

# 第四屆顧嘉輝

## 新生代音樂獎得主

# 賴映彤

細說如何打鑿她的

音樂天梯

Kingdom  
Winner of the 4<sup>th</sup> Joseph Koo New  
Generation Award: **Lai Ying Tong**  
On building her stairs to music



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這可謂是主流音樂的兩大課題：流行曲為何不流行？時代曲怎麼不反映時代？要為這兩個題目行文時，確要洞悉到潮流、市場、創作能力以至演繹份量的多方協力和平衡方可落筆。2011年的本地市場，有一首歌曲確來得工整流暢，結果在去年底「CASH金帆音樂獎頒獎典禮」上，這一曲《天梯》連取「最佳旋律」和「CASH最佳歌曲大獎」，繼而在多個本地音樂頒獎禮上取得極高的榮譽和表揚。2012年同樣在CASH頒獎禮上，此曲的作曲人賴映彤再下一城，奪得新一代音樂人渴望可得到的「顧嘉輝新生代音樂獎」。

These are probably the two biggest questions in mainstream music – why are pop songs no longer popular and why do contemporary songs no longer reflect our time? To answer these questions, one must have a thorough understanding of the current trends, market, creativity and performance and be able to find the balance among them. In 2011, the fluidly written 'Love Stairs' won the Best Melody as well as the CASH Best Song award at the CASH Golden Sail Music Awards Presentation, while also receiving very high honours and recognition from numerous other local music award ceremonies. In 2012, Lai Ying Tong, the composer of the song, received the sought-after 'Joseph Koo New Generation Award' at the CASH awards ceremony.

## 由C AllStar 帶出賴映彤，究竟兩者的關係是如何串連起來呢？

「就讀理工大學時，我常有參加校內的歌唱比賽，結果在Year 3時遇上『安仔』陳健安，我們一拍即合，決定找一位在校內認識、同樣熱愛唱歌的女孩子，三人組團參加校內歌唱比賽，最後勝出了。我們再接再厲，代表理大參加『大專聯校歌唱比賽』，認識了現時C AllStar 的監製阿簡。」賴映彤回答時常帶微笑，配合少許手部動作，給人自然率真的感覺。她繼續說：「認識阿簡後，他聽到我交給他的歌曲demo便找我加入他的製作班底。哈，說來有趣，原來監製的原意是發掘負責唱歌的那位女孩子，而非安仔和我，但因為我自動請纓的交demo給他而令我開始了音樂事業。」當日參加比賽時，他們選唱了曹格的*Superwoman*，由於是三人合唱，賴映彤將歌曲重新編排，把她的潛質引發出來。

## 經過年多為C AllStar 創作，而他們是主要以 a cappella 的方式演唱，賴映彤在創作時會否考慮到人聲入曲，還是以樂器主導呢？

「我寫歌的習慣是最先想到旋律的。我覺得要一首歌成功，旋律是關鍵元素，這才會讓人容易入腦，令歌曲的傳神度也大大提高。至於會否專為 a cappella 而寫歌？這要獨立來看，我本身很愛這種純唱方式，因自少便狂愛 *Boyz II Men* 的歌曲，感覺他們的harmony是無可替代，他們四人的演繹與融和真令人感動，也因為愛 *B I I M* 而令我對歌曲harmony的設計較專注，因此以旋律先行。但流行曲的音樂編排，其實也是能令歌曲入心的主因。」

## 在你的作曲credit上，你常用上「賴映彤@groovision」。究竟groovision是怎樣的體系呢？

「Groovision其實是由監製組成的製作組合，除監製外也有我和作詞人小廣，成為一個production team，以曲詞監構成三角關係。」

## How did Lai Ying Tong start working with C AllStar?

‘During my college years at the Hong Kong Polytechnic University, I would often participate in singing contests. In Year 3, I met Kenny Chan. We just hit it off and decided to find another girl partner, who was also an enthusiastic singer, to form a trio for a singing contest, which we won. Then we represented our college at the ICMA Singing Contest, where we met Alan Kan, the current producer of C AllStar.’ Lai recalled with frequent smiles and small hand gestures. ‘Kan listened to the song demos I gave him and then invited me to join his production team. The interesting fact is he originally had no intention of scouting either Kenny or me, he just wanted our singer. But the demos I sent to him planted the seeds of my music career.’ At the contest the three performed a re-arranged trio version of Gary Chaw’s ‘Superwoman’ and the arrangement by Lai uncovered her musical potential.

## C AllStar performs mainly in the a cappella style. Having been composing for them for over a year, does Lai prioritise vocals or the music when she writes a song?

‘It is my habit to think of a melody first. For a song to succeed, I reckon the melody is the key element. It gives a song its expressive character and makes it easy for people to remember. But will I write songs specifically for a cappella singing? I personally love this performance style – as a teen I was a huge fan of *Boyz II Men*; the harmonies they sang were really unique and moving. Their vocal harmonies inspired me to focus more on the harmony of a song and to prioritise the melody. However, the music arrangement of a pop song can also be a major reason why people take them to heart.’

## You are often credited as ‘Lai Ying Tong@groovision’. What is ‘groovision’?

‘Groovision is a production team formed by producer Alan Kan which includes him, me and Siu Kwong, the lyricist. This combination constitutes a composer-lyricist-producer triangle.’



賴映彤為C AllStar寫了不少歌曲，《天梯》一曲確觸動了不少人的心，也引起廣泛的談論。以一位作曲人而言，有否感到集中於一曲的專注力太重，有其他作品被人忽略的感覺呢？

「無可否認，《天梯》確吸引到不少人認識C AllStar和我，我覺得無甚麼顧此失彼的擔心，這始終是好事。畢竟是《天梯》帶領樂迷認識到我們曾做過甚麼作品，這反而帶來我們被發掘的動力。」她笑說：「寫此曲時我先想到一句hook line，就是『冬天的聖誕……鄧鄧鄧燈凳燈凳』。監製覺得此曲頗適合釗峰去唱，於是我按著他的key去寫以突出他的聲音，將他由低沉到走向爆發點的優點表達出來，故寫此曲時確是以他為中心。監製知道有這樣一個愛情故事，早有意以此題材寫一首歌。當我和監製在做好歌曲後，便決定透過網絡以這感人故事召集喜歡填詞的朋友提交作品，結果我們收過多份作品，最後認為鍾晴的作品最貼合故事內容。」



一首歌的魅力、影響力確是沒法擋。

C AllStar引發更多人認識徐朝清女士與丈夫劉國江先生的愛情故事。作為一位作曲人，她對「執子之手與子偕老」這份對愛情的堅持有何感覺呢？這愛情故事跟她在音樂上的發展有沒有對照？

「我覺得要在音樂上發展，除了努力之外，更不可或缺的就是有一份堅持。我想愛情也是一樣的，要一起去經歷一些事情，一起渡過一些難關，這才經得起時間考驗，白頭到老。『天梯』這故事很厲害，但好像又很不真實，雖大部份人覺得很感人，但在現實生活上又看似很難相信存在。怎可

**Out of all the songs written by Lai for C AllStar, 'Love Stairs' is the one that touches many peoples' hearts and caused quite a stir. As a composer, do you think people tend to focus too much on one single song and neglect your other pieces?**

‘Without a doubt, “Love Stairs” brought a lot of attention to C AllStar and myself. The possible trade-off doesn’t bother me. After all, it is a positive thing that “Love Stairs” led more people to listen to our other songs; which drives us to work harder to gain more exposure.’ Lai said with a smile. ‘When I wrote this song the first thing that came to my mind was a hook line, which is the melody starting with “Christmas in winter...” Our producer thought Chiu Fung would be quite suitable to sing it, so the rest of the song was written to highlight his vocals. The melody kept his voice low until a powerful outbreak, so Chiu is the centre of this song. The producer knew about this love story and always wanted to make a song about the legend. As we finished the composition, we decided to put it on the Internet and call for submissions of lyrics about this moving story. We received a lot of submissions and found Chung Ching’s to be the best depiction.’

**The charisma and impact of a song can do wonders. Thanks to C AllStar, the love story between Xu Chao Qing and her husband Liu Guo Jiang gained widespread attention. As a composer what does Lai think about their pursuit of lifetime love? Does this love story and the development of her music career have anything in common?**

‘Besides endeavour, persistence is what it takes to build a career in music; and love is just the same. Two people have to experience and overcome many challenges together, and stand the test of time. “Love Stairs” is a brilliant story, kind of unrealistic though. Most people find it touching, but in real life it’s far too rare to really happen. Where will you find a person who loves a woman so much that he will live with her high up in the mountains in seclusion, and a woman to follow him regardless of everything? In order to make it easier for his other half to climb up and down the mountain, the late Mr. Liu built a long stairway all by himself. A group of us are producing a documentary about “Love Stairs”. We went to their then residence, and saw the tool Liu used – it was just a very simple chisel, with which he carved one step at a time from the top of the mountain down and hand-made the stairway. Imagine this scene, it is indeed very touching.’



有人為了愛一個人而帶了她上山居住，而另一方又甘願相隨？劉老先生為了另一半可以上落山自如，竟以個人的力量而做了一條天梯。我們一群人正製作一部關於『天梯』的紀錄電影，曾去到現場，真的看到當年劉先生在敲鑿天梯時的工具，只是用一個很簡單的鑿子，他就是用雙手一級一級由山上向下鑿出天梯，可想像到那畫面真的非常感動。」

### 賴映彤已成為今日香港作曲兼編曲人的實力名字，究竟她音樂上如何萌芽呢？

「我小時候已有一個願望，就是要做一位作曲人。我常愛以一個小小的數碼電子琴去寫歌，漸漸發展到今日運用電腦創作，在這長時間的摸索階段，我很注重旋律性。我由作曲做到編曲，這兩方面是可以獨立而行，例如將一首歌曲重新編排，可將歌曲帶出不一樣的方向，這確是很奇妙。」她說：「其實，我自少就如一般小朋友一樣，父母帶我去學鋼琴，不久我發現自己原來能很快將聽過的歌曲，在沒有譜的情況下彈出來，連我的鋼琴老師也覺得這不輕易，於是我便將之前寫好的歌曲交給老師去聽，她對我有此天份而加以鼓勵我，更令我鎖定作曲會是我的一生職業。」

### 在賴映彤為C AllStar 所寫的歌曲中有一首《80後時代曲》，而她正是八十後的作曲人，她對「時代曲」這名詞有何詮釋方法？

「我覺得時代曲是一個很有趣的term，這真的跟時代有很大關連；我們大家都說六十年代有國語時代曲，但更早的時候各人都唱黃梅調時，那不就是另一種時代曲嗎？作為一位創作人，他們在那時那刻去寫歌曲，這正反映一種時代感覺，應對社會的訴求。」

說到這裏，我反問她希望為時代而寫曲，或是以歌曲創造時代呢？

「當然，我希望可用音樂來創造一些開拓新時代的新作，但在音樂創作上不能太執意於此。創作時，最好是先順應社會、理解社會，讓社會先接受自己，然後才慢慢加入新意念，總好過一來就走得太另類和前衛。」

### Lai has established herself as an accomplished composer and arranger. How did she find her music talent?

‘Even as a child, I always wanted to be a composer. I would use a small digital piano to write songs, which was eventually replaced by my computer. Throughout the long period of exploration, I have placed great importance on the melodic characteristics of a song. I started composing and then moved onto arranging, and I do think the two can be carried out independently. For instance you can always re-arrange a song to reveal the different facets of the same melody. This is really amazing,’ Lai said. ‘Like many children, I had piano lessons when I was little, and very soon I realised I could play a song I heard without reading any score. Even my piano teacher said this was not an easy task. I showed my compositions to my teacher. Her encouragement reaffirmed my belief that I should pursue composing as my lifelong career.’

### Lai also wrote for C AllStar a song entitled ‘Contemporary Song of the Post-1980s’. As a post-‘80s composer, how does she regard the term ‘contemporary song’?

‘This term to me is very interesting; it has a lot to do with the time it represents. We always say the contemporary songs of the ‘60s are mandarin pop songs, before which there were the Huangmei tunes, which are also contemporary songs associated with a different era. For a musician to write songs reflective of the current time is to mirror the contemporary zeitgeist that answers to the demands of society.’

As we reached this point, I wondered whether she wants to write songs emblematic of a time, or to create an era with her compositions.

‘Of course, I want to create new works to cultivate a new era, but sometimes we can’t be too persistent on this. To create we have to better first conform to and understand our society before we are accepted and allowed to slowly introduce new ideas. This is always better than forcing alternative and avant-garde works into the market when you first start out.’ Lai said.

Throughout our conversation, Lai revealed that she has been listening to folk songs since she was little, because her mother played them on guitar. Simple, harmonious melodies by *Peter, Paul and Mary* and the *Brothers Four* are part of what influences her to focus on the melody during a composition. Simplicity is



談話間知道賴映彤自小便聽很多民歌，原因是她的媽咪彈結他，故*Peter, Paul And Mary*、*Brothers Four* 等充滿harmony的簡單旋律，正影響到她今日創作上以旋律先行，簡單為主的執著。到她長大後，她專注於作曲和編曲，並留意到香港不少音樂人的作品，例如她很欣賞C.Y. Kong的編曲手法，也愛Ted Lo那份將爵士帶入流行世界的精神，亦深深愛上Gerald Chan的音樂方向。這多方面的結合，令她的創作更多元化。

既然今次由顧嘉輝先生親手頒發「新生代音樂獎」，少不免要她談談感受，還有她對輝哥的感覺吧。

「去年參加CASH頒獎禮，作為新人的我真沒想過會取到獎項的。去年獲獎已令我很意外，今次獲得這個大獎，只可以用四個字形容：受寵若驚。我作為一位新人，有人走過來輕拍我膊頭說一句：『努力呀！』這真的令我很感激。」她開心的表情完全流露：「顧嘉輝先生是真真正正的大師，他創作的歌曲數量甚多，但每一首都保持很高水準，而且能影響整個樂壇，這份功力真是窮一世也可能是妄想！」

很謙虛的一位創作女生，率直、自然、流行意向十分鮮明，她就是具備可以令香港樂壇的創作雪球繼續滾動變大的動力。

her major obsession. As she grew older, Lai concentrated her efforts on composition and arrangement, and became aware of the works by many local musicians. She is particularly fond of C.Y. Kong's arrangement styles, and how Ted Lo introduces jazz to the world of pop. Gerald Chan's musical direction has her deep admiration as well. The integration of these aspects has added diversity to her creative style.

**It is natural to ask the one who received the 'Joseph Koo New Generation Award' from the hands of Mr. Koo, her thoughts about this award and Mr. Koo.**

'I attended the CASH awards presentation last year as a newcomer, and I didn't expect to win any award at all. So it came as a big surprise when I did. This year I felt extremely flattered to have won this prestigious award. I am a newbie in the industry, and when someone came up to me and patted me on my shoulder and told me to keep it up, I am really grateful.' I could almost see her gratitude from her face. 'Mr. Joseph Koo is such a master. He has written a magnitude of songs, and each of them is well written and influential to the entire industry. Such an accomplishment is something I can only dream of!'

What a humble composer. Forthright, natural and clear-minded, Lai has all it requires to stimulate the creative snowball of the local music scene to become stronger and bigger.