

**INFLUENCE OF MODERN CHINESE POPULAR MUSIC: THE CASE
STUDY OF JAY CHOU**

By

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ABSTRACT

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Among various popular cultures, popular music has embraced world widely by young adults, Malaysian young people are not exempted as well. The influence of music among young adults is widely discussed to look into its uses and gratifications, significance and individual's interpretation. Modern Chinese popular music has been mostly discussed with its evolution in relation with cultural politics and youth culture. Nonetheless, it has claimed to be lacking in exploration, at least in Malaysia. With a severely lacking representation of modern Chinese popular music in the society, this research is a humble attempt to study the influence of the music, a famous Taiwanese singer, Jay Chou is taken into account as case study. By utilising qualitative approach, the researcher firstly distributed 100 survey questionnaires to obtain first phase of data collection for examining Chou's popularity among Malaysian Chinese Millennials as well as applying Uses and Gratifications (U&G) approach to understand individual's needs seek from Chou's music. As for second phase of data collection, the researcher conducted interview with 5 focus groups with total 30 participants in order to collect personal opinions through discussions. The thematic analysis

showed the Millennials is actively consuming the modern Chinese popular music whereby having both positive and negative perceptions. By using Jay Chou's music and his image as case study, both elements are well-recognised which then showed a great extent of communication. With such, it's tended to be influential tool for the Millennials to receive and derive meaning according to their social context.

Keywords: Popular music, Communication, Millennials, Jay Chou, Influence

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SUBMISSION OF DISSERTATION

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APPROVAL SHEET

This dissertation/thesis entitled “**INFLUENCE OF MODERN CHINESE POPULAR MUSIC: THE CASE STUDY OF JAY CHOU**” was prepared by LIER YU HANG and submitted as partial fulfillment of the requirements for the degree of Master of Communication at Universiti Tunku Abdul Rahman.

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DECLARATION

I hereby declare that the dissertation is based on my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted for any other degree at UTAR or other institutions.

Name _____

Date _____

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CHAPTER 1

INTRODUCTION

1.0 Overview

This chapter discusses the context of the research, focusing on the brief introduction of this research covering the definition of popular music, case study subject, research problem, research objectives, significance of study and theoretical framework.

1.1 Popular Music

Speaking of variety aspects involving in popular culture, the research is specifically looking into Chinese popular music. Harris (2004) claimed that “listening to popular music is one of the most preferred leisure activities worldwide by young adults” (p.178) which has supported the fact that it is foremost one of the popular cultures accessing widely in young adults’ social environment. Malaysian young people are like most of them around the world, not exempt from having interest for popular music of all genres (Shahanum, 2000). In addition, Lamb (2019) claimed that there is no particular style of music that can be specifically identified as pop because it is always evolving from time to time, including both Western and Eastern. However, pop was claimed that able

to identify as popular mainstream music which consumed through mass media. Popular music nonetheless has the most consistent elements since the 1950s. Lamb (2019) added “it is not usually written, performed and recorded as a symphony, suite or concerto”. It has basic form which is consisted of verse and repeated chorus.

1.2 The Emergence of Jay Chou in Taiwan Mandopop¹

The name of 周杰伦 (Jay Chou) is unquestionably well-known musician, singer and artist among Chinese communities (Fung, 2008). He became known for his avant-garde music style soon after released first album in November 2000. Taiwan music industry was basically experiencing a downturn in the market due to digitalisation and threat of piracy (Fung, 2008; FTVnews, 2015). However, he had high record album sales whereby his sixth album 十一月的肖邦 (November Chopin) was up to 2.5 billion copies (Fung, 2007; Fung, 2008) in Taiwan, Hong Kong, China, Malaysia and Singapore. His concert tickets in Asia region were all sold out in short while (Fung, 2007). In Malaysia, he had total 9 concerts (Appendix A) from 2002 until present. Recent concert, The Invincible World Tour 2, 20,000 tickets were sold out within an hour (Sinchew, 2017) and this has indicated his cultural product’s demand in Malaysia. He is famous with song-writing talent as in-charges of all melodies composition and some lyric-writing for the songs in his albums. To date, he has released 14 albums (Appendix B) and

¹ The short form for “Mandarin-Chinese language popular music”. However, it cannot be defined solely as a music genre but more towards a cultural and social importance, especially in Taiwan and China.

written over 150 songs for other Chinese singers. He is often referred as the 小天 (Small heavenly king) by Chinese media (CNN, 2008) because he has revolutionised and ruled contemporary Asian Mandopop.

1.3 Research Problem

Regarding the significance of popular music, previous studies were done to look into its uses and gratifications (U&G) by the active media users, related to the reasons of listening to music, for instance the role of music in adolescent development (Miranda, 2013), the role of music in everyday life (Rentfrow, 2012) and the psychological functions of music listening (Schäfer, Sedlmeier, Städtler & Huron, 2013). In the Malaysia context, the multi-ethnicity culture has caused the scholars to look into different aspects of popular music, such as the creation of syncretic musical environments in the Malaysian popular music scene (Pillai, 2013), music preferences of Malaysian students and young people with its education curriculum implications (Shahanum, 2006; Ang & Yeoh, 2012). As the popular music research in the context of Malaysia has limited research support, the researcher is currently unable to retrieve any literature on its importance and influential counterpart.

In the past researches, Chinese popular music has been mostly discussed in relation with music and youth culture in China in the context of transnational cell phone branding (Wang, 2005), cultural politics in China (Fung, 2007) and youth fandom (Fung, 2009a). The Taiwanese singer, Chou was applied in few researches. Three years of ethnographic study of his fans, fan clubs and performance in China, as well as on interviews with the China production agents and media to illustrate how his music production constructed images and products that can be both integrated into Chinese culture (Fung, 2008). The phenomenon of fandom in China's youth culture was examined with a case study of the fans of Chou (Fung, 2009a). The development of Chinese music with the influence of Western culture to create new genre of Chinese popular music is to be seen as a distinct turning point in Chinese music industry (Fung, 2007). The impact of popular music on the Chinese young people is undeniably strong where it was also reflected by the occurrence of a number of popular music magazines in China (Cockrill & Liu, 2013). Despite being identified as an important factor in this research, the Chinese popular music is nonetheless did not emerge to be very significant study from the context of Malaysia. However, a recent related study was found to argue Chinese popular music as a musical heritage and cultural marker of the Malaysian Chinese whereby looking at factors behind the development (Lee & Wong, 2017). In Lee & Wong's research (2017), Chinese popular music in Malaysia is claimed more than just music but a collective memory of a community for example songs that were part of an immigrant community's daily lives which linked to motherland, settling down as citizens in new land and endurance of World War II or songs

were associated with films produced by Malaysian-linked companies that helped to create rapport with the Chinese in Malaysia (p.998).

A thorough understanding of popular music has prompted the researcher to address the gap by looking into to what extent the Chinese popular music, in this case, Chou's music will be taken into account as case study is recognised and then influenced the local young Chinese community. The researcher is specifically looking into the Millennials². They are the generation that transition from traditional music models such as physical albums to digitalisation and streaming of music consumption, and therefore being argued as "digital native" (Black, 2010) who has now always been contributing to the development of active audience reception with media cultural products. Gasper (2018) suggested Millennials as the most adaptable generation because they embraced their parent's records, listened to cassettes (first on radio and then on Walkman), moved on to CDs and then to MP3s and now online streaming. They are sophisticated, diverse and have an innate desire to change the world. Hence, the level of music reception of them as active media audience also requires further examination. In this research, Malaysian Chinese Millennials are selected to study to what extent they have perceived Chou's music as they have gone through transition mentioned above and they are active media audience to engage in media content.

² Pew Research Center has concluded the Millennial is referred to anyone born between 1981 and 1996 (ages 22 to 37 in 2018)

1.4 Research Objective (RO)

This research is examine the perceptions of modern Chinese popular music among Malaysian Chinese Millenials by applying Jay Chou’s music as case study, then to identify the level of music perception among them and leads to the level of influential in their life.

1.5 Research Questions (RQ)

The researcher devised three RQs in order to further study the relationship between Chou’s music and Malaysian Chinese Millennials:

1.5.1 What are the perceptions of modern Chinese popular music among Malaysian Chinese Millennials?

Millennials went through the transformation of technology from traditional media to digital age. Black (2010) argued that they have been surrounded by visual electronic media, networks and virtual reality since birth. It is interesting to determine how active they are when it comes to current era of Chinese popular music. Their perception and reception are vital in the first stage of examine influence.

1.5.2 What are the perceptions of Malaysian Chinese Millennials towards Jay Chou's music?

By using Chou's cultural products and his persona as the case study, the objective is to examine consumption of Malaysian Chinese Millennials of his music. The level of perception of Chou is crucial element to study how influential his music.

1.5.3 To what extent does Jay Chou's music influence Malaysian Chinese Millennials?

It is vital to investigate how the music as influential and persuasive elements is received by the audiences and perceive to its content in either similar or different. In this case, the meaning of their perceptions can change in the way they see it fit according to their social context, then to make sense of daily life. The objective is to study how impactful Chou's music is to influence the Malaysian Chinese Millennials.

1.6 Significance of Study

Today, everyone lives in the proliferation of communication in various aspects. Popular music, in a way, is providing a platform for media users to actively consume, and then communicate by having common topics. Understanding the

usage of popular music from the perspective of Malaysian Chinese Millennials is a critical issue to examine the relationship between media content, Chou's music as encoder and active audience as decoder. Chou as the case study because of his popularity and the perception he has received for not only his music career (in terms of singing, composing, and production), but also his other activities, both locally and internationally such as acting, directing, hosting, endorsements, and other performances which then becoming elements for Malaysian Chinese Millennials to determine how influential the person and his cultural products are.

By sharing the perspectives toward modern Chinese popular music, the active audiences have sufficient consumption and perception that allow a better understanding of media U&G. The involvement of emotions in U&G thus result the subjectivity in individual influences. This somehow allows examining the consumer behaviour of popular music. Besides, the study is to examine how music affects communication among media users. The research outcome is poised to contribute to the field of Chinese popular music, communication studies or even a more in-depth study in ethnomusicology as a comprehensive study of both culture and music together.

1.7 Theoretical Framework

1.7.1 Uses and Gratifications Theory (UGT)

The active-audience theories shifted the focus from what media do to/for us, to the perspective of what people do with the media. In the late 1970s, Katz and Gurevitch (1974, in West & Turner, 2010) presented a “systematic and comprehensive articulation of audience members’ role in communication process” (p.393) which was totally different with previous unflattering views of media users. According to Rubin (2009, in Sundar & Limperos, 2013), UGT is an “audience-centered approach” (p.506) that emphasised on individual needs seek from different types of media. There was an absence of a relevant theory of social and psychological needs, hence intended to claim the audiences are actively seek out specific media and content to achieve certain results or gratifications that satisfy their personal needs. In this case, they acknowledge the media content which lead to understanding of media choices and its content that can eventually meet their emotional or psychological needs.

UGT focuses on the audiences are goal oriented and attempt to achieve their goal through media source. This is reflected and responded by their needs in obtaining media source. The researcher hereby is interested in studying how Malaysian Chinese Millennials perceive at modern Chinese popular music, then by applying Chou’s music to see the meanings in order to fulfill personal

gratifications in terms of emotional, psychological or purely cognitive needs. Besides, UGT suggests the value of media content can only determine by media users whom make decision to consume it. This research studies what are the impacts of Chou's music according to the Millennials and to the extent it has influences.

1.7.2 Reception Theory

Baran and Davis (2009) claimed that reception theory similar to UGT as an audience-centered theory. However, it focuses on "how various types of audience members make sense of specific forms of content" (p.244). The researcher focuses on encoding/decoding model by Stuart Hall (1973, in Baran & Davis, 2009). The circuit of communication has to involve media that produce/encode message and consume/decode by audience. It is argued as active process which can lead to different interpretation. To make sense of a media text, in this case referred to Chinese popular music, the audience must be able to "interpret the signs and their structure" (Baran & Davis, 2009:244). They are actively, socially and interpretively understand the codes of message in different ways. It emphasised "the role of social positioning in the interpretation of mass media texts by different social groups" (Chandler, 2001). Meanings are interpreted by audiences based on different demographic of individual as well as their class positions. In this research, Malaysian Chinese

Millennials is having similar class position in society, for instance they are all been through of the college/university and most of them are currently in working life.

Media has the responsibility to produce message and the construction of meaning is conduction during the encoding process. In this case, Procter (2004) argued “the only distortion in it is that the receiver might not be up to the business of getting the message he or she ought to get” (p.59). This somehow linked to the lack of fit between how media encode meaning through production to the process of decoding. There might be misunderstanding when audiences did not interpret the message correctly. However, this research is not intended to define the audiences but mainly to discover the process of encoding/decoding whereby how the Millennials perceive and decode of Chou’s music.

1.8 Summary

As discussed, there is lack of Chinese popular music in Malaysia context, this research is intend to look into to what extent, Jay Chou’s music as case study is perceived by Malaysian Chinese Millenials and how impactful Chou’s music is to influence them. By applying U & G and Reception Theory, Malaysian Chinese Millenials are active audience in which they use the media content to reach personal gratifications and the level of influence of the content create in their life.

CHAPTER 2

LITERATURE REVIEW

2.0 Overview

This chapter discusses the literature review of this research. The literature review covers the topic of low and high culture, popular music, timeline of Chinese classical music, history of early Chinese popular music and its evolution, the phenomenon of Jay Chou, the relationship between Millennials and popular music. Through the literature review, past research related to Mandopop were analysed.

2.1 Low and High Culture

In everyday life, culture used to describe fine arts, literature and classical music. The sociologists known it as high culture, associated with ruling classes (William, 1974), consists of activities like opera, ballet and whom show appreciation of serious art whereby mostly patronised by elite audiences who have time, money and mostly educated (Kendall, 2014, p.53). It was known as a device used by the “dominant class to exclude subordinate classes” (Kendall, 2014, p.53) to represent a particular social class (Routledge, 2016) and resulted in social

inequality. Low culture was once described as the culture of less educated, barbarians, or the masses which were encompassed things like gossip magazines, reality television and popular music (Boundless, n.d.).

Most of the sociological studies of culture and class undertaken during the past quarter century indicate how much cultural choices are still affected by class (Gans, 2008), however some argued that it has no real social structure yet at best series of professional structures in which people inherit and practice a selection of skills and maintain and disseminate a selection of works, they are existed within social structures (William, 1974). Industrialisation had drastic effect, generally meant a change from an economy based on agriculture to one based on industry and commerce (Hopkins, 2013). The middle classes began to grow in power, for example new job opportunities was created after power machines and factories, led to urbanisation in which movement of people into cities (Hughes in British Library, 2014). People from high culture and folk culture community were eventually moved to mass community whom had steady income and higher buying power.

Conceptual barriers between high and low culture have broken down, accompanying an explosion in scholarly interest in popular culture (Lee & Wong, 2017). It consists of activities, products and services that are assumed to appeal primarily to members of the middle and working classes (Kendall, 2014, p.53). It was the ideas, perspectives and attitudes within the mainstream, especially

Western culture of the early to mid of 20th century and the emergence global mainstream of the late 20th and early 21st century (Boundless, n.d.) They are entertainment which invaded into daily lives, included music, literature, sport and sex (Vivian, 2013, p.233). It is heavily influenced by mass media. Some criticised it being unorganised activities or cultural phenomenon without serious meaning attached (Fung, 2007, p.425). Nevertheless, from the perspective of cultural studies, it derives meaning by reinterpreting an audience's decoding (Fung, 2007).

2.2 Popular Music

Burton (2010) stated, Western society generally relates popular music to industry created charts of popularity and consumable on the radio (p.146). Yet, from cultural perspective it is more than that. It is the sum of its genres, the stuff of commercial mass production and experience of the everyday. Vivian (2013) stated “mediated performance” in which the media technology often “affects and sometimes shapes the messages the media disseminate” (p.236) and we as the mass audience aren't always realise it. On the other hand, Fung (2007) defined it relies on performance, imaginations and inflection occurring simultaneously on many interdependent situations, including lyrics, melody, harmony and rhythm (p. 426). They stay close one another and produce as a whole where audience manages to derive meaning from it. In short, popular music is having dynamic intersection with the society. Lee & Wong (2017) agreed by claiming “it locates

itself in the present and emotionally binds a generation or a community together” (p.990).

2.3 Timeline of Classical Chinese Music (From Zhou – Qing Dynasty)

In order to recognise the footsteps of Chinese popular music, it is preferable to trace back from its classical form. Chinese music has survived a long history. Miller (2008) claimed that it dates back to the “dawn of Chinese civilisation” (p.226). A well-developed musical culture as early as the Zhou dynasty (1122-256 B.C.E) strongly reflected the musical development of ancient Egypt and Mesopotamia. According to Malaysia Chinese Independent Junior High School’s history textbook (Curriculum Department of Malaysia Independent Chinese Secondary School Working Committee, 2013), a system of formal music 雅乐 (elegant music)³ was established (p.170).

Miller (2008) claimed that music was denounced as a wasteful pastime in Qin (221-206 B.C.E.) after all musical books, instruments and manuscripts were destroyed by the emperor (p.226). Fortunately, Imperial Music Bureau was formed in Han dynasty (206-220 B.C.E.) to supervise court and military music, and collect folk music. The folk music was then recognised by the state. Regardless of Tang dynasty (618-907 C.E.) had the recognised and organised form of Chinese Opera,

³ the lyric of folk song was recorded and mainly to show respect for gods

it was first evolved in Three Kingdoms period (220-280 C.E.). China was chaotic in that period yet it spurred a great fusion era of the north, south of China, and the ethnic minorities' music aspects (Chen, 2013).

From Sui (581-618 C.E.) to Tang, the music was greatly influenced by Central Asian, Persian and Indian music due to the re-opened of Silk Road, foreign cultures were welcomed. The oldest documented written music in China was produced, a melody titled 碣石调幽兰 (Solitary orchid) which was the music for the 古琴, a Chinese stringed instrument (Miller, 2008, p.226). Followed by Song (960-1279 C.E.) and Yuan (1271-1368 C.E.), popularity of a second form of Chinese opera, 南戏 (Southern drama)⁴ and 杂剧 (theatre show)⁵ was increased (Chen, 2013; Miller, 2008). The art form of 词 (lyric) poetry meant to be sung has reached its zenith in Song. The strong development of Chinese opera was making Song significant in its musical history.

Ho and Law (2012) stated Europeans came to China for missionary purposes in Ming (1368-1644 C.E.). 昆曲 (Kun opera)⁶ was then developed in the

⁴ the earliest form of Chinese drama, developed from ancient tradition of mime, singing and dancing where form originated in the area around Wenzhou in Southern China.

⁵ another form of Chinese opera which provided for entertainment purpose through a synthesis of recitations of prose and poetry, dance, singing and mime with emphasis on comedy.

⁶ Combination of song and recital as well as a complex system of choreographic techniques, acrobatics and symbolic gestures. The opera featured a young male lead, a female lead, and old man and various comic roles where all dressed in traditional costumes.

city of Kunshan, popularised in other cities like Suzhou, Shanghai and Wuxi (Unesco,n.d.). Renowned for the virtuosity of rhythmic patterns, it had a considerable influence in recent forms of Sichuan and Beijing opera in Qing (1644-1911 C.E.) (Unesco, n.d.; Miller, 2008). Lee (2005, p.36) stated, different genres of traditional yet popular forms were invaded into city's commercial entertainment due to heterogeneous population of Shanghai and growing nationalist and anti-foreign sentiment in Republican Era (1912-1949).

2.4 The Rise of Early Chinese Popular Music

Miller (2008) argued, the New Culture Movement has evoked a great interest in Western music starting in Republican Era (p. 227). Chinese musicians started to studying Western music and the adoption of the Western system of music notation. American jazz and popular music were introduced in popular culture at the same time. Besides, Shanghai was claimed to be the first opened to the West as one of the first "Treaty Ports" created by Nanking Treaty (Ho & Law, 2012). The opening of harbour to the outside world and developed the city into a commercial centre for East and West (Roevens, I., n.d.). Owing to its colonial status, Shanghai soon became an important city for development of modern Chinese music in 20th century.

Lee (2005) claimed “a new form of commercially organised modern popular entertainment songs” (p.37) began to emerge. *时代曲* (Song of the era)⁷ which first appeared in Shanghai in 1920s (Lee, 2005; Ho & Law, 2012; Roevens, I., n.d; Lee & Wong, 2017) was considered the rise of early Chinese popular music. It was largely recognised as the fusion of Chinese folk music, Western jazz music and Hollywood film songs performed in entertainment quarters like *歌厅* (nightclub), cabarets, *音乐厅* (dance hall) and jazz cafes (Lee, 2005; Wong, 1992 in Ho & Law, 2012; Loo & Loo, 2014). The singer was commonly known as *歌女* (sing-song girl) and the act of *卖唱* (song performance) has a close affiliation with sexual services, thus singer was doubted as prostitutes or hostesses (Loo & Loo, 2014, p.561). Its heyday was from 1930s to 1940s in associated with jazz was known as golden age (Ho & Law, 2012, p.401). Lee & Wong (2017) claimed that, it “incorporated non-Chinese melodies and lyrics, varies rhythms and a richer instrumentation” (p.991) for example Japanese songs during the war years between Japan and China. Modern Chinese popular music was later very much influenced by Japanese and Western culture. Jin (2005 in Fung, 2007) supported this by suggesting *Teresa Teng*’s songs “combined the triple strength of traditional Chinese classics, Japanese styles and modernity” during 1970s though she was born in Taiwan but her music had great influential in modern Chinese popular music.

⁷ Mostly derived from *Xiao diao* (little tunes) or *Minjian xiaodiao* (folk ditties)

The recording industry started to boom with the appearance of steel stylus records and singer representatives like 周璇 (1918-1957), 白光 (1920-1999) and 李香兰 (1920-2014) (Lee, 2005; Loo & Loo, 2014). 时代曲 (Song of the era) died out in 1950s in China due to the label of 黄色音乐 (yellow music) and denounced popular music as pornography and unhealthy music (Loo & Loo, 2014) by the Chinese Communist Party. It had banned along with nightclubs and popular music production (Jones, 2001a in Loo & Loo, 2014). The popularity was then moved to Hong Kong in the well-known of Shaw Brothers' productions and couldn't deny its influence on Taiwanese popular music (Ho, 2007 in Loo & Loo, 2014). Despite of its demise, Lee and Wong (2017) concluded 时代曲 (Song of the era) has becomes the core of Chinese popular songs in Hong Kong and Southeast Asia as 国语老歌 (Mandarin Chinese oldies).

2.5 Chinese Popular Music in Malaysia's Phenomena

Malaysia is a multi-ethnic country in which the Chinese represent the second largest ethnic group in Malaysia. According to Shahanum (2006), popular music in Malaysia had its beginnings after the Second World War. Since then, 时代曲 (Song of the era) had a certain degree of influence to the Malaysian Chinese during late 1940s to early 1950s. It is commonly known as 老歌 (old songs) among the local Chinese-speaking-community (Loo & Loo, 2014; Lee & Wong, 2017). To date, mature local Chinese listeners are still having a keen preference

for 时代曲 (Song of the era) whom no longer own cassettes of the old 百代 (a Pathe branch in Shanghai) but listen to digitalised versions on audio CDs (Loo & Loo, 2014, p.561). Lee and Wong (2017) concluded for the Chinese in Malaysia, it is the 时代曲 (Song of the era) that arouses nostalgia and a sense of common past yet allows a strong awareness of a collective present (p.990).

In memories of Rediffusion⁸, it was the only channel for the Chinese community in Malaysia exposed to 时代曲 (Song of the era). To date, it is still performed in its original nightclub setting in Malaysia or rather economical version can be seen at 歌台 (open stage performance), the Hungry Ghost Festival, karaoke and private functions (Loo & Loo, 2014; Lee & Wong, 2017). After the decline of 时代曲 (Song of the era) back in late 1950s, the local Chinese started to have great exposure to Hong Kong's Cantopop⁹ during 1960s with representative singers such as Sam Hui and 罗文 (Lo Man) and Taiwan Mandopop during 1970s with the representatives like 邓丽君 (Teresa Teng) and 尤雅 (You Yea) (Erni,

⁸ A private corporation, formed in 1928 to relay broadcasts from BBC Londo to Clacton, England. It expanded its operations in the 1940s and 1950s within British colonial territories such as Hong Kong, Singapore, Malaysia, Nigeria, Trinidad and Sri Lanla by building relay facilities in locations around the globe. Rediffusion Ltd was established in Singapore to carry sponsored programmes and relay selected items from the BBC and Radio Malaya after the British returned to Malaya following the Japanese occupation. The Singapore station was made public in 1948 and one year later extended its operation with construction of studios in Kuala Lumpur, followed by Ipoh, Penang, Melaka and Seremban. It was the second cable service besides of Radio Malaya to millions of subscribers in Malaysia at a time when radio sets were expensive and reception of stations was poor. Chinese programme soon became a permanent staple of the wired speaker system by Rediffusion, a feature of which was shown in different dialects such as Cantonese, Hokkien and Teochew while Radio Malaya scheduled Chinese broadcasts only in Mandarin.

⁹ Cantonese-language popular music, originally a hybrid of Western Pop and other influences, with Cantonese Opera.

2007, p.89; Fung,2007, p.428) as well as 校園民歌(Taiwanese campus folk song)¹⁰ with the representatives of 罗大佑 (Lo Ta-yu) and 蔡琴 (Tsai Chin).

The Malaysia Chinese popular music recording industry was indeed leading the Southeast Asia countries, meanwhile Hong Kong and Taiwan both were not exempted during end of 1950s and early of 1960s. Speaking of which, Malaysia's Hup Hup Sdn Bhd, which also known as Life Records reigned as the premier name in the Asia region for possessing one of the largest repertoires of Chinese songs (RIM, 2015; Discogs, 2019). This was because it had deep-rooted history since 1949 and produced albums for famous Mandopop singers like Teresa Teng and 叶丽仪 (Frances Yip) since the early 1970s. There were also a number of famous songwriters under Life Records who were the song composer for those singers as per mentioned. Its distribution network was covered beyond Malaysia, spanned across the Asia regions such as Brunei, Singapore, Indonesia, Thailand, Philippines, Japan, Hong Kong and China. Nevertheless, Malaysian Chinese popular music was only able to be largely recognised by the Chinese community during 1990s with the emergence of Malaysian Chinese singers such as 无印良品 (Michael and Victor), 巫启贤 (Eric Moo), 梁静茹 (Fish Leong) and 戴佩妮 (Penny Tai). To date, they have great musical development in Taiwan and China Mandopop industry.

¹⁰ Written and sung by university and high school students to express a Taiwanese cultural identity.

2.6 The Evolution of Modern Chinese Popular Music

2.6.1 The Rise of Cantopop

According to Fung (2009b), capitalists from Shanghai immigrated to Hong Kong after Second World War, carrying their modes of entertainment along. He then argued, Cantopop (Cantonese popular music) did not gain much popularity in upper class or the youngsters. However, the Cantonese cover versions¹¹ were greatly reached Chinese communities of Singapore and Malaysia who understand the dialect (Fung, 2007), Hong Kong's grassroots. He then stated, Hong Kong movies were featured "theme songs or tracks sung by the leading actors and actress" (p.2) in the 1950s and 1960s. The Commercial Radio then claimed it as a major channel for early Cantopop.

In associate with the rise of Hong Kong's economy in the 1970s and followed by media influence, Cantopop finally thrived and reached every social class in Hong Kong. Besides, Open Door Policy in China played an important role in boosting Cantopop (Fung, 2007; Fung, 2009b). The songs were introduced by "Hong Kong visitors who took electronic music products and cassette tapes" (Fung, 2009b, p.3) into China which then boosted the Hong Kong record industry. Fung (2007) argued that "Hong Kong music albums were often produced in the form of vinyl disk and later a CD" (p.431) which had different phenomenon in China. The result of Open-Door Policy did not match the fast pace of changes of

¹¹ Cantonese opera pieces, theme songs from movies and radio dramas, commercial jingles.

pop music. Fung (2007) hereby claimed “the relaxation of controls on popular culture was still anachronistically lagging behind” (p.427). He continued argued, there was a delay between Hong Kong and China pop music industry (p.431). For example, one of the most significant rock bands, *Beyond* was popular in Hong Kong in the 1980s, but reached a greater popularity in China in the 1990s. By then, Fung (2013) claimed that Hong Kong Cantopop becomes the foreign-but-modern form of entertainment of the populace because it symbolises the world of freedom, capitalism, Western civilisation and enlightenment (p.80).

2.6.2 The Development of Taiwan Mandopop

The development of Taiwan popular music has associated very much with the country’s historical transformation (Ho, 2006; Ho, 2007; Hsin, 2012). The scholars continue claimed, there were mostly Taiwanese-language songs during the Japanese colonial period (1895-1945) and very least of Chinese-language popular songs (Mandopop). Hence, it was very much influenced by Japanese songs and Western classical music. Ho (2007) supported this by claiming that the recording industry before 1940s was only included these two, and popular Taiwan opera (p. 470). However, restriction was given to its development as it was urged to transform into Japanese style for the usage of patriotism (Ho, 2006; Hsin, 2012). Hence, only few songwriters were able to continue their work.

After the colonial period, Taiwan popular music industry was back on track “with the country’s return to governance by Republic of China (PRC)” (Hsin, 2012, p.54). Western popular music was then brought in the country (Hsin, 2012, p.288) and the recording industry started to grow rapidly. Hsin (2012) claimed there were over 20 companies in existence by 1960 (p.55). Since then, it has accelerated with the emergence of media since the 1950s (Ho, 2006). Hsin (2012) hereby supported, “the establishment of Taiwan Television in 1962 raised the popularity of Chinese-language popular song with the launch a singing programme” (p.61). Followed by the film industry adapted 琼瑶 (Qiong-Yao)’s romance novels’ and produced dramas along with Mandopop theme songs (Ho, 2006; Hsin, 2012). These soundtracks indeed helped to increase singers’ popularity like Teng and stimulated the emergence of songwriters like 刘家昌 (Steven Liu) to work on Mandopop composition (Hsin, 2012). During the 1970s, Japanese music was banned in local media and the industry was forced “to look for local artists and music to develop local popular music” (Ho, 2006, p.130).

With the rise of political ideology-trend, 校园民歌 (campus folk song) was popularised in Taiwan Mandopop. “It was appeared in 1977 and lasted no more than ten years”, claimed by Hsin (2012, p.62). However, with its point of identity for young people (Gao, 2000 in Ho, 2006) it did help to boost out popularity of Taiwan Mandopop and produced great amount of songs, 童年 (Childhood) and 恋曲 1980 (Love song of 1980) as well as singer-songwriter like 罗大佑 (Lo Ta-yu).

Since the lifting of Martial Law in 1987 (Ho, 2006; Ho, 2007), Taiwan Mandopop was claimed largely supported by younger audience. In associate with economic globalisation in the 1990s, the local musicians were influenced by foreign style and the industry has started outreach to other countries in which by creating an international, Asia-Pacific popular music market in Hong Kong, Taiwan and China (Ho, 2006, p.138). Fung (2007) argued that, “the greater the economic boom of China, the stronger the Chinese identity” (p.432) which has shown the invasion of Taiwan Mandopop in the 1990s inevitably replaced the prevalence of Cantopop. Hong Kong’s singers like 刘德华 (Andy Lau)¹² has distributed 15 Mandarin-language albums and series of album promotion activities in Taiwan during 1990s.

2.6.3 The Effect of Globalisation in Popular Music

In the era of globalisation, the cultural industry, specifically popular music has inevitably facing changes. Its role in music has been seen as a tool for sharing purposes throughout the world. Garfias (2004) argued the manner in which it is effortlessly transcending global barriers and even otherwise difficult linguistic barriers. It is also always tied with the interaction of technology with popular music making and reception (Burton, 2010, p.155). Letts (2003)’s research suggested that internet, digital production of music and movement of peoples were seen as the effects of technology.

¹² A leading Cantopop singer whose career spans several decades since 1985 and includes hits in both Cantonese and Mandarin. He made his debut as a Cantopop singer in 1985 and, after rising to success in this medium as well, crossed over to the Mandarin music market in 1990 where his singing career reached the peak in popularity during 1990s.

Speaking of the advancement of internet, it has strong influence on the changes of music production. Margiotta (2012) mentioned the transformation of business models in music industry, from “develop artists, record music in professional recording studios, manufacture physical albums, promote the albums in traditional media and distribute the albums via physical record stores” (p.6) to the innovation of MP3 which “enabled users to compress music files from CDs into a format with slightly poorer quality that could be easily transferred through the Internet”. The arrival of online peer-to-peer technologies (Margiotta, 2012; Dewan & Ramaprasad, 2014) and threat of digital piracy (Margiotta, 2012) have disrupted the music industry, in particularly decline of album sales (Margiotta, 2012; Zucker, 2016). Dewan and Ramaprasad (2014)’s research has shown the online music landscape is continually growing, with sites available for free streaming and music downloading, like Spotify.

Besides, recent studies (Chen, Xu & Whinston, 2011; Hajli, 2014) claimed that the rise of social media platforms has ushered a new era of content, where individuals can easily share experiences and information with other users. It could be argued that “the world is becoming the local and the global” (Burton, 2010, p.157) whereby everyone is accessible to worldwide music regardless of countries and genres. With this advancement, it has indirectly changed the music taste and consumption choice of the media audience (Xu, 2015). A study of YouTube argued that it is more than just “a platform for music distribution but also an online social space for the video blogger, as well as providing an online audience to

which to demonstrate social capital in the form of knowledge and experience” (Burgess & Green, 2009 in Fung, 2015). The position of singer is vague whereby one unnecessary rely on distribution of physical albums or digital music, one could choose to distribute on the online social space.

2.7 The Phenomenon of Jay Chou – Music and Image

2.7.1 Chou Style Music

Chou has brought in an unprecedented music styles and overturned the entire industry. Fung (2007) argued that he is the “fusion between Western capital and Chineseness” (p.434) because his music contains genres ranging from R&B, rap and rock to 中国风 (Chinese style)¹³ and he was the first singer integrated “both Chinese melody and poetic lyrics with Western rap, hip-hop style and music arrangements”. Chou’s music is beyond the combination of Chinese and Western style to reproduce new music style. Khan (2009) claimed that, “Chinese in America, Taiwan and Hong Kong tended to be exposed to hip hop from America” (p.233), Chou hereby taking elements of American’s culture like beat-box and rap into his composition.

Despite the seemingly large Western influence in Chou’s music, he was born and raised locally in Taiwan. “The rap in his music is not American-style, it’s

¹³ A music genre includes Chinese instruments, pentatonic scale, lyrics in the form of Chinese poetry and themes relating to Chinese history and folklore.

Chinese”, claimed by an assistant professor in the Department of Journalism of National Chengchi University, Ko Yu-Fen (in Chung,2005). His album debut was being compared with other male singers’ that happened to have similar music elements. It turned out surprisingly different as critics noticed his unusual music combination included Western music genres, Chinese instruments and lyrics covering a wide range of themes from war to love. He was breaking from the usual Mando- and Cantopop themes of boy-meets-girl (CNN, 2008). The term 周氏风格 (Chou style) has been popularized to describe his significant cross-cultural music and his unique singing style. Chou style was also defined as the combination of Chinese style and Western elements or as a fusion of R&B, rap, classical music and distinct Chinese flavour (Beijing Review, 2008). It’s his mix-and-match approach that continues to attract millions in the Chinese speaking communities and beyond.

2.7.2 The Youth Icon

In an industry full of prepackaged pop artists, Chou’s unconventional looks, shy, nature and unglamorous background make him unlikely an artist. According to CNN Talk Asia’s interview (CNN, 2008), Chou was brought up in single-parent family, adhered to a strict piano practice schedule and supervision by his mother since 3 years old. Unlike other children’s childhood, he struggled under immense pressure and about to give up yet he thought about the money had spent and the faith his mother put on him, he decided to continue and believe one day his hard

work will be paid off. The Malaysian Chinese youths have similar experiences whereby undergoing strict parenting style.

Despite talented in music, Chou's academic result wasn't satisfying to enter normal high school yet got offered from Tam Kang High School music class, twice attempts but failed to enroll Department of Music in Taipei University (CCTV, 2018). His first appearance on television as piano accompaniment for a friend in talent contest in 1997, his music talent had caught attention of the host, *吴宗宪 (Jacky Wu)*¹⁴ and he hired Chou as a contract composer in Wu's record company (FTVnews, 2015; CCTV, 2018). However, things didn't turn out well as Chou style's music was often rejected by mainstream singers like *刘德华 (Andy Lau)* and *张惠妹 (A-Mei)*. Wu finally gave him a chance to launch his first album, so he recollected those rejected songs, recorded them on his own and wrote 50 songs within 10 days. With his hard work paid off, the journey of music talent and interest cultivation has showed an impact of endurance towards the youths.

The debut of Chou after year 2000 was closely linked with the image of "often wearing a cap and lowering his head" (Fung, 2008, p.71) which strongly captured by the youths. He received local music critiques regarding mundane lyrics and rejected from radio and television broadcasting (Fung, 2009a, p.295). The youth could feel related from some of his popular songs. For example, *三年二*

¹⁴ Influential character as television host, singer, record producer, director and actor in Taiwan's entertainment industry.

班 (Class 3-2) was represented “youth defiance, insolence and non-compliance” (Fung,2008, p.72) where talks about the young generation’s reluctance to fulfill adults’ expectations, 斗牛 (Basketball Match) expressed “dissatisfaction and anger” often carried by them, romance ballad songs like 星晴 (Starry Mood) , 简单爱 (Simple Love) represented puppy love in high school. Drake (2003) wrote an article, named ‘Cool Jay’ in associate with his famous catchphrase 屌 (Diao)¹⁵ which stressed on his personal philosophy to carry out individualism. He dressed and presented a cool image and making the youths imitate his habits, speech and dress.

In relation to youth culture, he is well-known of basketball player among Taiwanese pop artists and also the founder of JYB (*Jiu Yao Battle*), literally means Just Battle 3-on-3 game, the first professional basketball league in China. He indulged his passion into the sport and was hoping to give strong impact with positive values to the youths the advantage of working out instead of technology addiction (Sina, 2018). Besides that, Chou’s childhood and stardom path wasn’t smooth as he was mostly on his own. He often “possesses a shy, quiet and introverted character and appears unduly reticent about his own ideas and opinions” (Fung, 2009, p.72). However, he revealed his actual thoughts in the interview.

¹⁵ Taiwanese slang, translated as cool or outrageous. It literally means penis.

“I didn’t do it intentionally. I didn’t realise it’s my style at all until people told me. Later I tried to make it as my trademark. In this way I could use my vocal as an instrument. You can’t hear what I’m singing, you can read the lyrics. It’s even better because lyrics are meant to be read as a piece of art otherwise why we should print it. It gives you a chance to appreciate the beauty of lyrics.” (CNN, 2008)

“Music is like my life. It’s constantly growing and evolving. It influences me very much actually like drinking water. I have to do it every day but the thing is how you can do it better.” (CNN, 2008)

Fung (2009) concluded, “he is neither extraordinary nor somebody with a strong social background” (p.295). From here, relationship between Chou’s image, music and the society are suggested. Chou once said “I never aimed to be a pop icon” (CNN, 2008), however he was argued as “the cool youth icon” (Fung, 2008, p.71), related to his presentation of contradictory and complicated image for the Millennials which referred them to a group consumes cultural products, brand names and current styles to highlight their exclusive identity yet continues to need approval society, parents and teachers. Such generation is in face passionate and strong-willed at heart and they appreciate relationship with friends and want to be trusted by parents but somehow psychologically desperately need a private space to escape parental control and supervision (Fung, 2008). They were suppressed

with opinions in mind and seeking for understanding. Chou hereby presented an image as an icon for Millennials with in their struggle for identity.

2.8 The Relationship between Millennials and Popular Music

The advancement of technology and the rise of various media are intruding audience's daily lives and building a media-audience relationship. Early researches (Katz, Gurevitch & Haas,1973 in Sullivan, 2013; Sundar & Limperos,2013) that looked into the relationship suggested that "individual media users bring their own needs to their media experiences" (p.116) which caused audience's motivations for experiencing different kinds of media. The concept of needs resulted in U&G approach.

By applying the framework, recent studies (Lonsdale & North, 2011; Belcher & Haridakis, 2013) suggested that music-related discussion required beyond music listening, but also listeners' background characteristic, types of music they choose, reasons of choices. Lonsdale and North (2011) drew a qualitative research with no prior assumptions, thematic analysis to crosscheck for common patterns, for instance mood management, background noise, musical participation, memory cue, distraction, social interaction and musical participation between participants to explain the reasons they listen to music. Santos (2012) mentioned previous research done in 2007 to study how 21st century listeners use

music to improve their everyday lives and to ascertain what role an individual's personality plays in their listening behaviour.

Besides that, few studies (Thompson & Quinto, 2011; Schafer, Zimmermann & Sedlmeier, 2014; Swaminathan & Schellenberg, 2015) looked into music as the expression of emotion and suggested that music easily evoke emotions, however popular music neither discussed nor emphasised in these researches. In Wang's study (2017), emotion is an important research conception in studying the relationship between modern popular music and youths. Wang (2017) claimed pop music often reciting about feelings, expressing emotions of people and participating in the emotion construction of community, especially youth regardless of time and social status. Frith (in Santos, 2012) a major music researcher and ethnomusicologist argued that music matters beyond other medium because of its emotional influence. In order for emotion participation, the process is seen as active in which making sense of pop music. To do so, encoding/decoding model by Hall (1973 in Baran & Davis, 2009) in reception studies has taken into account which suggested the audience is able to first decode, then interpret the signs and lead to different interpretation.

Jang and Lee (2014) argued, popular music can be linked to many social issues as a way of communication. The consumption and reading of the content and form of popular culture consumed by the youth is essential for describing how

music and lyrics were decoded and construct possible points of identification (Fung, 2009a, p.288). Chou's song, 稻香 (Rice Field) was meaningfully decoded by a young adult in Taiwan in which strongly motivated by the lyrics to leave gangs and concentrated on studies (Appledaily, 2014). The same young adult was brought up in single-parent family and sentimentally touched by another song, 听妈妈的话 (Listen to Mom) which encouraged him to repair mother-son relationship. A male nurse played Chou's song 迷迭香 (Rosemary) to a coma patient who suffered a brain dysfunction since November 2017, surprisingly she began moving her legs faintly to the music, eventually opened her eyes and completed simple instructions from the nurse (Ray, 2018). Inevitably, the highly symbolic nature of music allows the society to achieve "a sense of both self and others, of the subjective in the collective" (Frith, 1996, p.110 in Bolduc & Kinnally, 2018). Rice (2007) supported by claiming, "construction of identity as a form of self-understanding through music is accomplished when identities need to be or are being changed" (p.26). Music has the potential to teach better self-recognition and understanding as well as allow forming identity. In this case, an argument could draw to suggest the youth, Millennials is actively consuming the text and so does influences in their life in order for further self-understanding.

On the other hand, meaning is constructed when the media is encoding. Henard & Rossetti (2014) argued that popular music is one of the most effective communication methods to sell messages although it is largely determined by how

message is decoded by audience and may have miscommunications. In Chou's case, he was once evaluated by CNN as the top 25 most influential people in Asia (CTS, 2009) and the only popular artist among all (CCTV, 2018). He was ranked number 2 for the most influential people in the world rated among Time Magazine's readers (Time, 2011). He revealed that his music is quite different from Western rap music culture as audience won't find foul language in his music because the intention of reminding people of the social problems (CNN, 2008; CCTV, 2018). He likes Western rap music and understands the culture that involves darker territory but he prefers a more considered content. Chou addressed the reason he sang about an abusive father in *爸, 我回来了* (Dad, I'm Home) was to highlight the common social problem in Chinese community (CNN, 2008). His song lyrics, *青花瓷* (Blue and White Porcelain) had become one of the exam questions in high school of Shandong and Jiangsu province in China (CCTV, 2018; China.org, 2006). Listen's to mom was another song being included in Taiwan's government primary school teaching syllabus. Chou has the sense of social responsibility to add on educational element in his music (CNN, 2008) which allows positive communication between music and the society.

2.9 Summary

The chapter has presented a Chinese music evolution, beginning from classical music to modern Mandopop. Then, Jay Chou's music and his personal style as well as his influence on youth culture are described. By applying U & G approach, it lifts the understanding between the relationship of Millennials and

popular music. It also justified the use of thematic analysis to identify common themes when listening to music. Hall's encoding-decoding model in Reception Theory is then applied to explain the process of actively making sense of popular music to facilitate emotion participation and communicate values.

CHAPTER 3

METHODOLOGY

3.0 Overview

This chapter discusses the research methodology used for the research. It covers the research design, selection of respondents and participants, outline of online survey questionnaire, outline of focus group process, limitations, analyzing data.

3.1 Research Design

This study aims to understand how Chou's music influences Malaysian Chinese Millennials. It is a qualitative research where words, instead of numbers, are generated for data analysis (Patton & Cohran, 2002). However, as mentioned in Chapter One, there is lack of research about Chou's music in Malaysia context. Therefore, Survey Questionnaire is distributed to obtain the first phase data of Chou's music gratification among the Malaysian Chinese Millennials. Furthermore, second phase data then will be collected from Focus Group (FG) which is a type of in depth interview accomplished in a group (Freitas, Oliveira, Jenkins & Popjoy, 1998) was adopted for generating the qualitative data of the acknowledgement of modern Chinese popular music among Malaysian Chinese Millennials, perceptions of Malaysian Chinese Millennials towards Chou's music

as well as to what extent does Chou's music influence Malaysian Chinese Millennials.

As the research describes "the meaning for several individuals of their lived experiences" (Creswell, 2007, p.57) through listening to Chou's music, phenomenological approach in qualitative research is applied. The participants have in common as they experience a phenomenon whereby contacting with Chou's music and the research seeks to "develop a composite description of the essence of the experience" (Creswell, 2007, p.58) on what the participants have experienced and how the experiences influence them. Besides, sampling method used in this research is convenience sampling which is a type of non-probability sampling meant by based on an inherently biased selection process (Burns, Bush & Sinha, 2014). However, convenience sampling saves cost and time (Blumberg, Cooper & Schindler, 2014). Saunders (2012) mentioned that convenience sampling is according to the purpose of the sample selection criteria that are relevant to the research aims to choose the samples.

Questionnaires can be sent to the respondents via mail or online for self-administration or administered by the researcher in person, directly to the desired respondents in order for self-administered, cost-saving and time saving (Schiffman, Kanuk & Wisenblit, 2010). Hence, the survey questionnaires have been decided to distribute through online to reach the respondents. According to Litosseliti (2003),

FG is a useful approach for revealing through interaction the beliefs, attitudes, experiences and feelings of respondents. Mandopop and further Chou and his music is the interaction inside the group, the respondents influence each other through the answers to the ideas and contributions during the discussion (Freitas et al, 1998). Determination on how the participants perceive of Chou's music and influences on their personal life will be obtained through the interaction. The researcher as the moderator will stimulate discussion with comments.

3.2 Selection of Respondents and Participants

This research sample is referred to Malaysian Chinese, as Index Mundi (2018) mentioned that the population of Malaysian Chinese accounted 20.8 percent of total amount of Malaysian. By using convenience sampling, the samples chosen is to meet the research aims and mentioned in Chapter 1, the emergence of Chou and his music perception are highly known by Millennials because they were either in high school or primary school and underwent together with the singer's ups and downs due to the advancement of technology in music. Considering that Chou's music is a relatively approach to study how influential are the persona and the cultural products in the Malaysian context, specifically the Chinese Millennials to be the sample population. Millennials are not just plainly listening to the music (Fung, 2008, p.71) but intended to find meaning from the context and hence they are chosen as the Survey Questionnaire respondents and FG participants. Millennials will be filtered as Malaysian Chinese at the same time they listen to

Mandopop and acknowledge about Chou yet they are not necessary his hard-core fans. The sample size for questionnaire is 100 respondents and the sample size of FG is 30 participants.

3.3 Outline of Online Survey Questionnaire

The Survey Questionnaire (as shown in Appendix C) is divided into 2 parts to get respondents personal information and to find out personal gratifications of Chou's music among the Malaysian Chinese Millennials. The Survey Questionnaire contains 10 basic questions about Mandopop and Chou as from the first and second questions are related to the exposure of Mandopop and Chou. Third question is about respondents' first exposure to Chou's music to show they are the generation that transition from tradition to digital music models. Fourth and fifth questions are related to Chou's popularity among the respondents by kinds of engagement such as music albums they purchase or concerts they attend. Sixth and seventh questions show the respondents' preference of Chou's music style. Eighth question is related to their subjective acknowledgement of Chou's image. Follow by ninth and tenth questions, the usages of his music towards the respondents. These potential respondents are required to at least listen to Mandopop and know about Chou as if they answered 'NO' in first or second question, they fail to become respondents. These questions are generated in Google Docs from the Research Questions. It only gives the prompt explanation as the first phase data is

to prove that Chou and his music indeed have high popularity and consumption needs among the respondents.

3.4 Outline of Focus Group Process

To in depth discuss about the research questions, 30 Millennials will be divided into 5 groups according to age range. Dimock (2018) defined that the Pew Research Center has concluded the Millennials is referred to anyone born between 1981 and 1996. Thus, first FG consists of 6 participants of Millennials who born from 1981 to 1983, second FG consists of 6 participants of Millennials who born from 1984 to 1986, third FG consists of 6 participants of Millennials who born from 1987 to 1989, fourth FG consists of 6 participants of Millennials who born from 1990 to 1992 and last FG consists of Millennials who born from 1993 to 1996. The participants' identity are all under protected and unrevealed.

According to Krueger & Casey (2009), open ended question manages to nurture different perceptions and points of view without pressuring participants to vote, plan or reach consensus. The moderator may encourage the participants to have free discussion without reaching any consensus. Open ended questions will be prepared according to the research questions whereby in total it contains 9 open ended questions based on 3 RQs as followed:

3.4.1 RQ1

1. What do you think about current trend of modern Chinese popular music?
2. What are the differences between current and previous era's trend of modern Chinese popular music?
3. What do you think about the evolution of modern Chinese popular music industry in terms of its changes of trend?

3.4.2 RQ2

4. Speaking of Taiwan popular music industry, undeniably Jay Chou's music has its own significance so when was your first exposure to Chou's music?
5. What do you think about Chou's music styles?
6. How do you perceive Chou's image and his music styles?

3.4.3 RQ3

7. How do you think Chou's music and his images influence the society?
8. How does Chou's music fulfill any of your individual needs?
9. How does Chou's music influence you?

The first three questions are based on RQ1 to understand the acknowledgements of modern Chinese popular music among the FG participants. The following three questions are based on RQ2 to obtain the perceptions of the FG participants towards Chou's music and the last three questions are to find out the significances

of Chou's music in the daily of the FG participants. Therefore, the total of 9 questions will be prepared for every FG's discussion to obtain Malaysian Chinese Millennials's (the FG participants) perception.

3.5 Limitations

According to Wimmer and Dominick (2006), online research has its problems such as online research can involve a wide variety of settings that are not directly addressed in existing ethical guidelines. The result obtained from online survey questionnaire might not be fully generalized the gratification of all the Malaysian Chinese Millennials especially it is only collected from the sample size of 100 yet aimed to give an idea of popularity and gratification of Chou among the participants. As mentioned by Krueger (1994) and Morgan (1988), there are disadvantages of using FG as research methods. It is beyond a natural atmosphere, the moderator has less control over the discussion, it is impossible to know if the interaction in group contemplates or not the individual behaviour. The data analysis could hardly be done as the interaction of the group forms a social atmosphere and the comments should be interpreted inside of this context. The moderator must be well trained as it takes time to assemble the groups. The discussion should be conducted in an atmosphere that facilitates the dialogue.

3.6 Analysing Data

Microsoft Excel Chart Figure with slight explanation will be used to summarise 100 responses for all questions from the respondents as for readers' convenience to understand the first phase data.

Thematic analysis of data will be used in this study. A thematic analysis is suitable to analyze the data obtained from FG as it looks across all the data to identify the common issues that recur and identify the main themes that summarise all the views (Patton & Cohran, 2002). There are four steps to correctly decode the collected data. First, read and annotate transcripts to make preliminary observations on the data. The field notes and audio recordings are mostly in Mandarin, hence it is ought to have a translator to help in translation. The researcher has looked out for few school teachers primarily in teaching English subject as well as ex-school mate who currently work in media field at Mediacorp Singapore. Second, identify themes to summarise all the data regarding the themes. The researcher has gone through with all the notes and recordings to categorise the materials based on themes. Third, develop a coding scheme to gather the initial themes which involves domain, core idea, category and frequency. Fourth, coding the data to start applying codes to the whole set of data (See Table 4.1, 4.2 and 4.3).

3.7 Summary

The use of qualitative approach is applied in this research. First, online survey questionnaires are created and distributed to collect first phase data in order to generate the acknowledgement of Malaysia Chinese Millennials toward Jay Chou's music and image. Second, Focus Group as an in-depth interview are conducted to study the level of perception and to what extent does both his music and image influence the participants.

CHAPTER 4

FINDINGS

4.0 Overview

This chapter includes the results of online survey questionnaire and the discussion of focus group. The results of online survey questionnaire will be indicated by figure and the discussion of focus group will be summarised in table, then more description will be followed.

4.1 Survey Questionnaire Results

4.1.2 Introduction

As mentioned in Chapter 1, there is lack of research about Chou's music in Malaysia context. This research applies qualitative approach, however it is vital to distribute online survey questionnaire. The objective is to obtain first phase data for the research to understand Chou's music consumption and gratification among Malaysian Chinese Millennials.

Below are the results for 13 questions in online survey questionnaire, display in charts and follow by description.

100 responses

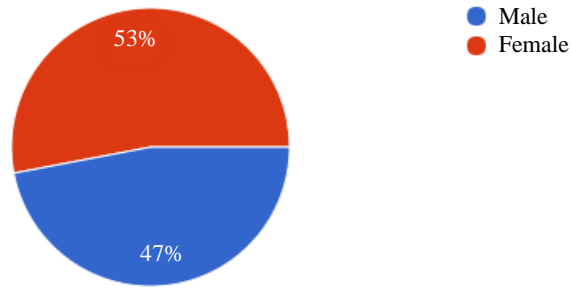


Figure 4.1 Respondents' Gender

Figure 4.1 shows that out of the 100 respondents who have participated in this study, 53 percent is female and 47 percent is male.

100 responses

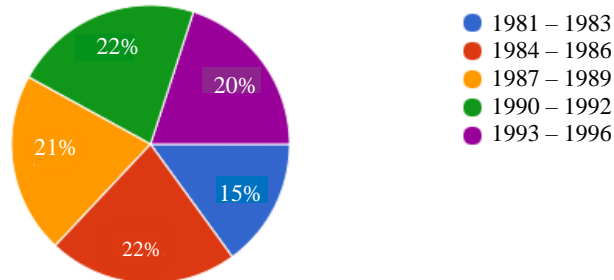


Figure 4.2 Respondents' Age Range

From the Figure 4.2, age range who born in 1990 to 1992 and 1984 to 1986 both are also constituted 22 percent. 21 respondents out of the 100 respondents of the study are born in 1987 to 1989 and 20 percent of the total respondents born in 1993 to 1996. The least of 15 percent is in the age range of 1981 to 1983.

100 responses

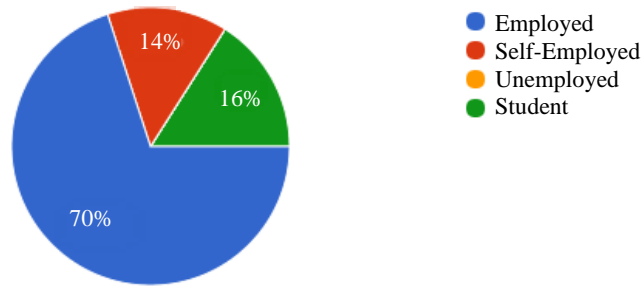


Figure 4.3 Respondents' Occupation

Figure 4.3 portrays that the majority of the respondents who represents 70 percent is employed, the frequency of 16 respondents are students and 14 respondents out of 100 respondents are self-employed.

100 responses

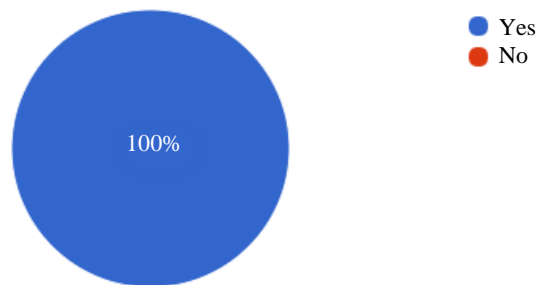


Figure 4.4 Respondents' Acknowledgment of Chinese Popular Music

Qualified respondents of this survey questionnaire have to listen to Chinese Popular Music and hence 100 percent of the respondents do listen to Mandopop.

100 responses

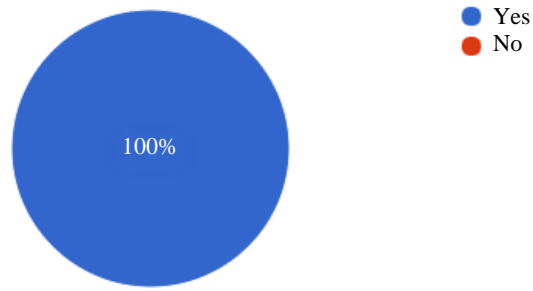


Figure 4.5 Respondents' Acknowledgement of Jay Chou

100 percent of the respondents do know about Chou because this survey questionnaire required the respondents know about Chou to continue the survey.

100 responses

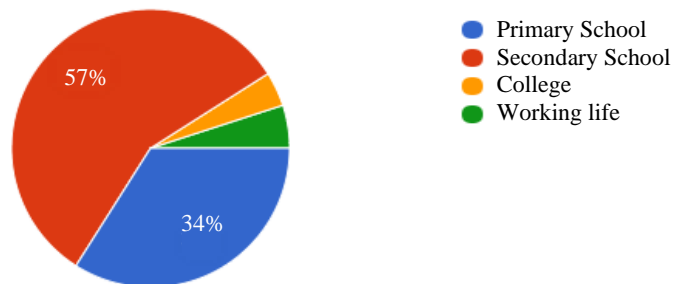


Figure 4.6 Respondents' First Exposure to Jay Chou's Music

Stated in Figure 4.6, the majority of the respondents who represents 57 percent of 100 respondents exposed to Chou's music during secondary school time and 34 respondents exposed to Chou's music during primary school time. There

are only 5 of the respondents exposed to Chou’s music during working life and the frequency of 4 respondents exposed to Chou’s music during college time.

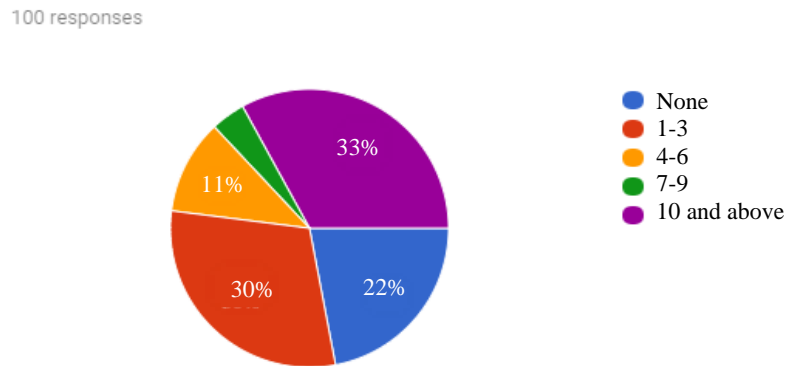


Figure 4.7 Amount of Jay Chou's Album(s) or Soundtrack(s) Purchased by Respondents

Based on Figure 4.7, the majority of the respondents which is 33 percent purchased 10 and above of Chou’s albums or soundtracks. 30 out of 100 respondents purchased 1 to 3 Chou’s albums or soundtracks. Yet there are 22 respondents did not purchase any of Chou’s albums or soundtracks and 11 respondents owned 4 to 6 of Chou’s albums or soundtracks. Only 4 percent of 100 respondents purchased 7 to 9 of Chou’s albums or soundtracks.

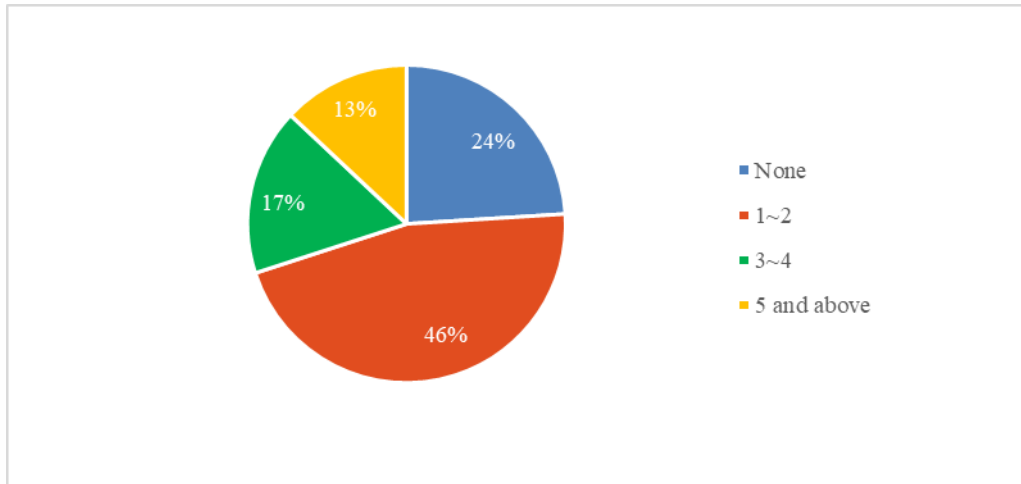


Figure 4.8 Frequency of Respondents Attended Jay Chou's Concert(s)

As Figure 4.8 shown, the majority which is 46 of 100 respondents have been to Chou's concert at least once or twice. 24 percent of 100 respondents never been to Chou's concert. 17 respondents attended 3 or 4 times Chou's concerts and frequency of 11 respondents have been to Chou's concert for 5 times and above.

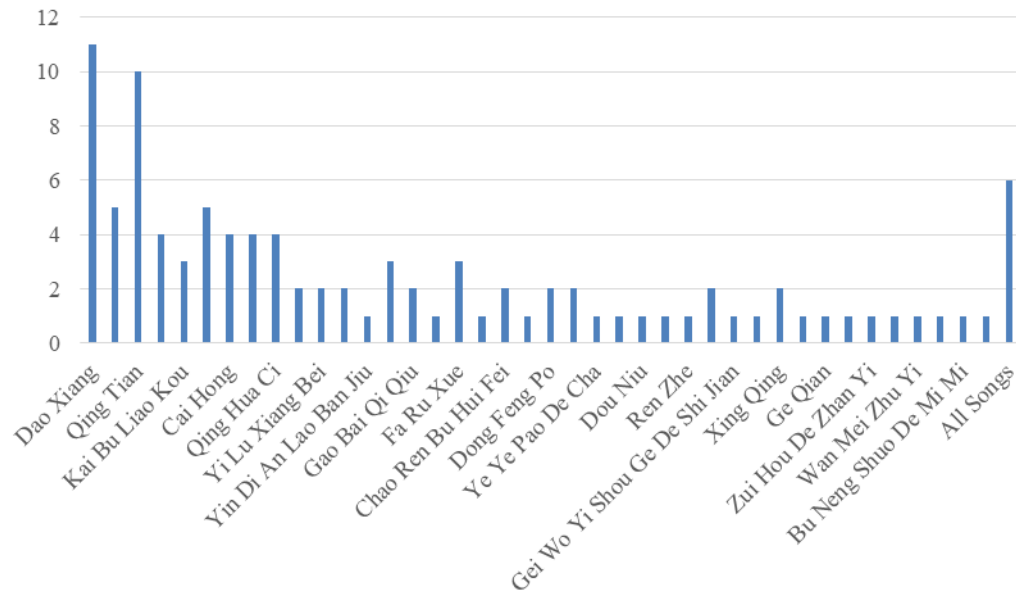


Figure 4.9 The Most Impressive Jay Chou's Song of Respondents

Figure 4.9 stated that 11 of the respondents chose 稻香 *Dao Xiang* (Rice Field) as the most impressive Chou's song, 10 respondents selected 晴天 *Qing Tian* (Sunny Day) as the most impressive Chou's song and 6 of the respondents are impressed with all of the Chou's song. 黑色幽默 *Hei Se You Mo* (Black Humour) and 安静 *An Jing* (Silence) both have been chosen by 5 respondents as the most impressive songs. 娘子 *Niang Zi* (Wife), 彩虹 *Cai Hong* (Rainbow), 七里香 *Qi Li Xiang* (Common Jasmine Orange) and 青花瓷 *Qing Hua Ci* (Blue and White Porcelain) each selected by 4 respondents as the most impressive songs. 开不了口 *Kai Bu Liao Kou* (Hard to Say It Out), 简单爱 *Jian Dan Ai* (Simple Love) and 发如雪 *Fa Ru Xue* (Hair Like Snow) each have been mentioned 3 times by the respondents and 威廉古堡 *Wei Lian Gu Bao* (William Castle), 一路向北 *Yi Lu Xiang Bei* (All The Way To North), 千里之外 *Qian Li Zhi Wai* (Far Away), 告白气球 *Gao Bai Qi Qiu* (Balloons of Confession), 超人不会飞 *Chao Ren Bu Hui Fei* (Superman Can't Fly), 东风破 *Dong Feng Po*, 听妈妈的话 *Ting Ma Ma De Hua* (Listen to Mom), 龙卷风 *Long Juan Feng* (Tornado) and 星晴 *Xing Qing* (Starry Mood) each have been mentioned 2 times by the respondents as the most impressive Chou's songs. 印第安老斑鸠 *Yin Di An Lao Ban Jiu* (Ancient Indian Turtledove), 以父之名 *Yi Fu Zhi Ming* (In The Name of Father), 我不配 *Wo Bu Pei* (Not Good Enough for You), 蜗牛 *Wo Niu* (Snail), 爷爷泡的茶 *Ye Ye Pao De Cha* (Grandpa's Tea), 半岛铁盒 *Ban Dao Tie He* (Peninsula Ironbox), 斗牛 *Dou Niu* (Basketball Match), 忍者 *Ren Zhe* (Ninja), 给我一首歌的时间 *Gei Wo Yi*

Shou Ge De Shi Jian (Give Me the Time of a Song), *逆鳞 Ni Lin* (Against), *夜曲 Ye Qu* (Nocturne), *搁浅 Ge Qian* (Step Aside), *回到过去 Hui Dao Guo Qu* (Back to the Past), *最后的战役 Zui Hou De Zhan Yi* (The Last Battle), *止战之殇 Zhi Zhan Zhi Shang* (Wounds of War), *完美主义 Wan Mei Zhu Yi* (Perfectionism), *爸我回来了 Ba Wo Hui Lai Le* (Dad, I'm Home), *不能说的秘密 Bu Neng Shuo De Mi Mi* (Secret), and *园游会 Yuan You Hui* (Fun Fair) all these songs have been also once chosen as the most impressive songs.

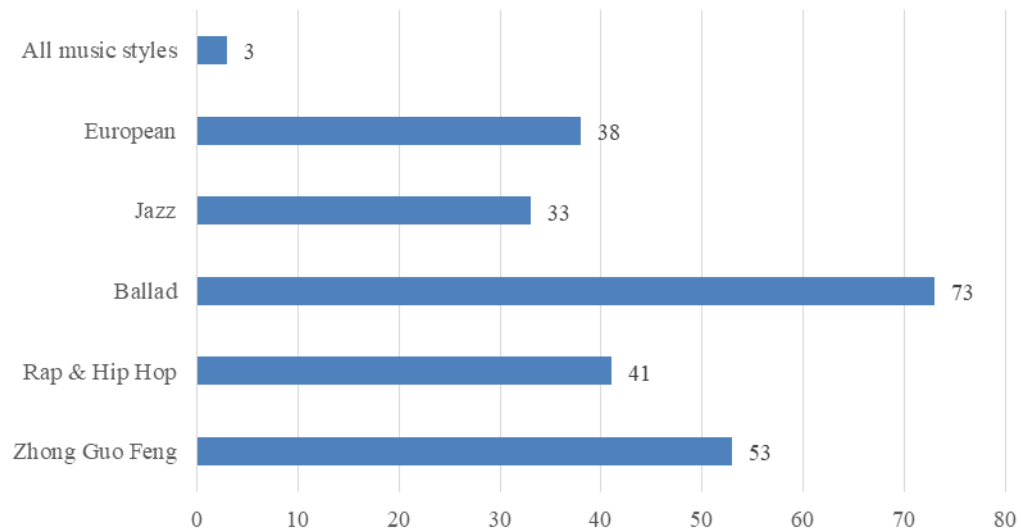


Figure 4.10 The Most Preferable Jay Chou's Music Style by Respondents

As Figure 4.10 represented, Chou's Ballad is leading as the most preferable music style, followed by *中国风 ZhongGuoFeng* (Chinese style), Rap and Hip-Hop style, European and Jazz. 3 respondents have shown their support as they like all kind of music styles from Chou.

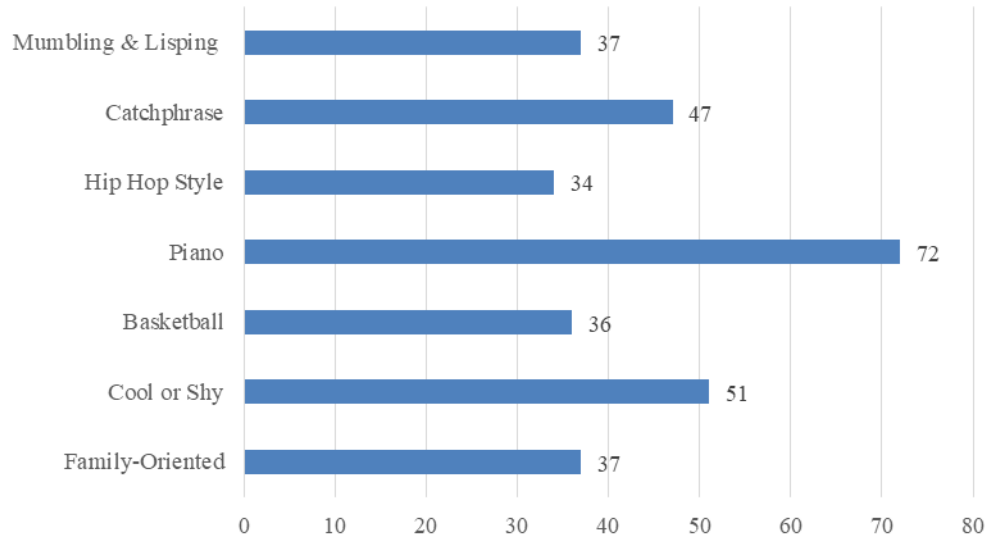


Figure 4.11 Jay Chou's Image by Respondents

The respondents linked piano with Chou the most as Figure 4.11 described, followed by cool or shy image of Chou, Chou's catchphrase, family-oriented as well as mumbling and lipping, basketball and last but not least hip-hop style.

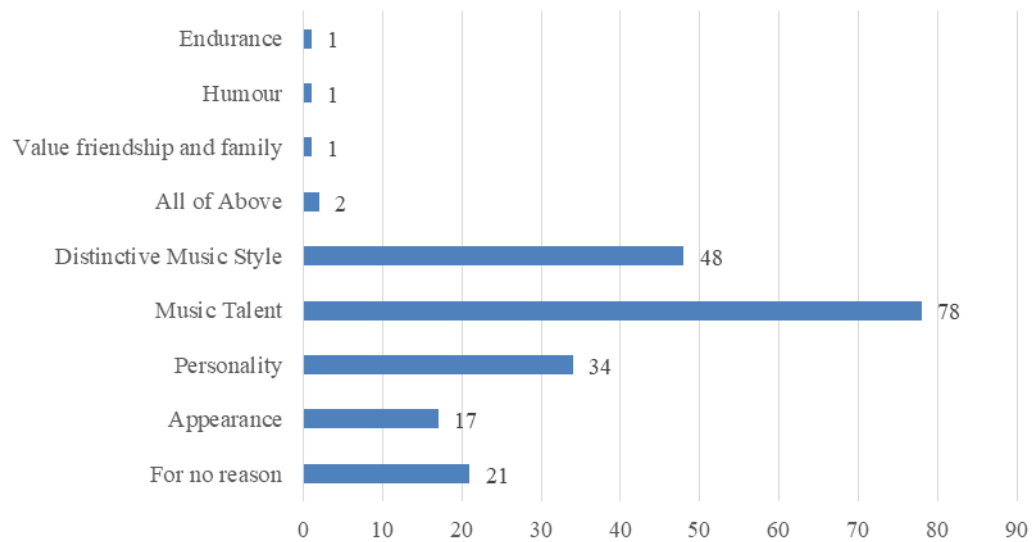


Figure 4.12 The Preferable Jay Chou's Image by Respondents

The most preferable Chou’s image is music talent as 78 times mentioned by respondents. Followed by Chou’s distinctive music style and his personality. 21 respondents like Chou for no reason. Next is Chou’s appearance then all of Chou’s image are preferable. Lastly, Chou’s value friendship and family, humour and endurance are mentioned once.

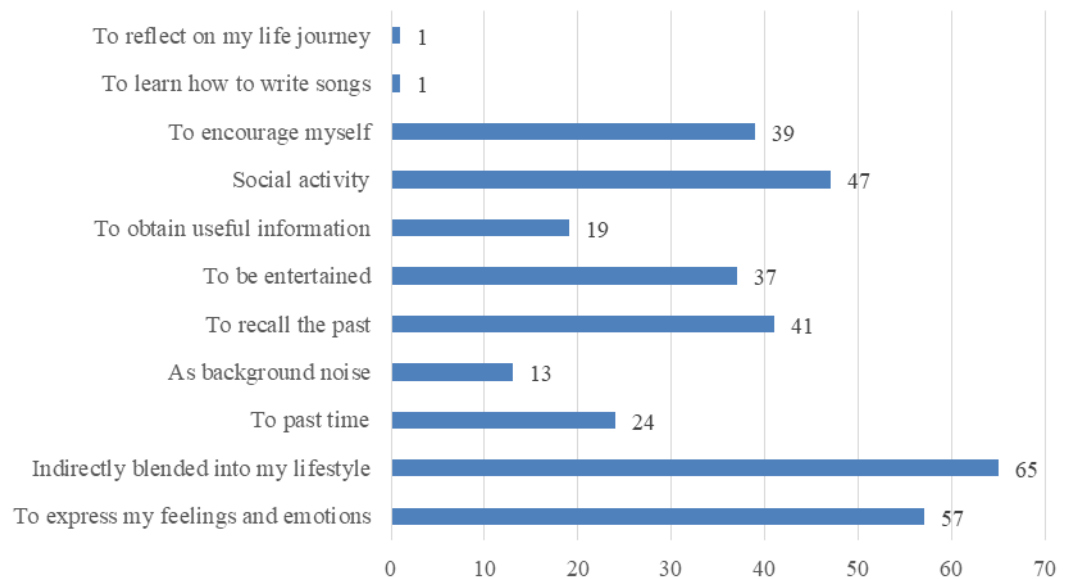


Figure 4.13 Respondents' Gratification towards Jay Chou’s Music

From Figure 4.13, Chou’s music has indirectly blended into most of the respondents’ lifestyle. Next is the used of Chou’s music is to express respondents’ feelings and emotions. Followed by in social situations, respondents report listening Chou’s music for social activity, then respondents listen to Chou’s music to encourage themselves. Mentioned 37 times in Figure 4.13, respondents used Chou’s music to be entertained and 24 times mentioned by respondents listen

Chou's music to past time. 19 respondents listen Chou's music to obtain useful information and 13 of the respondents take Chou's music as background noise. One of the 100 respondents used Chou's music to reflect on life journey and also one of them consumed Chou's music to learn how to write songs.

4.1.3 Summary

Online Survey Questionnaire has shown a level of Chou's music consumption by 100 respondents. They also have preferred Chou's music styles and images. Nevertheless, they consumed his music to fulfil their personal gratifications.

4.2 Focus Group (FG) Results

This qualitative study investigated 3 research questions and followed by 3 sub questions each as proceeded:

1. What are the perceptions of modern Chinese popular music among Malaysian Chinese Millennials?
 - a. What do you think about current trend of modern Chinese popular music?
 - b. What are the differences between current and previous era's trend of modern Chinese popular music?
 - c. What do you think about the evolution of modern Chinese popular music industry in terms of its changes of trend?

2. What are the perceptions of Malaysian Chinese Millennials towards Chou's music?
 - a. Speaking of Taiwan popular music industry, undeniably Chou's music has its own significance so when was your first exposure to Chou's music?
 - b. What do you think about Chou's music styles?
 - c. How do you perceive Chou's images and his music styles?

3. To what extent does Chou's music influence Malaysian Chinese Millennials?
 - a. How do you think Chou's music and his images influence the society?
 - b. How does Chou's music fulfill any of your individual needs?
 - c. How does Chou's music influence you?

There are three research questions stated in Chapter 1, nine Core Ideas generated from there and thirty Categories which are the results from the FG discussion with 30 participants. There might be unique experiences from all participants yet all the answers have been categorised into the 31 categories. Quotes from participants are used to emphasis and personalise the data with editing for grammatical clarity and all participants set anonymously to protect participants' identity.

According to Hill, Knox, Thompson, Williams & Hess (2005) cross-analysis of results through frequency of occurrence could be used in sample. This study contains of 30 participants as sample size larger than 15 participants, adding in category with label "Rare" which the frequency (n) is just 1 or 2 is

recommended. Categories with frequency above 3 and up to 15 participants are labelled as “Variant”. Categories with frequency between 16 to 29 participants are labelled as “Typical”. “General” means that category has the frequency of 30 which did not appear in this study.

	<i>Domain</i>		<i>Core Idea</i>		<i>Category</i>	<i>n</i>	<i>Frequency</i>
I.	Acknowledgement of modern Chinese popular music RQ 1: What are the perceptions of modern Chinese popular music among Malaysian Chinese Millennials?	A.	Current trend of modern Chinese popular music	1	Advancement of internet technology and resulting in the rise of social media	16	Typical
				2	Globalisation of music	25	Typical
				3	Diversification of the usage of instruments in music arrangement	13	Variant
		B.	Differences of previous era's	1	Limited resources and	23	Typical

			trend of modern Chinese popular music		platforms caused the restriction of music genre		
		C.	Evolution of the trend in modern Chinese popular music industry	1	Drastic increment of internet celebrities	19	Typical
				2	Catchy songs	24	Typical
				3	Usage of cyber slang and repetitive lyrics	12	Variant
				4	Changes of audiences' needs	8	Variant
				5	Collaboration of China Mandopop and local television reality show	24	Typical

Table 4.1 Acknowledgement of Modern Chinese Popular Music

4.2.1 Current trend of modern Chinese popular music

4.2.1.1 Advancement of internet technology and resulting in the rise of social media (n=16)

“Typical” participants agreed that the most distinctive changes in both Taiwanese and China Mandopop and Hong Kong Cantopop could link to the advancement of internet technology and thus resulting in the rise of social media. In the age of technology, social media has become one of the new platforms for both media audiences and singers.

“There are various channels for audiences to get in touch with the music like Facebook, YouTube, Twitter.” (FG 2 Participant)

“We now use Spotify and YouTube to listen music.” (FG 4 & 5 Participants)

“We used to spend money on buying albums but now they are all for reminiscence purpose.” (Participants from all FG)

Furthermore, most of the participants argued that debut of singer now has become easier and popularity is easier to gain in short term.

“These channels increased the chances of performing to the public hence too many singers are debuting in this era yet their popularities are not as high as their music. I still prefer album and singers from previous era though.” (FG 4 Participant)

However, there is an interesting point mentioned in first three focus groups whereby claiming that they prefer CDs or streaming music than listen to local FM.

“I get to choose what I want to listen.” (FG 3 Participant)

“I only turn on radio when there is news broadcasting.” (FG 2 Participant)

“I spend most of the time in the car and caught in traffic jam, I prefer listening to music.” (FG 4 Participant)

With the continuing development of information technology, the participants are doubted on singers' professionalism as FG 5 claimed that the present music production is becoming easier, unlike what other focus groups argued that their perception upon proper music production has to be done in a studio with professional equipment.

“We can't really judge if a singer now really sang good in a song as it was enhanced to portray a better result.” (FG 4 Participant)

4.2.1.2 Globalisation of music (n=25)

“Typical” participants of focus group mentioned globalisation of music. Since sharing music has never been more accessible that it is right now, participants in focus 1 to 4 claimed that globalisation in music are now aligned with the diversification of music genres as well as drastic increment of singers via online platforms.

“Kpop and Western music influence Chinese music industry which expanded the music genre towards Electronic Dance Music (EDM), Bossa Nova, Jazz and Rock.” (FG 1 Participant)

“We have more exposure with wide range of music genre, the level of audience acceptance is increased.” (FG 1 Participant)

“Even local Chinese FM is now broadcasting more than just Mandopop or Cantopop to attract young audiences.” (FG 2 Participant)

Yet there is an argument from FG 4 saying that certain music has limited target audiences due to its strange music arrangement derived from mix genres.

“Singers are now highlighting their own style and producing music aggressively but somehow result low acceptance among us.” (FG 5 Participant)

“There are different languages used in a song.” (FG 2 Participant)

“We thought of Chou’s songs and he was the first singer, in our time, added different languages in the music.” (Participants from different FG)

“Multiple languages are used in a song, and perhaps it is because people nowadays are educated hence they can understand and accept.” (FG 4 Participant)

4.2.1.3 Diversification of the usage of instruments in music arrangement (n=13)

“Variant” of participants from different FG said about the usage of instruments in music arrangement in recent years is diversified and resulted in expansion and fusion of music genres are expanding. As time goes by, the usage of instruments in music arrangements is increased and resulted in the fusion of music genres.

“*王力宏* (LeeHom Wang) and Chou are both combining Chinese and Western elements in their music.” (FG 2 Participant)

However, there are critics among participants saying that people now engage with different music genres and therefore niche resonance and influence found among them.

4.2.2 Differences of previous era’s trend of modern Chinese popular music

4.2.2.1 Limited resources and platforms caused the restriction of music genre (n=23)

“Typical” participants claimed that in previous era, there were limited resources and platforms hence it caused the restriction of music genre. Discussion also mentioned romantic ballad genre was always the trend in the industry.

“Back in those days, there were limited resources and platforms. We were mostly exposed to ballads.” (FG 3 & 4 Participants)

“Cover songs were mainly modified Chinese lyrics and remained foreign music arrangement. Songs like *夢中人* by 王菲 (Faye Wong) originally taken from The Cranberries “Dreams” and *我只在乎你* by Teresa Teng covered of her own Japanese songs.” (FG 2 Participant)

Most of participants repeated the word “classic”, have flat rhythm with less involvement of instruments and simple lyrics used yet managed to engage the participants sentimentally during discussion.

“Lyrics were once simple and repetitive chorus yet it could lead to profound influence and deep rooted in our memory. Classic Mandopop like *月亮代表我的心* by Teresa Teng, Cantopop like *海闊天空* by *Beyond*.” (FG 1 Participants)

“Singers from previous era or early 2000s, like Teng, Faye Wong and Chou focused more on singing techniques and clearer vocals.” (FG 1 & 2 Participants)

“Taiwanese campus folk songs were one of our classics back in 1990s too.” (FG 1 & 2 Participants)

“For me, the classic is *七里香* by Chou.” (FG 5 Participant)

“There were limited singer song-writer in previous era, Lo Ta-yu and 李宗盛 (Jonathan Lee) were the two I can recall of and both are honoured of “The Godfather of Mandopop” in the industry.” (FG1 Participant)

4.2.3 Evolution of the trend in modern Chinese popular music industry

All focus groups agreed that the Chinese popular music industry faced limitations in previous era and thus leads to changes. However, both positive and negative comments are adequately discussed among focus groups.

4.2.3.1 Drastic increment of internet celebrities (n=19)

“Typical” participants discussed the drastic increment of internet celebrities. Some might focus on the commercial value especially when a media and entertainment company has decided to invest on a singer depends on popularity. However, the investment is usually short-term because audiences nowadays are hardly to be impressed due to large quantities of network singers and online music production. Therefore, the impact from these singers is unable to last long, unlike Faye Wong and Chou, for example managed to across era and generation.

“Social media is for “singers want to be” to expose themselves through video uploading on YouTube or Facebook “live” function, hence no proper training was neither given nor needed.” (Participants from all FG)

In order to boost popularity and survive in the industry, creativity has to stand out, more chances were given to discover potential or talented singer.

“Unlike Chou, has to spend years behind the scene to gain opportunity for debut.” (FG3 Participant)

“The professionalism is reduced as the singers now have to create multi-identities in which they are actor, model and singer simultaneously to cater market needs. Their personalities were highlighted and tend to have distinctive image to grab audiences’ attention. For example, Taiwanese singer A-Mei has created another identity as *A-Mit* for rocker image; and 萧敬腾 (Jam Hsiao) has formed *Lion Band* to present rock music.” (FG 2 & 3 Participants)

“In Malaysia, 黄明志 (Namewee) is one of the local famous network singers who produce contradictory songs that are closed to our living context.” (FG 3 Participant)

4.2.3.2 Catchy songs (n=24)

“Typical” from all focus groups mentioned the new trend has emerged in current music industry these few years, hereby referred to the trend of catchy songs by network singers such as 我们不一样 by 大壮 (DaZhuang), 飘向北方 by Namewee and LeeHom Wang.

“They just can’t get out of my mind.” (FG 3 Participant)

“You will definitely expose to these songs whenever you are using social media.” (FG 5 Participant)

“They play a role of “brain-washing” with rhythmic and catchy melodies to attract the young market.” (FG 1 & 2 Participants)

4.2.3.3 Usage of cyber slang and repetitive lyrics (n=12)

“Variant” of participants mentioned abundant usage of mix language and lyrics have grammatically changed towards cyber slang¹⁶ the participants are impressed with the creativity yet the content is critiqued by the society as vague, general and meaningless.

“The lyrics are now straight forward. Some contains feelings or messages that singers wish to deliver to the public but not only romance driven.” (FG 4 Participant)

“They used expressive words in lyrics to reflect social issues for the purpose of reflection.” (FG 5 Participant)

“In Malaysia, cover songs are developed into a different level, abundance of words yet daring messages are tried to be conveyed.” (FG 3 Participant)

“Less poetic words were used, and mostly cyber clang and repetitive lyrics have caused meaningless lyrics.” (FG 2 Participant)

¹⁶ A kind of language which people most commonly use on internet, such as dope (cool or awesome), stan (hardcore fan) and YOLO (you only live once).

4.2.3.4 Changes of audiences of China Mandopop and local television reality show (n=24)

Besides social media, the collaboration of China ‘Mandopop’ and its local television reality show has influenced the trend of modern Chinese popular music industry such as *中国好声音* (Sing! China) and *我是歌手* (I am a Singer) also “Typically” mentioned in the groups.

“The rise of China entertainment industry has produced greater quantity of singers which affected both Taiwan and Hong Kong music industry. “ (FG3 Participant)

“*邓紫棋* (Gem Tang) re-gained her popularity in Asia regions after she participated in I’m a Singer.” (FG 2 Participant)

“The preferences of audiences are emphasised than music quality. The audience rating has become a top priority. The most of the music reality shows were previously commented or judged by musician that can assure the quality.” (FG 1 & 2 Participants)

“It is also collaborated with online song covers to increase popularity via clicks and views. They are creative, yet hardly to maintain strong impression in the long term.” (FG 4 Participant)

“Audiences now prefer to “watch” how the music is presented.” (FG 2 & 3 Participants)

“People now focus on vocal techniques whereby high pitch equally skilful singing technique.” (FG 3 Participant)

This has both occurred in the television reality show and virtual music production.

II.	Perception of Malaysian Chinese Millennials towards Chou’s music	A.	First exposure to Chou’s music	1	First debut in year 2000	12	Variant
				2	From 2001 to 2005	16	Typical
				3	After 2005	2	Rare
	RQ 2: What are the perceptions of Malaysian Chinese Millennials towards Chou’s music?	B.	Chou’s music styles	1	Expansion of music style	17	Typical
				2	Recent music and performance	11	Variant
				3	Contradiction	4	Variant
				4	Alternative performance style	20	Typical
		C.	Comparison of	1	Individualism	19	Typical

			Chou's music styles and his image	2	Hybrid of modern and traditional	13	Variant
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Table 4.2 Perception of Malaysian Chinese Millennials towards Chou's Music

4.2.4 First exposure to Chou's music

The first exposure and preference of his music mark disparity among different age groups of Malaysian Chinese Millennials, however their perception has reached certain consensus. With limited resource and platform to access music, the experience of music exposure was incidental from the radio or television, then intrigued to expose further.

4.2.4.1 First debut in year 2000 (n=12)

There are "Variant" of the participants from different FG have exposed to Chou's music since Chou's first album debut in year 2000.

"My first exposure to music is 黑色幽默 and I got attracted by his vocal and bought three of his first album (JAY)" (FG 1 Participant)

"I have deep impression in the song of 爱在西元前 (Love Before BC) due to the clearer vocal." (FG 1 Participant)

Some ballad songs like 星晴 and 龙卷风 were very famous and given deep impression for FG 3 and FG 4 participants.

“My first exposure was in 2000, the song 完美主义 annoyed me as he kept repeating his name and felt he was a narcissist. Since then, I remembered him.”
(FG 4 Participant)

4.2.4.2 From 2001 to 2005 (n=16)

“Typical” participants were first exposed to Chou music in the first five years after the debut year. Especially most of them from all FG 4 and FG 5 were impressed by the song of Common Jasmin Orange.

“I attracted by the 半岛铁盒’s intro which is SFX, I found it very special.”
(FG 3 Participant)

“I was awakening by the looping of 开不了口 in radio. I found the melody was nice.” (FG 1 participant)

“I was once his fan, his album Fantasy was the first album I bought.” (FG 2 Participant)

4.2.4.3 After 2005 (n=2)

It is “Rare” in the result as only two participants exposed to Chou’s music after 2005.

“I was impressed by the movie Secret, all the songs from the movie were nice, and Chou’s piano skill was fabulous.” (FG 5 Participant)

“His 中国风 was really different as compare to other singers, it given me ‘WOW’ effect when I first heard 菊花台.” (FG 4 Participant)

4.2.5 Chou’s music styles

4.2.5.1 Expansion of music style (n=17)

“Typical” amount of participants discussed about the expansion of Chou’s music. Most of them claimed that Chou’s music impressed them with different music styles.

“Chou Style music did actually make a ‘WOW’ effect to the industry.” (FG1 & 2 Participants)

“Ballad was the trend in the industry prior to my knowledge but Chou expanded Chinese music genres beyond everyone’s imagination.” (FG1 & 5 Participants)

“I had strong impression in 娘子. It described the unceasing love of the wife but he somehow used a rather creative music composition to present it.” (FG 1 Participant)

“He brought Chinese music to another level. Except ballad, hip-hop, R&B, he actually introduced some other genres like G Funk (In the name of Father) and acid jazz (Ancient Indian Turtledove).” (FG3 Participant)

“I had strong impression in his ballad yet I was impressed by 霍元甲 (Fearless) with the fusion of rap and 中国风. To me it was totally different kind of music style.” (FG5 Participant)

“Until today, Chou’s music has special themes”, they referred to basketball, Eastern European, vampires, Chinese emperors and so on (FG 1, 2 & 4 Participants).

“Romantic ballad songs are preferable. Some other music styles are weird, I had hard time to accept especially lyric understanding but they are mostly rhythmic and catchy” (FG4 Participant).

4.2.5.2 Recent music and performance (n=11)

“Variant” participants have discussed and criticised Chou’s recent music and performance.

“His songs are talking about reality and daily lives, that’s why we can relate”, one against “Yes it was, we used to find resonance in previous albums, until 我很忙 (On the run) the impact not so strong anymore.” (FG4 Participant)

“His music was once non mainstream but he slowly back to the mainstream path in recent years.” (FG 1, 2 & 3 Participants)

“He used to be flexible and does not restrict his music style in a box” (FG4 Participant).

“He follows the trend in the market, slowly becoming less unusual” (FG 1 & 2 Participants).

“In his concerts, he used to focus of solo performance, but now more on the advancement of technology for visual effects to fulfil audiences’ visualisation needs instead of music listening needs.” (FG5 Participant)

“All this while, he likes to do improvise performance like remix his own songs with guest singers’ songs in his concert.” (FG5 Participant)

4.2.5.3 Alternative performance style (n=20)

“Typical” participants realised Chou’s mumbling rap and lisping singing style. They are claimed to have contradictions whereby some took it as alternative performance style while some unaccepted.

“Thanks to his mumbling rap style which made me paying attention to the artistic lyrics, then I knew who the lyricist, 方文山 (Vincent Fang) was.” (FG1 Participant)

“I cannot understand the meaning at all without looking at the lyrics.” (FG3 Participant)

“Only those who have strong belief in music are willingly to understand what he is singing by studying the lyrics.” (FG4 Participant)

“I was attracted by the melodies at first, and then only took effort to look into his lyrics. Later on, I started to admire the artistic conception he was trying to convey.” (FG4 Participant)

“The way he sings and the tune just couldn’t get out of head.” (FG2 Participant)

4.2.5.4 Contradiction (n=4)

“Variant” of participants has contradiction of Chou’s music.

“His strange music style was hard to accept but the uniqueness is undeniable, his music was popular among friends and I engaged to the songs inadvertently.” (FG1 Participant)

“Even if you were not paying attention to it, you will eventually paying attention anyway.” (FG2 & 3 Participants)

“All of us, in that period, tend to look upon it as an iconic music style though it is weird.” (FG2 Participant)

“My Indian boss attracted by the melody of 夜曲 (Nocturne). He had no idea what Chou is singing but he just simply love it, even ask me to explain what the lyric is talking about.” (FG4 Participant)

4.2.6 Comparison of Chou’s music styles and his image

4.2.6.1 Individualism (n=24)

“Typical” participants agreed that Chou has his individualism. Mostly said that Chou previously didn’t look good and different from other male pop stars, but he sang really well. He changed the participant’s perspective on the stereotyping of a singer should look good and built the mindset of music is the priority. In addition, his mumbling and lisping style has created his ‘cool’ image, saying that it made him successfully stood out from other mainstream singers. Other than these there are more comments as below.

“Guess his record company had more control on shaping his image but as time goes by, he has more control on his image, particularly what he is going to wear to show on screen.” (FG1 Participant)

“He hid his face under baseball caps or hooded sweatshirt.” (FG2, 3 & 4 Participants)

“Rebellion was one of his images, it somehow against those mainstreams in music industry.” (FG3 Participant)

“The way he sings kind of match with his appearance.” (FG2 Participant)

“The way he talked and sang, could link to low education level.” (FG4 Participant)

“He was kind of lacking in self-confidence but he shows another side of him when he sings.” (FG3 Participant)

“He was confident when came to piano performance in front of audiences.” (FG4 Participant)

“He was aggressive in trying new styles of music.” (FG3 Participant)

“He takes the risk to compose and create distinctive Chou style in music.” (FG4 Participant)

“He took care of every single details to ensure his albums’ quality, I think this might relate to his past experience rejected by many records company and producers. But now he changes his style in producing album, not so much details he has taken care of.” (FG5 Participant)

“I listened to his songs but had no idea who he was. Later I personally think that his songs only can be sung by himself.” (FG4 Participant)

“He has his own style in music. I can’t imagine how other singers perform his songs.” (FG4 Participant)

“His famous catchphrase 超屌 (*chao diao*) was kind of popular among us. It doesn’t sound good but he had his own way to interpret which is make sense and interesting.” (FG3 & 4 Participants)

4.2.6.2 Hybrid of modern and traditional (n=13)

“Variant” participants described that Chou as Hybrid of modern and traditional.

“His image is unified with his music style” (FG2, 3 & 4 Participants)

“He wears and acts like a Western rapper but he had really strong traditional aspects of Chinese values and so much traditional elements in his songs.” (FG5 Participant)

“He uses his songs to promote traditional family values. For example, 爸我回来了 and 外婆 (Grandma) related to traditional values and family issues” (FG1, 3 & 4 Participants)

“He was from single parent family but he is discipline and shows gratefulness to his mother.” (FG1 Participant)

“He looks cool but surprisingly he holds so much traditional values in his mind. Chou style is kind of against the conservation society and mainstream music.” (FG3 Participant)

“He is one of the minority Chinese rapper that used music to highlight social issues.” (FG3 Participant)

“琴伤 (Piano of Sorrow) is the song inspired from Juin, Barcarolle by Tchaikovsky, one of the famous piano classical tunes. 土耳其冰淇淋 (Turkish Ice Cream) is another song remix with Mozart’s classical piece, Turkish March. Both songs are lively and there are raps. I just found it weird yet interesting.” (FG4 Participant)

“To me, he has brought Chinese music to another level, with the integration of classic music and western music arrangement and Chinese lyrics.” (FG4 Participant)

III.	Significance of Chou’s music in the daily life	A.	The influences towards society	1	Create awareness	12	Variant
				2	Inspiration	13	Variant
				3	Trend of imitation	16	Typical
	RQ 3: What are the significances of Chou’s music in the daily of Malaysia Chinese Millennials?	B.	Fulfilling individual’s needs	1	Mood management	7	Variant
				2	Social interaction	19	Typical
				3	To reflect on	18	Typical

					the past		
				4	Diversion	10	Variant
				5	Musical participation	2	Rare
				6	Social identity	4	Variant
		C.	The influences towards individual	1	Memory cue	18	Typical
				2	Encouragement	14	Variant
				3	Reflection	9	Variant
				4	Reconstruction of self-identity	5	Variant

Table 4.3 Significance of Chou’s Music in the Daily Life

4.2.7 The influences towards society

4.2.7.1 Create awareness (n=17)

“Typical” participants agreed that Chou’s music create awareness to the society. Yet some of the participants doubted that how strong and how far the impact goes.

“He was the kind of family-oriented person. I think there should have certain positive influence especially towards the kids. He is the idol whom youngsters might want to learn from him.” (FG1 Participant)

“All this while, he was spreading positive vibes through both his music and image. He managed to let the society reflect and start to think about traditional values. You see, his fourth album was named after his mother’s name. I could think of filial piety as he really loves to talk about family. There is one song in this album, 梯田 (Terrance Field) talks about environmental issue as it was about the destruction of agricultural fields for urban developments.” (Participants from FG2)

“I had my focus on the music itself. It was the combination of traditional Chinese vocal music, Taiwanese aboriginals backing vocal and piano, the style was rap and R&B. Somehow you can see his rap is considered of social impact.” (FG2 Participant)

“He held a grudge against paparazzi, and then wrote a song, Surrounded to critic about it. Ladygaga’s Paparazzi (2008) was released few years after 四面楚歌 (Surrounded). But he was the first singer brought up such dissatisfaction.” (FG2 & 4 Participants)

“I had an interesting point of view. With his emergence has actually made people think that we don’t need a pretty face to become singer. I could think of Chou’s single eye lid. Indeed, we were less concern in his appearance though there were critics after his first debut. He actually changed my perspective of aesthetics” (Participant from FG3)

“Vincent Fang’s lyrics did help in making Chou’s music popular. He wrote beautiful lyrics which have positive impacts despite some saying he

grammatical wrongly applied Chinese words. This is the beauty of Chinese word. It can be used as noun and verb. This is art.” (Participant from FG3)

“The educational influence is there. *听妈妈的话* and *青花瓷* both songs were incorporate into Taiwan and China education curriculum” (FG3 & 4 Participants)

“He was unlike other Chinese singers. He wasn’t just blindly singing songs. He has discussed societal ills like drug addiction in *懦夫* (Coward), domestic violence in *爸，我回来了*.” (FG4 Participant)

“I personally found *稻香* practically motivated the society not to give up easily” (FG5 Participants)

4.2.7.2 Trend of imitation (n=16)

“Typical” participants claimed that Chou created the trend of imitation.

“His singing style is definitely a trend, sure of some friends imitated during karaoke session. His sense in fashion too, the boys were all crazy with baseball cap and singlet back in high school time” (FG1 Participant)

“I remember there was a certain period the imitation of Chou’s music gone viral. But none of them actually succeeded. I did remember a China guy, *后弦* (Hoho). His first song *西厢* was mistaken by pirate as Chou’s new song.” (FG1 Participant)

“On the whole, I would say Chou has created his own brand with his pet phrase, cool image and singing style. It was once gone viral among my friends. Everyone seemed love to imitate either one of his style.” (FG2 Participant)

“I was annoyed by my friends who were trying to imitate his singing style every time we went for karaoke” (FG3 & 5 Participants)

“My classmates were talking about the matching style of baseball cap, singlet and hoodie back in high school time.” (FG3 Participant)

“His recent pet phrase, 哎哟,不错! (Hey not bad!) is popularised among youngsters.” (FG3 Participant)

“Whenever I try to sing, my parents scold me because they don’t understand the lyrics.” (FG5 Participant)

“His first movie, Initial D (2005) somehow affected some youngsters learn car drifting to look cool, try to imitate but also inspire them fight for their dreams.” (FG5 Participant)

4.2.7.3 Inspiration (n=12)

“Variant” of participants mentioned Chou is the inspiration towards the society.

“I don’t see any influence in the society. But if the music industry counts, he did inspire juniors in Chinese music industry be bold in music composing. He

was the pioneer who started in expanding new Chinese music genre.” (FG1 Participant)

“I think he is looked upon as a role model by youngsters. Music is very subjective but I believe certain influence as a musician is there.” (FG2 Participant)

“He expanded the popularity of mandopop towards international level.” (FG3 Participant)

“His music did inspire some youngsters, at least I have few friends did, to gain interest in learning music. His innovation in music is still undeniable, especially the creativeness in composing melody.” (FG3 Participant)

“He wasn’t just doing music. He tried something new like producing drama, movie and host in variety show. The drama wasn’t well-known but he was trying to make his best friends’ dream come true.” (FG4 Participant)

“Secret, the movie aroused big music interest for audiences like us. I want to be as skilful as him after I’ve watched it.” (FG5 Participant)

4.2.8 Fulfilling individual’s needs

4.2.8.1 Mood management (n=7)

There are “Variant” participants claimed that Chou’s music fulfils the need of mood management. There is different Chou’s music with plenty genres to suit the mood accordingly.

“I’m not sure why but when I’m happy, I listen to *星晴*. It helps to keep me happier. I think it could be simple guitar and drums as melody accompaniment and catchy lyrics.” (FG1 Participants)

“They were in my saved playlist. I listen to them to motivate myself whilst exercising and doing make-ups.” (FG3 Participants)

“*发如雪* and *我不配* better express to heal my broken heart. The melody and lyrics are really me and I can’t find other words to say.” (FG3 Participants)

“*安静* helped me gone through first break up. It delivered what’s going on in mind and calms my emotion.” (FG4 Participants)

“I enjoy singing along in different occasions with different moods. *阳光宅男* (Sunshine Nerd) for road trip, *七里香* for recreation and *手写的从前* (Handwritten Past) for house chores” (FG5 Participant)

4.2.8.2 Social interaction (n=19)

“Typical” of participants used Chou’s music to fulfill the need of social interaction. Mostly spoke out that his music is the topic and also resonance among friends.

“We didn’t pay attention in class. MP3 player was in trend, we took turn in class to listen his songs. Chou was the hottest topic back then.” (FG3 Participant)

“Seem like a must to have his music played in karaoke room. Resonance can be found among friends.” (FG4 Participant)

“His music was very new in end of 1990s. I would say no other competitor could take him down. It was important for us to know his latest album or hit songs.” (FG1 Participant)

“I feel bad for not going his concert. But I get to join friends indirectly through the videos they posted in social media” (FG4 Participant)

4.2.8.3 To reflect on the past (n=18)

“Typical” of them said that Chou’s music is to reflect on the past. Many of them mentioned that his songs were representing school time memories.

“Whenever I listen to his songs, they bring me back to my happiest time in study life. *回到过去* was my high school graduation song.” (FG2 Participant)

“Songs bring back our teenage memories that I want to cherish our past happy times. With the name of Chou, it has the power to carry out all the topics we have been talked out in the past.” (FG4 Participant)

“It reminds me of my childhood memories” (FG5 Participant)

4.2.8.4 Diversion (n=10)

According to “Variant” participants, Chou’s music is diversion.

“I don’t have any particular reason to his song, only listen randomly. Guess I am kind of having auditory fatigue to his songs in recent years. I feel like they were all similar melodies with different lyrics filled in.” (FG1 Participant)

“To me, I listen to music to past time. There are many Chou’s cover songs can be found in Facebook and YouTube, however I still find original is the best.” (FG2 Participant)

“When the space needs music, Chou’s songs are priority.” (FG3 Participant)

“His lyrics are embedded in our mind. I usually sing them whilst showering or driving.” (FG4 Participant)

“I like having noise in the background. His music fills silence when I am doing exam revision. It has nothing relate to emotion.” (FG5 Participant)

4.2.8.5 Musical participation (n=2)

“Rare” participants mentioned music participation was the need.

“I studied his lyrics, surprisingly my mandarin has improvement.” (FG1 Participant)

“I listened to his songs almost every day to help me in practicing guitar.”

(FG2 Participant)

4.2.8.6 Social identity (n=4)

“Variant” participants need Chou’s music as social identity.

“They are all indirectly blended into my lifestyle. I feel part of myself when I listen to his songs.” (FG2 Participant)

“I was in coma for 36 months after a serious car accident. I lost my memory and I can’t recognise any of my family but I did remember who Chou was when I woke up in 2005. I used his music to reconstruct self-identity and restart my life all over again.” (FG2 Participant)

“They are beyond background music. I repeated them whilst exam preparation or before turning in. They are my spiritual sustenance.” (FG4 Participant)

“I get to understand myself more through his music, especially my emotions. Then I listen to them accordingly to comfort or to encourage myself.” (FG5 Participant)

4.2.9 The influences towards individual

4.2.9.1 Memory cue (n=18)

“Typical” participants thought that Chou’s music is memory cue. As mentioned previous, many of them took Chou’s music to reflect past. Chou’s music is able to bring the memory to childhood or school time.

“Whenever I listen to his songs, the music has the power to bring me back to those days. Some songs might carry same effect but I don’t know why Chou’s music has stronger impact.” (FG2 Participant)

“His music is all about first-time-memories. My first intention of learning music, first participation in drama camp and first contacted in hip hop music. What he had created wasn’t just music, but also memories.” (FG3 Participant)

“They are all shared memory among friends. I am Millennials, proud to have Chou in our era.” (FG4 Participant)

4.2.9.2 Encouragement (n=14)

“Variant” of the participants described Chou’s music as encouragement.

“It was all because I couldn’t understand what he was singing. His lyrics help to gain my interest in learning language. I am working on lyrics writing now, of course it’s only for own interest.” (FG1 Participant)

“I was impressed by the way he composed music and performed. I was then decided to pick up guitar. 晴天 was my first ever self-learning song. I even used it to go after my wife.” (FG2 Participant)

“I started to learn piano when I was young. His piano skill and perseverance in music both encourage me to keep practicing and believe succeed in one day.” (FG4 Participant)

“His music in some way enlightened me and brings a lot of good feelings. Although not an expert in music but do admire his talent and how hard he worked all this while for achievement. He is a good role model to those who dreams to be a singer. If Michael Jackson is an icon to Western music industry, then Chou would be the one in Chinese music industry.” (FG4 Participant)

“安静 was the song accompanied me go through all the hard times in my life. It soothed despair then encouraged me to stand up again.” (FG5 Participant)

“Most of us are away from home. His music is the cure of loneliness and great accompanier.” (FG5 Participant)

4.2.9.3 Reflection (n=9)

“Variant” participants claimed that Chou’s music influenced own on reflection.

“There are a lot of songs about family. Compare to 父母恩 (Parents’ Grace) by Sam Hui in early 80s, I am impressed with Chou’s 听妈妈的话. It kind of made me think of myself. How much love did I show to my mother?” (FG1 Participant)

“His music is really close to the reality. The amazing thing is able to arouse emotions then make me start to have reflection on myself and the society.” (FG3 Participant)

“最后的战役 was the camp song during my high school time. If you fall behind, run faster; never give up, never surrender and rise up against the odds. My mind set was changed and I’ve learnt to seek for advices instead of fighting alone” (FG3 Participant)

“Meaningful and close-to-reality lyrics allow for people to reflect on.” (FG4 Participant)

“稻香 has positive influence on me. Optimism is the faith that leads to every achievement. I understand that when there is hope, there is possibility” (FG5 Participant)

4.2.9.4 Reconstruction of self-identity (n=5)

“Variant” participants said that influenced by Chou’s music in reconstruction of self-identity.

“稻香 meant a lot to me. I am an entrepreneur and was once struggling. The song told me not to give up dream easily. You could simply change another dream if one fails. I have figured out with something and now blending my passion in teaching with business, which kill two birds with one stone.” (FG1 Participant)

“I am a school teacher. 超人不会飞 lyrics made me think twice in the sense that we are not omnipotent. Teacher has been stereotyped as perfect role model to the society.” (FG1 Participant)

“逆鳞 meant a lot to me. After woke up from coma, I had total memory loss and nerve damage, wasn't able to live like a normal person. I lost myself. His music helped me through all this, strengthen my willpower. My life was restarted, I learn to walk, talk and write. After 1 year plus training, I went for further study and now I am in IT field.” (FG2 Participant)

“I was once lost before high school graduation. I wasn't sure what I wanted to do next. 本草纲目 (Chinese Herbal Manual) triggered my interest in traditional Chinese herbs. Here I am today as a traditional Chinese physician.” (FG4 Participant)

“Few years back was my first time left hometown and go to the city for further study. I wasn't able to adapt and had few emotional broke down. His music kind of guided to find my way back.” (FG5 Participant)

4.3 Summary

Focus Group (FG) discussion has shown a disparity in opinions based on individuals. They have great level of understanding in Mandopop by discussing differences of previous era and current trend and evolution of the trend in modern Mandopop. The participants also shared their first exposure to Chou's music as well as their preferred music style and image that strike their mind the most. Despite different opinions, the discussion has shown the music plays a significant role in their daily life. They listened to music for a reason to fulfil personal gratifications and even allow music being influential in life.

CHAPTER 5

DISCUSSION AND CONCLUSION

5.0 Overview

This chapter will discuss and conclude the findings of the research such as the perception of Millennials towards Chinese Popular Music and Chou's music and the significance Chou's music in the daily of Malaysian Chinese Millennials as well as provide recommendations for further studies to override the limitations.

5.1 The perception of Malaysian Chinese Millennials in modern Chinese popular music

The survey questionnaire result as first phase data of the study has proved that Mandopop is well acknowledged among the respondents. However, it does not show to what extent that they understand Mandopop. Hence, FG discussion is implemented to obtain in-depth opinions regarding their acknowledgement in Mandopop.

Despite prominent evolution of both Taiwanese and China Mandopop and Hong Kong Cantopop, the distinctive changes in current music industry years after could be link to the advancement of internet technology and thus resulting in the

rise of social media's role in accessing music. In correspondence to studies (Chen, et al., 2011; Hajli, 2014) that have been discussed, social media has become new online platform for both media audiences and singers in the age of technology. There are various channels for audiences to expose to the music. Music production is allowed to be released instead of physical albums distribution (Margiotta, 2012) as well as exploration of music star. Besides social media, the participants have higher perception on streaming music as Millennials was grown up in the music transition period. Recent studies (Dewan & Ramaprasad, 2014; Scott, 2016; Aguiar, 2017) showed audiences have more access to music which enables free consumption. However, there is an argument suggesting the participants prefer listening to physical album or streaming music as long as no interruptions during music listening. The researches (Stark & Weichselbaum, 2013; Thomas, 2015) claimed audiences now have control over the music selections which corresponds to the role of active audience.

Previously, limited resources and platforms have caused the restricted exposure of music genre, ballads for instance was in trend. Lee (2012) critiqued the veteran in the industry composed easily consumable songs that will generate high traffic and revenue. However, since music sharing is prevalent, music globalisation is now aligned with the diversification of music genres. Huang (2010) claimed people started to embrace steady, upbeat rhythms that lamented love and dreams. In the wake of globalisation, Burton (2010) claimed the world has becoming both local and global. This can be supported by the continuous intrusion

of Kpop and Western music in modern Chinese music industry. However, Mandopop had earlier influence from non-Chinese melodies and lyrics (Lee & Wong, 2017), Japanese and Western culture in particular during the war years. In addition, the usage of multi-languages in Chinese songs is increased. Chou was first few singers involved multiple languages in his music. According to the studies of Chou's music (Lee, 2012), the languages are mainly to enhance aesthetic quality of the song for example, Hokkien dialect in *Dad, I'm Home*, Japanese in *忍者* (Ninja), Korean in *四面楚歌* (Surrounded) and Italian version of the Lord's Prayer in *以父之名* (In the name of father). The local Chinese FM has been following the trend to broadcast other than Mando and Cantopop to attract young audiences, and this has corresponded to the change of media audiences' music taste and consumption choice (Xu, 2015). Nevertheless, there is an interesting point suggested multi-languages songs are easily approached to Chinese audiences due to education level is emphasised in current society. Hence, the music trend is no longer restrained in similar music genre which causing individual favours in different music style.

The usage of instruments in music arrangement in recent years is diversified and resulted in expansion and fusion of music genres. In correspondence to this, LeeHom Wang and Chou's music represented the fusion of Chinese and Western musical elements. Lee (2012) and Huang (2010) examined the use of Western instruments, violin and cello with a symphonic accompaniment, mainly Chinese orchestra instruments like *古筝* (*guzheng*) and *葫芦丝* (*Hulusi*)

were used in 菊花台 (Chrysanthemum Flower Bed), while Wang collaborated with a Chinese American, Hong Kong based hip-hop rapper, blending together various genres like hip hop, rap and Peking opera, with other languages including modern and classical Mandarin, English and Cantonese. There are arguments found in FG discussion between wide range of music genre and level of acceptance. The more exposure in different genres doesn't align with high level of participants' acceptance due to the emergence of large quantities of singer with different music styles. In correspondence to a study of YouTube (Burgess & Green, 2009 in Fung, 2015), Thomas (2015) agreed that "social media allows unsigned or undiscovered talents to create an opportunity for themselves to be noticed by the music industry" (p.19). The debut has becoming easier and popularity is easier to gain in short term with song distribution through online platforms. However, it may result in the participants' loyalty towards Mandopop or the fame of mainstream Chinese singers, and slowly their perceptions are varied.

The drastic increment of internet celebrities and trend of catchy songs are currently emerged in Mandopop. They are mostly distributed online by internet singers. It is interesting to argue its emergence as one of the diversifications in modern Mandopop. With rhythmic melodies, they are aimed to attract the young market and expand the range of media audiences. However, the usage of cyber slang and repetitive vocabs has indirectly caused less meaningful lyrics which lead to superficial understanding. On the other hand, some network songs are tried to convey positive yet daring messages. Mandopop singers, like Chou used

expressive words in lyrics to reflect social issues for reflection purpose. Somehow the need of audience nowadays has changed whereby using music to express feeling or mainly for relaxing purpose, hence they are not easily inspired by the music.

The collaboration of China Mandopop and its local television reality show in recent years has infused fresh blood into the music industry. The participants pay more attention to the singer performance than the song which pointed out the scarcity of original music (Jiemu, 2015). This is because the advancement of post-production music technology is contributing into the adjustment of singer's vocal in both television reality show and virtual music production. In this case, presentation of music is becoming easier. Feng (2010) claimed, the creations of songs now only need "a computer, a headset and a set of software for music editing" (p.876) regardless of environment. Previously, singers were required for vocal training and voice building and these "may reshaping their initial singer identity" (O'Bryan, 2015, p.124). Now, with the continuing development of technology, the singers' professionalism is being questioned. Combining all sorts of diversification, there are different medium used to reach different audience groups, therefore there is hardly having classic, neither singer nor the music in current era.

5.1.1 Summary

In review, Malaysian Chinese Millennials shared perceptions on modern Chinese popular music. They found the internet and social media enabling consumption of music through various streaming platforms. They perceived globalisation as the agent for the infiltration K-pop and Western music impacting Mandopop, resulting in more diverse musical arrangements and acceptance of non-Mandarin music. Internet celebrity and talent reality shows were also contributing to the changing landscape of Mandopop.

5.2 The perception of Malaysian Chinese Millennials towards Chou's music

According to Figure 4.5, the survey questionnaire result has shown the respondents are well-acknowledged of Chou. Most of them have purchased his albums or soundtracks and attended his concerts. Although the result has presented some of the respondents neither purchased any of his music products nor attended concerts, it can be argued that Chou's debut in the music transition period whereby they could expose to his music by downloading from internet. Nevertheless, his popularity among Malaysian Chinese Millennials is undeniably remarkable.

From the result of survey questionnaire, the respondents' exposure towards Chou is mainly during their secondary and primary school time because Chou was first known in year 2000. The Millennials age group from 1983 until 1993 is fall in Chou's debut period, hence these range of respondents have higher probability to

expose to his music. Similar to the result from first phase data, the first exposure and preference of his music mark disparity among different age groups of FG participants, however their perception has reached certain consensus. With limited resource and platform to access music back in those years, participants' music exposure was unintentionally experienced from radio or television, then intrigued to expose Chou's music further.

According to Figure 4.10, ballad and Chinese style (*Zhongguofeng*) are preferable by most of the respondents. It is tally with the result of figure 4.9 whereby most of the songs that impressed them are in the range of these music genres. Similarly, ballad songs are also frequently mentioned in FG discussions. However, Chou's hybrid style of music is known as authentic by bringing in an unprecedented music style which is in correspondence to "fusion between Western capital and Chineseness" (Fung, 2007). Chou style music is hardly considered as original because it improvises, combines and thus bears traces of other musical styles. However, his creativeness of the integration of "both Chinese melody and poetic lyrics with Western rap, hip hop style and music arrangements" (Fung, 2007, p.434) is regarded as the first few outstanding singers in contributing in mainstream music in FG discussion. In Malaysia context, it is also being well-known beyond the Chinese but also by other Malaysian races as mentioned by one of the FG participant. The music is also demolished the idea of ballad songs as most consumable to attract listeners, it then bringing Mandopop to a brand-new level.

The survey questionnaire result has shown most of the respondents relate Chou's image with piano and they adore with his music talent. Nevertheless, there are criticisms in the FG discussion upon his recent music and performance. Chou admitted it was difficult to remain at peak condition, the music industry is now competitive due to the trend of everyone can be a star (CCTV, 2018). He then introspected in the interview, "is my music match with the market needs?". They are both going along with mainstream needs and becoming less distinctive. Although the recent Chou has seemed less cautious in producing music, still participants prefer he is the one who sings his own songs. Chou's hybridity music and alternative performance style are creating an acceptable contradiction among the participants. The mumbling rap and lisping singing style had gone through critics, Chou (CNN, 2008) once confessed it was unintentional but somehow becoming his trademark. People often could not decipher the words he sung until they look up the lyrics. The consequence of unidentified mundane lyrics enables the listeners to put effort in understanding his lyrics. Chou style music and his alternative performance style are truthfully adored by millions of young Chinese (Beijing Review, 2008). Similarly, the survey questionnaire result has also shown respondents acknowledged of his performance way of mumbling and lisping then led to their preference of his distinctive music style.

On the other hand, Chou's music styles and images are both interwoven to construct individualism in the eyes of the FG participants. Drake (2003) questioned, "How did a kid with an overbite, aquiline nose and receding chin

displace the Nicholases and Andys and Jackys to become Asia's hottest pop star?"

There are criticisms in regard to his physical attribute doesn't parallel to the stereotypically aesthetic of a mainstream male artist. This has reflected in Figure 4.12 whereby least respondents agreed Chou's appearance was the reason Millennials like him. In addition, more respondents relate him with cool or shy characteristic and hip-hop style in the survey. In correspondence to the first phase data, FG participants frequently mentioned baseball caps, hooded shirts, shy and timid in the discussion. Chou's high school teacher figured him had learning disability and very few facial expressions (Drake, 2003; FTVnews, 2015), hence resulted in low self-esteem and low self-confidence even he was already in the industry. There were criticisms relate his image with low education level, yet he acts differently when comes to singing. His mother noticed that the quiet, shy boy seemed to practically engage when he heard the Western pop music she used to play (Drake, 2003).

Besides this, basketball was mentioned by 37 respondents in survey questionnaire as well as in FG discussion. In fact, Chou's music has included sports theme such as table tennis (三年二班), basketball (斗牛, 天地一斗 and 周大侠), marathon (梦想启动) and martial arts (双节棍, 龙拳 and 霍元甲). Among these, basketball is emphasised. This could relate to both Malaysia Chinese school context (Appendix D) and the activeness of Chou in this particular sport (Appendix E). In Malaysia, the Chinese youth often expose themselves to basketball in school. There are many interschool basketballs matches since

primary school time. Hence, the Malaysian Chinese Millennials are highly recognised in basketball way beyond than other sports. On the other hand, Chou once shared that he was playing basketball for the sake of growing taller (Sina, 2018), since then he treated the game as serious as his music. As the founder of JYB which featured a strong musical element seek to blend sport and entertainment. With Chou's participant in the league, it is aimed to attract younger generations whereby the sport can have more possibilities in the future (Shi, 2018).

Chou's aggressiveness and guts have taken into account in the creation of Chou style music. The survey questionnaire result has shown his personality was adored by the respondents including his endurance in learning and producing music. Chou was being argued in FG discussion that he took care of every single detail to ensure his albums' quality. He once told, "Even when my female fans approach me, they don't tell me that I'm handsome. They tell me they like my music. It's my music that has charmed them." (Drake, 2003). Fung (2009) hereby supported, the official records and media gave little value to his work, however paradoxically Chou's ordinariness is precisely the significance of his persona. Besides that, respondents in first phase data relate Chou's catchphrase with his image. After in-depth FG discussion, his interpretation of his famous catchphrase 屌(*Diao*) has the ability to challenge the norm because the meaning of the word does not sound good literally. It somehow links to the rebelliousness of youth which FG participants are highly related and the usage is intruded into their daily

conversations in which able to express their emotions. Individualism is embodied in both his music and image then linked to his distinctive charisma.

In addition, family-oriented was another element of Chou's image being acknowledged by first phase data respondents in the survey. His music and image both recognised as a hybrid of modern and traditional elements. Fung (2008) suggested Chou as cool youth icon which represented qualities of disobedience and impertinence. The FG participants look upon him as cool as well as the first phase data respondents but argue that such image contradicts with his traditional aspects of Chinese values in the discussion. Fung (2008) claimed his popular songs trigger "the audience's emotions in a celebration of Chinese tradition and values, including conscientiousness, tolerance and reservedness" (p.73). He shows filial piety by showing love and devotion to his mother. His music promotes traditional family value and highlights social issues. Besides this, the hybridity can be argued from the integration of classical piece, traditional Chinese melodies, poetic Chinese lyrics and modern Western music arrangement. There are criticisms questioned his music integration as those recognisable poetic Chinese lyrics are written by the lyricist, Vincent Fang. However, Fang claimed the melodies are composed prior to lyrics after Chou provided the imagery that he wants for the song (Lee, 2012; FTVnews, 2015). The content and style of his music is unified with his personality and image, covering a diverse range of topics and ideas. Chou brings in all his personal, musical, cultural and occupational experiences and influences to create a hybrid style of music and image.

5.2.1 Summary

In review, it is aimed at examining the consumption of Chou's music among Malaysian Chinese Millennials, in order to determine how influential the music is. They shared their first exposure to his music, from childhood to young adulthood through radio and television broadcast before the advent of the internet. They later purchased albums, soundtracks and attended concerts. Style-wise, Chou's ballads were his earlier trademark, but later his more eclectic fusion style became increasingly popular. The findings also reveal how Chou's showmanship with piano performance and trademark incoherent singing style forced audiences to discover and appreciate the song lyrics, which enhanced his popularity. His personal style, that of a shy, timid plain individual, was another reason for active audience engagement as they appreciated how he did not leverage on his looks, but rather his talent. His music, celebrating modern Chinese identity as a hybrid between aggressive Western-style rap combined with traditional Chinese melodies and instruments, while singing about traditional values. His dedication to basketball was highlighted in some songs, and his involvement in the game was appreciated by active audiences in Malaysia, who may have been encouraged to pursue the sport so loved by their idol. Additionally, his catchphrase became synonymous with the rebelliousness of youth which resonated with his target audience.

5.3 The significance of Chou's music in the daily life of Malaysian Chinese

Millennials

As Chou's music is interwoven with his image, the media is responsible in producing message and constructing meaning in the social world. His music, as one of the communication methods to sell messages (Henard & Rossetti, 2014) is decoded with meanings in the community of Malaysian Chinese Millennials. In correspondence with Fung (2008), Chou as an icon of the young generation, he is obliged to be sceptical and critical. Both his image and music are able to create awareness in the society. He is argued as a family-oriented person who holds traditional values, he then uses music to spread positive vibes around and allows the society to have self-reflection. Fung (2008) hereby supported, "his songs often address a wide range of social issues from macro issues" (p.74), for instance environmental protection, paparazzi, domestic violence and drug addiction. With the impactful lyrics, people also started to realise and appreciate the artistic of Chinese words despite some critiqued the lyricist, Vincent Fang has grammatical wrongly used them.

Besides that, his ordinary physical attribute manages to arouse attention in the society where the participants argue in discussion, "We don't need a pretty face to become singer". Drake (2003) supported, Chou worked out how to structure a song and make it memorable and soulful and where rare for a budding Mando- or Canto-pop star, he came to understand that it was the music that

mattered, more than the looks. There was criticism upon this in the discussion, doubting on how strong and how far the impact affects the society. However, significant educational influence is proved whereby his music, Listen to Mom and Blue and white porcelain as per discussed, as well as Snail meets the curriculum standards of China and Taiwan's government primary school (Wang, 2014).

Both Chou's music and image are seemed as a trend of imitation by Malaysian Chinese Millennials. Chou's lisping singing style with mumbling rap and mundane lyrics are largely recognised by the generation and imitate whenever they are singing his songs. Even the ordinariness of his apparel as per critiqued, baseball cap and singlet were the trend among the high school boys in Malaysia's context. In the period of Taiwanese campus folk song, the emergence of singer-songwriter had made Mandopop largely recognised by young people but somehow less influential in the global Chinese community. A Hong Kong-based Ming Pao Weekly music critic once claimed, "Chou is definitely setting musical trends" (Drake, 2003) as a successful singer-songwriter, cool image, alternative singing style have already inspired imitators, like Hoho in China to mimic. With the pioneer in expanding Chinese music, although his recent song is critiqued as tacky (Kwong Wah, 2018) he does inspire fresh blood to achieve a new level of music composition.

The relationship between Chou's music as media motives and Malaysian Chinese Millennials as active users of media is further discussed through uses and gratifications (U&G) approach. Lonsdale and North (2013) concluded listening to music might simply be the most effective means for individuals to satisfy their different needs. U&G approach was used in the survey questionnaire to obtain the reason of respondents listen to his music and resulted most of them have blended Chou's music into their daily lifestyle. On the other hand, his music does fulfil FG participants' individual needs. The music embraces a wide range of genres and results in different mood management. Survey questionnaire has shown respondents listened to Chou's music to express their feelings and emotions or to be entertained. Meanwhile, FG participants tend to expose themselves in different songs according to their mood needs. Chou's music is able to keep positive mood, motivate during work-out, accompany to do make-ups, heal a relationship failure and calm unsteadily emotion.

As the Malaysian Chinese Millennials was in primary and secondary school during Chou's debut, the persona and the music performed the needs of social interaction. With the engagement in his music, they able to find resonance through daily conversation and social activity like karaoke session. Respondents in survey also reveal same gratification whereby his music was used actively in social activity. As per discussed, the participants are all unintentionally recalled their primary and high school memories in the group discussion, Chou's music is to reflect on the past. The phrase, "Chou's music is the representation of teenage

memories” are repeatedly emphasised among respondents and they even reach consensus on this. Likewise, first phase data respondents also like to his music to recall the past.

Nonetheless, there are people listening to music without any driven purpose and emotion related issue. In Chou’s case, participants from different focus groups look upon his music to past time and background noise as accompaniment while activity is carrying on. There is a significant criticism claimed the regression of his music composition in which the repetitive melodies were used with different lyrics to explain such diversion needs in Chou’s case, meanwhile the respondents in survey questionnaire reflect low level of gratifications in such needs. However, according to FG discussion, his previous albums are still the priority when the surrounding is badly in need of music. Besides, there are several responses upon musical participation such as guitar practices and sing along in different occasions. A first phase data respondent reveals that Chou’s music was used personally to learn how to compose songs. Chou once proposed, “you can’t hear what I’m singing, you can read the lyrics” (CNN, 2008) and this does apply by participants and result in language improvement.

In addition, there is an individual need found in the discussion. As per discussed in Chapter 2, the music allows the society to achieve “a sense of both

self and others” (Frith, 1996, p.110 in Bolduc & Kinnally, 2018), FG participants use Chou’s music to construct a social identity. It is part of the creation of identity and is linked to what we do and how individuals create their roles and self-understanding (Wenger, 1998). Music is one of the social activities participating in everyone’s daily lifestyle. Chou’s music is being argued that beyond background music, some participants use his music to develop a further self-understanding in the social world. Santos (2012) hereby supported, identity comes from the fundamental value orientations of culture which helps individual to understand reality and truth. When the participants are socialized into the culture, they are free to choose how to express their unique characteristic. As in first phase data, some agree that his music is fulfilling the gratification as self-encouragement and obtain useful information.

In correspondence to Hall’s reception studies (Baran & Davis, 2009), Chou’s music can be regarded as a text made up of signs. In order to make sense of a text, an active audience must be able to decode and then interpret the signs. Interpretation is subjective depends on individual, meanwhile they are making sense of Mandopop. Similar to Wang’s study (2017), the FG participants are participating in the emotion construction of community by first fulfilling their individual needs, later engaging themselves into Chou’s music. With emotion participation, his music influences them in a way that allows for reflection. However, the music does not restrict what and how to reflect, the participants relate their personal experiences with certain songs and develop different

reflection. DeNora (in Santos, 2012) hereby supported individual orients to music in a personal way, and in order to achieve interpretation, requires a high degree of reflexivity in which suggesting that listeners act upon music and that music acts upon them as well.

After Chou's music has successfully evoked emotions, it becomes an influential tool to encourage and motivate people. Harris (2004) argued "reactions to music can depend on one's prior knowledge, experiences, and prejudices" (p.184), hence the subjectivity neither has exception. An interesting argument mentioned in focus group discussion, claiming that Chou's music has stronger impact for remembering the event of one's life as compared to other Mandopop. The participants have own interpretation or memory link to different songs of Chou, it turns out to be an excellent cue to memory. The social identity is then further developed into reconstruction of self-identity after self-understanding through music is accomplished. Santos (2012) supported, when listeners begin to identify themselves by their music, they allow it to become a representation of themselves and it shapes how are perceived. Regardless of social status, the participants engage their prior life experiences into Chou's music and they are able to understand better of their inner-self. In this case, Santos (2012) supported, the music helps them to understand the development of their own self-recognition and how they, consciously or unconsciously, manage their identities.

5.3.1 Summary

In review, it is aimed to investigate how the persuasive elements of Chou's music are used by the audience to make sense of their daily life and how it influences Malaysian Chinese Millennials. Chou's music and image are connected to produce messages espousing traditional values, positive messages and self-reflection. His songs were reported to be impactful enough in China and Taiwan, where are part of the curriculum for government primary schools. The U & G approach is applied, and participant's needs are reportedly gratified by his music. Notably, participants reported using the music to create a social identity by developing self-understanding in the social world. The research concludes that the participants fulfil their needs through music, then relate their personal experiences for self-reflection and ultimately manage their identities.

5.4 Conclusion

Chinese popular music, particularly Mandopop in Taiwan or China and Cantopop in Hong Kong, has strived for a long-standing history in relation with the study of cultural politics. Giving that the study of popular music reception and its influences from Asian youth perspective is claimed to be lacking, this research is intended to apply Chou's music as case study, examine the significance and influence of his music toward Malaysian Chinese Millennials. Undeniably, this generation had across timeframe of cassettes and CD to current digitalised or online-streaming music listening habits. Survey questionnaire was conducted as

first phase data to obtain respondents' knowledge towards Chou and his music. Chou's popularity has shown through the result. In order to obtain in-depth information, focus group discussions were conducted. Current Mandopop are inevitably facing criticism. However, the discussions have shown Millennials's music reception in modern Chinese popular music.

By having the big picture of how they perceive music, the research applies Chou, able to retrieve high perception on his image and music consumption. The survey questionnaire is first worked on to get the big idea of how 100 Malaysian Chinese Millennials as respondents understand Chou. On the other hand, FG discussion results somehow meet consensus whereby similar perceptions or criticisms on Chou's image and music allow the researcher uses thematic analysis to categorise. The music influence doesn't happen spontaneously, it requires a great extent of communication between music and audience. Millennials is certainly a group of active audience who actively decoding the music they listen to. Hence, the understanding of their consumption, the researcher is finally able to look into how Chou's cultural product aligns with his images, influence them to make sense of their life. The research does not by any means to derive conclusion, but it focuses very much on subjectivity of perceptions and influences to study the relationship between Chinese popular music and Millennials.

5.5 Research Limitations and Recommendations for Future Studies

The research is narrowed down to focus the significance and influence of Chinese popular music by using the case study of Jay Chou. It is unable to determine a bigger context of popular music, for instance Western pop music and show a global view of how music influences the media users. In order to understand its phenomena in Malaysia, the study is concentrated only on Chinese Millennials. With the aim at expanding this research, it is recommended to look at other Malaysian races or generation. Qualitative methodology is employed in this study, an online survey questionnaire is conducted, then an in-depth individual perspective and interesting conversation have been carried in FG discussion. However, there are only 100 online respondents and 30 participants whom representative of Malaysian Chinese Millennials are involved. A smaller sample is collected to represent as the first phase data of the research. For smooth discussion to go on, it requires small size participation in focus group. The FG results are subjectivity based on individual comments, yet the interactions involve body language and facial expression is missed out in the study. In future, for any researcher intending to expand the research with similar methodology, it is recommended to examine participants' interaction and their conversations. In addition, a combination of qualitative and quantitative research approach may allow larger samples involvement for generalisation purpose and extract in-depth insight into the reception and influence of Chinese popular music toward active audiences.

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APPENDICES

APPENDIX A LIST OF JAY CHOU MALAYSIA CONCERT

No	Concert Tour	Date	Venue
1.	Fantasy Tour	8 th February 2002	Putra Indoor Stadium
2.	The One World Tour	17 th May 2003	Stadium Merdeka
3.	Incomparable World Tour	29 th January 2005	Stadium Merdeka
4.	The World Tour	23 rd February 2008	Stadium Merdeka
5.	The Era World Tour	4 th & 5 th March 2011	Putra Indoor Stadium
6.	Opus Jay World Tour 1	2 nd , 3 rd & 4 th August 2013	Putra Indoor Stadium
7.	Opus Jay World Tour 2	14 th & 15 th November 2014	Putra Indoor Stadium
8.	The Invincible World Tour 1	6 th August 2016	Stadium Merdeka
9.	The Invincible World Tour 2	27 th January 2018	Stadium Merdeka

APPENDIX B LIST OF JAY CHOU RELEASED ALBUMS

	Album Title	Released Date
1.	Jay	1 st November 2000
2.	范特西 Fantasy	20 th September 2001
3.	八度空间 The Eight Dimensions	19 th July 2002
4.	叶惠美 Ye Hui Mei	31 st July 2003
5.	七里香 Common Jasmin Orange	3 rd August 2004
6.	11月的萧邦 November Chopin	1 st November 2005
7.	依然范特西 Still Fantasy	5 th September 2006
8.	我很忙 On The Run	2 nd November 2007
9.	魔杰座 Capricorn	15 th November 2008
10.	跨时代 The Era	18 th May 2010
11.	惊叹号 Exclamation Mark	11 th November 2011
12.	12 新作 Opus 12	28 th December 2012
13.	哎呦，不错哦 Aiyo, Not Bad	29 th December 2014
14.	周杰伦的床边故事 Jay Chou's Bedtime Stories	24 th June 2016

APPENDIX C SURVEY QUESTIONNAIRE

The Influence of Chinese Popular Music: A Case Study of Jay Chou

Section A: General Information

Please mark (X) on the statement that you feel most appropriate.

1. Gender

Male Female

2. Age Range

1981 - 1983

1984 - 1986

1987 - 1989

1990 - 1992

1993 - 1996

3. Occupation

Employed

Self-employed

Unemployed (Looking for job)

Unemployed (Not looking for job)

Student

Others:_____.

Section B: Mandopop & Jay Chou

Please mark (X) on the statement that you feel most appropriate.

1. Do you listen to Chinese Popular Music?

Yes

No

2. Do you know about Jay Chou?

Yes

No

3. When was your first exposure to Jay Chou's music?

Primary School

Secondary School

College

Working life

4. How many Jay Chou's album(s) or soundtrack(s) have you purchased?

None

1-3

4-6

- 7-9
- 10 and above

5. How many Jay Chou's concert(s) have you been to?

- None
- 1-2
- 3-4
- 5 and above

6. Which of Jay Chou's song impress you the most?

7. Which of Jay Chou's music style you prefer the most?

can choose more than 1

- ZhongGuoFeng (eg: 'Fa Ru Xue', 'Qing Hua Ci', 'Ju Hua Tai')
- Rap & Hip Hop (eg: 'Shuang Jie Gun', 'Ba Wo Hui Lai Le', 'Gong Gong Pian Tou Tong')
- Ballad (eg: 'Qing Tian', 'Shan Hu Hai', 'An Jing')
- Jazz (eg: 'Mi Die Xiang', 'Yin Di An Lao Ban Jiu', 'Mo Shu Xian Sheng')
- European (eg: 'Wei Lian Gu Bao', 'Mi Lan De Xiao Tie Jiang', 'Ye De Di Qi Zhang')
- Other: _____

8. What makes you think about Jay Chou's image?

can choose more than 1

- Family-Oriented
- Cool or Shy
- Basketball
- Piano
- Hip Hop Style (eg: Baseball cap + hoodie)
- Catchphrase (eg: 'Diao', 'Aiyo Bu Cuo O')
- Mumbling & Lispering
- Other: _____

9. What do you like about Jay Chou?

can choose more than 1

- For no reason
- Appearance
- Personality
- Music Talent
- Distinctive Music Style
- Other: _____

10. In which circumstances or situation would you listen to Jay Chou's music??

can choose more than 1

- To express my feelings and emotions
- Indirectly blended into my lifestyle

- To past time
- As background noise
- To recall the past
- To be entertained
- To obtain useful information
- Social activity (eg: Karaoke Session, Road Trip, Conversation Topics)
- To encourage myself
- Other: _____

APPENDIX D MALAYSIA CHINESE SCHOOL BASKETBALL COMPETITION



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雪隆24勁旅競技

Sin Chew Daily - Metro Edition (Day)
9 May 2018



▲王秀珍（右）頒發紀念品給林順平。

（文良港8日訊）由吉隆坡南益華小校友會主辦的“第21屆光前杯籃球邀請賽”於日前由吉隆坡籃球總會會長丹斯里林順平拉開序幕。

光前杯籃球賽是一個歷史非常悠久的區域品牌籃球賽，這次一共邀請24支來自雪隆一帶的勁旅參賽，其中包括大馬媒體籃球俱樂部、拉曼大學學院、尊孔校友會及民義校友會等。

林順平表示，這是他接任吉隆坡籃總會長以來，第一次看到這麼多熱心籃運的朋友前來觀看球賽，讓他非常欣賞南益校友會的辦賽能力。

林順平表示，吉隆坡籃總正在規劃如何提高主辦球賽的素質、提升裁判的水平和提高教練的品質，唯有這樣球員才能夠安心打球，籃運才會走向正軌。

此外，南益校友會主席王秀珍也在開幕禮上向精心籌備本次賽事的校友會同仁及賽會工作人員表達謝意。

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APPENDIX E JAY CHOU PARTICIPATION IN BASKETBALL



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