

Wai-Ling Cheong

The Chinese University of Hong Kong, Hong Kong

cheongwl@cuhk.edu.hk

Extended Abstract Template (approx. 1,000 to 1,800 words): Harmony as Cultural Hybrid: Reflection on the First Nationwide Music Theory Conference in China (Wuhan 1979)

ABSTRACT

Background

In China the so-called nationalization of harmony stands out as a much debated topic to which high importance is attached. Where music theoretical research is concerned, the first nationwide conference to have ever taken place in China focused on harmonic studies. It happened in the post-Mao period in 1979, at a time when the implementation of Deng reform and opening up policy started to trigger new attempts on different fronts. From 1979 to 1989 altogether four nationwide music theory conferences were held in China. The first two of them were organized in 1979 and 1986 by Wuhan Conservatory of Music, then a powerhouse of pioneering initiatives. Harmony was set up as the conference theme on both occasions. There is consensus that the First Conference focused on the nationalization of harmony, while the Second Conference shifted to focus on the modernization of harmony, having reportedly made its way out from the narrow space of functional harmony. (Fan Zuyin 2003) Novel harmonic possibilities explored by Western composers in the twentieth century had virtually no place at the First Conference, as the theoretical research, teaching, and compositional use of harmony remained tied down to restrictively the system of functional theory. (Li Huanzhi 1997).

Aims and repertoire studied

Notwithstanding the near monopoly of functional harmony in China since the translation of *Uchebnik garmonii* the famed harmony textbook co-authored by a brigade of Soviet theorists was launched in 1957, I argue with recourse to the proceedings of the First Conference that the escape from the narrow space was already underway in the late 1970s.

Methods

This paper compares the harmonic approaches advocated by Sang Tong and Li Yinghai with reference to their contribution to the First Conference as documented in the proceedings. Li's use of tertian chords and also what he referred to as functional theory to harmonize Chinese pentatonic espousal of pentatonic harmonies.

Implications

Sang Tong's use of pentatonic unconventional chords) to serve the cause of the nationalization of harmony, came first in the proceedings. Sang Tong had not published any major theoretical text prior to the First Conference. Until then he had published mainly musical compositions. A much shorter paper by Li Yinghai, advocating the use of tertian harmonies and the functional theory to serve the same cause, was allotted only the second place. Although Sang Tong stands out by then as a major torchbearer in the theorization of Chinese pentatonic harmony, it was not so before the end of the Cultural Revolution when the use of tertian chords were forcibly prescribed. In the first decade of the New China, Li Yinghai authored one of the earliest theory books on the harmonization of Chinese pentatonic folk melodies. His *Hanzu diaoshi ji qi hesheng* [Han Modality and Its Harmony] was published in 1959 with a view to solve the problem of how best to apply functional harmony widely accepted as an unshakable scientific truth in the Soviet Union before it made its way to China in the 1950s. By the late 1970s, however, Li

wind had changed. It no longer worked well to use tertian chords to dispel non-tertian chords under the pretext of

an early sign of which can be gleaned from the 1979 conference proceedings, went

the Ministry of Culture commissioned scholars to contribute to a series of art education publications that marks the advent of the new millennium, and Sang Tong was invited to be the author of a new textbook on harmony. The latter together with the two volumes of his award-winning textbook on traditional tonal harmony published in 1982 and 1988 respectively signified the official recognition of Sang Tong as arguably *the* specialist in harmonic studies.

systematize the retrieval of intervals and different chord types from the pentatonic collection. On this basis, he constructed a harmonic syntax with recourse to the theoretical models set up by Hindemith in *Unterweisung* retrieval of harmonies from the pentatonic collection led him to arrive at distinct types of pentatonic chords, though their availability is restricted to selected scale degrees of the pentatonic collection. While the notion of root is conventionally applicable to tertian harmonies exclusively, Sang Tong insisted on the identification of roots in all the other chords. He thus turned to *Unterweisung*, followed the guidelines established by Hindemith for determining the root of individual intervals or chords, and applied them to the pentatonic harmonies.

so-called roots in all the pentatonic harmonies he categorized, regardless of how unconventional they were in structure. In addition, it enabled him to figure out how different pentatonic chords may be added together to forge progressions that are rationalized on quasi-acoustical grounds by privileging the root progressions concerned.

In sum a comparative study of Li Yinghai's approaches reveals how the noble cause to nationalize harmony had led to the creation of perplex hybrids, which effectively challenge us to rethink style and idea that have for long been taken for granted. This paper is grounded in the discipline of music theory, but it also resonates in musicology and in cultural studies. Importantly, it will open up shared spaces and instigate dialogues between these disciplines.

Keywords

Functional theory; tonal theory; pentatonic harmony; tertian harmony; Cultural Revolution; nationalization/ethnicization; Sang Tong; Li Yinghai

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