

# CASHFLOW

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專題特寫 SPECIAL FEATURE

## 影視音樂 名重奏

Film and Television  
Music Ensemble

麥振鴻 Mak Chun Hung × 張家誠 Alan Cheung × 馮之行 Sara Fung

專訪 INTERVIEW

從結他手到歌劇作曲家  
From Guitarist to Opera Composer

撈仔：一輩子都在學習

Loudboy: My entire life has been a journey of learning



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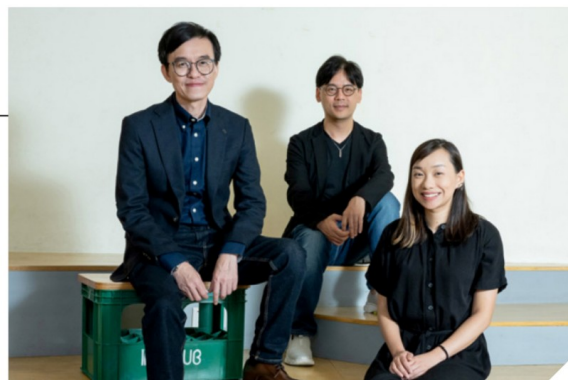
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# | 十月 OCT

## 香港音樂家群像系列： 口琴演奏家 — 徐德明與中國民族音樂 The Hong Kong Musicians Series: Harmonicist TSUI Tak-ming and Chinese Music

康樂及文化事務署香港公共圖書館主辦  
Presented by the Hong Kong Public Libraries,  
Leisure and Cultural Services Department

即日起至 **30/11**

From now till **30/11**

香港中央圖書館（十樓藝術文獻閱覽室）

Hong Kong Central Library (10/F, Arts Document Reading Room)

著名口琴演奏家徐德明以真摯的感情演奏富有濃厚中國民族色彩的樂曲，他曾舉辦口琴獨奏音樂會、灌錄唱片等，獲得音樂界的重視與肯定；其出色的演奏使口琴音樂的地位得以提升。

展覽展出有關徐德明的樂譜、場刊、相片及相關的音樂資料，讓讀者了解更多他對香港口琴音樂發展所作出的貢獻。

The prominent harmonica player Tsui Tak Ming was praised with his genuine emotion and brilliant interpretation of Chinese music. He had held harmonica solo concerts and recorded albums, gaining recognition in the music field. He made remarkable contribution to the promotion and development of harmonica music.

The exhibition features selected music scores, house programmes and photos, etc. Readers can find out more about the distinguished harmonica player.

網頁 Website: [www.hkpl.gov.hk](http://www.hkpl.gov.hk)



## HKT 西九音樂節 HKT x WESTK POPFEST

西九文化區主辦

Presented by West Kowloon Cultural District

**31/10 – 3/11**

西九文化區

West Kowloon Cultural District

HKT 西九音樂節去年首辦叫好叫座，將各種藝術元素灌注入流行音樂，呈現出本地歌手令人驚豔的新面貌。今年再度盛大舉行，加入多個炙手可熱的海外流行音樂單位，並添上充滿動感的舞蹈演出，四天精彩節目遍佈西九文化區不同據點。

HKT x WESTK POPFEST returns this autumn with a spectacular four-day programme of ticketed and free music performances, dance showcases, multisensory experiences and arts events by local and international acts – all curated by WestK.

網頁 Website: [www.westk.hk/tc/popfest](http://www.westk.hk/tc/popfest)

以上活動資料僅供參考，最終安排以官方公布為準。

The event information is for reference only. Final arrangements are subject to official announcement by the organisers.





# 影視音樂 多重奏

Film and Television  
Music Ensemble



撰文 Text：水月一 watermoonone | 攝影 photography: www.trio-photo.com

影視音樂，不僅能烘托劇情、掀動情緒，還是片中一位無形「角色」，提供不一樣的演繹面向。麥振鴻、張家誠、馮之行，三位經驗、經歷各不同的音樂人，於6月舉行的「2024 粵港澳青年音樂創作營」聚首一堂，跟年輕學員分享創作心得。三位都是影視音樂創作人，從不同年代走過來，暢談創作歷程時趣味十足，對多媒體音樂創作，有着既相似也獨特的視野和見解，他們又怎樣迎接 AI 時代的挑戰？

Film music not only enhances the narrative and evokes emotions but also serves as an invisible character in the film, adding depth to its interpretative dimensions. In June, three musicians with different experiences — Mak Chun Hung, Alan Cheung and Sara Fung — gathered at the 'Greater Bay Area Youth Music Creation Camp 2024' to share their creative insights with young participants. They are all film music creators from different generations. The discussions about their creative journeys were highly engaging, revealing both similar and unique perspectives on multimedia music creation. And how do they embrace the challenges of the AI era?





### 麥振鴻 Mak Chun Hung

- 資深電影音樂家
- 香港電影後期專業人員協會會長
- 香港電影金像獎董事局董事
- 已為 200 多部電影及 100 多部中國電視劇創作原創音樂
- 近期的電影作品包括《海關戰線》、《談判專家》和《拆彈專家 1、2》等；電視劇作品包括《仙劍奇俠傳一》、《仙劍奇俠傳三》、《花千骨》和《古劍奇譚》等
- 香港特區政府僱員再培訓局「創意產業行業諮詢網絡委員會」委員
- 致力於音樂教育，在中國內地和香港的多所大學進行講學和專題講座，傳授音樂創作技巧和多媒體後期製作課程
- 為廣州市國際宣傳形象大使，推動城市形象建設與國際傳播
- Experienced film score composer
- Chairman of the Association of Motion Picture Post Production Professionals (AMP4)
- Director of The Hong Kong Film Awards Association (HKFAA)
- Produced original filmscores for more than 200 movies and more than 100 Chinese television dramas
- Some of his recent works for movies include *Customs Frontline*, *Crisis Negotiators*, *the Shock Wave 1 & 2*; Music works for television dramas include *Chinese Paladin 1 & 3*, *The Journey of Flower*, *Swords of Legends*, and more
- Member of the Industry Consultative Networks (ICNs) - Creative Industries, Employees Retraining Board (ERB), HKSAR
- Devoted himself to music education, he gives lectures and seminars on music composition techniques and multimedia post-production in universities in mainland China and Hong Kong
- Image Ambassador of Guangzhou City for international publicity, to promote the city's image establishment and international communication

### 張家誠 Alan Cheung

- 作曲家、配樂家、制作人及音樂總監
- 曾獲亞洲、中國內地及香港最佳作曲家獎
- 獲頒亞洲、香港、馬來西亞、新加坡最受歡迎原聲帶獎等多個獎項
- 製作超過 500 首作品，其中創作了超過 200 首電視劇主題曲
- 流行曲代表作品包括鄭融〈紅綠燈〉、劉德華〈心照〉、楊千嬅〈嫁給愛情〉、吳若希〈眼淚的秘密〉、容祖兒〈女皇〉、李克勤〈誇世代〉及胡鴻鈞〈到此一遊〉等。
- Composer, music arranger, producer, and music director
- Awarded Best Composer in Asia, mainland China, and Hong Kong
- Received multiple awards including Most Popular Original Soundtrack in Asia, Hong Kong, Malaysia, and Singapore
- Produced over 500 works, including more than 200 television drama theme songs
- Notable pop songs include: 'Traffic Light' by Stephanie Cheng, 'Heart to Heart' by Andy Lau, 'Destination of Love' by Miriam Yeung, 'The Secret of Tears' by Jinny Ng, 'The Empress' by Joey Yung, 'My Ages Apart' by Hacken Lee, 'I Was Here' by Hubert Wu, and more.



### 馮之行 Sara Fung

- 畢業於澳洲蒙納殊大學，主修作曲
- 曾參與電影、電視劇、廣告及話劇的配樂製作，包括電影《風再起時》及《正義迴廊》原創音樂、電影評論學會頒獎禮主題曲、香港電台多個節目系列配樂
- 憑著電影《風再起時》及《正義迴廊》獲第 41 屆香港電影金像獎提名「最佳原創電影音樂」，及以主題曲《活誰的命》獲提名「最佳創電影歌曲」
- Graduated from Monash University in Australia, majoring in composition
- Participated in soundtrack production for films, television dramas, advertisements, and plays, including the original soundtrack for *Where the Wind Blows* and *The Sparring Partner*, the theme song for the Hong Kong Film Critics Society Awards ceremony, and the soundtrack for various programme series of Radio Television Hong Kong
- Nominated for 'Best Original Film Score' for *Where the Wind Blows* and *The Sparring Partner*, as well as 'Best Original Film Song' for the theme song 'Twisted Fate' at the 41st Hong Kong Film Awards



## 從 band 仔到仙俠音樂之父

「沒玩現場太久了，手指好久沒長繭！」音樂營總監麥振鴻，於音樂營中即興上陣，拈起結他「露兩手」，band 仔出身的他，笑說現在為影視配樂時也會彈結他，好像《海關戰線》、《東方華爾街》等等，「但在錄音室彈結他是不同的，彈到手指痛可以停下來，又可以 edit，玩現場要不停『捱』！」

麥 Sir 約 1987 年、1988 年開始夾 band，band 房也是「英雄地」，不同樂隊互相尊重，有緣碰上，即興 jam 歌。他說 jam 歌自由自在，彈錯不打緊，也像對戰，把自己所識所學，通過音樂盡情交流，「有所謂『jam 冧人』，如果你不夠本事，jam 不多久就沒了。」跟其他樂隊一樣，他們也參與當時盛行的球場騷，有次甚至到元朗的祠堂演出，「我們照玩 Van Halen、Gary Moore，公公婆婆不知聽得多入神！」

現為香港電影後期專業人員協會會長、香港電影金像獎協會董事的麥 Sir，迄今已為逾二百部電影、逾一百部內地電視劇創作原創音樂，近作包括由邱禮濤執導的《莫斯科行動》和《海關戰線》等等。他坦言自小就愛看電影，無論商業片還是經典名作，甚麼都看，「當時便想，如果將來能以音樂跟影像結合，作為職業，應該很不錯。」他後來認識新藝城的高層，從此入行，當時正值港產片百花齊放的年代，「那時候電影製作數量多，電影公司也很願意給新人機會。」

約 1997 年，香港影視行業正值低谷，很多從業員沒工開，他的工作量也大減，那時候有朋友問他做不做內地劇集，「當時大家有一個迷思，便是做電影比較高級，不是那麼多電影人會轉做電視劇，但我沒想太多，就去做了。」他後來為多部內地電影劇，包括《仙劍奇俠傳》、《天外飛仙》等「仙俠劇」創作音樂，贏得「仙俠音樂之父」美譽。

麥 Sir 也不諱言受邱禮濤影響，「他就是那種有得做就做的導演，不管大製作還是小製作，總之不會讓自己停下來。」邱導其中一套經典電影《伊波拉病毒》就是小製作，該片也由麥 Sir 配樂，「我做的時候也沒有掣肘，大家盡情發揮。」

音樂營總監麥振鴻於音樂營中即席演奏。

Music Camp Director Mak Chun Hung performs impromptu during the camp.



## From Band Member to Father of Paladin Music

'I haven't played live for a long time, and my fingers haven't callused in ages!' said Music Camp Director Mak Chun Hung. He picked up a guitar to show off his skills impromptu during the camp. As a former band member, he mentioned that he still plays guitar when creating movie scores, such as *Customs Frontline* and *The Trading Floor*. 'But playing guitar in the recording studio is different; if my fingers hurt, I can stop and edit. When you're playing live, you have to keep strumming!'

Around 1987 and 1988, Mak began playing in bands, with the practice room dubbed 'Hero's Land'. Different bands respected each other and would occasionally jam together. He noted that jamming was free and easy, and making mistakes was not a big deal; it was like a battle where musicians could fully express their knowledge and skills through music. 'There's a concept of "defeating in jamming", which means if you are not talented enough, you won't be able to jam for long,' he said. Like other bands, they participated in the popular arena events of the time. On one occasion, they even performed at an ancestral hall in Yuen Long, playing songs by Van Halen and Gary Moore, much to the fascination of the elderly audience.

Currently, Mak serves as the Chairman of the Association of Motion Picture Post Production Professionals (AMP4), and the Director of the Hong Kong Film Awards Association (HKFAA). To date, he has composed original music for over 200 films and more than 100 television dramas in mainland China, with recent works including *Moscow Mission* and *Customs Frontline*, both directed by Herman Yau. He loved watching movies from a young age, whether they were commercial films or classic masterpieces. He thought to himself, 'It would be great if I could combine music with visuals as a profession in the future.' He later met with executives from Cinema City, which led him into the industry during a time when Hong Kong films were flourishing. 'At that time, there were many film productions, and companies were eager to give newcomers opportunities.'

Around 1997, the Hong Kong film and television industry were at a low ebb, leaving many professionals without work. His own workload also significantly decreased. A friend then asked if he wanted to work on mainland dramas. 'There was a conception that working in film was more prestigious, and not many filmmakers would transition to television. But I didn't think too much about it and decided to go for it.' He went on to compose music for several mainland paladin dramas, including *Chinese Paladin* and *The Little Fairy*, earning him the title 'Father of Paladin Music'.

Mak also candidly acknowledged the influence of Herman Yau, saying, 'He's the kind of director who just keeps working, regardless of whether it's a big production or a small one; he never lets himself stop.' One of Yau's classic films, *Ebola Syndrome*, was a small production, and Mak composed the score for it. 'When I was working on it, there were no constraints; everyone was free to express themselves.'





張家誠於音樂營分享音樂創作心得及經驗。

Alan Cheung shares insights and experiences on music composition at the music camp.

### 泡咖啡廳的作曲家

於音樂營的「音樂版權及多媒體音樂創作講座」擔任講者的張家誠（Alan），被譽為 TVB 御用作曲人，已寫出超過五百首歌，包括逾二百首電視劇主題曲，相當多產，「做音樂不是我的夢想，而是我的興趣！」不是讀音樂出身的他，最初創作音樂，原來因為喜歡打機，「中學時編寫遊戲程式，需要音樂，於是開始寫音樂。」後來他在英國的大學修讀金融，課餘時把自己的日常生活，以至純音樂創作，在個人網頁發表，被一位女子留意到，更邀他寫歌，輾轉交到唱片公司，最後獲唱片公司邀請作曲，他抱着玩玩無妨的心態入了行，一度過着日間上班、晚上創作的生活，他形容為「賺些少零用錢」，當時仍不覺得做音樂可以搵食。

隨着愈來愈多人找他寫歌，加上要照顧小朋友，他覺得是時候做選擇，遂決定全職做音樂，順利闖出一片天，寫出許多電視劇主題曲和流行曲；四年前獨闖北京，開展更多創作旅程，不僅跟其鋼琴家偶像郎朗合作，還一度當上 Sony（中國）音樂總監，又為 2023 年上映、陳嘉上執導的《暴風》配樂，喜歡到處採風吸納新素材的他，於汕頭結識一位潮樂團團長，了解當地樂器，最後還用上七十人管弦樂團演奏，是次配樂為他贏得 2023 年亞洲流行音樂大獎最佳電影 OST 獎。

Alan 的家便是他的工作室，但他習慣做完音樂便出外走走，對他來說，找靈感的好方法，就是坐在咖啡廳，看看陌生人來來往往，「我喜歡走進人群中，喝喝咖啡，放鬆心情。」因為不是科班出身，他沒甚麼理論包袱，不諱言做音樂有一百萬種方法，不會受某種類型、方法框限，又稱創作需要天分，「『諗橋』不是學回來的。」怎樣「找到自己」或更重要，「很多人開始做音樂時，會參考自己喜歡歌手或樂隊的作品，那是一個好開始，但很容易會有別人的影子。」

### The Composer Who Enjoys Sitting in Coffee Shops

Alan Cheung, known as TVB's go-to songwriter, who is the speaker of 'Music Copyright and Multi-media Music Creation Forum' in the camp, is a prolific songwriter who has written over 500 songs, including more than 200 television drama theme songs. 'Making music isn't my dream; it's my interest!' Not having a formal music background, he started composing music because of his love for video games. 'In secondary school, I was writing game programmes that required music, so I began to create music.' Later, he studied Finance at a university in the UK. In his spare time, he shared his daily life and music compositions on his personal website. One day, a woman noticed his work and invited him to write songs, which eventually led to a record company discovering him. He entered the industry with an open mind, thinking it would be fun. He lived a life of working during the day and composing at night, which he described as 'earning a bit of pocket money', not realising that he could make a living from music.

As more people sought him for song writing and with the need to care for his children, he felt it was time to pursue music full-time. He successfully made his name by writing numerous television drama theme songs and pop songs. Four years ago, he ventured into Beijing to expand his creative journey, collaborating with his piano idol Lang Lang. He was the Music Director for Sony Music (China) and composed the score for the 2023 film *Faces in the Crowd*, directed by Gordon Chan. Passionate about exploring and absorbing new influences, he met a Teochew music band leader in Shantou to learn about regional instruments, ultimately using an orchestra with 70 people for the score. This work earned him the 'Best OST Award' at the 'Asia Pop Music Awards 2023'.

Alan's home serves as his studio, but he prefers to step outside for a walk after finishing his music. For him, a great way to find inspiration is to sit in a café and observe strangers coming and going. 'I enjoy immersing myself in the crowd, sipping coffee, and relaxing.' Since he did not receive any formal training at music schools, he feels unencumbered by theoretical constraints. He believes there are a million ways to make music and that he won't be restricted by any particular genre or method. He asserted that creativity requires talent, stating, 'Conceptualisation is not something you can just learn.' When it comes to exploring one's unique style, he added that 'many people start making music by referencing their favourite artists or bands, which is a good beginning, but it can easily lead to imitation.'







馮之行於音樂營中參與演出。Sara Fung performs in the music camp.

### 敞開感受力的配樂新貴

音樂營助教馮之行 (Sara)，於一個熱愛音樂與電影的家庭成長，自小受到薰陶，小時候母親會特意挑選一些經典外語電影給她，其中希治閣的《鳥》就叫她印象深刻。她愛塔倫天奴的電影節奏，又鍾情朴贊郁那種帶點血腥、陰暗的電影，而法國導演茱莉婭杜康諾的《舐血成人禮》，是她其中一套近年最愛，「我喜歡不太寫實的作品，希望電影帶我進入現實以外的世界，敞開想像，得到刺激。」談到喜愛的電影配樂，由美國著名工業金屬樂團 Nine Inch Nails 主腦 Trent Reznor，夥拍與他在樂團及電影配樂上合作無間的英國音樂人 Atticus Ross，操刀配樂的《失蹤罪》，讓叫她眼界大開，「原來配樂可以那麼樣！」冰島作曲家 Hildur Guðnadóttir 製作音樂的《JOKER 小丑》，她也覺得很厲害。

於澳洲蒙納殊大學主修作曲的她，畢業後曾做過辦公室工作，雖然跟音樂有關，但朝九晚六的工作節奏，給她帶來很大束縛，於是轉而教琴，「比起舒舒服服地坐在辦公室裏，我更喜歡走來走去。」她後來認識了一些喜歡拍片的朋友，她也來幫忙，大家一起成長，其中一位正是何爵天。她又得到機會，參與香港電台電視劇集系列《獅子山下 2015：高價收購》的音樂製作，漸漸拓寬人脈，參與更多影視音樂創作。

數年前何爵天為《正義迴廊》組班，再次找她做配樂，她形容為一班兄弟姊妹拍住上，該片於 2022 年上映，叫好叫座，衝破四千萬票房，成績斐然，「想不到這條船可以開得那麼遠！」她又說，因為認識了何導演一段時間，彼此已建立一定默契，知道對方想要甚麼，配樂過程頗為順暢，自由度頗大。《正義迴廊》後，她又參與翌年上映、由翁子光導演及編劇的《風再起時》，跟丁可一起扛起配樂工作。作為電影配樂新貴，接連參與兩部備受關注電影的配樂工作，她坦言幸運。

Sara 的創作靈感，來自生活感受，是日常生活的潛移默化，「看到的、聽見的、觸摸的，都為自己帶來各種感受。音色也有質地，從生活而來的各種聯想，有助創作。」這也是對生活的熱誠，「只要提高感受力，人生便精彩。」她又提到，從小愛看、減壓必備的美國搞笑卡通片，當中有一些類似「motif」的主題音樂，配合劇情，於不同集數、不同故事，會出現不同變奏，「好像沙漠版、海洋版、重金屬版、印度版、特務版！」她也受其影響，在配樂時自然而然作出相似嘗試。

### A Rising Star in Film Scoring

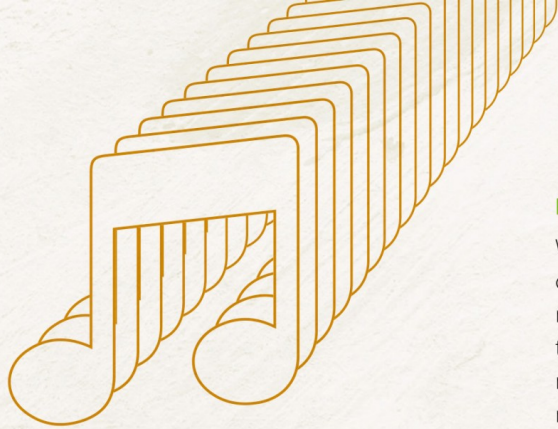
Sara Fung, a tutor at the camp, grew up in a family that loved music and film, deeply influencing her from a young age. Her mother would often select classic foreign films for her to watch, and one that left a strong impression was Hitchcock's *The Birds*. She loves the pacing of Quentin Tarantino's films while also being drawn to the bloody, dark style of Park Chan Wook. Among her recent favourites is the French film *Raw*, directed by Julia Ducournau. 'I enjoy works that are not overly realistic; I want films to transport me to worlds beyond reality, opening my imagination and providing stimulation.' Speaking of her favourite film scores, Sara mentioned *Gone Girl*. The music of the film is composed by Trent Reznor, the frontman of the renowned American industrial metal band Nine Inch Nails, in collaboration with British musician Atticus Ross. It is an eye-opener to her as she exclaimed, 'I never realised that scoring could be like this!' She also found the music for *Joker*, composed by Icelandic musician Hildur Guðnadóttir, to be impressive.

After majoring in Music Composition at Monash University in Australia, Sara worked in an office job. Though it was related to music, the nine-to-five hours still felt restrictive. She then decided to become a piano teacher. 'I prefer moving around rather than sitting comfortably in an office,' she explained. Later, she met some friends who were passionate about filmmaking and began helping them out, growing together in the process. One of those friends is Ho Cheuk Tin. She had the opportunity to participate in the music production for the television drama series *Below the Lion Rock 2015 - Payback* at Radio Television Hong Kong, gradually expanding her network and getting involved in more film and television music projects.

A few years ago, Ho Cheuk Tin formed a working team for the movie *The Sparring Partner* and reached out to her again for the score. She described it as working with a group of brothers and sisters. The film, released in 2022, received both critical and commercial success, surpassing 40 million at the box office. 'I never expected this journey would take us so far!' She mentioned that after getting to know Director Ho for some time, they built a strong rapport and understood each other's creative visions, making the scoring process quite smooth with significant creative freedom. After *The Sparring Partner*, she also worked on *Where the Wind Blows*, which was released in 2023, directed and written by Philip Yung, collaborating with Ding Ke on the score. As a rising star in film scoring, she feels fortunate to be involved in two highly anticipated films.

Sara's creative inspiration comes from her life experiences, subtly shaped by her daily surroundings. 'What I see, hear, and touch all evoke various feelings within me. Timbre has its uniqueness, together with associations drawn from life help my music creation.' This reflects her passion for life: 'As long as you increase your awareness, life becomes extraordinary.' She also mentioned her childhood love for American cartoon comedies, which were essential for relaxation. Many of these shows featured thematic music with motifs that varied across different episodes and stories, presenting different variations 'like desert version, ocean version, heavy metal version, Indian version, and spy version!' Influenced by this, she naturally incorporates similar attempts in her scoring.





### 不 lock 片不出手

問到怎樣配樂，麥 Sir 笑說不能一概而論，也沒公式可言，認為最重要是懂得怎樣跟導演溝通，「每位導演都是『性格巨星』吧！你必須調整心態，明白到一般不諳音樂的人，跟音樂人對音樂的理解是不一樣的，如果他說的不是音樂語言，你就要懂得轉化，思考背後意思，然後通過音樂帶出畫面和劇情。」

他不會刻意尋找靈感，否則很容易有了前設，「就先彈出來，有感覺就有感覺。」他不會先聽導演提供的參考音樂，「你才真正看到當中的節奏，否則只會被主導。」Sara 聽後也點點頭。他覺得有畫面便會準確，「但千萬不要一段段來，稍為剪了甚麼就給我。一天不 lock 片，我不會出手！」

從菲林片年代走過來的他，表示當時導演會先 lock 了片，才交予配樂師做音樂，「第一次看片的感覺很重要。」如果剪片還沒理順，一旦調動場口，整個意思便很不一樣，配樂師等於白忙，「音樂不是隨便剪走兩格都可以，要跟 bar（小節）。」他曾經為一部電影配樂，因為有跳時空劇情，本來出現兩段音樂，但經過多次修改，兩場戲變成一場戲，「我不能把兩場音樂接起來，只用其中一段又不行，最後重新做過。」

### 主題曲一聽就記得

擅長寫主題音樂、影視音樂的 Alan，則分享自己不純粹以音樂出發，而是從整個概念去構思，譬如為劇集《武則天》譜寫主題曲〈女皇〉（容祖兒主唱），他想到武則天作為一個女皇帝，肯定犧牲了很多東西，他便嘗試把那種感覺放進引子裏，同時烘托雄偉的氛圍，「呈現角色表面風光、內心掙扎的情緒。」

所以他很享受前期創作，從劇本開始，消化咀嚼，「每位導演、編劇都有自己的想法，有東西想要表達，我便從中創造一些主題。」又如《愛·回家之開心速遞》最新主題曲〈這個家〉（姚焯菲主唱），他以 big band 呈現一家人跳舞的畫面，「劇集歌曲，我希望聽眾一聽就記得。」

他不諱言，在香港寫流行曲有不少限制，彷彿只替歌手講故事，但他不想這麼樣，「我想為歌手尋找自己。」譬如為《中年好聲音 2》亞軍譚輝智寫歌，他先了解對方，構想故事，一手包辦曲詞，創作出〈多麼感激〉一曲，「寫出他對太太的感激。」

### Never Start Before Picture Lock

When asked about his approach to scoring, Mak chuckled and said it can't be generalised as there is no formula to follow. He believes the most important aspect is understanding how to communicate with the director. 'Every director is a superstar with their "personality"! You need to adjust your mindset and recognise that a person who isn't musically trained will have a different understanding of music than a musician. If they don't use musical language, you have to know how to translate that, think about the underlying meaning, and then convey it through music to enhance the visuals and storyline.'

Mak doesn't deliberately seek inspiration, as that can easily lead to preconceptions. 'Just play it out; if it feels right, it feels right.' He also doesn't listen to the reference music provided by the director beforehand. 'That's when you truly feel the rhythm; otherwise, you'll just be led by it.' Sara nodded in agreement. He believes that visuals are crucial for getting the music score right, saying, 'But never do it segment by segment; don't give me pieces with parts cut out. I never start working unless the film is in picture lock!'

Having come from the era of film, Mak recalled that directors would have the movies picture-locked before handing them over to the composer. 'The first viewing experience is very important.' If the editing isn't coherent, changing one scene can alter the entire meaning, rendering the composer's work meaningless. 'Music can't just be cut randomly; it has to align with the bars.' He once scored a film that involved a time-jumping narrative, originally requiring two pieces of music. However, after several revisions, the two scenes were merged into one. 'I couldn't just combine the two pieces of music; using either wouldn't work as well, so I had to redo it entirely.'

### Catchy Theme Songs That Stick

Alan, who excels in writing theme music and film scores, approaches his work not solely from a musical perspective but from an overarching concept. For example, when composing the theme song 'The Empress' for the TV drama series *The Empress of China*, sung by Joey Yung, he considered the sacrifices that Empress Wu must have made as a female emperor. He hoped to capture that feeling in the introduction while also creating a grand atmosphere 'reflecting the character's glory on the outside with struggles inside.'

He enjoys the early stages of creation, starting from reading scripts. 'Every director and screenwriter have their own ideas and messages they want to convey, and I create themes from that.' Another example is the latest theme song 'This Home' (sung by Chantel Yiu) for the TV drama *Come Home Love: Lo and Behold*. Alan used a big band arrangement to depict a family dancing together. 'For drama songs, I want them to stick with the listeners after hearing them once.'

He candidly admitted that writing pop songs in Hong Kong comes with many limitations, often feeling like he is just telling a story on behalf of singers, which he doesn't want. 'I want to help singers discover themselves.' For instance, when writing for Tam Fai Chi, the runner-up of *Midlife, Sing & Shine! 2*, he first got to know him and developed a story, crafting the song 'Duo Mo Gan Ji', which expresses his gratitude to his wife.



## AI 時代之衝擊

現今科技發達，做音樂也逐漸傾向電腦主導，Sara 笑說，不少創作人把電腦玩得出神入化，甚麼特別的聲音都能製作出來，「我不是電腦很叻的人，仍在努力學習。」她通過朋友圈交換資訊，集思廣益，又在 YouTube 鑽研技術，「現在是一個資訊量很大的年代，如果你有甚麼想求知，只要在互聯網搜索關鍵詞，總有人提供相關資訊。」而在數碼年代，電影可作無限修剪，對配樂人難免增添難度，「但如果重剪真的效果更好，何樂而不為？應該以電影為先，作為團隊一份子，就是要把電影做好。」

麥 Sir 坦言，電腦科技或多或少對影視製作帶來影響，而那不一定是好事，「你看現在很多電影節奏很『拖』，配樂時往往發現全片都要放音樂，否則就看不下去了。」從前以菲林拍攝電影，片長約一個半小時，「做六十至八十 cut 音樂便成事。而且那時候的電影，只看畫面已很有力量，不一定要落音樂。」現在數碼拍攝方便得多，把一大堆內容拍攝下來，剪片師看完所有片段，可能花上一星期，然後反覆修改，片長也愈來愈多，「現在動輒要做百多二百 cut 音樂。」他認為作為影視音樂創作人，一定要先聽導演意見，不宜把個人主見放得太高，「通過音樂，替導演完成心願。」即使改動許多遍也沒所謂，因為每次修改，都是賺經驗，「《海關戰線》正式宣布上映日期時，我還在修改音樂呢！」

Alan 也認為，現在拍攝器材普及化，成本低了不少，拍片變得相對輕易，加上串流影視大行其道，影片製作數量的確大增，然而質素參差，也因為沒有既定標準，對音樂行業構成衝擊，「譬如現在不少廣告也用上 library 音樂，反正音樂於廣告的優先次序較低。這是全球趨勢。」消費模式也有轉變，影視作品不一定只在戲院欣賞，通過手機就能觀看，「怎麼還要八十人管弦樂團演奏？」AI 時代，似乎有更多唾手可得的音樂生成，歌手也甚至不去錄音了，只賣自己的聲音給唱片公司，轉換一下就可以了，「用歌手的聲音出歌，歌手不必去唱，在影視上也可以『變臉』…… 這些事情已經發生了，也不能逆轉。」

## 累積創作「里數」

面對各種挑戰，從事影視音樂的同業，怎樣走下去？Alan 直言，對音樂的熱愛，是他堅持繼續做音樂的推動力，又承認做音樂不容易，「夢想歸夢想，你必須了解自己最終得到甚麼，以及最多得到甚麼。」但他笑言，自己在音樂上仍然很有火。

作為新生代影視音樂創作人，Sara 認為儘管現在電影業不及從前那麼輝煌，但因為有着各種資助計畫的支援，她抱有希望，「我這樣說不是因為自己工作多到『爆廠』，我也經常沒有工作，但我會想，可能是不夠努力吧？」怕不怕被 AI 取代？「怕，但也怕不來。」她又認為影視音樂人難被取代，「作曲人應該也要懂電影吧？懂得在甚麼位置放甚麼音樂，是我們的價值。」

麥 Sir 則鼓勵大家不要怕，「如果喜歡，就一心一意埋頭去做，多作一首，都是你的經驗。」麥 Sir 坦言自己就藏起周身刀，「基本上數得出的音樂類型都做過！」他憶述之前一部電影，其中幾首音樂，需要把「西藏感覺」做出來，「我沒去過西藏，那個年代怎樣找參考？便去 HMV 找唱片，戴耳機逐張試聽，聽到合用的就買下來。」邊試邊學，日積月累，創作數量很重要，「就像飛機師一樣，人工愈高，飛行里數愈多！」



## The Impact of the AI Era

With advancements in technology, music production is gradually shifting towards computer domination. Sara mentioned that many creators have mastered the art of using computers to an extraordinary extent, enabling them to produce all sorts of unique sounds. 'I'm not particularly skilled with computers; I'm still learning,' she said. Through exchanging information on social media and delving into technical skills on YouTube, she emphasised, 'Nowadays, we live in an era with vast amounts of information. If you want to learn something, just search for keywords on the internet, and someone will always provide relevant information.' In the digital age, movies can be endlessly edited, which inevitably adds complexity for composers. 'But if re-editing truly improves the outcome, why not do it? The focus should be on the film. As a member of the team, the goal is to ensure the film's excellence.'

Mak admitted that computer technology has more or less influenced film and television production, which may not always be a good thing. 'You see many movies nowadays dragging in pace. During scoring, we often find that music needs to be playing throughout the entire film; otherwise, it becomes unwatchable.' In the past, when films were shot on film with a runtime of about one and a half hours, 'scoring 60 to 80 cuts of music was enough. Back then, films had a strong impact solely through visuals; music wasn't always necessary.' Now, with digital filming being much more convenient, a large amount of content is captured. After the film editor watches all the footage, it may take a week to go through and repeatedly edit, resulting in longer runtimes. 'Now it's common to have to create music for at least 100 or 200 cuts.' He believes that as a music composer for film and television, it's essential to first listen to the director's opinions and not hold one's personal views too highly. 'Fulfil the director's vision through music.' It doesn't matter how many revisions there are, since you gain experience through each modification. 'I was still modifying the music when they officially announced the release date for *Customs Frontline*!'

Alan also believes that with filming equipment becoming more accessible at lower costs, filmmaking has become relatively easier. Coupled with the rise of streaming services, the quantity of film production has indeed increased. However, the quality varies, and due to the lack of established standards, it impacts the music industry. 'For example, many advertisements now use library music since music holds a lower priority in ads. This is a global trend.' Consumer patterns have also shifted, and film and television works are not exclusively enjoyed in theatres; they can be watched through smartphones. 'Why would you need an eighty-person orchestra?' In the AI era, it seems there is more readily available music generation. Singers might not even go to the recording studio; they simply sell their voices to record companies. It's done with a quick conversion. 'Using a singer's voice to produce songs, without the singer having to sing. Even in films and television, there can be "face-changing"... These things have already happened and cannot be reversed.'

## Accumulating Creative 'Miles'

Faced with various challenges in the realm of film music, how do industry professionals continue on their paths? Alan shared that his love for music is what drives him to keep creating. He acknowledged that making music isn't easy. 'Dreams are dreams, but you have to understand what you ultimately get, and the most you can get.' He laughed and said that he still has a strong passion for music.

As a new-generation film composer, Sara believes that while the film industry may not be as vibrant as it once was, there are still plenty of opportunities thanks to various funding programmes. She still has hope, 'I am not saying this because I'm overwhelmed with work — I often find myself without projects — but I think maybe it's just because I'm not putting in enough effort,' she reflected. Is she worried about being replaced by AI? 'Yes, but there is nothing I can do,' she says. She believes that film composers are difficult to replace. 'Composers should understand film, right? Knowing where to place what music is where our value lies.'

Mak encouraged everyone not to be afraid. 'Put your heart and soul into things that you like. Every song you create adds to your experience.' It reflects in his versatility: 'I've basically tried all the types of music you can count!' He recalled his time working on a movie that required several pieces of music with a 'Tibetan feel'. 'I had never been to Tibet, how do you find references in that time? So, I went to HMV to look for records, listening to them one by one with headphones. If I found something useful, I'd buy it.' Through trial and error, he learned over time, emphasising the importance of quantity in creation. 'It's like being a pilot — the more miles you have flew, the higher your salary!'



# 公佈獎學金得主

## Scholarships Recipients Announced

由 CASH 音樂基金贊助的 2024 至 25 年度「CASH 音樂獎學金」得主為林俊熹，他將於羅徹斯特大學伊士曼音樂學院攻讀作曲哲學博士。

Sponsored by the CASH Music Fund, the 'CASH Music Scholarship for Overseas Studies 2024/2025' has been awarded to Lam Chun Hei. He will pursue Doctor of Philosophy in Music Composition at Eastman School of Music, University of Rochester.



### 林俊熹 Lam Chun Hei

作曲碩士

Master's Degree in Composition

- 林氏是一位活躍的作曲家，於香港中文大學取得學士學位，並於鮑林格林州立大學修畢作曲碩士
- 熱衷於現代古典音樂，經常發掘及實驗新風格和技巧，尤其現代樂器技巧和現場電子音樂
- 曾贏得不同獎項，其作品曾於 June in Buffalo (美國)、International Rostrum of Composers (2023: 荷蘭)、MUSLAB (2023: 厄瓜多爾) 等多個不同場合演出；亦曾被香港管弦樂團、香港中樂團、Toledo Symphony、Mivos Quartet 等不同團體演奏
- Lam is an active composer who earned his Bachelor of Arts in Music with first-class honours from The Chinese University of Hong Kong and completed his master's studies in composition at Bowling Green State University
- He is an enthusiast of contemporary music style and aims to explore and experiment with a wide array of sounds and timbres, especially with contemporary instrumental techniques and live electronics
- Winning multiple awards, his works were featured in various festivals and conferences, including June in Buffalo (USA), International Rostrum of Composers (2023: Netherlands) and MUSLAB (2023: Ecuador). Groups such as the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Toledo Symphony and Mivos Quartet are among the many who presented Lam's music over the years

由 CASH 音樂基金贊助，首度與香港教育大學聯合頒發 2023/24 年度「香港作曲家及作詞家協會作曲獎」，得主為以下創意藝術與文化及音樂教育學生。

Sponsored by the CASH Music Fund and presented in collaboration for the first time with The Education University of Hong Kong (EdUHK), the 'CASH Composition Award 2023/24' has been awarded to the following student from Creative Arts and Culture and Education (Music).



### 鍾敬逸 Chung King Yat

創意藝術與文化 (榮譽) 文學士及音樂教育 (榮譽) 學士 (同期結業雙學位課程)

Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music) (co-terminal double degree)

- 現為三年級生，師隨蔡國田老師主修色士風，亦隨黃慧晶老師、梁麗施老師及楊紫婷老師學習手鈴及手鈴指揮
- 熱衷於合奏音樂，是校內外多個音樂團體的成員
- 現為香港教育大學管弦樂團學生指揮以及手鈴隊學生指揮及外務副主席，積極參與演出及營運事務，兩年間協助舉辦多場公開演出
- Currently a third-year student studying the saxophone under the guidance of Mr Martin Choy Kwok Tin, and also learning handbells and handbell conducting from Ms Wong Wai Ching, Ms Leung Lai Shee, and Ms Yeung Tsz Ting
- Passionate about ensemble music, he is a member of several music groups both within and outside the university
- Currently a student conductor of the EdUHK Orchestra, as well as a student conductor and Vice-Chairman of the EdUHK handbell Ensemble, actively participates in performances and operational matters and has assisted in organising multiple public performances over the past two years

### CASH 音樂基金 Music Fund

旨在透過廣泛贊助本地音樂活動及項目，提高本地音樂創作水平及培育音樂人才。如欲了解更多資訊或申請方法，請電郵至 [music.fund@cash.org.hk](mailto:music.fund@cash.org.hk)。

Aims at promoting a higher standard of local music composition and nurturing songwriting talents by sponsoring a wide range of musical activities and projects in Hong Kong. For more information or application procedures, please e-mail to [music.fund@cash.org.hk](mailto:music.fund@cash.org.hk).



# 新會員 New Members

2024年8月6日舉行的理事會，通過下列作家及承繼人成為本協會之普通會員。

The following writers and successor have been elected as Associate Members at the Council Meeting on 6 August 2024.

6/8/2024

## 新加入作家會員 New Writer Members

- |                                 |     |                           |     |
|---------------------------------|-----|---------------------------|-----|
| 1. Au Ho Yee Chloe              | 區可頤 | 13. Lee Lok Ka Janis      | 李珞珈 |
| 2. Chan Chun Hang               | 陳鎮亨 | 14. Lee Wing Chu          | 李穎芝 |
| 3. Chan Ming Yeung              | 陳銘洋 | 15. Leung Hei Na          | 梁晞娜 |
| 4. Cheng Yuen Chung             | 鄭元中 | 16. Leung Ka Kin          | 梁家健 |
| 5. Cheuk Kam Lok                | 卓金樂 | 17. Luk Siu To Lawrence   | 陸肇圖 |
| 6. Evans Dominic William Edward |     | 18. Mak Man Hin           | 麥文軒 |
| 7. Fong Kin Lok                 | 方健樂 | 19. Sinn Hoi Yan Lorraine | 冼凱忻 |
| 8. Gin Lee                      | 李幸倪 | 20. Suen Tsz Lun          | 孫梓麟 |
| 9. Hung Wing Kit                | 洪永傑 | 21. Wong Hei Chun         | 王希晉 |
| 10. Ko Yat Lok                  | 高一諾 | 22. Wu Siu Yin            | 胡肇賢 |
| 11. Lam Kwun Kan                | 林灌勤 | 23. Yip Chun Hei          | 葉雋熙 |
| 12. Lau Sui Wai                 | 劉瑞威 | 24. Yung Cho Yee Joey     | 容祖兒 |

## 新加入承繼人會員 New Successor Member

1. Koo Ken Chee Woo 顧致和

# 香港電台第45屆十大中文金曲 —— CASH 最佳創作歌手獎

## RTHK 45th Top Ten Chinese Gold Songs - CASH Best Singer-songwriter Award

馮允謙、江海迦及陳明憙於香港電台舉辦的第45屆十大中文金曲分別獲頒「CASH最佳創作歌手獎」的金、銀、銅獎。

Jay Fung, AGA and Jocelyn Chan received Gold Award, Silver Award and Bronze Award respectively of the 'CASH Best Singer-songwriter Award' at the 45th Top Ten Chinese Gold Songs Award.



馮允謙 Jay Fung



江海迦 AGA



陳明憙 Jocelyn Chan

相片提供：香港電台及環球唱片 Photos provided by: RTHK and Universal Music  
此獎項由香港電台與協會合辦。 The award was co-presented by RTHK and CASH.



# 2024 粵港澳青年 音樂創作營

GREATER BAY AREA  
YOUTH MUSIC CREATION CAMP

撰文 Text：黃啟聰 Manfred Wong

不少人都會認同音樂人的天分很重要，如果再有好的導師帶領和指引，更能事半功倍，將他們的音樂潛質，盡情地發揮。

今年四月，一個由香港作曲家及作詞家協會、中國音樂著作權協會及澳門作曲家、作家及出版社協會主辦名為「2024 粵港澳青年音樂創作營」正式招生，實踐一次三地音樂新鮮人，在導師帶領下，互相觀摩、學習和實踐。雖然，整個「音樂創作營」課程只有數天，但反而可讓一班早已對音樂創作充滿熱誠，甚至有一定創作經驗的新一代，可以更精要地，多一種加速鞭策的實踐，讓他們更快地以群體創造出音樂作品，這就是現實樂壇上分秒必爭，分工合作的市場原理，這個構思很值得支持。

過往我們所接觸到音樂學習課程，主要專注於某一音樂類別，但這次「音樂創作營」非單一的方向，反而從多角度的帶領，讓學員多方面思考，發揮更天馬行空的創作想像力，方位的集思廣益，整個課程編排非常週到。

由招生、篩選，最後挑選出 12 位年輕音樂人齊集一起，於 6 月 25 至 28 日四日三夜內接受音樂營總監麥振鴻以及四位助教馮之行、許東晴、黃力勤和戴晉揚的引導，學員終於在最後一天交出成績表。

而主辦單位特別在香港理工大學舉行了結業禮，讓他們在作品分享音樂會中公開發表演，在現場選出「最佳歌曲大獎」和「最佳演繹大獎」，整個「音樂創作營」的構思很細緻，麥振鴻完全洞悉了年輕一代創作人的所取所向，既學習也很有建設性。

為音樂創作新人提供了一個充滿機遇的考驗平台  
A Testing Ground Full of Opportunities for Rising Music Creators

4 個組別 +  
4 首新創作 + 4 種風格  
= 12 位音樂人的心思  
4 Groups +  
4 New Creations + 4 Styles  
= the Ideas of  
12 Musicians

由碰撞而  
走出成績  
From Collision  
to Fruition

Many would agree that the talent of musicians is crucial; when guided by good mentors, they can better release their musical potential.

This April, Composers and Authors Society of Hong Kong Ltd. (CASH), Music Copyright Society of China, and Macau Association of Composers, Authors & Publishers officially launched the '2024 Greater Bay Area Youth Music Creation Camp'. This programme aims to bring together fresh talent from the three regions, allowing them to observe, learn and practise under the guidance of mentors. Although the music camp lasted only a few days, it offered an opportunity for enthusiastic, relatively experienced newcomers to collaborate creatively and produce music at an accelerated pace. This reflects the reality of the music industry, which emphasises teamwork and efficient production. The concept of the music camp is worth supporting.

In the past, traditional music learning programmes primarily focused on specific genres. However, this 'Music Creation Camp' takes a multi-faceted approach, encouraging participants to think broadly and unleash their creative imagination. The programme is thoughtfully designed to maximise collective input.

After the application and screening process, 12 young musicians were selected to come together for four nights and three days from 25 to 28 June to receive guidance from Music Camp Director Mak Chun Hung and four tutors: Sara Fung, Claudia Koh, Kenny Wong, and Mark Tai. Finally, the participants submitted their work on the last day.

A graduation ceremony was held at The Hong Kong Polytechnic University, where participants publicly performed a concert. They selected the 'Best Song Award' and the 'Best Performance Award' live on stage. The entire concept of the 'Music Creation Camp' is well thought out, with Mak Chun Hung fully understanding the aspirations of a new generation of creators - making it both educational and constructive.



### 【麥振鴻談「音樂創作營」的動機和感想】

6月27日，「2024 粵港澳青年音樂創作營」舉行了一個「音樂版權及多媒體音樂創作講座」，出席有所有學員和導師，還有不同的支持者，他們都異口同聲對這個音樂營構思讚賞。

就在當天，我特別找上幾位導師，一談參與這個「音樂創作營」的體會；首先，一定要找上音樂營總監，電影音樂創作兼作曲家麥振鴻，問他舉行這個活動想法和走到結業禮，這段時期的感受。

從麥振鴻的開心表情，我完全感受到他的滿足感，他表示：「這期間確有很多細節要兼顧，幸好各導師、助教和各工作人員的通力合作，令到整件事進行得很暢順；當然，真正的主角就是十多位來自內地、澳門和香港的學員，他們以盲盒抽籤的方式配對，組成四個獨立組別進行學習，當中不同風格的碰撞，更有利於學員體驗不同地方的文化，達到互相磨合包容。」

當然，我會問到麥老師，他專注於電影配樂方面，會否在學員中，找到一位對電影音樂創作有潛質的學員？

這時候他立即回答：「豈止一個，出乎意料的有多位在這方面都有一定的創意天分。」

開始時，我們將12位學員分成四組，搭配上四個不同的音樂創作主題，要他們在音樂創作營的幾天內，完成創作一首符合其組別風格的作品，而其中一個主題就是畫面音樂結合，其實接近電影音樂的處理手法，結果這一組的組員出來的成品，很有電影氣氛，但不失音樂感；從他們的創意，已看到大家在音樂和影像的結合下，相當靈活。而其餘的不同組別，例如以愛情歌、勵志歌，都創作得有個性；有一點值得一提，就是課程要求他們在幾天時間內，由學習到高速完成作品，對他們來說實在有挑戰性。結果，從每一組別所見，學員與學員之間的默契和溝通，互相支持，氣氛融洽，這也是音樂創作人面對未來音樂市場，應有的互相觀摩包容態度。」回答得很精闢。



香港區學員分別是韓梓澤（後排右三）、梁恩庭（前排左一）、杜愛恩（後排左二）及潘敬文（前排右二）。

Hong Kong participants are Han Ningze (back row, R3), Leung Yan Ting Tiffany (front row, L1), Olivia Cordelia Oi Yan To (back row, L2), and Poon King Man Kelvin (front row, R2).

### 【Director Mak Chun Hung on the Motivation and Reflection of the 'Music Creation Camp']

On 27 June, the '2024 Greater Bay Area Youth Music Creation Camp' held a seminar on 'Music Copyright and Multi-media Music Creation Forum'. Attendees included participants, instructors, and various supporters, all praising the concept of this music camp.

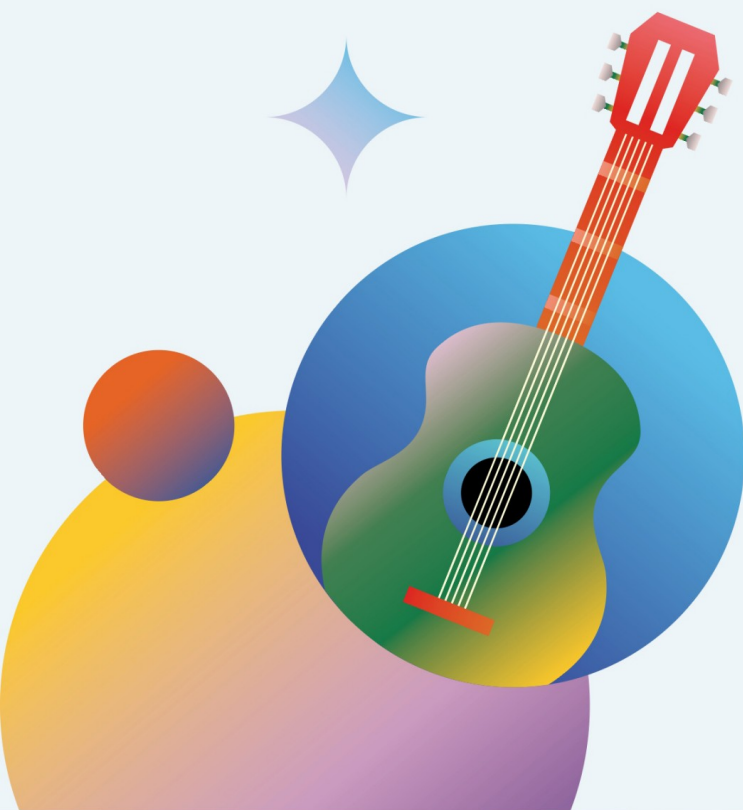
That day, I made a point to talk to several tutors, particularly Camp Director and film music composer Mak Chun Hung, to ask him about his thoughts on the event and his feelings leading up to the graduation ceremony.

From his joyful expression, I could sense his satisfaction. He said, 'There were many details to consider during this period. Fortunately, the collaboration among the instructors, tutors and staff made everything run smoothly. Of course, the real stars were the 12 students from mainland China, Macau, and Hong Kong. They were paired off through a blind draw, forming four independent groups for learning. The collisions of different styles provided the students with a richer cultural experience and helped them develop mutual understanding and inclusion.'

Naturally, I asked Mak if he found any students with potential for film music composition.

He immediately replied, 'More than one — unexpectedly, several of them showed considerable creative talent in this area.'

At the start, we divided the 12 students into four groups, assigning them four different music creation themes. They were tasked with completing a piece that matched their group's style within the days of the camp. One of the themes involved combining music with visuals, which is quite close to the techniques used in film music. The final product from that group had a strong cinematic feel while retaining musicality. From their creativity, it was evident that they were quite flexible in combining music and imagery. The other groups, focusing on themes like love songs and inspirational songs, also produced unique works. It's worth noting that the programme required them to learn and complete their works within a few days, which was a challenge. In the end, the cooperation and communication among the students fostered a supportive and harmonious atmosphere. This is the kind of open-minded and observant attitude that music creators should have in facing the future music market.' His insights were quite profound.





## 【撈仔·張家誠·小克·Cousin Fung：結業感言】

與此同時，筆者也找上專誠從內地來港，著名的音樂人撈仔老師傾談，他固然對於內地音樂市場和創作風氣相當認識；撈仔表示參與這次創作音樂營計劃，感到是一個很好的機會，讓內地學員可以和本地新一代音樂人互相切磋合作；無可否認，兩地在音樂上的工作專注點會有不同，但竟然在這次合作上，作品出來感覺很統一，象徵了音樂人的想法，總能夠磨合。

同場也有另一位香港著名作曲人張家誠，他曾寫過不少大熱的電視歌曲，張老師近年間也在中港兩地穿梭，他感覺到在內地音樂人的投入感，確有超越香港的趨勢，所以他希望本地和澳門新一代，可以有這一種專注力；他坦率道，港澳音樂人始終兼顧太多工作，有很多都是非全職在音樂上創作，儘管沒有內地音樂人的專注度，但優點是跟時代相當接軌，能夠跟貼國際市場，也是內地音樂人可以學習的方向。

他認為，內地幾位學員確可以借這次合作，了解到華語音樂，尤其是當年粵語流行曲向外至全世界發展的路徑，值得他們作為創作編排的藍本。

張家誠補充說，不論是香港、澳門、內地樂壇，也需要生力軍，雖然這一班三地學員是比較新的一群，但已有跟以往不一樣的氣味，他們如果更明白到一首歌曲的創作和流行度，樂曲應寫得流暢和有旋律感，真正和大眾樂迷有共鳴，相信很快會做出成功作品。

由於時間關係，所以到 6 月 28 日，在香港理工大學廣場舉行的「作品分享音樂會」上，才接觸上作詞人小克和作曲人 Cousin Fung。

首先，小克表示作為一位音樂人，最重要就是在競爭下，保持一份尊重，尊重導師外，其實也要尊重別人的作品，從別人的創作上吸收，必然讓自己有更大的收穫。

至於 Cousin Fung，坦言表示創作難免進入情緒困擾時期，會來得有點掙扎，他自言曾經歷過這時刻，他甚至放下一切，在適當時候抽身，找出自我療愈方法。所以他以自己曾經過的創作歷程，勉勵大家無論在情緒上有什麼糾結，要慢慢地自我舒緩，甚至將創作節奏拖慢，讓自己有更足夠的時間去享受創作的過程，才能夠有好的作品。

## [Loudboy, Cheung Ka Shing, Siu Hak and Cousin Fung Share Thoughts on the Completion of the Programme]

I also took the opportunity to speak with the well-known music producer Loudboy, who came from mainland China. He expressed that participating in this music creation camp was a fantastic opportunity for mainland students to collaborate and exchange ideas with a new generation of local musicians. There's no denying that the focus of musical work in both regions can differ; yet, the resulting works from this collaboration felt cohesive, symbolising how musicians' ideas can harmonise.

Hong Kong composer Cheung Ka Shing, known for writing numerous hit television songs, was also present that day. In recent years, he has been travelling between Hong Kong and mainland China and noticed an increasing dedication among mainland musicians that appears to be surpassing the involvement seen in Hong Kong. He hopes that the younger generation in Hong Kong and Macau will develop a similar level of focus. He candidly remarked that musicians in Hong Kong and Macau often juggle multiple jobs, many of them not fully dedicating themselves to music composition. While they might lack the same degree of focus as their mainland counterparts, a significant advantage is their ability to stay connected to the latest trends and international markets, which is something mainland musicians can learn from as well.

He believes that the participants from mainland China can make good use of this collaboration to understand the pathways of Chinese music, particularly how Cantonese pop music expanded onto the global stage, which can serve as a valuable reference for their own creative arrangements.

Cheung Ka Shing added that the music scenes in Hong Kong, Macau, and mainland China need fresh talent. Although this group of students from the three regions is relatively new, they already possess a different vibe compared to the past. If they can better understand the creation and popularity of a song, ensuring that the music flows well and has melodic appeal, they will resonate more with the general audience, and it's believed they will soon produce successful works.

Due to time constraints, I was only able to meet lyricist Siu Hak and composer Cousin Fung during the 'Music Work Showcase' held in the square of Hong Kong Polytechnic University on 28 June.

Siu Hak stated that as a musician, it is essential to maintain respect amid competition. Respecting mentors is important, but one must also respect others' works and learn from their creations, as this will undoubtedly lead to greater personal growth.

As for Cousin Fung, he admitted that creative work inevitably involves emotional struggles, which can be quite challenging. He has experienced such moments and has even set everything aside at times to step back and find his own healing methods. Drawing from his own creative journey, he encouraged everyone to gradually ease their emotional entanglements and to slow down the pace of creation, allowing themselves more time to enjoy the creative process in order to produce quality work.







#### 【4 個組別 + 4 首新創作 + 4 種個人風格 = 12 位音樂人的心思】

在「作品分享音樂會」上，四個組別，分別為「i (愛) 人」、「凌晨四點半」、「孤勇者聯盟」和「Gear L」，各自創作一首作品，作為結業作品和現場表演。當天更有各導師擔任專業評審，從他們的表演和創作份量，加上現場觀眾投票結果而選出優勝者，最後由「凌晨四點半」的一曲〈窒息〉勝出，評審認為這首作品很有電影氣氛，且在現場演出時，能夠將這種感覺感染到現場觀眾，水準相當高。

雖然，只有一個組別勝出，但其餘三個組合，水準相當，更看出不同組別和不同地方的音樂人，充份表現出互相鼓勵和支持，可見這「音樂創作營」除了學習之外，更是很好的三地結盟，像預先實踐了這班音樂新秀，他日走進樂壇，所面對的種種人物、關係。

正如麥振鴻老師所說，各組別都有不同風格，由於是抽籤選作品風格，學員所選上的未必會迎合他們長處，但卻是向難度挑戰。無論勝出與失敗，都是很好的學習機會，在日後的創作路途上，我們不會永遠處於 Comfort Zone (舒適圈)，而是要挑戰難度，取得成績，才是最終的勝利者，也祝願各位在未來的日子，有更好的作品，為三地音樂市場出力。

#### 【完滿的結業禮 · 結業晚宴 · 依依不捨】

就在 6 月 28 日當晚，「2024 粵港澳青年音樂創作營」也舉行了結業晚宴，各學員分享感受，帶著一種合作完成後的依依不捨離情。

最後，筆者也作出一個總結，就是在這次的「音樂創作營」，不單止讓大家知道新一代創作人的潛力，更重要是讓今日在市面上的創作人，更看出他們要向前，繼續突破的想法；香港的音樂創作人們，這一班後浪，即將向你們下戰書了。

#### 【彩蛋】

在當天的「作品分享音樂會」，也來了一個彩蛋，就是幾位助教和麥振鴻老師一同上場 jam 了一曲，麥振鴻的結他，果然有一手。其實，這也帶給這班未來音樂創作人一個暗喻，就是在他們的創作生涯中，可能會不時收到意外驚喜的音樂彩蛋，豐富他們的創作色彩。

#### 【4 Groups + 4 New Creations + 4 Styles = the Ideas of 12 Musicians】

At the 'Music Work Showcase', four groups (respectively Introverted (Love) Person, 4.30 a.m., The Brave Heroes Alliance, and Gear L) each created and performed a piece as their graduation work. The event featured instructors acting as professional judges, who selected the winning group based on their performances and the audience's votes. 4.30 a.m. won with their piece 'Zhi Xi' (Suffocation), as the judges felt it had a cinematic quality and successfully conveyed this atmosphere to the audience during the live performance, showcasing a high standard.

Though only one group won, the other three displayed impressive quality as well, highlighting the mutual encouragement and support among musicians from different groups and regions. This 'Music Creation Camp' not only served as a learning experience but also fostered a strong alliance among the three regions, allowing these musical newcomers to practice facing various individuals and relationships they will encounter in the industry in the future.

As Mak Chun Hung remarked, each group had a different style, and since the genres were chosen by draw, the selections might not suit their strengths but instead presented a challenge. Whether they won or lost, this was a valuable learning opportunity. In their future creative journeys, they won't always be in their comfort zones; instead, they need to embrace challenges to achieve success. He wishes everyone the best with their future works and contributions to the music markets in the three regions.

#### 【A Fulfilling Graduation Ceremony and Dinner with Bittersweet Farewells】

On the evening of 28 June, the '2024 Greater Bay Area Youth Music Creation Camp' held its graduation dinner, where participants shared their feelings, filled with a sense of bittersweet farewell after completing their collaborative efforts.

I have come to the conclusion that the music camp not only showcased the potential of a new generation of creators but also highlighted the necessity for today's musicians to continue pushing forward and breaking new ground. To the music creators in Hong Kong, prepare for a new wave of talent ready to challenge you.

#### 【Surprise】

During the 'Music Work Showcase', there was a delightful surprise as several tutors and Mak Chun Hung took to the stage to jam a piece together. Mak's guitar skills were truly impressive. This moment also served as a metaphor for these aspiring musicians: throughout their creative journeys, they may encounter unexpected musical surprises that will enrich their creative expression.





# CASH 2024粵港澳青年音樂創作營

## —— 活動花絮

### The Greater Bay Area Youth Music Creation Camp 2024 – Event Highlights

協會於 6 月 25 日至 28 日舉辦的「2024 粵港澳青年音樂創作營」已圓滿結束，現分享四天活動的精華及花絮，與各位會員一同回顧這次跨地域音樂交流的精彩時刻。

The Greater Bay Area Youth Music Creation Camp 2024, held by CASH from June 25 to 28, has been successfully completed. We are pleased to present the event highlights and memorable moments, offering all CASH members a glimpse into this cross-regional music exchange.

#### 125/6 作曲工作坊 Song Composition Workshop



分享嘉賓 Cousin Fung 分享自身的作曲經歷，勉勵學員勇於創新。  
Guest speaker Cousin Fung shares his journey as a composer and encourages students to pursue innovation with confidence.

#### 作詞工作坊 Lyric Writing Workshop



分享嘉賓小克作為插畫家及填詞人，分享如何因緣際會的機會下，投身創作領域，及對歌詞創作的看法。  
Guest speaker Siu Hak, an illustrator and lyricist, shares how he ventured into the creative field through serendipitous opportunities and his perspectives on lyric writing.

#### 126/6 演唱技巧工作坊 Vocal Technique Workshop



助教戴晉揚、許東晴親身示範唱歌技巧及錄製樣本唱片。  
Tutor Mark Tai and Claudia Koh demonstrate singing techniques and demo recording.

#### Busking 實戰工作坊 Busking Gig



歌手林奕匡對學員的演繹方式提出改善建議，並親自示範演唱歌曲〈安徒生的錯〉。  
Singer Phil Lam offers constructive feedback to the students' busking performances and demonstrates singing his work 'An Tu Sheng De Cuo'.



## 編曲工作坊 Song Arrangement Workshop



分享嘉賓賴映彤分享編曲技巧，教授如何以不同樂聲或演奏方法改變編曲，並經過不斷學習及嘗試，進入「編曲樂園」。

Guest speaker Siu Tung shares arrangement techniques, how to modify arrangements using different instruments or playing methods to enter the "Arrangement Paradise" through continuous learning and experimentation.

## 127/6 夾 Band 工作坊 Band Workshop



音樂營總監麥振鴻及助教黃力勤分享夾 Band 技巧和心得。學員和助教即興組隊表演，享受夾 Band 的樂趣。

Music Camp Director Mak Chun Hung and tutor Kenny Wong share their band-playing techniques and insights, spontaneously forming teams and performing with students, enjoying the fun of playing in a band.

## 音樂版權及多媒體音樂創作講座 Music Copyright and Multi-media Music Creation Forum



資深作曲家撈仔講解音樂創作風格的多樣性。  
Veteran composer Loudboy explains the diversity of musical composition styles.



資深作曲家張家誠分享音樂創作經驗，探討靈感的尋找與習慣。  
Senior composer Cheung Ka Shing shares his music composition experiences and explores the process of finding inspiration and cultivating habits.



資深作曲家麥振鴻分享他探索 AI 音樂與傳統創作平衡的豐富經驗。  
Renowned composer Mak Chun Hung shares his rich experience in exploring the balance between AI music and traditional composition.



CASH 公開演奏版權部 / 企業發展 (教育) 經理吳錦全分享音樂版權知識。  
CASH Area Manager, Public Performance Licensing & Corporate Development (Education), Terence Ng shares music copyright knowledge.



# 128/6 作品分享音樂會 Music Work Showcase



第一組表演組別：孤勇者聯盟  
表演曲目〈因為你〉  
作曲：殷巧兒  
作詞：陳超超  
編曲及 Rap 詞：韓檸澤  
組員：殷巧兒、陳超超、韓檸澤

The first performance group:  
The Brave Heroes Alliance  
Original song: 'Yin Wei Ni'  
Composer: Ian Hao I  
Lyricist: Chen Chao Chao  
Arrangement and rap lyric: Han Ningze  
Members: Ian Hao I, Chen Chao Chao, Han Ningze



第二組表演組別：凌晨四點半  
表演曲目〈窒息〉  
作曲：陳瓊、梁恩庭、黃軒青  
作詞：黃軒青  
編曲：梁恩庭  
組員：陳瓊、黃軒青、梁恩庭

The second performance group: 4.30AM  
Original song: 'Zhi Xi'  
Composer: Chen Qiong, Leung Yan Ting Tiffany, and Wong Hin Cheng  
Lyricist: Wong Hin Cheng  
Arrangement: Leung Yan Ting Tiffany  
Members: Chen Qiong, Wong Hin Cheng, Leung Yan Ting Tiffany



第三組表演組別：I (愛) 人  
表演曲目〈如果我是你的耳機〉  
作曲：杜愛恩、孫藝澄  
作詞：胡靜倫  
編曲：杜愛恩、孫藝澄  
組員：杜愛恩、孫藝澄、胡靜倫

The third performance group:  
Introverted (Love) Person  
Original song: 'Ru Guo Wo Shi Ni De Er Ji'  
Composer: Olivia Cordelia Oi Yan To, Sun Yi Cheng  
Lyricist: Wu Cheng Lon  
Arrangement: Olivia Cordelia Oi Yan To, Sun Yi Cheng  
Members: Olivia Cordelia Oi Yan To, Sun Yi Cheng, Wu Cheng Lon



第四組表演組別：Gear L  
表演曲目〈失眠瞳孔〉  
作曲：梁子龍、潘敬文  
作詞：潘敬文  
編曲：梁子龍、李奕慷  
組員：梁子龍、潘敬文、李奕慷

The fourth performance group: Gear L  
Original song: 'Shi Mian Tong Kong'  
Composer: Leong Chi Long, Poon King Man Kelvin  
Lyricist: Poon King Man Kelvin  
Arrangement: Leong Chi Long, Ollie Li  
Members: Leong Chi Long, Poon King Man, Ollie Li





專業評審包括：（左至右）小克、撈仔、麥振鴻、張家誠及 Cousin Fung。  
Professional judges are (from L to R) Siu Hak, Loudboy, Mak Chun Hung, Cheung Ka Shing and Cousin Fung.



表演嘉賓 The Hertz（右一至五）擔任「最佳演繹大獎」的頒獎嘉賓，並分享演繹技巧及心得。  
Guest Performer The Hertz (R1-5) serves as the award presenter for the 'Best Performance Award' and shares interpretation techniques and insights.



音樂營總監麥振鴻及四位助教許東晴、戴晉揚、馮之行及黃力勤共同演出許東晴的原創作品〈my favourite wine. (醞釀一種愛)〉。  
Music Camp Director Mak Chun Hung and four tutors Claudia Koh, Mark Tai, Sara Fung and Kenny Wong perform Claudia's original song 'my favourite wine'.



由音樂營總監麥振鴻（右一）擔任「最佳歌曲大獎」的頒獎嘉賓。  
Music Camp Director Mak Chun Hung (R1) presents the 'Best Song Award'.



音樂營順利完成，衷心感謝各合作單位代表、出版商、會員及公眾人士的支持及參與。  
Music Camp is successfully launched. We express our gratitude to all working partners, publishers, members and the public for their support and participation.



# 第四十六屆周年常會

## The 46th Annual General Meeting

27/9/2024

協會於 9 月舉行第四十六屆周年常會，並就理事空缺進行選舉。理事會有出版人理事空缺一席，選舉結果如下：

The Society held its 46th Annual General Meeting in September. The Director election was held to fill the vacancy. There was one vacancy of Publisher Director in the Council. Election result was as follows:

### 新任出版人理事 Elected Publisher Director

李肇斌先生 (右三) Mr Spencer Lee (R3)  
Peermusic (S. E. Asia) Limited



## MACP交流活動

### MACP Exchange Visit

協會於 8 月到訪大馬音樂創作人版權保護協會 (MACP) 參與為期三天的交流活動。活動期間，協會與 MACP 及中華音樂著作權協會 (MUST) 代表就各地的資料登記及版權費分配系統運作進行分享交流。

In August, the Society participated in a three-day exchange programme with Music Authors' Copyright Protection (MACP) in Malaysia. During the event, representatives from the Society, MACP, and the Music Copyright Society of Chinese Taipei (MUST) shared and exchanged information on data registration and operation of royalty distribution system in their respective regions.



協會代表資訊科技部主管溫宇超 (後排右二) 及資訊科技部組長黎國強 (前排右五) 到訪大馬音樂創作人版權保護協會 (MACP) 進行交流。

Representatives of the Society — the Head of Information Technology, Yorkie Wan (back row, R2), and the Team Lead of Information Technology, Kent Lai (front row, R5) — visit the Music Authors' Copyright Protection (MACP) in Malaysia for an exchange.

## CASH全新標誌正式推出

### CASH Unveils New Logo

我們很高興地宣布，全新的 CASH 標誌已正式推出，取代沿用了 20 年的舊設計。全新標誌延續了協會長久以來所堅持及尊重音樂版權的理念，同時象徵著品牌多年來的成功。全新的 CASH 標誌設計在字母「C」中加入了代表音樂播放的符號，代表著源源不絕的音樂創作；在字母「A」中融入了「人」這個重要元素，因為我們深信音樂源於「人」。這簡約而富有象徵性的設計，充分展現了協會在音樂版權領域中的獨特標識，並進一步強化我們的專業而充滿活力的形象。

We are delighted to announce the official launch of our new CASH logo, which replaces the previous design being used for 20 years.

The new logo continues to embody the Society's long-standing commitment and respect for music copyright, signifying our achievements over the years. The new design features a music play symbol within the letter 'C' representing seamless music creativity and incorporates the essential element of 'people' in the letter 'A' as we firmly believe that music is rooted in 'people'. This minimalist yet symbolic design highlights the Society's distinct identity in the realm of music copyright, further enhancing our professional and dynamic image.



YOUR MUSIC PARTNER



# 「第二屆粵港澳大灣區音樂作品著作權集體管理高峰論壇」圓滿結束

## The 2nd Guangdong-Hong Kong-Macau Greater Bay Area Collective Management of Copyright in Music Works Forum Successfully Held



協會早前與中國音樂著作權協會 (MCSC) 及澳門作曲家、作家及出版社協會 (MACA) 共同主辦，得到國際作者和作曲家協會聯合會 (CISAC) 支持的第二屆「粵港澳大灣區音樂作品著作權集體管理高峰論壇」，邀請了三地政府部門、國際組織代表、律師、音樂家、高校專家教授及學者、教育界代表、音樂使用者代表、相關行業代表等約 150 多位嘉賓現場出席是次活動。是次高峰論壇促進建立大灣區合作機制的討論，以提升對創作人的保護、以及如何應對人工智能與網絡時代，探討創作人面對的挑戰和機遇。

In collaborations with Music Copyright Society of China (MCSC) and Macao Association of Composers, Authors, and Publishers (MACA) and with the support of the International Confederation of Societies of Authors and Composers (CISAC), the Society co-organised the '2nd Guangdong-Hong Kong-Macau Greater Bay Area Collective Management of Copyright in Music Works Forum' on 10 October 2024. It gathered with approximately 150 attending guests including government and association representatives from the three regions, as well as representatives from international organisations, legal professionals, musicians, university professors and scholars, representatives from the education sector, music users, and industry figures. The forum successfully facilitated discussions on establishing a cooperative framework in the Greater Bay Area to enhance the protection of creators and address the challenges and opportunities in the age of artificial intelligence and the internet.

# 協會歡迎中國國家版權局代表團到訪交流

## The Society Welcomes Delegation of National Copyright Administration Representative of PRC

協會於 10 月 15 日歡迎中國國家版權局代表團到訪進行討論及交流活動。會議中討論如何促進保護知識產權的合作、交流與發展，協會亦分享了音樂作品著作權集體管理的系統技術。

The Society welcomed the delegation of National Copyright Administration Representative of PRC on 15 October 2024 for discussion on effective cooperation, exchange, and development of the music copyright protection, and sharing of the Society's copyright collective management system technology.



協會主席陳永華教授 (左四)、聯席總經理陳家欣 (左二) 及韋正禮 (右五) 歡迎中央宣傳部版權管理局局長王志成 (左五) 率領代表團到訪協會，國際作者和作曲家協會聯合會亞太區總裁吳銘樞 (左六) 陪同出席。

CASH Chairman Prof. Chan Wing Wah (L4), CASH Joint General Managers Mimi Chan (L2) and Ridgely Wei (R5) welcome Director General of the Copyright Department of the Publicity Department of the Communist Party of China Central Committee, Wang Zhicheng (L5) with his delegation at the CASH office, together with Regional Director for Asia-Pacific of the International Confederation of Societies of Authors and Composers (CISAC) Benjamin Ng (L6).



# 從結他手到 歌劇作曲家

*From Guitarist to  
Opera Composer*

撈仔：  
一輩子都在學習

Loudboy:  
My entire life has  
been a journey of  
learning



撰文 text：水月一 watermoonone | 攝影 photography: www.trio-photo.com

從搖滾、流行、嘻哈、影視、古典，到音樂劇、歌劇；從結他手、歌手，到音樂製作人、作曲人、編曲人，內地資深音樂人撈仔（吳立羣），集各家之大成，甚麼音樂都寫，「一輩子都在學習！」他早前來港，於「2024 粵港澳青年音樂創作營」的音樂版權及多媒體音樂創作講座擔任嘉賓，一邊播放自己風格多元的作品，一邊分享音樂歷程，提醒年輕學員要對音樂保持好奇心。怎樣形容自己的音樂風格？「比較雜？」他笑說，自己不是科班出身，思考音樂時，跟其他音樂人有不同角度，比較開放，「永遠對音樂充滿好奇和敬畏心！」

From guitarist and singer to music producer, composer, and arranger—Loudboy (Wu Li Qun), a seasoned musician from mainland China, has mastered a wide array of musical styles from rock, pop, and hip-hop, to film music, classical, musical, and opera. 'My entire life has been a journey of learning!' he said. Recently, he came to Hong Kong to participate as a guest speaker at the 'Greater Bay Area Youth Music Creation Camp 2024', where he shared insights at the 'Music Copyright and Multi-media Creation Forum'. While showcasing his diverse works, he shared his musical journey and reminded young attendees to stay curious about music. Then how would he describe his musical style? 'A bit eclectic?' he chuckled, explaining that as a self-taught musician, he approaches music from a different perspective, remaining open-minded. 'I am always filled with curiosity and reverence for music!'



## 撈仔 Loudboy

- 作曲家、編曲師、吉他演奏家
- 音樂風格多樣，歌劇作品包括《命運》、《道路》、《銀杏樹下》等、編曲作品包括《美麗的神話》、《寂寞讓我如此美麗》等；歌曲作品包括 2010 年廣州亞運會會歌《重逢》、東盟博覽會會歌《相聚到永久》等；電視劇作品包括《山海情》、《鐵梨花》等
- 電影作品曾獲提名金馬獎、亞洲電影大獎及中國電影金雞獎等最佳音樂，電影《覓渡》獲得 36 屆中國電影金雞獎最佳音樂
- 曾擔任 2008 年韓紅北京演唱會音樂總監、2018 年上合組織青島峰會燈光焰火晚會音樂總監、杭州 19 屆亞運會閉幕式音樂總監及 2022 年北京冬奧會音樂組成員
- Composer, Arranger, Guitarist
- Known for his diverse musical style, with operatic works including *Fate*, *The Road*, and *Under the Ginkgo Tree*. Arrangement works include 'Beautiful Myth' and 'Moonlight Rose'. Other songs include the 2010 Guangzhou Asian Games theme song 'Reunion' and the China-ASEAN Expo theme song 'Together Forever'. Television drama music works include *Mining Town* and *Iron Pear*.
- Film works have been nominated for Best Music at the Golden Horse Awards, Asian Film Awards, and China Golden Rooster Awards. The film *Pathfinders* won Best Music at the 36th China Golden Rooster Awards.
- Served as the Music Director for Han Hong's 2008 Beijing concert, the Music Director for the light and fireworks gala at the 2018 Shanghai Cooperation Organisation Qingdao Summit, the Music Director for the closing ceremony of the 19th Asian Games in Hangzhou, and a member of the music team for the 2022 Beijing Winter Olympics.



撈仔於音樂營講座分享音樂歷程與心得。  
Loudboy shares his musical journey and insights in music camp forum.

## 南下發展

撈仔一頭長髮，外形粗獷，一身搖滾歌手、樂手的造型，「那麼多年都沒變！」生於浙江的他，早年南下發展，因為較接近香港，當時內地南方的流行音樂最發達，梅艷芳的〈冰山大火〉、張國榮的〈Monica〉和〈風繼續吹〉、譚詠麟的〈酒紅色的心〉和〈愛的根源〉等等，他如數家珍，「這批歌在內地很火，我們都作參考，學到了很多東西。」

1986 年，他去了廣州的歌廳工作，因為結他彈得好，翌年加入太平洋藝術團，1989 年離開，在錄音室當 session player；1994 年認識了作曲家何訓田，後來作為何訓田樂隊的結他手，參與創作了朱哲琴專輯《阿姐鼓》。撈仔於 1998 年在廣州開設個人錄音室，「當時五大唱片公司都要進入內地市場，在內地做唱片，來了很多香港、台灣監製，交流特別多。」後來有感廣州的流行音樂相對低迷，他覺得是時候換個地方，於是在 2001 年到了北京，做着編曲、作曲等工作，合作歌手包括那英、孫楠等等。

## Venturing South for Career Development

Loudboy, with long hair and a rugged appearance, embodies the style of a rock singer and musician. 'I haven't changed much over the years!' Born in Zhejiang, he moved south at an early age to develop his career, drawn by the vibrant pop music scene in southern China. He fondly recalls iconic songs like Anita Mui's 'Rock N Roll Widow', Leslie Cheung's 'Monica' and 'The Wind Continues to Blow', and Alan Tam's 'Violet Heart' and 'The Origin of Love', remarking, 'These songs were extremely popular in mainland China. We all took inspiration from them and learned a lot.'

In 1986, he began working in a cabaret in Guangzhou. His exceptional guitar skills led him to join the Pacific Art Troupe the following year. Having left in 1989, he began working as a session player in recording studios. In 1994, he met composer He Xun Tian and became the guitarist for his band, contributing to Dadawa's album "Sister Drum". In 1998, Loudboy opened his own recording studio in Guangzhou. 'It was a time when the five major record companies were eager to enter the mainland market to make records, allowing significant exchanges with many producers from Hong Kong and Taiwan,' he said. Noticing a relative stagnation in the pop music scene in Guangzhou later on, he felt it was time for a change. In 2001, he moved to Beijing, where he continued to work as an arranger and composer, collaborating with notable singers such as Na Ying and Sun Nan.



## 學習古典音樂作曲

當時北京影視業很發達，他機緣巧合認識了著名電視導演楊亞洲，展開合作，從電視劇《浪漫的事》開始涉足影視音樂。首次嘗試，無師自通，他不覺得困難，「我本來就喜歡爵士音樂、古典音樂，都是自學的，在香港的通利琴行買了很多教材。」他也經常聽電影音樂，買過很多電影原聲大碟，特別喜歡 John Williams、Ennio Morricone、James Horner、武滿徹、坂本龍一、久石讓等等，還有一些新進的作曲家，「所以一開始做影視音樂時，馬上進入狀態。」

然而，來到第二部時，沒有傳統作曲基礎的他，坦言很累，覺得寫影視音樂還是要運用管弦樂，為求進步，他於 2006 年起正式學習古典音樂作曲，向著名作曲家羅忠鎔學藝，「自學不是不可以，但還是有系統的學一下較好。」每周兩節課，下課後繼續工作，這種日子維持了大概七年時間，「別人知道我上課，還以為我去教書！」

近年撈仔的創作版圖，還拓展到歌劇去。他笑着說：「作曲家如果沒寫過歌劇，有點遺憾吧？」他曾寫過《大紅燈籠》、《愛上鄧麗君》等音樂劇，「寫歌劇？不敢想。」2004 年，撈仔作為結他手，隨丁薇來港，參與《Secret Garden 與丁菲飛·丁薇》演出，他順道去了通利琴行，買下普契尼歌劇總譜，包括《杜蘭朵》、《蝴蝶夫人》、《瑪儂·萊斯科》、《托斯卡》等經典劇目，但他當時還沒有學古典音樂，苦笑說簡直就像看天書一樣，「但反正我是很喜歡歌劇啦。」自從學會古典音樂，他慢慢把那些樂譜讀懂，想不到竟為十多年後的歌劇音樂創作，作好準備。

2018 年，剛為張藝謀的《影》配樂的他，獲中央歌劇院的邀請，為歌劇《命運》作曲，「可能是創作時間較短吧，大家便想到只有撈仔才能完成。」從前想都不敢想的東西，突然來到面前，他立即把同期另一部電影配樂工作邀請推掉，「歌劇更有意思吧！」時間緊迫，他看了劇本，立即寫出各個唱段，直接發給現場，通過視頻看排練，整個創作過程僅僅花了兩個月。後來中央歌劇院再邀他為另一部歌劇《道路》作曲，加上《銀杏樹下》、《先行者》，他迄今已寫了四部歌劇音樂。



## Learning Classical Music Composition

At that time, Beijing's film and television industry was thriving. By chance, he met the renowned television director Yazhou Yang, leading to a collaboration that began with the TV drama *Romantic Affairs*, allowing him to explore film music. Lacking formal training, he made his first attempt as a self-taught musician and found it to be easier than he thought. 'I've always liked jazz and classical music, and I learned everything myself. I bought a lot of teaching materials from the music store Tom Lee in Hong Kong.' He frequently listened to film scores and collected many soundtrack albums, particularly enjoying composers like John Williams, Ennio Morricone, James Horner, Toru Takemitsu, Ryuichi Sakamoto, and Joe Hisaishi, as well as some newer composers. 'So, when I first started working on film music, I quickly settled into it.'

However, by his second project, he admitted it was exhausting due to his lack of a traditional composition background. He realised that composing film music required orchestration skills. To improve, he began formal studies in classical music composition in 2006 under the renowned composer Luo Zhong Rong. 'Self-study is fine, but it's better to receive systematic training.' He took two classes a week while continuing to work afterwards, maintaining this routine for about seven years. 'When others learned I was having classes, they assumed I was teaching!'

In recent years, Loudboy has expanded his creative repertoire to include opera. He chuckled, saying, 'It would be a bit of a regret for a composer not to have written an opera, right?' He has previously composed musicals like *Red Lantern* and *Love U, Teresa!*, but he admits, 'Writing an opera? I never dared to think about it.' In 2004, Loudboy accompanied Ding Wei to Hong Kong as a guitarist to participate in the performance of *Secret Garden & Ding Feifei and Ding Wei*. During this trip, he stopped by the Tom Lee music store and bought scores of Puccini's operas, including classics like *Turandot*, *Madama Butterfly*, *Manon Lescaut*, and *Tosca*. At that time, he hadn't yet studied classical music and wryly remarked that it felt like reading an alien language. 'But I really enjoyed opera,' he added. Since learning classical music, he has gradually come to understand those scores, unexpectedly preparing himself for his eventual work in opera composition over a decade later.



## AI 不是洪水猛獸

事實上，內地的音樂劇、歌劇市場愈來愈大，引進劇目、版權劇目、原創劇目，甚麼都有，尤以上海、北京為重鎮，「我們以前太注重流行音樂了，流行音樂當然代表一個時代，但音樂其實很廣，我們應該有更多追求，當流行音樂滿足不了，便會去看音樂劇、歌劇。」他說，因為時代進步，還有隨年齡增長，人們對音樂認知產生變化，自然而然喜歡藝術性更強的音樂。然而，比起歌劇，他將來或更注重音樂劇創作，「畢竟我是做流行音樂出身嘛，更適合做音樂劇，因為甚麼音樂都可以做。」他又指歌劇的成本較高，要市場化有一定難度。

原來撈仔很早就運用 AI 做音樂，「很多音樂人視 AI 為洪水猛獸，我覺得大可不必了。」他認為 AI 就像圖書館，「你要做的是『書本』以後的事。」AI 是工具，如能加以善用，便會提供更多可能性和靈感，創作人通過自己的選擇和認知，就能轉換成自己的東西，更好地實現創作。他不認為 AI 會取代音樂人，除非 AI 產生了獨立思考，「但那時候人類應該也沒了吧！」



撈仔於音樂營與學員分享經驗及留影。  
Loudboy shares his experiences with participants and takes photos at the music camp.

In 2018, after composing the film music for *Shadow* by Zhang Yimou, he received an invitation from the China National Opera House to compose the opera *Fate*. 'Perhaps it was due to the short timeline that everyone thought only Loudboy could complete it.' What he once would never have imagined suddenly became a reality, and he promptly turned down an invitation to compose for another film. 'Opera is much more interesting!' With time constraints, he reviewed the script and quickly wrote the various aria, sending them directly to the production. He monitored the rehearsals via video, and the entire creative process took just two months. Later, the China National Opera House invited him to compose music for another opera, *Dao Lu*. Along with *Yin Xing Shu Xia* and *Pioneers*, he has now composed music for four operas.

## AI Is Not a Fearsome Beast

In fact, the musical theatre and opera market in mainland China is growing rapidly, with imported shows, licensed productions, and original works all available, especially in Shanghai and Beijing. 'We used to focus too much on pop music. While pop music certainly represents an era, music encompasses so much more. We should aspire to explore a broader range of genres. When pop music no longer satisfies, people will turn to musicals and operas.' He noted that as times change and people age, their understanding of music evolves, leading to a natural preference for more artistic forms of music. However, compared to opera, he believes he will focus more on musical theatre in the future. 'After all, I come from a pop music background, which makes musical theatre more suitable for me since it can incorporate various musical styles.' He also pointed out that the costs of opera are higher, making it more challenging to market.

Interestingly, Loudboy has been using AI in music creation for quite some time. 'Many musicians view AI as a fearsome beast, but I think that's unnecessary.' He likened AI to a library, 'What you need to focus on is what comes after reading the books.' AI is a tool; if used wisely, it can offer more possibilities and inspiration. Creators can transform their own choices and insights into unique outputs, enhancing their creative processes. He does not believe AI will replace musicians unless it develops independent thinking. 'But if that happens, humanity probably won't exist anymore!'



# 永遠懷念—— 葉惠康博士

## In Memory of Dr Yip Wai Hong

撰文 Text：葉詠詩 Yip Wing Sie



近半年經常與前香港電台第四台台長蕭樹勝先生開會，一起為香港藝術發展局的口述歷史計劃做了許多關於葉惠康博士的資料蒐集，讓我更深的了解為音樂貢獻了一生的父親。

如果父親的一生是一首交響曲，應該可以分為三個樂章。頭一樂章寫於國內：出生、成長、學習音樂、經歷政治運動的艱辛；第二樂章發生在香港：奮鬥、擔起養妻活兒的責任、建立自己的事業；而最後一樂章則是從退任浸會大學音樂藝術系系主任一職開始，為自己在兒童音樂教育的理念，另創一番事業。有人認為父親是一位被音樂教育工作耽誤了的作曲家……雖然我也有同感，但眼看一代又一代的年輕人經過他悉心栽培後茁壯成長，在各行各業都有卓越的成就，不就真正實現了葉博士畢生希望透過音樂去達到全人教育的理念嗎？

父親生前工作十分有魄力，創立了很多個音樂機構和音樂節：香港兒童合唱團、浸會學院（浸會大學的前身）音樂藝術系、國際兒童合唱節、葉氏兒童音樂實踐中心、葉氏兒童合唱團、香港兒童交響樂團、亞太青年交響樂團音樂節、泛亞交響樂團、香港兒童歌劇團等。他的創意、幹勁和決斷實在令人敬佩。

In the past six months, I have had several meetings with Mr Jimmy Shiu, former Head of Radio 4, Radio Television Hong Kong (RTHK), where we gathered abundant materials on Dr Yip Wai Hong for the Oral History Project of the Hong Kong Arts Development Council. This process has deepened my understanding of my late father, who devoted his entire life to music.

If my father's life could be described as a symphony, it would consist of three movements. The first would have been composed on mainland China, narrating his journey from birth, growing up and learning music, and the hardships during his involvement in political campaigns; the second movement would have transpired in Hong Kong and tell the story of his resilience, commitment to his family, and the development of his career; while the final movement would start from his retirement from the role of Head of the Music and Fine Arts Department, Hong Kong Baptist University, as he embarked on a new undertaking to promote children's music education. Some may think that my father's promise as a composer was side-lined by his work in music education. Even though I share this sentiment, having seen generations of young talents thrive under his tutelage and achieve success in various fields, I must say Dr Yip had precisely fulfilled his vision to deliver holistic education through music. Wouldn't you agree?

In his lifetime, my father was a driven pioneer who founded numerous musical organisations and festivals, including the Hong Kong Children's Choir, the Music and Fine Arts Department of Hong Kong Baptist College (later known as Hong Kong Baptist University), the International Children's Choir Festival, the Yip's Children's Choral and Performing Arts Centre, the Yip's Children's Choir, the Hong Kong Children's Symphony Orchestra, the Asia-Pacific Youth Symphony Orchestra Festival, Pan Asia Symphony Orchestra, and the Hong Kong Children's Opera. His creativity, verve, and decisiveness have been and will continue to be an inspiration to all.



葉惠康博士於香港兒童交響樂團音樂會擔任指揮。  
Dr Yip conducts the concert of the Hong Kong Children's Symphony Orchestra.

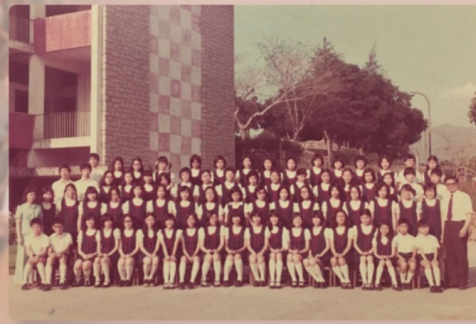


葉惠康博士榮獲「CASH 音樂成就大獎 2017」。  
Dr Yip is bestowed with the prestigious 'CASH Hall of Fame Award 2017'.





葉惠康博士指揮葉氏兒童合唱團。  
Dr Yip conducts the Yip's Children's Choir.



葉惠康博士與香港兒童合唱團  
Dr Yip and the Hong Kong  
Children's Choir

父親在 2024 年 6 月 16 日父親節當天晚上安詳離世，享年 93。以下是我在 7 月 16 日追思會中跟大家分享：

### 「我們的父親」

爸爸喜歡小朋友，原本想自己生育一隊足球隊那麼多的兒女——起碼 11 個，結果只得一隊女子三重奏。可是有誰知道最終有成千上萬的「細蚊仔」曾獲得他的愛和栽培呢？

爸爸愛誇口，愛「認叻」，尤其對自己教導過的孩子，永遠讚不絕口，少許微不足道的成績在他心目中都是世界冠軍，感到無比的驕傲！

爸爸愛動腦筋，轉數快。年輕時酷愛下棋、打橋牌，凡事都作出精準的部署，臨危不亂。

爸爸是個非常感性又性急的人，從來不會刻意掩飾自己的情緒，喜怒哀樂都形於色。他會因為捨不得女兒一個人出國留學而流淚，也會因別人辦事沒有效率而發脾氣，更會在爭執後主動與人握手言和，因為他不喜歡讓負面情緒困擾太久，令自己難受。

爸爸愛說笑，極有幽默感，所以小朋友都愛親近他。他講故事特別動聽，每一個不同年代的合唱團舊生都不會忘記「光頭佬食雪茄 The Baldy Guy and His Cigar」的故事……一個講了五十年的笑話仍為人津津樂道。

爸爸是一頭開荒牛，在他手上，好多事情都可以由無變成有。沒有人做的事，只要覺得值得就去做，言出必行，那怕到處碰釘子還是堅持下去。那股衝勁實在令人佩服！

爸爸愛提携後輩，給年輕人機會去發揮所長，為他們鋪路。也為上世紀七、八十年代來港定居的國內音樂家製造就業機會。

爸爸是一位天生的推銷員，口才了得，又有說服力。他推銷的是什麼？不就是古典音樂和有才華的音樂家！

爸爸愛熱鬧，經常需要人陪伴，所以特別喜歡請人吃飯，一邊吃一邊聊天，不亦樂乎！無論他在哪一個工作崗位，身邊總會有輔助他的工讀生或同事，當然少不了忠實粉絲及最佳拍檔葉太太的相伴。

爸爸愛吃雞，所以有「雞康」這個外號（花名），他說食雞能醫百病，每次指揮／演出後，一定會吃一頓燉雞湯。可惜近兩年因為吞嚥能力衰退，只能用胃喉餵食，對雞的味道也沒有再追求了。

爸爸很「捱得」，他的一生過得並不平淡，前半生經歷過很大的衝激，吃過不少苦頭，但這一切卻令他變得堅強，懂得珍惜任何一個機會。他時常說人要「忘記背後，努力向前，向著標桿直跑」，他真的做到了。

我們會永遠懷念他。

On 16 June 2024, the night of Father's Day, my father passed away peacefully at the age of 93. Below is my tribute to my late father shared during his memorial service on 16 July:

### 'Our Father'

Father loved kids. Originally, he had wanted a dozen of children — at least 11 of them, enough to form a football team. Instead, he got a trio of girls. Little did anyone know, however, that thousands of 'kids' would eventually be nurtured under his care and love.

Father never skimped on his praises, especially for his students. In his eyes, any achievement, no matter how trivial, was the best in the world, enough to make him immensely proud.

Father enjoyed working his brain and was quick-witted. Passionate about chess and bridge since he was young, he strategised everything meticulously so he would not panic in the face of crises.

As someone impatient and with rich emotions, father never masked his emotions and wore his heart on his sleeve. He was a man who would weep because his daughter was going overseas to study alone, or lose his temper when someone was being inefficient. But after an argument, he would initiate a handshake to make peace with the other person, because he did not like to dwell in and suffer from negative emotions for too long.

Father was humorous and a jokester, so kids loved him. He was a brilliant storyteller. Choir members of different generations will never forget 'The Baldy Guy and His Cigar', a joke he had told for 50 years but remained a crowd favourite.

My father was a pioneer who had made many things that seemed impossible, possible. As long as he had found a worthy cause and committed himself to it, he would see it to the end, despite the hardships and difficulties, even when everyone had shied away from it. His drive and motivation are truly admirable!

My father loved mentoring and supporting younger generations, offering them opportunities to unlock their potential and paving their way forward. He also created job opportunities for musicians from mainland China who settled in Hong Kong during the 1970s and 1980s.

Father was a natural salesman, highly eloquent and persuasive. What did he sell, you might ask? Well, what else if not classical music and talented musicians?

Father loved to be in the company of people. That is why he liked buying someone a meal and chatting with them over food. It's something that gave him great joy! In any role at work, he always had interns or colleagues to assist him by his side. Of course, he also had the company of many loyal fans and most importantly his number-one partner, my mum Mrs Yip.

Father's favourite food was chicken, and that earned him the nickname 'Gai Hong' (chicken Hong). He said chicken was the best cure for diseases, and each time after a performance, he would tuck into a bowl of chicken soup without fail. Unfortunately, in the past two years, he was unable to swallow and could only be fed through a tube. Therefore, he stopped craving for chicken.

Father was a man of grit. He had a tumultuous life, having endured great hardships when he was young. All this, however, made him stronger and cherish any opportunity that came along. He often said to 'forget what is behind, strain toward what is ahead, and press on toward to the goal'. And he had achieved exactly that.

He will always be remembered. Forever, in our hearts.



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