

An Introduction to Cantonese Pops (Updated version) Dr Helan Yang

(Learning and teaching materials for teachers' reference)

Teachers may make reference to the book “Reading Cantonese Songs: The Voice of Hong Kong Through Vicissitudes” 《粵語歌曲解讀：蛻變中的香港聲音》 written by Yu Siu Wah and Helan Yang

Historical Overview

The Origin of Cantonese Pops

It is commonly held that Cantonese Pops (known as Cantopop¹) emerged in the 50's, but it is more likely that Cantonese songs with newly composed tunes and lyrics had already come into existence in Hong Kong as early as the 30's. For example, the song 《壽仔去拍拖》 with Cantonese lyrics intercalated with English words featured in an album released by New Moon Records Ltd (新月唱片) in 1930 was already emblematic of Hong Kong culture. The strophic structure of the lyrics and its reflection on life's reality are similar to that of the 'Humorous Songs' (諧趣歌曲) of the 50's and 60's. According to Lu Kam (魯金), an expert on Hong Kong folk heritage, the two songs “Sleep Well My Baby” 《兒安眠》 and “The Miss Who Couldn't Care Less” 《風流小姐》 featured in the singer Li Qi Nian's (李綺年) album released by New Moon Records in 1935 have new tunes and new lyrics, and can be regarded as the predecessor of Cantonese Pops.

The early Cantonese Pops did not have a uniformed nomenclature. The Cantonese albums of the 50's were released under the various names of 'Dancing Songs' (跳舞歌曲), 'Dancing Cantonese Operatic Songs' (跳舞粵曲), 'Cantonese Modern Songs' (粵語時代曲), 'Cantonese Ditties' (粵語小曲) and 'Modern Cantonese Operatic Songs' (時代粵曲). The genre name 'Cantonese Pops' (粵語流行曲) was first adopted in the 60's, for instance, an album named “Too Young to Love” 《二八佳人》 released by Tien Shing Records (天聲唱片) in 1967 (singers were Hui Yim Chau 許艷秋 and Zhou Cong 周聰) used 'Cantonese Pops' (粵語流行曲) as its title.

¹ The nomenclature “Cantopop” was coined by Hans Ebert who wrote about popular music in Hong Kong in a magazine called Billboard in 1979.

The Record Industry and Popular Music

The emergence of Cantonese songs was inextricably linked to the development of the record industry in China. In the early 20th century, a Frenchman Labansat brought a gramophone to Shanghai and started a Ting Sheng (聽聲) business on Xizang Road (西藏路). Subsequently, Pathé Records (百代唱片) – the first multinational record company was established in Shanghai. In 1914, Labansat established the first studio and record factory in Shanghai. In the 30's, the merge of Pathé and Electronic Music Industry (EMI) allowed them to dominate the market in China, and Shanghai then became the hub of the record industry in Southeast Asia. Besides Pathé/ EMI, the other key player entailed Nippon Victor/ Radio Corporation of America (Victor/ RCA). While multinational companies flourished, some local companies such as TNA (大中華) and Cheung Shing (長城) entered the market. These companies were mainly engaged in the recording of local music such as Beijing Opera and ditties sung around Shanghai.

In the 30's, the record industry in Hong Kong was very robust. Based on the statistics in *The Collector's Guide for Hong Kong Cantonese Records* 《香港粵語唱片收藏指南》, a large number of record companies released songs for local singers: and they included Pathé/ EMI, Columbia, Victor/ RCA, Beka, New Moon, Fei Lung (飛龍) and Brunswick (鶴鳴). Renowned Cantonese opera performer Bak Kui Wing (白駒榮), for instance, released more than 60 albums for different record companies in 1935. Although each album could only record a single song, the total number was still enormous.

Cantonese Pops in the 50's and 60's

As Wong Chi Wah (黃志華) noted, in the 50's, Cantopop was neither held in high regard nor being the mainstream mass culture. It was not as popular as Mandarin and Western popular songs. This phenomenon was closely related to the social environment at that time. When the People's Republic of China was established in 1949, a large number of Shanghai merchants migrated to Hong Kong. The influx of these new immigrants had impact on Hong Kong society to a certain extent. They brought in money and business skills, and became an important group in local society. All kinds of mass entertainment catered to the lifestyle and aesthetic sense of this group of people. As Wong Chi Wah

pointed out, people who were in political and economic power spoke English, while those who were in control of the remainder of economic power and who dominated the Chinese public opinions spoke Mandarin and Shanghainese. Their cultural standard and living habits were different from those of the mass and it is therefore not difficult to imagine that Cantopop, though popular among the public, was not being recognised and promoted by the cultural elite and was regarded as ‘unsophisticated’ instead. The lyricist and singer Zhou Cong also pointed out that albums released in those years targeted mainly at the Singaporean and Malaysian markets, for audiences of grassroots. Even pop song radio programmes in Hong Kong, such as “Dance Hall In The Sky” 《空中舞廳》 were produced by Rediffusion (麗的呼聲) upon request from Singapore and Malaysia sponsors.

The number of Cantopop albums released in the early 50’s was considerable. Lui Hung (呂紅), the daughter of the famed Cantonese music player Lui Man Sing (呂文成), released 16 albums (each containing two songs only) for Wo Shing Records (和聲唱片) between just the period of 1952 and 1953. Her songs were mostly composed by her father while the lyrics were written by Zhou Cong. Due to the Cantonese operatic background of the songwriter and the singer, the melodies and the vocal style of Cantonese Pops from this period bore much resemblance to that of Cantonese opera. The accompaniment which adopted a combination of Chinese and Western instruments was characteristic of Cantonese opera as well.

According to the account of Chan Sau Yan (陳守仁), “Western dance music such as tango, fox-trot, waltz and samba were very popular in dance halls and nightclubs at the time. Such music was gradually adapted to become ‘Dancing Cantonese Operatic Songs’ through Cantonese music arrangements. Songs of Cantonese operas and ditties of Cantonese songs, after being adapted to dance music, actually became the forerunner of Cantonese Pops²”. Back then, singing artists were mostly trained in Cantonese opera. While Lui Hung was one of the examples, most of the singers from other record companies (Mee Shing 美聲, Nam Sing 南聲 and Lucky 幸運) also originated from the

² *The Learning and Singing of Cantonese Operatic Songs* 《粵曲的學和唱》 by Chan Sau Yan.

Cantonese opera circle.

The impact of the southern migration of Shanghainese Pops on Cantonese Pops in Hong Kong cannot be overlooked. The accompaniment of the 'dancing Cantonese operatic songs' adopted the same format as that of Shanghainese Pops, and tunes of Shanghainese Pops were sometimes fitted with Cantonese lyrics. According to Wong Chi Wah, more than half of the songs in the "Cantonese Pops Songbook of Zhou Cong and Lam Fung" 《周聰·林鳳粵語時代曲歌集》 published in 1961 were cover-versions of Shanghainese Pops (also known as Mandarin Pops) and Western Pops. For example, "Can't Forget You" 《忘不了你》 sang by Connie Chan (陳寶珠) and Lui Kei (呂奇) was a cover of "The Eternal Smile" 《永遠的微笑》, a song originally sung by Zhou Xuan (周璇).

In the late 50's, there were two more modes of transmission for Cantonese Pops, one being the radio dramas and the other movies. In the late 50's, the theme songs written by Zhou Cong for numerous radio dramas of Commercial Radio (商業電台), such as "Sturdy Grasses, Pretty Flowers" 《勁草嬌花》 and "Tears of the Devoted Lover" 《癡情淚》 were very popular. Likewise, the theme songs of numerous movies, such as "The Fragrance of Lotus" 《荷花香》, "Belle in Penang" 《檳城艷》, "A Peaceful Family Will Prosper" 《家和萬事興》 and "Teddy Boy in the Gutter" 《飛哥跌落坑渠》 were also well-known.

Back then, movies also lent their support to the development of Cantonese Pops. For example, "When Durians Bloom" 《榴槤飄香》, the theme song of a movie of the same name released in 1959 became a big hit right away. The movie, too, was a pioneer of Cantonese youth musicals (青春歌舞片). In the mid-60's, Cantonese youth musicals were extremely popular. Besides singing in their films, film stars such as Connie Chan and Josephine Siao (蕭芳芳) released records. Albums featuring theme songs of movies, such as "Girls are Flower" 《姑娘十八一朵花》, "I Love A-GO-GO" 《我愛阿哥哥》 and "Lady Bond" 《女殺手》 were all 'sold-outs'. However, the number of Cantonese popular songs bearing no relation to movie production was relatively small, and this was not unrelated to Hong Kong's westernised culture in the 60's. The emergence of rock music in the West and the visit of the Beatles to Hong Kong in 1964 invoked fervour for bands. Many teenagers formed their own bands. Although Hong Kong society was influenced by

foreign culture back then, the development of Cantonese Pops was very much along the same old route, songs still sung in 'Cantonese ditty' style. In the early 60's, Lui Hung, Hui Yim Chau, Cheng Kuan Min (鄭君綿) and Zhou Cong remained to be the mainstream singers. By the mid-60's, Cheng Kuan Min recorded some coquettish love songs with Chui Miu Chi (崔妙芝) and Lui Hung respectively. This type of songs did not disappear till after the mid-70's.

Singapore and Malaysia also provided Cantonese Pops room for development. Some Singaporean and Malaysian productions were shifted back to Hong Kong. For example, "Cantonese Ditties" 《粵語小曲》, an EP released by Horse Brand Records (馬標唱片公司) in 1965, was very well-received in Hong Kong. In the EP, two of the songs by Shang Guan Liu Yun (上官流雲), "Can't Buy Me Love" 《行快啲啦》 and "I Saw Her Standing There" 《一心想玉人》 were adapted from the Beatles' songs and received overwhelming responses. They were re-sung by numerous singers subsequently. In the early 70's, the songs of Singaporean and Malaysian singers Lisa Wong (麗莎) and Cheng Kum Cheung (鄭錦昌) were very popular in Hong Kong. The former's "Tears of Lovesickness" 《相思淚》 and "Beyond the Great Wall" 《王昭君》 and the latter's "Ringing Bells Of The Temple" 《禪院鐘聲》 and "Many Enchanting Nights" 《幾度夕陽紅》 appealed to many.

Cantonese Pops in the 70's

Hong Kong was hard hit by a number of social crises in the 60's, such as the bank run in 1964 and 1965, the commotions breaking out over a price rise on the Star Ferry in 1966, and the riots in 1967. Those events prompted the government to increase its channels of communication with the public and implement various measures to stabilise the society. In the 70's, with the rapid economic development in Hong Kong and the establishment of local culture, Cantonese Pops gradually became a mainstream. The year 1974 marked the turning point in the development of Cantonese Pops and Cantonese Pops were widely accepted by audiences. Besides, "Games Gamblers Play" 《鬼馬雙星》, a rock-style Cantonese Pops album sold like hot cakes. All these wrote a new page in the history of Cantonese Pops in Hong Kong.

In the 70's, television gradually became a necessity for every family. TV drama series were

guarantee of high audience rating. Back then, 'watching TV while having dinner' (電視送飯) was common for families. TV theme songs were broadcast every night, and therefore became very popular. The influence of TV spoke for itself. Of course, the changes in the musical style of Cantonese Pops could not be ignored. For example, although the melody of "The Fatal Irony" 《啼笑因緣》 still adopted the style of Cantonese ditty, its accompaniment and the vocal style of the singer were very much revolutionised. The singer Sandra Lang (仙杜拉) originally sang English songs and her vocal style is different from singers with Cantonese operatic background in the 50's and 60's.

The contribution of composers and lyricists cannot be overlooked for the success of TV theme songs in the 70's. Joseph Koo (顧嘉輝), the guru of TV theme songs, is an important figure. He is the brother of Koo Mei (顧媚), a singer of Mandarin songs. He started his career as a band leader and is familiar with the style of Mandapop. He even had the opportunity to study music in the USA. His compositions are melodious, cordial and with genuine emotion, effective accompaniment while exhibiting characteristics of both Chinese and Western Pops. Numerous songs written by him and the lyricist James Wong (黃霑), such as "The Bund" 《上海灘》, "A House Is Not A Home" 《家變》, "Forget Us In The Water" 《兩忘煙水裡》, "The Dragon Chronicles" 《萬水千山縱橫》 and "Under The Lion Rock" 《獅子山下》 have become the classics of Cantopop. In 1998, Joseph Koo and James Wong held a series of concerts that refreshed Hong Kong audiences' memories of the 70's and the 80's. The "Under the Lion Rock Concert" (獅子山下演唱會) held in 2000 was equally successful. From then on, "Joseph and James" (輝黃) becomes the icon in the Hong Kong pop song circle as well as the model of best partnership.

Another musician Michael Lai (黎小田) has also written numerous beautiful songs for TV series, such as "Reincarnated" 《天蠶變》, and "Weeping On One's Journey" 《人在旅途灑淚時》. Besides James Wong, other lyricists such as Cheng Kok Kong (鄭國江) and Jim Lo (盧國沾) wrote many outstanding works.

Sam Hui (許冠傑) can be said to have re-written the history of Hong Kong popular music. He westernised Cantopop and elevated it to beyond the sub-cultural level of being 'unfashionable' and 'unsophisticated'. "Games Gamblers Play", his first Cantonese album

released in 1974, brought a big shock to the Cantonese pop song circle. "Games Gamblers Play", the theme song of the album, adopted the style of rock music and brought Cantonese pop songs into the new realm of 'rock n roll'.

The idol culture in Hong Kong also started with Sam Hui. He comes from an impoverished family and got admitted to the University of Hong Kong through his own dedicated efforts. While at the University he took a keen interest in Western pop music. He formed the band "Lotus" and became very popular after appearing in "Hui Brothers' Show" 《雙星報喜》, a TV programme hosted by his brother. He likes to imitate Western singers such as the Beatles and Elvis Presley and is renowned for his unconventional stage performances. He twisted his body and ran on the stage, and his performances touched the hearts of a large crowd of audience. His success embodied the realisation of the 'Hong Kong dream' (香港夢).

The songs composed by Sam Hui can be categorised into two types. The first type features songs with fast tempo and in rock style, while the second type being slow songs in folk style. The former type mainly reflects the aspirations of the grassroots, so the lyrics are mostly written in unrefined colloquial slang, such as "Games Gamblers Play", "The Private Eyes" 《半斤八兩》, "The Last Message" 《天才與白癡》 and "Buddha Jumps Over the Wall" 《佛跳牆》. The latter type is the so-called "love songs," which are written in graceful languages and talk about the philosophy of life. The melodies of these songs have a touch of Chinese flavour, and are very tuneful. Guitar or one to two Chinese instruments are usually used as accompaniment. Sometimes, other instruments are also added. "Love of Tower" 《鐵塔凌雲》, "Love of Genius Anopia" 《天才白癡夢》, "Love of Two Stars" 《雙星情歌》 and "Miss You Every Night" 《夜夜念奴嬌》 are examples.

Cantonese Pops in the 80's

The 80's were considered the heyday of Hong Kong's popular music scene. Not only did the sales of records reach new highs, there were also a large number of lyricists, singers and songs which still brought back fond memories nowadays. Richard Lam (林振強), Calvin Poon (潘源良), - Lin Xi (林夕) and Chow Yiu Fai (周耀輝) were all renowned lyricists from the 80's. Popular singers at that time included Michael Kwan (關正傑),

Susanna Kwan (關菊英), Frances Yip (葉麗儀), Johnny Yip (葉振棠), Paula Tsui (徐小鳳), Roman Tam (羅文), Alan Tam (譚詠麟) and George Lam (林子祥) who all started their musical careers in the late 70's. Others such as Anita Mui (梅艷芳), Leslie Cheung (張國榮), Danny Chan (陳百強), Sally Yeh (葉蒨文), Sandy Lam (林憶蓮), Jacky Cheung (張學友), Andy Lau (劉德華) and Hacken Lee (李克勤) became household names in the 80's. All these singers possess outstanding vocal skills, distinctive styles and intriguing charisma. Today, even after two decades, their voices have not been forgotten by the audience.

In the mid-80's, Hong Kong pop music circle experienced a change in musical style. This revolution did not originate from Europe or the US but Japan. After 1983, adaptations of Japanese songs were extremely popular in the music circle. Back then, practically all the renowned singers performed Cantonese Pops that were cover-versions of Japanese Pops.

Adaptations of Japanese Pops originated from TV theme songs. In the late 70's, due to the penetration of Japanese culture, Japanese TV series were very popular in Hong Kong. "Splash To Victory" 《綠水英雄》 and "Tennis Sisters" 《網球雙鳳》 were all well-known at that time. "The Sunrise" 《前程錦繡》, sung by Roman Tam, was the theme song of the series with the same title. The song was sung by Nakamura Masatoshi (中村雅俊) and composed by Kei Ogura (小椋佳). "Love's Uncertainty" 《赤的疑惑》, sung by Anita Mui, was also the theme song of a Japanese TV series with the same title. It was composed by Tokura Shunichi (都倉俊一) and the original singer is Momoe Yamaguchi (山口百惠). Due to the TV series, these songs became very popular. As Japanese TV series became popular, Japanese singers attracted a large number of fans in Hong Kong. The songs of Japanese singer Tamaki Koji (玉置浩二) were also popular in Hong Kong, and many of which were adapted into Cantonese versions. Alan Tam's "Wine Red No Kokoro" 《酒紅色的心》, Hacken Lee's "Blue Moon" 《藍月亮》, Jacky Cheung's "Silent Eyes" 《沉默的眼睛》 and "Lee Heung Lan" 《李香蘭》, Leon Lai's (黎明) "Love At First Night" 《一夜傾情》 and Priscilla Chan's (陳慧嫻) "Accidental Infatuation" 《痴情意外》 were some examples. However, due to the language barrier, the original Japanese Pops were much less popular in Hong Kong.

Numerous Cantonese cover-versions of Japanese Pops turned out to be 'hit' songs

through the interpretation of Hong Kong singers. Some even became classics or masterpieces of certain singers and are still very popular until now. Anita Mui was perhaps the first singer to sing Cantonese cover-versions Japanese Pops. In “Debts of the Heart” 《心債》, her first album released in 1982, four out of six songs were adapted from Japanese songs, and these included works of Haruomi Hosono (細野春臣), Umakai Syuno (馬飼俊野) and Uzaki Ryudo (宇崎龍童).

1984 was the year when Cantonese cover versions of Japanese Pops became really hot in Hong Kong. Leslie Cheung’s “Monica” was a cover of Kikkawa Koji’s (吉川晃司). This song is imbued with vitality and brought much success to Leslie Cheung. In the same year, Alan Tam released the song “Foggy Love” 《霧之戀》 composed by Suzuki Kisaburo (鈴木喜三郎). In the following year, Alan Tam’s “Love Trap” 《愛情陷阱》 and “Goddess of Storm” 《暴風女神》, both composed by Serizawa Hiroaki (芹澤廣明), were also popular. The former song won numerous awards on the pop charts.

Looking back at the history of the singers in the 80’s, it is evident that many of their songs were adapted from Japanese Pops. Some of the hit songs of Anita Mui were also adapted from Japanese songs. “Manzusawa” 《蔓珠莎華》, one of the Top Ten Gold Songs in 1985, was composed by Uzaki Ryudo. The song’s title refers to a kind of Japanese flower. After 1985, Cantonese cover-version of Japanese Pops accounted for half of the numbers in the album released by Anita Mui every year. Such phenomenon only came to an end in the mid-90’s. For example, in “Bad Girl” 《壞女孩》, the album released by Anita Mui in 1985, five songs were adapted from Japanese Pops and three adapted from English songs while only two were original works from Hong Kong. In the album “Coquettish Woman” 《妖女》 released in 1986, six songs were adapted from Japanese songs, and in the album “Tango of Fire” 《似火探戈》 released in 1987, there were also six songs adapted from Japanese sources. Many of the classics of Anita Mui, including “Sunset Melody” 《夕陽之歌》, one of the Top Ten Gold Songs in 1989, were the original works of Kondo Masahiko (近藤真彥). Mui’s masterpiece “The Years Flow By” 《似水流年》 was also written by the Japanese composer Kitaro (喜多郎), evidencing the influence of Japanese pop music on Hong Kong’s pop music scene.

Undoubtedly, Joseph Koo and Sam Hui created a new musical scene for Cantonese Pops in the 70's, but after almost a tenth of a century, audiences demanded something fresh. Looking back at the early 80's, there were not enough creative talents in Hong Kong pop music circle to take over from the older generation. Besides Sam Hui and Joseph Koo, there were only a few creative talents who were representative. Although the creative works of Michael Lai were outstanding, the creative style of the 70's could no longer satisfy the audiences' tastes. On the contrary, the style of Japanese Pops differed prominently from the Cantonese Pops of the 70's and even the popular music of Europe and the USA. Newly introduced accompaniment by synthesizer and the distinctive melody had an impact on Cantonese Pops, which showed some resemblances to Chinese folk tunes. These adaptations from Japanese Pops were like clear springs and brought a brand-new scene to Hong Kong's pop music scene.

Although Cantonese cover-version of Japanese pops became the trend of Hong Kong's pop music in the 80's, the spirit of originality was also promoted in the mid-80's. Commercial Radio could be regarded as a crucial force in the promotion of originality. In 1988, it launched the program 'Hundred Percent Creation Day' (百分百創作日) to create a lively environment for the development of local bands. In the mid-80's, numerous local bands emerged. The identity of these bands was apparently different from the bands singing Western pop songs in the 60's. Although they presented themselves no differently from any Western band, most of their songs were sung in Cantonese, thus delivering a strong local touch.

1985 was regarded as the year when bands began to flourish. The first band that entered the musical scene was 'Lady Dianna' (皇妃), followed by the folk-song band 'Little Island' (小島) and there were also 'Tat Ming Pair' (達明一派) and 'Beyond', and subsequently 'Raidas' and 'Tai Chi' (太極). The styles of these bands enriched the pop music scene, bred a group of new lyricists and created a new style of lyrics.

On the other hand, under the influence of Taiwan campus folk songs in the early 80's, some of the Mandarin and Cantonese pop songs which centred on nationalism also became popular in Hong Kong. The most well-known was "The Descendants of the Dragon" 《龍的傳人》 composed by Hou De Jian (侯德建) in 1978 and sung by Li Jian Fu

(李建復). From 1980 to 1985, Wing Hang Record Trading Co., Ltd. (永恆唱片) released a series of albums with a patriotic tone. Among such patriotic songs which are still popular today included “Brave Chinese” 《勇敢的中國人》, “My Chinese Heart” 《我的中國心》, and “Love Is All Over The Mountains and Rivers” 《萬水千山總是情》.

Cheung Mei Kwun (張美君) pointed out that the emergence of such patriotic songs was inextricably linked to the political climate in the early 80’s. Back then, political uncertainty began to loom over Hong Kong with the approach of 1997. The general public expressed very complex emotions. Before the problem of the handover of sovereignty was resolved, Hong Kong people fantasise about China as an ideal motherland and a country with a long history. In addition, the controversy over the distortion of history in Japanese textbooks in 1982 also helped promote this type of songs. The event sparked a wave of protests against Japan’s Ministry of Education, Science, Sports and Culture (日本文部省). These nationalistic songs helped to evoke the public’s collective memory and were used as a means to vent one’s grievances and criticism on Japan.

Meanwhile, Hong Kong people’s reluctance to change their prevailing lifestyle and their identification with local culture were also reflected in the popular songs of the 80’s. In 1982, Sound Sound Music (永聲唱片公司) released an album named “Hong Kong City Compilation” 《香港城市組曲》, which was a collection of songs based on the theme of Hong Kong.

Cantonese Pops in the 90’s

The June 4th Incident in 1989 dealt a heavy blow to Hong Kong society and more than one million Hong Kong people took to the street in an unprecedented mass demonstration. Songs naturally became an effective means for the public and the participants of the pro-democracy movement to vent their grievances, and became an indispensable part in all kinds of gatherings. Songs were used as a means of sharing emotions and achieving cohesion. Many of the old songs became hits in the pro-democracy activities, for example, the mandarin song “The Blood-Stained Spirit” 《血染的風采》 was being sung by students at the Tiananmen Square during the pro-democracy movement. In Hong Kong, this song, first sung at the event ‘Democratic Songs for China’ (民主歌聲獻中華), drew

overwhelming responses and has since been regarded by Hong Kong people as a symbol of the pro-democracy movement. It has since been broadcast during the June 4th Candlelight Vigil every year. Songs which became popular during the controversy over the distortion of history in Japanese textbooks, such as “I Am Chinese” 《我是中國人》 and “The Descendants of the Dragon” were also borrowed as songs of the June 4th Incident. In addition, new lyrics were written for numerous old songs in order to express the public’s concern over the June 4th Incident, their support for the participants of the pro-democracy movement and their longing for democracy and freedom. For example, the song “Mourn For The Heroes” 《祭好漢》 was based on the tune of the widely-recognised song “A Man Should Stand Strong” 《男兒當自強》 which were both originated from the traditional Chinese tune "On the General's Orders" 《將軍令》.

The June 4th Incident brought much disturbance, indignation and disappointment to Hong Kong people. Their grievances and banter were reflected in some of the pop songs in 90’s. The album “The Great Wall” 《長城》 of Beyond criticised the Beijing government for deceiving oneself and others in the event. “Crazy” 《神經》, a collection released by Tat Ming Pair in 1990, was also a response to the June 4th Incident. Among all the songs centring on the theme of 1997, “Queen’s Road East” 《皇后大道東》 composed by Lo Da Yu (羅大佑) with lyrics by Lin Xi was the most representative. In a playful manner, the song’s lyrics mocks at and criticises all kinds of weird phenomena in this colonial city, for example (皇后大道東上為何無皇宮).

In the early 90’s, Cantonese cover-version of Japanese Pops were still prevalent. The music followed the style and characteristics developed in the 80’s, but there were more varieties in the melodic lines and the songs were not so easy to sing. The use of synthesizer became the norm for accompaniment, its timbres, sound qualities and audio effects added a fresh touch to the pop songs in the 90’s. For example, in the song “Loving You More Everyday” 《每天愛你多一些》, the acoustics effect created by the synthesizer surprisingly matches with the melody.

Quite interesting to note, the introduction of songs from that period was always ‘beyond one’s expectation’. The arrangers like to create introductions which are not exactly

related to the verse and chorus of the songs. For example, “Loving You Forever” 《對你愛不完》 is a fast song, but its introduction is slow and lyrical. “Loving You Secretly” 《暗戀你》 also features two bars of bell-like sounds to precede a vocalised introduction, which brings out an innovative effect. In the early 90’s, the accompaniment of fast songs utilised band sound featuring strong rhythm and was very suitable for dancing. What is worth mentioning is that Koma Wong (黃家駒), the lead singer of the band “Beyond”, was himself a proficient composer and lyricist, and had written many outstanding songs for his band. For example, the song “Boundless Oceans Vast Skies” 《海闊天空》 is still an unforgettable work.

Cantonese cover-version of Japanese Pops were in their heyday in the early 90’s when a group of new creative talents such as Zam Tit Cheung (斬鐵章), Conrad Wong (黃尚偉), Tony Arevalo (盧東尼), Comfort Chan (陳光榮) and Mahmood Rumjahn (林慕德) emerged. In the mid-90’s, Dennie Wong (黃丹儀), Eddie Ng (吳國敬) and Keith Chan Fai Yeung (陳輝陽) also joined the scene. Comfort Chan, Keith Chan Fai Yeung and Dennie Wong became important musicians in the pop music circle in 2000. For lyricists, there were Calvin Poon, Lin Xi and Richard Lam who entered the musical scene in the 80’s, followed by Wyman Wong (黃偉文), Keith Chan Siu Kei (陳少琪) and Gene Lau (劉卓輝). As regards singers, idol singers dominated the scene in the 90’s, including ‘Four Celestial Kings’ (Jacky Cheung, Andy Lau, Leon Lai and Aaron Kwok(郭富城)) Meanwhile, female singers such as Vivian Chow (周慧敏), who was dubbed by the media as ‘Jade Girl’ (玉女掌門人), was also extremely popular. Ever since the 90’s, most of the singers have to be both TV and movie stars at the same time. Besides singing, they appear in TV series, movies, commercials and even take on the role of product endorsers. That is why Hong Kong singers always claim themselves as ‘artists’.

In the mid-90’s, Hong Kong’s pop music scene experienced another change in musical style. The trend of cover-versions gradually diminished and local creative talents reclaimed the scene again. This group of new talents eschewed the existing style. Their compositions were characterised by a narrower vocal range, stronger melodic sense and higher singability. This might be due to the popularity of ‘karaoke songs’ among fans and audiences. However, to a certain extent, songs released after the mid-90’s were quite

formulaic. For example, nearly all the introductions began with piano, with the accompaniment of the first section of the verse also played by piano before other instruments joined in, while other attempts were rare.

Cantonese Pops in the Early 21st Century

Similar to the local economy, Hong Kong's pop music industry was hard hit in the 21st century. Unfavourable factors included the declining vocal skills of singers and the drop of the records sales. As in other parts of the world, the emergence of MP3 and wide circulation of songs on the internet drastically reduced sales. With the economic take-off in China, the role of Cantonese Pops (songs sung in dialect) in the Chinese community was gradually replaced by the popularity of Mandarin Pops. Cantonese Pops was once very popular in the Mainland and was the model of imitation by Mainland singers. However, the Mainland has its own breed of singers nowadays, and countries such as Singapore and Malaysia no longer regarded Cantonese Pops from Hong Kong as their form of entertainment, leaving Cantonese Pops even less room for survival. Cantonese Pops may eventually be relegated to the rank of regional music in the near future. Although it would be sad to witness such fate, it is inevitable for Cantonese Pops as time goes by. However, it is lucky that Cantonese Pops had once enjoyed its golden age.

Music Analysis

There is a common saying that different water and soil breed different people. There are songs wherever there are people. Songs popular in the past become folk songs of the present. Pop songs are the products of metropolitan life in industrial society. In the following, three of the major musical elements of pop songs: melody, accompaniment/arrangement, and form will be discussed.

Melody

Melodic contour

Melody is sometimes called the tune, and is the soul of a song. Melody is crucial to the success of a song. Melody involves pitch, interval and rhythm. Notes of different pitches form melodies of different contours, including ascending, descending, and horizontal as well as melodies in stepwise/ conjunct motion and leap/ disjunct motion. A good melody usually exhibits a balance between the above characteristics. For example, it may begin with stepwise/ conjunct motion and then concludes with a leap/ disjunct motion.

Taking “Red Sun” 《紅日》 as an example, the melody begins horizontally with repeated notes and then ascends in stepwise motion, but there is a leap down a sixth at the end of the musical phrase.



But the melody of “Love Trap” 《愛情陷阱》 has little variation and the notes of nearly every phrase are immediate neighbours to each other. However, an octave leap between two of the musical phrases brings surprises to this rather uneventful melody. The melodic line in “House of Flying Daggers” 《十面埋伏》 varies a lot, and the range³ is very wide.

³ The intervallic relationship between the lowest and the highest notes of the melody

“Love In Autumn” 《愛在深秋》 begins with a leap interval and then proceeds to a more stable stepwise motion.

The image shows two staves of musical notation in 4/4 time. The first staff contains the lyrics: 如 果 命 裡 早 注 定 分 手 無 需 為 我 假 意. The second staff contains the lyrics: 挽 留 如 果 情 是 永 恆 不 朽 怎 會 分 手. Both staves feature a leap interval at the beginning, followed by a rest, and then triplets of eighth notes.

Rhythm and Beat

The melody of each song has its distinctive rhythmic pattern. For example, the rhythmic pattern of “Red Sun” is very simple and consists of many repetitive eighth notes . On the other hand, the rhythmic pattern of “Love In Autumn” is relatively more complex. The melody begins on the fourth beat, punctuated by a rest in the middle which breaks the musical phrase, and the triplets that follow add colour to the stable rhythm.

Systematic combination and repetition of different rhythmic patterns form the beat or ‘groove’. For example, “Red Sun” and “Love In Autumn” the most popular while “Triangular Round Dance” 《三角圓舞》 uses metre. The handling of metres in the verse and chorus in “Dark Night No Longer Comes” 《黑夜不再來》 creates apparent contrast. The metre of the verse is and that of the chorus is .

The rhythmic characteristics of certain dance music are sometimes found in pop songs. The song “Splendid and Colourful Life” 《活色生香》 uses the tango rhythm

The image shows a short musical phrase in tango rhythm, consisting of a quarter note, an eighth note, a quarter note, and a quarter note.

Phrase

The melody of each song is made up of numerous phrases. A phrase is like a sentence and there is room for a break between phrases. Most of the phrases in pop songs are matched with lyrics. The melody of some songs is made up of numerous phrases while the melody of certain songs consists of only a few phrases. For example, “A Laugh In Blue

Sea” 《滄海一聲笑》 is made up of five repeated phrases. The melodies of the first three phrases are identical while the melodies of the last two phrases are largely the same, with just one note being altered at the end of the phrase.

“A Laugh in Blue Sea” 《滄海一聲笑》

Phrase 1	滄海一聲笑 滔滔兩岸潮 浮沉隨浪只記今朝
Phrase 2	蒼天笑 紛紛世上潮 誰負誰勝出天知曉
Phrase 3	江山笑 煙雨遙 濤浪淘盡紅塵俗世幾多嬌
Phrase 4	清風笑 竟惹寂寥 豪情還勝了一襟晚照
Phrase 5	蒼生笑 不再寂寥 豪情仍在痴痴笑笑
	啦.....

Musical Forms

Musical form refers to the structure of a music composition. Musical form, just like the framework of a building in architecture, is crucial to the overall presentation of a music composition. Musical form helps us understand the overall layout of a music composition and allows us to appreciate the relationship between different segments of the tune and lyrics. Most pop songs adopt binary form, but some of them also use the rounded binary form or other forms such as strophic form, through-composed form and ternary form. Of all musical forms, strophic form is most simple and this may be due to its folk song origin. Although binary form is most common in pop songs, numerous variations on the form can also be adopted.

Strophic Form

The song “Why” 《為甚麼》 is an example of strophic form. The song has four verses that use the same melody, and can be represented by A1-A2-A3-A4. The letter ‘A’ represents the melody of the song, and the numbers represent the lyrics of different verses. Some early Shanghainese Pops with folk song flavour, such as “Four Seasons Song” 《四季歌》 and “The Vagrant Songstress” 《天涯歌女》 also adopted the strophic form.

“Why” 《為甚麼》

A1	Verse 1	為什麼生世間上 為什麼爭鬥不絕 問為何人存隔膜 問那天可找得到	此間許多哀與傷 歡欣不永享 顏面無真相 理想中的烏托邦
A2	Verse 2	為什麼雙鬢斑白 為什麼齒髮俱落 問為何年年春歸 問那天可再一見	光彩消失面容上 一張怪模樣 無術攔春去 我當初的舊模樣
A3	Verse 3	為什麼竟會生病 病榻中許我一問 問為何常存空想 是眾生必須經過	輾轉反側在床上 怎可永無恙 愁病誰可免 四苦根本是平常
A4	Verse 4	為什麼淒冷孤寂 為什麼不見光亮 在目前如何風光 沒法牽走一根線	輕飄飄像無力 飄渺沒形像 仍是泥中葬 那許依戀臭皮囊

Binary Form

Most of the pop songs adopt the binary form, which means that besides the verse, the song has a chorus part. The melodies of the verse and the chorus can be represented by ‘A’ and ‘B’ respectively. The verse usually keeps the characteristics of the strophic form, which means all the verses are written for the same melody. The chorus is characterised by the repetition of lyrics and melody. It is common for the melody and lyrics of the chorus to be conspicuously different from those of the verse so as to achieve contrast.

“Waiting For My Lady” 《等玉人》 makes use of a binary form, the verse and the chorus interweaving. Its structure is A1-B-A2-B-A3-B. There are three verses in section ‘A’, all with different lyrics, while the three chorus features the same set of lyrics. The structure of the entire song is based on the interwoven verse and chorus (i.e. ‘A’ and ‘B’ sections).

“Waiting For My Lady” 《等玉人》

A1	Verse 1	正夜闌 碎夢殘 盼玉人 未見返 記舊情 眼淚盈 怨負盟 獨對影
B	Chorus	愛海鴛鴦一朝變泡影 對景孤單悲泣暗怨恨你負情

A2	Verse 2	愛已斷 暗自憐 往日情 恨變遷 冷夜靜 怨薄命 隔異地 念愛卿
B	Chorus	愛海鴛鴦一朝變泡影 對景孤單悲泣暗怨恨你負情
A3	Verse 3	對月誓 愛難忘 痛斷腸 淚已乾 往日情 意萬重 嘆別離 夢已空
B	Chorus	愛海鴛鴦一朝變泡影 對景孤單悲泣暗怨恨你負情

“Need You Every Minute” 《分分鐘需要你》 also adopts the binary form but the treatment is slightly different. Its structure is A1-A2-B-A3-A4-B. There are four different verses in section that fit to the same melodies. The first and second verses appear back to back, followed by the chorus and the third and fourth verses, and the song ends with the chorus.

“Need You Every Minute” 《分分鐘需要你》

A1	Verse 1	願我會揸火箭 帶你到天空去 在太空中兩人住 活到一千歲 都一般心醉 有你在身邊多樂趣
A2	Verse 2	共你雙雙對 好得戚好得意 地祇天崩當閒事 就算翻風雨 只需睇到你 似見陽光千萬里
B	Chorus	有了你開心啲 乜都稱心滿意 鹹魚白菜也好好味 我與你永共聚 分分鐘需要你 你似是陽光空氣
A3	Verse 3	扮靚啲皆因你 癡癡啲皆因你 為你甘心作傻事 扮吓猩猩叫 睇到乜都笑 有你在身邊多樂趣
A4	Verse 4	若有朝失咗你 花開都不美 願到荒島去長住 做個假的你 天天都相對 對木頭公仔做戲
B	Chorus	有了你開心啲 乜都稱心滿意 鹹魚白菜也好好味 我與你永共聚 分分鐘需要你 你似是陽光空氣

“Time Is Like A Song” 《歲月如歌》 is also a song in binary form. Its structure is A1-A2-B-A3-A4-B’. What is special about this song is that the key of the melody in the second chorus is transposed from the original E flat major up to E major. Coupled with new accompaniment, this brings about a more coherent and spirited feeling. Since the music of the second chorus is slightly different from the previous one, it is represented by B’.

“Time Is Like A Song” 《歲月如歌》

A1	Verse 1	愛上了 看見你 如何不懂謙卑 去講心中理想 不會俗氣 猶如看得見晨曦 才能歡天喜地
A2	Verse 2	抱著你 我每次 回來多少驚喜 也許一生太短 陪著你 情感有若行李 仍然沉重待我整理
B	Chorus	天氣不似預期 但要走總要飛 道別不可再等你 不管有沒有機 給我體貼入微 但你手 如明日便要遠離 願你可以 留下共我曾愉快的憶記 當世事再沒完美 可遠在歲月如歌中找你
A3	Verse 3	再見了 背向你 回頭多少傷悲 也許不必再講 所有道理 何時放鬆我自己 才能花天酒地
A4	Verse 4	抱著你 我說過 如何一起高飛 這天只想帶走 還是你 如重溫往日郵寄 但會否疲倦了嬉戲
B’	Chorus	天氣不似預期 但要走總要飛 道別不可再等你 不管有沒有機 給我體貼入微 但你手 如明日便要遠離 願你可以 留下共我曾愉快的憶記 當世事再沒完美 可遠在歲月如歌中找你

Rounded Binary Form

Besides the treatment described above, another more common method of handling binary form is to repeat the material (music and lyrics) of section ‘A’ to arrive at a more symmetrical structure, which is known as ‘rounded binary form’. The most common treatment is A-A-B-A, which is even referred to as ‘pop song form’.

The structure of the song “The Bund” 《上海灘》 can be represented by A1-A2-B-A3. The verse is first repeated (verses 1 & 2), then followed by the chorus and then the third verse. Most of the compositions from the 70’s and the 80’s adopt this song form. “Love Of Two Stars”, “Miss You Every Night” and “Gently Smiling” 《梨渦淺笑》 are typical examples.

“The Bund” 《上海灘》

A1	Verse 1	浪奔 浪流 萬里滔滔江水永不休 淘盡了 世間事 混作滔滔一片潮流
A2	Verse 2	是喜 是愁 浪裡分不清歡笑悲憂 成功 失敗 浪裡看不出有未有
B	Chorus	愛你恨你 問君知否 似大江一發不收 轉千灣 轉千灘 亦未平復此中爭鬥
A3	Verse 3	又有喜 又有愁 就算分不清歡笑悲憂 仍願翻 百千浪 在我心中起伏夠
B	Chorus	愛你恨你 問君知否 似大江一發不收 轉千灣 轉千灘 亦未平復此中爭鬥
A3	Verse 3	又有喜 又有愁 就算分不清歡笑悲憂 仍願翻 百千浪 在我心中起伏夠
Coda	Last sentence	仍願翻 百千浪 在我心中起伏夠

Slight modification is made on the basis of AABA for “Hotel” 《狂潮》. Its structure is A1-B1-A2-B2-A’. The verse and chorus interweave together, each having two sections of lyrics. The song ends with the first sentence of the verse (i.e. ‘A’) suggesting a rounded structure and serving the function of coda.

“Hotel” 《狂潮》

A1	Verse 1	是他也是你和我 同相親相愛也相爭 大家偶遇在人海 你我各留痕
B1	Chorus 1	幾許歡與笑 多少愛和恨 那狂潮捲起 燦爛又繽紛
A2	Verse 2	是苦也是甜美 人生的喜惡怎麼分 大家各自尋找 你我心中印
B2	Chorus 2	幾許哭與嘆 多少假與真 讓狂潮起跌 混合愛和恨
A1’	Coda	是他也是你和我 同悲歡喜惡過一生

The binary form of “Under The Lion Rock” 《獅子山下》 represents another different treatment whereby the verse and chorus interweave. The verse first repeats itself before the chorus appears. Its structure is A1-A2-B-A3-B-A3.

“Under The Lion Rock” 《獅子山下》

A1	Verse 1	人生中有歡喜 難免亦常有淚 我哋大家在獅子山下相遇上 總算是歡笑多於唏噓
A2	Verse 2	人生不免崎嶇 難以絕無掛慮 既是同舟在獅子山下且共濟 拋棄區分求共對
B	Chorus	放開彼此心中矛盾 理想一起去追 同舟人 誓相隨 無畏更無懼
A3	Verse 3	同處海角天邊 攜手踏平崎嶇 我哋大家用艱辛努力寫下那 不朽香江名句
B	Chorus	放開彼此心中矛盾 理想一起去追 同舟人 誓相隨 無畏更無懼
A3	Verse 3	同處海角天邊 攜手踏平崎嶇 我哋大家用艱辛努力寫下那 不朽香江名句

Bridge and Coda

Besides the basic structural sections (verse and chorus), many songs include other segments, such as bridge and coda. Bridge normally refers to a small section of lyrics and music inserted between two verses of lyrics. The lyrics and music of the bridge are usually different from those of the verse. Coda refers to a small section of lyrics and music appearing after the verse and the chorus. Sometimes, the coda may repeat one section of the verse while at other times, it is just made up of new materials.

“My Pride”《我的驕傲》 incorporates both the bridge and coda. The structure of the song is A1-B1-A2-B1-x-B2-Coda. The verse and chorus interweave in the first half of the song. However, a bridge ‘我盼有一天……是借著你的風’ not belonging to the verse and the chorus, i.e. segment ‘x’, is added after the second chorus. The subsequent chorus has slightly modified lyrics and is represented by ‘B2’. The segment at the end of the song ‘我

覺得光榮因有你擁戴’ is the coda, which adopts a new melody and lyrics that brings the song to a more definite ending.

“My Pride” 《我的驕傲》

A1	Verse 1	Pride in your eyes 為我改寫下半生 眉目裡 找到我 失去的 自信心 才明白 被愛的 能活得這樣勇敢 榮幸眼神能替我 雲上旅行來點燈
B1	Chorus 1	See me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使我算神話 因你創更愉快
A2	Verse 2	Pride in your eyes 為我閃爍像最初 唯獨你 欣賞我 比我 更多 埋頭做 願你可 能為我驕傲更多 無論有誰嫌棄我 投入卻無人可阻
B1	Chorus 1	See me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使我算神話 因你創更愉快
x	Bridge	我盼有一天將你抱 入懷 昂然地對著宇宙說 是借著你的風
B2	Chorus 2	Let me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使愛有奇蹟 跟你創最愉快
Coda	Last sentence	我覺得光榮 因有你 擁戴

Inversion of Verse and Chorus

For most songs, the chorus follows the verse, but the inversion of the verse and chorus is also found in a number of songs, i.e. the chorus appears before the verse. In such case, section ‘A’ becomes the chorus while section ‘B’ becomes the verse. “Queen’s Road East” 《皇后大道東》 is an example. Its structure is A-B1-A-B2-x-A-B3-A-A. The chorus repeats itself four times and is placed at both the beginning and the end of the song. This gives rise to the rounded binary structure. The most special feature of this song is the spoken segment ‘空即是色...’ between the second verse and the chorus. This rather sarcastic Buddhist saying serves as a bridge linking the verse and the chorus. The song ends with a

repetition of the chorus and such repetition can be regarded as the coda.

“Queen’s Road East” 《皇后大道東》

A	Chorus	皇后大道西又皇后大道東 皇后大道東轉皇后大道中 皇后大道東上為何無皇宮 皇后大道中人民如潮湧
B1	Verse 1	有個貴族朋友在硬幣背後 青春不變名字叫做皇后 每次買賣隨我到處去奔走 面上沒有表情卻匯聚成就 知己一聲拜拜遠去這都市 要靠偉大同志搞搞新意思 照買照賣樓花處處有單位 但是旺角可能要換換名字
A	Chorus	皇后大道西又皇后大道東 皇后大道東轉皇后大道中 皇后大道東上為何無皇宮 皇后大道中人民如潮湧
B2	Verse 2	這個正義朋友面善又友善 因此批准馬匹一週跑兩天 百姓也自然要鬥快過終點 若做大國公民只需身有錢 知己一聲拜拜遠去這都市 要靠偉大同志搞搞新意思 冷暖氣候同樣影響這都市 但是換季可能靠特異人士
x	Bridge	空即是色 色即是空 空即是色色即是空...
A	Chorus	皇后大道西又皇后大道東 皇后大道東轉皇后大道中 皇后大道東上為何無皇宮 皇后大道中人民如潮湧
B3	Verse 3	這個漂亮朋友道別亦漂亮 夜夜電視螢幕繼續舊形象 到了那日同慶個個要鼓掌 硬幣上那尊容變烈士銅像 知己一聲拜拜遠去這都市 要靠偉大同志搞搞新意思 會有鐵路城巴也會有的士 但是路線可能要問問何事
A	Chorus	皇后大道西又皇后大道東 皇后大道東轉皇后大道中 皇后大道東上為何無皇宮

		皇后大道中人民如潮湧
A	Chorus	皇后大道西又皇后大道東 皇后大道東轉皇后大道中 皇后大道東上為何無皇宮 皇后大道中人民如潮湧

“Red Sun” 《紅日》 is also an example of rounded binary form characterised by the inversion of the verse and chorus. Its structure is A-A-x-B-B'-C-A-x-B-B'-C-A-Coda. In section 'A', the chorus is repeated after its first appearance, and appears twice in the song subsequently. The song also ends with the chorus. The verse comprises three sections: the first is the verse (B), followed by repetition of the slightly modified verse (B') and then a completely new section (C). The melody and lyrics of this part are completely unrelated to the verse and the chorus. The segment 'x' ('oh...oh...oh...oh...') between the verse and the chorus is the bridge which clearly defines the spots of the chorus and the verse. Among all the pop songs, the musical form of “Red Sun” is quite complex, and the repetition of the chorus serves as the coda.

“Red Sun” 《紅日》

A	Chorus	命運就算顛沛流離 命運就算曲折離奇 命運就算恐嚇著你做人沒趣味 別流淚心酸 更不應捨棄 我願能一生永遠陪伴你
A	Chorus	命運就算顛沛流離 命運就算曲折離奇 命運就算恐嚇著你做人沒趣味 別流淚心酸 更不應捨棄 我願能一生永遠陪伴你
x	Bridge	oh...oh...oh...oh...oh...oh...oh...
B	Verse 1	一生之中兜兜轉轉 那會看清楚 徬徨時我也試過獨坐一角像是沒協助 在某年那幼小的我 跌倒過幾多幾多落淚在雨夜滂沱
B'	Verse 2	一生之中彎彎曲曲 我也要走過 從何時有你有你伴我給我熱烈地拍和 像紅日之火 燃點真的我 結伴行千山也定能踏過
C	New Section	讓晚風 輕輕吹過 伴送著清幽花香像是在祝福你我 讓晚星 輕輕閃過 閃出你每個希冀如浪花快要沾濕我

A	Chorus	命運就算顛沛流離 命運就算曲折離奇 命運就算恐嚇著你做人沒趣味 別流淚心酸 更不應捨棄 我願能一生永遠陪伴你
X	Bridge	oh...oh...oh...oh...oh...oh...oh...
B	Verse 1	一生之中兜兜轉轉 那會看清楚 徬徨時我也試過獨坐一角像是沒協助 在某年那幼小的我 跌倒過幾多幾多落淚在雨夜滂沱
B'	Verse 2	一生之中彎彎曲曲 我也要走過 從何時有你有你伴我給我熱烈地拍和 像紅日之火 燃點真的我 結伴行千山也定能踏過
C	New Section	讓晚風 輕輕吹過 伴送著清幽花香像是在祝福你我 讓晚星 輕輕閃過 閃出你每個希冀如浪花快要沾濕我
A	Chorus	命運就算顛沛流離 命運就算曲折離奇 命運就算恐嚇著你做人沒趣味 別流淚心酸 更不應捨棄 我願能一生永遠陪伴你
Coda	Coda	命運就算顛沛流離 命運就算曲折離奇 命運就算恐嚇著你做人沒趣味 別流淚心酸 更不應捨棄 我願能一生永遠陪伴你 ...

Other Musical Forms

There are also a small number of songs characterised by other structures. For example, “Love of Tower “《鐵塔凌雲》 has only one verse. Both the lyrics and the melody are not repeated, so the song is in through-composed form.

“Love of Tower“ 《鐵塔凌雲》

鐵塔凌雲 望不見歡欣人面
富士聳峙 聽不見遊人歡笑
自由神像 在遠方迷霧
山長水遠 未入其懷抱
檀島灘岸 點點燐光

豈能及漁燈在彼邦
俯首低問 何時何方何模樣
回音輕傳 此時此處此模樣
何須多見復多求
且唱一曲歸途上
此時此處此模樣 此模樣

Accompaniment

Accompaniment provides harmony to support the melody and adds colour and character to a song. A well-written accompaniment not only effectively highlights the beauty and character of a melody, but also brings out the content of the lyrics and accentuates the individuality and inclination of both the song and the singer. Songs in different periods feature different styles and formats of accompaniments, which are sometimes regarded as arrangements and such different styles and formats in turn give different artistic conceptions to a song. In the compositional/ arrangement process, a composer/ arranger can choose from different ensemble formats, such as the Western orchestra, jazz band and different combinations of bands or instruments. The latter include electric guitar, drum and synthesizer as found in rock music, the combination of Chinese instruments and synthesizer, as well as the pairing of various solo instruments and synthesizer. The application of different types of accompaniments may create different musical effects, and is conducive to bringing out the in-depth meaning of the songs.

Styles of Songs and the Accompaniment

Under the influence of Shanghainese Pops, song accompaniment in the 50's and 60's was mostly in nightclub Big Band style. Taking "The Gamblers Repent" 《賭仔回頭》 as an example, notwithstanding its vulgar lyrics, the song's accompaniment is 'modern', and the rhythm section played on the drums is particularly splendid, and that's why it was then dubbed 'dancing Cantonese operatic song'. On the other hand, "When Durians Bloom" not only uses a very rhythmic accompaniment, but also includes an *erhu* (二胡) solo and a *liuqin* (柳琴) part (in the second half of the song), adding a touch of Chinese

flavour to the song.

By the 70's, accompaniment in dance music style gradually went out of favour and a different style of accompaniment emerged. Besides retaining the basic timbres of bands, accompaniment included piano, drum or some solo Chinese instruments. This evolved into an accompaniment style imbued with Hong Kong characteristics. "The Fatal Irony" is a typical example with accompaniment employing both Chinese and Western instruments. The combination and interweaving of *erhu*, *yueqin* (月琴) and string instruments create surprising effects.

Accompaniment in rock style was also common in songs of the 70's. The new timbre created by the amplification of electric guitar and drum sets is typical of Sam Hui's fast songs. This kind of accompaniment characterised by its pulsating rhythm, loud volume and captivating timbre, took pop music into a new realm. Taking "Games Gamblers Play" as an example, the accompaniment is led by electric guitar, with a slightly twisted melody and ultra-heavy percussion rhythm to support the melody. In the 80's, numerous fast songs, such as "Red Sun", "Monica" and "Love Trap" also used this type of accompaniment.

During and after the mid-80's, the use of synthesizer became more popular. Pop songs mostly employed synthesizer to play the accompaniment due to its ability to produce wide-ranging musical effects.

In the 90's, with the emergence of dance music and the technological advancement in recording and mixing, many audio effects were incorporated in the song accompaniment. For example, the timbre commonly known as 'bright' or 'brightness' in General MIDI, as well as the 'electric piano' timbre, are used in the introduction of "Loving You More Everyday". Besides using timbres of the synthesizer, this song features some 'audio effects', for example, before (當身邊的一切如風), a 'wahwah' sound is created using the 'wahwah effect'. In the 21st century, the 'back to the basic' trend swept across the music circle, so that piano and strings once again became popular accompaniment instruments.

Harmony

“Beautiful For The Whole Life” 《終身美麗》, composed and arranged by Keith Chan Fai Yeung, of which its harmonic progression is based on the chord progression of the 17th century composer Pachelbel’s the famous “Canon in D”. While the chord progression in “Canon in D” is I – V – vi – iii – IV – I – IV – V, and this chord progression repeats itself throughout the piece, the introduction and the rest of “Beautiful For The Whole Life” uses the same chord progression, with the exception of one more tonic chord (I) added at the end of the introduction. So the progression becomes I – V – vi – iii – IV – I – IV – V – I.

This chord progression is used many times in the verse section. Sometimes, a tonic chord is added at the end of the chord progression while at other times, the second last chord of the progression, i.e. the subdominant chord (IV) is converted into supertonic seventh chord (ii₇) or supertonic chord (ii). For example, in bar 8, the original IV is replaced by ii₇, but since the functions of ii or ii₇ and IV are similar, it sounds like subdominant chord.

Compared with “Beautiful For The Whole Life”, the guitar version of “The Best is Yet to Come” composed and arranged by Chet Lam (林一峰) has more harmonic interests. Secondary dominants, especially that of the supertonic (ii/V) are used many times in the song. Some special chords are also used. For example, I₉ and I₇ are used at the beginning of the introduction, and the song also ends with I₉, so that the beginning and the end echoes each other. In addition, altered chords, namely iii₇ (bar 18) and ii (bar 43), both do not belong to the major scale, are used, presenting the audience with a novel aural experience.

The song “Peaceful Separation” 《好心分手》 is quite exceptional in its use of modulation. The song is composed and arranged by Mark Lui (雷頌德). The introduction is in F# minor, which modulates to F# Major in the verse section. One bar towards the end of the song, the key touches briefly on D Major but returns immediately to F# Major. Some secondary dominants and the mediant seventh (iii₇, in bar 5) are also used in the harmony.

However, as most pop songs, the harmony used in “Diva · Ah Hey” 《下一站天后》, composed and arranged by Ronald Ng, is relatively straightforward. Seventh chords and

secondary dominants are seldom used. Bar 50 of the song witnesses a modulation from the original B Major up a semitone to C Major. Such modulation is very common in today's Cantonese Pops and may arouse feelings of excitement.

Introduction, Interlude and Postlude

Nearly every song has an introduction (i.e. the accompaniment music preceding the singer's entry) which prepares the listeners for the vocal section that follows. A finely written introduction can express the sentiment of a song and provides an appropriate musical context. For example, the *erhu* solo in "The Fatal Irony" adds to the miserable sentiment which the song expresses. On the other hand, "Half-moon Serenade" 《月半小夜曲》 has a very romantic introduction featuring violin solo with harp accompaniment, and matches perfectly with the title "Serenade" and the lyrics 'playing the violin alone' (提琴獨奏獨奏著). "The Football Chronicles" 《球迷奇遇記》 starts with recorded noise from the football field which brings out the context of the song directly. In "Undercurrent" 《暗湧》, the introduction starts with a 'hollow' and 'expansive' sound, followed by some intermittent drumming and piano accompaniment, with a crescendo to create a tidal bore effect. The introduction of "Crazy City" 《狂野之城》 is the most splendid one. Although it lasts for only 20 seconds, numerous varieties of instrumental timbres are incorporated. It starts with a primitive touch (begins with lower wind instruments, followed by human voices and flute in high register and then mixed human voices followed by all kinds of samplings and a five-bar introduction of basic beats. The imagery of 'wildness' is fully embodied in this diversified and somewhat disorderly music of the introduction.

Interlude is the accompaniment music between vocal sections of a song, which allows the song to take a breath as it proceeds. Some interludes are played by the same instruments found in the introduction, while others use fresh musical materials and new instrumentation. In "My Pride", the first interlude appears after the chorus, and sticks to the melody of the introduction (the melody of the introduction itself is derived from the verse). The interlude is played by piano and guitar, which contrasts sharply with the solo piano introduction. The second interlude enters after the second chorus and uses new materials, featuring violin solo with piano accompaniment. The new materials build up

the subsequent vocal section which belongs to neither verse nor chorus. This also becomes an outstanding aspect of the song.

“My Pride” 《我的驕傲》

	Introduction		Piano
A1	Verse 1	Pride in your eyes 為我改寫下半生 眉目裡 找到我 失去的 自信心 才明白 被愛的 能活得這樣勇敢 榮幸眼神能替我 雲上旅行來點燈	Piano
B1	Chorus 1	See me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使我算神話 因你創更愉快	Piano, strings
	Interlude 1		Guitar, piano
A2	Verse 2	Pride in your eyes 為我閃爍像最初 唯獨你 欣賞我 比我 更多 埋頭做 願你可 能為我驕傲更多 無論有誰嫌棄我 投入卻無人可阻	Piano
B1	Chorus 1	See me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使我算神話 因你創更愉快	Piano, strings
	Interlude 2		Violin, piano, cymbal
x	Bridge	我盼有一天將你抱 入懷 昂然地對著宇宙說 是借著你的風	Piano, cymbal, maracas, strings (short notes)
B2	Chorus 2	Let me fly, I'm proud to fly up high 不因氣壓搖擺 只因有你擁戴 Believe me I can fly, I'm singing in the sky 假使愛有奇蹟 跟你創最愉快	Piano, strings, cymbal, maracas
Coda	Last	我覺得光榮 因有你 擁戴	Piano

	sentence		
	Postlude		Piano

Taking “Time Is Like A Song” 《歲月如歌》 as another example, the first interlude enters after the chorus. The melody of this interlude is not related to the verse, chorus and even the introduction. In fact, it only features a repeating figure to separate two vocal sections, and is played by piano and strings. The piano is the main instrument while the inclusion of strings enriches the timbre. The second interlude appears after the fourth verse and is longer than the first interlude. It also uses new music materials. The rock-style accompaniment and the rather free electric guitar solo give the flair of a concerto’s cadenza.

“Time Is Like A Song” 《歲月如歌》

	Introduction		Piano, bass guitar
A1	Verse 1	愛上了 看見你 如何不懂謙卑 去講心中理想 不會俗氣 猶如看得見晨曦 才能歡天喜地	Piano, bass guitar
A2	Verse 2	抱著你 我每次 回來多少驚喜 也許一生太短 陪著你 情感有若行李 仍然沉重待我整理	Piano, bass guitar
B	Chorus	天氣不似預期 但要走總要飛 道別不可再等你 不管有沒有機 給我體貼入微 但你手 如明日便要遠離 願你可以 留下共我曾愉快的憶記 當世事再沒完美 可遠在歲月如歌中找你	Piano, bass guitar, electric guitar
	Interlude 1		Piano, strings, bass guitar, electric guitar, cymbal,
A3	Verse 3	再見了 背向你	Drum set,

		回頭多少傷悲 也許不必再講 所有道理 何時放鬆我自己 才能花天酒地	electric guitar, piano, bass guitar
A4	Verse 4	抱著你 我說過 如何一起高飛 這天只想帶走 還是你 如重溫往日郵寄 但會否疲倦了嬉戲	Drum set, electric guitar, piano, bass guitar, strings
	Interlude 2		Electric guitar, drum set, bass guitar, piano
B'	Chorus	天氣不似預期 但要走總要飛 道別不可再等你 不管有沒有機 給我體貼入微 但你手 如明日便要遠離 願你可以 留下共我曾愉快的憶記 當世事再沒完美 可遠在歲月如歌中找你	Strings, electric guitar, drum set, piano, bass guitar Chorus
	Postlude		Piano, bass guitar, electric guitar

Postlude is the accompaniment music following the end of vocal sections. It prevents the song from ending abruptly and leaves the audience room for imaginative savour of the song's meaning. The postlude can be treated in various ways. In some songs, the postludes are just the repetition of the verse or the chorus in music. For example, the postlude of "A Laugh in Blue Sea" is lengthy and is primarily a repetition of the music of the introduction and vocal sections but with different orchestration. The postlude of "Time Is Like A Song" basically uses the melody of the introduction, but the postlude of "My Pride" does not utilise the melody of the introduction, although the piano's playing ensures consistency between the introduction and the coda. "House of Flying Daggers" has a very unique introduction and coda. The introduction is just a crescendo of multi-channel monotone while the coda begins with vocalisation by a pop band. This is followed by an andante string melody which bears some resemblance to movie music. The main melody played by the violin is like a camera lens which gradually pushes the images back. As the music gradually disappears, the feeling of helplessness embodied in

the lyrics (只差一點點即可以再會面) was echoed in the postlude.

Conclusion

Undoubtedly, popular music is an important cultural development in the 20th century. The songs, topics and research materials involved are broad and profound, and what we have discussed here is just a drop in the ocean.

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