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音樂理論博士

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研究方向

音樂理論；音樂哲學；音樂表演研究

教育背景

香港中文大學音樂理論博士

美國哈特福德大學哈特學校單簧管演奏碩士

上海音樂學院單簧管演奏學士

學術任職

2021-	上海音樂學院音樂學系副教授
2021-	上海大學音樂學院兼職副教授
2018-2021	上海大學音樂學院副教授
2018-2019	香港中文大學音樂系兼職副教授
2015-2017	蘇州大學音樂學院訪問助理教授
2007-2017	香港中文大學音樂系兼職助理教授、講師；助理研究員

學術成果

著作

1. 《音樂轉換理論與作品分析》，編著，上海音樂學院出版社，2026將出.
2. 《音樂表演的哲學研究》，譯著，上海音樂出版社，2025將出.
3. 《牛津西方音樂史》（第一卷）中譯本，合作譯著，華東師範大學出版社，2024.
4. 《音樂表演藝術研究的理論與方法》，合作編著，中央音樂學院出版社，2023.
5. 《梅西安的“節奏角色”：〈春之祭〉與〈圖倫加利拉交響曲〉分析》，合作著、譯，上海音樂學院出版社.
6. 《中提琴與室內樂教學·演奏·實踐·研究文集》合作編著，上海音樂出版社，2018.

期刊論文

1. Forthcoming. "Facets of Musical Existence: A Survey of Five Critical Issues in Music Ontology," co-authored with Le Kaiyuan, *Open Journal of Philosophy*, 2025/9.
2. 2024.《音樂作品的社會學“面相”——反思阿多諾與西爾伯曼的音樂社會學之爭》，《中央音樂學院學報》，2024/4: 43–55.
3. 2024.《最平滑圈、六音系統和浪漫主義晚期三和弦進行分析》中譯文，《黃鐘（武漢音樂學院學報）》，2024/3: 47–66.
4. 2024.《於節奏中交集與悖離：梅西安與布列茲的〈春之祭〉》，《交響（西安音樂學院學報）》，2024/3: 66–75.
5. 2023.《悲憫的怪誕：巴托克〈神奇的滿大人〉的創作、風格與接受》，《音樂愛好者》，2023/8: 22–29.
6. 2022. "From Berlin to Wuhan: Twelve-tone Composition and the Pedagogical Legacies of Kohoutek, Krenek, and Smith Brindle in China," co-authored with Cheong Wai-Ling and Kevin Tim Yi-Ching, *Acta Musicologica* 2022/1: 48–67.
7. 2022.《塔拉斯金、音樂與我們》，《人民音樂》[People's Music], 2022/12: 53–57.
8. 2021.《〈幻想波羅涅茲舞曲〉的創作草稿：調性問題》（上、下），中譯文，《音樂文化研究（浙江音樂學院學報）》，2021/1: 90–97+4; 2021/2: 111–117+5.
9. 2019. "A Brief Survey of twentieth- and Twenty-First-Century Music History Education in China", in ANKLAENGE 2018: Die Musikgeschichte Des 20. Und 21. Jahrhunderts Im Universitären Unterricht.
10. 2019.《中提琴的“重金屬搖滾”——記第六屆上海音樂學院中提琴藝術節》，《音樂愛好者》，2019/1: 34–37.
11. 2018.《歷史與歷史主義的碰撞——塔魯斯金〈牛津西方音樂史〉核心史觀研究》，《音樂研究》2018/5: 102–116.
12. 2018. "Sposobin Remains: A Soviet Harmony Textbook's Twisted Fate in China," co-authored with Cheong Wai-Ling, *Zeitschrift der Gesellschaft für Musiktheorie (ZGMT)*, 15/2: 45–77.
13. 2017. "Überlegungen zum Harmonielehreunterricht im modernen China," *Zeitschrift ästhetische Bildung. Sondereidtion*.
14. 2017. "Das Brigaden-Lehrbuch: enträtselte Altlast," *Zeitschrift ästhetische Bildung. Sondereidtion*, collaborated with Cheong Wai-Ling.
15. 2016.《梅西安分析三則：加美蘭、節奏角色與鳥歌》合作中譯文，《音樂藝術》，2016/1:

35–51.

16. 2012. 《<春之祭>分析》合作中譯文,《中央音樂學報》,2012/3: 129–143;2012/4: 115–134.

教材

1. 2021. 普通高中教科書《藝術——音樂情境表演》(教育部審定教材)合作編寫,上海教育出版社.

文集論文

1. 2016. Чан, Вай Лин, и Хон Дин. Традиция и влияние Московской консерватории: наследие советского учебника гармонии в Китае // Московская консерватория в прошлом, настоящем и будущем: Сборник статей по материалам международной научной конференции К 150-летию Московской консерватории, ред . -сост. К. В. Зенкин, Н . О. Власова, Г. А. Моисеев. М.: Научно-издательский центр «Московская консерватория» [Cheong, Wai-Ling, and Hong, Ding. "Tradition and influence of Moscow Conservatory in China: the heritage of a Soviet harmony textbook," in *Moscow Conservatory in the past, present, and future*, ed. K. V. Zenkin, N. O. Vlasova, and G. A. Moiseyev. Research Publication Center, Moscow Conservatory] 2018, C. 152-57.
2. 2013. "Semitone and Common-tone in Pentatonic Modulation and the Maximally Smooth Cycle: A Dilemma of Theory in Practice," in *Histories and Narratives of Music analysis*, ed. Milos Zatkalik, Cambridge: Cambridge Scholars Publishing, pp. 360-74.

學術活動

科研項目

1. 2023-2025. 國家社科基金項目“中國當代打擊樂作品創作與表演理論研究”(3BD070), 主要研究員.
2. 2023-2024. 上海音樂學院校級專案“後現代音樂本體論研究”(XJ2023002001), 項目主持人.
3. 2019-2022. 浦江人才計畫專案“轉換理論框架下的音樂作品範式研究”(19PJC052), 項目主持人.
4. 2016-2019. 國家社科基金項目“序列音樂技術的中國化研究”, 主要研究員.
5. 2014-2017. 奧地利聯邦教育、科學與研究部資助“歐亞太平洋聯合”項目“中歐與中國的音樂理論與作曲往來”[Wanderwege. Musiktheorien und Kompositionslehren in und aus China, das Projekt im Rahmen des Eurasia Pacific Uninet, gefördert aus Mitteln des

Bundesministerium für Bildung, Wissenschaft und Forschung, Austria], 主要研究員.

應邀講座與發言

1. 2024. “在個人風格與學術建構之間的音樂表演——以“彈性速度”為例”，中國音樂學院中國音樂研究基地，“表演的藝術與藝術的表演——跨越中西的音樂表演研究”學術論壇.
2. 2024. “二重東方的聲音構境：艾斯勒與中國革命”，上海音樂學院“西方音樂中的中國聲音”學術研討會.
3. 2024. “在全人教育中定位美育：美育的價值意蘊與實踐路徑再思考”，“美育提質·潤心育德”上海大學首屆高校美育研討會.
4. 2024. “作為社會學課題的音樂作品”，“藝術聲音的審美底線”第七屆上海音樂學院音樂美學與當代音樂研究主題講壇.
5. 2024. “巴托克的音樂戲劇”. 上音歌劇院“樂·劇場”學術系列講座.
6. 2023. “從範式反轉到視界融合：音樂表演研究的方法論反思”，上海音樂學院音樂表演研究國際學術論壇.
7. 2022. “後現代視域中的音樂本體論思辨：分析哲學與反本質主義的碰撞”，上海市美學學會2022年年會·多維視角音樂美學研究論壇.
8. 2021. "Introduction to Traditional Chinese Opera," on-line talk delivered to the "History of Music Theory" class of Oregon University.
9. 2020. "Introduction to Traditional Chinese Instrumental Music," on-line talk delivered to the "History of Music Theory" class of Oregon University.
10. 2019. "Harmony Pedagogy and Music Institutionalization in Modern China," talk delivered at The Fifth Biennial Meeting of the International Musicological Society Regional Association for East Asia, Soochow University School of Music, Suzhou.
11. 2017. “梅西安的《圖倫加利拉交響曲》：自然主義、異域色彩與宇宙意識”. 上海大學音樂學院“上海之春”素質教育成果展示周系列講座.
12. 2017. "Musicology in Contemporary China: A Field Old and New," talk delivered at the 20th Congress of the International Musicological Society, Tokyo.
13. 2016. “梅西安的節奏理論”，上海音樂學院“二十一世紀歐美音樂理論學科教育教學研究”學術研討會..
14. 2016. “追問音樂美學的認識論基礎：從揚科列維奇的音樂之‘不可言說性’說起”，上海音樂學院高原專案韓鍾恩教授研究團隊課題.

會議宣講

1. 2024. “從分析哲學到反本質主義的當代音樂本體論思辨”，上海音樂學院第13屆全國音樂美學學術研討會.
2. 2023. "新音樂學不新以後……"，哈爾濱音樂學院，中國音樂家協會西方音樂學會第七屆年會.
3. 2021. "How the Twelve Notes Take Root? Pedagogical Legacies of Krenek and Smith Brindle in China." Paper collaborated with Cheong Wai-Ling and Kevin Tam and presented at Music Analysis Conference (MAC), Birmingham, UK.
4. 2021. "*Qin*, Gender, and *Wenren*: The Construction of Literati Ethos in Traditional Chinese Painting." Paper presented at the International Conference "Women in Musical Iconography: Feminism and Gender Constructions", Universidad Complutense de Madrid, Spain.
5. 2020. "Schoenberg in China." Paper collaborated with Cheong Wai-Ling and Kevin Tam and presented at the Royal Musical Association (RMA) 56th Annual Conference, Goldsmiths, University of London, UK.
6. 2019. “印象主義的風格濾鏡：西方音樂史學流派研究的一種反思”，中國音樂學院，中國音樂家協會西方音樂學會第六屆年會.
7. 2018. "Institutionalizing Composition in Modern China: Context and Path." Paper presented at the Fifth Sibelius Academy Symposium on Music Theory "Inside, Outside, and in Between: Institutionalization in Music History," Helsinki, Finland.
8. 2018. "Music Criticism in the First Three Decades of the PRC: A Political Wind Vane?" Paper presented at the 46th International Baltic Musicological Conference "Cultural Change and Music Criticism," Vilnius, Lithuania.
9. 2017. "Rethinking the 'Modern Elements' in *Taking Tiger Mountain by Strategy*." Paper delivered in the panel "Western Art Music and China: A Chapter in Global Music History" at the 83rd Annual Meeting of American Musicological Society, Rochester, USA.
10. 2017. "Reception of Twelve-Note Music in China: Foes Turned Friends?" Paper collaborated with Cheong Wai-Ling and presented at the 10th Biennial International Conference on Music since 1900 (MSN) and Surrey Music Analysis Conference (MAC), Surrey, UK.
11. 2017. “歷史與歷史主義的碰撞：塔魯斯金《牛津西方音樂史》史觀”，上海音樂學院，“牛津西方音樂史”專題會議.
12. 2016. "A Dialogue Between Sound and Image: the Visualization of Literati Music in Traditional Chinese Painting." Paper presented at the 16th International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM), St. Petersburg, Russia.
13. 2016. "China's Musical Modernization in the 'Revolutionary Model Operas' and its Ideological

- Impact on Tan Dun's *The First Emperor*." Paper presented at the International Conference "Orient in Music – Music of the Orient," Łódź, Poland.
14. 2016. "Pedagogy as Ideology: How Functional was Riemann in China?" Paper collaborated with Cheong Wai-Ling and presented at the Music Analysis Conference "History, Analysis, Pedagogy" (HapMAC), Nottingham, UK.
 15. 2016. "Mapping the Course/Cause and Legacy of Sposobin's *A Textbook of Harmony* in China." Paper collaborated and presented at the 52nd Annual Conference of Royal Musical Association, London, UK.
 16. 2016. "Sposobin Remains: A Soviet Twisted Fate in China." Paper presented at the Symposium "China in Composition and Music Theory Since 1949" sponsored by Eurasia Pacific Uninet, Vienna, Austria.
 17. 2015. "Mapping the Modern Elements of Model Opera in Tan Dun's *The First Emperor*." Paper Presented at the MUSICULT '15 International Music and Cultural Studies Conference, Istanbul, Turkey.
 18. 2015. "Contextualizing Tan Dun's 'Western Opera': Political Metaphor and Cultural Implication in *The First Emperor*." Paper presented at the 9th International Conference of Music Since 1900, Glasgow, UK.
 19. 2015. "Political Metaphor and Cultural Implication in Tan Dun's *The First Emperor*." Paper presented at the Gaudeamus International Conference, Utrecht, Netherlands.
 20. 2014. "Dissonance as the Musical Enigma: Debussy's Transformational Strategy." Paper presented at 37th National MSA Conference "The Charisma of Dissonance," Melbourne, Australia.
 21. 2014. "Sonicizing the Poetics of Illusion in Debussy's *Prélude à l'après-midi d'un faune*." Paper presented at the 8th European Music Analysis Conference, Leuven, Belgium.
 22. 2013. "Reconstructing the Instantaneity of Debussy's *Jeux*, A Reading of Intertextuality." Paper presented at the 8th Biennial International Conference on Music Since 1900, Liverpool, UK.
 23. 2012. "Moment-form and Boulez's Instantaneity Reconsidered." Paper presented at the NTU-CUHK International Music Forum "Music Mediation and Environment," held at the National Taiwan University, Taipei.
 24. 2012. "Instantaneity and Intertextuality: New Analytical Approach to Debussy's *Jeux*." Paper presented at ENIM, the second International Conference of Music Research, Castelo Branco, Portugal.
 25. 2011. "Maximally Smooth Cycle and Pentatonic Modulation: A Dilemma of Theory in

Practice." Paper presented at the Belgrade International Conference of Music Theory, Belgrade, Serbia.

26. 2011. "Unveiled or Not? Chinese Elements and Cultural Implications in Chen Qigang's *Iris Dévoilée*." Paper presented at the 7th International Conference on Music since 1900 (MSN), Lancaster, UK.

教學課程

- 本科課程

- ✧ Theory II: Diatonic Harmony
- ✧ Theory III: Chromatic Harmony
- ✧ Form and Analysis
- ✧ Theory & Analysis - Special Topic (III): Debussy and his Contemporaries
- ✧ 音樂學導論
- ✧ 音樂學文獻的研讀與研習
- ✧ 二十世紀音樂
- ✧ 音樂學論文寫作
- ✧ 藝術概論

- 研究生課程

- ✧ Research Method and Bibliography
- ✧ Tonal Music Analysis
- ✧ Post-tonal Music Analysis
- ✧ Frontier of Music Theory
- ✧ Western Instrumental Music Genres
- ✧ 音樂文獻與研究方法
- ✧ 音樂專業英語
- ✧ 二十世紀歐美音樂哲學前沿文獻
- ✧ “新音樂學” 與音樂社會學議題