

## **Chinese Musical Instruments Within and Beyond Museum Display: The Case of the Museum of Macau in Lisbon**

**Enio de Souza**

INET-md  
Faculdade de Ciências Sociais e Humanas  
Universidade Nova de Lisboa  
Centro Científico e Cultural de Macau, Lisboa  
[eniosouza@cccm.pt](mailto:eniosouza@cccm.pt)

### **Resumo**

O Centro Científico e Cultural de Macau (CCCM) em Lisboa é uma instituição pública sob a alçada do Ministério da Ciência, Tecnologia e Ensino Superior. O museu associado a este centro destina-se a apresentar a história e cultura de Macau a públicos fora da República Popular da China, possuindo uma coleção permanente que abrange um período de cerca de 7000 anos de história da arte chinesa e de Macau. O museu integra uma das coleções mais completas de instrumentos musicais chineses da Península Ibérica. Esta coleção única é usada como elemento expositivo e, para além dessa função, é parte integrante dos *workshops* de instrumentos musicais, como exemplo paradigmático da ideia inovadora de ‘object handling in heritage context’ (CHATTERJEE 2008). Desde a sua fundação (1999), o Centro Científico e Cultural de Macau em Lisboa tem vindo a organizar diversas actividades académicas e educativas, cujo principal foco tem permanecido a promoção da mútua compreensão entre Ásia e Europa, nomeadamente através da organização dos ‘*workshops* de instrumentos chineses’. A música foi escolhida pelo departamento de educação do museu do CCCM por ser um dos mais importantes marcadores da identidade de um grupo, assim como uma das formas mais estimulantes de compreender a cultura do outro e de promover o diálogo entre Ásia e Europa.

### **Palavras-chave**

Museu do CCCM; Coleção; Instrumentos musicais chineses; Música chinesa; Actividades educativas.

### **Abstract**

The Macau Scientific and Cultural Centre (CCCM) in Lisbon is a public institution managed by the Portuguese Ministry of Science, Technology and Higher Education that represents the history and culture of Macau to people outside of the People’s Republic of China. The CCCM Museum’s permanent exhibition spans over seven thousand years of Chinese art and Macau’s history. The Museum also has one of the most complete collections of Chinese musical instruments available in the Iberian Peninsula. This special collection is used within and beyond museum display, and in fact is used in workshops that have become a paradigmatic example of the innovative idea of ‘object handling in [a] heritage context’ (CHATTERJEE 2008). Since its foundation (1999) the CCCM has organized various educational and academic activities whose focus has been mainly centred on promoting mutual understanding between Asia and Europe, among them workshops involving Chinese instruments. Music has been chosen by the education department of the CCCM Museum for being a marker of a group’s identity, and—at the same

time—for being one of the most stimulating means to understand the culture of others and promote dialogue between Asia and Europe.

## Keywords

CCCM Museum; Collection; Chinese musical instruments; Chinese music; Educational activities.

*Acknowledgement: Elisabetta Colla*

## Introduction

**T**HIS PAPER AIMS TO PRESENT THE COLLECTION of Chinese musical instruments preserved at the *Macau Scientific and Cultural Centre* (hereafter CCCM<sup>1</sup>) and all the activities connected to these instruments within and beyond the scope of museum display. It is divided into three parts: the first presents the Centre that hosts the museum (the CCCM), the second is concerned with the collection of Chinese musical instruments and all the educational activities connected thereto; and the third aims to underline the key role played by music in the establishment of a pattern of mutual understanding between civilizations of the East and the West and in the shaping of an intercultural dialogue between China and Europe. The CCCM is a dynamic institution. Its museum has a permanent exhibition on the history and culture of Macau and on Chinese civilization: on the first floor, the permanent exhibition is mainly centred on Sino–Portuguese relations and on contacts between Imperial China and the rest of the world that were facilitated through commerce and a complex net of sea routes; on the second floor the visitor can see artefacts from a range of periods running from the origins of Chinese civilization to the twentieth century. Moreover, the museum hosts a variety of activities (congresses, symposia, temporary exhibitions, training courses, guided tours, educational activities, Chinese language courses, etc.). These encourage understanding of the visual narratives displayed in the permanent exhibition, where objects from the Neolithic to the period of Macau’s handover to China are organized in order to give a general idea of Macau’s history, contextualized in a broader network of economic and cultural relations that linked it to the rest of the world.<sup>2</sup> The main narrative presents that history as seen through the prism of Europeans, starting with the first Portuguese translation of Marco Polo’s

---

Paper presented at the International Meeting *Chinese Instruments and Western Museums* organized by CHIME – European Foundation for Chinese Music Research (Leiden, September 2012).

<sup>1</sup> Centro Científico e Cultural de Macau <<http://www.cccm.pt/>>.

<sup>2</sup> In fact Macau represents a cultural bridge, especially between Europe and China, but also more broadly between East, South and Southeast Asia, and the Atlantic and the American Pacific, since it was a city that rose in a context of trade networks. In the Museum there is a large map that displays all the main trade routes, which were the principal channels of cultural interchange. In this sense Macau can be considered as a laboratory for the study of the earliest stages of globalization.

*Ho Livro de Nycolao Veneto, Marco Polo* (Lisbon 1502 - Inv. CCCM 384), and ending with the Macau handover in 1999; while Chinese history and civilization is mainly narrated through a set of artefacts that came from a private collection owned by the Macanese collector and connoisseur António Manuel dos Santos António Sapage.

The Centre is aimed in particular at academic researchers but has, since 2000, very much invested in the creation of workshops and projects that help students learn about the arts through direct contact with them. One of the missions of the museum consists of going to schools and promoting a range of programmes aimed at student learning through the arts. The special collection of Chinese musical instruments in particular has been a fundamental element of various successful musical instrument workshops and projects<sup>3</sup> that have been organized for all ages. The projects are normally long-term activities involving the teacher and the students for a period of a few months, while the workshops are short-term activities that last only one day and are spent inside the museum. These workshops therefore bring people to the museum but also bring the museum's activity into schools, and are becoming a paradigmatic example of learning by means of living through an experience. They are central to how the museum can fulfil one of its most important goals, which is to involve society in its activities. In this sense the museum tries to move away from an old, but still rooted, tendency in most museums, which is that of simply putting on display 'objects [that are] colonized by the gaze' of the visitor (SMITH 2007, 115).<sup>4</sup> In the specific case of the Chinese musical instruments on display at the CCCM Museum, the experience goes far beyond sight and involves hearing and touching<sup>5</sup> with the purpose of providing a complete understanding of the object. At this stage, this kind of activity provides an educational resource for schools but also for the wider community across all age levels. In this sense, the CCCM has many ideas for future development in this area that will enable it to become more and more of a meeting place for a broader community of different age groups.

### **The CCCM and its Museum**

The CCCM is a public institution managed by the Portuguese Ministry of Education and Science located in Lisbon, which opened on 30 November 1999.<sup>6</sup> This institution includes a library<sup>7</sup> and a

---

<sup>3</sup> The socio-cultural projects were developed in cooperation with schools and other cultural and social institutions. The workshops involving Chinese musical instruments specifically have been developed since 2003, while specific projects on Chinese musical instruments have been created since 2005.

<sup>4</sup> As Mark Smith explains, this has not always been the case. In fact, as he exemplifies, at the beginning of the eighteenth century, visitors to the Ashmolean Museum in Oxford were allowed to hold artifacts (SMITH 2007, 115).

<sup>5</sup> Nevertheless, the education department of the Museum is also trained to receive and organize special workshops for disabled people, and the Museum has already received blind students (between 13 and 17 years of age).

<sup>6</sup> Two weeks before the handover of Macau to the People's Republic of China.

museum and is, together with its research team, one of the most representative and active organizations dedicated to the history and culture of Macau. Since 2006, the CCCM has developed and strengthened its activities as a research centre focusing on international and intercultural relations between Europe, mainly Portugal, and Asia, which are aimed in particular at looking at Chinese civilization through the history of Macau. It has organized many international symposia and congresses, and has published many important manuscripts concerned with that history.<sup>8</sup> The specific cultural legacy of an East–West cross-cultural encounter turned Macau into a special region characterized by a ‘multifaceted borderline, a rotary platform where different worlds and spaces meet each other’ (BARRETO 2006, 10). The CCCM aims, *inter alia*, to be a synergetic cultural platform that may promote contact and cooperation across different institutions and different cultures, to play an important role in academic research and in tourism, and to develop community and social networks. The Centre is trying, through its library, its museum and its facilities, to play an active role in contemporary society both locally and globally by promoting its multifunctional space for an open knowledge-building community. It has promoted training in close cooperation with other research centres and universities, has orientated multidisciplinary research with a special focus on intercultural relations between Portugal/Europe and China/East Asia from the sixteenth to the eighteenth centuries, and it provides researchers with one of the most complete and specialized libraries in Portugal on Macau and East Asia.

The CCCM is the only representative institution concerned with the history and culture of Macau outside of the People’s Republic of China. The permanent exhibition of its museum spans several thousand years of Chinese art and of Macau’s history and culture. It was organized by a team of researchers under the coordination of Luís Filipe Barreto, as expert and consultant, and Manuela d’Oliveira Martins as curator. Many exhibits originally belonged to António Manuel dos Santos Sapage and were, before coming to the museum, displayed at various exhibitions in Macau, both in the Maritime Museum and in the Leal Senado Building (SAPAGE - COSTA GOMES 1994, 18), and also in Portugal at the National Palace of Queluz (1994). The permanent exhibition is set out on two floors<sup>9</sup> and is supported by very recent technologies.<sup>10</sup> Since 1999, the museum has also hosted many temporary exhibitions organized in collaboration with the Embassy of the People’s Republic

---

<sup>7</sup> It is one of the most complete libraries in Portugal on the history, society, economy and culture of Macau, East Asia, South and South-East Asia. There is a wide choice of different kinds of original sources and is considered one of the most complete documental repositories for the history of Macau, being especially focused on the Ming-Qing periods.

<sup>8</sup> A complete list of its publications is available online at <[www.cccm.pt](http://www.cccm.pt)>.

<sup>9</sup> On the first floor the visitor can ‘travel’ into more than five thousand years of Chinese civilization, while in the basement he can come into contact with nearly five hundred years of intercultural encounters between West and East.

<sup>10</sup> The interactive multimedia technologies were implemented to display the ‘black ship’ (in Portuguese *Nau do trato*, in Japanese *kurofune* 黒船), and exhibitions on ‘ecological and technological transfers’ and St Paul’s Church. These were also used in educational projects and workshops.

of China in Portugal, one of which was precisely about Chinese musical instruments.<sup>11</sup> In addition to the seventeen exhibitions promoted by the Embassy of the People's Republic of China in Portugal, the CCCM has organized five other exhibitions in collaboration with other institutions and with the support of both the Portuguese Government and private organizations.

The museum has one of the most complete collections of Chinese musical instruments available in the Iberian Peninsula. As already stated above, this special collection is used 'within and beyond museum display', and has been used successfully in workshops on musical instruments organized by the educational department of the Museum. As such these workshops are a paradigmatic example of the innovative idea of 'object handling in [a] heritage context' (CHATTERJEE 2008). Nowadays, more and more museums are focusing on the importance of 'touch', 'handling' and 'experience' as effective educational instruments, and in fact interaction with the musical instruments within the museum can be used to stimulate understanding of Chinese music (PYE 2008).

As already mentioned, since its foundation the CCCM has organized different kinds of educational and academic activities whose focus has been mainly centred on promoting a mutual understanding between Asia and Europe. The educational department of the CCCM has been keen to promote a 'workshop of Chinese instruments'. Music has been chosen by the educational department insofar as it is a marker of a group's identity and—at the same time—one of the most stimulating means by which to understand the culture of others, and to promote a dialogue between Asia and Europe across age groups.

### Chinese Musical Instruments: The Collection



**Figure 1.** Chinese musical instruments: the CCCM's collection is composed of 41 instruments

<sup>11</sup> The exposition at the CCCM was opened to the public in October 2007.

This part of the paper is mainly based on the personal and direct experience of the staff of the museum obtained during twelve years of intense work organizing the workshops. Some statistical, quantitative data will be provided at the end of the paper to give an idea of the impact that these activities have in terms of museum attendance. Qualitative data are not available for now. It must be noted also that the Chinese musical instruments are for the most part used nowadays in the Chinese orchestra. The origins of these instruments is connected to the development of the Macau Chinese Orchestra when they were bought in Guangzhou and in Hong Kong in the 1990s. The Macau Chinese Orchestra has been administered by the Cultural Institute of Macau (ICM) since 1987, when it was created. Since then it has performed regularly.<sup>12</sup>

Before the 1980s Macau could be considered, to a large extent, a ‘cultural desert’, partly on account of the fact that there were very few cultural infrastructures.<sup>13</sup> As far as music is concerned, at that time the few activities there were managed by Father Áureo Castro (1917-93), founder of the Academy of Music of St Pius X in 1962.<sup>14</sup> The modernization of Macau followed a broader movement led by Deng Xiaoping during the 1980s. The so-called ‘*gaige kaifang* 改革开放’ (Reform and Opening) and the creation of the SEZ (Special Economic Zones) boosted the economy and favoured many coastal regions. Regions such as the Greater Pearl River Delta (Macao, Hong Kong and Guangdong) experienced enormous benefits from this new economic and political situation. The Sir Robert Ho Tung<sup>15</sup> Cultural Centre was founded in 1982, the same year that the ICM was founded,<sup>16</sup> while during the same period, several other institutions were also created: the Visual Arts Institute (today’s School of Arts),<sup>17</sup> the Macau Music Conservatory,<sup>18</sup> the Macau Chamber Orchestra, and the Chinese Orchestra of Macau. Following the foundation of all these institutions, several kinds of festival were established,<sup>19</sup> among which were music festivals.

---

<sup>12</sup> For more details visit the website: <<http://www.icm.gov.mo/welcome>>.

<sup>13</sup> In fact, in 1983, the National Ballet of Portugal performed in Macau at the Mong Ha Multisport Pavilion on an extemporaneous stage made of bamboo. Enio de Souza arrived in Macau in 1983; having personally been in charge of many activities related to Chinese music, he witnessed the rise of the main institutions that organized these activities.

<sup>14</sup> At the St Pius X Academy only piano and violin were taught. The other performing arts were mainly managed by Chinese socio-cultural associations that seldom received financial support from Macau. For further details see TEIXEIRA (1976, 496-9).

<sup>15</sup> Sir Robert Ho Tung (1862-1956) was one of the most celebrated Eurasian magnates who lived in Hong Kong. He was born soon after Kowloon was ceded to Britain (after the Convention of Beijing) and was a descendant of a Chinese woman and a European man (probably a British man of Dutch descent). For more details, see BOORMAN (1967-71, 75-6).

<sup>16</sup> While the CCCM was created above all for the purpose of preserving the cultural heritage of Macau, the ICM was, for its part, mainly focused on restoring the so-called ‘historic corridor’ today considered a World Heritage Site by UNESCO.

<sup>17</sup> This school is linked to the Macau Polytechnic Institute and is constituted by three departments: Design, Music and Visual Arts.

<sup>18</sup> It is attached to the Cultural Affairs Bureau and consists of the School of Music, the School of Dance and the School of Drama.

<sup>19</sup> The most important are the Macau International Music Festival and the Macau Arts Festival.

Early in the 1980s most of the music associations were managed by Chinese nationals and much of the music that was performed was Chinese. Nevertheless, seldom did professional musicians from the People's Republic of China go to Macau to perform or to teach music. Some years before the creation of the Macau Music Conservatory, the ICM organized a Chinese instrumental music course (1985),<sup>20</sup> which was coordinated by Wong Kin Wai, from the Hong Kong Chinese Orchestra (DOLING 1996). During this period many people openly showed an interest in Chinese music, and though most of the teachers were not professional musicians, most belonged to Chinese music associations. After one year of intense work, Wong Kin Wai proposed a public audition which was so successful that, in 1987, the ICM was able to create the Macau Chinese Orchestra. Meanwhile, and before the creation of the Orchestra, the ICM was able to fill its diary with many concerts that were given regularly during the year of 1986. During the 1990s this orchestra, of a high artistic level, was invited to perform in the People's Republic of China, in Taiwan, in Mumbai and in Goa. During this period, it also performed in Europe, especially in Portugal.<sup>21</sup> It also performed during the Macau handover ceremony (in December 1999).

Since the Macau Chinese Orchestra was coming to Portugal regularly (nearly five times every year), the ICM decided, for financial reasons, to buy a complete set of Chinese musical instruments, which were sent to the former Missão de Macau in Lisbon (today's Macau Economic and Commercial Delegation).<sup>22</sup> Since 1999 these instruments have belonged to the CCCM Museum where they have been preserved and, since then, they have never been used again by the Macau Chinese Orchestra.<sup>23</sup>

### **The Chinese Musical Instruments Workshop and Project: Methodology**

Museums nowadays try to offer a wide range of different programs, in addition to traditional exhibitions, which include both in-house and travelling exhibitions. The new technologies complement the traditional display of objects and help the visitor in his physical journey inside the museum. Considering the fact that museums are first of all learning places, our museum offers different types of educational opportunities and learning activities. Besides, workshops and projects are a good solution to keep museums alive at a low cost, which is an especially important consideration in the case of local budget constraints.

---

<sup>20</sup> The course took place only on Saturdays and Sundays.

<sup>21</sup> At the Calouste Gulbenkian Foundation, the Teatro Nacional de São Carlos (the Lisbon opera house) and the Algarve International Music Festival.

<sup>22</sup> In this period, besides being used by the Macau Chinese Music Orchestra, they were displayed in temporary exhibitions all around Portugal.

<sup>23</sup> At the end of July 2012, on account of the fact that Guimarães was proclaimed the 2012 European Capital of Culture, the Macau Chinese Orchestra was invited to perform there. This time the orchestra used its own Chinese instruments.

Workshops<sup>24</sup> are an additional means by which this museum can offer access to and interaction with artefacts and exhibits. In fact, they are a very important part of its roster of activities because they strengthen the individual process of discovery and acquisition of knowledge of a new culture and, as Gaby Porter put it, they ‘turn the reader/visitor from passive consumer to active producer of meaning’. As already mentioned, the workshops are active learning sessions in which the participants are engaged in handling the exhibits of the museum’s collection; as such the objects are no longer limited to traditional, static displays in exhibitions. Thanks to workshops, the ‘museum can become the site for active and creative production’ (CARBONELL 2007, 109).

Amongst the different kinds of workshop that the museum has been offering since 2000, the Chinese musical instruments workshop has been one of the most successful. Though acquired earlier, the instruments have only been on display since 2003 when the educational department of the CCCM decided to use them in workshops and projects.<sup>25</sup> The educational department also participated in initiatives outside the museum in partnership with other institutions.<sup>26</sup> The instruments were then restored by specialist artisans. Normally the aim of workshops is to stimulate the audience to participate actively after a short presentation by the workshop’s coordinator. The participants are generally divided into groups (there being an average of 20 participants in each group).<sup>27</sup> The workshops are organized as follows: a comparison is drawn between the categorization systems of European and Chinese music, in order to raise the awareness of visitors as to the differences between both systems and also encourage their interest and curiosity. Normally, we do not use the ancient Chinese classification of instruments (*bayin*),<sup>28</sup> but simply group them into the categories of percussion, winds and strings, in order to simplify explanation to the non-expert general public. Therefore, the instruments are described with a specific focus on the material of which they are made (such as skin, metal, wood, etc.). During the description of the instruments,

---

<sup>24</sup> Beside workshops on instruments, the CCCM offers workshops on Chinese calligraphy, mask painting, and tea, and a ‘Black ship workshop’.

<sup>25</sup> These workshops and projects were specifically conceived by the CCCM’s educational department by trained personnel and by the coordinator, who is a trained teacher whose task is to create an appropriate environment in order to let participants learn in an easy way. In fact, the leader and creator of the CCCM workshops has specific knowledge about Western music acquired at the National Conservatory of Lisbon, and also has profound experience of Chinese music and Chinese orchestras, as he was one of those who were involved in the process of creating the Chinese Music Orchestra of Macau.

<sup>26</sup> For instance, between 1-3 May 2005 the CCCM participated in the ‘Feira de Expressões Artísticas de Carmide’, and during those days Enio de Souza gave a series of workshops on Chinese musical instruments.

<sup>27</sup> In the case of large groups, the workshops are coordinated together with a specific tour guide round the museum. Therefore, while group A visits the museum, group B participates in the workshop and vice versa.

<sup>28</sup> The *bayin*, as identified in the Zhouli (Chou Li, ‘Rituals of Zhou’, c 3rd century b. C.) and other texts, is a classification system which separates the instruments of the period into eight divisions based upon resonating media or materials used in construction – metal, stone, clay, skin, silk, wood, gourd and bamboo. In so classifying these ritual instruments, one of the primary motivations of scholars was to establish a system of cosmological correspondence with the eight trigrams (geomantic system of solid and broken lines), eight compass points, and other meaningful eight-part systems (THRASHER 2000, 54).



we draw attention to any similarities with European instruments (for example, the violin compares with the *erhu* 二胡, the *dizi* 笛子 is similar to the flute, while the guitar resembles the *pipa* 琵琶). Normally the workshops follow these three main steps:

1) when the first group arrives, the instruments are already displayed on the stage of the auditorium on the second floor of the Centre. In order for the audience to understand how these instruments are used, we normally show a video so that participants can listen to the original sound of each instrument of the collection.

2) after verifying the musical knowledge of the audience, we involve the participants in some rhythmical exercises in order to prepare them for some practical exercises using the instruments.

3) the participants then hold the instruments and try to perform very simple exercises on them. We normally allow the audience to play on percussion, but, if we realize that there are people that know how to play a specific instrument, we teach them a simple piece that can be performed on a Chinese one that is similar (such as the *dizi* 笛子 for those who study or play the flute).

Sometimes we organize mixed performances that involve both European and Chinese instruments and perform both European and Chinese music. During the workshops, if the groups have been previously given some coaching, we also improvise using the Chinese instruments (normally percussion) so that the audience can experience performing the rhythm and melodies of Chinese instrumental music.

Besides the workshops, the projects developed by the museum give the local community an opportunity to participate in the museum's life. In fact, activities such as workshops and projects render the museum more meaningful to community life, since they respond to local needs and interests. The Chinese musical instruments project is developed through a collaborative effort between the museum and other institutions, namely schools and sociocultural institutions. Not only are the instruments presented in a vivid and tangible way at the workshops, they are integrated in a topical relationship through projects. As a result it becomes easier to stimulate the imagination and the creativity of the participants. The projects are normally developed through school–family–community partnerships and/or through sociocultural association–family–community partnerships, which help to establish a closer link between the museum, the schools and families and also to ensure that education is provided through structured learning for groups of learners. As UNESCO recognized during its Fifth International Conference on Adult Education (1997), institutions such as museums and libraries play an important role in lifelong learning. Projects are considered a good practice in this field because they foster better and deeper intercultural understanding in a global context. Projects are normally organized in an interdisciplinary mould and have a duration averaging three to four months. The final result is normally an exhibition in which representations of Chinese musical instruments found in various forms of visual art (especially drawings, paintings

and ceramics) are displayed to the general public. During the opening ceremony the students are normally asked to perform music that involves the pentatonic scale on the museum's instruments. Normally the projects follow these four main steps:

1) we initially come into contact with the pedagogical council of the school where the project is to be presented. Once accepted, the teachers of the various disciplines involved are invited to visit the museum, in order to raise their awareness of the importance Macau has had as a place of dialogue between China and Europe since the mid-sixteenth century. At this time the school, with the help of the coordinator of the project chooses a theme to be worked on with their students. The educational department also provides the teachers with some documentary material on the subject matter, namely books on and images of Chinese musical instruments.

2) in the next phase, students are invited to visit the museum and to participate in a workshop on Chinese musical instruments. During the workshop the students are asked to choose one musical instrument amongst those displayed on the stage.

3) during this phase the theme is developed with the students in the school, where they work together with their teachers on the historical background of Macau, drafting texts for the forthcoming exhibition catalogue, and organizing and designing invitation cards together with a poster. When music is part of the school curriculum, the music teacher works together with the students on rhythmic and melodic improvisations within the pentatonic scale on European musical instruments. Once the students are able to perform the music that has been chosen (normally Chinese traditional songs),<sup>29</sup> the coordinator of the educational department goes to the school with some of the Chinese musical instruments (percussion instruments only). At this point the students can practice directly with the Chinese musical instruments.

4) during the last phase the work produced by students at the school is displayed first at the school and afterwards at the museum, followed by an actual exhibition. During the opening ceremony, the schools can undertake several activities linked to China and to Chinese culture such as: poetry reading, acting drama, performing instrumental music (sometimes the participants use the Chinese musical instruments belonging to the CCCM collection), or giving presentations on what they have learnt about Chinese culture, and so forth. Afterwards, to celebrate the work of all the participants, the families and friends organize a cocktail party.

Both in the workshops and in the projects, the music is an important element of cross-cultural encounter that enhances dialogue between cultures. From these examples it is clear that multicultural music education should be in the hands of music specialists and teachers who will direct the educational process. The workshops and projects provided by the museum help the

---

<sup>29</sup> Sometimes it happens that the music teacher provides an original piece that he or she has composed on the basis of a pentatonic scale.

learner engage with different ethnic values, musical systems, but above all help them to empathize with different cultures and are intended to assist the teachers and specialists in their aims.



**Figure 2.** CCCM's Chinese musical instruments at the 'Feira de Expressões Artísticas' (Fair of Artistic Expressions) in Carnide (Portugal), 2005



**Figure 3.** Chinese musical instruments of the CCCM on display at the 'Feira de expressões artísticas' in Carnide (Portugal), 2005

### Music at the CCCM: East/West Encounter

The painting by José de Guimarães (1939-) depicts a Chinese bronze bell<sup>30</sup> covered with colourful characters quoted from Emperor Kangxi's epitaph to Tomás Pereira S. J., Xu Risheng 徐日升 (1646-1708),<sup>31</sup> which is engraved on his stele (BARRETO 2008, 146). This painting was displayed as part of the tercentenary commemorations of the death of the Portuguese priest Tomás Pereira S. J.

<sup>30</sup> Chinese bell-making was unique and the chime-bells of the Chinese Bronze Age have no technological parallel in the ancient world.

<sup>31</sup> Tomás Pereira S. J. (1646-1708) was a prominent Portuguese figure of the Jesuit Mission in Qing China. In 1688 he was appointed as interim director of the Astronomical Bureau, participated actively in the process that developed into the Sino-Russian Nerchinsk Treaty (1689) and finally was appointed as vice-provincial of the Society of Jesus in 1692. Finally, in 1695 was appointed as bishop coadjutor of Beijing (BARRETO 2011; 2010; 2009), (WARDEGA - SALDANHA 2012).

and has become an icon-painting of Pereira's 'Life, world and time' (BARRETO 2008). It synthesizes in one square metre hundreds of years of East–West dialogue where music is shown as a sort of *lingua franca*, a special language that harmoniously enhanced this fruitful encounter. The synergic action that has taken place between the research team, the museum and the concept of 'beyond the museum display' has been inspired by this notion. Music has played a key role as a dialogical means for creating mutual understanding and conflict mediation between different cultures in the past and continues to do so. Moreover, Macau has played a central role as an intercultural frontier since the Ming dynasty (BARRETO 2006). In this sense, China–Europe relations are paradigmatic and, more specifically, the eighteenth century was particularly fertile for the East/West musical encounter. When we think about the history of Western music in China, it must be remembered that during the seventeenth century the Italian Jesuit Matteo Ricci (1552-1610) gave, as a gift to Emperor Wanli, a clavichord, the 'heavenly musical instrument' — *tianqin* 天琴. In 1676, nearly seventy years later, Tomás Pereira, together with Father Claudio Filippo Grimaldi S. J. (1638-1712), gave a harpsichord to Emperor Kangxi. It was from that time that Western music played by Tomás Pereira started echoing in the Qing imperial court, as it did until 1711, when Pedrini was appointed as teacher and performer and continued Tomás Pereira's work.



**Figure 4.** 'Thomas Pereira', José de Guimarães, 2008 (gouache on paper, 100X100 cm) CCCM Collection, Inv. 3720

Several activities have been organized in the Centre since 2008 which are connected to Tomás Pereira. They have included a research project, an exhibition, international congresses and various publications. At the exhibition 'Tomás Pereira, a Jesuit in Kangxi's China' (2008) some exhibits were displayed that linked Western music to China. These included a dish made from a painted

white and underglazed blue cobalt porcelain depicting a musical scene,<sup>32</sup> a clavichord<sup>33</sup> and a positive organ with case.<sup>34</sup> From the point of view of the Chinese, foreign instruments were probably ‘doubly intriguing: not only did [they] represent the Western style of music-making, [but they] held inherent interest as an ingenious mechanical device’ (LINDORFF 2004, 403). During his 37 years of residence in China, Tomás Pereira was involved in the Chinese political and diplomatic scene, practiced astronomy, and while at court became Kangxi’s teacher of European music (BARRETO 2011, 19). He was considered a ‘clockmaker, musician and interpreter at the Kangxi court’ (JAMI 2008, 187-204). When considering his contribution as musician and musical theorist, special mention must be made among his works of his masterpiece *Lülü Zuanyao* 律呂纂要 (Compilation of Musical Theory) written in the name of Emperor Kangxi and printed ca. 1680. After its completion and revision, this compilation was integrated into the *Lülü Zhengyi Xubian* 律呂正義續編 (1713), a supplementary work to the Imperial Encyclopaedia of Music (*Yuzhi Lülü Zhengyi* 御製律呂正義, whose title means ‘pitch pipes’), a ‘larger compendium on mathematics, astronomy and musical harmony’<sup>35</sup> (JAMI - SARAIVA 2008, 194). Both works contributed to the development of musical terminology both in China and in Europe and are considered to be amongst the first on the Western music theory in China. During the year of the international symposium ‘Tomás Pereira, S. J. (1646-1708) Life, Work and World’ in (13-15 October 2008) a concert of Baroque music was performed by the *Ensemble Sirocco* at the CCCM’s auditorium. The aim of the concert was to recreate the musical environment at Kangxi’s court at the time of Tomás Pereira. The audience had the rare opportunity to hear the repertoire most probably played at Kangxi’s court performed on historical instruments and placed in a historical context (provided by the exhibition).

The following year the Centre organized congresses and courses on the same subject and on 7 May 2009 another concert of this repertoire, performed by Joyce Lindorff, took place on the fourth floor of CCCM’s main building. In this case the museum offered the opportunity for listeners to experience more music that would have been heard in Kangxi’s court, again contextualized in its

<sup>32</sup> The scene is copied from the Robert and Henry Bonart’s engraving ‘Symphonie du Tympanum, du Luth, et de la Flûte d’Allemagne’ (seventeenth and eighteenth centuries). This scene is a clear example of intercultural dialogue between East and West, where the ‘two cultures engage in a kind of dialogue which transcends the closeness and one-sidedness of its shared meaning. They reveal to us some new aspects and new semantic depths in its hybridized cultural production’ (CHENG 1999).

<sup>33</sup> The inclusion of this specific clavichord from the Aveiro Museum (inv. MM 413) was intended to reconstruct the musical environment that had possibly already been present in China at the Imperial court after the arrival of the Jesuits during the sixteenth century. For more details on this subject, see Elisabetta Corsi, ‘Practical Music and the Practice of Music before the Arrival of Tomás Pereira, S.J, in Beijing’, in BARRETO (2010, 223-42).

<sup>34</sup> A similar pipe organ preserved in the Lisbon National Museum of Music seems, according to João Paulo Janeiro, to have been built ‘to serve as an instrument used for musical studies’ (BARRETO 2009, 142), and seems therefore to have been very useful in teaching Western music in Imperial China too.

<sup>35</sup> Actually these works were composed in the same Bureau, Suanxueguan 算學館 (HUCKER 1985, 260-83).

historically recreated environment, music that has permitted a peaceful encounter between East and West, and has maintained intercultural dialogue, across the centuries.

## Conclusion

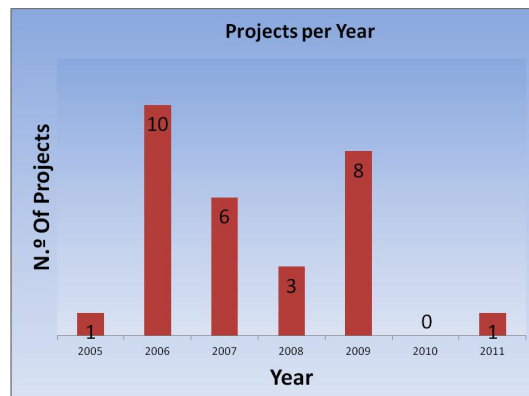
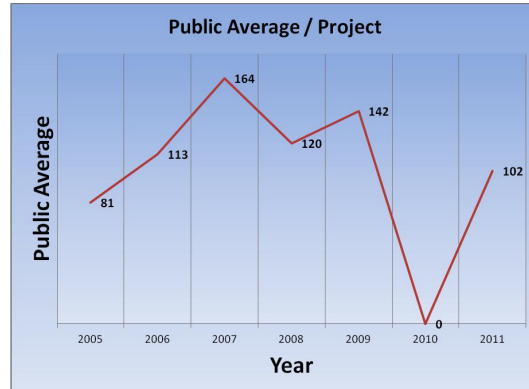
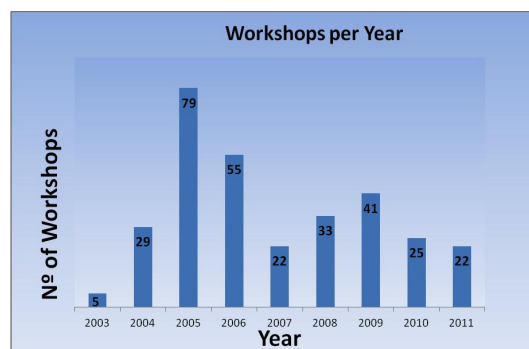
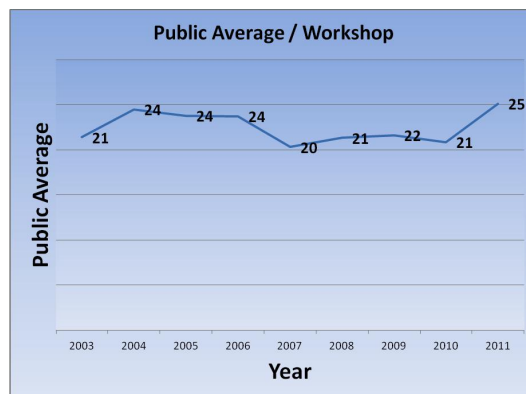
*Yue* 樂, music, has always been a central activity in China and has had political, social and religious significance. Since the musical minister Ling Lun assembled twelve pitch pipes and tuned a song that tried to reproduce the sound of a phoenix (NEEDHAM 1962, 176-8) music has been linked to musical instruments. One of the oldest records of music appears in the *Lüshi chunqiu* 呂氏春秋 (Chronicles of Lu State – ca. 239 B.C.) where we find a reference to the practice of tuning at the imperial court. Music was linked to rituality and ceremonials and was performed in order to maintain the social order. It was also listed among the so-called six arts (*liuyi* 六藝) and was, since ancient times, considered one of the key elements for keeping the cosmos in harmony; one of the earliest references to scale intervals is found in the *Zhouli* 周禮 (Rites of Zhou, ca. fifth century B.C.). Music represented harmony and, since the sixteenth century, has played a key role in the improvement of mutual understanding between Europe and China.

The Chinese musical instruments collection of the CCCM is therefore a means of fostering this intercultural encounter through music; it is a chance to build bridges transversally through the ages and between cultures. The opportunity given by the CCCM Museum to get in touch with Chinese culture through musical instruments has become a strategy to improve attendance at the Centre and to spread knowledge about the music of another culture. As the statistics (see below) show it is evident how successful the workshops and projects concerned with Chinese musical instruments have been. In this case, ‘handling the collection’ is an important part of a successful museum visit (GOLDING 2000) and is a very important activity if we wish to expand the horizons of the visitor/learner. Listening to music has been a central role in this process and is considered a ‘key element in any relationship work’ (CHATTERJEE *et al.* 2008, 265).

The museum is not only a repository of objects displayed to keep alive the memory of the past, but also a valuable learning resource that can offer heritage education through workshops and projects. Workshops and projects are activities that invite visitors to become involved in the past, making them aware of their cultural roots. Those organized by the CCCM’s museum have strengthened interest in Chinese music and in music in general. Handling Chinese musical instruments and listening to the music, visitors have been given a complete experience, which allows them to better understand not only Chinese music, but also music in general as a powerful language for peace-building that facilitates mutual understanding and empathy across different cultures of all kinds.

## Appendix

### The Chinese Musical Instruments Workshop and Projects: Statistics 2003/2011



## References

- ARESTA, António and Celina Veiga de OLIVEIRA (1998), *O Senado: Fontes documentais para a história do Leal Senado de Macau* (Macau, Leal Senado de Macau)
- BARRETO, Luís Filipe (2010), *Tomás Pereira, S. J. 1646-1708: Life, Work and World* (Lisboa, Centro Científico e Cultural de Macau)
- BARRETO, Luís Filipe (2009), *Tomás Pereira (1645-1708): Um jesuíta na China de Kangxi a Jesuit in Kangxi's China* (Lisboa, Centro Científico e Cultural de Macau)
- BARRETO, Luís Filipe (2006), *Macau: Poder e saber: Séculos XVI e XVII* (Lisboa, Presença)
- BOORMAN, Howard ed. (1967-1971), *Biographical Dictionary of Republican China* (New York, Columbia University Press)
- BOXER, Charles R. (1997), *O Senado da Câmara de Macau* (Macao, Leal Senado de Macau)
- CARBONELL, Bettina Messias (2004), *Museum Studies: An Anthology of Contexts* (Malden, Blackwell Pub)
- CHATTERJEE, Helen, Sally MACDONALD, David PRYTHERCH and Guy NOBLE (2008), *Touch in Museums: Policy and Practice in Object Handling* (Oxford, Berg)
- CHENG, Christina Miu Bing (1999), *Macau a Cultural Janus* (Hong Kong, Hong Kong University)
- DOLING, Tim (1996), *Visiting Arts Regional Profile: Asia Pacific Arts Directory* ([Paris], UNESCO Publishing)
- DU HALDE, Jean-Baptiste (1735), *Description géographique, historique, chronologique, politique, et physique de l'Empire de la Chine et de la Tartarie chinoise* (Paris, P.G. Le Mercier)
- GOLVERS, Noël (1993), *The Astronomia Europaea of Ferdinand Verbiest, S. J. (Dillingen, 1687)* (Nettetal, Steyler)
- HETHERINGTON, Kevin (2006), 'Museum', *Theory, Culture & Society* 23/2-3, pp. 597-603
- HOOPER-GREENHILL, Eilean (2007), *Museums and Education: Purpose, Pedagogy, Performance* (London, Routledge)
- HUCKER, Charles O. (1985), *A Dictionary of Official Titles in Imperial China* (Stanford, Stanford University Press)
- JAMI, Catherine (2012), *The Emperor's New Mathematics: Western Learning and Imperial Authority during the Kangxi Reign (1662-1722)* (Oxford, Oxford University Press)
- NEEDHAM, Joseph; Roman Colin (1995), *The Shorter Science & Civilization in China* ([Melbourne], University of Cambridge Publishing)
- PICARD, François (2001), 'Music (17th and 18th centuries)', in *The Handbook of Oriental Studies, Christianity in China*, edited by Nicholas Standaert, vol. 1 (Leiden, Brill), pp. 851-60
- PYE, Elizabeth (2008), *The Power of Touch: Handling Objects in Museum and Heritage Contexts* (Walnut Creek, Left Coast Press)
- SAPAGE, António Manuel dos Santos; Maria Alexandra da Costa Gomes (1994), *Do neolítico ao último imperador: A perspectiva de um colecionador de Macau* (Macau, Governo de Macau)
- SARAIVA, Luís, Catherine JAMI, ed. (2008), *The Jesuits, the Padroado and East Asian Science, 1552-1773, History of Mathematics and Mathematical Education* (Hackensack, World Scientific Publishing)
- SMITH, Mark M. (2007), *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (Berkeley, University of California Press)
- STANDAERT, Nicolas ed. (2001), *Handbook of Christianity in China* (Leiden, Brill)
- TEIXEIRA, Manuel (1976), *Macau e a sua diocese 12, bispos, missionários, igrejas e escolas no IV centenário da Diocese de Macau* (Macau, Imprensa Nacional)
- THRASHER, Alan (2000), *Chinese Musical Instruments* (New York, Oxford)



WARDEGA, Artur K., António Vasconcelos de Saldanha (2012), *In the Light and Shadow of an Emperor: Tomás Pereira, S. J. (1645-1708), the Kangxi Emperor and the Jesuit Mission in China* (Newcastle, Cambridge Scholars)

**Enio de Souza** is the founder, organizer and coordinator of the education department of the Macau Scientific and Cultural Centre Museum (CCCM) in Lisbon (1999-) and a PhD candidate in Ethnomusicology (INET-md/ Universidade Nova de Lisboa). Research interests focus on cultural policy and infrastructure, Chinese music and musical instruments and festivals. In 1980s and 90s he was the head of the performing arts department of the Macau Cultural Institute (ICM). He was encouraged by the ICM to support the creation of cultural infrastructures in Macau as well as a number of cultural projects such as the Conservatory of Macau (Music and Dance), Chamber Orchestra of Macau, Macau Chinese Orchestra, Macau International Music Festival, Macau Arts Festival, Macau Fine Arts Academy and the Macau Fine Arts Biennial. He has taken part in various international seminars, seasonal courses, conferences and workshops on Chinese music and musical instruments and, education in museums. He is also CCCM's representative in the Committee for Education and Cultural Action (CECA) and, member of the International Council for Traditional Music (ICTM).

Recebido em | *Received* 22/09/2015

Aceite em | *Accepted* 13/12/2016

