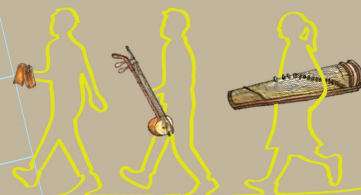
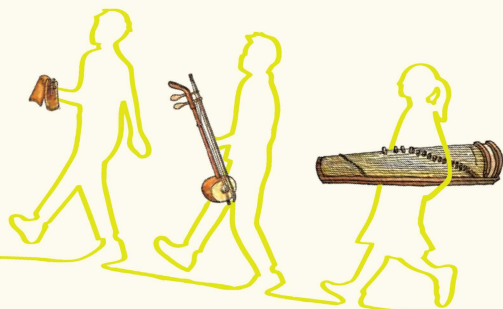


南音 遊記



行到邊·唱到邊

*Singing Nanyin
as We Go*



南音 遊記

行到邊·唱到邊

*Singing Nanyin
as We Go*



計劃目的
Project Objectives



非遺傳承 活力再展

南音曾經主導香港大眾娛樂，牽動著上一代人的生活回憶，是我們非物質文化遺產的一部分。展演活動，讓南音再次連繫我們的社區，旋律依舊、詞意尤新，為南音注入新一代的活力、帶動新一代的觀眾。

新撰南音 耳目一新

年青藝團「一才鑼鼓」，帶著樂器，遊走18區，邊彈、邊說、邊唱，以南音會友。曲韻悠揚之處，以新撰曲詞，細說社區歷史及文化風貌，為我們帶來深度的文化體驗。

懷緬經典 重視傳統

年青音樂人說唱傳統南音曲目，在重拾耳熟能詳的感覺之餘，向演唱南音前輩肅然致敬。

手執遊記，與我們一起漫遊社區，享受南音帶來的新體驗，走一趟非同凡響的非遺音樂旅程！

Perpetuating and revitalising a legacy

Nanyin was once the mainstay of entertainment for the masses in Hong Kong, and shaped the memories of bygone days for the older generation. Today, it has become part of our intangible cultural heritage. In this series of activities, *nanyin* will bring various sectors of our community closer again with old tunes but new and updated lyrics, energised by the younger generation and the broadening young audience base.

Newly-composed *Nanyin* for a refreshing experience

The youth troupe "The Gong Strikes One" will be touring the 18 districts of Hong Kong, making new friends and meeting the audience while playing their instruments and telling stories while they sing. With tuneful songs and newly composed lyrics, they recount the history and cultural landscape of the communities and bring cultural insights we never had before.

Reminiscing the classics and paying tribute to the tradition

As the young musicians perform a traditional *nanyin* repertoire, they can not only revisit that feeling of familiarity but also pay their deepest respect and admiration for the older generation of *nanyin* artists.

Bring your travelogue along and come with us on a tour of the various districts of Hong Kong. Let's enjoy the experience that *nanyin* brings and embarks on an extraordinary musical journey of intangible cultural heritage!

非物質文化遺產辦事處 Intangible Cultural Heritage Office

非物質文化遺產辦事處於2015年成立，致力於確認、立檔、研究、保存、推廣和傳承香港非物質文化遺產等工作；並以三棟屋博物館為「香港非物質文化遺產中心」，作為展示和教育中心，透過舉辦專題展覽和不同形式的活動，包括講座、研討會、示範和工作坊等，提升公眾對非物質文化遺產的認識。

The Intangible Cultural Heritage Office (ICHO) was set up in 2015 focusing on the identification, documentation, research, preservation, promotion and transmission of intangible cultural heritage (ICH). With the setting up of the Hong Kong Intangible Cultural Heritage Centre at Sam Tung Uk Museum as a display and resource centre, ICHO aims at enhancing the public's understanding and awareness of ICH through various educational and promotional activities, including exhibitions, lectures, seminars, ICH bearers' demonstrations and workshops.





南音在香港 *Nanyin in Hong Kong*

粵語說唱 貼地親民

「冷得我騰騰震，真係震到入心。」來自名曲《萬惡淫為首》，為人熟悉的南音歌詞，道出貧窮淒冷之感。南音是粵語說唱的曲藝，早於20世紀初，它已是香港人的流行曲，題材大多描寫平民階層生活境況，曲詞通俗，加上演唱者又會即興加入幾句口語化的歌詞，到位又易記，容易引起大眾的共鳴。

大眾娛樂 傳承至今

南音是流行香港坊間的娛樂。從昔日街頭、茶樓獻唱，到1950、1960年代的電台、電視都曾經熱播南音節目。不少經典南音，唱得街知巷聞！時至今日，南音雖已不再是香港主流的音樂，幸而並未成絕響，並且吸引不少學者研究這門說唱曲藝，不斷擴闊聽眾層面。

Narrative singing in Cantonese that is close to the life and hearts of the people

"How I shiver in the cold; I'm chilled to the bones." The familiar lyrics from the song *Lust Is the Worst Vice* tells of the predicament of utter destitution. *Nanyin* is a song art sung in the Cantonese vernacular, which mainly depicts the living hardships of the lowest stratum of society. At the beginning of the 20th century, it had already established itself as a kind of popular music for the people of Hong Kong. With its easily communicable lyrics and singers' improvisation of colloquial phrases, people found the songs catchy, easy to remember, and resonates with the public.

Entertainment for the masses passed down to the present

Nanyin was a form of popular entertainment for the masses in Hong Kong. It was performed in the streets and in teahouses, and aired frequently on the radio and on television in the 1950s and 1960s. Many *nanyin* classics were so popular that they became household tunes. Nowadays, although *nanyin* no longer counts as mainstream music in Hong Kong, fortunately it has not totally become extinct - many researchers are studying this song art and steadily widening its audience base.



一才鑼鼓

THE GONG STRIKES ONE





「才」為鑼鼓經之記譜用字，亦用作「錘」/「槌」字之簡寫；「一才鑼鼓」既是一鑼鼓點名稱，亦是戲班用語，有「開鑼」、連演多天之意，如「一才鑼鼓十日」，即連演十日。

一才鑼鼓成立於2012年，旨在探索和發掘戲曲各種表演形式，包括音樂會、說唱、劇場等，並於「街頭音樂系列：開放音樂」、「西九自由約」等戶外音樂活動演出戲曲器樂曲牌以及唱段。

近年創作各種形式之戲曲作品：2015年開始編撰《說唱紫釵》，嘗試以梆子二黃作說唱演出；2017年製作戲曲獨腳戲《俺，武松》，於香港文化中心演出。同年獲非物質文化遺產辦事處邀請，於三棟屋博物館演出「細說新唱·南音」；2018年按馮公達南音作品《祭妹文》製作《祭妹》，於「不貧窮藝術節 X 香港」上演，近期為多個活動編撰南音，包括香港花卉展覽(2018)、香港博物館節(2018)等。

The name of the group in Cantonese, The Gong Strikes One (*yat choi lo gu*) originates in a Chinese operatic percussion pattern and a Cantonese idiom that means “a series of performances”.

The Gong Strikes One is a group specialised in Chinese opera, exploring different performance formats that range from concerts, narrative singing to theatre. Since its debut in 2012, it has performed in many outdoor music events in Hong Kong, such as the *Street Music Series* and *Freespace Happening*.

In recent years, the group has embarked on creating original works. The first is an adaptation of the Chinese opera classic, *The Purple Hairpin*, into a narrative singing format, and it has been in progress since 2015. In 2017, it presented its first theatre production, *I, Wu Song - A One-Man Chinese Opera* at the Hong Kong Cultural Centre. In the same year, it was invited by the Intangible Cultural Heritage Office to perform original *nanyin* pieces at the Sam Tung Uk Museum. It was followed by *Requiem for My Younger Sister*, a work based on Fung Kung-tat's *nanyin* piece, at the first *Let's Be Together Arts Festival X Hong Kong*. The group is also known for composing site-specific works for various events, such as the Hong Kong Flower Show (2018) and Muse Fest HK (2018).



陳志江 Chan Chi Kong

撰曲、說唱、簫、椰胡 Lyrics, Vocal, Xiao and Yehu





生於香港，自小隨父親習粵曲，隨名家習笛子、胡琴，後畢業於香港演藝學院中國戲曲課程，主修伴奏。曾活躍於香港各大小戲班，任伴奏樂師。自2012年創辦一才鑼鼓後，積極參與各類劇場、音樂演出，更創作、重構、重編各種戲曲及南音作品。2014至2017年間，於香港中文大學戲曲資料中心主辦之「民初粵樂探微」講座音樂會系列擔任領奏樂師，重構早期樂譜。2017年於中英劇團製作之《水滸嘍囉》中擔任現場樂師，最近參與2018年新視野藝術節「微藝進行中」之《南音味自慢》。

Born in Hong Kong, Chan Chi Kong learnt Cantonese Opera accompaniment from his father, and Chinese flutes and strings with various renowned musicians at a young age. After graduating from The Hong Kong Academy for Performing Arts where he majored in Cantonese operatic music accompaniment, he became an active accompanist on the local Cantonese Opera scene. In 2012, he co-founded the group, The Gong Strikes One, and devotes himself to composing new *nanyin* pieces, as well as reconstructing and rearranging traditional Chinese operatic instrumental works. Between 2014 and 2017, he was the ensemble leader in the lecture-concert series, *Interpreting Early Cantonese Music*, presented by the Chinese Opera Information Centre of the Chinese University of Hong Kong, for which he also reconstructed early works. He was also the musicians giving live accompaniment for *Water Margin's Lou Luo* (2017), a drama production by the Chung Ying Theatre Company. Most recently, he performed in one of the Artsnap programmes, *The Modern-day Flavours of Nanyin and Naamyam*, which was part of the 2018 New Vision Arts Festival.



李勁持 Lee King Chi
箏 Zheng



生於香港，少時於朗暉粵劇團習粵劇。以一級榮譽畢業於香港演藝學院音樂學院，主修箏。後於香港中文大學音樂系修畢哲學碩士課程，專研早期粵樂及音樂出版文化。

曾活躍於各大小粵劇團之伴奏樂隊，參與南音、粵樂演出。2014至2017年間為香港中文大學戲曲資料中心統籌「民初粵樂探微」講座音樂會系列，擔任主持，並邀請多位唱家樂師演繹早期粵樂粵曲，藉以探討粵樂玩家文化、傳統粵樂樂器組合等議題。為一才鑼鼓創團成員，身兼樂師及監製之職。

Born in Hong Kong, Lee King Chi received her Cantonese Opera training at the Love and Faith Cantonese Opera Laboratory during her teenage years. She graduated with First Class Honours from The Hong Kong Academy for Performing Arts where she studied Music and majored in *zheng*. She then completed an M. Phil. degree programme at the Music Department of the Chinese University of Hong Kong (CUHK). Her research interests include early Cantonese music and music publishing.

Lee has been active as a *zheng* player in Cantonese Opera, *nanyin* as well as Cantonese music performances. Between 2014 and 2017, she was the presenter and coordinator for the lecture-concert series, *Interpreting Early Cantonese Music* hosted by the Chinese Opera Information Centre, CUHK. She invited various singers and musicians to perform early Cantonese sung music with the aim of examining early Cantonese music culture, such as the tradition of amateur instrumental players, and instrumentation in traditional Cantonese music. She is a founding member and *zheng* player of the group, The Gong Strikes One, and also serves as producer.



李家謙 Lee Ka Him

椰胡、秦琴 Yehu, Qin

(客席樂師 Guest Musician)



生於香港，香港演藝學院音樂碩士。現任香港女青中樂團常任指揮、香港演藝學院青少年音樂課程及香港教育大學二胡導師，亦為自由身音樂人，活躍於各類藝術活動，演奏手法糅合現代與傳統，表演足跡遍及比利時、荷蘭、德國、奧地利、澳洲、新加坡、中國等。除傳統中樂及粵樂南音，亦擅長演繹流行音樂、西樂改編作品及現代音樂。

2011-2016年間任職香港音樂事務處助理音樂主任（中樂），擔任九龍青年中樂團指揮；曾任香港女青中樂團及香港演藝學院中樂團首席、香港胡琴藝術團成員。又常與著名指揮家、作曲家合作，包括：2010年與指揮何占豪及香港演藝學院中樂團合作，演出高胡協奏曲《梁山伯與祝英台》、2012年與指揮夏飛雲及香港女青中樂團合作，演出二胡協奏曲《紅梅隨想曲》；其首演之新作包括蘇家威《戰·竹林》（2014）、梁智軒《子時打醮》（2016）、中野浩二《Spring Breathes VII》（2018）及陳玠如《驚變》（2018）等。

An active *erhu* player, Lee Ka Him was born in Hong Kong and graduated with a Master of Music degree from The Hong Kong Academy for Performing Arts (HKAPA). He is currently the resident conductor of the Hong Kong YWCA Chinese Orchestra and *erhu* instructor at the HKAPA Junior Music Programme and the Education University of Hong Kong. As an independent musician, he is actively engaged in performing arts activities and has performed in many countries, including Belgium, Holland, Germany, Austria, Australia, Singapore and China. Lee has a wide-ranging, eclectic repertoire that covers Chinese traditional music, Cantonese music, *nanyin*, pop, arrangements of Western music, as well as contemporary music.

Lee was an Assistant Music Officer (Chinese Music) of the Hong Kong Music Office and the conductor of the Kowloon Youth Chinese Orchestra between 2011 and 2016. Apart from being a member of the ensemble, Hong Kong Art of Huqin, Lee is also concertmaster of the Hong Kong YWCA Chinese Orchestra and the Academy Chinese Orchestra of the HKAPA. As a soloist, Lee has collaborated with many well-known conductors and composers. In 2010, he performed the *gaohu* concerto, *The Butterfly Lovers*, with the Academy Chinese Orchestra under the baton of He Zhanhao, and in 2012, the *erhu* concerto, *Red Plum Capriccio*, with the HKYWCA Chinese Orchestra under the baton of Xia Feiyun. Lee has also premiered many contemporary works, including *Fight, in the Bamboo Forest* (2014) by So Ka Wai, *Midnight Ritual* (2016) by Leung Chi Hin, *Spring Breathes VII* (2018) by Koji Nakano, and *Pien* (2018) by Janet Chen Jieru, to name but a few.



啟動儀式

Launching Ceremony



一次掌故達人與年輕音樂人的新鮮互動，啟動「南音遊記 - 行到邊·唱到邊」。

A lively interactive session between young musicians and expert on Hong Kong stories to mark the beginning of our “Singing *Nanyin* as We Go” programme.

2018年11月25日 (星期日) 下午3:00

香港西環干諾道西屈地街電車廠

25 November 2018 (Sunday) 3pm

Whitty Street Tram Depot, Connaught Road West, Western District, Hong Kong

從電車廠出發至跑馬地電車總站，途經中上環及銅鑼灣。

一才鑼鼓、鄭寶鴻先生既說且唱，論盡電車軌跡上的非遺逸事！

A tram runs from the tram depot to Happy Valley tram terminal, passing through Sheung Wan, Central and Causeway Bay on the way. On the tram, the troupe group, The Gong Strikes One and Mr. Cheng Po Hung will sing and recount the anecdotes of intangible cultural heritage along the tram line.



歌詞 Lyrics

《南音遊記》詞：陳志江

南音遊記，遊歷萬千。一才鑼鼓，將南音廣傳。港島九龍新界離島走一遍。行到邊度，唱到邊。

各區特色，以南音展現。歌聲不斷，笑話連連。

《說唱電車》詞：陳志江

電車行電，電線掛天。用支鐵杆夾住，將線路接連。行在路軌之上，毋須軌盤轉。

上車喺後面，落車在前邊。下層座位兩排，大家面對面。樓上雅座，涼風自然。

長方形車身，原用木材建。柚木框架，用柳釘穿。後來改用合金，維修方便。至今已第七代，外貌依然。

內部組件，曾改頭換面。電阻箱改置，車頂前端。新型電動機，又改善電線。更換剎車系統，行車更安全。

早期路線，臨海而建。路軌之旁，多是海邊。通車初期，雙程單線。後來鋪設雙線軌道，服務更周全。

清晨五時，叮叮響遍。在繁忙街道，東西貫穿。一百四十多輛，行駛在市面。駛至午夜，服務先至完。

百年電車，服務從未間斷。見證香港，時代變遷。大家不妨坐多幾轉。

記住落車要畀錢。小童長者有優惠，方便又價廉。

主辦 Presented by



策劃 Organised by

非物質文化遺產辦事處
Intangible Cultural Heritage Office

活動伙伴 Event Partners:

一才鑼鼓
The Gong Strikes One
文化葫蘆
Hulu Culture



香港非物質文化遺產中心
香港荃灣古屋里二號三棟屋博物館
Hong Kong Intangible Cultural Heritage Centre
Sam Tung Uk Museum, 2 Kwu Uk Lane, Tsuen Wan, Hong Kong
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