

**CHINKED-OUT: LEEHOM WANG AND MUSIC OF THE  
HUAREN DIASPORA**

By

**Hei Ting Wong**

BSSc (Hons), Chinese University of Hong Kong, 2009

BS, University of Oregon, 2011

Submitted to the Graduate Faculty of the  
Dietrich School of Arts and Sciences in partial fulfillment  
of the requirements for the degree of  
Master of Arts

University of Pittsburgh

2015

UNIVERSITY OF PITTSBURGH  
DIETRICH SCHOOL OF ARTS AND SCIENCES

This thesis was presented

by

Hei Ting Wong

It was defended on

April 13, 2015

and approved by

Thesis Director: Andrew N. Weintraub, Professor and Chair, Department of Music

James P. Cassaro, Assistant Professor, Department of Music

Gavin Steingo, Assistant Professor, Department of Music

Copyright © by Hei Ting Wong  
2015

## **CHINKED-OUT: LEEHOM WANG AND MUSIC OF THE HUAREN DIASPORA**

Hei Ting Wong, M.A.

University of Pittsburgh, 2015

This thesis examines the production and circulation of “Chinked-Out,” a form of music created by Leehom Wang, a prominent American-born Taiwanese singer in the Mandarin Chinese popular music (Mandopop) industry. Chinked-Out’s fusion characteristics, as well as Leehom’s multicultural appeal, facilitate its circulation in the *huaren* (pan-Chinese/ethnic Chinese) diaspora. *Huaren* refers to people of Chinese ethnicity, rather than the narrow definition of Chinese, which refers to people with Chinese nationality. In spite of the derogatory nature of the term “chink,” Leehom hopes to “repossess the word” and “make it cool” through his music (CNN, 2006). Although he has been experimenting with “Chinked-Out” since 2000, the term first appeared on his album *Shangri-La* in 2004. Derived from hip-hop with rap as the main component, Chinked-Out is not simply a form of hip-hop but also a fusion of other musical elements such as jazz, rock, *Kunqu* opera, and Peking opera. Chinked-out blends Western and Chinese instruments. As Leehom puts it, “Chinked-Out is a school of hip-hop” that “incorporates Chinese elements and sounds” (Ibid). This thesis contextualizes the success of Chinked-Out in raising global awareness about Chinese popular music by examining the history of Taiwan, its popular music industry, the role of music in diaspora, and Leehom’s personal musical style and image.

Keywords: Leehom Wang, Chinked-Out, Taiwan, Mandopop, diaspora

## TABLE OF CONTENTS

<b>PREFACE.....</b>	<b>VIII</b>
<b>ACKNOWLEDGEMENT .....</b>	<b>X</b>
<b>1.0 INTRODUCTION.....</b>	<b>1</b>
<b>2.0 CHINKED-OUT SONGS AND THEIR MEANINGS.....</b>	<b>28</b>
<b>3.0 CHINKED-OUT AND DIASPORA .....</b>	<b>47</b>
<b>APPENDIX I .....</b>	<b>68</b>
<b>APPENDIX II.....</b>	<b>69</b>
<b>APPENDIX III .....</b>	<b>71</b>
<b>APPENDIX IV .....</b>	<b>74</b>
<b>REFERENCES CITED .....</b>	<b>76</b>

## LIST OF TABLES

Table 1. Meanings and usages of the term “Chink” .....	17
Table 2. Mandarin Chinese discography of Leehom .....	68
Table 3. Leehom’s involvement in Mandarin Chinese songs production (1995-2003) .....	70
Table 4. The list of Chinked-Out songs .....	73
Table 5. Chinked-Out songs categorized by characteristics .....	75

**LIST OF FIGURE**

Figure 1. Leehom's music dragon symbol..... 40

## PREFACE

This MA thesis is an extension of my previous project titled “Where the East Meets West: Leehom Wang and his ‘Chinked-Out’ Music,” a paper which I presented at the Northwest Chapter of the Society for Ethnomusicology meeting in 2012 at the University of Oregon. My paper was timely as the racially charged term “chink” had been in the news; a week before the meeting, a television newscaster used the phrase “chink in the armor” to describe Jeremy Lin, the American-born Taiwanese NBA player. In my previous project, my main question was whether Chinked-Out could be considered an individual musical genre. To answer this question, I investigated the musical characteristics of Chinked-Out. Since Leehom is the only person working on this type of music, my conclusion was that Chinked-Out is a form of expression unique to Leehom, rather than a distinct musical genre.<sup>1</sup>

In this thesis, I investigate Chinked-Out from another perspective: the circulation of Chinked-Out in the context of diaspora and *huaren* identity. *Huaren* refers to people of Chinese ethnicity, rather than the narrow definition of Chinese, which refers to people with Chinese nationality. Leehom grew up in a predominantly white community in the United States and experienced marginalization as an ethnic minority. Chinked-Out music relates to issues of racial

---

<sup>1</sup> I believe it is Leehom’s goal to transform Chinked-Out into a genre. He does not want his music to be understood solely in the context of the “China wind/wave” (*Zhongguofeng*). His ideas correspond to Fabian Holt’s (2007) ideas about genre: in order for a style of music to become a genre, it has to have a name, be recognized collectively both musically and socially, and be produced repeatedly by a group of people (pp.2-3).

and ethnic identity. Leehom's multicultural identity and his desire to express his pride in being Taiwanese and part of the *huaren* community have inspired his music. By focusing on the development, repertoire, circulation, and meanings of Chinked-Out, this thesis attempts to provide a better understanding of Chinked-Out in the context of diaspora.

## ACKNOWLEDGEMENT

I would like to thank and acknowledge many people, who have made me a better person and provided guidance on my personal growth and career path.

Many thanks to –

My best friends Vanassa Mau, Helen Law, Ted Hui, Ling Chuang, Tracy Li, Joey Cheung, Tommy Lam, Jackie Leung, Vivien Kwok, Teo Siew Kuang, Carol Tsang, Cannon Fung, Raymond Lau, Maggie Chik, Yabi Shek, Hatty Lui, Kaza Wong, and Dr. Paul Luk, for fighting the graduate school battle with me throughout the years.

Mr. Leehom Wang. Without him and his music, I would not be able to write this MA thesis.

My thesis committee chair Prof. Andrew N. Weintraub for meeting with me, giving me advice, and walking me through the whole process.

My thesis committee members Prof. Gavin Steingo and Prof. James Cassaro for offering me constant support during the whole year of production.

Special thanks to Prof. Lee Tong Soon at the Chinese University of Hong Kong (CUHK) and Prof. Shalini Ayyagari at the American University for giving me advice and suggestions on this project at the initial stage.

Prof. Deane Root, Prof. Rachel Mundy, Dr. Emily Pinkerton, and Dr. Robbie Beahrs, for your encouragement and support in completing this thesis.

Ms. Zhang Haihui and Mr. Mark Scott at the Hillman Library for assisting with this research.

My teachers-cum-parents in my alma maters for your sustained love, care, and support: my advisor Prof. Hal Sadofsky, Prof. Wang Hao, Prof. Loren Kajikawa, Dr. Barbara Baird, Dr. Mark Levy and Prof. Carol Silverman at the University of Oregon (UO); my advisor Prof. Ting Kwok Fai, Prof. Wong Yiu Kwan, and Dr. Au Yeung Wai Hoo at CUHK; my mentor Prof. Tao Lin at CUHK (now at Peking University); Ms. Wong Wai Shan and Ms. Szeto Shui Chun at SKH

Tsang Shiu Tim Secondary School; and Ms. Tsang Siu Lin at PLK Vicwood K. T. Chong Sixth Form College.

My bosses and colleagues for your patience, friendship, and support: my mentor Prof. Ian Aitken, Prof. Camille Depréz, Prof. Lo Wai Luk, Angel Tsang, Edward Kwok, Joe Fu, and Shirley Yeung at the Academy of Film of Hong Kong Baptist University; Ms. Kim Lilley, Ms. Kalindi Davi-Dasi, and Ms. Amy Nuetzman at the UO Teaching and Learning Center; Ms. Claudia Chan, Fion Ng, May Tsang, Tracy To, and John Wong at the CUHK Department of Sociology.

The 2013-entry cohort for being my brothers and sisters in Pittsburgh; our family-like friendship always warms my heart: Li Lu-han, Juan Fernando Velasquez (and his wife Catalina Pineda), Kevin O'Brien, John Petrucelli, Danny Rosenmund, Jeff Klein, and Brian Riordan.

My seniors here at Pitt for your care and support: Dr. Yoko Suzuki, Dr. Indra Ridwan (and his wife Nita Yulia Anggraeni), Dr. Charles Lwanga, Dr. Matt Aelmore, Mr. Ren Meng, Ms. Liao Pei-ju, Ms. Parichat Duangkhae, Ms. Ellie Martin, and Mr. Alec MacIntyre. Special thanks to Dr. Sung Shih-hsiang and Ms. Tsai Hsin-yi for obtaining materials for me from Taiwan.

Ms. Paula Riemer and Ms. Courtney Cameron of the Department of Music office for administrative help.

The members of the 2015-2016 Handbell Ensemble, Spring 2016 Gamelan Ensemble and African Music and Dance Ensemble, for the accompaniment, as well as the tough and fun times we shared.

My Oregon family and friends for your love and the bonding we have: Betsy Yates, Jamie Waggoner, and Aleah Wilkie; my Eugene grandmas Mary Ann Plunkett and Anne Taylor; Megan Knowles and the Liudahls, especially my Salem mum Jamie and grandma Jane; and my host parents in Eugene, Barbara and Peter Bergreen.

My family in Hong Kong, especially my paternal family, for letting your only child and the eldest grandchild to pursue her dream abroad. My grandpa is always my inspiration and my most supportive friend since childhood.

“Lo Tin Ye” (the God of the Sky) for leading my wonderful and adventurous life journey, and allowing me to meet the amazing people mentioned above who give me courage and love to achieve my goals.

With love and respect,

Hei Ting  
Pittsburgh, PA, USA  
May 2015

## 1.0 INTRODUCTION

### Introduction

Since 2000, Leehom Wang<sup>2</sup> has been experimenting with his personal musical style, Chinked-Out. Because of its Chinese elements, including the pentatonic scale, Chinese traditional/ethnic musical instruments, and lyrics inspired by traditional Chinese stories, the media and audience often associate Chinked-Out with Chinese identity and pride. However, Leehom defines Chinked-Out as “a school of hip-hop” that reflects a mixture of musical elements (CNN, 2006). By examining the characteristics of the entire Chinked-Out repertoire of songs, I argue that Chinked-Out is not simply a product of Leehom’s *huaren* identity, but it also relates to how he positions himself and Chinese popular music in the era of diaspora and globalization. I examine the diasporic history of Taiwan and its multi-lingual popular music industry, underscoring Leehom’s significant contributions. I show how Chinked-Out relates to his concept of “W-pop.” W-pop, which is discussed further in chapter 3, refers to “world

---

<sup>2</sup> Chinese given names (first name) almost always consist of one or two characters, and are written after the surname (last name). Generally speaking, for Taiwanese, the two-character first name is separated by a hyphen, as in Wang Lee-hom; for mainland Chinese, the first name is treated as one word in English, as in Wang Leehom; for people from Hong Kong, the two-character given name is separated by a space, as in Wang Lee Hom. In Leehom’s case, however, the way his name is written does not reflect his Taiwanese descent. As the Romanized system in Taiwan is different from the Mandarin Chinese pinyin system, unknown Romanized Taiwanese names are generated through the translation generator on the website of the Bureau of Consular Affairs of the Taiwan government at <http://www.boca.gov.tw/sp.asp?xdURL=E2C/c2102-5.asp&CtNode=677&mp=1>.

popular” music. The goal of Chinked-Out and W-Pop is to use music to break down boundaries between humans of different races and ethnicities.

### **Theoretical framework**

Appropriation and reappropriation are two concepts utilized by Leehom in coining his music as Chinked-Out. Leehom appropriated musical elements of rap. Musical (or cultural) appropriation in this case refers to the adaptation and integration of musical elements, and subsequent commercial success, by artists who occupy socio-economic and racial positions that are different from the people and places of the music’s origin. This is especially problematic in the case of hip-hop due to the racially segregated nature of the music industry in the United States, where authenticity is a key feature of the genre. In this thesis, I show how Leehom appropriated rap in order to express his personal artistic vision and his socio-political views.

Rap was first used by young male African Americans in order to “acquire a powerful public voice and presence via cultural production” (hooks, 2012, pp.315-316). bell hooks claims “Rap music provides a public voice for young black men who are usually silenced and overlooked” to express the pain that “black people experience daily in a white supremacist context [which] is caused by dehumanizing oppressive forces” (p.315). The condition of American-born Taiwanese (and American-born Chinese in general), or *huaren*, in America is not the same as African Americans in the United States, but both groups are considered to be marginalized ethnic minorities. By using rap, Leehom signals the similarities between these two marginalized groups.

Leehom reappropriated the derogatory term “chink” in his music. As an American-born Taiwanese, Leehom is a member of a stigmatized group which affords him the opportunity to

reappropriate negative labels, such as Chink, which are often applied to his ethnic group. Galinsky et al. (2003) defines the meaning of reappropriation as it applies to identity construction among stigmatized groups:

Given that to appropriate means “to take possession of or make use of exclusively for oneself,” we consider reappropriate to mean to take possession for oneself that which was once possessed by another, and we use it to refer to the phenomenon whereby a stigmatized group revalues an externally imposed negative label by self-consciously referring to itself in terms of that label (p.222).

By calling some of his music Chinked-Out, Leehom reappropriates the derogatory term “Chink.” By using the term Chink to describe his musical style, he is not only “mak[ing] it cool” but he is reappropriating the term to produce a positive outcome.

My thesis contributes to the study of music and diaspora. Simon Dubnow defined diaspora in 1931 as “a Greek term for a nation or part of a nation separated from its own state or territory and dispersed among other nations by preserving its national culture” (cited in Turino, 2004, p.7). The term was explored in different disciplines, but it did not catch the attention of music scholars until the early-1990s. Ethnomusicologist Mark Slobin was one of the pioneering figures in research on music and diaspora. As the guest editor of the journal *Diaspora* (1994), Slobin wrote an introduction for the issue on music travelling with people in diaspora to Europe and North America. In this article, he states “Music is central to the diasporic experience, linking homeland and here-land with an intricate network of sound” (p.243). Slobin compares music to “cultural baggage” – a physical cultural product (p.244). Music indexes one’s identity in the diaspora, and is the primary agent of identity, along with the voice, cultural meaning, and language it carries (pp.243-244). He also states some of these minorities in the new destinations choose to keep their own music “pure” in the new place, but some choose to combine the music

from their original culture with the new culture; music is a flexible, hidden, or visible, identification marker among people in diaspora (p.245).

However, the issue of music and diaspora is more complicated than the scholarship of the 1990s indicates. First, diaspora must be disentangled from specific geographical locations. It is a study of migration, about the mobility of humans, and the culture they carry and cultivate in the process. As a part of the culture, music no longer stays stationary, and may reflect a certain level of hybridity with other cultures in contact during the diasporic process.

Second, diaspora is not a one-way phenomenon; it is not only about people leaving their place of origin and settling in a new place. This understanding was explored in Benedict Anderson's concept of imagined communities (1991). As Tina K. Ramnarine (2007) states,

A classical concern in diaspora studies has been the relationship between diasporic context and a homeland elsewhere, with displacement, transnationalism and nationalism appearing as central analytical tropes (p.2).

Ramnarine shifts the focus displacement to two modes of diasporic study: "history" and "newness":

The former mode [history] reminds us that diasporas are historically specific and that the past shapes a sense of diasporic identity while the latter [newness] prompts us to question the rigidities and essentialisms of "diasporic identity." (Ibid).

In addition, Um Hae-kyung (2005) writes that the study of diaspora is not only about "looking back' to the past...but also the making of new communities and transformation of traditions, neighbourhoods and cultures" (p.5).

Third, the children of the diasporic parents often relocate to their "homeland" as part of a reverse diaspora. This research direction is comparatively new but is gaining traction, with significant foreseeable growth, especially in immigrant societies. In addition, the way that immigrants deal with the culture in which they grew up, and the imagined "homeland" culture,

are essential topics. This case study of Leehom's music investigates the trend of having multiple routes in the diaspora, as well as the idea of an imagined homeland.

### **Summary of chapters**

The first chapter is an introduction. The discussion includes academic writings on Leehom. Most of these writings link Leehom's music with Chineseness, Chinese identity, and a genre of Chinese popular music called *Zhongguofeng*, which means "China wind/wave." However, I suggest that using the framework of *Zhongguofeng* or just focusing on Chinese-related issues limits the discussion on Chinked-Out. And most of these writings only focus on the first two Chinked-Out albums without addressing what Chinked-Out is, or the development of Chinked-Out. In order to understand Chinked-Out, it is necessary to understand the background of Leehom, the history of Taiwan, and the development of the contemporary popular music in Taiwan. As he started his career in Taiwan, these issues shed light to the acceptance and popularity of Leehom in Taiwan, and the meanings of his creation Chinked-Out.

Chapter two includes my analysis of the musical elements of Chinked-Out. Leehom claims that Chinked-Out is a school of hip-hop mixed with Chinese elements (CNN, 2006). Six out of 11 tracks on the first Chinked-Out album *Shangri-La* have rap. However, based on my examination of the album, I contend that songs without rap but with Chinese elements should also be considered as Chinked-Out. For example, I consider the title song "Shangri-La" as Chinked-Out because it includes an arrangement of Chinese ethnic minority musical instruments, is composed in a pentatonic scale, and includes a Tibetan theme. Therefore, I contend that Chinked-Out songs either have rap, Chinese musical elements, or Chinese traditional stories/literature in them. I examined Leehom's 18 Mandarin Chinese albums and located all the

Chinked-Out songs. In conclusion, there are 36 Chinked-Out songs in total. The first Chinked-Out song is “Long De Chuan Ren 2000” (“Descendants of the Dragon 2000”; also referred to as “Descendants of the Dragon”). I have listed in Appendix III how these 36 songs match the criteria of Chinked-Out, and I have divided these songs into seven different categories to show the characteristics of Chinked-Out as shown in Appendix IV, which will be discussed in chapter 2.

The third and last chapter discusses the diasporic issues of Chinked-Out in the *huaren* diaspora based on an analysis of the lyrics of Chinked-Out. The lyrics of Chinked-Out are important for two reasons: 1. Rap is an important element of hip-hop, and Chinked-Out is claimed as a school of hip-hop, and; 2. The lyrics explicitly state Leehom’s messages and ideas. Scholars state that the *huaren* diaspora is a special phenomenon as *huaren* tend to maintain a connection with their homeland, especially with the mentality of “*luo ye gui gan* (falling leaves returning to the roots).” This connection is facilitated by technological advancements that allow people to communicate with each other over long distances. Leehom, as a *huaren*, also shares this connection with Asia, and his identity is reflected in his music. He also considers himself an ambassador of Chinese popular culture to advocate for *huaren*, and to link Chinese popular music to the global popular music industry. The multi-genre Chinked-Out and his multi-cultural images, such as music gypsy and Music-Man, are Leehom’s tools to achieve his goal – to use music to break down racial, ethnic, and cultural boundaries between different groups of people.

This study hopes to offer a more comprehensive exploration of Chinked-Out. With the multi-cultural and multi-ethnic issues embedded in the identity of Leehom, Chinked-Out is a reflection of Leehom’s experience as a minority in the United States, his identity as a *huaren*, and his wish to eliminate boundaries between different people. I conclude with a discussion of an

on-going process called “from C-pop to W-pop,” through which Leehom believes Chinese popular music (C-pop) and other regional popular music will eventually merge into World popular music (W-pop). In this case, Chinese popular music is not only Mandarin popular music (Mandopop), but it also includes popular music sung in other Chinese dialects. I believe it is Leehom’s wish to use Chinked-Out as a representative of Chinese popular music in order to connect with the world and to speak for and advocate for *huaren*. However, it is an ongoing process that has not reached its end goal yet, as Chinese popular music has not been recognized on the world stage and the new genre “W-pop” has not yet emerged. Therefore, this MA thesis analyzes and documents the fusion phenomenon of Chinked-Out and the beginning of the W-pop movement. It is my hope that this study will contribute to the fields of ethnomusicology, Asian-American studies, and Asian studies.

### **Leehom Wang**

Leehom was born in 1976, the year of the dragon in the Chinese lunar calendar, in Rochester, New York, to a Taiwanese immigrant family. According to an interview on the television talk show *Swallow Time*, his parents met as graduate students in the United States (2002, October). In 1972, the couple relocated to Rochester, New York, where Leehom’s father took a job at the Genesee Hospital (University of Rochester Medical Center). Raised in Pittsford, a suburb of Rochester, English is Leehom’s mother tongue. He revealed in some interviews and speeches that he suffered from racial discrimination, and was bullied in school, as Rochester was a white-dominated community. According to the decennial census conducted by the Census Bureau of the United States Government in 1980 and 1990, more than 95 percent of Pittsford

residents were white in the 1980s and 1990s, with only a small Asian population (Social Explorer).<sup>3</sup> The population was also wealthy and educated (Ibid).

Being an ethnic minority in Rochester, Leehom's experience of being bullied led him to realize the power of music to break down ethnic and racial barriers. In a speech at Oxford University, he recalled a bullying incident he had in elementary school:

I was born in Rochester, New York, [and] I barely spoke a word of Chinese. I didn't know the difference between Taiwan or Thailand. [...] I was as American as apple pie, until one day on the third-grade playground, the inevitable finally happened: I got teased for being Chinese. Now every kid gets teased or being made fun of in the playground, but this was fundamentally different and I knew right then and there. [...] [Brian] started making fun of me, saying 'Chinese, Japanese, dirty knees, look at these!' [...] I could still remember how I felt, I felt ashamed, I felt embarrassed. But I laughed along with them, with everyone. And I didn't know what else to do. It was like having an out-of-body experience, as if I could laugh at that Chinese kid on the playground with all the other Americans because I was one of them, right? Wrong, on many levels. And I was facing for the first but definitely not the last time the harsh reality that I was a minority in Rochester, which in those days had an Asian population of one percent. And I was confused. I wanted to punch Brian. I wanted to hurt him for putting me in that situation [...] so I just took it in. I didn't tell anyone or share with anyone these feelings, I just held them in and I let them fester (Oxford Union, 2013, April 21).

As I will explain in chapter 3, this incident had a profound impact on Leehom. It seems that the idea of Chinked-Out as a way to express his feelings about being bullied and put in the situation of a racialized minority in the United States has been in his mind since the third grade.

It was also in Rochester where Leehom received classical music training. He began studying the violin when he was six (Wang & Jiaozi, 2003, p.12). During his high school years, he received formal musical training at the Eastman School of Music Community Extension program (pp.32, 34, 38-39). He was one of three students to graduate with honors and was given the opportunity to have his recital at Kilbourn Hall (pp.38-39). At the same time, Leehom

---

<sup>3</sup> Data obtained from Social Explorer are located by census tract. The data for 1980 is obtained from tract numbers 112.1, 112.2, 123.1, and 123.2, and the data for 1990 is from numbers 122.01, 122.02, 123.01, and 123.02. Searching by zipcode is unavailable.

demonstrated his singing and acting talents by participating in his school's annual musical. He was the lead actor of the school musical *Kiss me, Kate*, and the performance was reported in local newspapers and received accolades from professional actors in the city (pp.35-37).

Leehom started his singing career unexpectedly. During the summer before his senior year of high school, he travelled to Taipei, Taiwan, with his mother to visit his grandmother (Ibid, p.57). He participated in the “*Mu Chuan* (Wooden Boat)” Folk Song Singing Contest, which was an important singing competition for music producers and agents to scout for new singers.<sup>4</sup> Leehom caught the attention of several music producers; in fact, he became such a great attraction in the Taiwanese media that his mother forced him to quit the competition (pp.60-61). However, he signed a contract with BMG Taiwan that summer before heading back to the United States (p.61).

Leehom attended Williams College (Williams) in Williamstown, Massachusetts, where he joined the male *a cappella* group “The Springstreters,” and earned a bachelor's degree in Music and Asian Studies in 1998 (Ibid, pp.41-47). To fulfill the graduation requirement, he took up the challenge to produce a Broadway-style musical, *The Bite that Burns* (pp.44-45). In 1999, he received a master's degree in Music Performance from the Berklee College of Music (Berklee) in Boston, Massachusetts (Small, 2009). Leehom studied with jazz pianist Andy Jaffe at Williams, and Grammy award-winning singer Cheryl Bentyne and experienced music engineer Rich Mendelson at Berklee (Ibid).

---

<sup>4</sup> There are no resources found about this competition except from Wikipedia (<http://zh.wikipedia.org/zhongguofeng/index.php?title=%E6%9C%A8%E8%88%B9%E6%B0%91%E8%AC%A0%E6%AD%8C%E5%94%B1%E5%A4%A7%E8%B3%BD&oldid=32323925>). Some Taiwanese Mandopop singers, songwriters, or producers, were winners or participants in this singing contest: Tom Chang Yu-sheng, Chang Chen-yue, Terry Lin Chih-hsuan, and Cheer Chen Chi-chen, among others.

Leehom released his first album *Love Rival Beethoven* in Taiwan in 1995, but the album sales were disappointing. He only became successful when his fifth album *Revolution* (1998) sold more than 100,000 copies. The album was released after he graduated from Williams, but before he matriculated at Berklee. In the 1999 Golden Melody Awards ceremony, Leehom was recognized with the Best Album Producer and the Best Mandarin Male Singer honors (Golden Melody Awards). Hosted by the Taiwan Government Information Office and judged by respectable industry insiders, the Golden Melody Awards are considered the Grammy Awards of Taiwan, and Leehom was the first person to win two major awards in its history (*SS Hsiao-yen Night*, 2010, August 18). In the thirteen years he was affiliated with Sony Music Taiwan, Leehom released 16 Mandarin-language albums, with sales totaling five billion New Taiwan Dollars (about 169 million USD) (*United Daily News*, 2011, September 7, C3).

### **Academic writings on Leehom Wang and Chinked-Out**

Academic writings on Leehom encompass musicological topics (pentatonic scale, composition, and hybridity) as well as the meanings of his songs, his identity, and his influence on the music industry. This section discusses scholarly research related to popular music in Taiwan, Leehom, and Chinked-Out.

Chiang Tin-yi's (2009) master's thesis studies the phenomenon of *Zhongguofeng* (the China wind/wave), a genre of Chinese popular music. Referring to Taiwanese lyricist and *Zhongguofeng* pioneer Fang Wen-shan, songs are categorized as *Zhongguofeng* if they have either Chinese-style melodies or classical Chinese lyrics (p.4). Chiang points out that the first *Zhongguofeng* was composed in 1960 in Taiwan, appearing in the form of folk song (Ibid).

Chiang analyzes *Zhongguofeng* in the context of Taiwan's history and political development. China is a sensitive topic in Taiwan due to its political conflicts with mainland China and de-sinicization in Taiwan (Chapter 3). In addition, Chiang conducts a brief analysis of Leehom's *Zhongguofeng* songs from 2000 to 2009. Chiang writes about the controversy surrounding "Long De Chuan Ren 2000" ("Descendants of the Dragon 2000") (2000) when the Taiwanese rock group Sticky Rice challenged Leehom's American-born Chinese identity (pp.125-126). She also comments on his American-born Chinese identity: "Leehom Wang is an Asian (or Taiwanese) American in the United States; in the view of Taiwanese, he is somewhat American, somewhat Taiwanese, and somewhat "pro-China" Chinese. [He] looks like [he has] everything, but less than the pure or original. [...] his vague identity becomes the best trademark of his Chinked-Out" (p.127).

Chung Yung's (2010) master's thesis is a study of *Zhongguofeng* from 2000 to 2010. She traces the emergence of *Zhongguofeng* to 2000, and characterizes its development, musical variations, and significance from the perspectives of DJ, music critics, journalists, and music labels (pp. 2 & 3). She defines *Zhongguofeng* by referring to Taiwanese lyricist Fang Wen-shan and mainland Chinese musician Huang Xiaoliang. Fang Wen-shan writes classical Chinese lyrics for predominantly western-style music, and he sometimes uses traditional Chinese musical instruments in the arrangement (p.5). Huang states that *Zhongguofeng* includes "three old, three new" elements: old texts, old culture, old melodies; new singing style, new arrangement, and new concepts (pp.5-6). Using Huang's definition, some but not all Chinked-Out songs fit into the criteria of *Zhongguofeng*. Thus, the framework of *Zhongguofeng* limits the discussion of Chinked-Out. Chung also points out that some Chinese-American Mandopop singers, such as Leehom, as a result of alienation and questioning of self-identity, combine their diasporic

experience with their imagination of homeland, leading to the emergence of Chinese songs with Western style (p.32).

Focusing on compositions with a pentatonic scale, the master's thesis of Huang Hsiao-his (2011) compares the songs of Jay Chou Chieh-lun, Leehom Wang, and Angela Chang Shao-han, and explores the origin of the pentatonic scale and its application to Chinese folk songs and popular music circulating in Taiwan. According to Huang, the pentatonic scale, which is frequently found in *Zhongguofeng* songs, has been used in popular music since the 1960s (pp.30-42). She discusses two Chinked-Out songs with the pentatonic scale: "Xin Zhong De Ri Yue" ("Shangri-La") (2004) and "Chun Yu Li Xi Guo De Tai Yang" ("The Sun after Washed by Spring Rain") (2008).

Meredith Schweig's (2013) Ph.D. dissertation focuses on Taiwanese hip-hop. She points out that Taiwanese musicians started utilizing rap music for storytelling in the late 1980s in response to the social and political changes in Taiwan (p.1). Freedom of speech and musical creation were strictly monitored under martial laws, which were in place for 38 years from 1948 to 1987 in Taiwan. Schweig refers to Imani Perry's idea of "real" in hip-hop, which in Schweig's words, "materializes from efforts to honest representation on behalf of these individuals, who may otherwise lack the power to represent himself;" she investigates whether Taiwanese musicians keep the rapping-storytelling content "real" (pp.5-6). Schweig points out that both Jay Chou and Leehom incorporate hip-hop and rap elements into their music, and discusses Leehom's "Long De Chuan Ren 2000" and songs with rap in the album *Shangri-La* (pp.97-99).

Chen Boxi's (2012) research is a comparative study between two American-born Chinese (ABC) Taiwanese singers, Leehom Wang and Vanness Wu. According to Chen, the ABC phenomenon began in the early 1990s in Taiwan because of the increasing popularity of the hip-

hop group L.A. Boyz (p.73). This suggests that Leehom was part of the trend when he first started his career in Taiwan in 1995. Apart from sharing similar backgrounds as American-born Taiwanese, Chen states that “the music created by [Leehom] Wang and [Vanness] Wu differ significantly in terms of the cultural aspects they highlight, the amount of Chineseness and Americanness they choose to incorporate, and how it is incorporated” (Ibid). Given Leehom’s pride and dedication to Chinese heritage, his music reflects “more” Chineseness than Vanness’. Also, Leehom’s high educational level and training in classical music reflect the Confucian value of the importance of knowledge, which enhances his reputation and popularity in Asia (p.78).

The following works specifically focus on Leehom and Chinked-Out. Han Le’s (2007) conference paper examines the hybridity of Chinked-Out music, its presentation of Chineseness, Chinese culture, and Leehom’s Chinese identity. For Han, the use of “Chink” is not a problematic term: “[...] ‘chink,’ the derogative word used to refer to Chinese has been given new meanings through the label ‘[C]hinked-[O]ut’ as a new type of music by Leehom Wang” (Ibid). Han points out that hybrid music with Chinese elements is not new to China, Taiwan, and Hong Kong by referring to the genres *xibeifeng* (the northwest wind/wave) and *Pop Goes Mao* during the 1980s and 1990s (pp.8-11). Han examines the relationship between Leehom’s Chineseness and his position “on the center stage of the revolutionary change in Chinese pop music,” and asserts that Chinked-Out is a branch of *Zhongguofeng* (pp.11-21).

Brian Hu (2006) looks into songs beyond the first two Chinked-Out albums. Hu compares two different kinds of Chineseness created and expressed in the music of two “marginal Chinese,” Leehom and A-Mei (A-Mit) Chang Hui-mei, who is a Taiwanese aborigine. He comments on Leehom’s use of the word “Chink”:

In my opinion, the tension arises because Chinese-Americans are uneasy that Wang is freely using the word in Taiwan, where racism against Chinese people doesn’t exist in the

way it does in America, where the word originated and continues to offend. In some ways, Wang has found a safe space where he can exploit a problematic word to bolster his own “hip-hop” credibility.

Hu (2007) conducts an inter-textual analysis of Leehom’s songs with a focus on the metaphor of home. He studies “Luo Ye Gui Gen” (“Falling Leaf Returns to Roots”) (2007), “Cockney Girl” (2007), “Hua Ren Wan Sui” (“*Huaren* Forever”) (2007), and “Gai Bian Zhi Ji” (“Change Me”) (2007), all from the non-Chinked-Out-focused album *Change Me* (2007). By analyzing the music video images of “Luo Ye Gui Gen” and the lyrics of other songs, Hu suggests that “home” for Leehom is Taiwan and the United States, but it can be anywhere on Earth. Hu states:

Wang has redefined Chinese-ness as a musical journey rather than as a conceptual musical symbol [as shown in the two previous Chinked-Out albums *Shangri-La* and *Heroes of Earth*]. [...] Indeed, for Wang Leehom, “home” is surely Taiwan and the U.S., but it's also in love stories past and present, in the joy of favorite old genres, and in a club in London – in fact, anywhere on earth in which his roots can be planted.

Grace Wang’s (2012) research on Leehom focuses on the marketing of Leehom’s personal image in his music. To analyze Leehom, she uses Sau Ling Wong’s framework on “shifting meanings of Chineseness in transnational and national frameworks and the ‘nationalist recuperation’ [...] of Chinese American accomplishments into broader narratives of Chinese nationalism” (p.2). She argues that Leehom’s flexible positioning helps him “to appeal to a heterogeneous Chinese-speaking audience that stretches across China to Taiwan, Hong Kong, Southeast Asia, and the greater Chinese diaspora,” and placing himself in the Chinese (popular music) market “frees Wang from the burdens of representation, expectation, and racialization that Asian Americans face [...] in a racially stratified US popular music landscape where Asian American singers are, for the most part, invisible” (Ibid). According to Wang, the band L.A. Boyz, from California, started the trend for ABC to return to their homeland for a musical career,

and the cultural capital associated with the ABC identity gives Leehom, “a signifier of privilege” (pp.6 & 7). She concludes by discussing Leehom’s successful transformation from a semi-foreign ABC singer to a pan-Chinese singer (pp.8-13).

W. Anthony Sheppard (2013) analyzes early Chinked-Out development from the perspective of Orientalism and globalization. He points out that “Chinese popular musicians framed music of China’s ethnic minorities as exotic...[and] Asian and Asian American musicians appear to take on Western Orientalist clichés for the purposes of parody” (p.607). Sheppard believes that Leehom “[insists] on a Chinese rather than Asian American or Taiwanese identity,” but “[he] has traded on his foreign/exotic status in East Asia, most obviously by conspicuously inserting English words into his by now fluent Mandarin” (p.613). Sheppard makes two arguments that should be taken into consideration: 1. The term globalization, which is originally “imposed upon non-Western music cultures by the West” is being challenged because of the diasporic routes and Leehom’s W-Pop concept (explained in chapter 3); and 2. Hip-hop and rap are no longer the exclusive cultural product of African Americans, but they are the media for youth across the globe to express their local identity (pp. 608-611 & 619). Sheppard is the first English writer to trace the origin and meaning of the first Chinked-Out song, “Long De Chuan Ren 2000.”

As shown above, existing research on Chinked-Out is mostly related to Chineseness or Chinese identity. This thesis hopes to broaden the discussion to create a more comprehensive understanding of Chinked-Out by discussing the development and variations of Chinked-Out in Leehom’s discography.

## What is Chinked-Out?

Well, the “Chinked-Out” style is a school of hip-hop - that's the way I like to think of it - that incorporates Chinese elements and sounds. (Leehom Wang, *Talk Asia*, CNN, June 16, 2006)

To better understand Chinked-Out, it is important to first learn what the term means. Leehom first used the term Chinked-Out when he released his album *Shangri-La* in 2004. He named his music “Chinked-Out” with the hope to “make it [the term] cool” (CNN, 2006). There is not much controversy surrounding the term “chink” in the Asian (music) world, as Grace Wang (2012) writes: “the term ‘chink’ does not hold the same valence in China, Taiwan, or Hong Kong. Most of his Chinese-speaking fans in Asia did not fully understand or care about the nuances of the word ‘chink’ in the US context” and “[Leehom] Wang’s term ‘chinked out’ failed to gain much traction with Chinese fans and media” (pp.12 & 13).

When the American-born Taiwanese NBA player Jeremy Lin was called a “chink in the armor” on ESPN, Leehom had the following reflection on Facebook and Weibo:<sup>5</sup>

Because of the slang “Chink in the armor,” the editor of ESPN was fired. This phrase has no problem when it is used by itself, but when it is used with Jeremy Lin, this becomes problematic because of the Chinese derogatory word “Chink.” I have been very familiar with this word since I was little. Should all of you be familiar with it? Yes, this is my hip-hop “Chinked-Out” style I started nine years ago in *Shangri-La*. Thank you ESPN for not allowing racial discrimination, and I hope one day that [people of] all races will respect each other (2012, February 21).<sup>6</sup>

---

<sup>5</sup> A significant number of Chinese newspapers explained the meaning of “chink” when “chink in the armor” was used in connection with Jeremy Lin on February 20, 2012. To name a few: *Beijing Times* (China), p. A25; *Jiang Nan City News* (China), p. A21; *Ming Pao* (Hong Kong), p. A19; *Sin Chew Daily* (Malaysia), International; *Shin Min Daily News* (Singapore), p. News 18; *United Daily News* (Taiwan), p. A2. *Sing Tao Daily* (Hong Kong) and *Nanyang Siang Pau* (Malaysia) even compared Chink with Nigger; refer to: *Sing Tao Daily*, p. A22, on February 20, 2012, and *Nanyang Siang Pau*, p. A25, on February 21, 2012.

<sup>6</sup> All translations by author, unless specified otherwise.

According to the *Merriam-Webster Dictionary* (web edition), the meanings of the word

“chink” are as follow:

As a noun First known use: 1535 Origin: Probably alteration of Middle English chine crack, fissure	1. A small cleft, slit, or fissure; 2. A weak spot that may leave one vulnerable; 3. A narrow beam of light shining through a chink
As a noun First known use: 1573 Origin: Imitative	1. Archaic: coin, money; 2. A short sharp sound
As a verb First known use: 1589 Origin: N/A	1. Intransitive verb: To make a slight sharp metallic sound; 2. Transitive verb: To cause to make a chink
As a verb First known use: 1609 Origin: N/A	Transitive verb: To fill the chinks of (as by caulking)
As a noun or adjective First known use: 1887 Origin: Perhaps alteration of Chinese	Usually offensive: Chinese

**Table 1.** Meanings and usages of the term “Chink” (“Chink” <http://www.merriam-webster.com/dictionary/chink>)

As seen from the above chart, the original usage of chink was not related to Chinese, and it was not a derogatory word towards a particular ethnic group. Long before the ESPN-Jeremy Lin controversy in 2012, there were attempts to regulate hate speech on United States college campuses with the Collegiate Speech Protection Act in 1991<sup>7</sup> including many controversial cases that involved the usage of racial slurs like “chink” (Hyde & Fishman, 1991, pp.1470-1474). At the same time, many schools set up their own regulations on speech (pp.1474-1485). I am not going to comment on whether these regulations were effective or meaningful;<sup>8</sup> I am more

<sup>7</sup> The Collegiate Speech Protection Act in 1991 and other regulations on hate speech in the 1990s can be considered as further enforcements of Title VII of the Civil Rights Act of 1964. Title VII of the Civil Rights Act of 1964 can refer to the U.S. Equal Employment Opportunity Commission website at <http://www.eeoc.gov/laws/statutes/titlevii.cfm>

<sup>8</sup> For further information about oppression of speech due to speech codes or regulations refer to Graglia (1996) and Hemmer (1996).

concerned that racially-charged words were viewed as hate speech and politically incorrect in contemporary America. The word “chink” still remains controversial in contemporary American society. For example, the United States army tweeted the word “chink” in January 2015, and it was, once again, associated with the derogatory meaning of the word (Lamothe, 2015, January 30).

In interviews, Leehom usually refers to Chinked-Out in terms of its musical elements. Schweig discovers in the liner notes of the album *Shangri-La* that, according to Leehom, Chinked-Out is “a sound that is international, and at the same time, Chinese” (2013, p.98). In addition, Leehom states that Chinked-Out is “basically hip-hop with a lot of Chinese elements and Chinese instrumentation, pentatonic melodies, and rap in English” (Small, 2009). He applies the term *huaren* to his music as well. It is not clear whether it was Leehom himself or his music label that translated Chinked-Out to “*huaren* hip-hop” (華人嘻哈) in Chinese. However, it may be a wise choice to use the term “*huaren*” instead of “Chinese,” which refers to someone with Chinese nationality or origin. Besides pointing out its hip-hop and Chinese elements, he has never specifically defined Chinked-Out. However, to Leehom, Chinked-Out refers to more than just music.

In an interview published in *Berklee Today* in 2009, Leehom mentions that “After [the album] ‘Shangri-La’ came out, people really got what the ‘[C]hinked[-O]ut’ vibe was, but I’d been doing it for a long time” (Small, 2009). Some media sources tried to interpret the meaning of Chinked-Out. For example, the Hunan Television interview program *Xinwen Dangshiren* noted that “‘Chink’ is originally a derogatory term used by westerners towards Chinese, [...] and ‘Chinked’ means that this situation has become a past tense, moreover, ‘Out’ reflects that *huaren*

music is now on the world stage” (2013, May 4). These sources indicate that Chinked-Out does not refer to only its music, but relates to Leehom’s personal experiences and beliefs.

### **Emergence of Chinked-Out**

Chinked-Out is a product that evolved in the latter stage of Leehom’s career, when he became a singer-songwriter. Although Leehom is a Taiwanese American and learned Chinese at home, he did not master the language as the social environment he grew up in was not favorable for learning and speaking Mandarin Chinese (CNN, 2006). He only started studying Chinese seriously during college. When he first started his career, he could speak some Chinese but could not read it, and he had to rely on Romanized *pinyin* to learn his song lyrics (*SS Hsiao-yen Night*, 2010). Therefore, he had to learn to become proficient in the Chinese language to compose lyrics and to rap, as rap is one of the important elements of hip-hop as well as of Chinked-Out.

Before Chinked-Out, as shown in Appendix II, Leehom’s involvement in the production of his own albums was relatively limited. This can be explained by his limited ability to speak and write in Chinese. The number of Chinese-language songs on each album increased since the release of his first album *When Alex Meets Beethoven* (1995; see Appendix II). All of the songs on his fifth album *Revolution* (1998) are in Chinese (Appendix II). Not until the album *Revolution* (1998), which brought Leehom two prizes at the Golden Melody Awards, did he start to gain recognition for his music, and was granted more freedom in music production by his music label. His involvement in producing Chinese-language songs, including both melody and lyrics, gradually increased and became much significant on the two albums before the coining of the term “Chinked-Out” (Ibid). This increased recognition persuaded the record company to give him more artistic freedom in the production of his music. Leehom used this opportunity to

compose his own songs, which he called Chinked-Out. Leehom participated in the composition of music and lyrics for all ten songs (entirely or partly) in his first Chinked-Out album, *Shangri-La* (2004) (Ibid).

Chinked-Out was both profitable (for record companies) and artistically rewarding (for Leehom). Producers at Leehom's music label encouraged him to develop the music of Chinked-Out because audiences for Chinese popular music responded positively to it. But Chinked-Out also represented Leehom's artistic freedom, and he exerted a relatively high level of control in production. The evolution and success of Chinked-Out thus reflects this combination of factors. The development of Chinked-Out was influenced by three factors. First, music labels need to balance their profit motive with their singers' artistic autonomy, and making a profit is considered to be far more important. Second, Leehom's increasing popularity in the Chinese popular music industry ensures album sales. Third, Chinked-Out concerns Leehom's level of freedom and control in music production. If a singer's own composition or production is not accepted and supported by the audience, then music labels can just hire famous lyricists and composers to produce songs. The evolution of Chinked-Out reflects that the audience not only likes Leehom's singing but also his musical and lyrical creations.

As the popularity of Leehom and Chinked-Out can be connected to the history of Taiwan and the development of Taiwanese popular music, I am going to look into these elements before resuming the discussion on Chinked-Out.

### **Popular Music in Taiwan**

A brief history of Taiwan is essential for understanding the development of Taiwanese popular music. At the same time it is a way to trace the acceptance and popularization of Leehom

and his music. The history of Taiwan is relevant to three main points in this thesis. The first point is the arrival of Americans and American music in Taiwan. The establishment of the American army base in Taiwan created a local English-language entertainment industry, particularly for the recreation of American soldiers. The mainstream Mandopop industry would later be joined by many singers in this American-oriented entertainment industry. The second point relates to the policies adopted by different ruling powers, which affected the birth and popularization of the local Mandopop industry. This is not only about language restrictions, but also about the limitations in lyrical content in popular music. The third point is the birth of the genres modern folk song and campus song, which were inspired by American music, and eventually merged to form Mandopop in Taiwan.

Historically, Taiwan is both the diasporic destination of people from other parts of Asia and Oceania and a colony of European and Asian powers, which has made it a melting pot of different cultures. There are at least three different theories about the settlement of aborigines in Taiwan. They may have come from Malaya (before Indian influence), China, and the South Sea Islands (sometimes called Austronesia, including the area bounded by Easter Island, New Zealand, Indonesia, the Philippines, and Madagascar, but excluding Australia) (Hung, 2000, pp.6-7; *Taiwan History*, 2014, May 11).<sup>9</sup> Besides the multiple origins of its aborigines, Taiwan was under the rule of the Netherlands (1624-1663, in South Taiwan), Spain (1626-1642, in North Taiwan), France (1884-1885, in North Taiwan), Chinese and Manchus from mainland China (on-and-off from 1662 to 1895), and Japan (1895-1945), before the Kuomintang (KMT) finally settled on the island in 1949 (Roy, 2003, pp.11-20, 32-33 & 58; *Taiwan History*, 2014, May 11). Dutch and Japanese rule brought significant changes to Taiwan. The Dutch developed

---

<sup>9</sup> For a more detailed discussion on the linguistic traces of Taiwan aborigines, see Stainton (1999).

agriculture and mine industries in Taiwan to trade with neighboring countries such as Japan and mainland China. Japanese military rule brought developments in infrastructure, an industrial economy, and assimilation policies on language and education (Roy, pp.15-16, 36-44; *Taiwan History*, 2014, May 11). The aborigines were involved in conflicts with some of these colonial powers. According to Taiwanese historian Chang Su-pin,

Cheng Ch'eng-kung forced the aborigines to work [for the military] [...] The aborigines hit back, such as the Papora, some of their branches were killed with only three people left. [...] It seemed the massacre of aborigines at that time was not second to the later ruling powers (*Taiwan History*, 2014, May 11).

One cannot understand the history of Taiwan without discussing the history of China. This section is a brief summary of the television program *Taiwan History* (2012, January 15; 2014, May 11, July 19 & November 23) and *Taiwan: A political history* written by Denny Roy (2003). The establishment of the Republic of China (ROC) by Sun Yat-sen and his KMT affiliates after the Qing Dynasty's collapse encompassed the land of current mainland China and Mongolia. From 1937 to 1945, the current mainland China was invaded and ruled by Japan as well as the KMT. Between 1945 and 1949, China was in a civil war, which was fought between the Communist Party of China (CPC), also known as the Chinese Communist Party (CCP), and the KMT. After the latter lost the civil war, people affiliated with the KMT were exiled to Taiwan (not a part of the ROC at that time) in October 1945. The ROC capital was officially moved to Taipei in December 1949 (Roy, 2003, pp.58-59 & 81). Simply put, after the Chinese Civil War, Taiwan has been ruled by the KMT and been known as the ROC, while mainland China has been ruled by the CPC with the establishment of the People's Republic of China (PRC) on October 1st, 1949. In Chinese, both of them were considered China, so the media simply referred to their political or historical issues as the "two China issue." ROC left the UN in

1971 and the PRC has taken its seat since then. Also the former is now known as “Chinese Taipei” in international events such as the Olympics (Ibid, pp.133-135 & 137).

The KMT ruled Taiwan under martial law from 1948 to 1987. The American army was stationed in Taiwan from 1955 to 1979 because of the Sino-American Mutual Defense Treaty, and they left when the United States government switched allegiance by recognizing the PRC and not the ROC (Ibid, pp.128 & 139).<sup>10</sup> After the abolishment of martial law, Taiwan underwent democratization in the late 1980s, and other political parties were allowed in Taiwan.

Taiwan is a society of immigrants. Its multi-cultural, multi-ethnic, and multi-lingual characters are reflected in Taiwanese popular music. Contemporary immigration to Taiwan started at the end of the Chinese Civil War in 1949. There are three main categories of Taiwanese: Aborigines, *benshengren* (which literally means “people of this province,” who are not aborigines but arrived on the island before the settlement of the KMT government), and *waishengren* (“people of foreign provinces,” who arrived with the KMT government or later). The social statuses of these three groups are in great disparity, and the aborigines occupy the lowest status: they have been deprived of resources and are forced to live in isolated areas.

Taiwanese society is also segmented by language and dialect. During the initial phase of Japanese rule, people were allowed to speak Japanese and Taiwanese (and other dialects). Japan subsequently tried to stop the use of Taiwanese altogether. Japanese was the official language of Taiwan and the language of public education from 1937 to 1945 (*Taiwan History*, 2014, November 23). When KMT arrived in Taiwan, people were only allowed to use Mandarin but not Taiwanese (Rubinstein, 1999, pp.389-392). The control on language was a strategy to control people’s thoughts and solidify the Japanese and the KMT rule (Rubinstein, 1999, pp.240&391;

---

<sup>10</sup> For more information on the KMT’s martial law in Taiwan and the relationships between ROC, PRC, and the US, see Roy (2003), pp.76-151.

Roy, 2003, pp.41-43). According to the *Taiwan Yinyue Baike Cishu (Encyclopedia of Taiwan Music)*, there are four types of popular music in Taiwan, each corresponding to a different language: *Taiyu liuxing gequ* (Taiwanese popular music), *Huayu liuxing gequ* (Mandopop), *Kejia liuxing gequ* (Hakka popular music), and *Yuanzhumin liuxing gequ* (Taiwanese aboriginal popular music) (Chen, 2008, p.928). As Leehom is only active in Mandopop, this section is going to focus on the development of Mandopop in Taiwan in order to understand more about Leehom's music.

Popular music of Taiwan emerged during the Japanese occupation in the 1930s. The promotional song for the movie *Peach Blossom Weeps Tears of Blood* (released in 1932) is regarded as the first popular song in Taiwan. Due to the Japanese government's language policy in Taiwan, which prohibited the public use of Mandarin, its lyrics were written in Taiwanese (Huang, 2011, p.14). Between 1940 and 1945, the development of Taiwanese popular music was interrupted due to the language policy during the Japanese occupation: Taiwanese could only sing patriotic songs in Japanese or local folk songs with Japanese lyrics (Ibid, pp.14-15).

Tzeng Huay-jia (1998) provides a brief history of Taiwanese popular music. In the 1940s, there was no Taiwan(-produced) Mandopop, and Mandopop was imported from Shanghai and Hong Kong. The increasing number of American troops in Taiwan since 1965 led to the popularization of western popular music. Television programs promoting Taiwanese popular music enabled popular music to reach larger audiences. In the 1970s, Taiwan suffered from diplomatic de-recognition by the United States, which led the youth in Taiwan to search for their identity and the *minge* (folk song) era.

Mandopop was first imported from Shanghai to Taiwan in the late 1920s, followed by more imported Mandopop songs after World War II. Tzeng points out that there was no market

for Mandopop in Taiwan before 1945, as the daily languages in Taiwan were Japanese and some Taiwanese dialects, suggesting that 1949 marked the beginning of Mandopop in Taiwan due to the relocation of the KMT government (1998, p.105). Chang Chao-wei (1994) adds that the goal of the KMT government's language policy (which started right after relocation in 1949) was to promote Mandarin and suppress Japanese, Taiwanese, and other dialects (p.50). Then from the 1950s to early 1960s, popular Mandopop songs in Taiwan were imported from Hong Kong (Ibid), as many talented musicians moved to Hong Kong from mainland China, particularly from Shanghai and Guangdong province, right after the Chinese Civil War (Wong, 2003, pp.38-39).

The local production of Mandopop first depended on the proficiency of Mandarin Chinese among the population in Taiwan, as Mandarin was not the primary language until the settlement of the KMT on the island. In the early 1950s, Mandarin was mainly spoken by *waishengren*, while *benshengren* spoke Japanese and other Taiwanese dialects, and aborigines had their own languages. The KMT government adopted the Mandarinization policy and repressed Taiwanese culture, which led to further ethnic conflicts (Rubinstein, 1999, pp.389-392). It took some time for Mandarin to become a common language in Taiwan. In addition, the production of singing contests on television in the early 1960s challenged the dominance of Taiwanese popular music, and Mandopop became mainstream (Chen, 2008, p.928).<sup>11</sup> The most important program was *Qun Xing Hui* produced by Kuan Hua-shih and hosted by Shen-chih in 1962 (Tzeng, 1998, pp.106-107).

The current Mandopop in Taiwan is a blend of *xiandai minqu* (modern folk song) and *xiaoyuan gequ* (campus song) (Chang, 1994, pp.176-178). According to Tzeng, modern folk song represents a rupture in the development of Taiwanese popular music (1998, p.136). Modern

---

<sup>11</sup> The ideology and meaning of lyrical content of early Taiwanese Mandarin popular music is discussed in Tzeng (1998).

folk song was influenced by the folk music in the United States, which was brought over by American troops stationed in Taiwan and promoted by entertainment businesses in Taiwan (Chang, 1994, pp.50-52). Tzeng states that western popular music was popularized in Taiwan with the presence of American troops (1998, pp.171-172). American folk songs then became the model for creating modern poetry in Taiwan in the 1970s (Chang, 1994, p.68).

Borrowing the concept from American folk singers, the literati in Taiwan believed that modern folk song performers should be singer-songwriters (Ibid, pp.70-72). They believed the goal of folk music was to “be loyal and faithful to yourself, express yourself in music” (忠於自己，表現自己的音樂) and “sing your own song” (唱自己的歌). They wished to make local modern folk songs and folk singers part of high art and culture (Ibid). Chang argues that modern folk songs in Taiwan evolved into variations of art song, which departed from the original American folk song model (pp.75-76).

According to Chang, *xiaoyuan gequ* (campus song) became more visible when music labels in Taiwan set up the award ceremony *Jinyunjiang* in the late 1970s (1994, p.169). Tzeng describes Taiwan’s popular music style in the 1970s as “folk song – campus song” (1998, p.136), reflecting the close relationship between these two styles. Modern folk song and campus song share similarities in singing style and both focus on self-production. With different themes and ideologies,<sup>12</sup> campus song was marketed to educated youth and college students, while modern folk song was targeted to the entire society (Ibid, pp.174-175). Chang comments that the boundary between these two styles was unclear. While the music labels tried to promote campus song as pure, natural, authentically produced and connected to youth, campus song eventually became a mediator between the high-end modern folk song and the comparatively low-end

---

<sup>12</sup> The ideologies of folk song-campus song are described in Tzeng (1998), pp.145-157.

Mandopop in the 1970s (Ibid, pp.175-178). Though both modern folk song and campus song were written in Mandarin Chinese, singers from the campus song genre shifted to the more lucrative popular music industry, resulting in the current Mandopop (p.177). Therefore, without this shift and the supply of experienced singers and producers from these two styles, the current form of Mandopop, especially after the abolition of martial law in 1987, would have been very different.<sup>13</sup>

In the 1990s, there were rigorous changes in Taiwanese popular music. Chen characterizes these changes in the following five ways: (1) the consumer group with expanded purchasing power became younger, which led to the birth of new pop stars; (2) the segmentation of singing in Mandarin and Taiwanese started to dissipate; (3) songs had less political and social content in lyrics; (4) songs were sung in multiple languages, such as English, Mandarin, Taiwanese, and Hakka; and (5) the production of music videos began (2008, p.928).

Some of these characteristics are evident in the case of Leehom. Leehom started his career in the mid-1990s, and he benefited from the emphasis on young consumers who were more open to hearing new music. Leehom's audience did not crave political content. They also enjoyed watching music videos. Leehom's production of Chinked-Out benefited from these trends, and the timing of his debut increased the likelihood of his popularity.

---

<sup>13</sup> For more information on the development of Mandopop in Taiwan during the martial law period in the 1980s, see Tzeng (1998), pp.177-198.

## 2.0 CHINKED-OUT SONGS AND THEIR MEANINGS

### Overview of Chinked-Out

To study the development and variations of Chinked-Out, my first step was to find all the Chinked-Out songs in Leehom's discography. I examined all of Leehom's 18 Mandarin Chinese-albums listed in Appendix I; YouTube served as a supplemental resource if certain albums could not be purchased. If an album sells well, a common practice in the Chinese popular music industry is to release different versions of an album with slight variations; the label may add a song or include a gift, or release a "deluxe version." This thesis only includes Chinked-Out songs which are found in the first CD version of the albums.

In a discussion of the global cultural circulation and transformation of hip-hop, Peter Webb (2007) refers to hip-hop as a musical genre. However, other scholars use the term rap to describe the musical genre. For instance, Tricia Rose (1994) defines rap as a musical genre and hip-hop as a culture in her book *Black noise: Rap music and black culture in contemporary America* (p.19). According to Kate Burns (2008), there are differences between hip-hop and rap even though the mainstream media use these two words interchangeably. Burns refers to hip-hop historian Davey D.: "Rap is part of a larger entity we call hip-hop, which is culture" (pp. 14-15). The meaning of hip-hop in this thesis follows the definition of Rose and Davey D.

By incorporating rap in Chinked-Out, Leehom foregrounds the politics of identity. Asian American scholar Deborah Wong (2004) writes in her book on Asian Americans doing hip-hop,

Rap is a site where the body and ground (i.e. history, community) can come into conflict. It is one of the most transnational of popular music genres yet even outside the United States is perceived as closely linked to African Americans. In a global context, rap is consistently associated with youth and social criticism, though the form that such criticism takes is extremely contingent. In American contexts, rap is performed by Whites, Latino/as, Native Americans, and Asian Americans as well as African Americans. Its bodily language, its sartorial style, its gender politics and its technological base all originated in African American performance practice (pp.180-181).

There are 11 tracks in *Shangri-La*, but only seven songs are defined as Chinked-Out, as indicated in Appendix III. Out of these seven songs, “Xin Zhong De Ri Yue” does not have any rap or hip-hop elements, but it has Tibetan musical instruments in the arrangement and is composed in a pentatonic scale. In the Tibetan language, shangri-la means “the sun and moon in the heart,” which is a place shared by gods and humans (Leehom’s official page, Sony Music Entertainment (Taiwan)).

### **The first Chinked-Out**

The first Chinked-Out song was “Long De Chuan Ren 2000” on the album *Forever’s First Day* (2000). This is a rearrangement of the modern folk song “Long De Chuan Ren,” which was composed by Hou Te-chien and was originally sung by Leehom’s biological uncle Li Chien-fu in 1978 (*Penghu Times*, 2011, May 5). Leehom added some English rap and told his family’s immigration story in the final part of the song:<sup>14</sup>

Now here's a story that'll make you cry  
Straight from Taiwan they came, just a girl and a homeboy in love  
No money no job no speak no English, nobody gonna give 'em the time of day in a city so cold  
They made a wish, and then they had the strength to graduate with honors  
And borrowed 50 just to consummate, a marriage under GOD  
Who never left their side, gave their children pride  
Raise your voices high, love will never die, never die

多年前寧靜的一個夜

On a silent night years ago

---

<sup>14</sup> The Chinese lyrics cited in this MA thesis were all translated by the author.

我們全家人到了紐約  
野火呀燒不盡在心間  
每夜每天對家的思念  
每夜每天對家的思念  
別人土地上我成長  
長成以後是龍的傳人(I am a 龍的傳人)

Our family arrived in New York  
Wild fire kept burning in our hearts  
Missing home every day and night  
Missing home every day and night  
I grew up on others' land

I am a descendant of the dragon when I grow up (I am a descendant of the dragon)  
(巨龍巨龍你擦亮眼)巨龍巨龍

(Giant dragon, giant dragon, wipe and brighten your eyes) Giant dragon, giant dragon  
(永永遠遠的擦亮眼)你擦亮眼

(Forever and ever wipe and brighten your eyes) You wipe and brighten your eyes

In this song, Leehom claims that he is a “*long de chuan ren*,” a descendent of the dragon, who grew up on “others’ land” and could not return to his own land. He identifies himself as Taiwanese, or more accurately, a Taiwanese living overseas. He spoke about this song in an interview: “It [“Long De Chuan Ren 2000”] was one of the first songs that had the vibe that I call ‘Chinked-Out.’ It’s basically hip-hop with a lot of Chinese elements and Chinese instrumentation, pentatonic melodies, and rap in English. It was a real blend of East and West” (Small, 2009). He produced this song when he was studying at Berklee with Rich Mendelson (Ibid).

When “Long De Chuan Ren 2000” was released, it was controversial because he changed the meaning of the original “Long De Chuan Ren.”<sup>15</sup> The story was originally about Taiwanese/*huaren* and their relationship to their homeland (mainland China). Leehom changed it to a personal story about his family’s immigrant experience. The combination of a medium-fast tempo and the English rap lyrics overrule the traditional image and message of “Long De Chuan Ren.” Leehom would like to do a new version of this song every year of the dragon (Leehom’s

---

<sup>15</sup> The political background of “Descendants of the Dragon” can be referred to the article by W. Anthony Sheppard (2013), or to the article at *Penghu Times* (2011, May 5).

official Facebook update, 2010, October 17).<sup>16</sup> In 2012, he rearranged the song, and performed it with the world-class pianist Li Yundi at the *CCTV New Year Gala* in China (2012, January 22). In the 2012 version, the rap lyrics were replaced by: “I’m a *long de chuan ren* (I’m a descendant of the dragon).” Leehom picked this song as the first Chinked-Out experiment as it has special meanings to him. He is proud to be Chinese (*ETtoday*, 2004, June 23), and he was born in the year of the dragon (*Jiang Nan Wan Bao*, 2005, January 11). In addition, the song was originally sung by his uncle, and it was the first Chinese song Leehom ever listened to (*Shanghai Youth Daily*, 2004, June 23).

Leehom’s “Long De Chuan Ren 2000” corresponds to two different periods of Taiwanese popular music development. By the time this song was released, Leehom was pursuing his master’s degree at Berklee College of Music, and this high academic achievement is rare in the Mandopop industry. This can be compared to the modern folk song era, when educated poets wrote and sang their own songs. It was also during that time when the original “Long De Chuan Ren” was produced. “Long De Chuan Ren” is one of the most famous modern folk songs in the history of Taiwanese music. People have special feelings and attachments to the song, especially if they grew up in the modern folk song era and know its historical and political background. At the same time, Leehom’s rearranged version shows his musical talent in sharing his own story with the audience. His re-creation also corresponds to the literati’s expectation during the folk song era that one should be a singer-composer-lyricist in order to “sing your own song.”

In addition, hip-hop was not unfamiliar to Taiwanese in 2000. Hip-hop accompanied the emergence of dance-hall and DJ culture in Taiwan in 1988 after the end of martial law in 1987

---

<sup>16</sup> His Facebook status was: “Covered ‘Descendants of the Dragon’ in 2000, and planning on doing a new version next year for 2012. Hope I can breathe new life into this song every Year of the Dragon!” (Leehom’s official Facebook update, 2010, October 17).

(Schweig, 2013, p.56). Schweig claims that the most successful group to lead the hip-hop trend was L.A. Boyz in the early 1990s (pp.59-60). Therefore, “Long De Chuan Ren 2000” successfully drew the attention of audiences of the modern folk song era as well as the hip-hop era.

“Long De Chuan Ren 2000” is a diasporic product. Leehom’s parents first brought the original song to the United States; Leehom listened to it, and added hip-hop elements, releasing his new version in Taiwan and finally spreading it to Chinese-speaking communities throughout the world. As a result, Leehom successfully positioned himself in the historical development of Taiwanese popular music. He was considered more of a Taiwanese singer than a foreign American-born Taiwanese Mandopop singer because of the historical background and the messages associated with “Long De Chuan Ren.”

### **Development of Chinked-Out**

In order to establish the “school of hip-hop” image, Chinked-Out songs produced before 2004 all had rapping. Prior to 2004, there are a total of seven Chinked-Out songs (refer to Appendix III) on three different albums. All these songs have rap lyrics, in English or Chinese, but only “Long De Chuan Ren 2000” has a Chinese-related discourse on the descendants of dragon’s pan-Chinese identity; and only “Nu Peng You” (“Girlfriend”) has an arrangement with a traditional Chinese musical instrument, *dizi* (Chinese flute). Six of the songs besides “Can You Feel My World” are fast-tempo dance songs. R&B, American musical theater, and Middle-Eastern elements are also found in these songs.

After Leehom named his Chinked-Out style in 2004, he incorporated Chinese ethnic minority musical elements. Leehom traveled to Tibet, Yunnan, and Xinjiang to record musical

samples from ethnic minorities for the first Chinked-Out album, *Shangri-La* (2004), featuring vocal performances and instruments of his informants (Sony Music Entertainment (Taiwan)).

In the second Chinked-Out album, “Heroes of Earth” (2005), Leehom added Chinese opera elements, including Peking opera and *Kunqu* (also known as *Kun* opera). He invited several collaborators, including MC Jin (Jin Au Yeung) and Peking opera master Li Yan, to play on this album. Styles of disco, rock and roll, and electronica can also be heard.

Between 2005 and 2010, Chinked-Out was not the main style of Leehom’s two albums, but there are a few Chinked-Out songs. In 2010, the album *The 18 Martial Arts* was released together with his debut film as a director *Love in Disguise*. This album can be considered his third Chinked-Out album and includes previous Chinked-Out elements. In addition, he wrote many songs from a third-person perspective, and arranged them with a full Chinese orchestra. Also, this is a cross-media album as one needs to watch the film to better understand the songs. The Chinked-Out experiment became a global musical journey for Leehom and his audience. The plethora of musical elements found in Chinked-Out songs were believed to attract a broader audience.

### **Categorization of Chinked-Out songs**

After a brief introduction of Chinked-Out songs in chronological order, the following discussion is arranged according to the characteristics of 36 Chinked-Out songs. Though some songs fall into more than one category (refer to Appendix IV), I divide the songs into seven main categories: (1) re-arrangement of classic songs; (2) more than a dance song; (3) Chinese opera elements; (4) common themes from Chinese literature and tradition; (5) written from a third-

person perspective; (6) advocate for *huaren* pride and justice; and (7) mix with other genres. The discussion on the use of folk stories are scattered in different categories.

(1) Re-arrangement of classic songs: In addition to “Long De Chuan Ren 2000,” two Chinked-Out songs are re-arrangements of classic songs. The chorus of “Zai Na Yao Yuan De Di Fang” (“In the Far Away Place”) (2004) features a female voice singing the traditional Northwestern folk song “Zai Na Yao Yuan De Di Fang.” This folk song was composed by Wang Luobin in 1939, and was inspired by his personal story during the filming of an official Communist film (Liu, 2010). Leehom also arranged ethnic musical instruments for the song. The lyrics of the song are about how he feels about his diasporic musical journey as a “music gypsy.” The other example is “Da Cheng Xiao Ai” (“Big City, Small Love”) (2005). Instead of rearranging a Chinese folk song, he transposed the western Christmas classic “First Noel.” Moreover, he composed the melody for the chorus of the song in a pentatonic scale.

(2) More than a dance song: Some Chinked-Out songs are composed in a fast tempo, including “Zhu Lin Shen Chu” (“Deep in the Bamboo Grove”) (2004), “Mei” (“Beautiful”) (2010), and “Shi Er Sheng Xiao” (“12 Zodiacs”) (2012). Some fast-tempo Chinked-Out songs are more than just dance songs. “Fang Kai Ni De Xin” (“Unleash Your Heart”) is an electronic dance song composed in the pentatonic scale, featuring Chinese gong and *guzheng* (zither) but no rap or other Chinese elements are found. “Cockney Girl” (2007) has a disco style.<sup>17</sup> The background of this song is as follows: Leehom met a British-born Chinese girl who spoke Mandarin with a Cockney accent in a club in London. A line translated as “Your voice makes me feel comfortable” is sung in a Cockney-accent Mandarin Chinese with a female voice, but the

---

<sup>17</sup> “Cockney Girl” is used as the background music in the night club scene in the movie *Love in Disguise*, directed by Leehom in 2010.

lyrics are neither shown in the album booklet nor in the music video. Question marks appear in the music video when that line is sung (Leehom's Vevo YouTube Channel). Also, rap and *yangqin* (hammered dulcimer) are featured.

(3) Chinese opera elements: Three Chinked-Out songs are related to Chinese opera, and all of them are on the album *Heroes of Earth* (2005). Leehom's "Zai Mei Bian" ("Beside the Plum Blossom") is based on a traditional *Kunqu* story, *The Peony Pavilion*. This love story, which breaks down the barriers between different social classes and relates to life and death, was created by the Ming playwright Tang Xianzu, and was first performed in 1598 (Tang, 1982, Preface).<sup>18</sup> Leehom's "Zai Mei Bian" has *Kunqu* singing voices throughout the song. Rap accompanied by opera beats and created by *bo* (a type of Chinese cymbals) are used to raise awareness of the story's *Kunqu* origin. Leehom raps 295 words in fifty seconds (*Shanghai Times*, 2006, July 18), in which he advocates true love, even in this fast-paced world.

"Hua Tian Cuo" ("Mistakes at the Flower Festival") and "Gai Shi Ying Xiong" ("Heroes of Earth") have elements from Peking opera. Leehom's "Hua Tian Cuo" is based on the Peking opera story, *Hua Tian Cuo (Mistakes at the Flower Festival)*, also known as *Hua Tian Ba Cuo (The Eight Mistakes at the Flower Festival)* or *Hua Tian Ba Xi (The Eight Happiness at the Flower Festival)* (Fu, 1998, p.108). Before this story was adapted to Peking opera, it was the fifth chapter of the famous vernacular story *Shuihu Zhuan* (translated as *Water Margin* or

---

<sup>18</sup> *The Peony Pavilion* is a love story between a rich girl Du Liniang and a poor male student Liu Mengmui in the Song Dynasty. Du was in love with Liu in her dream, but they never met in reality. Du died from a broken heart, and was buried with her self-portrait under a plum blossom tree next to the peony pavilion. Liu was going to the capitol for an exam. He passed by Du's tomb, found her self-portrait, and fell in love with her. Du, who was in the tomb, discovered the one she loved in her dream was Liu. Liu broke into Du's tomb, she was reborn, and they married. For the whole story of *The Peony Pavilion*, the most suitable available English translation is Tang and Birch (1980).

*Outlaws of the Marsh*).<sup>19</sup> Leehom's "Hua Tian Cuo" takes the story's background, but in the song, he can only see the girl he loves when he is drunk or dreaming (instead of in the flower festival). This scene represents how their love is not fortunate enough to occur in the same time and place, just like how Peking opera and hip-hop are not in the same world. The word "*cuo* (mistake)" appears eight times in the lyrics, reflecting the eight mistakes in the original story. Chinese instruments such as *erhu*, *guzheng*, Chinese cymbals, and *paiban*, are present in the song, and are especially obvious in the bridge section.

"Gai Shi Ying Xiong" is not based on a Peking opera story, but includes the singing voice of a Peking opera master as one of the "heroes" in the song text. This song is a collaboration with performers of both new and old styles of music whom Leehom considers as the "heroes of Earth." The song begins with a Peking operatic voice, followed by Mandarin rapping by Leehom. The rapping describes his new style of Chinked-Out and his admiration of Chinese opera. The song continues with the *wusheng* voice demonstrated by Master Li Yan; *wusheng* is a type of stock character in Peking opera. Then Leehom speaks with a northern Mandarin Chinese accent: "The next hero of the Earth is coming to the stage; where is Jin Au Yeung?" Jin Au Yeung, best known as MC Jin, was born in the United States to a Hong Kong immigrant family. In this song, Jin first raps in English, and then, after he raps "switch it up," he switches to rapping in Cantonese. After Jin's rap, Master Li's *wusheng* voice comes back again. Chinese cymbals are found in the song. On top of the mix of musical styles, this song can be deemed as a dialogue between traditional and popular music.

---

<sup>19</sup> *Hua Tian Cuo* is a love comedy with a happy ending. A local government official's daughter Liu Yueqin and a poor student Bian Ji meet in the Flower Festival. There are eight mistaken incidents. For the story of *Water Margin*, the most suitable available English version is Shi, Luo, and Shapiro (1995).

(4) Common themes from Chinese literature and tradition: As Leehom improved his Chinese reading and writing abilities over the years, he gradually incorporated more traditional Chinese elements into his music. Specifically, he utilized some common themes from Chinese literature in Chinked-Out. “Zhu Lin Shen Chu” (“Deep in the Bamboo Grove”) (2004) is set in a bamboo grove, which is a common literary trope in Chinese poetry. A bamboo grove is usually a place where one escapes from the city or reality and finds their original, primitive self.<sup>20</sup> This song begins with Tibetan male and female voices, and the latter appears from time to time in the song. This song also features Chinese flute, Chinese drum, rap, and beat-boxing. Chinese calligraphy and drawing in the liner notes and music video reflect one’s desire to find the beauty of living a simple, original, and traditional life – and one can only find it in the deep of the bamboo grove. The other example is “Luo Ye Gui Gen,” which reflects the Chinese traditional philosophy that, even though one is forced to leave home for different reasons, one should return home to his own land at the end of one’s life.

(5) Written from a third-person perspective: Chinked-Out songs in this category are built upon existing visual presentations. “Luo Ye Gui Gen” is an example of this experiment. According to the song’s music video, the production of this song was inspired by the film *Lust, Caution* (Leehom’s Vevo YouTube Channel), directed by Lee Ang, in which Leehom played a role. *Lust, Caution* is based on a novel written by the famous Chinese author Eileen Chang Ailing, and the story is set in Hong Kong and Shanghai under Japanese occupation during World War II (*Lust, Caution* official website). In the movie, Leehom acts as Kuang Yu Man, a student

---

<sup>20</sup> The idea of linking the life of a hermit and living in the bamboo grove can be traced to the Warring State period. In *Chuci*, Qu Yuan writes “I am in the bamboo grove without seeing the sky (余處幽篁兮終不見天).” The exact phrase “*zhulin shenchu* (deep in the bamboo grove)” appears in poetry dating back to the Sung Dynasty. See Bi Zhongyou’s *Xitai Ji*, Lu You’s *Jiannan Shigao*, or, Wang Zhidao’s *Xiangshan Ji*.

at the University of Hong Kong, who actively participates in the patriotic drama club, and later becomes a secret agent of the Chongqing government (Ibid). Leehom admitted in an interview that this song was written from the perspective of Kuang (*SS Hsiao-yen Night*, 2010); he actually puts “Kuang Y. M.” as the lyricist and composer of this song as indicated in the album booklet and the music video (Album booklet of “Change Me;” Leehom’s Vevo YouTube Channel).

In the album “The 18 Martial Arts” (2010), Leehom writes also from a third-person perspective. Seven out of 11 songs in this album appear in his first-directed movie *Love in Disguise*; some of these songs are written from the perspective of the lead actor or the lead actress. As these songs come from the movie, one should watch the movie before listening to this album. In an interview in the Taiwanese television program *Kang Xi Lai Le*, Leehom states:

“I tried something new this time, this is to put three different [versions of] me...the three different media which I like in my life: a live concert, a movie, and a CD. I merge these elements that are very important to me, and put them out at the same time this summer. There are many new songs in my movie, and many Chinese musical elements in my album. Even my concert has something to do with the movie” (2010, July 27).

For example, “Boya Jue Xian” (“Boya Cut the Strings”) is written from one of the movie characters’ perspective. This song is based on a folk story recorded in two Chinese classical scriptures.<sup>21</sup> Boya was a brilliant *qin* (zither) player in the Spring and Autumn period (770-476 BC). His friend Ziqi was his best audience, as he could describe the melody Boya played using pictures. Boya thought Ziqi was his “*zhiyin*” – a person who knows and understands someone else very well (Shen, 1991, p.10). Boya cut the strings of his *qin* when Ziqi died as he thought no one else could understand his music, and he decided that he would never play the *qin* again. In

---

<sup>21</sup> The story *Boya Cut the Strings* is recorded in two classical scriptures. One is *Liezi*, which is an important writing in Taoism. The best available English version is Lie, Graham (Tran.) (1960, Rev. 1990). The other one is *Lushi Chunqiu*, which is a political writing done in the Qin Dynasty. The best available English version is Sellmann (2002).

Leehom's version, he uses a similar story, though Boya is played by an actress while Leehom acts as Ziqi in both the music video and the movie. This is consistent with the setting of the movie as the lead actor and actress were in a "zhiyin" relationship. Also, in the music video, Leehom plays *guzheng* instead of *qin*, while the lady holds a *qin*.

"Du U ♥ Me" ("Do You Love Me") (2010) is another example of third-person narrative. Like "Cockney Girl," this song plays a linguistic trick, following the dialogue model of "Gai Shi Ying Xiong," and borrows from another folk story in the visual presentation of the song. "Du" is the surname of the lead actor in the movie (who is played by Leehom himself) (*Love in Disguise* official website). Leehom uses a linguistic pun in the song title, as "du" sounds similar to "do." He also puts in the monkey king from the traditional story *Journey to the West*.<sup>22</sup> In the opening of the movie, Du sings this song in a concert with monkey king make-up on his face. Rap and Peking opera are featured in the song. The rap is arranged right after the Peking opera voice, and the rap is processed as if it is a modern echo to the classical opera voice. *Muyu* (a wood block) and *luo* (a type of Chinese gong) are used. Electronica is another element of this song.

(6) Advocate for *huaren* pride and justice: Some Chinked-Out songs convey messages of *huaren* pride, Chinese identity, and social justice. The lyrics of these Chinked-Out songs match the overarching goal of Chinked-Out. Songs in this category mainly fit into three sub-themes: (a) pride of being a descendent of the dragon (namely, Leehom's *huaren* identity); (b) pride of his *huaren* identity associated with his musical journey; and (c) awareness of inequality and social injustice.

---

<sup>22</sup> See *The Journey to the West*, the most suitable available English version is Wu, Yu (Tran.) (1977).

The word “dragon” has appeared several times in this thesis. The dragon has a special meaning to Leehom. He utilizes the dragon symbolically. Leehom’s symbol for the dragon is a combination of a dragon and the treble clef. I call it the music dragon symbol, and interpret it as the embodiment of Leehom. The dragon symbol first appeared in the music video of “Long De Chuan Ren 2000,” and then it evolved to the current music dragon symbol with the release of the album *Shangri-La* in 2004. In the music videos of “Fang Kai Ni De Xin,” “Zhu Lin Shen Chu,” and “Xing Zuo” (“Astrology”) (2004), which are the Chinked-Out songs on the album *Shangri-La*, Leehom is shown wearing a necklace with the music dragon symbol.



**Figure 1.** Leehom’s music dragon symbol (Courtesy from [www.wangleehom.com](http://www.wangleehom.com))

“Music-Man” is the theme of Leehom’s two world-tour concerts from 2008 to 2014. “Music-Man” is a concept borrowed from American comic culture; short movies with “Music-Man” drawn in comic style are shown during intermissions in the concert (refer to Leehom 2008 Music-Man World Tour DVD, 2009). On the other hand, Leehom’s other self-imposed identity,

“music gypsy,” is of mixed ethnicity. Leehom puts himself in this racial identity conflict in an effort to break down the ethnic and cultural barriers within his own self, as I will describe in chapter 3.

In Leehom’s 2008 live concert – the Music-Man World Tour – he began using a dragon-shaped guitar named “Bahamut.” In the promotional video clip titled “Music-Man’s ultimate weapon,” Leehom states “Every hero needs his own sign; for Music-Man, it is Bahamut” (Music-Man’s Ultimate Weapon). According to Borges & Guerrero (2005), Bahamut is “an illustration of that cosmological proof of the existence of God,” and only Isa (Jesus) was allowed to see Bahamut as stated in the 496th tale of the *Thousand and One Nights* (p.26). Bahamut is a giant supporting the Earth in Arabian Christian mythology:

The fame of the Bahamut reached as far as the deserts of Arabia, where men changed and magnified its image. At first a hippopotamus or an elephant, at last it was transformed into a fish that floats in a bottomless sea; above the fish the men of Arabia pictured a bull, and above the bull a mountain made of ruby, and above the mountain an angel, and above the angel six infernos, and above the infernos the earth, and above the earth seven heavens (Ibid, pp.25-26).

The myth never mentions Bahamut is a dragon. But for Music-Man’s “ultimate weapon,” his guitar Bahamut, its shape is a blend of the imagination of Bahamut and Leehom’s music dragon. At the first stop of the Music-Man world tour in 2008, Leehom even introduced this guitar, made by Alistair Hay in Ireland, to the audience: “Bahamut, travelled across the ocean, from Ireland – show up the first time, and the first scream – ladies and gentlemen, introducing . . .” then Leehom played the first note with it (Leehom 2008 Music-Man World Tour DVD, 2009). The guitar Bahamut not only grants Leehom the power of music and religion, it is also a reflection of Leehom’s “music gypsy” identity. Chinked-Out and the Bahamut guitar share something in common – they are both the products of mixed cultures, and hope to draw attention from people of different cultures.

Besides the symbolic power of a dragon, Leehom uses the word “dragon” in lyrics to represent himself and/or people who share the *huaren* identity. For example, in “Rang Kai” (“Get Out of the Way”) (2005), a section of the lyrics is as follows:

你在我耳邊 說的話都算狗屁	The words you spoke next to my ear are like bullshit
放一百年的砲 讓我想喊救命	Claimed the great work in the past, made me fed up
巨龍的覺醒 醞釀了五千年	The awakening of the giant dragon, have been waited for 5000 years
現在你怕了吧 他比你大了吧	Now you are threatened, he is greater than you
來不及後悔 Man	Too late to regret, Man

一夫當關 萬夫莫敵 一夫當關 萬夫莫敵	One man guards the gateway, not defeated by ten thousand men
要第一就 跟我一起走 Hey ho	Want to be number one, follow me, Hey ho
一夫當關 萬夫莫敵 一夫當關 萬夫莫敵	One man guards the gateway, not defeated by ten thousand men
要第一就 跟我一起走 Hey ho	Want to be number one, follow me, Hey ho
前進跟著那條龍 Hey ho	Go forward by following the dragon, Hey ho

快點快點大家跟我來	Be quick, be quick, everybody follows me
如果你太慢就給我讓開	If you are too slow, then get out of my way
Hey ho 巨龍 飛得高飛得快	Hey ho giant dragon, fly high, fly fast
Hey ho 巨龍 讓開 讓開	Hey ho giant dragon, get out of the way, get out of the way
Hey ho 巨龍 Hey ho 巨龍	Hey ho giant dragon, Hey ho giant dragon
讓開 讓開	Get out of the way, get out of the way
Hey ho 巨龍 飛得高飛得快	Hey ho giant dragon, fly high, fly fast
Hey ho 巨龍 不再被誰抓下來	Hey ho giant dragon, do not get pulled down by anyone again
Hey ho 巨龍 給我力氣給我愛	Hey ho giant dragon, give me power give me love
Hey ho 巨龍 這是我們的時代	Hey ho giant dragon, this is our time

Leehom demonstrates his pride of being *huaren* by singing about the ability of *huaren* and the development of *huaren* communities. He would like to be a leader of *huaren* (at least in the music world) as he tells the audience to follow him.

Leehom likes to mention his musical journey in his productions, and this sometimes invokes the metaphor of a dragon. “Follow Me” (2004) is one of the examples, as illustrated in the following lyrics:

Check this out la la la la	
把我的新歌已經裝進你 iPod 裡	Put my new song into your iPod
我好想把你裝進我的行李箱裡	I wish to put you into my luggage

當我在唱歌的時候心裡在想你	When I am singing, I am thinking about you
但如果要人幫你 就趕快 call me	But if you need help, call me soon
我馬上過來給你最舒服的節奏	
	I will come over immediately, giving you the most comfortable rhythm
沒什麼秘密洩漏 也不必要感謝囉	Not a secret, and no need to thank me
有這麼浪漫的音樂逃犯	Such a romantic escapee of music
文字是子彈 就讓我征服你的耳朵來	Words are bullets, let me conquer your ear
Follow me	
Come on boo I know you do like this groove	
很舒服 it makes you move 搖屁股	Very comfortable, it makes you move, shake your butt
但你不 要懷疑我的基礎	But you should not suspect my foundation
重點不在我的衣服	The focus is not my clothing
我一副 也讓大家都領悟 Uh	I want everyone to understand me
'Cause I'm a leader	
十幾億個 愛聽歌 的人已膩了	More than a thousand millions of music lovers are bored
你逼了	You are pushing and forcing
我讓自己的 耳朵變細緻 押韻更密實	I train my listening to be precise, to rhyme better
尤其是 十年的歷史 但我越來越有氣勢	
	Especially [with] ten years of experience, I have gained more and more momentum

Leehom also states his opinion on certain issues in his lyrics. In the rap lyrics of “W-H-Y” (2002), he expresses concern about piracy, which creates poor album sales and cuts in production budgets:

盜版這怎麼回事	Piracy, what is that?
現在的唱片公司同時都說(賠死)	Music labels all scream (lost to death)
類似 被一個鎚子	Just like, being hit by a hammer
用力的打下那個讓人唱歌高八度的位置	So one can sing an octave higher
不可能再大賣 製作預算 Bye Bye No more great sale, production budget is gone	
如果有更好的未來 我看不出來	If there is a better future, I cannot foresee it

The following section shows his frustration with the paparazzi:

Media 瘋了 我講沒有用了	Media becomes crazy, what I say is useless
已經不通了 因為你腦袋空了	Cannot be communicated, because your brain is empty
什麼人紅了 就被你玩弄了	Anyone becomes popular, is fooled by you
難怪最終都抓狂[台語]了 你懂嗎	
	Finally becomes <i>liahkong</i> [in Taiwanese: become crazy], don't you understand?
ㄉㄞ 我累是媒體讓我無奈	Come on, I am tired, the media makes me reticent
是誰是非阿菲阿妹阿狗仔隊	Who is his girlfriend, any rumors about him?
他是不是 Gay 你給我滾開	Is he gay? You get away from me

In “Wo Wan Quan Mei You Ren He Li You Li Ni” (“No Reason to Pay Attention to You”) (2008), Leehom criticizes the media again in his lyrics. Before Leehom starts singing, he says “This is Music-Man’s announcement to everybody,” and states that he is going to be himself because there is no reason to be emotionally disturbed by the dysfunctional media. This is the first half of the lyrics:

走進 便利商店 穿著睡衣 穿著拖鞋

Walking into a convenience store, with pajamas and flip-flops  
櫃檯看得傻眼 我跟海報上差那麼遠

The cashier is shocked, I look so different compared to the poster  
他被雜誌洗腦 說我皮膚 也沒那麼好

He is brain-washed by magazines, claiming my skin quality is not that good  
說我本人 沒電視上高 說我本人 說到起笑

Says I do not look as tall as on the television, cannot stop laughing from talking about me  
為什麼 不能拉里拉邊 水煎包 是我的早餐

Why can’t I be relaxed and dirty, have steam buns for breakfast?  
剛睡醒聲音沙啞[台語] Just wake up, the voice is *shaoxia* [in Taiwanese: husky]  
Chodomatte[日語:請等等] 給我一杯 water

*Chodomatte* [in Japanese: please wait], give me a cup of water

另一位客人開始猛拍 拿手機當場變狗仔

Another customer starts to take pictures, becoming a paparazzi with his cell phone  
我的牙縫卡了韭菜 但笑得很自在因為我

Chinese chives get into the slit between my teeth, but I smile freely as I  
完全(完全) 沒有(沒有) 任何(任何) 理由(理由) 理你(理你)

Have no reason to pay attention to you  
Oh oh that is too bitch

In the second half of the song, he complains about the unprofessional behavior of judges in singing and music competitions on television:

尊敬 值得尊敬 批評家值得批評

Those respectable people deserve to be respected, the critics deserved to be criticized  
毒舌 毒得沒品 大家都知道我不必點名

Poisonous tongue criticize without morality, everybody knows him that I need not to mention his name

欺負 每一個人 自己不會還裝做評審                      Bully everyone, be a judge but know nothing  
攻擊我在節目上 為了那三分鐘的曝光                  Attack me in the program, for the three-minute shot

唯一的資格是說話很賤 自己唱得五音不全

The only criterion is to speak badly, he sings like a tone-deaf  
聽過你製作的唱片 切 切 我根本不屑                  Listened to your album, cut, cut, I do not care  
反而沒有聽到你新的音樂 起碼已經有十年(Ouch)

Have not heard your new music for at least 10 years (Ouch)  
趕快反駁來 對號入座 可是不管你怎麼說 我

If you think I am talking about you, make a retort, but no matter what you say, I  
完全(完全) 沒有(沒有) 任何(任何) 理由(理由) 理你(理你)

Have no reason to pay attention to you  
Oh oh that is too bitch

As Leehom gained higher status and more influence in the Mandopop industry, he became more outspoken about *huaren* pride, social justice, and issues related to the entertainment industry.

(7) Mix with other genres: In addition to rap, Leehom blended various musical genres with Chinked-Out. Electronica became a new direction in Leehom's musical creations, as in the songs "Huo Li Quan Kai" ("Open Fire") (2011) and "Shi Er Sheng Xiao" ("12 Zodiacs") (2012). He experimented with rock in "Yao Gun Zen Me Liao" ("What's Wrong with Rock") (2008). A controversy resulted from fusing rock elements with Chinese instruments. There was a lot of criticism on the Internet because it was the first time such combinations were found in Chinked-Out.

In Leehom's opinion, popular music was moving towards blending rock and Chinese music ("Yao Gun Zhe Mo Liao" production ideas). Rock has been present in Chinese communities for a long time, from Beatlemania in the 1960s in Hong Kong to the "Red Rock and Roll" in the 1980s originated from mainland China.<sup>23</sup> Leehom emphasized diversity and creativity in his music in his Music-Man concert in Taipei, Taiwan, in 2008:

---

<sup>23</sup> See Jones (1992).

I know “Yao Gun Zen Me Liao”...maybe, when you listen for the first time, you think: what are you [Leehom] doing? But, many years ago, you listened to “Long De Chuan Ren 2000,” the first time I produced *Zhongguofeng* with hip-hop, you might think: “Long De Chuan Ren,” what are you [Leehom] doing? So, I believe this is a natural evolution (Leehom 2008 Music-Man World Tour DVD, 2009).

Leehom was very careful yet adventurous in his Chinked-Out experiment. He was prepared for criticism, but that did not stop him from adding new elements to his music. “Dragon Dance” (2010) is made up of dialogue from the movie, while a dragon dance-like melody plays in the background occasionally. The dialogue portion is much longer than the lyrics; viewing the movie *Love in Disguise* is needed to understand this song. Dragon dance is believed to bring good luck especially in the (Chinese) Lunar New Year or during the opening of a business. “Dragon Dance” represents Leehom’s wish to have good sales for his album and his directorial debut. Chinese cymbals, Chinese drum, *guzheng*, and gong are found in the song, and the dialogues from the movie add another layer to the rapping in this song.

My analysis shows that Chinked-Out has a great deal of stylistic variety. Chinked-Out songs combine different musical genres and utilize divergent themes. Chinked-Out songs carry meaningful messages such as raising awareness about Chinese ethnic minority cultures and traditions. Through putting in Chinese elements, Chinked-Out demonstrates the pride of *huaren*. Chinked-Out advocates for *huaren* rights and social justice. By mixing Chinked-Out with other genres, Leehom tries to link *huaren* to the world stage. These ideas will be discussed in chapter 3.

### 3.0 CHINKED-OUT AND DIASPORA

#### The *huaren* diaspora

It is important to understand the concept of diaspora and its significance for Leehom's music. There are four diasporic routes involved in this project: (1) American troops brought American music to Taiwan; (2) Leehom's parents moved from Taiwan to the United States; (3) Leehom brought his music from the United States "back to Taiwan;" and (4) Leehom's music spread to many parts of the world due to the diaspora of Chinese-speaking immigrants from East and Southeast Asia. This project focuses on the three diasporic routes specific to Leehom: (a) he learned about *huaren* music in the United States, (b) he returned to his "roots" in Taiwan, and (c) he brought his music from Taiwan to other parts of Asia and to the world where *huaren* populations had located.

Anthropologist James Clifford (1994) defines diaspora in the following ways. He states,

Diasporas usually presuppose longer distances and a separation more like exile...connect multiple communities of a dispersed population. Systematic border crossings may be part of this interconnection, but multi-locale diaspora cultures are not necessarily defined by a specific geopolitical boundary. [...] diasporic forms of longing, memory, and (dis)identification are shared by a broad spectrum of minority and migrant populations. And dispersed peoples, once separated from homelands...increasingly find themselves in border relations with the old country thanks to a to-and-fro made possible by modern technologies of transportation, communication, and labor migration...reduce distances and facilitate two-way traffic, legal and illegal, between the world's places (p.304).

Specifically, he points out the difference between people in diaspora and immigrants who assimilate to their new place, such as in the United States,

...immigrants may experience loss and nostalgia, but only en route to a whole new home in a new place. Such narratives are designed to integrate immigrants, not people in diasporas...cannot assimilate groups that maintain important allegiances and practical connections to a homeland or a dispersed community located elsewhere. People whose sense of identity is centrally defined by collective histories of displacement and violent loss cannot be 'cured' by merging into a new national community. This is especially true when they are the victims of ongoing, structural prejudice (Ibid, p.307).

This explanation applies to the case of Leehom – he has an attachment to his parents' homeland, Taiwan, mainly because of his grandparents, and to a certain extent, because of his experience as a minority in the United States. Even though he was raised in a middle-class family and graduated from a highly ranked liberal arts college, he was a minority who was bullied during his childhood. His extended family members in Taiwan gave Leehom an attachment to Taiwan, especially because he communicated with them regularly by telephone and other media.

Diaspora is originally not a term to describe Chinese diaspora. Clifford refers to Khachig Tololian that "Diasporas are the exemplary communities of the transnational moment" and "the term that once described Jewish, Greek, and Armenian dispersion now shares meanings with a larger semantic domain that includes words like immigrant, expatriates, refugee, guest-worker, exile community, overseas community, ethnic community" (Ibid, p.303). Paul Gilroy notes that diaspora was a term applied to the movement of Jews, but it is now generally applied to people of different ethnicities moving across geographical areas (cited in Zheng, 2010, p.11). However, Chinese diasporic elements have their own specificity. One of these elements is cultural orientation. Wang Gungwu (2004), an Indonesian-born, Malaysia-raised *huaren* historian, refers to two statements about Chinese philosophy on identity made by Victor Purcell, a British colonial public servant and historian working in colonial Malaya: "once a Chinese, always a Chinese" and "where there are Chinese, there is China" (p.27). Wang finds that Chinese immigrants and their next generation, including Chinese from mainland China, Taiwan, and

Hong Kong, consider China as the primary cultural center, and Hong Kong and Taiwan as the secondary cultural center (pp.42-45). This is the case as most of the current populations in Taiwan and Hong Kong are relatively recent migrants from the late 1930s to the 1970s.

Two studies are dedicated to understanding identity construction of mainland Chinese immigrants in the United States and Asian Americans in regard to their (imaginative) Asian homelands. Yin (2007) studied immigrants from mainland China in the United States, and he suggests that these immigrants have a sojourner and “*luo ye gui gan*” (falling leaves returning to the roots) mentality, which gives them a strong desire to maintain connections with their homeland (p.133). This can be explained by the availability of Chinese-language media and publications, the booming economy of mainland China in recent years, and the social marginalization or discrimination in American society (pp.133-139). He refers to Chinese-American scholar Sau-ling Cynthia Wong’s comment on the exclusion laws and anti-Chinese movement in the United States:

[Under] the Exclusion, the Chinese in America had no chance for integration into American life and were therefore seen as logical candidates for contributing to the development of China (pp.133-134).

The strong desire to maintain connections with their ancestors’ country of origin not only applies to immigrants, but also to local Asian Americans. In a study of East-Asian American identity, many of the 400 middle- to upper-class participants, with at least one immigrant professional parent, were found to have frequent contact with their extended family members in Asia and exposure to both American and Asian heritage, culture, and media content. According to Ho (2003), this in turn gave them an “Americanized Asian Other cultural identity” (pp.150-152). She concludes,

...in their attempt to re-orient themselves – by performing a self-orientalized racial identity that differs from their cultural affinity as Asian Americans – they dis-orient the

discursive hegemony of the homogenized and naturalized Asian 'Other.' Since attribution of this mythic persona is based on their perceived racial identity as the Asian Other, these men and women create a cultural identity rooted in nostalgic transpacific memories, Americentric portrayals of the Asian 'Other,' and class-based antagonism of non-familial Asian nationals (p.169).

Clifford expressed a similar view:

Diasporist discourses reflect the sense of being part of an ongoing transnational network that includes the homeland, not as something simply left behind, but as a place of attachment in a contrapuntal modernity (1994, p.311).

He also states that this continuous current makes “[s]eparate places become effectively a single community” by referring to what Roger Rouse coined as “transnational migrant circuits” of “continuous circulation of people, money, goods, and information” (p.303). Therefore, this results in a transnational cultural identity among Chinese immigrants in the United States as well as among Asian Americans.

Music is one of the elements in these transnational migrant circuits. In reference to Zheng Su's (2010) idea, “[m]usic in Asian/Chinese America is an important signifier that produces complex and sometimes paradoxical cultural meanings” (p.7). I argue that this is not limited to the United States, but also to other diasporic destinations; in the case of Leehom, this includes both the United States and Taiwan. According to Chen,

The typical Asian American experience consists of immigrating to America from a country in Asia in pursuit of more and better opportunities. [...] In the latter half of the twentieth century, transnationalism sparked a new trend in the Asian American diaspora: the immigration of Asian Americans to Asian countries with which they may or may not have familial or ancestral ties. In terms of Asian music, this new shift resulted in the introduction and growth of Asian American music in Asia (2012, p.71).

As a diasporic destination, Taiwan was originally a destination of Mandopop from both Shanghai (mainland China for a broader definition) and Hong Kong, but in recent decades, it has become the main production site of Mandopop, and Leehom and his music are part of it. Marc L. Moskowitz (2009) comments on the popular music industry in Taiwan, which originally “shared

its musical fame with Hong Kong” in the 1980s to early 1990s, but the imagination and the uniqueness of popular music in Hong Kong were eliminated when its sovereignty was handed over to mainland China in 1997 (pp.69-70). By 2002, music products from Taiwan dominated popular music sales in mainland China (p.70). Leng Sui-jin explained that the mainland Chinese government was afraid of the “evil influences of certain aspects of Hong Kong and Taiwan popular songs” (cited in Moskowitz, p.70). At the same time, popular music scholars in Taiwan were concerned that Taiwan-produced popular music would lose its uniqueness because it was influenced by Japanese and American cultures (p.71). Therefore, people in mainland China and Taiwan are both concerned about the influences of popular music, but in different ways. All these issues should be taken into account as part of the transnational migrant circuits of diaspora.

### **Diaspora and circulation of Chinked-Out/Leehom’s music**

In the previous chapter, I showed how some of the musical elements of Chinked-Out songs helped to attract audiences in its diasporic circulation. In this chapter, I show how the lyrics convey Leehom’s message. The investigation of lyrics is also essential in this study as rap is an important component of Chinked-Out. The following discussion focuses on the lyrics of Chinked-Out, in order to understand Leehom’s position as a *huaren* singer and his vision of attaining a place for Chinese popular music in the world popular music industry. Most of the cited lyrics come from the rap portion of Chinked-Out songs. Through his music and lyrics, Leehom encourages *huaren* to be proud of their Chinese ancestry and to be confident.

Leehom’s diasporic issues are observed in three circulation routes: (1) from Taiwan (or *huaren* communities) to the United States, (2) from the United States to Taiwan, and (3) from Taiwan to *huaren* communities and different parts of the world. The first route, from Taiwan to

the United States, informs Leehom's understanding of Chinese music. Leehom states that the first Chinese song he ever heard was "Long De Chuan Ren," which travelled all the way from Taiwan to the United States with his father during immigration (*Shanghai Youth Daily*, 2004, June 23). Leehom also had the idea to combine Peking opera,<sup>24</sup> which he learned from his father's recordings, with his own music. At age 16, he was inspired by the *wusheng* voice of Master Li Yan in the China-Hong Kong co-produced movie *Farewell My Concubine*. He told his father about this, and his father showed him a video tape of Peking opera he had recorded from a television program back in Taiwan (*Min Sheng Bao*, 2005, December 18, p. TMP01). Because of the movie and the video tape, Leehom invited Master Li Yan to collaborate with him in "Gai Shi Ying Xiong." In addition, Leehom mentions in an interview that he asked his grandmother in Taiwan to mail him some Taiwanese popular music recordings (*Swallow Time*, 2002). His grandmother mailed him cassette tapes with the songs of Liu Chia-chang and Fei Yu-ching, who were popular in the 1970s and 1980s, and Leehom's response was, "Oh, [Taiwanese popular music sounds] like this! I do not think I can write this [style]!" (Ibid). The program host agreed and said, "Grandmother, these [songs] are too old[-school]!" (Ibid). Leehom's unfamiliarity with earlier Taiwanese popular music has in turn given him freedom in song production.

Being based in Taiwan and singing in Mandarin Chinese, Leehom could more easily spread his music to ethnic Chinese. Being an ethnic minority in the United States, Leehom understood his limitations as an American singer, so he decided to become a *huaren* singer instead:

I never really had plans to launch an American career. I think I'm lucky that things started in Asia, because I was able to develop as a pure musician, to be known for my music and

---

<sup>24</sup> According to Nancy Guy (2005), Peking opera in Taiwan has certain political meanings which can be linked to a traditional pre-Communist identity (pp.4-5). Leehom's incorporation of Peking opera in *Chinked-Out* does not share those political meanings.

let the music speak for itself. In America, I'd rather be known for my music than as the “Chinese artist.” In Asia it's easier to let my music speak for itself (Small, 2009).

He brings his own music, which is the result of his experiences and education in the United States, back to Taiwan, a melting pot of mainly Chinese, Japanese, and American cultures. Due to their familiarity with American music, Taiwanese are more likely to accept his Americanized music than are any other ethnic Chinese groups. After residing in Taiwan and learning more about Chinese language, culture, and even literature, Leehom reflected these elements in his Chinked-Out music. As audiences in Taiwan, Hong Kong, mainland China, and Chinese communities in Southeast Asia increasingly accept his music, Leehom has become more popular.

Leehom sometimes describes himself as a “*huayu geshou* (Mandarin Chinese singer),” who works in the “*huayu/guoyu getan* (Mandopop industry),” which helps appeal to larger audiences. This is evident in the prelude of the album *Shangri-La*, which is a re-arrangement of the melody of “Fang Kai Ni De Xin” with *guzheng*, in electronica style, that accompanies a male narrative voice:

國語歌壇要復活了 我們要創意再現

The Mandopop industry is going to revive, we need creativity to re-appear  
由 Homeboy Music 製作 索尼唱片出版

Produced by Homeboy Music [Leehom's production], released by Sony Music  
自龍的傳人 2000 唯一 不可思議之後 最新巨獻

The latest great production from the creator of “Descendants of the Dragon 2000,” “The Only One,” and “Unbelievable”

This prelude is placed in the music video of “Fang Kai Ni De Xin,” as if they are one single song. Leehom is very confident in his music, which is a blend of Western and Chinese flavors. He believed that his first Chinked-Out album was going to resurrect the Mandopop industry, whose market extends beyond Taiwan, Hong Kong, and mainland China. As a *huaren* singer based in Taiwan, Leehom has a much bigger market and room for development than other

singers who have been labeled as Taiwanese, Taiwanese-American, or even Asian-American. Because of Taiwan's geographical location and historical connection to the United States, Japan and Hong Kong, Leehom was able to release two Japanese albums, as well as some English and Cantonese songs during the early stage of his career.

The word “*huaren*” appears in the lyrics of two Chinked-Out songs, which show Leehom's pride of being *huaren*, and that he is ready to be a leader of *huaren*. The two songs are “Hua Ren Wan Sui” and “Gai Shi Ying Xiong.” In “Hua Ren Wan Sui,” Leehom expresses his pride and states that *huaren* of any nationality are his target audience. Besides using “*huaren* forever” as the song title, Leehom sings “*huaren* forever” and “*huaren* forever and ever” repeatedly throughout the song. He also puts the titles of some of his songs into the lyrics, which connects the meanings of these songs to “Hua Ren Wan Sui”:

嘩 大家都能說蓋世英雄到來      Wow, everybody can say “Gai Shi Ying Xiong” have come  
龍的傳人們跟我一起搖擺      “Long De Chuan Ren[s]” follow me and shake  
讓你久等結果讓你更 High      Make you wait for a long time, you end up feeling more high  
我的熱情從來沒有離開      My passion has never gone

清一清嗓子 喊這口號      Clear your throat to shout this slogan  
華人萬歲全世界都聽到(到)      “Hua Ren Wan Sui” can be heard by the world  
我的文化就是我的驕傲      My culture is my pride  
難怪我的音樂這麼 Chinked-Out      That's why my music is so Chinked-Out

So check this out

Wa Wa Wa Watch this (What)

從來沒人說過中文 like this (No)

No one ever speaks Chinese like this (No)

標準可是加了黃綠紅的 twist      This standard is added with “Yellow Green Red's”  
twist<sup>25</sup>

---

<sup>25</sup> The pronunciation of “Yellow, green, red” is similar to Leehom's name in Mandarin Chinese. Leehom's surname Wang, in Chinese, has the character 王, which is pronounced the same as the other surname 黃 as “wong” in Cantonese. 黃 also means the color yellow in the Chinese language. The pronunciation of these two surnames are different in Mandarin Chinese: 王 is wang while 黃 is huang. Karen Mok Man Wai, who is a Hong Kong singer, confused the pronunciation of these two surnames on the Golden Melody Awards in 2005, and created an embarrassing situation which involved Leehom and Stanley Huang Li-hsing. Leehom's name is

華人一直都在創下 history

*huaren* keeps making history

2008 年我好期待

2008, I am looking forward

看華人在北京拿金牌

To seeing *huaren* get gold medals in Beijing

[Olympics]

或如果有選手打破世界紀錄

Or if any athlete breaks the world record

一定會聽見現場忽然變的掌聲如雷

Thunderous applause must be heard

在歷史的那一刻就會聽見大家一起吶喊

At the historical moment, will hear everybody shout

四個字 就是什麼

The four words, which are...

(華人萬歲 華人萬歲 華人萬歲 華人萬萬歲)

(華人萬歲 華人萬歲 華人萬歲 華人萬萬歲)  
*Huaren* forever, *huaren* forever, *huaren* forever, *huaren* forever and ever

*Huaren* forever, *huaren* forever, *huaren* forever, *huaren* forever and ever

奧運選手加油

Olympic athletes, good luck

一起 努力才能蒸蒸日上

Together, work hard, will make progress

I'm born in the USA but made in Taiwan

雖然我的藝術 讓我馬不停蹄流浪

Though my arts make me a constant nomad

但落葉歸根在東方才找到我的家

But "Luo Ye Gui Gen" in the East, then I found my home

所以請你 深深的吸一口氣

Therefore, please take a deep breath

感受一下我的 音樂給你愛的鼓勵 Feel my music, which gives you loving encouragement

把你的手 揮在空氣裡 身體的國旗 Wave your arms in the air, body is the national flag

驕傲的說我可以改變世界 改變自己

Proud to announce that I can change the world, [by] "Gai Bian Zhi Ji" (*Change Me*) (2007)

做一個領袖 做一個領袖

Be a leader, be a leader

領和袖 我都有 Now let's Go

Collar and sleeve, I have both, now let's go<sup>26</sup>

---

pronounced as "Wang Li-hong" in Mandarin Chinese, while Stanley's is "Huang Li-xing." Stanley Huang was a member of L.A. Boyz, which brought hip-hop from the United States to Taiwan in early 1990s. After the Award ceremony, three newspapers reported on an interview with Leehom where he said he got the nickname "Huang Lu-hong," which are the colors yellow, green, and red, during a promotional trip to Malaysia (*Min Sheng Bao*, 2005, May 30, p. TMP01; *United Daily News*, 2005, May 30, p. TMP01; *Oriental Daily*, 2005, May 31, p. C01). These three newspapers reported three different stories on the origin of this nickname, which suggests that the information is unreliable. Leehom use "Huang Lu-hong" to refer to himself in at least two of his songs: "Hua Ren Wan Sui" and "Wan Mei De Hu Dong" ("Perfect Interaction") (2005).

<sup>26</sup> Leehom presents a playful language pun in these two verses of lyrics. Leader in Chinese is 領袖; while 領 also means collar of a shirt and 袖 is sleeve.

左邊的說 Hey 右邊的說 Ho  
大家都說 華人萬歲

The left side says “Hey,” the right side says “Ho”  
Everybody say “Hua Ren Wan Sui”

The above lyrics indicate that Leehom is “born in the USA but made in Taiwan.” He uses “*luo ye* (falling leaves)” as a metaphor to describe himself: he is a falling leaf detached from the tree (the ancestry, home, and mother), but he finally finds his home when he returns to his roots in the East. He identifies his home in “*dong fang* (the East)” instead of a particular country, and he, the “music gypsy,” is ready to be the leader of *huaren*. He ends the song with the names and accomplishments of distinguished *huaren*, including Yo-Yo Ma’s musical commitment, Lang Lang’s piano mastery, Lee Ang’s movies, and Jackie Chan Kong Sang’s martial arts. He is not only proud of being *huaren*, but he would also like Chinked-Out to be recognized as a great achievement among *huaren*.

“Gai Shi Ying Xiong” is another example of Leehom’s *huaren* pride. He collaborates with Peking opera Master Li Yan and rapper MC Jin, who are also part of the diaspora. Master Li Yan brought his talents from China to the world through Peking opera. He performs Peking opera in the movie *Farewell My Concubine* and in a Chinked-Out song. MC Jin, on the other hand, was born and raised in the United States in a Hong Kong immigrant family. Jin is a famous rapper in the African American-dominated rap world in the United States, as he won seven times in BET’s famous program *106 & Park*, and was listed in its “Freestyle Friday” Hall of Fame at the young age of 19 in 2002 (Ho, 2015). In “Gai Shi Ying Xiong,” Jin raps in both English and Cantonese:

Yo it's Jin and Leehom, it feels good to be home  
I got the skills to be known, so I'm a chill on my throne (Leehom: Come on)  
Yes, I keeps it blazing, from Shanghai out to Beijing  
Stop in Taiwan back to Hong Kong, where they stay doing a thing (Leehom: Yes we did)  
This is something special, my culture is so contagious (so contagious)

They wanna know about us (us), we've been around for ages  
A couple thousand years, a bunch of pioneers  
Just artists and scholars making noise it was loud and clear  
Hey yo, the future's here, the revolution's near  
Jin got the solution for the pollution in your ear  
Switch it up

唔使問 你實同意 做英雄 係唔容易 Need not to ask, you must agree, being a hero, is not easy  
But yo, you ain't gotta take it from me  
Just listen close to 李老師 Just listen close to Master Li

Three years after Jin rapped in this song, he relocated to Hong Kong to pursue his career. Like Leehom, Jin, the first mainstream Asian-American rapper, returned to his “roots” in Hong Kong and has worked as a rapper, pop singer, and actor since 2008 (Ibid). In the context of the song, he is referring to the *huaren* community as his “home.” Leehom, Jin, and Master Li, as the representatives of pop, rap, and traditional opera, respectively, are the heroes of *huaren* musical culture who transformed *huaren* music and brought it to the world stage. This is reflected in another part of the lyrics, which shows Leehom’s appreciation for traditional music and his belief of this blend of tradition and modern voices, representing different generations of *huaren* who speak different languages:

(迫不及待 看見我的未來)看見我的 (Cannot wait to see my future) To see mine  
(什麼都看開 蓋世英雄真的到來)蓋世英雄到來

(Everything is clear, heroes of the Earth have come) Heroes of the Earth have come  
(迫不及待 看見我的未來)看見我的 看看看看見我的

(Cannot wait to see my future) To see mine, to see mine  
(對什麼都期待 蓋世英雄站上舞台)世界是舞台

(Longing for everything, heroes of the Earth are on the stage) The world is the stage

我出門了載四個哥兒們 鍍鉻輪框二十四吋

I go out and drive four brothers, the 24-inch rim coated with chromium  
今晚我的目的明確 帶 Chinked-out 到全世界

Tonight’s goal is clear, bring Chinked-Out to the world  
加入了京劇崑曲 hip-hop 進入新的格局

Incorporate Peking Opera and *Kunqu*, hip-hop enters a new configuration  
新的突破 新的曲風 才有新的蓋世英雄

New breakthrough, new style; the new heroes of the Earth have come  
把收音機開最大聲 聽見的聲音又是武生

Turn the radio to the loudest volume, the sound of *wusheng* is heard again  
道白的共鳴又最流行 要模仿他真的不容易

The resonant of speech is popular, to imitate him is not easy  
他的唱法獨一無二 這種藝術數一數二 His singing method is unique, this art is one of the top  
希望幫全世界的華人 唱出大家的心聲(我們大家的心聲)

Hope to help the *huaren* in the world, to sing everybody's thoughts (our thoughts)

As shown in the lyrics, Leehom hopes that more people throughout the world will get to know about Chinked-Out, Chinese culture, as well as Chinese popular and traditional music.

Chinked-Out mainly circulated through Asia. It then reached a larger audience when Leehom collaborated with artists inside and outside Taiwan, and it spread with the advancement of the Internet and new media such as YouTube and iTunes. Leehom worked with different performers, composers, and lyricists from various genres and nationalities. These collaborations not only complemented his talents, but they also mutually benefitted both parties. These collaborations enabled artists to draw attention from broader audiences. In his Chinked-Out songs, Leehom has worked with rapper MC Jin, Peking opera Master Li Yan, American producer Rich Mendelson, lyricist A Shin (Chen Hsin-hung), the lead singer of the most popular Taiwanese rock band Mayday, lyricist Luke Tsui Wei-kai, and producer Chen Chen-chuan. In other kinds of music (not Chinked-Out), Leehom has worked with Korean pop star Rain, mainland Chinese diva Jane Zhang Liangying, Taiwanese diva Selina Jen Chia-hsuan, and Swedish DJ Avicii. These international and cross-genre collaborations were forged in the hope of spreading Chinese popular music beyond its audience base. In doing so, Leehom tried to extend his influence to traditional Chinese and ethnic music, so more audiences would learn about Chinked-Out. Leehom's collaborations with Taiwanese lyricists helped to compensate for his lack of Chinese proficiency, while those with international artists supported the appeal for his

music.<sup>27</sup> Leehom's influence was not limited to popular music audiences and Chinese-speaking communities. For example, "Zhu Lin Shen Chu," one of his Chinked-Out songs, was plagiarized by a Bollywood movie and turned it into a theme song "Zara Zara Touch Me" (*Liberty Times*, 2008, August 6, p. D02).

It is Leehom's hope to facilitate the diasporic movement of *huaren* music outside of the *huaren* communities, especially through Chinked-Out. In "Gai Shi Ying Xiong," Leehom says "Tonight's goal is clear, bring Chinked-Out to the world." He also conveys the same message in the lyrics of "Shi Ba Ban Wu Yi" ("The 18 Martial Arts") (2010):

唱 最動聽的旋律給你	Sing, the most catchy melody to you
讓你 所有的煩惱 所有的單調	Let all your trouble, all the monotonousness
往你的背後(十八般武藝) 扔掉	Leave it behind (the 18 martial arts), throw it away
是(是) 這是 Chinked-out 交響樂	Yes (Yes), this is a Chinked-Out symphony
送到全世界 又更新一遍	Send to the world, re-new one more time
什麼時候歇 到你精疲力竭 Hey	When to rest? Until you are exhausted, Hey

Leehom adds Chinese operatic elements to the album *Heroes of Earth* (2005). He arranged music with a full Chinese orchestra in some of the songs for the album *The 18 Martial Arts* (2010), and released an electronic dance music (EDM) album *Your Love* (2015). It seems that Leehom is trying to make breakthroughs, so that Chinked-Out and Chinese popular music will become mainstream throughout the world.

To Leehom, it is extremely important to speak out for *huaren* and for Chinese popular music. As early as 2005, Leehom stated this urge of advocating for *huaren* in "Rang Kai":

---

<sup>27</sup> For example, Leehom would like to put the *Kunqu* story *The Peony Pavilion* into his song. He and A Shin bought and watched the DVD of the 19-hour-long "youth" version of *The Peony Pavilion* modified by famous contemporary author Pai Hsien-yung. And at the end, A Shin wrote the lyrics for the song "Zai Mei Bian." See Lin (2006.1.3), and Wang T. S. (2006.1.13).



我們的革命才剛開始(開)	Our revolution has just started (Open)
你們有點太瘋狂吧(開)	You are a little bit too crazy (Open)
火力全開(開) 開(開) 這次的戰略(開)	
(火力全開 開 開 火力全開 開 火力全)	Open fire (open), open (open), this time the strategy is (open) (Open fire, open, open, open fire, open, open fire)

Since Chinese popular music has yet to achieve the same level of global success as Japanese and Korean popular music, Leehom’s mission of bringing Chinese popular music to the world is still incomplete. He wrote on his Facebook page in 2011 that, (in Chinese) “The Grammys [of this year] is completed; when will a Mandopop song get recognized? Soon;” and (in English), “The Grammys: when will there be a category for Chinese songs?” (Leehom’s official Facebook update, 2011, February 14). Leehom also expresses this sentiment in “Jiu Shi Xiang Zai” (“Now is the Time”) (2015):

不要拖泥又帶水 不要懶惰又浪費	No more delay, do not be lazy and be wasted
這就是我的年代	This is my time
星球排成一條線 現在該趁熱打鐵	Planets align into one line, strike while the metal is hot
我的夢不是未來 就是現在	My dream is not in the future, now is the time
我的夢不是未來 就是現在	My dream is not in the future, now is the time

千禧年的前夕 我在錄音室哭泣	Before the millennium, I cried in the recording studio
累積的潛力 都是歲月留的痕跡	Accumulating my potential, is the trace of time
哪裡有龍 我就往哪裡努力點睛	

但我的夢想就像 談不成的戀情	Wherever the [descendants of the] dragon are, I head there and brighten their eyes
像摸不著的星星 就像羅小虎和子怡	But my dream is like, an unrealized romance

Like the untouchable stars, like Luo Xiaohu and Ziyi [the name of a character and an actor, who should be a couple in the movie <i>Crouching Tiger, Hidden Dragon</i> ]	
臨門一腳靠近 但最後只感受打擊	Got closer, but ended disappointedly
生命是自由搏擊	Life is like kickboxing
幾次跌倒 就幾次爬起	Fell down several times, came back up several times
這是一場 party 這是一場 革命	This is a party, this is a revolution

現在明白 運氣是什麼定義	Understand now, what defines luck
現在當機會 遇到所有準備	Now when opportunities arise, be prepared
This is our time	
見證全世界都變了(全世界都變了)	Witness the world has changed (the world has changed)

現在

Now

不要拖泥又帶水 不要懶惰又浪費

No more delay, do not be lazy and be wasted

這就是我的年代

This is my time

星球排成一條線 現在該趁熱打鐵

Planets align into one line, strike while the metal is hot

我的夢不是未來 就是現在

My dream is not in the future, now is the time

就是現在

Now is the time

我的夢不是未來 就是現在

My dream is not in the future, now is the time

我已數不清有多少的眼淚

I could not count how many tears

我也數不清有幾次的跌倒

I also could not count how many times I fell

每次的失敗和每次的打擊

Every failure and every disappointment

以前以為 都是自己不夠好 (Come on) In the past, I thought I was not good enough (Come on)

但忽然這一刻 看全世界都變了

But all of a sudden, look, the world has changed

(我不迷信 但我相信不是巧合) (I am not superstitious, but I believe it is not a coincidence)

這不是巧合 殺不了我的都是學習

It is not a coincidence, I learned from those which did not kill me

現在終於明白 運氣是什麼定義

Finally understand now, what defines luck

(現在終於明白 運氣是什麼定義)

(Finally understand now, what defines luck)

不需要等待 This is my time

Need not to wait, this is my time

終於就是現在(就是現在)

Finally, now is the time (now is the time)

不要拖泥又帶水 不要懶惰又浪費

No more delay, do not be lazy and be wasted

這就是我的年代

This is my time

星球排成一條線 現在該趁熱打鐵

Planets align into one line, strike while the metal is hot

我的夢不是未來

My dream is not in the future

(呼喚這一刻)

(Calling for this moment)

就是現在(就是現在)

Now is the time (Now is the time)

歷史就這樣重複 到了引爆點程度 History is repeating, reaching the level of explosion

學者們都在關注 導演們都在 rolling 底片 Scholars are concerned, movie directors roll the film

來跟著我的腳步 一起克服地心引力 Follow my steps, get over gravity together

不要懷疑那個是我 飄在天空的星星 Do not suspect that is me, stars flow in the sky

現在

Now

不要拖泥又帶水 不要懶惰又浪費

No more delay, do not be lazy and be wasted

這就是我的年代

This is my time

星球排成一條線 現在該趁熱打鐵

Planets align into one line, strike while the metal is hot

我的夢不是未來

My dream is not in the future

(呼喚這一刻)

(Calling for this moment)

就是現在(就是現在)

Now is the time (Now is the time)

我的夢不是未來 就是現在

My dream is not in the future, now is the time

### **Conclusion: From C-pop to W-pop**

Chinked-Out is an experiment of blending Western and Eastern musical elements. By defining Chinked-Out as a “school” of hip-hop, rather than a “genre” of hip-hop, Leehom gives himself space for developing a personal music style which fuses multiple musical genres. The mix of genres and collaborations with Taiwanese and international artists have broadened his target audience and assisted in the circulation of Chinked-Out in the diaspora. By borrowing rap, which traditionally was a way for African Americans to comment on social issues, Leehom advocates for *huaren*. This is done through adding Chinese musical elements to Chinked-Out music, putting traditional Chinese stories or literature into Chinked-Out lyrics, and speaking out against social injustice in the lyrics.

Chinked-Out is an essential step for making what Leehom calls C-pop (Chinese popular music) into W-pop (World popular music). To Leehom, C-pop is not limited to popular music in Mandarin Chinese but also in Cantonese and other Chinese dialects such as Taiwanese/Hokkien. According to Leehom, “world pop is more about breaking and tearing down age-old stereotypes, the artificial confines that have kept us apart for way too long. It’s a melting pot, and it’s a mosaic, that even if we looked up close, we’d still see the colors and the flavors of each culture in detail” (Oxford Union, 2013). Chinked-Out music tries to break down the barriers that separate different musical genres.

Chinked-Out represents the hope to eliminate racial, ethnic, and class boundaries on a global scale; this is the ultimate goal of Chinked-Out and W-Pop. In April 2013, Leehom was invited by the Oxford Union to deliver a speech at Oxford University. The topic was Chinese popular music, and he focused on how industry insiders brought music to the West and the roles

of Chinese popular music producers and audiences in cultural and musical exchanges. Leehom referred to Joseph Nye, a Harvard professor who coined the term “soft power” – the ability to attract and persuade. Leehom also cited Shashi Tharoor, a member of the Indian Parliament, and an award-winning writer, who stated that soft power is “the ability for a culture to tell a compelling story, and to influence others to fall in love with it” (Ibid).

Leehom identifies himself as a Mandarin Chinese singer and as *huaren* in an attempt to eliminate two different boundaries. The first boundary is between Taiwanese and Taiwanese-American (or more broadly, between Asians and Asian-Americans). Leehom first made his debut in Taiwan as part of the “ABC phenomenon,” and he did not really know how to speak, read, or write Chinese. However, after spending several years in Taiwan, he gradually improved his Chinese proficiency as well as his understanding of Chinese culture and even traditional literature. His use of different accents when singing and speaking Mandarin Chinese reflects his refined language ability; it is obvious that Leehom pays close attention to his accent when giving interviews or speaking in concerts in Taiwan and mainland China, respectively.

The second boundary Leehom tries to eliminate is between *huaren* who speak different languages or dialects. For example, in the recent “Open Fire World Tour,” Leehom recorded audiences saying “I Love You” in the language or dialect of their home city or country, in an effort to show that, like music, “love” is universal and shared by different cultures (Wang Leehom YouTube channel). And the more one understands other cultures, the better the chance the barriers will break down.

By imposing conflicting identities on himself – music gypsy, Music-Man, and Bahamut – Leehom helps to break down walls. Leehom tried to change the public’s perception of Taiwanese aborigines and gypsies by foregrounding his American-born Taiwanese “minority” identity and

his nomadic nature.<sup>28</sup> Both Taiwanese aborigines and gypsies have been denigrated throughout history: the former are forced to assimilate and live a lower class status, while gypsies are often homeless and are deemed inferior. Since 2003, Leehom has been calling himself the “music gypsy” or the “happy music gypsy” as he travels throughout the world. In fact, he sleeps in hotel rooms more than he does at home, mirroring the diasporic movement of his music.

In 2008, Leehom put on another identity as the Music-Man with his weapon Bahamut the guitar. Music-Man was the theme of Leehom’s concert tour from 2008 to 2014. Both Music-Man and Bahamut represent the mixture of different cultures. Music-Man is an Americanized comic figure who resembles Spiderman. This identity conflicts with Leehom’s American-born Taiwanese identity. Spiderman is an American character, while Leehom is an American-born Taiwanese who identifies himself as a Taiwanese/*huaren* singer. Bahamut was originally a giant without a particular shape from Arabian Christian mythology. Leehom transformed Bahamut into a dragon on his guitar. Bahamut is neither American nor *huaren*, but he represents Leehom. This additional constructed identity, which belongs to no one, is Leehom’s strategy at breaking ethnical boundaries.

In 2012, Leehom was a guest at a live concert of A-Mei Chang, the queen of Mandopop, in Taipei. They had the following dialogue, which highlights Leehom’s attitude towards his own identity and the identity of Taiwanese aborigines:

A-Mei: The costume you wear today is from my tribe, right? I am a Puyuma. Are you a minority too?

Leehom: I wear like this [Puyuma traditional garb] as a tribute to the aborigines. Aborigines are so great. Moreover, I am a minority myself.

A-Mei: You...what tribe are you from?

Leehom: I am from the ABC [American-born Chinese] tribe!

---

<sup>28</sup> Although “gypsy” is often considered a derogatory term in the context of Europe and the Americas, Leehom has reappropriated it here. In the available sources, Leehom describes he is living a “life of gypsy” first in 2003. This can be referred to Wang Leehom (2003.8.14).

*(HITO Dairenwu, 2012, April 8)*

This exchange made the audience burst into laughter. It is however important to note how Leehom draws the connection between gypsies, aborigines, and his own identity. To him, being an ABC is like a gypsy, who does not really have a home on “others’ land.” Leehom demonstrates that people of all ethnicities should be treated equally.

It is Leehom’s belief that his Chinked-Out music is going to help him eliminate the boundaries between different races and ethnicities around the world. When he was little, Leehom thought that music was his native language (Wang & Jiaozi, 2003, VCD), and this childhood belief became one of his guiding principles. In his speech at Oxford, Leehom quoted UN Secretary General Ban Ki Moon: “There are no languages required in the musical world.” Leehom is convinced that “in this era of instability and intolerance, we need to promote better understanding through the power of music. The UN Secretary General thinks that we need more music, and I think he is right” (Oxford Union, 2013).

Leehom mentioned in his Oxford speech that music helped him to get through tough times when he was growing up in a predominantly white community. Regarding his experience of being bullied (mentioned in chapter 1), Leehom stated:

...around that time, I started getting good with the violin, and the guitar, and the drums. And I’d soon discover that by playing music or singing, other kids would for a brief moment, forget about my race or color and accept me, and then be able to see me for who I truly am: a human being who is emotional, spiritual, curious about the world, and has a need for love, just like everyone else. And by the sixth grade, guess who asked me if I would be the drummer for his band? Brian [the bully]. And I said yes. And that’s when we together formed an elementary school rock band [...] But really what attracted me to music at this young age was just this, and is still what I love about music, is that it breaks down the walls between us and shows us so quickly the truth that we are much more alike than we are different (Ibid).

When Leehom was in high school, he had a revelation about the importance of music and his purpose in life. Leehom, who was playing the lead part in a school play, described this experience as follows:

Sam Nguyen was my high school janitor. He was an immigrant from Vietnam who barely spoke a word of English. [...] he gave me this letter that I've kept it to this day, it was scrawled in a shaky hand, written in all capitals and it read, 'In all my years working as a janitor at Sutherland, you are the first Asian boy to play the lead role. I'm going to bring my six-year-old daughter to watch you perform tonight, because I want her to see that Asians can be inspiring.' And that letter just floored me. I was 15 years old and I was absolutely stunned. That's the first time I realized how music was so important. With Brian, music helped two kids [who] were initially enemies become friends, but with Sam, music went beyond the one-on-one. It was an even higher level; it influenced others I didn't even know, in ways I could never imagine. I can't tell you how grateful I am to Sam the janitor to this day, he really is one of the people who helped me discover my life's purpose (Ibid).

As a leader in the field of C-pop, Leehom aims to elevate C-pop into W-pop. In the Oxford speech, he stated "See, I am actually an ambassador for Chinese pop, whether I like it or not, both music and movies. [...] the relationship between East and West needs to be and can be fixed via pop culture" (Ibid). He continued,

...can we build relationships that actually see one another as individual human beings and not faceless members of a particular ethnicity or nationality? Of course we can do that. And that's the goal and dream, I think, of the romantic artists and the musicians, I think it's always been there. And that's what I wish for, and that's what makes music and arts so powerful and so true, it breaks down instantly, disintegrates all the artificial barriers that we've created between each other, government, nationality, black, brown, yellow, white, whatever color you are, and shows each other our hearts, our fears, our hopes, our dreams, and it turns out in the end that the East isn't that far after all, and the West, well the West, ain't so wild. And through understanding each other's popular cultures, we gain insight into each other's hearts and true selves (Ibid).

By transforming C-pop to W-pop, Leehom hopes that more people will open their hearts and minds to C-pop. He does that by blending the East and the West in his Chinked-Out music. The future of Chinked-Out and its success to fulfill his dreams – breaking down barriers and elevating C-pop to W-pop – remain to be seen and evaluated through future research.

## APPENDIX I

### MANDARIN CHINESE DISCOGRAPHY OF LEEHOM

Month/Year	Album	Record label
12/1995	When Alex Meets Beethoven	BMG Taiwan
8/1996	If You Heard My Song	Decca
12/1996	Missing You	Decca
7/1997	White Paper	Decca
8/1998	Revolution	Sony Music Taiwan
6/1999	Impossible to Miss You	Sony Music Taiwan
6/2000	Forever's First Day	Sony Music Taiwan
1/2001	Lee Hom Music Century (New songs & compilations)	Sony Music Taiwan
9/2001	The One and Only	Sony Music Taiwan
10/2002	Revolution (New songs & compilations)	Sony Music Taiwan
10/2003	Unbelievable	Sony Music Taiwan
12/2004	Shangri-La	Sony BMG Taiwan
12/2005	Heroes of Earth	Sony BMG Taiwan
7/2007	Change Me	Sony BMG Taiwan
12/2008	Heart Beat	Sony BMG Taiwan
8/2010	The 18 Martial Arts	Sony Music Taiwan
9/2011	Open Fire (New songs & compilations)	Sony Music Taiwan
1/2015	Your Love	Universal Music Taiwan

**Table 2.** Mandarin Chinese discography of Leehom

## **APPENDIX II**

### **LEEHOH'S INVOLVEMENT IN PRODUCTION BEFORE CHINKED-OUT WAS TERMED**

The chart below illustrates Leehom's involvement in producing his Chinese-language music before the term "Chinked-Out" was coined in 2004. The chart shows the year of release; album; number of Chinese-language songs on each album; number of Chinese-language songs with melodies composed by Leehom; and the number of Chinese-language songs with lyrics written by Leehom. Some of the melodies and lyrics were composed by Leehom and one or more collaborators. In those cases, Leehom's involvement is listed as a decimal. For example, if Leehom and one other person composed the melody of a song, Leehom's involvement was 0.5; if Leehom composed the melody of a song with two other people, then his involvement is counted as 0.33.

Year	Album	Chinese-language songs/ Tracks of the album	Number of melodies composed by Leehom/ Number of Chinese-language songs	Number of songs with Chinese lyrics written by Leehom/ Number of Chinese-language songs
1995	When Alex Meets Beethoven	8/12	1.5/8	0/8
1996	If You Heard My Song	7/10	3.83/7	0/7
1996	Missing You	9/10	1/9	0.5/9
1997	White Paper	9/10	4/9	1/9
1998	Revolution	10/10	5.5/10	2/10
1999	Impossible to Miss You	10/11	4/10	0/10
2000	Forever's First Day	11/12	8/11	3/11
2001	The One and Only	12/12	12/12	4.33/12
2003	Unbelievable	11/13	8.66/11	4/11

**Table 3.** Leehom's involvement in Mandarin Chinese songs production (1995-2003)

### APPENDIX III

#### LEEHOH'S SONGS WITH CHINKED-OUT ELEMENTS

This appendix only includes Chinked-Out songs found in the first CD version of albums, but not other versions of the same album (see chapter 2, p.28). “Y” indicates that the song has particular Chinked-Out elements.

<b>Title (English Translation)</b>	<b>Album (Year)</b>	<b>Rap/ Hip- hop</b>	<b>Chinese Instrument/ Music Style</b>	<b>Chinese Story/ Element</b>	<b>Other Elements</b>
Long De Chuan Ren 2000 (Descendants of the Dragon 2000)	Forever’s First Day (2000)	Y	N	Y	R&B
W-H-Y	Evolution (2002)	Y	N	N	R&B
Ya Birthday	Unbelievable (2003)	Y	N	N	R&B
Love Love Love	Unbelievable (2003)	Y	N	N	Broadway
Nu Peng You (Girlfriend)	Unbelievable (2003)	Y	Y	N	Middle-East
What Was I Thinking	Unbelievable (2003)	Y	N	N	R&B

<b>Title (English Translation)</b>	<b>Album (Year)</b>	<b>Rap/ Hip- hop</b>	<b>Chinese Instrument/ Music Style</b>	<b>Chinese Story/ Element</b>	<b>Other Elements</b>
Can You Feel My World	Unbelievable (2003)	Y	N	N	R&B
Fang Kai Ni De Xin (Unleash Your Heart)	Shangri-La (2004)	Y	Y	N	Disco
Xin Zhong De Ri Yue (Shangri-La)	Shangri-La (2004)	N	Y	Y	
Zhu Lin Shen Chu (Deep in the Bamboo Grove)	Shangri-La (2004)	Y	Y	Y	R&B
Zai Na Yao Yuan De Di Fang (In the Far Away Place)	Shangri-La (2004)	Y	Y	Y	Folk song
Xing Zuo (Astrology)	Shangri-La (2004)	Y	Y	N	R&B
Guo Lai (Come Over)	Shangri-La (2004)	Y	Y	N	
Follow Me	Shangri-La (2004)	Y	N	N	
Zai Mei Bian (Beside the Plum Blossom)	Heroes of Earth (2005)	Y	Y	Y	R&B
Hua Tian Cuo (Mistakes in the Flower Festival)	Heroes of Earth (2005)	N	Y	Y	R&B
Gai Shi Ying Xiong (Heroes of Earth)	Heroes of Earth (2005)	Y	Y	Y	
Da Cheng Xiao Ai (Big City, Small Love)	Heroes of Earth (2005)	N	Y	N	Christmas classics
Ge Er Men (Brothers)	Heroes of Earth (2005)	Y	N	N	
Rang Kai (Get Out of the Way)	Heroes of Earth (2005)	Y	Y	Y	
Luo Ye Gui Gen (Falling Leaf Returns to Roots)	Change Me (2007)	N	N	Y	
Cockney Girl	Change Me (2007)	Y	N	Y	Disco
Hua Ren Wan Sui (Huaren Forever)	Change Me (2007)	Y	N	Y	R&B

Title (English Translation)	Album (Year)	Rap/ Hip- hop	Chinese Instrument/ Music Style	Chinese Story/ Element	Other Elements
Chun Yu Li Xi Guo De Tai Yang (The Sun after Washed by Spring Rain)	Heartbeat (2008)	N	Y	N	
Wo Wan Quan Mei You Ren He Li You Li Ni (No Reason to Pay Attention to You)	Heartbeat (2008)	Y	N	N	R&B
Jing Zheng Dui Shou (Outside Taiwan: Ke Jing De Dui Shou) (Competitor)	Heartbeat (2008)	Y	N	N	R&B
Yao Gun Zen Me Liao (What's Wrong with Rock)	Heartbeat (2008)	N	Y	N	Rock N' Roll
Dragon Dance	The 18 Martial Arts (2010)	Y	Y	Y	Dialogue
Du U ♥ Me (Do You Love Me)	The 18 Martial Arts (2010)	Y	Y	Y	Electronica
Shi Ba Ban Wu Yi (The 18 Martial Arts)	The 18 Martial Arts (2010)	Y	Y	Y	R&B
Boya Jue Xian (Boya Cuts the Strings)	The 18 Martial Arts (2010)	Y	Y	Y	
Chai Mi You Yan Jiang Cu Cha (Firewood, Rice, Oil, Salt, Soy Sauce, Vinegar, Tea)	The 18 Martial Arts (2010)	N	Y	Y	
Mei (Beautiful)	The 18 Martial Arts (2010)	Y	N	N	R&B
Huo Li Quan Kai (Open Fire)	Open Fire (2011)	Y	N	Y	Electronica
Shi Er Sheng Xiao (12 Zodiacs)	/ (Release as single, 2012)	Y	N	Y	Electronica
Jiu Shi Xiang Zai (Now is the Time)	Your Love (2015)	Y	N	N	Electronica

**Table 4.** The list of Chinked-Out songs

## APPENDIX IV

### LEE HOM'S SONGS WITH CHINKED-OUT ELEMENTS

This appendix only included Chinked-Out songs listed in Appendix III.

Characteristics	Song Titles
<b>1. Re-arrangement of classics</b>	Long De Chuan Ren 2000 (Descendants of the Dragon 2000); Zai Na Yao Yuan De Di Fang (In the Far Away Place); Da Cheng Xiao Ai (Big City, Small Love)
<b>2. More than a dance song</b>	Fang Kai Ni De Xin (Unleash Your Heart); Guo Lai (Come Over); Cockney Girl; Chun Yu Li Xi Guo De Tai Yang (The Sun after Washed by Spring Rain)
<b>3. Chinese opera elements</b>	Zai Mei Bian (Beside the Plum Blossom); Hua Tian Cuo (Mistakes in the Flower Festival); Gai Shi Ying Xiong (Heroes of Earth); Rang Kai (Get Out of the Way)

Characteristics	Song Titles
<b>4. Common themes from Chinese literature/tradition</b>	Xin Zhong De Ri Yue (Shangri-La); Zhu Lin Shen Chu (Deep in the Bamboo Grove); Luo Ye Gui Gen (Falling Leaf Returns to Roots); Shi Ba Ban Wu Yi (The 18 Martial Arts); Chai Mi You Yan Jiang Cu Cha (Firewood, Rice, Oil, Salt, Soy Sauce, Vinegar, Tea)
<b>5. Written in the third-person perspective</b>	Luo Ye Gui Gen (Falling Leaf Returns to Roots); Du U ♥ Me (Do You Love Me); Boya Jue Xian (Boya Cuts the Strings)
<b>6. Advocate for <i>huaren</i> pride and justice</b>	Long De Chuan Ren 2000 (Descendants of the Dragon 2000); W-H-Y; Ya Birthday; Follow Me; Gai Shi Ying Xiong (Heroes of Earth); Ge Er Men (Brothers); Rang Kai (Get Out of the Way); Hua Ren Wan Sui (Huaren Forever); Wo Wan Quan Mei You Ren He Li You Li Ni (No Reason to Pay Attention to You); Huo Li Quan Kai (Open Fire); Jiu Shi Xiang Zai (Now is the Time)
<b>7. Mix with other genres</b>	Long De Chuan Ren 2000 (Descendants of the Dragon 2000); W-H-Y; Ya Birthday; Love Love Love; Nu Peng You (Girlfriend); What Was I Thinking; Can You Feel My World; Fang Kai Ni De Xin (Unleash Your Heart); Zhu Lin Shen Chu (Deep in the Bamboo Grove); Xing Zuo (Astrology); Zai Mei Bian (Beside the Plum Blossom); Hua Tian Cuo (Mistakes in the Flower Festival); Rang Kai (Get Out of the Way); Cockney Girl; Hua Ren Wan Sui (Huaren Forever); Wo Wan Quan Mei You Ren He Li You Li Ni (No Reason to Pay Attention to You); Jing Zheng Dui Shou (Outside Taiwan: Ke Jing De Dui Shou) (Competitor); Yao Gun Zen Me Liao (What's Wrong with Rock); Dragon Dance; Du U ♥ Me (Do You Love Me); Shi Ba Ban Wu Yi (The 18 Martial Arts); Mei (Beautiful); Huo Li Quan Kai (Open Fire); Shi Er Sheng Xiao (12 Zodiacs); Jiu Shi Xiang Zai (Now is the Time)

**Table 5.** Chinked-Out songs categorized by characteristics

## REFERENCES CITED

- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. London: Verso.
- 畢仲游撰 (1985)。西臺集。北京：中華書局。  
[Bi, Z. (1985). *Xitai ji*. Beijing: Zhonghua Shuju.]
- Borges, J. L. & Guerrero, M.; Hurley, A. (Tran.) (2005). *The book of imaginary beings*. New York, NY: Viking.
- Burns, K. (Ed.). (2008). *Rap music and culture*. San Diego, CA: Greenhaven Press.
- 中國中央電視台春節聯歡晚會 (2012.1.22)。北京：中國中央電視台 (央視)。  
[CCTV New Year Gala. (2012.1.22). Beijing: China Central Television (CCTV).]
- 張釗維 (1994)。誰在那邊唱自己的歌。台北：時報文化出版企業股份有限公司。  
[Chang, C. W. (1994). *Shui zai nabian chang ziji de ge (Who is singing his own song on that side)*. Taipei: China Times Publishing Company.]
- Chen, B. (2012). The expression of Chineseness and Americanness in Chinese popular music: A comparison of ABC pop stars Wang Leehom and Vanness Wu. *Asian Music*, 43(2), pp.71-87.
- 陳郁秀編 (2008)。台灣音樂百科辭書。台北：遠流出版事業股份有限公司。  
[Chen, Y. X. (Ed). (2008). *Taiwan yinyue baike cishu (Encyclopedia of Taiwan music)*. Taipei: Yuan-liou Publishing.]
- 江亭誼 (2009)。華語流行歌曲中國風現象研究。台北：國立臺北教育大學語文與創作學系碩士論文。  
[Chiang, T. Y. (2009). *The study of Chinese-style phenomenon in pop songs (Master Thesis)*. Taipei: National Taipei University of Education.]
- 姜玉景 (2005.5.30)。王力宏：你可以叫我黃綠紅，民生報，TMP01 頁。  
[Chiang, Y. C. Wang Leehom: You can call me “Yellow Green Red.” (2005.5.30). *Min Sheng Bao*, p. TMP01.]
- “Chink.” In *Merriam-Webster Dictionary*. <http://www.merriam-webster.com/dictionary/chink>. Accessed February 8, 2015.

- 鍾壩 (2010)。聽見「中國風」—華語流行音樂之論述分析 2000-2010。台北：國立政治大學廣播電視學研究所碩士論文。
- [Chung, Y. (2010). *Hearing Chinoiserie – The discourse analysis of Chinese pop music during 2000-2010* (Master Thesis). Taipei: National Chengchi University.]
- Clifford, J. (1994). Diasporas. *Cultural Anthropology*, 9(3), pp.302-338.
- CNN. (2006). *Talk Asia* interview transcript. [http://articles.cnn.com/2006-06-16/world/talkasia.wang.script\\_1\\_popular-music-classical-music-hip-hop?\\_s=PM:WORLD](http://articles.cnn.com/2006-06-16/world/talkasia.wang.script_1_popular-music-classical-music-hip-hop?_s=PM:WORLD). Accessed January 11, 2012.
- 「龍的傳人」侯德健重返北京 (2011.5.5)。澎湖時報 (電子版)。
- [“Descendants of the Dragon” Hou De-jian returned to Beijing. (2011.5.5). *Penghu Times* (online edition).]
- <http://www.penghutime.com.tw/newsdata.php?no=11050120>. Accessed January 11, 2012. Now inactive.
- 傅淑芸編著 (1998)。花田錯。濟南：山東文藝出版社。
- [Fu, S. (1998). *Hua tian cuo*. Jinan, Shandong: Shandong Wenyi Chubanshe.]
- Galinsky, A. D., Hugenberg, K., Groom, C., and Bodenhausen, G. (2003). The reappropriation of stigmatizing labels: Implications for social identity. *Research on Managing Groups and Teams*, 5, pp.221-256.
- Golden Melody Awards. [Official website]. [http://www.ttv.com.tw/drama12/GoldenMelody\\_classic/default.asp](http://www.ttv.com.tw/drama12/GoldenMelody_classic/default.asp). Accessed January 11, 2012.
- Graglia, L. A. (1996). “Hate-speech” codes and “political correctness”: Fruit of “affirmative action.” *Northern Kentucky Law Review*, 23, pp.505-514.
- Guy, N. (2005). *Peking opera and politics in Taiwan*. Urbana & Chicago, IL: University of Illinois Press.
- Han, L. (2007). The Chineseness constructed in Leehom Wang's “Chinked-Out” music: hybridized texts and meanings of Chinese hip-hop. *Paper presented at the annual meeting of the International Communication Association, San Francisco, CA*. [http://www.allacademic.com/meta/p168830\\_index.html](http://www.allacademic.com/meta/p168830_index.html). Accessed January 11, 2012.
- Hemmer, J. J. (1996). Hate speech codes: The constitutionality issues. *Communications & the Law*, 18(2), pp.23-41.
- HITO 大人物 (2012.4.8)。台北：我視傳媒。
- [*HITO Dairenwu*. (2012.4.8). Taipei: I'm TV.] <https://www.youtube.com/watch?v=UbNBvi1Hnaw>. Accessed February 8, 2015.

- Ho, J. (2015.2.23). MC Jin's Second Chance. <http://www.buzzfeed.com/jeanho/mc-jins-second-chance#.cgeEAa1RY>. Accessed February 28, 2015.
- Ho, P. (2003). Performing the "oriental:" Professionals and the Asian model minority myth. *Journal of Asian American Studies*, 6(2), pp.149-175.
- hooks, b. (2012). Eating the other: Desire and resistance. In M. G. Durham and D. M. Kellner (Eds.), *Media and cultural studies: KeyWorks* (pp.308-317). Hoboken, NJ: John Wiley & Sons.
- Holt, F. (2007). *Genre in popular music*. Chicago, IL: The University of Chicago Press.
- Hu, B. (2007). Leehom's roots music. *Asia Pacific Arts Magazine*. Los Angeles, CA: UCLA Asia Institute. <http://www.asiaarts.ucla.edu/article.asp?parentid=77393>. Accessed January 11, 2012. Now inactive.
- \_\_\_\_\_. (2006). Pop go the C-words. *Asia Pacific Arts Magazine*. Los Angeles, CA: UCLA Asia Institute. <http://www.asiaarts.ucla.edu/article.asp?parentid=42893>. Accessed January 11, 2012. Now inactive.
- 黃筱晰(2011)。流行音樂應用五聲音階素材的研究－「以 2003-2008 年為例」。台北：國立臺北教育大學音樂學系碩士論文。
- [Huang, H. H. (2011). *The application of pentatonic scale material in pop music – From 2003 to 2008* (Master Thesis). Taipei: National Taipei University of Education.]
- Hung, C. C. (2000). *A history of Taiwan*. Rimini, Italy: Il Cerchio Iniziative Editoriali.
- Hyde, H. J. & Fishman, G. M. (1991). Collegiate speech protection act of 1991: A response to the new intolerance in the academy. *Wayne Law Review*, 37(3), pp.1469-1524.
- Jones, A. F. (1992). *Like a knife: Ideology and genre in contemporary Chinese popular music*. Ithaca, NY: East Asia Program, Cornell University.
- 康熙來了 (2010.7.27)。台北：中天電視股份有限公司。
- [Kang Xi Lai Le. (2010.7.27). Taipei: CTI Television.] <https://www.youtube.com/watch?v=d3JIIMqlvpw>. Accessed January 11, 2012
- 莫文蔚平息眾怒委屈道歉 (2005.5.31)。東方日報，C01 頁。
- [Karen Mok pours oil on troubled water, apologizes with grievances. (2005.5.31). *Oriental Daily*, p. C01.]
- Lamothe, D. Army expresses surprise about racism allegations over deleted tweet. (2015, January 30). *The Washington Post*. <http://www.washingtonpost.com/news/checkpoint/wp/2015/01/30/army-deletes-tweet-referring-to-chinks-in-armor-after-racism-accusations/>. Accessed February 8, 2015.

Lie, Y.; Graham, A.C. (Tran.). (1960, Rev. 1990). *The book of Lieh-Tzu: A classic of the Tao*. New York: Columbia University Press

林建良 (2006.1.3)。王力宏好想成家 但得先談戀愛才行 真命天女要默契好、能包容，民生報。

[Lin, C. L. Wang Leehom wants to get married, but first needs to find the right one. (2006.1.3). *Min Sheng Bao*.]

林佳宏 (2008.8.6)。王力宏告寶萊塢侵權 求償千萬，自由時報，D02 頁。

[Lin, J. H. Wang Leehom sue Bollywood for tort, request for ten million New Taiwan dollar indemnification. (2008.8.6). *Liberty Times*, p. D02.]

劉書環 (2010)。王洛賓：半生榮辱一支歌 [王洛賓網站]。

[Liu, S. (2010). Wang Luobin: A song matters half-life of honor and disgrace.] <http://wlb.xj169.com/Article/ShowArticle.aspx?ArticleID=28630>. Accessed February 8, 2015.

劉衛莉 (2005.5.30)。王力宏新外號黃綠紅，聯合報，TMP01 頁。

[Liu, W. L. Wang Leehom's new nickname "Yellow Green Red." (2005.5.30). *United Daily News*, p. TMP01.]

*Love in Disguise*. (2010). Taipei: Serenity Entertainment International. [Official website]. <http://www.serenity-group.com/film/lid/>. Accessed January 11, 2012. Now inactive.

陸游 (1936)。劍南詩稿。上海：中華書局。

[Lu, Y. (1936). *Jiannan shigao*. Shanghai: Zhonghua Shuju.]

*Lust, Caution*. (2007). New York, NY: Focus Features. [English official website]. [http://www.focusfeatures.com/lust\\_caution](http://www.focusfeatures.com/lust_caution). Accessed January 10, 2015.

Moskowitz, M. L. (2009). Mandopop under siege: Culturally bound criticisms of Taiwan's pop music. *Popular Music*, 28(1), pp.69-83.

Oxford Union. (2013.4.21). Wang Leehom full address.

<https://www.youtube.com/watch?v=p6UDLOXwbNk>. Accessed February 8, 2015.

Ramnarine, T. K. (2007). Musical performance in the diaspora: Introduction. *Ethnomusicology Forum*, 16(1), pp.1-17.

Roy, D. (2003). *Taiwan: A political history*. Ithaca, NY: Cornell University Press.

Rose, T. (1994). *Black noise: Rap music and black culture in contemporary America*. Hanover, NH: Wesleyan University Press; Published by University Press of New England.

Rubinstein, M. A. (1999). Taiwan's socioeconomic modernization, 1971-1996 (pp.366-402). In Rubinstein, M. A. (Ed.) (1999). *Taiwan: A new history*. Armonk, NY: M. E. Sharpe.

- Schweig, M. (2013). *The song readers: Rap music and the politics of storytelling in Taiwan* (Ph.D. Dissertation). Cambridge, MA: Harvard University.
- Sellmann, J. D. (2002). *Timing and rulership in master Lu's spring and autumn annals (Lüshi chunqiu)*. Albany, NY: State University of New York Press.
- Shen, S. Y. (1991). *Chinese music and orchestration: A primer on principles and practice*. Chicago, IL: Chinese Music Society of North America.
- Sheppard, W. A. (2013). Global exoticism and modernity. In P. V. Bohlman (Ed.), *The Cambridge history of world music* (pp. 606-633). Cambridge, UK: Cambridge University Press.
- Shi, N., Luo G., and Shapiro S. (1995). *Outlaws of the marsh*. Beijing: Foreign Languages Press.
- Slobin, M. (1994). Music in diaspora: The view from Euro-America. *Diaspora: A Journal of Transnational Studies*, 3(3), pp.243-251.
- Small, M. (2009). West Meets East. *Berklee Today*, 21(2).  
<http://www.berklee.edu/bt/212/coverstory.html>. Accessed January 11, 2012.
- Social Explorer [Database of census data]. <http://www.socialexplorer.com>. Accessed January 23, 2015.
- 小燕之夜 (2010.8.18)。台北：中天電視股份有限公司。  
 [SS Hsiao-yen Night (2010.8.18). Taipei: CTI Television.]  
[https://www.youtube.com/watch?v=WAM7sH\\_S\\_v8](https://www.youtube.com/watch?v=WAM7sH_S_v8). Accessed January 11, 2012.
- Stainton, M. (1999). The politics of Taiwan aboriginal origins. In Rubinstein, M. A. (Ed.), *Taiwan: A new history* (pp.27-44). Armonk, NY: M. E. Sharpe.
- 小燕有約 (2002.10.?)。台北：東風文化傳播事業股份有限公司(東風衛視)。  
 [Swallow Time (2002.10.?). Taipei: Azio Satellite Television Taiwan Channel.]  
[http://v.youku.com/v\\_show/id\\_XMzU4ODIINjg=.html](http://v.youku.com/v_show/id_XMzU4ODIINjg=.html). Accessed January 11, 2012.
- 台灣演義 (2012.1.15)。台北：民視新聞台。  
 [Taiwan History (2012.1..15). Taipei: Formosa Television.]  
[https://www.youtube.com/watch?v=NoI\\_M0-ib3M&list=PL16F16306C77187C3](https://www.youtube.com/watch?v=NoI_M0-ib3M&list=PL16F16306C77187C3). Accessed February 8, 2015.
- \_\_\_\_\_ (2014.5.11)。台北：民視新聞台。  
 [\_\_\_\_\_ (2014.5.11). Taipei: Formosa Television.]  
<https://www.youtube.com/watch?v=wqIijNOxrgM>. Accessed February 8, 2015.

\_\_\_\_\_ (2014.7.19)。台北：民視新聞台。  
[\_\_\_\_\_ (2014.7.19). Taipei: Formosa Television.]  
<https://www.youtube.com/watch?v=yCIXIH6GAQ>. Accessed February 8, 2015.

\_\_\_\_\_ (2014.11.23)。台北：民視新聞台。  
[\_\_\_\_\_ (2014.11.23). Taipei: Formosa Television.]  
[https://www.youtube.com/watch?v=j0K0rjRaD\\_g](https://www.youtube.com/watch?v=j0K0rjRaD_g). Accessed February 8, 2015.

Tang, X. and Birch, C. (1980). *Mudan ting*. Bloomington, IN: Indiana University Press.

湯顯祖，徐朔方及楊笑梅校注 (1982)。牡丹亭。北京：人民文學出版社。  
[Tang, X.; Xu S. and Yang X. (Eds). (1982). *Mudan ting*. Beijing: Renmin Wenxue Chubaxie.]

Turino, T. (2004) Introduction: Identity and the arts in diaspora communities. In Turino, T. and Lea, J. (Eds.), *Identity and the arts in diaspora communities* (pp.3-19). Warren, MI: Harmonie Park Press.

曾慧佳 (1998)。從流行歌曲看台灣社會。台北：桂冠圖書股份有限公司。  
[Tzeng, H. J. (1998). *Cong liuxing gequ kan Taiwan shehui (Look into Taiwan society through popular songs)*. Taipei: Guiguan tushu gufen youxian gongsi.]

Um, H. K. (2005). Introduction: Understanding diaspora, identity and performance. In H. K. Um (Ed.), *Diasporas and interculturalism in Asian performing arts* (pp.1-13). Abingdon, Oxon: RoutledgeCurzon.

University of Rochester Medical Center. David D. Wang biography.  
<https://www.urmc.rochester.edu/people/23070691-david-d-wang/researchers>. Accessed January 10, 2015.

Wang, G. (2012). The ABCs of Chinese pop: Wang Leehom and the marketing of a global Chinese celebrity. *Journal of Transnational American Studies*, 4(1), pp. 1-19.

Wang, G. W. (2004). Cultural centres for the Chinese overseas. In S. L. Wong (Ed.), *Chinese and Indian diasporas: Comparative perspectives* (pp.27-50). Hong Kong: Centre of Asian Studies, The University of Hong Kong.

Wang, L. (2007). Change Me [CD]. Taipei: Sony Music (Taiwan).

\_\_\_\_\_. (2009). Leehom 2008 Music-Man World Tour [DVD]. Taipei: Sony Music (Taiwan).

王力宏。Music-Man 的終極武器。  
[\_\_\_\_\_. Music-Man's Ultimate Weapon.]  
<https://www.youtube.com/watch?v=X9aTypLo1dE>. Accessed February 8, 2015.

- \_\_\_\_\_. Official Facebook page [Website]. <https://www.facebook.com/leehom>. Accessed January 10, 2015.
- \_\_\_\_\_. Official page [Sony Music Entertainment (Taiwan)]. [http://www.sonymusic.com.tw/artist\\_info.php?id=52](http://www.sonymusic.com.tw/artist_info.php?id=52). Accessed January 11, 2012. Now inactive.
- \_\_\_\_\_. Official Weibo [Website]. <http://www.weibo.com/leehom>. Accessed January 10, 2015.
- \_\_\_\_\_. Vevo YouTube Channel. <http://www.youtube.com/leehomwangvevo>. Accessed January 10, 2015.
- \_\_\_\_\_. Videos of Open Fire World Tour – I Love You (2011-2013) [Wang Leehom YouTube channel]. <https://www.youtube.com/playlist?list=PLRqS2zkkqO93ZvN103gf99pstn61JlyUq>. Accessed February 8, 2015.
- \_\_\_\_\_. *Yao Gun Zhe Mo Liao* production ideas. <http://www.youtube.com/watch?v=VpenZrP1nLU> (Chinese); <http://www.youtube.com/watch?v=cWePaJLXs0A> (English). Accessed January 11, 2012.
- 王力宏及角子 (2003) 。純屬意外－王力宏的私密檔案書 (及錄像) 。台北：圓神出版社。  
[Wang, L. & Jiaozi. (2003). *Accidental biography* (and VCD). Taipei: Eurasian Publishing Ltd.]
- 行動表心跡？王力宏上海演唱會 將以「龍的傳人」為基調 (2004.6.23) 。東森新聞雲。  
[Wang Leehom all set to be the “Descendants of the Dragon” at his Shanghai concert. (2004.6.23). *ETToday*.] <http://www.ettoday.com/2004/06/23/37-1648098.htm>. Accessed January 11, 2012. Now inactive.
- 王力宏發出不婚宣言 (2005.1.11) 。江南晚報。  
[Wang Leehom announces to stay single. (2005.1.11). *Jiang Nan Wan Bao*.]
- 王力宏 13 年吸 50 億 新歌精選火力全開 (2011.9.7) 。聯合報，C3 頁。  
[Wang Leehom earns five billion in 13 years; New compilation: Open Fire. (2011.9.7). *United Daily News*, p. C3.]
- 王力宏 8 月上海開唱昆調 (2006.7.18) 。申江服務導報。  
[Wang Leehom is going to sing in Kunqu style in the Shanghai concert in August. (2006.7.18). *Shanghai Times*, online edition.] <http://old.jfdaily.com/gb/node2/node17/node160/node90040/node90045/userobject1ai1405507.html>. Accessed February 8, 2015.
- 王力宏：狗仔隊覺得我很沒趣 (2003.8.14) 。新快報。  
[Wang Leehom: Paparazzi thinks I am dull. (2003.8.14). *Xin Kuai Bao*.]

- 王力宏情定《龍的傳人》(2004.6.23)。上海青年報。  
[Wang Leehom professes his love for the “Descendants of the Dragon.” (2004.6.23). *Shanghai Youth Daily*.]
- 王祖壽 (2006.1.13)。王力宏 大膽銜接東方與西方，民生報。  
[Wang, T. S. Wang Leehom boldly links the East and the West. (2006.1.13). *Min Sheng Bao*.]
- 王之道撰 (1934)。相山集：30 卷。上海：商務印書館。  
[Wang, Z. (1934). *Xiangshan ji: 30 juan*. Shanghai: Shangwu Yinshuguan.]
- 王中言 (2005.12.18)。王力宏花田錯煽動京劇風，民生報，TMP01 頁。  
[Wang, Z. Y. Wang Leehom’s “Hua Tian Cuo” initiates a wave of Peking opera. (2005.12.18). *Min Sheng Bao*, p. TMP01.]
- Webb, P. (2007). *Exploring the networked worlds of popular music: Milieu cultures*. New York, NY: Routledge.
- Wong, D. (2004). *Speak it louder: Asian Americans making music*. New York, NY: Routledge.
- 黃湛森 (2003)。粵語流行曲的發展與興衰：香港流行音樂研究 (1949 – 1997)。香港：香港大學博士論文。  
[Wong, J. S. (2003). *The rise and decline of Cantopop: A study of Hong Kong popular music (1949-1997)* (Ph.D. Dissertation). Hong Kong: The University of Hong Kong.]
- Wu, C.; Yu, A. C. (Tran.). (1977). *The journey to the west*. Chicago: The University of Chicago Press.
- 新聞當事人 (2013.5.4)。長沙：湖南廣播電視臺衛星頻道(湖南衛視)。  
[*Xinwen Dangshiren* (2013.5.4). Changsha Shi, Hunan: Hunan Television.  
[https://www.youtube.com/watch?v=LORv\\_p1N5bY](https://www.youtube.com/watch?v=LORv_p1N5bY). Accessed January 10, 2015.]
- Yin, X. (2007). Diverse and transnational: Chinese (PRC) immigrants in the United States. *Journal of Chinese Overseas*, 3(1), pp.122-145.
- Zheng, S. (2010). *Claiming diaspora: Music, transnationalism, and cultural politics in Asian/Chinese America*. Oxford, UK: Oxford University Press.