

Chinese pop: the three best

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Chinese Pop: The Three Best Jay Chou One of the most seminal Chinese pop artists is Jay Chou. Chou has gained great renown in mainland China and has sold millions of albums over the years. Chou has even gone on to become a part of feature films and gain cross success throughout China (Hall, 2006). Since debuting he averages an album a year, with most being received with considerable public acclaim. One of his best albums is Still Fantasy. This album is Chou's seventh studio album and was released in 2006. The album became the best selling album in Taiwan and received a large amount of critical attention, receiving awards, including the Album of Asia Grand Prize at the 2007 Metro Radio Mandarin Music Awards. Perhaps the best song on the album is 'Tui Hou'. By American or Western standards the song would be considered an R and B ballad. The track begins with a piano melody that is soon accompanied by Chou's crooning vocals. It's clear that in large part Chou's popularity is attributed to his powerful vocal ability, as well as his engaging image as a sort of teen heartthrob. In large part the track is digitally produced, with electronic drums and various other effects accompanying Chou's vocals and the piano melody. One might favorably compare the track to one of the ballad number on a Britney Spears album, as both demonstrate a wistful feeling and modern sound. The track puts me in a relaxing and contemplative mood. While it is not an overwhelmingly powerful feel, it is also not abrasive. In these regards, it's a very effective pop song, typical of American standards of mainstream music. David Tao David Tao is a Chinese pop singer and songwriter who has gained considerable acclaim since debuting in 1997. While Tao is broadly categorized as a pop artist, it's clear that he combines many musical influences under this label. In these

regards, some of his songs contain element of rock, while others have more of a country influence; still, some of Tao's other tracks have soul and r and b influences. One of his most renowned albums was his second album ' I'm OK'. This album, released in 1999, sold nearly one million copies and was widely popular in China (' I'm OK album info', 1999). The album melded a number of popular music styles, and avoids easy categorization, but is characteristically a pop album. One of the most notable songs on this album was Tao's composition ' Leave'. This song is a modern day soul anthem. The song itself melds a variety of instrumentation. These include analog drums, and a variety of digital effects. Tao's vocal style is somewhat similar to Michael Jackson's, except it lacks the explosiveness. The song itself is very mellow and avoids being abrasive to any extent. Lacking knowledge of the Chinese language it is difficult to determine its exact meaning, but it sings out powerfully and forlornly like many American love songs are structured. The song itself is very enjoyable as Tao and his producers are very capable of crafting an engaging pop hook. This element, coupled with Tao smooth and alluring vocal qualities gives the track its popular appeal. Khalil Fong The final Chinese pop artist considered is Khalil Fong. While Fong was born in Hawaii, he moved to China at an early age. He is renowned for his music. While a pop musician, Fong has further been classified as a Hong Kong-based soul Mandopop singer-songwriter (' Live Music Fan Favorites'). While the previous musicians discussed exhibit American pop tendencies, they do in so in highly derivative way. Conversely, Fong is at the forefront of pop music, along with similar American musicians such as Chris Brown. His 2005 debut album Soul boy is perhaps is most renowned. It's clear this album is

highly influenced by American R and B and soul music. One of the most notable songs on this album is 'Spring Breeze'. While the track has much in common with American pop musician Chris Brown and similar R and B artists, Fong brings to it a uniquely Mandarin sound. The song uses contemporary pop instrumentation, including digital beats and drum effects. In addition to a difficult to pin-point Eastern touch, the tracks is unique in its minimalist style and juxtaposition of subtle doo-wop vocals during the hook. The track ultimately is effective in walking the line between low-key love ballads and engaging pop anthems. References Gold Typhoon. (1999) I'm OK album info. [http://www. gold-typhoon. com. tw/music/album/134](http://www.gold-typhoon.com.tw/music/album/134) Hall, Phil. (2006). 'Curse of the Golden Flower'. Film Threat. [http://www. filmthreat. com/reviews/9494/](http://www.filmthreat.com/reviews/9494/) 'Live Music Fan Favorites' BC Magazine. [http://www. bcmagazine. net/hk. bcmagazine. issues/bcmagazine_webissue253/06-livemusic. html](http://www.bcmagazine.net/hk.bcmagazine.issues/bcmagazine_webissue253/06-livemusic.html)