

司琴及指揮導論

2021-2022 聖樂專題講座

2021年9月17日 晚上7:30-9:30

司琴導論

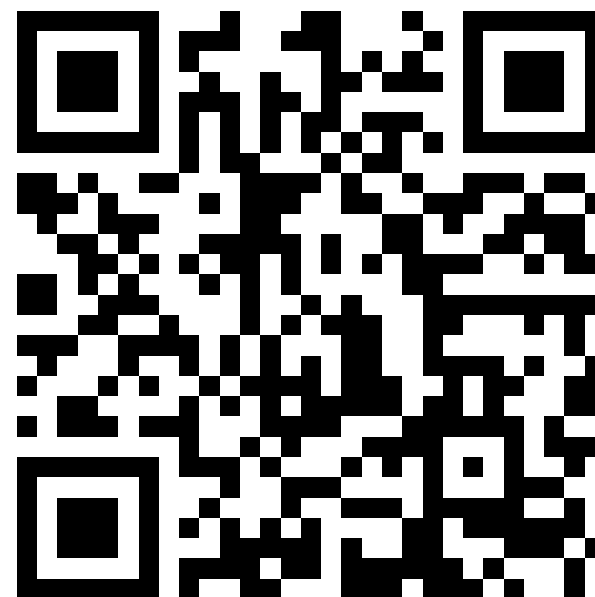
1. 聖詠團、風琴、司琴在教會文獻中的角色
2. 當禮儀風琴師的條件
3. 司琴基本功
4. 認識風琴，善用音栓
5. 如何融入及美化禮儀

互動參與

你認為司琴的責任是什麼？



<https://padlet.com/misswankp/6a8txd7f2glkfwph>



一般的誤解

- 任何學鋼琴的都能做司琴
- 學習鋼琴達到某級數都能在彌撒中司琴
- 司琴即是彈琴伴奏而已



聖詠團、風琴、司琴
教會文獻中的角色

歌詠團的使命

- 讓信友內心裡與聖職人員或歌詠團所唱的結合，使教友在聆聽他們時能舉心向主。（論聖禮中的音樂 #15）
- 在舉行禮儀時，全體一起以歌詠來表示信仰和虔敬，沒有比這更莊嚴和令人欣喜的了，因此當推動信友以歌詠主動的參加禮儀。
（論聖禮中的音樂 #16）

參考資料：《論聖禮中的音樂》 https://musicasacra.org.hk/database/index_tw.html

歌詠團的使命

- 以適當的教導和練習，引導信友逐漸更完滿，甚至全面地投入那些屬於他們的部分。（論聖禮中的音樂 #16b）
- 然而有些本屬於信友歌唱的部分，若因信友訓練不足，或是歌曲本身是為信友合唱而編寫的，可交由歌詠團獨自擔任，只要在其他屬於信友的部分，他們不要被排斥便可。（論聖禮中的音樂 #16c）

歌詠團的使命

- 但習慣地把（彌撒）全部「專用部分 - Proper」的歌詠和全部「常用部分 - Ordinary」的歌詠都由歌詠團包辦，而信友卻無份歌唱，是不允許的。（論聖禮中的音樂 #16c）

歌詠團的使命

- 歌詠團的責任就是，依照歌曲的類型，妥善完成屬於自己的部分，同時協助信友積極地參與歌唱。（論聖禮中的音樂 #19）
- 依照各教堂的情形，歌詠團的位置應該顯示出它的性質，即它是信友團體的一份子，並執行著特殊的任務。（論聖禮中的音樂 #23）
- 聖奧思定：「真誠的歌頌，等於雙倍的祈禱。」

風琴的角色

- 器樂在舉行禮儀時，無論伴唱或獨奏都非常有用。「在拉丁教會內，管風琴是傳統的樂器而應受推崇，其樂音足以增加教會典禮的美妙光采，又極能提高心靈，嚮往天上事物。」（論聖禮中的音樂

#62)

風琴的角色

- 樂器用來伴唱時，可加強歌唱，方便大家參禮，並使會眾更為齊心；但其音量不可蓋過歌聲，致使很難聽懂歌詞；又當司鐸或聖職人員按自己的職份誦唸時，樂器應停止彈奏。（論聖禮中的音樂 #64）

風琴的角色

- 在歌唱或誦唸彌撒中，管風琴或其他允許的樂器，除為歌詠團及信友的歌唱伴奏外，可在彌撒開始，司鐸到祭台前、在預備禮品時、領主時、以及結束時獨奏。（論聖禮中的音樂 #65）

風琴的角色

- 將臨期、四旬期、(復活)三日慶典、以及在追思日課或追思彌撒中，**樂器不可獨奏**。(論聖禮中的音樂 #66)

司琴的責任

- 司琴者及其他樂器演奏者，不僅應精於委託他們彈奏的樂器；且應瞭解和貫徹禮儀的精意，使其連在即興演奏時，也能依照禮儀各部分的意義美化典禮，並協助信友參加。（論聖禮中的音樂 #67）

司琴的責任

- 司琴者及指揮往往都是團中對音樂較多認識的，所以也要**肩負教導訓練的責任**
- 沒有指揮的歌詠團，**司琴要兼任指揮角色**

司琴的責任

- 參與者

- 自己參與禮儀

- 透過彈奏也鼓勵及幫助別人參與

- 透過合作體現愛德

司琴的責任

- 讚美天主

- 司琴不是表演，是服務

- 使禮儀本身應有的氣氛呈現

- 要奉獻最好的：不停充實自己，達至更好的能力

- 為了在下次禮儀中獻上更好的服務品質

當禮儀風琴師的條件

- 音樂能力的要求：
 - 視譜（包括視唱及視奏）
 - 音樂理論（五級或以上）
 - 音樂歷史（特別是教會音樂）
 - 聲樂及合唱技巧（曾參與合唱團）

當禮儀風琴師的條件

- 音樂能力的要求：

- 風琴師要有相當的鍵盤技巧，包括：

- ✓ 鍵盤和聲 (Keyboard Harmony)
- ✓ 即興演奏 (Improvisation)
- ✓ 即時移調 (Sight Transposition)

當禮儀風琴師的條件

- 音樂能力的要求：

- 要對聖堂內所設置的風琴及其結構、如音栓 (Organ stops) 及其如何組合並應用等，應有適當的認識

當禮儀風琴師的條件

- 音樂能力的要求：

- 對所要作伴奏或獨奏的曲譜，應有事前的審慎預備

- 除熟練所彈奏的樂曲之外，也可在所屬的曲譜及其適當的位置上，標記著一些需應用的音栓符號，以幫助自己順利地彈奏該樂曲

當禮儀風琴師的條件

- 音樂能力的要求：

- 禮儀前應出席所屬歌詠團的練習，尤其在禮儀中

- 將有其他樂器一起演奏時，更應作好事前的審慎預備

當禮儀風琴師的條件

- 禮儀的知識：

- 對於禮儀的每部分進程，應有徹底的認識，好能在執行司琴職責上，無論是獨奏或伴奏都能恰到好處（最好找機會參加一些有關禮儀的課程或講座，以充實自己）
- 必須受正式的訓練，尤其在學習音樂事奉的操練中，更是得加倍付上代價，才能熟練通達

當禮儀風琴師的條件

- 靈性上的要求：

- 禮儀開始前，司琴者除應坐在琴椅上準備好一切樂譜之外，更要在心靈上作好準備

- 禮儀前的個人祈禱是要將所作的一切交託於天主，這是不可或缺的一環，也是每一位堂區司琴者所應持的服務態度及專責精神

A close-up, artistic photograph of piano keys, showing the repeating pattern of white and black keys receding into the distance. The lighting is soft and warm, creating a sense of depth and texture. A semi-transparent horizontal band is overlaid across the middle of the image, containing the title text.

司琴基本功

司琴的基礎要求

- 穩固的節奏
- 充足的練習、無錯音
- 清晰的前奏
- 清楚一致的分句、分段空間
- 恰當的音栓選擇

練琴方法

- 唱出旋律，認清樂句
- 分析和弦：清晰知道彈什麼調（Key）及什麼和弦（Chord）
- 慢速練習：不要急於使用唱的速度，先以完美的慢版為練習目標
- 將此完美慢版漸漸加快到應當的速度
- 彈奏時默唱旋律，在樂句之間呼吸

連奏 (Legato)

- 連奏指法技巧
 - Direct fingering (release precisely)
 - Redistribution of the inner part
 - Finger crossing
 - Finger and Thumb glissando
 - Finger substitution

平衡六度

A musical score for a piece titled "平衡六度" (Balance Sixth). The score is written on three staves: a treble clef staff, a bass clef staff, and a grand staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece begins with a measure marked with a '4' above the treble clef. The first two staves contain a melody and accompaniment. The third staff contains a bass line. The score is divided into measures by vertical bar lines. A yellow highlight is placed over the notes in the third measure of the treble and bass staves, indicating a specific interval. The number '6' is written above the treble staff in the third measure, indicating a sixth interval. The notes in the highlighted area are G#4 and A4 in the treble staff, and G#3 and A3 in the bass staff, forming a perfect sixth interval.

Redistribution

The image shows a musical score for guitar in D major (two sharps) and 4/4 time. The score consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (quarter). The middle staff contains a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (quarter). The bass staff contains a sequence of notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), and D4 (quarter). The notes in the treble staff are numbered 4, 2, 5, 5, 4, 2, 3, 2 from left to right. The notes in the middle staff are numbered 1, 4, 4, 4, 5, 4 from left to right. The notes in the bass staff are numbered 1, 4, 4, 4, 5, 4 from left to right. A yellow highlight covers the notes G4 and A4 in the treble staff and the notes G4 and A4 in the middle staff. A yellow highlight also covers the notes B4, C#5, and D5 in the middle staff and the notes B3, C#4, and D4 in the bass staff. A yellow highlight also covers the notes D4, E4, F#4, and G4 in the middle staff and the notes D3, E3, F#3, and G3 in the bass staff.

右手音程大時

13

5 1 4 3 5 1

4 3 2 1 4 5

Alto 及 Tenor 同音

The image displays a musical score for two voices, Alto and Tenor, in a key of D major (two sharps) and common time (C). The score consists of two staves: the upper staff for Alto and the lower staff for Tenor. The Alto staff begins with a treble clef and the Tenor staff with a bass clef. The music is written in a simple, rhythmic style with quarter notes and rests. Above the notes, there are fingerings: 4 1, 3 2, 10 1, 2, 3 1, 5, 4 1, 5, 4 2, 3 1, and 12 2. A yellow highlight is placed on the note G4 in the Alto staff, which is marked with a finger number 3. In the Tenor staff, the corresponding note G3 is marked with a finger number 1 and has a large 'X' over it, indicating it is not to be played. This illustrates that the notes G4 and G3 are the same pitch class (G) but in different octaves, and the instruction is to play the higher octave G4.

簡化右手指法

A musical score for piano, consisting of three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The score is annotated with fingerings for the right hand.

The Treble Clef staff has the following notes and fingerings:
Measure 1: C4 (0), D4 (1), E4 (2), F#4 (1), G4 (5), A4 (1), B4 (2), C5 (3), D5 (1), E5 (4), F#5 (5), G5 (2), A5 (5), B5 (4), C6 (4).
Measure 2: C5 (5), B5 (2), A5 (5), G5 (2), F#5 (5), E5 (2), D5 (5), C5 (1), B4 (2), A4 (5), G4 (4), F#4 (1), E4 (2), D4 (5), C4 (1).
Measure 3: C4 (2), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (4), D5 (5), E5 (5), F#5 (1), G5 (2), A5 (3), B5 (1), C6 (1).
Measure 4: C5 (5), B5 (2), A5 (5), G5 (2), F#5 (5), E5 (2), D5 (5), C5 (1), B4 (2), A4 (5), G4 (4), F#4 (1), E4 (2), D4 (5), C4 (1).
Measure 5: C4 (2), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (4), D5 (5), E5 (5), F#5 (1), G5 (2), A5 (3), B5 (1), C6 (1).
Measure 6: C5 (5), B5 (2), A5 (5), G5 (2), F#5 (5), E5 (2), D5 (5), C5 (1), B4 (2), A4 (5), G4 (4), F#4 (1), E4 (2), D4 (5), C4 (1).
Measure 7: C4 (2), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (4), D5 (5), E5 (5), F#5 (1), G5 (2), A5 (3), B5 (1), C6 (1).
Measure 8: C5 (5), B5 (2), A5 (5), G5 (2), F#5 (5), E5 (2), D5 (5), C5 (1), B4 (2), A4 (5), G4 (4), F#4 (1), E4 (2), D4 (5), C4 (1).

The Bass Clef staff has the following notes and fingerings:
Measure 1: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 2: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 3: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 4: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 5: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 6: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 7: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 8: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).

The Bass Clef staff has the following notes and fingerings:
Measure 1: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 2: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 3: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 4: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 5: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 6: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 7: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).
Measure 8: C3 (2), D3 (5), E3 (5), F#3 (1), G3 (2), A3 (3), B3 (1), C4 (4), D4 (5), E4 (5), F#4 (1), G4 (2), A4 (3), B4 (1), C5 (1).

The score includes a yellow highlight on the Treble Clef staff, covering the notes G5 and A5 in the fifth measure. The Bass Clef staff has a yellow highlight on the notes G4 and A4 in the fifth measure. The score is annotated with fingerings for the right hand.

如何運用 redistribution?

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A musical score in 3/4 time, key of D major (two sharps), consisting of two staves: treble and bass. The score is divided into two measures by a vertical line. The first measure is marked with a '1' above the staff, and the second measure is marked with a '2' above the staff. The notation includes various note values and rests, illustrating the concept of redistribution.

解決方法

The image displays a musical score for piano, consisting of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is 3/4. The score illustrates a sequence of chords and fingerings:

- Measure 1:** Treble clef has a D4 quarter note and an F#4 quarter note. Bass clef has a D3 quarter note and an F#3 quarter note. Fingerings: Treble (3, 1), Bass (1).
- Measure 2:** Treble clef has a D4 quarter note and an F#4 quarter note. Bass clef has a D3 quarter note and an F#3 quarter note. Fingerings: Treble (1), Bass (1, 3).
- Measure 3:** Treble clef has a D4 quarter note and an F#4 quarter note. Bass clef has a D3 quarter note and an F#3 quarter note. Fingerings: Treble (3, 1), Bass (1).
- Measure 4:** Treble clef has a D4 quarter note and an F#4 quarter note. Bass clef has a D3 quarter note and an F#3 quarter note. Fingerings: Treble (2, 5, 1), Bass (1, 3).

Finger crossing

A musical score for piano in G major, 4/4 time, illustrating finger crossing. The score is written on two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature has one flat (F major), and the time signature is common time (C). The piece is divided into two measures by a bar line.

Measure 1:

- Treble Clef:** A dotted quarter note G4 (finger 4), followed by eighth notes A4 (finger 1) and B4 (finger 4).
- Bass Clef:** A dotted quarter note G3 (finger 3), followed by eighth notes A3 (finger 1) and B3 (finger 4).

Measure 2:

- Treble Clef:** A quarter note G4 (finger 3), followed by a quarter note A4 (finger 4) and a quarter note B4 (finger 5). A green rectangular highlight covers these three notes.
- Bass Clef:** A quarter note G3 (finger 2), followed by a quarter note A3 (finger 1) and a quarter note B3 (finger 1).

The green highlight in the treble clef of the second measure emphasizes the crossing of fingers 4 and 5 over finger 3.

Finger glissando

The image displays a musical score for a finger glissando exercise. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into two measures by a vertical bar line. In the first measure, the treble staff contains a whole note chord of G4 and Bb4, followed by a quarter note G4, and then a quarter note Bb4. The bass staff contains a whole note chord of G3 and Bb3, followed by a quarter note G3, and then a quarter note Bb3. In the second measure, the treble staff contains a whole note chord of G4 and Bb4, followed by a quarter note G4, and then a quarter note Bb4. The bass staff contains a whole note chord of G3 and Bb3, followed by a quarter note G3, and then a quarter note Bb3. A green rectangular highlight is placed over the two whole notes in the treble staff of the second measure. Below the treble staff, a horizontal line with the number '1' at both ends spans the duration of the two whole notes, indicating a finger glissando.

Finger substitution

The image displays a musical score for a piece in 3/4 time, consisting of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a 3/4 time signature. The bass staff begins with a bass clef and a 3/4 time signature. The music is written in a simple, rhythmic style. The treble staff contains four measures of music. The first measure has a quarter note on G4 (labeled '5' above and '2' below) and a quarter note on F4. The second measure has a quarter note on E4 (labeled '4-5' above and '1-2' below) and a quarter note on D4. The third measure has a quarter note on C4 (labeled '4' above and '1' below) and a quarter note on B3. The fourth measure has a quarter note on A3 (labeled '5' above and '2' below) and a quarter note on G3. A green rectangular highlight covers the first three measures of the treble staff. The bass staff contains four measures of music. The first measure has a quarter note on G3 and a quarter note on F3. The second measure has a quarter note on E3 and a quarter note on D3. The third measure has a quarter note on C3 and a quarter note on B2. The fourth measure has a quarter note on A2 and a quarter note on G2.

連奏指法技巧

- 注意聲部之間的獨立
 - 兩手之間的獨立控制
 - 手指之間的獨立控制

羔羊頌

黃景賢

Andante

除 免 世 罪 的 天—— 主—— 羔—— 羊， 求 你

The musical score is written for voice and piano. The voice part is on a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The score is in 3/4 time and E-flat major. The lyrics are: 除 免 世 罪 的 天—— 主—— 羔—— 羊， 求 你. There are three red annotations: a large 'X' on the left side of the third system, a red circle around the first two notes of the voice line in the third system, a red rectangle around the piano accompaniment in the third system, and a red circle around the final notes of the voice line in the third system.

3



垂 憐 我 們。 除 免 世 罪 的 天 主

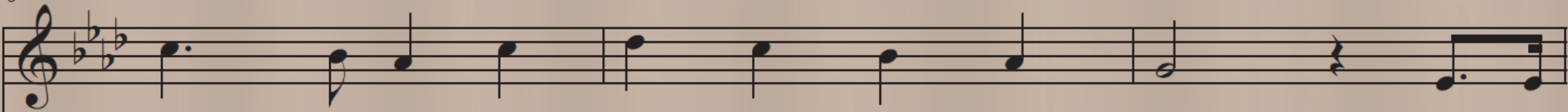
3



3



6

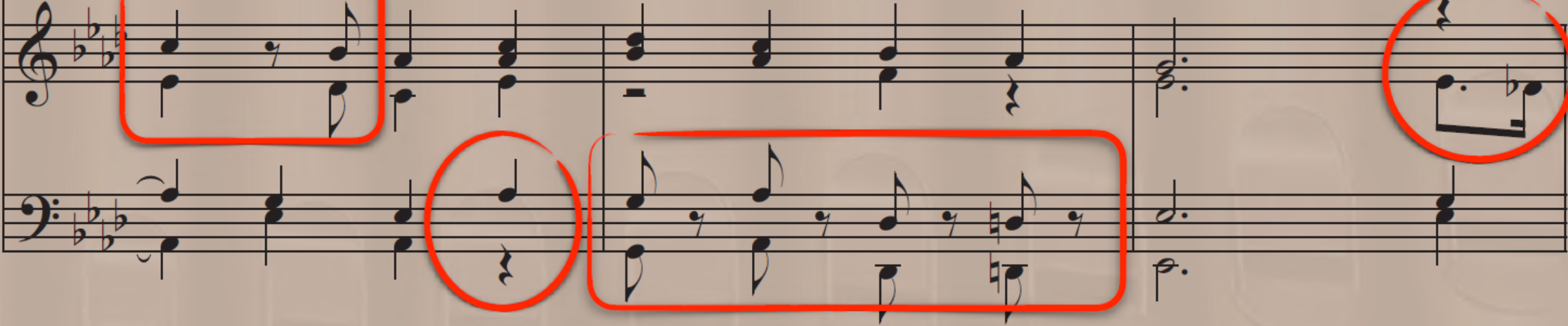


羔——羊，求你垂憐我們。除免

6



6



9



世 罪 的 天 — 主 — 羔 — 羊 ， 求 你 賜 給 我 們 平 — 安 。

9



9



Andante con espressione

旋律

The musical score is written for a piano and includes a melody line and two piano accompaniment parts. The key signature is two sharps (F# and C#), and the time signature is 12/8. The tempo and expression marking is "Andante con espressione".

The score is divided into two systems, labeled ① and ②. The melody line is written in a single staff. The piano accompaniment is written in two systems, each consisting of a grand staff (treble and bass clefs). Red arrows are placed above the piano accompaniment staves in system ①, pointing to the right, indicating a specific performance instruction or phrasing. The melody line starts with a treble clef, a key signature of two sharps, and a 12/8 time signature. The piano accompaniment parts also use the same key signature and time signature. The melody line consists of a series of eighth and quarter notes. The piano accompaniment parts provide harmonic support with chords and moving lines. The first system (①) shows the beginning of the piece, and the second system (②) continues the melody and accompaniment.

認識風琴

- * Swell / Récit
- * Great / Grand Orgue
- * Pedal / Pédale
- * Expression Pedals
- * Crescendo Pedal



善用音栓 (Stops)

- 要認識自己堂區的風琴
- 如到其他堂區彈婚禮也要預早研究風琴型號
- 熟悉每個音栓的大概音色
- 聲量足以承托教友歌詠而不誇張
- 彈奏時要帶動教友詠唱
- 使歌詠者共鳴投入，透過詠唱祈禱及讚美
- 善用音栓帶出對比：強弱、亮暗、厚薄、氣氛……

音栓命名方式：名稱 (Name) + 音高 (Pitch)



Rodgers 2-Manual 風琴的音栓

Pedal	Swell	Great
Principal 16'	Bourdon 8'	Bourdon 16'
Subbass 16'	Viola 8'	Principal 8'
Octave 8'	Celeste 8'	Gedackt 8'
Gedackt 8'	Principal 4'	Octave 4'
Choral Bass 4'	Nazard 2 $\frac{2}{3}$ '	Spitzflöte 4'
Posaune 16'	Blockflöte 2'	Super Octave 2'
Swell to Pedal	Tierce 1 $\frac{3}{5}$ '	Quintflöte 1 $\frac{1}{3}$ '
Great to Pedal	Plein Jeu IV	Mixture IV
Bass Coupler	Fagott 16'	Trompete 8'
Melody Coupler	Hautbois 8'	Swell to Great

- Principal
- Flute
- String
- Mutation
- Reed
- Mixture

Chorus Registration

一般歌曲基礎

Swell: Flute 8' 和 4'



Great: Principal 8' 和 4'



Pedal: 16' 和 8'



Kloppel-
flöte
4'

Block-
flöte
2'

Prestant
4'

Super-
octave
2'

SWELL
TO
GREAT

Choral
Bass
4'

GREAT
TO
PEDAL

SWELL
TO
PEDAL

Chorus Registration

歡騰歌曲基礎

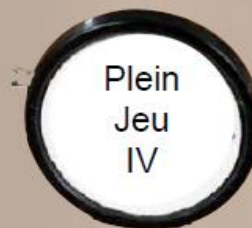
Swell: Flute 8', 4', 2'



Great: Principal 8', 4', 2'



Pedal: 16' 8'



我能如何融入及美化禮儀

彌撒前：

- 預早到達聖堂準備
- 有需要時應參與聖詠團練歌
- 自己靜下來準備心神
- 彈奏音樂為教友營造祈禱氣氛 -- 也可作為開始前自己的祈禱
 - 可引用當日選曲或新歌，能力許可亦可即興彈奏

我能如何融入及美化禮儀

彌撒中：

- 考慮前奏在聽覺上導向旋律首音符
 - 頭句?尾句?重句全句……等
- (完全)終止式往往能給予良好的聽覺準備
- 前奏的音栓可以與第一段不同
- 於適當處改變音栓

我能如何融入及美化禮儀

彌撒中：

- 歌曲完結不代表司琴也都彈完
 - 觀察主禮的禮儀行為
 - 隨時以琴音伴隨至完成就位
 - 音樂要恰當地完結
 - 預備所選曲目的終止式 (Cadence)
 - 音樂不完整急煞停絕對破壞氣氛
- 看指揮/或自己兼任指揮
- 聽呼吸：聽聖詠團、領唱員、教友的歌聲
- 邊彈心中邊默唱，與詠唱者一同呼吸
- 句尾與句頭之間要有清晰一致的休止符
- 不要修補錯漏音等失誤，不要做「過失放大鏡」

我能如何融入及美化禮儀

彌撒中：

- 任何原因下風琴與主禮或教友的調不同時：
 - 不要試圖增強風琴聲量修正
 - 即時自己轉調
 - 不能轉便停止彈奏
 - 用他們的調在適當地方再加入
 - 重句、詩節、副歌、段落……

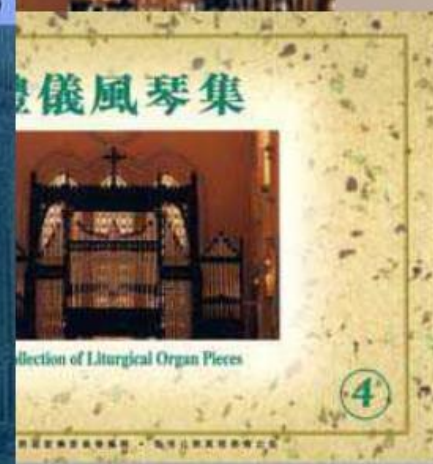
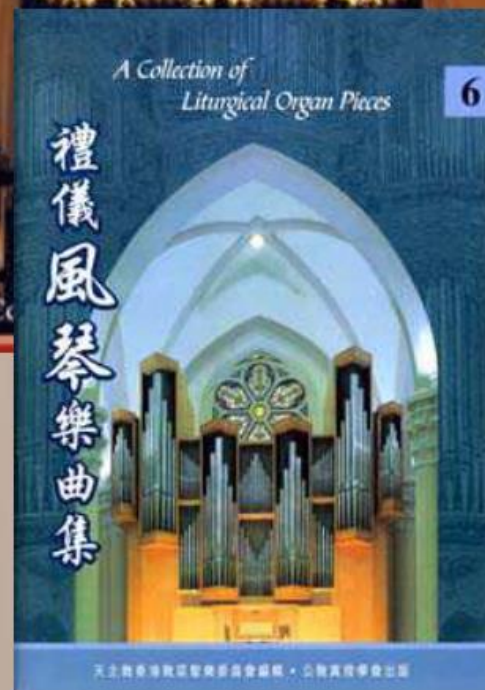
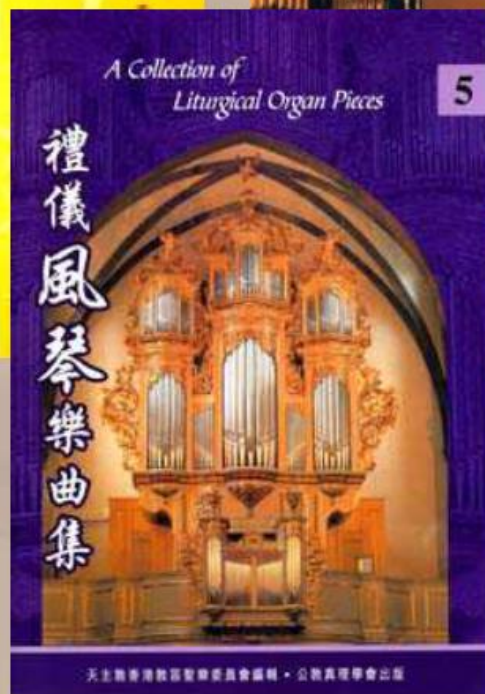
我能如何融入及美化禮儀

彌撒中：

- 風琴獨奏選曲配合禮儀氣氛及功能
- 預早選定及練琴
- 預備所選曲目調性的終止式 (Cadence)
 - 在預期完結的時候彈性處理和聲、速度
 - 在應完結時要恰當地完結

風琴曲目選擇

- * 頌恩歌集
- * 禮儀風琴集



結語

能夠運用雙手去彈奏
使團體能以歌聲
或使風琴
發出美妙莊嚴的樂音來
讚美天主
實在是一份恩賜

