CHRISTIAN MUSIC AS A CONTACT ZONE FOR CHINESE AND HONG KONG COMMUNITIES IN POST-COLONIAL HONG KONG

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by

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CHAPTER I
INTRODUCTION

Christian music refers to a religious practice used to express religious messages and worship through a variety of music making activities for Christians. In practice, the manifestation of Christian music varies across social and cultural contexts. Several common music categories of Christian sacred music include chants, oratorios, anthems, cantatas, and chorales, as well as psalmody and hymnody. While many Christians today use music in ritual or for religious purposes, they also incorporate secular elements and individual differences in the experience of emotions within their musical practices. These musical practices include Contemporary Christian music (CCM), a current genre of Christian music that merges the gospel of Protestant evangelicalism with rock and roll, folk and gospel music styles.¹

The original languages of early Christian music were Greek, Latin and Syriac.² As Christianity spread throughout the world over centuries, the number of languages present in Christian music became as varied as the populations who converted to the religion. The first Christian ministry, Ching Chiao (“Luminous Religion”, 景教), came to China in the seventh century during the Tang Dynasty (618-907), Roman Catholicism and other Protestant Christian denominations, such as Lutherans or Methodists, came to China in the eighteenth century during the Qing Dynasty (1644-1912).²

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and nineteen century, being welcomed by the emperor at that time.\(^3\) Protestant missionaries brought hymns to China borrowed from Western music practice in the nineteenth century, which influenced Chinese Christian musical practices. Local Chinese musicians and scholars began to compose Christian music with local characteristics and translated Western hymns into various Chinese dialects, such as, Chowchow language, Shanghai language, Foochow language, and Cantonese. Christian music practices in Hong Kong went through such an indigenous process as well, developing a unique path of development that reveals both the colonial history of the region that distinguished itself from mainland China, as well as its present-day political return to the People’s Republic of China (PRC). The political transition from British to Chinese rule created new challenges for the Hong Kong Christian community. Their music practices continued as a means of seeking and defining themselves in relation to the complex sociocultural context of their current situation. Christian music, as a cultural expression in Hong Kong, can thus be examined as a manifestation of contemporary local identity.

**Orientation to Hong Kong**

Hong Kong is a territory on the southeast coast of China, currently classified as a Special Administrative Region of the People’s Republic of China (PRC) (see figure 1). This consists of Hong Kong Island, the Kowloon Peninsula, the New Territories and many small offshore islands, like Lantau Island, on the adjoining mainland (see figure 2). Hong Kong’s

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geographic location is one of the most important factors affecting the economic development of Hong Kong, as it is surrounded by the Pearle River Delta and South China Sea in southeastern China, and centrally located in the Pacific West Coast. Though as a colony Hong Kong was geographically far away from Great Britain, it was given and has maintained special status as a free port territory, which allows for less stringent customs regulations on its activities.

Figure 1. Hong Kong Map within the People’s Republic of China

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Since the British colonized Hong Kong in 1850, the population of the region has increased dramatically from 30,000 at that time to around 6 million in 1997. In 2014, the population was about 7.2 million with a landmass of 1,104 square kilometers, Hong Kong is one of the most densely populated territories in the world. The majority of residents speak Cantonese, and are closely tied to Cantonese-speaking people originating from neighboring Canton (or “Guangdong”) province. Prior to 1997, Hong Kong served as a refuge for persons fleeing China for various reasons, such as political or religious freedom, so its population also includes a significant minority of immigrant Chinese communities from other ethnic backgrounds, such as Min Nan or Southern Min and Hakka ethnicities.

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Since the British entered Hong Kong in 1841, Hong Kong took a different path of
historical development with mainland China. The British government controlled the island
from this time until 1997, except for four years of Japanese control during World War II
(1941-1945). As such, the population lived with a capitalist, rather than communist,
economic system, which encouraged Hong Kong’s growth as a flourishing center of
commercialism in the Pacific basin. Hong Kong became home to people from non-Asian
ethnic backgrounds and Asian populations. The Hong Kong population held, thus, strong
Western values, as reflected in their economic development, political ideology, attitudes
towards consumption, and business training, as well as philosophical and religious beliefs.

Christianity proliferated in Hong Kong during this period of British colonization and
became a prominent marker of Hong Kong identity in contrast to the mainland Chinese
populations, which were spiritually oriented towards the philosophical systems of
Confucianism, Taoism, and Buddhism prior to the appearance of Communism in 1949.
During the Cultural Revolution (1966-1976), Christianity was banned in mainland China and
all churches were closed, as religious practice was forbidden under Communist rule.
Christianity has continued to be disregarded in mainland China since this period.

In Hong Kong, however, Christianity has a more favorable history. Missionaries first
brought the religion to the island in 1841.\footnote{Wai-Ching Wong, “Negotiating Gender Identity: Post-colonialism and Hong Kong Christian Women,” in \textit{Gender and Change in Hong Kong: Globalization, Post-colonialism and Chinese Patriarchy}, ed. Eliza W.Y. Lee. (Honolulu: University of Hawai‘i Press, 2004), 154.} Though few churches were established,
multicultural religious practices were accepted due to colonial cultivation. British rule encouraged the proliferation of Christianity and the government sought active partnerships with the church administration, especially in the areas of education and social services. As a result of such influences, Hong Kongers identified themselves more strongly with the Western world than with China.

The British handover of Hong Kong to China on July 1, 1997, brought many changes to the political and cultural reality of the population. Hong Kong Christians were forced to re-examine their marginalization of Chinese traditions and culture. The church struggled to follow the official government policies on religions, which were tolerant, but unsupportive e.g., prohibiting public speaking about religion.

Religious music within the church was one area indirectly affected by the new government’s policies. Prior to the 1970s, Christian music in Hong Kong was based on translated and transliterated versions of famous hymns from Europe and North America that were also used in mainland China. Several published compilations of this music were used cross-denominationally, such as *Hymns of Universal Praise* (1936) and *New Songs of Praise* (1973). *Youth Hymns* (1981), a three-volume set of hymns, was also published during this period. These hymnals were written in the European four-part singing style and addressed a variety of universally applicable Christian themes. The lyrics in these hymnals were written

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8 Wong, “Negotiating Gender Identity,” 163.
in Mandarin, which created problems for many Cantonese speakers who could read the text, but often misinterpreted its meaning due to linguistic variations.

Such linguistic issues became more evident during the late 1970s to 1980s, when contemporary Christian music began to flourish in Hong Kong. This music was influenced by Cantonese popular music (also called “Cantopop”), as well as Western popular music styles, such as rock and folk. Many of these contemporary songs were sung in Cantonese, which gradually overshadowed the earlier four-part hymnody style by the early 1990s. The use of the Cantonese language, along with the addition of simple harmonic accompaniment provided by electric piano, guitar and drum set, encouraged this transition, primarily within non-Catholic and non-Anglican Christian contexts. This new style of musical worship also attracted younger audiences to join the church, which further encouraged the contemporary music styles as an important feature of the worship services. The use of both hymnody and Contemporary Christian Music (CCM) remains a feature of church services in Hong Kong today.

**Review of Related Literature**

Few case studies of Contemporary Christian music (CCM) related to post-colonial Hong Kong. Connie Wong’s dissertation, “Singing the Gospel Chinese style: ‘Praise and worship’ music in the Asian Pacific,” explores the development of contemporary Chinese Christian praise and worship music in a pan Asian Pacific region (such as Korea, Australia, Hong Kong and Taiwan), focusing primarily on a Taiwanese
group, Stream of Praise (SOP) Music Ministries. She presents an examination of worship events along with musical analysis on some selected SOP songs to identify how congregations negotiate their transnational identities through the process of musical creation. Her study also includes brief examinations of secular and Contemporary Christian Music in mainland China, Korea and Hong Kong, both historically and in contemporary times. From the varying perspectives of these locales, Wong provides a considerable overview on how the Pentecostal and Charismatic movement affects Chinese Christian communities both locally and globally.

Wing-Ki Ho’s dissertation “Contemporary Christian Music in Hong Kong: Mediating Religion through Song, Performance and Stardom,” focuses on the historical and current relationship between contemporary Cantonese Christian music, mass media, and technological innovation. She examines influences of diverse popular music genres, such as rock and pop, on the development of contemporary styles in the Christian context, emphasizing selectivity of style and performance. This study reveals a common musical language and soundscape that encourages communication between the Christian participants.

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11 The Pentecostal movement of the early 1900s was characterized by an energetic worship style and the experience of “speaking in tongues.” Similarly, the “Charismatic” evangelical movement flourished during the mid-1960s, particularly among youth in the United States and abroad, primarily in West and South Africa, South America, and the Asian-Pacific regions.

12 Wing-Ki Ho, “Contemporary Christian Music in Hong Kong: Mediating Religion through Song, Performance and Stardom” (PhD diss., Chinese University of Hong Kong, 2011).
and non-Christian youth of today, who often stereotype Christian music as being old-fashioned.

Eric Chong offers a smaller study about Cantonese Christian music in the Greater Toronto area.\textsuperscript{13} His thesis considers diasporic identities among immigrant congregations as conveyed through hybrid musical manifestations and linguistic politics in the worship music of the Richmond Hill Christian Community Church, one of the largest Cantonese Protestant churches in the city. His focus, as with the above-mentioned resources, is on contemporary Cantonese Christian music, less than the significance of hymnody as a vital aspect of the services as well.

Such research on Cantonese Christian hymnody conversely neglects discussion of contemporary music trends in the church. Charter and DeBernardi, for example, focus on Chinese translations of hymns by missionaries of Protestant denominations during the nineteenth century in mainland China.\textsuperscript{14} They highlight the challenges of translation, understanding of poetic styles, and issues of musical response when early missionaries attempted to transfer the Western musical canon into Chinese cultural contexts. Their study also highlights the limited power Western missionaries wielded in pressing Western ideological and cultural values on the Chinese populace. The authors determine that creating hymns blending Western musical sensibilities with attention to the nation’s ideology was a


primary concern among Chinese composers of the period. Their discussion also reveals influences of American hymnody and explains how Western musical instruments, such as the piano and organ, were incorporated into Sinicized churches.

Centering on a more recent period, Christopher Pak enumerates the challenges of Chinese musical aesthetics at odds with the compositional structure of Western hymns among music makers during the 1990s in the context of a diaspora Chinese community in Pittsburgh, Pennsylvania.15 A comparable discussion is found in Reflections on the Musical Diversity of Chinese Churches in the United States by Maria M. Chow.16 This study focuses on the linguistic and sociocultural diversity of Chinese churches in the United States, which include many second generation Taiwanese and Hong Kong natives. Through extensive fieldwork with congregations in Chicago, the author analyzes a variety of hymns representing an array of community members from various dialects and cultural backgrounds. The research addresses how the music, including compositions, use of instruments, and aesthetic components, as well as use of the Chinese language, act as catalysts to uniting the community.

Other literature considered important for this thesis falls outside the discussion of music, focusing on cultural matters relevant to the history and cultural aspects of Christianity and religion in Hong Kong and its diaspora communities. Carl Smith, for example, covers the

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history of the Chinese Christian community in colonial Hong Kong to show how associations with the church were used to achieve increased social status.\textsuperscript{17} Similarly, John Kang Tan’s “Church, State and Education: Catholic Education in Hong Kong during the Political Transition” examines the dynamics of Christianity and education in Hong Kong in a post-colonial context.\textsuperscript{18} Tan describes how the Christian church in Hong Kong simultaneously deals with two political authorities, namely the Chinese government and Hong Kong’s sovereign government, highlighting the tension that exists between Hong Kong and mainland China, who both claim absolute authority over Christian activities in Hong Kong.

My review of literature includes the above-mentioned music and history-related resources concerned with Christianity in Hong Kong and China, along with theoretically relevant material related to issues of identity, immigrants, diaspora and post-colonial studies. Warner and Wittner’s \textit{Gatherings in Diaspora: Religious Communities and the New Immigration}, for example, provides insight into how immigrant populations deal with issues, such as language, gender tension, generation gaps, etc., within their religious practice in diaspora communities.\textsuperscript{19} Goh and Wong likewise focus on identity issues in Asian diasporas from diverse regions, namely Southeast Asia, Australia, Canada, and Britain, as well as the

\textsuperscript{17} Carl Smith, \textit{Chinese Christians: Elites, Middlemen, and the church in Hong Kong} (Hong Kong: Hong Kong University Press, 2005).

\textsuperscript{18} John Kang Tan, “Church, State and Education: Catholic Education in Hong Kong during the Political Transition,” \textit{Comparative Education} 33, no.2 (June 1997): 211-232.

United States. These broader perspectives provide a framework for analyzing the complexity of Chinese diasporic protestant movements.

Su Zheng discusses music making processes among Chinese immigrants from the mainland and Guangdong regions in New York City. Deborah Wong offers numerous case studies of music making by Asian Americans in southern California and Philadelphia, examining issues of identity and multiculturalism in her book, *Speak it Louder: Asian Americans Making Music*. These discussions demonstrate how Asian American music can prompt social change. Few references to the Hong Kong region are included, and there is no mention of musical activities of mainland Chinese immigrant communities in Hong Kong. Such discussion is found in an article by Tina Ramnarine, which examines the role of music performance in Hong Kong’s post-colonial period. She highlights challenges of representing identity through music making due to political circumstances. The study does not, however, cover Christian musical contexts.

This review of literature has exposed a need for an investigation of Chinese Christian music in Hong Kong in the post-colonial era (1997-present). Music making activities within the Christian context reflect larger issues related to religion, political expression, ethnicity,

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and the construction of identity in contemporary Hong Kong. To date, none of the literature considers these topics in association with post-colonial native populations or mainland Chinese diasporic communities living in Hong Kong.

**Problem Statement**

This thesis examines how music activities act as a catalyst for community cohesion in Hong Kong focusing on the chapel at the Chinese University of Hong Kong. The study considers the relationship between mainland China and Hong Kong throughout its history, emphasizing the 1997 political transition from British to Chinese government rule to today, as reflected in music analyses of Cantonese Christian songs, Mandarin hymns and their performance practice among the congregation. My thesis considers the issue of multicultural encounters and discourses in post-colonial Hong Kong, emphasizing the politics of language selection as it relates to music, as well as the integration of mainland Chinese musical elements into the performance of Christian music.

**Methodology**

This study utilizes a multi-disciplinary approach to investigate the development of Hong Kong's cultural identity in a post-colonial context. Foremost is an emphasis on post-colonial theory (also known as “Post-colonial study” or “Post-colonialism”). This theory seeks to interpret the relationship and ideologies between a colony and its colonizing power in various political, social, cultural and psychological arenas. Moreover, post-colonial
criticism also examines how western values function as the dominant forms of knowledge acquisition and how subdominant populations react and interact with "first-world" cultures.

According to Ashcroft, Griffiths, and Tiffin's book, *The Post-colonial Studies Reader*, "the central debate on post-colonialism is understood as the process of continuous resistance and reconstruction of the colonial discourse by the colonized." This diachronic view of identity formation is dependent on the colonized region continuously evaluating its relationship with the colonizing authority. However, early figures in contemporary post-colonial studies, such as Homi Bhabha\(^\text{25}\) and Gayatri Spivak,\(^\text{26}\) prefer synchronic analyses of cultural interactions that consider both the colonized and colonizing bodies as contributors to the emergence of a transformed hybrid culture.

This thesis considers both these analytical perspectives, reviewing the historical situation of Hong Kong in relation to British colonial rule and Chinese political policies and social stigmas throughout its 156 years (1841-1997) as a colonized region, as well as the post-colonial period (1997-2014) under Chinese governance; and also, the socio-cultural


\(^{25}\) Homi Bhabha (1949-) is an important figure in contemporary post-colonial studies, having coined a number of the field's key concepts, such as hybridity and mimicry. Such terms encourage interpretation of concepts, such as resistance and identity among colonized peoples. His most prominent works include *The Location of Culture* (1994) and *On Cultural Choice* (2000).

\(^{26}\) Gayatri Spivak (1942-) is best known for the essay "Can the Subaltern Speak," which is considered fundamental reading on post-colonial studies. She focuses on populations who are marginalized by hegemonic cultures, e.g., recent immigrants, the working class, women, etc.
circumstances of today that contribute to the formation of a unique Hong Kong ethnicity.\textsuperscript{27} While the post-colonial period is the primary focus of interest, the larger historical view is necessary to understand how Hong Kong local culture was marginalized by the Chinese government during the colonial period, as well as the British, resulting in the identity crisis of today’s population. Hong Kongers were proud of their identity as being separate from mainland China with more freedom and democracy under British colonial rule, but today feel these values and lifestyle eroding as they struggle simultaneously with processes of decolonization (British) and re-colonization (Chinese).\textsuperscript{28}

A significant concept informing my study is provided by Mary Louise Pratt, a professor of Spanish and Portuguese at New York University, who has defined the concept of \textit{contact zones} — “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination.”\textsuperscript{29} As defined, a contact zone includes a dynamic encounter, as well as the static social space in which interactions occur. In my case study, the chapel at the Chinese University of Hong Kong is the social space that demarcates a contact zone between native residents and mainland

\textsuperscript{27} As defined by Emily Hong, “ethnicity is not an objective thing, such as blood ties, but rather a process. It involves the creation, innovation, and manipulation of notions of cultural distinctiveness to establish self/other dichotomies among people in a shared political and cultural system.” Emily Hong, \textit{Creating Chinese Ethnicity: Subei People in Shanghai, 1850-1980} (New Haven: Yale University Press, 1992), 9.


\textsuperscript{29} Mary Louise Pratt, \textit{Imperial Eyes: Travel Writing and Transculturation} (NY: Routledge, 2007), 4.
Chinese immigrants in post-colonial Hong Kong. Music-making activities within this spatial arena are the focus of the dynamic encounters between the peoples of these disparate cultures.

Discussion of these dynamic encounters leads to another important theoretical model, namely transculturation, which concerns the phenomenon of merging cultures.\(^{30}\) In the field of ethnomusicology, transculturation can be examined through analysis of musical styles and aesthetic to discuss the extent to which two (or more) cultures converge. Musical selection, instrumentation, stylistic features, form analysis, and contextual associations can reveal the two ways of acculturative processes of diverse cultural encounters that are manifested in music making activities of a population, i.e., transculturation. The Christian musical activities and the chapel itself of Chinese Christian communities in Hong Kong present just such a context for examination of transcultural processes as the construction and negotiation of a Hong Kong cultural identity’s development. As different cultures meet and clash, a hybrid identity is created through the complex processes of cultural contact.

**Source Material**

The source materials for this study come primarily from my fieldwork as a participant-observer at the Chung Chi College Chapel of the Chinese University of Hong Kong.\(^{31}\) My perspective is that of an outsider to the community, as I am not from Hong Kong.

\(^{30}\) Fernando Ortiz, a Cuban anthropologist, coined the term “transculturation” in his book, *Cuban Counterpoint: Tobacco and Sugar* (1947), to describe the phenomenon of multiple cultures merging over time to create a new sense of identity in order to resolve conflicts.

\(^{31}\) Participant-observation is a method of data collection based on first-hand field experiences with a people in their native cultural environment.
Kong and am not a Christian, though I am a native speaker of Cantonese and Mandarin. Access to this community enabled the review of many hymnals and other related literature, as well as audio and video resources from the church library. Congregation members and administrative figures provided interviews and additional correspondence via Internet and telephone conversations. Other field experiences included participation in services at the Shanghai Community Church in Shanghai, China; and the Kent Chinese Friends Church in Kent, Ohio (USA). These additional encounters outside of the Hong Kong contact zone allowed for some comparison of musical activities within settings involving Chinese populations of varying origins in similar Christian contexts.

**Contribution of the Research**

Through an examination of the musical activities at the Chung Chi College Chapel at the Chinese University of Hong Kong, this study contributes new knowledge about Chinese Christian music in post-colonial Hong Kong and provides insight into transculturation processes as they occur through music in the creation of a hybrid Hong Kong identity in its present form. Previous musical literature focused on topics related to mainland Chinese Christian music and diaporic communities outside of Hong Kong, much of it during the colonial period. This thesis will therefore offer unique insights on Christian music in Hong Kong as it exists today, as its situation as a contact zone for community interaction and identity development.
CHAPTER II

HISTORICAL AND DEMOGRAPHIC FACTORS AFFECTING THE DEVELOPMENT OF CHRISTIAN MUSIC IN HONG KONG

This chapter reviews essential historical and demographic information in the Hong Kong region to understand the politically sensitive linguistic and cultural situation of this diverse population. This survey helps to explain the use of particular language choices by Christian music groups, and to analyze the musical background of the current makeup of Christian music. Examining both local secular musics, such as Canton-pop, Cantonese Opera, and shidaiqu (“song of the era”), as well as the local use of language that has influenced Christian music in Hong Kong since the colonial period will show how music and the Cantonese dialect play important roles in the formation and maintenance of this population’s unique cultural identity.\(^{32}\)

History and Demographics of Hong Kong

Hong Kong was colonized as a result of the first Anglo-Chinese War (1839 - 1842), also known as the “Opium War.” The British Empire went to war with China to secure economic benefits in trade. The Treaty of Nanking (1843) was meant to fulfill these purposes; instead, the only concrete achievement for the British was to add Hong Kong

\(^{32}\) Shidaiqu is a type of Chinese contemporary fusion music initially from Shanghai. The bay area of the city belonged to foreign settlement such as French and Britain in the 1920s and 1930s.
Island to their Empire. They later added the Kowloon Peninsula, in 1860, and the New Territories (see figure 3) were put under lease in 1898.  

Despite Britain’s colonial rule of Hong Kong, its inhabitants initially thought of themselves as Chinese. Historian, Sui Gwok-gihn, characterized the attitude at this time in the territory of Hong Kong towards self-identity as “The people of Hong Kong already had a strong nationalist consciousness, and a tradition of protecting the family and defending the

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33 Along with Hong Kong Island, Lantau Island and the Kowloon Peninsula, New Territories is a peninsula also included as part of Hong Kong’s current territory.

country.”\textsuperscript{35} Similarly, historian Gordon Mathews concludes that archeological discoveries suggest that Hong Kong began as a typical Chinese city prior to British rule.\textsuperscript{36}

Following World War II, most Hong Kong people considered Hong Kong just a temporary home for the mainland Chinese who took refuge there. By the late 1960s and early 1970s, however, a sense of “Hong Kongese as an autonomous cultural identity,” became more pronounced as the population sought to disassociate itself with the political and cultural upheaval of the Cultural Revolution (1966-1976) in mainland China.\textsuperscript{37} Between 1966 and 1976, the young people of China began a movement named The Cultural Revolution (文化大革命) with the support of the Chairman of the Communist Party of China, Mao Tse Tung (1893-1976), intended to purge the traditional ideology and values, such as Confucianism, from the former dynasties of the nation. Although leftists of Hong Kong supported the mainland movement by learning quotations from the Red Guard and Chairman Mao’s writings and speeches, many people from mainland China fled to Hong Kong and began to disassociate themselves with mainland culture, which they viewed as a chaotic and dark period in China’s history during and for at least a decade after the Cultural Revolution.


\textsuperscript{37} Mathews, op. cit., 59.
In the following decades, Deng Xiaoping (1904-1977), leader of the communist party after Chairman Mao, instituted policies of economic reform and openness to foreign exchange, which encouraged the Hong Kong people to reconsider their association with China. In 1982, a series of negotiations between Britain and China confirmed the return of Hong Kong’s sovereignty to China, resulting in the Sino-British Agreement of 1984, which guaranteed that Hong Kong would remain its own social, economic and political system for fifty years after 1997, when the 99-year lease on the New Territories was due to expire. Initially, the Hong Kong people were encouraged by the “one country, two systems” policy, which guaranteed that Hong Kong would continue life as they lived during the colonial period and exhibited even stronger national support from the communist government. The Tiananmen Square Incident of June 4, 1989, however, undermined the confidence of Hong Kongers towards the territory’s return to China. In response, roughly a million Hong Kong people protested for their own democracy and local identity against the mainland Chinese

38 Deng Xiaoping led China after Mao’s death from 1978 to 1992. When he was in power, he made substantial economic reforms and opened China to the world. He also took over negotiations with Britain to demand the territory of Hong Kong and return it to China. Through his political principle named “one country, two systems”, Hong Kong is now based on capitalism and hosts a different social, legal and political system than mainland China.

39 The New Territories, part of the territory of Hong Kong, was given to Britain in 1898.

40 The Tiananmen Square Incident, also named Tiananmen Square Protest or June Fourth Incident, was a student-based protest that took place in the spring of 1989 in Beijing. This protest was initiated by the death of a liberal reformer of China, Hu Yaobang, who supported series of policies, such as freedom of the press, freedom of speech and government accountability. The student-based protests gained broad support from the whole country, however, the protests ended with a massacre carried out by official troops with rifles and tanks. Many participating students and intellectuals were jailed or exiled. Since then, mainland China has banned protests against the government, especially for those initiated by students.
government. In 1996, just before Hong Kong’s sovereignty was returned, tensions between
the Hong Kong people and mainland China reached their highest level on the seventh
anniversary of the Tiananmen Square incident. At that time, people were afraid of not being
able to speak and protest any more after the handover and consequently lose their identity as
Hong Kongers.

On July 1, 1997, after 150 years of colonial rule, Hong Kong became a Special
Administrative Region of the People’s Republic of China (HKSAR) under the principle of
“one country, two systems” (literally translated as “one China, two eco-political systems”, 一
国两制). Hong Kong differed from mainland China’s communist society in many ways, e.g.,
political and legal systems. With the political transition, Hong Kong people were officially
given the political and national identity of being Chinese. However, their cultural identity has
not been such an easy conversion due to their unique colonial experiences and socio-cultural
differences. An examination of the demographic features of Hong Kong’s population
provides a means to better understand the complexity of Hong Kong’s identity.

The population of Hong Kong comprises mostly ethnic Chinese (92%) and (8%) from
other ethnic groups. In the years following British occupation, many people migrated to
Hong Kong from different regions in Guangdong (广东). Following World War II, an

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41 “Hong Kong—the Facts,” Census and Statistics Department of Hong Kong, last modified August,
42 Guangdong, also named Canton in English, is a province of the southern China. Since the former
leader of China, Deng Xiaoping’s opened up policy; Guangdong has been on top of the GDP rankings among all
increasing number of Chinese from other regions in the country arrived in Hong Kong to escape conditions on the mainland. Most of these refugees were middle-class and educated people of varied backgrounds.\textsuperscript{43}

Chinese and English are both official languages of Hong Kong.\textsuperscript{44} English is widely used in the government and in legal and professional sectors. The Hong Kong population developed a bilingual mindset during the colonial period. Trilingual professionals who speak Cantonese, Mandarin (also called “Putonghua”), and English play important roles in Hong Kong, doing business with mainland China and Taiwan increasingly since the Cultural Revolution. The majority of Hong Kongers speak Cantonese (89.2%), a result of their origins in neighboring Guangdong (also called “Canton”) province.\textsuperscript{45} Many people from this region fled to Hong Kong to escape the Chinese Civil Wars and Chinese Communist rule from the 1930s to the 1960s.\textsuperscript{46} However, the Hong Kong Cantonese language is different from the Cantonese spoken in Guangdong, as it absorbed many foreign terms, mainly from the English and Japanese languages due to British and Japanese rule.

\textsuperscript{43} Carl Smith. \textit{Chinese Christians: Elites, Middlemen, and the Church in Hong Kong} (Hong Kong: Oxford University Press, 1985), 183.

\textsuperscript{44} “Chinese” refers to the Chinese language (中文), which includes Cantonese (广东话) and Mandarin (also called “Putonghua” (普通话)).


\textsuperscript{46} The Chinese Civil War (1936-1950) was between the Kuomintang-led government and the Communist Party of China. The result of the civil war was the Communist takeover of mainland China and establishment of its regime on October 1, 1949.
Hong Kong became a British colony after the First Opium War had greatly changed the culture of Hong Kong; the transformation is often labeled “East meets West,” reflecting the cultural diversity, or mix of traditional Chinese roots with influences of the British on linguistic and educational systems. During colonial rule, Hong Kong followed an educational system modeled after Great Britain, until educational reforms, named the New Academic Structure (NAC), were instituted in 2009.

Economically similar to other international cities, such as New York, Tokyo, and London, Hong Kong still follows the capitalist service economy characterized by low taxation, minimum government intervention, and free trade set up by the British. Since their return to mainland China as its most intimate and strong trading partner, current Hong Kong residents and companies have received preferential access to the mainland market because of free trade agreements, such as CEPA. Under these agreements, Hong Kong inherits a notable cultural variety and vitality and is known as a special region and the major gateway to mainland China. Hong Kong’s population is an irreplaceable socio-cultural mix, the majority engaging in traditional Chinese traditional festivals and indigenous religious practice (such as Taoism and Confucianism).

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47 To strengthen trade and investment relation and cooperation between Mainland China and Hong Kong, and to promote joint development of the two sides, the Mainland and Hong Kong Closer Economic Partnership Arrangement, or Closer Economic Partnership Arrangement (CEPA), signed in 2003.
The Development of Christianity in Hong Kong

Religious freedom is ensured under the Hong Kong Basic law (香港基本法). Many religious practices thrive in Hong Kong with followers of Buddhism and Taoism being most prevalent. Other prominent religious communities include Muslims, Jews, Christians, and Hindus. While traditional Chinese religions are well preserved by Hong Kong believers, more than one thousand Protestant and Roman Catholic churches were built during the British colonial period. These churches were intimately tied to local government, the most notable of them offering social, educational, and medical services.

The development of Christianity in Hong Kong largely occurred during the period of British colonization. The Christian community in Hong Kong, which includes mainly Protestants and Roman Catholics — about 843,000 followers, as well as Greek and Russian Orthodox. Along with Buddhism and Taoism with around one million followers each, Christianity is considered among the most important religious practices of Hong Kong.

The Roman Catholic Church in Hong Kong was established as a mission prefecture in 1841. In 1874, it became an apostolic vicariate and then a diocese in 1946. There are over

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360,000 Catholics in Hong Kong.\textsuperscript{51} Their religious services are primarily conducted in Cantonese, as well as English and Tagalog, which are used in worship music as well. The Roman Catholic Cathedral Choir (罗马天主教堂诗班), singing in both Cantonese and English, for example, was one of the most famous choirs in Hong Kong between 1841–1941. Numerous Hong Kongers have benefited from the educational, medical, and social services offered by the Catholic Church.

The Protestant movement in Hong Kong began in 1841, and has a currently registered membership of about 480,000 followers.\textsuperscript{52} The Protestant community is composed of more than seventy denominations with at least 1,450 churches and chapels.\textsuperscript{53} Most major international denominations and former mission agencies have ecclesiastical branches in Hong Kong, such as Anglican, Baptist, Lutheran, Methodist, Pentecostal, and Evangelical. In addition to these worldwide denominations, there are indigenous denominations, such as the Church of Christ in China, both in mainland China and in Hong Kong.

Since the middle of 20th century, the Protestant community has been one of the most essential groups to fuel the development of the capitalist colonial government in Hong Kong. In \textit{The Protestant Ethic and the Spirit of Capitalism} (1904-05), Marx Weber argues that a religious belief system in a capitalist society has a profound impact in changing individual

\textsuperscript{51} 2013 Government Yearbook of Hong Kong, op. cit.
\textsuperscript{52} Ibid.
\textsuperscript{53} Ibid.
actions and, consequently, the broader social order.\textsuperscript{54} Thus, Protestant leaders demanded that followers work and live as the instruments of God in order to fashion the world in His image and calling. In this sense, according to Weber’s idea, the Protestant ethic functioned as a potent impetus for Hong Kong’s social change, where it played a quiet but important role in the city’s protests, offering food and shelter and spreading the protestant ethic as inspiration in their fight. Compared to mainland China, Protestantism is characterized as a close link with the West and a platform for accelerating the speed of Hong Kong’s local community, transforming it into an international, diverse theological and an open-minded type of society.

Protestantism contributed greatly to higher education in Hong Kong during the colonial period. According to a survey carried out by the HKSAR government in 2013, Protestant affiliates run more than 630 schools and 127 nurseries in Hong Kong, operating more than 35 theological schools, 81 Christian publishing houses, and 114 Christian bookstores.\textsuperscript{55} In comparison, the Buddhist community runs nearly 100 schools and the Taoist community provides around 40 educational institutions.\textsuperscript{56} There are 53 art groups and media (including newspapers, broadcast TV stations and radio stations) operated by the Protestant Christian community as well. Christian media agencies broadcast Christian television

\textsuperscript{54} Marx Weber (1864-1920) was a German sociologist, philosopher, and political economist whose ideas influenced social theory, social research, and the discipline of sociology. He viewed ascetic Protestantism as one of the major "elective affinities" associated with the rise in the Western world of market-driven capitalism and the rational-legal nation-state. Against Karl Marx’s "historical materialism," Weber focused on the importance of cultural influences embedded in religion as a means for understanding the genesis of capitalism.

\textsuperscript{55} 2013 Government Yearbook of Hong Kong, op.cit.

\textsuperscript{56} Ibid.
programs frequently, and four weekly Christian radio programs are broadcast by Radio Television Hong Kong.

In music education, the Combined Christian Choir (基督教联合诗班) and the Hong Kong Oratorio Society (香港圣乐团) provide a wide range of educational opportunities to both Christian and non-Christian Hong Kongers. Strong financial support for Western cultural education assisted the British in permeating indigenous cultural systems and values during the colonial period.

The Protestant community runs three post-secondary institutions: the Chung Chi College of the Chinese University of Hong Kong (香港中文大学崇基学院), the Hong Kong Baptist University (香港浸会大学) and Lingnan University (岭南大学). Each of these institutions became influential on Hong Kong’s education system and western musical education during the colonial period.

Fieldwork for this thesis was conducted at the Chung Chi College of the Chinese University of Hong Kong, which functions as an example of the special treatment and legacy of their colonial past. The history of this university illustrates Western cultural influences in Hong Kong, and reflects migration makeup from mainland China. As such, this church community and products of the church, e.g., music, present a clear example of cultural contact between Western and Eastern influences, as well as between local and national relations. Christian music found in this church is a unique and complex combination of Chinese (Hong Kong, mainland China and Taiwan) and other Asian and Western elements.
This musical culture can be seen as a manifestation of contemporary local identities, and also represents many different mainland Chinese societies.\(^{57}\)

**Linguistic Pluralism at Chung Chi Chapel**

In the context of post-colonialism, language is a medium for both colonization and resistance. People suppressed by colonizing forces are often interested in returning to the use of indigenous languages after the colonization period ends. Many resources about contradictions and pluralism in the context and discourse of post-colonial theory, such as Edward Said’s *Orientalism*\(^ {58}\) and Homi Bhabha’s discourse of mimicry in *The Location of Culture*,\(^ {59}\) can be illustrated by considering linguistic systems in Hong Kong. For example, language in education systems is recognized as an important marker of power relations in societies, but also a significant instrument for historical change. Hong Kong’s linguistic situation is a complex in which Cantonese, English, and Mandarin each play different and changing roles over time (see below). This complex system has influenced the choice of language for presenting Christian music at the Chung Chi Chapel at the Chinese University of Hong Kong (CUHK).

Chung Chi College was established by the colonial government in 1963 and is a Chinese-medium institution different from the oldest higher education institution—Hong Kong University (HKU). While classes at HKU are primarily taught in English, CUHK

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\(^{59}\) Homi Bhabha, *The Location of Culture* (New York: Routledge, 2004).
classes are mostly taught in Cantonese and the written Chinese language. The colonial government was mindful that the Chinese system of education lacked development. In the following decades, the local language—Cantonese—remained dominant in education at CUHK, but some courses were taught in Mandarin and others in English.

Until recently, the choice of language for services or performances at CUHK was made in consideration of the skill-level of members and on consideration of the congregation’s acceptance. In this regard, the CUHK chapel follows the tradition of using Cantonese as their primary language for singing, sermonizing, and praying, but also using English in Contemporary Christian music. Problems of transliteration and translation of hymns among different Chinese dialects occur with this plurality of language usage (see chapter 4).

Cantonese

Cantonese is spoken by nearly 1.2 billion people, mainly in Southeast China, particularly Hong Kong, Macau, Guangdong, Guangxi and the Hainan provinces. It is also spoken in Southeast Asian countries such as Vietnam, Malaysia, Indonesia, Thailand, Singapore, the Philippines, and among diasporic Chinese in many other countries. In addition

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to being the mother tongue of the Hong Kong people, Cantonese is an important cultural trait distinguishing Hong Kong from mainland China.\textsuperscript{61}

Almost all Hong Kong primary schools that receive government and charity-aided support traditionally use Cantonese as the primary language of instruction.\textsuperscript{62} Even so, students are also taught to read and write in standard Chinese (though spoken with Cantonese pronunciation). The colonial government supported Cantonese in the school systems, but found that families were more interested in English in order to compete globally in the labor market and for better educational opportunities.

Cantonese has nine tones, involving different pitch levels, as well as rising and falling tones.\textsuperscript{63} However, the majority of speakers use a more common six-tone type (see table 1), which is dependent on how frequent these tones are perceived and accepted in contemporary Hong Kong. There are two standard versions of written Cantonese: formal and colloquial. The formal version differs from spoken Cantonese, but is generally understood by Mandarin speakers.

\textsuperscript{61} Robert S. Bauer, "Hong Kong Cantonese and the Road Ahead," in Language and Education in Post-colonial Hong Kong, eds. D. C. S. Li and W. K. Tsang (Hong Kong: Linguistics Society of Hong Kong, 2000), 35-58.

\textsuperscript{62} School system in Hong Kong divided by Government support, aided support and private support.

Table 1. Comparison of Six-Tone Type in Cantonese

<table>
<thead>
<tr>
<th>Tone name</th>
<th>Dark Flat</th>
<th>Dark Rising</th>
<th>Dark Departing</th>
<th>Light Flat</th>
<th>Light Rising</th>
<th>Light Departing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>high level, high falling</td>
<td>medium rising</td>
<td>medium level</td>
<td>low falling, very low level</td>
<td>low rising</td>
<td>low level</td>
</tr>
<tr>
<td>Tone number</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Tone letter and Contour</td>
<td>siː˥, siː˨˩</td>
<td>siː˧</td>
<td>siː˨˩</td>
<td>siː˧, siː˩</td>
<td>siː˩</td>
<td>siː˩</td>
</tr>
<tr>
<td>Example</td>
<td>诗</td>
<td>史</td>
<td>试</td>
<td>时</td>
<td>市</td>
<td>是</td>
</tr>
</tbody>
</table>

The colloquial version, in comparison, is much closer to spoken Cantonese and largely unintelligible to Mandarin speakers. Formal written Cantonese is widely used in hymnal creation and Contemporary Christian music making, while the spoken colloquial language is prominent in diverse forms of media, such as movies, TV, and Cantopop. In Hong Kong, colloquial Cantonese is written with a mixture of standard Chinese characters and lots of characters developed specifically for Cantonese during the British colonial period. Speaking Cantonese is therefore considered an important indicator of being a Hong Konger.

Mandarin

Also known as *Putonghua* ("common language", 普通话”) and *Guoyu* ("national language", 国语), Mandarin is the official language of the People’s Republic of China. It is
also used by the Kuomingtang (KMT) government in the public schools of Taiwan, and is the common national speech of the Han population (using the Beijing pronunciation). The phonology of standard Chinese is based on the Beijing dialect, but its vocabulary is drawn from the diverse group of Mandarin dialects spoken across northern to south China. Similar to Cantonese, Mandarin is also a tonal language, using four tones (see table 2) to clarify different semantics. It is generally an easier language for translation and non-native speakers to learn and sing than Cantonese. Children in mainland China are required to take Chinese Mandarin as a core course in school.

Table 2. Comparison of Four-Tone Type in Mandarin

<table>
<thead>
<tr>
<th>Tone name</th>
<th>Dark Flat</th>
<th>Light Flat</th>
<th>Rising</th>
<th>Departing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description</td>
<td>high</td>
<td>rising</td>
<td>low/dipping</td>
<td>falling</td>
</tr>
<tr>
<td>Tone number</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Tone letter and Contour</td>
<td>˥˥ (55)</td>
<td>˧˥ (35)</td>
<td>˨˩, ˨˩˦ (21, 214)</td>
<td>˥˩ (51)</td>
</tr>
</tbody>
</table>

Kuomingtang, or Guomingdang, is a political party in China. It ruled China from 1928-1949 and established its own governance in the capital, Nanjing, until it retreated to Taiwan when the People’s Republic of China (PRC) came to power. Kuomingtang is currently the ruling party in Taiwan (2014).

The Han Chinese, an ethnic group native to East Asia, constitute approximately 92% of the population of mainland China, 94% of Hong Kong, 95% of Macau, and 98% of Taiwan. It is the largest ethnic group in the world. There is considerable genetic, linguistic, cultural, and social diversity among the Han, mainly caused by thousands of years of immigration and assimilation of various regional ethnicities and tribes within China.

Tonal language is a type of language that changes in voice pitch affect changes in the meaning of words and sentences. The changes can be subtle and relative to each other. For example, the Chinese word hao means good with a low tone, means oyster with rising tone. Thai, Chinese, Cantonese and some of the African language such as Bantu are types of tonal language.

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Since the 1997 return, Hong Kong schools that traditionally taught in English and Cantonese now offer Mandarin classes and have sent numerous teachers to the mainland to improve their fluency. Many were sent to Hong Kong’s neighboring Guangdong Province (广东省) of China, where all schools are required to use Mandarin as the language of instruction.

Chinese Script

Chinese script, or Chinese characters (汉字), are ideograms, as opposed to alphabetical letters used in many Western languages. The oldest Chinese scripts trace back to the last Shang Dynasty (17–11th centuries BCE). The development of characters has undergone several major transitions over the last three millennia. Chinese characters can have more than one pronunciation or sound. Many similar characters have dissimilar pronunciations indicating distinctive meanings. Modern Chinese has many homophones, so the same spoken syllable may be represented by several different characters, all dependent on the meaning conveyed. The majority of polyphonic characters (多音字) only change pitch, but many characters have several pronunciations.

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Several transitions, according to Wong, mainly refer to the three principal stages of early development: 1. pre-classical Chinese (1500-500 BC), features writings as oracle inscriptions; 2. Classical Chinese (500BC- AD 200), features the close contemporary vernaculars and recorded ancient Confucian philosophical writings; 3. post-classical (from AD 200 on), features “Literary Chinese,” in poetry and the revolution of “casual writing,” also called the movement of “plain language” in 18th-century mainland China.
Although spoken Cantonese and Mandarin have different tonal structures, they share a basic common written form — the Chinese script — and share some vocabulary and grammar. Students in both mainland China and Hong Kong are taught to write modern standard Chinese, which is based on formal Chinese. Thus, Hong Kong and mainland people can sing and read together despite differences in spoken-language. The Taiwanese, who share an ethnic Chinese cultural heritage, also uses modern standard Chinese. However, Hong Kong and Taiwan continue to use the traditional complex characters in their written language, whereas mainland China adopted simplified written characters in 1956, and continued to issue supplements over the next decade. The continued daily use of traditional characters perhaps helps Hong Kong to retain its identity within the framework of reunification.

In fact, the values of language selection at CUHK have changed over time in relation to the ruling authority, either British or Chinese. During the British colonial period, students at CUHK were proud of mastering Chinese (referring to written traditional Chinese and spoken Cantonese); however, English predominated with the region’s economic prosperity and development of Hong Kong as an international city. Emphasis on the colonial language accounts in part for being geared to international standards and for differentiation from neighboring states, despite CUHK’s having long considered Chinese (written Traditional

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68 The simplified Chinese script originates from the structure or main body of ancient Chinese script that existed thousands years ago.
Chinese and spoken Cantonese) a top priority. A similar example of English being used to reconcile diverse racial and language groups can be found in Singapore, reinforcing a distinct cultural identity from Malaysia and other neighboring countries.

While the 1997 transition of Hong Kong from British to Chinese rule marks a clear boundary between the region’s colonial and so-called post-colonial sovereignty, the transition with regards to Hong Kong linguistic choices reflects a much longer process of identity development that continues today. Even though the Chinese flag replaced the U.K. flag seventeen years before Hong Kong’s sovereignty was formally returned to China, the preference for speaking English continues to be embedded into the conscience of Hong Kongers. The challenges of language selection faced in the context of Christian music performance and worship in Hong Kong can be viewed as symbolic of the general power influences of Great Britain and China on the development of the region’s cultural identity.

**Development of Music in Hong Kong During the Colonial Period (1841-1997)**

Music was an integral part of the education system in Hong Kong through the middle of the 19th century. After the colonization of Hong Kong, Western missionaries and priests began to run schools in Hong Kong. In 1845, there were thirteen government-registered schools. Two used English as the language of instruction; two used both English and

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69 Mark Bray and Ramsey Koo, “Post-colonial Patterns and Paradoxes: Language and Education in Hong Kong and Macao,” *Comparative Education* 40, no.2. (May 2004): 219.

70 Bray and Koo, op.cit., 217.
Cantonese; and nine taught in Mandarin.\textsuperscript{71} British settlers had been in Hong Kong for four years by this time, and had brought a developed repertoire and practice of Christian music culture into the territory. Hong Kong school activities, such as morning prayers and hymn singing, found in church-run schools were then (and remain) essential and common practices.

While the British government promoted the Hong Kong Chorus society and Western Christian-based music activity, the local communities of Hong Kong were more interested in native musical practices, such as Cantonese Opera. By the second half of 19th century, Chinese and British residents lived separate lives with different aesthetic tastes in music. As historian Elizabeth Sinn asserts, “The early history of Hong Kong is the history of separation—separation between the colonial Government and Chinese society.”\textsuperscript{72} Hence, not just racial identity, but also differences in language and cultural values constituted this separation.

Regarding traditional and local Cantonese musical practices, singing tunes from Cantonese opera (粵劇) and Cantonese tunes (粵曲) was central to musical entertainment from the late 19\textsuperscript{th} century to the early 20\textsuperscript{th} century in Hong Kong and Guangdong, rather than the Christian music practices operated by the colonial Government. During this period, people attended teahouses and street performances to hear Cantonese opera. The repertoire and melodies sung in Cantonese opera became rooted in the Hong Konger’s psyche.


\textsuperscript{72} Elizabeth Sinn, \textit{Power and Charity—The Early History of the Tung Wah Hospital} (Hong Kong: Oxford University, 1989), 7.
Music and melody sung in Cantonese opera is an improvised process based on a composed work. Normally, “a given line of text will have its tonal contour; the singer therefore will have to use the preexisting contour as a model for the creation of a new melodic passage, fitting it into a specified linguistic framework.”\(^7\) This feature of Cantonese opera and its repertoire has been used in indigenous Christian practices in the 20\(^{th}\) century. In Hong Kong, for example, the Cantonese tune, “Colorful Clouds Chasing the Moon” ("彩云追月"), was used for the melody of the indigenous hymn, “Savior is Born”, and the famous melody from the Cantonese Opera, “Autumn’s Thought in Trousseau Stage” ("妆台秋思"), was used for the hymn “Salvation’s song”. At the beginning of the Cultural Revolution, many famous performers and singers of Cantonese opera living in Guangdong fled to Hong Kong to avoid persecution by the Communist government, making the Hong Kong local musical environment stronger and richer with diverse musical practices flourishing during that time.

There was also great interest in shidaiqu ("contemporary songs" or "song of the era", 时代曲) produced primarily by diasporic mainland composers mostly from Shanghai in Hong Kong during the middle of 20\(^{th}\) century. This latter genre demonstrated the earliest mixture of the Mandarin dialect and Chinese music with both Western and Japanese influences. These songs expressed themes of local, social, and daily life, and included jazz music and instruments from the West. Shidaiqu thus reflected both East Asian and Western influences, including traditional Chinese melodies, instrumental music, big band jazz, European opera,

and Japanese music, among others. After the 1970s, musical interaction and production in Hong Kong revealed foreign influences that led to musical syntheses. Through the 1950s and 1960s, Hong Kongers became enamored with Anglo-American popular music figures, such as Bing Crosby, Frank Sinatra, Pat Boone and Elvis Presley, as well as the Beatles.

By the 1970s, with the influence of Anglo-American popular music and *shidaiqu*, popular music in Hong Kong evolved into a distinct musical genre known as Cantonese popular music or Cantopop, which is characterized by Cantonese lyrics, mixed with modern sounds, such as the electric bass and guitar, and synthesizer with stylistic influences from Western rock and roll. Soon after its emergence, Cantopop dominated other genres, exceeding the popularity of Anglo-American popular music and Mandarin-based popular songs, even as these two genres remained steady in their development. The form, instrumental organization, and musical techniques of Cantopop strongly influenced the development of Contemporary Christian music and current religious praise music.

Though the genre of Contemporary Christian music (CCM) is imported from the United States, its popularity is mainly linked to the golden age of Cantopop and the consideration of singing in the nine-tone Cantonese language. Musical style and linguistic composition of these songs is akin to Hong Kong’s Cantopop style. The most significant figures in the Cantopop industry, such as Sammi Cheng, Jade Kwan and Hins Cheung are also popular singers in Hong Kong’s CCM industry.

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Since 1842, as part of the new British colony, Hong Kong society was progressively westernized. Western art music traditions were taught in schools as the only officially endorsed music of government-sponsored education. For example, Anglo-American and European choral music were taught in primary and secondary schools, and works from this repertoire were selected for competition in music festivals. Children were encouraged to learn Western instruments, typically piano or violin, as a means to fit into a model of educated people and to acquire “proper taste” in music.

Still, Hong Kongers continued to enjoy traditional Chinese music and Cantonese opera. With the decision to return Hong Kong to China in the 1980s, the population began to pay more attention to nationalistic and other kinds of Chinese music. Nonetheless, the aesthetics of Western art music and the values connected with it, such as particular customs in attending concerts, or judgments in evaluating other musical genres, were firmly imprinted on those influenced by the colonial system in Hong Kong. Famous singers of the 1950s-1960s from the United States and Britain are now iconic figures in Hong Kong, and their songs are part of Hong Kong’s collective memory. Equally, a longstanding interest in Mandarin contemporary songs also contributes to Hong Kong’s unique musical culture, developing in part from a sense of nationalist belonging. Within this context, Christian music in Hong Kong is today a product of these musical influences (see chapter 5), maintained and

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evolving through a continuous combination of various music styles, regional characteristics, and global commercial music trends.
CHAPTER III

CHRISTIAN MUSIC IN POST-COLONIAL HONG KONG (1997- PRESENT)

This chapter focuses on the role of music in areas, such as political development, important social and cultural trends, educational development, and Christian musical activities in post-colonial Hong Kong. Post-colonial theories by scholars, such as Foucault and Bhabha (see chapter 1), have become common themes in academia over the past few decades, presented from either neutral or partisan positions. With these theories in mind, this chapter presents an overview of the cultural crisis that Hong Kong residents face in the post-colonial era as it relates to Christian music.

The Crisis of Cultural Selection

Colonial governments commonly diminished the local culture and social system of subjected regions, implanting colonial rules of culture and social systems to produce a cultural and institutional dependence of the governed. Other means of influence used by colonial governors were to encourage the elite, educating them in the colonial ways of thinking and their rules. After the retreat of the colonizer, a society that has been more or less manipulated by the colonial culture and ruled by an elite authority without full knowledge and experiences of local affairs, there is typically a period of uncertainty with regards to the population’s search for a cultural identity, as well as an adjustment period for economic and social developments. For example, in Taiwan, the effects of shifting identity and culture
caused by the imposition of Japanese Colonial rule left a Japanese education system and cultural legacy that discouraged local knowledge, causing a rising interest in local Taiwanese identity after the retreat of the Japanese in the 1950s. Describing this phenomenon as a whole is the discourse of post-colonialism. Post-colonialism (or post-colonial studies) analyzes, explains, and responds to the cultural legacies of colonialism and imperialism, some of whose markers are a suspicion of Western modernity and a critique of cultural politics.\textsuperscript{76}

Britain’s approach to patronage of Hong Kong, was to weaken the local culture of ethnic Chinese and social institutions, most notably, by the introduction of Christianity and Catholicism (see chapter 2). Exposing the Hong Kong people to Christianity within the British education system was a three-step conversion, moving subjects from their local identity into an identity reflecting British influence—from a sense of being traditional Chinese to Hong Kong Chinese to English Hong Kong.

Hong Kong residents who were willing to abandon traditional beliefs often had a quicker path to success under the British educational system in church schools. Although a larger percentage of the population practiced traditional religions, such as Buddhism or Taoism, those practicing Christianity and Catholicism tended to become better educated. The English language and cultural values, as their own habitus, became normative and fixed in their psyche before, as well as after the handover of Hong Kong from British to Chinese rule.

The British education system, together with the introduction of colonial education qualifications, discouraged the use of mother-tongue Mandarin and accelerated the appearance of a unified language. If a person increased his or her cultural capital by acquiring the “right” kind of knowledge at school, he or she benefitted in terms of a higher-salary job, thus converting the cultural capital gained into political capital.77

With the understanding that language was the major medium of cultural acculturation, the local government began to mediate and shift the cultural habitus from the English language to the Chinese language after the return of sovereignty to China. Two months after Hong Kong’s return, the Hong Kong Special Administrative Region (HKSAR) government put forward guidelines on the medium of instruction in secondary schools.78 English teaching was no longer a priority and, beginning in September 1998, Chinese language (referring to spoken Mandarin and Chinese traditional patriotic education) was taught from Form 1 to Form 3.79

However, Hong Kong society reacted strongly against these government edicts, which they saw as antagonistic toward their native language education. This is evidence that Hong

79 Form 1 to 6 (also referred to as key stage) is an education system in Commonwealth of Nations included British Hong Kong. Usually students enter Form 1 at age 11 or 12, Form 2 at age 12 or 13, Form 3 at age 13 or 14. Those ages are one of the key stages of people’s formation of education. This Hong Kong educational system was followed by the United Kingdom system. Primary 1 – 6 (小一至小六) corresponds to Years 1 – 6 in the UK, and Forms 1 – 6 (中一至中六) correspond to Years 7 – 12. Usually students finish Form 6 at age 17 or 18 before they enter to the college.
Kong, as a colony and metropolis of Great Britain for a hundred years, had adopted the cultural values, at least in terms of linguistic preference, of British or Western culture. The English educational had become both cultural and symbolic capital; at the communal level, an acquaintance with the English language distinguished Hong Kongers from their counterparts in the People’s Republic of China (PRC) government.

Since the return of sovereignty to China, the PRC and HKSAR government have had a more cordial relationship. The medium of educational instruction has been a major issue for the new government and for Hong Kong society. The HKSAR government has wanted to strengthen Mandarin education primarily for communications and relations between the government and its community. In addition, it was thought that by educating an elite group in Mandarin, they in turn could influence and “enlighten” fellow citizens and facilitate effective governance. Recognizing student’s difficulty in adapting to the change from English/Cantonese to Mandarin instruction, teachers were sent to the mainland for training, though using English and Cantonese--sometimes Mandarin--simultaneously in the classroom even after their return to Hong Kong.

After the sovereignty transfer of 1997, the government’s determination to enforce such policies to build a unified national image and sense of belonging became increasingly stronger, especially with regards to linguistic education. Many educators and teachers supported using Chinese (meaning spoken Mandarin and written traditional Chinese) as the

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80 Chan, “Beyond Pedagogy,” 274.
medium of instruction rather than English. Some Hong Kongers also began to learn a third language—Mandarin—primarily for business to meet the influx of mainland tourists and immigrant populations from mainland China.⁸¹

Over time, the consciousness and cultural preservation of a Hong Kong identity as a reunified territory of China intensified for the PRC. Although there were very few public expressions of disapproval for Hong Kong’s return to China, there were many private disclosures of sadness at seeing the removal of the Queen of England’s photo from government buildings.⁸² Tens of thousands attended marches and demonstrations against the national education policy, for human and civil rights, and for freedom of speech, creating obstacles to China’s emphasis on a “harmonious society” in the territory. The primary political identity of “being Chinese” is passive obedience and acceptance; however, many Hong Kongers were and continue to be reluctant to accept the same national or cultural identity that mainlanders consider as “being Chinese,” as they disapprove of the “moral and national education” policies issued by the central government in 2012. Thousands of protesters marched on the street to protest such “brainwashing” indoctrination.⁸³ Participants

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⁸¹ Followed by Cantonese, then English.
in this thesis expressed a prominent desire for Hong Kongers to return to British colonialism and enjoy the rich culture heritage of the British and their prosperity.

An annual protest against the PRC happens every July 1st, the anniversary of Hong Kong’s return of sovereignty to China. Thousands of Hong Kong protesters march along the streets of central Hong Kong to advocate for their own identity, demanding a higher degree of autonomy, which, in their view, has not yet been granted by the PRC. This topic of self-determining identity formation and socio-cultural development is a favored topic in sermons of Sunday services at church during this month and are reflective of a contemporary identity crisis for Hong Kong residents. Many are interested in preserving Hong Kong’s different cultural and colonial legacies. Awareness of a Hong Kong identity is a prominent concern and is strongly articulated through continued protests since 1997. Such cultural developments suggest a general revaluation and reconsideration of the future for post-colonial Hong Kong.

Historically, Hong Kong’s politics were dominated by political apathy and traditional Confucian culture. As discussed earlier (see chapter 2), Hong Kong took a different path than the PRC following the Cultural Revolution, enjoying industrial capitalistic welfare in East Asia and a closer relationship with Western modernity. While the Chinese mainland cultural model emphasized communal unity and moral discipline, Hong Kongers devoted

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themselves to the construction of a unique Hong Kong modernity. A recent survey (see figure 4) shows that the demands for a distinct Hong Kong identity indicate a crisis over the identity of “being Hong Kongers” or “being Chinese”.

The survey was conducted by Hong Kong University from 1997 to 2014 regarding the relationship between Hong Kong and China and citizens’ consideration of ethnic identity. According to the survey, 35% of the respondents identified themselves as Hong Kong citizens, 25% as Chinese-Hong Kong citizens, 20% as Hong Kong-Chinese citizens, and around 18% as Chinese citizens in 1997. In 2014, 39% identified as Hong Kong citizens, 27% as Chinese-Hong Kong citizens, 12% as Hong Kong-Chinese citizens, and 20% as Chinese citizens.

While this data reveals a slight shift towards greater association among Hong Kongers with being Chinese, it also indicates a rising interest in Hong Kong ethnic distinctiveness in contrast with mainland China. The study found that the majority of the Hong Kong population claimed to have a dual-identity—Chinese and “Hong Kongese.” From 2012 to 2014, the percentage of citizens considering themselves as Hong Kongers has increased. In terms of the recognition of Chinese identity, Hong Kong residents’ Chinese identity emerged in the post-colonial era most visibly in 1998 and 2008 respectively. The former year was in connection with the exchange of sovereignty from Britain to China, while the latter was due to the Beijing Olympics, which promoted pride in the connection with mainland China for Hong Kong residents. The sense of “Chinese-ness” piqued during these specific years. The
average recognition of being Chinese, however, has been consistently low since 1997, particularly in the past two years (2013-2014).

![Figure 4. Categorical Ethnic Identity (From 1997-2014)](image)

**Christian Music in Post-colonial Period**

While a distinctive sense of “Hong Kong” identity has grown since the late 1980s, Christian music in the region has changed relatively little. Prior to the 1970s, numerous Chinese Christian hymns were merely translated and transliterated versions of famous hymns from Europe and North America used without serious linguistic consideration. In the mid-20th century, several publishers affiliated with major religious denominations printed hymnals, such as *Hymns of Universal Praise*, to create hymns that considered Chinese cultural values

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and linguistic uniqueness. These hymns were written in four-part harmony with several stanzas and choral sections.\textsuperscript{88} In the 1970s, a few ministry organizations, such as Asian Outreach Hong Kong (AOHK) and Youth for Christ Hong Kong (YFCHK), hosted a seminar of introduction to folk hymns for Hong Kong believers to encourage Western-based hymnal singing.

In the late 1970s to early 1980s, the rise of local gospel folk in the Christian music scene was influenced by urban Cantonese popular music. Similarly, Taiwanese singing groups began to write their own praise and worship songs, which combined aspects of traditional Western hymns with popular and folk music styles. Influences from Western popular, gospel, folk and local music trends also encouraged the rise of local Cantonese Christian music in Hong Kong. As Cantonese Christian music became familiar to the younger generation in many churches, some traditionalists argued that these new genres with modern characteristics challenged the privileged position of traditional hymns in church music. Many churches continue to maintain traditional hymn singing in their religious practice, such as at the chapel of Chung Chi College in Hong Kong.

The establishment of the Hong Kong Association of Christian Music Ministry (香港基督徒事工協会) in 1982, symbolized the growing popularity of reformed musical styles in church music, featuring acoustic guitar or piano with Western harmony. The Hong Kong Association of Christian Music Ministry called for its Cantonese members to support the

composition of Christian music in the local context by using the Cantonese language. A distinctive feature of ACM Christian music in Hong Kong is the prominence of Cantopop influences with a focus on the personal and spiritual relationship of the believer with God. This differs from traditional hymns imported from the mainland or the West, which share few Hong Kong musical contexts in the process of creation. As a result, Hong Kong Christian musical practices of the last two decades, which increasingly borrow from mainland Chinese influences, have changed significantly.

After 1997, the Christian community accepted Contemporary Christian Music (CCM) in Hong Kong as a localized musical expression. Singing CCM is the most common means of worship for Hong Kong Christian in fellowship meetings of the church.

**Contemporary Christian Music and Contemporary Worship Music in Hong Kong**

Cantonese CCM, or what is locally called Contemporary Christian Music (or Cantonese Christian songs), is the most frequent music style performed among Cantonese congregations of Hong Kong. Cantonese CCM is sung in the Cantonese language and written by Hong Kong-born musicians with unique linguistic considerations, as well as Christian messages influenced by the movement of “Let’s sing a new song” in the 1980s. Its popularity grew as

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89 “Let’s sing a new song” is a movement that Hong Kong Association of Christian Music Ministry (ACM) initiated in the 1980s, which in order to sing and compose the Christian music in local language with a contemporary styles that different the imported Chinese hymnody.
Hong Konger’s increasingly identified themselves differently from mainland China and the West.

As a fusion of different popular music styles, rock in particular, Hong Kong contemporary Christian music in the 1990s developed into a major genre and a million-Hong Kong dollar industry (one Hong Kong dollar equals 0.13 U.S dollar) in the commercial music scene. A subgenre of CCM, Contemporary Worship Music (CWM,当代赞美音乐, or called “Praise and worship,” 敬拜赞美) is particularly influential to Christian music in Hong Kong (and Taiwan) today.\(^90\) According to Connie Oi -Yan Wong’s study on Praise and Worship songs throughout the Asia-Pacific region, She considers Contemporary Worship Music (CWM) to be, “defined as a type of music expressing believers’ attitudes toward worship and their religious experience with God. In this sense, believers use contemporary worship music (also called, “praise and worship music”) in a more devotional state, mostly in the setting of communal worship for approaching God.”\(^91\) CWM has grown into a prolific industry, and has also become a means of worship in both church services and smaller fellowship meetings for many congregational leaders.\(^92\)

CWM is sometimes seen separately from the larger CCM genre. Congregational leaders who prefer to mix Christian ideology with more popular musical tastes use it to make

\(^90\) Chong, “More Than Praises,” 74.
\(^91\) Wong, "Singing the Gospel Chinese Style,” 7.
more relevant contemporary musical performances. Despite the ongoing critiques of hymnody supporters, CWM has dominated the local Christian music scene since the 1990s to the present day in Hong Kong. An increasing number of trainings and seminars about praise and worship ministries have appeared. Church leaders typically reserve at least one night or afternoon per week for teaching the local congregations to sing and learn CWM performance.

Musically, CWM combines rock and R&B music with Christian messages, thus the music resembles pop songs, which feature short, repetitive choruses and easily memorized phrases for congregational ovation and response. CWM is generally simpler than CCM, having “fewer modulations and a more narrow melodic range.”93 Moreover, CWM achieves a phenomenon of “song flow,”94 according to Wong, “For three to five CWM songs are often used successively in services.”95 Composers try to minimize the harmonic, rhythmic, stylistic and tempo differences between song A and song B. Like a pop music performance, a line-up of live bands lead a call and response with the audience and perform on a large stage with high-end stage lighting, contributing to the attraction for CWM performances.

Different from the CWM in the 1980s, post-colonial CWM in Hong Kong has not adopted the lyrics and stylistic features of Western CWM; instead, pop-singers and younger Christians increasingly participate in music making and composing. They write their own

93 Dumbauld, op.cit.
94 In Connie Wong’s dissertation, she refers “song flow” as a series of song play in a sequence in the worship, flowing from one song to the others without feeling strangeness or discomfort. Wong, “Singing the Gospel Chinese Style,”114.
lyrics and melodies with attention to the linguistic requirements for properly singing this 
music. For example, Kelvin Lo’s own work “Unreserved Love,” was made by Hong Kong- 
born musicians and even spread to the Cantopop industry.

Similar to Mandarin, Cantonese is tonal dialects (see chapter 2). Following a hundred- 
plus years of colonial rule, Hong Kong lacked Mandarin education. After their sovereignty 
was returned to China, local Hong Kongers organized a movement loosely labeled “Let’s 
sing new songs (齐唱新歌)” to resolve the problem of singing in their own dialect in order to 
avoid linguistic alienation. Because the generic structure of a Cantonese word consists of 
three components -- a consonant sound, a vowel sound, and linguistic tone from a fixed 
number of tones (six to nine tones in Cantonese) -- CWM is composed with consideration to 
the local dialect.  

Tonal Language’s Connection to Music

According to the different linguistic functions of pitch, there are at least two 
categories of languages. The pitch inflection of speech in non-tonal languages, such as 
English, is not rigidly tied with the lexicon. Tonal languages, such as Cantonese and 
Mandarin, however, consider pitch inflection as inherent to the meaning, thus limiting the 
melodic content of a composition in order to correspond with the appropriate linguistic tones.

Although Cantonese and Mandarin are both tonal and monosyllabic, there are still 
significant differences between these two languages. Cantonese and Mandarin speakers 

96 Chong, “More Than Praises,” 75.
generally cannot communicate with each other. As such, this presents a dilemma in semantics when Cantonese and Mandarin speakers are singing the same song. Schellenberg, a linguist specializing in Cantonese, indicated that the phonetic manifestation of tone in Cantonese singing is distinct from that in Mandarin: Mandarin singers do not sing tonal elements of words, but some Cantonese singers included a rising contour when singing syllables that contain a rising tone. The results of his study show that tone levels are highly valued in Cantonese and Cantonese compositions are more melodically complex than those written in Mandarin.

In either CCM or CWM compositions, a process called tianci ("lyrics creating", 填词) becomes the art by which songwriters in these genres display their craft and talent. However, in practice, most Cantonese songwriters will write melodies before setting texts to them to avoid conflicting with linguistic tones. If Cantonese words have tonal inflection, then the relative rising and falling of linguistic tones within a phrase produces a tonal contour. If the phrase is set to a melody, the melodic contour should follow the tonal contour of the language. This attention to the linguistic-melodic contour is considered an important reason for the popularity of CWM/CCM, as well as to the success of Cantopop in Hong Kong since the 1980s.

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98 Tianci refers to the process of creating or choosing lyrics in accordance with the music or linguistic tonal rhyme. Its existence dates to the Song dynasty (960-1279). Since Cantonese has nine tones, one word can stand for multiple meanings. In order to avoid causing misunderstanding in a song, the process of tianci matches the meaning and tonal rhyme of the word to the melody.
However, editors and translators of traditional hymns are typically the biggest critics of CWM and CCM, giving priority to the Mandarin-based language hymns. They considered hymns respectful of the liturgical heritage and poetic meters that were written for worship, while the CCM and CWM were written for performance and lack consideration of choral traditions and lyrics selection. When sung in Cantonese, the texts of most traditional hymns deviated from Mandarin-based tones; Cantonese has more complex tones compared to Mandarin or other Chinese dialects. To the native speaker of Cantonese, even the lyrics of “God is great” sound strange. Such issues can only be avoided by reading the text. The melodic contour is incongruent with the tonal contour when the congregations sing hymns in Cantonese (see chapter 4).

Commercialism of CWM and CCM

From 2000, CCM has become the favorite genre of worship music for religious practices in Hong Kong, attracting commercial interest in the secular realm as well. Technological developments in the last two decades have encouraged more people to produce and compose music at home. Amateur and independent Christian musicians can now share their music via social and mass media, such as YouTube and online Christian radio stations. While CCM is not heard in Evangelical media, it has been cross-marketed in Evangelical movies since the 2000s. Some CCM singers, such as Eternity Girls, Gloria Tang,

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100 Ho, “Contemporary Christian Music in Hong Kong,” 73.
Jade Kwan and Sammi Cheng, have released albums or songs welcomed by the commercial music industry eager to capitalize on their popularity.

Unlike those in the United States or Britain, the mainstream music industry in Hong Kong includes the Christian market where CCM and CWM have made their own contributions in popular music development, such as mediating religion through CCM and CWM performance. Although the production of CCM in Hong Kong is increasing, linguistic problems and political concerns present a challenge for the Chinese music market to accept CCM. Whether or not Cantonese CCM will be allowed to be labeled as secular music is yet to be determined, as the region now falls under the governance (PRC) of mainland China.

The Reformed Traditional Hymnal: Hymns of Universal Praise

In transmitting the Western musical canon to Chinese, hymns were a topic of considerable interest to early missionaries during the colonial period (see chapter 2). As a diasporic region of the Chinese mainland, Hong Kong used hymnals and musical instruments similarly to other Chinese diaspora communities. In anticipation of Hong Kong’s reunification during the 1980s, various church denominations in Hong Kong collected and edited hymns with Chinese translations of their texts into hymnals.

Mixed with mainland Chinese and Hong Kong linguistic features, the edited hymnals in post-colonial Hong Kong emphasize fitting scriptures within a liturgical service order (meaning the musical edition follows the order and special events in the Christian calendar), in contrast to CCM musicians who do not give such considerations and are more
concerned with secular and popular elements of the music. The premiere example of
hymnody in Hong Kong is the *Hymns of Universal Praise*, first published in Hong Kong in
1977. Since the most recent edition’s publication in 2006, the chapel of Chung Chi College
has avidly supported and disseminated the hymnal. The *Hymns of Universal Praise*, along
with *Hymns of Life* (1984), provide the common repertoire of hymns for Chinese Christians
globally and locally in Hong Kong.

*Hymns of Universal Praise* (see figure 5), is a collection of traditional hymns in four-
part harmony. Along with contemporary Christian songs, the hymns are primarily edited and
translated by previously published Western and Chinese indigenous hymns, some being
written by Hong Kong composers and translators.

Figure 5. *Hymns of Universal Praise* (2006)
The Shanghai Guangxue Institute first published this hymnbook in Shanghai in 1936 before their employees moved to Hong Kong during the Cultural Revolution (1966-1976). The Hong Kong Christian Literature Publishing House then took over the publishing obligations and reprinted the *Hymns of Universal Praise*, publishing a Chinese version of the 1977 and 1981 English editions, followed by a bilingual (English and Chinese) edition in 1986. The original hymnbook was published with the same title as the Hong Kong version of 1936 in mainland China using traditional Chinese. This was the main reference in terms of musical selection for the linguistic transliterations and translations of the 1977 Hong Kong version.

According to Fang-Lan Hsieh, “in 1994, a hymnal committee was established in Hong Kong to revise the 1977 and 1981 editions. The compilation of the new ecumenical hymnal was later under the leadership of Angela Tam.”\(^{101}\) The major objective for the new revised edition was to add more categories of hymns that reflected recent developments in hymn writing, to renew the content and style, to revise obscure language, and to reflect theological themes in the collection.\(^{102}\) After ten years, *Hymns of Universal Praise* was finally published in Hong Kong and included 905 items in the categories of hymns and service music. One of its most significant contributions is the comprehensive

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\(^{101}\) Hsieh, op.cit., 195.

collection of Western congregational songs, ranging from plainsong, traditional hymns, and spirituals, to those in the CCM genre.

Further comparisons with the 1936 Chinese and 1977 Hong versions of *Hymns of Universal Praise* reveal that some of the contents were changed. For example, seven hymns were given new titles and forty-four hymns were revised to reflect the Hong Kong setting. The vast majority of melodies tend to be set a semitone or a whole tone below the original to lower the required vocal range and enable more congregants, regardless of gender and age, to participate in hymnal singing.103

The 2006 edition also added new thematic categories, for example, “Social Aspiration and Service.” The topics here pertained to social justice, cultural technology, human dignity and environmental conservation, among others. Such themes fit into a contemporary context and the post-colonial needs of Hong Kong citizens who strive to live in a democratic society.

A new feature of the 2006 hymnal is the inclusion of 144 settings for eighty Psalms.104 As the introduction of the new edition states, “adding more Psalms is a response to God with the words of the Holy Scripture and becomes familiar with liturgy by reflecting on Messianic themes and images that have come to fruition in the Gospel.”105 The inclusion of

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104 Hsieh, op. cit., 196.
Psalms indicates a noticeable change in the Western hymnal tradition by the church leadership.

Besides Psalms, hymns for the church year and church festivals are included with well-known contemporary hymns written by Western composers, such as John Bell (no.23), Alfred V. Fedak (no.27), Roy Hopp (no.19), and Hal H. Hopson (no.9), among others. While CCM is also part of the new hymnal, the committee of editors limited to them to what they considered “some of the more representative and mature works that carry solid biblical and theological content with logical structure and sequence.”

According to a choir member at the chapel of Chung Chi College, “in our hymnal, my personal feeling is we can deeply understand God’s word and take singing his word seriously. Unlike those singing CWM, every hymn we sing is for a reason. I think hymn selecting must be properly and a certain religious purposes.”

The original 1936 hymnal included numerous hymns written by mainland Chinese composers, such as Yangyin Liu (杨荫浏) (no. 44), and Timothy Lew (no. 59). Among the hymns are many Chinese melodies set to poetry from the Song (960-1279), Ming (1368-1644) and Qing (1644-1912) dynasties, which were retained from the older edition of the hymnal. There are, however, fewer hymns with traditional Chinese texts for the 2006 edition, likely because of the difficulty Hong Kongers often have in comprehending Chinese poetry and

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107 Anthony Chen, interview by author, Hong Kong, July 13, 2013.
ideology. The number of hymns with Chinese melodies retained in the 2006 edition is shown below (see table 3).

Table 3. Hymns Comparison for 1936, 1977, and 2006 Editions of *Hymns of Universal Praise*\textsuperscript{108}

<table>
<thead>
<tr>
<th>Tune Name</th>
<th>1936</th>
<th>1977</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cheng Jing Zan (诚敬赞)</td>
<td>2</td>
<td>679,680</td>
<td>Appendix</td>
</tr>
<tr>
<td>FELLOWSHIP HYMN (团契)</td>
<td>317</td>
<td>413</td>
<td>664</td>
</tr>
<tr>
<td>HOLY LOVE (神爱调)</td>
<td>399</td>
<td>498</td>
<td>334</td>
</tr>
<tr>
<td>XUAN PING (宣平)</td>
<td>407</td>
<td>511</td>
<td>352</td>
</tr>
<tr>
<td>HUAN SHA XI (浣沙溪)</td>
<td>82</td>
<td>99</td>
<td>154</td>
</tr>
<tr>
<td>RU MENG LING (如梦令)</td>
<td>56</td>
<td>82</td>
<td>84</td>
</tr>
<tr>
<td>LE PING (乐平调)</td>
<td>425</td>
<td>472</td>
<td>402</td>
</tr>
<tr>
<td>SAVIOUR’S LOVE</td>
<td>53</td>
<td>63</td>
<td>67</td>
</tr>
<tr>
<td>SHENG EN DIAO (聖恩调)</td>
<td>197</td>
<td>258</td>
<td>452</td>
</tr>
<tr>
<td>SONG OF YANGZE BOATMAN (江上船歌)</td>
<td>270</td>
<td>341</td>
<td>698</td>
</tr>
<tr>
<td>YAN JING (燕京)</td>
<td>81</td>
<td>98</td>
<td>153</td>
</tr>
</tbody>
</table>

Chinese texts that conflicted with Christian beliefs, or that mentioned Chinese folk religions were excluded in the 2006 edition of the hymnal. For example, a Buddhist chant

\textsuperscript{108} Hsieh, op. cit., 201.
adapted by T C. Chao to include Christian text did not appear in the 1977 edition. Some hymns in the 1986 bilingual edition with strong Chinese nationalist sentiments also did not appear in the newer edition of 2006, such as “God Bless Our Native Land,” (“主佑我国歌”) (no. 291).

Christian Music in Hong Kong Among the Mainland Chinese Diaspora

Similar to Cantonese Christian music, Mandarin Christian songs emerged with a combination of Mandarin lyrics and popular musical style at the Chapel. Mandarin CCM compared to Cantonese CCM is less accepted in other Mandarin speaking regions, such as Taiwan or the worldwide diaspora of the Chinese. However, as mainland Chinese students increasingly come to Hong Kong, Christians in Hong Kong more frequently include Mandarin CCM in their worship and fellowship meetings. At the chapel of Chung Chi College, Mandarin Christian songs are a relatively recent addition to the congregation’s regular worship song repertoire. Mainland students in their fellowship sing Mandarin worship songs more frequently than singing those songs in Cantonese. These Mandarin Christian songs are mostly from Stream of Praise Music Ministries (SOP Music Ministries, 赞美之泉音乐事工). The Stream of Praise Ministries’ members were initially a small group of Taiwanese Americans, but their songs have gained a global following. SOP Music Ministries started their business on the West coast of the United States in 1993. Since 1996, when the first worship and praise album was released, they have published forty-six albums. The aim of the ministries is to convey a combination of Mandarin, Taiwanese, and contemporary
music in association with their spiritual beliefs. Compared to Cantonese CCM, the number of contemporary Christian songs by mainland composers is relatively few.

After Hong Kong reverted to Chinese administration, the political barrier between Hong Kong and China was removed; thus, the PRC implemented a policy for mainland Chinese students to gain higher educational opportunities in Hong Kong.¹⁰⁹ Thus, students of mainland China who wanted to pursue qualifications and professional development can choose to stay in Hong Kong after their study. However, the cultural differences of Hong Kong proved challenging for many mainland Chinese Christians.

At the CCCC, mainland Chinese students (both non-Christians and Christian) have fellowship meetings at least once a week. In these meetings, mainland students worship together and sing Mandarin CCM songs. They often share stories of mainland cultural experiences and family memories.¹¹⁰ In such a context, they express their beliefs and values, which helps to avoid marginalization within the local culture.

In post-colonial Hong Kong, Christian music features CCM and CWM (sung in Cantonese and English), reformed traditional hymnody, and Mandarin-language songs from various regions of Greater China. Political topics and concerns about mainland China are often included in congregational discussion during sermons and services. The topic, such as

¹⁰⁹ The Immigration Arrangements for Non-local Graduates was launched on May, 2008, which opened job opportunities to those from outside Hong Kong who have obtained a degree or locally-accredited programs in Hong Kong.

¹¹⁰ Other topics during the meetings include learning Cantonese and discussing how to fit into local society.
the recent influx of Chinese mainlanders to Hong Kong, is also reflected in Christian services, particularly in the sermons of Sunday worship and of weekly evening services.

The interplay of three main cultural elements – local Hong Kong, British, mainland Chinese – provide the context necessary for understanding the hybrid musical culture of CCCC and its effects on a larger cultural scene. The next chapter provides a case study of Hong Kong college chapel life, reviewing congregational participation, musical repertoire, musical instruments and musical perception in the post-colonial chapel of Chung Chi College.
CHAPTER IV

CASE STUDY: CHRISTIAN MUSIC AT THE CHAPEL OF CHUNG CHI COLLEGE (CCCC) AT THE CHINESE UNIVERSITY OF HONG KONG

This chapter explores the current musical practices in Sunday services and fellowship meetings in Hong Kong and mainland China Christian communities. Following a brief ethnographic study of Sunday services at chapel of Chung Chi College (CCCC) (see figure 6) in particular, the discussion will highlight the social organization of music making in worship services, the CCCC congregation’s worship song repertoire, and its musical activities for diasporic mainland Chinese.

In the early 1950s, Christian universities in mainland China were shut down as a result of the Maoist Communist takeover. Many elites and artists fled to Hong Kong and wished to continue their studies in the college of Hong Kong. At that time, there was only one university — the University of Hong Kong — that used English as the primary language of instruction. The Chinese University of Hong Kong (where Chung Chi College is found) used both Chinese and English languages in the classroom, attracting many elites and intellectuals from mainland China to attend.

History of the Chapel and Its Musical Development

The history and background of Chung Chi College is representative of Western influences on Chinese cultural practices in Hong Kong, as well as more recent influences
from mainland Chinese in the post-colonial era. Chung Chi College (CCC) was founded in October 1951 by representatives of Protestant churches in Hong Kong to satisfy the demand for a local institution of higher learning that would educate Chinese Christians. The College aims to provide higher education in accordance with Christian traditions, using the Chinese language as the major medium of education.

Figure 6. Chung Chi College Chapel

The music department at Chung Chi College was established in 1965. Since then, students who major in either Western or Chinese music have assisted with Sunday services –

playing piano or organ, or singing as members of the choir. Musical activities are also prevalent in fellowship meetings and concerts associated with the college chapel. In 2013, an exhibition entitled, “Clear Elegant Music is Sounding the Valley of Campus” (清音雅乐鸣山谷, “Qingyin Yayue Ming Shangu” — qingyin (literally, “clear music”) yayue (“elegant music”) ming (“sounding”) shangu (“the valley of campus”)— was presented in the Chung Chi College Archive presenting the early musical development found at the Chung Chi College campus. The title of the exhibition, in contrast to the religious meaning, refers to two genres of Chinese traditional music: qinyin, or the folklore performed among the people, and yayue—of Confucian ideology—music performed in the court. These genres were first presented at CCCC in October 2011, then extended through September 2013, for the exhibition. Additional Chinese musical elements appeared throughout the development of music at the chapel during the colonial period and continue today.

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112 Qingyin (清音) refers to a musical genre of Chinese traditional music, which appeared in the time of the Qing dynasty (清朝). This later split into two subgenres, Nanchang and Jiujiang qingyin, because of regional differences. Now this genre oftentimes refers to traditional or folk tunes composed by qupai (曲牌), an old and fixed melody used in traditional Chinese music that emphasizes poetry. Linguistically, qingyin is characterized by unstressed atonic syllables.

113 Yayue (雅乐) was originally a form of Chinese court music played for the emperor. The music is slow and peaceful with little rhythmic variety. Yayue performers should be familiar with traditional moral law and rites. This music represents aristocratic political power, and was viewed by Confucius (551-479 BC), the highly regarded Chinese philosopher, as the beneficial music to govern the society in contrast to the suyue (俗乐), popular music or uncultivated music.
Chinese Musical Development at Chung Chi College

The exhibition noted Dr. Bliss Wiant\textsuperscript{114} (范天详) (1895-1975), the founder of the Music Department of Chung Chi College, who was also the head of the music department of the Yanjing University.\textsuperscript{115} Wiant dedicated himself to modern Chinese choral developments, and is considered a pioneer of indigenized hymns, as well as regarded as an important composer and translator in modern China. He moved to Hong Kong in 1963 and lived on the campus of Chung Chi College in Hong Kong while working on translating indigenous texts into English for use in the \textit{Hymns of Universal Praise} (1936). With Wiant’s efforts, Western sacred music focused on issues of cultural adaptation in Hong Kong society, which continues to occur today through the process of cultural assimilation. Wiant particularly sought out traditional Chinese melodies to combine with Chinese texts to produce original hymns for Chinese Christians.

As early as the 1960s, Dr. Andrew Roy, Acting Dean of CCCC, declared that the development of Chung Chi’s music should emphasize sacred music (圣乐), classical or traditional Chinese music, and Western music (传统中西音乐), and modern popular tunes.

\textsuperscript{114} Bliss Mitchell Wiant (1895 -1975) was born in Dalton, Ohio. He established the department of music at Yanjing, taught vocal music and gave recitals to the locals. He later moved to Hong Kong and dedicated himself to translating English hymns into Chinese. Wiant later gave some of his works to Ohio State University where the school established a professorship of Chinese Culture Study in his name. More information offered by \textit{Biographical Dictionary of Chinese Christianity}. http://www.bdcconline.net/en/stories/w/wiant-bliss-mitchell.php (accessed September 30, 2014.)

\textsuperscript{115} Also called Yenching University or Peking University (燕京大学) was the most famous mission university in modern China. It was established in 1916. The Music Department of Yanjing University has now incorporated into the Central Conservatory of Music, China.
Among these, sacred and traditional Chinese music remains the foundation of the music of Chung Chi College.

In the 1950s and 1960s, Chinese art songs (中国艺术歌曲), shidaiqu (literally “songs of the era” or “contemporary songs”, 时代曲; see chapter 2), and Chinese folk songs are most commonly heard on campus. During the 1970s, some Cantonese opera tunes, anti-Japanese songs, and revolutionary songs were also common. Folk and traditional songs are brief and deal with pragmatic subjects or historical events, such as regional cultural or geographic characteristics in China. Art song repertoire parallels that sung among mainland Chinese, such as “How Can’t I Think of He” (“教我如何不想她”), “Kangding Love Song” (“康定情歌”), “Red Color Sister” (“红彩妹妹”), “Ballad of Picking Lotus Flower” (“采莲谣”), and “In That Distant Place” (“在那遥远的地方”).

Throughout the development of Christian and choral music in Hong Kong, the strong association with Chinese identity never wavered; rather, after Hong Kong’s reunion with China, the missionary figures became less influential because of the shift in educational policies of the mainland Chinese government (PRC). Chung Chi College’s promotion of a musical link between mainland China during the Western colonial period suggests a fundamental revision within the hymn tradition of Hong Kong, including modification of their cultural and social function.

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116 Guangfeng Lu et al., Music Brochure of Qingyin Yayue Mingshangu (Hong Kong: Chung Chi College, 2011), 33.
117 Songs for Chinese contemporary poems that similar to the western Lied.
118 Lu, Music Brochure of Qingyin, 35.
Western Musical Development

Missionaries and musicians of the colonial period shaped Western musical development at Chung Chi College. During the 1970s, David Gwilt (b. 1932), a Scottish composer and pianist who attained his musical education in Cambridge, dedicated himself to enhancing general musical education in Hong Kong. Other Western contributors, such as Keith Anderson, Philip Cavanaugh and David A. Craig, had church music backgrounds and focused on choral works and classical music education.

Ingeline Nielsen, an instructor in the music department of Chung Chi College, was also deeply concerned with religious and musical promotion in Hong Kong. Nielsen launched a project of installing the first pipe organ in the chapel of Hong Kong in the early 1970s, fulfilling her dream that the chapel services be surrounded by “holy sound.” According to Nielsen in 1977,

Hong Kong at last has a modern pipe organ, the only proper instrument of its kind in the colony. There are six-small- to medium-sized organ left, but all are in deplorable condition. The unsatisfactory state of affairs has recently come to an end with the installation of a new pipe organ in the Chung Chi College chapel. This instrument has 18 ranks and is purely mechanical, with tracker action.

In Roman Catholic churches or Anglican churches in the West, the organ is an important instrument for worship and services. Following this tradition, few Catholic churches in Hong Kong had small size pipe organs for worship, despite those instruments not being in good condition. Having a playable organ in an Anglican church, such as the CCCC,

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is considered a treasure in the city of Hong Kong. In the 1970s, the installation of a new pipe organ in the Chung Chi College chapel ended the unsatisfactory state of having no instruments available for teaching, practice, or worship service in Hong Kong. The instrument was built with the intention of offering more variety in musical styles: ranging from Medieval to Romantic period music. Due to limited space at the front of the chapel, the organ was built as a three-storied tower, located left of the altar to avoid blocking view of the sea and mountains next to the university.

Having a pipe organ in the chapel implicitly symbolized the authority of the British colonizer and their Christian affiliations. The pipe organ music acted as both a means of spiritual expression and an agent of social cohesion, reminding the congregation of their spiritual and social commitments to the Christian faith. The sound also served as a means of setting the mood and preparing congregants for scripture readings, worship, and praise.

In addition to hymns and organ music, Western popular and folk music, such as Bob Dylan’s “Blowin’ in the Wind,” were sometimes translated into Chinese for performance at the CCC. In 1964, the British band The Beatles’ appeared in Hong Kong during their world tour in Asia helping to launch a golden era of Western popular music, British in particular.

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121 The pipe organ is a musical instrument originally from Europe dating back more than 2000 years. Pipe organs used to be an instrument for churches or cathedrals to generate “holy” sounds to accompany congregational singing or a choir. In the CCCC, the pipe organ accompanies congregational singing and choir performances.

122 Nielsen, op. cit., 241.
throughout the Hong Kong territory. This helped to spur the enthusiastic creation of local Cantonese popular song, which found their way into Chung Chi College, where students immersed themselves in Western pop music.

Field Observations of Sunday Services at CCCC

On a Sunday morning, August 11, 2013, at 10:10, I arrived at the chapel of Chung Chi College (see figure 7). Choir singers rehearsed with piano accompaniment. By 10:25 am, hundreds of people had arrived in the chapel and started to visit with one another. Each held the program for the day’s service (see figure 8 and 9). While the congregation filled the seats, an announcement in Cantonese said:

Welcome to Chung Chi College Chapel. Please find your seat and prepare the heart for God. Whether you are Anglican, or of another Christian Church or of another faith, or seeking or doubting, you are welcome to take part in our service. Choir members, please prepare well. Photography, filming, and sound recording are not allowed in the chapel during service. Please ensure that all of your mobile phones and other electronic devices are switched off. Thank you.

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124 Transcription of recording played at the chapel on Aug 11, 2013.
Figure 7. Interior of Chapel at Chung Chi College

Figure 8. Sunday Service Bulletin, Chapel of Chung Chi College

125 Chapel at Chung Chi College, accessed October 2, 2014. http://divinity.yale.edu/students/student-exchange-opportunities
Twenty-five male and female choir members stood facing the congregation at the front of the hall. A piano and translator holding a microphone were next to them. The congregation was waiting for the start of worship. At 10:30 am, the Sunday service began with a prelude, lasting about three minutes. The music, – a “Laudamus Te” from Vivaldi’s *Gloria* – was performed by two sopranos, accompanied by piano on the stage. As stated in the program,

The text of this piece comes from the ancient Christian hymn, *Gloria in excelsis Deo*, the hymn begins with the angel’s song from Luke 2:14 and has been sung at Masses in the second century, though its current format and translation into Latin was developed in the fourth century.\(^{126}\)

The voices of two sopranos were amplified to fill the whole space inside the chapel, and the congregation listened as all attention was naturally drawn to the music taking place on the stage.

After the prelude, the congregation remained quiet while pastor Zheng called them to worship, singing in Cantonese. Every Sunday, the congregation sings one anthem and four different hymns from the Chinese hymnody, *Hymns of Universal Praise* (2006), originally written in mandarin Chinese, but now found in multiple languages (English, Mandarin, and Cantonese). The anthem is selected for the choir and usually sung in English. In this regard, the pastor asserts, “We insist on singing anthems in English. One reason for that is to care for our congregation from outside Hong Kong, but, well, the most important reason for this is because it belongs to our tradition.”

Six pieces of music were presented in this service, including five hymns: “Praise to the Lord, the Almighty ("赞美上主"), “Breathe on Me, Breath of God,” (“灵气吹我”), “O Jesus, I Have Promised (“耶稣我曾应许”), “All Things Come From You, O Lord (“献礼文”), and “Onward, Christian Soldiers” (“信徒精兵”) and“A Clare Benediction,” an anthem accompanied by piano and sung by the choir instead of the congregation. The table below (table 4) shows the sequence of activities and related musical events typically found in the Sunday worship program.

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<th>Table 4. Activity and Related Musical Events In CCCC Sunday Worship</th>
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127 Pastor Zheng, interview by author, Hong Kong, August 11, 2013.
| Prelude | Laudamus Te from "Gloria," music by Vivaldi  
Laudamus Te, Benedicimus Te, Adoramus Te, Glorificamus Te  
English translation: We sing to Thee Lord, We adore Thee Lord, We glorify Thee Lord |
|---|---|
| Call to Worship and Greeting | "Ascribe to the LORD the glory due his name: bring an offering and come into his courts. Worship the LORD in the splendor of his holiness; tremble before him, all the earth." (Psalm 96:8-9)  
Leader: The Lord be with you.  
Congregation: And also with you. |
| Hymn | HUP# 30 "Praise to the Lord, the Almighty" |
| Prayer |  |
| Call for Reflection | "Come near to God and he will come near to you. Wash your hands, your sinners, and purify your hearts, your double-minded." |
| Confession | HUP#857 "O Lamb of God" |
| Absolution | "If we confess our sins, he is faithful and just and will forgive us our sins and purify us from all unrighteousness." |
| Hymn | HUP#81 "Breathe on Me, Breath of God" |
| Ecclesiastes/Psalm | Genesis 15:1-6  
Psalm 33:12-22 |
| Epistle | Hebrews 11:1-3, 8-16 |
Leader: This is the word of the Lord.  
Congregation: Thanks be to God. |
<p>| Gloria Patri | &quot;Gloria Patri&quot; (Back inner cover, 2nd tune, Old HUP) |
| Creed | &quot;The Apostles' Creed&quot; (Front inner cover, HUP) |
| Anthem | &quot;A Clare Benediction&quot; Music and words by John Rutter |
| Sermon | Be Watchful, Again and Again! |
| Hymn | HUP# 718 &quot;O Jesus, I Have Promised&quot; (Offerings to be collected at Stanza 2) |
| Offertory | &quot;Each man should give what he has decided in his heart to give, not reluctantly or under compulsion, for God loves a cheerful giver. And God is able to make all grace abound to you, so that in all things at all times, having all that you need, you will abound in every good work.&quot; |
| Offertory Hymn | HUP#839 &quot; ALL Things Come from You, O Lord&quot; |
| Welcome and Announcements |  |</p>
<table>
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<tr>
<th>Intercession</th>
<th>HUP#715 &quot;Onward, Christian Soldiers&quot;</th>
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<tr>
<td>Hymn</td>
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<tr>
<td>Benediction</td>
<td>HUP#884</td>
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<td>Amen</td>
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<td>Postlude</td>
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The congregation and pastor describe their current style of worship music as a combination of Chinese tradition with Western classical music.\(^{128}\) Differing from other church settings in Hong Kong, which have gradually adopted Cantonese Contemporary Music or Contemporary Worship Music, this musical combination makes CCCC distinctive. Other churches use only translated Chinese hymns with indigenized tunes, such as *The New Hymnal* (1980) as do most mainland Chinese churches built during or after the middle of the 20\(^{th}\) century before the Cultural Revolution when evangelizing Christianity in mainland China was forbidden.\(^{129}\)

Congregational hymn singing at the CCCC is typically directed by two kinds of groups. The first has a leader, possibly a church minister or pastor, who sings from the pulpit to give cues for the congregation to follow. At CCCC, the pastor of the day is in charge of this task. The alternative leader is an organist or pianist, who also accompanies the singing. Different from most mainland Sunday services, individual members of the congregation at CCCC will sing different dialects or languages affiliated with his or her cultural background (see chapter 2).

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\(^{128}\) References to “Classical” music as used in this thesis imply art music rooted in Western culture. This may include music from various stylistic periods, including early music, Medieval, Renaissance, Baroque, Classical, Romantic and 20\(^{th}\) century to contemporary periods.

Another unique feature at CCCC is the function and musical selection of the anthem.

According to the pastor:

Although we are now a church welcomes all kinds of denominations, the tradition of singing anthems is still remains… Generally speaking, the selection of the anthem is the musical tradition with instrumental accompaniment for Anglican churches. We know that numerous classical composers such Henry Purcell or Handel, wrote anthems for church. What we are doing could be seen as a means of memorizing the tradition that Chung Chi kept during those times, although what anthem we sing largely depends on the connotation of the sermon.¹³⁰

The implication is that the use of an anthem is to remind Hong Kongers of their British history.

**Interpretation of Song Repertory**

Selections from *Hymns of Universal Praise* (2006)

The Sunday service described above provides a snapshot of the program and accompanying music currently found at CCCC. An examination of two hymns, “Praise to the Lord, the Almighty” (“赞美上主”), and “Onward, Christian Soldiers” (“信徒精兵”), illustrates the use of multiple languages in congregational music, revealing reasons motivating the congregation’s musical selections. Judging from the priority given to singing traditional hymns in services, the congregation considers this genre as the most important of its worship music.

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¹³⁰ Dawen Yu, interview by author, Hong Kong, August 11, 2013.
Translated from German, “Praise to the Lord, the Almighty” ("赞美上主"); see figure 10) from *The Chorale Book for England* (1863) is given in both Chinese and English texts. The hymn is written in both cipher (or “numbered”) and staff notation systems. The cipher notation is used to facilitate sight-singing for those who cannot read Western staff notation. The staff notation also shows melodies and harmonization in choral style; the music set to the stanza and chorus sections is repeated for each stanza. The piano, or organ provide the instrumental accompaniment for the vocal hymnody.

The Chinese translation for this hymn is by Yang Yinliu (杨荫浏). In 1931, Yang compiled the *Hymns of Universal Praise* (1936), which are considered the first Christian hymns to give serious attention to the tonal aspects of the Chinese language (spoken Mandarin-based), and the mood of the local Chinese culture. Compared to the 1936 edition, the 2006 edition of *Hymns of Universal Praise* changed several texts, such as “Brothers and Sisters, Come to Me” ("兄弟姐妹,都来靠近主胸怀"). The original English of this hymn, for example, translated as “come those who can hear and near; Brother and Sister,” but became “Those who can hear, come to feel the holy spirit from God” ("有耳能听,同来亲瞻主圣荣") in Yang’s new version. The subtle changes do not profoundly affect the meaning or the connotation of the liturgy; however, they affect the rhyme and tonal contour of the Cantonese language. Therefore, the Mandarin-Chinese congregation singing in Mandarin more easily understands the aesthetics of the translation in Mandarin, while Cantonese speakers encounter

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the problem of their linguistic tones not matching the melodic content of the pieces (see figure 11).

Figure 10. “Praise to the Lord, the Almighty,” Cipher (or Numbered) and Western Notation
As discussed earlier (see chapter 2), although Cantonese has nine subtle tone differences, Cantonese is now considered a six tone language, while Mandarin is a four tone language. The transcription of the hymn “Praise to the Lord, the Almighty,” compares the Mandarin tonal contour of each bar with the Cantonese tonal contour in response to the melodic contour. According to the transcription (see figure 11), the tendencies of the melodic contour are to rise in both Bar 1 and Bar 4, while the tendency is a falling contour in Bar 2, Bar 3 and the transition from Bar 5 to Bar 6. For the Mandarin tone consideration, there are
two clear tonal contours revealing a tendency towards ascent with slight variations in Bars 1 and Bar 4. For the Cantonese version, there are only two bars showing a rising tendency: Bars 2 and 3. In contrast to the melodic contour in Bar 2, Bar 4 and the transition from Bar 5 to Bar 6 is falling, rising, and falling again, while the Cantonese tonal contour is contrary with rising, falling and rising motion. This musical analysis reveals that the Mandarin tonal contour is more similar to the melodic contour of the hymn than the Cantonese tonal contour, which more markedly deviates from the melodic contour.

“Onward, Christian Soldiers” (“信徒精兵”; see figure 12) is another traditional hymn from 19th-century Britain sung at the CCCC. Sabine Baring-Gould wrote the lyrics in 1864, and Arthur Sullivan composed the music in 1871. Several universities in China, such as Shanghai Jiao Tong University used this song as a school anthem in the early 20th century. The hymn appeared in the 1936 edition of Hymns of Universal Praise as No. 322, and was renumbered 425 in the 2003 edition. The entire text of the 1936 edition was mostly preserved in the 2006 edition of the hymnal. One difference lies in the pitch – the key of the hymn was changed from E major to D major. This hymn successfully blends Mandarin lyrics with a Western composed melody. However, most editors and translators usually give priority to preserving the original hymn melodies and the meaning of original texts over matching

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linguistic tones with the music; consequently the hymn is sung without consideration of the
local Cantonese language.

The hymn transcription (see figure 13) shows a phonetic difference between the
melodic contour and Cantonese tonal contour in Bar 5 and the transition from Bar 7 to Bar 8.
While the melodic contour rises, the Cantonese tonal contour falls in both cases.

Figure 12. Hymn “Onward, Christian Soldiers”
Figure 13. Transcription by Author for the Hymn “Onward, Christian Soldiers,” Comparing Mandarin Tonal Contour and Cantonese Tonal Contour
English Anthems

Only one English anthem is sung after the sermon at CCCC. The anthem is selected from a repertoire of 19th and 20th century anthems, available in mostly English Christian songbooks and rare commercial recordings produced by British and American songwriters and artists. The Anglo-American anthems used at CCCC have yet to be translated into Chinese or Cantonese. Examples of anthems sung at CCCC are “A Clare Benediction,” “Shout For Joy to the Lord” and “Flying Free.” These anthems are sung only by the choir, rather than by the congregation. The church’s Cantonese, Mandarin and English members of the congregation share this repertoire of English anthems during the services.

“A Clare Benediction,” by John Rutter (b. 1945) in E-Flat Major is often featured at the conclusion of Christian worship services, or as a response to the sermon. The melody is relatively simple and direct with the choir singing the verses in symmetry while accompanied by piano: alternating two verses by the women then two by the men. The harmonic movement matches the linguistic tones.

“Shout for Joy to the Lord” is another common English anthem:

Shout for joy to the Lord, ye people
Fill the earth with a sound of praise

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Lift His name with a glad thanksgiving
Sing His song for all your days
Shout for joy to the Lord, ye people
Ever let your song be heard
Praise His name with the sound of singing
With one voice proclaim His word
Make glad song with the sound of the trumpet
With the horn declare His praise
On the harp sound forth His goodness
Ever let your songs proclaim
Shout for joy sing an alleluia
Praise the Lord, amen, amen
Fill the earth with the sounds of glory
Praise the Lord, amen, amen
Sing and shout for joy, for joy, shout for joy!\textsuperscript{135}

Based on Psalm 98, this lively piece uses piano accompaniment also alternating men and women singing the melody as a group.

Singing such English anthems is a distinctive phenomenon rarely found in mainland China’s Christian worship, which ceased after the 1949 Communist Party take over of the country.\textsuperscript{136} It is also rare in other mainland Chinese churches to find congregations singing

\textsuperscript{135} Bulletin of Sunday Worship, Chapel of Chung Chi College, Hong Kong, accessed August 11, 2013.
\textsuperscript{136} In China, Anglican churches and missions were active from the second half of the nineteenth century onwards. The Anglican, Zhonghua Shenggonghui (中华圣公会), combined the Anglican Church of England, the U.S Episcopal Church, and the Anglican Church of Canada together. In 1958, the Anglican Church stopped their activities in mainland China with the establishment of China Christian Council and the Three-Self Patriotic Movement Committee of China. However, Anglicanism established its Diocese of Hong Kong in the colony, belonging directly to the Anglican Communion Worldwide. More information can be found in Anglicans in China: A History of the Zhonghua Shenggong Hui written by G.F.S.Gray, published by The Episcopal China Mission History Project, 1996.
CWM accompanied by modern instruments, or to hear congregations singing in two languages simultaneously during the service.

Retaining the Colonial Past through Music

The *Grove Dictionary of American Music* refers to *anthem* as, “An Anglican creation… A choral setting of a religious or oral text in English,” and “A choral setting of a religious or moral text in English, usually for liturgical performance.”137 Thus, the term is acknowledged as identifying songs typically sung in the Church of England and performed by the choirs or trained musicians.

At CCCC, anthems are performed as choral music without the participation of the congregation. Professional choristers, usually men and boys, perform music in the Anglican tradition. The King’s College Choir, and the Choir of St John’s College in Cambridge, England are the most prominent choirs representing the British cathedral tradition, performing anthems during tours and for formal royal events at a home church as well. At CCCC, however, a mixed gender choir performs this music tradition.

Since the Medieval period (5th-15th century), singing anthems has been typical of musical activities in the Anglican church during the Morning Prayer and Evening Prayer, named Matins and Evensong respectively.138 According to theologians Klukas and Keyes, “The express function of the anthem is to be purely a votive offering to God consistent with

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the Anglican understanding of all public worship as God-directed.”

139 This implies that anthem and music presented in the Anglican Church is focused on the nature of music and worship, rather than the performance of the music. As a traditional music of the Anglican church, CCCC has continued the tradition of singing anthems in worship and evening prayer (see figure 14), since the British Anglican missionaries first settled in Chung Chi College in 1914.  

139 Klukas and Keyes, “The Anglican Music Tradition.”  
The choir members of CCCC dress formally within the religious setting and usually avoid bodily movements, such as dancing or hand gestures. They usually hold sheet music in order to sing clearly and accurately. At the CCCC, the anthem is sung in a variety of musical styles. In addition to unison singing, the choir may sing with harmony or perform the anthem as a canon. CCCC services include only piano or organ accompaniment to singing, in contrast to those using modern guitar, drums, and electronic instrumentation in Contemporary Worship Music. Anthem singing exemplifies a clear division between the congregation and
choir, while hymn singing as congregational music provides a sense of participation in the musical experience.

The Anglican Communion is a mainstream denomination of Christianity, arriving in China to southern cities, such as Guangzhou in 1835, and Hong Kong in 1843, spreading to central China in cities such as Beijing and Shanghai in the 1860s. The Anglican church music tradition follows the doctrine that “God is the Audience.” Thus, all musical activities are considered to be directed towards God, rather than aimed at satisfying the musical tastes of the congregation, as with CWM and other secularly influenced music styles. The purpose of sacred music is to distinguish itself from such secular expressions, which explains why worship in CCCC does not include Contemporary Christian Music and any emotional expressions, such as dancing or clapping, adhering primarily to the Anglican tradition of music performance.

Contemporary Worship Music (CWM)

In CWM fellowship services, music is selected by the leader of the mainland Chinese students or the Project Coordinator for Mainland Student Ministry. Like hymn singing, CWM is sung communally. Normally three to four CWM pieces will be presented during a fellowship meeting. Singing CWM is typically the first activity at these meetings. A student

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leads the singing, encouraging every member of the congregation to participate in this collective act of worship. Bible study and group discussion follows the service.

CWM are sung in Mandarin with no more than one CWM song sung in Cantonese. The Stream of Praise Music Ministries has composed more Mandarin pieces in the genre. Examples of Mandarin CWM from 2013-2014 include: “Jesus Only” (“唯有耶稣”), “Precious Cross” (“宝贵十架”), “Open Heaven” (“将天敞开”), “This Generation” (“这世代”), “I Am Strengthened in Him” (“满怀能力”), “The Path of Grace” (“恩典之路”), and “How Precious You Are to Me” (“深触我心”). Other CWM by Cantonese composers are selected from the Chinese Christian Herald Crusades Ministries (a New York-based ministry) and All Nations Worship and Praise Ministration (a South Korean-based ministry). The Cantonese repertoire includes: “The Best Grace” (“最好的福气”), “Unconditional Love” (“爱是不保留”), “Follow the Faith” (“因着信”), “This Is Your Promise” (“是你应许”), and “Giving All My Praise” (“献上颂赞”).

Some characteristics of CWM include simple, memorable melodies in a mid-vocal range with frequent repetition. Familiar chord progressions and a restricted harmonic palette are also features of the CWM. Unlike hymns sung in Sunday services, no music notation is given. All students learn the pieces independently. The lyrics are often informal with an intimate character, using personal references such as “You” and “I,” rather than “God” and “we.”
Many churches in Hong Kong today have developed special groups on and off the campus to assist students from mainland China by offering Cantonese language lessons and helping to integrate them into the local culture, despite their religious affiliation. In the fellowship, there are always eager Christian volunteers offering free lessons on Cantonese. In addition, a variety of activities are also offered by the fellowship leadership such as hiking, picnicking, food tasting (normally the CCCC Christians will arrange the food tasting in Shenzhen, a city of Guangdong Province close to Hong Kong) and karaoke song competitions. Sermons and gospel talks offered by the church leadership within the CCCC frequently address this issue of how to assimilate into Hong Kong society by studying the local language and music, as well as learning about the food.

Even though a majority of mainland Chinese grew up as atheists, the students who moved from the mainland to Hong Kong tend to open up to religion, especially to Christianity. In particular, the younger generation of mainland Chinese has been exposed to more religious freedom during their study at CCCC’s fellowship meeting. Some mainland Chinese congregants of the church express a preference for singing in Mandarin at fellowship meetings, as the Cantonese language is so different and strange to them. As expressed by one student:

In China, the most difficult time for me is to evangelize my parents. Every time I talk with my father about my faith, he’d talk twice as much than I. Fortunately, while studying in Hong Kong, I have more freedom to choose and express my own will and my own voice, sing songs that I like.142

142 David Zhang, interview by author, Personal Interview, Hong Kong, August 11, 2013.
Others mentioned that:

Instead of going to Sunday service without understanding their language [Cantonese], I prefer go to fellowship meeting held by mainland students. I like their musical songs. Compared with the Sunday service, this music is easy to sing, and similar to pop music that I like to listen on my own time.  

Some Christians felt that the CCCC needed to break from the formal stereotype of hymnody to appeal to younger generations and mainland students. Interest in singing CWM in fellowship meetings continues to grow today.

**Summary**

This chapter focused on the musical activities found at the Chung-Chi College Chapel (CCCC) in Hong Kong. These include performance of Chinese hymns, English choral music, or CCM, usually sung in English for Sunday services and fellowship meetings. This practice began under British colonial rule, but has expanded and incorporated Chineseness in modern times. Communal hymn singing includes four-part harmony with Chinese texts, first influenced by Westerners, but now considered pan-ethnic for Chinese. Anthems, traditionally a form of English song, feature religious messages within a modern context at CCCC. This worship music is unique to the community in CCCC and retains the cultural connection to Hong Kong’s colonial past. However, neither hymns nor anthems accurately represent the Hong Kong Christians’ singular identity. The virtues of traditional hymns and anthems are not fully expressed in their own language (Cantonese). The persistence in seeking a voice

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143 Ivy Liang, message interview with author, Hong Kong, June, 2013.

144 “Chineseness” refers to the meaning of being ethnic and cultural Chinese.
representing Hong Kong’s contemporary identity has given birth to the local CCM and CWM genres.

Both CCM and CWM constitute forms of cultural expression through which social and political identities are constructed and manipulated. Congregations sing texts in different languages to affirm or reject one identity or to negotiate their own personal roles in the community. For example, singing hymns, CCM and CWM in the Cantonese language increases the sense of belonging within this community, suggesting, music performances are rarely divorced from Hong Kong politics.

“Transculturation, critique, collaboration, bilingualism, mediation—these are some of the literate arts of the contact zone.”145 These qualities are all found in the hybrid metropolis of Hong Kong today. The following chapter focuses on the process of transculturation in order to show that music does not simply reflect, but rather provides means by which social and political hierarchies are negotiated and transformed during modern times.

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CHAPTER V

RECLAIMING HONG KONG IDENTITY: TRANSCULTURATION OF CHINESE CHRISTIAN MUSIC IN POST-COLONIAL HONG KONG

This chapter considers theories of cultural identity and the process of transculturation to demonstrate how music contributes to the development of a Hong Kong Christian identity that includes Hong Kongers and mainland Chinese students interacting within a multicultural contact zone, i.e., the chapel at the Chung Chi College of Hong Kong. Music in this context acts as a catalyst between the native and immigrant populations, as they seek to co-exist in post-colonial Hong Kong.

According to cultural theorist and sociologist, Stuart Hall, ‘cultural identity’ can be considered in two ways:

The first position defines ‘cultural identity’ in terms of one shared culture, a sort of collective ‘one true self’, hiding inside the many other, more superficial or artificially imposed ‘selves’, which people with a shared history and ancestry hold in common.¹⁴⁶

The second position recognized that, as well as many appoints of similarity, there are also critical points of deep and significant difference which constitute ‘what we really are’; or rather—since history has intervened—‘what we have become’. We cannot speak for very long, with any exactness, about ‘one experiences, one identity’, without acknowledging its other side—the ruptures and discontinuities which constitute, precisely, the Caribbean’s ‘uniqueness’. Cultural identity, in this second sense, is a matter of ‘becoming’ as well as of ‘being’. It belongs to the future as much as to the past.¹⁴⁷

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¹⁴⁷ Ibid., 10.
Hall’s definition of cultural identity is important and relates the understanding of how music is significant to the process of constructing Hong Kong’s cultural identity in the Christian community. Hall implies that cultural identity is not only a fixed term, but also a changing process continuously shaped by the history, culture, and changes in authority of a society.

With regards to Hong Kong’s shared Christian community, their cultural identity is in part related to how they use music to define themselves through the colonial period to today. To both the mainlander and Hong Konger, being Christian as well as being Chinese in this community in Hong Kong is considered essentially the shared “one true self,” with common ancestry and history (before the colonial period), reflected in the use of a Chinese hymn book, use of instruments, such as piano and organ, as well as worship in the Chinese language (referring to both Cantonese and Mandarin).

Hall’s second perspective on cultural identity, however, requires deeper investigation into the indelible relationship between colonial influence on musical activities in Hong Kong historically and more contemporary influences in post-colonial Hong Kong of today. In this sense, cultural identity is constructed through cultural and musical exchange due primarily to a shift in political power from Chinese, British, and back to Communist Chinese rule. Characteristic musical form, and worship style are discussed (see chapter 4) as a mix of translated Western hymns, Chinese composed hymns, anthems and Contemporary Christian Music to highlight the music as a unique catalyst that includes the British, Chinese and local Hong Kong’s cultural makeup to the community of this region in comparison to other areas.
of China. This reflects a process of cultural communication particular to Hong Kong in the colonial and post-colonial periods.\textsuperscript{148} This research demonstrates how worship music of the community is used to negotiate a connection with a British Hong Kong identity of the colonial past with the modern circumstances of a reconstructed identity based on Hong Kong’s political return to China since 1997.

\textbf{Transculturation and the Identity Crisis in Hong Kong}

Transculturation\textsuperscript{149} concerns the phenomenon of merging cultures, indicating the “reciprocal influences of the modes of representation and cultural practices of various kinds in colonies and metropolis.”\textsuperscript{150} Transculturation occurs through a process of cultural meeting and exchange resulting from continual contact between people of different cultural backgrounds. As a phenomenon and process where cultural encounters between the colonized and colonizer take place within a defined contact zone,\textsuperscript{151} linguist Mary Louise Pratt argues that transculturation might also be used in post-colonial discourse to suggest the possibility of the subdominant culture transferring cultural values to the colonizer, thus generating a new identity during this complex process. According to Pratt, a contact zone refers to “social

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\textsuperscript{149} Fernando Ortiz in his book \textit{Cuban Counterpoint: Tobacco and Sugar} (1947), describes transculturation as the phenomenon of multiple cultures merging over time to create a new sense of identity in order to resolve conflicts.


\textsuperscript{151} Pratt, “Arts of the Contact Cone,” 37.
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spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. \(^{152}\) This asymmetry of power relations results in an inequality and difference in worldviews that inevitably exist within the contact zone because of various historical, linguistic, or religious backgrounds. Consequently the identities of the colonizer and colonized are shaped through their daily interactions, either through overt strategies or by unconscious daily interaction within the contact zone between colony and colonizers. All interaction resides together within this social space, i.e., contact zone, allowing participants to meet and develop as a community.

Idealistically there could be a “unicultural” society or space with only one culture and one kind of ethnic population. \(^{153}\) However, in reality, the contemporary societies of today are culturally pluralistic, such as with Hong Kong. By analyzing such a pluralistic society, socio-psychologist John Berry, notes that there are primarily two kinds of multicultural societal formations occurring in a reciprocal process of transculturation. \(^{154}\) The first type of societal model is considered as a melting pot, where a single dominant or mainstream society appears with various minority groups on the margins or absorbed into the mainstream to make the whole stronger, while becoming more homogeneous. The second kind of society follows a multicultural model, where a mosaic of ethno-cultural groups exist. These ethnic

\(^{152}\) Pratt. Imperial Eyes, 4.


\(^{154}\) Berry, op. cit., 27.
groups can retain their continuity and share a sense of their cultural identity within a larger society, one with shared norms and common values about how to live together.\textsuperscript{155}

The common assumption of the first model is that the marginalized culture will first be denied by its internal tension, as it is absorbed by the dominant cultural force. In order to survive while the two cultures meld, the minority groups must accept the basis for their participation in the society or community. Thus, the whole society might be unified by a culture or nation, which is the goal of the dominant culture seeking to override the marginalized culture. The second model implies that all ethnic groups live together without manipulation in the larger society. Legal or political policy protections allow institutions to evolve in order to accommodate and negotiate different cultural values of all groups. The concept of the “melting pot” implies the cultural assimilation theory, where all ethnic groups integrate into a larger society through cultural contact by imitating, learning, adapting and gradually losing their own culture in this regard.

Though from the 1930-1950s, America held the concept of a melting pot society towards their new immigrants and different ethnic groups, they gradually moved towards a mosaic type of society in order to resolve disputes among different cultural groups, while contemporary mainland China is currently an example of a melting pot society, requiring minorities or regional populations to assimilate into the national culture and societal patterns, even though the country as a whole seems to hope for a “mosaic type of society” including

\textsuperscript{155} Berry, op. cit., 27-8.
their minority populations. Hong Kong society at present requires respect for their
differentiation from the mainstream Chinese society in hopes of becoming a mosaic type of
society. Recognition of different cultural characteristics, such as distinct Cantonese Christian
music, and group makeup, including mainland Chinese, Hong Kongers, and even foreigners
from diverse cultural groups, is important to the development of their cultural identity. Only
with a mosaic type of community can all cultural groups with different ethnic backgrounds
and linguistic preferences reside together within the shared space, allowing participants of the
communities to meet and keep their own cultural uniqueness while identifying with the larger
whole.

The process of transculturation includes processes of cultural assimilation, cultural
adaptation and translation, finalizing in a state of hybridization reinterpreted through
multicultural negotiation. Cultural assimilation, as an initial effect of transculturation in the
discourse of post-colonialism, is a process of a new group or individual’s awareness through
the use of new ideas unconsciously or subconsciously during cultural contact. In the
circumstances of forced assimilation, cultural contact develops into relationships of
ambivalence from each interacting group within the society continuously questioned by the
dominant group. Such strategies can be employed through colonization, leading to the loss of
subjected culture, as more credence is given to the dominant culture in the process of
assimilation.
Nevertheless, the failure of understanding or acceptance of another’s culture leads to a dilemma wherein resistance and antagonism result in conflict. Subsequent demands for change can occur. Such conflict could be avoided if a society undertakes to understand and incorporate differences in ethnic or cultural groups, eventually generating a new cultural identity. A meeting of cultures is never a one-sided process, however, as individuals or groups in colonies may begin to assert their cultural values, either intentionally or subconsciously, through reciprocal acts of transculturation resulting in a state of hybridization.

The process of assimilation during British colonization occurs similarly in the present day with mainland China being the dominant culture pressing for cultural homogeneity and Hong Kong being the coalescent sub-dominant culture. Since Hong Kong’s handover to China, church ministries often employ the use of the hymnbook, the style of hymnal singing, and Chinese cultural ideologies in sermons. This occurs in post-colonial Hong Kong’s chapel at Chung Chi College through its compliance with the national Chinese agenda to assimilate the regional Hong Kong populations in order to achieve a unified Chinese community that disassociates with Hong Kong’s former British regency.

Culture adaptation is a process by which individuals or groups modify behaviors and cultural products to adjust to a particular culture. While this process is primarily an individual initiative, it can also refer to gradual changes within a culture or society that occur as people from different backgrounds participate in the culture and share their perspectives in translating each other’s culture systems. The more cultural contact occurs, then the more
frequent acts of information exchange take place, leading towards cultural adaptation and other processes of transculturation. The rapid expansion and exchange of information, trade, goods, music, or religion encourages such cultural adaptation. If an individual or group possess and modify other group’s cultural norms, then both groups develop a new cultural identity that is no longer separate, but becomes bicultural or even multicultural. The cultural influences that cause such accepted perceptions of one or the other group to occur lead to harmonization or coexistence of both cultures, as the subordinate member or group accepts the cultural values of the dominant group.

For example, in a multicultural society like Hong Kong, a Christian person with Chinese roots remains attached to his/her culture as he or she increasingly adapts to the cultural values of the Western Christian values and doctrines, such as a preference for reading the bible and singing hymns. However, he or she may adapt such musical traditions into his or her indigenous music practices, such as singing Christian lyrics with Cantonese opera melodies.

The meeting of cultures is never a one-sided process. Though persons belonging to a minority culture may begin to dress and speak like those belonging to the majority culture, they still retain the beliefs and customs of their own culture, thus reflecting the two-way process of acculturation, i.e., transculturation, which includes cultural assimilation, adaptation and translation of cultural products, e.g., music, language, religion, etc. Through this process of transculturation, a hybrid culture appears that comprises the essence of both
cultures as the basis of a new cultural identity. This hybridization of being a new culture that has absorbed two or more cultures simultaneously accounts for the complex processes of cultural contact we find in contact zones, such as at the chapel of Chung Chi College. The status of hybridization in terms of cultural diversity at CCCC advocates that mixing of colonial with post-colonial (British with Chinese) products, such as traditional hymns with Contemporary Christian music or Hong Kongers with mainland Chinese, leading to diverse activities and interactions between the persons present in the contact zone. Through the study of cross-cultural influences and how different ethnic and cultural identities are adapted and accepted, we discover the cultural traits and unique cultural identity of the population in post-colonial and multicultural communities, such as the chapel of Chung Chi College.\footnote{Ethnic identity here refers to a fixed historical bond, while cultural identity can changed over time in the cultural contact.}

The new culture generated during intensive cultural contact often involves conflict and stress, especially when the purpose of the contact is hostile or one culture has been undervalued. Berry notes one perspective on how groups and individuals manage the process of acculturation.\footnote{Berry, “The Cambridge,” 43.}

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acculturative stress is a response by people to life events that are rooted in intercultural contact. Frequently, these reactions include heightened levels of depression (linked to the experience of cultural loss) and of anxiety (linked to uncertainty about how one should live in the new society).\footnote{Ibid.}
\end{quote}

Because of their long period of cultural and historical separation from China, Hong Kongers established ongoing relationships that often bear stress and resistance, inequality and

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contradictions difficult to reconcile. Thus, the transculturation happening in the contact zone of the chapel at Chung Chi College is in fact a cross-cultural space where non-mainstream and marginalized groups selectively use culture to create a new cultural form or style. Identity issues are reflective of the stress and anxiety of the process. In order to have a better understanding on questions of cultural contact, identity formation, and crisis, an examination of ethnicity as a representation and important component of cultural identity contributes to an understanding of its role in the development of this identity.

Ethnicity is defined as a state of belonging to a social group that has a common national or cultural tradition.\footnote{Berry, “The Cambridge,” 83.} Despite its problematic connotation and diverse use, the term is often used to describe and emphasize identity differences and cultural boundaries, accounting for human variation in terms of culture, customs, tradition, language, ancestry and religion, in contrast to race and other biologically fixed traits.\footnote{Online Oxford Dictionary, s.v. “Ethnicity,” accessed October 19, 2014, http://www.oxforddictionaries.com/us/definition/american_english/ethnicity} Ethnicity as used in this thesis refers to the ethnic quality or affiliation resulting from a group of people in the Christian community sharing a common religious background. As an expression of cultural identity, perceptions of ethnicity contribute to how a person defines herself or a group defines itself and their sense of social identity. Ethnicity is not strongly conscious until the processes of acculturation or even transculturation become overt. When cultural contact occurs where an individual or group makes contact with another culturally different individual or group, the
sense of identity construction and maintenance is explicitly focused on questions of how
ethnicity is mediated and used to negotiate cultural identity. In this context, maintaining and
negotiating ethnicity is therefore an essential aspect of cultural contact, playing an important
role in the discussion of transculturation, distinguishing and negotiating cultural
heterogeneity, as well as maintaining cultural homogeneity, as through the perception of
having common ancestry or ethnic bonds within one ethnic group.

To encompass the variety and complexity of social and cultural features constituting
ethnicity, a more elaborate definition was developed from Schermerhorn,

A collectivity within a larger society having real or putative common ancestry
(that is, memories of a shared historical past whether of origins or of historical
experiences such as colonization, immigration, invasion or slavery); a shared
consciousness of a separate, named, group identity; and a cultural focus on one or
more symbolic elements defined as the epitome of their peoplehood. These features
will always be in dynamic combination, relative to the particular time and place in
which they are experienced and operate consciously or unconsciously for the political
advancement of the group.161

A prominent feature specifically highlighted in the definition is the function of “symbolic
element,” which provides a sense of ethnic belonging. Examples of such symbolic elements
can be religious affiliation, ritual, language or dialect forms, nationality, as well as cultural
practices and products, such as music and literature used in the chapel. Various interactions
of these symbolic elements function to enhance the ethnic bond at different times and places,
more often unconsciously; while these symbolic elements could be consciously political by

161 R. A. Shermerhorn, *Comparative Ethnic Relations: A Framework for Theory and Research* (New
purposeful manipulation by the colonial government or a government that would like to construct a national image.

In sum, ethnicity persists beyond cultural assimilation into the wider or dominant society. Cultural contact may create crisis for those minorities or groups in danger of disintegration, or individual loss of identity. In order to maintain cultural identity through expressing ethnicity, different opinions may conflict and result in violently opposed perspectives by groups with distinct cultural identities.

In a delineated contact zone, cultures can intersect violently or incompatibly; people involved in transculturation might lack a sense of belonging and fail to define their identities. In these cases, identity crisis and problems arise. Such contact zones can also provide people with an opportunity to see complementary and helpful perspectives, where, ideally, people seek to understand each other and acknowledge cultural differences and values.

The church, as a contact zone, successfully creates a transcultural contact arena, where vast complex social and cultural landscapes of urban Hong Kong can intersect constructively. In this cross-cultural context, Western, Chinese, and local Hong Kong culture, pop music, classical music, folk music, and religious music exchange and adapt freely from each other within this sonic space. During the transcultural process, music acts as an intermediary between the native Hong Kong people and the new immigrants, and as a connection between colonial British culture and contemporary Chinese culture, reconciling the contradictions and unequal status of different cultures within the church. By means of
assimilation, translation, adaptation and hybridization within the contact zone, populations from multiple cultural backgrounds begin to negotiate opportunities of understanding each other’s cultural values and traditions in the creation of a different culture.

**Chinese Christian Music-making as a Contact Zone in Post-colonial Hong Kong**

In the field of ethnomusicology, transculturation can be examined through the analysis of musical styles and aesthetics, to discuss the extent to which two (or more) cultures converge. Musical selection, instrumentation, stylistic features, form analysis, and contextual associations can reveal transcultural processes of development that are manifested in music-making activities of a population. These kinds of cultural contact do not occur in a vacuum, but at a certain time and place—from the colonial to post-colonial periods, and from church settings to different Christian practices, in the case of Hong Kong.

Due to Hong Kong’s unique history, there are inequalities and differences in world views and means of education that exist in the Christian schools of the region because of various cultural, linguistic, and religious backgrounds. The colonizers educated Hong Kong students (those who attend Christian schools) by using Euro-American musical acculturation, especially Western music, including classical, folk, and popular music. This had a tremendous homogenizing effect on music-making in the Christian communities, also influencing the Hong Kong population as a whole.

As a means of acculturation, the British introduced Christianity and the British educational system to Hong Kong—converting the native population’s cultural identity from
traditional Chinese to Anglicized Chinese. One of the most intriguing changes in this assimilated behavior was to sing Christian hymns in English using imported instruments, e.g., the piano and organ. The use of bilingual hymnbooks, as well as bi-lingual worship rituals provides evidence of this colonial and Anglicized Chinese identity.

The transcultural character of Christian musical text is initially apparent in the visual component, such as the presence of both English hymns and Chinese hymns, as well as number notation and staff notation in hymnals, such as *Hymns of Universal Praise* (2006) and the inclusion of four-part singing is European languages with bilingual translations. These markers of transcultural processes imply the presence of two conscious sociopolitical systems in Hong Kong. Influenced by rapid economic growth in capitalism – a social system very different from Communism in mainland China – Hong Kong developed a unique identity and regional ethnicity, which is the source of great pride among its population.

After the handover in 1997, the new HKSAR government attempted to inspire patriotism by emphasizing the need to strengthen Hong Kong residents’ sense of their Chinese national identity. However, this policy met with great challenges, such as most native Hong Kongers being reluctant to sing Christian music in Mandarin in their Hong Kong church. Hong Kong culture and identity derives from a complex of pre-existing ethnic identities and social networks. For example, the cultural landscape of Hong Kong before the 1970s was comprised of diverse ethnic subcultures. The cultural and social relationship between Hong Kong and its hinterlands in Southern China (especially the city of Shenzhen)
have also evolved in the negotiating of cultural boundaries. Moreover, Hong Kong ethnicity, especially between the boundaries of the Cantonese and mainland Chinese, has long been a problem that reflects the juxtaposition of cultural identity with ethnicity in post-colonial Hong Kong. The citizens of Hong Kong spoke one language and assumed territorial boundaries prior to handover-based associations. The chapel acted as a cultural and identity broker in Hong Kong, providing members with beneficial social and cultural activities, such as group worship and social networks.

In addition to policy management within the church community, cultural policy with one national emphasis created stress and anxiety among multicultural Hong Kong residents. For example, the use of only those hymns used in mainland Chinese worship hindered the development of a full sense of Chinese cultural heritage and belonging, particularly when the musical interpretation only focused on language and textual representation. Even though the hymnody differs little on the surface from certain genres of Chinese hymnody, the traditional hymnal singing in Cantonese and the congregational music with its unique anthem style showed how Christians of Hong Kong assimilated traditional British culture. They moved beyond a purely Chinese ethnicity and identity and renegotiated their belonging as Hong Kong Chinese people with a British influence; they became a kind of regional Chinese that experienced cultural influences from throughout the world, not simply from mainland China.

Different cultural preferences have created a division between local Hong Kong and mainland-raised residents, as well as other ethnic populations. Hong Kong-based
congregations continue to incorporate English musical elements with local features to satisfy the majority of worshippers, who consider themselves Hong Kongese; however, they simultaneously experience a disconnect with the music – such as the Cantonese phonetic tones mismatching the melodic contour when singing hymns in Sunday worship.

Under such consideration of cultural connection, more groups and ministries have started to write Cantonese CCM. Since the late 1970s to early 1980s, the rise of Cantonese Christian musical composition was influenced by the urban Cantonese popular music. CCM singing in fellowship meetings presented direct spiritual impact to the congregations, and also conveyed a distinct way of expressing themselves as Hong Kong Christians within the larger Christian community. For the mainland Chinese, CCM is meant to facilitate religious commitment in the group and to help decrease the cultural differences within a community with diverse ethnic backgrounds. The value of promoting CCM also lies in making religious music that mixes with the popular music industry and social media in order to attract the young generation to the church. The music presented in the chapel of Chung Chi College, as a result, emerges as an influential symbolic element within the church where witnesses of Chinese Christian communities negotiate a different space and offer an identity retained as “Chineseness.” Thus, each individual practice in the chapel might enrich and expand the community’s cultural identity as a whole.

Many Hong Kong Christians in this study identified themselves as Hong Kongese through their desire to distinguish themselves from both the colonial British and the mainland
Chinese. Music and language became the primary means of expressing that distinct identity within the church setting. Languages and music were, and continue to be, key contributors in establishing a unique Hong Kong identity. The chapel in Hong Kong remains a special place where people can freely decide whether or not to use a unified language or musical expression in the worship.

**Hong Kong Identity in the Twenty-First Century**

Although the national identity of Hong Kong as a political entity of the People’s Republic of China is unquestioned today, the majority of church members identify themselves as either as Hong Kongese, Hong Kong Chinese, or British Hong Kongers – not as only Chinese. The distinct identities that have evolved in the community involve more than metropolitan identity or regional identities, such as New Yorkers in the U.S, or the Shanghaiese in China might include. For more than 150 years, Hong Kong was a separate political entity from mainland China. Hong Kong identity implies “prosperity, openness to the world, professionalism and pragmatism and in this it has remained distinct from and to some extent opposed to Chinese identity with its attachment to a particular tradition, ethnicity, and nationality.”

In 1997, with the national “One Country, Two Systems,” Hong Kong and its citizens lived in fear, because its capitalist, highly industrialized, and legal society was, in many people’s view, in jeopardy of being taken over by a Communist and undemocratic regime that was less industrialized than Hong Kong.

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After more than a decade, Hong Kong’s post-colonial history continues to evolve. Ideas of collective memory, denial of Chinese identity, the core values of Hong Kong, and even nostalgia for the ways of British colonization are frequently heard in the media, and revealed by the behavior of those who want to return to their unique past or project a possible future with less mainland Chinese interference for Hong Kong. So how does the music making found in the chapel of Chung Chi College reflect how Hong Kongers negotiate national and individual identities?

According to this case study, this depends largely on the strength and tension of the social and cultural reality. Different populations within the congregation will read very differently according to their knowledge and experiences within the contact zone of the chapel. Musical diversity reveals the network of transculturation. In addition, the unique Hong Kong Christian music developments are a reflection of the process of identity and ethnicity construction. The primary value of this research, then, is not in explaining what post-colonial Hong Kong Christian music presents; rather, it lies in the value of its attempt to make sense of cultural contact in a contact zone where diverse perspectives nonetheless allow for the formation of a unified and ultimately harmonious social identity through music.

Epilogue

As an inveterate supporter of Hong Kong culture, and a neighbor who lives in the southern China, I have enjoyed Hong Kong movies, television, and Cantonese popular
songs since my early childhood. I appreciated the “golden age” of Hong Kong popular music in 1980s and 1990s, even though I was not a resident. Like other Chinese, I witnessed the 1997 handover ceremony in Hong Kong, officially marking the transfer of the city’s sovereignty from the United Kingdom to the People’s Republic of China, with intense passion and patriotic feelings. However, in the past two decades, I have come to realize that this transition for Hong Kong culture has been quite abrupt and controversial. Unlike other countries that have achieved independence in the postcolonial era, Hong Kong did not, but rather returned to its motherland, China, where the region and its population were considered outcasts for well over a hundred years.

I began this study with an interest about Christian music making in diasporic Chinese communities and regional Chinese cities. The material for this paper derives from my experience as a participant-observer at Chung Chi College in Hong Kong between the summers of 2013 and 2014. There, I also conducted fieldwork via email and by visiting the Sunday services in the college chapel, special church events, and various fellowship meetings. The comments included below come from interviews in English, Mandarin and Cantonese. My experiences are drawn from visiting five different Hong Kong churches: two of them Anglican, one protestant, and two non-denominational.

My interest in researching Christian music in Hong Kong came from a personal experience with my sister, originally from mainland China and now a student in Hong Kong. On visiting her, she asked, “I’m going to Sunday services tomorrow at our college; would
you like to come with me?” Her husband added, “Sunday services again? Do they sing in Cantonese?” My sister answered: “Some of the congregations sing in Cantonese, but I sing in what I speak (which is Mandarin).” This short conversation intrigued me and thus began my interest in researching the music of the Chung Chi College chapel.

I partly consider myself an insider to Hong Kong culture, as I was brought up within Cantonese culture and I speak Cantonese. I still, however, consider myself primarily an outsider, to the Christian tradition especially, as I was born in mainland China and not able to experience the regional diversity and complexity of the Chinese churches demonstrated throughout my study. Such curiosity and challenge makes my field exploring and writing process particularly meaningful and worthwhile to me.

One of my initial questions during my fieldwork was “what is Hong Kong identity,” and to what extent is it revealed in music making in a Chinese Christian community? To answer this, I surveyed the “Hong Konger” as a conscious developmental process begun during the 1960s and 1970s. Since negotiations between China and the United Kingdom ended in the 1980s, the public has expressed different discourses on the unique history and culture that Hong Kong bears. The region’s colonial history is regarded as a distinctive feature shaping the identity of Hong Kong’s population. Similarly, the post-colonial period has encouraged a transformation of political ideology affecting the cultural identity of Hong Kong’s populace. In trying to create a neutral point of view of Hong Kong identity, the
emphasis of this research is highlight the hybridity and diversity of being a “Hong Konger” through the lens of music.

At the conclusion of my writing, protests in Hong Kong escalated considerably, initiating what has been referred to as the “Umbrella Revolution.” This movement began because the central government of the People’s Republic of China mandated who may be considered candidates in upcoming 2017 elections for Hong Kong’s leader. Despite the promise that “One Country, Two Systems” will remain until 2047, the Hong Kong identity crisis has become the major issue for the territory as well as for China as a whole. In light of my research, the significant role of music as the contact zone can be a way to offer a platform for negotiation and communication under many of the issues raised by politics and history, as well as economics in Hong Kong today.

In visiting the congregations in the chapel, I was often told how Christian music helped a believer to connect to God. Similarly, I hope that the music and the spatial arena, such as the chapel that I presented here, can provide some direction for further studies of the cultural exchanges and solutions of important issues, such as the identity crisis and sense of displacement that Hong Konger experienced. Hong Kong and the Hong Kong music scene, as a major Chinese gateway to the world, remains linked to the rest of China, while at the same time being unique to Hong Kong and its population.
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