

FRINGE CLUB PRESENTS

Jazz & Central
Jazz & Fringe

爵士樂教材套

JAZZ TEACHING KIT



藝穗會會址是一幢歷史建築物，建於1890年，坐落在香港最繁盛的中區。藝穗會於1983年進駐這座具有新古典風格的建築，將之改造及經營成開放的藝術平台，支持創新、文化交流及致力保育工作。2001年，藝穗會獲香港特別行政區政府頒發文物古蹟保護獎，並於2009年獲評為一級歷史建築。2018年，更榮獲香港建築文物保護師學會HKICON頒發「保育獎」。經歷超過30年的發展，藝穗會一直在演變，唯協助本地藝術家起步和發展的使命，始終不變。

由2015至2018年，藝穗會均獲美國權威爵士音樂雜誌《DownBeat》選為全球160個最頂尖的爵士樂場地之一，是本地 Live Jazz 的重鎮。其後獲香港特別行政區政府民政事務局「藝能發展資助計劃」的資助，於2018年1月至2019年4月主辦「Jazz-Go-Central, Jazz-Go-Fringe」爵士樂推廣計劃，舉辦了66場爵士音樂會、48場爵士樂教育活動、2次「爵士樂青少年實習計劃」、2次爵士樂大派對、1個回顧相展，以及製作爵士樂教材套。是次項目有超過200位本地及海外爵士樂手參與，並與超過6000名觀眾及24間學校和學生團體互動。

The Fringe Club is housed in a late-Victorian building in the heart of Hong Kong's Central district. Since it was founded in 1983, the Fringe Club has become known as a vibrant contemporary arts space for innovation, conservation and cultural exchange. In 2001 the Fringe Club won the HKSAR Government's first-ever Hong Kong Heritage Award, and in 2009 its premises was declared a Grade-1 heritage building. The Fringe Club also received the HKICON Conservation Award 2018 - Restoration Category. As the Fringe Club continues to evolve to meet future challenges, its mission to support local emerging artists in their professional development remains unchanged.

From 2015 to 2018, *DownBeat Magazine*, the granddaddy of American music magazines, selected the Fringe Club as one of the top 160 jazz clubs worldwide. As a local live jazz venue, the Fringe Club presented the "Jazz-Go-Central, Jazz-Go-Fringe" jazz music development project from January 2018 until April 2019. Over those 16 months, the Fringe Club organised 66 jazz concerts, 48 educational programmes, 2 phases of the "Jazz Youth Internship Scheme", 2 Jazz Age Parties and a photo exhibition, and produced a jazz teaching kit. Over 200 local and overseas jazz musicians performed, and a total of over 6,000 audience-members and 24 schools/educational institutions attended or participated in the various events.

計劃詳情
Project Details



「Jazz-Go-Central, Jazz-Go-Fringe」獲香港特別行政區政府「藝能發展資助計劃」的資助
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Jazz-Go-Central, Jazz-Go-Fringe 項目經理

“Jazz-Go-Central, Jazz-Go-Fringe” Project Manager



由計劃籌備到最後一個演出，歷時差不多三年的「Jazz-Go-Central, Jazz-Go-Fringe」終於到尾聲。在香港推廣爵士樂從來不易，藝穗會的優勢在於擁有自己的演出場地，多年來聚集了一班城中活躍的爵士樂手和樂隊，不間斷參與演出，形成濃厚的爵士氛圍。亦因為他們持續的支持和參與，成就了此計劃120場精彩的演出及活動。當中尤其感激兩位爵士大師羅尚正和包以正、鋼琴手雷柏熹和鼓手黃彥康，他們在擬定計劃內容時已經為我們出謀獻策。另外，當然要感謝香港特別行政區政府民政事務局「藝能發展資助計劃」的資助，令我們有足夠的資源在香港推廣爵士樂。

為了讓爵士精神傳承下去，教育的部分尤為重要。除了舉辦一系列大師班、爵士樂講座、公開綵排及爵士樂示範表演外，我們更舉辦了兩期「爵士樂青少年實習計劃」，希望加深青少年對爵士樂的興趣。他們經過培訓和實習後，綜合了自己學到的爵士樂知識，在指導下分批撰寫了此爵士樂教材套。我們將派發此教材套給全港中學的音樂老師，老師可以根據此教材套的內容，將爵士樂加入教案中，更可透過介紹書中的香港爵士樂手、樂隊和演出場地，鼓勵學生多欣賞爵士音樂會，踏出爵士樂普及化的第一步。

教材套更附上2019年4月30日在藝穗會舉辦的「爵士時代II大派對」現場表演錄音和錄影，作參考及教學之用。在此感激參與且同意讓我們使用錄音和錄影的樂隊：星期六爵士大樂隊、Happy-Go-Lucky Big Band、朱文長帶領的Voyage爵士三重奏、鍾一匡藍調三重奏、羅尚正爵士四重奏、雷柏熹爵士四重奏、蔡玟軒主唱的廣東爵士組合倔強爵將，並感謝羅皓文帶領的432 1製作公司負責協調現場錄音、錄影及後期製作的工作。

最後「Jazz」之所以順利地「Go-Central」、「Go-Fringe」，全賴我的「左右手」——項目統籌陳嘉瑤，以及藝穗會所有全職和兼職同事的大力幫忙和配合。

希望「Jazz-Go-Central, Jazz-Go-Fringe」之後，就是「Jazz-Go-HONG KONG」！

From the initial preparations all the way to the final performance, the “Jazz-Go-Central, Jazz-Go-Fringe” project lasted almost three years, and now it has come to an end. It’s never easy to promote jazz in Hong Kong. The advantage of the Fringe Club is that it has its own performance venues and has gathered a group of active jazz musicians and bands over the past 30 years. And because of their continued support and participation, we’ve presented over 120 fabulous performances and activities as part of this project.

Heartfelt gratitude to the two jazz masters Ted Lo and Eugene Pao, pianist Patrick Lui and drummer Nate Wong, who gave us valuable advice and suggestions from day one. In addition, thank you to the Home Affairs Bureau of the HKSAR Government for the funding from the Arts Capacity Development Funding Scheme that enabled us to have sufficient resources to promote jazz in Hong Kong.

To pass on the jazz spirit, education programmes are especially important. As well as a series of master classes, JazzSpeak events, open rehearsals and jazz demonstrations, we also organised two phases of the Jazz Youth Internship Scheme to spark young people’s interest in jazz and deepen their knowledge of this artform. Based on what they learned during the project, they helped to draft this Jazz Teaching Kit, which is being distributed to music teachers in all secondary schools. Our hope is that they’ll add jazz into their lesson plans and encourage students to enjoy jazz concerts, by sharing information about jazz musicians, bands and performance venues in Hong Kong.

This teaching kit is accompanied by live recordings and videos of our finale programme, “Jazz Age II Party”, which was held at the Fringe Club on 30 April, 2019. Special thanks to the bands that participated and agreed to let us use the recordings and videos: the Saturday Night Jazz Orchestra, the Happy-Go-Lucky Big Band, the Voyage Jazz Trio led by Tjoe Man Cheung, the Henry Chung Blues Trio, the Ted Lo Quartet, the Patrick Lui Quartet, Gwat6 Koeng5 with lead vocalist Kylie Choy, and the 432 1 production company led by Thomas Lo, who co-ordinated the live recording, video shooting and post-production work.

Finally, the success of “Jazz-Go-Central, Jazz-Go-Fringe” has relied heavily on the indispensable assistance of my teammate Karen Chan, and the tremendous support of all my full-time and part-time colleagues at the Fringe Club.

I hope that after “Jazz-Go-Central, Jazz-Go-Fringe”, it will be “Jazz-Go-HONG KONG”!

謝俊興

Benny Chia

藝穗會創辦人及總監

Founder & Director of The Fringe Club

**WHY JAZZ? WHY THE FRINGE? WHY SHOULD I CARE?**

Sometimes I like to watch from a distance as evening descends, in the middle of the dense traffic at the junction of Glenealy and Wyndham Street, and the facade of the old ice-depot, which has now become the Fringe Club, takes time to light up*.

To do that I have to walk past the Fringe Dairy. Most nights it's packed to the rafters with all the gigs we've lined up for "Jazz-Go-Central, Jazz-Go-Fringe". Seeing musicians performing almost mutely through the tall glass windows, I could imagine that if those smoky white tiles on the walls had any memories, they'd be "stoned out of their gourd" with all that jazz music played to them night after night. Stoking the fire of the engine, the deceptively demure Christy Chow, together with the self-effacing Karen Chan, powered on.

"I remember playing my first gig in Hong Kong here," Eugene Pao recalled in an open conversation with Clarence Chang of Jazz Marathon fame, moderated by Wong Chi-chung, renaissance music man.

Eugene was then the jaw-dropping guitar wunderkind fresh from his studies in the United States. That happened in the cosy Fringe Bar. Just as years later Nils Landgren – the Swedish trombonist who packs a punch and sings as hauntingly as the young Chet Baker – did his first gig in Hong Kong there with the stunning Elaine Liu as guest singer, who, on an earlier occasion, had been brought to the bandstand to sing for the first time by the indomitable Guy Le Claire, guitarist and band leader, as a dare. The rest is jazz history.

As early as 1991, the big band sound began to be heard at the Fringe. Who got things started in the first place? Was it Kenny Matsuura's Flying Machine or Taka Hirohama's Saturday Night Jazz Orchestra? That was an exciting time at the Fringe, a primeval moment where things were waiting to happen. The Swing band movement had just caught on. Since then, right up until now, Happy-Go-Lucky, Island Express, Alley Cats, Retro Groovers, the Patrick Lui Jazz Orchestra and others have been spawned. All that jazz, as they say, is in full swing. (continue)

How would it work in that cosy Fringe Bar? Players squeezing together on the handkerchief of a stage and music stands poking out like TV antennas on an old tenement roof. But the audience just loved it. They could feel the music from the brass instruments blasting through every molecule in their body. Pure essence of happiness. That place has since segued into the Fringe Dairy. In the summer of 2006, this new venue, meant for music and cabaret, opened to the public. Still smelling of paint, the pristine white doors and whitewashed walls seemed so out of character with the rest of the room that had seen better and worse times. Tania Martin was scheduled to put on a solo performance there, memorably called “Cabaret Sauvignon”. She was in kind of a jam though, having been stood up at the last minute by a willful pianist. The valiant Peter Fan came to her rescue. And as a token of love, Michael Betts, Head of Scenery, HKAPA, transformed the space overnight and gave her show and the Dairy a rundown, laid-back, one-of-a-kind look that perfectly suits a jazz joint.

And then we needed to buy a new baby grand piano for the place in a hurry. The old one had just broken down. That afternoon we called up Ted Lo and went over to Tom Lee right away. Ted “tickled the ivories” to test the pianos they had there and picked out the best one for us. We bought it on the spot. Although we couldn’t exactly take it with us in a shopping bag, we were truly happy, like kids who’d got away with what they wanted from a toy store.

Ted has played countless times for us, at the Fringe, in Ho Chi Minh City, Shanghai, Singapore, Taichung, often in tow with Eugene, his brother in crime.

Should I care when all this jazz is said and done? Do something else? Meet someone new? Like a song that sticks in your mind, that you can’t shake off.

Should I Care is that kind of song. Haunting and poignant, written by Clint Eastwood, Carole Bayer Sager and Linda Thompson. This one stands out because it does. As a coda to these remembered fragments, listen to this spontaneous rendition recorded during Nils’s second visit to the Fringe (soon after he cut his album titled *Sentimental Journey*) with Eugene Pao on guitar, Ted Lo on piano, Rickard Malmsten on bass and Robbin Harris on drums. Enjoy.

(Audio link: youtu.be/pc56CbnvGHo)

* Fringe building facade lighting design by Nelson Ng of Isometric

黃志淙博士

香港大學「通識教育」助理總監
Kong U Big Band創辦人及顧問

**藝穗會與爵士樂**

藝穗會可能都是我們成長的必經之地，尤其是喜愛多元文化藝術的朋友。我的樂隊「民藝復興」在1986年的第一場演出 Unknown Pleasure，正在此處。除了獨立樂隊，藝穗會也是爵士樂的溫床。承傳這個優雅傳統，他們在2018年展開的「Jazz-Go-Central, Jazz-Go-Fringe」便舉辦了多場講座、工作坊及音樂會。很榮幸，我獲邀請在2018年夏天策劃了三場分享會。

很多謝一些音樂好友的鼎力支持，分享了好些香港爵士樂的近代發展史。從80年代的 The Jazz Club 和藝穗會出發，何大明透過多張珍貴照片，帶大家重遊當年的盛況，把國際級樂手的駕臨和本地精英的孕育與成長娓娓道來。另外，包以正和張景謙分別從爵士樂手和音樂會搞手的角度，分析了一些未來爵士樂的可能性和發展路向。之後，張駿豪和樊麗華兩位曾經在美國進修爵士樂的年青音樂人，分享了很多動人的奮鬥故事。今年，我又有機會在一個 Jazz Luncheon 跟一批年輕爵士音樂發燒友一起高談闊論。

我和藝穗會的爵士緣份不止於此。我還在藝穗會認識了星期六爵士大樂隊的廣濱尊久。他和我一起在2014年於香港大學創立了 Kong U Big Band，它應該是本港大學第一隊活躍的爵士大樂隊。見證着一代代年輕人在爵士樂的世界成長，我既快樂又感動。

爵士樂代表了音樂上和生命上的自由和解放，希望你也可以在香港、在藝穗會尋找屬於你的音樂故事，並能夠認識到一些音樂知己。在紛亂的世界，音樂的精神價值不單能夠提升個人品味與氣質，更可冶煉崇高的氣節和良知。

Taka Hirohama

Leader of Saturday Night Jazz Orchestra
Founder of Kong U Big Band

**WHAT IS JAZZ?**

Every time people hear a new kind of music, they say "It's jazz."

And any time people see a new style trend, they say "That's jazz."

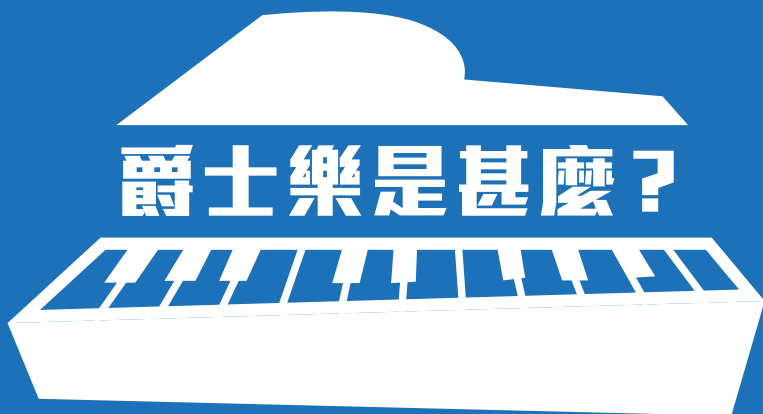
After jazz started in the early 20th century, people used to call any new style of music "jazz".

After WWII, the younger generation in Japan used the word "jazz" to describe someone who was cool and hip, and who demonstrated a new kind of social behaviour.

Jazz is not just a kind of music; it's for life.

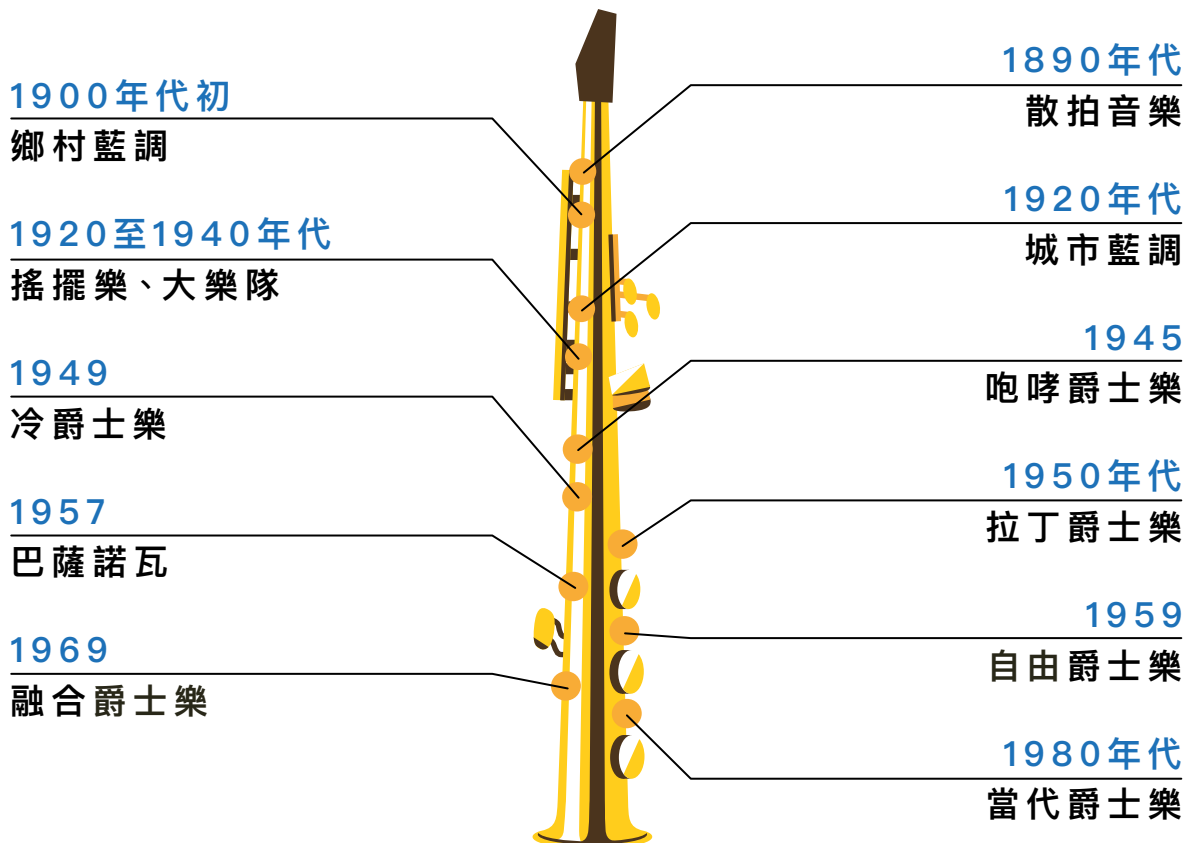
第一 部分

爵士樂是甚麼？



爵士樂是一種由藍調和散拍的民間音樂發展出來的音樂風格，起源自19世紀的美國路易斯安那州及新奧爾良的非裔美國人。

這種音樂最初只在黑奴間興起，到19世紀末因黑奴解放開始在美國普及，並很快在1920年代風靡全美國，成為了西方音樂文化的一部分。在第一次世界大戰後，爵士樂的重心地開始從新奧爾良遷至芝加哥和紐約，隨後傳至美國西岸。在發展的過程中，爵士樂經歷了時代的變遷，融合了不同的音樂風格，並透過樂手不斷的實驗，衍生出不同類型的爵士樂：



JAZZ – 從形容詞、動詞到名詞

爵士樂英語原詞「Jazz」，最初是由非裔美國人用來描述他們對音樂的要求。例如他們會說「Jazz It Up」，即要求樂隊成員掌握樂曲節奏及以更搖擺的方式演奏。

隨着爵士樂普及化，不同的人嘗試為「Jazz」一詞定義。德國音樂評論家約阿希姆－恩斯特·貝蘭特 (Joachim-Ernst Berendt) 將「Jazz」解釋為「一種源於美國的藝術音樂，由非洲音樂與歐洲音樂交融而成，當中即興演奏的元素給音樂增添了自發性和活力，並通過重音和分句的方式反映出爵士音樂家的個性，與一個由搖擺樂所定義的時代有特殊的關係。」

其後，美國音樂學者崔維斯·傑克森 (Travis Jackson) 提出了一個更廣泛的定義，能夠涵蓋爵士樂在不同年代裏的巨大變化。他認為「爵士樂是一種音樂，它包含了如搖擺樂、即興演奏和團隊互動這些特質，發展出一種『個性化的聲音』，並且對於不同的音樂可能性持開放的態度」。

爵士樂有其固定的基調，
以下簡單介紹四個爵士樂重要的元素：

搖擺

搖擺是指在普遍的爵士樂曲中，一種讓你想跳舞或以手指跟着樂曲節奏輕拍的動力，強調小節裏的下半拍或弱拍，因而帶來搖擺的感覺。同時，以此為特質的爵士樂類型稱為「搖擺樂」，它於1920年代末發源於美國，1930年代中期至1940年代中期間的黃金十年泛稱「搖擺年代」(The Swing Era)，一般公認是爵士樂最興盛且重要的時期。搖擺樂是大樂隊 (Big Band) 時常演奏的樂風之一，亦可由四到六人的小編制樂隊演奏。

切分音

爵士樂隊成員正是透過演奏切分音的效果製造搖擺的感覺。切分音是節奏的強弱拍對調，樂曲進行時，當強拍變成弱拍，或弱拍變成強拍，切分音便會出現。樂手有時會準確地把節拍演奏出來，有時卻會刻意提早或延遲節拍來凸顯樂曲的節奏。

即興

爵士樂最獨特的地方是即興創作，即樂手在演奏樂曲時即場創作音樂。每一首歌曲雖然有一定的旋律和結構，但樂手每次都會以不同的方式演奏。通常每位樂手在樂曲中都有其獨奏部分，他們會於此時即興發揮，展示個人技術，以自己獨特的方式演繹樂曲。

樂手獨特的聲音

正因為即興這個元素，每個爵士樂手都有自己獨特的聲音。一首歌曲在不同樂手的演繹下，其樂句、音調、節奏感、即興風格以及和聲的變化都有不同，從而能分辨每個樂手獨特的音樂個性。例如：美國爵士傳奇人物 Miles Davis 擅長以管型弱音器 (Harmon Mute) 製造其獨有的小號聲音；美國爵士敲擊樂先鋒 Papa Jo Jones 是第一個在鼓上使用鼓掃，以及創造以鼓棍敲打開合中的腳踏鉞 (Hi-Hat) 的演奏方式。

前文提及爵士樂在發展的過程中，融合了不同的音樂風格，並衍生不同類型的爵士樂，以下將逐一介紹 P.7 列出的11個爵士樂類型（可播放歌曲YouTube連結作參考）：

散拍音樂

- 流行於19世紀末和20世紀初
 - 大多為宴會及巡遊而作
 - 鋼琴為散拍音樂的重要樂器
 - 節奏豐富，以切分音為其主要特色，切分音的落點決定其節奏感的強弱，強拍落在令人意想不到的地方
 - 很少即興演奏
 - 重要樂手：Buddy Bolden、James P. Johnson
- 🔊 The Entertainer youtu.be/fPmruHc4S9Q

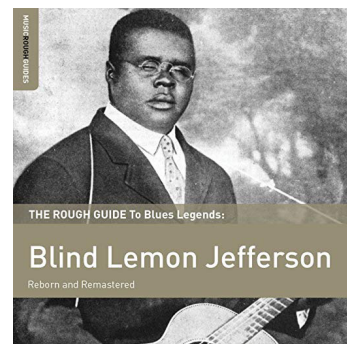


鄉村及城市藍調

鄉村藍調

- 約於20世紀初出現，多由非裔農民演奏及歌唱
- 描繪美國鄉村生活，表達的大多是他們對自身處境的絕望和哀傷
- 多由一人以結他自彈自唱演出
- 多運用鼻音 (Nasal) 演唱
- 重要樂手：Blind Lemon Jefferson、Mississippi John Hurt

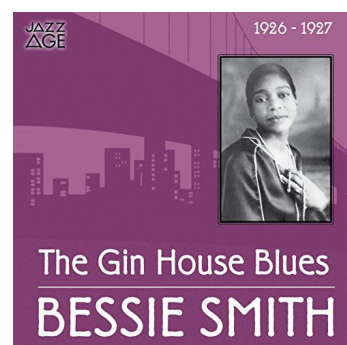
🔊 Match Box Blues 🎧 Rough Guide To Blind Lemon Jefferson
youtu.be/JXC1jjRCXtg



城市藍調

- 於1920年代由鄉村藍調演變而成
- 描繪城市悲情，多關於家庭關係、生死、性、罪、暴力等較複雜敏感的議題
- 多由女性演唱，以鋼琴或小型樂隊伴奏
- 多運用叫喊聲音 (Moaning) 演唱
- 著重歌手的奢華打扮，象徵女性地位解放
- 重要歌手：Bessie Smith、Ruth Brown

🔊 Lost Your Head Blues 🎧 The Gin House Blues (Original Recordings, 1926 – 1927)
youtu.be/dYsGYWQT690



3 爵士樂的流派及種類

搖擺樂、大樂隊

- 1914年開始，不少一流的樂手湧到芝加哥的俱樂部及錄音室錄音，到1920年代芝加哥取代新奧爾良成為爵士樂的重鎮及音樂工業中心
- 1930年代大蕭條 (Great Depression) 後，經電視、電影及電台的傳播，爵士樂成為流行音樂的一部分，發展出更豐富的爵士樂編制，大樂隊十分盛行
- 搖擺樂依靠由低音大提琴和鼓組成的節奏組來支撐節拍
- 速度多為中等至輕快，帶有搖擺的節奏感，供人跳舞
- 重要樂手、大樂隊：Louis Armstrong、Benny Goodman、Count Basie Orchestra、艾靈頓公爵樂團 (Duke Ellington Orchestra)

🔊 Take the "A" Train 🎧 Swingin' With the Duke
youtu.be/cb2w2m1JmCY



咆哮爵士樂

- 發源於紐約的敏頓俱樂部 (Minton's Playhouse)
- 1940年代初，即興合奏的概念開始在樂手之間流行
- 樂手於爵士酒吧即興合奏，同時觀摩其他樂手演出，把爵士樂衍化為更複雜的音樂、更多變的樂句、更豐富的和弦、更快的節奏，和切分音相互配合，擦出火花
- 重要樂手：Charlie Parker、Dizzy Gillespie、Bud Powell

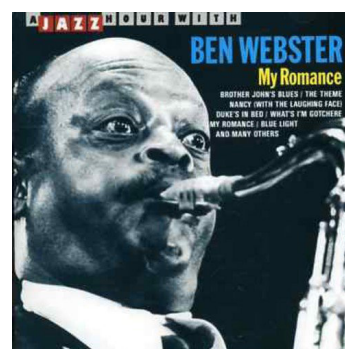
🔊 A Night in Tunisia 🎧 The Genius of Charlie Parker #3, Now's The Time youtu.be/lxH83kmjpyw



冷爵士樂

- 1940年代末從咆哮爵士樂發展出來的一種爵士樂形式
- 在美國西岸地區興起
- Miles Davis於1957年推出的《Birth of the Cool》專輯正式確立冷爵士樂的風格
- 強調整體音樂結構及編曲，不會進行過多即興發揮
- 表現憂鬱及壓抑的情感
- 很少泛音 (Overtones) 及顫音 (Trill)
- 重要樂手：Miles Davis、Stan Getz、Gil Evans、Dave Brubeck、Chet Baker

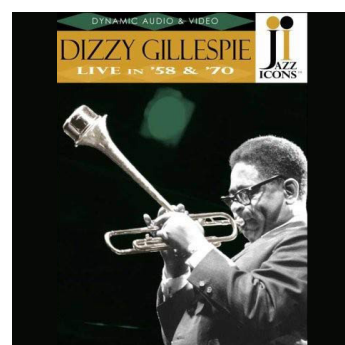
🔊 My Romance 🎧 My Romance youtu.be/mgBdid4aFgl



拉丁爵士樂

- 1940年代爵士樂傳入南美洲地區，由西班牙、葡萄牙、古巴及西非文化交流混合衍生出拉丁爵士樂
- 運用傳統拉丁節奏Clave作為骨幹，運用大量敲擊樂伴奏
- 有活力，且節奏性強
- 重要樂手：Dizzy Gillespie、Michel Camilo、Pedrito Martinez

🔊 Manteca 🎧 Jazz Icons: Dizzy Gillespie Live in '58 and '70
youtu.be/A5tRGMHfKrE



巴薩諾瓦

- 1950年代末期於巴西興起，1960年代傳到美國後廣受其爵士樂壇喜愛
- 一種融合巴西森巴舞曲 (Samba) 和冷爵士樂的「新派爵士樂」，聽起來輕鬆柔和
- 多以愛情或失落為主題
- 以緊密連綿的16分音符節奏聞名
- 重要樂手：Antônio Carlos Jobim (巴薩諾瓦之父)、João Gilberto

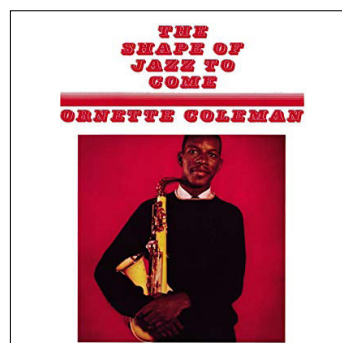
🔊 Brazil 🎧 Stone Flower youtu.be/ikutCJd13cM



自由爵士樂

- 1959年，色士風手Ornette Coleman的專輯《The Shape of Jazz to Come》宣告自由爵士樂來臨
- 打破爵士樂傳統的音樂結構如旋律、和弦模式，以及即興演奏的長度和格式等限制
- 樂曲的結構鬆散，或根本不存在
- 樂曲中的轉換是自發性的，非根據樂譜上的指示
- 樂手可能進行團體即興演奏，也可能輪流即興
- 帶來全新的樂器組合，例如一隊樂隊裏有兩名電結他手
- 重要樂手：Ornette Coleman、John Coltrane

🔊 Lonely Woman 🎧 The Shape of Jazz to Come youtu.be/DNbD1JIH344



融合爵士樂

- 1960年代末出現了電聲音樂及擴音器
- Miles Davis 嘗試將電子鍵琴帶進他的音樂，於1969年推出《In a Silent Way》專輯，標誌着融合爵士樂時代的開始
- 樂手用電鋼琴、合成器、鍵盤、電結他及低音電結他等樂器演奏爵士樂，並探索爵士樂與其他音樂風格，包括搖滾、拉丁、印度音樂融合的可能性
- 重要樂手：Miles Davis、Herbie Hancock、Weather Report、Chick Corea

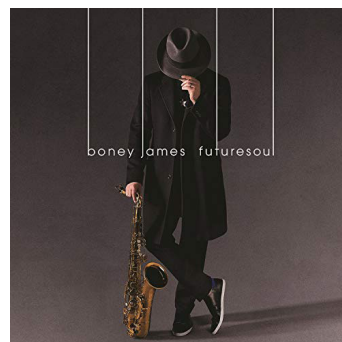
🔊 Shhh/Peaceful 🎧 In a Silent Way youtu.be/WiZnmLOcHEg



當代爵士樂

- 當代爵士樂起源於融合爵士樂，1980年代起部分樂手遠離原聲爵士樂，轉而演奏更輕柔、更流行的爵士樂，滿足主流市場的需要
- 不像從前的爵士樂那樣搖擺，較少即興演奏的成份
- 重要樂手：Kenny G、Boney James、Grover Washington, Jr.、Keiko Matsui

🔊 Fortuneteller 🎧 Futuresoul youtu.be/VILL9jHOM_o



古典音樂與爵士樂的關係 展現於節奏、結構和曲風三方面：

節奏

- 爵士樂以其自由節奏聞名，但有些流派，例如迪克西蘭爵士樂 (Dixieland Jazz)，有着與古典音樂相似的嚴謹節奏。
- 迪克西蘭爵士樂通常以2/4拍或4/4拍的形式進行，並且像古典音樂一樣視第1拍和第3拍為重拍。
- 爵士樂和古典音樂同樣使用切分音，但爵士樂更頻繁地使用。

結構

- 除了自由爵士樂 (Free Jazz) 以外，大部分爵士樂作品都能以古典音樂理論分析。
- 爵士樂曲通常具重複性 (AAA曲式) 或使用流行歌曲結構 (正歌與副歌)。
- 純音樂爵士樂與古典音樂的主旋律/變奏相似，即每個獨奏者以主旋律做即興的變奏，或者在某些情況下甚至可以以奏鳴曲的曲式理解。例如爵士經典曲目《Waltz for Debby》遵循經典爵士樂格式：主旋律 → 變奏 → 獨奏 → 重演主旋律 (Head → Variation → Solo → Head)，與奏鳴曲結構 (Sonata Form) 相似。

曲風

- 對爵士樂手來說，古典音樂的曲風和技術蘊藏很高的參考價值。
- 在巴洛克時期 (Baroque Period) 盛行的持續低音 (Basso Continuo)，幾乎在所有流派的音樂中都用作即興伴奏。
- 著名爵士琴手 Art Tatum 曾提點他的鋼琴學生應多練習巴哈 (J.S. Bach) 的曲目，方能提升演奏技術和對音色更加敏感，成為一名更好的爵士音樂家。
- 因巴哈的音樂著重各聲部旋律線的對位，呈現一種多聲部音樂的美感，在爵士合奏中便需要表現這樣親暱又充滿張力的形式。
- Bill Evans 在成為爵士鋼琴家之前是一位古典鋼琴家，他把古典音樂家德布西 (Claude Debussy) 和拉威爾 (Maurice Ravel) 的演奏風格帶到爵士樂，在爵士樂的即興中展現了印象派的朦朧與神祕，如作品《My Foolish Heart》便是其中一例。

爵士樂隊規模不一，有大型樂團，也有爵士三重奏或四重奏等小樂隊。一般爵士樂隊中都可分為節奏組 (Rhythm Section) 和管樂組 (Horn Section) 兩部分。標準的節奏組裏包括鋼琴手、低音大提琴手和鼓手，在大型爵士樂團和部分小型樂隊還會加入結他手；管樂組包括木管組和銅管組，負責演奏樂曲主旋律和主伴奏聲部。

每隊爵士樂隊一般有一名領班。在規模較大的爵士樂隊中，一種樂器往往由多人演奏。一些爵士樂隊有歌手，一些則是純樂器樂隊。以下為最常見的爵士樂隊編制：

爵士三重奏

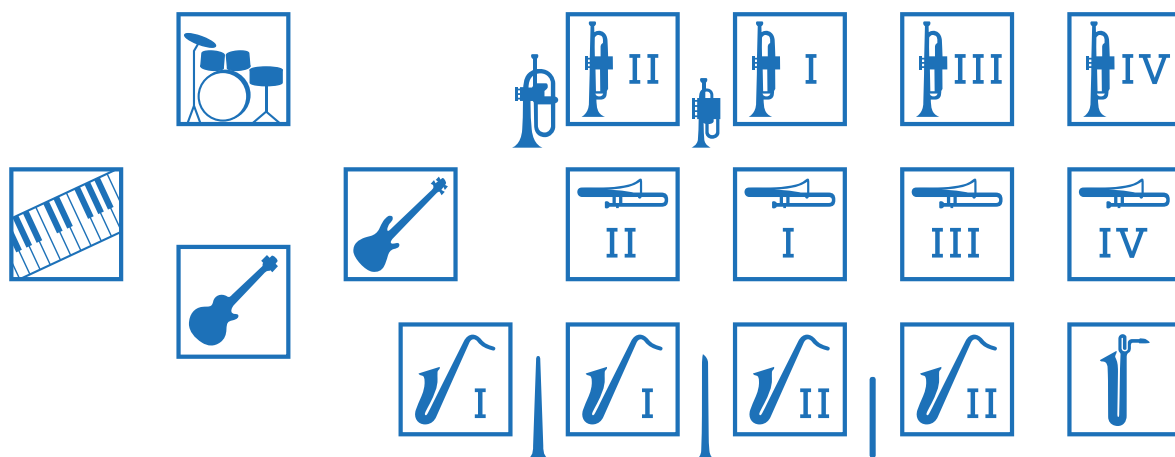
一般以鋼琴手、低音提琴手和鼓手為基礎組合，亦能有以下組合：

- 沒有鼓手，由管樂手（如色士風手或小號手）取代；
- 由管樂手（如色士風手或小號手）、低音大提琴手和鼓手組成。由於沒有具和弦效果的樂器參與，和聲的變化則由管樂手和低音大提琴手的即興旋律線來演繹。

爵士四重奏

一般是在爵士三重奏的基礎組合上增加了管樂器（即爵士樂中最常見的色士風、長號、小號或其他管樂器）。

爵士大樂隊



大樂隊的編制通常有10到25位樂手，包括演奏色士風、小號、長號，還有歌手以及負責節奏樂器的樂手。後來發展出由17位樂手組成的標準編制形式，包括5支色士風（通常為2支中音色士風、2支次中音色士風、1支上低音色士風）、4支小號、4支長號（通常包括1支低音長號），以及4個節奏樂器（鋼琴、結他、低音大提琴/低音結他、鼓）。

大樂隊所演奏的音樂多經過改編，且會依照事前預備好的書面樂譜 (Charts) 來演奏。唯有當編曲者於樂譜中指定時，才会有樂手擔任即興獨奏。

第二 部分



《Take the“A”Train》(1941錄音)

艾靈頓公爵樂團

《Take the“A”Train》由Billy Strayhorn於1939年所作，為大樂隊年代的代表作品，艾靈頓公爵樂團的首本名曲（可播放P.10的歌曲YouTube連結作參考）。



《Ella and Louis》(1956)

Ella Fitzgerald與Louis Armstrong

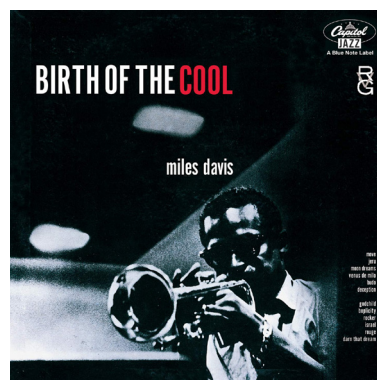
經典爵士人聲專輯。Ella Fitzgerald被公認為20世紀最重要的爵士樂歌手之一，更被譽為「爵士第一夫人」。



《Birth of the Cool》(1957)

Miles Davis

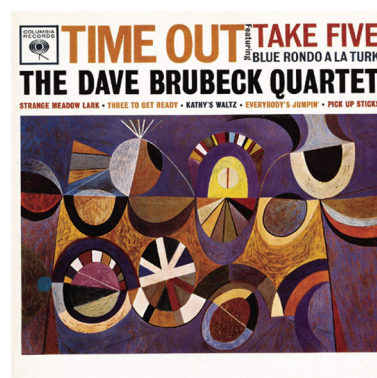
此唱片標誌着冷爵士樂的開始，與其名稱相互呼應。



《Time Out》(1959)

The Dave Brubeck Quartet

具代表性的冷爵士樂唱片，其中作品《Take Five》更成為了爵士經典樂曲。

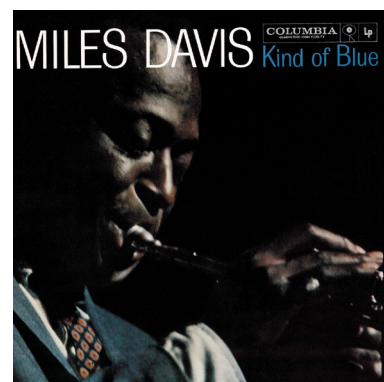


1 爵士樂經典唱片及歌曲

《Kind of Blue》(1959)

Miles Davis

史上最暢銷的爵士樂唱片，對爵士樂、搖滾樂及古典音樂的影響深遠。



《Chega De Saudade》(1959)

João Gilberto

首張巴薩諾瓦 (Bossa Nova) 唱片。



《Giant Steps》(1960)

John Coltrane

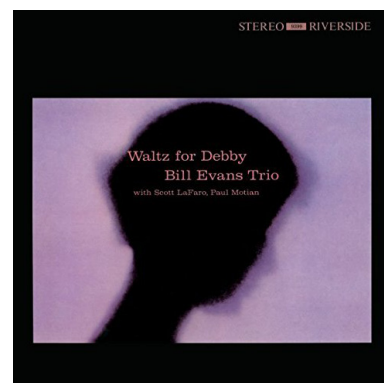
劃時代的咆哮爵士樂唱片，很多曲目成為了爵士色士風手的練習曲。



《Waltz for Debby》(1962)

Bill Evans 三重奏

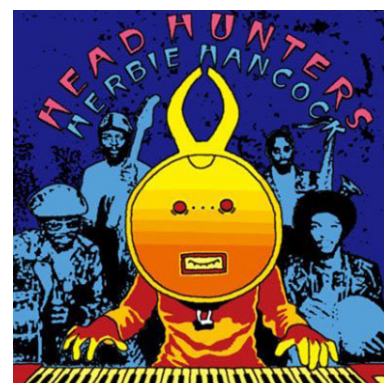
Bill Evans 被譽為最出色的爵士樂琴手之一，這是他其中一張最著名的專輯。



《Head Hunters》(1973)

Herbie Hancock

標誌性的融合爵士樂唱片。



《The Jazz Singer》(1927)

講述一名來自猶太家庭的歌手不顧家人反對，堅決成為爵士樂歌手的故事。



《Whiplash》(2014)

側重在樂器訓練的爵士電影，講述爵士樂鼓手有血有汗的訓練故事。



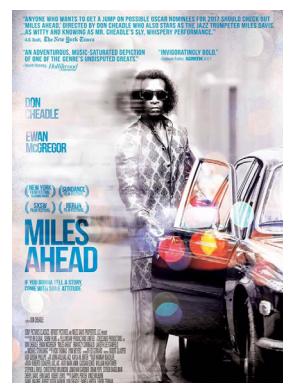
《Born to Be Blue》(2015)

記錄爵士小號手 Chet Baker 的傳奇一生。



《Miles Ahead》(2016)

爵士大師 Miles Davis 的傳記電影。



《La La Land》(2016)

美國浪漫歌舞片，講述一位爵士鋼琴家和一名充滿抱負的女演員，在洛杉磯追隨夢想的愛情故事。



所有專業的爵士樂手都會熟知一些非常流行的爵士音樂作品，這些作品統稱為爵士樂標準曲（Jazz Standards）。初學者開始演奏爵士樂時可能會遇上一定的困難，尤其即興演奏。以下是爵士樂標準曲中，已有較多既定編曲的爵士曲目，適合初學者程度，可讓初步接觸爵士樂的同學練習。

《Livery Stable Blues》

作曲：Ray Lopez、Alcide Nunez

第一首正式歸類為爵士樂的曲目。節奏平穩，模仿不同動物聲音。

🔊 Livery Stable Blues

By Original Dixieland Jass Band

youtu.be/9chC3kBiDdQ



《Take the “A” Train》

作曲：Billy Strayhorn

《Take the “A” Train》為搖擺大樂隊年代著名曲目，相對較簡單，節奏不太複雜（可播放P.10的歌曲YouTube連結作參考）。

《Caravan》

作曲：艾靈頓公爵、Juan Tizol

同為搖擺年代曲目，混入拉丁元素使其更有韻味，可讓同學接觸拉丁節奏。

🔊 Caravan

🎵 Money Jungle

By Duke Ellington, Charlie Mingus, Max Roach

youtu.be/Erflgkir2H4



《Billie’s Bounce》

作曲：Charlie Parker

經典藍調曲目，結構較簡單易明，旋律多次重複。

🔊 Billie's Bounce

By Charlie Parker All Stars

youtu.be/S4mRaEzwTYo



整體而言，迪克西蘭爵士樂及搖擺大樂隊年代曲目較符合學生的演奏程度，同學即使未能即興創作亦不影響曲目完整性。若同學能力許可更可考慮學習進階的冷爵士樂。老師可嘗試培養同學對即興演奏的興趣，提供樂譜或網上教學短片作參考，鼓勵同學創作。

第三部分



1 香港的爵士樂發展

爵士樂在亞洲地區的發展日漸成熟，一些曾被殖民的港口城市如雅加達、印尼、上海等地皆已經歷長期的爵士樂洗禮。香港的爵士樂亦在近十年間迅速崛起。

事實上，香港與爵士樂的淵源始於1940年代，此連結繫於上海的一種結合本地民間音樂的爵士曲目，統稱「時代曲」。由於中國內戰爆發和後來共產黨禁止流行音樂，爵士時代曲便透過上海音樂家的南下遷移傳到香港，並風靡一時。

以下為一些當時於本港流行的時代曲：

《玫瑰玫瑰我愛你》（最初為普通話版本，後被製作成英語和廣東話版本）

姚莉（普通話版本，1940）：youtu.be/_-vv-tgoab0

Frankie Laine（英語版本，1951）：youtu.be/xpEGTSed1II

梅艷芳（廣東話版本，1989）：youtu.be/JcU8kQ3hdG8

《夜上海》

周璇（1949）：youtu.be/adZTK8tCL3s

粵語流行曲雖然深受英式流行曲的影響，卻仍然保留時代曲當中的一些爵士風，例如在80年代的歌曲中，爵士和聲和樂器不絕於耳。踏入千禧年，政府開始資助本地爵士樂的發展，使爵士樂日漸於本地扎根。

香港爵士樂發展時序

1972

全港歷史最悠久的爵士樂酒吧 Ned Kelly's Last Stand開幕，由Tom Parker創辦，主打迪克西蘭爵士樂。

1989

香港第一個正式的爵士樂場地 The Jazz Club 於蘭桂坊開幕，由Ric Halstead擔任音樂總監。

1994

The Jazz Club舉辦第一屆香港國際爵士與藍調音樂節。

2008

Jazz World舉辦香港首個國際爵士音樂節，自此成為爵士樂界一年一度的盛事。

2014

廣濱尊久及黃志淙博士於香港大學成立Kong U Big Band，為本地大學當中首支成立的爵士大樂隊。

2018

康樂及文化事務署舉辦第一屆爵士樂馬拉松。

1987

首次有爵士音樂節登陸香港，名為「Live Under the Sky」，由日本爵士樂手Toshinari Koinuma舉辦，其後持續舉辦了5年。

1990

星期六爵士大樂隊成立，並開始定期於藝穗會演出。

2001

張景謙 (Clarence Chang) 創辦唱片鋪Jazz World，專門售賣爵士音樂軟件。

2010

廣濱尊久成立香港爵士大樂隊聯盟。

2017


藝穗會主辦的「Jazz-Go-Central, Jazz-Go-Fringe」成為首個以爵士樂為主題而獲得「藝能發展資助計劃」資助的音樂項目。

想要真正認識爵士樂，最主要還是仰賴親身的聆聽。香港有不少爵士樂樂手，自組樂隊於各大小場地演出，亦有成立多年的大樂隊定期舉辦音樂會。老師可向同學推介以下的爵士樂手和樂隊，以及演出場地。有興趣的同學可留意樂手和樂隊的最新消息，或場地的演出檔期，親身欣賞本地現場的爵士樂演出。

香港殿堂級爵士樂手

羅尚正 | Ted Lo

香港爵士樂教父及鋼琴手，亦有多年作曲、編曲和音樂製作經驗。1976年畢業於波士頓柏克萊音樂學院 (Berklee College of Music)，現居於香港。近期編曲作品有江海迦 (AGA) 的《Nights Without You》，將大樂隊爵士樂元素與流行曲結合。

 Ted.Lo.Jazz



包以正 | Eugene Pao

香港傳奇爵士結他大師。1980年中於美國畢業回港後開始四處演出，得到了國際爵士音樂人的一致好評。過去30多年，一直透過表演和錄音推動香港爵士樂發展，同時亦投身香港電影配樂創作，其中《婚姻勿語》的配樂更獲提名香港電影金像獎「最佳電影配樂」。

 eugenepao.com



香港新晉爵士樂手

雷柏熹 | Patrick Lui

雷柏熹是位鋼琴手、鍵盤手、作曲家、編曲家以及監製。作為作曲家及編曲家，他積極為本地及海外的爵士大樂隊作曲及編曲，近年更成立大樂隊演奏自己的原創曲目，並於2018年初在紐約錄製了第一張大樂隊專輯。

 patrickluimusic



關家傑 | Alan Kwan

關家傑為香港爵士結他手、作曲家及教育工作者。2009年移居美國，於北德克薩斯大學修讀音樂，2015年更於紐約市立大學皇后學院完成音樂碩士(主修爵士演奏)，現活躍於香港、紐約、德克薩斯州、東京及台灣的各類演出。

 alankwanmusic



朱文長 | Tjoe Man Cheung

朱文長是一位在香港土生土長的音樂人。作為美國音樂家學院的校友，他除了是爵士及藍調結他手外，亦是經驗豐富的編曲及作曲家。

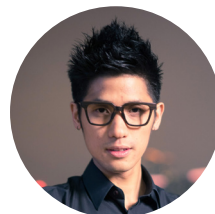
 Tjoemusic



黃彥康 | Nate Wong

黃彥康畢業於波士頓柏克萊音樂學院，是一位多才多藝的跨界音樂人，為香港著名歌手鄭秀文、美國鄉村組合 The Reeves Brothers 及盧森堡爵士三重奏 Dock in Absolute 擔任鼓手，亦帶領前衛爵士樂隊 Wong Way Down 演出。

🌐 www.natewongmusic.com 📱 [natewongmusic](#)



張駿豪 | Teriver Cheung

張駿豪是一位巡演全球的結他手兼作曲家。2015年回到香港，開始與無數音樂人、作曲家和藝術團體合作。目前是瞬·樂團的音樂總監，同時在香港教育大學擔任客席講師，亦於世界各地的音樂機構任教。

📱 [TeriverCheung](#)



蔡玟軒 | Kylie Estrela

蔡玟軒因其獨特的聲線的穿透力、述說故事的能力及與觀眾互動的幽默感而備受愛戴，成為爵士女伶。她自2015年起與編曲家及琴鍵手許彬融合作，創立樂隊倔強爵將，主打以爵士樂重塑粵語及華語流行曲。

📱 [KylieChoy821](#)



樊麗華 | Anna Fan

樊麗華是香港唯一的爵士女鼓手，畢業於波士頓伯克萊音樂學院。回港後帶領自己的爵士樂隊 Renfrew Group 於南亞進行巡演，並擔任爵士樂隊 maRK Quartet 的鼓手。除了舞台演出外，她還為眾多不同規模的敲擊樂合奏團編曲及創作敲擊樂曲。

📱 [AnnaFanHits](#)



鍾氏兄弟 | The Chung Brothers

香港一隊男子音樂組合，由口琴手鍾一匡 (Henry) 及歌手鍾一諾 (Roger) 兩兄弟組成，在爵士藍調、福音音樂及發燒天碟界均具影響力，更於2012年獲全球華語金曲獎「年度最佳爵士藝人」。

📱 [chungbros](#)



香港爵士大樂隊

星期六爵士大樂隊

領隊 | 廣濱尊久

成立年份 | 1990

成員人數 | 18

SNJO

SaturdayNight
JazzOrchestra

樂隊以每月一次，在星期六晚上於藝穗會的演出而聞名。

🌐 www.bbjf.org.hk 📱 [snjohk](#)



比士洛爵士樂團

領隊 | 趙家瑞

成立年份 | 1993

成員人數 | 17



全香港人班底的大樂隊，樂隊成立之初是以爵士的基礎 (Basic) 開始。其後以音譯「比士洛」為中文名。

📱 [BasicNotes](#)



Island Express Jazz Orchestra

音樂總監 | Michael Kurtz

成立年份 | 2010

成員人數 | 17



隊名「Island Express」源於樂隊喜愛的吉祥物——香港島獨有的電車「叮叮」。一趟電車旅程給予人們反思及欣賞生活中微小事物的機會，樂隊希望他們的音樂也能帶給觀眾同樣深刻的影響力。

🌐 www.iejho.hk 📱 [islandexpressjazz](https://www.facebook.com/islandexpressjazz)



Happy-Go-Lucky Big Band

領隊 | 松浦克彥

成立年份 | 2010

成員人數 | 18



樂隊深受傳奇爵士樂隊艾靈頓公爵樂團啟發，「Happy-Go-Lucky」的隊名靈感便是來自艾靈頓公爵的名曲《Happy Go Lucky Local》。

🌐 happy-go-lucky-bigband.com 📱 [HappyGoLuckyBigband](https://www.facebook.com/HappyGoLuckyBigband)



蜚聲色士風樂團

領隊 | 周振昌

成立年份 | 2011

成員人數 | 40



一隊以全色士風演奏的大樂隊。其英文隊名「FACE」是以下四個英文詞語的縮寫，其後以音譯「蜚聲」為中文名。

F — Friendship A — Achievement
C — Confidence E — Enjoyment

📱 [facesaxophoneensemble](https://www.facebook.com/facesaxophoneensemble)



Kong U Big Band

領隊 | 莫皓喬

成立年份 | 2014

成員人數 | 8



Kong U Big Band 是各本地大學當中首支成立的爵士大樂隊。樂隊致力為香港大學的爵士樂手建立一個平台，讓他們能分享對爵士樂的熱誠，同時培養港大社群對爵士樂的賞析能力。

📱 [kongubigband](https://www.facebook.com/kongubigband)



The Big BandExpress

領隊 | Oliver Cura

成立年份 | 2016

成員人數 | 23



最初由小型樂隊The BandExpress開始，因樂隊於一星期內極速組成而命名。兩年後，樂隊日益壯大，加入了更多管樂手，並以大樂隊制演奏，成為了今天的The Big BandExpress。

📱 [TheBandExpress](https://www.facebook.com/TheBandExpress)



Patrick Lui Jazz Orchestra

領隊 | 雷柏熹

成立年份 | 2018

成員人數 | 17

雷柏熹創立的爵士大樂隊，以演奏他自編自撰的樂章為主打。

📱 [patrickluimusic](https://www.facebook.com/patrickluimusic)



香港不乏爵士酒吧，讓大家可定期欣賞到現場的爵士樂演出。另外，康樂及文化事務署及本地一些藝團，如香港管弦樂團、香港小交響樂團、香港藝術節、Jazz World Live Series 等，亦會定期於大型演出場地舉辦不同的爵士樂音樂會，與本地及國際爵士樂手合作，推廣爵士樂。以下將介紹一些熱門的爵士樂場地：

香港島

藝穗會

地 址：中環下亞厘畢道2號

開放時間：視乎表演節目時間而定

場地奶庫是主要的拉闊音樂表演場地，富有彈性的場地設置可進行不同種類的音樂會，這裏不定期舉行爵士音樂會。



Peel Fresco Music Lounge

地 址：中環卑利街49號

開放時間：每天 20:00 — 03:00

除了定期舉辦公開即興合奏，還有爵士、藍調、搖滾和拉丁音樂樂隊輪流演出。



Blue Bar

地 址：中環金融街8號香港四季酒店大堂

開放時間：星期日至四 07:00 — 01:00

星期五至六 07:00 — 02:00

酒吧以藍色為主調，逢星期五和星期六於晚上8時舉行爵士之夜。



Sense 99

地 址：中環卑利街65至65A號2樓

開放時間：星期二至六 20:00 — 01:00

星期日 20:00 — 00:00

不定期舉辦爵士樂之夜及爵士大師班。



Salon 10

地 址：中環亞畢諾道10號

開放時間：星期二至六 18:00 — 01:00

酒吧每星期都有現場音樂表演，大多為爵士樂。



Visage One

地 址：中環荷李活道93號

開放時間：星期二至六 20:00 — 01:00

平日是一間理髮店，逢星期六會搖身一變成為爵士樂酒吧。



九龍

Ned Kelly's Last Stand

地 址：尖沙咀亞士厘道11A號

開放時間：每天 11:30 — 02:00

香港歷史最悠久的爵士樂酒吧，主打迪克西蘭爵士樂。



細蓉xs

地 址：太子荔枝角道135號地下

開放時間：視乎音樂節目時間而定

位於「雲吞麵」旅舍內，平日為旅舍的共享空間，每月兩次變身成爵士音樂會表演場地。



「Jazz-Go-Central, Jazz-Go-Fringe」計劃於2019年4月30日舉行「爵士時代II大派對：塵世樂園」，當晚7隊本地爵士樂隊於藝穗會多個場地演出，更安排了現場錄音及錄影。老師現可掃描QR Code下載檔案，並歡迎於課堂上播放，引導學生賞析爵士曲目。以下為歌曲簡介：

歌曲1：《Ain't Nobody's Business》

鍾一匡藍調三重奏

鍾一匡（口琴），Ram Cheung（主唱，木結他），Isaac So（滑音結他）

《Ain't Nobody's Business》是1920年代的經典藍調曲目，由Porter Grainger及Everett Robbins作曲，原屬輕歌舞爵士風格的編曲（Vaudeville Jazz-style），並於1922年首次由歌手Anna Meyers錄製。歌詞表達追求個人的自由選擇。這次樂隊即興演奏的版本，比原版較為抒情。

歌曲2：《Starlight》

Voyage爵士三重奏

朱文長（結他），Scott Dodd（低音結他），楊冠文（鼓）

《Starlight》是爵士結他手朱文長的原創作品，意念來自閃爍而充滿力量的星星。樂曲以16個小節的結他獨奏開始，朱文長用優美的旋律描述一個人凝望天際，享受夜空的寧靜。然後低音結他及鼓聲加入伴奏，音樂輕快起來，就像形容遠望天空一段時間後，發現了漫天星星的喜悅。在變奏後，結他和低音結他分別即興演奏，像沉醉在星光中思緒飛揚。最後結他再次演奏主旋律作結束，一切復歸平靜。

歌曲3：《Waiting》

羅尚正爵士四重奏

羅尚正（鋼琴），張駿豪（結他），Sylvain Gagnon（低音大提琴），陳衍光（鼓）

《Waiting》是當代爵士鋼琴家Richard Sussman的作品，收錄於Richard Sussman五重奏《Live at Sweet Rhythm》(2010)專輯中。歌曲充滿硬式咆哮（Hard Bop）的風格，且具有特出及節奏感強的旋律。這次演奏的四重奏版本，以結他取代小號和色士風。

歌曲4：《The Most Beautiful Smile》

雷柏熹爵士四重奏

雷柏熹（鋼琴），Paulo Levi（色士風），Scott Dodd（低音大提琴），Andy Gander（鼓）

《The Most Beautiful Smile》為雷柏熹的原創爵士抒情歌曲，主旋律部分是變換節拍（Mixed Meters，即每小節均轉換拍子），即興部分則是3/4拍。另有一段5/4拍的插曲，以及一段低音大提琴的即興尾奏（Outro）。歌曲的和聲簡單，但包含了一些非傳統的和弦進程（Chord Progression）。

歌曲5：《明天我要嫁給你》

廣東爵士組合「倔強爵將」

蔡玟軒（主音），許彬融（琴鍵），徐樂心（口琴），郭永熹（小號），陳錦明（低音結他），冼嘉湧（鼓）

「倔強爵將」主打以爵士樂重塑粵語及華語流行曲。領隊兼主唱蔡玟軒挑選了《明天我要嫁給你》一出生香港的台灣歌手周華健的名曲，再交由編曲許彬融改編成爵士曲風，為這首歌增添神秘而又調皮的感覺。

歌曲6：《Satin Doll》

Happy-Go-Lucky Big Band

領隊：松浦克彥

《Satin Doll》由艾靈頓公爵及Billy Strayhorn於1953年所寫，由艾靈頓公爵樂團演奏的純音樂版本在推出後大受歡迎。其後Johnny Mercer為歌曲作詞，人聲版本首次於1963年被歌手Ella Fitzgerald及鋼琴手Count Basie灌錄，成為爵士樂標準曲。艾靈頓公爵於其音樂會中經常使用此曲作結。歌曲開首使用了ii—V—I和弦進程，於爵士曲目中十分普遍，另外此曲還運用了一些非傳統的和弦。這次是演奏大樂隊的純音樂版本。

歌曲7：《Fly Me to the Moon》

星期六爵士大樂隊

指揮：廣濱尊久，主音：余仲堂

《Fly Me to the Moon》原是由Bart Howard寫於1954年的一首圓舞曲。樂曲經過各種不同的版本改編後，最廣為人知的就是搖擺樂風格及巴薩諾瓦風格的改編，而最有名的就是1964年由Quincy Jones編曲，老牌歌手Frank Sinatra與Count Basie大樂隊合作的搖擺版本，收錄於《It Might as Well Be Swing》專輯中。當時美國正推行阿波羅10號的登月計劃，故這首歌推出之後大受歡迎，甚至成為那年代的代表曲。自此它便成為一首炙手可熱的爵士樂標準曲。

下載錄音檔案
(mp3及mp4格式)



第一張爵士樂唱片

世上第一張爵士樂唱片《Livery Stable Blues》是由白人樂手組成的 Original Dixieland Jass Band 於1917年錄製。這隊樂隊於新奧爾良組成，1916年到紐約一家餐廳表演後，旋即風靡紐約音樂圈，故 Victor Talking Machine Company 趁他們當紅之際，在1917年初為這支樂隊錄音。

此JAZZ不同彼JAZZ！為甚麼爵士舞配的不是爵士樂？

爵士舞源自芭蕾舞，是芭蕾舞與嘻哈舞的結合。這種舞蹈並不是因為用爵士樂作配樂而稱為 Jazz，而是它和爵士樂一樣起源於黑人，並同樣在1880至1900年間開始興起，而且爵士舞要表達的熱情亢奮和咆哮爵士樂有相似之處，所以這種舞蹈就借用了「爵士」一詞。

餐廳內播放爵士樂，可提高顧客的平均消費

有報導指，2003年有研究人員進行實驗，在悉尼的一間餐廳裏分別播放輕音樂、古典樂、流行樂和爵士樂，然後分析這4種音樂對平均消費的影響。結果發現，播放背景音樂的時候，至少可增加顧客15%的消費。而當中播放爵士樂的效果最好，可提高27%的消費。

泰皇也是爵士樂家！？

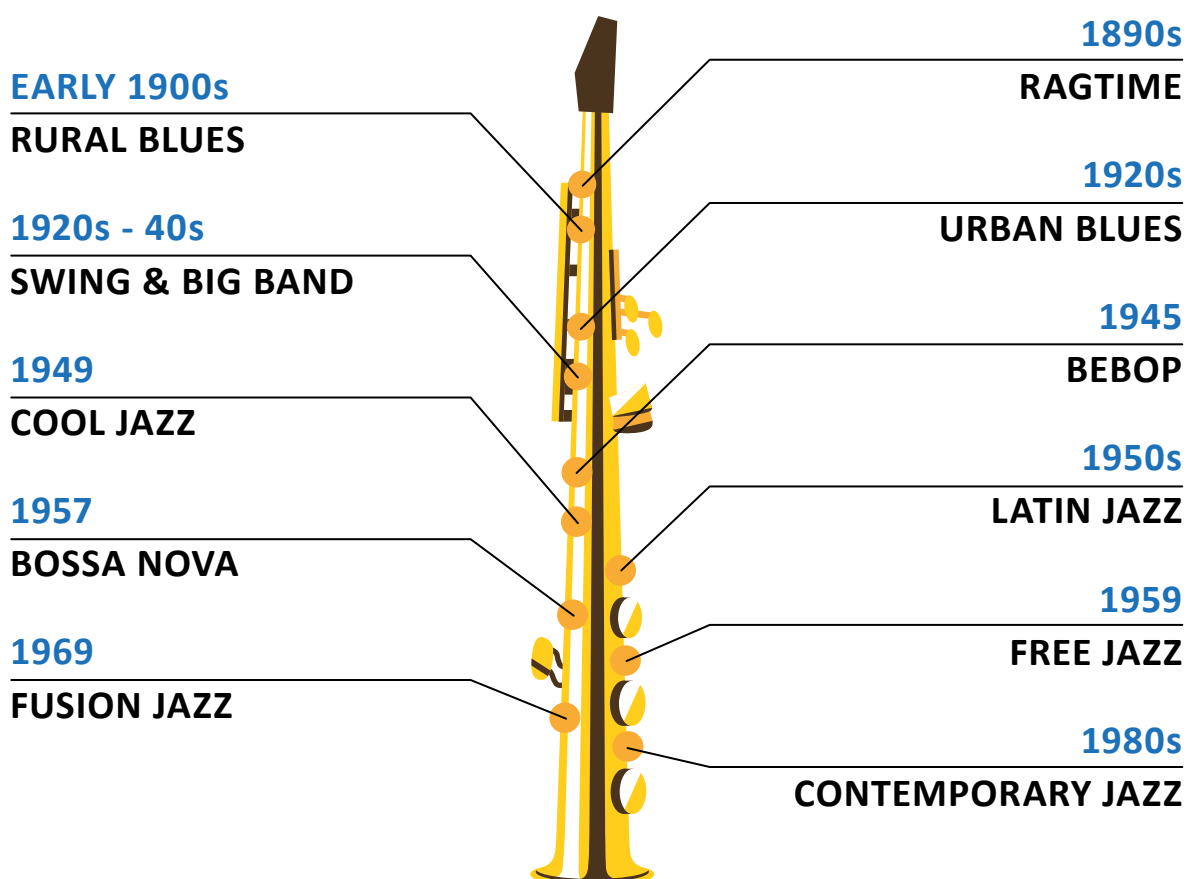
泰皇拉瑪九世蒲眉蓬 (Bhumibol Adulyadej) 多才多藝，他不僅是爵士色士風樂手，還會演奏單簧管、小號、結他和鋼琴，同時更是一名作曲家。蒲眉蓬能演奏迪克西蘭和新奧爾良爵士樂 (New Orleans Jazz) 兩種風格的樂曲。他在瑞士留學，1950年返回泰國後組織了爵士樂團，不時演出。他一生共有48首作品，主要為爵士樂，但亦包括進行曲、圓舞曲及泰國愛國歌曲。

Section 1



Jazz music developed from ragtime and the blues. It originated in the late 19th century in New Orleans in the USA. The music was initially played by African slaves to pass the time during and after work, or for religious purposes.

Following the liberation of slaves, jazz evolved tremendously and its popularity boomed in the early 20th century. The music followed African Americans as they migrated from the south to northern cities such as New York and Chicago, and eventually to the west coast. Over the years, jazz went through various social changes and incorporated different musical styles. In each stage, musicians introduced new ideas and various sub-genres have developed:



JAZZ – FROM ADJECTIVE AND VERB TO NOUN

Before the term “jazz” became the name of the genre, it was initially an adjective or a verb related to the quality of the music. For example, the phrase “Jazz it up” was a request or instruction to players to play more tightly to the rhythm, with more Swing.

As jazz became more popular, more definitions of the word emerged. The German music critic Joachim-Ernst Berendt defined jazz as “a form of art music which originated in the United States through the confrontation of the Negro with European music”. He added that it “involves a spontaneity and vitality of musical production in which improvisation plays a role, and contains a sonority and manner of phrasing which mirror the individuality of the performing jazz musician”.

Later, American musicologist Travis Jackson offered a broader definition that encompassed different eras of jazz: “It is music that includes qualities such as Swing, improvising, group interaction, developing an ‘individual voice’, and being open to different musical possibilities.”

Jazz music has four key elements:
Swing, syncopation, improvisation and a distinctive voice.

SWING

“Swing” refers to both the rhythmic impetus of jazz music and the Swing era. It’s the rhythmic momentum that makes you want to dance or snap your fingers, because the musicians play an even rhythm in an uneven fashion. Swing music was developed in the United States, dominating the music scene from the mid-1930s to the mid-1940s, a period known as the Swing era.

The big band was the iconic medium of the Swing era. Swing music can also be played by 4- to 6-piece jazz bands.

SYNCPATION

Syncopation goes hand in hand with Swing, each complementing the other and giving the music its momentum. In classical music, the first and third beats in a 4/4 time signature are considered to be the strong beats, whereas in jazz, the accents go on the weak beats: the second and fourth beats, or even the beats between beats.

IMPROVISATION

Improvisation refers to the spontaneous melodies and phrases that players play in their solos, or even in the original melody. The same tune can be played differently every time it is performed, even by the same musician.

DISTINCTIVE VOICE

With improvisation, each musician develops his or her own unique voice and style. Accomplished musicians can be recognised immediately, based solely on the style of their playing in terms of the tone, rhythmic sense, harmonic changes and improvisational styles. For example, American jazz trumpeter Miles Davis used the Harmon mute to create a unique sound, while American pioneer jazz percussionist Papa Jo Jones was one of the first drummers to promote the use of brushes on drums and to shift the role of timekeeping from the bass drum to the hi-hat cymbal.

As mentioned earlier, jazz incorporated many different styles of music, and various sub-genres have developed over the years. The 11 jazz sub-genres, as listed on P.29, are (Follow the YouTube links for audio references) :

RAGTIME

- The earliest genre of jazz, taking the form of piano solo pieces
- Popular in the late 19th and early 20th centuries
- Contains a very limited degree of improvisation, with the music being composed and notated in a similar way to classical music
- Has many layers of rhythms overlaid upon one another
- Features the dominant trait of syncopation, i.e., putting the accents on the weak beats and in unexpected places
- Notable musicians: Buddy Bolden, James P. Johnson

🔊 The Entertainer youtu.be/fPmruHc4S9Q

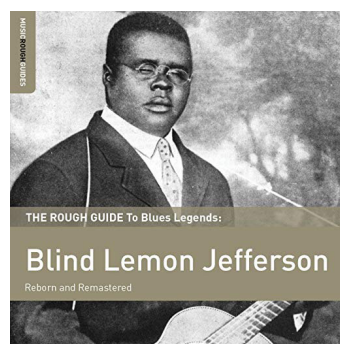


RURAL AND URBAN BLUES

Rural Blues

- Originated in the early 1900s, usually played or sang by African slaves
- Predominantly features a singer with a guitar
- Depicts life in the rural areas of the United States
- Is sung with a nasal voice
- Notable musicians: Blind Lemon Jefferson, Mississippi John Hurt

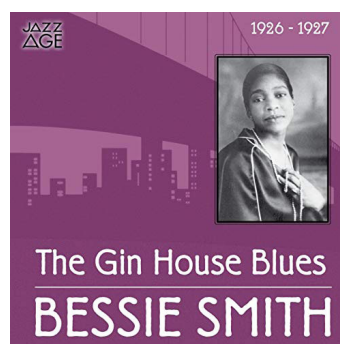
🔊 Match Box Blues 🎧 Rough Guide To Blind Lemon Jefferson
youtu.be/JXC1jjRCXtg



Urban Blues

- Developed from Rural Blues in the 1920s
- Features a female vocalist with a small band or piano accompaniment
- Depicts the troubles of urban life: sex, jail, alcohol, drugs, man troubles, violence, death
- Is sung with the use of melisma and moaning
- Glamorous costumes symbolise women's freedom of expression
- Notable vocalists: Bessie Smith, Ruth Brown

🔊 Lost Your Head Blues 🎧 The Gin House Blues
(Original Recordings, 1926 - 1927) youtu.be/dYsGYWQT690



SWING & BIG BAND

- Rose in popularity in the 1920s in Chicago, after jazz musicians moved there
- A product of the financial boom after the Great Depression
- Music for ballroom parties, for people to dance to
- Spread rapidly with the aid of television, film and radio
- Features a medium-to-fast tempo with a Swing feel
- Big bands were the iconic medium of the Swing era, and the medium slowly became a synonym for the genre
- Notable musicians/bands: Louis Armstrong, Benny Goodman, Count Basie Orchestra, Duke Ellington Orchestra

🔊 Take the "A" Train 🎧 Swingin' With the Duke
youtu.be/cb2w2m1JmCY



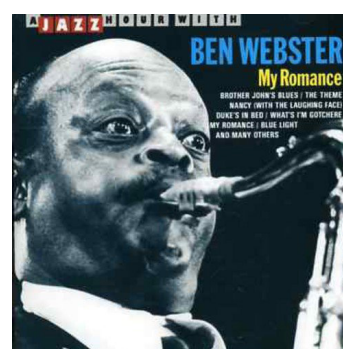
BEBOP

- Minton's Playhouse - The birthplace of Bebop
 - Originated in the 1940s in New York as a genre for musicians themselves
 - Was a declaration against jazz becoming commodified as public entertainment
 - Was played by small groups featuring drums, bass, piano and a soloist (usually trumpet or saxophone)
 - Melodies are often angular, unsingable, chromatic, and written in complex rhythms
 - Became the primary language of all jazz genres
 - Notable musicians: Charlie Parker, Dizzy Gillespie, Bud Powell
- 🔊 A Night in Tunisia 🎧 The Genius of Charlie Parker #3, Now's The Time youtu.be/lxH83kmjpyw



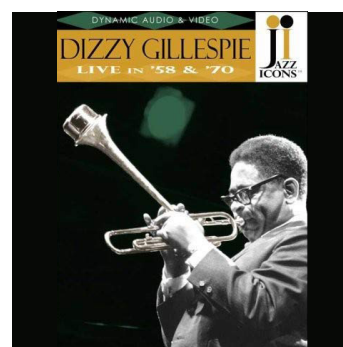
COOL JAZZ

- Originated in the late 1940s on the West coast and became popular in the 1950s
 - Miles Davis's *Birth of the Cool* in 1957 marked the birth of the genre
 - Was a response to Swing and Bebop
 - Takes a minimalistic approach that focuses on orchestration and arrangement
 - Features a limited amount of improvisation
 - Portrays a sense of calm and melancholy
 - Employs less overtones and trills
 - Notable musicians: Miles Davis, Stan Getz, Gil Evans, Dave Brubeck, Chet Baker
- 🔊 My Romance 🎧 My Romance youtu.be/mgBdid4aFgl



LATIN JAZZ

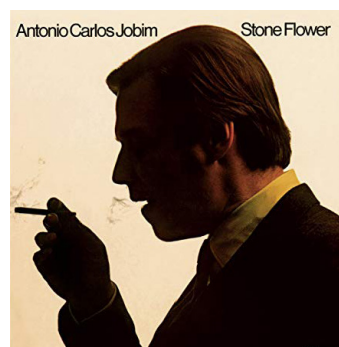
- Became popular in the 1940s as jazz spread to Latin-American countries such as Spain, Portugal and Cuba
 - Incorporates elements of West African music
 - Uses the Latin "clave" (pronounced clah-vay) rhythm as the backbone
 - Features a wide variety of percussion instruments
 - Is highly energetic and rhythmic
 - Notable musicians: Dizzy Gillespie, Michel Camilo, Pedrito Martinez
- 🔊 Manteca 🎧 Jazz Icons: Dizzy Gillespie Live in '58 and '70 youtu.be/A5tRGMHfKrE



BOSSA NOVA

- Developed and popularised in the 1950s
- A combination of Brazilian Samba dance music and Cool Jazz
- Creates an intimate, relaxed, gentle atmosphere
- Explores the themes of love and loss
- Features a continuous, even, 8th/16th rhythm instead of the common Swing rhythm
- Notable musicians: Antônio Carlos Jobim (the “father” of Bossa Nova), João Gilberto

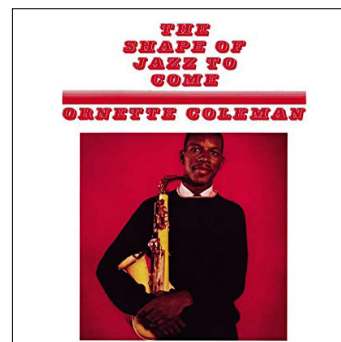
🔊 Brazil 🎧 Stone Flower youtu.be/ikutCJd13cM



FREE JAZZ

- Saxophonist Ornette Coleman’s album *The Shape of Jazz to Come* in 1959 marked the birth of Free Jazz
- Musicians attempted to change or break down jazz conventions, such as regular tempos, tones and chord changes
- The dependence on a fixed and pre-established form and structure was eliminated
- The role of improvisation is correspondingly increased, either in groups or by taking turns
- Introduced new orchestrations, e.g., 2 bassists in a band
- Notable musicians: Ornette Coleman, John Coltrane

🔊 Lonely Woman 🎧 The Shape of Jazz to Come
youtu.be/DNbD1JH344



FUSION JAZZ

- A result of the invention of the synthesizer and other music technologies in the late 1960s
- Miles Davis’s first attempt to integrate synthesized keyboards into his album *In a Silent Way* in 1969 marked the birth of the genre
- Musicians experimented with bringing in more elements from different rising genres such as Rock & Roll and Funk, and many other exotic styles of music such as Indian and Latin music
- Integrated more electric instruments such as the electric piano, electric keyboard, MIDI synthesizer, electric guitar and electric bass
- Rhythm- and groove-driven
- Notable musicians/groups: Miles Davis, Herbie Hancock, Weather Report, Chick Corea

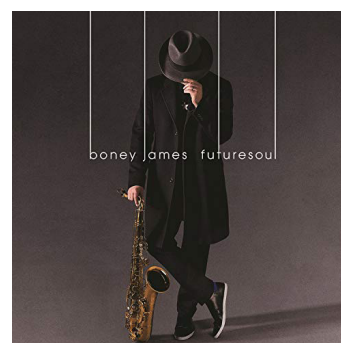
🔊 Shhh/Peaceful 🎧 In a Silent Way youtu.be/WiZnmLOcHEg



CONTEMPORARY JAZZ

- Originated from Fusion Jazz, as some musicians chose to produce soft, gentle and accessible jazz music instead of classic jazz. It started in the 1980s, catering to the market’s need for popular music
- Lacks “Swing” elements and contains only a very limited degree of improvisation
- Notable musicians: Kenny G, Boney James, Grover Washington, Jr., Keiko Matsui

🔊 Fortuneteller 🎧 Futuresoul youtu.be/VILL9jHOM_o



There is a close relationship between classical music and jazz.
This is particularly seen in the following elements:

RHYTHM

- Jazz is known for its free rhythms, but some genres, especially Dixieland Jazz, have strict rhythms, similar to classical music.
- Dixieland Jazz tunes are often marches and are therefore written in 2/4 or 4/4, with the accent on the first and third beats, as in classical music.
- Jazz and classical music also share the use of syncopation, although jazz uses it predominantly.

STRUCTURE

- With the exception of Free Jazz, most jazz pieces can be analysed according to classical-music theory.
- Jazz songs are often strophic (A, A, A) or in popular song form (verse-chorus).
- Instrumental jazz often uses the theme and variation form, or in some cases can even be read in sonata form. For example, the jazz standard *Waltz for Debby* follows the classic jazz format: Head → Variation → Solo → Head, which can be read similarly to a sonata form.

STYLE AND MUSICAL KNOWLEDGE

- Basso Continuo, a form of musical accompaniment used in the Baroque period, was applied in almost all genres of music in improvising the accompaniment.
- Many musicians who originally played classical moved over to jazz. American jazz pianist Art Tatum famously told his piano students to study Bach in order to become better jazz musicians, due to the technicality and tonal sensitivity of Bach's pieces.
- The counterpoint in Bach's pieces creates a more beautiful polyphonic texture, which is essential in a jazz ensemble.
- Bill Evans was originally a classical pianist before he became a jazz pianist, and his smooth performance style was evidence of his classical training and influences from impressionism in classical music. His jazz performance style was influenced by Claude Debussy and Maurice Ravel. His work *My Foolish Heart* is one example.

A jazz band is normally made up of a rhythm section and a horn section. A standard rhythm section has a pianist, a double bassist and a drummer. In large jazz ensembles and some small bands, a guitarist is added. A horn section comprises woodwind and brass sections, playing the melodies and the main accompaniment of the pieces.

A jazz band usually has a leader. The size of jazz bands varies, ranging from a trio to a quartet to a large ensemble. In a large-scale jazz band there will be multiple musicians playing a given instrument. Some may include a vocalist; some are just instrumental bands.

Here are the most common jazz-band orchestrations:

JAZZ TRIO

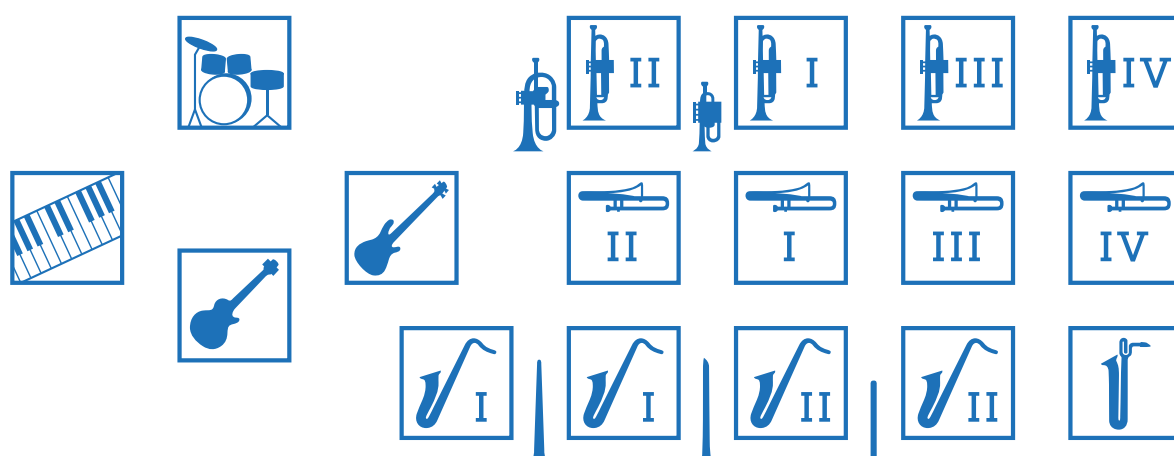
The basic instrumentation of a jazz trio normally consists of a pianist, a double bassist and a drummer. Other types of trios include:

- the “drummer-less” trio, which the drummer is replaced by a horn (saxophone or trumpet) or guitar player;
- the jazz trio with a horn player (saxophone or trumpet), a double bassist and a drummer. The lack of a chordal instrument means that the horn player and the double bassist have to imply the changing harmonies with their improvised lines.

JAZZ QUARTET

Jazz quartets typically add a horn (the generic jazz name for saxophones, trombones, trumpets or any other wind or brass instrument commonly associated with jazz) to the basic instrumentation of a jazz trio.

JAZZ BIG BAND



A big band normally has 10 to 25 musicians, including saxophone players, trumpeters, trombone players, a vocalist and rhythm-section players. Later, a standard 17-piece Big Band was developed. It consists of four sections, with 5 saxophones (usually 2 Alto, 2 Tenor, 1 Baritone), 4 trumpets, 4 trombones (usually including 1 bass trombone), and a rhythm section of piano, guitar, double bass/bass, and drums.

The pieces played by big bands are mostly rearranged. Improvisation is very uncommon, as bands play according to written charts, so musicians improvise only when this is explicitly indicated in the charts.

Section 2



***Take the "A" Train* (Recording in 1941) Duke Ellington Orchestra**

Written by Billy Strayhorn in 1939, *Take the "A" Train* is the poster child for the Big Band Swing era and the signature tune of Duke Ellington Orchestra.
(Follow the YouTube link on P.31 for reference)



***Ella and Louis* (1956) Ella Fitzgerald and Louis Armstrong**

Classic vocal jazz music. Ella Fitzgerald was one the most significant jazz vocalists of the 20th century and is still often referred to as "The First Lady of Jazz".



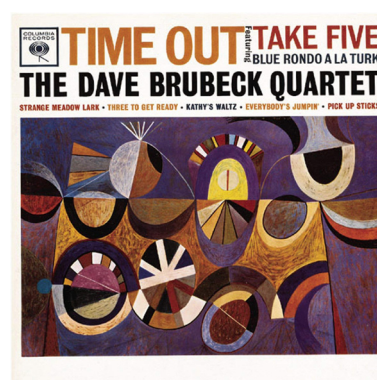
***Birth of the Cool* (1957) Miles Davis**

An aptly named album, marking the beginning of Cool Jazz.



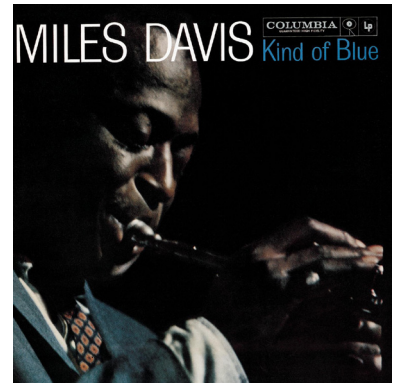
***Time Out* (1959) Dave Brubeck Quartet**

The signature Cool Jazz album, *Take Five* has become a jazz standard.



***Kind of Blue* (1959)** **Miles Davis**

The best-selling jazz album of all time. It had a significant influence on jazz, rock and classical genres.



***Chega De Saudade* (1959)** **João Gilberto**

The first Bossa Nova album.



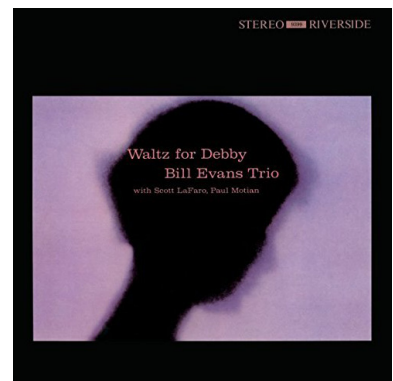
***Giant Steps* (1960)** **John Coltrane**

A remarkable Bebop album, with many pieces becoming etudes for jazz saxophone players.



***Waltz for Debby* (1962)** **Bill Evans Trio**

Bill Evans was honoured as one of the best jazz pianists ever. *Waltz for Debby* is one of his most renowned works.



***Head Hunters* (1973)** **Herbie Hancock**

A signature Fusion Jazz album.



***The Jazz Singer* (1927)**

An American musical drama, telling the fictional story of the young Jakie Rabinowitz, who wants to become a jazz singer despite his Jewish family background. It was the first film with synchronised music and pictures.



***Whiplash* (2014)**

This drama tells the story of a talented young jazz drummer who reaches high levels of skill after intense, diligent practice. It is an inspiring yet also cautionary tale about the training and sacrifices that must be endured by anyone who wants to pursue a career as a professional jazz musician.



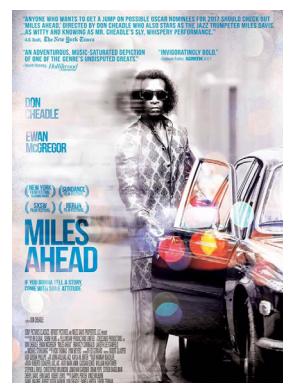
***Born to Be Blue* (2015)**

A drama about the life of the legendary trumpeter Chet Baker.



***Miles Ahead* (2016)**

A biographical film about the jazz master Miles Davis.



***La La Land* (2016)**

This American romantic comedy tells the story of a jazz pianist and an aspiring actress who chase their dreams and look for love in Los Angeles.



All professional jazz musicians are familiar with many very popular jazz pieces. These pieces are called jazz standards. Playing jazz might be difficult for students, especially when it comes to improvisation. To suit the students' level of skill, below are four pieces that they can practise. The pieces all have standard arrangements and are thus easier for beginners to learn.

Livery Stable Blues

composed by Ray Lopez & Alcide Nunez

The first piece to be categorised as jazz. It features steady pulses and imitations of animal sounds.

🔊 Livery Stable Blues

By Original Dixieland Jass Band

youtu.be/9chC3kBiDdQ



Take the "A" Train

composed by Billy Strayhorn

This famous piece from the Big Band Swing era is relatively simple in terms of its rhythm.

(Follow the YouTube link on P.31 for reference)

Caravan

composed by Duke Ellington & Juan Tizol

Another piece from the Swing Big-Band era, with Latin elements that add much interest to the music.

🔊 Caravan

🎵 Money Jungle

By Duke Ellington, Charlie Mingus, Max Roach

youtu.be/ErfIgkir2H4



Billie's Bounce

composed by Charlie Parker

A classic Blues piece with a simple structure and a repetitive melody.

🔊 Billie's Bounce

By Charlie Parker All Stars

youtu.be/S4mRaEzwTYo



Overall, in terms of their technical requirements and levels of sophistication, Dixieland Jazz tunes or pieces from the Big Band Swing period are more suitable for students. Even if the students cannot improvise, their accurate, effective performance of the music will not be affected. For those with higher levels of ability, Cool Jazz can also be considered. Teachers can try to cultivate their students' interest in improvisation by providing instructions or online resources, encouraging the students to create their own music.

Section 3



Jazz in Asia is not a new phenomenon. It has a long history, especially in colonial port towns such as Jakarta in Indonesia and Shanghai in China. The popularity of jazz in Hong Kong has grown significantly over the past 10 years.

In fact, Shanghainese Shidaiqu (時代曲), a fusion of classical Chinese music and American jazz, has been popular in Hong Kong since the 1940s or even earlier. It was a home-grown style of jazz in China. However, during the Chinese civil war and the Cultural Revolution, performing or even listening to jazz was forbidden in China, so many musicians fled Shanghai to resettle in Hong Kong.

Two famous jazz songs that were popular in Hong Kong during that era were:

ROSE, ROSE, I LOVE YOU (玫瑰玫瑰我愛你)

Yao Lee (姚莉) (original Mandarin version, 1940): youtu.be/_-vv-tgoab0

Frankie Laine (English version, 1951): youtu.be/xpEGTSed1lI

Anita Mui (梅艷芳) (Cantonese version, 1989): youtu.be/JcU8kQ3hdG8

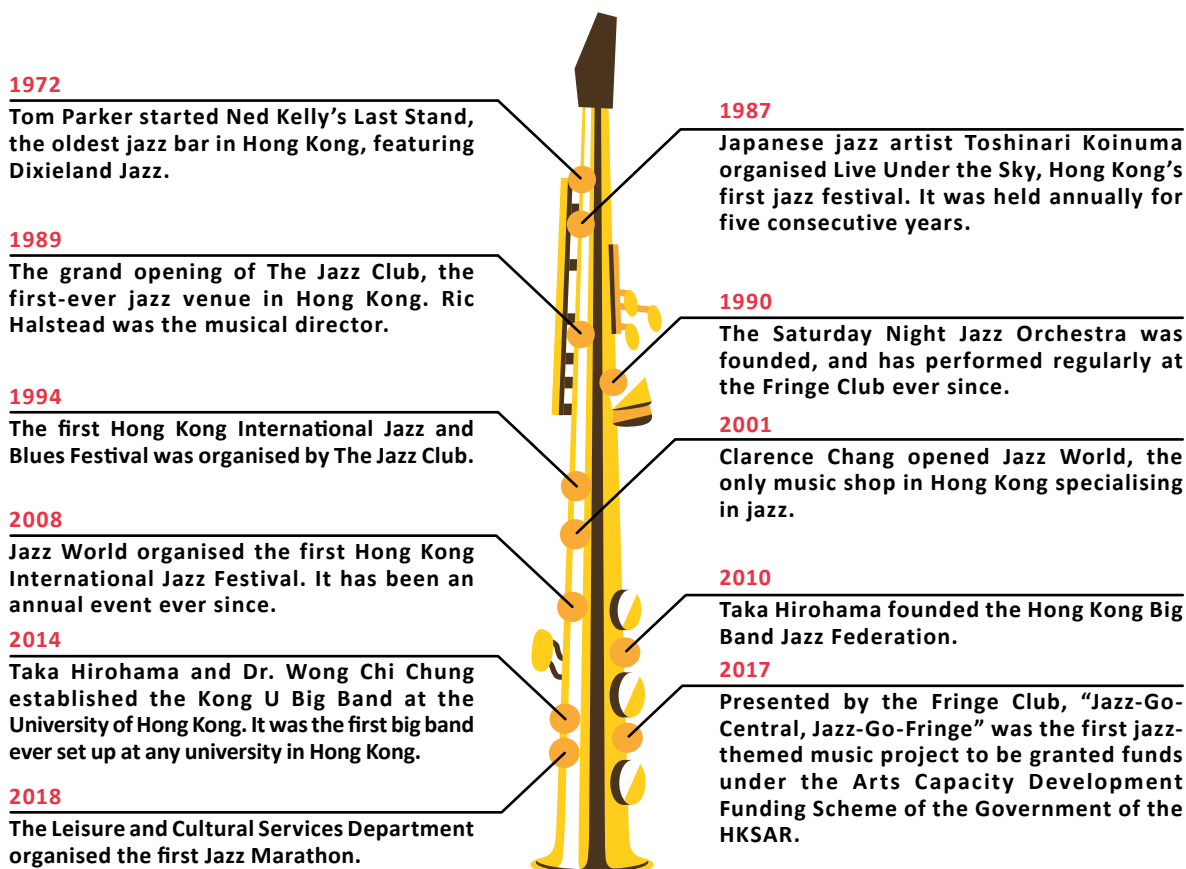
SHANGHAI NIGHTS (夜上海)

Zhou Xuan (周璇) (original Mandarin version, 1949): youtu.be/adZTK8tCL3s

Cantonese pop, being partly a descendant of Shidaiqu, retains some jazz influences, although these are overshadowed by the influence of British pop. However, Cantopop songs, especially in the 1980s, would often use jazz harmonies or instruments.

Jazz in Hong Kong is gradually becoming more popular, with increasing sponsorship by the government.

THE DEVELOPMENT OF JAZZ IN HONG KONG



If you wish to understand the artform, it's essential to listen to live jazz performances. In fact, there is a growing community of jazz musicians in Hong Kong who have formed different groups, including various ensembles and big bands that perform regularly in bars and live venues in Hong Kong.

Below are lists of some renowned local jazz musicians, jazz big bands and jazz venues in Hong Kong. Teachers and students who are interested in jazz really should check them out!

HONG KONG JAZZ LEGENDS

Ted Lo

Hong Kong jazz grandmaster and pianist. A graduate of Berklee College of Music in Boston in 1976, Ted Lo returned to his homeland of Hong Kong in 1996 to pursue a diverse career as a musician, educator, composer, arranger and producer in jazz and many other genres. His latest music arrangement, AGA's *Nights Without You*, combines elements from Big-Band Jazz and pop songs.

 [Ted.Lo.Jazz](#)



Eugene Pao

Hong Kong's jazz guitar master. Over the past three decades, Eugene Pao has truly established himself as Hong Kong's premier jazz guitarist. As a composer, he has contributed music to countless TV commercials, and his film soundtrack for *This Thing Called Love* was nominated for Best Original Score at the Hong Kong Film Awards.

 [eugenepao.com](#)



HONG KONG EMERGING JAZZ ARTISTS

Patrick Lui

Patrick Lui is an award-winning pianist, keyboardist, composer, arranger and producer. He has performed in many cities around the world, and has appeared in many music festivals. In recent years, he founded his own jazz orchestra, which plays his original Big-Band works. In early 2018, he finished recording an album of his own Big-Band compositions in New York.

 [patrickluimusic](#)



Alan Kwan

Alan Kwan is a jazz guitarist, composer and educator. In 2009 he moved to the United States to study music at the University of North Texas, and in 2015, he completed his Master's of Music in Jazz Performance at the Queens College in New York. He has performed a wide variety of gigs in Hong Kong, New York, Texas, Tokyo and Taiwan, with many renowned musicians.

 [alankwanmusic](#)



Tjoe Man Cheung

Tjoe Man Cheung is a leading Hong Kong-born-and-bred musician. This alumnus of Musicians Institute is a favoured sideman in the pop-music scene, a talented jazz and blues guitarist, and a prolific arranger and composer.

 [Tjoemusic](#)



Nate Wong

A graduate of Berklee College of Music in Boston, Nate Wong is a versatile crossover musician who is involved in many different music scenes and performs regularly with megastars Sammi Cheng, American country outfit The Reeves Brothers and Luxembourg jazz trio Dock in Absolute. He also leads his own jazz band, Wong Way Down. www.natewongmusic.com [f natewongmusic](https://www.facebook.com/natewongmusic)



Teriver Cheung

Jazz guitarist and composer Teriver Cheung has frequently collaborated with musicians such as Latin Grammy Award winner Eddie Gómez, Billy Drummond, Jean-Michel Pilc, George Garzone and Antonio Hart. He is the music director of Ensemble Transience and a guest lecturer for the Education University of Hong Kong. He had also hosted music workshops and clinics worldwide. [f TeriverCheung](https://www.facebook.com/TeriverCheung)



Kylie Estrela

Kylie Estrela is known for her unique and versatile voice, her heartfelt interpretations and her sense of humour in interacting with her audiences. Since 2015, Kylie has promoted the concept of “jazzified Cantopop” with arranger Bernard Hui. Later she established her own band Gwat6 Koeng5, featuring some exciting experimental and redefined, jazzified Cantopop and Mandopop. [f KylieChoy821](https://www.facebook.com/KylieChoy821)



Anna Fan

The only female jazz drummer in Hong Kong, Anna Fan graduated from Berklee College of Music in Boston. After returning to Hong Kong, she led her jazz group Renfrew Group, which toured in South Asia. She is also the drummer of jazz band maRK Quartet. As well as performing, Anna has also arranged and composed music for percussion ensembles of various sizes. [f AnnaFanHits](https://www.facebook.com/AnnaFanHits)



The Chung Brothers

The Chung Brothers is an award-winning musical group formed by brothers Henry and Roger Chung in Hong Kong. Henry, a blues harmonica player, was named one of the “Top Jazz/Blues Artists” in the United States by *The Washington Post*, while Roger is a multiple-award-winning vocalist. They compose, write and produce their own works. [f chungbros](https://www.facebook.com/chungbros)



JAZZ BIG BANDS IN HONG KONG

Saturday Night Jazz Orchestra

Leader | Taka Hirohama

Year Founded | 1990

No. of Members | 18

SNJO

The band is famed for its once-a-month Saturday-night gigs at the Fringe Club.

SaturdayNight
JazzOrchestra

www.bbhf.org.hk [f snjohk](https://www.facebook.com/snjohk)



Basic Notes Jazz Big Band

Leader | Danny Chiu

Year Founded | 1993

No. of Members | 17



The band started from the very basics of jazz. All the members are local musicians.

[f BasicNotes](https://www.facebook.com/BasicNotes)



Island Express Jazz Orchestra

Musical Director | Michael Kurtz Year Founded | 2010

No. of Members | 17



The name “Island Express” refers to the band’s beloved mascot: the “Ding Ding” trams that run on Hong Kong Island. Taking a tram ride gives people a chance to reflect on and appreciate the simple things in life, and the band-members hope their music offers audiences the same modest but profound message.

🌐 www.iejo.hk 📘 [islandexpressjazz](https://www.facebook.com/islandexpressjazz)



Happy-Go-Lucky Big Band

Leader | Kenny Matsuura

Year Founded | 2010

No. of Members | 18



The band is influenced by the legendary Duke Ellington Orchestra. Its name is inspired by one of Ellington’s works, *Happy Go Lucky Local*.

🌐 happy-go-lucky-bigband.com 📘 [HappyGoLuckyBigband](https://www.facebook.com/HappyGoLuckyBigband)



FACE Saxophone Big Band

Leader | Ken Chow

Year Founded | 2011

No. of Members | 40



The only saxophone big band in Hong Kong. “FACE” is an acronym of the following four words:

F – Friendship A – Achievement

C – Confidence E – Enjoyment

📘 [facesaxophoneensemble](https://www.facebook.com/facesaxophoneensemble)



Kong U Big Band

Leader | Brian Mok

Year Founded | 2014

No. of Members | 8



Kong U Big Band is the first big band ever set up at any university in Hong Kong. It strives to be a platform for jazz players at the University of Hong Kong (HKU) to share their passion for this musical genre and to promote the appreciation of jazz music among the HKU community.

📘 [kongubigband](https://www.facebook.com/kongubigband)



The Big BandExpress

Leader | Oliver Cura

Year Founded | 2016

No. of Members | 23



The band grew out of The BandExpress, a small band that was named because of its speedy formation – it was founded within just one week. Two years later, the band grew bigger, with additional horns. Whenever the band plays in a Big-Band setting, it becomes The “Big” BandExpress.

📘 [TheBandExpress](https://www.facebook.com/TheBandExpress)



Patrick Lui Jazz Orchestra

Leader | Patrick Lui

Year Founded | 2018

No. of Members | 17

Patrick Lui’s big band plays his original compositions and arrangements.

📘 [patrickluimusic](https://www.facebook.com/patrickluimusic)



There is no shortage of jazz bars in Hong Kong, so you can enjoy live jazz performances on a regular basis. In addition, the Leisure and Cultural Services Department and some local arts organisations such as the Hong Kong Philharmonic Orchestra, the Hong Kong Sinfonietta, the Hong Kong Arts Festival, and the Jazz World Live Series present regular jazz concerts with local and international jazz musicians.

Here are some of the main live-jazz venues in Hong Kong:

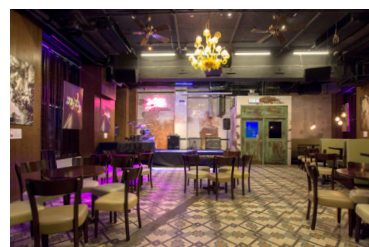
HONG KONG ISLAND

The Fringe Club

Address: 2 Lower Albert Road, Central

Opening Hours: Depends on the programme

The Fringe Dairy is the Fringe Club's main venue for live music. The setting is flexible, so many different kinds of shows – ranging from classical to jazz – can be held there.



Peel Fresco Music Lounge

Address: 49 Peel Street, Central

Opening Hours: Mon – Sun (20:00 – 03:00)

The bar frequently hosts renowned artists from the Hong Kong jazz scene, and also promotes young talents, offers jam sessions and showcases visiting international artists.



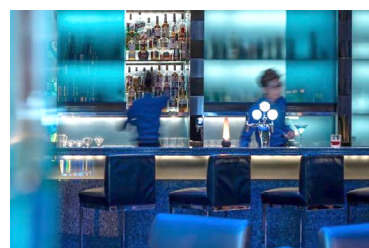
Blue Bar

Address: Four Seasons Hotel Lobby, 8 Finance Street, Central

Opening Hours: Sun – Thu (07:00 – 01:00)

Fri – Sat (07:00 – 02:00)

Blue is the main theme of the bar, with live jazz evenings from 8pm on Friday and Saturday nights.



Sense 99

Address: 2/F, 65 - 65A Peel Street, Central

Opening Hours: Tue – Sat (20:00 – 01:00)

Sun (20:00 – 00:00)

This bar hosts occasional live jazz performances and jazz masterclasses.



Salon 10

Address: 10 Arbuthnot Road, Central

Opening Hours: Tue – Sat (18:00 – 01:00)

Live music performances, mostly jazz gigs, are held every week.



Visage One

Address: 93 Hollywood Road, Central

Opening Hours: Tue – Sat (20:00 – 01:00)

This venue is a hairdressing salon on weekdays, but is transformed into a jazz bar on Saturday nights.



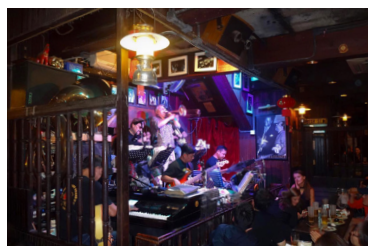
KOWLOON

Ned Kelly's Last Stand

Address: 11A Ashley Road, Tsim Sha Tsui

Opening Hours: Mon – Sun (11:30 – 02:00)

One of Hong Kong's oldest jazz bars, with a particular focus on Dixieland Jazz.



"Sai Yung" xs

Address: 135 Lai Chi Kok Road, Prince Edward

Opening Hours: Depends on the programme

"Sai Yung" xs, an open space in Wontonmeen youth hostel, hosts jazz gigs twice a month.



“Jazz Age II Party: This Side of Paradise”, the spotlight event of the “Jazz-Go-Central, Jazz-Go-Fringe” project, was held at the Fringe Club on 30 April 2019. The party featured seven renowned local jazz bands, and the live performances were recorded. Now, you can download the soundtracks and videos by scanning the QR code below. Teachers are welcome to play them in class, to build students’ appreciation of jazz. Here are the descriptions of each piece:

Track 1: *Ain’t Nobody’s Business*

Henry Chung Blues Trio

Henry Chung (harmonica), Ram Cheung (vocals, acoustic guitar), Isaac So (acoustic slide guitar)

Ain’t Nobody’s Business was one of the first blues standards. Composed in 1922 by Porter Grainger and Everett Robbins, it was first recorded by the singer Anna Meyers in that same year. The song features lyrics on the theme of freedom of choice, and a vaudeville–jazz–style musical arrangement. This version was improvised by the band on the spot.

Track 2: *Starlight*

Voyage, Jazz Trio

Tjoe Man Cheung (guitar), Scott Dodd (bass), Almond Yeung (drums)

Starlight is an original composition by jazz guitarist Tjoe Man Cheung, inspired by stars. Imagine standing on the ground and looking up into the sky (the music starts softly with a 16-bar guitar solo). For a moment, you think and feel nothing, enjoying the silent darkness. After a while, the twinkling stars become visible (the bass and drums come in briskly), your thoughts fly up with the progression of the song (the guitarist and bassist improvise), carrying you across the starry sky, and you let your emotions flow. Up and down you go, everything eventually returns to normal, and your mind feels refreshed (the melody repeats softly and fades away).

Track 3: *Waiting*

Ted Lo Quartet

Ted Lo (piano), Teriver Cheung (guitar), Sylvain Gagnon (double bass), Samuel Chan (drums)

Waiting was written by jazz pianist and composer Richard Sussman. It was recorded by the Richard Sussman Quintet on his 2010 album *Live at Sweet Rhythm*. The song, written in a hard-bop style, has a powerful, rhythmically complex melody with an instant emotional impact. In this quartet version, the trumpet and the saxophone are replaced by a guitar.

Track 4: *The Most Beautiful Smile*

Patrick Lui Quartet

Patrick Lui (piano), Paulo Levi (saxophone), Scott Dodd (double bass), Andy Gander (drums)

The Most Beautiful Smile is a jazz ballad composed by award-winning composer and pianist Patrick Lui. The melody is written in mixed meters (i.e., there’s a different time signature at the beginning of each bar), while the improvised solo section is in 3/4. There is a short interlude in 5/4, and an extended outro for bass solo. The song has generally simple harmonies, but with some unconventional chord progressions.

Track 5: *I am Gonna Marry You Tomorrow* 《明天我要嫁給你》(Mandopop)

Gwat6 Koeng5, Cantopop & Mandopop jazz band

Kylie Estrela (vocals), Bernard Hui (keyboards), Rod Chui (harmonica), Kwok Wing-hei (trumpet), Chan Kam-ming (bass), Samson Sin (drums)

Gwat6 Koeng5 is a jazz band featuring experimental and redefined, jazzified Cantopop and Mandopop. Kylie Estrela, the lead vocalist, selected *I am Gonna Marry You Tomorrow* (Chinese title: 《明天我要嫁給你》), a signature tune by Hong Kong-born Taiwanese singer Wakin Chau, for re-arrangement. Bernard Hui, the arranger, then jazzified it in a playful and mysterious style.

Track 6: *Satin Doll*

Happy-Go-Lucky Big Band

Leader: Kenny Matsuura

Satin Doll is a jazz standard composed by Duke Ellington and Billy Strayhorn in 1953. The lyrics were written by Johnny Mercer after the instrumental version by the Duke Ellington Orchestra became a hit. After the vocal version was first recorded and released by vocalist Ella Fitzgerald and pianist Count Basie in 1963, it became a popular jazz standard, and Duke Ellington used it as the closing number in most of his concerts. The song opens with a ii-V-I turnaround, which is a common chord progression in jazz songs. It’s also well known for its unusual use of chords. This version is the big-band instrumental version.

Track 7: *Fly Me to the Moon*

Saturday Night Jazz Orchestra

Leader: Taka Hirohama, vocals: Larry Yu

Fly Me to the Moon, composed in 1954 by Bart Howard, was originally a ballad. There have been various re-arrangements, the most popular being in the Swing and Bossa Nova styles – Quincy Jones’s arrangement in particular has been especially popular. The song was recorded by the Count Basie Big Band, with Frank Sinatra as the lead vocalist, for the album *It Might as Well Be Swing*. It was closely associated with NASA’s Apollo missions to the Moon, and was the first music heard on the Moon after Apollo 11 astronaut Buzz Aldrin stepped onto the Moon.

Download Files
(mp3 and mp4)



The first jazz album

The first-ever jazz album, *Livery Stable Blues*, was recorded by the Original Dixieland Jass Band in 1917. The band was formed in New Orleans, and was comprised only of white men. After staying in Chicago for some time, they went to New York in 1916, performing in a restaurant. Their music was immediately influential. The band's popularity captured the attention of executives at the Victor Talking Machine Company, and soon the label decided to record the album for the band in 1917.

The difference between jazz and jazz dance. Why isn't jazz dance accompanied by jazz music?

Many people believe that jazz dance is closely connected to jazz music, but this is a misconception. Jazz dance is actually a mixture of ballet and Hip Hop, and is rooted in ballet. Its name suggests its black origins. It became influential between 1880 and 1900 and is similar to Jazz Bebop because of the way it expresses passion and enthusiasm. This made people associate this kind of dance with jazz music, and thus the name "Jazz" was used.

Can playing jazz music in a restaurant make customers consume more food and drinks?

You probably always hear jazz music in restaurants, but do you know why? In 2003, a research study was conducted in a Sydney restaurant to explore the relationship between music and people's consumption of food and drinks. Four kinds of music were played: light, classical, pop and jazz. Analysis showed that playing background music, regardless of the type, can increase customers' consumption rates by an average of 15%. Jazz is the most effective, with the consumption rate increasing by up to 27%.

Was the Thai king Bhumibol Adulyadej also a jazz musician?!

The ninth monarch of Thailand, Bhumibol Adulyadej, was a talented jazz musician. He was a very skilled saxophone player, and also played the clarinet, trumpet, guitar and piano. Bhumibol played two styles of jazz: Dixieland and New Orleans. After living in the United States and Switzerland for many years, he returned to Thailand in 1950, and organised jazz bands and even performed occasionally. He also composed 48 pieces – most of them were jazz, but some were marches, waltzes or Thai patriotic songs.

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第一部分 — 爵士樂是甚麼?

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1. <i>The Entertainer</i>	P.9, 31	https://images-na.ssl-images-amazon.com/images/I/61Ouf7BxSML._SX522_.jpg
2. <i>Rough Guide To Blind Lemon Jefferson</i>	P.9, 31	https://images-na.ssl-images-amazon.com/images/I/81HZCcGyIEL._SX522_.jpg
3. <i>The Gin House Blues (Original Recordings, 1926-1927)</i>	P.9, 31	https://m.media-amazon.com/images/I/81uNiDR-ncL._SS500_.jpg
4. <i>Swingin' With the Duke</i>	P.10, 31	https://images-na.ssl-images-amazon.com/images/I/4199RNK72NL.jpg
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7. <i>Jazz Icons: Dizzy Gillespie Live in '58 and '70</i>	P.10, 32	https://images-na.ssl-images-amazon.com/images/I/41hVtsXFjKL.jpg
8. <i>Stone Flower</i>	P.11, 33	https://images-na.ssl-images-amazon.com/images/I/418M4Cdo0GL.jpg
9. <i>The Shape of Jazz to Come</i>	P.11, 33	https://images-na.ssl-images-amazon.com/images/I/81PEYjHNCJL._SL1423_.jpg
10. <i>In a Silent Way</i>	P.11, 33	https://images-na.ssl-images-amazon.com/images/I/81yoKzosxYL._SX522_.jpg
11. <i>Futuresoul</i>	P.11, 33	https://images-na.ssl-images-amazon.com/images/I/91T47Geis6L._SL1385_.jpg

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1. <i>The Jazz Singer</i>	P.17, 39	https://upload.wikimedia.org/wikipedia/commons/d/d2/The_Jazz_Singer_1927_Poster.jpg
2. <i>Whiplash</i>	P.17, 39	http://d1marr3m5x4iac.cloudfront.net/images/movieposter153by229/movies/140005/140005_aa.jpg
3. <i>Born to Be Blue</i>	P.17, 39	https://upload.wikimedia.org/wikipedia/en/6/6b/Born_to_Be_Blue_poster.png
4. <i>Miles Ahead</i>	P.17, 39	https://upload.wikimedia.org/wikipedia/en/e/ed/Miles_Ahead_%28film%29.png
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Section 2 — How to Get Started

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2. *Ella and Louis*
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6. *Chega De Saudade*
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8. *Waltz for Debby*
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| P.18, 40 | https://images-na.ssl-images-amazon.com/images/I/61mKB62zS0L.jpg |
| P.18, 40 | https://www.discogs.com/Charlie-Parker-All-Stars-Billies-Bounce-Nows-The-Time/release/10526045#images/29284842 |

第三部分 — 香港爵士生態

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7. 細蓉xs
"Sai Yung"xs

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