

Changes and Implications of Music Education in the Context of Sino-Western Musical Exchanges in the Ming and Qing Dynasties

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Abstract: During the Ming and Qing dynasties, along with the entry of a large number of Western missionaries into China, large-scale cultural exchanges once again took place in China's history - the eastward trend of Western learning. During this period, Chinese and Western cultures frequently came into contact, collided, and mutually ingested and dissolved each other. After absorbing the elements of Western music, Chinese music achieved a certain degree of expansion and produced many outstanding artistic achievements. It can be said that it was the eastward transmission of Western music that injected new vitality into Chinese music, making it more colorful and glowing with unprecedented charm. In this paper, we will specifically discuss the influence of Chinese and Western music exchanges on music education in the Ming and Qing dynasties from three aspects.

Keywords: Ming and Qing Dynasties; Chinese and Western Music Exchange; Missionaries; Music Education; Cultural Integration.

1. Introduction

During the Western Han Dynasty, Zhang Qian opened up the Silk Road, which initiated the preliminary exchange of Chinese and Western music culture, mainly reflected in the mutual transmission of musical instruments. In the 16th century, the Italian missionary Matteo Ricci and other Italian missionaries used music as a missionary tool, which facilitated in-depth exchanges between Chinese and Western music culture. With the contact of religion and philosophy, music was introduced from the coast to the inland, marking the substantial beginning of the exchange of Chinese and Western music culture.

2. Historical Background of Sino-Western Musical Exchanges during the Ming and Qing Dynasties

2.1. Socio-economic and Cultural Development

During the Ming and Qing dynasties, China's social economy was relatively stable, with significant development in agriculture, handicrafts and commerce, especially the rise of the commodity economy, which contributed to the prosperity of cities and the rise of civic culture. The acceleration of urbanisation provided fertile soil for the diversification of music and art. Folk music, court music and literati music went hand in hand, together constituting a rich and colourful music ecology.

2.2. Music Theory and Sheet Music

With the widespread use of movable-type printing, the publication of music theories and music scores entered a period of unprecedented prosperity. From the Ming Dynasty onwards, music theory works sprang up, which not only systematically summarised the music theories of the previous generations, but also put forward many innovative ideas. For example, the emergence of works such as "The Essence of Lv Lu" marked the maturity and deepening of music theory in ancient China. At the same time, the publication of a large

number of zither scores and music scores, such as the Miraculous Secret Scores and the Legacy of Taigu, not only preserved many ancient compositions, but also facilitated the dissemination of music and learning, leaving a valuable musical heritage for future generations.

2.3. The Rise of Folk Music

During the Ming and Qing dynasties, folk music was particularly active, with small songs, raps, operas and other art forms flourishing in various places. In particular, the Ming and Qing Xiaoqu were popular among the public for their easy-to-understand, sincere and emotional characteristics, and became an important part of the social music life at that time. In addition, Peking Opera was gradually formed during the Qianlong period, incorporating various operatic elements such as Hui Ban and Han Tune, and became a treasure of Chinese operatic art, greatly promoting the combination of music and theatre, and enhancing the depth and breadth of musical expression.

3. The Specific Contents and Forms of Sino-Western Musical Exchanges in the Ming and Qing Dynasties

With the increasing frequency of cultural exchanges between China and the West during the Ming and Qing dynasties, music, as an important part of culture, also showed diversified characteristics in terms of the forms and contents of exchanges. In this section, we will focus on how missionaries acted as an important medium for the spread of music, as well as the introduction of musical instruments and notation, with a view to revealing the rich connotation of Sino-Western musical exchanges in this historical period.

3.1. The Spread of Music by Missionaries

In Wang Yue's "Sino-Western Musical Exchanges in the Ming and Qing Dynasties: An Introduction to Matteo Ricci's Influence on Chinese Music", it is pointed out that Matteo Ricci was one of the earliest pioneers of the Catholic mission in China, and the first Western scholar to read Chinese

literature and study Chinese canonical texts. He spread the Catholic doctrine through the identity of "Western monk" and the way of "writing in Chinese", and made friends with Chinese officials and social celebrities, spreading the scientific and technological knowledge of the West, such as astronomy, mathematics, geography, etc. At the same time, Western science and technology accompanied Catholicism into China, and Chinese culture was also influenced by Catholicism. At the same time, Western science and technology were introduced to China along with Catholicism, and Chinese culture was also brought to the West by the missionaries.

Xiao Chengfu pointed out in his article "The Study of the Spread of Western Music in China in the Pre-Qing Period" that the main medium for the spread of Western music to the East was the Western missionaries, and that the policy of banning religion since the late Kangxi period had more or less influenced the spread of Western music to the East. Despite the prohibition policy, the activities of Catholic missionaries did not stop but went underground.

In the early Qing Dynasty, successive rulers trusted and valued the knowledge of Western missionaries, and the contribution of missionaries was the most important in the spread of Western music to China. In the process of spreading religion, the missionaries spread music as part of Western thought and culture, so that Western music was accepted by the emperors and courts. The first condition for the entry of western music into China was laid down - the consent and support of the court.

This was the most important prerequisite for the entry of foreign literature and art into China in the feudal era. The activities of the missionaries in spreading western music to the upper social strata, which were conducted with success, show the direct and quick effect of the missionaries' spread.

In Weit's biography of Tang Ruowang, it is written: Tang Ruowang, a German Jesuit, came to Beijing in 1627. After the establishment of the Qing Dynasty, he presided over the revision of the calendar and the casting of firearms, and he was also proficient in music. Tong Ruowang studied music when he was young and tried to use music as a missionary tool. He wrote a book explaining Western musical instruments, with a hymn at the end of the book. Later, he was assisted by a Chinese friar in making a silver music disc. He was so appreciated by the Qing rulers that the Shunzhi Emperor gave him land to build a new church.

Wu Xiangxiang wrote in his "Modern History Series" that Xu Risheng, with the name of Yin Gong, was born in 1645 to a Portuguese noble family and entered the Coimbra Seminary at the age of 18. In 1666, at the age of 21, he travelled to India and completed his studies in Goa and Macau. The missionary Nan Huairan learnt that Xu Riqi, a resident of Macao, was proficient in music and recommended him to the Kangxi Emperor. Kangxi ordered two ambassadors to travel to Macao to announce the imperial decree calling him to the capital. Xu Ri Sheng went to the court with the ambassadors. He arrived in Beijing in 1673.

From the views of the above authors, it can be seen that Western missionaries played an irreplaceable role in the musical and cultural exchanges between China and the West during the Ming and Qing dynasties. They not only promoted mutual understanding and respect between the two cultures, but also laid a solid foundation for subsequent cultural exchanges and cooperation.

3.2. Importation of musical instruments and music notation

Li Ran's "Ming and Qing Europeans on Chinese Musical Instruments" mentions that during the Qing Dynasty, Westerners seemed to have further studied Chinese musical instruments. The French missionary Qian Deming's *Recueil des Musiques Ancien et Modernes de la Chine* (1780) introduced for the first time the Chinese classification of "eight tones". The author also used a lot of space to introduce examples of these eight types of musical instruments. For example, the drums of the leather type, the exhausted stone type, the bells and bells of the gold type, the ocarinas of the earth type, the zither and the serpent of the silk type, and the wooden musical instruments such as the machine and the kei, etc., each of which lists the names of a number of musical instruments and describes in detail its shape, pronunciation, and other aspects.

Li Ying pointed out in his article "Preliminary Study of Ming and Qing Singing Music Records" that: due to the deepening of musical exchanges between China and the West, one thing that had to be mentioned in the history of Chinese music records in the first and middle period of the Qing Dynasty was the importation of the Western music notation method, the pentatonic score.

As the first officially published work on Western music theory in China, *Lǔjian zhi* (The Justice of the Laws), the sequel to the book, focuses on the introduction of notation, describing many theories such as the clef, elevation, tone names, and beat notation of the pentatonic score, and all of them are combined with examples of pentatonic scores to provide a richly illustrated explanation.

Yu Chen puts forward the following points in his article "The Influence of Chinese Music on the Development of European Music in the Ming and Qing Dynasties": 1. Chinese music in the Ming and Qing Dynasties went through three phases, from the initial introduction at the end of the Ming Dynasty to the sustained development in the late Qing Dynasty, and Chinese music gradually took its place in the European music world. 2. Chinese music had a gradual influence on the creation of European music, which was particularly significant from the 18th to 19th centuries. Elements of Chinese music can be found in the works of famous European musicians such as Weber, Haydn, Mozart, Beethoven, etc. In addition to music creation, Chinese opera art also had an impact on European theatre performances, which set off a wave of "Chinese opera", and pushed forward the innovation of European theatre performance forms.

The western transmission of Chinese music not only provided new materials for European music creation, but also promoted the exchange and fusion of music and culture between China and Europe, which had a far-reaching impact on the overall development of European music.

To sum up, I think that during the Ming and Qing Dynasties, the musical and cultural exchanges between China and the West were mutual, and the influence on each other was multiple and multi-level, highlighting the important role of cultural exchanges in the promotion of artistic innovation and development. At the same time, this historical phenomenon also reveals that in the context of globalisation, the exchanges and integration of cultures will become more frequent and deeper, which will inject new vitality into the diversity and prosperity of human culture.

4. The Impact of Chinese and Western Music Exchange on Music Education in the Ming and Qing Dynasties

Sino-Western musical exchanges not only enriched the musical culture of the Ming and Qing Dynasties, but also had a far-reaching impact on music education. In this part, we will analyse the changes and inspirations of this historical phenomenon on music education from three aspects: missionary activities and strategies of churches, music education activities in schools and music education activities in the court.

4.1. Church Missionary Activities and Strategies

During the Ming and Qing dynasties, Western missionaries, such as Matteo Ricci, had a profound impact on the modernisation of Chinese education through nearly 200 years of sustained efforts. They not only spread religion, but also brought Western scientific and cultural knowledge, prompting Chinese scholars to reflect on the traditional education system and explore the cultural differences between the East and the West. The missionary activities of Matteo Ricci and others, especially their respect for and adaptation to Chinese customs, as well as their indirect missionary approach through science and technology, won the trust and respect of the Chinese upper classes. Matteo Ricci's missionary strategies included valuing the scholars, science and technology first, etc. Through his interactions with Chinese officials and scholars, he disseminated Western knowledge of astronomy, geography, mathematics, etc., which aroused the interest and curiosity of Chinese intellectuals. These activities not only promoted the exchange of Chinese and Western cultures, but also laid the foundation for the subsequent modernisation of Chinese education and cultural reform.

Chen Mingxia pointed out in her article "The Influence of Jesuits in China on the Modernisation of Chinese Education during the Ming and Qing Dynasties" that the first thing that must be overcome in order for Chinese education to be modernised is the obstacle of the concept of the clergyman and the breakthrough of the unification of Cheng-Zhu rationalism. In the Ming and Qing dynasties Jesuit priests came to China, they tried their best to dress up their integration into the mainstream feudal society, and the interaction with the upper class of the ruling class of the scholars, which prompted some progressive people to open their eyes to the world, and some secular people to open their eyes to the artefacts, especially the academic missionary strategy, which potentially conveyed the values of education, and sowed a new seed in the educational consciousness of the scholars.

Ricci's Chinese journal mentions that Ricci attached importance to attracting the scholars in terms of talent, especially by displaying the glamour of Western learning. He presented himself not only as a philosopher and an ethicist, but also as one who was interested in science and technology with his maps and his teaching of mathematics and astronomy. Ricci once admitted that he owed much of his prestige among the Chinese literati to his maps and his teaching of science (mathematics and astronomy). He was keenly aware that "anyone who may think that ethics, physics and mathematics are not important in the work of the Church is unaware of the Chinese taste for taking their beneficial psychotropic medicines slowly, unless it is flavoured with an intellectual

ingredient". The unique artifactual civilisation and academic culture of the West satisfied the psychology of the Chinese intellectuals of that time who were looking for practical learning, which coincided with the practical education trend of that time.

Based on the views of the above scholars, I believe that in the evolution of modern Chinese education, music education has likewise experienced the baptism of the collision and fusion of Chinese and Western cultures, and has been steadily moving forward. This process is not only a vivid portrayal of the self-awakening, innovation and growth of Chinese education, but is also deeply engraved with the catalytic imprint of the Jesuit missionary activities during the Ming and Qing dynasties. The Jesuit missionaries set foot on this ancient land with the mission of academic evangelisation. Although their ultimate goal was to sow the seeds of religion and seek believers. But in the process, they unconsciously became purveyors of advanced Western culture and education systems, even though such dissemination had not yet formed a systematic and large-scale trend. However, it was these scattered lights of Western learning that opened a window to the world for the closed Chinese society.

4.2. School Music Education Activities

Chen Sheng's Study of Music Education Activities in Church Schools in Coastal Areas after the Opium War introduces a series of activities of music education in church schools in China after the Opium War in the late Qing Dynasty. The article mentions that apart from teaching the singing of polyphonic hymns, another important element of music education in church schools was the teaching of Western musical instruments. The piano is one of the most important instruments in the development of instrumental music in modern Europe, and it is an authentic Western instrument. The ancient piano was introduced to China with missionaries as early as the late Ming and early Qing dynasties, and after the Opium War, when China opened its doors, missionaries and foreign merchants brought modern pianos to China. This western imported musical instrument was initially only a rare thing in the court, and its spread in the folk thanks to the early piano education in China, and the piano education in the church school is the direct driving force of the budding of piano education in China. Piano courses were offered in church schools in the form of compulsory or elective courses, and many of the early church schools in China offered piano courses, and the term "Learning to Play the Piano" was taken from the Curriculum Regulations of the Chinese and Western Schools. In addition, many church schools also organised orchestras to teach western orchestral skills, and the instrumental music education in church schools also had a relatively complete system.

Qin Zhongyao pointed out in his article "The Importation of Western Sight-Singing Contents and Methods in the Late Qing Dynasty and the Teaching Implications - Taking <Music Method Enlightenment> and <Small Poetry Score> as Examples" that the Western civilisation was imported into the country in large quantities in the late Qing Dynasty as a result of the foreign affairs movement. In the process of importing Western music into China in the late Qing Dynasty, the music activities centred on Christian churches and church schools had the most direct influence on the development of Chinese music in the late Qing Dynasty. Whether it was the hymn-writing and singing activities of the churches, the music courses offered by the church schools, or the writing of

hymnals and music textbooks by the missionaries, they all had a certain influence on the cultural development of music in China in the late Qing Dynasty. The two textbooks written by the missionaries, "The Enlightenment of Musical Method" and "The Little Poetry Score", were produced in the course of the missionaries' hymn-writing and singing, as well as their teaching activities.

From the views of the above authors, it can be concluded that the establishment of missionaries and church schools played a great role in promoting the teaching of school music in China at that time. However, I think that the two authors' research mainly focuses on the coastal areas and the late Qing Dynasty, and lacks attention to the activities of church school music education in the inland areas and other historical periods. In addition, there is a lack of in-depth discussion on the negative effects or limitations of music education in church schools.

4.3. Music Education Activities at Court

In *Christian Education and Social Change in China*, Huang Xinxian writes: At the end of the Ming and the beginning of the Qing dynasties, some Jesuits served as teachers at the court and were active in court education. Among them, Bardonin and Song Junrong taught Latin to Manchu children in the palace. Some of them provided intellectual services directly to the feudal supreme ruler, such as Nan Huairan, Zhang Cheng and Bai Jin, who served as the teachers of Emperor Kangxi of the Qing Dynasty.

The Italian missionary Deligue was the successor of Xu Risheng as court musician and the first Western missionary to be proficient in music. In the correspondence between the Italian Catholic missionary Bi Tianxiang and his fellow members in Rome, it is said that the Kangxi Emperor appreciated Deliger, not only listening to Deliger's music but also sending his students and imperial sons to learn from Deliger. This shows that Driggs was recognised by the emperor and the court for his outstanding musical talent. In 1714 (53rd year of the Kangxi period) on the 22nd of June in the imperial decree recorded the emperor's attention to the sound of the law. It is to the effect that the emperor was strict with his sons and students, expecting them not only to be able to play the zither, but also to know how to learn the theory of the instrument. Not only did he work as a musician at the court, but he also wrote a book introducing Western music theory, the *Ruler's Compendium - Continuation*. This music theory textbook has already absorbed the new achievements of European music theory, and adopted the "乌勒鸣乏朔拉犀" seven chants of the scale chants system. Although the dissemination of "Rulu Codification Essentials" and "Rulu Codification Essentials" compiled by Xu Risheng as the introduction of Western music theory was very limited, and did not cause a large impact. However, these two textbooks are sufficient to show that there were further exchanges between Western music and Chinese music in terms of music theory.

In conclusion, it can be seen that the highest authority of the country at that time also paid some attention to music, and even included music in the scope of study of the royal sons. However, I think that most of the researchers focus on the time period of Kangxi, and there are fewer studies on other periods.

5. Conclusion

During the Ming and Qing dynasties, the exchange between Chinese and Western music constituted a colourful, richly layered and multidimensional cultural feast, which had a far-reaching and long-lasting impact on the music culture of both sides. This cross-cultural dialogue not only injected new vitality into the innovation and development of art forms on both sides, but also profoundly highlighted the central and crucial role of cultural exchange in the construction of global artistic diversity. During this period, Chinese and Western music achieved unprecedented fusion and collision through the mutual dissemination of musical instruments, the introduction of notation, and in-depth exchanges of music theories. Western instruments such as the violin and the piano were gradually introduced to China, mirroring traditional Chinese instruments such as the guzheng and the pipa, and together they created unique musical chapters. At the same time, Chinese notation and Western notation systems such as pentatonic notation was borrowed from each other, providing new possibilities for the recording and dissemination of music. More importantly, the exchange of Chinese and Western music theories enabled both sides to understand each other's musical logic and aesthetic pursuits more deeply, thus promoting the diversity and individuality of music creation.

This cross-cultural fusion not only enriched the musical culture of the Ming and Qing dynasties, but also left a valuable cultural heritage for future generations. The introduction of Western musical instruments and Western music theories had a profound impact on music education in China. They not only broadened the horizons of music education, made the content of music education more colourful, but also improved the quality and level of music education, and cultivated more musical talents with international vision and cross-cultural communication ability.

This historical phenomenon profoundly reveals to us that cultural exchange is an indispensable driving force for the progress of human civilisation. It can break the boundaries of regions and nationalities, and promote mutual understanding, mutual respect and mutual reference among different cultures. In today's globalisation, cultural exchange has become an important way to promote the common prosperity of global culture. Through cultural exchanges, we can better understand the world and the unique charms and values of different cultures, thus promoting the diversity and inclusive development of human civilisation.

Therefore, we should value and actively participate in cultural exchanges, and welcome the collision and fusion of different cultures with an open mind and a tolerant heart. Only in this way can we jointly create a more colourful and harmonious world cultural picture.

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