

華風

HUAFENG

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乐常在

The Whisper of Lute

Guqin

Feeling Piano

Jay Chou

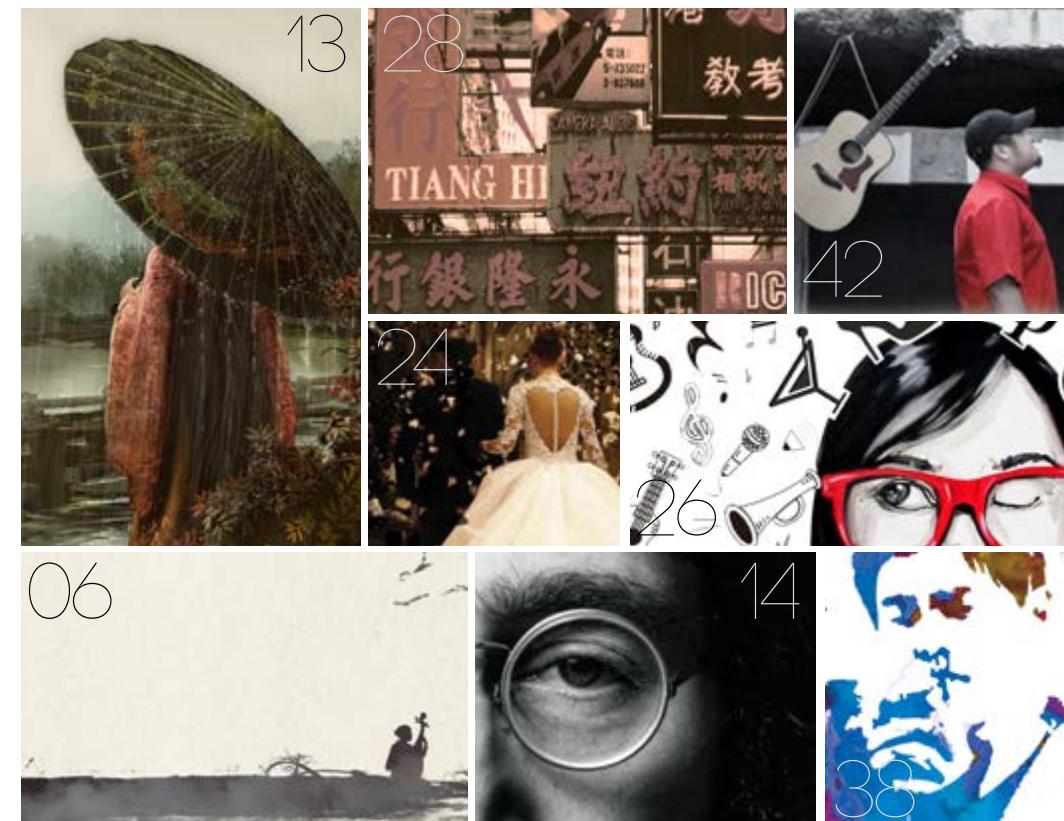
Poetry of the Present Past

Pop Music In Taiwan



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Music. It can speak volumes without uttering a word. It has produced iconic stars and given us classics to be enjoyed across time. In this edition we explore how music has impacted our lives by looking at music from different genres, cultures and groups. ■

古有高山流水，今有海阔天空。中有宫商角徵，外有音乐之声。音乐无可厚非是无国界无时间限制的语言。一首又一首的歌曲，诉说一场又一场相聚和别离；有关相思，无关痛楚。从古时的沙场，到上个世纪的街巷；从君临天下的帝王，到默默无闻的车夫；从上海的外滩，到北京的胡同；这些地方，全都充满的眷恋和不舍。他们点燃了残灯烛火，饮尽了一杯又一杯的风雪，弹奏了一曲又一曲等诗，在青石板街上看遍了斑驳的痕迹，也在寺庙古刹里梵唱了缠绵的哀愁。野草生了又灭，枫叶落了好几回，而你，是否也等来了新的轮回？ ■

《金缕衣》歌词

春来早，清梦扰，楼台小聚诵今朝，
又何妨布衣青山坳，
月如腰，琴指踏，醉时狂歌醒时笑，
莫辜负青春正年少，
千金不换伊人回眸金步摇，眉间朱砂点绛秋水蒿，
浆声灯影流连处，青杏尚小，羞闻夜深海棠花娇，
空自恼，夕阳好，前尘往事随风飘，恬淡知幸福的味道，
霜鬓角，难预料，尤记昨日忆今宵，却不知岁月催人老，
拄杖南山为把柴扉轻轻敲，白发新见黄口旧知交，
对饮东篱三两盏，何妨轻佻，
把酒问月姮娥可好，
燕也好，输也好，自古难料，
不如布衣青山坳，
喜也好，悲也好，醉时狂歌醒时笑，不辜负青春正当年少，
悲也好，醉也好，大梦一场全忘掉；
白也好，黑也好，都是有缘聚春宵，
恩前想后即使春宵无聊，怕只怕孤独醉人倒，
千金不换伊人回眸金步摇，眉间朱砂点绛秋水蒿，
浆声灯影流连处，青杏尚小，何时红了樱桃？
拄杖南山为把柴扉轻轻敲，白发新见黄口旧知交，
对饮东篱三两盏，何妨轻佻？
金缕一曲美煞空器。

何妨輕佻

撰文：
王庄昕
珏豪



记得第一次听这首歌的时候，是笔者在读高二的一个
孟欢快的歌曲，在那个情窦初开的年代里，以为这是一首淡淡
沁心香的小情歌，很轻快，很明媚，很温暖。而今再听，却听出了与那种你侬我侬的腻乎的感情截然不同的一种心境。淡淡然
不惧得失轻佻了整个世界。

春天的到来惊扰清梦一场，和几个朋友谈天说地，穿着布
衣卧于青山坳。月弯弯瘦似伊人芊芊细腰。月下，手若金蛇
狂舞，琴弦振颤。离酒浇千杯，酒意醺得激激醉，长歌若梦梦
里长歌。

这就是飘飘忽忽似要脱离红尘的境界吧。有种仙人腾云
驾雾恣意翩飞的逍遙感，置身于此世，却又和世间沒有任何联系，
沒有牵绊，心之所向，形之所注。而这种存在又似乎在叫板世理，
是一种公开的忤逆，高调的放肆。体现的是一个“
狂”字，而我听到的，是一只庞大灵魂的奋力咆哮，震响九霄。

然而世理条条框框的束缚如铁铐深入肌里，如蛛丝缠绕着
灵魂至死不休。它们被称为这个世界的法则，无法违逆，无
处可逃。曾在网看到有人正义凛然地宣言宁哭在宝马香车里
而不愿笑在自行车后座，为了点点可怜的面子虚荣心或者是另
外的目的就义无反顾地祭祀了自己的灵魂。灵魂本是一种飘渺的，
不受任何物质支配的存在，无法用物理公式计算，也无法用
化学方程式列出，可硬生生地被一种欲望挤出了原来的肉体
而后被物质的铁索穿透锁骨囚禁起来，这种灵魂带着渗透骨骼的
愤恨化身为恶鬼在深夜发出凄厉的哭号，因为灵魂应该享有
绝对的自由。可惜却有那么多被拴着的灵魂像风筝一样拼命挣扎
在城市的天空。

在网上，看到过一对绝佳的对比。讲的是钓鱼的故事，姜子牙钓鱼和庄子钓鱼。姜子牙很显然钓的不是鱼，甚至他根本就沒有用鱼钩，他钓的其实是周文王，以钓鱼不用鱼钩的荒诞
做法来吸引周文王的注意力而已。而庄子呢，同样也是钓鱼，
不过，他用了鱼钩，聚精会神地在垂钓，因为他快沒钱买粮食了，不钓鱼来吃恐怕就要挨饿了。这时来了两个大臣代表国
王请庄子入朝为官，庄子的回答则是：“嘘，别闹。”更是自
比为神龟宁愿拖着尾巴活在淤泥里而不是被祭祀在庙堂里。他
向往的是一种无拘无束的生活，精神上不应当被任何物质的欲望所束缚。

当然，人也不是神，生物体质的机能还是以物质为基础的，各种碳水化合物，脂肪，蛋白质，DNA，RNA，以及各种激素等等物质复杂地组合成生命体，这种基本构成决定了人是必须从外界摄取这些物质来满足体内时刻不停的生化反应所需要的物质与能量。庄子的观点是人得满足这些基本的物质需求，但是不能沉溺于其中不能自拔。也就是说应当是人在驾驭物质的而不是被物质驾驭。物质应该是作为一种基本的需求而不应该是某种最终目的。当然这其中关于物质应该是属于基本需求还是最终目的的辩论仍然一直在持续着，几千年来从未停止，也争论不出一个最终结果。因此其中的取舍，只有个人的生活方式，沒有对与错的定义。矛盾在于，世界是由物质组成的，再怎么摒弃物质，再怎么随心追求灵魂的自由，但终究还是处在物质其中，再怎么自由，再怎么高超的精神追求，充其量也只不过是一种比较高级的物质。

而我所欣赏的，则是那种对世界轻佻的态度。至少生活的简单很多，轻松很多，多半后只是轻轻松松而不是满眼疲倦地过着日子，不会觉得身上包袱太重，疲惫不堪。经常躺在草地上晒太阳，仰望头顶无限深沉的苍穹；沐浴着樱花飘雨，用心聆听春风的吟唱；驻足海边碧水蓝天长空一色，置身其中飘忽若神。这样子，日子会简单，让天地感受这一份渺小但足够任性的轻佻。

乐常在

作者

李奔豪

设计

喻祖瑞

在我看来，世界上有两种音乐，一种是你喜欢的，一种是你不喜欢的。有的人愿意为音乐分类，为音乐评好坏。但在我看来，至少我并不认同的。因为，不同的音乐便是一个个不同的故事，不论它们是纯音乐或者是有歌词。它们通过世界上最美妙的方式传递给我们这些听众信息，让我们伴随着故事的情节转动而沉醉其中。它们当中有的是治愈，有的是激励，有的是安抚，有的时候更多只是陪伴。

我想大多数人并不在乎音乐的种类，语言，伴奏的乐器以及谁的作品，更多让人在意的是“它”给与了我们什么。当你面对生活的压力不堪重负的时候，你或许会想听听许魏的歌放空自己。当你面对感情的抉择时，你或许会听听李志的絮絮叨叨的鬼话连篇。又或者，当你一个人什么都不想做却又闲来无事的时候，林海的轻音乐可以让你在一个无聊的下午，躺在床上，望着杨柳，品味着流动的城市。

一花一世界，一叶一菩提。每一首音乐都带领着听者进入了一个与现实不一样的世界。在那些世界中，现实生活中都是时间，空间都不在重要，你所沉浸的只是一个只有你和音乐的世界。当人受到挫折时，音乐是治愈的，你戴上耳机，聆听里面传来的乐响，下一秒可能在你的内心便温暖起来。有人或许会说这是懦夫的行径，消极并且纯粹的自我陶醉，但在我看来，音乐是一坛酒，埋藏在心里的时间越久，便越是香醇。有的故事就像一坛沉香佳酿，当你打开封布，芳香四溢，欲罢不能。再然后，当舌尖触碰到那无色的酒水，身体便不由自主的激颤。直到大醉醒来，慢慢的做一个醒着的梦。当梦醒来时，你就会发现，挫折所受到的伤害在不知不觉中已经被音乐治愈，你也可以重新出发。

我很庆幸，这世界上有音乐这样一种媒介，让艺术家讲故事，让我们听故事。没有人可以一直陪伴我们的生活，但你CD机里的音乐却永远不会消失，最多只是伴随的时间的流转，越发让人迷恋。



琴之音

作者：耿瑞 设计：吴俊成

成才之木义是要御天地之灵气的，正如我一般。像我这般笔挺的，莫说在整个林子，怕是方圆百里也找不出第二个来了。今日一俊朗书生在林中窥探，仿佛要寻找些什么似的。看那少年目光如炬，定是寻上好的木头有大用处的。我这样的栋梁之才经他的手义然流芳百世。

果然，少年仔细找寻之后便在我身上留下了记号。不日，少年带着好些工具开始对我精雕细琢开来。一日，两日.....足足历时一月少年方才正式完工。而我已然摇身一变成了一把红木古琴，下部扁平上部凸起，象征着天方地圆。在少年的眼眸里，我看自己润泽的光芒。“真是好琴，从今天起你就叫绿绮了！”少年叹道。

少年家境贫寒，却是当真爱琴，每每弹奏总是废寝忘食。渐渐有了名气，总有一些达官贵人请他弹奏。一日，少年应邀出席一酒席，席间觥筹交错自是不提。但方要弹奏，忽见屏风后隐隐见一妙龄少女，风姿绰约，略有愁容却仍显少女烂漫之感。少年握着我的手陡然加重了力气，手心也沁出了汗，我仿佛可以感觉到他加速的心跳。少年静下心神，左手按压琴弦，右手轻抹。凤兮凤兮归故乡，遨游四海求其凰。宫商角徵羽飞快的在少年指下转换，热烈的音符混着激昂的节拍像是对在场的每一个人宣告他的心扉。这样炽热的旋律也感染了她的心。她不过十七岁，却已然孀居在家，这不是她卓文君想要的。她不过是春日里的初阳，怎公能就这样了了此生？这样热烈的若花火般的爱情才是她所向注的。所以她毅然追随他而去，共奏凤求凰，卓文君与司马相如的凤求凰。

时光荏苒，如花美貌也抵不过似水流年，卓文君静静抚琴。一二三四五六七八九十百千万，是他的数字家书。是了，万千数字单无几，当垆卖酒的情分而今也是无意了。她的指尖仍旧光滑，却是那么冷，冷的是当年人林里那场持续了数日的暴雨。她一边弹奏，一边轻轻吟唱：一别之后，二地相悬。虽说是三四月，谁又知五六季。七弦琴无心弹，八行书无可传，九连环从中折断，十里长亭望眼欲穿。百思想，千系念，万般无奈把郎怨。从此绿绮自是不复再弹了。

时光斗转了千回，人事已非，绿绮仍在。历经千年，我看尽了硝烟战乱，也被转卖数次。此次被一个教授买回，送给了白发苍苍的发妻。老太太是古琴老师。她每天都会抽空弹上那么几首，老先生便坐在一旁也不说些什么，就那么静静地听，颇有些岁月静好之感。他们很少说话，每次说话都是那么柔柔的谈论着家长里短的琐事，倒真应了那句“添衣问老妻”的话。后来，不知怎的，就见不着老先生了，只有老太太一人每日依旧在黄昏时弹奏凤求凰，据说那是两人初见时老太太正在学习弹奏的曲子。

人生若只如初见，何事西风悲画扇。等闲变却故人心，却道故人心易变。易变的是人心，变不了的是音乐与灵魂进发的火花。

The Words of Ancient Chinese Instrument — Guqin

Author: Rui Geng Designer: Juncheng Wu



I grew up in the forest. Creeping up from the mulchy ground as a small sapling, now a large, sturdy tree with thick branches and squirrels running along my arms. I have always wanted to go out and see the world, but my roots wouldn't allow me. One day, a young man came to the woods, looking for the perfect sort of wood that would be fit of a world-class instrument. He appeared to be full of ambition, and I thought to myself that he would definitely be able to achieve my dreams. Luckily, he was thinking the same, and took an axe out and began to cut into my trunk. Eventually I was whittled down to an ancient Chinese instrument with 7 strings. I was covered in ornate carvings and as beautifully crafted. He named me "emerald beauty".

He practiced playing me every day, and he was truly an expert at playing. Many aristocrats invited him to play during their fancy parties, and he always obliged. Once, he was invited to Wangsun Zhuo's home where he saw a gorgeous woman. He fell in love with her at first sight. She was beautiful, with white porcelain skin and jet black hair, and captivated everyone with her graceful air and warm heart. In order to win her heart, he began playing a romantic ballad. The melodious tune of "Fengqiuuhuang" drifted through the airy ballroom. for her. The lady was named Wenjun Zhuo(the daughter of Wangsun Zhuo) She had lost her husband recently, but she was only 17 years old. She listened to what he played with great interest and was touched by the music. Soon, she fell in love with him too. Their mutual feelings deepened, and she felt like she could give up everything to stay with him. They eloped that very night and got married. However, after several years, he got rich and famous for his being such a talented musician. He began to look down upon his wife and wanted divorce her. Of course, the Wenjun Zhuo was heartbroken, never to marry again. Along with his marriage, I was discarded too.

Hundreds of year later, I was bought by a professor, whose wife taught guqin (chinese instrument). I quickly rose again, becoming one of the most famous instruments in the world. She used to play "Fengqiuuhuang" for her husband, and he listened happily. This couple was truly in love, they barely argued and had a deep respect for one another. What I saw from the way they looked at each other was that they had pure love. After the professor died, she still played "Fengqiuuhuang" by herself, although she was very lonely and depressed, reminded by the the first melody she ever played to him, and only him.

While time passes, people come and go, but music is always there, no matter the world around us changes.



我看

古风音乐

作者：何一萌 设计：张凌舒

最早接触的一首古风音乐名叫《许仙》，由一个名叫“墨明棋妙”的音乐团队制作。这首歌的新奇之处在于，并未局限于《白蛇传》的故事本身，而是将时间跨度拉长到当代：“突然时光斗转 远寺的钟声连；恍然发现自己 在二零零六年；娘子已经不在，时空已经不在，法海已经不在，断桥还在。”究竟是千年的守候还是前世今生轮回，歌词里没有明说；但配上演唱者低沉的嗓音，就传递出一种时空变幻的沧桑感。因这首歌的缘故，便有意无意地关注了一些古风音乐，也渐渐了解到，古风音乐的创作其实多为民间力量，而且自由作曲的甚少，以网友对其他歌曲的填词翻唱居多。然而，随着深入的了解，我越发感到，如《许仙》一类的高质量作品实属少数，多数古风歌曲的水平实难恭维。

本人没有学过音乐，无法对古风歌曲的配乐妄加评论，这里只想说一说歌词。《许仙》的歌词虽有“掉书袋”之感，但好歹有个清晰的故事脉络。而多数古风歌曲的歌词只是一味追求唯美，以至于变成一种华丽而空洞的花架子。例如，某古风音乐团队的作品：《叶蔓》一曲中有“无言久，听雨落小楼”；《弦上音》有“红尘转尽烟雨谁夜阑浅叹”；《浮华盛世》又有“雨雪青玉巷”。一个“雨”的意象，三首歌皆用，而且传达的情绪只有一种——愁。词作者想象力和创造力的匮乏可见一斑。其实，仔细观察便会发现，“雨”、“雪”、“剑”、“云”这一类词汇，几乎在每一首古风歌曲中都有出现。另外，古风音乐词作者的辞藻，似是为“堆砌而堆砌”，不怎么考虑通顺、达意。比如先前的那个例子“红尘转尽烟雨谁夜阑浅叹”，就让听者很是迷惑：究竟应作“红尘转尽 / 烟雨 / 谁夜阑浅叹”还是“红尘转尽烟雨 / 谁 / 夜阑浅叹”？而且，“红尘转尽”与“夜阑浅叹”到底有什么关系？这到底是讲一个怎样的故事？恐怕，创作者自己也答不出来。

古风音乐歌词的第二个特点，是“不食人间烟火”。这一点《许仙》也有体现。不过《白蛇传》本就与佛教有关，如此演绎也说得过去。可如果是音乐团队的原创作品，那种为“虚无”而“虚无”的苍白无力就

尽显无遗了。如《咫尺相思》中一句念白：“此一生若只一瞬，纵然今世相守一瞬，亦是一生。”不写“两情相悦”而写“相思”，本就有“骗子说愁”的嫌疑；而单纯表达相思之愁不够，还硬要附会出一个人生哲理。如此一来，歌词就显得“假生”了。其实多听几首也不难发现，“波岸花”、“看尽人世繁华”一类词汇也是古风音乐创作者用滥了的。仿佛但凡“古风”，必带“虚无”，决不可有任何“生活”的痕迹。

不少古风音乐团队将自己的模仿对象定位为古典诗词、歌赋、戏曲，认为自己是将诗词歌赋的“境界塑造”手法现代化。这里先不论诗词，单说戏曲一个。诚然，古代戏曲辞藻考究、善于用典，然而稍有了解的人就会知道，戏曲的唱词注注是“似雅实淫”。这里单举昆曲《西厢记》的“佳期”一折，其中红娘有唱词：

【十二红】小姐小姐多采采，君瑞君瑞济川才。

一双手貌世无赛。堪爱，爱他们两意和谐。一个半推

半就，一个又惊又爱；一个娇羞满面一个春意满怀。

好似襄王神女会阳台。花心摘，柳腰摆，露滴牡丹开，

香溢游蜂采。一个欹斜云鬓，也不管堕折宝钗；一个

掀翻锦被，也不管冻却瘦骸。今宵勾却相思债，竟不

管红娘在门儿外待。我无端春兴倩谁排？只得咬定

罗衫耐。尤恐夫人睡觉来，将好事翻成害。

“露滴牡丹开”本是不错的比喻，然而联系到“今宵勾却相思债”的剧情，其涵义也就明了了，更何况还有更露骨直接的“堕折宝钗”、“掀翻锦被”。其实，戏曲的精致本就在于唱腔、表演，唱词并不在“精致”之列。而当今古风音乐，将“辞藻华丽”当做第一要务，还要内容、形式“双高大上”，也难怪会苍白无力、虚无缥缈。

古风音乐的走红确实体现了民间创作力的广大，但其内容形式的经不起推敲也是事实。古风音乐创作者又把自己当做古典文化的传承人，想想也是可笑。正如《红楼梦》里贾宝玉讽刺袭人起名：“不兴什么‘蕙香’‘兰气’的。那一个配比这些花，没的玷辱了好名好姓。”

EACH
COUNTRY HAS
SUCH A
BAND THAT
NO ONE
CAN
REPLACE



AUTHOR
Ziming Guo
LAYOUT DESIGN
Lin Ma

ALL YOU NEED IS LOVE — John Lennon

At 22:49 on December 8th, 1980, John Lennon was shot by an avid male fan suffering from a mental illness. As the soul of The Beatles, his death ruined the last hope of The Beatles' reorganization. After 13 years, the soul of Hong Kong's Beyond (a band), Wang Ka Kui was accidentally injured during a variety show in Japan. Hospitalized for six days, he died on June 30th, 1993, at the age of 31, and Beyond disbanded.

32 years ago in Hong Kong, China, Wang Ka Kui and several like-minded friends in the music scene began their journey as a group of underground musicians in Hong Kong. Step by step, they were able to develop slowly in a difficult environment thanks to their love for music. Advocating a "British rock style" at the very beginning, they later began writing more adagio love songs like "Bass Solo," followed by songs criticizing reality such as "Give Face Party," Beyond not only developed by leaps and bounds in technology, but also nourished the soul of their listeners gradually. A lot of their later music took life's trials and incorporated it into their tracks, with each word inspiring listeners to face life's difficulties bravely. Later on, their songs became known world-wide. They wrote a song to praise Nelson Mandela, named "Glory Days" which most of us have heard of now. From that moment on, Beyond became extraordinary, because their songs not only contained love and betrayal, but also a cry for freedom and aspiration towards love and peace, rather than just light themes and jokes.

From February 1st to August 1991, Beyond was invited by the World Vision to begin a tour visiting the poor in several war-torn African nations. In a primary school in Africa, poverty and a long-term lack of security made the children vigilant against the visitors. Coupled with the language barrier, the two sides entered a stalemate. At this time, Wang Ka Kui had a sudden burst of inspiration, and wrote a short melody. Asking teachers in this African primary school how to pronounce "love" and "peace", he used the two words as the lyrics. The music transcended national borders, and all the children together sang the song led by Beyond. Beyond soon gained the children's trust, an impressive feat. After returning, Wang Ka Kui used this melody as the chorus, to complete a song called "AMANI" ("Peace") with the words "helpless and frozen eyes, look at the sky with grief and tears, accuse of war hurting the children at the end, I call to the world: Amani (free) Nakupenda, Nakupenda we we (we love you)." Everyone talked about freedom and peace, and the reality of war and sympathy towards the African children in Beyond's song, which sank deeply into people's hearts,. This is Beyond.



Known as worldwide legends from the United Kingdom, The Beatles can't be copied. Even today, their charm is still unabated. The influence of The Beatles to the world and to myself can be described by these three instances: Firstly, it was The Beatles who deeply impacted a whole generation of Chinese musicians, including above-mentioned Wang Ka Kui. Secondly, when I first came to the United States, I went to the house of the leader of the University of Oregon Marching Band, and found a huge poster of The Beatles was put up in his bedroom. Thirdly, when I first heard the song "Imagine" by The Beatles, I seemed to suddenly find myself in heaven. Everyone who is familiar with The Beatles' songs certainly must also feel the same way. From the cheer in "Hey Jude" to the dreams of "Yesterday", to comfort for the soul in "Let it Be," each listener can enjoy their infinitely charming music.

In 1971, Lennon and his wife wrote the lyrics of "Imagine" in the British countryside: "Nothing to kill or die for / And no religion too / Imagine all the people / Living life in peace." This song later became a hymn of peace. After 9-11, radio and television stations received numerous requests to play "Imagine" from callers, allowing the song to be heard everywhere from pop and rock music radio stations throughout the United States for a time. At that time, John Lennon's wife Yoko bought a piece of billboard of the New York Times Square to show the lyrics written by her husband who died 21 years ago: "Imagine all the people, Living life in peace". Moreover, John Lennon's "Imagine" video was shown on the big midfield screen during the closing ceremony of London Olympics. It resounded through the night sky accompanied with the sign language of children. At the end of this song, his face was portrayed on the stage. This is John Lennon, and this is The Beatles.

One was The Beatles in the United Kingdom, and the other was Beyond in Hong Kong. One was John Lennon, and the other was Wang Ka Kui. In today's music industry with unprecedented prosperity and development, there is still no band that can shake their status.

Music has a very important task: to bring happiness, freedom and peace to people, and to make an audience feel calm and full of inner strength. This seems easy, but very few bands in this world can do it. Of course, the pursuit of freedom and peace is not free, and unfortunately these bands have seen their share of tragedy. Maybe God enjoyed their songs and soul too, so their leaders left at an early age. "I wanted to run out of life, to pursue love and freedom, afraid to fall someday," Wang Ka Kui said as he fell, giving more people the courage and determination to pursue freedom. "Nothing to kill or die for, And no religion too, Imagine all the people, Living life in peace." John Lennon left too, but he made a lot of people believe that there will come a day when the world is living a life like he described. ■



每个国家都有这样一个 无法取代的乐队



AUTHOR
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音樂應該有很多種類，有很多性格，有很多色彩，有很多不同的感情，不同文化在裏面，音樂是藝術。— 黃家駒

1980年12月8日晚上10点49分，约翰·列侬被一名据称患有精神病的狂热男性歌迷枪杀。约翰·列侬，作为披头士的灵魂人物，他的去世，让披头士重组的最后一丝希望也破灭了。过了13年，黄家驹，中国香港Beyond乐队的灵魂，在日本参与某综艺节目期间意外受伤，留医六天后于1993年6月30日逝世，终年31岁，Beyond也随之解散。

中国香港。32年前，黄家驹与在音乐上志同道合的几个朋友以香港地下音乐的形式开始了他的音乐旅程。他们一群地下的音乐人，凭着自己对音乐的热爱，在艰苦的环境中，一步一步成长起来。从最开始崇尚的“英国摇滚风”，到后来《冷雨夜》之类的慢板情歌，再到后来批判现实的歌曲，如《俾面派对》。

Beyond不仅仅是在技术上有了飞跃，整个乐队的灵魂也逐渐丰满起来。他们之后的很多歌都以生活为背景，每一句歌词都能激励听众更勇敢的去面对生活里的困难。再到后来，他们的歌上升到了世界的角度。记得他们写了一首歌颂南非领袖曼德拉的歌，就是大家都很熟悉的《光辉岁月》。几乎从那一刻起，Beyond已经成为了一个非同寻常的乐队，因为他们的歌声里不仅仅是爱恨情仇，不再只有嬉笑怒骂，而是充满了对自由的呐喊和对爱与和平的渴望。1991年2月1日到8月，Beyond应世界宣明会之邀远赴战火中的非洲，探访第三世界的穷困人民，开始了一段非洲之旅。在非洲的一所小学，孩子们由于贫穷和长期的安全感缺乏，对来访的人充满了警惕。加上语言不通，双方都进入了僵局。这时，黄家驹灵机一动，写下了一小段旋律，再向非洲小学的老师询问了“爱”和“和平”的发音，并将其作为歌词。歌曲朗朗上口，而且音乐超越国界，在Beyond的带领下，所有孩子们一齐唱起了这首歌。借此，Beyond很快得到了孩子们的信任。这件事也让黄家驹受到了深深的打动。回国之后，黄家驹将这段旋律作为副歌，完成了一首叫《AMANI》（“和平”）的歌：“无助与冰冻的眼睛，流泪看天际带悲愤，是控诉战争到最后伤痛是儿童，我向世界呼喊：Amani（自由）Nakupenda，Nakupenda we we（我们爱你）”每个人都把自由和平挂在嘴边，然而，Beyond歌声里对战争的控诉和对非洲受战争伤害的孩子们的同情，才是最能深入人心，最撕心裂肺的对自由与爱的呐喊。这，就是Beyond。

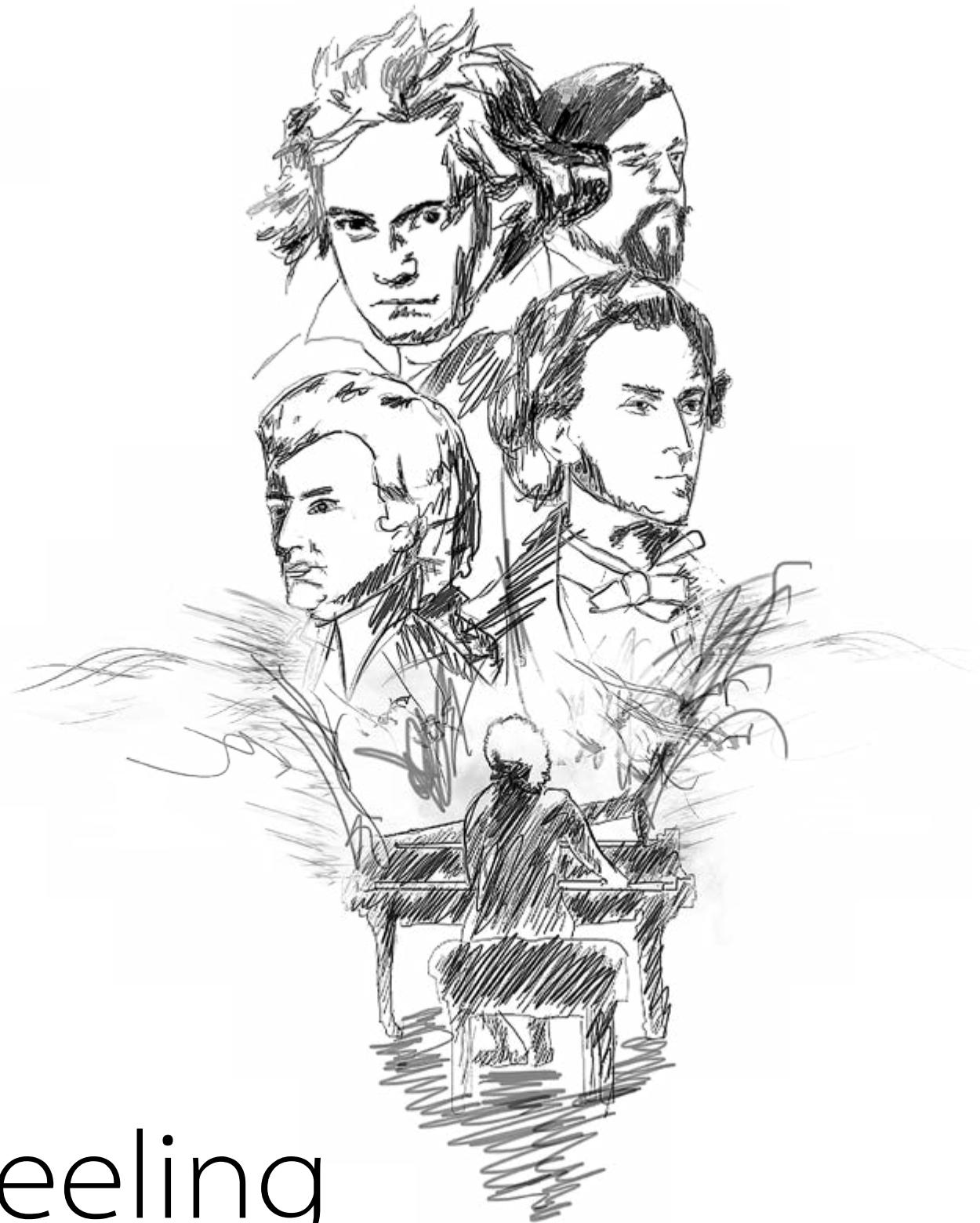
英国。披头士，英国音乐界无法复制的传奇，即使在今天，魅力仍是丝毫不减。要问披头士对世界的影响有多大，我用三个小细节就能描述：第一，上文提到的深深影响黄家驹及那一代中国音乐人

的英国摇滚，代表人物就是披头士；第二，在我刚到美国时，去学校Oregon Marching Band团长家玩，发现他的卧室里贴了一张巨大的披头士的海报；第三，当我第一次听到披头士的《Imagine》的时候，我从歌声中仿佛听到了天堂。披头士的歌绝对能算得上是每个人都耳熟能详的了。从《Hey Jude》的欢快到《Yesterday》的梦幻，再到《Let it Be》对心灵的安慰，每个听众都能感受到他们音乐无穷的魅力。在这里不得不提一下那首叫《Imagine》的歌。1971年，列侬和妻子在英国的乡下写下了《Imagine》的歌词：“Nothing to kill or die for/And no religion too/Imagine all the people/Living life in peace.”这首歌后来成为了歌颂和平的圣歌。“911”事件发生后，电台和电视台接到了无数民众请求播放《Imagine》的电话，一时间这首歌在美国各地的流行及摇滚乐电台里到处可以听到。那个时候，约翰·列侬的妻子洋子花钱买下一块在纽约时代广场上的广告牌，上面写着她去世21年的丈夫的歌词：“Imagine all the people, Living life in peace”。更甚的是，伦敦奥运会闭幕式中场大屏幕播出了约翰·列侬的“Imagine”录像，在清纯孩童们的哑语伴舞中响彻夜空。曲终之时，在伦敦奥运闭幕式的舞台上，拼出了他的面孔。这就是约翰·列侬，这就是披头士。

一个是在英国的披头士，一个是在中国香港的Beyond。一个约翰·列侬，一个黄家驹。今天的音乐界已经是前所未有的繁荣与发达，但是却没有任何一个乐队可以撼动他们的地位。

音乐有一个很重要的任务，那就是给人带来美好、自由和和平，让听众的内心感到平静且充满力量。这几点听起来很简单，但是这世界上却很少有乐队能做到这一点。当然，追求自由和和平是要付出代价的…也许是上帝太欣赏他们的歌声与灵魂，让他们早早的离开了。“想要用尽一生不羁放纵爱自由，也会怕有一天会跌倒”，家驹倒下了，却让更多的人有了去追求自由的勇气与决心。“Nothing to kill or die for, And no religion too, Imagine all the people, Living life in peace.”约翰·列侬也离开了，但是他让很多人都相信，世界有总一天会变成他口中那个living life in place的地方。■

Feeling PIANO



Ava Jamerson
Layout Designer Stanley Yan

Mozart. Chopin. Debussy. Beethoven. The list goes on and on. I could write for hours on who these musical geniuses were and how they mastered the piano, leaving behind a legacy of brilliant compositions. I've played piano for 15 years now and I still feel as if I haven't scratched the surface of the piano's rich history. But I'm no expert. I probably would've had to google all of it. But that doesn't change the way piano makes me feel. Whether I'm listening to it, watching it or playing it, piano gives me an indescribable feeling. Simple quiet melodies, light trills or thunderous chords, I love them all. People think that playing piano is easy. And they're right. Who can't push a couple of keys in a sequence and call it a piece? What's hard is feeling piano. Until recently I thought that playing well meant that all my notes, rhythms and dynamics were perfect. My teacher taught me that those things were important, but it would be useless because in the end, whatever I played sounded empty and mechanical. And she's right. Piano pieces have the ability to move someone. To make one cry (*lacrimoso*), to make one feel lively (*vivace*), to make one feel love (*con amore*). All these moods are conveyed only when the pianist feels such feelings themselves.

莫扎特，肖邦，德彪西，贝多芬，这些伟大的音乐家们，关于他们是怎样掌握音乐以及留下传奇曲谱的例子数不胜数。而我是一个已经学习了15年钢琴的人，但我时常觉得还没有学习到钢琴那丰富历史的一点点。而我不是个专家，我会去Google上搜索所有有关钢琴的一切，但这并不改变钢琴所带给我的感受。不管是聆听，观看或是弹奏，钢琴总是能带给我一种非比寻常的感觉。无论是简单安静的旋律，轻轻的颤音或是强有力的和弦，我都爱它们。人们常常觉得弹钢琴是件非常简单的事。他们说得对，谁不会敲敲按顺序排好的琴键？但真正难的是感受钢琴。最近我学到的一件事是说演奏一手好的钢琴是指弹奏钢琴时每一个音符，旋律和力度都要是完美的。我的老师告诉我这些对于弹奏钢琴是重要的，但当演奏者演奏钢琴时给别人的感觉是空洞且机械时，这些技巧都变得无用。她是对的，钢琴曲总是能触动听者的情感，让人感到悲伤，或是让人觉得生动，亦或是让人感受到爱。这些都是演奏者通过钢琴想要让听者们感受的。

Slowly I worked towards thinking about what feelings pieces were trying to tell me. The first time I mastered a piece that also made me feel, I got chills. The fluctuating speed, dynamics and rhythm all came together to produce a piece infused with pure emotion. My mind stopped thinking about the technical bits and my hands glided across the key as my body swayed side-to-side. I always wondered why performing pianists would look limp like a rag doll and would move around as if possessed by something otherworldly. Then I realized that it's because the feelings are taking over. You get immersed and become oblivious to the surroundings. All that's left is your fingers, the keys, and the notes that you have shaped into the musical embodiment of feeling. You let this overwhelm all of you as you sink deeper into a trance and let it take you completely.

慢慢的我学会感受每一首钢琴曲想要告诉我们什么。我学会一首曲子的同时我也感受它，这种感觉让我觉得很放松。波动的旋律，弹奏的力度和节奏一起创造了一首曲子也给人们灌输曲子所带出的纯粹情感。当我学会感受曲子时，我停止了记那些技巧，我的手快速在琴键上滑动也如我的身体随着节奏摇摆，我才恍然大悟为什么那些钢琴家演奏钢琴时身体投入的摆动仿佛他们在另一个世界。那是因为感情引领着他们，旋律让他们沉浸其中且遗忘了周围。你的手指摆动，琴键和音符都是为了体现你对这首钢琴曲的感受，你应该完全让你自己沉浸在旋律里，沉浸在你营造的感受里。

How come I hadn't learned this earlier? I guess I just never realized that it was such a crucial part of being pianist. For so long I had never experienced the freedom of channeling thoughts and feelings into music. The beauty of music is that it is unique based on your own interpretation. Regardless of what instrument, genre or medium music it is replicated on, they are all just trying to make us feel. Humans have been playing the same pieces, the same keys and the same chords over and over again for hundreds of years. Yet we keep doing it. I think it's because there is something special about taking pieces and re-discovering it through your eyes.

为什么我没有早一点意识到呢？对于一个钢琴家来说，这一点是至关重要的。长时间以来我并没有把自由的思考和感受融入到音乐里。音乐的美来源于每一个演奏者对于同一首曲子所诠释出的情感都是不同且独特的。无论是什么乐器，各种媒介的音乐，它们都是为了让听者感受。千百年来不同的人弹奏着同一首曲子，同样的音符，同一段旋律。我想大概是因为通过不断弹奏经典，人们也许会发现一点不同于原曲的地方，而有一天也许你也会发现。■

光阴的故事

谈〈台湾流行音乐 200 最佳专辑〉诞生始末

作者：马世芳
设计：宁柏瀛

Pop Music in Taiwan

我的母亲陶晓清是资深广播人，打从一九七〇年代便是美国权威音乐杂志《滚石》(Rolling Stone)的订户。父母卧室的床头和地上，常常摊着他们读到一半的书。父亲亮轩那边是杂文、小说、古籍；母亲这边，枕头底下便经常压着一本《滚石》。我自己是到了中学，认真听起摇滚，才慢慢感觉《滚石》的厉害。管以我当时的英文程度和音乐知识，大多文章只能半读半猜，却也增长了不少见识。

一九八七年，信箱收到一本特别厚的《滚石》特刊：他们广邀各方乐评，选出一九六七年以来最伟大的一百张专辑，作为创刊二十周年特别企划。当年自然没有网路这种东西，此类资讯极为珍罕，消息传播也远不如现在迅速，这份「百碟榜」的效应，竟持续了好几年：若干台湾杂志曾经抄列这份榜单，唱片行也常把它张贴在店头，作为顾客购指南。一时之间，自诩精进的乐迷入手一份，人人都在盘点自己听过几张，仿佛是一份「摇滚学力测验」的答卷。

那年我十六岁，刚上高中。拿着这本特刊，我如获至宝，从第一页艰难地读到最后一页（里面有太多陌生的名字和故事，什么字典都帮不上忙）。对摸黑前进的初阶乐迷如我，它简直就是一座高悬的灯塔。

那时候的台湾，也正经历一场「大爆炸」：蒋经国宣布解严，压抑了近二十年的各样禁忌纷纷解禁，台湾摇滚晃晃进入一段嘉年华式的「集体醺醉」时期，每个人都憋了一肚子意见要发表，波时流行起来的卡拉OK，便是最完美的发泄。还有哪个媒介，比流行歌曲更宜于承载、宣泄那个年代过剩的激情？

一九八九年，我考进台大。陈淑桦的〈梦醒时分〉和叶启田的〈爱拼才会赢〉唱遍全岛，双双卖破一千万张。崔健的《一无所有》在六四前夕引进台湾，「黑名单工作室」出版了《抓狂歌》，全数歌曲遭国民党禁播。默默无闻的伍佰参加「水晶唱片」的「台北新音乐节」，在台大旧体育馆献出生平第一场正式演出，我是当天不太多的观众之一。这些音乐之新鲜、热闹、莽撞，令我血脉贲张。流行歌曲已和小说、剧场、电影一样，成为那个时代百无禁忌的「大探险」路线之一。

我的大学四年，正好一头栽进这场百花齐放众声喧哗的「后解严」高潮，台湾流行音乐也在这段时间开出许多奇花异卉，紧紧扣住了时代的冷热悲欢。

大学时代让我投入最多心血的，是一份叫《台大人文报》的校园刊物。我始终记得当年那期「滚石杂志百碟榜」，后来也读了一些「先进国家」编纂的摇滚着述，见识了他们爬梳乐史、引荐作品的认真工夫，让初入门的乐迷也获得指引，累积属于自己的「文化教养」——听摇滚当然也有摇滚的教养。羡慕之馀，不免痴想：在「作品热闹、论述冷清」的台湾乐坛，我们能不能认认真真把它

In 1989, I admitted to national Taiwan University. Sarah Chen's <Exhale> and Yeh Qui tian's <Victories> sung all over the island, both breaking the record with over one million sold. Wu Bai participated in the "Crystal Records," the "Taipei New Music Festival" in the Old gym of National Taiwan University. This performance was his first formal concert. Pop music has novels and movies, becoming one of the era -holds-barred "big adventure" line.

The flourishing hubbub of "post-martial law" climate occurred my fourth year in college. Taiwan pop music opened many rich fauna during this time, closely link the cold joys and sorrows of the times.

The campus publication called "National Taiwan Humanistic Newspaper" was the one I put most effort in. In this, I explain how Rock and Roll came to be popular, the knowledge of music, and the serious referral work.

On the other hand, Taiwan's social atmosphere from "post-martial law" was declining. Disillusionment, division, chaos slowly became the norm. Songs at the time were mirroring in

the society, reflecting this situation. "After the lifting of martial law," energy in 1990's gradually depleted. More than a decade of ups and downs of various types: R&B, Hip-Hop, City Folk music, Indigenous dance music occurred.

The early "underground music" gradually developed into the later "independent music". Internet erase the distance between musicians and fans, live performance scene is livelier. Independent musicians are often the first performance with a dense network of EP to attract the audience. In 1990's the lap record has been trying to establish an alternative singles and EP in the market. However the result was a fail. Many years later, the digital revolution actually fulfilled such ideas.

In this "flood of songs, albums devaluation" times, would the newly elected two hundred albums become the final commemorative "album era"? I hope not. There are many Chinese covers in the history of pop music that have produced proud achievements. We hope to keep building the dynasty of music. It is with only open ears one can learn where to go and what to improve in life.

当成一个艺术门类，沉淀出一些属于我们自己的「文化教养」？

毕竟年轻，「不自量力」既是缺点，也是优点。我们决定参考「滚石百碟榜」的精神，广邀台湾各界音乐工作者，共同选出「台湾流行音乐百张最佳专辑」，逐张撰写评价，编成指南。我央求母亲出面，借用她的声望和人脉，邀请大家共襄盛举。评选「专辑」而非「歌曲」，当然是一种态度：我们相信「专辑」应该被视为有机的、完整的作品，而不只是一堆歌曲的集合。我们相信「专辑中心」的评选方式，更彰显「流行音乐作为艺术门类」的意义。

历经诸多辛苦，《台湾流行音乐百张最佳专辑》终于在一九九四年冬整完，发表出版，首刷两千本很快售罄并再刷。然后同学们陆续毕业、出国、当兵、就业，到刊物都卖完的时候，已经没人敢处理后续的业务和帐目，我们便让这本书「功成身退」了——至少当时是这样以为的。

然而这些年，不断有初见面的人告诉我：《百张专辑》如何开了他们的眼界、是多么重要的聆听启蒙。他们屡屡叙说当年是如何发愿齐榜上全部专辑，如何和朋友一起逐篇评点、辩论优劣。还有许多做音乐的朋友告诉我：这份榜单和评价，让他们觉得自己敢做这一汗，是很值得骄傲的一件事。后来甚至在台湾以外的华文网站出现完整的「百张最佳专辑」清单，以「台湾百佳」之名，流传极广。有几本实体书辗转传到海外，竟被当成珍品。不只整份被誉为上网，还有人把一百张专辑的MP3全了，悉数打包上传分享，作为华文世界喜爱台湾流行音乐的乐迷有志精进的「自修教材」。

它果真变成许多人探索台湾流行乐史的向导，一如一九八七年那份「滚石百碟榜」曾经照亮我摸索的前路。那几个窝在台大文学院地下室写稿打屁的大孩子，做梦也想不到竟会牵连出这样的结果——当年的不自量力，或许真是值得的。十多年后，我们继续这个计划，以「中华音乐人交流协会」每年的专辑评价作基础，邀集专业人士，重新评选出一九九三到二〇〇五年的「新百大」，与整理后的「旧百大」合而为一，成为《台湾流行音乐 200 最佳专辑》。

《百张最佳专辑》自一九九四年发表以来，台湾音乐产业从高潮到崩盘，规模一路萎缩。如今到了《200 最佳专辑》发表的二〇〇九年初，台湾唱片销售大抵以一万张为高标，全年的数百种专辑之中，销售突破十万张的作品恐怕不到五张。大多数专辑的销售数字，注定还比不上随便哪一本小说或诗集的初刷印量。CD 沦为「手工艺品」，眼看就要灭种。流行音乐化为网上流窜的数码，想听什么，一抓一大把，听完就杀，毫不心疼。当年攒半天零用钱买一卷卡带，珍而重之听了又听，直到背熟每一

段乐句的那种心情，大概很难再有了。

另一方面，台湾社会气氛也从「后解严」的闹热滚滚，渐渐进入幻灭、分裂、浑沌晦暗的时期。歌是社会的镜子，新选出的一百张专辑，多少也反映了这样的情况：「后解严」的余温在一九九〇年代渐渐耗竭，十几年来各种类型起起落落：R&B、嘻哈、城市民谣、原住民歌谣、电子舞曲……然而兼具原创性与续航力、足以引领风潮的指标人物，毕竟不多。歌坛的「全民偶像」在二〇〇〇年之后几告绝迹，市场崩解成细碎的公众区块，人人各拥其主，唱片公司必须深耕「利基市场」，大投资、大作便难得一见了。国际唱片集团「报表至上」的企业文化，使「企划导向」让位给「业务导向」，唱片愈做愈保守。概念完整、内容扎实的「专辑」，便也愈来愈稀罕了。

早年的「地下音乐」渐渐发展成后来的「独立音乐」，电脑录音普及之后，作音乐的门槛大大降低，拮据的预算也敢做出品质极好的作品。市场崩盘，反而让单打独斗、个性鲜明的独立厂牌，也敢和大公司平起平坐，「主流」和「非主流」界线愈来愈模糊。网路抹平了音乐人和乐迷的距离，现场演出的场景则愈来愈热闹。独立音乐人往往以密集演出搭配 DIY 的网路单曲或 EP (迷你专辑) 吸引观众，劳民伤财的「实体专辑」不一定是最优选项。一九九〇年代，唱片圈曾经努力尝试建立另一种由单曲和 EP 主导的市场，结果功败垂成，岂知数位革命竟在多年后成全了这样的理想。

在这个「歌曲滥、专辑贬值」的时代，新选出的两百张专辑会不会变成「专辑时代」先驱的最后纪念？但愿不是。这份披沙沥金的榜单，确实涵括了许许多多华语流行音乐史上最值得骄傲的成就。当然在两百张唱片之外，还有太多精彩专辑，聪明的歌迷读者当懂得穿越这份榜单，融合自己的聆听品味。我们但愿先「筑起可以望的塔台」，前方究竟是柳暗花明抑或万丈深渊，唯有张开耳朵，才能获知航向。



有周杰伦 歌聲陪伴的， 那整整一個青春

◎作者：张弛
◎设计：李嘉齐

如果有人问起，当今华语乐坛，谁是影响力最大的男歌手，我想周杰伦恐怕是许多人脑海中第一个想到的。周杰伦之所以有如此大的影响力，不仅仅依靠的是他的才华横溢，更多的是那种陪伴90后一代成长的美好记忆。近些日子周杰伦结婚的消息成了各大报纸网站的头版头条，引得许多粉丝暗自神伤。我想，让许多人怀念的，不仅仅是周杰伦那让人铭记于心的歌声，更多的是，有周杰伦歌声陪伴的，那整整一个青春。

在周杰伦的名字还未被人们熟知的时候，他默默的在吴宗宪的唱片公司里写歌，为了有朝一日可以出一张自己的专辑而努力着。在闭门创作的一个月里，他写出了惊人的50首歌，一举打动了吴宗宪，帮助他出版了他的第一张专辑《JAY》。这张专辑虽然当时并没有被身在大陆的人们所熟知，但是在台湾造成了不小的震动，一举拿下了三项对新人来说意义重大的奖项。随后不久，他凭借着自己的第二张专辑《范特西》，用他fantasy式的才华，让大陆歌迷第一次记住了这个年轻人。还在小学的我，第一次听到周杰伦的《忍者》，被它咬字不清却又快速而有节奏的rap感染了，人生中第一次攒下自己的零用钱，花了9.8元买到了第一盘正版磁带，用那简陋不堪的随身听反复的听《忍者》。然后不经意间听到其他的歌，比如《爱在西元前》，《简单爱》。开始听的时候觉得很普通的一首歌，却越听越喜欢，最后对这些情歌慢歌的喜爱竟然超过了当初买磁带时候最喜欢的《忍者》。其实这恰恰是周杰伦歌的特点，一开始听并没有给人惊艳的感觉，它却像窖藏多年的美酒一样，美好的东西是需要人们慢慢用心去品尝。

第二年，他又带着自己的新作《八度空间》出现在了人们的视线里。这里有动感激情的《龙拳》，有说唱和情歌结合的《半岛铁盒》，有宏大音乐的《最后的战役》。总之在这张专辑里，人们已经可以发现周杰伦音乐方面的天赋并非昙花一现，而是多方面的。他可以说唱rap，可以说慢歌情歌，也可以驾驭宏大的音乐。

2003年，周杰伦又以妈妈的名字为专辑名，推出了《叶惠美》，这是我第一次为了一张cd攒钱了很久，终于以22元的天价，买下了人生中第一张正版cd，拿到家里天天放在dvd里听。里面充满中国风的《东风破》是我第一次感叹连歌词都可以如此的诗意。那淡淡的愁情，优雅富有中国风的旋律，每次听，都会想起青梅竹马的女孩，现在又在何方？

2004年，是我小学毕业的那年，听小伙伴说周杰伦出了新专辑，我连试听都没去做，就在烈日暴晒下骑着车去最近的音像店买到了正版，那《七里香》的小清新名字外加小清新的磁带封面。让我真正的痴迷上了周杰伦的歌，以至于到现在，《七里香》仍然是我最爱的

一张专辑，它的同名歌曲也成了我最爱的歌曲之一。现在每每听到他的歌，总会想起那酷热的夏天，中考完的我躺在沙发上，吹着空调喝着冰镇的饮料，和小伙伴们在一起的无忧无虑的日子，现在再也回不去了。

2006年，周杰伦的《依然范特西》面世了，它是我最后一张购买并且认真听每一首歌的专辑。《千里之外》是周杰伦第一次与费玉清的合作，离别的旋律配上费玉清“金嗓子”的歌声，把离别的不舍与悲伤演绎得淋漓尽致。《本草纲目》是周杰伦沿用《忍者》的rap说唱风，演绎了中国中医巨著，随着他的歌声，让世界都领略到中医的魅力。让我惊叹的是，他的歌，让一部古旧的医书都可以让我兴趣盎然，千方百计的借来拜读，却发现和周杰伦的歌相距甚远，读着读着就觉得无聊了，扔在书橱里再也没有动过。《听妈妈的话》让无数和妈妈存在误会和矛盾的少年理解到了母爱的伟大。每次和妈妈有矛盾冷战之后，听听这首歌，总觉得自己太过年轻不懂事。

在那之后的专辑，伴随着学业的压力与年龄的增长，我再也没有买过周杰伦的专辑，再也没有在专辑推出之际，单曲循环专辑里的每一首歌。但是周杰伦每次推出新专辑，我总会心里充满了期待。因为我知道它绝对不会让我失望，这就是这么多年来你的每张专辑带给我的信心。终于在2015年1月，周杰伦结婚了，看着他的婚礼视频，心里总有种说不出的感觉，有感动，有酸楚，更多的是，开心。每当有闲暇的时间，一定会把你的歌一首首的听过去，脑子里会浮现出当年第一次听的时候的感动与欣喜。衷心的祝福你，一定要幸福。谢谢你的每一首歌，每一张专辑，它们带给我，一整个青春的美好回忆。



从音乐 想你的 超能力

作者：孙晓宁 设计：薛涵

不知从什么时候开始养成的习惯，做很多事情的时候都一定要把耳朵也填满，否则总觉得少了点什么。像很多人一样，我会在运动的时候放上快节奏的音乐，读书的时候放上安静的音乐，睡前放上一些舒缓的音乐。一切都是那么的和谐，不同的旋律在最需要他们的时候发挥着他们的作用。直至某天，我如往日一样打开word文档后点开音乐播放器，本应传来悠扬钢琴曲的它却不知为何传出了激昂音乐，我才突然意识到平日里把它们随时随地迎合我的需求当做是一件多么理所当然的事情。

对我来说，分场合的听音乐便如分场合的做人一般。我们每个人身上都背负着太多的责任，拥有太多的面具。在这么多的成长中，我们不断地学习与熟悉在何时何地戴上哪一个面具。这个过程慢慢的变的太过熟悉，以至于我们已然可以下意识的变换着自己的角色，而身边的人也把这样的一种变换当成最基本不过的技能来要求我们。取我自己的生活为例。早上我是教室里上课的学生，认真听课认真思考。十分钟后的我是心理系诊所里的一名trainee，面对着我的mock client，专心倾听，仔细发问。下午我是幼儿园教室里的助理教师，放下一切疲惫以我最积极的一面面对这群有着特殊需求的孩子们。晚上偶尔与朋友小聚，我在肆无忌惮的谈天说地。生活简单而忙碌，偶尔停下脚步才意识到在过去的几个小时里自己变换了几种身份，并且对自己的这种“超能力”感到不可思议。

对于这种“超能力”，我想问自己的却是，

卸下这些不同的面具，我还认不认识我自己？撇开白日里所有的身份，我到底是怎样的一个人？这也是这么多年来夜深人静时我最常思考的问题，而至今我也没有想出来一个让自己满意的答案。

如之前所说，在如今这样一个快节奏的社会中，身份的变换已然成为了最基本的技能。而正是这种技能中，越来越多的人开始迷失自己。关于自我的问题，历史上百家争鸣，不同领域提供着自以为最为准确的定义。弗洛伊德提出自我，本我，以及超我的概念。唯心主义的哲学命题问了三个问题：我是谁，我从哪里来，我要到哪里去（是的，看门老大爷当然也会让我们思考这三个问题）。于是我坐下来，看着镜子里自己，问出了这个问题：我是谁。撇去人格分裂的倾向（这是个对人格分裂的误解），以及可引发的如同武林外传中姬无命结束自己生命的后果不谈（影视剧的夸张手法），我一直认为这是一个很好的省视自己的方法。从世俗之中的自己抽离出来，才可能以客观的眼光重新认识自己。我们或许暂时还不敢任性的过上慢生活，但是可以至少把生活节奏掌控在手中。冥想中有提到安静的力量。每天十分钟的时间放空思想，找到那个最真实的自己，放上一段最爱的旋律，跟自己喝一杯清茶。■

Not since when, I have adopted the habit of filling my ears with music for whatever I'm doing. Like many others, I will put on fast-paced music while exercising, quiet ones while reading, and put on soothing ones before going to bed. Everything works out well; different melodies are playing their roles at the right time and right place. Not until one day when a passionate music instead of a melodious piano music was on while working on my paper, I came to the sudden realization that how I have been taking my music's catering to my needs for granted.

To me, putting on different types of music according to the circumstances is just like behaving differently at different occasions in life. All of us are carrying too much responsibility and too many masks. While growing up, we continue to learn and become proficient in when and where to put on which mask. This process is becoming so automatic such that we are capable of doing so subconsciously. In the meantime, people around us have expected this process to be a basic social requirement. Taking my own life as an example: in the morning I am a student in a classroom, engaging in the lecture with critical thinking. Ten minutes later, I am a trainee in the psychology clinic facing my mock client, listening attentively and asking questions carefully. In the afternoon I am an assistant teacher in kindergarten classroom with children with special needs, putting away all my tiredness and bringing back my most positive affect. In the evening, I sometimes spend time with friends, where I become an unbridled chatter. Life is simple and busy. It is flowing so quickly, and only when I take a mental break from time to time, it would occur to me how many masks I have switched -

a “super power” that even I myself found incredible. Thinking about this “super power”, sometimes I wonder if I still recognize myself when all these masks were removed. Leaving behind all the masks I'm wearing, who am I? It is this very question with which I struggle at nights. And unfortunately, I still don't have a satisfactory answer for myself.

As I expressed earlier, in such a fast-paced society nowadays, the ability of switching roles has become one of the most basic skills. Nonetheless, it is this very skill that cause more and more people to lose themselves. In regards of the concept of “self”, different disciplines throughout the history have been striving to provide the most accurate definition. In psychology, Sigmund Freud came up with the concepts of Id, Ego and Superego. Idealist asked three questions: Who am I, where did I come from, and where am I going (yes, some doorkeepers make us ponder these three questions, too). So I sat down and looked at myself in the mirror, and posed this question: who I am. Leaving behind the tendency towards disassociation (this is a misunderstanding), or the consequence of ending one's own life like Ji WuMing did in the show “My Own Swordsman” (TV drama exaggeration), I always thought posing this question for oneself is a good introspection approach. Only when we extract from the secular perspective, could we objectively understand ourselves. We may not yet able to live a slow life capriciously, but we can at least pace ourselves. The research of meditation has emphasized the power of quietness. So, why not take ten minutes every day to empty our thoughts, find the most real self, put on the favorite melody, and sip a cup of tea. ■





谈到香港流行音乐，很多人都在拿日本的JPOP、韩国的KPOP、欧美流行乐、台湾流行乐乃至大陆流行乐比较。其实这种比
较本身是比较诡异的——香港，连一个国家都不是，不过一个一千多平方公里的城市，只比北京的通州区大一点而已。日本、
韩国、欧美……怎么没有人拿大阪流行乐或者洛杉矶流行乐来和港乐比呢？

所以，比不过它们，才是正常的。一个城市创造的流行文化曾经接近过，甚至某些时刻还超越过一个国家的流行文化，这才是港乐经常发挥、值得被大家铭记的地方。所以谈到诸如港乐辉煌、没落之类，一定要注意这一点。注意到了这一点，有些事情就好理解了。

比如有人说，哎呀80年代的港乐一大堆翻唱日韩欧美的，好没创意——请注意，那时候一单出几千首歌，本地的创作人根本不可能写出这么多歌来，其中有一半（其实连一半都不到）是翻唱很正常吧？香港就那么大一点，几百万人口，你难道指望所有人都去作词作曲？林夕老爷拼了半辈子命，写了3000多首，已经是极限了。而3000多首，甚至都达不到1985年一单的歌曲数量。

而如今，港乐没那么火，以前一个歌手一单三、四张专辑，现在一单出一张专辑都算不错了。所以，原创的就占了大多数，因为本地的原创市场足以满足歌手的需求，翻唱就不再是必需品。所以要搞清楚一点：80年代的港乐，并不是本地创作乏力，才去翻唱，而是香港只有这么大，原创力虽然高过很多城市，但也已经到了极限；可港乐又在那一刻，跟打了激素似的，太辉煌太璀璨，一单出几张专辑都供不应求，那就只好去国外拣现成的。

什么造成了港乐曾经的繁荣？

这和香港的经济腾飞离不开关系。“香港，胜在有ICAO”，这句话，相信看过TVB和港产片的都熟悉。此外港英政府从70年代实施一连串的经济利好政策，吸引了全球的投资商进驻，GDP开始迅猛发展，后来才有了“亚洲四小龙”的美誉。

其次，政治前途明朗。70年代末，就香港的未来如何去留一事，英国政府和中国就已经开始磋商。当时邓公划时代的“一国两制”还未出炉，因此在大众看来，香港的前路不明。直到1984年，《中英联合声明》签署，正式开始宣布一国两制，“舞照跳，马照跑”，这样的情形下，香港人心中的石头落地了。解决了政治和经济两个方面的问题，大环境蒸蒸日上，娱乐工业也没停下来。

电影和音乐不分家，而徐克、许鞍华、谭家明等，带来了香港电影新浪潮，开启了香港“东方好莱坞”的第一站。同时，60年代深受披头士等欧美摇滚乐影响的孩子们，在80年代也逐渐长大，进入社会中层，成了有一定话语权的人物。这批人就职于电视台、电台，有的当唱片骑师，甚至还有从DJ跨行到歌手，直接入行——我们都熟悉的林忆莲，就是从DJ转为歌手。这些人的品味，也带动着香港流行乐的发展。

各大电视台纷纷举办各种选秀活动，挖掘明星偶像。新秀歌唱比赛、TVB艺员培训班、十九区业余歌唱大赛……数目繁多的选秀活动，也让一批又一批的偶像苗子有了站在台上，受万众敬仰的机会。不要小看这些比赛。新秀歌唱比赛的冠军有梅艳芳、陈奕迅；亚视办的亚洲歌唱大赛选出了张国荣；就连“业余歌唱大赛”听起来这么不专业的比赛，也选出了张学友、李克勤。不缺钱，不缺审美品味，也不缺明星，更不缺买明星单的粉丝，港乐的辉煌，在此刻变成理所当然了。

什么造成了它现在的衰落？

时代背景，是主要原因。

90年代中后叶，亚洲金融风暴，大批香港人破产，跳楼烧炭自杀；娱乐行业也受到重创，大批唱片公司破产、收购、清盘，就连陈奕迅，当年也因为唱片公司的震荡，被发配到台湾，在完全不舍普通话的情况下舌齿国语唱片，差点就这样回不来。其次，盗版猖獗。早上八点才摆在唱片店里卖的新专辑，晚上花20块钱在夜市买到；再后来，连盗版都沒有，直接mp3。以前张国荣谭咏麟一张专辑能卖几十万张，后来一张专辑两万张就要开庆功宴了。全年的唱片销量，从90年代中期的50多亿，变为2005年不足5亿，市场缩水1000%。

香港流行乐本身有两种原因导致曾经那么辉煌。

一是天王巨星的存在。四大天王、谭张争霸、王菲、林忆莲、梅艳芳……8、90年代的歌星，这些名字时至今日，依然是后来人不可高攀、望而却步的巨星。他们的出现有时代的因素，更离不开自身的才华。就像现在，找一个如张国荣那样，在拍戏、唱歌都做到极致，赢得美誉，还极富个人魅力，充满巨星气场的艺人，是根本不可能的事。W

四大天王里，张学友依然是歌神，而刘德华到今时今日还是全民男神。陈奕迅被称为第三代歌神还备受非议，又有谁敢说自己是张学友或者陈奕迅的接班人？

没有了天时地利人和，于是再也诞生不出这些天王巨星。

二是广东话的弱势发展。香港流行乐最大的特点是“粤语歌”，这是一种和普通话并不一样的语言。80年代起内地逐渐改革开放，很多广东人在外经商，世界遍布唐人街，说广东话的人也越来越多，时至今日很多国家的唐人街里说粤语是主流，某些欧美电影表现中国人交流的场景里，他们依然说广东话。

在这样的情形里，一群天王巨星唱着广东话的流行乐，也就被逐渐改革开放的大陆所好奇。邓丽君过了是谭咏麟张国荣，然后是Beyond，然后是四大天王……那时候，KTV里大家都来几句“讲不出再见”，或者“原谅我这一生不羁放纵爱自由”……2013年，赵薇在《致我们终将逝去的青春》里，还让郑微在大学的舞台上，唱了一首李克勤的《红日》；《中国合伙人》里，几个哥们赚了钱，在包厢里也在唱《海阔天空》。

那时候粤语歌，有着明显的标识，大家觉得唱这样的歌也是一种

种流行，愿意去跟风，反过来也影响更多的人去听粤语歌，它是经历过90年代的人的一种共同回忆。

而这种流行很快随着90年代香港自身的诸多问题所淡去。天王巨星后继无人，粤语歌失去魅力，韩国的HOT开始发威，韩流来袭，再是日本音乐、欧美音乐，台湾也出了一个风靡全亚洲的周杰伦……更新潮、更时尚的流行乐出现了，香港流行乐，也就渐渐的退出了舞台。

当80年代那种远远超出这座城市的辉煌褪去，香港回到了真实的状态，大家自然会觉得，这是一种衰落。

港乐还有可能有新的黄金时代吗？

坦白说，不会有。

还指望将来有第二个张国荣或者张学友出现吗？我觉得这是不可靠的事。还指望将来有像林振强或者林夕这样优秀的词人出现吗？我觉得也没有什么可靠性。所以，像8、90年代那种黄金时代，不会有。

但——今时今日，香港流行乐成了小众的产物，讨论的人不多，一单出的新歌也寥寥无几。不过某种程度上，却变精致了。当单曲出好几张专辑，张学友也得去唱“而每过一天每一天这醉春，便爱你多些再多些至满泻”。一大堆的情情爱爱，口水得没有意义。

如今一单张或者两单一张，专辑精致很多，可供回味的空间有很多。

比如张学友，最近几年的几张唱片，质量都很高。《Life Is Like A Dream》，他自己最喜欢一张唱片，首首都是水准之作；《Private Corner》，爵士乐主题，优雅简单，百听不厌；最新的《醒着做梦》，民歌+摇滚，味道特别。没有了市场的顾虑，张学友想唱什么，才去做什么。所以几单一张，质量当然好过一单几张。

如今每单的香港流行乐我还会写top10，给大家推荐好歌。明显感觉到的变化是，近年来我觉得是精品的好歌，情歌题材越来越少，写社会的越来越多。比如陈奕迅2013年探讨中年人生活感悟的《任我行》；独立乐队Kolor以贫困地区为题材所写的《广西山区寄来的一封信》；去年全城大热，令大家思考在爱情之外多关注生活方方面面的《流泪的胜利道》；还有郑秀文刚刚在演唱会上翻唱的另一首热门歌曲《高山低谷》，写着身份差距而导致的渐行渐远；谢安琪的《家明》《独家村》，前者纪念为理想捐躯的人，后者提醒大家保持独立思考的人格……

香港流行乐，尽管没有了张国荣，没有了黄家驹，尽管回不到黄金年代，但我却也很喜欢如今的状态。它变精致了。

如果你还愿意关注港乐，关注当下的粤语歌，你会发现其中的妙处。





Many people compare Hong Kong's pop music with pop from Japan, Korea, Europe, America, Taiwan and even pop the music of mainland China. In fact, this comparison is stranger in itself - Hong Kong, which is not recognized country by some, is just a city with more than one thousand square kilometers, just a little larger than Tongzhou District of Beijing. Japan, Korea, Europe and America... Why does no one then compare the pop music of LA or Osaka to Hong Kong's?

As expected, Hong Kong's pop cannot compete. The popular culture created by a city once was close, even exceeded the popular culture of other countries at one point. This is Hong Kong's extraordinary potential, and it is worth noticing. So when we talk about Hong Kong's glory or it's decline, we have to remember that. As long as we know that, everything else is easier to understand.

For example some people say, most Hong Kong Pop in the 1980s just covered pop music of Korea, Europe and the US, which did not have creativity- but please note, there were thousands of songs that came

out in a year. The local composer could not write out that many songs, half of which (in fact, not even half) were covers, to be considered normal. Hong Kong is so little, with a few million people, do you expect everyone to go into songwriting? Lin Xi fought the rest of his life, and wrote more than 3000 songs and reached his limit. And those 3000 songs did not even reach the number of songs in the year of 1985.

Today, Hong Kong Pop is not so popular. Before, a singer would make three or even four albums in a year. Now one album per year is considered sufficient. Therefore, originality accounts for the most, because the local original market is sufficient to meet the singer's demands. Therefore, covers are no longer a necessity.

So to make one thing clear: Hong Kong pop in the 1980s did not resort to covers. Hong Kong was simply so small, so the chance for originality had reached its limit. Hong Kong at that time seemed to be injected with hormones, too brilliant and too bright. Year after year, albums are in short supply, so they have no choice but to turn abroad for songs.

WHAT CAUSED THE PROSPERITY OF THE HONG KONG POP?

This is inseparable from Hong Kong's economic growth. "Hong Kong, winning by having the ICAC." I believe that anyone who has seen TVB or any Hong Kong films are familiar with that phrase. In addition, the British Hong Kong government implemented a series of favorable policies from 1970s to attract global investors to station. Their GDP began to rapidly develop, and finally later the reputable "Four Asian Tigers" came to being.

The government's future was uncertain. At the end of the 1970s, Hong Kong's fate was already being consulted by the British government. At the time there was the idea of "one country two systems" that hadn't been released, so public didn't know about Hong Kong's future. In 1984 the Sino-British Joint declaration occurred. It solved many economic, political and environmental problems, and the entertainment industry continued on.

Films and music were very closely associated. By the 1960s, The Beatles had influence on many children of Europe and the USA, and by the 80s these kids were growing up and entering society, becoming individuals with the freedom of speech. These people would end up going to work in television, radio or become DJs. These people led the development of Hong Kong's pop music industry.

Major entertainment companies have organized a variety of activities to discover the next new idols such as singing competitions, TVD training courses and many others. These games cannot be underestimated, as they discovered stars like Zhang Guo Rong, Mei Yan Fang, Chen Yi Xun. Even amateur singing contests found stars like Zhang Xue You and Li Ke Qin. Hong Kong doesn't lack money, aesthetic taste, stars or fans. Their pop scene of course would undergo change and development.

WHAT CAUSED THIS CURRENT DECLINE?

Historical context, is an important reason.

After the 90's, there was great financial turmoil in Asia, and huge crowds of Hong Kongers lost their businesses. As a result, many jumped from buildings to commit suicide. The music industry suffered as well, with heaps of record labels going bankrupt, acquisition, and liquidation. Even Chen Yi Xun had relocated to Taiwan that year because of record label's economic troubles. Faced with a situation where no Mandarin was spoken, the fact that he still sang Mandarin songs made him almost unable to come back.

The second reason: rampant piracy. A brand new album could be placed in the music store at eight in the morning, and by evening of that same day, it would already be sold in the night markets for the price of 20 yuan. Even later at night, there isn't even one pirate left working, because it has gone directly to mp3. Before, Zhang Guo Rong's Tan Yong Lin album could sell a few hundred thousand copies, but the 50 billion figures from the mid-nineties fell to only a little over 500 million by 2005. This shrunk the market by 1000%.

There are two main reasons why Hong Kong pop music is so brilliant. The first is the presence of superstars. The four kings are: Tan Zhang Zheng Ba, Wang Fei, Lin Yi Lian, Mei Yan Fang. These singers from the 1980s and 1990s have titles so large that no one can climb to their level. Their presence factors to the time they became popular and of course their own talents. Just like today, finding someone like Zhang Guo Rong who can act and sing so well, with such a good reputation and never-ending charm, is impossible.

At that time, Cantonese songs were also clearly noted. Everyone thought that it was a type of trend and wanted to go along with it. On the other hand it also got people to start listening to it, and it still appeals to a lot of people with memories from the 90s.

Will Hong Kong have another golden age?

To be frank, it won't.

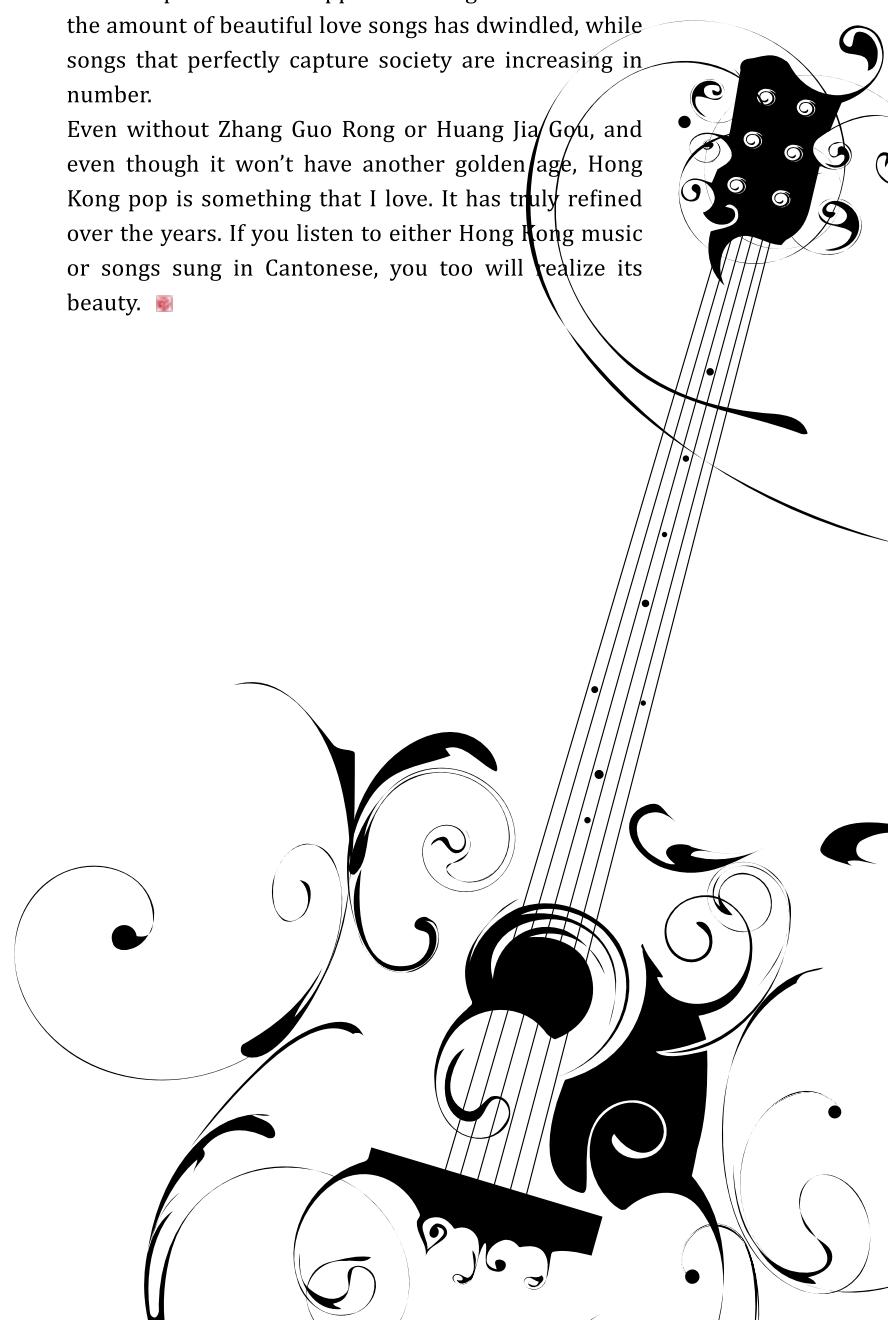
Do you still hope there will be a second time that a

Zhang Guo Rong will appear again? I don't think that's quite possible.

Now Hong Kong's music has become a lot smaller with fewer people discussing it. There are not many new songs coming out every year. However, to a certain degree the music has become more refined. Unlike in the past, now there are just one or two records, but because it has become refined and so few are released, it leaves the listeners wanting more.

Until today Hong Kong has had many of its pop songs on the top 10 list. The apparent change is that I think the amount of beautiful love songs has dwindled, while songs that perfectly capture society are increasing in number.

Even without Zhang Guo Rong or Huang Jia Gou, and even though it won't have another golden age, Hong Kong pop is something that I love. It has truly refined over the years. If you listen to either Hong Kong music or songs sung in Cantonese, you too will realize its beauty. ■



SURVEY ON THE K-POP WAVE IN CHINA



Author/ Gwyn Snider
Designer/ Tina Lien

In America, our music rarely faces competition from the musicians of another country. In fact, in meeting people from other countries, they often tell me that they only listen to American musicians and not music from their home. However, in China, it is the influence of Korean pop culture that is the strongest competitor. This "K-Wave" has not reached America, so I thought it would be interesting to ask Chinese college students about their attitudes towards Korean music and its popularity in China.

Why is Korean music popular in China?

C: Honestly, I don't really like Korean music, instead I really like Korean stars. However, there are a few songs that are good. I like Chinese music more.

W: I think Korean music is more suited towards younger people, and I even have some friends who are like "fake Korean"...I think most of the music sounds the same and has nothing special in it—the stars don't have their own personality, they all look the same and wear the same style of clothes. It's pretty hard to tell them apart.

H: Of course because they all look beautiful after plastic surgery, and their songs are really catchy. However, if I listen to their music excessively I feel like it's just so-so...but definitely Korea has a lot of musical genius.

Y: Korean music is probably popular because of those stars that are so good-looking! Particularly, young girls are attracted to the Korean stars... mostly it is fan-service to high school students. Another reason is probably that people like to watch Korean dramas, and will naturally look for the songs that were in the drama. Also Korean bands dance really well, and everyone thinks that it's cool and fashionable.

Does Korean music have impacted on Chinese culture?

C: Although there are some cultural similarities between the two cultures, there are crucial differences to help distinguish between the two. For example, Chinese music is more traditional, and uses more traditional instruments such as the er hu. Korean music integrates a lot of elements from western music, but I believe the younger Chinese generation likes Korean music more, and wants to understand foreign culture more in general.

H: Yeah it has a big impact! Now in China there are also people who have started to get plastic surgery, following the trends of the K-Wave. I've always thought this was not a positive trend. Chinese music trends have also started to follow the catchiness of Korean pop. The packaging techniques of Korean music is also incredible, they do concerts in pretty much every country to become well-known. I feel like every country's focus is different: Korea focuses on music, Japan focuses more on animations, while China similarly concentrates on movies.

Y: There are definitely impacts, but for people like me over the age of 20, I personally think English language culture has more of an impact. This is because I'm always watching American dramas and rarely watching Korean dramas or listening to Korean music... However, Korean movies are pretty good, not to mention Korean popular apparel. Most of our fashionable products and clothes are from Japan or Korea.

What is the first Korean song you ever heard?

C: The first song I listened to was from Super Junior's first EP, "Show Me Your Love"

W: G-Dragon's "Heartbreaker"

H: BIGBANG's "Last Farewell"

A: DBSK's "Don't Say Goodbye"



When I think of the K-Wave and its Westward journey, I can't help but realize that if I asked American students the same question, the responses would be lacking. The K-Wave hasn't quite hit America, and certainly does not have the impact here that it does with Chinese youth, whether positive or negative. Therefore, unsurprisingly, I've found the average American college student when it comes to Korean music has only heard of Psy's Gangnam style from 2012. Since America mostly lost interest in boy bands in the 90's, acts like EXO or DBSK which may be famous in China will face more difficulty in garnering American fans. If anything from Korean pop music can enter America, it will probably be more individual artists such as 2NE1's CL or BIGBANG's G-Dragon. I predict they would have to adopt a lot of Western styles to be successful here, but I hope in the future that the K-Wave can add some diversity to the American Music scene. ■



作者 / Gwyn Snider

设计 / 品婷

在美国，我们的音乐很少面临来自另一个国家的音乐竞争。其实，我与其他国家人见面的时候，他们经常告诉我他们只听美国音乐，而且不是他们的国家的音乐。然而，在中国、韩国流行文化是最中国市场强劲的竞争对手。这个“韩流”还没有蔓延到美国，所以我认为向中国大学生访问他们对韩国流行音乐的态度以及韩国音乐及其在中国的普及程度会是很有趣的调查。

为什么韩国音乐在中国那么流行？

C: 说实话，我没有很喜欢韩国歌曲，反而我更喜欢韩国明星，但是有些歌曲还是很好听了。我更喜欢中国音乐。

W: 我觉得韩国音乐对年轻人比较合适，也有一些朋友算是“哈韩”。得大多数音乐风格相同没有什么特色。明星没有自己的特点，他们都长的一样穿衣风格也一样很难区分他们。

H: 当然因为他们整容以后长得好看，歌曲很catchy。不过听多了就觉得也就那么so so。但是不可否认韩国有很多音乐genius。

Y: 韩国音乐的流行大概是因为那些明星都长得很帅！特别招小女生喜欢！主要是初中高中的学生吧，韩国歌手非常符合她们的审美与追求。还有就是，大概她们喜欢看韩剧，然后自然而然地喜欢韩国音乐了。最后一点是，韩国歌手跳舞跳的特别好也是一个重要原因，大家都觉得这很酷很时髦。

你觉得韩国音乐/文化有冲击中国文化吗？

C: 虽然文化相似但是还是有本质的不同，中国音乐，因为他更传统，有比较多传统乐器（二胡）。韩国音乐结合了西方音乐很多，但是我相信中国的年轻一代更喜欢韩国音乐，更喜欢了解外国文化。

H: 有非常大的冲击！中国居然也有人开始整容了！为了跟上韩流。总觉得整容不太好。中国也开始有catchy的歌是向韩国学习来的。韩国的包装技术很棒，而且很会宣传。在各个国家开演唱会所以大家就都知道了他们。我感觉每个国家的focus不一样：韩国注重音乐日本注重漫画 中国相对注重电影。

Y: 有冲击是肯定的，但主要发生在二十岁以下的年龄层里，至于像我这样的人，英语文化对我冲击更大吧。因为我都在看美剧很少看韩剧听韩国歌曲。不过韩国的电影还是不错的，当然还有韩国的流行服饰。你知道我们喜欢的时髦的衣服化妆品都是日本韩国的。

你听的第一首韩语歌是什么？

C: 我第一首歌曲Super Junior的第一个EP "Show me your love"

W: G-Dragon的"Heartbreaker"

H: BIGBANG的最后一首歌 "Last Farewell"

A: 第一首是DBSK "Don't Say Goodbye"

当我想起韩流在西方文化中的传播，我不禁意识到，如果我问美国同学同样的问题，他们其中的一些人说不定连韩国明星的名字都喊不上一个。大部分美国人接触韩国音乐都是通过前几流行的鸟叔和他的《江南style》。韩流在美国的影响远不如在中国，而这样的影响也有它的两面性。早在90年代，少年男子团体在美国就不再受欢迎了，而在中国的当红男团EXO还有DBSK都和美国人的品味大相径庭。一些风格相对独立的艺人，类似2NE1的CL还有Big Bang的权志龙都能更好的融入西方文化。我希望在未来，韩流很带给美国乐坛更多元化的发展。■

有一种青春叫做

Jay
Lady

作者 张思锐
设计 丁艾玛



鸭舌帽下面一双偷笑的眼，他害羞的样子总让人想起“那些没有时间流过的从前”。如果说邓丽君是爸妈那个年代的回忆，张学友刘德华是80后的记忆，那周杰伦则是我们大多90代的学生时代。哼哼哈哈，打出热血的青春。

记得小学时，一首双截棍横空出世，把沉浸在传统音乐中昏昏欲睡的乐坛震惊。明快的曲调，新潮的饶舌，再加入传统的中华文化，这首歌曲刹那间便引起了“满城风雨”。大街小巷传唱着那句“快使用双截棍，哼哼哈哈”。人们都好奇着那个哼哼哈哈的歌手，那时班上的男生也要着小帅，整天哼着“习武者切记仁者无敌”。

“谁在用琵琶弹奏一曲东风破，枫叶将故事染色结局我看透，篱笆外的古道我牵着你走过，荒烟漫草的年头，就连分手都很沉默。”

MV中Jay一袭长袍，深情演绎那首东风破，也是我最喜欢他的一首中国风。染色的枫叶已然飘落，早已看透的结局却依旧依依不舍，将难以入喉的漂泊总算在咽下之后选择继续离开，经过那些牵着你走过的的地方，如今却也总算是回忆不出什么了，只是那熟悉的歌曲还能忆起一些不该再次忆起的回忆，而在那青黄不接的年代，我们连分别都还是依旧沉默。

如果问周杰伦的音乐最有特色的一点是什么？相信绝大多数的人会说中国风。当代中国流行乐坛，谈情说爱的小情歌，激情澎湃的摇滚风，古灵精怪的嘻哈范已经泛滥成灾，而当这种蕴含着古典气息的现代音乐一经出现立即给人一种耳目一新之感。周杰伦自己也说过，他的每一张专辑都坚持有一首主打中国风的歌曲。这不仅预示着一首首中国风经典的落成，也成就了他个人在中国乐坛的天王地位。从《东风破》到《红尘客栈》，我们的青春中增添了几分洒脱，也体会着传统文化与现代文明的水乳交融。

“消失的，旧时光一九四三，在回忆的路上时间变好慢，老街坊，小弄堂，是属于那年代白墙黑瓦的淡淡的忧伤。”

前奏响起时，那轻诉的语调就带齐了我灰白的记忆，亦如那早已模糊的童年；那断断续续的片段总是定格在那些无意之间记住的场景，而那消失的旧时光又何止那一片黑白的忧伤。无意间，有意间忘记的东西，我们又会在无意间思索到那编角的线索，只是那封白纸黑字的记忆早已随着年岁的沁染而泛黄，就算记忆依旧如此甜蜜，可时光的经过能留下的只有专属与那年代才有的点滴忧伤。

杰伦的专辑中不时出现着怀旧风的歌曲，像上海一九四三。他的怀旧歌曲意蕴浓厚，不同于嘻哈另类的其他曲风，怀旧风味浓郁且旋律简单，节奏平缓，简单的旋律给人一种伤感但听起来却温馨，缓缓的旋律细细描述那一段时代的回忆。

现在的我，可能再不会像初中时那样疯狂崇拜Jay，但是静下心来偶尔听听他的安静，半岛，轨迹，依然会为之感动。那些旋律是深深留在我的15、16岁的记忆里的，想起那时路过美特斯邦威时就算不买都会忍不住进去看，新歌出来后就会迫不及待的想要和同学分享，几个小伙伴傻傻的看着盗版VCD看着MV一下午，还有头文字D里的拓海，一路向北。

周杰伦那个时候出现刚刚好，早一点就会显得他太过老派，晚一点就会错过重要的年代，整个中学时代刚刚好。开心的时候会听听园游会，想想那些捞金鱼的笨游戏。而“当你发现信誓旦旦给了承诺，却被时间扑了空”，“想起消失的下雨天，还想再淋一遍，但故事的最后，还是说了拜拜。”美好的学生时代，都少不了杰伦的音乐。

周杰伦，于我是青春。
青春。
于我，于你们。它是我们最美的时光。

莎士比亚说：“青春是一个短暂的美梦，当你醒来时，它早已消失无踪。”

Jay，对于我而言，他就是我学生时代的美梦。





Author/ Sirui Zhang Designer/ Stanley Yan

Under a caddy cap sits a pair of smiling eyes, his shy demeanor always making people think about those times of the past that slipped by. If Teresa Teng was from our parent's generation, and if Jacky Cheung and Andy Lau were the memories of the 80's, then Jay Chou is a part of our student's generation from the 90's.

Passionate Youth

I remember in elementary school, "nun chucks" shocked the sleep-immersed traditional music scene. The catchy tune and trendy rap combining with traditionally cultural music came together perfectly and became the talk of the town. Everywhere, people were talking about the lyrics and were curious about the song. The boys in my class would pretend to be cool by humming the tunes of his songs.

In the MV of Merry-Go-Round, Jay was dressed in robes, doing a soulful interpretation of the song "East Wind Breaks," which is also one of my favorite songs of his that uses Chinese style. With the spotted maple leaves falling, I had already seen the outcome with reluctance. Choking back the difficulty felt before leaving, I thought about all the times we held hands through that place. Now we can never go back to those memories, we can only remember those familiar lyrics. And in those years, even then we still remained silent.

If I asked you what was the most unique about Jay Chou's music what would you say? I think most would say his Chinese style. At the time contemporary Chinese pop was popular with songs about love and passionate rock and roll running wild. And while these songs still had a classical Chinese flavor, they mixed with current music to create a refreshing new style. Jay Chou said himself that every album always had a Chinese style song that would be a hit, which did not only indicate each song's completion but also helped achieve his king-like status in Chinese music. From "East Wind Breaks" to "Red Inn," his songs added freedom to our youths and made us appreciate the harmony of traditional culture and modern civilization.

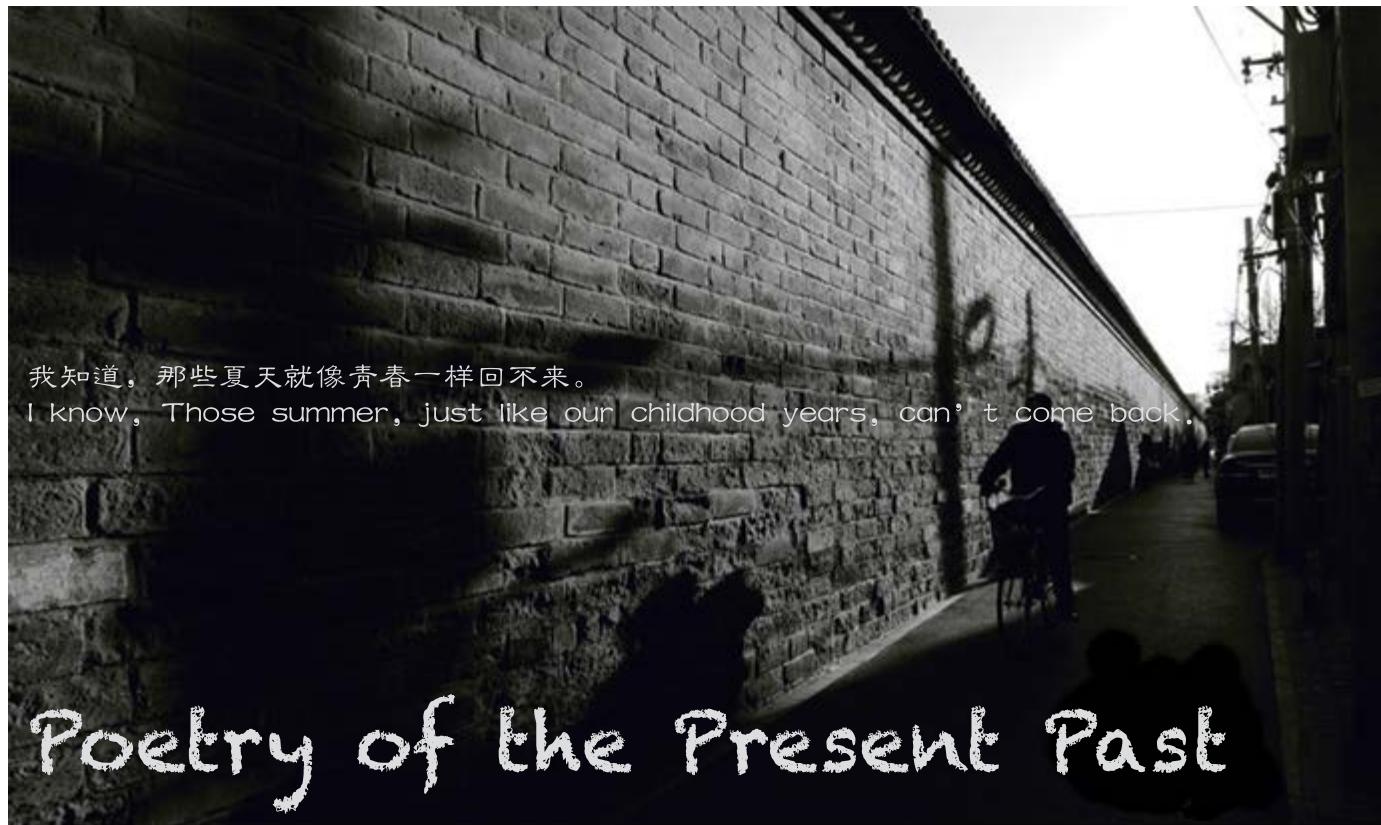
When the intro to Jay's song "Shanghai 1943" stated, that whisper of a tone brings back many grey memories as if they were from my blurred childhood. Those intermittent fragments are always fixed in between those scenes, and those times that have disappeared are even greater than the pieces of monochrome sadness. There are intentionally forgotten things that we would still think about from time to time, keeping only the memory of the letter with white paper and black ink that had been stained with age. Even if the memory used to be so sweet, the only thing left behind are traces of sadness.

Jay's album sometimes had nostalgic songs, such as "Shanghai 1943." His nostalgic songs have such strong implications. Unlike other genres of alternative hip hop, the nostalgic melodies are filled with rich flavor and simple and gentle rhythms that create sad but warm feelings that describe the fragments of a memory.

I won't worship Jay as much as I did in high school, but sometimes I will listen to his music to calm down and find myself touched by his songs. These melodies are deeply ingrained from when I was 15 or 16 years old. I think of the time when I passed by Meters bonwe the fashion brand Jay endorses)and still went in even though I wasn't going to buy anything. When his new music just came out and I couldn't wait to share it. I remember some friends and I would just listen to pirated CDs and his film "Initial D's" theme song all the way north.

Jay appeared at the perfect time. If he were earlier, he would have seemed old-fashioned, and if he had appeared later he would have missed the most important time period. During my high school time was just the right time. When I was happy I would listen to "Garden Party" and think about the silly fishing game. And when I was not, I still had his other touching lyrics. Those great times when I was a student could not have been possible without Jay Chou. Jay Chou to me is youth.

Youth. It is the most sacred time. Shakespeare once said, "Youth is full of sport, age's breath is short; youth is nimble, age is lame; Youth is hot and bold, age is weak and cold; Youth is wild, and age is tame". To me, and to my bold and wild youth, Jay was my dream.



我知道，那些夏天就像青春一样回不来。

I know, Those summer, just like our childhood years, can't come back.

Poetry of the Present Past

回溯过往的现代诗

作者：黄秋洁 设计者：牛雅

Author: Jennifer Huang Designer: Ya Niu

说起新民谣，多数人都有模糊的感受，但是要说他究竟是什么，有人觉得那是些坐在星巴克，照着照片P个滤镜然后翻墙发Instagram的文艺青年哼唱的曲调。亦或是落魄的音乐家，找不到方向，便定义自己为新民谣唱着自己的故事。我毫不热衷于新民谣，最先入门的歌也是烂大街的“董小姐”，却总觉得听来听去的国语歌中，也只有民谣能拨动心中的弦。

“我知道 / 那些夏天就像青春一样回不来 / 代替梦想的 / 也只能是勉为其难”

“你敢信吗，我们毕业的时候学校指不定就有00后的新生来上学了！”“老了老了！”这样的对话在同学朋友中以及是家常便饭，而我们在没有踏出社会就默认自己老了，对于年轻的定义也越来越局限。是否真的过了这个夏天，我们也不再自由自在“为所欲为”了。

这句歌词来自宋冬野的《安河桥》，而宋也是比较受大众喜爱的民谣歌手了。他的歌多少有些叛逆，有失落，有戏谑，有粗口，有破罐子破摔的态度，也有倔强不低头的执拗。我和大部分人一样都是通过“我爱上一匹野马，可我家里没有草原”认识新民谣的，当我把宋的歌介绍给爸爸听后他憋着嘴叫我别这些奇奇怪怪的歌。长辈们的品评或许没错，但在我自认为的青春下滑期，我还是更中意听这些直来直去，愤世嫉俗的歌词的。

“家在南方 / 身在四方”

第一次听白水是在今年的春天，听到的第一支歌是《轻舟漫游》，印象非常的深刻，虽然有人说他或多或少有些商业，但是我依旧喜欢，那种古典与现代的交融，听的人员魂出鞘。白水，那个惯于在暮色中吟唱的忧郁诗人，用悠远的笛声、雨声和雨点一样滴落的吉他声，让它们在记忆的迷雾中慢慢地清晰。白水擅长利用埙、箫、笛、小鼓、吉他和人声制作音乐，算是中国新民谣里面比较有名的人物。

根据豆瓣的介绍，白水出生于中国四川。作曲者，独立音乐人。从新民谣到后摇滚，栖身川南的白水创造出无数令人难忘的作品，而这也让他在中国独立音乐领域独树一帜。作为一个开放的音乐人，他涉猎广泛：从民族音乐到前卫摇滚、实验电子、电影配乐。近年来的新作，不仅仅是旧音的延续，更是对新的音乐疆土的开拓。

这些字字句句的定义却不能描述出这个前卫音乐人带给我的感受。

“水打乱石荡轻舟，蓝衣高士醉船头。
欲寻此地为何处，方知生在水墨中。”

我听歌前先看到了歌词，自认为不过又是个跟风的古风歌，但是他声音一出，便渐入佳境。浓重的四川口音，咬字也不见

得清晰，却在古风中透出丝丝现代的清风，亦或是在现代的风格中沉积出历史的韵味。

这是一张关于故乡的作品。一个如坐标点般仰望岁月风云的川南小镇，那是白水的故乡，是他心的家园。每一个人都有自己心里的故乡，它是每一个人内心里面不可磨灭的存在，在我们的心里那里永远是最温暖的家，是可以疗伤的地方，我们在那里可以寻得慰藉。

白水，那个惯于在暮色中吟唱的忧郁诗人，用音乐告诉了我们关于他故乡的种种，也让我们回想起来自己的故乡……

“我拒绝更好更圆的月亮 / 拒绝未知的疯狂 /
拒绝声色的张扬 / 不拒绝你。”

《奇妙能力歌》是我开启通注陈粒音乐世界的第一把钥匙。就像《奇妙能力歌》带给人的感觉一样，听众打开的第一扇门看到的陈粒跟其他的民谣歌手相差不大，清新、灵动、脱俗而舒服。就当人们带着“又是一个小清新”的想法点开陈粒单曲列表里的下一首歌，前奏一响，固有印象随即崩塌。她的歌一首一首听下去会觉得旋律越来越“怪”，用知乎里一句对陈粒的评价就是“神神叨叨”的，更有歌迷评价说“听她的歌总有一种吸毒的感觉，浑身都是满足感”。在陈粒创作的大多数歌曲里，都充满着魔幻、晦涩、暧昧、甚至是江湖侠气，小清新的甜蜜在她的音乐里越来越无迹可寻。就像她的代表作《厉厉万乡》，满满的都是辽阔的古风和宽广的情怀；又如《绝对占有，相对自由》里的暧昧呓语，直白爱欲而又拒绝肤浅；更有《不灭》里“如果死后所有人与所有人相见 / 那么死亡还有什么魅力可言 / 如果拒绝一条路和一条路重叠 / 那么相见才会值得认真说再见”这般对生命的哲学思考。陈粒在豆瓣上的个人简介上写着“立一个民谣的牌坊”，这是她对民谣的坚定同时也是反抗。她给自己的属性镀上了“Anti-Folk”的字样，反民谣的标签。也许就是因为民谣并不只是概括这样的一个陈粒，现在似乎也没有一种确切的音乐风格能够准确定位她，陈粒的出现就像是一个重磅炸弹措手不及的摧毁着把民谣与小清新捆绑在一起的绳索，把民谣引向一个意想不到的方向。■



Poetry of the Present Past

When speaking of ballads, most people seem to be confused. When asked what a ballad might be, people often think it's the music that those hipsters who sit at Starbucks listen to as they put filters on pictures to post on Instagram. They also think of weary musicians that cannot find direction, and proceed to sing songs about their own lives. Although I'm not keen on ballads, the gateway song of ballads "Miss Dong" always makes me feel that only ballads can strike our heart-strings.

"I know / Those summer, just like our childhood years, can't come back/The replacement of our dreams/is hard and wrought with suffering."

"Do you dare to believe, when we graduate, there may be freshmen born after the 2000s in our school!" "We are old!" Such a dialogue between classmates and friends is common practice, but we concede that we are old before we even step out to society, and the definition of youth becomes more and more limited. Whether we really experienced something definitive this summer or not, we can no longer feel free to "do whatever we want."

This lyric is from "Our River Bridge" by Song Dongye, a ballad-writer that was immensely loved by the public. His

songs have a rebellious and disheartened attitude full of banter, swear words and stubbornness. I, like many others got to know ballads through the song "I fell in love with a horse, but I did not have prairie at home". When I introduced Song's music to my father, he curled his lips and told me not to listen to those weird songs. Perhaps the musical taste of my elders may be valid, but I think that in that period of my life, I really liked the straightforward and cynical nature of the lyrics.

"Home is in the South / body is in the quartet"

The first time I listened to the Bai Shui's songs was in the summer. The first song I heard was "Canoe Roaming" and it left a deep impression on me, even though people said he was commercial. I liked him nonetheless, especially his blend of classical and modern styles. Listening to his songs gave me the chills. Bai Shui, that melancholic poet who sang in twilight, used the flute, rain drops and the guitar to make my foggy memories slowly clear again. Bai Shui skillfully employed Xun, Xiao, flute, snare drum, guitar and vocals in his music, and is regarded as one of the more famous ballad-singers in China.

Along with the introduction of a popular critic site called "Douban", Bai Shui was born in the Szechuan region of China. He was a creator of songs, and an independent musician. From ballads to rock and roll, Bai Shui created countless works that can never be forgotten, and he became a unique part of the Chinese independent music scene. In order to be an open-minded musician, he covered a wide range: not only those folk songs and rock and roll, but also experimental electronic music, and soundtrack music for films. His works in recent years are not just a continuation of the old sound, but more of a pioneering mindset into new musical fields.

These meaning of these words here cannot even describe the feelings that his music brings me.

Before I listened to the song I first looked at the lyrics, I thought to myself that it was just another song with style aspects taken from ancient music, but as soon as I heard the first few bars, I faded into Nirvana. The thick Szechuan accent and unclear articulation creates a hint of modern in the midst of the traditional music, also in songs with modern aspects, some historical charm peeks through. This piece was about his ancestral home. It talks about a windy cloudy village that has seen many moons in Si Nan -this is Bai Shui's hometown, and his heart's home. We all have our own homes such as this that have an undeniable existence. It is indelibly saved in every person's heart, where it will forever be the warmest. It is a place of healing, where we can find comfort

Bai Shui, that musician who sings such melancholic songs in the twilight, used his music to tell us about his ancestral home, and made us think of our own...

"I reject a better and a rounder moon, I reject the unknown insanity, I refuse publicity, but not you"

"Wonderful ability song" was the first key I turned into the door of the musical world. Just like the feelings that this song gave people, hearing the crowd open the first door to see Chen Li as distinct, fresh, clever, refined, and easy-listening. People had thought the music would be just another pure and light song, but as soon as the first song played, the stereotype was broken. Every song of hers sounds like will have a melody that is more and more "unusual", and has been described as "weird and incomprehensible." What's more, her fans comment that "Her songs always have a drug-like feeling, and are deeply satisfying." Her songs are all full of obscurity, ambiguity, magic; even chivalry, a fresh sweetness in her music that gradually disappears without a trace.

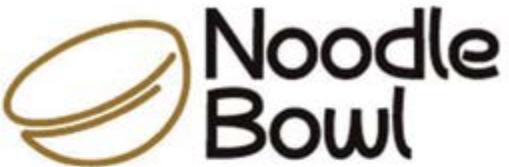
Just as when she represents "Li Li Wan Town", it is full broad, sweeping feelings of antiquity. Just like the ambiguous nonsense in "Absolute possession, relative freedom," or the straightforward_feelings_ ; it has an even more "If there is someone who meets us all after Death, then Death still has some charm left, If reject a road and a road overlap, then you can't say goodbye." Just like this contains deep philosophical reflections on life.

When Chen Li introduces a profile of "folk ballad's gateway" in Douban's critic site, this is her revolt against the folk style of music. She gives herself and her music the label of "anti-folk." This is also because folk style can not be used to generalize Chen Li, and even now there still seems to be no label that can accurately define her. Chen Li's appearance was like a blockbuster surprise which blasted apart the neatly bundled folk ballad genre, throwing the entire genre into an unexpected and new direction. ■

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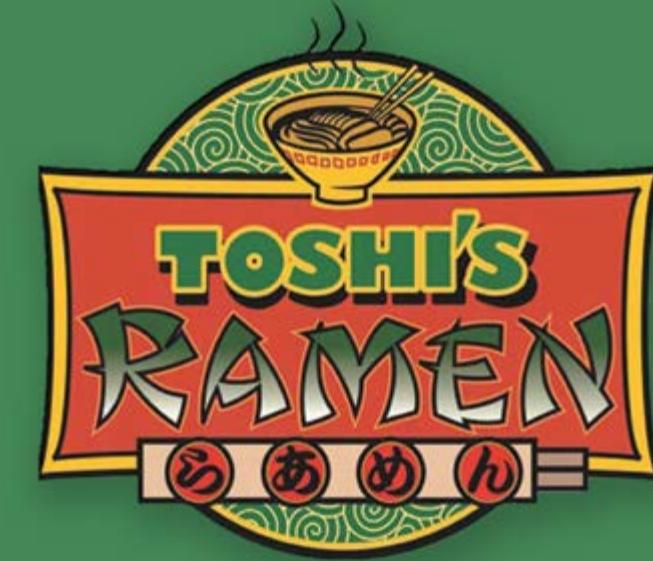
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