

Analysis of Joseph KOO's Cantonese popular songs

(Learning and teaching material for teachers' reference)

Song: 《小時候》

歌曲結構

- Introduction A1 A2 B A3 Interlude A2 B A3 Coda
- A1, A2, A3 and B, each consists of two 4-bar phrases

Introduction		Bars 1–4
Verse	A1	From “小小的宇宙” to “是我小時候” (Bars 5–12)
	A2	From “小小的宇宙” to “唔係小木偶” (Bars 13–20)
Refrain	B	From “愛動腦筋活潑天真” to “不知天高地厚” (Bars 21–28)
Verse	A3	From “小小的宇宙” to “奇妙事不斷有” (Bars 29–36)
Interlude		Bars 37–44
Verse	A2	From “小小的宇宙” to “唔係小木偶” (Bars 45–52)
Refrain	B	From “愛動腦筋活潑天真” to “不知天高地厚” (Bars 53–60)
Verse	A3	From “小小的宇宙” to “奇妙事不斷有” (Bars 61–68)
Coda		Repeat last phrase from “像皮球” to “奇妙事不斷有”, followed by three bars of instrumental ending (Bars 69–74)

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- The rhythm is light-hearted to express the energy of children.
- Rhythm and tempo is steady throughout, gradually slowing down in coda.
- In A1 and A2, a figure formed by a dotted crotchet and quaver is frequently used. This figure is followed by two crotchets and a semibreve, forming the basic rhythmic pattern of the song.



- The second phrase in A1 is a variant of the above basic rhythmic pattern, forming a shorter motivic drive:



- The first phrase of the refrain starts from the last beat of the preceding bar and adopts rhythmic patterns from the verse:

21

動腦筋活潑天真，凡事好發問。

- A syncopation appears where the pitch is the highest in the song:

27

不知天高地厚。

- In the refrain, interlude and coda, drum set features backbeat, emphasising the second and fourth beats in a simple quadruple time.

Melody

- Range:

(Minor 9th)

- Sequence is frequently used:

5

小小的宇宙，歡欣的宇宙。

9

蹦蹦跳，哈哈笑，

- Melody is basically written in stepwise motion. Large leaps usually occur during sequence or at the end of a phrase:

11

五度

是我小時候。

19

五度

唔係小木偶。

Harmony

- The song is in D \flat major.
- Being a song for children voice, the harmony used is also very simple. All chords in introduction, interlude, coda and verse are in the home key D \flat major
- To highlight the refrain, the composer uses secondary dominant chords, making the harmony colourful:

20 Cdim F B \flat m E \flat m A \flat D \flat

愛動腦筋活潑天真，凡事好發問。

Db: vii V/vi vi ii V I

25 G \flat E \flat /G A \flat F/A B \flat m E \flat A \flat

踢波跑步打鞦韆，不知天高地厚。

IV V⁶/V V V⁶/vi vi V/V V

Use of Instruments

- Typical pop song band accompaniment, with piano, guitar, bass guitar and drum set. Occasionally flute and strings instruments are used. A glockenspiel is also used to suggest a dash of children fun. After the interlude, chorus is added to build up musical layers.
- The introduction features a single guitar to create a simplistic atmosphere. In A1, the voice is also accompanied only by a single guitar.
- The glockenspiel plays the main melody in a plain manner in the interlude.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is 2-bar long.
- The song is consistently syllabic, making it easy to learn and sing.
- Two vowels are used in this song, the first being “au” which is used in the first, second and fourth lines of the verse and the latter half of the refrain:
 - A1: “宙”(zau6), “候”(hau4)
 - A2: “宙”(zau6), “偶”(ngau5)
 - A3: “宙”(zau6), “有”(jau5)
 - B: “鞦”(cau1), “厚”(hau5)
- The other vowel “an” is used in the first half of the refrain:
 - B: “筋”(gan1), “真”(zan1) and “問”(man6)

- Lyrics are always repeated, for example the opening phrase “小小的宇宙，歡欣的宇宙” (“A tiny universe, a universe filled with joy”) is transformed into “小小的宇宙，天真的宇宙” in A2, and later it reappears in A3 with “小小的宇宙，繽紛的宇宙”.
- The lyrics also fit into the melody and rhythm. For example, in the latter half of the first phrase, the shorter rhythmic motive matches well with a short 3-word structure of lyrics:

9

蹦蹦跳，哈哈笑，

- This rhythmic motive reappears in A2 and A3, with different lyrics, yet matching with the same 3-word structure:

17

真的我，真的你，

33

像皮球，天天轉，

Song Characteristics

- This is a light-hearted and cheerful song which fits well into the style of children TV shows.
- The music has a simple instrumentation and clear layering.
- The melody is easy to remember, syllabic throughout. The song is easy to learn and popular.
- The piece reaches a climax at the refrain (bars 21–28 and 53–60).
- The lowest note and the highest note of the song is a minor 9th apart.
- Two bars of music forms a line and the pitch of each successive line is getting higher and higher.
- Use of syncopation at the highest-pitched site of the song, contrasting with the prevailing dotted rhythm, to create a striking sense of rhythmic freshness.
- Use of drum set to feature backbeat, i.e. emphasising the second and fourth beats, the atmosphere of the music is getting intense.

on the latter half of the fourth beat, creating a highly unbalanced feeling.



This pattern persists till bar 49, creating a heightened tension that ends the interlude.

- The song adopts a lot of syncopations i.e. ties always cover the latter half of the second beat and the following third beat.



Melody

- Range:



- The melody is mainly in stepwise motion with limited use of leaps in thirds and fourths.
- Use of sequence in first phrases of A1, A2 and A3.
- Use of sequence in first and second phrases of the refrain.
- Melodies of A3 are basically identical to those in A1, with only some slight modifications of pitch in accordance with the lyrics.
- The strings melody in the interlude (bars 43–50) has an entirely new pattern whereas its accompaniment is derived from the introduction.
- The introduction, interlude, refrain and coda all ends with a single melody.



- Not until the coda, this repeated 2-bar melody is interrupted halfway of its last reprise, and the song abruptly ends with a great surprise.



Harmony

- The song is in B♭ minor. There is a temporary modulation to D♭ major in the refrain and the music goes back to B♭ minor in the verse.
- Widely use of diatonic triads and I–V–I progression.

Use of Instruments

- A setting of typical jazz band instruments including saxophone, trumpet, bass guitar and drum set. Wooden percussion instruments like maracas and guiro added passionate South American dance flavour to the song.
- Use of snare drum, guiro, maracas and drum set in the introduction creates a strong rhythmic sense, with an intense South American dancing atmosphere.
- The interlude mainly employs strings instruments. Percussion instruments named above are also used. Bongo added intensifies a South American flavour.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is 2-bar long.
- All opening lines contain seven words, and the response lines are of any number of words but not seven words.

7 + 9 words:

Musical notation for the first phrase, 7 + 9 words. The notation is in 4/4 time and consists of two boxes. The first box contains the first two bars of music with the lyrics "同聚暢飲今晚夜，". The second box contains the next two bars of music with the lyrics "莫理今宵昇起月也斜，".

7 + 6 words:

Musical notation for the second phrase, 7 + 6 words. The notation is in 4/4 time and consists of two boxes. The first box contains the first two bars of music with the lyrics "緣分到展開歡顏，". The second box contains the next two bars of music with the lyrics "省得過後怨嗟".

- The song is mostly syllabic, occasionally setting words against two notes, such as “一” in “明天一到”, “花” in “花亦會謝”, “怨” in “過後怨嗟” and “能” in “快樂能借”.
- The song is in rhyme with vowel “e”. The first, second and fourth lines in the verse, and the second and fourth lines in the refrain are in rhyme:
A1: “夜” (je6), “斜” (che4), “謝” (ze6)
A2: “夜” (je6), “射” (se6), “謝” (ze6)
A3: “夜” (je6), “謝” (ze6)
B: “嗟” (ze1), “賒” (se1)
- Use of the word “賒”, meaning “lend” in Cantonese, is the most colloquial with local

flavour. “賒”, and its more conventional equivalent “借” shares the same consonant.

Song Characteristics

- In addition to the common instrumental passage in the introduction and coda, vocal line is included.
- The slow introduction begins with “la-la-la” in free tempo to create a bold, unruly atmosphere. Strong pulse of rhythm soon follows, and the abrupt ending of the piece with the line “知否明天一過花就會謝” fits well to suggest a notion of living in today in the song.
- The singer performs in an animated style with a bold sonorous voice.
- The piece reaches a climax at bar 34 of the refrain.

31 F#sus4 F Bb7 Ebm7 F#sus4

謀共醉拋開心事，快樂能借得且去賒。

- The note C in bar 34 is the highest note of the song and a ninth apart from the first note Bb7.
- From bar 31, the chords proceed through a circle of fifths, moving from F to Bb7 and then to Ebm7. Among them, the chords F and Bb7 are triad not harmonically related to the home key D major, making this passage harmonically rich.
- In bar 34, nearly all accompanying instruments play in tutti consecutive quavers, swelling from very soft to very loud to create a dramatic effect.

34

pp \longleftarrow *ff*

Song: 《心債》

Structure

- Introduction A1 A2 B A3 Interlude A2 B A3 Coda
- A1, A2, A3 and B, each consists of two 4-bar phrases

Introduction		Bars 1–8
Verse	A1	From “重重心中痴債” to “無限無盡愛在我心底” (Bars 9–16)
	A2	From “悠悠心中痴意” to “只望可補償一切” (Bars 17–24)
Refrain	B	From “明明用盡了努力” to “都等如枉費” (Bars 25–33)
Verse	A3	From “原來今生心債” to “千代千生難估計” (Bars 34–41)
Interlude		Melody same as A1 (Bars 42–49)
Verse	A2	From “悠悠心中痴意” to “只望可補償一切” (Bars 50–57)
Refrain	B	From “明明用盡了努力” to “都等如枉費” (Bars 58–66)
Verse	A3	From “原來今生心債” to “千代千生難估計” (Bars 67–73)
Coda		Melody same as the Introduction and A2 (Bars 73–80)

Rhythm and Tempo

- Metre: $\frac{3}{4}$
- The rhythm is rather simple to create a slow moody song.
- The dotted crotchet often appears on the second beat, shifting the accent to the second beat. (bars 9–10, 17–18, 19–20, 34–35, 36–37, 42–43, 50–51, 52–53, 67–68 and 69–70)

Melody

- Range (Actual pitch):



(Perfect 12th)

- The 8-bar introduction consists of two phrases, basically derived from A2; the 8-bar interlude repeats A1; the 8-bar coda repeats the introduction.
- The first note of the vocal line is also the lowest of the whole piece.
- In A1, A2 and A3, the melody opens with an upward 3rd and then up a 6th, making it the most unique motive of the song.

9

三度 六度

重重心中痴債，

- The motive repeats many times in the song (bars 1, 9, 17, 34, 42, 50, 67, 73) and is further developed by using sequence (bars 17 and 19; 34 and 36; 50 and 52; 67 and 69; 73 and 75).

A2:

17

悠悠心中痴意，源源不絕撫慰，

A3

34

原來今生心債，償還不是一世，

- Strings instrument plays a counter melody in the refrain and enriches the musical content.

Harmony

- The song is in B♭ major, with the refrain modulating to D minor.
- The pivot note for modulation is the note E♮ the raised subdominant of the home key B♭ major.
- The song is mainly harmonized with primary chords, however, secondary dominants and augmented triads are also widely used.
- Enharmonic modulation from B♭ major to D minor is taken place in the refrain.

25

明明用盡了努力，明明事事都不計，

Use of Instruments

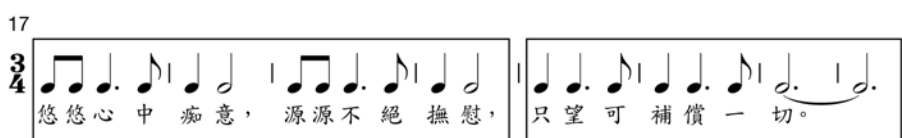
- Use of typical pop instruments, including a band of electronic guitar, electronic plucked strings, acoustic strings, bass guitar and drum set.
- Electronic plucked strings and acoustic strings are important in playing the role of accompaniment to generate the tenderness of the song.

- The first and second phrases of the introduction are played by plucked strings (bars 1–4) and acoustic strings (bars 5–8) respectively.
- Bass drum and snare drum are added on the second phrase of the introduction, stressing the downbeat and third beat respectively, to create a gentle atmosphere.
- In the introduction as well as A1, A2 and A3, broken chords with six quavers in each bar are used as accompaniment.
- Follow closely after A1, drum set is added in A2, preparing for an accelerating excitement of the refrain.
- The refrain is relatively passionate, with strings playing in high register, and the drum set playing a denser pattern. Nevertheless, the rhythms used are in general simple while the speed is steady.
- In the interlude, the first phrase is played by the lower strings (bars 42–45) whereas the second phrase is played by the higher strings (bars 46–49).



Lyrics and Music

- Each phrase consists of four bars and each phrase contains two lines of lyrics. Each line is 2-bar long.
- The song is consistently syllabic, with only one exception “等” in bar 30.
- The phrasing is clear and consistent, yet implies no restriction in the number of words in each phrase.



- The song is in rhyme with the vowel “ai”. Alternate lines are in rhyme.
 A1: “世”(sai3), “底”(dai2)
 A2: “慰”(wai3), “切”(cai3)
 B: “計”(gai3), “費”(fai3)
 A3: “世”(sai3), “世”(sai3)
- The lyrics are in elegantly written literal Chinese.

Song Characteristics

- The tempo of the song is steady.
- Anita MUI makes good use of her low register, resulting in a deeply sentimental song.
- The piece reaches a climax near the end of the refrain.

25
明明用盡了努力，明明事事都不計，

29
為甚麼萬般痴心，都等如枉費？

- Pitch: the song has a wide range of pitch, ranging with an interval of 12th from the opening note D to the highest note A in bar 29. The highest pitch is also placed where the singer sings “為甚麼萬般痴心” (“whatever obsession and efforts”) which alludes well to the most passionate expression of the song.
- Sequence: the melody firstly moves upwards from note A to F in bar 25, then from the same note A to G in bar 27 and finally from note A to an octave higher A in bar 29 to build up the tension.
- Accompaniments: strings instrument plays a counter melody in high register.

Song: 《倆忘煙水裡》

Structure

- Introduction A B1 B2 Interlude B1 B2 Coda
- A, B1 and B2 each consists of two 4-bar phrases.

Introduction		Bars 1–6
Verse	A	From “女兒意” to “心中也留多少醉” (Bars 7–15)
Refrain	B1	From “磊落志” to “風中化成唏噓句” (Bars 16–24)
	B2	From “笑莫笑” to “他朝倆忘煙水裡” (Bars 25–33), mixed voice duet
Interlude		重複 A 段第 11–15 小節旋律 (Bars 34–38)
Refrain	B1	From “磊落志” to “風中化成唏噓句” (Bars 39–47)
	B2	From “笑莫笑” to “他朝倆忘煙水裡” (Bars 48–56)
Coda		Repeat the last line of B2 “往日意” to “他朝倆忘煙水裡”, followed by a 4-bar instrumental melody to the end. (Bars 57–64)

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- The song is moderately slow with a tender style to depict the sentimental lyrics.
- The only change in tempo appears at the end of the song, where the music slows down to the end.
- Featured rhythmic pattern: dotted rhythm followed by a long note forms a rhythmic motif.



- Extension of the above featured rhythmic motif in the 1st phrase of A.

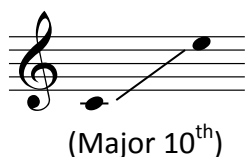


- The 2nd phrase of A is a variant of the 1st phrase, with its start on the second beat at its latter half to create a fresh rhythmic sense.



Melody 旋律

- Range:



- Close relationship of phrases can be found. The first half of the two phrases in A shares the same melody and rhythm. The phrase of B is basically a fourth higher than phrases in A.

7 (男)
A 段首樂句：
女 兒 意， 英 雄 痴， 吐 盡 恩 義 情 深 幾 許。

11 (女)
A 段第二樂句：
塞 外 約， 枕 畔 詩， 心 中 也 留 多 少 醉。

16 (男)
B1 段首樂句：
磊 落 志， 天 地 心， 傾 出 摯 誠 不 會 悔。

- B2 is repeating the melody of B1, with an added female voice singing a duet. In B2, the female voice enters to fill in the long held note of the male voice.
- Melodic contour: melodic lines are arch-shaped, with a tension found in the middle and resolved towards the end. The middle part is thus the focal point of emotion.

Harmony

- The song is in C major, with the refrain modulating temporarily to F major.
- Use of pentatonic scale
- The harmonic progression adopts a question-and-answer format: the opening phrase ends with an imperfect cadence (I-V), whereas the answering phrase concludes with a perfect cadence (V-I).

Use of Instruments

- Instruments in the introduction include chime bells, *pipa*, clarinet, electric guitar, bass guitar and strings.
- Introduction: The song starts with the main motif 0 $\underline{5}$ 3 $\underline{5}$ - | 0 $\underline{6}$ 3 $\underline{6}$ - | (bars 1–2) played by the clarinet and accompanied by chime bells, electric guitar and *pipa*. In bar 3, an uplifting atmosphere is induced by the strings playing a rapid descending melody comprised of seven groups of semi-quavers, but the atmosphere turns ease in bar 5 when the melody slows down with an upward movement.
- Interlude: The melody in A1 from bars 11-15 reappears, with clarinet playing the melodic line as it is in the introduction, but using different accompanying instruments, including clarinet, *pipa*, piano, percussion, electric bass guitar and strings.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is 2-bar long.
- Usually, each line consists of either 6 words (2 groups of 3 words) or 7 words. All the 7-word lines end with a long note and are mostly in rhyme.
- The whole song is in rhyme, with main vowel “eo” and foot “i”:
A1: “許”(heoi2), “醉”(zeoi3)
B1: “句”(geoi3)
B2: “去”(heoi3), “裡”(leoi5)
- The only exception can be found in the 1st phrase of B1: “悔” has the vowel “u” instead of “eo”. However, “悔” is considered in rhyme because it has “i” as its foot. In addition, its 3rd tone is identical to “醉” of the preceding line and “句” and “去” of the following lines.
- Special uses of phonetics, e.g. in “獻盡愛，竟是哀” the word “love” (“愛”，oi1) and “lament” (“哀”，oi3) both have the same consonant and vowel but different tone only, resulting in a great contrast in meaning.
- The song is syllabic, except in the female counter-melody in B2 with one word setting against two to three notes (“忍” in “凝悲忍” sets against two notes while “可” in “無可奈” sets against three notes).
- Melody repeats with glissando added to emphasise the lyrics.



- The lyrics express the united, perpetual love between the male and female characters.

Song Characteristics

- The song starts tenderly while ends passionately.
- The musical materials found in the song are simple, adopting many various devices of repetition.
- The music is entirely pentatonic except the introduction.
- The song employs rounds and mixed-voice duets.
- Section A appears only once in the beginning of the song.
- The piece reaches a climax in the refrain at a heightened register, forming a polyphonic texture by the mixed-voice duet.
- The melodies and rhythm of the two voices are independent with each other, yet the long notes set against the active rhythm in a complimentary manner.
- The intertwined melodies reflect the singers' complicated mental state, facing an option for either love or righteousness as well as depicting a pain of separation of lovers. The melodies of the duet are simple but effectively create a great tension in the song. The music ends with the male and female singers singing “倆忘煙水裡” together to highlight the theme and the title of the song.

Song: 《啼笑因緣》

Structure

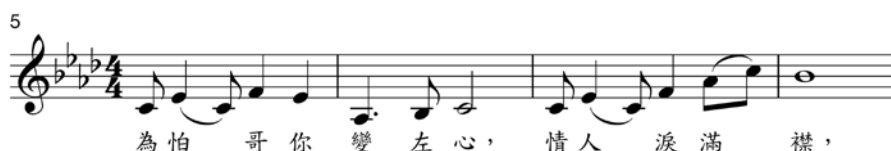
- Introduction A1 A2 B A3 Coda
- The song is written in strophic form.
- A1, A2, A3 and B, each consists of two 4-bar phrases.

Introduction		Bars 1–4
Verse	A1	From “為怕哥你變左心” to “離合一切亦有緣份” (Bars 5–12)
	A2	From “願與哥你倆相親” to “難望偕老恩消愛泯” (Bars 13–20)
Refrain	B	From “藕絲已斷” to “幾許所願稱心” (Bars 21–28)
Verse	A3	From “莫嘆失意百感生” to “緣份天賜不必怨憤” (Bars 29–36)
Coda		Repeat last phrase “赤絲千里早已繫足裡” to “緣份天賜不必怨憤”, followed by two bars of instrumental coda (Bars 37–41)

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- Use of syncopation throughout the song, for example, the first phrase in A1.

5



為怕哥你變左心，情人淚滿襟，

- Use of different rhythmic patterns, making the refrain a good contrast to the verse.

21

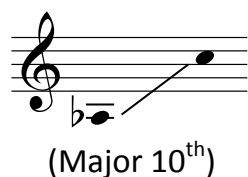


藕絲已斷，玉鏡有裂痕，

- Tempo remains steady throughout; the only tempo change appears at the end when the music slows down to anticipate the coda.

Melody

- Range:



(Major 10th)

- This song adopts *chengdifa* (承遞法, so-called *kou* (扣) among Chinese folks, i.e. the last note or group of notes of a phrase is repeated as the first note or group of notes in the next phrase). The use of a common note or group of notes to connect successive phrases can help strengthen the bond between phrases and create a sense of interconnectivity.

7

情人淚滿襟，愛因早種偏葬

22

玉鏡有裂痕，恩愛頓成怨恨。

- Connect A2 and B with an octave leap to create contrast and heighten the emotion.

19

難望偕老恩消愛泯。藕絲已斷，

- Connect the first and second phrases in B with yet another octave leap again to reach an even higher register to express a passionate emotion, forming the climax.

23

恩愛頓成怨恨。生則相聚，

- The first and second lines of lyrics in A1 begin with the same melodic fragment, producing a simple but effective variation. The music moves from a comparatively calm mood towards a higher register in the end of the second line, suggesting a wavier emotion.

5

為怕哥你變左心，情人淚滿襟，

- Use of sequence in B

21

藕絲已斷，玉鏡有裂痕，

25

生 則 相 聚， 死 也 化 蝶，

Harmony

- The song is in A major.
- Use of secondary dominant (V/V –V) at cadence to create a sense of E major at the end of the refrain.
- Chords used are mostly primary chords.

Use of Instruments

- Introduction: bars 1–2 are accompanied by guitar, followed by *erhu* playing a varied melody adopted from the opening phrase in the verse. In bars 3–4, strings instrument and several percussions are added while the varied melody is played by piano and *liuqin*.
- Accompanying instruments include an array of Western and Chinese instruments. Chinese instruments used are woodblocks, *erhu* and *yueqin*. Western instruments used are drum set, strings, celesta, piano, guitar and bass guitar.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is 2-bar long, consisting of five to nine words.
- The song is mostly syllabic, occasionally setting words against two notes, including:

A1: “怕”, “人” and “滿” in “為怕哥你變左心，情人淚滿襟”;

B: “相” and “化” in “生則相聚，死也化蝶”.

- The song is in rhyme with vowel “a”; the first, second and fourth lines of each section are in rhyme.

A1: “心”(sam1), “襟”(kam1), “份”(fan6)

A2: “親”(can1), “心”(sam1), “泯”(man5)

B: “痕”(han4), “恨”(han6), “心”(sam1)

A3: “生”(sang1), “心”(sam1), “憤”(fan5)

Song Characteristics

- The song has a neat layout with regular phrases.
- The song has a strong Chinese music flavour with the use of pentatonic melodies and traditional Chinese instruments like *guzheng* and *erhu*.
- The singer sings with Western pop style yet mixing it with a folklore style. Words are not carefully articulated yet are in a way to match the naturalness and sentiments of the song.
- The piece reaches a climax at the refrain.
- Make use of an octave leap to connect A2 and B to create a contrast and heighten the emotion.
- Adopting different rhythmic patterns like ♩. ♪♪♪♪ and ♪♪♪♪. ♩ placing the melody in a higher register make the refrain strongly contrast with the verse. This also facilitates the emotion climax and creates tension of lyrics within.

Song: 《焚心以火》

Structure

- Introduction A1 A2 B A3 Interlude A2 B A3 Coda
- A1, A2, A3, and B, each consists of two 4-bar phrases.

Introduction		Bars 1–7 小節
Verse	A1	From “焚身以火” to “頌唱真愛勁歌” (Bars 8–15)
	A2	From “人不顧身” to “活我真摯愛的歌” (Bars 16–21)
Refrain	B	From “情濃寫我詩” to “同享福禍” (Bars 24–31)
Verse	A3	From “焚心以火” to “承擔一切結果” (Bars 32–39)
Interlude		Bars 40–47 小節
Verse	A2	From “人不顧身” to “活我真摯愛的歌” (Bars 48–55)
Refrain	B	From “情濃寫我詩” to “同享福禍” (Bars 56–63)
Verse	A3	From “焚心以火” to “承擔一切結果” (Bars 64–71)
Coda		Bars 72–79 (melody same as interlude)

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- Medium and steady tempo throughout the song.
- Use of regular rhythms, except occasional syncopation within first and second phrases in B (bars 26–29, 58–61) when the lyrics start on a weak beat.

26

讓千生千世都知我心，

28

萬載千秋也知你心，

Melody

- Range:

(Perfect 11th)

- A1, A2 and A3 share the same melody.
- The melodies of both verse and refrain begin with a leap. An even bigger octave leap can be spotted in refrain:



- The first and second phrases of the refrain are sequence:



- An ostinato (3̣7̣1̣6̣) played by the synthesizer goes through the introduction, verse, interlude and coda and transposes up a fourth (6̣3̣4̣2̣) every time in the middle of A (bars 13–14, 21–22, 37–38, 53–54 & 69–70).

Harmony

- Melody and harmony are heavily modal, different from the usual diatonicism.
- The music is mainly written in Dorian Mode on A:



- A1, A2 and A3 share the same melody with two 4-bar phrases in each section. The antecedent ends with an imperfect cadence, while the consequent ends with a perfect cadence.
- The melody of the refrain ends with an imperfect cadence.

Use of Instruments

- The piano basically plays the role of accompaniment, though, takes up occasionally more prominent melodies when the vocal line is held with long notes (bars 9, 11, 15, 17 & 25).
- Timpani start playing a rhythmic ostinato from the third bar of the introduction till the end, creating an oppressive atmosphere.
- The synthesizer dominates the melodies in the introduction, interlude and coda. Female voice as imitated by the synthesizer creates a mysterious and gloomy atmosphere.

- The accompanying instruments in the interlude include synthesizer, timpani and piano.
- The refrain has a rich texture with the synthesizer playing a prominent line.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is 2-bar long.
- The song is mostly syllabic, occasionally setting words against two notes, including:

11 我，

15 勁 歌。

30 福 禍。

- The lyrics are highly repetitive. In the story, the female protagonist burnt herself to death because of forbidden love. The word “fire” (火) repeats seven times in the song while in bars 9, 33 and 65, the word “fire” is sung with portamento.
- The third line in A1 and A3 as well as the second and third lines in B end with the word “heart” (心).
- The song is in rhyme with vowel “o”. Lines 1, 2 and 4 of A1 and A3, lines 2 and 4 of A2 and line 4 of B are rhymed:
A1: “火”(fo2), “我”(ngo5), “歌”(go1)
A2: “火”(fo2), “歌”(go1)
B: “禍”(wo6)
A3: “火”(fo2), “果”(gwo2)

Song Characteristics

- Although the rhythm is steady, the singer frequently varies the tempo with rubato.
- The tone colour is featured by the use of synthesizer together with timpani which articulate the rhythm.
- In the last line of the verse “活我真摯愛的歌”, the electric guitar plays a rapid phrase $\underline{0\dot{6}\dot{7}} \underline{1\dot{6}\dot{7}1\sharp 1}$ to link up with the verse and the refrain.
- The piece reaches a climax at the refrain.
- In the refrain, the voice reaches a high register where syncopation is added. The texture is relatively rich and the rhythm of drum set and piano become active.

Song: 《獅子山下》

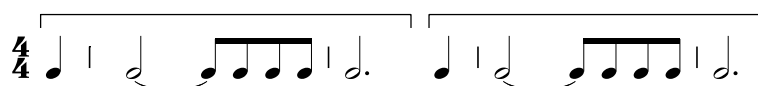
Structure

- Introduction A1 A2 B A3 Interlude B A3 Coda
- A1, A2, A3 and B, each consists of two 4-bar phrases.

Introduction		Bars 1–9
Verse	A1	From “人生中有歡喜” to “總算是歡笑多於唏噓” (Bars 10–17)
	A2	From “人生不免崎嶇” to “拋棄區分求共對” (Bars 18–25)
Refrain	B	From “放開彼此心中矛盾” to “無畏更無懼” (Bars 26–33)
Verse	A3	From “同處海角天邊” to “不朽香江名句” (Bars 34–41)
Interlude		Bars 42–49 (repeat melody of A1)
Refrain	B	From “放開彼此心中矛盾” to “無畏更無懼”(Bars 50–57)
Verse	A3	From “同處海角天邊” to “不朽香江名句”(Bars 58–65)
Coda		Bars 66–71 (repeat second phrase of introduction)

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- Use of simple rhythmic elements, such as regular rhythmic patterns which are made up of crotchets and quavers.
- Drum set features backbeat, emphasising the second and fourth beats in the refrain (bars 26–33 and 50–57).
- Repeat the following rhythm in the first phrase of A1, creating neat simple phrases.



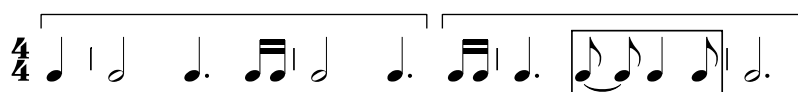
- The second phrase of A1 varies slightly with further elaboration on triplets and dotted rhythms:



- A slightly changed and syncopated rhythms in A2 and A3::



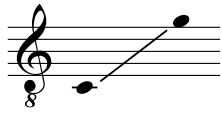
- Use of some more varied rhythms, such as semiquavers and syncopations, in the refrain (bars 30-33):



- The tempo and rhythm is steady throughout. There is no change in tempo till slowing down towards the end of the song.

Melody

- Range:



(Perfect 12th)

- The second phrase of the introduction is derived from the first phrase.
- First phrase in each of A1 and A2 adopts sequence:

9

人 生 中 有 歡 喜 ， 難 免 亦 常 有 淚 ，

17

人 生 不 免 崎 嶇 ， 難 免 絕 無 掛

- Melody usually begins with a leap and proceeds with narrower intervals like seconds and thirds (e.g. bar 30 from the refrain).

30

舟 人 誓 相 隨 ，

- A2 and A3 basically repeat the melody from A1 except the cadence; A1 ends with an imperfect cadence while A2 and A3 end with a perfect cadence where the melody goes back to its tonic note F.

Ending phrase of A1:

15

總 算 是 歡 笑 多 於 唏 噓 。

Ending phrase of A2:

23

拋 棄 區 分 求 共 對 。

Harmony

- The verse is in F major; a temporary change of key in refrain.
- The first chord of the second phrase in the refrain starts with a F major tonic triad added with a lowered seventh (i.e. the dominant seventh (V₇) of B \flat minor). The harmonic progression continues and moves to B \flat minor chord which is followed by an E \flat chord (i.e. dominant seventh of A \flat major) to suggest a tonality of A \flat major (A \flat : V₇/ ii- ii-V₇). A harmonic sequence (iii₇-vi) then follows. The harmonic sequence is, however, interrupted when D \flat major chord (i.e. IV of A \flat major) moves to C₇ chord (i.e. V₇ of F major) as to prepare for the return of the original F major key of the verse.

29 F⁷ B \flat m E \flat ⁷ C \flat m⁷ Fm D \flat C⁷

同 舟 人 誓 相 隨， 無 畏 更 無 懼。

Ab: V⁷/ii ii V⁷ iii⁷ vi IV F: V⁷

Use of Instruments

- Accompanying instruments include piano, violin, oboe, horn, cello, drum set, guitar and bass guitar. These instruments sometimes play countermelodies to fill the long held notes of the main melody, for example the oboe in A2; the horn and violin in refrain; the cello and piano in A3.
- The drum set strikes louder in the refrain. Other than melodic instruments like piano and horn, strings and other brass instruments are added to enrich the texture. This forms the climax of the song.

Characteristics of the Introduction

- Bars 1–4 feature a piano solo with added strings instrument and cymbal roll at the end of bar 4.
- Bars 4–8 feature a violin leading melody with the support of horn.
- In bars 8–9 oboe joins in.

Characteristics of the Interlude

- Bars 42–49 feature a horn main melody, accompanied by drum set. The long held notes are accompanied by oboe countermelody (bars 43–45).
- Bars 46–49 feature the main melody which is played by a violin and accompanied by drum set, horn, cello and piano.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line is two-bar long.
- The song is mostly syllabic, occasionally setting words against two notes, such as :
B: “誓” in “誓相隨”;
B: “無” in “無畏”;
B: “無” in “無懼”; and
A2: “名” in “名句”.
- The song is in rhyme with vowel “eo” and foot “i”. Alternate lines are in rhyme in both verse and refrain:
A1: “淚”(leoi6) and “噓”(heoi1)
A2: “慮”(leoi6) and “對”(deoi3)
B: “追”(zeoi1) and “懼”(geoi6)
A3: “峇”(keoi1) and “句”(geoi3)
- The singer embellishes the words with appoggiaturas and portamentos, including:
A1: “唏” in “唏噓”;
A3: “處” in “同處”;
A3: “手” in “攜手”;
A3: “寫” in “寫下那”; and
A3: “那” in “寫下那”.

Song Characteristics

- The piece reaches a climax at the second phrase of the refrain, with lyrics “同舟人誓相隨，無畏更無懼。”
- Strings and brass instruments are added on the main melody which is played by horn and piano to thicken the texture and build a climax;
- The vocal part as well as the accompanying instruments perform louder to boost the atmosphere;
- In bars 30–33, the key moves from F major to a series of short transpositions, creating sensational changes in tonality.
- New rhythms are introduced, including dotted rhythms, semiquavers and syncopations.

Song: 《當年情》

Structure

- Introduction A1 A2 B1 B2 Interlude A2 B1 B2 Coda
- A1, A2, A3, B1 and B2 each consists of two 4-bar phrases.

Introduction		Bars 1–8
Verse	A1	From “輕輕笑聲在為我送溫暖” to “終於走到明媚晴天” (Bars 9–16)
	A2	From “聲聲歡呼躍起像紅日發放金箭” to “終於青天優美為你獻” (Bars 16–24)
Refrain	B1	From “擁着你” to “此刻是添上新鮮” (Bars 25–33)
	B2	From “一望你” to “再度添上新鮮” (Bars 35–43)
Interlude		Bars 44–52
Verse	A2	From “歡呼躍起像紅日發放金箭” to “終於青天優美為你獻” (Bars 53–60)
Refrain	B1	From “擁着你” to “此刻是添上新鮮” (Bars 61–69)
	B2	From “一望你” to “再度添上新鮮” (Bars 71–79)
Coda		Bars 79–82

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- Frequent use of semiquavers at upbeat in the verse and refrain becomes one of the main characteristic of the song.

9
輕輕笑聲，在為我送溫暖，你為我注入快樂強電。

25
擁着你，當初溫馨再湧現，

- All phrases start with downbeats except the first phrase in A2 in which the phrase starts on the latter half of third beat, creating a breakthrough in rhythmic pattern:

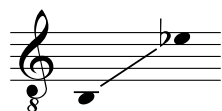
16
天。聲聲歡呼躍起，像紅日發放金箭，

- In B1 and B2, drum set features backbeat, emphasising the second and fourth beats of simple quadruple time.

- The tempo is steady throughout with a gradual slowing down when the singer sings “添上新鮮”

Melody

- Range:

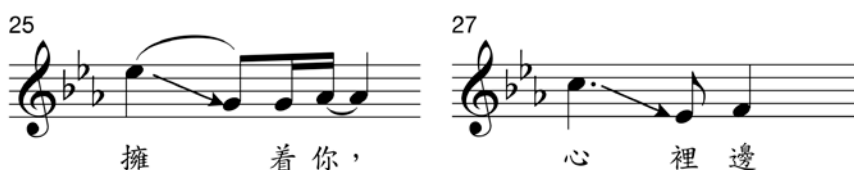


(Diminished 11th)

- The melody in the verse is mainly stepwise or moves in thirds, placing emphasis on recurring triadic chord notes:



- The refrain consists of two phrases. Both begin in high register, followed by a downward leap of 6th and subsequently up a 2nd.



Harmony

- The song is in E♭ major and its relative minor C minor. The parallel use of keys makes this song colourful.
- Both the introduction and the first phrase of the verse start with E♭ major. The second phrase followed is, however, in C minor and lastly ends in E♭ major. This parallel use of major and minor enhances a wavy emotion and enriches the harmony.

Use of Instruments

- Use of standard popular music instruments: keyboard (electronic keyboard and synthesizer), guitar, vocal backings, bass guitar, and drum set, with added harmonica and high-registered strings instrument to play the countermelodies and melodies in the introduction, interlude and coda.
- Harmonica commonly used in blues adds sentiments to the music.

- The main melodies of the introduction, interlude and coda are played by harmonica and strings instrument. The music played by harmonica is comparatively quieter without drum set and guitar.
- Entry of songs in the introduction slightly pushes forward the emotion while the music retains calmness when arriving A1. Except in A1, the vocal line (verse and refrain) is always accompanied by bass guitar and drum set.

Lyrics and Music

- Each phrase consists of four bars, and each phrase contains two lines of lyrics. Each line is 2-bar long.
- The song is mostly syllabic, occasionally setting words against two notes (A1 and A2), including:

Three musical staves in 4/4 time, key of B-flat major. The first staff (measure 9) shows the melody for '在 為 我'. The second staff (measure 14) shows the melody for '終 於'. The third staff (measure 15) shows the melody for '明 媚'.

- In the above two examples, the words “在為” (zoi6 wai6) and “終於” (zung1 jyu1) are of the same tone, and therefore the tones of the words fit well with the music. However, the third example “明媚” (ming4 mei6) is having a rising tone in pronunciation, making it hard to fit in with the melody.
- Set the first word of the refrain against two notes, providing a sharp contrast with the largely syllabic verse:

Two musical staves in 4/4 time, key of B-flat major. The first staff (measure 25) shows the melody for '擁 着 你'. The second staff (measure 29) shows the melody for '今 日 我'.

- Lyrics are always repeated, for example the opening and second phrases in A1, “輕輕笑聲” and “輕輕說聲” respectively; second phrase in A2 “輕輕叫聲”. In addition, the second phrases of B1 and B2 are almost the same.
- The song is in rhyme with vowel “i” and foot “n”. Alternate lines are in rhyme in A1, while the first, second and fourth line are in rhyme in A2 and A3:
A1: “電”(din6), “天”(tin1)
A2 & A3: “箭”(zin3), “現”(jin6), “獻”(hin3)
- Every line is in rhyme in the refrain:
B1: “現”(jin6), “邊”(bin1), “染”(jim5), “肩”(gin1), “鮮”(sin1)
B2: “電”(din6), “變”(bin3), “肩”(gin1), “鮮”(sin1)

Song Characteristics

- The introduction, interlude and coda are in the mood of bitterness. The verse and refrain express tenderness and passion respectively.
- The intriguing use of the related keys of E♭ Major and C Major, enriching the music itself.
- The piece reaches a climax in the refrain.
- The first note of refrain (E♭) is the highest note in the song. It is also the strongest in dynamics, resulting in a passionate emotion.
- To create a strong link to the refrain, the band plays gradually louder from the preceding bar of the refrain, whereas the strings instrument plays groups of semiquavers from a lower register towards a higher register.
- The rhythm of the accompaniment played by drum set and bass guitar is added with a lot of semiquavers in the latter half of the beat, creating a dazzling sense of rhythm.
- Supporting vocal line is added to intensify the atmosphere. The bass guitar occasionally slaps the strings to create a percussive sound when the string hits the fret, enhancing the rhythmic sense of the music. Drum set player changes from snare drum rim shot in the verse to normal shots of snare drum in the refrain, utilising the different tone colour as well as creating a dynamics change from soft to loud. The use of snare drum is a common device applied in pop music and ballads to create contrast between the verse and the refrain.

Song: 《摘星》

Structure

- Introduction A1 A2 B1 B2 Interlude A3 B1 B3 Coda
- A1, A2, A3, B1, B2 and B3 each consists of two 4-bar phrases.

Introduction		Bars 1–9
Verse	A1	From “日出光滿天” to “找不到光輝明天” (Bars 10–17)
	A2	From “但店主把我牽” to “抬頭道” (Bars 18–25)
Refrain	B1	From “我要踏上路途” to “面容滿是塵土” (Bars 26–33)
	B2	From “提步再去踏上路途” to “我定能摘到” (Bars 34–41)
Interlude		Bars 42–50
Verse	A3	From “日出耀長路” to “悠長路” (Bars 51–58)
Refrain	B1	From “我要踏上路途” to “面容滿是塵土” (Bars 59–66)
	B3	From “人疲倦” to “我定能摘到” (Bars 67–75)
Coda		Bars 75–82

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- The song is mainly in a moderate speed with steady tempo and rhythm. When entering B3 at “人疲倦”, the music slows down to prepare for a climax.
- The rhythmic patterns of the 1st phrase of refrain are formed mainly by quavers, suggesting a propellant rhythmic sense.
- Use of syncopation in the words “能摘” in “我定能摘到” to emphasise an expression of determination.

Melody

- Range:



(Augmented 9th)

- The first and second halves of the 1st phrase in A1 adapts the technique of *hetou huanwei* (合頭換尾). They both begin with the same melodic fragment but proceeds differently.



- The first two bars of B1 is a melodic repetition.

26

我要踏上路途， 我要為我自豪，

- Bar 28 is a melodic sequence of bar 27.

27

我要為我自豪， 我要摘星不做俘虜。

- Sequence is used in the 2nd phrase of B1, with a slight variation at the end of the phrase.

29

不怕踏千山，亦無介意，面容滿是塵土。

- Sequence is used in the 1st phrase of the interlude.

42

Harmony

- The song modulates from the E \flat major to E major, creating a heightened atmosphere.
- A coherent harmony is attained mainly through a downward stepwise harmonic progression of the bass line.
- The bass line in A1 moves at a semitone downward.

- The downward movement of the bass line in A2 reappears and further extends to reach the note low G.

- The first phrase of interlude adopts minor triads in its tonic minor to change the tone colour:

42 Abm Ebmaj7/G Fm7b5 Eb

iv I₅ ii⁷ I

- Only chord I (E) & iv (Am) are used in coda. These two chords appear alternatively with a sustaining pedal point of the note E.

Use of Instruments

- Apart from common pop instruments like drum set, guitar and bass guitar, orchestral instruments and piano are also used.
- An emphasis on orchestral instruments while avoiding the use of drum set rhythm and sound of electric guitar.
- The music ends with a recall of the timpani from the opening to increase the tension.
- In the introduction, the strings instrument starts with an upward running passage and is followed by the main melody. Then the drum set and horn join in to create a spirited and intense atmosphere.
- The horn plays the main melody in the interlude with the piano accompaniment (bars 42–45). The strings enter and replace the horn. The drum set is added to enhance the rhythmic sense, with a highlight of the horn (bars 46–50).
- The frequent recall of horn makes it stand out from the others.
- Use of vocal backings in the introduction, interlude and coda to create a variety in orchestration and atmosphere.

Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics. Each line of lyrics is 2-bar long.
- The song is mostly syllabic, occasionally setting words against two notes in the verse, including:
 “A1: “日”, “光” and “滿” in “日出光滿天”; and
 A1: “路” and “旅” in “路邊有一間旅店”.
- The refrain is entirely syllabic.
- The song is in rhyme with two vowels. Except the 1st line of 2nd phrase in A1 (“黑” in “名後悔店中只有漆黑”), the entire section is rhyme with vowel “i” and foot “n” or “m”:

A1: “天”(tin1), “店”(dim3)

A2: “牽”(hin1), “店”(dim3), “遷”(cin1), “肩”(gin1)

- The link between verse and refrain is created by ending with the word “道”(dou6).
- The refrain is partially in rhyme with vowel “ou”, with some exceptions in B1:
B1: “道”(dou6), “途”(tou4), “豪”(hou4), “虜”(lou5), “土”(tou2)
B2: “步”(bou6), “高”(gou1), “到”(dou3)
- A3 is in rhyme with the refrain with the vowel “ou”:
A3: “路”(lou6), “到”(dou3) and “步”(bou6)
- Word painting is used:
In “...漆黑，找不到光輝明天”，the melody moves downward in sequence;
In “抬頭道”，the melody moves upwards; in “悠長路” the words “長” and “路” are placed on long notes; and
In “星遠望似高卻未算高”，the melody travels upwards in sequence, and the word “高” is placed on the highest note of the phrase.

Song Characteristics

- The singer has a loud and resonant voice with clear diction.
- The text fits well with the music. For example “我要踏上路途，我要為我自豪” in the refrain, the music moves upwards to a higher register with quavers to create a sense of drive. In addition, “星遠望似高卻未算高” the word “高” is set as the highest note of the song.
- The piece reaches a climax in bars 67–82, with melody transposing from E♭ major to E major in a celebrated atmosphere.
- In bars 67–68 with the lyrics “人疲倦”，the music slightly slows down to prepare for the climax.
- The coda repeats the line “星遠望似高卻未算高”， while in “我定能摘到” every note is twice longer than the original duration to accentuate the theme of the song.

Song: 《難為正邪定分界》

Structure

- Introduction A1 A2 B A3 Interlude B A3 Coda
- A1, A2, A3 and B, each consists of two 4-bar phrases.

Introduction		Bars 1–4
Verse	A1	From “對抗命運但我永不怕捱” to “描劃世上百千態” (Bars 5–12)
	A2	From “控制命運任我巧安排” to “榮辱愛恨任分派” (Bars 13–20)
Refrain	B	From “努力未願平賣” to “彼此也在捱” (Bars 21–28)
Verse	A3	From “世界腐敗犯法哪需領牌” to “難為正邪定分界” (Bars 29–36)
Interlude		Bars 37–40
Refrain	B	From “努力未願平賣” to “彼此也在捱” (Bars 41–48)
Verse	A3	From “世界腐敗犯法哪需領牌” to “難為正邪定分界” (Bars 49–56)
Coda		Bars 57–60

Rhythm and Tempo

- Metre: $\frac{4}{4}$
- Rhythm is steady throughout. The song is in moderate tempo, gradually slowing down when entering the refrain and in the coda.
- Use of simple rhythm, e.g. crotchets and quavers forming a neat rhythmic pattern.



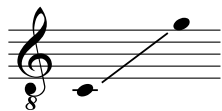
- The 2nd phrase in A1, with added syncopation, is a variant of the 1st phrase.



- Refrain is a duet, like a dialogue between the two singers, in which the musical phrases are written in a question-and-answer structure.
- Use of quick rhythmic pattern of semi-quavers to create a lively atmosphere.

Melody

- Range:



(Perfect 12th)

- The use of *hetou huanwei* (合頭換尾) in the 1st phrase of A. The same melodic fragment is adopted in the beginning of the 1st and 2nd halves, yet the melody goes up towards the end, and ends on an octave higher note.

The 1st half:



The 2nd half:



- Use of sequence in the 2nd phrases of A.



The interlude concludes with the same final melody of A, enhancing the continuity of music.



Harmony

- The song is in B \flat major.
- The introduction repeats simply I–IV–V₇.
- The bass moves stepwise downward, for example B \flat –A–G–F used in the introduction and verse:



- Use of Circle of Fifths in the bass line of the refrain.

20

Am (葉) Dm Gm Cm (麥) F7 Bb Eb (葉)

努力未願平賣，人性我沒法賤賣，今天死結應難解，努力興建，

- In the latter half of bar 25, the iv chord of B \flat minor is borrowed to replace IV chord of the original B \flat major (i.e. E \flat m replaces E \flat).
- The refrain ends in an imperfect cadence to prepare for the return of the verse.

Use of Instruments

- The song uses only a few instruments as accompaniment and avoids using drum set or orchestral sound. Such a small-scale arrangement matches well with a sketch of stories of ordinary people in the drama series.
- Introduction: oboe plays the melody, accompanied by piano and guitar.
- A1: Guitar plays in continuity of the broken chords.
- Refrain: strings instrument plays counter melody as background, while the hi-hat is used to enhance the rhythmic sense.
- A3: the oboe reappears to play a counter melody.
- Interlude: strings and woodwind instruments play the melody.
- Coda: strings instrument and oboe play the ending melody.

Lyrics and Music

- Each phrase consists of four bars and each phrase contains two lines of lyrics. Each line is 2-bar long
- The song is mostly syllabic, occasionally setting words set against two notes, including:
 - A1: “刃” in “難題迎刃解”
 - A2: “安” in “任我巧安排”
- Except the word “恨”(han6) in A1, the song is in rhyme with vowel of “aai”:
 - A1: “捱”(ngaai4), “解”(gaai2), “態”(taai3)
 - A2: “排”(paai4), “解”(gaai2), “壞”(waai6), “派”(paai3)
 - B: “賣”(maai6), “解”(gaai2), “壞”(waai6), “捱”(ngaai4)
 - A3: “敗”(baai6), “牌”(paai4), “街”(gaai1), “大”(daai6), “界”(gaai3)

Song Characteristics

- The two distinctive characters, human and devil, are depicted by the mixture of popular and artistic singing, and the two-pole living attitudes. The struggles between good and evil are emphasised when the singers are engaged in a duet in A3.
- The piece reaches a climax in the refrain (bars 21–28).
- Melody: The melody gradually moves upward and finally arrives at the highest pitched note.



- Instrumentation: In the climax, the strings instruments enter right after the end of each line to fill in the long-held notes or rests between phrases. It creates a sharp contrast with the steady regular broken chords of guitar in the verse.

(弦樂)

(葉) (麥)

努力未願平賣， 人性我沒法賤賣， 今天死結應難解，

The image shows two musical staves. The top staff is for a string instrument (弦樂), showing a rhythmic accompaniment of eighth notes. The bottom staff is the vocal melody from the previous image, with the lyrics written below it. The lyrics are: 努力未願平賣， 人性我沒法賤賣， 今天死結應難解，

- Texture: The two singers sing musical phrases solo alternatively in A1 and A2. In the refrain, they sing alternate lines and end the last line in unison, resulting in a change of texture.
- Lyrics: “彼此也在捱” points out the core of the song - hard to draw a line separating good and evil. Approaching this line, there is a one-beat rest serving as a break or sigh for both antagonists.