

**JAY CHOU'S ZHONGGUO FENG:
SONGS AND IDENTITY**

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KUALA LUMPUR**

2018

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**DESSERTATION SUBMITTED IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF PERFORMING ARTS (MUSIC)**

**CULTURE CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2018

UNIVERSITY OF MALAYA
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ABSTRACT

This study focused on analyzing *Zhongguo Feng* (China wind, 中国风) songs and identity of Jay Chou's representative work from 2000-2016. Past scholars examined into *Zhongguo Feng* with labels such as “chinked-out” and “China wind”, however, there is a lack of detailed musical analysis in their work. Therefore, this research attempts to fill in the gap in the study of this area. The objectives of this study are to investigate in what way Jay Chou employed *Zhongguo Feng* characteristics in his songs, and to analyze music elements representing *Zhongguo Feng* and its identity. This study is based on a qualitative research theoretical framework and methods include literature review, transcription, score analysis, lyrics analysis, listening analysis, video analysis and virtual fieldwork. The selected songs *Chrysanthemums Terrace* (菊花台) and *Faraway* (千里之外) were analysed. The outcome includes a discussion of musical hybridity and the revival of Chinese tradition in C-pop since the *shidaiqu* (时代曲) in the 1940s.

JAY CHOU'S ZHONGGUO FENG: SONGS AND IDENTITY

ABSTRAK

Kajian ini adalah mengenai fenomena Zhongguo feng atau Angin China (中国风) di industry lagu popular Cina dan memberi focus terhadap artist Jay Chou dan lagu yang dipilih. Lagu yang dipilih untuk analisa kajian ini daripada Jay Chou (atau Zhou Jielun) ialah dari tahun 2000-2016. Penyelidik yang lepas yang kaji tentang Zhongguo feng memberi label 'chinked-out' dan 'China Wind' memberi ilmu terhadap bidang kajian ini, tetapi, tidak merangkumi analisa lagu dalam literature. Maka, kajian ini adalah untuk menutup jurang dalam literature. Objektif kajian ini ialah menyiasat bagaimana Jay Chou menggunakan cara Zhongguo feng dalam lagu dan identitinya, dan menganalisis muzik yang menunjukkan Zhongguo feng. Kajian ini menggunakan rangka teori kualitatif dan metodologi meliputi kajian literature, analisis skor, lirik, pendengaran, dan video. Lagu yang dipilih ialah *Chrysanthemums Terrace* (菊花台) dan *Faraway* (千里之外). Kajian juga meliputi analisis lirik yang ada unsur puisi, melodi, harmoni, orkestrasi dan tekstur. Selain ini, hibriditi muzik yang membawa kebangkitan semula muzik tradisional Cina dan persamaan dengan lagu *Shidaiqu* tahun 1940s juga dibincangkan.

ACKNOWLEDGEMENTS

The study of the research is done under the guidance of Assoc. Prof. Dr. Loo Fung Ying. Without her generous help and guidance I could not have achieved the understanding and comprehension of this academic work, in which as a matter of fact, I am not familiar with. Still, with great efforts and hard work, I managed to finish and come out with plausible conclusion. As a composer, I had ventured into a new path – research and academic writing.

I also like to thank my examiners whose input helped me to make amendment to my thesis for further improvement.

Lastly, I also would love to take the chance to thank my dear friends, whose knowledge and understanding in the field inspired me a lot in the working process, their great personalities and words of wisdom will be my personal source of inspiration forever.

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CHAPTER ONE INTRODUCTION

1.1 Introduction

Jay Chou (周杰伦; Zhou Jielun) is one of the leading C-pop artists in the Asian region and achieves a worldwide recognition as a C-pop singer and composer from Taipei. This study investigates *Zhongguo Feng* focusing on his songs and music style. In the scholarship of cultural study, *Zhongguo Feng* is translated as China wind, and in terms of popular songs it features a character that is Chinese (Chow & De Kloet, 2013), and to be exact, a musical output that features a sino-western hybridity, where Chapter 4 in this dissertation will provide its argument. An in-depth analysis focusing on how Chinese traditional elements combine with western influence was outlined and discussed. Chapter one reveals the research aims, a brief history of Chinese pop music and its development since the 20s, including problem statement, conceptual framework, justification of research, and the structure of the dissertation.

1.2 Background to the Study

In this section, background information concerning the subject involved in the study as Jay Chou and his *Zhongguo Feng* music style should be introduced as the groundwork for the further discussion in the chapters later. Jay Chou is today a star recognized not only in the Chinese community but also around the world with his fame dominating the C-pop music scene, entertainment programme, including movies produced in the West such as *Green Hornet* and *Now You See Me 2*. The artist was born and brought up from an ordinary family in Taipei. When he was three years old, his

parent discovered his talents in music and spent their savings to buy a piano, which opened the door for him in taking music as a career. Although Jay Chou was known to be quiet and introverted, still, he was keen on R&B and hip-pop music style and managed to live in the limelight of the music industry. The strong support from his family may be an important factor in his music career and success.

In the early 21st century, Jay Chou appeared in the music field of Chinese communities worldwide with his debut album *JAY* breaking a record of 300 thousand sales volume in the year. The time Jay Chou's name was famous all through the whole country for his different music style and became a shining star in Chinese community entertainment: a gust of *China wind* (中国风, *Zhongguo Feng*) rises to its popularity that dominated Mainland China, Taiwan, Hong Kong, Singapore, Malaysia, and many other regions. Through constant and diligent work in music creation where popularity survives for a decade, Jay Chou developed his own music style and formed his specific Chou's music, *Zhongguo Feng*, and became a representative musician in C-pop field worldwide (Zhao, 2007).

Jay Chou's music may reflect the stronger identity of Chinese elements such as in the once popular *shidaiqu* of the 1940s (see Chapter 4 for further discussion). Started from 1920s, Chinese pop music (C-pop), through 60 years development, reveals a new era in popular music development with the policy of 'reform and open' (改革开放) and 'emancipating the mind' (解放思想) since 1980s (Xia, 2013). Since the transformation of ideology and social development, the manifestation of popular music tended to be

more and more pluralistic with a nationwide rise. Later, Western R&B and hip-pop music style from gradually entered the East and gained popularity from the largest populated China. However, before the emergence of *Zhongguo Feng*, C-pop shows a strong inclination to Western form and influence, much of a learning-and-borrowing stage of development.

Zhongguo Feng and its appearance marked a special manifestation in Jay Chou's music performance. Vincent Fang, a specialized lyricist for Jay Chou whom lyrics penned to classic Chinese linguistic that portrays a huge contrasts to ordinary lyrics used in C-pop, has an equal share of contribution in the portrayal and formation of *Zhongguo Feng*. Fang is an old friend of Jay Chou in their early career stage, and is much involved in studying Chinese ancient poems and sinology (中国国学) (Sun, 2014). Most of his lyrics present distinct features of the ancient rhymes. Thus, lyrics in Jay Chou's *Zhongguo Feng* songs may be described as subtle beauty that does not reflect the outpouring emotion common to pop songs such as *Wo Yao Nide Ai* (I Want Your Love) by Gelan in the 60s, or *I Will Always Love You* by Dolly Parton in the 70s, instead, in a much reserved and poetic way. For example, *Breezes into Pieces* (东风破), in Jay Chou's album *Yeh, Hwei-Mei* (叶惠美), is a typical *Zhongguo Feng* song, which is obtained from 'Cipai name' (词牌名: names of the poem format with which a song is composed). The song described a story about a pair of childhood sweethearts who separated finally as time went on. With the leisure music of *piano* and *pipa* (琵琶), the

lyrics full of literary grace and artistic conception of longing emotion were sung out by Jay Chou in a husky voice, expressing a scene of sorrowful farewell.

The creation of *Breezes into Pieces* was filled with *Zhongguo Feng* features of all kinds, such as modern popular music, classic music, new singing method, new composition, and so on. After *Breezes Into Pieces*, Jay Chou and Vincent Fang continued to create *Chrysanthemums Terrace* and *Faraway*, the other two *Zhongguo Feng* master pieces to be discussed later in the paper. Since then, many C-pop musicians like JJ Lin (林俊杰) and Anson Hu (胡彦斌) followed Jay Chou to create the songs as *Jiangnan* (江南) and *Hongyan* (红颜) with *Zhongguo Feng* features. Thereafter, *Zhongguo Feng* music established a solid position and aroused a rise in the development of Chinese popular music (also referred to as C-pop music).

1.3 Problem Statement

Scholars discussed about hybridity, *Zhongguo Feng* or ‘chinked-out’ C-Pop, but, there is a lack of detailed music analysis looking into how Jay Chou’s music and his identity contributes to *Zhongguo Feng*. Therefore, in what way is the music constructed and its influence such as the authenticity of borrowed folk and traditional materials are less discussed ever before. Furthermore, the phenomenon of *Zhongguo Feng* and the whole musical process that involve the emitter and receiver, including the context personalities (Frith, 1998) have not been fully explored. Therefore, the objective of this research is to fill the gap in the literature.

1.4 Research Objectives

Ro1: To investigate how Jay Chou developed his *Zhongguo Feng* style

Ro2: To analyze the *Zhongguo Feng* music elements in Jay Chou's representative songs

Ro3: To discuss the perception and contextualization of Jay Chou's *Zhongguo Feng* Music

1.5 Research Question

To study the position and development of Jay Chou's influence in C-pop

Research questions are listed as below:

- (1) What are the ways Jay Chou employed in delivering *Zhongguo Feng* music?
- (2) In what way Jay Chou's *Zhongguo Feng* music is significant?
- (3) What are the extra musical elements contributing to this?
- (4) What are the characteristics of Vincent Fang's lyrics?
- (5) What remains at the center of attention from the perceivers of his music?

1.6 Theoretical Framework

The theoretical framework of this research is based on a qualitative basis. *Zhongguo Feng* music style based on a representative musician, Jay Chou, is a vexed issue for learners to analyze its true features in terms of the profound connotation. The study took on an investigation into exploring how Jay Chou presents a Chinese identity, by discussing how musical elements reflect and revive Chineseness, with a discussion that recalls Mao Tse Tung's philosophy. In addition, Frith's concept of three strata in a performance is employed as a framework (1996).

Another scholar Phillip Auslander (2004, p.6) continued to confirm Frith's idea by adding another level: the real person (the performer himself), the performance persona (the star personality or image), and the character (song personality). With this idea, the first theoretical framework is set up in terms of Frith's 3 strata theory. Thus, the following diagram shows the conceptual framework of the study:

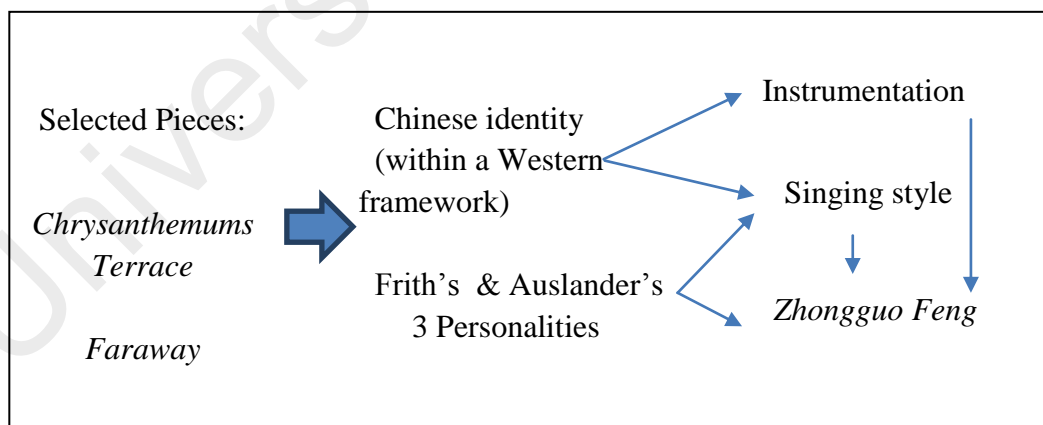


Figure 1.1 Conceptual Framework

The author also seeks at what Lou (2013) identifies as 'integratism' in looking at Jay Chou's *Zhongguo Feng* music. In this research, *Zhongguo Feng* is perceived as a

combination of the East and West revealing traditional Chinese instruments, musical elements, image, design, lyrics, with Western beat and genre. Scholar Xia (2008) reviewed his music as a successful blend.

The third theory to be adopted is authenticity as authentication (Moore, 2002). Authenticity is an abstract notion that it is not embedded in the music work, but given in a specific cultural and historical settings. It may not be true to state that music is adaptive to everyone's taste, however, a certain music may appeal to a person's emotion if it is authentic to certain situations. Just as Moore explained, the authenticity of a performance depends on the identity of the creator. It may be no surprise that the positive reception of Jay Chou's *Zhongguo Feng* music evidenced the influence of authenticity to its listeners.

The last theory used in this paper is identity in the music making (Stone, 2015). However, musicians naturally have their own music styles and national identity. That is why Chinese music can be played by western instruments and vice versa. Songs cover may be common, but, as long as the musicians are able to convey and communicate with the listeners, the reception of their music is then positive. This leads to the argument that Jay Chou's *Zhongguo Feng* music successfully attracts a large number of audience with his Chinese national identity, and therefore, this study conducts an analysis to give a deeper explanation focusing on his use of *Zhongguo Feng*.

1.7 Significance of the Research

This study provides an analysis to Jay Chou's music and his identity, and studies how Chinese cultural elements and traditions are employed and revived in Jay Chou's works. Literature about *Zhongguo Feng* music based on popular music, C-pop music, American popular music, Jay Chou and Vincent Fang, and comments of various origins are widely investigated to construct theoretical framework and research method. Among them, opinions are collected, such as 'social cement effect' (Adorno, 1941), 'nostalgic culture' (Huang, 2006), a phenomenon of homogenization or 'collage culture' (Xu, 2011), and 'contextual discontinuity' (Yang, 2011). These opinions seem to be partial, incomplete, superficial, and even short-sighted. With the rapid rise of China economy, there is a great need for musicians to provide a large number of novel music to please and meet people's content. The music development is not just static, but dynamic. Scholars should encourage positive energy in music creation and production in order to promote the development of C-pop music.

Consequently, it is necessary to study popular music development in the world, borrowing valuable experiences and useful elements to enrich our own music culture. The phenomenon of Jay Chou's music with *Zhongguo Feng* style is not just a single case, which represents a generation of people in C-pop music circle worldwide. To do a research like this will be of great significance to interpret the combination between Chinese and foreign music culture.

1.8 Limitation of the Study

The range of study within this dissertation only covers the field of Jay Chou's *Zhongguo Feng* music and lyrics and limited to two selected songs due to analytical work of unnotated popular music that calls for transcription. Other songs that portray *Zhongguo Feng* were mentioned. Hence, the study will not involve songs beyond Jay Chou's *Zhongguo Feng* style, such as, *Dad, I'm Back* (爸我回来了), *Snail* (蜗牛), *Grandmother* (外婆), *Princess Syndrome* (公主病), *Sunny Homeboy* (阳光宅男). Because these songs obviously do not share the traditional Chinese culture and ancient characteristics in music. They are not linked to *Zhongguo Feng* clues, with contents merely including filial piety, negative aspects of family abuse, *kuso* (parody), and romance (Lee, 2012).

CHAPTER TWO LITERATURE REVIEW

2.1 Introduction

In this chapter, as conventional practice, literature review is commonly implemented to uncover the facts and opinions within the research scope, such as general study on popular music, the sketch of C-pop music development, the formation of *Zhongguo Feng* music style, and critical thinking concerning certain kinds of comments, to figure out a scientific route for setting up a feasible research method and constructing reliable theories to analyze data and findings in the following chapters. By using these valid information and solid background supports, the analysis afterwards will be more persuasive and eloquent in the course of argumentation. As the main focus of the study is Jay Chou and C-pop music, a large quantity of literature will be reviewed repeatedly for a rigorous argument.

2.2. Popular Music Study

As far as popular music is concerned, people cannot ignore the originator, Adorno from Frankfurt school, who published his essay 'On Popular Music' in *Philosophy and Social Science Research* in New York (1941), where he stated his three famous assertions: "standardization and pseudo-individualization of popular music; popular music is to stimulate passive consumption; and popular music is the social cement" (Adorno, 1941, p. 437-469). Seventy years past, his ideas on popular music still have influences on the rise of C-pop music today. From his perspectives, there are two kinds

of music: classical music and popular music, the former serves for noble class (the elites) and the latter for humble class (the masses). He explained that popular music is 'an eternal worker's holiday' for the common people. Consequently, it is 'a pre-reserved agreement' between products and consumers over the popular music. But for the 'social cement' (glue), he referred to that audience turned to a product which is quite beyond the touch of their internal logic. They just passively got what they were offered for the mental adjustment.

To some extent, people may appeal to Adorno's assertions, however, they have their own judges upon popular music, trusting that creating a nice music tends to have a consciousness of clear theme under the composer's concept (Jiang, 2011). There is no need to rank music among the people, superior or inferior, even not to find fault with 'cement' effect excessively in creating popular music. Whoever, a producer or a consumer has his / her value of life. A perfect music product relies upon its social effect. For instance, though C-pop music has been existing in China over 80 years, something sketchy and pseudo is still there. It is easier to make comments than to create music. The creation of superb music entails an industrious work. The key problem is how a music product can better serve the need of the audience.

When it comes to popular music, C-pop music is inevitably an topic in front of the learners and musicians. In China, the development of Chinese popular music has been always stifled by an intangible force. Until the early of 1980s, people began to pay an attention to C-pop music. Generally speaking, there are 3 aspects in the composition of

modern C-pop music: one is to borrow and absorb some music elements under the pressure of strong culture from western countries; the second one is to carry on Chinese music culture from ancient time; and last one is to fuse modern Chinese music aestheticism with western music elements and then to form a kind of new music style (Jiang, 2011). It is said that Chinese popular music really entered into the time of borrowing and introducing foreign music elements and of self-music creation till to 1992 when China deepened its reform and open policy. And this very first step lagged behind western countries at least for 50 years. In a real sense, China is still in the period of star-up in pop music creation and research work.

Another literature review is concerned with American popular music. It is a good case for China to imitate the way by which popular songs experienced in USA. American popular music used to contradict the 'social cement' theory since it came from people of poor birth (poor white people and black slaves). In spite of the inferior social status and little income for their music performance, they still worked on and on for ideals rather than materials. Through hardworking and time consuming efforts, they, with their popular music, successfully established their position in US song circle, and became the most representative American music in the world. Popular music in America is not 'an isolated phenomenon', it is a 'melting pot culture' among schools of all kinds (Liu, 2004), such as jazz, rock, hip-pop, R&B, Rap, and dance. These merging cultures, impacting and competing with each other, construct the soul music in USA.

African, Caribbean, and Asian culture can be heard ubiquitous in the American popular music, therefore, pleasing the people of different origins.

2.3 The Sketch of C-pop Music Development

C-pop music development started from the founder, Li Jinhui (黎锦晖), in the early 20th century, has experienced a history of over 80 years. Before the appearance of popular songs, there were only school songs firstly sung by pupils on the campus, then, learnt among the masses and widely popularized in the society (Li, 2008). These songs were the popular songs before the occurrence of C-pop music with the main creators as Li Shutong (李淑同), Zhao Yuanren (赵元任), and Shen Xingong (沈心工). C-pop music development can be divided into four periods.

The first period is the development in Shanghai (1917 - 1936): from the time when Li Jinhui engaged in music creations, with the clues of anti-feudalism generated by Mingyue Opera House (明月歌剧社), the children operas as *Three Butterflies* (三蝴蝶), *Sparrow and Kid* (麻雀与小孩), *Poor Qiu Xiang* (可怜的秋香), *Winter Clothing* (寒衣曲), were produced at the time. Closely behind those operas, a batch of family loving songs, popular songs then, as *Drizzle* (毛毛雨), *Younger Sister, I Love You* (妹妹我爱你), *Tao Hua River* (桃花江), *Express Train* (特别快车), and so on were created. This stage ended in the dissolution of Mingyue Opera House with all the singing stars entering the movie circle (Sun, 1993). At that time, the singing style was not very graceful, shouting was often the singing method then. The representatives of creators

and singers were Li Jinhui (黎锦晖), Wang Renmei (王人美), Zhou Xuan (周旋), Bai Guang (白光), Yao Min (姚敏), Yao Li (姚莉), Li Xianglan (李香兰), Yan Gongshang (严工上), and Gao Tianxi (高天栖).

The second period respectively happened in Shanghai (1937 - 1949) and Hong Kong (1950 - 1969): this stage started with Zhou Xuan (周旋) entering the movie circle, her *Wandering Songstress* (天涯歌女) and *Four Seasons* (四季歌) in the movie *Angel of the Road* (马路天使) spread throughout the country. She created a new singing style which impacted the song circle in China. Such a style was depicted as mild, indirect, soft, relaxed, and sweet, but weak in volume and strength. There were no group performances combined with singing and dancing. Few singing stars only depended on recording and broadcasting. Most of the singing stars made a living by shooting films or served both as actor and singer. All these people moved to Hong Kong after the founding of P. R. China. The typical stars were the two siblings, Yao Min (姚敏) and Yao Li (姚莉). In the beginning, they worked both as actors and singers. With the time passing, the numbers of the singing stars who depended on performing and recording increased. In the movie, it was not the actor or actress singing the interlude, instead, more specialized singers were hired to sing as a backup vocalist. Still, there was no singing and dancing with groups. At that time, although the characteristic of softness was lessened, the singing style tended to be natural and banal without much change. Besides, with the influence of Bai Guang (白光) who adopted low gamut, there were more alto voice singers. And there were more and more singers who employed western

singing methods or borrowed the way by which westerners sing in a song. Such an influence was also seen in Li Xianglan 's singing style (李香兰的演唱风格). Until the late 1960s, Chinese pop songs began to decline and Cantonese pop songs held the dominant position in the song circle with the main representatives such as Sam Hui (许冠杰), Hsiu King Pan (潘秀琼), Tsui Ping (崔萍), Xi Jingting (席静婷), Xia Meng (夏梦), and Hui Shi (石慧), et al.

The third period is the development in Taiwan (1970 - 1981): from the late 1960s, C-pop songs gradually developed in Taiwan, which replaced the position that C-pop songs declined in Hong Kong. The symbolic songs were *Man Li* (曼丽) sung by Xie Lei (谢雷), *Don't Go Home, Today* (今天不回家) by Yao Surong (姚苏蓉), which were very popular in Southeast Asia and established their leading position in C-pop song circle. Before that, all the songs in Taiwan were the songs of Han Nationality (汉族) and of minorities (including Minnan songs, 闽南歌曲). C-pop songs on Shanghai and Hong Kong stage then, were songs created with Japanese influence. Such music style declined and replaced by popular songs in the new cities till the early 1980s. In the middle 1970s, there was a campaign of campus songs. It was generated by students who created songs and gave the performances. Because of its profound influence, the campaign was spread to Hong Kong and mainland China. Finally, it was rolled into pop music field and putting new blood into the development of C-pop music. The main representatives then were Xie Lei (谢雷), Qing Shan (青山), Liu Chia Chang (刘家昌),

Steven Liu (刘文正), Sha Lang Wan (万沙浪), Fei Yuqing (费玉清), Yao Surong (姚苏蓉), Teresa Teng (邓丽君), and Tsai Chin (蔡琴), et al.

The fourth period started from 1982 afterwards (the stress of C-pop music shifted to an era of pluralistic development): in the late 1970s, C-pop songs in Taiwan got to a decline stage. At that time, Lo Da Yu (罗大佑) published his album named *Zhi Hu Zhe Ye* (之乎者也); and Julie Sue (苏芮) issued her album *Da Cuo Che* (搭错车). These two albums laid a foundation for C-pop songs in the new cities and changed music style in Taiwan song circle. The song style on this stage was far away from China original tradition and deeply influenced by Western music culture. The C-pop music dominated by Taiwan developed very fast. With the rapid development of science and technology, a large quantity of hi-tech methods was applied in the music production. Adding the aid of commercialization, C-pop music development in Chinese community worldwide was pushed to go forwards at a fantastic speed. Everywhere in the world, people can hear C-pop songs. In addition, with the reform and open policy in mainland China, C-pop music got its fast development with an even larger market sale, forming a diversified pattern for the stress of music production. C-pop songs at this time seemed a little differentiated among the audience: pop music almost became the patent of youngsters; while most of old audience could not accept it. This was totally different from the music on Shanghai stage, where there were no strict limits among popular music, folk music, and classical music, and the music was acceptable to people of different ages and tastes (elegant or vulgar).

From the late 20th century, ‘four king singers’, Aaron Kwok (郭富城), Leon Lai (黎明), Jacky Cheung (张学友) and Andy Lau (刘德华) appeared on Hong Kong stage, presenting many popular songs such as *Love You Forever* (对你爱不完), *Sleet* (冰雨), *Kiss Good-bye* (吻别), *Meet in Rain* (相逢在雨中), absorbing the eyes of Chinese around the world and winning a global attention. They were taken as idols in the minds of Chinese youngsters all over the world. With the rapid growth of economy in China, C-pop songs obtained a great achievement through the combination with western cultural elements, tending to be internationalized in its music style. Just then, Lee-Hom Wang issued his album *Shangri-La* introducing R&B and hip-pop in his C-pop songs as *Sun and Moon in minds* (心中的日月) into America and mainland China, producing a big impact and later becoming the main stream in C-pop music (Chen, 2014). Then epigones in all Chinese communities did a lot of works like his, such as Anson Hu, David Zee Tao, J.J. Lin, and Jay Chou. In the early 21st century, Jay Chou and his partner Vincent Fang, a famous lyricist, depending on their music talents, rich knowledge in Chinese and western music culture landed on C-pop music stage with their *Lady* (娘子), successfully opening the *Zhongguo Feng* gate and fixing their positions in C-pop music circle (Xiao, 2010).

There are also other efforts in retro revival and the revival of Chineseness in C-pop especially the *shidaiqu* since 1990s in other countries such as Malaysia and Singapore. Other efforts in *huangmei* ditties production, lion dance were also examined (see Loo and Loo, 2012, 2013, 2014, 2016).

2.4 *Zhongguo Feng* and Jay Chou

Zhongguo Feng is ‘chinoiserie’, a borrowed French word, implying anything has the taste of Chinese style as artwork, furniture, silk, texture, or building (Wang, 2006). In 1980s, *Zhongguo Feng* was recognized as a popular phenomenon rising in Hong Kong and Taiwan which featured a period of drama and movies. Now, *Zhongguo Feng* is depicted as a music form including merging Chinese musical elements with western music melodies. It is reported that Jay Chou attributed to pushing *Zhongguo Feng* music style forward by mixing western musical elements, such as R&B, hip-pop, rap, with Chinese music culture.

Jay Chou’s *Zhongguo Feng* music is more combined, with a blend of *guzheng* (古筝), *yangqin* (扬琴), *pipa*, and *erhu* (二胡) in a music work. *Red Dust Inn* (红尘客栈) is a folk song talking about a prosperous society in which lyrics are in a poetic manner (Addy, 2012). Jay Chou’s music always demonstrates a heavy Chinese taste, particularly, with the play of Chinese musical instruments, for instance, the song *Blue and White Porcelain* (青花瓷) is audible with the Chinese instrument, *guzheng*. The song lyrics usually exude ancient Chinese feature with implicit expressions.

For lyrics, Vincent Fang (2008, p.13) explained that the text reveals a story about a man painting on a porcelain flower vase with figurative meaning depicting a beautiful woman’s thought. Analogy was made between the blue sky waiting for the drizzle of rain and a man longing for his love one. As far as the music is concerned, usually, creators would lay much importance on the melody, rather than the rhythm in the C-pop

songs, but Jay Chou chose to add in a variety of western pop genre such as R&B, rock-pop and jazz. A good example is that he blended *pipa* as a sound behind while putting R&B and rap elements as chorus in *Snowy Hair* (发如雪) to transmit a conventional Chinese romance to the audience.

Zhongguo Feng as a specific term is widely applied to describe Jay Chou's personal style, probably owing to the fact that it may be difficult to use 'pop' to label his music of this particular typology. In spite of his relaxed articulation, once blamed as unclear or mumbling pronunciation (Hsu, 2008), but the teenagers like it for they treat it as a 'cool symbol' with personality. Perhaps, they want to copy the singing star both in performing and motion as though they were him in their lives. Such a thing reveals a vanity among the youngsters with a high social status in the Chinese societies as the opinion 'social cement effect' from Adorno & Simpson (1941).

It is obvious that Jay Chou and his *Zhongguo Feng* music style underwent a tough time to rise in the music circle of Chinese communities, in which it has fought off worldly prejudices, political restraints, and schools' discrimination, as 'dirty songs or decadent music' (黄色歌曲, 靡靡之音) in the C-pop music history, and what Adorno and Simpson (1941) label 'social cement effect' may relate to the negative comments on Jay Chou's 'unclear or mumbling pronunciation' singing style. Some other literature built on above mentioned comments are ubiquitously on the Internet or in some academic publications, showing negative energy, which may bring about a big puzzle in ideological field to objectively perceive Jay Chou and his *Zhongguo Feng* music style.

The study finds that, apart from these above, there are opinions of biases and ethnocentrism directing at Jay Chou's combined music style, taking it as 'contextual discontinuity' (文化断脉) and 'collage' (大杂烩) (Yang & Xu, 2011). The review also scrutinized the popular music development in America; via 'cultural merging' among all kinds of schools, particularly, the literature and fine art schools. The combining cultures, impacting and pushing to each other, construct the mainstream music in America (Liu, 2004). Caribbean, African, and even Asian culture elements can be found in American pop music. In the process of implementing one's cultural heritage, there is a need to borrow good elements from the culture of other countries. This is the most common practice in the music circle worldwide.

2.5 Return of Retro Music Style

A backward glance to songs between 1950s to 1970s, lyrics, then, were not to please the masses or serve the social popularity, they were used to match a political purpose such as a revolution campaign or a class criticism. The music was extremely dull and audience were forced to enjoy the music in a passive way. Such a phenomenon lasted a long time in mainland China which only served for the educational purpose (Wang, 2010). Hegel, a famous philosopher (1821), once said: "What is reasonable is real; that which is real is reasonable" (凡是存在的, 就是合理的). The 'reasonable' here does not refer to, in a narrow sense, a personal morality, but rather, conforms to the objective rule of the development of things which can exist objectively, in a broader sense. The early C-pop music was a case of the objective things with objective

conditions in existence. Although there are different opinions, they cannot be deleted as it is the objective existence of culture in the history.

Reviewing past records and album as part of a literature review, the author gathered that the situation of C-pop music, meanwhile, produced in Taiwan was not the same as it in mainland China since the music there was fairly affected by Hong Kong style. During the late 1980s, the center of music creations transferred to Taiwan, and it is the place where mandarin singers occupied the stage, Angus Tung (童安格), A-Mei (张惠妹), Harlem Yu (庾澄庆), and Teresa Teng (邓丽君) as the representatives at the time (Ma, 2010). It was primarily owing to the fact that Taiwan was governing the Cantopop stage then and people there enjoyed the same excitement with Taiwan singers. Songs at that time were either ballads as *The Story of a Small Town* (小城故事) by Teresa Teng, or pop songs with rock as *Love Music 1990* (恋曲 1990) did in the songs of Lo Da Yu (罗大佑). Regardless of the active part of those early C-pop songs in transmitting Chinese culture to the outside world, they can hardly compare with the effect that Jay Chou produced in *Zhongguo Feng* music songs, which indeed triggered a revolution in China song circle.

Anyway, there is a great need for epigones to imitate the way by which Jay Chou and Vincent Fang created their *Zhongguo Feng* style music. In the development of C-pop music, learners have to pay close attention to some of the excellent works and try their best to push the work forwards. The more musicians are engaged in *Zhongguo Feng* music creations, the better products they will produce to the audience. This paper is obliged to a duty of presenting a detailed research to analyze Jay Chou's *Zhongguo*

Feng music style both in music scores and lyrics in order to uncover its secret on the way it is formed from a microscopic way.

2.6 Conclusion

From the literature review in this chapter, a large number of information concerning Chinese popular music with its development and the features of Jay Chou's *Zhongguo Feng* music style are examined and studied. It is clear that C-pop music underwent a tough survival in the song circle through years of diversified development in different periods among Chinese communities, in which it has fought off all kinds of worldly prejudices, political restraints, and schools' discriminations, such as so called 'dirty songs or decadent music,' 'social cement effect' of Adorno and Simpson (1941), negative comments on Jay Chou's 'unclear or mumbling articulation' performances are also recorded. Other literature review built on above mentioned opinions to Jay Chou's music style are ubiquitous on the Internet or in academic publications which is included in further discussion in Chapter 4. Typical negative perspectives are found as 'collage' from Xu Liang (2011), and 'culture discontinuity' from Yang Jie (2011) which at a time triggered a puzzle in some ideological field to objectively perceive C-pop music and Jay Chou's *Zhongguo Feng* style. Apart from these negative opinions, there are other biases and ethnocentrism among some people's mind. The situation echoed music development in USA; through 'cultural merging' among all kinds of schools (particularly, in the literature and fine art schools). The combining cultures, impacting and helping with one another, construct US mainstream music (Liu, 2004), where

foreign cultures may appeared in different region. Despite the ideology of a purist, in the process of implementing one's culture heritage, there may be a great need to borrow good elements from the culture of others countries. And it is the aim of this study to find out how Jay Chou composed and presented the new wave – *Zhongguo Feng* music.

University of Malaya

CHAPTER THREE METHODOLOGY

3.1 Introduction

In this chapter, several methods and data collection are employed to form a combined research methodology, such as qualitative and meta-analytical study, to formulate mixed Chinese and Western music elements in the field of musicology and ethnomusicology for Jay Chou's *Zhongguo Feng* music. Compare to Western musical culture, China has its long history and cultural traditions. How to analyze and understand Jay Chou's *Zhongguo Feng* style with western influence impartially and scientifically is an inescapable task for scholars to promote music development in the modern time. An analytical study of musical structure, such as melody, harmony, rhythm, instrumentation, texture, and lyric, will be thoroughly discussed in the next chapter.

3.2 Qualitative Research

Qualitative research is related to the subjective quality, which based on attitudes, beliefs, or opinions, of a thing or phenomenon, such as intuition, image, reputation, and so on. It is assumed that the research on human manners, thoughts, and conducts belong to qualitative study method, unlike quantitative research, it does not generate digital data (Ram, 1994). Qualitative research is depictive rather than statistical. It concentrates on social phenomena through individual interviews, participation, observation, and personal comments, etc. It is frequently used in distinguishing musical phenomena, for

example, to analyze a musician's musical meaning instead of quantifying them in terms of measurement. Qualitative research is more employed in the analysis of social science and associated with the perception of various behaviors. The question in the context of this study can be addressed as: why do some musicians reflect their national identity, particularly in their work and why not.

3.3 Secondary Data Analysis

The second research approach is analyzing secondary data. In social science research, commonly, there are two parlances in data collection: one is primary data, and the other is secondary data. Primary data is gathered by a researcher or a group of researchers for the idiographic purpose or analysis for a particular fixed consideration. For example, a net friend's comment or opinion on Jay Chou's *Zhongguo Feng* music style collected from the Internet setting for the research to this dissertation. Secondary data analysis, on the other hand, is the application of data that was gathered by others for different purpose. As the data of *Zhongguo Feng* lyrics were originally written in Chinese, the English translation was provided for readers. In this case, the researcher should be familiar with the data set: how the data was collected, what the response categories are for each question, whether or not weights need to be applied during the analysis, and so on.

If a researcher disposes secondary data analysis carefully and accurately, a cost-effective method with a wide perception of research questions can be provided (Keith, 2007). Hence, a large quantity of reviewed literature with academic value in the

research are gained from the required official or commercial websites, such as from *bbs.jaycn.com* (周杰伦中文网). Secondary data analysis is an indispensable means in collecting data in the study of Jay Chou's *Zhongguo Feng* music.

Besides, document analysis (Bowen, 2009) of qualitative research method is employed in this study as well. Video and audio resources concerning Jay Chou's *Zhongguo Feng* music will be applied as data and the findings. These materials will be drawn from the online sources and helped to explore the validity in this research. The meta-analysis will also be used to reinforce the strength.

3.4 Data Collection

Data collection is a dominative method in the study of this dissertation. If data collected are incorrect, the results of a study may be invalid. The way of qualitative data collection plays an important role in the assessment of research topics through relevant information in meeting with the aims of understanding the processes of change or behavior in human beings (Roger, 1995). The aim for all data collection is to catch qualitative proof that permits analysis to bring about the formulation of persuasive and acceptable answers to the questions that have been proposed ahead.

Data collection in qualitative study may be time costing. Taking data using different technique such as field notes, audio-video recordings, photography, and other means of way helps the researcher in handling rich data. In this study, most of the data

are available via the internet, as what known as a virtual field, where websites used in data collection includes Google, Baidu, and the other search engines.

3.5 Analyzing Jay Chou's C-pop Music

Unlike classical music that is notated, popular music has its own specific evaluation criteria and norms. With the change of time, the definition for popular music is labelled by scholar such as 'merchandising music' (Yu, 2016), referring to the music creation based on the purpose of commercial profits. It is an entertainment with commercial value, that is, the marketability first and the artistry second.

Only after the popular music reaches the height to classic music such as Jazz, Rock, Soul, and Blue, which experienced the development of a hundred years and generated the cultural value of today, can it be of critical significance (He, 2016). Jay Chou with his *Zhongguo Feng* popular music style is worth evaluating in the music field for his status and achievements. It is generally believed that Jay Chou's artistic accomplishments have already become a cultural phenomenon for learners to study. In what follows, some norms on popular music in Jay Chou's *Zhongguo Feng* will be set out:

Firstly, analytical criteria should include the combination of Chinese and western music elements in Jay Chou's C-pop music (*Zhongguo Feng* style): pentatonic melody, pentatonic scale, instrumentation (traditional and western instruments), R&B, hip-pop, rap, Beijing Opera elements, *Kunqu* (昆曲) and more.

Secondly, there should be literature artistic conceptions in the music. The combination of artistic conception and literariness in Vincent Fang's Chinese lyrics has reached to a height that is highly respected by the audience. His lyrics have a catchy effect in rhymes with beautiful setting. Meanwhile, there is a blurred vision of artistic conception in the lyrics, presenting a great aftertaste space. Many of his lyrics in imagery, which are better than other lyricists, come from his academic accomplishments in the literature.

Thirdly, the use of literary rhetoric in lyrics: good at using parallelism and image is Vincent Fang's most common application. He often employs tactful, circuitous, and even obscure means to imitate the complicated emotion, releasing an unlimited imagination to the audience. The songs like *Snowy Hair*, *Faraway*, *Blue and White Porcelain* are all of this kind.

Finally, a clear personality and self-brand music: Jay Chou and Vincent Fang created many songs with pleasant melody and delicate lyrics in their special methods. They are always loyal to themselves in music creation and seldom care about the reaction from the audience. In order to produce the features of *Zhongguo Feng* music style, they have firmly done what they should do regardless of some voice of various biases .

3.6 Data Coding and Categorization

Coding and categorization in qualitative analysis of this study involve musical elements as samples, extra-musical details and data from virtual fieldwork in this

research. Some specific methods will be used to encode Jay Chou's *Zhongguo Feng* music style both in music and lyrics analyses. Music elements below demonstrate an analytical mode as a sample which will be fully discussed in Chapter Four:

Music elements such as melody, harmony, rhythm, instrumentation, and texture will be adopted to measure what appears in the composition and orchestration of *Zhongguo Feng* music. *Chrysanthemums Terrace* (菊花台) and *Faraway* (千里之外), will be taken as the typical examples to illustrate the usage of the traditional Chinese *pentatonic scale* as *Jasmine* (茉莉花), and some western music compositional method will be also checked.

Sample 1

Instrumentation analyzing:

Counter melody of guzheng

A counter melody in the verse of *Chrysanthemums Terrace* shows the single line note below, the melody is played with *guzheng*. Here it is still used as embellishment played together with other two instruments: guitar and strings.



Figure 3.1 Bridge melody with *guzheng*

Besides, lyrics of *Zhongguo Feng* songs are exemplified as the way shown in the following sample. What is the method Vincent Fang uses in writing the lyrics as in *Chrysanthemums Terrace* (菊花台). How does he create the effect in matching the lyrics with *Zhongguo Feng* music. And the reason why he employs it in this specific way.

Sample 2

Lyrics analyzing in *Faraway*

The days when you picked the lotus in the twilight

芙蓉水面采

And with that lonesome boat

船行影犹在

you never came back

你却不回来

The connotation of the first two sentences, ‘collecting lotus in the river with the shadow of boat on the surface of water’, suggests that the past years in the imagination still embed in the memory, however, the lover in the reality is no longer in existence, which even aggravates the pathos. Here, he uses image method (象喻) to illustrate the scene at the time.

3.7 Conclusion

The research methods included in this chapter are formed to construct a theoretical base to collect data and analyze the findings for the purpose to reveal Jay Chou's *Zhongguo Feng* music in next chapter. The qualitative data analysis and meta-analytical research will be used to formulate the combined Western music elements (musical instruments, R&B, hip-pop, etc.) and Chinese culture heritages (pentatonic scale, musical instruments, *gong mode* melody, etc.) in the area of western musicology and ethnomusicology for Jay Chou's *Zhongguo Feng* music. The comparison of two musical elements between Chinese and western culture is the key procedures in the process of analyzing the data. How to understand Jay Chou's *Zhongguo Feng* music with western impact fairly and scientifically is an unavoidable mission for scholars to propel C-pop music development in the current Chinese song circle. Thus, a series of music elements as melody, harmony, rhythm, instrumentation, texture, singing style, and lyrics will be analyzed attentively in the next chapter.

CHAPTER FOUR ANALYSIS AND FINDINGS

4.1 Introduction

This chapter reports the analysis and discussion from sources of data including listening analysis, video analysis, transcription of score and analysis, and comments, review, and ratings obtained from internet. By doing so, the cultural elements and background information of Jay Chou's music, *Zhongguo Feng* style, its impact and significance can be generalized and clarified in modern C-pop music development. The analysis will be based on the cultural aspects, covering the issues of ethnicity, identity, gender, and authenticity. Consequently, several arguments concerning Jay Chou's *Zhongguo Feng* style will be set out to shed light on his songs with Chinese cultural connotation and the combination of mixed Chinese and western values.

4.2 Issues in the Labeling of *Zhongguo Feng*

The label *Zhongguo Feng* was popularly derived among the C-pop community when Jay Chou employed elements of Chinese music, image and costume in his songs that gain popularity since 2000. The word 'chinoiserie' was derived from a French word meaning something shares the taste of Chinese style as furniture, silk, artwork, or building (Wang, 2006). Scholars employed the label in their writing relating to China or Chinese elements such as Wang (2011) and Zhang (2012). In their studies, *Zhongguo Feng* is referred to a style of music involving the combination of traditional Chinese musical elements, including lyrics, image, with modern pop melodies. Jay Chou is

credited for employing *Zhongguo Feng* style and reputed in applying the style with western musical styles, such as R&B, rock, dance, and jazz.

In terms of *Zhongguo Feng* music style, its catalyst may be traced back to Lee-Hom Wang, David Zee Tao, and others, who created a kind of hybrid music combining both western and Chinese cultural elements. For example, Lee-Hom Wang's album *Shangri-La*, he included elements such as Beijing Opera, Kunqu (昆曲), and ethno music instruments into the convention of American hip-pop, blue music practice, which was given a name of Chinked-Out, meaning Chinese hip-pop music (Chen, 2014). Originally, the term *Chink* was of derogatory sense denoting 'Chinaman' (中国佬). As Lee-Hom was born in USA, he imagined that the word *negro* (黑鬼) also had a derogatory sense, but they wrote this word into their songs (Wang, 2004). Probably, Lee-Hom was inspired that American Africans had the courage to use negro in their popular music, therefore, in 2004, he created his song *Moon and Sun in the Mind*, with lyrics such as: "you said that I am a Chink, ok, that is something in the past (Chinked), now we are going onto the world platform (out), showing you our elegant appearance...".

Although these ABC (America Born Chinese) musicians (David Zee Tao, Lee-Hom Wang, Wilber Pan, and so on) went all their way to change this negative situation in rolling Chinese culture into the world, it is not the origin of their own culture in other countries. To be accepted by the rest of the world, one needs a dependable background base. Being Chinese, There are so many Chinese communities in the world where a

Zhongguo Feng (China Wind) music style can be established with roots, which will influence the world with Chinese culture.

Mr. Lu Xun in his *Ting Ting Essays* (1935) pointed out that “only when it carries the national culture does it belong to the world” (只有民族的才是世界的). His saying has been proved correct in the Chinese modern C-pop music field. That is to say if a music style were able to survive in the current music field, it should present its specific national elements in the music performance. As mentioned in the previous literature review, C-pop music has experienced a diversified development with new songs of various forms (Ye, 2005, Zhao, 2007), and a group of young musicians has been emerged endlessly in the late 1990s. In 2000, Jay Chou began to show his talent by creating *Lady* (娘子), a typical *Zhongguo Feng* song, which greatly surprised audience at the time. Then, *Nun Chucks* (双截棍) in 2001, and *Dragon Fist* (龙拳) in 2002 aroused multitude respond to Jay Chou’s call. These songs with *Zhongguo Feng* music style call for the masses, especially the young people, to establish the thinking that they are Chinese, which is of great repercussion in their minds. Thus, Jay Chou is very influential among youngsters in the Chinese communities. In his seven years’ music creation, he continued his *Zhongguo Feng* music style, completing the songs such as *Breezes Into Pieces*, *Chrysanthemums Terrace*, *Faraway*, *Compendium of Materia Medica*, which released the Chinese flavor, attracting numerous audience and making a tremendous success in his music career.

On the other hand, Jay Chou's *Zhongguo Feng* music gains positive reception and reputation among the Chinese communities worldwide. His music, from lyrics to composition, contains certain Chinese cultural characteristics, inheriting the national traditional culture, and upholding the national spirit with infectivity of mass culture. His *Aiyo Bu Cuo* (哎呦,不错) album landed on American world music chart (non-English music), placed number one in 2015. One of the songs *Traveler in the End of the World* (天涯过客) has the feature of *Zhongguo Feng*. Jay Chou (2013) once said: "there will be a song with *Zhongguo Feng* music style in every my album" (in a talk show:12' 00" – 12' 02"), and he never breaks this promise.

Zhongguo Feng music as in the songs by Lee-Hom, Jay Chou reveals pentatonic scale with Chinese traditional music instruments as *pipa*, *erhu*, *guzheng*, and interspersed with classic elements in lyrics, Phoenix Chinese (凤凰卫视) introduced *Music Zhongguo Feng* (音乐中国风) in 2008, defining *Zhongguo Feng* music in this way (Shen, 2009): "*Zhongguo Feng* music virtually refers to the lyrics implied the connotation of Chinese classic culture, composed with the melody and singing method of modern pop music, in order to generate the songs with an artistic conception of Chinese Culture." The definition mentioned above gives four points here: lyrics, melody, aria (唱腔), and artistic conception, of them, the artistic conception is an ambiguous criterion which is difficult to define. Artistic conception itself belongs to the scope of feeling, generated by the overall expression of the songs.

Huang Xiaoliang (2006) concluded that a criterion to judge *Zhengguo Feng* music is a 'three old' and 'three new' method: there should be old rhymed poems, old culture, and old melody; new singing methods, new composition, and new concept. His criterion means that *Zhongguo Feng* music should combine specific Chinese music with cultural connotation of Chinese lyrics. The new singing methods and composition skills should create the atmosphere of the music. The songs should produce the feeling of implication, anxiety, elegance, and briskness through combining 'nostalgic' Chinese background with modern rhythm.

Gong mode (宫调式) *melody* is a music form which is arranged according to a pure five-tone mode consisting of pentatonic sounds, 'Gong', 'Shang', 'Jue', 'Zhi', and 'Yu' (宫、商、角、徵、羽). 'Gong' (宫) is taken as the main melody. It is also called *pentatonic gong mode* (Shen, 1998). *Gong mode* melody is always the main stream in *Zhongguo Feng* songs; through using many Chinese music instruments as *erhu*, *guzheng*, *xiao* (箫), *pipa* in music composition; songs' performing with Chinese ballad and drama aria; applying Chinese old poems and legends as subject matter to create lyrics in a catchy rhyme way.

As mentioned above, *Zhongguo Feng* music should be the music of minor mode or pentatonic scale. Chinese music is a melodic music which must be of simple tone, morbidezza, and demure elegance. The music is not stopped in a wild dance but in a calm gaze. Such a melody can be heard in Jay Chou's many *Zhongguo Feng* songs as in *Breezes Into Pieces* (东风破) and *Snowy Hair* (发如雪).

Vincent Fang, Jay Chou's partner and lyricist, is keen on putting the elements of poetic imagery and rhythm in classical poetry into the lyrics of C-pop songs. Meanwhile, he converts ancient poems into modern expression through postmodern artistic means of montage, making the two elements perfectly integrated, creating *Zhongguo Feng* lyrics permeating a strong classical charm and modern breath. In *Blue and White Porcelain*, Vincent Fang uses banana tree and rain (a sentimental setting in ancient poems) to denote a poetic imagery showing a tragic implication.

Beijing Opera as the quintessence of Chinese culture is not forgotten by Jay Chou. In the song *Huo Yuan Chia* (霍元甲), he tried to apply the aria of *Beijing Opera* to express a typical Chinese hero—*Huo Yuan Chia*, by using the local aria to embody the spirit of a national hero, he really gives a great impression to thousands of local audience. Jay Chou uses an ancient aria to explain a new form of music and becomes the object of imitation. *One Night in Beijing*, another *Zhongguo Feng* song created by Shin Band, was successful through adopting the aria of *Beijing Opera*.

4.3 Analyzing Zhongguo Feng in Jay Chou's Music

4.3.1 The Songs

Jay Chou's *Zhongguo Feng* songs, *Chrysanthemums Terrace* (菊花台) and *Faraway* (千里之外) were selected in this study as typical examples to analyze his *Zhongguo Feng* style along with discussion of his other songs such as *Blue and white porcelain* (青花瓷), *Breezes Into Pieces* (东风破), *Snowy Hair* (发如雪), *Fireworks Cool Easily* (烟花易冷).

Chrysanthemums Terrace in the album *Still Fantasy* (依然范特西) (2006) was composed by Jay Chou, where Vincent Fang was the lyricist. The song was featured as an ending song in a period film *Curse of the Golden Flower* (2006). The song sung by Jay Chou, features an ingenious combination of cello solo and other western instruments in a neo-romantic style with Chinese traditional instrument such as *guzheng* that shows a modern creation of sonic ambience for the Tang Dynasty setting, which will be discussed in the following section. *Faraway* on the other hand was sung by Jay Chou and Fei Yuqing, another famous Taiwanese singer popular in the late 70s. The song features a combination of modern C-pop singing style that of Jay and a folk and semi-belting singing style that features a quasi-Chinese-folk-pop singing, typical style of the 70s with poetic lyrics written by Vincent Fang. The song was also featured in the album, *Still Fantasy*.


4.3.2 Pentatonic Melodies in Reviving Chinese Appeal

In Jay Chou's technique of writing, he employed pentatonic scale such as in cipher notation (numbering notation) 1, 2, 3, 5, 6 (that is equivalent to western's solfege do, re, mi, sol, la) to be the basis of the melody without the notes of 'fa' and 'si' (4 and 7). This differs to that of a heptatonic scale (seven notes). Pentatonic scales are widely used, particularly, in the music field of Asian countries and ubiquitously exist in the world. There are major pentatonic and minor pentatonic scales in the music application (Table 4.1 and 4.2).

Table

4.1

Major Pentatonic Scales




Notation: 1 2 3 5 6 $\dot{1}$

Table

4.2

Minor Pentatonic Scales



Numbered: 6 1 2 3 5 $\dot{6}$

Pentatonic scale originated from the Chinese traditional system ‘Gong’, ‘Shang’, ‘Jue’, ‘Zhi’, and ‘Yu’ (宫、商、角、徵、羽), similar to the solfège of ‘do re mi sol la’ in the western musical system. *Zhongguo Feng* melodies in Jay Chou’s song reveal pentatonic scale such as in *Chrysanthemums Terrace* (see Fig.4.3).

Melody



你的泪光 柔弱中带伤 惨白的月弯弯 勾住过往
夜太漫长 凝结成了霜 谁在阁楼上 冰冷的觉望

Figure 4.1 Verse 1 of *Chrysanthemum Terrace*

The tempo of the piece *Chrysanthemum Terrace* is fairly at a walking pace, that contributes the sorrowful character of the song along with his melodic writing. In the

first verse, Jay employed simple motif with melodic and rhythmic pattern that opens the song with the lyrics *Ni De Lei Guang* (your tears) and a rest on crotchet beat, continued with *Rou ruo Zhong Dai Shang* (weak along with sadness). The writing of the melody in pentatonic mode, together with the motivic fragment within the phrase that was short and always ended with a rest perhaps created an effect that the composer was trying to mourn over grief based on the meaning of the lyrics.

Melody

菊花残 满地伤 你的笑容已泛黄 花落人断肠 我心事 静静躺

北风乱 夜未央 你的影子 减不断

Figure 4.2 Chorus of *Chrysanthemum Terrace*

Melodic writing at the chorus of the song *Chrysanthemum Terrace* is still in pentatonic mode. The contour of the melody ascends to a higher register showing an outpour of emotion. The lyrical meaning of the Chinese text that opens the chorus section reveals full of dead Chrysanthemum on the floor and that ‘your smile had gone faded.’

Much notable is via listening analysis of Jay Chou’s works in this study, and especially linking to his reputation in rap music such as *Nun Chucks* and *Huo Yuan Chia*, the application of text to melody in *Chrysanthemum Terrace* is obviously syllabic. Thus, although the mode is in pentatonic in attempt of *Zhongguo Feng* character, however, the melody lacks melismatic treatment such as that in Chinese folk music.

Drawing similarity to the second selected song, the application of text to melody of *Faraway* is also syllabic. Although *Faraway* has a different melodic rhythm, such as in the verse (see Fig. 4.3), showing more agitated smaller note value to be sung in a quicker pace, the text-melodic relationship may recall Jay Chou's rap music.

Melody

屋檐如悬一崖 风铃如沧一海 我等燕一归来一

时间被安一排演一场意一外 你悄然一走开 故事在城一外浓雾散不一开

看不清 对白 你听不出 来风声不存 在 是 我在 感慨

Figure 4.3 Verse 1 and 2 of *Faraway*

Via listening analysis, Jay Chou seldom has long ending at the end of a phrase where a vibrato can take place. However, in the chorus section of *Faraway* (see Fig.4.4), a longer note ending a phrase is present.

Melody

我 送你离一开 千里之—外 你无声—黑白—

沉默年—代 或许不—该 太遥远—地相—爱—我 送你离—开天崖—之外

你是否—还在— 琴声何—来生死难—猜 用—生— 去等待—

Figure 4.4 Chorus of *Faraway*

4.3.3 Harmonic Progression

A harmonic progression is a series of chord changes that direct at a certain target of music note to establish (or conflict) a tonality which is correspond to a key,

root or tonic chord. Harmonic progressions are employed to produce movement within a piece of music, providing a music level change or simultaneous succession necessary to harmony. The harmonic progressions are often adopted in various styles of music.

In Jay Chou's technique of writing *Zhongguo Feng* songs, he employed pentatonic melody with harmonic progression of major and minor mode. Thus, his songs feature a fusion of Chinese and Western musical elements that are in a way, successfully showing music elements from two different entities working in harmony which also received positive reception from listeners. Of course, this phenomenon is not new, as in Western art music tradition, exoticism and employment of pentatonic melodies with Western harmonic progression were norms among works of composers such as Dvorak and Debussy. However, Jay Chou in his *Zhongguo Feng* manner revived Chinese text in pentatonic melodies.

For example, in *Chrysanthemum Terrace*, the harmonic progressions are as follows:

The image shows a musical score for the song 'Chrysanthemum Terrace'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a pentatonic style. Above the staff, the following chords are indicated: F, E, Dm, C, Bb, Am, G, C. The lyrics are written below the staff: 你的泪光 柔弱中带伤 惨白的月弯弯 勾住过往. The bottom staff is a bass clef with a 4/4 time signature, showing a simple bass line.

Figure 4.5 Harmonic progression in verse of *Chrysanthemum Terrace*

The same chord progression in the harmony of Jay Chou's *Zhongguo Feng* songs usually presents a formation of I—VII—vi—V—IV—III—II—V. The chord progression in the verse of *Chrysanthemums Terrace* turned out to be a form of F—E—

Dm—C—Bb—Am—G—C. A chord progression in his other songs as in *Blue and White Porcelain* (青花瓷), *Fireworks Cool Easily* (烟花易冷), *Faraway* (千里之外), and *Breezes Into Pieces* (东风破) may be identical. However, in the chorus part, his harmony chord progression is always arranged in the sequence of C—B—Am—G—F—E—D—G (I-VII-vi-V-IV-III-II-V). Chou uses the same chord progression in chorus part of his other songs as in *Blue and White Porcelain*, *Fireworks Cool Easily*, and *Faraway*.

In the verse and chorus part of *Faraway*, the harmonic progressions are as follows:

The figure shows two systems of musical notation for the verse of 'Faraway'. Each system consists of a melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Chord progressions are indicated above the melody line.

System 1:
 Melody: D, C#, Bm, A
 Lyrics: 风檐如悬崖 风铃如沧海 我等燕归来
 Piano: Accompaniment chords corresponding to the melody.

System 2:
 Melody: G, F#, Em, A
 Lyrics: 时间被安排演一场意外 你悄然走开 故事在城外 浓雾散不开
 Piano: Accompaniment chords corresponding to the melody.

Figure 4.6 Harmonic progression in verse of *Faraway*

The figure shows a system of musical notation for the chorus of 'Faraway'. It consists of a melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. Chord progressions are indicated above the melody line.

Melody: D, C#, Bm, A
 Lyrics: 送你离开 千里之外 你无声黑白
 Piano: Accompaniment chords corresponding to the melody.

The image shows a musical score for the chorus of the song 'Faraway'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody line starts at measure 15 and contains the lyrics: '沉 默 年 代 或 许 不 该 太 遥 远 的 相 爱 我'. The chords indicated above the melody are G, F#, Em, and A. The bass line provides a simple harmonic accompaniment with chords corresponding to the melody's chords.

Figure 4.7 Harmonic progression in chorus of *Faraway*

Compared with *Faraway*, the harmony in the verse part are in a progression of I—VII—vi—V—IV—III—II—V, rather similar to that of *Chrysanthemum Terrace*. And scores stated above shows that the chord progression in the verse part ranks in the order of D—C#—Bm—A—G—F#—Em—A.

For the chorus part, the harmony chord progression shows D—C#—Bm—A—G—F#—Em—A. in the sequence, which is commonly used to end the phrase of the song in Jay Chou's music, like *Chrysanthemums Terrace* the other pieces of his works.

In conclusion, the harmonic progression of these two songs is a common pop song chord progression. The textures are more homophonic texture. Take a Chinese folk song, *Jasmine* (茉莉花) for example, it also uses normal chord progression like chord 1, 4 and 5 and homophonic texture as well. What bring out the characteristic of *Zhongguo Feng* elsewhere are the instrumentation, lyrics and the singing style. The typical style of *Zhongguo Feng* songs is mostly carried out by the pentatonic melody and the mixed orchestration.

4.3.4 Chinese Instrumentation as a Strategy of *Zhongguo Feng* and its Melodies

In year 2003, Jay Chou began reviving the sonic experience of Chinese traditional instrument in C-Pop and caused a wave of labelling *ZhongguoFeng* attached to his reputation by the community. Via listening analysis, songs such as the following reveal the use of Chinese traditional instruments:

1. *Breezes Into Pieces* (东风破) (2003)
2. *Snowy Hair* (发如雪) (2005)
3. *Chrysanthemums Terrace* (菊花台); *Faraway* (千里之外) (2006)
4. *Blue and White Porcelain* (青花瓷) (2007)
5. *The Orchid Pavilion* (兰亭序) (2008)
6. *Fireworks Cool Easily* (烟花易冷) (2010)

In particular, an analysis of the selected works for this study *Chrysanthemums Terrace* and *Faraway* gather that the use of Chinese instrument by Jay Chou has a certain character. Below is a table showing the list of instruments used in *Chrysanthemums Terrace*:

Table 4.3 Instrumentation in *Chrysanthemums Terrace*

<i>Chrysanthemums Terrace</i>	
Chinese Instrument	Western Instrument
<i>Guzheng</i> (Chinese Zither)	Cello
<i>Bangzi</i> (Wooden Clapper) (梆子)	Guitar
<i>Hulusi</i> (Cucurbit Flute) (葫芦丝)	Strings
	Chime

In *Chrysanthemums Terrace*, Jay Chou applied the wooden clapper, *guzheng* and *cucurbit flute* to contribute as the main sound characteristics from the East. The *wooden clapper* is a percussion instrument (idiophone) of Han nationality. It is popular around the late Ming and early Qing periods with the rise of Northern Opera. *Wooden Clapper* consists of two solid hardwood sticks of different size. It is one of the four big operas in China and named “Bang Zi” for its hardwood beating.

Guzheng or Chinese zither is one of the instruments in Chinese traditional music, belonging to the chordophone category. It is in the arrangement of pentatonic scale with one sound, one string. The earliest *guzheng* strings, then, 13 strings in Tang and Song dynasties, and then, 16, 18, 21 strings. Until now it has 21 strings as the most common format.

Cucurbit Flute is a Chinese traditional music instrument of minorities, dividing into 3 kinds of sounds as high, middle, and low with specific beautiful tones. Traditional *Cucurbit Flute* belongs to reed pipe instruments with one cucurbit and 3 bamboo tubes. The blowing nozzle is in the upper part; and the chanters are bamboo tubes connected with cucurbit in the lower part.

Jay Chou applied these traditional Chinese instruments mostly as a solo and counter-melody. In *Chrysanthemums Terrace*, he applied the *guzheng* with a short motif as a fill that fills the gap between the previous and next phrase (see Fig. 4.8).

The image displays a musical score for the song "Chrysanthemums Terrace" (Chrysanthemums Terrace). It features three staves: Melody, Guzheng, and Guitar. The lyrics are written in Chinese characters below the Melody staff. The Guzheng staff shows a short motif highlighted in a box, which is identified as a "Guzheng" motif. The Guitar staff provides a bass line. The score is divided into three systems, each with a measure number (5, 5, 9) at the beginning. The lyrics are: "你的泪光 柔弱中带伤 惨白的月弯弯 勾住过往", "夜 太漫长 凝结成了霜 谁在阁楼上 冰冷的绝望", and "雨 轻轻弹 朱红色的窗 我 一生在纸上 被风吹乱".

Figure 4.8 *Guzheng* motifs in verse of *Chrysanthemums Terrace*

A fill is a term used in popular music study meaning a short musical motif that occurs at a point before another phrase comes in (Shepherd & Horn, 2012). When the music entered 1 '03' - 1 '30" Jay Chou added a tremolo effect in the *guzheng* in building

up a climatic flow for the music to enter the chorus (see Fig.4.9). The texture became richer along with a richer orchestration towards chorus.

Figure 4.9 shows a musical score for the song 'Chrysanthemums Terrace'. It features three staves: a vocal line at the top, a Guzheng line in the middle, and a bass line at the bottom. The Guzheng part is marked with a tremolo effect, indicated by a box around the notes. The lyrics are: 梦在远方 化成一缕香 随风飘散你的一模样。

Figure 4.9 Guzheng motifs in tremolo (*Chrysanthemums Terrace*)

At the chorus section (see Fig.4.10), the tremolo effect continues to serve as, probably inducing, an ‘unsettled’ or ‘chaos’ ambience to the lyrics mentioned in Section 4.3.7. When the music goes to 1’35”- 2’03” at the chorus section, a counter melody in the verse of *Chrysanthemums Terrace* shows embellishment played together by two other instruments: guitar and strings, and ends together with the singing part with a *gliss.*

Figure 4.10 shows a musical score for the chorus section of 'Chrysanthemums Terrace'. It features four staves: a vocal line at the top, a Guzheng line, a Strings line, and a guitar line at the bottom. The Guzheng and Strings parts are marked with a tremolo effect, indicated by boxes around the notes. The lyrics are: 菊花台满地伤 你的名字已泛黄 花落人断肠 我心事静静躺 北风乱 夜未央 你的影子剪不断 徒留我孤单在湖面 成霜。

Figure 4.10 Guzheng motifs in chorus section (*Chrysanthemums Terrace*)

Apart from treatment as a counter-melody, Jay Chou also employs a solo section of *guzheng* (see Fig.4.11) as a bridge between the first chorus and the second reprise of verse.

The image shows a musical score for the song "Chrysanthemums Terrace". It features three staves: a top staff for Strings, a middle staff for Guzheng, and a bottom staff for the vocal line. The Guzheng part is highlighted with a box. The score includes the following elements:

- 26 End of first chorus**: A measure with a whole rest.
- Bridge**: A section labeled "Bridge" with a "双" (Shuang) marking above the Guzheng staff.
- 26 Guzheng**: A section labeled "Guzheng" with a box around the staff.
- 26**: A measure with a whole rest.
- 31**: A section labeled "Second reprise of verse" with a box around the Guzheng staff.
- Second reprise of verse**: A section labeled "Second reprise of verse" with chords F, E, Dm, and C above the vocal staff.
- 你的泪光 柔弱中带伤**: The lyrics for the second reprise of verse.
- 31**: A measure with a whole rest.

Figure 4.11 Solo *guzheng* section (*Chrysanthemums Terrace*)

In *Chrysanthemums Terrace*, *guzheng* appears as a bridge solo melody, a fill before the entrance of chorus. But something different here is that there is a same interlude melody played by string ensemble with *guzheng* as the main instrument. The second sentence is the string ensemble, which aims to embody the layers, just as a leading singer followed by a group of chorus. This appears in the music between 2' 03" – 2' 30".

On the other hand, the use of cucurbit flute presents a different sonic experience compares to that of a Western flute. The song *Chrysanthemums Terrace* presents the *cucurbit flute* melody only at the ending, a rare case that Jay Chou never had it occur in

any part of the song. This appears in the music between 4' 31" – 4' 37" (see Fig. 4.12). Similar to the *guzheng*, the *cucurbit flute* part is in pentatonic scale. In the author's own opinion, the use of the *cucurbit flute* soft and mellow tone at the ending reflects the unsolved tragic ending of the movie *Curse of the Golden Flower* (满城尽带黄金甲) where the lead female empress failed to rebel with her plot and was forced swallowed down poisonous wine by her emperor husband.



Chrysanthemums Terrace 菊花台

Intro

Violin

cello 1

5

5

Figure 4.13 Opening cello solo with strings (*Chrysanthemums Terrace*)

To the author's opinion, the violin parts reflect the chaos in the palace based on the storyline. When the verse enters, a simple guitar accompaniment was used. This has a quasi *Xiaoyuan Minge* (Campus Folk Song) style that is perhaps nostalgic to listeners.

Melody

F E Dm C B \flat A m G C

你的泪光 柔弱中带伤 惨白的月弯弯 勾住过往

guzheng

Guita

5

5

5

Guzheng

夜 太漫长 凝结成了霜 谁在阁楼上 冰冷的绝望

Figure 4.14 Verse 1 with Guitar (*Chrysanthemums Terrace*)

In the verse part, Jay Chou abandoned piano which he used to like, instead, he employed the guitar, which can better match the effect of the song. This appears in the music between 0' 38" – 1' 35". In the second section, *guzheng* is added to highlight the contrast levels, taking the function of a fill in engaging the listeners during the absence of vocal, and also reinforcing *Zhongguo Feng*.

The image shows a musical score for the chorus part of the song "Chrysanthemums Terrace". It consists of four systems of music. The first system includes a Melody line with lyrics "菊花台满地伤 你的名字已泛黄 花落人断肠 我心", a Guzheng line, and a Strings line. The second system includes a Melody line with lyrics "事 静静躺 北风乱 夜未央 你的影子剪不断 徒留我孤单在湖", a Guzheng line, and a Strings line. The third system includes a Melody line with lyrics "面 成 霜" and a Guzheng line. The score is written in 4/4 time and features a mix of vocal melody, guzheng accompaniment, and a string section.

Figure 4.15 Strings section in chorus part (*Chrysanthemums Terrace*)

In the chorus, Jay Chou employed a linear strings section between 1' 38" – 2' 00" that ascends upwards. Apart from this, minimal electronic sound samples such as explosion sound effect was used at climatic part such as the modulation in 4' 02." Overall, the song was orchestrated with very simple instrumentation without a rhythm

section such as drum set, electronic percussion, or guitar riffs as in other popular songs. It makes a neo-romantic style presenting classics and creates a palace ambience, in a *Zhongguo Feng* manner.

On the other hand, in *Faraway*, instruments, such as *pipa* and *erhu*, are used to represent Chinoiserie. Below is a table showing the list of instruments used in *Faraway*:

Table 4.4 Instrumentation in *Faraway*

<i>Faraway</i>	
<i>Chinese Instrument</i>	Western Instrument
<i>Erhu</i> (Chinese two-stringed fiddle)	Piano
<i>Pipa</i> (Chinese lute)	Bass
<i>Guzheng</i> (Chinese Zither)	Cymbal
	Drum (R&B)
	Electronic Sound
	Harp
	Glockenspiel

In *Faraway*, Jay Chou applied the *erhu*, *pipa* and *guzheng*, in developing his *Zhongguo Feng* musical style. *Pipa* is a traditional strumming instrument made in wood with four strings. It is played in a vertical position, strings pressed with left hand and strummed with five fingers of right hand. It can be played in all forms such as solo,

accompany, reprise and so on. *Erhu* is a famous two-stringed bowed instrument in China with a simple structure. Its gamut can reach 3 octaves. The sound of *erhu* can be generated with a variety of expressive force. It is called a “Chinese violin” because of its human and cantante sound.

Similar use of *pipa* in tremolo at 0’ 57”- 1’ 12”, such as in *guzheng* of *Chrysanthemum Terrace*, can be seen again in *Faraway* during the bridge to chorus, as a means of building up climax.

The image shows a musical score for the bridge section of the song 'Faraway'. It features four staves. The top two staves are empty. The third staff is labeled 'Pipa' and contains a tremolo pattern of chords. The bottom staff is labeled 'Piano' and contains a melodic line with lyrics underneath: '梦醒来—是谁—在窗—台—把结局—打开—那薄如—蝉翼—的未—来'.

Figure 4.16 *Pipa* section in bridge (*Faraway*)

The soft *pipa* tremolo compliments the lyrics of ‘who is by the window pane when I woke up from a dream’ (梦醒来是谁在窗外). Its lingering charm and artistic conception reveals Jay Chou’s artistic touch in instrumentation.

Guzheng¹²



Erhu¹²



Pipa¹²



Piano¹²

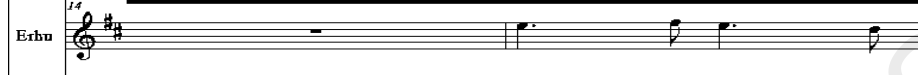


经不奇—谁来—猜——我送你离—开—千里之—外

Guzheng¹⁴



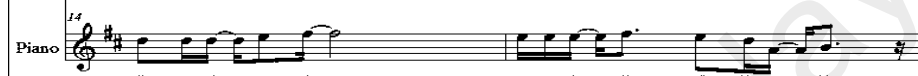
Erhu¹⁴



Pipa¹⁴



Piano¹⁴



你无—声—黑—白— 沉—默—年—代— 或—许—不—该—

Guzheng¹⁶



Erhu¹⁶



Pipa¹⁶



Piano¹⁶

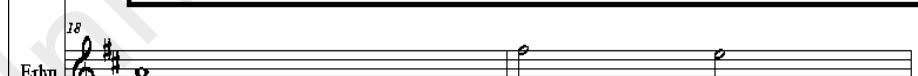


太—遥—远—的—相—爱—— 我—送—你—离—开—天—崖—之—外

Guzheng¹⁸



Erhu¹⁸



Pipa¹⁸



Piano¹⁸



你—是—否—还— 在— 琴—声—何—来— 生—死—难—猜—

The image shows a musical score for the chorus section of 'Faraway'. It features three staves: Guzheng, Erhu, and Piano. The Guzheng staff has a sequence of notes highlighted with a black box. The Erhu staff has a few notes. The Piano staff has the lyrics '用一生去等待' (Yòng yī shēng qù děng dài) written below it.

Figure 4.17 *Guzheng* chorus section (*Faraway*)

In the chorus section. A counter melody consisting of a sequence of notes moves simultaneously with a dominant melody in the chorus of *Faraway*. When the music goes to 1' 13" – 1' 45", supposedly, *guzheng* better formulates 'rush meeting' (匆忙相遇) and 'buzzing off' (匆忙离去). The vivid music description by *guzheng* impresses the audience with a sense of being not enough to enjoy and full of imagination for the music. With light and simple melody, *guzheng* carries the desolation of the scene.

The image shows a musical score for the chorus section of 'Faraway'. It features three staves: Erhu, Piano, and lyrics. The Erhu staff has a sequence of notes highlighted with a black box. The Piano staff has the lyrics '送你离开千里之外 你无声黑白' (Sòng nǐ lí kāi qiān lǐ zhī wài nǐ wú shēng hēi bái) written below it. The Piano part also includes chord symbols: D, C#, Bm, and A.

The image shows a musical score for the Erhu section of the song 'Faraway'. It consists of two systems of music. Each system has three staves: Erhu (top), Piano (middle), and Piano (bottom). The Erhu part is written in a single-line notation, with the first two measures of the first system highlighted by a black box. The Piano part provides harmonic support with chords. The lyrics are in Chinese: '送你离开 天涯之外 你是否还在 琴声何来 生死难猜 用一生去等待'.

Figure 4.18 Erhu section (*Faraway*)

When the music goes to 1' 13" – 1' 45", few counter melodies played with *erhu* in the chorus of *Faraway* show the single line notes on the main melody. The reason why *erhu* is in the chorus is to sentimentalize a sad atmosphere, introducing a poignant loving story in a troubled world. The meaning of the lyrics are that something in the past should not have taken place: "*I should not have been with you, it must be the arrangement of the fate*". Then, Let 'me' send you away. *Erhu* here expressed 'my idea' that I adopted my 'selfish thinking' to abandon my girl friend for her better future development. The sound of *erhu* is very sentimental here.

In terms of the use of Western instrument in *Faraway*, instruments such as glockenspiel, piano were used. Besides, Jay Chou also adds the effect of electronic drum into the song, which he often employs in his own R&B songs. For example, when

the music goes to 1' 13" of the song, there is a vibrating sound generated by a stress drum, bringing about a sense of reaching the chorus to the audience.

Glockenspiel opens the introduction of *Faraway* in a way that recalls the *bianzhong* (编钟) or ancient Chinese bronze bell. What immediately follows is a unique timbral mix of piano and *guzheng* writing (see Fig.4.19). The timbre of piano and *guzheng* produces a special effect, where the piano is able to contribute a set of pitch constituting to a chord while the *guzheng* took on a single pitch.

The image displays a musical score for four instruments: Glocken, Piano, Guzheng, and Erhu. The score is written in 4/4 time and D major. The Glocken part features a melodic line in the first two measures. The Piano part is circled and shows a complex chordal texture in the third and fourth measures. The Guzheng part is boxed and shows a melodic line in the third and fourth measures. The Erhu part is shown in the fourth measure with a few notes.

The image shows a musical score for three instruments: Piano, Guzheng, and Erhu. The key signature is one sharp (F#) and the time signature is 4/4. The Piano part is circled, showing a sequence of quintal chords (dyads) in the right hand. The Guzheng part is boxed, showing a similar sequence of quintal chords. The Erhu part has a simple melodic line with a few notes and rests.

Figure 4.19 Timbral mix between piano and *guzheng* with quintal chords (*Faraway*)

The *erhu* presents a lyrical melody that is simple and subtle, without any embellishment of that of the Chinese folk music.

The image shows a musical score for four instruments: Glocken, Piano, Guzheng, and Erhu. The key signature is one sharp (F#) and the time signature is 4/4. The Glocken part has a melodic line with eighth notes. The Piano part has quintal chords in the right hand. The Guzheng part has quintal chords in the right hand. The Erhu part has a simple melodic line with a few notes and rests.

The image shows a musical score for the introduction of the piece 'Faraway'. It consists of three staves: Piano, Guzhen, and Erhu. The Piano part features a simple accompaniment of sustained chords. The Guzhen part has a melodic line with a '5' above the first measure. The Erhu part has a melodic line with a '5' above the first measure, and a specific passage is highlighted with a black box.

Figure 4.20 Erhu passage in introduction (*Faraway*)

Similar to the verse in *Chrysanthemum Terrace*, the verse in *Faraway* reveals a very simple accompaniment of sustained chords on the piano (see Fig.4.20).

The image shows the musical score for the verse of 'Faraway', divided into three systems. Each system includes a melody line with lyrics and a piano accompaniment line with sustained chords. The first system has lyrics: '风檐如悬—崖 风铃如沧—海 我等燕—归来—'. The second system has lyrics: '梦醒来—是谁—在窗—台 把结局—打开—'. The third system has lyrics: '琴声何—来 生死难—猜 用—生— 去等待—'. The piano accompaniment is highlighted with black boxes in each system. Chord symbols D, C#, Bm, and A are indicated above the melody line in the first system.

Figure 4.21 Piano accompaniment during verse (*Faraway*)

From the verse to the chorus, and then to the end, Jay Chou used the *piano* to accompany the song, smoothly and fluently, then, matching the song with *Gong* mode melody and lyrics, producing an implicit and depressed mood with elegance to express the artistic conception.

The first system of the musical score features five staves. From top to bottom: Harp, a blank staff, another blank staff, Pipa, and Piano. The Harp staff has a dynamic marking of *p* and contains a short melodic phrase in a box. The Pipa staff has a dynamic marking of *p* and contains two chords. The Piano staff has a dynamic marking of *p* and contains a bass line with chords. The vocal line is on a staff with a dynamic marking of *p* and contains the lyrics: 梦醒来—是谁—在窗—台把结局—打开—

The second system of the musical score features five staves. From top to bottom: Harp, Suzhen, Erhu, a blank staff, and Piano. The Harp staff has a dynamic marking of *p* and contains a short melodic phrase in a box. The Piano staff has a dynamic marking of *p* and contains a bass line with chords. The vocal line is on a staff with a dynamic marking of *p* and contains the lyrics: 那薄如—蝉翼—的未—来经不奇—谁来—猜——我

Figure 4.22 Harp as a fill (*Faraway*)

When the music goes to 0' 59" – 1' 12", in order to highlight the layer and the contrast, *harp* was added to generate a fill instead of Chou's use of *guzheng* as in *Chrysanthemum Terrace*. The music here seemed to be enriched without the verbose and noise. Until the bar 12, the chorus was appearing slowly, sounding clearly and sharp with stereo and spacious perception. Jay Chou did not add strings to the music, which were often used in the past. He tended to use strings to push music to the chorus, but he applied *harp* to take the place of strings.

In conclusion, the analysis shows Jay Chou's technique in binding together musical timbre from the East and West. The style of *Zhongguo Feng* was actually applied on a Western canvas, and in here, meaning that the overall musical scheme tends to be on the West with added Chinese features such as timbre. In what follow, more argument will be reported on how the author claims that a Western context is the dominant feature.

4.3.5 Rhythmic Features from the West

Jay Chou is an artist reputed for his songs that comes from the rap and R & B genres of the West. The R&B rhythm enhance the uniqueness of the combination of East and West. In addition, a hip-hop beat sensation may bring listeners a new realization in C-pop of *Zhongguo Feng*. In Jay Chou's music programming, the electronic sound samples such as deep bass kick and snare enhance the hip hop stylistic touch. In such away, the composer often highlights the timbre and musical features

played by Chinese traditional music instruments in pentatonic modes with such rhythmic treatment.

In *Faraway*, the music was obviously in R & B style featured with electronic beat and sound effect. Though, in *Chrysanthemum Terrace*, the music is not in R & B style, it was written in a neo-romantic style that features a quasi-western art symphonic style. This is an influence by the west from a globalized perspective.

4.3.6 Singing Style

Singing style perhaps represents a very unique feature of *Zhongguo Feng* in Jay Chou's production. Jay Chou is reputed in his rap and R&B singing style and thus, very rarely seen in belting. His singing style can be described as very syllabic in a sense and very rare use of long vibrato. Thus, the combination of such singing style with pentatonic melodies, Chinoiserie images and Chinese instrumentation presents a unique *Zhongguo Feng* where Chou's singing style weighted on the Western influence such as Eminem, Usher and Kanye West that has a 'younger' voice compared to Jamie Foxx or Boyz II Men.

In *Chrysanthemum Terrace*, although he had written it in a neo-romantic style, however, he did not sing it in a way that is classical in any sense. The singing style that was employed during the verse has a simple text utterance with short display of vibrato at the end of phrase, very much in a campus folk song manner. In the chorus, his singing reveals a struggling (intentional) tone revealing the tragic sad emotion with occasional falsetto on a single pitch especially on the highest register (see Fig. 4.25),

however, not during the modulation (to a higher key) at the climatic area where he sang through with chest voice.



Figure 4.23 Placement of falsetto at chorus section (*Chrysanthemum Terrace*)

Faraway

The song *Faraway* (or *Beyond a Thousand Miles*) was rated 7 in chart position (Chow & Kloet, 2010) featuring Fei Yuqing. In *Faraway*, Jay Chou invited Fei Yuqing for a duet that marked a breakthrough in C-pop of the past decades when two opposite ends combined in producing the song. Fei Yuqing was reputed for his mastery in singing, highly lyrical ringing in the style that is closer to conventional Chinese folk singing featuring heavy vibrato and portamenti. On the other hand, Jay Chou was reputed for his rap and R&B style that is often syllabic with less vibrato.

In *Faraway*, Chou opens the verse and building up a climatic bridge for Fei to appear at the first chorus that gives a surprise to listeners of the sudden change into Fei's emotional and lyrical belting. Inviting Fei was in a way an emphasis of *Zhongguo Feng* as the artist popular in the 70s was known for his more conventional quasi-folk singing style that is more Chinese in the sense of reviving Chineseness.

Via listening analysis, Fei's singing in *Faraway* immediately deliver a contrast to Chou's. Much of a *portamento* embellishment was applied to a particular note and text

of the lyric. The music marked (*) is where the placement of *portamento* belted by Fei Yuqing (see Fig. 4.24).

Melody

我送你离开千里之外 你无声黑白

沉默年代 或许不该太遥远地相爱 我送你离开天涯之外

你是否还在 琴声何来生死难猜 用一生去等待

Figure 4.24 Fei's *portamento* application to chorus of *Faraway*

The same style of singing by Fei is very similar to Teresa Teng, another Taiwanese reputed singer in the 70s. The quasi-Chinese-folk like singing of Fei that has a very distinct Chinese embellishment such as *portamento*, long and heavy vibrato, and contrasting tone gradation that is highly lyrical, contributes a lot to Jay Chou's *Faraway* in a *Zhongguo Feng* manner.

4.3.7 Quasi-classic Chinese Poetic Lyrics

Another important feature of Jay Chou's *Zhongguo Feng* C-pop is Vincent Fang, a famous lyricist, whose poems written for Chou's song should be credited for reviving Chineseness. Being Jay Chou's partner and poet, Vincent developed a school of his own national lyric style in the Chinese song circles. Apart from creating a new poem style, he also derived traditional Chinese poetry and named his poem style as *Suyan Yun Jiao*

Poem (素颜韵脚诗) that was described by Wei (2007) as subtle, sad but not in an outpouring way.

According to Vincent Fang's own definition in his book *Fang Wenshan's Suyan Yun Jiao Shi* (2008), 'suyan' or literally translated as 'natural face' is a pure empty Chinese face without the makeup of punctuations, while 'yun jiao shi' meaning 'rhyme' refers to a rhyme at each end of a poem line with a catchy tone as a ballad. Although the lyrical text is in modern vernacular language, it filters all the punctuations and non-traditional elements, emphasizes the musicality of the rhyme and language, and revives the Chineseness being close to conventional poems.

Vincent Fang has co-worked with Jay Chou for many years, completing fourteen songs in *Zhongguo Feng* style, among them, *Chrysanthemums Terrace* and *Faraway* are very typical. They are both used with the style of ancient Chinese poem, which is well matched with Jay Chou's music notes, presenting a pleasant effect of *Zhongguo Feng* features to the audience. In the following, the analysis of these songs is implemented.

Table 4.5 Translation of Chinese lyrics in *Chrysanthemums Terrace*

English	Chinese
You tears glisten. Laced with pain.	你的泪光柔弱中带伤
The crescent moon hangs in the past pale with sickness	惨白的月弯弯勾住过往

Cool night too long turns to frost	夜太漫长凝结成了霜
Who is on the tower frozen in despair	是谁在阁楼上冰冷的绝望
The rain drums lightly on a crimson pane	雨轻轻弹朱红色的窗
My destiny is written on paper fluttering in the wind	我一生在纸上被风吹乱
Distant dreams rise like incense	梦在远方化成一缕香
Melting into night is your image	随风飘散你的模样
Chrysanthemums fall weeping to the ground	菊花残满地伤
Traces of your smile your heart now empty	你的笑容已泛黄花落人断肠
My thoughts quietly rest the north wind blows	我心事静静淌北风乱
Not yet dawn your shadow cannot cut off	夜未央你的影子剪不断
Only companion of my image on the lake a couple mirrored	徒留我孤单在湖面成双
Blossoms of evening air beauty undimmed scatter everywhere	花已向晚飘落了灿烂

A fate hard to swallow sadness do not cross the river	凋谢的世道上命运不堪愁莫渡江
Your autumn heart will sink	秋心拆两半
Drowning in longing you will not reach the other shore	怕你上不了岸一辈子摇晃
Whose hills and rivers echo with the clamor of hooves	谁的江山马蹄声狂乱
My armor is shredded by the dividing hour	我一身的戎装呼啸沧桑
The sky slowly brightens	天微微亮
Your sighs silk soft weave a right of sorrow	你轻声的叹一夜惆怅
So fragile so spare	如此委婉

Source: (<https://zhidao.baidu.com/question/744416131538890892.html>)

In *Chrysanthemums Terrace*, Vincent Fang used delicate touch to fill lyrics in Jay Chou's music notes. There are four paragraphs in the song. Each paragraph describes the mentality and sensation of a couple in different time and space between them. The husband is a general going on an expedition far from home and the place where he stays in is warmer compared to that of his wife. In the lyrics, Vincent uses a lot of artistic

conceptions and image rhetoric (象喻) such as different weather conditions between the two lovers to reveal their inner world experiences.

In the first paragraph

You tears glisten. Laced with pain.

The crescent moon hangs in the past pale with sickness

Cool night too long turns to frost

Who is on the tower frozen in despair

This paragraph expresses the mental state of the heroine. The first sentence presents that experiencing a long time lovesickness the heroine felt helpless and sorrow after her husband had left her. The second sentence means that the bright moon sends my missing to you (expressing the situation of the time). There is a pun in the third sentence, 'frost', which has two meanings: one refers to that the weather is very cold (compared to her husband place); the other denotes the inner loneliness and desolation of the heroine. The fourth sentence means that she stays at the top of a tower feeling an icy despair without her lover's warm embrace. The four sentences in this paragraph vividly present an integral sensation of love and sadness to the listeners.

In the second paragraph

The rain drums lightly on a crimson pane

My destiny is written on paper fluttering in the wind

Distant dreams rise like incense

Melting into night is your image

Chrysanthemums fall weeping to the ground

Traces of your smile your heart now empty

My thoughts quietly rest

This paragraph describes the hero's mentality: the first sentence mentions that it is raining (the weather condition is warmer, supposedly in the south), he is sleepless watching the red window; in the second sentence, there is another pun, 'paper', one implies that they cannot live with each other for the reason that the husband is fighting for the country far from home, the paper is the only way by which they can keep correspondence, that means their youth would elapse in the letter paper; the other is that an order from the emperor (a piece of paper) or a combat chart (a piece of paper), that means he has to fight all his life but where his honor is. A pile of paper windblown suggests that the hero is very upset in his inner world; in the third and fourth sentences, the author uses a burning incense to express lovesickness but to an intangible party, the image here is just an illusion which is blown away with the wind; in the fifth and sixth sentences, there are two 'yellows' in the lyrics, one is implicit in the flower chrysanthemums (it is always yellow) referring to the season of autumn (rainy day in the south) or people in a high age; the other yellow is explicit in the fifth sentence meaning the blurring of memory just like yellowed letters – time passing, what they left is just the empty lovesickness; in the last sentence, the author overtly reveals the bitter

love between the couple, and expresses an emotive elapse in the rainy autumn by ‘淌’ (tang) a metaphor meaning ‘flowing down’.

In the third paragraph

The north wind blows not yet dawn

Your shadow cannot cut off

Only companion of my image on the lake a couple mirrored

This paragraph again is the monologue of heroine’s inside world: the first sentence starts from ‘the north wind’ representing the heroine’s cold location, the character ‘乱’ both refers to the wind blowing or heroine’s confused mind; there are two meanings for ‘your shadow cannot cut off’ (影子剪不断) in the second sentence. *Your shadow cannot cut off* (the shadow of a candle), on one hand, implies that the heroine misses the hero very much even if he is not around; the other is that the candle shadow indicating the woman is very lonely then; in the third sentence, the author again mentions the cold weather in the north, the lake is frozen and the ice mirrors my image (two me), which suggests the heroine once happily lived with her husband boating in the lake, but the moment she could only live with her reflected image in the frozen lake.

In the last paragraph

Blossoms of evening air beauty undimmed scatter everywhere

A fate hard to swallow sadness

Do not cross the river your autumn heart will sink

Drowning in longing you will not reach the other shore

Whose hills and rivers echo with the clamor of hooves

My armor is shredded by the dividing hour The sky slowly brightens

Your sighs silk soft weave a right of sorrow so fragile so spare

This paragraph is the most classical section in the song, a chorus of the soul dialogue between the hero and heroine. The author again arranges the hero back to his situation in the first sentence: *'the blossom of the flower had gone'* illustrates that the wonderful adolescence is passing but one doesn't enjoy it; the second sentence from the hero's sigh as encountering turbulent days without an enlightened ruler, he worries about the coming fate for him and his wife. The third sentence is the most classical sentence in the lyrics: the first half of the sentence is the hero's thought, '愁' (anxiety), bearing two meanings, one is for a war situation, the other is for his wife, and '江' (Yangtze River) corresponding with the '愁', that is, I am anxious about how I can ferry the Yangtze River to meet my wife; the second half of the sentence, '秋' (autumn) and '心' (heart), to connect them together in Chinese is '愁', in ancient China, the autumn in the poem refers to men and anxiety whereas the heart refers to women and pure lovesickness. The second half sentence means that the body and soul of the couple separated from a long distance, they could not help but accepted the reality; the fourth

sentence comes from the heroine's worry: two meanings, one worry is her husband cannot come back from the battle field, the other is he can hardly get rid of the officialdom struggle and power; the fifth and sixth sentences express both hero's and heroine's sighs to their real situations. The last two sentences are the real chorus of their heart and soul. The lyrics seem to write about the romantic love story of Zhou Yu (周瑜) in the *Battle of Red Cliffs* (赤壁之战) during the time of *Three Kingdom* (三国演义). Zhou Yu was grown up near Yangtze River. He was sent to go on an expedition right after he married Xiao Qiao (小乔) and finally died fighting on the battlefield.

Table 4.6 Translation of Chinese lyrics in *Faraway*

English	Chinese
Eaves erecting high against the world outside, windmill echoing like the sound of an ebbing tide. I await you through all days and nights.	屋檐如悬崖风铃如沧海我等燕归来
Without a word of good-bye, you pass me by and everything fades into black.	时间被安排演一场意外你悄然走开
Our story started in the wilderness far and wide; with dim air choking all words and passion in our eyes.	故事在城外浓雾散不开看不清对白
Then I uttered a sigh, and you have always taken that as a wind that just brushed by.	你听不出来风声不存在是我在感慨
Our destiny was unveiled after my roaming dreams took their flight,	梦醒来是谁在窗台把结局打开
leaving me with infinite fear for the pale future	那薄如蝉翼的未来经不起

without you holding me tight.	谁来拆
Farewell, my girl, but you say not good-bye.	我送你离开千里之外你无声黑白
Our heightened distance drives eternity out of sight.	沉默年代或许不该太遥远的相爱
Farewell, my girl, will you forever abide?	我送你离开天涯之外你是否还在
Melody coming from afar bidding lifelong departure doomed for you and I.	琴声何来生死难猜用一生去等待
Dressed in gown of pure bright, you gave me faith that your love will never lie.	一身琉璃白透明着尘埃你无瑕的爱
Raindrops were falling when you came along and sadness was born whereupon, leaving me countless teardrops to ease my fright	你从雨中来诗化了悲哀我淋湿现在
How I mourn the days when you picked the lotus in the twilight. And with that lonesome boat, you never came back.	芙蓉水面采船行影犹在你却不回来
Time carries away every petal and tide, the past is nothing but void and heartfelt cries.	被岁月覆盖你说的花开过去成空白
Our destiny was unveiled after my roaming dreams took their flight,	梦醒来是谁在窗台把结局打开
leaving me with infinite fear for the pale future without you holding me tight.	那薄如蝉翼的未来经不起谁来拆
Farewell, my girl, but you say not good-bye.	我送你离开千里之外你无声黑白
Our heightened distance drives eternity out of sight.	沉默年代或许不该太遥远的相爱
Farewell, my girl, will you forever abide?	我送你离开天涯之外你是否还在

Source: (http://blog.sina.com.cn/s/blog_7c8e4cc90100xv1k.html)

Compared with *Chrysanthemums Terrace*, the lyrics in *Faraway* seem even more exquisite and sentimental. Again, Vincent employs Chinese poem practice, heavy use of metaphorical phrases, and rhymes in designing the lyrics. In what follows, *Faraway* are analyzed to uncover the inner meaning between each lyric line.

In the first paragraph

Eaves erecting high against the world outside,

Windmill echoing like the sound of an ebbing tide,

I await you through all days and nights.

Metaphorically, a symbolic cliff is of height and steepness. In away, it may reflect mental stress, anxiety and worries. Meanwhile, a sound of wind bell reflects an endless recall to the past. Perhaps, only in such a high state of consciousness, a person can generate the experience of ‘*awaiting you back all day and night.*’ Therefore, it is clear that the derivation of the first two sentences is designed for this purpose.

The lyrics ‘*without a word of good-bye, you pass me by and everything fades into black*’ refer to that something that had been prepared well in the unseen world, thus, the encounter is not unexpected. The outcome seems accidental, but actually it is not. If something is predestined, it will happen positively. There is no need to sigh.

Our story started in the wilderness far and wide;

with dim air choking all words and passion in our eyes.

These lyrics understate the place of the story and the bleak outcome. In such a mood, the dialogue changes its taste, the character who sings has the same feeling as the listeners do. The undispersed fog (消不散的‘迷雾’) and the invisible dialogue (‘看’不清的对白) are ingeniously used to fully express the helpless sentiment.

Then I uttered a sigh,

and you have always taken that as a wind that just brushed by.

The sound of sigh ‘I’ in this sense may be so heightened in its meaning that it is quite beyond ‘your’ touch, just like a wind passing by, and ‘you’ cannot get it.

Our destiny was unveiled after my roaming dreams took their flight,

leaving me with infinite fear for the pale future without you holding me tight.

Here the lyric recalls back to the eaves and in front of the window, the characters suddenly understand that the outcome was changed. And then, the lyricist highlights the text ‘蝉翼’ (cicada's wings) to describe the unknown and fragile future which can be hardly anticipated, where ‘拆’ implying ‘break up’ or ‘guess.’ Fang’s cicada’s wing is considered metaphorically successful in creating a classic and poetic character when used in modern C-pop.

In the second paragraph

Farewell, my girl, but you say not good-bye.

Our heightened distance drives eternity out of sight.

Interpreting the lyrics here along with its MTV, its aims may be to give audience a scene of an old black and white photo, which expresses that the vicissitudes of the old memory cannot return. In such a case, what people can do here is just to make a sentimental sigh but nothing.

Farewell, my girl, will you forever abide?

Melody coming from afar bidding lifelong departure doomed for you and I.

The lyrics present listeners the impression that it is a pain not knowing anything about a person you care about, thus, the lyrics behind melody seem to be more grieved. And how to get a tweedle at the time? (tweedle ‘琴声’ a metaphor refers to having the same chemistry as a soul-mate ‘共鸣’). The lover must be someone irreplaceable and what people can do here is but to wait in their lifetime.

In the third paragraph

Dressed in gown of pure bright,

you gave me faith that your love will never lie.

Raindrops were falling when you came along and sadness was born whereupon,

leaving me countless teardrops to ease my fright

The lyrics here bring about an illusion to people that a flawless figure in the song can only exist in the imagination. It is the distance of recall that enables a piece of white skirt to become a glaze white without dusts just as a flawless feeling in one's memory which is indelible in their real life.

How I mourn the days when you picked the lotus in the twilight.

And with that lonesome boat, you never came back.

The connotation of these lyric lines, ‘collecting lotus in the river with the shadow of boat on the surface of water’, suggests that the past years in the imagination still embed in the memory, however, the lover in the reality is no longer in existence, which even aggravates the pathos. Here, he uses imagery (象喻) to illustrate the scene at the time.

Time carries away every petal and tide,

the past is nothing but void and heartfelt cries.

The lyrics indicate that the two lovers together drawing a wonderful future plan but now it is in vain. The flower blossom does not meet the blossom fall but meet the word ‘空白’ empty. The vicissitudes are that the things are still there, but the persons are no more the same ones.

In a conclusion, one of the factors that marked Jay Chou's *Zhongguo Feng* identity in his music is his lyricist, Vincent Fang, whose lyrics filled many of his melodies, such as *Dong Feng Po*, *Fa Ru Xue*, *Blue and White Porcelain*, and so on. The heavy use of Chinese poetic phrases are witnessed. Jay Chou started his singing career on the stage in 2000. Since then, Fang has been responsible for more than half of the lyrics in all Jay Chou's albums. Although Vincent Fang gets very little media attention, still, he is well-known as Chou's lyricist. The public recognizes his individual talent, as most of his lyrics are involved in love-story telling (Hsu, 2008). However, he owns a strong

nationalist consciousness, and always concerns about the subjects of nation, tradition and culture (Liu, 2011). Lyrics with so called *Zhongguo Feng* elements are naturally created when this cultural consciousness is combined with Jay Chou's music.

Apart from using poetic imagery (artistic conception) to make the lyrics as vivid as the real situation, as a 'natural face rhyme' (素颜韵脚诗) lyricist, Vincent Fang puts great importance in the employment of end rhyme, that adds to the touch of retro revival. For example, he uses 'ang' as the last syllables adding charm of ancient poem and a catchy rhyme in the song.

You tears glisten. Laced with pain.

你的泪光柔弱中带伤 (shang)

The crescent moon hangs in the past pale with sickness

惨白的月弯弯勾住过往(wang)

Cool night too long turns to frost

夜太漫长凝结成了霜(shuang)

Who is on the tower frozen in despair

是谁在阁楼上冰冷的绝望 (wang)

Many delicate touches in the lyrics of Jay Chou's songs written by Vincent Fang will be lingering in the minds of millions of listeners, esp. the Chinese youngsters for all time to come. For example, the lyrics in *Breezes Into Pieces* (东风破, 2003) : "*all alone in wait by the window..., to the end of the world I drift...*" the lyrics sung very pathetic and touching, melodious and incessant; the endless sighs to *Snowy Hair* (发如

雪, 2005) : “*scattering away with tears..., it takes beauty and sorrow to make a parting...*”, like a crescent moon, cold and gray which turns someone’s aged heart into snow; on the unforgettable *Chrysanthemums Terrace* (菊花台, 2006), *chrysanthemums become yellow, a man’s both temples turn grey, his smile on the face gradually fades away*; and *Blue and White Porcelain* (青花瓷, 2007) with its simple and elegant *Zhongguo Feng* style continues Jay Chou’s soft singing: “*The sky is blue enough to expect the rain; for you I am waiting, however, in vain...*”

Due to the limitation of scope, only *Chrysanthemums Terrace* and *Faraway* are chosen as paradigms to analyze lyrics in *Zhongguo Feng* style songs.

4.4 Jay Chou’s Image

Like many other pop artists, most of Jay Chou’s works concern with romance such as *Jian Dan Ai* (简单爱), *Snowy Hair* (发如雪), *White and Blue Porcelain* (青花瓷); kinship in the family as *Listen to Your Mother* (听妈妈的话), *Grand Mother* (外婆). However, he also produced albums that have links with traditional culture as *Compendium of Materia Medica* (本草纲目), *Dragon Fist* (龙拳), and *Nun Chucks* (双截棍) including references to national heroes as *Huo Yuan Chia* (霍元甲) and *General* (将军). This is particularly noteworthy of the artist that he made reference to Chinese cultural elements in a large number of works. In what follows, various identity including nation and ethnic issues, and image of layers will be discussed.

Jay Chou created many images in his *Zhongguo Feng* music works according to Chinese culture in the long history with deep connotation. Due to the complicated cultural background in ancient China and artists' talented performances, C-pop musicians used to work both as the creators and performers, such as David Zee Tao, Lee-Hom Wang and many others. Like movie actors, they may enact a three strata in a performance at the same time (Frith, 1996).

For example, Jay Chou's *Faraway* captures a period story to describe romance of unrequited love where he took the male lead in the MTV. By analyzing his MTV, Jay Chou's appearance can be related to theories of Frith (1995) and Auslander (2004, p.6) displaying the star personality, song personality and his real personality.

All three layers existed vividly in *Faraway* MTV performance. For example, when Jay Chou played the role of a backstage crew competing for means of livelihood and meanwhile he fell in love with a singsong girl who was by no means giving cold-shoulder to him. His partner, Cherry Xia (夏如芝), a female junior at music school, played the heroines in 3 different Jay Chou's *Zhongguo Feng* MTVs: *Snowy Hair* (2005), *Faraway* (2006), and *White and Blue Porcelain* (2007). In addition to the characters, however musical personae can be seen; a poor boy and a noted singsong girl who should have been loved by some others; looking at the girl's image in the mirror when wearing make-up, he was very much satisfied. Finally, he discovered that she was not the right person to fall in love with, and abandoned the girl with the lyrics "*Farewell, my girl, but you say not good-bye.*" These personae were analyzed via the image shown in the MTV such as in Jay Chou's case, however, according to Auslander (2004) they

were independent. The concept of 'real personality' is reflected in Jay Chou's MTV referring to his fondness of Cherry Xia, whom he had once chosen as his partner where they won the best song honor in Hong Kong, Music World Ranking List (2006). The appealing of the personal experience was seen included in the MTV and the 'couple' personae such as acting as a backstage crew and the singsong girl in an unrequited romance were reflected.

Jay Chou also revealed his star personality in his another *Zhongguo Feng* song, *Chrysanthemums Terrace*, at 2' 07" – 2' 30" when the scene changed to him playing solo on the *guzheng* closer to 'cool' culture (solemn and indifferent look) portraying 'cool' stage manner in playing the instrument when the directing focused only on him as a solo, that moved away from the story plot.

On the other hand, it is obvious that in the MTV, Jay Chou included many elements in portraying *Zhongguo Feng* as a national identity. According to Stone (2015), nation can be seen as an expression of national identity and where the characteristics of music marks the identity of a nation. This can be seen easily in some music groups, such as Beatles (British music group), Rolling Stone (American music group). Beyond (Hong Kong music group), Shin Band (Taiwan music group), and Woni (Liberia music group). In addition, issues on national identity has attracted scholarship such as Bithell (1996) on Corsica and Connell and Gibson (2004).

A typical example is Woni group, as they showed themselves intentionally with 'Kpelle' culture by singing in its language, images, and slangs for their lyrics. In the

performance, they also used Kpelle melodies revealing the identity of their origin. Meanwhile, in order to identify themselves with East African pop music, they employed Nairobi musical elements. They altered rhythmic patterns in a simple way, a practice of typical Kpelle performance, making it more like a popular music performance.

Wonis, in a way, combined Kpelle, East African, African American, with Western cultures, employed irregular song phrases to produce either Kpelle or English songs for listeners. A case in point is that they expressed: “A li long ya,” Kpelle language (He’ll buy a baby) from African side; or “Alleluia” from western side. Therefore, a variety of people will be drawn to hear the same set of sounds while understand from different linguistic and cultural codes (Monson,1996).

Jay Chou and his partner, Vincent Fang, constructed their music kingdom with the notion of strong Chinese identity, *Zhongguo Feng* music, which really resembled a Chinese imagined community, printing Chinese language, music, and culture into the world. Meanwhile, they embedded western music elements as R&B, rap, hip-pop, some modern music practices, into the formation of *Zhongguo Feng* music style. For example, the song *Huo Yuan Chia*, Jay employed a quasi Beijing Opera melody and music characteristics to express a national identity, and meanwhile he used the western music elements, such as R&B and Rap in the song, where people will be drawn to hear a different sound with multicultural contents while understand from different music and cultural codes.

As in Jay Chou many *Zhongguo Feng* songs, the national identity in his lyrics and the arrangement of musical instruments can be easily found as the lyrics in *Blue and White Porcelain*, *Snowy Hair*, and *Breezes Into Pieces* (in ancient Chinese poetry style); Chinese traditional music instruments as *pipa*, *erhu*, *guzheng* combined with classic western music instruments to produce a pleasant and novel melody.

Probably not obvious to the popular music industry and listeners, however, in this study, the author finds that *Zhongguo Feng* music and its concept resemble Mao Tse Tung's propaganda in *A Talk with Musicians* (1964, p. 192, p. 1083), he said: "make the past serve the present and foreign things serve China" (古为今用, 洋为中用), which means: carry out ancient culture for the use of today and make full use of foreign merits for the interest of China.

Ethnicity exists, on one hand, in the position of opposing other groups, a self-inclusion mentality. On the other hand, it may evolve and extend its own culture to the rest of the world (Stone,2015). According to many scholars, the boundary between ethnicities mirrored opposition and relativity (Chapman, 1989), people, as some learners persist, try to distinguish themselves from others. Such a difference may be strongly objected by the other population or perhaps used for various purposes. Englishmen in Africa, for example, spread "tribal" identities and the music into those of the "Creole mercantile elites" that threatens UK financial profits (Collins and Richards,1989).

Referring to Jay Chou's *Zhongguo Feng* music for instance, in his many music works, he combined Chinese traditional musical instruments as *erhu*, *yangqin*, *pipa*,

guzheng and ancient Chinese music elements *pentatonic scale*, and *Gong mode* melody (宫调式) into the modern pop song's demonstration, which is highly accepted worldwide. At the same time, there are voice of biases and oppositions among learners of academic field saying *Zhongguo Feng* music phenomenon is a 'collage culture' (大杂烩) (Xu, 2011) or 'contextual discontinuity' (文化断脉) (Yang, 2011). These people hold a very conservative perspectives and hope to keep a purified national culture in music, a typical self-inclusion psychology.

Apart from nation aspect, ethnicity is another tab for a person's identity. People of different origins, naturally, recognize themselves with nation-tabs, and such a national identity is often entangled with music performance. As Jay Chou used the tune of *Beijing Opera* in his songs representing national ethnicity.

Maintaining certain social identities is not a good idea as music is the product for the people of all levels in the world. As a video advertisement shows that a little girl's one dollar donation attracted an orchestral band to play for her (One for all, and all for one). Since it used to give performance only to the upper class and made it a social identity off the ordinary people, it is called aristocratic music. But Jay Chou created his music for the public. If musicians maintained their original identities, probably their products would be unwelcomed and strongly opposed by the common people. So, in Jay Chou's case, perhaps a combination of national identity such as *Zhongguo Feng* music is easier for listeners of the Chinese community to relate to. is just such a style, which can be anyone's music.

4.4.1 Developing an Image in Jay Chou's *Zhongguo Feng*

It is a norm in popular music industry that huge effort is spent on developing an ideal image, and the same goes to Jay Chou's in *Zhongguo Feng* music creation, from album cover to stage decoration, costume designing, and prop arrangement. It is a time consuming and costly work. As China is a big country with a long history, *Zhongguo Feng* music style chases ancient poems and legends, and each music work reflects its unique cultural and historic background that adds more difficulties to the creation of a simple music. *Zhongguo Feng* music style, as what authors such as Huang (2006) and Shen (2009) describe: should combine ancient poems and legends with modern concept and practice. Take *White and Blue Porcelain* for example, the legend happened in Tang dynasty few thousand years away from now. It introduced a story concerning official ware which produced porcelain and a young man came across a girl in a rainy day. At that time, the technique of making the porcelain was simple. The color of the final product was just white and blue, so the emperor then gave the porcelain such a comment: "*Blue sky comes from behind clouds after raining and the color could be used for the future*"(雨过天青云破处, 这般颜色做将来). After that, the blue and white color was the official color approved by the emperor himself. Here, the lyricist used such a color representing the true love between the young people, and symbolized 'the rain and waiting' for the torture that they had longed for the love. The picture below makes the real sense (Wu, 2012).

Later on, the effect of *Zhongguo Feng* style is very popular everywhere in the world, models and artists wearing costumes with blue and white porcelain pattern to give performance on the stage.

Another case is in the MTV of *Chrysanthemums Terrace*, which uses the tableau of a movie as the scene: the costumes applied there were full of the culture in Tang Dynasty, which helps to resist the cultural invasion in the modern time. People could take in the inspiration from the movie whether in the actual costumes or in the concrete operation, so as to carry the traditional culture forward.

Graphics and patterns of clothes in Tang Dynasty were presented exquisitely in capturing the period in a modern movie setting. For example, in the movie *Curse of the Golden Flower*, the princess and palace maids wore period costume revealing plunging necklines and cleavages representing female images in Tang Dynasty. At that time, being exposed is strict with the limit and rule: a person of social status is allowed to wear relatively exposed clothes, but without showing shoulder and back.

The choreography of *Zhongguo Feng* music style is considered classical by the audiences. Take *Chrysanthemums Terrace* for example, the actors and actress in the movie *Curse of the Golden Flower* wearing costumes in Tang Dynasty. The dance movements and choreography tend to be an ancient flavor accompanied with the Chinese traditional music instrumentation. Especially, the actresses sing and dance in a very pretty and charming way. Chinese dance in ancient time used to be slow because of *gong mode* melody, which often occurs in a slow, harmonious, and relaxed atmosphere.

Gong mode melody is always the main stream in *Zhongguo Feng* songs; using many Chinese music instruments as *erhu*, *guzheng*, *xiao*, *pipa* in music composition and dance arrangement; choreography of this kind usually impresses the audience with a sensation of refinement and elegance.

The picture below is from the song *Huo Yuan Chia* with a strong mode of *Zhongguo Feng* style, which is used as the album cover. The image is full of ancient Chinese flavor: the hair with a braid, the costume in Qing dynasty, and the prop Chinese paper fan in the actor's hand.

In 2008, Jay Chou was invited to perform *Blue and White Porcelain* in celebration of the Spring Festival on the stage of CCTV. In the screenshot picture below a big white and blue porcelain vase can be seen as a prop behind Jay Chou.

Shooting MTV *Faraway* is to present the bustling scene of a dancing hall. Jay Chou is very strict with the work. Under his direction, the construction lasted two days, with 48 hours' MV shooting. Compared to a film production, it is a million cost work, setting construction, mobilizing 70 extras. Every scene in the MTV demonstrated a flavor in 1930s, including backstage Lounge, front stage, backstage, auditorium, external wall, and street scene. All the performers' tableau were fastidious, such as the hat and suspender Jay Chou wore, *chi-pao* (旗袍) in the little girl, the old lace costumes, the white shirt of lotus leaf matching red skirt, even various clothes for 70 men and women extras, adding modern elements into the time style.

Although developing an Image in *Zhongguo Feng* style music is costly, it still has a bright future in transmitting Chinese culture and rolling it into other cultures. *Zhongguo Feng* is not only successful in the C-pop circle, but also gets a good return in the commercial market.

From the typical paradigm, the success of Volkswagen commercials takes credits for “Celtic” wonderful music (Taylor, 1997). This should be the success of music infectivity and tokenism. Jay Chou also has his success in the Chinese market with his *Zhongguo Feng* music influence. His MTV *Dandelion's Date* (蒲公英的约定) helped *U-loveit Milk Tea* (优乐美奶茶), a Taiwan company, win a big attention in the beverage market.

4.5 Reception and Cultural Biasness

Through analyzing data from media and online community, the study gathered that there is a mixed reception on Jay Chou's *Zhongguo Feng* songs. With the rise of *Zhongguo Feng* music in the Chinese communities worldwide, a big attention has been paid to this novel phenomenon. Most of the audience think it positive with a welcoming attitude to this combined cultural hybrid – a music style rolling Chinese culture into the western or world culture. However, anything new or different from the traditional settings will arouse a different voice from different sources, television, newspaper, or Internet. In a multimedia society nowadays, one cannot object opinions from different origins. It all depends on how interpretation may differ, and biasness. In what follows,

several opinions from bbs post originating from some websites will be discussed to check the mainstream idea on Jay Chou's *Zhongguo Feng* music style.

In terms of reception, data gathered from virtual fieldwork (see Appendix A) showed positive comments on Jay Chou's *Zhongguo Feng* music as:

I'll tell you a story about a strong co-operation between the two persons –Jay Chou and Vincent Fang. Last week, on a journey to somewhere by car, I heard some songs of Jay Chou and Vincent Fang. I discussed them with the people in the car: they cannot work separately. They have to create music works together. Fang once wrote lyrics for others, but the effect was not that good. He'd better work for Jay Chou as they have the chemical reaction in music creations. A case in point is the song of Nun Chucks (双截棍), that is an excellent creation. As they are all good at putting Chinese elements into western music, so as to form a new music style (Gao, 2015).

Gao Xiaosong, a famous critic in China music circle, gave a positive comment to Jay Chou's *Zhongguo Feng* style. Therefore, Gao's strong support in musical hybridity may be an influence to the public. is one of the representatives in supporting this hybrid music (www.iqiyi.com, 2015). In addition, a netizen Fujii Yabuki (Ikong.net 龙的天空, 2013) commented that:

Until one day, I passed through a music shop hearing a song Dong Feng Po, someone with simple nature and pure honesty suddenly bumped into my mind. It is

such a song, Dong Feng Po, that established the criterion for Zhongguo Feng music style, leading me to the grotesque and colorful music world. So I am preferable to this music style and prepared to do collection work for this...

The commentator is a moderator in the bbs forum, and most likely one of Jay Chou's fans, who was so keen on *Zhongguo Feng* music style (www.lkong.net, 2013). Drawing another evidence, another netizen named Small Rabbit (2010) from u148.net (有意思吧) commented that:

It is worth listening. I began to like Jay Chou when I was a secondary school student. An ending song of love letter 'the End of the World'... induced me to indulge in it. I prefer to his love songs, the slow rhythm with the power of penetration and infection. Zhongguo Feng songs are also pleasant to hear, so I support Jay Chou, well done! (Source: <http://www.u148.net/article/28264.html>, 有意思吧, 2010).

On the contrary, in terms of cultural biasness, some data showed negative comments on Jay Chou's *Zhongguo Feng* music as:

As to Zhongguo Feng music founded by Jay Chou and JJ Lin", Chang Hung Liang (张洪量) commented (2014): "it is a 'fake' Zhongguo Feng music. It cannot be accepted by Westerners. Look at our ethno music – the original ecology music, does it have any connection with it? ... From Chang's perspective, Jay Chou's Zhongguo Feng music is in fact a 'Japanese Wind' transformed from

'*Oriental Wind*', which is misled as *Zhongguo Feng*' (youku.com, 1' 38"-1' 58," 2014).

Another negative comment originated from tieba.baidu.com (百度贴吧) read as:

...we often hear about the voice from the person who always shows an air of camouflage (装逼) and connotation. Jay Chou's songs are too idealized to make a sense. Niche music (小众音乐) is the superb music as it is high in quality and few in number. Anything popular (pop music) is just the snack food (good taste but short life). Let me expose some diseased recognition of those pseudo literary youth (伪文艺青年) with restless mentality", commented by a net friend (Wen, tieba.baidu.com, 2015).

From the above comments on Jay Chou's *Zhongguo Feng* Music and other examples in Appendix A, it is found that the mainstream opinions supporting Jay Chou's work, especially, the young generation, as they have grown up with the time when China is opening its gate to the outside world. The younger generation was influenced with many types of foreign music such as rock, jazz, hip-pop, and blues that was marketed into China. As a Chinese living in the community, the author understands that foreign pop songs with foreign language may not be a familiar choice for the locals. Thus, owing to the presence of *Zhongguo Feng* music which combines the two into one, the C-pop music comes into a new era, where acceptance by the local Chinese communities is natural.

However, new invention may calls for acceptance and rejection as with *Zhongguo Feng* music, witnessed in comments made by netizens. Although there were negative voices in the critiquing of *Zhongguo Feng* music, still, the sales, reception and positive remarks made online witnessed via virtual fieldwork shows that a majority of listeners were in favor of *Zhongguo Feng*. Not only that, the music penetrated the China entertainment market with a good reception, and its influence to successors was obvious.

In addition, viewing Jay Chou's *Zhongguo Feng* from Moore's theory and perspective (2002), more insights can be contributed to the discussion of his music. Moore (2002, p.209-223) pointed out three theoretical viewpoint: first person authenticity, second and third. The first person authenticity points to how a creator successfully brings out to the listeners the real intention of the piece of work. The second person authenticity is where the artist able to convey the musical expression and meaning that it coincides with the listeners' lives where they can relate to. The last one, third person authenticity is where the artist can accurately present ideas of another person to his audience. In this study where the songs were analyzed with its extra-musical elements, the author gathered that Jay Chou is successful in gaining first and second person authenticity especially in works listed in the table below:

Moore	Jay Chou
First person	<i>Blue and White Porcelain</i> (Jay Chou, 2007)

Second person	<i>Dragon Fist</i> (Jay Chou, 2002)
Third person	<i>Compendium of Materia Medica</i> (Jay Chou, 2004)

Table 4.7 Jay Chou's three persons' authenticity

Referring to *Blue and White Porcelain* for example, Jay Chou as an originator reflects Moore's *first person authenticity* to express the effect that his lyrics tell the truth to a passing beauty in a rainy day. Jay Chou sings in his song: *while for you I am on watch, however, in vain*. It means that I will overcome all the difficulties to see you even if my attempt would be useless, however, you were just *melting into the depth of a landscape painting, you faded out into the dark background*. Here, Jay Chou, from singer's perspective, employed *first person authenticity* to express a love tragedy through poetic imagery in the rain.

The second person authenticity is vividly expressed in Jay Chou's *Dragon Fist* performance where through a dragon legend, an incarnation of Chinese nationality embodies the national unity. As the lyrics go: (you don't) *wait for heroes, I am that dragon, thousands of national fellows long for being of one blood* (等待英雄我就是那条龙, 渴望着血脉相通无限个千万弟兄), you are the one to carry on this tradition by playing dragon fist (one of Chinese martial arts). So the song gives an impression to the audience that the listener's experience of life is being validated, that the music is 'telling it like it is' for them (Moore, 2002, p.220).

In the song, *Compendium of Materia Medica* (本草纲目), the lyrics read as: *if Hua Tuo had been still alive, the foreign worship should have been healed* (如果华佗再世, 崇洋都被医治). Jay Chou adopted the third person authenticity to pass the

impression that represents the ideas of other people. By using the third person authenticity, the singer uttered the true story in the reality of human life. Hua Tuo (华佗) used to be a good *TCM* doctor who could help to fight off diseases, just as to heal off the disease of foreign worship in the modern Chinese communities. However, in the course of negative reception, perhaps, some listeners who are not in line with Jay Chou's *Zhongguo Feng* may think that he did not convey ideas, such as conventional Chinese traditional and folk material, successfully as in its own authentic sense. Hence, he may not be as successful as in bringing out the conception of third person authenticity.

Though in the author's argument, authenticity is an abstract notion that it is not embedded in the music work, but given in a specific cultural and historical settings. It is difficult to state that a piece of music can be naturally adapted by every listeners, however, there should be one can appeal to a person's emotion if it is authentic to certain situations. Just as Moore (2002, p.210) put it: whether a performance is authentic, then, depends on who 'we' are.

Sometimes the authenticity in the music is vague as the relationship between singers and commercial profits is complicated. But most of the pop music may be perceived as products that reflect the true aspects of life from its listeners, that leads to its popularity. Middleton (1990, p.127) pointed out that any method to music analysis which directs to contextualize it as cultural expression must stress the discussion of authenticity, since honesty becomes the validating criterion for musical value. Actually,

people need to add authenticity utterance into the music evaluation. Or the true love and sincere hope that the audience place on the music will be lost.

However, there are some inauthenticity in Jay Chou's singing style as the melody of Peking Opera in his song *Huo Yuan Chia*. In a certain sense, his use of Peking Opera melody is not as precise as in the conventional opera. Another example is that his *R&B* in *Snowy Hair* is not exactly as the African Americans do in their songs. It is said that songs of David Zee Tao and Lee-Hom Wang better represent the real R&B introducers in China music market as they are ABCs. Upon listening analysis, it is gathered that Jay Chou, probably much to his influence in Western classical music training and his interest in musical hybridity, whether it is a hybrid of *Zhongguo Feng* and R&B, or the use of elements from the Western art music, does not portray a real R&B style in his music.

Thus, Jay Chou's music is not authentic in terms of fixating on a particular musical genre. This is where he portrays what is regarded as his own unique style. Thus, the scholar Gao described that Jay Chou has his personal music style in which there are two categories in the songs: slow songs with heavy traditional and oriental style, and fast songs with his own distinctive rhythm. The beat in his music is neither R&B, nor is Hip-hop, that you cannot find its origin (2015).

As far as Jay Chou's inauthenticity in his singing style is concerned, it is the auxiliary means that construct his combined music formation. For example, his unclear articulation serves for the music harmony of rhythm, after all, Chinese is not so elastic as English is. In Jay Chou's music creations, slow songs are responsible for the breadth

of music spread, whereas fast songs for the height of music composition. Jay Chou, as to many may perceived as a music genius has marked his own musical identity via China wind elements, and not only that, with hints of his classical musically trained background.

As discussed earlier, the findings also echoed the late Chinese leader, Mao Tse Tung's statement (1964, p. 192, p. 1083): "make the past serve the present and foreign things serve China" (古为今用, 洋为中用). The meaning of the propaganda calls for cultural heritage of the home country in serving its nation and to enhance development by employing ideas from the West. Similarly, Jay Chou and his *Zhongguo Feng* music style is in a way promoting and reviving Chinese culture, and at the same time, employing Western musical elements such as genre, harmony and structure.

4.6 Conclusion

Through above data analysis based on the cultural aspects, it is found that Jay Chou's *Zhongguo Feng* music is full of traditional Chinese music elements combined with the western ones. The study relate data collected and analysis to theories of Moore's, Frith's, Auslander's and even Mao Tse Tung's (see Fig. 4.25).

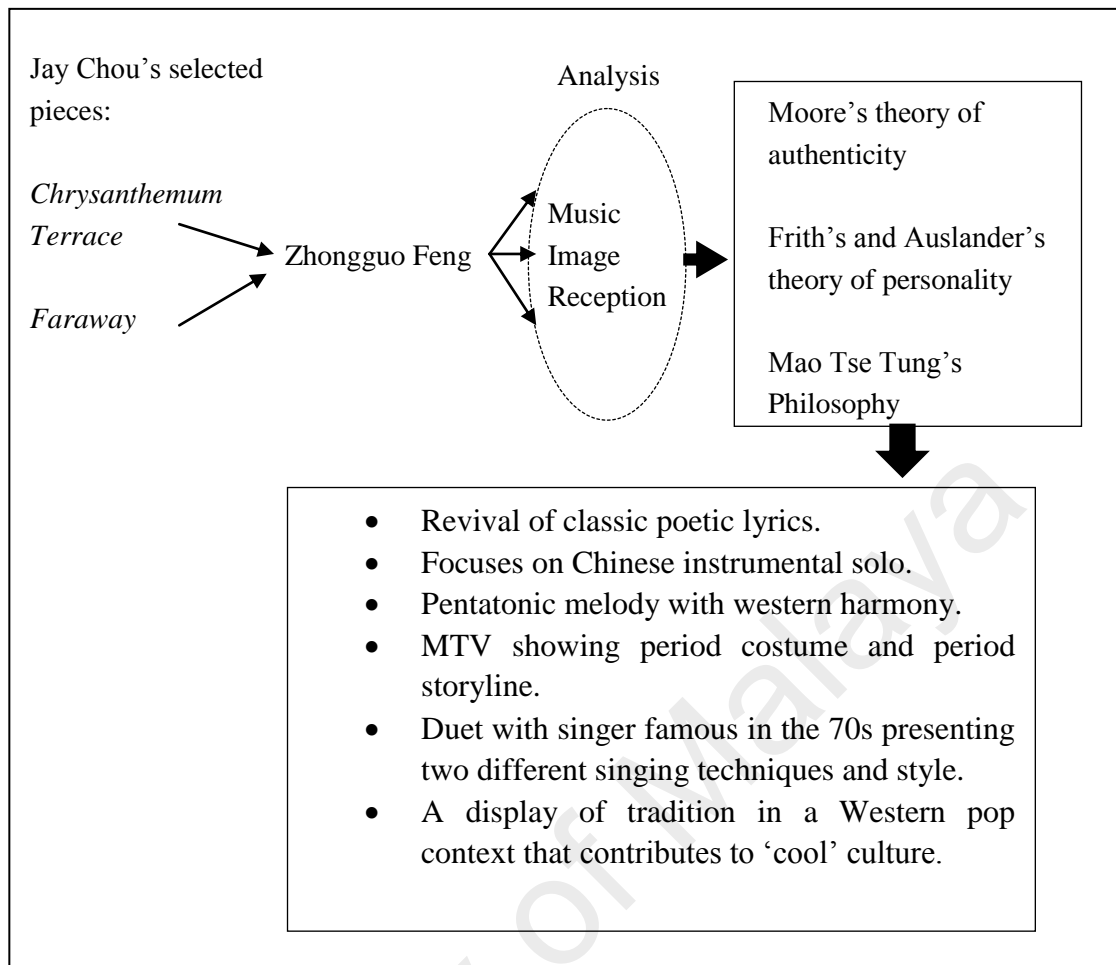


Figure 4.25 Research outcome

Meanwhile, as any other music combination in the world, it really embodies a hybrid cultural formation in which identity, ethnicity, and authenticity are involved in his music creations everywhere: ethnicity in *Compendium of Materia Medica* (本草綱目), the lyrics go as: “*If Hua Tuo had been still alive, the foreign worship should have been healed*”, which presents patriotism, a traditional virtue in Chinese ethnicity; identity in almost all his *Zhongguo Feng* songs where the Chinese elements as the musical instruments, the national aria from Beijing Opera are interspersed in his performance, which demonstrates that identity in a cross-cultural setting is dynamic,

changing; and authenticity in the creation of his first, second, and third person's songs represents everyone's position in the real life.

It is also found that Jay Chou's *Zhongguo Feng* music is full of traditional Chinese music elements combined with western music elements. In *Chrysanthemums Terrace* and *Faraway*, the melody has been tested with pentatonic scale, turning out to be a feature of Chinese classic music (without 4 and 7). The harmony chord progression is arranged in the order of western music style of C—B—Am—G—F—E—D—G (I—VII—vi—V—IV—III—II—V). This example of the chord progression is also applied in his other *Zhongguo Feng* songs, as in *Blue and White Porcelain*. The R&B rhythm enhance the modernity of the song while the *Zhongguo Feng* elements such as traditional Chinese music instruments revive the 'old.' The music of *Chrysanthemums Terrace* and *Faraway* sets traditional Chinese aesthetic with instruments such as *pipa* or *guzheng* along with the Western piano chords and harmony. The texture used in *Zhongguo Feng* songs tends to be a heterophony texture, a classic Chinese music expression. This texture is also found there in *Chrysanthemums Terrace* and *Faraway*. These two songs are in the homophonic texture. A single melody sung by singer or played by instrument with accompaniment of several instruments. The lyrics in Jay Chou's *Zhongguo Feng* songs written by Vincent Fang, with poetic imagery in Chinese poem, were enlivened even more dynamic. Fang often applies tragic indication with his quasi retro-lyrical style.

As a summary, *Zhongguo Feng* music not only brings a novel music style contained both Chinese with western music elements to the audience, but also promotes culture merging and human harmony in the popular music development.

University of Malaya

CHAPTER FIVE CONCLUSION

5.1 Introduction

As the last sequence of the research, this chapter aims to summarize the result of findings and data analysis to reach an eventual conclusion for Jay Chou's *Zhongguo Feng* music style. In the popular music market, reception and sales basically reveal how successful an artist and his production company and in this matter, Jay Chou managed his winning factor as a singer-songwriter. Generally, in C-pop music development, Jay Chou is considered a versatile singer-song writer as his songs present a variety of styles and influences such as the use of traditional instruments, opera, literature, culture; and borrowed music elements as hip-pop, R&B, jazz, and rap. He also presents a unique way of performing his songs as discussed in Chapter 4.

The combination of all these qualities enabled him a name and branding as a modern C-pop music representative in a global context, where his fame and recognition can be related to the invitation of starring in movies in the West such as *Green Hornet* and *Now You See Me 2*. In the following section, a summary of findings is reported.

5.2 Criticism on Jay Chou's *Zhongguo Feng*

In the first phase of the research by reviewing the literature, data gathered show some scholars or reviewers perceived negatively on Jay Chou's *Zhongguo Feng* music style, taking it as 'collage culture', 'contextual discontinuity' phenomena (Xu & Yang, 2011), and 'fake' *Zhongguo Feng* music (Chang, 2014). They asserted that *Zhongguo*

Feng style song is “a product of commercialized mass culture, with lower quality of the author, the traditional culture cannot be passed down authentically” (Xu, 2011, p.11); even in a ‘Chinese style’ song, many traditional culture are revealed in a fragment condition. No matter whether it is for the creator of ‘*China Wind*’ or the audience who are far away from the tradition, the rich content in culture carried by tradition itself has been signified in the cutting without logic (Yang, 2011, p.III). These opinions coincide with Adorno’s ‘social cement’ (1941).

On one hand, they agree with the advantages of popular music to the positive aspects of the society, but on the other hand, deny the combined music formation and its active functions in music development. With critical thinking on biased literature and new findings in the analysis of this study, it is revealed that these negative opinions are just built on prejudice of departmentalism and ethnocentrism over the merging culture and popular music development. From the perspective of cultural inheritance, a nation has to take an open-minded attitude to receive good culture of different origins, abandoning the dross and obtaining the essence. By doing so, it can actually push forward the further development of its own culture. Getting advanced concept and practice from western countries does not mean the discard of one’s cultural origin.

Historically, music theory and its instrumentation from western countries, in a certain sense, has greatly enriched the manifestation of Chinese music, which completely matches Mao Tse Tung’s words (1964): “make the past serve the present and foreign things serve China.” (古为今用，洋为中用). This is the reason why there

are so many successful culture exchanges between nations in the world. And as a result, these exchanges really promote the development of human beings in the aspects of civilization, health, entertainment, and economic construction as well.

5.3 Music Exchanges between China and West

As mentioned above, throughout art history, cultural exchanges had a long history from the West to the East and vice versa. As an activity of global integration, the music cross-culture practice happens everywhere in the world today resulting in globalization and glocalisation.

In Western art music, musical exoticism in Debussy's *Pagodes* and Puccini's *Madama Butterfly* are common examples. Puccini's borrowing of the folk melody *Jasmine Flower* in his opera *Madama Butterfly* gained much attention in scholars' work (Mosco, 1959; Wang, 2013). As Girardi analysed, the folk melody was harmonized and appeared many times such as in solo and choruses representing the innocent character in *Turandot* (2002). The harmonised Chinese folk melody, pentatonic scale merged in Mixolydian mode, ostinato and a hint of 'Gregorian' as how Girardi described, presented musical exoticism of the past.

Another example may be drawn from the Chinese composer, whose name was Xian Xinghai (冼星海), who created piano concerto *Yellow River*, later was adapted into the chorus of *The Yellow River Cantata*. In 1970, his work was orchestrated (westernized) by a noted pianist, Yin Chengzong (殷承宗) and achieved an excellent effect when it

was premiered in Beijing (Wang, 2013). These examples that reveal musical exoticism, globalized music, or the myriads of terminologies that shows an exchange of world views inevitable in forming new hybrid culture is inevitable in its continuity to the present popular music genre such as in Jay Chou.

5.4 Jay Chou's *Zhongguo Feng* Music

From the analysis of data and findings in this study, Jay Chou's *Zhongguo Feng* music presents a somewhat flashback to musical exoticism, only in an opposite way where it was now a Chinese composer working very much in a Western influenced popular music genre reviving Chinese elements in what terms as China Wind. Elements of China Wind appeared not only in the music, but also the extra-musical elements. The much Western R&B rhythm in these songs has merged Chinese flavors with a sense of elegance, briskness, implication, and even grieves of all kinds (Huang, 2006) such as evidenced in the melodies and lyrics in *Chrysanthemums Terrace* and *Faraway*. The contents of the songs, expressed in the lyrics, are primarily to highlight and promote Chinese culture as Chinese music, martial art, TCM, pottery making, and so on.

Recalling Jay Chou's statement where he emphasized on a TV talk show, "don't worship with a blind trust on western things. We cannot go without the accomplishments that our forefathers fashioned in the past. We are proud of being a Chinese one..." (Chou, 2006), he believes in music as a tool (or 'weapon') to promote Chinese culture to the world. In foreigners' minds, China is the meaning of china

(porcelain), however, in the heart of a Chinese, it represents beauty, quintessence, harmony, and friendship, which is full of Chinese culture connotation (Zheng, 2012).

While the combination with western music elements endows Jay Chou's *Zhongguo Feng* music a new content, that is China Wind in a global context, presenting Chinese music, aesthetic and other elements in a musical structure and style that adapts to the global popular music concept.

Popular music is a cultural phenomenon objectively existed in the society. It can quickly and precisely reflect the trend of the development of social culture, leading the fashion of the time. Especially, *Zhongguo Feng* music as the representative of modern C-pop music, generates a big influence to the youngsters of their views of value and means of life. Moreover, the concept of *Zhongguo Feng* is also involved in many other lines, such as costume designing, movie shooting, construction business, etc. These lines all attempt to put the elements of Chinese nationality into the design of their professions and label their products with Chinese tag to win an attention in an innovative way. They hope that their products can be recognized by the masses and become the main stream in the social life. As mentioned in chapter four, *Zhongguo Feng* image creation (the pattern of *Blue and White Porcelain*) and commercial MTV (Jay Chou's *Dandelion's Date* for a beverage company) are the exact examples of the case. Since the commercialized attribution of popular music endows it a higher profile with the social recognition, the clever merchants are always keeping an attentive eye on such an attractive phenomenon.

Impacted by this trend, the appearance of *Zhongguo Feng* in C-pop songs tends to be a must due. *Breezes into Pieces* (东风破) is the watershed for the rise of *Zhongguo Feng* music, which established a criterion for *Zhongguo Feng* songs. Meanwhile, the young people of the time are keen on new things with a strong absorbing ability, and naturally, most of them become the loyal fans to Jay Chou. Obviously, with the *Zhongguo Feng* phenomenon in minds, it is beneficial for the youngsters. To the author, since *Zhongguo Feng* has become a commercial tag for many Chinese products, it can also work as a motto to the youngsters. There is a strong national identity in Jay Chou's *Zhongguo Feng* music which can be used to teach the young generation. In such an era of less domestic culture and short of national awareness, Jay Chou's *Zhongguo Feng* songs can really help these young people to increase their national consciousness and patriotic enthusiasm.

5.5 Conclusion

To conclude, Jay Chou's *Zhongguo Feng* music style songs present another retro revival in the East and a revival of Chinese tradition, Chinese musical elements and instruments. Much to a heavily Westernized and globalized era, *Zhongguo Feng* serves as a new 'wave,' preceded the Korean *hallyu* in generating an eastern identity that may call for identity revival especially in youth, and awareness in future music-making scene. In the author's own opinion, employing traditional elements in a popular music context, may invite a basis of recalling identity especially in a commercially driven market such as popular music industry.

Thus, the findings from this study shows how Jay Chou lend his musical creativity and Chinese identity, with a combination of Western art music training and influence, to a new musical product labeled as *Zhongguo Feng*. His usage of traditional elements, whether it is pentatonic melody or imagery in his MTVs, marked a new tradition of ‘cool culture.’

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