Ginling
Academic
Material related to Music Department
1932 - 1936, n.d.

Miss Hammond's 1932 plan.

[17]

OUTLINE OF A PLAN FOR ORIGINAL RESEARCH IN CHINESE MUSIC UNDER THE AUSPICES OF GINLING COLLEGE, NANKING.

INTRODUCTION

Music is the most important branch of Chinese culture which has as yet received almost no systematic investigation either from foreigners or from Chinese with a modern or scientific outlook. This is due partly to the fact that Chinese music sounds generally rather harsh to ears accustomed to a different tradition, but chiefly, we believe, to the fact that within the last few centuries professional musicians could be found only in restaurants and theaters and have been persons with very little education or knowledge of anything but the lowest class of music. This has however not bee n so during many of the great periods of Chinese history and a very elaborate and systematized cult of music has been kept up by a few devoted amateurs in quiet places, almost unknown to the rest of society. This music is beginning at present to at tract considerabe attention from peoplw who have found the importance placed upon music in Western lands. Books are beginning to be written on the subject, but no far-reaching investigation has as yet been undertaken.

As music is one of the great arts of all time and of all nations we think that research into the music of this ancient civilization, with the facilities now open to us, would be immensely rewarding to the advancement of general human knowledge.

WHAT A THOROUGH STUDY OF CHINESE MUSIC WOULD INVOLVE

A scientific study of Chinese music, to be in any way complete, should follow three main lines, as follows:

1) A study of all writings on the subject of Chinese music which can be found. There are very few treatises on this subject in any European language, as the whole field of Chinese music is to the modern and scientific world an almost unknown country. There are however innumerable books written in Chinese on this subject, dating from almost every dynasty of Chinese history. There are also of course great numbers of references to music in historical books of general interest. Some of these books are easily available, others must be sought out. It is much to be regretted that there is apparently nowhere in the world a truly representative library of works on Chinese music. If funds are available, it would be very desirable to make as large a collection as possible of books on Chinese music, both in Chinese and in the European languages. This library would be located at Ginling College and would be known as the Hall Library of Chinese Music.

2) A study of all types of Chinese instruments now in existence, both ancient and modern. For this much travelling would be involved, to see the instruments which have already been collected in Peping and other parts of China, in Japan and probably in Europe and America. In Japan

there is an especially famous collection of musical instruments from the T'ang Dynasty! Again if funds are available, it would be desirable to make as large a collection as possible of Chinese musical instruments, to be located at Ginling College and called the Hall Collection.

3) The study of Chinese music as a living art, involving the hearing of a great deal of music of all styles, the ability peresonally to play certain of the instruments, to sing and to understand the technical and emotional values of all music considered. A thorough study of music as a living art would involve also a survey of what is being done in the way of music in different parts of China at present and the tendencies or developments of recent times. A collection of phonograph records would be interesting in this connection, to be kept in the library. This study of music as a living art would of course be one of the main prerequisites to the study of both books and instruments. Further research in this line would however be necessary more specifically for the comilation of selections of music of different styles to be transcribed into Western notation. These pieces have never heretofore been published, but have been esoterically cherished by small groups of scholars.

HOW THE RESULTS OF THE STUDY WOULD BE TABULATED.

To record the results of the study outlined above, publications would be prepared on the following subjects:

I) From the study of the writings:

A.) The history of Chinese music, tracing the development of the different styles throughe the successive dynasties.

B.) The theory of Chinese music, covering the twelve key-notes and their mathematical relationships; the development of the scales; the rules regarding the construction of melodies in the different scales; the Chinese conception of harmony as a harmony of different qualities of tone; elements of harmony in the Western sense in Chinese music; the rhythms of Chinese music; the Chinese systems of musical notation, etc.

2) From the study of the instruments:

The construction and techic of Chinese musical instruments.

3) From the study of music as a living art:

The actual styles of the music itself, giving a great number of selections of vocal and instrumental music of all types, transcribed from the original Chinese symbols into the universal five-line staff. This would probably be the most interesting part of the whole work to musicians, both Chinese and foreign.

THE PRESENT PLAN FOR UNDERTAKING THIS WORK: THE MAN

Although the above plan is very general and would probably be followed in the main by any investigators making this research, it has

been drawn up especially with the idea of having the work undertaken by Mr. Ernest Yin-liu Yang, of Wusih, who is now in Nanking collaborating with Miss Louise Strong Hammond in the wo rk of compiling a common hymnal for the use of the Anglican Communion in China.

Mr Yang is a man of thirty years of age who combines in an unusual degree a very deep Chinese classical scholarship, an almost unequaled understanding of Chinese music and a modern, scientific point of view. He has also a good command of English and understands the main priciples of Western music.

Mr Yang began his classical Chinese instruction at the age of four under the supervision of his father, who held the second degree for scholarship under the old imperial system (equivalent to our A. M.) He then passed under the instruction of another relative, Mr Yang Yen-Yun also an A. M. his purely classical course of instruction was however interrupted by the revolution and he subesquently entered various schools of the modern type, being graduated from the Third Normal School of the Province of Kiangsu in Wusih. He subesequently took two years of college work at St John's University in Shanghai and a half a year at Kwanghwa, a Chinese University in Shanghai. He has taught for various lengths of time in St John's Alumni Middle School in Wusih, In Kung-i Commercial Academy, In I-shing Middle School and has been dean of the Yung-si Junior Middle School for Girls. His brother, Mr Stonelake Y.P. Yang, holds an A.M. from Northwestern University in Illinois and is dean of the Commercial College of the Nanking Government Central University, located at Shanghai.

Mr. Yang's musical instruction began at the age of seven when his father engaged the services of a Taoist priest especially to instruct his sons in music - a very unusual provision in present day Chinese society. From the age of twelve until three years ago, Mr Yang was the devoted pupil of a very famous Chinese musician, Mr Wu Wan-ching. Mr Wu was famed all over China as a player of the p'i-p'a, and was for a considerable period probably the leading exponent of the school of Quinsam Music, one of the highest forms of Chinese music. Mr Wu, who devoted his entire life to music, living on his personal income, was the president of the T'ien Yun Society of Quinsan Music in Wusih. Mr Henry Eichhein, of the Boston Symphony Orchestra, who made two trips to China in order to study Chinese music, heard concert of music by members of this T'ien Yun Society and declared it to be by far the highest grade of Chinese music he had been able to find in China. Since Mr Wu's death Mr Yang has succeeded him as president of the T'in-Yun Society. Mr Yang himself plays the two instruments most characteristic of Quinsan music, the flute and the san-yien and has specialized also in the p'i-p'a, like his master. He has also "begun" the study of the famous seven-stringed lute of Chinese history. He has made considerable study of the methods of playing drums and gongs, besides being able to sing and to play almost all the other commoner instruments. Mr Yang has written a good deal for various periodicals on the subject of musical theory and has published one or two books which have been enthusiastically received throughout China, because they contain the best selections which have yet been made of old Chinese pieces arranged in modern notation.

1932 [47]

THE PRESENT PLAN FOR UNDERTAKING THIS WORK: THE METHOD

The work would be begun from the study of Chinese books and could be carried on for two years, Aug. 1930-July 1932, by Mr. Yang who would devote half his time to it. Mr. Yang's headquarters during this period would be in Nanking, where he is now engaged for half of his time in the work of compiling the hymnal of the Episcopal Church, of which Church Mr. Yang is a communicant. During this period Mr. Yang would have Miss Hammond, with whom he is collaborating on the hymnal, as his advisor also in regard to the research work in Chinese music. Miss Hammond herself has made probably more of a study of Chinese music than any other foreigner in China at present,. Many of her translations of Chinese verse have appeared in various publications in England and America and a paper of hers containing an original theory regarding the prosody of Chinese poetry was published in the "Year-book of Oriental Art" edited by Arthur Waley in 1925. Miss Hammond's arrangment for the piano of a famous Chinese melody has been widely sold in China during the last three years, being the first piece of sheet music to be brought out by the great publishing house "The Commercial Press"

During, the first two years, Mr. Yang would be assembling his material, wrinting letters to different parts of the world to find what has already been collected in the way of books or instruments of Chinese music, making trips to various parts of China or possibly to Japan and formulating his plans regarding the fuller development of the work after the end of the two years. Mr. Yang has already a bibliography of many hundreds of Chinese books which he has been noting down during the past five years in the hope of being able to consult these books later. He would spend a large part of his time during the first two years tracing these books and noting their contents. He wouls also be consulting other Chinese scholars and musicians in the hope of enlisting their services after the first two years. During this time also perhaps a suitable foreigner might be found to cooperate with Mr. Yang in the palce of Miss Hammond, who is not able to become a regular member of the staff as she is unwilling to give up her missionary work. Whether a foreigner would be needed or not would depend upon the extent to which this investigation would be carried, especially in the collection of instruments and books. The original language of the first report on all this work would be Chinese, which would then be translated into English, probably by Mr. Yang himself. A foreigner who understood music would however be needed, at least for a short period, to help him to edit this English version, making necessary notes and explanations, But for the first two years Mr. Yang could work alone.

Before August 1932, a more detailed plan and budget would be submitted by Mr. Yang for the expension of the work. Mr. Yang would be free at this time to devote the greater part of his time to this research for a period of a few years. If a collection of Chinese musical instruments were undertaken, it would begin at this time. The collection of the library could begin earlier. It would be hoped that at least one more Chinese musician and one foreigner would be added to the staff at this time, as well as copists, etc.

Whether it was found possible to extend the work or not after two years, Mr. Yang's ~~work~~ own work during the first period would be valuable in itself, because so little scientific inquiry has been made

in this field that every contribution has its own value. Every book bought would also be useful, forming in Nanking, the present capital of China, the nucleus of a library which might be extended later as conditions allowed. Mr. Yang would however be much assited in his work during the first two years in he had a definite statement from the Hall Commission as to whether they would consider extending the work after two years if circumstances allowed. This would not be a promise, but might serve as a guide in formulating projects.

BUDGET

MINIMUM BUDGET, AUGUST 1930-July 1932

Mr. Yang's salary, for half time work, $80.00 per month 24 months		Mex. $1920.00
Chinese copist salary $20.00 per month, 24 months		480.00
Minimum sum for the purchase of books of references		600.00
Travelling and miscellaneous expenses		500.00
	Total	Mex. $3500.00

PREFERRED BUDGET (same period)
IN CASE AN OUTSTANDING LIBRARY OF BOOKS ON CHINESE MUSIC IS TO BE COLLECTED

Mr. Yang's salary, as before,		$1920.00
Copist salary, as before,		480.00
for the purchase of books		2000.00
Travelling and miscellaneous expenses		600.00
	Total	Mex.$5000.00

What Music Appreciation Means to My Life

When I was yet a child of five, I was such a mischievous little girl that my parents and nurse usually were displeased for they could hardly keep me sit still for even ten minutes. Being the youngest child in the family(it is an unusually big family; for my grandparents, uncles, aunts, parents, brothers and sister all live together) every one at home seemed enjoy playing with me , especially my second uncle whom I called him "Uncle Sy" was my ever dearest companion.

One evening, my mother was quite surprised to find me sitting in Uncle'Sy's lap learning songs for hours. From that day on, I would learn to sing each night before going to bed as if it was my daily lessons. I was no longer a mischevious girl, they said so because I was so fond of singing and almost always stayed in my uncle's room after his school was over. My younger eldest brother, who is rather quiet in nature, was also a student to Uncle Sy who taught him violin then. So we three usually gathered together to sing songs or to hear stories before bed-times(of course, the rest of our family would also join us sometimes.) Uncle Sy was the only Christain in my home, so he used to bring me along with him to the church. As far as I can remember I was always so anxious to go with him because I enjoyed very much to hear people sing hymns or play organ even though I was never interested in those sermons. I had been such a "quiet mouse"___ Uncle Sy sometimes called me this when he thought that I had behaved well during the service____ as if I could feel the sense of holiness and peacefulness from the music. When I was eight years old I had learned more than twenty pieces of children's hymns, some songs of different nationalities, such

as: The Chinese National Song, The Marsellaise, Johnny Get Your Gun, Swing Low, Sweet Chariot, and some other Christmas songs by heart just because I had not begun to read English yet.

Then I was sent to a private primary school to study in Soochow, while in the same year my uncle, Sy, was sent abroad to the States for advanced education. Because we did not have any singing class in my primary school, I have almost forgot all my songs which I learned before. Not until I was sent to a junior high school in Shanghai, where I began my piano lesson there, my appreciation in musics was awakened. I enjoyed my piano lesson and singing class as well as I liked my school works there. But, I was forced to leave school when there was a war in Shanghai in the year 1931. Since then, I have still rarer chance to take any special music lesson either in piano or vocal. I am disappointed in my disability in music and I am sorry because I have not any spare hours to take piano lesson here, but I am still so fond of music that I scarcely have missed a single concert.

I am ~~so~~ happy now because I have the chance to take this course of Music Appreciation this term, which I longed to have for years. This is ~~the~~ my favorite course in all my courses although I am rather a poor student with a very poor foundation of music. No matter how busy and how distressed I was, I would be refreshed and brightened after I have attended this class. So, music appreciation really means more than mere training of my ears for to distinguish music between good and poor. To me, it has, first of all, opened the way to God for me because it is through music my uncle introduced God to me. It has even strengthened my faith in God though none of my home folks, except my uncle, is a Christian. It has the

power to hold my attention and to keep me sit still when I was little. It also strengthens the bond of love and friendship between either my home folks or friends and me. For instance, my uncle, Sy, has left home for ~~the~~ U. S. A. when I was quite little and he hasn't come back since then, but I still frequently think of him now especially when I heard some songs of my childhood because they would remind me all our happy days when he was with us. More-over, music appreciation can always give me happiness ~~and~~ at my leisure and even console me when I'm in sorrow or distress. Once, when I was amusing myself by singing songs, one of my friends here came to me and said :

"What, singing again? ...You are really a happy girl! Do you ever feel sad? Whenever I meet you, I hear you are humming, whistling, or singing to yourself. No wonder anybody would feel happy too when she sees you, as I usually do. But, I wonder, what makes you so happy all the time?"

"O, do I always look happy?" I inquired surprisingly, "of course, I sometimes do feel sad as everybody does only I am by nature a noisy girl; I can seldom keep myself silence except in the classroom. I just hum, whistling or sing unconsciously; but, certainly, it does (I mean singing) relieve me from sorrow or even relieve my feelings. .... Oh, you remind me this little song:

' If you're ever sad,
There is one thing you can do:
Just make somebody happy,
And you'll be happy , too.' "

This little conversation would help me to make ~~this~~ a conclusion for this paper: Music has not only brought peace and happines into my life but also taught me to live a life more abundantely by sharing my happiness with others.

Yang Ken

Music 25

A Story "What Music Appreciation means to My Life"

November 25, 1935

NOV 27 1935

"What Music Appreciation Means to your Life?"

Before I try to answer this question — what music appreciation means to my life? — I must say something about music and music appreciation.

We all know that music is playing an important place in the world. It is so universal that it exists in every-where, as in the words of Emerson, "In the darkest, meanest things, there always, always something sings." Music itself has never an end. It is natural and spontaneous. It is so charming that it gives the beauty and serenous enjoyment to mankind. In order to make the profit and joy of music into one's life the cultivation of music listening and perception is necessary. So the music appreciation is to be studied for this sake.

As I take the course of music appreciation this term. First I feel that the music appreciation will give me the inner realization of music which may lead me to the soul of the music and made me more sensitive to the beauty and truth of music art. Second I feel that the study of music appreciation develops muscular control, mental poise, logical thinking, a retentive memory, accuracy and quickness of thought, vigorness of imagination, and a poetical, spiritual insight into the life's deep meaning.

Since I have not taken enough music appreciation, I don't get so much profit of it, which as I mentioned above. However, when I have learned something from it I feel that the music appreciation goes with the music, which also has no end itself. Though I heard the records over and over, yet I never felt monotonous. I

could always discoverred something new in the music records. And as I have got more of the wealth of the music appreciation I have more active thought connected with it. From the Oratorio, opera to the simple folk song all give me the reflections of their nationalities, characteristics, thoughts and feeling, and the spirits of the creators. Besides, the music themselves content different rhythms, melodies, harmonies, forms, colors, and various expressions and tasts. So the music appreciation makes me to have the capacity to listen properly and constructively. And gives me the life training which efforts me happiness and usefulness. Again, as well it helps me to understand the world of music. As Ruskin says, "The greatest thing a human soul ever does in this world is to see something and tell what he sees in a plain way."

In conclusion, I will say that music appreciation means to my life just as the words of Sidney Lanier, "Music means harmony, harmony means love, love means God." And finally I will add myself that appreciation means to get the music. So I enjoy it and take it as my life culture.

LO HWEI-LING
MUSIC APPRECIATION
NOV. 27TH, 1935

What Music Appreciation means to your life.

Before I take up the course of appreciation of music, I think music is something that only appealing to the ears. Everything that sounds in a blend of notes is music. No matter what kind it is, what types it is, who is its composer, or what is its originated country, I like to hear all of them, (music). But now it is different in my points of view in music when I have taken up this course.

As we all know, music appreciation is not a course of facts, but a course of enthusiasm. It mostly trains our ears in order to know the minute details of music. In order to appreciate music, we should understand music. The deeper you understand the better you train, the more you learn the greater the pleasure to your life. Therefore music appreciation gives pleasure to our life.

In studing Music Appreciation we are learning the music of each

country. We study its origin, its development, its influences, its composers and its historical back ground by that time. It is not only appealing to our ears and gives us pleasure but it also increases our knowledge in history.

Further-more, "Music appreciation" gives us opportunity to learn the important characteristics which a music consists; such as Scale, melody, rhythm, form, harmony, instruments, tones and the notation as a whole. Thus a knowledge in learning to understand music is secured.

In conclusion, Music appreciation means a great deal to our life. It beautifies our life and at the same time gives us happiness and joy. It also adds the vocabularies of our room of knowledge. It is indeed a very appreciable course in this School, that is the Fu Jen College of Nanking in China.

Djo Yuch-shan
Musa 25
Nov. 25, 1935

What Music Appreciation Means to You Life.

Music appreciation means much to me. It has filled my life with happiness, color and meaning. Thru appreciation of music I have passed thru the doors of care, irritation, frustration, limitation and discouragement into realms of peace and joy where new strength and calm are found.

Mother was very fond of music. My eldest sister was taught to play the piano, while my second eldest sister learned the violin, and every evening after supper before we sat down to study our lessons for the next day we would gather round the piano and sing. Singing did not necessitate long practice and years of development so I was taught and encouraged to contribute my bit thru song. Those days have left a golden memory with me.

When I was about eleven years old I left my happy home to live with my grandparents. Strangeness and adjustments were made more

easy by new songs learned at school and mandolin duets played with a cousin. I had had some piano, vocal, and violin lessons before leaving home and had enjoyed listening to victrola records in addition to learning whatever popular songs came in vogue.

I did not fully realize what a boon my appreciation of music was to me until I had returned to China to find myself limited on all sides by the restrictions of conservative Chinese home life. The sort of home life that believed one should be content with sufficient food, clothing and shelter. During those first months in Chinese village life my love of singing helped me to readjust to strange languages, customs, food, dress and mode of living much more easily than it would otherwise have been.

Since then my appreciation for music has had growing opportunities to develop and expand and has brought much comfort, peace, joy, gladness and color into my days.

It has lightened my work, brightened my days, strengthened friendships as well as understanding, and has led to friendships which could not have been made in any other way. My coming to Quincy can be said to be indirectly associated therewith, for Miss Pound first came to Canton to teach music before she came to Nanking and it was then her that I became conscious of Quincy College as a possible destination. The classes for music appreciation open to everyone on the campus have been one of my special joys. That and the beauties of the campus fill one's heart with buoyant gladness, courage and strength with which to meet life and face it with a smile.

Music 25
Nov. 22, 1935
Hsu Sin Mei.

NOV 24 1935

What Music Appreciation Means to My Life

By nature I am not a musical person. At least I am not in the common acceptance of that term.

In my early childhood either my mother or aunt used to sing to me before my sleep., we always played games by singing little verses. I did not feel what did they mean to me anything.

As I grew up, I have various opportunities to hear music both from home and school. In general I liked to hear only the simple music. I attended concert often and found that some of the music which people thought they are wonderful, to me with the exception that the melody is active enough, usually I did not agree with them.

Moreover I always hear others talking about that music has great influence to one's character and national spirit and that let me think anyway I have to learn how to appreciate music.

In our music appreciation we have both study the development of music and hear them from the records. From that as I hear the records I not only get the melody. I also try to think of their harmony, rhythm, kinds of instruments, phases of expression in the record and so forth.

What I do want to make clear is that with me music appreciation means to let all my heart and soul and strength and mind in understanding the real value of the music at that time. It not only gives me directly a pleasing feeling: Indirectly it trains me to possess a deeper thought and concentration to certain thing which I do in my life.

Lin Baa-den
Music 25
Nov. 24, 1935

What music appreciation means to your life?

We don't know how to appreciate music until we have taken the course of "Music Appreciation". It gives us so much benefit because after we have studied it, we know that music has influenced our daily lives directly into many different ways:

① Giving us the religious thinking:

During the ancient time, they knew to use music in the church because the church music can show the spirit of God. Even in now a days within the church or the chapel they use the sacred and holly music. When we appreciate this kind of music, we feel that it gives us a feeling to worship the God and seems bringing us near to God. We like to be God's followers and try to do the best things as what God desired. All these religious motives are aroused by the appreciation of the church music.

② Giving us the rhythmic and musical impulse

If we pay attention to our daily life, most of our actions are musical and rhythmic, such as we like to sing songs when we are left alone, and like to hear good music. If the music shows some spirit of folk songs, we may appreciate it either by our imagination or by the bodily movements to show different kinds of actions to represent the character of the people of that country.

③ Ways to appreciate the good music

According to the course of "Music Appreciation"

Of course we should appreciate the pure, good music and more valuable ones. But as talking about "What Music Appreciation means to your life" this title seems so broad that can say in ~~many~~ many ways because our whole life is very close related to appreciate any kind of music. I think most people like to hear jass music, though not good one. It can give people happy feelings with happy emotions. We all know that if a person leads a happy life, he usually does his work with intense interest and does successfully. Of course we can't say a man can be happy only by appreciate music, but part of his life is influenced by it to make him have a happy mind.

④ Giving us the feeling to appreciate the nature of beauty

I think many people having the feeling to appreciate the nature of beauty because we all like to hear the bird singing with beautiful songs and rhythmic flowing of water.

Surely music appreciation is very valuable to our life. It can make our life not feel so monotonous.

She Tu Nieu

For Miss Rebecca Brad
Conling College Com
156 Fifth Ave
New York

Conling College
Music Appreciation
class -

(Publicity Material)

What Music Appreciation Means to Your Life?

What is music? Music is the artistic expression of emotional states or experiences. It's fundamental power is to give pleasure and enjoyment.

To get pleasure or enjoyment from music is a simple matter, but because it is so simple many people do not succeed in doing it. This is due to a variety of reasons, among others the mistaken attempt to "appreciate" music in terms of something else. The result is confusion.

The true meaning of appreciation is understanding that understanding which gives you a sense of value. This can come only through an intimate acquaintance with its literature, history, and development from primitive beginnings biography of its creators, its forms, patterns, and great masterpieces.

With that knowledge in mind you can through imagination get the same mood and emotional experience that which sprung in the mind of the composer. Gradually you become acquainted with the way to express emotion and experiences. Into that you can put your own emotion or experiences if you want.

One who is enriched with previous study

and acquaintance with various types of music, can derive greater enjoyment from the hearing of great music by his trained observation and discrimination. Therefore he can take it as the refreshment of his mind after he is tired of daily work. Besides a trained listener can learn the melody of a piece more quickly and easily. With that he can take delight in singing or humming at dressing in morning or evening or at any leisure time.

The more one listens to previous great masterpieces, the more accurate one can distinguish the value of music compositions. So my point of view in judging their value is quite different from those untrained listeners who judge them according to their loudness in tone or anything like that; my judgement is according to their quality, harmony, and other intellectual basis.

Acquaintance with good music is as essential in connection with development of personality as good food is to the body. The study of the appreciation of music, is therefore a matter which deserves the consideration of every person who is desirous of a symmetrical life growing out of a symmetrically developed personality.

From above we know music stands for as much mental development and general

culture as any other subject in art or science. Therefore no School or College can now adequately give a cultural background for the new ideal of life without offering opportunity for an intimate acquaintance with the really great music of the world.

Feng Mei-tzi
Music 25
Nov. 25, '35

What Music Appreciation Means to My Life.

My Mother has been a very good piano player and she loves music. She told me that I used to march according to the rhythm and music my mother played when I was only three or four years old. When I was five, Mother tried to give me piano lessons, and I never liked to sit by the piano for a long time practicing. I liked to listen to pieces of music others played and I enjoyed them. I could play on the piano the melody of every song I could sing and some themes from other's pieces. It was not until I was twelve and entered school that I first took my regular piano lesson. Before, what I knew of music as the long weary hours of sitting beside the piano practicing the exercises and scales was then to me a pleasure and enjoyment as gradually I was able to play some lovely short pieces. I began to want to learn my piano lessons. I longed to go to concerts, to listen to records playing and so forth although I didn't know a thing about music except that it's pleasing to ears, and I loved the ways that music brought us the sweetness of recalling of the past and dreaming of the future, when everything around was so still and quiet.

It is until I studied Music appreciation that I know music doesn't simply mean something that pleases the ears. It is what the musicians interpret their ideas, carry their thoughts through many long years to people after them. Now I can even picture out the story a certain piece of music is telling. Music means only another kind of language some people know enough to use in telling their stories. It is also true that we can understand and appreciate music better as we had studied the gradual improvement of music from primitive stage to the present stage. As music appreciation to me now is only an understanding of music. I hope sometimes in the future I'll know enough of it to have it become a part of knowledge in me that I can use it as my language to tell people what story I have to tell the people in future.

New York Herald

MAIL SERVICE

CENTRAL NEWS AGENCY

OCT 28 1936

MISS SUTHERLAND, NOTED MUSICIAN, SUGGESTS INSERTION OF MUSIC IN SCHOOL CURRICULUM IN VIEW OF ITS EDUCATIONAL VALUE AND RELATIONS TO LIFE

Central News Agency:

Nanking: Since music is a universal desire among all peoples which they are bound to express in some form and since music has tremendous power in influencing character and living, it should be given a place in the curriculum along with mathematics, science and other subjects, especially during the earlier grades and through middle school.

This is the opinion of Miss Catherine Sutherland, professor of music of the Ginling College, in the course of a speech on "Music - Its Educational Values and Its Relation to Life" recently given at the Central Broadcasting Station.

"Music", Miss Sutherland said, "is often called a language, a medium through which ideas and emotions are expressed. Songs with words easily convey meaning and carry thought. But often music which has no text or words speaks to us in a special way. Whenever we hear an artist play, or perhaps just a peasant play on his flute, we feel uplifted into an atmosphere that is created, not alone by the music, but by the response that seemed to go out from you toward the music, so that we, the subject, are for the time being changed and transformed. These are moments of true elevation of spirit and satisfaction, which leave their stamp upon the human soul, and ones that we wish could be more frequent."

(MORE)

28/10/36

INSERTION OF MUSIC IN SCHOOL CURRICULUM - Continued

Illustrating the early conception of music, Miss Sutherland mentioned a quotation of Confucius, China's great sage, which is, loosely translated, "If music and courtesy were better understood, there would be no more war." Plato, she added, ranked music along with mathematics as two essential parts of a man's education. A prominent leader in recent years has gone so far as to say, "Tell me what music the people of any country is singing, and I will tell you of their character." Here, Miss Sutherland pointed out, he is recognizing two fundamental things -- the fact that music is a universal desire among all peoples which they are bound to express in some form, and also the fact of the tremendous power of music in influencing character and living.

As yet, Miss Sutherland continued, because music has often been designated as an artistic and cultural subject rather than a utilitarian one, it has had to, in a sense, fight for its existence in formal school curricula, in almost every country. She, therefore, suggested that a place be given to music in the curriculum along with mathematics, sciences and other subjects, especially during the earlier grades and through middle school, for with music, almost more than with any other subject, the development during later years is dependent upon early training.

Discussing the study of music in general, Miss Sutherland said that though it should not necessarily be as comprehensive as that in a music conservatory, there are certain aspects which are vital and which, more than others, should receive stress.

28/10/36 (MORE)

INSERTION OF MUSIC IN SCHOOL CURRICULUM - Continued

"One is, of course," Miss Sutherland pointed out, "a large experience in singing songs of real worth and beauty. And closely allied to this, and of great importance, is sight-reading, the ability to read fluently from musical notation. It is a skill requiring much more practice than the multiplication table, a routine study which should be given during those impressionable years when the memory is at its best. What joy is in store for the efficient sight-reader, one who can play or sing any music that is placed before him, and what regret has been expressed by thousands of folk who failed to acquire that skill at the proper period of life."

"Another important phase," Miss Sutherland added, "is ear-training, or the ability to recognize and to understand what one hears. This also needs constant practice, and through practice, in the hearing of music, from the simplest tune to the greatest symphony, wonders can be done towards cultivating the dullest ear, and without it one's appreciation is always limited."

What will be the result? In answering this question, Miss Sutherland said that although we cannot testify to absolute ethical and moral values through music study, we believe that, as compared with other studies it will go far in this direction. Surely, there can be no doubt of its enriching and broadening influence, not in individual alone but also in social development, with its untold possibilities in varied recreational forms, in creating unity of spirit, whether among soldiers on the march, in family and community life, and even encouraging better international relations.

28/10/36 (MORE)

MAIL SERVICE

CENTRAL NEWS AGENCY

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INSERTION OF MUSIC IN SCHOOL CURRICULUM - Continued

Continuing, Miss Sutherland opined that "only by making an effort to give music an equal opportunity along with other subjects, at least as an experiment, can it be given a fair chance to prove itself, and that not until this has been tried over a period of years can a true estimate of its worth be ascertained." The estimate, she added, should be made by those students upon whom the experiment has been made, and that not until their lives have been well spent, and they have been allowed to weigh the relative values of the subjects as they have found a place in life following the school years.

In conclusion, Miss Sutherland referred to an experience which she met recently. A group of workmen were driving a stone pile into the earth and were singing antiphonally in rhythm as they worked. The spontaneity and the rhythm of the song always thrills a Westerner, who has often watched similar groups of workmen in America laboring silently, or with only an occasional groan of effort. A Chinese friend who was walking beside me said, "We Chinese think it lightens the load when we sing, and makes us forget the burden of the labor."

"If this is true of music in its elementary form," Miss Sutherland said, "may there not be untold possibilities and joy for a nation who recognizes its truth by giving music a free and adequate place in the lives of its future citizens? Would it not be worthwhile, if in reality, it did help lighten the load and the burden of daily living, and bring into each life more of that abundance which is the goal of our existence?"--Central News Agency.

28/10/36.

[n.d.] [1]

院學理文子女陵金
GINLING COLLEGE
NANKING, CHINA

系樂音
MUSIC DEPARTMENT

Some Needs.

Staff for teaching.

The tendency will probably be toward an increase of Chinese and a decrease of foreign staff. Approximate numbers for the next 5-10 years may be:

One or two foreigners of experience and ability
Six or eight well trained Chinese
150 music students.

Altho the present ideal is to combine music instruction with a general college course, it is possible that Ginling should aim within the near future to offer a music diploma for specialized work in music, something of the kind now offered by Oberlin. There are many demands for this by those who for some reason cannot or do not wish to take the regular college course. This would mean some enlargment in staff as well as more equipment, chiefly in pianos and dormitory space. We will try to report on this if the idea grows.

Concert Grand Piano

Good programs both by students and faculty are essential and valuable. The standard of our programs is improving year by year, and the presence of more appreciative audiences in Nanking, due in part to the growth as a capitol city, is a great stimulation to better effort. We are handicapped by the lack of a concert grand piano. There is none in the city at present. Our new auditorium is one of the most pleasing in the city, and the addition of a concert grand would make it desirable for any kind of concert. ($1500-2000?)

A Hammond Organ.

Since the invention of this organ, we have been cherishing hopes of securing one for greater help in worship services and in organ instruction (about $1200)

Victrola Records.

Additions to our collection of records, especially for use in worship services, as well as for general appreciation would be much appreciated(There may be homes in America where records are stored up, now almost out of use because of radio. An annual gift of $50 or $100 would mean much)

Library books and music

It is the hope to gradually increase our library of text books on music.We have a good variety of books for student reference, but number of volumes is inadequate. We should also like to make a permanent collection of standard works of music for rental or borrowing, similar tothat available in some libraries in America. An annual gift of $50 or $100 would make possible a normal growth in this direction.

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Slightly worn copies of standard music would be very acceptable for for our use. We have in the past received some music of this sort, which was sometimes not very satisfactory because it was of an old-fashioned or rather inferior quality.

Gifts for scholarships

As mentioned above, we hope to send two or three promising students to the Westminster Choir School or other desirable school for post-graduate work. Scholarships for tuition seem to be not difficult to get. About $300 a year is necessary for board. Travel money is also needed. These students are saving what they can, but are often unable to save much because of family responsibilities.

Written by Miss Stethelland
[n.d.] ? [1]

金陵女子文理學院
GINLING COLLEGE
NANKING, CHINA

音樂系
MUSIC DEPARTMENT

Material for Publicity

Aims and present conditions.

"If music and courtesy were better understood, there would be no more war." Confucius.

When thinking about our aim in music, the above quotation so often comes to mind, for there is included in it not only a cultural ideal, but one which reaches out toward international good will and understanding. Our aim for music at Ginling, we hope, includes that, a desire to make music not just an end in itself, for individual and group development and enjoyment, but a means, if possible, of helping to bring students into a better conception of life as a whole, and for instilling within them the desire to carry this on to others.

For this reason, tho we hope for the best technical instruction possible, we would not lay too much emphasis on performance of a concert type, but rather to consider each student in relation to her community. Our hope is, not thru highly specialized training to prepare students to develop tastes and standards that will make them seek to live and work only in the large cities and cultural centers, but to bring them to a conception of using music to serve an average or even an inland country community.

Madame Chiang Kai-shek recently challenged Ginling authorities to lay more stress upon rural work, as the bulk of China's need is here. Whether in city or country, we are tremendously spurred by the steady demand from people everywhere for music. The Chinese naturally love music. To walk along a country road at dusk and hear the numerous sounds of flute or native violin coming from many a lowly hut is proof enough of that. The government in Nanking is realizing the influence of music toward creating cooperation and good will, and music instruction and entertainment-often of the homeliest kind- is already being given to thousands of citizens- young military and police officers in training, boy scouts massed for action, families of workers gathered together for and evening of pleasure, etc. Singing workers and soldiers on the march is very common. Such enthusiasm and zeal as they display. But such tone quality! Physically speaking alone, it is very hurtful for them.

It is Ginling's aim to give every music student a conception of good singing tone quality and the ability to show it to others. Many more people will be reached thru singing than thru instrumental instruction, though both are important. The value of teaching good tone quality to children in school can hardly be overestimated, and very little has been done thus far. For the last two years we have listened with great interest to a contest in singing between gov't schools in the city. Each school sends representative groups. The zest and earnestness with which they sing is thrilling, but the tone quality and often the type of song is ~~usually~~ disappointing. To help each of those enthusiastic teachers to understand something of voice placing and of music in general is an inspiring task. ~~And~~ This summer that opportunity came to two of our graduates, who had had several years of teaching in the city. Miss Djang had for four years been teaching in a government school with some good results

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in bringing sweet tone from groups of high school girls who had never had any previous music training. This summer for a three weeks period she was asked to instruct 150 grade school teachers in singing methods. At the same time another graduate gave class instruction in piano and organ. After the session, Miss Djang was asked to join a national committee for music§§ education, which means much possibility for future service in this direction.

Another Ginling graduate has recently been cooperating in Soochow in building up a special three year course in one of the normal schools, which will train music teachers for work both in singing and instrumental teaching and in general appreciation.

Another important phase of our work is in church music and that used in worship services. Except in the Episcopal missions, most of the music in churches in China to-day is of a poor sort. The new church hymnal recently compiled by a cooperative group of many missions will help greatly in raising the standard of hymns used. Miss Graves, of our faculty, and others are cooperating §§§§§§§ in the translation of new anthems for choir work, very little of which has been done in the past. The whole subject of music in worship is being studied and rethought. And we believe that Ginling is one center for such study. Our chapel, church§ and community service work offer splendid fields for experiment here((In this connection we have been following with much interest the work of the Westminster Choir School in Princeton, New Jersey, and it is our hope to send one or two Ginling graduates for further study there. Dr.Williamson, head of the school, has kindly consented to take student§ this year or next, offering all tuition free. We are now hoping to find the necessary $300 per year for board and room and well as traveling expenses. The student is saving what he can. Would Mr. Rockefeller like to help?)

We want also to direct our effort towards helping to create a new style in Chinese music. Interesting experiments have already been made in modern Chinese music, not only by Chinese,but by Western composers as well. This can come only thru a thorough understanding of western music music as well as of the native music, the combining of which is producing the new type. In Ginling some simple work has already been done by students in theory with the use of the old Chinese scale and mode. Our annual program this year included one original number for two pianos composed by a Senior in her composition class. The reaction of the audience was very interesting. Altho they enjoyed the numbers by Chopin, Grieg, etc., the response to this number was unusually spontaneous and prolonged. Cries of "hao ting"(good to hear) went thru the audience.

Much is being done in this modern style thruout China which is of a poor and unmusical sort. To help direct it along correct and interesting lines is a real contribution which Miss Graves is giving at Ginling. We hope that some of her own songs, Chinese Boat Tunes in modern harmonization, may soon be in print.

To integrate the best in Chinese and Western music, ideals, and character, is our real aim.