchestra and Chinese orchestra very much, but if I really wanted to, Chinese music is more difficult in terms of regional styles. For example, when performing the Mongolian style, how do you immerse yourself in the Mongolian style? Often, you have to listen more, observe more, and research more before you are immersed and can understand; of course, the learning is never finished. The same is true of opera. Styles such as "singing freely upon a rushing accompaniment" really needs to be mastered.

CHIANG Chen-Hao: I think the basic conducting competencies are the same, whether for a symphonic orchestra or a Chinese orchestra. Our job is to receive the information from the music score, then convey that through gestures, so the orchestra can perform well. Simply put, this is it. Our most important core competencies, including how we interpret music scores and how we work harmoniously, are actually these two components.

LIEN Boon Hua: I think it is very important to gain more experience, especially practical experience. The main competency requirements are that the basic skills must be solid, such as auditory discrimination skills for rhythm and pitch. In addition, the ability to solve problems is a very important skill for a conductor. Although it sounds very technical, this is a basic skill for me. When you hear a problem, can you quickly analyze why this problem exists? Why are some sections rushing? Or why are some other sections dragging? I feel that if these basic problems can not be solved, then there is lofty musical ideas would seem superficial to the orchestra.



指揮倪恩輝 (資料來源: 新加坡華樂團)
Conductor Moses GAY Enhui (Source: Singapore Chinese Orchestra)



指揮江振豪 (資料來源: 江振豪)
Conductor CHIANG Chen-Hao (Source: CHIANG Chen-Hao)

Question 4: Please share what are the most common problems you encounter when rehearsing with the youth Chinese orchestra? And further share how to rehearse efficiently?

CHANG Yu-An: Many youth orchestras are exposed to works for the first time, and they still need to meet technical standards first. Therefore, sectional practices are very important. At this time, a good youth orchestra would need to train how to breathe with the conductor. A good conductor's breath work has syntactic and expressive qualities. At this time, train the youth orchestra to try to listen. In fact, listening is more important than seeing. In addition to listening, also talk about how to sing this phrase? And then where is the crescendo? Where to fade? How to go about the harmony? I think this is the direction in which a youth orchestra can improve, and not just in terms of technical pursuits.

Moses GAY Enhui: A common problem encountered by youth orchestras is that they often come unprepared. Often, everyone is still figuring out their own parts. Therefore, my requirement is that everyone must come prepared to the first rehearsal. It is to instil in them that they should first be well-prepared, then attain the best standards. When you have practised well, we can all improve on the problem together and learn how to match each other's voices, so that we do not waste time. Some orchestras may take several months before they can officially perform. At the university where I teach, I also train them to go on stage after a few rehearsals.

CHIANG Chen-Hao: I think when working with youth orchestras, it is inevitable that we have another role as a teacher. We need to spend time coaching them, teaching them how to respond to the conductor, or how to understand the music. We need to set a very worthy goal from the beginning, and then each rehearsal must clearly move closer to that goal. This goal should be felt and seen by everyone in the orchestra. Once they feel that "this conductor is serious now, and we have to meet this standard," they will try their best to show up and attain this standard within the limited rehearsal time, and then we can proceed. Set such a standard at the beginning, and then urge everyone to move towards this standard in the shortest possible time. Of course, it may not be possible to complete concert rehearsals as quickly as a professional orchestra. However, I believe orchestra rehearsals should not be longer than necessary, as doing so can compromise the organic nature of the music. Once the orchestra members lose interest in the music, the music becomes like stagnant water.

LIEN Boon Hua: I think efficient orchestral rehearsals and rhythm management are the most important things for a youth orchestra. Often, students are afraid of seeing mixed time signatures. As a conductor, I try to equip students with concepts to internalize and simplify complicated rhythms in order to stabilize their tempo. In addition, students must also learn to listen to one another and understand the function and relationship of each other's "parts" to to achieve a more balanced sound. When these important issues are resolved, the orchestra can take care of itself and move forward on its own, without having to watch the conductor "to" keep the time. Although the conductor's main responsibility is to solve the orchestra's problems and enable the orchestra to have better quality performances, the most important thing is the conductor's musical vision and direction and making magic happen on the stage during the concert.



連汶華指揮新加坡交響樂團歡慶濱海藝術中心 20 週年 (資料來源：新加坡交響樂團)
LIEN Boon Hua conducts the concert celebrating the 20th anniversary of Esplanade (Source: Singapore Symphony Orchestra)



連汶華與新加坡華樂團聯手帶來兒童音樂會 (資料來源：新加坡華樂團)
LIEN Boon Hua joins force with Singapore Chinese Orchestra to present a Children Concert (Source: Singapore Chinese Orchestra)

Question 5: Please give some advice to young people who want to pursue conducting as their profession.

CHANG Yu-An: I think everyone has a very romantic ideas about conducting initially, because being able to lead many people is a fantasy of a profession. But in reality, after entering this industry, you will find that you need to invest a lot of effort; there are really too many things to know, and you have to sacrifice a lot at the same time. Then, we have to deal with extremely delicate things; whether technically or psychologically, we must stay in a good state. I think there are several points that are very important. For example, you must be a healthy person. When you are a healthy, both physically and psychologically, only then can you make the best decision possible at every moment, whether for others or for yourself.

The next thing is to try to do as much as possible that which makes you most focused and happiest. If you are lucky and enjoy conducting and all things related to conducting, then congratulations. The road on this conducting journey is very difficult, regardless of whether it is a career. I think not just as a conductor, but as a professional in anything arts-related or not, I think these suggestions are universally applicable.

Moses GAY Enhui: I would like to suggest to young people who are interested in conducting, I think passion is the most important. If you do not have a heart that is willing to work hard to find answers, I suggest not to take the conducting path. Often, this path can be a bit thankless. I remember Bernstein said, "We are both conductors and musicians." Sometimes you know you won't make a lot of money, but you just want to understand the sound and make music better. Once you find the answer and gain a deeper understanding, You will feel that the world is a better place. I believe that a conductor must possess the firm belief that the pursuit of beauty is boundless, and would be more willing to put others before themselves for this very belief.

CHIANG Chen-Hao: My suggestion might be "ask yourself in every moment why you want to be a conductor", especially when you encounter setbacks. In fact, I believe that many current musicians or conductors, had such ambitions when they were young, and regarded this as a motivator. This is actually a very beautiful thing. But conducting is a little different from other professions... conducting is really lonely. In any other profession, you can still entertain yourself, but conducting is completely different. We must always collaborate with others and become accustomed to creating within a group. Yet, we must also be very independent to work alone behind closed doors, where no one knows what we are dealing with. Under such circumstances, I think it is easy for a conductor to lose sight of his or her own truth, so in this career, we must always maintain the motivation and enthusiasm to do this job, or always use high standards to examine ourselves. The standards I refer to are not just technical, but also a lot of dealing with people and matters, and when working with our orchestra. When encountering various challenges, I will always return to this starting point. Why do we want to be a conductor? This has become my stride, or my motto in life. Then whenever I encounter some difficulties and setbacks, I feel that this so-called motto can always be the reason for me to persist, so I think it is very, very important to have such an anchor.

LIEN Boon Hua: Seize every opportunity to get better and develop yourself! This is an ongoing journey. In addition to all the wonderful suggestions from everyone, I recommend watching more rehearsals, listening to more music and never stop learning from the people around you.