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The performance of identity in Chinese popular music

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Conclusion: Voice and Persona

Beijing-based rocker X.T.X.'s song GRANDFATHER 爺爺 (2008) starts with an upbeat and rousing intro on a heavily distorted guitar. When the drums and bass lapse, X.T.X. sings a wordless melodic phrase of Peking Opera. Although the delivery is not nasal, the ornaments are instantly recognizable: “Aha-a-a a-ahaha . . .” The tempo slows down, and X.T.X.'s subsequent high “Ahh” marks the first note of the second measure, when bass, drums and distorted guitars re-enter, adding grandeur to the restrained, vibrato vocal sustain. The second phrase is just like the first, but now the second measure starts with a pause and then a tormented scream, after which the band enters in double time.

Next to the face, the voice is a defining aspect of personal identities, and even more of the persona of a singer. Etymologically, the Latin-derived word ‘persona’ is related to theatrical masks, *prosopon πρόσωπον* in Greek, through which (*per*) voices resound (*sonare*). I will use the concept of the voice to revisit some of my arguments, reflect on this study and suggest directions for further research. Voices assert the presence, the absence and the excess of identities.

§1 Mouthpieces and Outcries

First, presence, especially that of the People. Nimrod Baranovitch opens *China's New Voices* (2003) with the voice as *vox populi*:

For close to three decades in China [i.e. the PRC] after 1949, one could hear in public a single voice, that of the party-state ... the introduction of new, simple, and low-cost technologies, like cassette and video recording ... enabled many heretofore voiceless people to speak publicly in new voices and to articulate new subjectivities. ... [in the 1980s] people started to speak publicly in voices that did not always correspond to the voice of the state.¹

On one end of the dichotomy are the state's mouthpieces. The bel canto and official folk singing styles of Song Zuying and others perform an eternally scientifically advancing collective. “These singing styles and the abundant use of chorusses render the singers relatively anonymous.”²

On the other end of the dichotomy lies the outcry. *Nahan* 吶喊, ‘outcry,’ argues Baranovitch, “encapsulates the wide spectrum of feelings that were articulated in rock

¹ Baranovitch 2003: 1, 3.

² Baranovitch 2003: 206.

songs during the late 1980s and early 1990s.”³ *Nahan* is the title of a famous collection of short stories (1923) by Lu Xun, translated into English as *A Call to Arms*.⁴ The word also features prominently in the titles of a number of publications on the advent of rock in China.⁵

Musically, since 1986, Teng Ge'er and Cui Jian have introduced into popular music vocal techniques derived from Mongolian and Northwest Chinese folk songs, known as 'shout-singing' 喊唱.⁶ Rather than shouting at the top of their voices, Teng, Cui and more recently Dolan restrain their voices in the back of their throats, creating a typical rasp. These voices combine folk traditions with uncouth individualism and position this amalgam as the raw and authentic Chinese nation. In the 1990s, metal band Tang Dynasty continued this strand: their signature song RETURNING IN DREAMS TO TANG DYNASTY (1992) contains both Peking Opera delivery and piercing, falsetto screams. X.T.X.'s GRANDFATHER serves as a pinnacle of this lineage of sinified rock, because of the brevity and wordlessness of its performance of a frustrated identity entangled in Chineseness.

Baranovitch associates the outcry with rebelliousness and authenticity, reiterating what I described in chapter 2 as the rock mythology, following De Kloet. To be sure, *China's New Voices* tries to “move beyond the well-established fixed and binary hierarchies of dominance and subordination” and “show how general culture in China today is constructed through constant and complex negotiation between multiple forces.”⁷ Nevertheless, Baranovitch posits rock in the camp of political opposition, albeit sometimes against Western (cultural) imperialism, Han Chinese ethnic intolerance or male chauvinism, rather than the Chinese state. In contrast to these outcries and the anti-establishment noisiness of the Underground, Qiu Ye of The Master Says and Liang Long of Second Hand Rose hardly ever sing in a raw, throaty voice – in the case of the latter, only UNOFFICIAL HISTORY (2009) contains a few guttural sounds mixed into the background. Sonically, the noisiness of Second Hand Rose lies rather in its distortion guitars, on top of which Liang's vocal delivery is inspired by pop music and Northeast-Chinese Two-Taking-Turns, which favor catchy melodies, clear articulation and slightly nasal delivery. Additionally, Liang is sometimes supported by female voices that do not sound all that different from Song Zuying, and by comically high sounds produced by flutist Wu Zekun on wind instruments. Both of these can be heard in AMNESTY 招安, whose lyrics question the glorification of

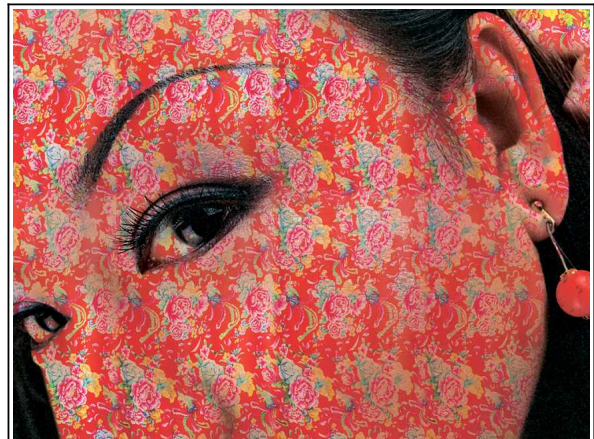


Illustration 6.1: Vocalist Liang Long on a promotional picture of Second Hand Rose.

³ Baranovitch 2003: 39.

⁴ Lu 2000, cf. Groenewegen 2005: 19.

⁵ Zhao 1994; Lu 2003.

⁶ Guo 2007: 180, Zhang 2008a: 137-138.

⁷ Baranovitch 2003:8, 9.

persevering under duress, a common injunction in Chinese culture, including rock. Wu's squeaks push this critique into ridicule. In other words, it is also in their use of the voice that Second Hand Rose challenge the rock mythology, and the dichotomy it presupposes: between state and People, between mouthpiece and outcry. They were the first band that rendered it ideologically defensible to cooperate with commerce and claim social relevance at the same time.

§2 Ventriloquism

The official folk singing style, Peking Opera and the vocal delivery of sinified rock articulate connections between Chinese speakers and the Chinese nation. Put differently, through performance these voices render the nation present. At a *xianchang* 現場 'performance, show, site of emergence,' a jazz or punk singer also establishes presence, persuading the audience that this interpellation deserves response and empathy. Acoustic ecology projects such as *Sound and the City* (2007) reconnect people with their sonic environment. In many respects Xiao He's music furthers these efforts, but it also questions their premises. Xiao He often ridicules clichés, thereby challenging the naturalness of musical representations of the nation, the diva or the city. In other words, Xiao He celebrates liveness but disavows presence.

For instance, CD 1 of *The Performance of Identity* (2009) consists of studio improvisations. Like 'urban folk,' studio improvisation may appear to be an oxymoron. In the studio sounds are garbled, sliced and rearranged, and presence becomes dispersed and elusive. At best it is the presence of a telephone conversation: audibly mediated and disembodied, but still recognizable and metonymic for the interlocutor. By contrast, live shows, and especially improvisation, assert presence by dramatically displaying one or more identifiable, physical bodies that produce sounds there and then, through physical activity. On *The Performance of Identity*, Xiao He resolves this tension by limiting himself to one guitar and one voice, and by abandoning elaborate studio techniques and sound effects.

The album opens with gurgling, barely recognizable as a voice, and contains wailing, Peking Opera imitations, ultra-low overtone singing and heterophony (where voice and guitar simultaneously produce almost similar melodies). It is reminiscent of live shows, during which Xiao He's singing is extremely physical. His face frequently turns red and veins swell up on his throat as he sustains the high shrieks, stutters or coughs. And then he taps the button of his loop station, and records a similar scream on top of the previous one, for example towards the end of the song HEI HEI on the second, live-recorded CD. Because the Loop Station repeats the music, Xiao He can focus on his vocal delivery. He adds another odd vocal line, and another, until we hear ten Xiao He's, but see only one on stage. It becomes unclear which sound is live and which was live a few moments ago, but now comes out of a digital device. The tapestry becomes increasingly intense, not to say insane. Mladen Dolar argues in *A Voice and Nothing More* (2006):



Illustration 6.2: Xiao He during the presentation of The Performance of Identity in D-22.

Every emission of the voice is by its very essence *ventriloquism*. ... the voice comes from inside the body, the belly, the stomach—from something incompatible with and irreducible to the activity of the mouth. The fact that we see the aperture does not demystify the voice; on the contrary, it enhances the enigma ... The voice, by being so ephemeral, transient, incorporeal, ethereal, presents for that very reason the body at its quintessential, the hidden bodily treasure

beyond the visible envelope, the interior “real” body, unique and intimate, and at the same time it seems to present more than the mere body ... the voice carried by breath points to the soul irreducible to the body.⁸

Dolar’s psychoanalytical framework can also be related to Xiao He’s ‘bird language,’ which then foregrounds the unintelligible materiality of pre- or extra-linguistic desires, or *jouissance*. In such performances, Xiao He celebrates liveness and spontaneity, but does not authenticate these with his own body or identity. His shows are not about the presence of a unified subject that is engaging in self-expression. Rather, they show the absence of anything unifying, let alone a self. If we peel off the different layers and frames of subjectivity like masks or clothes, we find not a naked face or body, but nothing.

§3 Overdubbing

Pop music’s answer to the voice’s potential signification of lack is to reconnect it to singers. Based on extensive fieldwork in the French record industry, Antoine Hennion wrote in 1981:

When looking for new singers, producers do not judge a candidate by his repertoire ... What they try to recognize first and foremost, and to single out wherever possible, is a ‘voice.’ That voice, as they conceive it, is from the start an element with a double meaning, physiological and psychological. It will be the basis for

⁸ Dolar 2006: 70-71.

the relationship which must be established between the singer's persona and his songs. Having a 'voice' in pop music terms does not mean possessing a vocal technique or systematically mastering one's vocal capacities. Instead, a voice is an indication of one's personality.⁹

Hennion positions the voice as a sign of physical and psychic presence. The molding of singers into stereotypes is the result of building images, repertoires and life stories around the "infinite nuances of a particular voice":

The voice is less deceptive than the physical appearance, more revealing of the true personality, cannot be manipulated at will as easily as can the external appearance.¹⁰

Similarly, in his chapter on the voice in *Performing Rites*, Simon Frith starts by establishing voice as signature: "We immediately know who's speaking."¹¹ Nevertheless, he also shows that this connection of voice and singer raises a different issue, namely, that of multivocality. Although Frith never questions the presence of a person behind the voice ("it's the singer's, stupid!"), he does argue that the character of a lyric and the style of a composer may have equally strong presences. Audiences enjoy hearing a song's persona and a star's persona simultaneously, for instance in cross-gender covers of well-known love songs.¹²

Discussions of the tension between composer and singer in opera have explored music's excess of identities. Edward Cone's *The Composer's Voice* (1974) stresses the centrality of the composer, which Carolyn Abbate challenges in *Unsung Voices* (1991):

Music's voices ... manifest themselves ... as different *kinds* or modes of music that inhabit a single work. They are not uncovered by analyses that assume all music in a given work is stylistically or technically identical, originating from a single source in "the Composer."¹³

Rather than arguing that the singer is dominant, Abbate argues for opera's multiplicity, an argument that can be extended to Chinese popular music.¹⁴ De Kloet, building on Bakhtin, argues that Chinese pop "unfolds the *heteroglossia* of everyday life," through its multivocality, which offers extraordinary and ambiguous sites for identity games, for example through karaoke.¹⁵ As argued in chapters 4 and especially 5 of this study, in Faye

⁹ Hennion 1983: 182.

¹⁰ Hennion 1983: 183.

¹¹ Frith 1996: 184.

¹² Frith 1996: 199.

¹³ Abbate 1991:12.

¹⁴ cf. Duncan 2004; Middleton 2006:91-98.

¹⁵ De Kloet 2010:131, 137. Cf. Fung 2009

Wong there is a (productive) tension between environmental influences, the collectivity of a (production) team and the individuality of the singer. “In the final analysis clips are about the projection of a self, the self of the star. It’s about exploring her fantasy, or my fantasy about her,” says MTV director Susie Au.¹⁶ This multiplicity is also played out in Wong’s voice, through vocal techniques, sound effects and backing vocals.

The PRC critic Wang Xiaofeng writes in “Who Made Faye Wong” 誰製造了王菲 (2010):

Faye Wong’s voice had been weak in the higher registers, as the song NO REGRETS 執迷不悔 (1993FEB) makes abundantly clear. Therefore Wong smartly imitated the singing style of the female vocalists of the Cranberries, Cocteau Twins and others. This kind of embellished falsetto not only circumvented her weakness, it also made her new and unique. At the time, even in Hong Kong, how many people knew Björk, the Cranberries, Tori Amos or Cocteau Twins? But her imitation was one step ahead and fulfilled her individuality and [her role as] symbol.¹⁷

Whether Wong employs falsetto is open to debate. At least, her vocal lines contain many minute and high ornaments, and at times they seem to break, especially on the album *Impatience* (1996), where producer Zhang Yadong rendered them distant and ephemeral. In other songs, Faye Wong employs singing techniques reminiscent of opera, such as vibrato and a modest bel canto. FACE (1998) opposes Wong’s operatic voice in the verse, to a more nasal voice in the rocky chorus. Towards the end of the song the two voices collide, multiply and ascend, resulting in reverberating noise in which the lyrics are barely audible: “I didn’t say anything.”

In a few songs Faye Wong’s voice is overtly manipulated. After an intro of violins and heavy, computer-generated beats, Wong sings the first, tranquil chorus of IDIOTS (2001OCT) with a light distortion. In the bridge her delivery is clear, but slightly nasal, and gates are used to prepare the blending of her voice into the sound of an erhu. This two-stringed Chinese fiddle takes over the main melody, repeating it with the laid-back timing usually reserved for vocal delivery. During the finale of the song, the erhu does not return, but Faye Wong’s voice mimics its earlier occurrence.

However, most of the time sound effects don’t embed Wong in tradition but conversely disembody her voice: think of the digitalized metallic effect created with the software program Autotune in SMOKE 煙 (2003), or the use of the octaver that transforms the scant words of the robotic stewardess she plays in Wong Kar-Wai’s science fiction film 2046 (2005). This disembodiment is enhanced by the fact that Faye Wong records almost all of her backing vocals herself. From early examples such as SEDUCE ME 誘惑我 (1993SEP) onwards, it seems impossible to construct one singular body behind most of her music. In songs such as SPLIT 分裂 (1996) these voices even seem to engage in a duet,

¹⁶ Susie Au, conversation, July 2007.

¹⁷ Wang 2010.

which, like the layered improvisations and role-playing of Xiao He, present excess and surplus rather than restraint and lack.

However, rather than rendering the make-believe fantasy unsustainable, in the case of Faye Wong this excess enables desire and idolization. Also the duality of an inner, innocent “Ah Faye” protected by a distant “Faye Wong,” does not render her incredible to her fans, not only because Faye Wong’s body and voice link these performances together, but also because it helps suggesting an alluring alternative or virtual universe. In *2046*, it is only long after being embraced that Faye Wong’s character

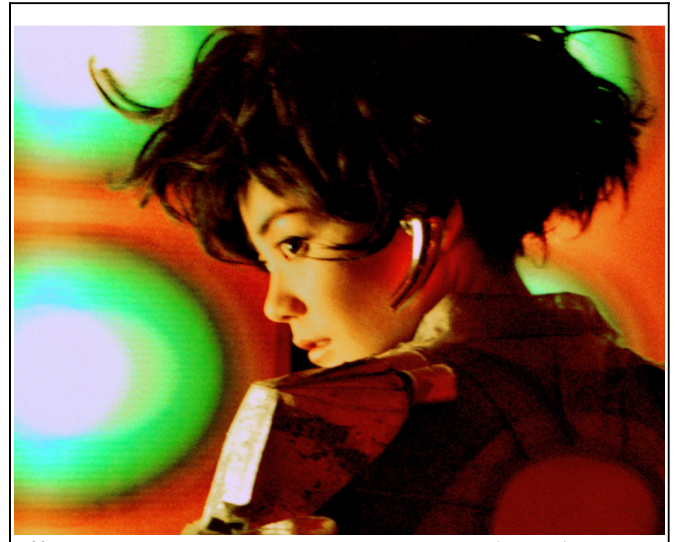


Illustration 6.3: Faye Wong in *2046* (2005).

first reveals emotion: she sheds a single, aestheticized tear. Wong’s *ASURA* (2000) is the penultimate musical example of the interplay of presence, absence and excess, because its sighed *haya*’s – intimately low and physically close but eternally out of reach – are its de facto chorus, to which the dubbed lyrics are accompaniment.

§4 Middle Voice

In songs such as Second Hand Rose’s *AMNESTY*, Xiao He’s *HEI HEI* or Faye Wong’s *ASURA*, the voice may become autonomous, “a voice-object and the sole center for the listener’s attention,” in Abbate’s words.¹⁸ In general, singing is not primarily about *who* says *what*, which Chion calls causal and semantic listening, respectively, of the type one might find in a courtroom. It is more about the enigmatic *how*, which requires reduced listening, listening to sound as the object to be observed rather than a vehicle for something else. This also helps to explain why people listen to music over and over again, long after it can be expected to yield new paraphrasable information.

The voice can be a partial object, and yet I agree with Tia DeNora, who argues that:

Exclusive focus on the music itself is problematic ... For the work ‘itself’ cannot be specified; it is anything, everything, nothing. The social identity of the work – like all social identities – emerges from its interaction and juxtaposition to others, people and things. ... actors often erase the work they do of configuring objects and their social implications. Indeed, it would seem to be part of the natural attitude ... to ‘forget’, paraphrasing Marx, that we are oppressed by the things we have helped to produce. This ‘forgetting’ is the cognitive practice of reification.¹⁹

¹⁸ Abbate 1991:10. Cf. Middleton 253-255.

¹⁹ DeNora 2000:27, 31, 40.

Throughout this study I have invested the music ‘itself’ with agency. Grammatically, I have described music by using the middle voice, which positions it in between passive and active. Rather than saying “sinified rock is performed,” I have framed music as subject (“sinified rock performs the nation” or “music performs identity”) and used verbs reflexively (“sinified rock performs itself” or “music’s voices manifest themselves”). Clearly, such phrasings do not present music as passive, but neither is music straightforwardly active, simply because it cannot emerge and act of its own accord. In other words, the middle voice positions music as an actor – meaning, an entity taking action – whose agency becomes apparent through the actions of others in the network, such as human beings. The voice is a mediator, not an intermediary, borrowing this distinction from Bruno Latour:

An *intermediary*, in my vocabulary, is what transports meaning or force without transformation: defining its inputs is enough to define its outputs. For all practical purposes, an intermediary can be taken not only as a black box, but also as a black box counting for one, even if it is internally made of many parts. *Mediators*, on the other hand, cannot be counted as just one: they might count for one, for nothing, for several, or for infinity. Their input is never a good predictor of their output; their specificity has to be taken into account every time. Mediators transform, translate, distort, and modify the meaning or the elements they are supposed to carry.²⁰

Within the networks Latour and DeNora describe, technological objects such as music are co-producers that affect possible outcomes.²¹ In psychoanalytical terms, we may call imbuing the voice with agency transference. People transfer or project their desire onto fetishes, idols and fantasy objects. Precisely because of this mechanism, these objects of desire have tremendous influence, effectively hailing the subject into existence.²²

This brings me to my next point. Although actor-network theory and psychoanalysis seem to agree that objects may influence human actions and that objects can hence be seen as having a certain degree of agency, nevertheless the explanations and general approaches these theories offer are hugely different. These differences are starkest in actor-network theory’s positing of an objective reality (revealing its roots in the social sciences and its engineering) versus psychoanalysis’s focus on subjective narratives (especially as redefined as an interpretative discourse in the humanities). Despite these differences, most of the theoretical thrust of these pages has been inspired by these two tradi-

²⁰ Latour 2005:39.

²¹ Latour 2005:63-86.

²² Through the “Che Vuoi?” cf. Žižek 1989:87-128; Middleton 2006:227-246. “Moreover, the incentive does not originate from the audience, but from the performance. The performance ‘teaches us how to desire’ (Žižek 1998:191. Cf. Fiennes 2006).” See also Žižek 1989:34: “they no longer believe, but the things themselves believe for them.”

tions. I have mobilized *fantasy*, *network* and other concepts whenever they had explanatory value, and without considering the incompatibilities between the traditions that defined them. My mediations can only be temporary and site-specific.

§5 Call and Response

As to future research, actor-network theory provides a framework for investigating the productive interaction of technology, economy and society, or rather: instruments, money and people. These investigations could address the Chinese music industry as a whole, or shed light on specific kinds of musicking such as karaoke, disco/clubs, sound ecology, video game music and online celebrity culture. In all of these, issues of identification, fantasy and desire remain important, but the focus is on collective connectedness and *inter-esse* rather than individual subjectivity. Such research would ideally include more fieldwork and surveys of audience participation than I have been able to conduct for this book.

In terms of geography, future projects could explore flows throughout Asia. Ideally, the Inter-Asian Study of Popular Music Group could organize a collective project to write a transnational history of Asian popular music, with the trend-setting pop industries of South Korea, Japan and possibly Southeast Asian nations studied alongside and interacting with Chinese-speaking regions such as the PRC, Taiwan, Hong Kong and Singapore. If such projects seem too utopian, a start could be made by comparing the pop industries that emerged in Shanghai, Seoul and Tokyo in the 1930s around jazz, gramophones and globalizing record companies; or the influence of rock bars and radio stations catering to American soldiers in South Korea, Okinawa, Taiwan and the Philippines during the Vietnam war. Additionally, it is striking that there is virtually no serious research on someone as influential as Teresa Teng, who could fruitfully be compared to other artists with regional and transnational appeal, such as Shirley Yamaguchi, Miyuki Nakajima, Jay Chou and Rain.

Next to such attempts at grand, transnational histories of pop in Asia, projects that focus on, say, music cultures in villages or townships in Hunan, Yunnan or Gansu provinces would be welcome, as they would reveal a different kind of connectedness, with social institutions, folk music, and daily life. They would also challenge the idea of Chinese popular music as a monolith that is produced by metropolises and follows a clearly definable mainstream. Finally, next to or combined with strictly musicological projects, we need to learn more about the ways in which pop stardom interlinks cinema, music, the media and fans, and about the ways in which music functions in power relations, including government policy, copyright law enforcement, state-sponsored festivals and censorship. Amidst these and many other possible lines of investigation, I hope to have offered useful vantage points. “Aha-a-a a-ahaha . . .”

13 th Month (Shisanyue) 十三月
43 Chang (Zhang Sishisan) 張四十三
A-mei (A Mei) 阿妹 aka Chang Hui-mei
ABU(Yatai Jinzheng Liuxingqu Chuangzuo Dasai) 亞太金箏流行曲創作大賽
Ai Jing 艾敬
Ai Weiwei 艾未未
Alfa Music (Aerfa Yinyue) 阿爾發音樂
Annie (Luo Anni) 羅恩妮
Asano, Tadanobu (Qianye Zhongxin) 淺野忠信
Atom (A Tongmu) 阿童木
Au, Susie (Qu Xue'er) 區雪兒
AuYueng Fei-fei (Ouyang Feifei) 歐陽菲菲
Bai Guang 白光
Bak Sheut Sin (Bai Xueshan) 白雪仙
Bee, Kenny (Zhong Zhentao) 鐘鎮濤
Beibei 貝貝 aka Wu Yonghuan 武勇恆
Beijing Exhibition Center (Beijing Zhanlanguan Juchang) 北京展覽館劇場
Bian Yuan 边远
Big Circus (Da Maxituan) 大馬戲團
Black Panther (Hei Bao) 黑豹
Boredom Contingent (Wuliao Jundui) 無聊軍隊
Brain Failure (Naozuo) 腦濁
Bu Yi 布衣
Cao Fei 曹斐
Cao Xueqin 曹雪芹
Carol Chu (Zhu Liqian) 朱麗倩
Chan, Adrian (Chen Weiwen) 陳偉文
Chan, Danny (Chen Baiqiang) 陳百强
Chan, Katie (Chen Jiaying) 陳家瑛
Chan, Peter (Chen Kexing) 陳可辛
Chan, Sandee (Chen Shanni) 陳珊妮
Chan, Tomas
Chang Chao-wei (Zhang Zhaowei) 張釗維
Chang Hui-mei (Zhang Huimei) 張惠妹 aka A-mei
Chang, Deserts (Zhang Xuan) 張懸
Chang, Grace (Ge Lan) 葛蘭
Chang, Jeff (Zhang Xinzhe) 張信哲
Chao, Celine
Chen Dili 陳底裏
Chen Fenlan 陳芬蘭
Chen Jiantian 陳建添
Chen Jing 陳勁
Chen Kaige 陳凱歌
Chen Laolian 陳老蓮 aka Chen Hongshou 陳洪綬
Chen Qigang 陳其鋼
Chen Shui-bian 陳水扁
Chen Xiaobao 陳少寶
Chen, Thomas

Cheng Lin 程琳
Cheng, Ronald (Zheng Zhongji) 鄭中基
Cheng, Sammi (Zheng Xiuwen) 鄭秀文
Cheung, Cecilia (Zhang Baizhi) 張柏芝
Cheung, Jacky (Zhang Xueyou) 張學友
Cheung, Leslie (Zhang Guorong) 張國榮
Cheung, Mabel (Zhang Wanting) 張婉婷
Chiang Kai-shek (Jiang Jieshi) 蔣介石
Chin, Chyi (Qi Qin) 齊秦
China Conservatory (Zhongguo Yinyue Xueyuan) 中國音樂學院
Chinese Popular Song Award (Zhongguo Liuxing Gequ Paihangbang) 中國流行歌曲排行榜
Cho, Jason (Cai Decai) 蔡德才
Chou Ch'ien-i (Zhou Qianyi) 周倩漪
Chou Wen-chung (Zhou Wenzhong) 周文中
Chou, Jay (Zhou Jielun) 周杰倫
Chou, Where (Zhou Hui) 周蕙
Chow Yiufai (Zhou Yaohui) 周耀輝
Chow, Stephen (Zhou Xingchi) 周星馳
Chua, Tanya (Cai Jianya) 蔡健雅
Chyi Yu (Qi Yu) 齊豫
Cinepoly (Xin Yi Bao) 新藝寶
Cobra (Yanjingshe) 眼鏡蛇
Cola King (Kele Wang) 可樂王 aka Dan Zhenxing 詹振興
Cui Jian 崔健
Dai Sicong 戴思聰
Daomadan 刀馬旦
Diaz, Romeo (Dai Yuemin) 戴樂民
Dike Niuzai 迪克牛仔
Ding Wu 丁武
DogG (Dazhi) 大支
Dolan (Dao Lang) 刀郎
Dollar (Da Le) 大樂
Dong Music (Dong Yue) 東樂
Dong Yun-chang (Dong Yunchang) 董運昌
Dongzi 冬子 aka Li Dong 李東
Dos Kolegas (Liangge Haopengyou) 兩個好朋友
Dou Wei 竇唯
Dou Ying 竇穎
Du Fu 杜甫
Duan, Sam
Duskgood, Civil and King (Mu Liang Wen Wang) 暮良文王
E (yi) 譚
Ear Slap (Erguang) 耳光
Fan, Mavis (Fan Xiaoxuan) 范曉萱
Fang, Vincent (Fang Wenshan) 方文山
Feng Jiangzhou 豐江舟
Feng Xiaogang 馮小剛

Fong, Kahlil (Fang Datong) 方大同
Fung, Helen (Feng Haining) 冯海宁
Gao Fei 高飛
Gao Xin 高新
Gaybird (Liang Jijue) 梁基爵
Ge Ridai 戈日泰
Global Sinophone Music Charts (Quanqiu Huayu Yinyuebang) 全球華語音樂榜
Glorious Pharmacy (Meihao Yaodian) 美好藥店
Gold-Worshipping Girls (Baijin Xiaojie) 拜金小姐
Golden Melody Awards (Jinqujiang) 金曲獎
Great Earth (Da Di) 大地
Gu Cheng 顧城
Gu Jianfen 谷建芬
Gu Jiegang 顧頡剛
Guo Degang 郭德綱
Guo Jian 國圀
Guo Long 郭龍
Guo Wenjing 郭文景
Han Hong 韓紅 aka Ingdzin Dolma
Han Tang (Han Tang) 漢唐
Hanggai 杭蓋
Hao Yun 郝云
Hark, Tsui (Xu Ke) 徐克
He Guofeng 何國鋒 aka Xiao He 小河
He Xiaoyu 和小宇
He Xuntian 何訓田
He Yong 何勇
Hirayasu, Takashi (Ping'an Long) 平安隆
Hitlike (Zhang Liming) 張立明
Hohaiyan Rock Festival (Haiyang Yinyueji) 海洋音樂祭
Hong Qi 洪启
Hou Baolin 侯寶林
Hou Hsiao-Hsien (Hou Xiaoxian) 侯孝賢
Hou Te-chien (Hou Dejian) 侯德健
Hou Yao 侯耀
Hsin, Winnie (Xin Xiaoqi) 辛曉琪
Hu Mage 胡嗎個
Hu, King (Hu Jinqun) 胡金銓
Huang Liaoyuan 黃燎原
Huang Ting 黃婷
Huang Xiaomao 黃曉茂
Huang Xiaoyang 黃曉陽
Huang, Tracy (Huang Yingying) 黃鶯鶯
Hui, Michael (Xu Guanwen) 許冠文
Hui, Sam (Xu Guanjie) 許冠傑
IZ (Jiaoyin) 腳印
Jade Solid Gold Best Ten Songs (Shida Jingge Jinqu Banjiang Dianli) 十大勁歌金曲頒獎典禮

Jia Zhang-ke (Jia Zhangke) 賈樟柯
Jiang Ningzhan 蔣寧湛
Jiang Qing 江青
Jiang Xi 姜昕
Jiang Zemin 江泽民
Jianghu 江湖
Jiangjinjiu 疆進酒
Jin Yong 金庸 aka Cha, Louis (Cha Liangyong) 查良鏞
Jin Zhaojun 金兆鈞
Jing Tian 景甜
Joker (Zhi Zunbao) 至尊寶
Kai Shuo 凱碩
Kang He 康赫
Kang Mao 抗猫
Keneshiro, Takeshi (Jincheng Wu) 金城武
Kimbo (Hu Defu) 胡德夫
Kong, C.Y. (Jiang Zhiren) 江志仁
Kunihiko, Matsuo (Songwei Bangyan) 松尾邦彦
Kuo, Kaiser (Guo Yiguang) 郭怡廣
Kwan, Stanley (Guan Jinpeng) 關錦鵬
Kwan, Titi
Kwok, Aaron (Guo Fucheng) 郭富城
Lai, Leon (Li Ming) 黎明
Lam Chik (Lin Xi) 林夕 aka Liang Weiwen 梁偉文
Lam, Chet (Lin Yifeng) 林一峰
Lam, George (Lin Zixiang) 林子祥
Lam, Sandy (Lin Yilian) 林憶蓮
Lao Lang 老狼 aka Wang Yang 王陽
Lao She 老舍 aka Shu Qingchun 舒慶春
Lau, Andy (Liu Dehua) 劉德華
Lau, Jeffrey (Liu Zhenwei) 劉鎮偉
Lau, Shun (Liu Xun) 劉洵
Lau, Wai Keung (Liu Weiqiang) 劉偉強
Lee, Ang (Li An) 李安
Lee, Ben
Lee, Chris (Li Yuchun) 李宇春
Lee, Dick (Li Diwen) 李迪文
Lee, Jonathan (Li Zongsheng) 李宗盛
Lee, Lilian (Li Bihua) 李碧華
Lee, Veronica (Li Duanxian) 李端嫻 aka Veegay
Leong, Alvin (Liang Rongjun) 梁榮駿
Leong, Fish (Liang Jingru) 梁靜茹 aka Leong Chui Pen 梁翠萍
Leung, Kubert (Liang Qiaobai) 梁翹柏
Leung, Tony (Liang Chaowei) 梁朝偉
Li Fei 李菲
Li Guyi 李谷一
Li Jinhui 黎錦暉
Li Jinxi 黎錦熙

Li Kui 李逵
Li Liuyi 李六乙
Li Minghui 黎明暉
Li Ronghao 李榮浩
Li Shuang-Tse (Li Shuangze) 李雙澤
Li Tieqiao 李鐵橋
Li Wenkuan 李文寬
Li Xianglan 李香蘭 aka Shirley Yamaguchi, aka Yamaguchi Yoshiko
Li Ya 黎亞
Li Yapeng 李亞鵬
Li Yawei 李亞偉
Li Yinhe 李銀河
Li Yu 李煜
Li Zhanyang 李占洋
Li Zhao 李昭
Li Zhi 李志
Li Ziqiang 李自強
Liang Long 梁龍
Liang Qichao 梁啟超
Liang Yiyuan 梁奕源
Lin Sheng-xiang (Lin Shengxiang) 林生祥
Linfair Records (Fumao Changpian) 福茂唱片
Liquid Oxygen Can (Yeyang Guantou) 液氧罐頭
Liu Guanlin 劉冠霖
Liu Juanjuan 劉娟娟
Liu Liu 刘流
Liu Xiaobo 劉曉波
Lo Ta-yu (Luo Dayou) 羅大佑
Lolo (LuoLuo) 偶偶
Lotus (Lianhua) 蓮花
Lou Ye 婁燁
Lu Chen 陸晨
Lu Xun 魯迅
Lu Zhongqiang 卢中强
Lu, Annette (Lü Xiulian) 吕秀蓮
Ma Tiao 馬條
Ma, Yo-Yo (Ma Youyou) 馬友友
Madman (Chiren) 痴人
Magic Stone (Mo Yan) 魔岩
Maybe Folk (Ma Er Qu) 馬兒曲
Maybe Mars (Bing Ma Si) 兵馬司
Meng Jun 孟軍
Midi Modern Music Festival (Midi Xiandai Yinyuejie) 迷笛現代音樂節
Miserable Faith (Tongkude Xinyang) 痛苦的信仰
Modern Sky (Modeng Tiankong) 摩登天空
Mok, Karen (Mo Wenwei) 莫文蔚
Moo, Eric (Wu Qixian) 巫啓賢
Mui, Anita (Mei Yanfang) 梅艷芳
Muma 木馬

Music Nation (Da Guo) 大國
Nakajima, Miyuki 中島みゆき aka Zhongdao Meixue 中島美雪
Nameless Highground (Wuming Gaodi) 無名高地
Neo-folkfestival (Xin Minyao Yinyuejie) 新民謠音樂節
New Get Lucky (Xin Haoyun) 新豪運
New Pants (Xin Kuzi) 新褲子
Nie Er 聶耳
Nishijima Kazuhiro (Xidao Qianbo) 西島千博
Niu Jiawei 牛嘉偉
Ohtake, Ken (Dazhu Yan) 大竹研
Overload (Chaozai) 超載
Ozu Yasujiro (Xiaolu Anerlang) 小津安二郎
Pan, Rebecca (Pan Dihua) 潘迪華
Panai (Banai) 巴奈 aka Ku Sui 庫穗
Pang Kuan 龐寬
Pau-dull (Yongshi) 勇士 aka Chen Jiannian 陳建年
Peng Liyuan 彭麗媛
Peng, Millionaire (Peng Lei) 彭磊
People Mountain People Sea (Ren Shan Ren Hai) 人山人海
Pu Shu 樸樹
Pu Songling 蒲松齡
Punk God (Pan Gu) 盤古
Qiu Ye 秋野
Rao Shou-rong (Yao Surong) 姚蘇蓉
River Bar (He Jiuba) 河酒吧
Rock Records (Gunshi Changpian) 滾石唱片
Sa Dingding 薩頂頂
San, Alex
Scream Bar (Haojiao Julebu) 嚎叫俱樂部
Scream Records (Haojiao Changpian) 嚎叫唱片
Second Hand Rose (Ershou Meigui) 二手玫瑰
Shan Ren 山人
Shanshui 山水
Shen Lihui 沈黎暉
So Dark Green 苏打绿
Sober 清醒
Song Dandan 宋丹丹
Song Zuying 宋祖英
Soong, James Chu-yu (Song Chuyu) 宋楚瑜
Sounding Beijing (Beijing Shengna) 北京聲納
South City Johns (Nancheng Erge) 南城二哥
StarLive (Xingguang Xianchang) 星光現場
Su Lai 蘇來
Su Shi 蘇軾 aka Su Dongpo 蘇東坡
Su Yang 蘇陽
Sun Mengjin 孫孟晉
Sun Yizhen 孫儀填

Taihe Rye (Taihe Maitian) 太合麥田
Tam, Alan (Tan Yonglin) 譚詠麟
Tam, Roman (Luo Wen) 羅文
Tan Dun 譚盾
Tan Yizhe 譚伊哲
Tang Dynasty (Tang Chao) 唐朝
Tank (Lu Jianzhong) 呂建中
Tao, David (Tao Zhe) 陶喆
Tat Ming Pair (Daming Yipai) 達明一派
TCM (Jiaotou) 角頭
Teng Ge'er 騰格爾
Teng, Teresa (Deng Lijun) 鄧麗君
The Downtown Johns (Nancheng Erge) 南城二哥
The Fly (Cangyin) 蒼蠅
The Master Says (Ziyue) 子曰
The Other Two Comrades (Lingwai Liangwei Tongzhi) 另外兩位同志
Tian Dongjun 田東軍
Tian, Hebe (Tian Fuzhen) 田馥甄
Tongue (Shetou) 舌頭
Top 10 Golden Songs Award (Shida Zhongwen Jinqu Banjiang Yinyuehui) 十大中文金曲頒獎音樂會
Top Chinese Music Chart Awards (Yinyue Fengyunbang) 音樂風雲榜
Top Floor Circus (Dingloude Maxituan) 頂樓的馬戲團
Tsai Chin (Cai Qin) 蔡琴
Tsai Ming-liang (Cai Mingliang) 蔡明亮
Tse, Nicolas (Xie Tianfeng) 謝霆鋒
Tseten Dolma (Caidan Zhuoma) 才旦卓瑪
Tung Rung-sen (Dong Rongsen) 董榕森
Twelve Girls Band (Nüzi Shier Yuefang) 女子十二樂坊
Tzeng Huoy-jia (Zeng Huijia) 曾慧佳
Ukiyo-e (Fu Shi Hui) 浮世繪
Vegetarian Fish (Chi Caode Yu) 吃草的魚
Wan Xiaoli 萬曉利
Wang Changcun 王長存
Wang Di 王迪
Wang Fan 王凡
Wang Jingwen 王靖雯 aka Faye Wong
Wang Juan 王娟
Wang Leehom (Wang Lihong) 王力宏
Wang Lei 王磊
Wang Luobin 王洛賓
Wang Renmei 王人美
Wang Shifu 王實甫
Wang Shuo 王朔
Wang Xiaofang 王曉芳
Wang Xiaojing 王曉京
Wang Xiaoxin 王曉鑫

Wang Yong 王勇
Wang Yuelun 王岳倫
Wang Yuqi 王鈺棋
Wang, Joanna (Wang Ruolin) 王若琳
Waterland Kwanyin (Shuilu Guanyin) 水陸觀音
Wei Wei 韋唯
Wen Jiabao 溫家寶
Wen Wu 文斌
Weng Ching-Hsi (Weng Qingxi) 翁清溪
Wild Children (Ye Haizi) 野孩子
Wind Music (Fengchao Changpian) 風潮唱片
Wing Hang (Yonghuan) 永恆
Wong Allow (Wang Yi) 王翊
Wong Kar-wai (Wang Jiawei) 王家衛
Wong, Anthony (Huang Yaoming) 黃耀明
Wong, Elaine
Wong, Faye (Wang Fei) 王菲 aka Wang Jingwen
Wong, James (Huang Zhan) 黃沾
Work Exchange (Jiaogong) 交工
Wu Bai 伍佰
Wu Congxian 吳聰賢
Wu Junde 吳俊德
Wu Na 巫娜
Wu Tun 吳吞 aka Guo Ergang 郭二剛
Wu Zekun 吳澤琨
Wu Zeqi 吳澤琦
Wu, Daniel (Wu Yanzu) 吳彥祖
Wu, Judy (Wu Jindai) 吳金黛
Wynners (Wenna) 溫拿
Xi Jinping 習近平
Xiao Bu Dian 小不點
Xiao He 小河 aka He Guofeng
Xiao Ke 小柯
Xiao Rong 肖容
Xiao Youmei 蕭友梅
Xie Tianxiao 謝天笑
Xifu
Xin Qiji 辛棄疾
Xu Wei 許巍
Xue Cun 雪村
Yan Jun 顏峻
Yang Dajiangzi 子江大楊
Yang Fudong 楊福東
Yang Haisong 楊海崧
Yang Minghuang 楊明煌
Yang Shaobin 楊少斌
Yang Xian 楊弦
Yang Yi 楊一
Yang Yinliu 楊蔭瀏
Yang, Tsu-Chuen (Yang Zujun) 楊祖珺
Yao Lan 姚瀾

Yao, Dajuin (Yao Dajun) 姚大鈞
Ye Pei 葉蓓
Yeh, Sally (Ye Qianwen) 葉蒨文, aka Sally Yip
Yeung, Albert (Yang Shoucheng) 楊受成
Yip, Cecilia (Ye Tong) 葉童
Yip, Wilson (Ye Weixin) 葉偉信
You Yea (You Ya) 尤雅
Young Singers Television Contest (Qingnian Geshou Dianshi Dajiangsai) 青年歌手電視大獎賽
Yu Fei Men 與非門
Yu Guangzhong 余光中
Yu Guoming 喻國明
Yu Jin 于今
Yu Liang 余亮
Yu Qian 於謙
Yuan Zhen 元稹
Yum Kim Fai (Ren Jianhui) 任劍輝
Zafka (Zhang Anding) 張安定
Zhang Chu 張楚
Zhang Jian 張薦
Zhang Ju 張炬
Zhang Ran 張然
Zhang Weiwei 張瑋瑋
Zhang Weiyuan 張維元
Zhang Xiaozhou 張曉舟

Zhang Yadong 張亞東
Zhang Yimou 張藝謀
Zhang Yue 張越
Zhang Yuedong 張躍東
Zhao Benshan 趙本山
Zhao Dexin 趙德鑫
Zhao Jian 趙健
Zhao Wei 趙煒
Zhao Zhongxiang 趙忠祥
Zheng Jun 鄭鈞
Zheng Wei 鄭偉
Zhong Yongfeng 鍾永豐
Zhou Duo 周舵
Zhou Xuan 周璇
Zhou Yunpeng 周雲蓬
Zhu Dake 朱大可
Zhu Fangqiong 朱芳琮
Zhu Qiwei 朱奇偉
Zhu Yonglong 朱永龍
Zhu Zheqin 朱哲琴 aka Dadawa
Zing, A
Zong Baihua 宗白華
Zou Yuanjiang 鄒元江
Zuni Icosahedron (Jinnian Ershimianti) 進念二十面體
Zuoxiao Zuzhou 佐小祖咒 aka Wu Hongjin 吳紅巾

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