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How true is the famous Hong Kong popular saying “There is only entertainment circle in HK, no music scene” today? An articulation of the production, consumption and regulations of a HK pop song.

Chow Pok-yin Adrian

The Enshrined Saying

In 1993, Wong Ka Kui (“KK”), the late lead singer of the HK rock band “Beyond”, said in an interview that “there was only entertainment circle in HK, no music scene”.

This statement was commonly understood to mean:

1. The music industry of HK operates along the logic of pure entertainment business, with commercial return rather than the quality of music being the primary concern of the producers of musical products and artistes.
2. Singers are not purely musical performers, but also (and mainly) entertainers who are not to focus on perfecting musical performance, but on entertaining audience by, for instance, attending non-music related programs and events.
3. Singers have no other belief of their own than that of pursuing commercial success.
4. Pop songs are standardized with similar melody, structure and theme in order to appeal to the mass for the sole purpose of commercial return. Widening the style of music and themes are never the consideration of the producers of these songs.

In fact, this statement was recently brought to life again by the incident where a young local rock band “Rubberband” (“RB”) was found to feature in a concert called “Hong Kong Dome Festival”¹. RB has a repertoire of socially conscious works² and is

¹ Held on 1 July 2013 from 2pm to 6pm at the old airport runway.

² The most remarkable one being “Open Your Eyes” (《睜開眼》) which urges listeners to “open their eyes” to look at the social problems behind the prosperous veil of HK.

quite widely regarded as “pro-democratic” or “anti-establishment”. However, the said concert was closely associated with the series of programs celebrating the 16th anniversary of HK’s handover to China and was suspected to be organized for the purpose of lowering the number of young participants of the “Grand March”³ which was held on the same date. RB’s involvement in the said concert was severely criticized for contradicting their own belief (and image) and placing monetary return on higher priority over ideology, echoing interpretation no.3 above of KK’s statement. Nevertheless, there was another incident where female artist Gigi Leung withdrew herself from a performance to be held in Malaysia in April 2013 as an apparent gesture of boycotting the Malaysian government which organized the concert and which was suspected to be involved in election-related corruption. She was then widely hailed as “politically sensitive and correct” especially in the internet community⁴.

As far as pop songs are concerned, the late Dr. James Wong (who was a popular and influential HK lyricist) observed inter alia that with the emergence of karaoke in the 90s, melody of pop songs were reduced from an interval of 12 notes to 10 notes for the purpose of suiting the singing ability of the karaoke customers⁵. The songs became so homogenous and displayed a complete lack of creativity in the market⁶. The theme of the songs was so standardized as to confine itself to “lovers’ break-up”. Even genuine “heart-melting” love songs have extinguished⁷. All these seem to confirm interpretation no.4 above of the KK’s statement. Nonetheless, local academic Chu who specializes in pop lyrics studies maintains that while the post-1997 music market shrank, the variety and quality of lyrics alone widened and improved in the past decade⁸.

³ The “July 1 Grand March” has been held on 1 July since 2003 carrying mostly democratic and anti-governmental demands of the participants.

⁴ <http://evchk.wikia.com/wiki/梁詠琪>

⁵ Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, p. 155.

⁶ *Ibid.*, p. 177.

⁷ *Ibid.*, p. 178.

⁸ 朱耀偉、梁偉詩《後九七香港粵語流行歌詞研究》（香港：亮光文化，2011），pp. 10-16.

How true then is KK's statement today in light of the conflicting observations on the artistes' behavior and pop songs? Are there real difference between the sites of "entertainment circle" and "music scene" in HK? Can they actually be separated? The scale of conducting a thorough research touching on every aspect of the HK music industry would be massive. Hence in this paper, I would endeavor only to articulate the processes of production, consumption and regulation surrounding a pop song in the 90s and nowadays with a view to shed some light on the current validity of KK's "enshrined" statement.

The Circus of HK Pop Culture?

Using the Sony Walkman as an example, du Gay and other cultural theorists content that the Walkman is not only part of our culture, but also has a distinct culture of its own. Around the Walkman there has developed a distinctive set of meanings and practices. On meaning, its very name conjures up an image, an idea or a concept of the device. We can then use the concept to think about it, or use the word "Walkman" as a sign or symbol which we can communicate about with other people in a variety of different contexts. On practices, it connects with a distinct set of social practices which are specific to our culture or way of life like using it to listen to music while travelling on the train. So the Walkman belongs to our culture because we have constructed for it a little world of meaning and brought it to our daily life via specific type of practices. This bringing of the object into meaning and our social practices is what constitutes it as a cultural artifact⁹.

A "pop song" can then be similarly regarded as a cultural artifact in that we construct for it meanings and "use" it in particular ways specific to our way of life. When we talk of a pop song, we understand that we are not talking about Beethoven Symphony No.5. In HK context, we know that it means a song sung by Eason Chan, Jacky Cheung, Joey Yung or PSY. In terms of practice, we won't dress up and go to the Concert Hall of the HK Cultural Centre listening to a pop song. Nowadays we play

⁹ du Gay, P., S. Hall, L. Janes, H. Mackay and K. Negus, *Doing Cultural Studies – The Story of the Sony Walkman*, London/Thousand Oaks/New Delhi: SAGE Publications, 1997, p. 10.

a pop song mostly from a MP3 player or smartphone while doing something else (like traveling to work, doing homework or having meal alone). We will “sing” a pop song with friends in a karaoke box. We “watch” a pop song by playing its music video from YouTube because a “friend” shares its link on your Facebook. We buy tickets to Eason Chan’s concert at the HK Coliseum where a lot of pop songs will be performed live by the artiste, or we end up in an award ceremony listening to a bunch of unfamiliar pop songs because our credit card points somehow earn us an entry ticket. All in all, in “pop song” we construct some shared meanings and practices specific to our culture as a result of our collective contribution made to our daily lives.

To analyze a cultural artifact or product, du Guy notes that in the past it was usually done by focusing on the process of its production. The mode production of a cultural artifact was assumed to be the prime determinant of the meaning which that product would or could come to possess. Instead, he suggests that the biography of a cultural artifact should be analyzed basing on the articulation of a number of distinct processes whose interaction can lead to variable and contingent outcomes. “Articulation” is a type of linkage between two or more different elements which is not necessary, determined, or absolute and essential for all time; rather it is a linkage whose conditions of existence or emergence need to be located in contingencies of circumstances¹⁰. Hence in explaining the meaning that an artifact comes to possess, it is in a combination of processes, in their articulation, that the beginnings of a clue can be found. To him, the processes mentioned are identified to be representation, identity, production, consumption and regulation. These processes complete a sort of circuit called “circuit of culture” through which any analysis of a cultural text or artifact must pass if it is to be adequately studied¹¹.

In studying a typical HK pop song here (with a view to verify the current validity of KK’s statement), this exercise is both simplified and complicated; simplified in that only the production, consumption and regulation surrounding a pop song will be examined; complicated in that I will try to look at these processes under the specific

¹⁰ Ibid., p. 3.

¹¹ Ibid.

circumstances of the 90s and that nowadays. My contention is that given the more adverse current circumstance (to be elaborated below), there is in fact greater variety of pop songs in terms of style and themes. If KK's statement encompasses the criticism of songs' "standardization", it may not be entirely correct today.

Production – From Heaven to Hell

In 1993 (when KK made his renown statement), the total record sales of top local artist Jacky Cheung's reached more than 3 million copies worldwide¹². Nowadays his album sales less than 50,000 copies. In 1995, gross record sales in HK yielded around HK\$1.85 billion¹³, while in 2012 less than HK\$100 million¹⁴. Insiders of the record industry said that in the 90s, there once witnessed a year of celebrated record sales boom where staffs of Warner Records could be rewarded a bonus equaling a year's salary. During then, both Polygram Records and Sony Music had their own recording studios and in-house Artiste & Repertoire (A&R) staffs who were in charge of the production of each album project. Production work went on and on and studio bookings were blocked by days. Nowadays only 2 larger scale recording studios (with SSL 24-track console) survive, with one of them shrinking in size (from occupying 2 floors with 4 recording booths to 1 floor with 2 booths) and equipment deteriorating because of the owner's reluctance to afford maintenance. Around 70% of the pop song production of are done in small size project studios (usually with 1 recording booth without large analog console) owned by independent record producers or bands. Even if bookings are made with those large studios, they are only bookings of several hours each. The role of in-house A&R staffs are reduced to production coordinators or technical supporting people (editing radio-mix, compiling MMO disc for artistes' public performance, etc). Serious production work are all contracted out to independent producers who produce one to several songs for each album project.

¹² Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, pp. 167-168.

¹³ Ibid., p. 169.

¹⁴ 香港流行音樂：風流總被雨打風吹去，10 July 2013, http://www.sznews.com/culture/content/2013-07/10/content_8284366.htm

Production and promotion budgets for an album lower stunningly from the 90s to date. During the heydays budgets for producing a 10-song album could reach HK\$1 million and promotion another HK\$1 million for grade-A artists like Jacky Cheung. Today the worst budget for album production from some local labels can be less than HK\$300,000.00 per album, and for promotion around HK\$200,000.

From a songwriter and lyricist point of view, having the luck to land a single work on Jacky Cheung's album in the 90s was a bliss. According to the industry's formula of royalty calculation, mechanical royalty (that relating to record sales) for a melody or lyrics work in Cheung's 3 million selling album was around HK\$810,000.00¹⁵. If this work is a radio single ("plug song"), the writer can have another considerable stream of performance royalty income which could yield up to more than HK\$500,000.00 in that year of song's release in Jacky Cheung's case (then declining with time). Today when the sales of even grade A artists yield about 30,000 copies in HK at best (a 100 times cut from the above Jacky Cheung's example), mechanical royalty for a work will be just \$8,100.00, not to mention how tiny that sum can be where perhaps 70% of the records released in HK are selling 500 to 3000 copies.

By the same token, artistes' income from record sales falls drastically. Artiste royalty ranges usually from 5% to 15% of an album's wholesale price, depending on the seniority, popularity and bargaining power of the artiste. By multiplying that percentage with the total number of album sales, Jacky Cheung in his 93 example could have his split of artist royalty up to HK\$36 million. For an artiste selling 3,000 copies of an album today (which is already considered quite good the sales), he/she earns only HK\$12,000.00 to HK\$36,000.00 from an album which occupies him/her for several months to record.

Needless to say, record companies suffer financially during the period concerned. Apart from record sales revenue, they used to have different sources of income, the

¹⁵ Formula laid down by the 2001 "Industry Agreement" signed by various record companies and music publishers, under which mechanical royalty equals to 6.75% times the "published price to dealers" times the total number of an album's sales then divided by the total number of works in that album (a song with both melody and a lyrics is regarded as consisting of 2 works).

most remarkable one being sponsors from karaoke chain stores. In the 90s, the practice of “Exclusive Release (獨家試唱)” whereby record companies supplied karaoke version of their artistes’ radio singles to one brand of chains (there used to have 2 chains, one Neway and the other California Red) exclusively for a one-month window in return for per-song sponsor was very popular. Those sponsor could be as high as around HK\$100,000.00 per song for songs of grade A artistes. Besides, since the record companies owned the master recording rights of their artistes’ repertoire and had much greater bargaining power than today, they could charge considerable sums for licensing these master recordings to clients for usages such as TV commercials, movies, video games, and tie-in with products or services requiring use of their music. While there is still the practice of record companies supplying songs exclusively to one chain of the karaoke stores today, sponsors fall significantly to around HK\$50,000.00 per song, just being enough to cover the costs of MV shooting. As for licensing income, record companies would be lucky to have clients to using their songs for joint promotional purposes, not to mention charging them license fee. As a result, at the turn of the millennium, record companies in HK embarked on changing their structures to become all-encompassing entertainment entities to sustain their operation.

The exercise started with local record label EEG. In 1999, ex-Warner SVP Frankie Lee who himself used to be the artiste manager of such “superstars” as Leon Lai and Sammy Cheng was employed by EEG as CEO to rebuild the company’s predecessor Fitto Record Company Ltd (a small scale karaoke disc production house) to be an all-in-one entertainment conglomerate, meaning record company, artiste management company, music publisher and event management company all under one roof. By signing both record and artiste management contracts with an artiste, the mother company not only took a share from his/her record sales revenue, but also income from the artistes’ jobs such as live performances, TV commercials, product endorsements and the like. By organizing events which are less susceptible to piracy (people still go to live concerts today to enjoy live shows of their idols), EEG could host its artistes solo concerts as well as variety shows earning ticket income. By signing songwriters and lyricists under its own music publishing umbrella, its record

production can use songs from “in-house” writers at cheaper rate (at least saving royalty “advance” which is usually required when using works of writers from other music publishing companies), thereby saving costs. The business model became this: artiste management and event management are the revenue centres, while record production and music publishing arms the costs ones. Record company specializes in producing and promoting songs and artistes for the purpose of popularizing their artistes in order to lure for artiste management jobs and paving the way for these artistes’ concerts. Revenue from these streams will be used to cover the costs of record production and promotion. This model set the operational blueprint for other record companies in the post-2000 era. While international record labels such as Warner and Universal have been selling their international repertoire (performing the mere role of trading and promotion) to help finance their loss in local repertoire production, they are trying slowly to follow this model today.

Production of a HK pop song then has to be placed in these different contexts. To put it simply, in the 90s:

1. Record companies were operating in a supply-side economy, in which demand for pop song flooded and they could in theory produce wider range of music without worrying much about project flopping.
2. A&R staffs (who were most likely to be album producers as well) being directly employed by record companies were more secure in their tenure and in theory should have more autonomy and boldness in conceiving and deciding on each album’s artistic direction.
3. Larger scale and better equipped studios were there for producers to make better quality music (if they were willing to spend the time).
4. Songwriters and lyricists had more job opportunities around as production projects were all around the market. They could have greater resistance to clients’ demand for conformity and better ability to insist on writing their

preferred style of works as they could decline a job without worrying much about having nothing else to do.

5. Artistes could survive by recording records only without much need to work on non-music related matters (such as movie or TVC shooting) and focus their effort on perfecting their musical performance.
6. Record companies could focus their resources and creativity on record production and promotion without the need to take care of and hire staffs for the artiste management side. In fact, artiste managers were usually separate parties from the record companies.

Whereas nowadays:

1. Record companies (if there still exists such a term) are operating in a demand-side economy, in which they won't sell records no matter what they kind of music they produce. They need to capture the short-term and ever changing attention of the listeners and hence need very much to take care of the taste of the "mass" so as to help promote and sustain their artistes' popularity, thereby securing artiste management job opportunities.
2. Even for international record labels in HK which are still slightly more specialized in record production, they are very much governed by their parent company's corporate and financial policy, and are bound to be more concerned with sales figure than creative diversity when producing songs especially in recent years¹⁶.

¹⁶ Taking Universal Music HK ("UMHK") as an example, it has the French media giant Vivendi as its mother company since 2000. Head of UMHK has to be accountable to the group finance in Santa Monica who laid down stricter and stricter financial policies as a result of the 2008 financial crisis and recent Eurozone debt crisis. Album projects with less than a certain % of projected profit margin are not allowed to kick start nowadays.

3. Music producers, songwriters and lyricists are all freelance and are more throne to meeting the demands of their clients (record companies) in order to keep them, thereby having less autonomy in creation.
4. Artistes can no longer rely on recording alone to survive. They in fact spend more on doing non-music related jobs to earn a living than working on music or upgrading singing and performance skills.
5. Even for non-music related jobs, sources of them have been moving northward to China during the past decade. More and more opportunities for live performance (especially on TV platforms with the boom of provincial TV stations in China), product endorsement / TV commercials (look at the high concentration of 4As advertising agencies in Shanghai) as well as different kinds of events (like those organized in shopping malls, newly built housing estate, or private weddings of wealthy businessmen etc) are found in China. Fueled by the downturn of HK economy and the gradual loss of these local opportunities, record companies, and/or artiste managers are all looking to these mainland chances for survival. As part of the results, more and more Mandarin songs and albums are being produced by local artistes to attract audience in China.
6. That said, the relatively difficult environment today may however serve to screen out opportunists from the music industry. The HK music industry is no longer an easy place to survive (not to mention getting rich). The financial or property markets may be better alternatives. Those who remain in the music industry are either people who have been doing this too long and having nothing else they can do, or those who are die-hard music fanatics. The addition of the latter type of person to the industry, especially young ones, may (but only may) revitalize it into one which aims not only at commercial return but also making quality music.

All in all, the 90s seemed to be a much more favorable environment for a song's production than today. Interestingly though, the production routine wasn't that different from nowadays: equally tight production timeframe, still "compartmentalized" mode of production in that the melody, lyrics, arrangement and production are usually taken up by different persons, and these persons can never communicate in the process in many of the cases (all coordinated by the record companies' A&R staff), selection of melody and lyrics by record executives basing on their estimation of the mass audience's taste etc. Also, as mentioned, pop songs in the 90s were criticized for being homogeneous in theme and structure¹⁷. It follows then KK's statement did have a point when the 90s provided better conditions for bolder creative endeavor (in theory) but participants in the industry had them wasted. To understand why this happened, we cannot ignore the process of consumption regarding pop songs in HK during the period concerned. In fact, as will be unfolded later on, consumption even dictated how a song was then and is produced now.

Consumption – From Karaoke to YouTube

The example that the "hotline button" and "the second headphone jack" found in the first generation Walkman (which allowed 2 people to listen to the Walkman simultaneously and enabled them to talk to each other by pressing the "hotline button" dimming the headphone volume) were removed after discovering that Walkmans were used by the buyers very personally exactly shows how consumption could shape the production of the Walkman¹⁸. In the case of a HK pop song, how listeners consumed it has played a crucial role in shaping its production.

In the 90s, one of the salient features of pop songs' consumption was karaoke. Songs seemed no longer to be for listening, but for singing along. As mentioned above, Wong criticized that the range of songs at that time were limited to 10 notes in order

¹⁷ Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, p. 177.

¹⁸ du Gay, P., S. Hall, L. Janes, H. Mackay and K. Negus, *Doing Cultural Studies – The Story of the Sony Walkman*, London/Thousand Oaks/New Delhi: SAGE Publications, 1997, p. 59.

to accommodate the ability of non-vocally-trained karaoke customers¹⁹. I go further to content that karaoke customers generally derive their satisfaction by (a) showing off vocal techniques to fellow participants, whether acquainted or not; (b) feeling able to overcome the difficulty of a song; and/or (c) projecting themselves to the songs' lyrics, thereby venting their emotions in cathartic manner²⁰. In order to fit for the karaoke market, popular songs have to serve one or more of the above purposes. Consequently, most of these songs (especially "plug songs" in media) were ballads. Melodic range may be narrowed, but the contour invariably starts from low notes in the verse to frequent appearance of high notes in the chorus. The greater the difficulty of performance the better. For lyrics, in order to generate the greatest resonance from the greatest number of audience, they were invariably related to love and relationship matters, thereby making them easier to be identified with. "Break-up" became the recurring theme²¹. Musical form usually adopted the ABCABC-Bridge-C form (perhaps modulating to a higher key at the final C section), satisfying the usual requirement of easy remembrance by repetition while prolonging the singing experience. Arrangement may be just functional in providing a music background or ornamental, with usual piano and string parts over a standard rhythm section (drums, bass, guitar), and a short music breakdown before entering the final chorus so as to create a suspense before the emotionally heightened final chorus²². In short, a large number of pretty standardized songs were created during the 90s. Wong even went to say that despite the rapid increase in composers and lyricists from 1977 to 1997, they could hardly handle the huge demand for popular songs during the 90s, and hence many of them had to deliver works of marginal quality within short time frame²³²⁴.

¹⁹ Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, p. 155.

²⁰ 周博賢, *糊賢亂語*, 《香港經濟日報》, 2011年7月28日。

²¹ Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, p. 178.

²² Many of the "plug songs" of the "Four Kings" (四大天王) bear these traits.

²³ Wong, Jum-sum, *The Rise and Decline of Cantopop: A Study of Hong Kong Popular Music (1949-1997)*, Hong Kong: The University of Hong Kong, Ph.D. Thesis, 2003, p. 156.

²⁴ Part of the wordings in this paragraph was borrowed from my CUS501 Term Paper "From Local Popular Music Industry to Hong Kong's Cultural Formation: A Sketch for Further Research", 2012.

Record buying and karaoke “playing” might go hand in hand in the early 90s. However, as the audience got bored by karaoke songs’ over-standardization, they gradually developed the view that records and songs were not worthy of buying (and owning). Consumption slowly tilted towards mere karaoke “playing” with the songs. With digitization of music getting more popular by late 90s, people can get access to free music on the internet much easier than before. So-called “internet piracy”²⁵ became the principle and habitual pattern of consumption. On counteracting “piracy” alone, the record companies could have better laid the ground work for legal digital music download so as to dilute the negative impact of illegal download. Since 2000, iTunes has held numerous rounds of talks via its delegates with the records companies in HK with a view to set up paid legal download network. I worked in one record company having close association with the delegate (a Japanese music company) during the 03-04 round of talk and was given to understand that great difficulty was met in getting the HK record companies to trust the delegate, to release their master recording rights to the delegate for iTunes’ selling, and to agree on the % share of the revenue. As a result, these talks failed again and again. It was only in 2012 that iTunes could finally launch in HK, meaning that at least ten-some of years have been left in vacuum during which people had developed the habit of illegal music download²⁶. It would be extremely difficult today to suddenly reverse their habit from non-paying to paying type of consumption. It also means that with record sales slump being extremely difficult to revive (at least not within a few years’ time), pressure on record and/or artiste management companies to look for other ways of survival just keeps growing, which in turn impacts on the production of pop songs in ways mentioned above.

YouTube is a good current case in point. One principle form of non-paying consumption of pop songs nowadays is viewing their MVs on YouTube. Equipped

²⁵ Music industry people have always attributed record sales slump to “piracy”. It is contended that piracy only accounted for that in part. Deterioration in quality of musical product thereby driving customers away was more likely to be the main reason.

²⁶ There have been local efforts during the period concerned to set up legal downloading or subscription network similar to iTunes like Moov and EOL Asia, but they just failed to achieve the popularity or coverage similar to that of iTunes.

with hit rate count, the “like/dislike” button and the comment column, viewers can participate in constructing the “popularity” of the song. These information, especially hit rate, are highly valued by record executives and artiste managers. They even use it as a benchmark of popularity and bargaining chip when soliciting deals of sponsors, TV commercials, live performances and product endorsement (bearing in mind the present purpose of promoting a song is to promote the artiste for artiste management jobs). Clients of these potential deals believe in hit rate as well. Thus this way of people consuming pop songs significantly shape how a pop song is produced now: to attract viewing and boost hit rate.

Internet users, especially YouTube viewers, are young to middle age people²⁷. Music content viewers in particular are mostly youngsters. If hit rate is of overwhelming importance, music tailoring for these people become a crucial production strategy. Taking the 2011 HK pop song “Pinky Swear” (《勾手指尾》) as an example, it records a YouTube hit rate of 3.9 million to date (which is considered very high by HK pop song’s standard). The song itself is quite an ordinary duet ballad performed by 2 entirely new singers, with a simple memorable melody and its theme about the promise of 2 young lovers. Undoubtedly it has its mass musical appeal, but what makes it stand out perhaps is its MV and promotion campaign. Pretty faces of the 2 singers are only standard ingredients of the MV. What’s more interesting is its shooting method: done via an iPhone App with 3D visual effect which was used to shoot a commercial pop song MV for the first time in HK. Also, the main theme of another iPhone App “Whatsapp” featuring dialog bubbles between the 2 exchanging parties was reproduced to display the lyrics in the MV. This again was a new attempt in HK MV. All these elements of iPhone, 3D Shooting App, Whatsapp, together with other visual signs in the MV (pretty faces, colorful casual wears, nice food, romantic venues for dating etc) sent out nothing but 2 messages: youth and trendiness. The MV was so tailored for young audience.

²⁷ According to Nelson NetView Audience Profile Report of March 2013, over 30.6% of US monthly YouTube viewers is within the age group of 18-34, while 25.7% within that of 35-49, 20.9% within 50-64, and about 10% for 65+.

Apart from the MV, its promotion campaign has to be given huge credit for the song's success. At the time of the MV's release, there appeared in YouTube a number of other short videos featuring the singers. Some of them were pre-sequel to the MV story and some expressing either the male or female viewpoint of their relationship. There were even videos like "Shopping Guide for Valentine's Day" with the 2 singers solving audience's queries. Much creative effort has been channeled to boost the online awareness of the pair in YouTube. Also, by inviting audience to post questions about where to buy gift in Valentine's Day, audience's interactive participation (thereby boosting their sense of "ownership" over the matter they participate in) is encouraged.

Speaking of audience participation, "voting system" in media's music charts is of growing popularity in recent years. Each media will calculate audience's votes to different extent in their own music charts. As chart position of a song is a "selling point" when soliciting clients for potential artiste management jobs, record executives and artiste managers today are even more conscious of whether a song can attract audience's vote in these charts when deciding what songs to be selected for production and for media plugging. A recent real life experience of mine rests my case. One day a record executive having close connection with a TV station told me that number of audience vote for my song (a song which I co-wrote and is performed by my company's artiste) in that TV station's quarterly music chart final ranked lower than some other very karaoke-friendly-with-mass-appeal-melody songs. His advice was I better wrote that kind of song if I wanted better chart position at that TV station's year-end music award.

Be it karaoke in the 90s, or such later evolved consumption patterns as free music download, YouTube MV viewing and audience voting in music charts, one thing is clear: production of pop song in HK has always been heavily molded by the audience's consumption and tastes. In the 90s where the environment was more friendly in terms of sales, creative flexibility (in theory) and bargaining power of record companies, producers of pop songs should be more privileged in resisting the "market". They should even be in the position to lead the market by introducing

different kinds of music. However, not only did they not do so, but they also were too driven by commercial rationality and produced overwhelmingly karaoke-friendly songs which were pretty standardized. Nowadays when the operating environment of the music industry is much worse than the 90s, such privilege seems to be completely wiped off. Producers of pop songs seem to have no choice but to succumb to whatever the audience like and follow strictly their consumption pattern. We should be seeing even more songs with “mass-appeal-melody” and the theme of love/break-up. For some reasons though, this is not exactly the case. Is it still fair to uphold KK’s statement in its entirety without qualification?

Regulations: From Royalty to Loyalty

Unlike the Sony Walkman, there seems to have not much trace of “producer intention” in the pop songs of HK. Production of pop songs has always been dictated by how people consume them, not how the producers want them to be. Nonetheless, it is contended further that there is another process which has been and playing increasingly significant role in shaping a song’s production: regulations.

As briefly mentioned in the production section above, calculation mechanisms for artiste royalty and songwriters’ mechanical royalty are sales linked. The more the records are sold, the more the income they get. For artistes then, during the heydays of the 90s, they enjoyed considerable income and needed not engage in too much non-music related jobs. Now that record sales drop drastically, they have no choice but to work on other better paying “side jobs” in order to survive. They have less time to do recording, not to mention training for perfecting singing and performance skills. Similarly, a songwriter in the 90s could share huge split of royalty if he/she had the luck to have a work recorded by some grade A artistes. Today it’s practically impossible for them to feed on royalty generating from writing alone even if they have all their works sold to Eason Chan. They either have to work on part-time jobs or write crazily and non-discriminatively (in terms of style and their own personal preference) in order to get as much work sold as possible. They have little resistance to clients’ demands. All these impact on the quality, style and originality of the music produced.

How about stepping backward a bit and ask “can these people’s income not sales linked”? For artiste royalty, this sales revenue sharing mechanisms (5% to 15% of a disc’s wholesale price) was more or less determined by tradition. True that an artiste may bargain for a different remunerating system, but an artiste usually starts off signing with his/her record company as new comer who has no bargaining power at all. He/she who conforms to this system of remuneration at the very beginning can hardly think out of the box even after growing “big” later on. For songwriters’ royalty, it is even more ridiculous. It was as mentioned laid down by some industry agreements which were concluded by a bunch of music publishers and record companies. Songwriter has never been in the loop of nor consulted during such negotiations. It would be quite a miracle if one songwriter can come up someday out of nowhere to break this sales-linked remunerating system.

Another set of regulations which has an even more direct impact on pop songs’ production is the corporate and financial policies of international record companies. As pointed out above, these policies are growing more and more stringent nowadays given the downturn of global economy in recent years. Local record subsidiaries are left with no choice but to be more financially conservative in their projects. Corporate heads and staffs inside have to play safe in order to keep their jobs. No bold attempts in terms of musical and lyrical experiments are encouraged. They tend more to follow what they think the mass wants, and as a result further pushing pop songs towards mass-appeal and standardization.

Nonetheless the most noteworthy regulations that sneak in as a result of the industry’s “north turn” are the cultural policies and rules of China. As HK record sales kept falling, record companies were forced to restructure to become all-in-one entertainment entity since 1999, earning income principally from artiste management jobs. However, opportunities for these jobs were coming more and more from China in the past decade. Songs are hence being produced with the China market in mind. If an artiste has a song which suits the mainland tastes, he/she can be promoted in China and attract mainland job opportunities. However, to get a

song imported to China, one must get prior governmental approval. The Cultural Bureau of the PRC has laid down strict rules of censorship on cultural products, prohibiting anything with religious, political (especially subversive), pornographic and violent content. Contravention will result in the product being rejected (a “problematic” song to be taken out from an album) on the bright side, or the artiste carrying such product be totally banned from the China market for an unknown period of time in the worst case. Hence producers of HK pop songs nowadays are on high alert against these policies and dare not to take risk by incorporating “sensitive” topics. I once wrote a song called “The Cross” (《十字架》) in 2008. Despite having no religious implication whatsoever, it was ordered to be taken out from the album’s China edition for religious concern. With China’s growing influence over HK affairs thereby causing increasing emotional turmoil of the HK people in recent years, expressing “China sentiments” seem to be a natural response for local writers. However, these China policies and the “risk-free” consideration of record companies/artiste managers just curbed any such urge. Writers are left with either not expressing such sentiments or doing so by innuendos or parodies. These policies just limited what can be expressed in HK pop songs.

“Music Scene” in the Making

As unfolded above, production of HK pop songs has been and still is heavily shaped by the processes of consumption and regulations. Looking at KK’s enshrined statement, if the lack of songs’ variety is one proof of the non-existence of a “music scene”, the statement may be true. It was especially so at the time of its utterance when the music industry was strolling in a more favorable environment for creative attempt, experiment and pursuit (but none of them materialized as a result of the industry’s short-sighted commercial calculation). Criticisms on the then industry were justifiably made, and the industry people well deserved them. Now that the environment is getting much worse, pop songs should be getting more “standardized”, average and safe. They should be going to a dead end. But as Chu observed, the variety and quality of lyrics alone widened and improved in the past

decade²⁸. More and more artistes (like Eason Chan, Rubberband, Kay Tse, MastaMic, Fama etc) record songs with themes other than love/break-up, but socially conscious ones. If one looks at the weekly No.1 songs of the 2 leading radio stations for the past few years, (per Appendix), one can discover increasing variety of songs in terms of musical style and theme. In face of the aforesaid China factor, there is even growing number of songs with political innuendos or direct political critique²⁹. What happened? What makes “production” seemingly break from the tyranny of consumption and regulations? Are the other 2 processes of the circuit of culture, namely “representation” and “identity” coming in to play more significant roles? No answer can be given before we go through that 2 processes. But judging from what’s been discussed, I would submit that KK’s statement needs to be refined: there was only entertainment circle in HK, but the music scene is in the making.

²⁸朱耀偉、梁偉詩《後九七香港粵語流行歌詞研究》（香港：亮光文化，2011），pp.10-16.

²⁹ Like “Open Your Eyes” by Rubberband and the series of songs by up and coming rapper MastaMic.

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APPENDIX

Weekly Champion Songs at the 2 Leading Radio Stations of HK from 2009-2013

	Commercial Radio 903	RTHK
2013		
06/07/2013	盲愛 - 劉德華 · 鄭秀文	周末畫報 - 薛凱琪
29/06/2013	另眼相看 - 容祖兒	爆 - 鄭融
22/06/2013	周末畫報 - 薛凱琪	另眼相看 - 容祖兒
15/06/2013	好好 - 黃家強	好好 - 黃家強
08/06/2013	最好的時刻 - 謝安琪	如果這是情 - 王菀之
01/06/2013	說一句 - 連詩雅	同舟之情 - 張學友 · 陳奕迅
25/05/2013	身邊人 - 陳柏宇	說一句 - 連詩雅
18/05/2013	餘生一起過 - 劉德華	錯過 - 蔡卓妍
11/05/2013	Thank you - 雷頌德	最好的時刻 - 謝安琪
04/05/2013	音樂殖民地 - C Allstar	餘生一起過 - 劉德華
27/04/2013	So In Love - 官恩娜	音樂殖民地 - C Allstar
20/04/2013	青春頌 - 許廷鏗	雲圖 - Kolor
13/04/2013	青春頌 - 許廷鏗	天心天肺 - 陳柏宇
06/04/2013	Hate Me - MastaMic	So In Love - 官恩娜
30/03/2013	The Science of Crying - 何韻詩	青春頌 - 許廷鏗
23/03/2013	皮外傷 - 陳慧琳	陶瓷娃娃 - Robynn & Kendy
16/03/2013	夜機 - 張敬軒	首歌 - 王菀之
09/03/2013	陶瓷娃娃 - Robynn & Kendy	孱弱 - 關楚耀
02/03/2013	一首情歌 - Mr.	讓子彈飛 - 陳柏宇
23/02/2013	Imperfect - 周柏豪	一首情歌 - Mr.
16/02/2013	皇后餐廳 - 王菀之	皇后餐廳 - 王菀之
09/02/2013	明明就 - 周杰倫	夜半敲門 - 馮允謙
02/02/2013	So Hot - 陳慧琳	Imperfect - 周柏豪
26/01/2013	The Present - 吳雨霏	So Hot - 陳慧琳
19/01/2013	校園歌手 - 盧廣仲	蝸居 - 許廷鏗
12/01/2013	方向感 - Mr.	起跑 - 連詩雅
05/01/2013	過後 - Supper Moment	街燈晚餐 - 衛蘭

2012

29/12/2012	雙子情歌 - 羅力威/容祖兒	愛立刻 - 方大同
22/12/2012	冷笑話 - 薛凱琪	冷笑話 - 薛凱琪
15/12/2012	無力挽回 - 周柏豪	你是我的一半 - 鍾嘉欣
08/12/2012	留白 - 王菀之	無力挽回 - 周柏豪
01/12/2012	時空 - 周國賢	留白 - 王菀之
24/11/2012	一首歌 - 小肥	支柱 - 陳柏宇/洪卓立
17/11/2012	正氣歌 - 梁漢文	人非草木 - 吳雨霏
10/11/2012	加大力度 - 容祖兒	正氣歌 - 梁漢文
03/11/2012	山頂既朋友 - 草蜢/軟硬	一首歌 - 小肥
27/10/2012	無淚眼 - 林憶蓮	加大力度 - 容祖兒
20/10/2012	為執著乾杯 - 藍奕邦	千紙鶴 - 方大同
13/10/2012	千紙鶴 - 方大同	完 - 陳奕迅
06/10/2012	告別我的戀人們 - 古巨基	從此我的世界多了一秒 - 孫耀威
29/09/2012	我是個地球人 - 周國賢	告別我的戀人們 - 古巨基
22/09/2012	斬立決 - 周柏豪	Goodbye - Dear Jane
15/09/2012	睡火山 - 許志安	我和秋天有個約會 - 張敬軒
08/09/2012	狠狠 - 吳雨霏	Slow & Easy - RubberBand
01/09/2012	重新找到你 - 農夫	今天終於一人回家 - 李幸倪
25/08/2012	Wanna be - 林二汶	呼喊青春 - 盧凱彤 / Shine
18/08/2012	第一行 - 草蜢/軟硬	告白 - 吳雨霏
11/08/2012	戀無可戀 - 古巨基	戀無可戀 - 古巨基
04/08/2012	BB88 - 方大同	活著為求甚麼 - 李克勤
28/07/2012	重口味 - 陳奕迅	親 - 楊千嬅
21/07/2012	活著為求甚麼 - 李克勤	What have U done - 鄧紫棋
14/07/2012	愛你 - 陳芳語	重口味 - 陳奕迅
07/07/2012	What have U done - 鄧紫棋	紅黑紅紅黑 - 黃貫中
30/06/2012	睜開眼 - RubberBand	睜開眼 - RubberBand
23/06/2012	紅黑紅紅黑 - 黃貫中	第五類 - 鄭融
16/06/2012	正好 - 容祖兒	明明 - 蔡卓妍
09/06/2012	心照不宣 - 許志安	我懷念的你 - 衛蘭
02/06/2012	同伴 - 農夫	我這一代人 - 關楚耀
26/05/2012	爛命鴛鴦 - 劉浩龍	樹藤 - 林欣彤
19/05/2012	All you need is me - 薛凱琪/方大同	一生愛 - 劉德華
12/05/2012	樹藤 - 林欣彤	All you need is me - 薛凱琪/方大同

05/05/2012	Yellow Fever - Dear Jane	蜉蝣 - 容祖兒
28/04/2012	Falling - 李幸倪	最冷一天 - 陳奕迅
21/04/2012	最冷一天 - 陳奕迅	Someday I'll fly - 鄧紫棋
14/04/2012	柚子 - I Love U Boyz	昨天 - Mr.
07/04/2012	昨天 - Mr.	一世回味 - 太極
31/03/2012	Easy - RubberBand	Easy - RubberBand
24/03/2012	一點光 (Shine a Light) - 譚詠麟	金絲雀 - 楊千嬅
17/03/2012	9:55 pm - 薛凱琪	一點光 (Shine a Light) - 譚詠麟
10/03/2012	鎖骨 - 麥浚龍(Feat.關淑怡)	想一個人 - 洪卓立
03/03/2012	佔領 - 關楚耀 / MastaMic	命案 - 陳柏宇
25/02/2012	想一個人 - 洪卓立	臨崖勒馬 - 謝安琪
18/02/2012	說到愛 - 蔡健雅	乘著光影戀愛 - 狄易達
11/02/2012	卡嚓 - 盧凱彤	面具 - 許廷鏗
04/02/2012	下次愛你 - 王菀之	人一世物一世 - Mr.
28/01/2012	花花 - 何韻詩	黃昏音樂會 - 小肥
21/01/2012	人一世物一世 - Mr.	在你名下 - 關心妍
14/01/2012	大男人情歌 - 梁漢文	井 - 張敬軒
07/01/2012	你在煩惱什麼 - 蘇打綠	Lady Copy - 方皓玟
2011		
31/12/2011	一個人回家 - 盧凱彤	那邊見 - Swing
24/12/2011	神奇化妝師 - 陳奕迅	牆紙 - 容祖兒
17/12/2011	那邊見 - Swing	厭棄 - 許廷鏗
10/12/2011	藍寶 - 盧廣仲	死去活來 - 張智霖
03/12/2011	牆紙 - 容祖兒	神奇化妝師 - 陳奕迅
26/11/2011	水百合 - 王菀之	仍然 - 關心妍
19/11/2011	你們的幸福 - 謝安琪	那些年 - 胡夏
12/11/2011	癡情司 - 何韻詩	我本人 - 吳雨霏
05/11/2011	我本人 - 吳雨霏	水百合 - 王菀之
29/10/2011	孔明燈 - 李克勤	孔明燈 - 李克勤
22/10/2011	那些年 - 胡夏	Once Upon A Time - 古巨基
15/10/2011	花千樹 - 容祖兒	配角 - 鄭欣宜
08/10/2011	由他去 - 官恩娜	你們的幸福 - 謝安琪
01/10/2011	瑪莉殺死小綿羊 - 張繼聰	洗澡 - 林欣彤
24/09/2011	一再問究竟 - 梁漢文	花千樹 - 容祖兒
17/09/2011	全民合拍 - 農夫	由他去 - 官恩娜

10/09/2011	玩得開心啲 - 林海峰	一再問究竟 - 梁漢文
03/09/2011	Rising Star - Dear Jane	新預言書 - C Allstar
27/08/2011	火鳥 - 楊千嬅	全民合拍 - 農夫
20/08/2011	陽光燦爛的日子 - 周國賢	愛在當下 - 鄧紫棋 / C Allstar
13/08/2011	十二月二十 - 謝安琪	3650 - Twins
06/08/2011	天河 - 李克勤	火鳥 - 楊千嬅
30/07/2011	末日 - 王菀之	天河 - 李克勤
23/07/2011	兩大無猜 - Mr.	13 點 - 容祖兒
16/07/2011	最後派對 - 陳奕迅	螞蟻 - 許廷鏗
09/07/2011	懶音哥 - 梁漢文	懶音哥 - 梁漢文
02/07/2011	Can't Bring Me Down - 黃貫中	那誰 - 蘇永康
25/06/2011	廢話會 - 野仔	十二月二十 - 謝安琪
18/06/2011	那誰 - 蘇永康	藍色星球 - 洪卓立
11/06/2011	Smiley Face - 周柏豪	末日 - 王菀之
04/06/2011	好不容易 - 方大同	零時起哄 - Mr.
28/05/2011	窮我一生 - 古巨基	Smiley Face - 周柏豪
21/05/2011	出走 - 許廷鏗	無心快意 - 劉德華
14/05/2011	六月飛霜 - 陳奕迅	壯舉 - 張敬軒
07/05/2011	雀斑 - 盧凱彤	好不容易 - 方大同
30/04/2011	Kiss Kiss Kiss - 鄭融	樂天女孩 - C Allstar
23/04/2011	樂天女孩 - C Allstar	戀上外星人 - 張智霖
16/04/2011	唇印 - 薛凱琪	六月飛霜 - 陳奕迅
09/04/2011	雞蛋愛石頭 - 吳雨霏	陪著你走 - RubberBand
02/04/2011	因為你 - 方大同	唇印 - 薛凱琪
26/03/2011	Take It - 鍾舒漫	年年 - 蔡卓妍
19/03/2011	安多芬與我 - 林海峰	後援 - 周柏豪
12/03/2011	後援 - 周柏豪	明日之謎 - 狄易達
05/03/2011	苦瓜 - 陳奕迅	愚公 - Kolor
26/02/2011	三分拍 - 張學友	因為你 - 方大同
19/02/2011	年年 - 蔡卓妍	半份關心 - 鄭欣宜
12/02/2011	Tonight Tonight - Mr.	苦瓜 - 陳奕迅
05/02/2011	樂壇風雲 - 溫拿	我傻女 - 吳雨霏
29/01/2011	In The End - 何韻詩	樂壇風雲 - 溫拿
22/01/2011	戀後感 - 古巨基	我們的胡士托 - C Allstar
15/01/2011	再見 - 謝安琪	夢伴 - 李悅君

08/01/2011	永遠愛不完 - 郭富城	P.S. I Love You - 張敬軒
01/01/2011	空港 - 容祖兒	有故事的人 - 鄭欣宜
2010		
25/12/2010	我係我 - 楊千嬅	永遠愛不完 - 郭富城
18/12/2010	Get Over You - 鄧紫棋	中鋒 - 梁漢文
11/12/2010	I Don't Wanna Say Goodbye - 劉德華	破相 - 容祖兒
04/12/2010	Go - Mr. / 譚詠麟	以身試愛 - 關心妍
27/11/2010	忘了・忘不了 - 許志安	無忘花 - 林二汶
20/11/2010	Deadline - 張敬軒	Go - Mr. / 譚詠麟
13/11/2010	別怕失去 - 陳柏宇	I Don't Wanna Say Goodbye - 劉德華
06/11/2010	有時 - 周國賢	天梯 - C Allstar
30/10/2010	脆弱 - 謝安琪	Deadline - 張敬軒
23/10/2010	破相 - 容祖兒	Simple Love Song - RubberBand
16/10/2010	Water of Love - 鄭秀文	再見穿梭機 - 李克勤
09/10/2010	Simple Love Song - RubberBand	重新出發 - 關心妍
02/10/2010	講男講女 - 陳奕迅 / 露雲娜	講男講女 - 陳奕迅 / 露雲娜
25/09/2010	斗零爭 - 楊千嬅	人辦 - 劉德華
18/09/2010	Wooh - 林海峰	斗零爭 - 楊千嬅
11/09/2010	字花 - 薛凱琪	字花 - 薛凱琪
04/09/2010	詩與胡說 - 何韻詩	綠野仙蹤 - 容祖兒
28/08/2010	車路士的男孩 - 黃耀明 / 普普樂團	約翰人生 - Mr. / 譚詠麟
21/08/2010	時代 - 古巨基	時代 - 古巨基
14/08/2010	乞丐王子 - 周柏豪	Color My Road - Mr. / RubberBand
07/08/2010	金鐘罩 - 許志安	男人信甚麼 - 衛蘭 / JW
31/07/2010	罪人 - 李克勤	罪人 - 李克勤
24/07/2010	中學生應該談戀愛 - 野仔	一步一步愛 - 鄭秀文 / 陳奐仁
17/07/2010	無如果 - Swing	合唱歌 - 側田 / 鄧紫棋
10/07/2010	細街盃 - RubberBand	屈尾十 - Hotcha
03/07/2010	飲酒思源 - 楊千嬅	飲酒思源 - 楊千嬅
26/06/2010	亂世佳人 - 張繼聰	你們好 - 王梓軒(Feat 歐陽靖)
19/06/2010	Rap Along Song - 農夫	一年 - 關楚耀
12/06/2010	超人不會飛 - 周杰倫	細街盃 - RubberBand
05/06/2010	一絲不掛 - 陳奕迅	一絲不掛 - 陳奕迅
29/05/2010	獨男 - 古巨基	I Sing - C Allstar
22/05/2010	心足 - 王梓軒	獨男 - 古巨基

15/05/2010	開籠雀 - 王菀之	愛的習慣 - 側田
08/05/2010	心甜 - 鄧麗欣	地球的心聲 - 劉德華
01/05/2010	茶想曲 - 張敬軒	如果生命還有歌 - 孫耀威
24/04/2010	眠眠 - 農夫	開籠雀 - 王菀之
17/04/2010	如果生命還有歌 - 孫耀威	十二個音 - 張學友
10/04/2010	Double Trouble - 張學友	你好嗎 - 洪卓立
03/04/2010	異流 - 方皓玟	雨過天陰 - 謝安琪
27/03/2010	陀飛輪 - 陳奕迅	愛莫能助 - Big Four
20/03/2010	十二個音 - 張學友	陀飛輪 - 陳奕迅
13/03/2010	藝妓回憶錄 - 謝安琪	歲月輕狂 - 李治廷
06/03/2010	迷你 - 張學友	春秋 - 張敬軒
27/02/2010	桃色冒險 - 容祖兒	無限大 - 側田
20/02/2010	I Believe U Can Fly - 農夫	迷你 - 張學友
13/02/2010	黑色狂迷 - Mr.	黑色狂迷 - Mr.
06/02/2010	玩樂 - 方大同	不要驚動愛情 - 鄭秀文
30/01/2010	無人之境 - 陳奕迅	無人之境 - 陳奕迅
23/01/2010	寂寞嘍囉 - 李克勤	無可厚非 - 陳柏宇
16/01/2010	Big Four - 許志安 / 梁漢文	寂寞嘍囉 - 李克勤
09/01/2010	人生有幾個十年 - 古巨基	玩樂 - 方大同
02/01/2010	活著 - 謝安琪	信者得愛 - 鄭秀文 / MC 仁
2009		
26/12/2009	妮歌 - 何韻詩	Show You - 江若琳
19/12/2009	小團圓 - 王菀之	雙冠軍 - 容祖兒
12/12/2009	雙冠軍 - 容祖兒	活著 - 謝安琪
05/12/2009	原來過得很快樂 - 楊千嬅	沒有腳的小鳥 - 古巨基
28/11/2009	發現號 - RubberBand	A.I.N.Y. - 鄧紫棋
21/11/2009	娛樂圈殺人事件 - 農夫	發現號 - RubberBand
14/11/2009	Yes & No - 張敬軒	Yes & No - 張敬軒
07/11/2009	罪與罰 - 鄭秀文 / 24 味	女麻女麻 - 李克勤
31/10/2009	給自己的信 - 鍾舒漫	妳太善良 - 張智霖
24/10/2009	月亮說 - 王菀之	我在橋上看風景 - 楊千嬅
17/10/2009	地球很危險 - 古巨基	蝙蝠 - 劉美君
10/10/2009	窮得只有愛 - At 17	Game Over - 鄧紫棋
03/10/2009	一撇 - 泳兒	地球很危險 - 古巨基
26/09/2009	你瞞我瞞 - 陳柏宇	狂潮 - 方大同

01/08/2009	永和號 - 張繼聰	Red Bean - 方大同
04/07/2009	B.O.K - 側田	沙龍 - 陳奕迅
27/06/2009	沙龍 - 陳奕迅	讀愛 - 譚詠麟
20/06/2009	搖擺 - Mr.	你瞞我瞞 - 陳柏宇
13/06/2009	相對論 - 張敬軒	B.O.K - 側田
06/06/2009	報告總司令 - 周柏豪	如果時間來到 - 林峰
30/05/2009	I Will Be Loving You - 陳柏宇	相對論 - 張敬軒
23/05/2009	阿波羅 - RubberBand	相對論 - 張敬軒
16/05/2009	搜神記 - 容祖兒	I'm Sorry - 蔡卓妍
09/05/2009	年度之歌 - 謝安琪	請問 - 鄭融
02/05/2009	以你為榮 - 古巨基	七百年後 - 陳奕迅
25/04/2009	七百年後 - 陳奕迅	搜神記 - 容祖兒
18/04/2009	別說話 - Dear Jane	年度之歌 - 謝安琪
11/04/2009	人愛世人 - 草蜢	愛深過做人 - 衛蘭
04/04/2009	披星戴月 - 張敬軒	以你為榮 - 古巨基
28/03/2009	不呼不吸幾多秒 - 薛凱琪	披星戴月 - 張敬軒
21/03/2009	無言無語 - 側田	不呼不吸幾多秒 - 薛凱琪
14/03/2009	二缺一 - 蔡卓妍	可歌可泣 - 容祖兒
07/03/2009	祝英台 - 謝安琪	祝英台 - 謝安琪
28/02/2009	亡命之徒 - Superband 縱貫線	你是我所有 - 劉德華
21/02/2009	歡天喜地 - 農夫	Allegro Opus 3.3am - 陳奕迅
14/02/2009	你傷風我感冒 - 許志安	我的回憶不是我的 - 泳兒 / 海鳴威
07/02/2009	Allegro Opus 3.3am - 陳奕迅	唔使驚 - 李克勤 / 譚詠麟
31/01/2009	甜蜜蜜 - 薛凱琪	黑白 - 方大同
24/01/2009	美空雲雀 - 何韻詩	I Wish - 劉德華
17/01/2009	黑色禮服 - 蘇永康	黑色禮服 - 蘇永康
10/01/2009	如果愛 - 方大同	曝光 - 張敬軒
03/01/2009	富甲天下 - 農夫	甜蜜蜜 - 薛凱琪