

洪 丁 (HONG DING)

音乐理论博士

副教授/硕士生导师

上海音乐学院音乐学系；上海大学音乐学院

电子邮件：hongding@shcmusic.edu.cn



研究方向

音乐理论；音乐哲学；音乐表演研究

教育背景

香港中文大学音乐理论博士

美国哈特福德大学哈特学校单簧管演奏硕士

上海音乐学院单簧管演奏学士

学术任职

2021-	上海音乐学院音乐学系副教授
2021-	上海大学音乐学院兼职副教授
2018-2021	上海大学音乐学院副教授
2018-2019	香港中文大学音乐系兼职副教授
2015-2017	苏州大学音乐学院访问助理教授
2007-2017	香港中文大学音乐系兼职助理教授、讲师；助理研究员

学术成果

著作

1. 《音乐转换理论与作品分析》，编着，上海音乐学院出版社，2026将出.
2. 《音乐表演的哲学研究》，译着，上海音乐出版社，2025将出.
3. 《牛津西方音乐史》（第一卷）中译本，合作译着，华东师范大学出版社，2024.
4. 《音乐表演艺术研究的理论与方法》，合作编着，中央音乐学院出版社，2023.
5. 《梅西安的“节奏角色”：<春之祭>与<图伦加利拉交响曲>分析》，合作着、译，上海音乐学院出版社.
6. 《中提琴与室内乐教学·演奏·实践·研究文集》合作编着，上海音乐出版社，2018.

期刊论文

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.《音乐作品的社会学“面相”——反思阿多诺与西尔伯曼的音乐社会学之争》，《中央音乐学院学报》，2024/4: 43–55.
3. 2024.《最平滑圈、六音系统和浪漫主义晚期三和弦进行分析》中译文，《黄钟（武汉音乐学院学报）》，2024/3: 47–66.
4. 2024.《于节奏中交集与悖离：梅西安与布列兹的<春之祭>》，《交响（西安音乐学院学报）》，2024/3: 66–75.
5. 2023.《悲悯的怪诞：巴托克<神奇的满大人>的创作、风格与接受》，《音乐爱好者》，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、音乐与我们》，《人民音乐》[People's Music], 2022/12: 53–57.
8. 2021.《<幻想波罗涅兹舞曲>的创作草稿：调性问题》（上、下），中译文，《音乐文化研究（浙江音乐学院学报）》，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“重金属摇滚”——记第六届上海音乐学院中提琴艺术节》，《音乐爱好者》，2019/1: 34–37.
11. 2018.《历史与历史主义的碰撞——塔鲁斯金<牛津西方音乐史>核心史观研究》，《音乐研究》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. 《梅西安分析三则：加美兰、节奏角色与鸟歌》合作中译文,《音乐艺术》, 2016/1: 35–51.
16. 2012. 《<春之祭>分析》合作中译文,《中央音乐学报》, 2012/3: 129–143; 2012/4: 115–134.

教材

1. 2021. 普通高中教科书《艺术——音乐情境表演》（教育部审定教材）合作编写, 上海教育出版社.

文集论文

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.

学术活动

科研项目

1. 2023-2025. 国家社科基金项目“中国当代打击乐作品创作与表演理论研究”（3BD070），主要研究员.
2. 2023-2024. 上海音乐学院校级专案“后现代音乐本体论研究”（XJ2023002001），项目主持人.
3. 2019-2022. 浦江人才计划专案“转换理论框架下的音乐作品范式研究”（19PJC052），项目主持人.
4. 2016-2019. 国家社科基金项目“序列音乐技术的中国化研究”，主要研究员.
5. 2014-2017. 奥地利联邦教育、科学与研究部资助“欧亚太平洋联合”项目“中欧与中国的音乐理论与作曲往来” [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], 主要研究员.

应邀讲座与发言

1. 2024. “在个人风格与学术建构之间的音乐表演——以“弹性速度”为例”，中国音乐学院中国音乐研究基地，“表演的艺术与艺术的表演——跨越中西的音乐表演研究”学术论坛.
2. 2024. “二重东方的声音构境：艾斯勒与中国革命”，上海音乐学院“西方音乐中的中国声音”学术研讨会.
3. 2024. “在全人教育中定位美育：美育的价值意蕴与实践路径再思考”，“美育提质·润心育德”上海大学首届高校美育研讨会.
4. 2024. “作为社会学课题的音乐作品”，“艺术声音的审美底线”第七届上海音乐学院音乐美学与当代音乐研究主题讲坛.
5. 2024. “巴托克的音乐戏剧”. 上音歌剧院“乐·剧场”学术系列讲座.
6. 2023. “从范式反转到视界融合：音乐表演研究的方法论反思”，上海音乐学院音乐表演研究国际学术论坛.
7. 2022. “后现代视域中的音乐本体论思辨：分析哲学与反本质主义的碰撞”，上海市美学学会2022年年会·多维视角音乐美学研究论坛.
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《图伦加利拉交响曲》：自然主义、异域色彩与宇宙意识”. 上海大学音乐学院“上海之春”素质教育成果展示周系列讲座.
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. “梅西安的节奏理论”，上海音乐学院“二十一世纪欧美音乐理论学科教育教学研究”学术研讨会..
14. 2016. “追问音乐美学的认识论基础：从扬科列维奇的音乐之‘不可言说性’说起”，上海音乐学院高原专案韩锺恩教授研究团队课题.

会议宣讲

1. 2024. “从分析哲学到反本质主义的当代音乐本体论思辨” ,上海音乐学院第13届全国音乐美学学术研讨会.
2. 2023. "新音乐学不新以后……" ,哈尔滨音乐学院 ,中国音乐家协会西方音乐学会第七届年会.
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. “印象主义的风格滤镜：西方音乐史学流派研究的一种反思” , 中国音乐学院 , 中国音乐家协会西方音乐学会第六届年会.
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. “历史与历史主义的碰撞：塔鲁斯金《牛津西方音乐史》史观” , 上海音乐学院 , “牛津西方音乐史” 专题会议.
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 Tanwan 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.

教学课程

- 本科课程
 - ✧ Theory II: Diatonic Harmony
 - ✧ Theory III: Chromatic Harmony
 - ✧ Form and Analysis
 - ✧ Theory & Analysis - Special Topic (III): Debussy and his Contemporaries
 - ✧ 音乐学导论
 - ✧ 音乐学文献的研读与研习
 - ✧ 二十世纪音乐
 - ✧ 音乐学论文写作
 - ✧ 艺术概论
- 研究生课程
 - ✧ Research Method and Bibliography
 - ✧ Tonal Music Analysis
 - ✧ Post-tonal Music Analysis
 - ✧ Frontier of Music Theory
 - ✧ Western Instrumental Music Genres
 - ✧ 音乐文献与研究方法
 - ✧ 音乐专业英语
 - ✧ 二十世纪欧美音乐哲学前沿文献
 - ✧ “新音乐学”与音乐社会学议题