

# 北市國「育藝深遠」—— 寓意深遠的藝術教育啟蒙工程

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對許多臺北市的國小六年級學生而言，每年 10 月的「育藝深遠」教育體驗活動，可說是小小年紀與國樂的「第一次接觸」。為了呵護這個珍貴的經驗，16 年來，臺北市立國樂團不僅在選曲費盡心思，還融入戲劇主題，讓節目變得豐富活潑。今年更因為防疫之故，將現場演出改為影片播出，不啻為一項新的挑戰。



左：對於許多孩子而言，每年 10 月左右北市國的「育藝深遠」活動，是他們與國樂的第一次接觸。/ 右：臺北市政府教育局藝術輔導團榮譽輔導員洪善慧老師。

## 藝術扎根，從踏入音樂廳開始

「育藝深遠」其實是源自當時臺北市政府教育局藝術與人文輔導團的總召吳慧琳校長的發想，她認為臺北市有許多優秀的表演團體和藝術場館，應該結合課綱，將觸角延伸至國小教育，從小進行扎根工作。於是在臺北市政府文化局及教育局的整合下，「育藝深遠」教育體驗活動於 94 學年度（2005 年）開始實施，目前的規劃是三年級參觀北美館，四年級觀賞小劇場，五年級欣賞臺北市立交響樂團演出，六年級欣賞臺北市立國樂團演出，由於受到師生們熱烈迴響，其他縣市也開始跟進效仿。

臺北市政府教育局藝術輔導團榮譽輔導員洪善慧回憶，當時輔導團拜會北市國說明「育藝深遠」計畫，時任的鍾耀光團長非常贊同這個構想，並積極參與推動，令她印象深刻；而輔導團也協助製作教案、課程設計、學習單等等，讓孩子們在踏入音樂廳之前，就展開藝術體驗。

「大部份孩子都沒有聆賞音樂會的經驗，需要手把手的帶領。」洪善慧說，孩子們從音樂會的禮儀開始學習，例如正確的鼓掌時機、合宜的服裝、一人一票入場等等；北市國也很用心，每年都針對節目內容與輔導團進行意見交流，從一開始的音樂會形式，再加入生動的解說，近十年更融入戲劇和舞蹈，不但台下小朋友看得意猶未盡，連台上的團員都忍不住莞爾。

## 戲劇融入，更貼近孩子的生活

這位將「育藝深遠」注入戲劇元素的功臣，便是兒童劇導演王立安。2011 年，「育藝深遠」首度以「戰鬥吧！英雄」為主題，以時空穿越、英雄和搞笑少女為素材，佐以題材豐富的三國時代為背景；舞台上的音樂家被設定為音樂魔法師，不僅使用國樂帶領戲劇人物穿越時空，也以樂曲的質感來展現魏、蜀、吳三國的特性，例如《十面埋伏》、《秦·兵馬俑幻想曲》等，充分傳達國樂吹、拉、彈、打的表現力。

這樣的改變為「育藝深遠」帶來了新氣象，並延續至今已十年之久，不但發展出金瓜、苦瓜與山茶花、苦菜花、茉莉花等逗趣角色，劇情也從歷史故事轉為六年級小朋友可能觸碰的議題，如：勇氣、團結、霸凌、毒品等，其中還穿插了電玩相關主題，由於貼近孩子的生活，又以趣味的橋段或樂器介紹來吸引孩子的注意力，加上導演王立安特別注重現場互動，還會邀請小朋友上台客串，因此得到許多共鳴。

樂團與劇團合作，對雙方都是挑戰，但也是學習。從第一年便參與演出的柯佩好，是王立安的子弟兵，今年接棒擔任導演，她認為演員在一次又一次的合作中學會感受音樂，而團員們也難能可貴放下演奏家身段，像二胡的黃滇琪、唢吶的林瑞斌、中阮的馬欣好，都曾嘗試擔任演員，彼此碰撞出更多創意火花。



110 學年度臺北市教育局藝術輔導團啟動文化體驗教育計畫。

至於曲目安排，則是指揮的重要工作。像今年的「育藝深遠」曲目，係由北市國副指揮江振豪與導演討論劇情，並挑選出與情境搭配的樂曲，十分考驗專業能力。「我不會因為觀眾是小朋友，就刻意挑選簡單的曲子，相反的，我會安排大型協奏曲，讓他們認識現代國樂是什麼樣子。」

江振豪說，每年「育藝深遠」開演時，樂團就要進行每天兩場、為期兩週、不斷重複的密集演出，其實是非常容易疲乏的，所以選曲也以耐聽的作品為主，這樣團員才能在日復一日的演奏中，發現深化和打磨的價值，而孩子們也保證能欣賞到「嚴選」的曲子。「我們不預設目的，如果可以讓第一次聽音樂會的小朋友，覺得這次經驗是有趣的，也就值得了；如果還能對演出內容留下一些些印象，那就更棒了！」

## 疫情期間，不想說再見大作戰

今年 10 月的「育藝深遠」呼應了主題「不想說再見大作戰」，並未因為疫情而取消，而是改為預先錄影，完成後製後播放，少了互動的橋段，多了鏡頭語彙的新課題，是另一種挑戰。

「戰鬥吧！英雄：不想說再見大作戰」是王立安 2011 年的作品，當時因為太受歡迎，還曾推出「加強版」售票演出，今年重新改編，有柳琴與笛的精彩演繹，還有其他樂器熱血沸騰的炫技 PK；有盧亮輝《冬》、姜瑩《絲綢之路》等大型樂曲，也有王立安特別作詞的《說再見的秘訣》和《不想說再見》。

過去曾飾演「苦菜花」的林淑玲表示，六年級小朋友即將進入畢業和分離的階段，他們必須跟老師、同學、校園等一切的美好說再見，他們能夠不說再見嗎？能夠不要長大嗎？導演王立安試圖在歌曲中埋下一點點安慰，告訴孩子們：「如果必須說再見，該如何好好說再見？」而於今年 8 月猝逝的他，也以自己的生命為大家上了這一課。

看似簡單的「育藝深遠」，其實一點也不簡單，它的背後集結了眾人的心血。未來這項寓意深遠的藝術教育啟蒙工程仍會持續下去，讓孩子們在歡樂之餘，還能有「帶著走的素養」。

# TCO As Music As Life — Arts Integration in School That Will Go a Long Way

Text / LU Chia-Chen Picture / Taipei Chinese Orchestra, HONG Hui-Shan, KE Pei-Yu

For many sixth graders in elementary schools of Taipei, As Music As Life education program happening every October is their orientation in Chinese music. To keep the tradition alive, TCO has been working relentlessly to find the perfect repertoire for the occasion. A touch of drama also helps to liven up the learning process. Adding to the challenge, live performances are banned due to the outbreak of the pandemic and TCO has to pre-record a fitting performance for children this year.



TCO's From Seed to Art combines the essence of drama and Chinese music. The lively performances made it easier for children to understand and sympathize.

## Stepping Into the Concert Hall and Let Art Take Root

As Music As Life was actually an idea put together by WU Hui-Ling, general coordinator of the Art and Humanities Advisory Group, Department of Education, Taipei City Government. She believes that we should put the outstanding performing arts troupes and venues in Taipei to good use and reach out to elementary schools as an extension of the Basic Education Curriculum Guidelines. Under the interference of Bureau of Cultural Affairs and Department of Education, As Music As Life was initiated in 2005. Third graders have the chance to visit Taipei Fine Arts Museum (TFAM); Fourth graders have the chance to watch mini theater; Fifth graders have the chance to appreciate the performance of Taipei Symphony Orchestra, and Sixth graders Taipei Chinese Orchestra (TCO) concerts. Positive feedbacks poured in after the first attempt and inspired similar projects in other counties and cities thereafter.

According to HONG Hui-Shan, an honorary counselor of the Art and Humanities Advisory Group, the newly appointed director of TCO, CHUNG Yiu-Kwong, was very excited about the idea and very eager to proceed with the plan. She was quite impressed by the enthusiasm. The advisory group assist in the building of lesson plans and study sheets. All the preparation work is to allow children to start the artistic immersion even before actually stepping inside the concert hall.

“Most children have never been to a concert and need to be led into the world of music.” HONG Hui-Shan said. Children will start with concert etiquette. They must learn to dress properly, applaud at appropriate timing, and value the idea of tickets. TCO spends a lot of time discussing the content with the advisory group every year. As Music As Life started with introducing the types of concerts with animating illustrations and grew from there. 10 years ago, drama and dance were incorporated into the program. Not only were the children fascinated by the shows, but the performers were also beguiled by the unfolding of the events on stage as well.



above :  
WU Hui-Ling, general coordinator of the Art and Humanities Advisory Group, Department of Education, Taipei City Government came up with the idea of From Seed to Art.

below :  
WANG Li-An, director of children's play, adds drama into From Seed to Art with great success.

## Incorporating Drama to Connect with Children

The decision to add drama into As Music As Life was made by director Wang. 2011 marked the beginning of many Chinese music dramas to come. To Arms! Heroes features time travel, heroes and girls who cracks you up. The story is set in the Three Kingdoms Era. It is a time of crises and opportunity. The musicians on stage are music magicians who can transport the characters through time with magical Chinese music. Repertoire like Ambush from All Sides and Fantasia Terra - Cotta Warriors embodies the nature of era as the three kingdoms of Wei, Shu and Wu fight for the throne. The songs fully demonstrate the techniques and refined skills of Chinese music.

The change brought a new life to As Music As Life, and the good work has continued for a decade now. Many characters such as gourd, bitter melon and camellia, bitter cauliflower and jasmine are now adored by children. The choice of plot has also gone from a historical event to issues important to sixth graders. The shows are often about courage, comradery, bullying and drugs interspersed with video game related topics. The topics are close to children's heart and life. WANG has invited many children onto the stage to take part of the action for he believes on-site interaction is essential to the success of the play. He also made sure there were interesting designs and instrument introductions to arouse interest. Children are crazy the shows for they can really sympathize.

The cooperation between orchestra and the performing arts troupes poses a challenge and a good learning opportunity for both parties. KE Pei-Yu, who has participated in the performance since the first year, was trained by WANG Li-An. She took over as the director this year. She believes that the actors learn to feel the music through repeated collaboration. Erhu player HUANG Zhen-Qi, Suona player LIN Rui-Bin and Zhongruan player MA Xin-Yu are all able to forget they are esteemed musicians and throw themselves unreservedly into acting. Their willingness to explore unfamiliar territory brings new sparks to the show.

JIANG Zhen-Hao, associate conductor of TCO, is responsible for the repertoire. He needs to discuss the plot with the director and come up with songs to complete the story. The task is a test to his professional ability. "I will not choose simple pieces merely because the target audience is young. On the contrary, I believe large concertos will give them a better understanding of what modern Chinese music is."

JIANG Zhen-Hao said that when As Music As Life takes place every year, the orchestra must perform two performances per day for two weeks. The intensity puts pressure and stress on the performers. Which is why, the selection of songs is imperative. They must make sure the musicians will still enjoy playing the song after repeating it so many times and find the strength and desire to sharpen their skills and add more depth into the performance. This also ensures that children will be immersed in a selected repertoire and not be bored by the performance. "If they leave the performance feeling intrigued, then our work is done. Of course, it will be fantastic if they can take away some of the melodies with them."



JIANG Zhen-Hao, associate conductor of TCO (the conductor in the middle), takes the responsibility of selecting the most memorable repertoire for children very seriously.

## Hate To Say Goodbye in Times of Pandemic

As Music As Life October 2021 pays tribute to Hate to Say Goodbye. The physical performance was cancelled due to the pandemic and had to be pre-recorded for a session online. Without physical interaction to spice up the show, the challenge is to figure out the right camera movements that will animate the final production.

WANG debuted Hate to Say Goodbye in 2014. The sensational work was such a roaring success, an upgraded version was staged for theater goers later. This year, an exhilarating remake including great daruan and zhongruan performances and a mind-blowing musical instruments PKs is here to greet music lovers. Repertoire includes large scale works such as LO Leung-Fai's *Winter*, JIANG Ying's *The Silk Road* and of course WANG Li-An's beloved *The Art of Saying Goodbye* and *Hate to Say Goodbye*.

LIN Shu-Ling, who has always played the Bitter Cauliflower, says that sixth graders are about to graduate, enter a new phase in life and away from familiar friends. They must say goodbye to all the wonderful teachers, classmates and campus they get to know so well over time. Can they not say goodbye? Can they refuse to grow up? Director Wang tried help them make a smoother transition with the songs. He wanted the children to know that "If saying goodbye is inevitable, we can do it with more grace and solace." When he died suddenly in August this year, he showed the world yet again what proper goodbyes are like.

As Music As Life is far more sophisticated than it appears to be. Many come together and pool their effort into making it happen. The meaningful and enlightening traditional will go on. Children will harvest laughter as well as music literacy as they grow into respectable human beings.