

Representations of the 'Far East' in British New Wave Music

Shijiao Kou
University of Leeds
School of Performance and Cultural Industries
MA Culture, Creativity and Entrepreneurship

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1. Introduction

During the 1970s and 1980s in the UK there were a number of changes in the music industry, the rise of the punk movement in 1976 and the punk and post-punk rock music styles that resulted from it brought a new level of musical enjoyment to audiences. At the same time, the movement also had a degree of influence on the business models that existed in the music industry (Hesmondhalgh, 1996). And it has also led to the development of many cultural modes, such as fanzines, a paper-based medium, influenced by the punk music movement (Worley, 2020).

With the technological changes, people are exposed to more and more mass media, and both film and television have gradually become one of the forms of entertainment for people in the 20th century, and they are also important channels for obtaining information and listening to music. At the same time, with the launch of the British Top of the Pop TV programme in 1964 and Music Television in the US in 1981, music as a part of popular culture was made available on television to a wider range of music lovers who had the opportunity to hear and see the music performed, rather than imagining what the songs looked like by looking at vinyl album covers and music critics' descriptions of the music in the music press.

This research paper examines the development of new wave music in the twentieth century, which emerged alongside punk music in its infancy in the 1970s until the 1980s when the punk movement came to a temporary end, but new wave music saw its boom alongside post-punk and other musical styles (Cateforis, 2011). In addition, based on the researcher's own musical experience, it was found that some of the new wave music

had a mixture of western and oriental melodies, and that some oriental instruments also appeared in the melodies. For example, the song *Save a Prayer* by the band Duran Duran, released in 1982, uses the pentatonic scale that exists in some traditional oriental music in the key of D, and the main melody has the tones 'Re, Do, So, La, Do, So, La, So, Re', which, when combined with the use of effects and the openness of the harmonies, gives a soundtrack to the images of martial arts that appear in Hong Kong films. There are also similar Far Eastern elements present in new wave songs, such as The Vapors' 1980 release *Turning Japanese*, among others.

While there has been academic research into the presence of musical elements from other cultures in early British music and film, involving analysis of the practical use of the music, the musical principles, the social contexts and the reasons for their use, there is a gap in research into the presence of Far Eastern elements in late twentieth-century music. Meanwhile, for the study of new wave music, the academic definition and scope of this kind of music is vague, and the research background is mainly based on the United States. Therefore, the contribution of this study is to analyse the manifestations and reasons for the presence of Far Eastern elements in the new wave music that emerged in the UK at the end of the 20th century from the perspectives of cultural studies, ethnomusicology, and the spread and influence of popular culture. The research question for this research project therefore focuses on why and how Far Eastern elements are represented in new wave music.

At the same time, three sub-questions are also raised in this research question, which are:

(1) What is new wave music? And what is the connection between new wave music and punk and post-punk music?

(2) Why 'Far East' elements occurred in new wave music?

(3) How 'Far East' elements presented in new wave music?

2. Literature Review

2.1 New Wave Music in Britain

2.1.1 Definition of New Wave Music

There are many different interpretations of 'new wave music', with Theo Cateforis (2011) suggesting that it is a cultural phenomenon, while others have studied and explained 'new wave music' as a musical genre (Fryer, 1986, Kronengold, 2008). And it has also been argued that the terms new wave and punk have blurred boundaries from a marketing perspective (Worley, 2020).

Cateforis (2011) also argues that the production, reception and mythology of music is often a cyclical phenomenon, uniting for a number of musicians to make the recording and media industries aware of a new musical activity. In this context, the rock and roll rise of Elvis Presley in the 1950s, the British Invasion of the Beatles in the mid-1960s, the punk bands represented by the Sex Pistols in the 1970s and the trash rock of Nirvana in the 1990s are four musical movements that can be considered as new waves in popular music (Cateforis, 2011).

When understanding new wave music as a musical genre, Paul Fryer (1986) points out that 'new wave' is another name for 'punk', consider it to be a sub-genre based on the development of punk music, which is also a product of the commercialization and depoliticisation of punk music (Worley, 2020), while others consider new wave music to be the composition of a collection of music, a mixture of styles, and even the incorporation of punk music into it (Kronengold, 2008). And Kronengold (2008) points out that the three major genres of music in the late 1970s, new wave music, disco and

(AOR) album-oriented rock, are similar in many ways. For talking about the relationship between punk music and new wave music, Kronengold (2008) argues that new wave music is a commercialization and depoliticisation of the punk ideal and that the later development of punk music gave rise to new wave music, the divisions between the two genres is porous and disrupts conventional understandings of 'authenticity'.

Worley (2020), in his study of Britain's early punk fanzines (1976-77), suggests that the subjective understanding of how the terms 'punk' and 'new wave' are defined occupies a greater degree of subjectivity and the boundaries are blurred, even as the two terms are used interchangeably, with the 'new wave' was defined only after a period of clarity. In addition, in the early days, the use of the term 'new wave' sold better in fanzines than 'punk' and it was used as a marketing term (Worley,2020).

With regard to the gaps in the academic study of new wave music as mentioned by Reynolds (2005), historians will almost ignore the development of the post-punk era, compared to the dozens of books documenting the development of punk music, there are virtually no books documenting the history of the traditional punk movement after the 'death' of 1978 represented by the break-up of Sex Pistol. For example, the development process of new wave music and the relationship between new wave music and punk and post-punk music. Furthermore, researchers of new wave music, mainly Theo Cateforis (2011), have placed more emphasis on the influence of musicians and social contexts on new wave music, mainly in the United States, with a certain lack of attention paid to musicians of the new wave music genre within the UK.

2.1.2 Social Background of New Wave Musicians

Pual Fryer's (1986) reference to new wave as the name that came after punk suggests that he considered New Wave and punk to be the same thing, and Fryer (1986) also points out that he defines punk as a spontaneous expression of street music that peaked in the United Kingdom, and that it can also be traced back to the process of middle-class Americans expanding the genre to a commercial level. In addition to the commercial success of highly educated, middle-class American punk bands with an art-school outlook, bands such as Talking Heads and Blondie, whose art-centred ethos influenced the British punk scene, Sex Pistols manager Malcolm McLaren was educated at art college and briefly managed the New York Dolls, and many British punk musicians were also educated at art colleges (Fryer, 1986).

Frith and Horne (1987) presented and argued for the importance of art schools as an influence on punk and post-punk. Laing (1985) also showed that a proportion of punk musicians did not come from working class backgrounds, as shown in Table 1 (Laing, 1985, p121) 43 per cent of the musicians were middle class punk rock musicians and nearly a third were former pupils, but a limitation of the table was the lack of bands outside of the better-known bands in the sample of musicians. Most of these British punk, post-punk and new wave musicians were educated at institutions of higher learning, with Sex Pistols bassist Glenn Matlock attending the College of Art, and punk musician Ian Dury attending two art colleges: the Walthamstow School of Art and the Royal College of Art, Adam Ant and Lene Lovich of new wave music went to the Hornsey Art School and Central School of Art and Design respectively (Fryer, 1986).

	<i>Working class</i>	<i>Middle class</i>	<i>Ex-students (in whole sample)</i>
Punk rock sample (1976–8)	57% (28)	43% (21)	29% (14)
Beat group sample (1963–7)	52% (30)	48% (28)	22% (13)

Figures in brackets indicate actual numbers of musicians.

Table 1, Class origins of punk and bear group musicians (Laing, 1985, p121)

2.2 Changes in the Music Industry in the 1970s and 1980s

In addressing the changes in the music industry in the 1970s and 1980s, this study introduces the concept of democratisation of the music business in the UK proposed by David Hesmondhalgh (1996 and 1997), which in this case is reflected in the fact that more musicians and record labels became able to access and participate in the commercial marketplace for music in the role of producers with greater opportunities. At the same time producers are more likely to engage in collaborative behaviours, which leads to a diversity of content and form in music as a product, and such music products also engage consumers and encourage their critical participation (Hesmondhalgh, 1996 and 1997).

Around the 1970s, management models for musicians became more specialised, and the goal of such specialisation was for agent-driven record labels and musicians to gain a higher degree of autonomy within the business system of the music industry (Frith, 1981, Hesmondhalgh, 1996). The new generation of music agents that emerged in the late 1960s was more hostile to record labels, and in terms of financial gain, they

began to protect musicians from the negative influences of record labels and were willing to decide more favourable deals for musicians in favour of the musicians (Hesmondhalgh, 1996); In terms of music creation, these new generation of agents they respect and agree with the rock musician's philosophy of artistry, and they believe that art should be independent of commercial remuneration and profit considerations (Hesmondhalgh, 1996).

Against the backdrop of the gradual democratisation of the music business in the UK, the professionalisation of music agents and the gradual increase in the artistic autonomy of musicians, the punk movement that arose in the 1970s challenged the primitive model of music production and distribution by music record labels (Hesmondhalgh, 1997). At this time, the idea of Do-it-Yourself emerged in the post-punk period following the emergence of punk bands, Jones (2019) argued that it described a music culture that focused on the nurturing and maintenance of spaces for production and distribution, and was to some extent antagonistic to the pop music culture industry. In terms of music production, the DIY concept would allow music creators to focus more on the experimental and more free-form expressionism of songwriting, and the flexibility of the physical spaces in which music is created, such as record labels in bedrooms and home recording venues (Jones, 2019). Meanwhile, in terms of music distribution, around 1980-1981, the DIY concept branched out into 'indie' music, which had a relatively stable independent label company and extensive distribution network compared to DIY music (Jones, 2019). This was due to the splintering of some of the music industry's major labels and the creation of hundreds of

small record labels during the same period in the late 1970s, to the emergence of specialist record shop organisations as independent distribution networks in the post-punk era of the 1980s, and the shift in focus of mainstream record labels away from distributor services to specialised media marketing and promotion (Hesmondhalgh 1997). This situation encouraged these specialist record shops and small retail outlets to enter the gap in the market as independent distributors and dealers, to form their own record labels and to sell their own records in shops as customers of the subculture of punk music that they were buying, and to respect the artistic autonomy of the artists on these emerging labels (Hesmondhalgh 1997).

Frith (1975) mentions diversity as a trend in the mainstream British music market. In the 1960s, the term 'world music' was probably coined by the American ethnomusicologist Robert Brown, who used it for music teaching and learning about musical styles from around the world (Nissen, 2022, Weiss 2014). Subsequently, in 1987, a media campaign in London first promoted 'world music' as a music industry marketing label to describe non-Western or modern music that did not yet have a genre name of its own, in order to challenge the UK-US dominated music market (Nissen, 2022, Jackson, 2013). Nevertheless, before the emergence of world music as a genre categorisation and marketing label, the WOMAD festival in the UK in 1982 also brought musicians from all over the world to the attention of UK audiences, with Asian music gaining exposure in the mainstream in the UK (Hutnyk, 1998).

Therefore, it can be learnt through Hesmondhalgh's (1996) research that the punk and post-punk movements contributed to the democratisation of the music business to

a certain extent, as well as business changes in the music industry have helped to enhance the democratisation of rock musicians in music making and the autonomy of their artistic creativity. However, in the study of the post-punk era, academic sessions have been more devoted to the study of the system of independent music creation, production and distribution under the Do-it-Yourself music concept, which represents the 'legacy' of punk, and have neglected the development of the bands originally labelled as punk but who chose to be signed to a major record label, and the significance of their subsequent musical activities and their contribution to the musical style. And it also ignores the influence of world music on British music in the post-punk period.

2.3 The 'Far East' Elements in British Music

2.3.1 The Connection between "Far East" Elements and British Music

Europe's fascination with the East is not only present in the past and contemporary times, but also in the academic and musical worlds. The term Orientalism is most readily accepted in its meaning as a discipline of academic study, even if there are some early European colonial connotations to the term (Said, 2003). Therefore, the term 'Far East' will be used in this article as a relative term to summarise the cultural and musical elements of the East.

The establishment of orientalism stemmed from the Western perceptions of other cultures and peoples when seeking to colonise the East (Said, 2003). The East was not only a neighbour of Europe but also a colony of Europe; The Orient is also the most frequent the Other in Europe, 'the Orient' is the opposite of 'the Occident' and the two

geographic entities are mutually supportive and also reflect each other to some extent (Said, 2003).

The use of 'Far East' elements in the production of music by new wave musicians is not unprecedented in the timeline of British music making. The early British classical musician Benjamin Britten's incorporation of elements of Far Eastern music into his music during a trip to Indonesia was one of the precedents for local British musicians learning about the 'Far East' (Cooke, 1998). 'Far East' as a musical element is reflected in Mervyn Cooke's (1998) book *Britten and the Far East: Asian influences in the music of Benjamin Britten*. Cooke (1998) states that one of the signature achievements of Britten's music is the combination of Eastern and Western elements in the music, Britten uses some Balinese elements as special effects in his music and places them in the Western music composition process, he restricts some sounds to Lydian mode and then restricts the sounds to three or four note patterns, producing the effect of pausing the tone, and this combination comes very close to what Balinese scales appear to embody for the Westerner.

This was followed in the 1960s by the Beatles' album *Revolver* (1966), where elements of traditional Indian music and rock and roll can be felt (Liu, 2019). Later, the New Wave music that emerged in the 1970s and 1980s also put Far Eastern elements into their own music production.

While there has been scholarly research into the presence of Eastern elements in early British music, little attention has been paid to the music and performance styles that emerged after the 1960s, such as the song *Hong Kong Garden* by Siouxsie and the

Banshees in the 1970s, which begins with a gamelan-style xylophone, and the album *Tin Drum* in the 1980s, which featured the Asian-themed band named Japan.

2.3.2 Social Background behind Music with "Far East" Elements

In this paper the concept of ethnomusicology will be introduced in the social context for the study of Far Eastern elements in British music. From a disciplinary point of view, the term ethnomusicology was coined by Jaap Kunst and it is an offshoot of the comparative musicology that emerged at the end of the nineteenth century (Baily and Collyer, 2006). Alan Merriam gained new insights into the importance of migration to music when he proposed in 1964 that ethnomusicology be defined as analysing music from a cultural perspective, rather than just analysing 'non-Western' music (Baily and Collyer, 2006). In the 1970s, Kartomi (1973) addressed ethnomusicology by suggesting how music is always more than itself, and in her research she focused on the relationship between music and other elements, such as the power between music and meaning, religion, cultural connections, musical instruments, and race. Meanwhile, Schramm (1986) focused on the musical production of Asian immigrant groups in the 1980s, and her research reinforced the importance of studying the music of immigrants and refugees by examining the music produced by typical Vietnamese refugees on their migratory journeys, as well as the different styles of music performed by exiled Vietnamese in different spaces and with different audiences. In contrast to this study's perspective, this study of Vietnamese immigrant music places more emphasis on Vietnamese immigrants as the subject of music creation, creating music that

incorporates Western styles as the object. The perspective of this study, though, is that Asian immigrants and their folk cultures appear as objects in the music of Western music composers as subjects.

On the theme of race, music and cultural integration, the gap in academic research is that much of the research focuses on the impact of African migration on music and the development of pathways to cultural integration with the West, and there are very few papers that look at the links between Asian migration and music. And in studies related to the history and social impact of Asian immigrants in the UK, there are more scholarly articles on South Asian immigrant groups, mainly India, but fewer articles related to East Asian immigrant groups. Furthermore, in studies that address the portrayal of overseas Chinese immigrant groups in popular culture, as suggested by Knox (2019), there are many extant academic research articles on the representation of Chinese Americans in television media, whereas British studies have focussed on the Caribbean and South Asians, with fewer research articles on British Chinese.

The history of Chinese immigration in the UK can be traced back to the late 19th century, with the original Chinese becoming a labour force in the latter part of the Opium Wars, sojourning as crew members in places such as London and Liverpool in the UK (Jones, 1979; Luk, 2009). With the second wave of Chinese immigration and the Commonwealth Immigrants Act passed in the UK in 1962, with the Hong Kong region leading the Chinese settlers as a way of compensating for the UK's post-war population, who entered the UK as skilled labourers, this wave of Chinese immigration led to the beginning of the distribution of the Chinese throughout the UK (Watson,

1976), and shaped the pattern of the concentration of the Chinese in the catering industry (Parker, 1994). By the 1980s, the new generation of Chinese immigrant waves was more diverse in origin, with some of these immigrants coming not only from mainland China, but also from the Taiwan region, the Hong Kong region and other Southeast Asian countries such as Vietnam and Singapore (Luk, 2009). As a result, the dominant image of first-generation Chinese migrants in the UK is mainly running restaurants and takeaway services (Parker and Song, 2007), but as British Chinese have become more diverse, the original stereotypes have become outdated, and the majority of second-generation British Chinese have also pursued higher education and have also moved into employment in more mainstream sectors in the UK (Modood and Berthoud, 1997). However, the reality is that Chinese immigrants and even South Asian immigrants have been marginalised in British society from the past to the present. As the first generation of immigrants who arrived in the 1960s and 1970s were generally geographically dispersed across neighbourhoods, towns and cities opening Chinese takeaways and catering-type services, this has resulted in even the second generation of the British Chinese community having little contact with each other (Dorling and Thomas, 2004). Therefore, the long-term impact of such multiple elements on the British Chinese is that they lack a distinctive public image based on British forms of popular culture (Parker and Song, 2007). Therefore, it can be deduced from this research literature that the Chinese community in the 1960s and 1970s was in a marginal position in the British pop culture industry as representing the Eastern 'other', and their racial and cultural image was largely shaped by the Western perspective as

'the body'.

In a study of the portrayal of ethnic minorities in media productions from a Western perspective, Hall (1995) suggests that the concepts of "adventure" and "quest", which were originally found in British popular literature, have entered the modern entertainment industry, such as Hollywood blockbusters, and that some of the "old films" with racial references are still being reintroduced on the cinema screen. For example, in other "old films" such as *Gone with the Wind*, the stereotypes of some ethnic minorities, including Asians, as slave-figure, native, and entertainer, such as the good image of loyalty and dependability, and the bad image of cunning and savagery, are represented in these films. Meanwhile, with regard to the image of the Yellow Peril in Asian fiction and film, Mayer (2012) examines Fu Manchu, an iconic character created by British novelist Sax Rohmer, who represents the evil Chinese, and the ideological image of the Yellow Peril that this iconic character represents has evolved through the medium of films and television series adapted from Hollywood colonialism of the 1930s in the Western world, predominantly in the United Kingdom and the United States, in the context of Hollywood colonialism, and in relation to the public perceptions of society on this topic. And in the context of contemporary cinematic Orientalism, Mayer (2012) suggests that the Orient depicted in Fu Manchu's films has something in common with Edward Said's depictions, and that the image of the Orient in Hollywood offers viewers the possibility of a new, more beautiful and affluent world, even if it is more turbulent (Marchetti, 1993; Studlar, 1997; Mayer, 2009; Mayer, 2012). Burrows (2009) analyses the link between the image of the Chinese as the 'yellow

plague' and the Limehouse between 1914 and 1936, which was in fact the site of London's early Chinatown, but the term 'Limehouse Melodrama' was coined by a film industry newspaper during the two World Wars. The term "Melodrama" was coined by a film industry newspaper during the period between the two world wars. In this melodrama, Fu Manchu is portrayed as the 'drug kingpin' of London, as at the time Chinatown was associated with drugs and migrant trafficking, and from a socio-cultural historical perspective, the space of Chinatown, where Asian migrants were located, was perceived as undermining the dichotomy between the mixed East and the sacred West (Burrows, 2009). Moreover, the return of the yellow plague image in the 1980s with the deterioration of trade relations between the United States and Asia was accompanied by the addition of stereotypes of Asians as a model minority (Kawai, 2005). Meanwhile, according to Knox's (2019) study of British Chinese actors in British television dramas since 1945, the number of high-profile British Chinese and Chinese American actors is limited, such as Burt Kwouk, David Yip, and Sarah Lam in the UK, and Bruce Lee, Lucy Liu, and Anna May Wong in the US. Moreover, the number and duration of long-term roles for British Chinese actors is limited, and the Chinese actor's are crudely defined as recurring roles based on their ethnicity in British TV series, which manifests itself in the genericity and homogenisation of actors' roles and names (Knox, 2019).

Therefore, based on the above research, it can be learnt that other images of Asians such as the Yellow Peril, which have been negatively and one-sidedly portrayed, have been greatly publicised by films and novels in the early and mid-20th century, however,

with the limitations of the number of film and television roles played by British-Chinese actors and actresses in the UK mainland and the limitations of the subject matter, it has been difficult to change the stereotypical image of Asians and the Far East in the minds of the public.

3. Methodology

This research examines the existence of symbols, sounds and narratives that represented, or were inspired by, understandings of the far East in British new wave music during the late-1970s and 1980s. The research examines how specific far eastern elements were represented in British new wave music and explains the reasons for this cultural phenomenon were in regards to culture, society and the cultural industries. Therefore, the research strategy used for this study is a case study underpinned by qualitative research; the main sources of data is document analysis and semi-structured interviews.

According to Denscombe (2017), case studies focuses on instances in which data relating to particular phenomena can be recovered. Using this data, case studies examine and interpret the events, relationships and processes of a particular phenomenon. Furthermore, case studies are not only limited to the outcome of things, but also to the operation of the relationships and processes associated with them (Denscombe, 2017). This study will summarise some of the British new wave music bands that used far eastern connotations in their names, song styles, lyrics, musical elements, etc. This element appears relatively frequently in the presentation and creative work of British new wave music bands and could be seen as a novel cultural phenomenon. Placing 'the music' at the forefront, my study focuses on several songs with far east elements as the main object of this case study. By studying the production process, cultural background and the music market in the creative industry of these songs as a case study, it is possible to analyse not only the results of producing this

cultural phenomenon, but also the relationship and formation process of the causes related to this cultural phenomenon.

At the same time, the advantage of using case study as a strategy is that multiple methods and data sources can be used (Denscombe, 2017). Thus, this project will use a qualitative research method based on document analysis and interviews.

3.1 Document analysis

To begin with, the first method of obtaining qualitative data is document analysis, for which the range of data available is not limited to academic articles and books, but other non-academic sources need to be considered. According to Gross (2018), document types for document analysis are divided into primary and secondary data, where documents that have not been influenced by the researcher and are used for purposes other than research purposes, such as brochures, advertisements, photographs, diaries, posters, event plans and web pages, among other different types of documents, can be used as research data for this study.

British New Wave music is closely associated with punk and the 'do it yourself' DIY ethic. As a result, fan-made posters and zines have served as a valuable archive of British punk music, documenting the remarkable history of the development of these styles of music. For this document analysis, the data sources will not only include academic journals and books, but also music newspapers and online music news archives that are similar to Rock's Backpages, which archives a large number of articles from 1960's music newspapers such as *New Musical Express*, *Sounds*, *Melody Maker*

and *Record Mirror*.

At the time, mainstream media rejected the punk movement to a certain extent, so music newspapers served as the primary vehicle for documenting the music of the punk and post-punk eras. Many musicians and journalists entered the music press as contributors to offer their views on the music of the punk and post-punk era. The sales and circulation of these music magazines were high, with a roughly calculated audience of two million (Reynolds, 2005). Therefore, due to the specialised nature of the above music newspapers and their large audience, they also have a certain degree of reference value for academic research and have become one of the most important sources of information in this study.

Secondly, some fan-made music newspapers and zines can also be used as sources of data. Because fanzines produced by the punk movement have always been a part of punk culture and emerging culture. They hold the same value as media, music, style, aesthetics, etc. that punk has spawned. Furthermore, these fanzines engage in dialogue with other media through evaluative recordings and interviews of the music in them, as well as personal reflections on what it means to be punk, the existence of these is precious (Worley, 2020).

3.2 Interview

Secondly, the primary research method used to obtain qualitative data is interviews. This method provides an opportunity to collect personalised and contextualised data (Carl and Ravitch, 2018).

For this research, a one-to-one semi-structured interview format was used, as it is the most commonly used format in qualitative research (Carl and Ravitch, 2018). This format places more emphasis on the interviewee's ideas and allows for more open-ended answers (Carl and Ravitch, 2018; Denscombe, 2017). The interviewer has the flexibility to ask questions on different topics and can provide their own opinion based on the interviewee's answers (Denscombe, 2017). Additionally, the one-to-one interview format used in this study is not only highly controllable but also allows for easy scheduling with the respondent, making it easier for the researcher to obtain specific ideas from a particular respondent (Denscombe, 2017).

Nine interviews were conducted for this study with fans of punk and new wave music from the UK. The interviewees were between 19 and 63 years old, and the gender composition was 3 females and 6 males. As this research examines the presentation of Eastern elements in Western music, the ethnic and gender backgrounds of the interviewees were taken into the consideration. The interviews were conducted online using Team and other similar online conferencing platform for approximately one hour. Interviewee I and Interviewee III are both professors or PhD students working at universities in the UK, with an interest in punk scholarship. Interviewee II is a professional chef who attended art school and is a fan of the band that is the case study for this research. Interviewee IV is an employee of a government department in London, who is passionate about music and film and has a YouTube account where he has recorded several music videos and documentaries. Interviewee V is currently employed at a communication company in London and was a fan of post-punk and new wave

music as a teenager. Interviewee VI is a fan of deep punk music, but their occupation is unknown. Interviewee VII works in the music industry and runs a DIY music label, and is also a fan of the bands in this study. Interviewee VIII is a music journalist who used to be a musician in a Dutch punk band, and Interviewee IX is a student at an art college who is a fan of goth and the bands in this study.

The study had planned to interview Susan Janet Ballion (Siouxsie Sioux), the creator of the research case band, but was unable to do so due to practical issues such as lack of contact channels. This limitation affected the sources and intentions of the case study songwriting for this research, as the music creator herself could not be asked the interview questions designed according to the research.

Before conducting interviews, the researcher must explain the research objectives, the purpose and process of the interview to the respondents, and obtain informed consent. Interviews should be recorded with the respondent's consent (Carl and Ravitch, 2018).

3.3 Research ethics

The issue of research ethics is something that needs to be taken seriously in research. Since one of the methods of qualitative research data sources in this study is interviews, issues such as the protection of information and the identity of interviewees need to be emphasised. In relation to the participation of the interviewees involved in the research project, Denscombe (2017) suggests that the researcher needs to pay attention to the interests of the interviewees in the interviews, and if the interviewees choose to remain

anonymous during the interviews, information such as the personal identity of the interviewees should not be revealed.

In addition, as this study discusses the sources of creation and audience feelings about musical works in the last century, sensitive topics related to racial issues will be touched upon to a certain extent in conversations with the interviewees because of the limitations of the era behind some of the musical works. During this time, the interviewer needs to listen and minimise interruptions to ensure more direct and open answers (Denscombe, 2017), and also remain open to the interviewee's answers in order to have the flexibility to continue with more in-depth interviews based on the questions (Arsel, 2017).

Furthermore, when using document analysis as a method in collecting information from music newspapers and fanzines, the credibility of the document needs to be estimated due to the unclear purpose of the author of the document (Gross, 2018), which can be reviewed in terms of resources, authors and popularity of the document information (Denscombe, 2017).

4. Findings and Discussion

This research will critically analyse three issues through the information gathering methods of document analysis and interviews. Firstly, it will explore and analyse what new wave music is and what are the characteristics of this music. Secondly, based on the music band Siouxsie and the Banshees' song Hong Kong Garden, which is the case study of this research, it will be explored why the Far East element appears in the case study. Finally, based on the examples of songs selected for this study, it explores how, as new wave music, elements of the 'Far East' appear in its musical compositions.

4.1 What is British New Wave Music

There has been controversy over the definition of the term New Wave music and the representation of the style of music it represents, and most of the musicians active in the 1970s and 1980s had multiple labels of musical styles such as punk, post-punk, and new wave music attached to almost all of their musical works, and there is confusion as to what music and artists are actually included under this label (Cateforis, 2011).

4.1.1 Relationship between British New Wave Music and Other Music

In analysing the relationship between punk, post-punk and new wave music here, it is necessary to propose definitions of genre and style of music. According to Wragg (2016) who summarises genre and style based on Fabbri's (2007) research as, "Genre has a wider scope of inquiry, accounting for musical and non-musical properties, while

style focuses on formal musical properties" (Wragg, 2016, p42). The scope of genre includes music and music-related events such as ideological, symbolic and musical events, but also the creators of musical works, and also the record label organisations, distributors and audiences behind the music (Fabbri, 2007). The definition of style puts more emphasis on the recurring characteristics of musicians and musical groups, place and time in musical events (Fabbri, 2007). Where the relationship between genre and style can be demonstrated through the expression of Figure 1 (Wragg, 2016, p42).

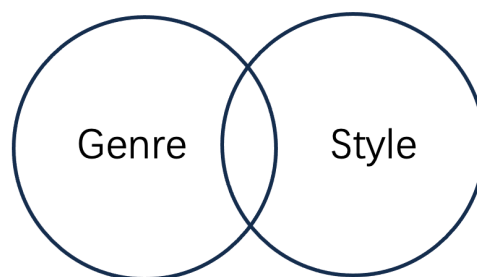


Figure 1. Relationship between genre and style (Wragg, 2016, p42).

According to Cateforis (2011), he argues that the term new wave broadly represents a series of musical events and musicians organised to create new perceptions of the state of the industry by recordings and the media, and the musical movement represented by the new wave has actually taken place four times but in fact the subject of this paper new wave music as a genre of music should be linked to the punk movement of the mid-1970s.

In the late 1970's the punk movement began to see some changes, and then the continuation of the musical style began to be seen in Figure 2, where punk as the genre,

which was developed after its musical style began to split into two directions (Reynolds, 2005). On behalf of the populist belief that 'real punk' was the closest thing to street rage that could be expressed, which gave rise to the Oi! and hardcore movements; and on the other side, as a representative of post-punk music, the belief that the end of the punk movement was a new opportunity to break with tradition (Reynolds, 2005).

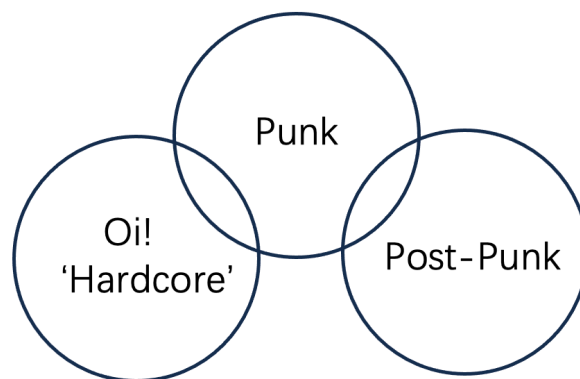


Figure 2. Two musical movements following the punk movement.

However, there has also been a split in the direction of music in the post-punk era in the UK, which has inherited the 'legacy' of the positive impact that the post-punk movement has had on the music industry. The 'legacy' of the punk movement referred to here can be summarised by the fact that the number of subjects who could participate in music as a cultural product in the music industry also began to increase and the music business became more democratised (Hesmondhalgh, 1996 and 1997). The divergence in the direction of post-punk music in the UK refers more specifically to the fact that some post-punk bands chose to work with independent distribution networks and small independent record labels that represented a parallel to major label distribution, such as

the Manchester-based independent concept label Factory and its collaborating artist Joy Division (Hesmondhalgh, 1997). The other part refers to the fact that some of the punk bands that came into popular culture's view were signed to major record labels in turn, such as The Clash signing with CBS in early 1977 (Hesmondhalgh, 1996). In response to the co-operation between these original punk bands and the major record labels, the founders of Rough Trade argued that The Clash were foolish to give up their own distribution network that represented their control and power (Hesmondhalgh, 1997).

With the emergence of one section of independent record shops with independent production and distribution networks, and another section of original punk bands entering the mainstream UK music market, this study argues that these represent two groups that have diverged in the path of musical development in the post-punk era, with post-punk bands that have collaborated with major record labels and entered into popular culture being closely associated with new wave music.

In the music style, from the beginning of the germination of new wave music in the 1970s to its rise in the 1980s (Cateforis, 2011), it developed and took shape under the post-punk era that represents the time frame and musical events. In the early development of new wave music, it was a fusion of post-punk music styles under the genre of early rock and punk music, and new wave music also incorporates the innovative changes in sound and rhythm of the guitar in post-punk music styles (Reynolds, 2005). Melodically, the guitar playing has more of a clean and angular spikiness to it, such as in Talking Heads and The Slits where the guitar playing is a little more subtle rather than gritty or louder in the overall presentation of the music, a guitar

approach that is inspired by funk music (Reynolds, 2005). Rhythmically, the guitar playing is more jumpy, jagged, or three-dimensional, such as the guitar parts in Devo and Wire (Reynolds, 2005). At the same time, new wave music has learnt from the innovative changes in drumming rhythms in the post-punk style of music, a new rhythm of drumming that differs from earlier rock styles in that it has a much more distinct rhythmic pattern and the drumming feels like 'inverted' to the music audience, as in the case of the drumming rhythms of Joy Division's drumming rhythms and the rhythms struck by Budgie, the drummer of Siouxsie and the Banshees, who is the subject of the case study in this research (Reynolds, 2005).

In the later stages of the development and rise of new wave music, new wave music brought danceable energy to the hard rock rhythms of mid-1970s rock and roll (Cateforis, 2011). With the development of the new modern technology, which resulted in the upgrading of the effects of other electronic instruments such as synthesizers and electronic percussion, it began to incorporate other styles of music outside of the post-punk genre, such as funk and disco (Kronengold, 2008), and other styles of electronic music with synths, sequencers and machine rhythms, such as Donna Summer's *I Feel Love* and Kraftwerk's *Trans-Europe Express* (Reynolds, 2005). New wave music and the alliance of new technologies and different musical styles gradually distanced it this style of music from punk (Cateforis, 2011). However, the similarities between new wave and post-punk music in terms of the subject matter of the songs and lyrics are that they both try to find more complex and subtle ways of exposing the events of everyday life, such as attitudes towards consumerism or political events (Reynolds, 2005), as

well as tensions in the expression of the symptoms of the emergence of an urban society, such as the tensions in David Byrne's voice in Talking Heads (Cateforis, 2011). Therefore the relationship between new wave music and post-punk music style and other music styles can be seen through the visual representation of Figure 3.

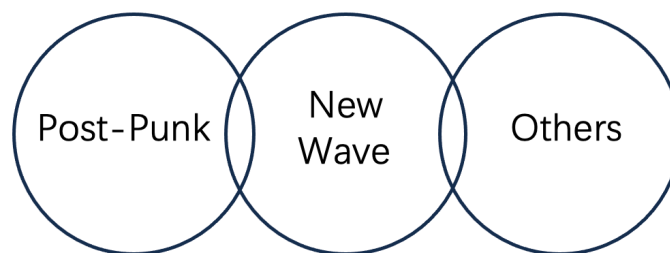


Figure 3. The connection between new wave music and post-punk and other music.

However, on some occasions the terms 'punk' and 'new wave' have been used as a type of music or a meaning, and Fryer (1986) suggests that 'new wave' is the name given to punk in its later years. And Worley (2020) suggests that the definitions of punk and new wave are vague and based to some extent on individual subjective understandings. It is known through the content of some of the early fan-made zines that appeared between 1976 and 1977, such as the fanzines from *Flicks* in London and *Blades 'n' Shades* in Birmingham, they would use the terms punk and new wave terms interchangeably (Worley, 2020).

This study argues that there are two main reasons for the ambiguity in the names of punk and new wave music. Firstly, based on the meanings represented behind the music movement, Cateforis (2011) argues that punk as the third wave 'new wave' has

left the rock industry "out of its moribund complacency " (Cateforis, 2011, p1), so here punk is referred to as new wave music because of the influence and innovative spirit it brought to the music industry. The second reason is because of the marketing strategies used in the sale of music. Record labels use genre labelling to prevent continued uncertainty in the marketing of music products (Negus, 1999). The mainstream music industry at the time felt that the political leanings of punk made it resistant to the mainstream media, which made it difficult to promote and sell punk label related music products in the mainstream media, so the industry was more receptive to promoting and selling new wave music, which was more populist than punk, with humour and sarcasm interspersed with lyrics, as well as punk's vibrancy, for example, Talking Heads, Blondie and Devo are some of the main new wave bands (Cateforis, 2011).

4.1.2 Siouxsie and the Banshees is also a New Wave Band

The band Siouxsie and the Banshees have been chosen as the subject of this paper, and they are defined as New Wave music for four reasons. Firstly, lead singer Siouxsie Sioux was a member of the 'Bromley Contingent' during the Sex Pistol era and was involved in the early punk scene (Coon, 1976), and the band shares the spirit of punk's new wave (Cateforis, 2011). Secondly, in terms of time span, they were active from the late 1970s to their dissolution in the 1990s, a time span that is similar to the period from the budding to the rise of new wave music (Cateforis, 2011). Thirdly, from the point of view of musical style, their musical style combines a wide range of musical styles and musical elements outside of the post-punk style, with the sound of synthesisers

appearing several times in the songs of their album *Kaleidoscope*, released in 1980 (Hewitt, 1980), drummer Budgie and his distinctively representative post-punk drumming joined the band from the making of this album (Russell, 1980). And they also pioneered the fusion of non-European themes or representations in their song melodies and lyrical motifs, such as in the song *Arabian Knights*, released in 1981, which was commented on by Kris Needs (2007) in *Record Collector* as "exotic Eastern evening". The song *Kiss them for me*, released in 1991, uses raga tunes and the Indian percussion instrument *Tabla* from Indian music, and Siouxsie's style of dress on the *Top of the Pops* (1991) stage on 30 May 1991 incorporated Indian style. Fourthly, from a songwriting perspective, they implicitly discuss many social topics within or outside of the UK, such as *Hong Kong Garden* (1978) which discusses racial issues in the UK (Clerk, 2008) and *Arabian Knights* (1981) which discusses the plight of women in the Middle East.

Hong Kong Garden, the first single released by Siouxsie and the Banshees after signing with the record label Polydor in 1978, is chosen as a case study for this paper not only because of its high ranking in the UK singles charts, and it was also the first song by Siouxsie and the Banshees, who seemed to be trying to shake off the punk label after signing with a record label, to make it into the music charts representing popular culture (Clerk, 2008). At the meantime, it's a stylistic departure from their previous work, with both Interviewee I and Interviewee IV stating that it's more 'weak' and 'softer' than their original, earlier style. Interviewee I said, "To be honest, disappointed. Because it was like nothing else they played. It was quite different. And it was much

softer than what we were used to”. And in the interviews, for the 9 Interviewee's feelings about the song can be summarised in the following words, 'distinctive', 'unusual', 'different', 'exotic' and 'orientalism'. Interview III also said, “Musically, when I first heard it, I feel the particular sound is clearly from a certain part of the world. It's like listening to music from other parts of the world and how do we incorporate this into our sound?”

Meanwhile the music critic in the music press commented that.

“Goddammit, here was I expecting a screeching, tortuous din, and instead this is an ingenious cross-breed of New Wave starkness and chop suey frivolity, the main theme being tapped out in charming Chinese chimes” (Lewis, 1978, p34).

“The general effect is eerily atmospheric, from the taut bass line to the brittle guitar slaps. As 'Hong Kong Garden' used a simple Oriental styled riff to striking effect, so 'Arab' conjures up edginess through a Moorish-flavoured guitar pattern.” (Birch, 1979, p26)

Thus, the feelings of the audience lead to another question in this paper, where does the feeling of the Far East in the song Hong Kong Garden, which represents one of the New Wave music, come from?

4.2 The Influence of 'Far East' Elements in Film on British New Wave Music

According to performance theory, one of the theoretical approaches to the study of popular culture, popular culture is a lens through which we can understand the social, political and intellectual organisational parts of a society (Fedorak, 2019). Meanwhile, Kidd (2007) suggests that popular culture is also an important element in the life of contemporary society and he argues that if you study popular culture, you also need to pay equal attention to commercial culture, such as some of the cultural products that are produced in the pursuit of profit, film and television as a part of the mass media also as a cultural product of popular culture, which provides a medium for our life and the world, film and television as popular culture also help us to understand more about human behaviour and human nature (Fedorak, 2019).

Hall (2015) improves upon traditional communication theory by incorporating Marx's work on the production of commodities to place greater emphasis on the specificity of the moment of production of a product. In such forms of language, once the circulation of a product is completed once, then the product completes a distribution among different audiences, which means that the discourse is not only translated but also transformed into social practices in the same moment, and in each moment, there are specific forms and conditions of existence for the effective production or reproduction of the product (Hall, 2015).

For a study of the influence of film on case songs in British popular culture. Firstly, according to the listener's point of view of the case song, Interviewee IV thinks that "Hong Kong Garden sounds to me like an old song" (Interviewee IV). And he thinks

that the tune and lyrics of the song are related to the music cliché of oriental elements in American films that were popular in Britain in the 1970s, but he doubts whether the producers of these films really knew about traditional Chinese culture.

“Probably in most mainstream American films with a Chinese or any oriental character, whenever they introduce an Asian character, the music will go ‘doo, doo, dah, dah, dah’, and with a kind of the drumbeat. It's exotic in that sense that it's the using kind of Eastern motifs in the music, but they're probably not genuine Eastern motifs. It's a Western motif that we're used to from film and television” (Interviewee IV).

In fact, it is true that music with oriental elements mentioned in interviews is to some extent not related to traditional Chinese culture (Marchetti, 1993). The melodic prototypes of the 'Eastern motifs' and 'Western motifs' mentioned by Interview IV originated in the 1910 Broadway musical *Up and Down* in 1910 with the song *Chinatown, My Chinatown* by Jean Schwartz and William Jerome (Garrett, 2004). *Chinatown* serves as both a symbol of the exotic East and an image of poverty and squalor associated with the drug opium, but such areas began to attract middle-class and upper-class Americans to visit and tour around the turn of the 20th century (Garrett, 2004).

Regarding the song *Chinatown, My Chinatown*'s association with the film industry dates back to the silent film era, where it was classified by Ernő Rapée in 1925 as a silent film soundtrack for screen images and scenes related to China or Japan, and to

the sound film era, where it first appeared in the film *Bright Lights* (Garrett, 2004), released in 1935. At the same time as the song's birth in the early 1900s and its entry into talkies in the 1930s, the image of the Chinese in early 1930s American cinema has been that of Fu Manchu, the "evil Chinese" representing the Yellow Peril, or the depraved Orient (Mayer, 2012). And there are still images of the yellow plague of Eastern ethnicity in Western popular culture in 1960s British based TV series such as *The Avengers* released by ITV television network in 1961, *The Saint* in 1962 and so on (Knox, 2019).

According to Garrett's (2004) music score of the opening melody of the song, Figure 4 (Garrett, 2004, p133), it can be seen that the intention of using the melody of the parallel fourths for the opening of the song was to portray the difference between Asia and the West to such an extent that listeners to this day would recognise the characteristics of the Eastern melody. The melody and related variations based on it have also been used in some new wave music, such as The Vapors' 1980 song *Turning Japanese*, and singer Aneka's 1981 song *Japanese Boy*.

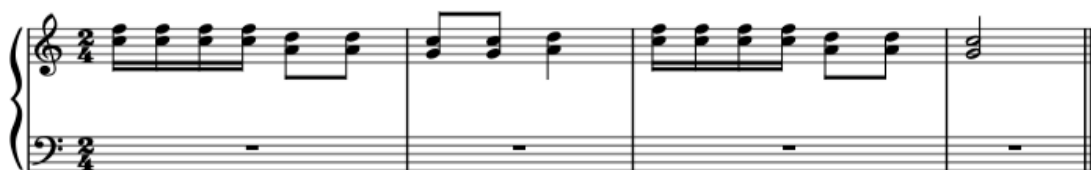


Figure 4. An orientalist trope with parallel fourths (Garrett, 2004, p133).

Secondly, it is also known from music critics' reviews that David Lewis commented in *Sounds*: 'A sort of Siouxsie Wong done right' (Lewis, 1978, p. 34). This comment goes some way to referring to the song as a representation of Eastern culture, and the term 'Siouxsie Wong' may also be associated with a film released in 1960 called *The World of Suzie Wong*. Set against an Asian backdrop, the romantic hero as 'White Knights' rescues the non-white racial heroine, whose character is named Suzie Wong, from her stifling life situation while also finding himself by travelling through an exotic region (Marchetti, 1993). At the beginning of the film, the typical oriental melody represented by the song about Chinatown above can be heard, together with the musical instrument called gong and the street scenes of Hong Kong, which set the tone of the film with its oriental cultural ambience.

With regard to the impact of the mass media on people, Hall (1995) suggests that the media have a central and special place in the formation of ideologies of individuals and societies as subjects, and that the media also constructs definitions of race and imagery of race, what race is all about, for its audiences. Therefore, from the point of view of being influenced by the media, the new wave musicians were no longer producers of music as a medium, but as an audience influenced by the media. At the same time, in conjunction with the above mentioned processes of circulation, dissemination and reproduction of cultural goods once they have entered into social practice, as referred to by Hall (2015), it can be analysed that in the context of the 1970s as a particular moment of cultural commodities, some new wave musicians who were influenced by the media completed a reproduction of musical products based on

representative films made from Western perspectives that portrayed the East and the musical melodies depicting the East in them, as well as linking to the image of the majority of East Asian immigrants who operated food takeaways that existed in their lives (Parker and Song, 2007), and it is also a re-reading of the discourse represented in social circulation through the cultural commodity of cinema, completing a social practice dominated by new musical works.

4.3 'Far East' Elements in British New Wave Music

“Music represents both self and other” (Bohlman, 2005, p206). Musical expression is constantly changing, and there are huge differences in musical expression between cultures (Bohlman, 2005).

Interviewee VII thought the xylophone strumming at the beginning of the Hong Kong Garden song sounded different. As can be seen from the scores of the xylophone and electric guitar melodies in the opening bars of the song Hong Kong Garden, plotted in Figure 5 and Figure 6 respectively. The similarities with the song scores shown in Figure 4 (Garrett, 2004, p133) all lie in the fact that they both use parallel fourths, which are often found in traditional oriental music (Sachs, 2008). Thus, the intention of the parallel fourths at the beginning of the Hong Kong Garden songs can also be interpreted as an attempt to make the listener recognise the characteristics of oriental melodies and to create a scenario of the Far East as the 'other', as distinct from the West (Garrett, 2004). It was the presence of this parallel fourth melody that made music listeners in interviews and reviewers in music newspapers find the song 'distinctive', 'unusual',

In addition to the discussion of the melodies of the songs, topics other than the songs are also discussed. Lead singer Siouxsie has been a brunette for almost all of her musical career, and although in many cases her black hair is recognised as dark gothic (Carpenter, 2012), her dark hair also gave British Asian women a sense of belonging.

“Obviously, Siouxsie was quite sort of different look. I'm of Indian descent. And all the women usually very blonde, and I couldn't really emulate to try to be like her or be like Debbie Harry. But when I saw Siouxsie's makeup, her black hair and dressing. Some part of me felt I could emulate her. So it was something to connect with” (Interviewee V).

According to Kunsu (2013) on the topic of hair a racial concept and hair culture exploration, in the United States as a representation of Western culture, black, dark related hair and faces are recognised as ugly or lower in cultural status, while white or white bodies are identified as the standard by which all bodies are judged. For example, Debbie Harry's band, Blondie, demonstrated a love of white and blonde hair. Although, mentioning Siouxsie's dark-haired image in the analysis of the 'Far East' element is somewhat of a multiple interpretation, in fact, the dialogue with the female interviewees in this study reveals that Siouxsie's dark-haired look gives them a sense of support and belonging in terms of their self-image and ethnicity. Therefore, from the perspective of an Asian audience, her look is to some extent this is a reflection of the Far East element.

At the same time, the vinyl cover of Figure 7 (Polydor, 1978) for the case song

seems to discern in its visual representation something like the typical Chop Suey fonts that represent elements of the Far East. The vinyl cover displays fonts for band names and song titles that visually involve typographic mimicry to a certain extent, mainly in the form of fonts that emulate the visual characteristics of Chinese fonts with Latin characters, and which are known by multiple names, such as Karate fonts, or Takeout fonts (Meletis, 2021). The similarity between the 1883 release titled Mandarin fonts and the vinyl cover of the song in this case can be seen through Figure 8 (Meletis, 2021, p6), a mimicry of Chinese fonts that appeared in the late nineteenth century along with the linking of Chinese imagery and the flourishing of the Chinese-American catering industry in San Francisco (Kim and Kim, 1993). And to this day the main body of use of these fonts exists mainly in the Western world, with Europe and North America on Chinese and to some extent Asian style restaurant signage (Meletis, 2021). In this case of vinyl cover typeface use, Siouxsie and her band dressed up their textual message as text producers, thus conveying the main elements of their musical work through the textual typeface style, which in the end influences the recipient's perception and idea of the text (Meletis, 2021), and one of the main elements of their songs is the source of the song's creation, a racist incident witnessed in a takeaway called Hong Kong Garden, and the song expresses the tense atmosphere of it (Clerk, 2008).



Figure 7. Vinyl cover of the Hong Kong Garden (Polydor, 1978).

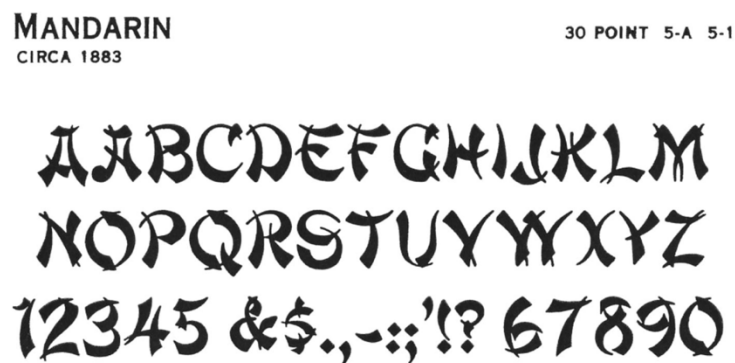


Figure 8. Typeface Mandarin, released as Chinese in 1883 (Meletis, 2021, p6).

However, looking back at the songs released in the 1970s from a current perspective, some of the new wave songs with Far Eastern elements, as represented by Hong Kong Garden, are limited to a certain extent.

Interviewee II, Interviewee III and Interviewee IX all mentioned the term 'cultural appropriation' during their interviews in relation to Siouxsie's use of non-European themes or representations in her songs. The term 'cultural appropriation' was mentioned in the interviews, and the limitations of the period context were also considered.

“I’m pretty sure it is a kimono and a headband over her head, which is obviously like nowadays a lot of people see this as cultural appropriation, but back in the day, not many people would think this would be cultural appropriation, because there were no standards as high as we have now” (Interviewee II).

“And I feel like new wave music is just purely new way of expert for expressionism and there was a lot of cultural appropriation I personally think because some new wave elements took a lot of fashion design from the Asian culture, and a lot of people could say that not wearing a white face associated with the Asian culture” (Interviewee IX).

With regard to the exotic and oriental elements involved in musical compositions, which has been an issue explored in music studies in recent years, Liu (2019) argues that this combination of musical elements takes into account the social context of the UK in the aftermath of the war and the Cold War, where white musicians absorbed oriental elements into their songwriting in order to produce a counter-cultural stance. Moreover, in the analysis of musical works, music is in fact a means of reacting to precarious identities, closely related to race, class and gender. In the extended sense of music, it is known to mark individual and collective identities across cultures and between subjects, but also plays a role in relation to cross-cultural and subjective ideas, which can affect the use of exotic music (Born and Hesmondhalgh, 2000). To many audiences and music critics, the innovative use of instruments and arrangements in the songs may sound symbolic of the Orient, but such experiments with "other" Oriental

styles from a Western perspective are inevitably far from the actual Orient.

5. Conclusion

The project investigates the reasons for the presence of Far Eastern elements in British new wave music, using the music of the band Siouxsie and the Banshees as a case study. Based on both document analysis and interviews, the project obtains the personal feelings of music audiences and critics about some of the punk, post-punk and new wave music, as well as their unique insights and analyses.

This study demonstrates the learning and use of musical elements from non-European regions from early British music to the new wave music of the late twentieth century from its emergence to its prosperity. The background of some of the new wave music with elements of the Far East is that around the 19th century, with the large number of Asian immigrants entering Western countries such as Britain, Europe and the United States, Asian immigrants from the Orient began to become residents of Western countries, and they gradually became a group of people in the life of the society, and Asian immigrants are beginning to appear in Western literature, film and music. However, because they are a marginalised group, they lack a distinctive public image in Western popular culture, and thus mainstream society knows them only on the basis of an early image of the catering industry. Subsequently, in the twentieth century, cinema was produced as a mass culture that disseminated early images of Asian immigrants and songs depicting the Orient, completing the reproduction of a cultural product for the audience that music creators called their audience.

On a positive side, the cultural symbols of oriental elements in the case study-based music production gave both audiences and music critics songs that were different in

style from the original punk movement period. Siouxsie and the band also entered popular culture with this song, providing a diverse range of themes and elements for their future musical style and new wave music.

However, the shortcomings of this study are, firstly, that there was no discussion with the songwriters about the storytelling, melodic and visual presentation of the music, and therefore there are limitations in terms of understanding the original intentions and inspirations of the creators of the music, as well as it is not clear what retrospective and reflexive reflections the creators have had about melodies and lyrics of the music that had been written at the end of the twentieth century in the context of the present time. And the design of the range of interviewees for the audience's feelings should also need to take into account the feelings and feedback of the Asian community about Western songs with innovative Far Eastern elements. In addition, when analysing the context of the presence of Far Eastern elements in new wave music, it is important to broaden the perspective, for example by placing it in an international context, and to consider what potential influence the export of film and television productions and cultures from Eastern countries in the twentieth-century era had on Western music. Also, in analysing the use of other cultural elements in New Wave music, the potential for future development and the limitations of the use of the elements should be analysed in more detail.

In conclusion, the range of musicians and songs analysed in the case study of this paper should be broadened, and the phenomenon of Far Eastern elements in the style of new wave music should be considered and analysed in the context of a wider range

of musicians practising a diverse range of song styles. Moreover, this study aims to examine deeper socio-contextual reasons for the influence of non-European elements other than Far Eastern elements on mainstream Western music composition.

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