archaeological research objects. If we consider the films and TV programs, the issue may become even complicated.

Another consideration of mine is that, as the superstructure of human society, art is an ideological form for expressing ideas or emotions and reflecting social life by means of imagination presented with images. As a fine art, music is not excluded from this principal. Nonetheless, as a special art with sound transmitted with sound waves, when the performance is done, the music is ceased immediately. Although the ancient musical scores may notate some music pieces, completely or incompletely, the intangible music prior to the invention of modern recording technique cannot be exactly represented nowadays. Music iconography, therefore, becomes a notable approach in addition to the exploration of the fact as well as the characteristics of ancient music.

Musical Education at the Dengzhou Boys’ School and the Work of Julia B. Mateer

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Introduction

The education of Chinese students in mission schools, particularly that which occurred at Chinese boarding schools during the latter part of the mid-nineteenth century through the early twentieth century, has been covered extensively in many studies. However, these works mention little about the musical education of Chinese students. The goal of schools run by Protestant missionaries was, on the whole, to aid the missionary enterprise by bringing a curriculum that seldom correlated Chinese studies but promoted Christianity, science and technology. As a result, native customs, including native music, were not encouraged on boarding school campuses. Students at these boarding schools learned Western music through general music classes and through extra-curriculum activities such as band, glee and, in some cases, orchestra programmes. One missionary-run boarding school, however, did break free from this general mode of musical education by actively encouraging its Chinese students to collect and sing their native tunes and incorporate them into its teaching texts. This school was Dengzhou Boys’ School (Dengzhou mengyang xuetang, 堤州蒙养学堂) in Shandong.

The Dengzhou Boys’ School (DBS), founded by an American Presbyterian missionary couple in September 1864 for the purpose of Christian “moulding”, was one of the earliest and most influential centres for the study of school music teaching in China. The story of the founding of the DBS and how its missionary teachers brought together Chinese and Western traditions in its teaching curriculum, including musical education programme, illustrates the wide variety of factors that influenced the early development of music education in China. Apart from providing textbooks and establishing both a model and an on-going institutional framework for other mission schools, the DBS also trained a whole generation of teachers who would go on to start programmes at schools across China. By encouraging their students to pay attention to their own musical tradition, the missionary teachers at the DBS not only introduced Chinese perspective to the field but also promoted values of cultural relativity,
and thus helped change the character of mission-school music teaching in China.

This paper intends to describe the Dengzhou Boys' School's founding, to examine in particular the ways that music was taught at the school (including how the teaching material was created and used), and to use the story of the school's music teacher as a means of understanding how the development of musical education in China was initiated and shaped by Western missionaries and the American missionary movements in China. My decision to focus exclusively on the pedagogical efforts and musical writings of a nineteenth-century American Presbyterian, Julia B. Matee (1837-1898), stems in part from the fact that, while Chinese social and political reformers got all the credit for having played an important role in the introduction of music education in China's new schools at the turn of the twentieth century, previous accounts of musical education in China have largely failed to acknowledge the substantial contributions made by Western missionaries in the nineteenth century. Thus in this paper I argue for reconsidering a somewhat forgotten part of Chinese musical life by detailing the concrete work of an individual missionary educator. The primary sources investigated here are a musical primer Julia B. Matee wrote in Chinese and used as a teaching text at her school, the Dengzhou Boys' School, from the mid-1860s to her death in 1898, and a conference paper on school musical education Julia Matee delivered at the Second Triennial Meeting of the Educational Association of China held in Shanghai (May 6-9, 1896). Although as a missionary Julia B. Matee's teaching activity and her writings on music were conditioned by her role as a Christian evangelist and her belief in the instrumentality of music as a vehicle to advance the cause of Christianity, the multi-faceted nature of her educational work and broad humanitarianism defies a simplistic interpretation.1

JULIA B. MATEE: THE EARLY YEARS

Julia Ann Brown, later known in Chinese as Di Jiulie (狄菊烈), was born on a farm near Delaware, Ohio, in July 1838, the fourth child in a family of six. Her father, Robert Brown, "a man of large influence in the neighbourhood and for many years an elder in the Presbyterian Church of Delaware", was a "stern" and strongly religious man who made sure that all his six children "commit the Westminster Catechism" to memory and "attend church, four miles away, whatever the weather". By contrast, Julia's mother, Hannah Cunningham, was a woman of warmth and affection, although

1 Because of her Christian background and alleged cultural imperialism (e.g. introducing Western notation and promoting a Western way of teaching music), in current scholarship, Julia Matee has not received the attention that she deserves. In the few biographical accounts available, she is justifiably depicted as a warm-hearted mother figure and a dedicated teacher who had done much to contribute to the early introduction of Western knowledge to China (Matee, 1912; Zha, 1913: 11-14; Hyatt, 1976: 139-90). In two recent studies, she is credited for her dedication to music teaching, expertise in Western music, sympathetic attitude toward China's indigenous musical tradition, and pioneering role in the rise of China's school song movement (Sun, 2006; Liu, 2006). Mising from this picture is a critical examination of the nature of Julia Matee's contribution to China's modern music education and the motives and historical consequences of her musical activism.

Julia Brown's early years in the United States were not easy, nor was her early education ideal. She lost her mother at the age of seven and suffered a great deal at the hand of her stepmother. In spite of her later success in running schools for boys and girls in Dengzhou, her own education was "far from satisfactory". "The district school of her earlier years was not of the best, and the two female seminaries she attended ... afforded very limited opportunities." But from very early on she showed a capacity for not only overcoming adversity but also thriving on it. By all accounts, she was well organized and had a talent for organizing events and being a leader. "While in the seminary at Granville, Ohio, she helped organize and conduct a literary society of which she was the first president" (Matee, 1912: 18). She was also a resourceful teacher with leadership skills. "On leaving the seminary she first taught a country school. At that time it was very unusual for a woman to assume entire control of a school. Miss Brown showed her gift for leadership in attempting it and her genius for teaching in making it a conspicuous success, all of which introduced her favourably to the school at Mt. Gilead, Ohio, where she taught for three years" (Matee, 1912: 19).

Although Julia Brown is now widely known for her pioneering role as a music teacher in China's modern history (Sun, 2006; Liu, 2006), there is no record of her having been formally trained in musical pedagogy. It seems likely that she developed a lifelong passion for music and gained her musical skills through involvement with the Church. More specifically, it was by taking an active part in the Church choir that she picked up her practical skills in music theory and voice production (Matee, 1912: 71). Her church involvements also brought her into contact with Calvin W. Matee, who as a young preacher was then working at the Presbyterian Church at Delaware, and to whom she became engaged in the spring of 1862. After marrying Calvin in December that same year, the Matees were dispatched by the American Presbyterian Missions (North) to China and they embarked on their journey on 3 July 1863.2

The Matees, together with Hunter Corbett (1835-1920), his wife Lizzie Corbett, and a few other missionaries, reached Dengzhou (登州), a newly-opened seaport town situated on the northern shore of the Shandong peninsula known today as Penglai (蓬莱), on 15 January 1864. They were not the first group of Protestant missionaries to arrive there. In 1862, the Rev. John Livingston Nevius (1820-1893) and his wife Helen, working in Central China, had been appointed to open Dengzhou, but at the time of the arrival of the Matees they were in Hangzhou. The only missionaries who

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1 The above biographical information is drawn from MJs (1898: 218); Matee (1912: 18-31); Zha (1913: 11-13).
were there to greet them were Charles R. Mills and his wife, who had been transferred from Shanghai to Dengzhou and the Hartwell and Crawford families of the Southern Baptist Church (Mateer, 1912: 32; Hyatt, 1976: 146-47).

**DENGZHOU BOYS' SCHOOL AND DENGZHOU COLLEGE**

Julia and her husband Calvin Mateer founded the Dengzhou Boys' School on 23 September 1864 as a six-year Christian "moulding" programme. The founding of the school occurred at a time when there was a "surge of Western economic, political, and cultural expansion into the non-Western world" (Hutchison, 1987: 92). "The late nineteenth and early twentieth century," as Paul Waite and Peichi Waite point out, "was the golden age of America's foreign missionary enterprise, with its dual evangelistic and civilizing missions. It was an era when missionaries were among America's best-educated citizens and foreign missionaries were held in high regard at home" (Waite, 2009: 243). Despite the Mateers' teaching credentials and evangelical zeal, the school they founded did not get off to a good start. With only six boarders and two day pupils from poor families in a dilapidated Buddhist temple, the DBS suffered the usual drawbacks associated with early mission schools (Mateer, 1912, 41. Corbett, 1955: 10-11. Hyatt, 1976: 160). Yet in spite of a profound apathy on the part of the Chinese, a lack of basic facilities and an acute shortage of reliable and qualified teaching staff, the Dengzhou Boys' School grew steadily. By 1869 its numbers had increased to thirty (Lutz, 1971: 28) and by 1880 its enrolment reached forty-five (Hyatt, 1976: 168).

Although nominally Calvin Mateer was the principal of the Dengzhou Boys' School, it was Julia who started the little school in the first place and acted as the driving force behind the school. Up to 1873, Julia Mateer virtually ran "the school alone" by acting "as a combined head teacher and housemother" (Hyatt, 1976: 159-161). From the very beginning, music played an important part in the school life of the Dengzhou Boys' School. In its early years, the school's curriculum, like that of most of the mission schools at the time, was restricted to the Chinese Classics and Christian ethics. But the Mateers supplemented "the curriculum with courses in arithmetical geography, science, public speaking and singing, as well as the study of the Bible and other religious books such as the Peep of Day, Pilgrim's Progress, Evidences of Christianity and the Catechism" (Corbett, 1955: 15). Conscious of "the importance of song among the Chinese, who as heathen never sing, but who are fond of music and can be taught to sing well", Julia Mateer devoted considerable time and energy to preparing a hymn-and-tune book (Mateer, 1912: 71). The fact that music was highly emphasised from the very beginning is evidenced by the testimonies of the school's early graduates (Wang and Liu, 1913: 66-72). In 1872 when the Dengzhou Boys' School was expanded from a boys' boarding school to Dengzhou Hgh School by including primary and secondary departments and adopted the rather pretentious Chinese name Wen Hui Guan (文会院, Literary Guild Hall) (Hyatt, 1976: 175), music was made a compulsonary subject for the primary department (Wen Hui Guan, 1891: 10). Even after the school became officially Dengzhou College, a two-tiered institution comprising a lower five-year programme for small boys and a higher six-year course of collegiate grade, and adopted a new uniform curriculum in 1882, musical theory (音樂, yuefa) remained a compulsory component for the Preparatory Department (see Fig. 2).

Apart from formal class instruction, Julia Mateer also encouraged musical activities as an integral part of the Christian ritual and part and parcel of the Christian educational package. Several voluntary student organizations of the college made frequent use of music in their activities. For example, when Christian Endeavour (Mianli Hui, 勉励会) -- a student society founded in 1883 -- held its weekly meetings for Bible study and exchanging of Christian experiences, hymn singing was always on the agenda. The Saturday debates, a regular activity organised by the school's three debating societies (Bianlun hui, 辩论会) since the late 1860s, were always set off by singing and chanting. The students of the Dengzhou College were "also involved in gathering songs for a projected Mandarin collection" (Hyatt, 1976: 188-89). Some students even composed their own pieces (Wang Yuande and et al, 1913: 66-72).

Her own school aside, Julia B. Mateer also provided music instructions for other schools in the Dengzhou area. For instance, when the Dengzhou Girls' School was founded by her older sister, Margaret Brown, at her request, Julia Mateer was there to teach music. She was directly involved in providing music for her congregation and taught her converts to sing popular hymns. She also helped her husband in his

**Fig 1. Julia B. Mateer shortly after her arrival in Dengzhou**

**Fig 2. Diploma of the Wen Hui Guan**

*Gong, Hongyu. Musical Education at Dengzhou Boys' School*
endeavor to compile a Mandarin hymn book and trained a choir. “When the first theological class of older men met at Tengchow [Dengzhou],” recalls her brother-in-law, in 1912, “she taught music and general lesson in geography” (Mateer, 1912: 135). During her numerous visits to “heathen” homes in the country and preaching stations Julia Mateer “was in the habit of teaching a class of women from three to six weeks … Her usual programme was to teach the Catechism, reading and singing in the forenoon” (Mateer, 1912: 120).

**YUEFA QIMENG (1872)**

Julia Mateer’s *Yuefa Qimeng* (*Rudiments of Music*), also known as *Xiguo Yuefa Qimeng* (*Rudiments of Western Music*), was a little music primer based on the teaching manual she used at the Dengzhou Boys’ School in the 1860s. In the words of Robert Mateer, her brother-in-law, this little music primer “was brought out in connection with her years of music teaching in the school, and also in the church” (Mateer, 1912: 71-72).

![Fig. 3. Pages from Yuefa Qimeng](image)

As mentioned above, *Xiguo Yuefa Qimeng* was first published by the American Presbyterian Mission Press in Shanghai in 1872 when Calvin Mateer took temporary charge of the press. This was significant in that it was some thirty-one years before similar writings by Chinese reformers appeared in the Tokyo-based radical Chinese student journals and in Shanghai (Zeng, 1903: 63-70). Zeng Zhimin (曾志忞, 1879-1929)’s *Yuefu Jianzhushu* (*Textbook of musical grammar*) — a music primer based on an English textbook translated into Japanese by Suzuki Komojiro and considered the first of its kind ever written by a Chinese with no close Christian affiliation — did not appear in Tokyo until 1904 (Zhang, 1999: 287). Shen Xingong (沈心工, 1870-1947)’s *Xuezuo Change Ji* (*An Anthology of Foreign Songs*) generally considered the first of the new “school songs” (*shuixiang yueju*, 学堂乐歌) (Zhang, 1987: 133-39) was not published until 1904.

Written in the form of a hymn-and-tune book, *Yuefa Qimeng* was essentially a progressively arranged music-teaching manual written in Mandarin “vernacular” (*guanzhu*, 官话). It was designed for both mission schools and Christian congregations. Despite its religious orientation, it is arguably the first of its kind to appear in China and regarded by historians of modern Chinese music and music educators as one of the first music textbooks for Chinese schoolchildren (Tao, 1994: 163; Sun 2000).

Prior to Julia Mateer’s *Yuefa Qimeng*, only two Protestant hymnals, *Sing Shen Yue Ke* ([Shengshen xie ge](#)) (The Holy Mountain Hymns) and *Qipu Zanmeishi* (*Qu po zan mei shi*), *Hymn and Tune Book), had tunes printed together with texts. The former, an 80-page hymn book published in Ningbo in 1858 by the Rev. Elias B. Inlee, was “printed in the European form,” and had “five pages of instructions.” But it was “all in the Ningpo dialect and Roman character” (Wylie, 1867: 244). The latter, a hymn book of 72 leaves (=144 pages), was collaboratively produced by Mrs. and the Rev. John Farnham in the Shanghai dialect in 1866 (Sheng, 1964: 527). Compared to these two books, Julia Mateer’s book was not only much larger in size, totalling over 200 pages, but also much more methodical in content. Although containing a large number of church tunes and hymns, *Yuefa Qimeng* was not a hymn in the conventional sense of the word but was written in the tradition of nineteenth-century American tune books.

Roughly the same time, the Scottish Presbyterian missionary Carstairs Douglas (1830-1877) issued a series of teaching manuals in Xiamen in lithographed format, including *Yangxin Shidiao* (*The Sacred Tones*, *Three Parts: Treble, Tenor and Bass*) (1868), *Yuefu Pimi* (*Exercises on Change of Key*) (1870), and *Xiguo Yuefu* (*Introduction to Common Notation*) (1870). But Douglas’s books were different in a number of ways. For example, they were neither specifically designed for school children, nor written in colloquial Chinese. Moreover, the teaching system Carstairs Douglas used was based primarily on Tonic Sol-fa, a method developed in England by a non-Conformist minister, John Curwen (1816-1880), in the mid-nineteenth century (Gong, 2009).

According to Julia Mateer’s own account, *Yuefa Qimeng* was first published in 1872. A supplement was added in 1879 (Mateer, 1892). It starts with an introductory section on the basic elements of music and is followed by a collection of Christian hymns, mostly in two parts. Written in the form of teacher-pupil dialogues that was in vogue in American school textbooks of the time, musical fundamentals were explained in simple Mandarin *guanzhu* rather than the “classical” (*wenli*, 文理), a practice conducive to the easy transmission of knowledge. Since this book also contained graded exercises, it essentially constituted an organised music curriculum for all the grades of the elementary and secondary schools at the time. In spite of the number of hymns included, the design as a textbook rather than an ordinary hymn book is clearly
three decades of the nineteenth century and the early years of the twentieth century. As far as can be ascertained, from 1872 to 1913 at least four editions of the book, not including the number of reprints, had been issued. Missionaries were not the only ones to show interest in the book, for “many inquiries for the book” actually came “on the part of Chinese” (Mateer, 1892). According to Gerlinde Gild, Zeng Zhimin was certainly aware of the primer when he wrote the first Chinese modern musical theory, Yueli Dayi (《乐理大意》, Introduction to musical theory), in 1903 (Gild, 2004: 557).

As will be seen in the following, although the Chinese title Sheng Shi Pu literally means “An Anthology of Sacred Hymns,” it is not a hymnal in the conventional sense of the word. The original English title, Principles of Vocal Music and Tune Book (J.C.J. 1896: 363) on the other hand, is more in accordance with the contents of the book. This title, as will be discussed presently, not only reveals the theoretical orientation of the book but also betrays its American connection.

Compared to its 1872 original, this 1892 edition was much-enlarged, both in terms of actual size and contents. It consists of more than 360 hymns along with a detailed introduction to the rudiments of Western musical theory (Di Jiulie, 1892). Even as “a collection of church tunes without hymns, except a verse in each case as a guide in learning the tune,” it still comprised 200 pages (Mateer, 1892).

The significance of this 1892 edition can be seen in a number of ways. As far as contents are concerned, the 1892 edition made use of melodies with four parts instead of two-part tunes as adopted in the previous edition, and thus increased its levels of difficulty. From an international perspective, this level of difficulty was by no means below European standards at the time. For example, the music curriculum developed for public schools in Switzerland at the same time, as reflected in such textbooks for children as Gefangbuch (1869) and Gesangbuch (1867), included two-part songs for grades four through six, and three-part songs for secondary schools. The change in the levels of difficulty in Mateer’s Sheng Shi Pu was due to the improved singing skill on the part of Chinese members of Christian congregations (Di Jiulie, 1892: 92). In Julia Mateer’s own words, “The increasing number of Chinese who learn to sing in four parts, seemed to require the insertion of the tenors and altos, whilst the great variety of new hymns and the increased attention to singing, called for a larger and more varied selection of tunes” (Mateer, 1892).

In the area of notation, Julia Mateer initially followed nineteenth-century American school texts by using the ordinary staff notation with some modification. Like most of the American tune books produced between 1801 and 1860, she employed an orthodox European notation known as “round notes.” In this system, “Time, pitch and the various transpositions of the scale, are all indicated in precisely the usual way” (Mateer, 1892). But in the 1892 edition she borrowed from the “Aikian [sic]” system by adopting “the use of seven shapes to represent the syllables used in solfæga” (Mateer, 1892).

The seven-shape system referred to here was first developed by Jesse Aikin in 1846. “The shapes of the notes were varied to indicate their position on the diatonic scale,” as the following illustration shows. “If the note was shaped like a triangle, with apex above, the singer knew if was ‘do’; no matter where it was placed on the staff. A semicircle was used for ‘re’; a diamond for ‘mi’; a right-angled triangle for ‘fe’; an ellipse for ‘sol’; a square for ‘la’; and an inverted cone for ‘ti’” (Corbett. 1955: 16).

Fig 6. The seven shape notes used in the Sheng Shi Pu, p. 3

The Aikin’s system of seven shapes, though appearing as early as 1847, did not become standard practice in the US until around 1870 (Perrin, 1970: 260-61). Julia B. Mateer’s choice of the Aikin system was made with practical consideration. She was well aware the fact that “Aikian [sic] system [was] devised by an American musician in...
the interest of simplicity and for the benefit of persons learning to sing without the aid of an instrument" (Mateer, 1892). The system may be an ideal way to read simple music and it indeed proved to be "extremely useful for beginners, who had had no previous knowledge of music" (Corbett, 1955: 16), but it was not suited to handle more sophisticated musical pieces. Yet because the seven shapes were useful in helping Chinese to sing, they were "the only part of it [the Aikin system] used in the book" (Mateer, 1892). Here once again, the missionary's pragmatism is revealed.

Of course, we can hardly fault Mateer for not foreseeing the problem because she had never intended to introduce to the Chinese the more sophisticated Western musical skills, as represented by the Western Classical tradition. Her immediate concern was to find a way to battle the problem that many of her Chinese followers faced in "learning to sing the round notes readily and accurately through all their transpositions" (Mateer, 1892).

Shenshi Pu also represents a good example of the ways in which missionaries responded to their Chinese audiences. It reveals, to use the words of Gae Graham in the context of sports and physical education in mission schools at the turn of the twentieth-century China, much of the "complex dynamic of initiative, negotiation, and accommodation between Chinese patrons and missionary educators" (Graham, 1994: 26). As Julia Mateer made clear in her Chinese preface to the 1892 edition, the enlargement was largely a result of the spread of Christian churches in China and of the increased interest in Western music over the intervening years.

MAKING USE OF CHINA'S INDIGENOUS MUSICAL TRADITIONS

Despite her Christian persuasion, Julia Mateer clearly shared with her American secular music educators the common trait of being both eclectic and innovative in her approach to teaching. She believed that "the plays and games of happy childhood, the beauties of nature, animate and inanimate, friendship, domestic love, the pleasures and employments of school days or the festivals which form so large a part of the enjoyments of the people are all legitimate subjects of songs." (Mateer, 1896: 106) Apart from propagating the Christian doctrines, her incorporation of music in the Dengzhou Boys' School was also aimed at enlarging "the joy of childhood." (Mateer, cited in Hyatt, 1891)

Julia Mateer's pedagogical eclecticism is also reflected in her selection of tunes. Apart from using orthodox hymn melodies, she was also one of the early missionaries who experimented with China's indigenous musical traditions, using such well-known Chinese folk songs as "Fangyang Qu" (风阳曲, "A tune from Fengyang"), "Duanyang Qu" (端阳曲, "Song of the Dragon Boat Festival") and the popular Chinese instrumental piece "Liuba" (六八, "In 68 beats") as exercises. Although she was rather non-committal about "Whether the Chinese Christians should sing Western tunes or adapt their tunes to sacred songs," she had no objection to either adapting Chinese tunes to hymns or writing new songs "with specific reference to Chinese taste." (Mateer, 1892)

Julia Mateer's use of indigenous musical materials was reflective of the firm belief she and her husband shared in the indigenisation of the Church. To a certain extent, Julia's appropriation of Chinese folk songs and instrumental repertoire can be interpreted as an endorsement to her husband's insistence that "education should serve the aim of providing a native ministry, that all instruction should be given in Chinese and that this should be done through the medium of the Chinese dialects" (Mateer, 1878: 192-193).

Unlike the majority of foreign missionaries, Julia Mateer's attitude toward Chinese music was informed by a cultural view that was essentially relativist in nature. This is clearly reflected in a paper she read at the Triennial Meeting of the Educational Association of China in 1896:

All nations in all ages from the time of Jubal and Lamech have had songs and instruments of music adapted to their various tastes and circumstances. The fact that what is music to one people is hideous noise to another only shows the diversity of tastes — not that any one people are destitute of the musical faculty. (Mateer, 1896: 105).

Julia was convinced that the Chinese needed "their own tunes" and Western music that suited "Chinese taste and voices," even though these tunes might "violate some of the rules of harmony". After all, "so great a people is entitled to its own style of music, if only it has in it the spirit of life and growth" (Mateer, 1896: 107).
Although "the chief object in teaching the pupils in our mission schools to sing is," as Julia Mateer stated, "that they may be able to join acceptably and with profit in this service" (Mateer, 1896: 105), Christian indoctrination was not the only reason for her inclusion of music in the curriculum of Dergzhou Boy’s School. As she put it:

Songs have other uses. Youth is naturally buoyant and joyful. Song is the natural expression and accompaniment of joy. If God is pleased with the singing of birds, the humming of bees, the lowing of cattle as their expression of the joy of living, how much more with the joyous songs of happy childhood. (Mateer, 1896: 105).

Clearly Julia Mateer shared her husband’s belief in the importance of colloquial language in aiding the Christian cause. As early as 1877, some forty years before the proclaiming of the “literary revolution” (wenxue gumin, 文學革命) by Hu Shi (胡适), Chen Duxiu (陈独秀) and others in the new culture magazine Xin Qiu (新青年), New Youth, Calvin Mateer declared emphatically in front of a large gathering of China missionaries:

I believe in colloquial literature, as the kind of literature of the Christian work in China. Who believe the gospel we preach? Who all churches? The unlearned and the poor. Let us adapt our Bibles, our books, and religious literature generally, to the class of people He gives us. If colloquial language is good enough to preach the Gospel, it is good enough to write it also. (Mateer, 1878: 193).

Julia Mateer’s use of the vernacular rather than the literary classical style for the purpose of easy comprehension is also an example of her missionary pragmatism. As Graham has pointed out in a different context, “If the Chinese did, in fact, sometimes respond to the missionaries, it is clear that in many instances missionaries were responding to the Chinese” (Graham, 1994: 25).

CONCLUSION

Above I have examined Julia B. Mateer’s Christian upbringing, her educational background, and her work at the Dergzhou School, followed by a critical analysis of the teaching texts she used in her teaching, with a particular focus on her teaching manual, Xuguo Yufa Qimeng. In tracing the origins of this particular music primer and its later editions, I have attempted to personalize and contextualize the multi-faceted contributions Julia Mateer had made to China’s modern musical education. Julia Mateer’s pioneering work, as illustrated by the many dialogues, experiments and negotiations that she had conducted in the process of compiling her music primer and delivering music lessons, highlights the importance of unravelling the complex relationship between missionary utilitarianism, indigenous tradition and individual agency.

The case of Julia Mateer poses historiographical questions about the origins of Western-style school music teaching in China. The story of Western-style school music teaching in China, as it is usually told by Chinese historians, educators and musicologists, usually begins with Liang Qichao (梁启超) and Shen Xingong (沈心工) and Zeng Zhimin (Zhang, 1987: 133-39; Wu, 1996: 123; Ma, 2002: 13-14). As the case of Julia Mateer shows, missionaries working in various parts of China started teaching music at their schools as early as the 1860s. As I have written elsewhere, prior to China’s defeat by Japan in the Sino-Japanese War of 1894-95 and the subsequent inclusion of singing in the Qing court’s decree for primary schools for girls in 1907, Christian missionaries were the main, if not the only, sources of Chinese knowledge of Western music (Gong, 2006; 2007; 2008a). Christian hymn singing not only played a crucial role in the dissemination of Western music in China but also was responsible for introducing and popularising a new form of singing in China: Congregational singing. This new form added a new dimension to the musical life of the Chinese besides their operas and folksongs (Ch’en, 1979: 119). By introducing hymn singing in the schools they established, the missionaries also laid the foundation for the future development of music education in China.

Julia Mateer’s attitude toward China’s musical traditions and her use of Chinese materials in her teaching raises important questions of cultural identity, nationalism and missionary education. Historians and musicologists in China have long believed that mission schools were a fertile ground for cultural annihilation. Graduates of the mission schools, according to this view, had a rootless contempt for their native tradition and an unhealthy admiration for things Western as a result of their religious indoctrinations (Li Chucui, 1987). It is generally true that, similar to what happened in the United States in the early days of colonization, music in mission schools and mission stations from the very beginning was conditioned by a deliberate desire on the part of missionaries to suppress indigenous music and to substitute something “better” in its place (Britton, 1958). But the appropriation of Chinese musical materials in the work of the Mateers renders this understanding simplistic. Rather than painting a picture of missionaries imposing their values and practices on their native recipients, Julia Mateer’s music primer provides a clear illustration of musical synthesis and cross-cultural fertilisation. The fact that the Mateers acted not only as agents of Western musical culture but also as learners and propagators of Chinese music complicates the usual understanding of the power relations. In a way their cases reveal as much about the teaching of Western music to the Chinese as about how the missionaries responded to the Chinese. More significantly, their experiments in combining foreign forms with indigenous traditions became the opening step in a negotiation between traditional and Western elements that continues to this day.

REFERENCES


My Experience in Re-scoring the Qin Piece Jiu Kuang

By Yao Bingyan

Translated by Zhou Qinru

About how I made the rhythmic pattern of the qin piece Jiu Kuang (酒狂, “A crazy drunkard”) in triple-time, I need to recall the whole experience in my re-scoring of the piece. It is really just like what a proverb says: “You can wear out iron shoes in fruitless search, whereas you may hit on what you need without even looking for it.” As an armature leaner in qin theory, my talk may unconsciously have something inappropriate.

The Re-scoring

I like playing the qin. Whenever I find an interesting qin piece that has not been handed down in play from the past, I would carry on the re-scoring task dacou (打谱) to interpret it from the knotty characterized notation into a playable one as my journey of exploration. It was the title Jiu Kuang arousing my curiosity at the first. Jiu, the wine, was called “nectar” or “jade liquor” by ancient Chinese. In a hymned prose Jiu De Song (酒德颂, “Ode to the virtue of the wine”) by Liu Ling (刘伶, ca221-300), the author so described himself:

* The original Chinese version of this article, “Qixianqinju jiu de song” (一首琴歌《酒德颂》), is a transcription of the author's talk with Cairo Easell (transliterator), an Italian visiting student, published in *Yinyue Yiju (Music Arts)*, 1981, no. 1: 26-31. Yao Bingyan (姚炳炎, 1921-1983) was a master and successor of the Zhejiang school in qin art.

110  Gong, Hongyu. Musical Education at Dengzhou Bay's School