

# Steve Fishwick

China Tour 2015



## Interview From Steve Fishwick for Masterclass at Shanghai Music Conservatory

来自Steve Fishwick 结束上海音乐学院大师课后的采访

1. Welcome to Shanghai Music Conservatory, Steve.

Hope you don't mind to accept my short interview just when you finished the masterclass running by Rachel. First of all, could you introduce yourself to us, for example, where are you from, how you become such great jazz musician etc.

欢迎Steve 来到上海音乐学院。您刚结束大师课，希望没有打扰到你。首先，您可以做一个简单的自我介绍吗？

I'm a jazz trumpet player and teacher originally from Manchester but living in London since 1994. I've been lucky enough to play and record with legends such as Cedar Walton, Anita O' Day, Peter Washington, Hod O' Brien, Bob Cranshaw and Peter Erskine as well as more contemporary players such as Eric Harland and Dick Oattes. I've performed all over Europe and in many of the most prestigious jazz clubs in New York on numerous occasions. Being a jazz musician is a continual process of practising and trying to get better, picking people's brains be it your peers or musicians older or younger than you, and continually reassessing your own playing. So you never really feel like you've become a great musician! I also teach at Leeds College of Music where I impart what I've learnt over the years to the students. I also learn a lot from teaching as it forces you to be very clear in your explanations of how to do something so you have to fully understand what you are doing (or what someone else is doing on a recording for example) on a very deep level.

我是一个爵士乐小号演奏家，同时也是利兹音乐学院的教师，最初来自曼彻斯特，自1994年开始住在伦敦。我一直很幸运地和顶尖音乐家

合作并录制唱片，如Cedar Walton, Anita O' Day, Peter Washington, Hod O' Brien, Bob Cranshaw, Peter Erskine 以及很多当代音乐家如Eric Harland 和 Dick Oattes。我走过整个欧洲巡演，也去到了许多在纽约最负盛名的爵士乐俱乐部。作为一个爵士音乐家，不断练习和努力变得更好，去摘取别人的大脑无论是你的同辈音乐家还是比你年龄大的音乐家，并不断重新评估自己玩音乐的一个持续过程。所以，你从来没有真正觉得你已经成为一个伟大的音乐家！我也在利兹音乐学院教课，我传授我所学到的多年来的经验给学生。同时我也在教学中学到了很多，因为它迫使你要在阐述如何做一些事情的时候，你必须有一个完全了解你在做什么（比如当别人在录音是到底在做什么）的非常深刻的，能够解释清楚的水平。

2. As a representative for LCoM, could you please give us a brief introduction for this college?

作为利兹音乐学院的代表，您可以简单介绍一下这个学院吗？

Leeds College of Music is the UK's largest conservatoire, the only English conservatoire with All-Steinway status, and is home to the longest established Jazz degree course in the UK. It also has degrees in Classical, Popular Music, Music Business, Production, New Music, Film Music and a master's degree too. This is an important factor I think, because we're the only institution to combine the prestigious conservatoire model of teaching with a course offering covering nearly every aspect of the industry. The scope for students networking, collaborating and sharing skills is really good because of this. The faculty is very strong and the facilities are exceptional – really modern, with 13 industry standard studios, both recording and mixing. Six of these studios are brand new, and when you consider that in the last year we've also made several new practice rooms and won an architectural award for revamping and extending the building, it shows that we're reinvesting in the facilities continually. I've been teaching at LCoM since September 2014 and I'm enjoying it very much.

利兹音乐学院是英国最大的音乐学院，是英国的唯一全施坦威的音乐学院，并且是英国具有历史最悠久的爵士学位课程的音乐学院。它也设置古典音乐，流行音乐，音乐业务，音乐制作，新音乐，电影音乐和硕士学位课程。我认为的一个重要因素，是因为我们是唯一一个机构教学以久负盛名的音乐学院模式结合课程设置，涵盖了行业的方方面面。这一良好体系为学生提供了良好的交流渠道，合作和共享的技能。该学院具有非常强大的设施，具有真正的现代化配备，有13个行业标准的工作室，录音和混音设备。其中六个工作室是全新的，在过去的一年我们也创建了一些新的练习室并获得了建筑大奖的最佳改造和延申建筑物，它也说明，我们在设备上一直不断努力。我自2014年9月利兹音乐学院，我非常喜爱我的工作。

3. Within an hour long masterclass, we really appreciate it and hope you could come to do more in the future. I believe that our students have learnt a lot from you, could you give them some comments and suggestion for practice and how to plan the future career as a jazz musician?

我们非常感谢您这一个多小时的大师课程，希望您会再来。我相信我们很多学生已经在您的大师课上学到了很多，您能给他们一些评论和建议吗？可以是关于爵士音乐家怎样去规划未来的职业生涯。

Essentially any jazz musician has to study the history of the music and transfer that history into real musical knowledge on their instrument. In short they have to have the history of the music in their playing. This can be a very long process so it's important to be patient but to stick at it every day. So we have to listen to all the greats, from Louis Armstrong, Charlie Parker, Coltrane, Dizzy, Miles Davis etc. right up to today's players.

Listening repeatedly to great jazz is a must but we must also transcribe, play solos of the greats, play licks in different keys, study harmony and voice leading, composition and all the other tools at our disposal. Then we must play at any opportunity and put ourselves in situations where we can experience playing music regularly, hopefully with musicians that are better than us. It's also important to realise that the days of sounding great and sitting by the phone waiting for it to ring are long gone. Nobody is

going to beat your door down – so it's important to have the professional skills to be proactive and create your own work.

基本上任何爵士音乐家都要学习音乐的历史，将之传输并进入到真正的音乐知识，实现于他们的乐器中。总之，他们必须在他们的演奏中纳入音乐的历史。这可能是一个很漫长的过程，因此要耐心，但每天都坚持这一点很重要。因此，我们必须听取所有的伟人的作品，从 Louis Armstrong, Charlie Parker, 到 Coltrane, Dizzy, Miles Davis 等等一直到现今当代的音乐家。反复听爵士是必须的，但我们也必须抄写，去延伸演奏这些伟人们的独奏，学习和声的声音主导理论，作曲理论和其他我们所需要掌握的工具。之后，我们必须抓住在任何的机会和场合下去演奏，并持之以，尽量与比我们更优秀的音乐家同台演奏。同样重要的是要认识到冠冕堂皇坐在电话等待机会的日子已经一去不复返了。没有人会被你折服 - 所以具有专业技能并积极主动地创建自己的工作是很重要的。

4. How do you think about the long term collaboration between LCoM and Shanghai Music Conservatory?

您怎样看待利兹音乐学院与上海音乐学院未来的合作计划?

I hope we can continue the collaboration in a similar vein as I think the students (and teachers) could benefit a lot from the exchange in ideas and experiences. I enjoyed my time in China very much and hope to come back some time.

我希望我们能继续类似的合作，因为我觉得学生（教师）可以从思想和经验的交流中受益匪浅。我非常享受我在中国的时间，希望能再次来到这里。

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