



國家藝術基金

CHINA NATIONAL ARTS FUND



上海音樂學院

SHANGHAI CONSERVATORY OF MUSIC



2017年度國家藝術基金資助項目
Project of China National Arts Fund
國家“雙一流”高校建設項目經費資助
Funding for the Projects of China's "Double First
Class" University Construction
上海高水平地方高校建設扶持項目經費資助
Funding for the Projects Supporting Shanghai
High-level Local University Construction



音樂理論人才培養

國家藝術基金2017年度藝術人才培養項目

Music Theory Talent Cultivation
2017 Arts Talent Development Project
of China National Arts Fund

培訓時間

TRAINING TIME

集中授課

Intensive Course Teaching

6/24-7/28

June 24, 2018—July 28, 2018

理論實踐

Theory Practice

8/15-9/14

August 15, 2018—September 14, 2018

地址：汾陽路20號

Add: No.20 Fenyang Road

主辦：上海音樂學院

Organizer: Shanghai Conservatory of Music

承辦：上海音樂學院研究生部

Executive Organizer: The Graduate School of Shanghai Conservatory of Music

音乐理论 人才培养

国家艺术基金2017年度
艺术人才培养项目

Music Theory Talent Cultivation
2017 Arts Talent Development Project
of China National Arts Fund

CATALOG

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A 项目实施背景 及特点简介

为加强我国音乐理论学科建设,为国家培养高级音乐理论和创作技术研究人才,“2017年度国家艺术基金音乐理论人才培养项目”面向全国招收学员。该项目由上海音乐学院研究生部承办,张巍教授为项目负责人。项目课程设元理论课程、专题研讨、创作技术研讨、互动与对话四大板块,聘请相关领域的国内外顶尖学者集中授课,力图通过此项目培养一批兼具研究能力和教学实力的骨干人才。

培训项目简介

该项目实施主体为上海音乐学院,张巍教授为项目负责人。

上海音乐学院前身为国立音乐院,由蔡元培先生和萧友梅博士于1927年11月27日在上海创办,是我国第一所独立建制的高等专业音乐教育机构,1956年起改用现名。办学九十年来,逐步形成了以作曲和作曲技术理论、音乐学理论研究为核心,以音乐表演艺术学科为主体,以应用音乐为延伸的音乐艺术学科综合体系,培养了一大批杰出的音乐艺术人才,被誉为“音乐家的摇篮”。学校拥有“音乐与舞蹈学”“艺术学理论”“戏剧与影视学”三个一级学科,硕士、博士、博士后流动站全覆盖的完整教学、科研体系。2017年9月,学校被列为教育部“双一流”建设高校。



该项目以上海音乐学院深厚的学科积淀为基础,集中邀请一批活跃在国际学术一线的国内外专家前来授课,系统、深入地就若干新音乐理论进行教学和研讨,使学员能够在特定时间内,理解这些理论的概念和精髓,把握其与传统音乐理论间的联系和区别,不但能运用其分析音乐作品,还须具备传播、研究、发展这些理论的能力,使西方的音乐理论服务于我国的教学创作实践。由此在我国青年一代音乐理论家之中培养一批视野宽广、业务扎实的优秀学者,为我国新时期的音乐理论人才培养贡献力量。

Background and Characteristics of the Program

In order to strengthen the construction of music theory disciplines in China and cultivate talents for advanced music theory and creative technology research, the “2017 Art Talent Training Project Supported by China National Arts Fund” will recruit students nationwide since now. The project is organized by the Graduate School of Shanghai Conservatory of Music, and led by Professor Zhang Wei. The project curriculum plans to be divided into four parts, that is, meta-theoretical courses, seminars, discussion on creative technologies, interactions and dialogues. Leading scholars in related fields at home and abroad are also invited to give intensive lectures, so as to cultivate a group of backbones characterized by strong capability in research and teaching.

Introduction to the training project

The project is organized by the Graduate School of Shanghai Conservatory of Music and led by Professor Zhang Wei.

The Shanghai Conservatory of Music grew out of the Shanghai National Conservatory of Music which was established by Cai Yuanpei and Dr. Xiao Youmei on November 27, 1927, and became the first music institution of higher education in China. The Shanghai Conservatory of Music got its current name in 1956. Over the past nine decades since its establishment, the school has gradually formed a comprehensive system of music art subjects that focused on composition, composition technology theory and music theory as its core, disciplines of music and performing art as its main body, and applied music as its extension. Besides, it has cultivated a large number of outstanding musical talents, making it reputed as “the cradle of musicians”. There exist three first-level disciplines, namely Music and Dance Studies, Artistic Theory as well as Drama and Film Studies, and a complete system of teaching and research covering masters, doctors, and postdoctoral research stations. In September 2017, the Shanghai Conservatory of Music was listed as a “double first-class” university of the Ministry of Education.

The project, based on the profound academic accumulation of the Shanghai Conservatory of Music, aims to invite a group of domestic and foreign experts who are active in the frontline of international academic fields to give lectures. They will conduct systematical and in-depth teaching and discussion with students on certain new music theories so that students can understand the concepts and essence of these theories and grasp the links and differences between those theories and traditional ones. Students should not only have the ability to analyze musical works by applying the theories, but also have the ability to disseminate, study, and develop these theories, so as to make Western music theory service music teaching and creation in China. In this way, a group of outstanding scholars with broad horizons and solid business capability will be trained among the young generation of music theoreticians in China, making great contributions to the cultivation of music theory talents in the new era of China.

国家艺术基金简介

Introduction to China National Arts Fund



國家藝術基金

CHINA NATIONAL ARTS FUND

经国务院批准,国家艺术基金(英文名称为China National Arts Fund,英文缩写为CNAF)于2013年12月正式成立,旨在繁荣艺术创作,培养艺术人才,打造和推广精品力作,推进艺术事业健康发展的公益性基金。国家艺术基金的资金,主要来自中央财政拨款,同时依法接受国内外自然人、法人或者其他组织的捐赠。国家艺术基金坚持文艺“为人民服务、为社会主义服务”的方向和“百花齐放、百家争鸣”的方针,尊重艺术规律,鼓励探索与创新,倡导诚信与包容,坚持“面向社会、公开透明、统筹兼顾、突出重点”的工作原则。

With the approval of the State Council, the China National Arts Fund (CNAF) was formally established in December 2013, a public welfare fund aiming to advance artistic creation, cultivate artistic talents, create and promote excellent masterpieces, and boost sound development of art. The funds of the China National Arts Fund are mainly allocated by central governments, and also are donations from natural person, legal persons or other organizations at home and abroad. The China National Arts Fund adheres to the guideline of “serving people and socialism” and the policy of “letting a hundred flowers bloom and a hundred schools of thought contend”, respects the laws of art, encourages exploration and innovation, advocates honesty and tolerance, and insists on the working principles of “social orientation, open transparency, overall consideration and priorities highlighted”.

项目负责人及专家委员会

项目负责人：张巍教授

张巍，博士，上海音乐学院作曲系教授，作曲技术理论方向博士生导师。现任上海音乐学院研究生部主任、全国艺术专业学位研究生教育指导委员会委员、中国音乐分析学会秘书长、国务院音乐与舞蹈学科评议组秘书、上海市音乐与舞蹈学科评议组成员、上海音协理事。曾作为访问学者、访问教授先后访问了美国、德国、英国与澳大利亚的多所大学。出版学术著作三部并在国内核心期刊中发表学术论文三十余篇，其中主要的学术著作有《音乐节奏结构的形态与功能——节奏结构动力若干问题的研究》等。

Project Leader: Prof. Zhang Wei

Dr. Zhang Wei is the professor of composition faculty in Shanghai Conservatory of Music and the doctoral supervisor in music theory. He now is serving as the dean of Graduate School of Shanghai Conservatory of Music. Moreover, he has quite many titles like the member of National Education Committee for Graduate Students of Art, secretary-general of China Academy of Music Analysis, secretary of Review Panel of Subjects of Music and Dance under the State Department, member of Shanghai's Review Panel of Subjects of Music and Dance, and member of Shanghai Music Association. He left his footprints in universities of America, United Kingdom, Germany and Australia as a visiting scholar. He has more than 30 academic papers published in China's core periodicals. He also published 3 academic books including Study on the form and function of music rhythm structure—the matter of Rhythm Structure Dynamism.



专家委员会 (按姓氏笔画排序)

Expert Committee (in the order of the number of strokes in the surnames)

张巍	Zhang Wei
张惠玲	Cheong Wai-Ling
陈晓勇	Chen Xiaoyong
贾达群	Jia Daqun
贾国平	Jia Guoping
钱仁平	Qian Renping
徐孟东	Xu Mengdong
彭志敏	Peng Zhimin

B 课程设置简介

Introduction to curriculum



B 课程设置简介

Introduction to Curriculum

1

元理论课程

Meta-Theoretical Courses

新理论概述

Overview of New Theories

表演与分析理论

Performance and Analysis Theory

节奏理论

Rhythm Theory

申克理论

Schenkerian Theory

新黎曼主义与转换理论

Neo-Riemannian Theory and

Transformation Theory

音乐可视化分析与几何学理论

Music Visualization Analysis and

Geometry Theory

谐音理论

Harmonic Theory

传统作曲理论等

Traditional Composition Theory

etc.

2

专题研讨

Seminars

梅西安专题

Special topics on Messiaen

序列音乐理论

Serial Music Theory

中国作品专题

Special topics on Chinese Works

风格专题等

Special topics on Style

etc.

3

创作技术讨论

Discussion on Creative

Technologies

作曲家谈新兴作曲技术技法

Composers talking about emerg-

ing techniques and crafts of

composition

4

互动与对话

Interactions and Dialogues

作曲家理论家互动的讲谈工作坊

Interactive workshops among

composers and theorists and

students

C 日程安排

Schedules

开班仪式

Opening ceremonial

时间

6月24日下午14:00

内容

开班仪式/学员教育/思想政治学习

1	6/25 周一 Christopher Hasty	9:00-12:00 The importance of rhythm and time for thinking about music 14:00-17:00 Meter as process – a model for thinking about musical events	授课地点: 上音中楼415
2	6/26 周二 Christopher Hasty	9:00-12:00 Music as performance and a way of understanding performance 14:00-17:00 New Music and the loss of periodicity	授课地点: 上音中楼415
3	6/27 周三 Steven Rings	9:00-12:00 Transformational Theory in Context 14:00-17:00 Generalized Intervals	授课地点: 上音中楼415
4	6/28 周四 Steven Rings	9:00-12:00 Transformations 14:00-17:00 Neo-Riemannian Theory	授课地点: 上音中楼415
5	6/29 周五 Steven Rings	9:00-12:00 Tonal Qualia and a Tonal GIS 14:00-17:00 Tonal Intention	授课地点: 上音中楼415
6	6/30 周六 钱仁平	9:00-12:00 传统曲式学与现代作曲技法 14:00-17:00 中国当代音乐与音乐理论教学	授课地点: 上音中楼415
7	7/2 周一 Reinhard Bahr	9:00-12:00 16th Century Tone System – the Three Basic Hexachords 14:00-17:00 The Modal System I: 8 Ecclesiastical Modes – Models of Structure	授课地点: 上音中楼415
8	7/3 周二 Reinhard Bahr	9:00-12:00 The Modal System II: 8 Magnificat Modes – Melody Models 14:00-17:00 Clausula/ Cadenza – Consonance & Dissonance	授课地点: 上音中楼415
9	7/4 周三 Reinhard Bahr	9:00-12:00 Clausula/ Cadenza – Consonance & Dissonance 14:00-17:00 The Embellished Thorough Bass – the Small Notes	授课地点: 上音中楼415
10	7/5 周四 Reinhard Bahr	9:00-12:00 The Theatrical Resolution of Dissonances 14:00-17:00 Affection and Musical Figures in Instrumental Music	授课地点: 上音中楼415

C 日程安排

Schedules

11	7/6 周五 陈鸿铎	9:00-12:00 音乐分析中的音乐修辞分析 14:00-17:00 音乐分析中的音乐修辞分析	授课地点: 上音中楼415
12	7/7 周六 张巍	9:00-12:00 节奏问题 14:00-17:00 节奏问题	授课地点: 图书馆学术厅
13	7/9 周一 Dmitri Tymoczko	9:00-12:00 Introduction 14:00-17:00 Voice leading	授课地点: 图书馆学术厅
14	7/10 周二 Dmitri Tymoczko	9:00-12:00 Scales and macroharmony 14:00-17:00 Interesting pieces	授课地点: 图书馆学术厅
15	7/11 周三 Dmitri Tymoczko	9:00-12:00 New ideas for the future 14:00-17:00 Open discussion	授课地点: 图书馆学术厅
16	7/12 周四 Erik Ulman	9:00-12:00 Brian Ferneyhough: Orientations and Early Development 14:00-17:00 Ferneyhough in the 1980s	授课地点: 上音中楼415
17	7/13 周五 Erik Ulman	9:00-12:00 Ferneyhough in the 1990s 14:00-17:00 More Recent Developments: Ferneyhough's Recent Works for String Quartet	授课地点: 上音中楼415
18	7/14 周六 陈晓勇	9:00-12:00 音色与节奏的结构思维 14:00-17:00 音色与节奏的结构思维	授课地点: 上音中楼415
19	7/16 周一 Gesine Schröder	9:00-12:00 Timbral metamorphoses: Orchestral versions of romantic and post-romantic songs for voice and piano 14:00-17:00 Timbral metamorphoses: Orchestral versions of romantic and post-romantic songs for voice and piano	授课地点: 上音中楼415
20	7/17 周二 Gesine Schröder	9:00-12:00 Timbral metamorphoses: Orchestral versions of romantic and post-romantic songs for voice and piano 14:00-17:00 Timbral metamorphoses: Orchestral versions of romantic and post-romantic songs for voice and piano	授课地点: 上音中楼415

C 日程安排

Schedules

21	7/18 周三 陈晓勇	9:00-12:00 音色与节奏的结构思维 14:00-17:00 音色与节奏的结构思维	授课地点: 上音中楼415
22	7/19 周四 贾达群	9:00-12:00 作曲与分析的诗学策略——韦伯恩《六首管弦乐小品》中的材料、程序及结构 14:00-17:00 结构对位及其层级与类型	授课地点: 上音中楼415
23	7/20 周五 张惠玲	9:00-12:00 "MIROIR FLUIDE": MESSIAEN, DEBUSSY, AND CYRANO'S "SYNAESTHETIC" BIRD 14:00-17:00 "MIROIR FLUIDE": MESSIAEN, DEBUSSY, AND CYRANO'S "SYNAESTHETIC" BIRD	授课地点: 上音中楼415
24	7/21 周六 向民	9:00-12:00 风格理解 14:00-17:00 风格理解	授课地点: 上音中楼415
25	7/23 周一 贾国平	9:00-12:00 关于结构、风格和技术思考——以个人音乐创作探索为例 14:00-17:00 关于结构、风格和技术思考——以个人音乐创作探索为例	授课地点: 上音中楼415
26	7/24 周二 Volker Helbing	9:00-12:00 Harmonic theory before Rameau 14:00-17:00 Rameau: theory of harmony	授课地点: 上音中楼415
27	7/25 周三 彭志敏	9:00-12:00 勃拉姆斯的一枚标题音乐指纹——重温《学院节庆序曲》的一些感悟兼及与音乐分析有关的一些问题 14:00-17:00 勃拉姆斯的一枚标题音乐指纹——重温《学院节庆序曲》的一些感悟兼及与音乐分析有关的一些问题	授课地点: 上音中楼415
28	7/26 周四 Volker Helbing	9:00-12:00 Kurtág: Moments musicaux, analysis and theoretical background 14:00-17:00 Kurtág: Moments musicaux, analysis and theoretical background	授课地点: 上音中楼415
29	7/27 周五 徐孟东	9:00-12:00 变奏原则与技法在中国当代音乐创作中的发展创新 14:00-17:00 变奏原则与技法在中国当代音乐创作中的发展创新	授课地点: 上音中楼415
30	7/28 周六 Volker Helbing	9:00-12:00 Ligeti's violin concerto and his project of a new, impure, polymodal musica language 14:00-17:00 Ligeti's violin concerto and his project of a new, impure, polymodal musica language	授课地点: 上音中楼415

D 专家简介

Expert Profile



克里斯托弗·哈斯蒂
哈佛大学

克里斯托弗·哈斯蒂, 美国哈佛大学音乐系教授、博士生导师、音乐理论学科带头人, 哈佛大学拉德克利夫高级研究所作曲家基金委员会主席。在入职哈佛之前, 哈斯蒂任职于耶鲁大学、宾夕法尼亚大学。哈斯蒂专注于16至20世纪来源于过程与体验的音乐形式分析, 专著《作为节奏的节拍》曾获1997年的华勒斯·贝利杰出著作成就奖。他倡导跨学科研究, 涉猎哲学、诗学、生态学、后认知心理学等交叉领域, 探索节奏和实验性作曲技法, 作为小提琴和中提琴而作的《折叠2——呈现你》、钢琴三重奏《思想之翼在此展开》等作品。

一、节奏和时间对于思考音乐的重要性

- 1、一般情况下时间的重要性
- 2、音乐通过节奏表达哪些内容
- 3、理论上否定时间的方式
- 4、两种节奏: 节奏1和节奏2
- 5、连接节奏2与音乐
- 6、例子

二、打节拍过程: 一个思考音乐时间的模型

- 1、进行四次拍手实验
- 2、对每个实验进行分析
- 3、多大规模(多长时间)?
- 4、多复杂?
- 5、例子
- 6、对形式产生的影响

三、音乐作为表演和一种理解表演的方式

- 1、重述时间的重要性
- 2、音乐表演的多样性以及音乐本身的多样性
- 3、进行分析: 逐渐走进音乐
- 4、描述一个简单的案例

四、新音乐与周期性的丧失

- 1、何谓“新音乐”?
- 2、为何周期性构成一种威胁?
- 3、这种威胁如何被消除?
- 4、安东·韦伯恩(奥地利作曲家), 皮埃尔·布列兹(法国作曲家), 布莱恩·芬尼豪赫(英国作曲家)
- 5、武满彻(日本现代音乐作曲家)
- 6、莫顿·费尔德曼(美国作曲家)

Christopher Hasty Harvard University

Christopher Hasty, Walter W. Naumburg Professor of Music at Harvard University, is the director of music theory. He also serves as Chair of the Composer Fellowship Committee at the Radcliffe Institute for Advanced Studies at Harvard. He taught at Yale and University of Pennsylvania before he engaged at Harvard. Professor Hasty's scholarly work engages problems in the theory and analysis of music from the 16th to the 20th centuries from the standpoint of process and experience. His book, *Meter as Rhythm* (1997) won the Wallace Berry Award from the Society for Music Theory for the Outstanding Music Theory Book of the Year. His current research interests include process philosophy, poetic prosody, and ecological and post-cognitive psychology. During the process of probing musical rhythm and experimental new composition techniques, he composed many works, such as *Enfolding Two - Unfolding You* (For violin and viola), piano trio "...and here wings open" and etc.

I. The importance of rhythm and time for thinking about music

- 1、The importance of time in general
- 2、What music can offer by way of rhythm
- 3、Ways time is denied in theory
- 4、Two kinds of rhythm: R1 and R2
- 5、Connecting R2 and music
- 6、Examples

II. Meter as process - a model for thinking about musical events

- 1、Four experiments in clapping
- 2、Analyzing each experiment
- 3、How large (long)?
- 4、How complex?
- 5、Examples
- 6、Implications for form

III. Music as performance and a way of understanding performance

- 1、Return to importance of time
- 2、The variety of musical performance and the variety of music itself
- 3、Performing an analysis - getting up close to music
- 4、A brief example

IV. New Music and the loss of periodicity

- 1、What is New Music?
- 2、Why was periodicity a threat?
- 3、How was it eliminated?
- 4、Webern, Boulez, Ferneyhough
- 5、Takemitsu
- 6、Feldman

D 专家简介

Expert Profile



史蒂文·林斯
芝加哥大学

史蒂文·林斯是一位音乐理论家，自2005年起在芝加哥大学任教。2006年，他毕业于耶鲁大学，获得博士学位。林斯的研究侧重于转型理论、现象学、流行音乐和声音。他的著作《音调与转换》（牛津，2011年）开发了一种音调听力的转换模型，并将其应用于从巴赫到马勒的音乐诠释性论文，获得了音乐理论学会2012年新学者奖。林斯目前的书籍项目主要探索鲍勃·迪伦五十年的演艺生涯。林斯的文章《耳边的外来声音：鲍勃·迪伦演唱的歌曲〈没事，妈妈（我只是在流血）〉，1964-2009年》（音乐理论在线，2013年）获得音乐理论学会流行音乐兴趣小组2014年度杰出出版奖。在最近其他的研究中，林斯探索了加布里埃尔·福莱的流行歌声和音乐。他还与亚历山大·雷丁共同编辑《牛津音乐理论重要概念手册》，其中林斯负责撰写“主调音”一章。由于得到格雷艺术与探索中心的支持和梅隆的资助，林斯目前与作曲家兼鼓手格伦·科奇（最为人所熟知的威尔可乐队鼓手）开展了为期三年的合作。在往年，林斯的研究生研讨会探讨了旋律的

概念；在不同的乡土音乐传统中，歌曲、曲目和表演之间的关系；鲍勃·迪伦的音乐；大卫·列文的转换理论；以及音乐的呈现。林斯曾是曼尼斯音乐理论高级研究院的一名教员，并且担任牛津音乐理论系列编辑一职。他还曾任芝加哥大学的学者协会主席，并担任芝加哥学生公寓（Campus North Residential Commons）的居民主任。林斯还与别人共同创立了一所城市小学，是一所位于芝加哥海德公园的一所治疗小学。在成为音乐理论家之前，林斯还是一名表现十分活跃的古典吉他手，在美国和葡萄牙进行演出，并担任英雄港地区音乐学院的吉他教授。

一、境下的转换理论

二、广义音程

- 可选的高级阅读材料：

- 史蒂文·林斯，《音调与转换》，第9-24页
- 大卫·列文，《广义音程与转换》，第16-30页

三、转换

- 可选的高级阅读材料：

- 史蒂文·林斯，《音调与转换》，第24-35页
- 大卫·列文，《广义音程与转换》，第158-192页

四、新黎曼理论

- 可选的高级阅读材料：

- 理查德·科恩，“新黎曼理论导论”
- 理查德·科恩，“极大平滑性循环”
- 理查德·科恩，“如星团般精彩”

五、音调感质和音调的泛化音程系统

- 可选的高级阅读材料：

- 史蒂文·林斯，《音调与转换》，第41-71页

六、音调意图

- 可选的高级阅读材料：

- 史蒂文·林斯，《音调与转换》，第101-148页

Steven Rings

The University of Chicago

Steven Rings is a music theorist who has taught at the University of Chicago since 2005. He received his Ph.D. from Yale University in 2006. Rings's research focuses on transformational theory, phenomenology, popular music, and voice. His book *Tonality and Transformation* (Oxford, 2011) — recipient of the Society for Music Theory's 2012 Emerging Scholar Award — develops a transformational model of tonal hearing, employing it in interpretive essays on music from Bach to Mahler. His current book project explores Bob Dylan's fifty-year performing career. Rings's article "A Foreign Sound to Your Ear: Bob Dylan Performs 'It's Alright, Ma (I'm Only Bleeding),' 1964-2009" (Music Theory Online, 2013) won the 2014 Outstanding Publication Award from the Society for Music Theory's Popular Music Interest Group. In other recent research Rings has explored the popular singing voice and the music of Gabriel Fauré. He is also co-editing *The Oxford Handbook of Critical Concepts in Music Theory* with Alexander Rehding, for which he contributed the chapter on "tonic." Rings is currently embarked on a three-year, Mellon-funded collaboration with composer and percussionist Glenn Kotche—best known as the drummer for the band Wilco—under the auspices of the Gray Center for Arts and Inquiry. In previous years, Rings's graduate seminars have explored the concept of melody; the relationship between song, track, and performance in diverse vernacular music traditions; the music of Bob Dylan; Lewinian transformational theory; and musical presence. Rings has served on the faculty of the Mannes Institute for Advanced Study in Music Theory and he is the series editor of *Oxford Studies in Music Theory*. He has also served as Chair of the University of Chicago Society of Fellows and is Resident Dean at Campus North Residential Commons. Rings also co-founded City Elementary, a thera-

peutic elementary school in Chicago's Hyde Park. Before becoming a music theorist, Rings was active as a classical guitarist, performing in the U.S. and in Portugal, where he was Professor of Guitar at the Conservatório Regional de Angra do Heroísmo.

I. Transformational Theory in Context

II. Generalized Intervals

- Optional advance readings:

- Rings, *Tonality and Transformation*, pp. 9-24
- Lewin, *Generalized Musical Intervals and Transformations*, pp. 16-30

III. Transformations

- Optional advance readings:

- Rings, *Tonality and Transformation*, pp. 24-35
- Lewin, *Generalized Musical Intervals and Transformations*, pp. 158-192

IV. Neo-Riemannian Theory

- Optional advance readings:

- Cohn, "Introduction to neo-Riemannian Theory"
- Cohn, "Maximally Smooth Cycles"
- Cohn, "As Wonderful as Star Clusters"

V. Tonal Qualia and a Tonal GIS

- Optional advance reading:

- Rings, *Tonality and Transformation*, pp. 41-71

VI. Tonal Intention

- Optional advance reading:

- Rings, *Tonality and Transformation*, pp. 101-148

D 专家简介

Expert Profile



钱仁平
上海音乐学院

钱仁平，作曲理论博士，上海音乐学院教授、博士研究生导师。上海音乐学院科研处处长、贺绿汀中国音乐高等研究院秘书长、中国当代音乐研究中心主任、《中国新音乐年鉴》主编。主要从事音乐理论、中国当代音乐等方面的教学与研究，发表论文数十篇，著有《中国新音乐》（2007年）、《1/4音作曲技法研究》（2010年）等。完成或在研的国家级与省部级课题主要有“21世纪欧美音乐理论学科教育教学研究”、《大辞海》音乐舞蹈卷“中国现代音乐”分支主编、“华人作曲家手稿数字化典藏与文本分析”“高等教育音乐学科评价体系研究”“音乐表演博士课程体系研究”等。他也是《民国时期音乐文献总目》《新中国音乐文献总目（1949-1966）》《民国时期音乐文献汇编》（30册）

《谭小麟百年诞辰国际研讨会论文集》《齐尔品与中国音乐文化国际研讨会论文集》的主编，《黄自诞辰110周年珍贵手稿文献巡展》的策展人，中国风格钢琴作品系列音乐会、多媒体交响剧场《丝路追梦》、交响幻想曲《炎黄颂》等的策划人与艺术总监。2005年至2008年任武汉音乐学院作曲系主任，创建并任艺术总监举办多届武汉国际新音乐节。2008年9月至2014年任上海音乐学院图书馆馆长。创作作品主要有《Interaction》（2003）、《e-Sonata》（2006）、《Passacaglia》（2007）等室内乐，以及为女高音与管弦乐队而作的《Bridge》（2007-2011）等。

一、传统曲式学与现代作曲技法

- 1、《“复乐段”辨析——兼及“倒装乐段”》
- 2、《贝多芬钢琴奏鸣曲曲式新析例选》
- 3、《1/4音作曲技术技法概论》
- 4、《音集运动及其结构功能》
- 5、《音色运动及其结构功能》
- 6、《宏复调织体形态及其结构功能》

二、中国当代音乐与音乐理论教学

- 1、《理论驱动与历史观照——中国“当代”音乐创作研究与传播的策略与途径》
- 2、《〈中国新音乐年鉴〉编纂思路与稿源期待》
- 3、《黄自艺术歌曲创作研究》
- 4、《杨立青音乐创作研究概述》
- 5、《中国新音乐：“人工调式”的理论与实践》
- 6、《中国新音乐：手稿研究与音乐分析》
- 7、《本科教育音乐理论课程体系与教学改革建议谈》

Qian Renping

Shanghai Conservatory of Music

Qian Renping is a doctor of Composition Theory, professor of Shanghai Conservatory of Music, Ph.D. Supervisor, director of the Scientific Research Office, Shanghai Conservatory of Music, Secretary-General of He Luting China Music Institute of Advanced Research, director of China Contemporary Music Research and Development Center and editor-in-chief of China New Music Yearbook. He is mainly engaged in teaching and research in music theory, contemporary Chinese music, etc. He has published dozens of papers, and written such works as New Music in China (2007) and Research on Crafts of Quarterly Tone Composition (2010). The national and provincial or ministerial-level research projects completed or under way mainly include the “Education and Teaching Research of Music Theory of Europe and the United States in the 21st Century”, the “Chinese Modern Music” Branch of the Musical Dance Volume of Cihai (sea of words)”, and the “Digitalized Collection of Chinese Composers’ Manuscripts and Text Analysis”, “Study on Evaluation System of Music Disciplines in Higher Education”, and “Research on Doctoral Course System of Musical Performance”. He is also the chief editor of Catalog of Music Literature During the Republic of China Era, New China Music Literature Catalogue (1949-1966), Compilation of Music Literature During the Republic of China Era (30 volumes), Proceedings of International Conference on Tan Xiaolin’s 100th Anniversary Birth, Proceedings of International Conference on Alexander Tcherpnin and China’s Music Culture, and curator of the Precious Manuscript Document Exhibition for the 110th Anniversary of Huang Zi’s Birth, as well as planner and artistic director of Chinese-style piano works series concert, Multimedia symphonic Theatre A Pursuit of Dream on the Silk Road, and Symphonic Fantasy Ode to Yan and Huang

Emperors. From 2005 to 2008, he was appointed as Director of the Composition Department of the Wuhan Conservatory of Music, initiated the Wuhan International New Music Festivals, and hosted the festivals for several years as an artistic director. From September 2008 to 2014, he was the director of the library of the Shanghai Conservatory of Music. His works include chamber music, such as Interaction (2003), e-Sonata (2006) and Passacaglia (2007), and Bridge (2007-2011) created for soprano and orchestra.

I、Traditional musical forms and modern crafts of composition

1. Distinction and Analysis of “double period” - Concurrently with “inverted double period”
2. Analysis of New Selected Cases in Musical Forms of Beethoven Piano Sonata
3. Introduction to Crafts of Quarterly Tone Composition
4. Set Movement and Its Structural Function
5. Timbre Movement and Its Structural Function
6. Macro-polyphony Texture Pattern and Its Structural Function

II、Contemporary Chinese music and music theory teaching

1. Theory Drive and Historical Observation - Strategies and Approaches to Research and Dissemination of Contemporary Chinese Music Creation
2. Ideas for Compiling China New Music Yearbook and Expectation for Manuscripts
3. Research on the Creation of Huang Zi’s Art Songs
4. Overview of Research on Yang Liqing’s Music Creation
5. New Music in China: Theory and Practice of Artificial Modes
6. New Music in China: Manuscript Research and Music Analysis
7. Music Theory Curriculum Systems of Undergraduate Education and Suggestions on Teaching Reform

D 专家简介

Expert Profile



莱因哈德·巴尔 上海音乐学院

莱因哈德·巴尔生于1951年，在汉堡和维也纳学习音乐、音乐理论与作曲。1985年，他在吕贝克音乐学院担任讲师，1992年在汉堡音乐学院担任音乐理论教授，1996年至2004年担任创作、音乐理论、音乐学和指挥学院院长。莱因哈德·巴尔与克里斯托夫·霍尔菲尔德合作了论文Schule musikalischen Denkens - Der Cants-firmus-Satz bei Palestrina。此外，他发表了几篇关于十八至十九世纪的音乐理论、即兴和流行音乐的文章。2012年以来，他在中国和意大利开办了几次研讨会和大师班。巴尔教授因为其创新的流行音乐曲调分析方法获得了汉堡科学研究管理局2017年度教学奖。

一、16世纪古典对位导论

- 1、16世纪音调体系——3种基本六度音阶
- 2、模式体系I: 8种教会调式——结构模式
- 3、模式体系II: 8种颂词调式——旋律模式
- 4、克劳苏拉/终止式——协和音与非协和音帕莱斯特里那分析

二、通奏低音: 18世纪和声与作曲理论

- 1、对位与三和弦和声: 常规化通奏低音
- 2、华彩通奏低音——小音符
- 3、不协和音的戏剧解决
- 4、器乐中的情感与音乐形象分析

Reinhard Bahr Shanghai Conservatory of Music

Born in 1951, Reinhard Bahr studied School Music, Music Theory and Composition in Hamburg and Vienna. In 1985 he became lecturer at the Musikhochschule Lübeck and in 1992 professor for Music Theory at the Hochschule für Musik und Theater Hamburg. From 1996 to 2004 he was dean of the faculty of composition, music theory, musicology and conducting.

Reinhard Bahr worked with Christoph Hohlfeld on the counterpoint treatise Schule musikalischen Denkens - Der Cants-firmus-Satz bei Palestrina. Furthermore, he published several articles on issues of 18th and 19th century music theory, embellishment and popular music. Since 2012 he has given several workshops and masterclasses in China and Italy.

Prof. Bahr is recipient of the 2017 Teaching Award of the Hamburg Science and Research Authority for his innovative approach to Melody Analysis in Popular Music.

I. Introduction to Classical Counterpoint (16th Century)

- 1、16th Century Tone System - the Three Basic Hexachords.
- 2、The Modal System I: 8 Ecclesiastical Modes - Models of Structure.
- 3、The Modal System II: 8 Magnificat Modes - Melody Models.
- 4、Clausula/ Cadenza - Consonance & Dissonance Palestrina Analysis.

II. Thorough Bass-18th Century Harmony and Composition Theory

- 1、Counterpoint and Triadic Harmony: the Regular Thorough Bass.
- 2、The Embellished Thorough Bass - the Small Notes.
- 3、The Theatrical Resolution of Dissonances.
- 4、Affection and Musical Figures in Instrumental Music Analysis.

D 专家简介

Expert Profile



陈鸿铎

上海音乐学院

陈鸿铎，博士，上海音乐学院音乐学、音乐分析教授。毕业于南京师范大学（1978-1982年）和上海音乐学院（2001-2005年），曾作为访问学者前往维也纳音乐与戏剧艺术学院、德国汉堡大学音乐学系学习音乐理论和分析，在瑞士保罗·萨赫尔基金会进行研究工作。出版著作《利盖蒂结构思维》、《利盖蒂钢琴练习曲：创意及其实现》；译著《20世纪音乐——现代欧美音乐风格史》、《音乐分析指南》；教材《曲式与作品分析新编》等，并发表了数十篇专业学术论文。

音乐分析中的音乐修辞分析

- 一、修辞的概念及研究对象；
 - 二、音乐修辞的产生及表现特征；
 - 三、如何进行音乐作品中的修辞分析；
 - 四、音乐修辞对文学的反作用；
- 结语。

Chen Hongduo

Shanghai Conservatory of Music

Chen Hongduo, he has obtained a Ph.D degree, is Professor of Musicology and Music Analysis in Shanghai Conservatory of Music. He graduated from Nanjing Normal University (1978-1982) and Shanghai Conservatory of Music (2001-2005). He once studied as a visiting scholar at the University of Music and Performing Arts Vienna, studied Music Theory and Analysis at the Faculty of Musicology of the University of Hamburg, Germany, and conducted research in the Paul Sacher Foundation in Swiss. His publications include Structural Thinking of Ligeti and Ligeti Etudes for Piano: Creativity and Its Realization. He has translated several works, such as Music of the 20th Century - History of Modern European and American Music Styles and Handbook of Musical Analysis, compiled such teaching materials as New edition of Musical Form and Work Analysis, and published dozens of professional academic papers.

Musical Rhetorical Analysis in Music Analysis

- I. Concept of rhetoric and research objects;
 - II. Emergence of musical rhetoric and its performance characteristics;
 - III. How to perform rhetorical analysis in musical works;
 - IV. Retroaction of Rhetoric of music towards literature;
- Conclusion.

D 专家简介

Expert Profile



张巍
上海音乐学院

张巍，博士，上海音乐学院作曲系教授，作曲技术理论方向博士生导师。现任上海音乐学院研究生部主任、全国艺术专业学位研究生教育指导委员会委员、中国音乐分析学会秘书长、国务院音乐与舞蹈学科评议组秘书、上海市音乐与舞蹈学科评议组成员、上海音协理事。曾作为访问学者、访问教授先后访问了美国、德国、英国与澳大利亚的多所大学。出版学术著作三部并在国内核心期刊上发表学术论文三十余篇，其中主要的学术著作有《音乐节奏结构的形态与功能——节奏结构动力若干问题的研究》等。

节奏问题

一、关于节奏的若干概念问题

节奏具有两种基本的特性，第一是作为音乐时间中的节奏——节奏的普遍性；第二是不同的音乐实践中具有不同的节奏——节奏的个别性。

节奏不是一个简单的“时值的长短关系”的概念。在一些常见的情况下，当节奏呈现出规则性的长短组合时，其节拍的节律性特征会得到非常充分的体现，故此时可以将节奏视为节拍；当节拍的复杂变化使得其中的时值呈现中不同的长短关系时，节拍可以被视为节奏。节奏与节拍二者可以视为一个节奏结构。我们可以将节奏看成是表层的形态，而节拍则视为内在的固定规范。在音乐中，节奏结构既具有形态的作用，也具有功能的作用。

二、关于节奏理论研究的重要观点

- 1、关于Curt Sachs在其著作Rhythm and Tempo: A Study in Music History (1953) 中的观点；
- 2、关于Leonard B. Meyer和Grosvenor Cooper在其著作The Rhythmic Structure of Musical (1960) 中的观点；
- 3、关于Edward T. Cone在其著作Musical Form and Musical Performance (1968) 中的观点；
- 4、关于Wallce Berry在其著作Structural Functions In Musical (1976) 中关于节奏部分的观点；
- 5、关于Maury Yeston 在其著作The Stratification of Musical rhythm (1976) 中的观点；
- 6、关于Joel Lester在其著作The Rhythms of Tonal Music (1986) 中的观点；
- 7、关于William Rothstein在其著作Phrase Rhythm In Tonal Music (1990) 中的观点；
- 8、关于Christopher F. Hasty在其著作Meter as Rhythm (1997) 中的观点；

三、关于节奏的分类问题

虽然在很多文章中将节奏按照历史的风格进行了分类，如调性音乐中的节奏和非调性音乐中的节奏。但本课程中的节奏的分类是基于节拍结构的，是以节拍结构在整个节奏构成中是否完成为主要依据和标准。

四、关于节奏的重音问题

其中涉及到重音的概念的厘清以及重音的不同类型。重音问题是节奏研究中的关键问题，它决定了节奏的形态的形成以及节奏组织的划分。本部分将集中讨论的节奏重音问题包括分组重音、缓急重音、力度重音、织体重音、和声重音、形态重音、演奏法重音等等。

五、关于节奏的分析问题

节奏的分析实践是节奏研究的重要环节。在充分厘清节奏与节拍二者之间的基本关系的前提下，通过一系列的观测点，可以有效开展节奏分析。第一方面是节拍中的观测点，这些观测点包括音乐的律动、节拍、分层、节拍分组等若干方面；第二方面是节奏的观测点，其中包括节奏的分组、节奏的切分、无节拍化的节奏、节奏的动机等等。

Zhang Wei Shanghai Conservatory of Music

Zhang Wei is the professor of composition faculty in Shanghai Conservatory of Music and the doctoral supervisor in music theory. He now is serving as the dean of Graduate School of Shanghai Conservatory of Music. Moreover, he has quite many titles like the member of National Education Committee for Graduate Students of Art, secretary-general of China Academy of Music Analysis, secretary of Review Panel of Subjects of Music and Dance under the State Department, member of Shanghai's Review Panel of Subjects of Music and Dance, and member of Shanghai Music Association. He left his footprints in universities of America, United Kingdom, Germany and Australia as a visiting scholar. He has more than 30 academic papers published in China's core periodicals. He also published 3 academic books including Study on the form and function of music rhythm structure—the matter of Rhythm Structure Dynamism.

Issues concerning Rhythm

I. Some conceptual issues on rhythm

The rhythm has two basic characteristics. The first is the rhythm of music time—the universality of rhythm; the second is different music practice has different rhythm—the individuality of rhythm.

The rhythm is not a simple concept of “the length of time”. In some common situations, when the rhythm exhibits a regular length combination, the rhythm characteristics of its beat will be fully reflected, so the rhythm can be regarded as a beat at this time; when the complex changes in the beat make the duration present in different lengths, beats can be considered as rhythms. Both rhythm and beat can be seen as a rhythmic structure. We can treat the rhythm as the form of the surface, and the beat is considered as an inherent fixed specification. In music, the rhythm structure has both morphological and functional effects.

II. Significant opinions on rhythm theory research

1. Opinions in Rhythm and Tempo: A Study in Music History (1953) written by Curt Sachs;
2. Opinions in The Rhythmic Structure of Musical (1960) written by Leonard B. Meyer and Grosvenor Cooper;
3. Opinions in Musical Form and Musical Performance (1968) written by Edward T. Cone;
4. Opinions about rhythm in Structural Functions In Musical (1976) written by Wallce Berry;
5. Opinions in The Stratification of Musical rhythm (1976) written by Maury Yeston;
6. Opinions in The Rhythms of Tonal Music (1986) written by Joel Lester;
7. Opinions in Phrase Rhythm In Tonal Music (1990) written by William Rothstein;
8. Opinions in Meter as Rhythm (1997) written by Christopher F. Hasty;

III. Issues on the classification of rhythm

Although in many articles rhythms have been classified according to historical styles, such as rhythm in tonal music and rhythm in atonal music. However, the classification of rhythm in this course is based on the beat structure, which is based on whether or not the beat structure is completed in the entire rhythm composition.

IV. Issues on stress of rhythm

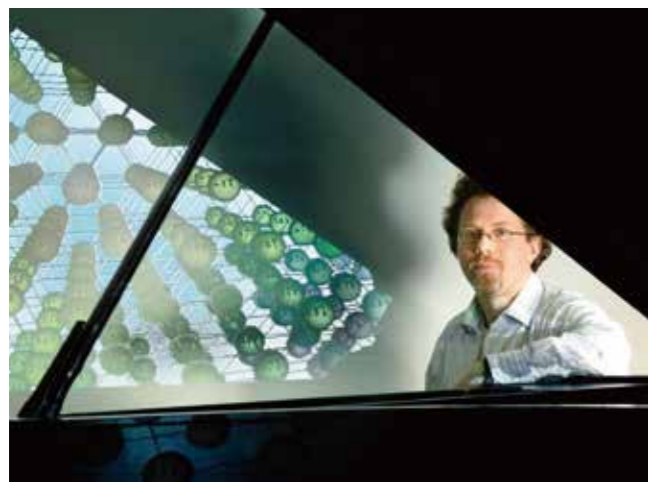
It involves the clarification of the concept of accent and the different types of accent. The problem of accent is a key issue in rhythm research. It determines the formation of rhythm patterns and the division of rhythm organization. The rhythm accent problems that this section will focus on including grouping accent, spending accent, dynamic accent, weaving accent, harmony accent, modal accent, performing accent, and so on.

V. Issues on the analysis of rhythm

Rhythm analysis and practice is an important part of rhythm research. Under the premise of fully clarifying the basic relationship between rhythm and beat, and through a series of observation points, rhythm analysis can be effectively carried out. The first aspect is the observation points in beats. These observation points include several aspects such as rhythm, beat, stratification, and beat grouping of music; the second aspect is the observation points of rhythm, including the grouping of rhythm, the division of rhythm, and the unmeasured rhythm, rhythm motives, and so on.

D 专家简介

Expert Profile



德米特里·缙姆兹科 普林斯顿大学

德米特里·缙姆兹科, 1969年出生于美国马萨诸塞州剑桥市, 是作曲家和音乐理论家, 现执教于普林斯顿大学。他是《音乐几何学》一书的作者。《泰晤士报文学增刊》称这本书为“一项壮举”, 《音乐理论在线》则称之为“一个不朽的成就”, 而《音乐时代》则认为这本书有可能比肩勋伯格的《和声学教程》一书。缙姆兹科的两张唱片—Beat Therapy及Crackpot Hymnal—由布里奇唱片公司发行。“新音乐盒”杂志给“节奏疗法”的评价是这张唱片“意蕴深远却极富趣味”; 而在“序列曲21”网络社区中对Crackpot Hymnal的评价则是这张唱片热情洋溢……风格多样……编曲生动且铿锵有力”。他的第三张唱片—Rube Goldberg Variations—将于2017年发行。《科学》杂志有史以来刊登的第一篇与音乐理论相关的文章便是出于缙姆兹科之手。他曾获得过一次“罗德奖学金”, 一次“古根海姆奖”, 还多次获得美国艺术和文学学会、拉德克利夫高等研究所、“坦格尔伍德音乐节”以及美国工业与应用数学学会等机构颁发的其他奖项。他的音乐时常吸收爵士乐及摇滚乐的内容。许多乐团都演奏过他的作品。这些乐团包括“阿美内特四重奏”、“大西洋铜管五重奏”、“布兰塔诺四重奏”、“科里利亚诺四重奏”、“灵活音乐”、“加利旋律”、“格雷格·史密斯歌手”、“伊利诺伊州现代乐团”、“雅努斯三重奏”、“基奇纳-滑铁卢交响乐团”、“新音乐网络”、“新语”乐团、“帕西菲卡四重奏”、“协同声乐团”、“第三海岸打击乐四重奏”、“素拉·欧彭斯”等。

一、引言

阅读: 《音乐几何学》, 第1章和5章
文章: 灯塔 I, 无调性作品Stadwilen
音乐作为个人表达
音乐与理论
音乐为何好听
分层音高结构

二、声部连接

阅读: “探索音乐载体”, 《音调: 使用者手册》第1章, 《音乐几何学》第2章
文章: 千面形式
介绍: 卡洛·杰苏阿尔多、约翰·帕赫贝尔、伊戈尔·费奥多罗维奇·斯特拉文斯基
声部连接正式化
声部连接类型: 双射、自由超越、重复性等
韵律音阶, 目标音阶

三、音阶与宏观和声

阅读: 《音乐几何学》, 第4章和第9章
五种基本音阶
五种音阶以外
音乐: 阿希尔-克洛德·德彪西、德米特里·德米特里耶维奇·肖斯塔科维奇

四、有趣的作品

贝多芬、斯特拉文斯基等

五、未来的新想法

音乐: 肖斯塔科维奇《第九号弦乐四重奏》, 土气的《哥德堡变奏曲》
复调性与内/外部技术
虚拟乐器作曲
音高/节奏同构
频谱思维

六、开放式讨论

音乐实在无趣
停滞、混乱、引用
音乐是在荒谬的前提下进行合乎逻辑的演绎

Dmitri Tymoczko Princeton University

Dmitri Tymoczko (b. 1969, Cambridge, Massachusetts) is a composer and music theorist who teaches at Princeton University. His book *A Geometry of Music* (Oxford) has been described as “a tour de force” (The Times Literary Supplement), a “monumental achievement” (Music Theory Online), and, potentially, a modern analogue to Schoenberg’s *Harmonielehre* (The Musical Times). His two CDs, *Beat Therapy* (“far reaching yet utterly entertaining,” Newmusicbox) and *Crackpot Hymnal* (“ebullient … polystylistic … kinetic … vividly orchestrated and vibrantly paced,” *Sequenza21*), are available from Bridge Records. A third CD, *Rube Goldberg Variations*, will appear in 2017. The author of the first music-theory article ever published by Science magazine, he has received a Rhodes scholarship, a Guggenheim fellowship, and additional prizes from the American Academy of Arts and Letters, the Radcliffe Institute for Advanced Study, Tanglewood, the Society for Industrial and Applied Mathematics, and others. His music, which often draws on jazz and rock, has been performed and commissioned by groups including the Amernet Quartet, the Atlantic Brass Quintet, the Brentano Quartet, the Corigliano Quartet, Flexible Music, Gallicantus, the Gregg Smith Singers, the Illinois Modern Ensemble, Janus Trio, the Kitchener/Waterloo symphony, Network for New Music, Newspeak, Pacifica Quartet, Synergy Vocal Ensemble, Third Coast Percussion Quartet, and Ursula Oppens.

I. Introduction

Reading: *A Geometry of Music*, chapters 1 and 5
Pieces: *Beacons I*, Stadwilen
Music as personal expression
Music and theory
What makes music sound good?
Hierarchical pitch structure

II. Voice leading

Reading: “In Quest of Musical Vectors,” *Tonality: An Owner’s Manual* chapter 1, *A Geometry of Music*, Chapter 2
Pieces: *The Thousand Faces of Form*
Introduction: Gesualdo, Pachelbel, Stravinsky
formalizing voice leading
types of voice leading: bijective, crossing free, repeatable, etc.
scale as metric, scale as object

III. Scales and Macroharmony

Reading: *A Geometry of Music*, chapters 4 and 9
The five basic scales
Beyond the five scales
Music: Debussy, Shostakovich,

IV. Interesting pieces

Beethoven and Stravinsky, others!

V. New ideas for the future

Music: Shostakovich 9th quartet, Rube Goldberg Variations
polytonality and the inside/outside technique
composing with virtual instruments
pitch/rhythm isomorphism spectral thinking

VI. Open discussion

Music is boring
Stasis, Chaos, Reference
Music as a logical deduction from absurd premises

D 专家简介

Expert Profile



埃里克·乌尔曼
斯坦福大学

埃里克·乌尔曼是斯坦福大学音乐讲师。他曾在加州大学圣地亚哥分校学习作曲课程，主要与布莱恩·芬尼豪赫和赫尔穆特·拉亨曼一起在斯图加特音乐学院获得德意志学术交流中心(DAAD)的资助。埃里克·乌尔曼曾于加州大学圣地亚哥分校和伊利诺伊大学厄巴纳-香槟分校任教；并于德国达姆施塔特、斯图加特音乐学院和上海音乐学院等高校授课。乌尔曼的音乐作品已经由音乐组合“阿迪蒂弦乐四重奏”、大提琴家赛芙琳·巴龙、澳大利亚Elision团的乐手安东尼·伯尔等知名音乐演奏家在美国、欧洲和澳大利亚进行演出。埃里克·乌尔曼因其《第三弦乐四重奏》获得了美国音乐中心颁发的作曲家协助奖，并于2005年10月由“阿迪蒂弦乐四重奏”在瑞士博斯维尔的现场音乐表演场地进行首演，随后在伯尔尼双年展上演出。2006年12月，乌尔曼因其大提琴和钢琴二重奏的《地狱篇

第25歌》(Canto XXV)获得哈佛弗洛姆基金会的资助。乌尔曼在2008赛季伍德赛德的杰拉西艺术驻地项目中担任常驻艺术家，获得了休立特荣誉奖学金，并于2011年冬季再次入选。在2016至2017赛季，乌尔曼是洛杉矶荒地演唱会系列的特约作曲家；并于2018年4月，担任得克萨斯州休斯敦艺术团与克莱尔·蔡斯共同举办“塞·敦普利和音乐”音乐会的嘉宾。乌尔曼在《音乐与审美》、《音乐文本》、《空地》、《新音乐视角》和《研究》中撰写了有关当代音乐的文章；在由瑞士的Peter Lang国际学术出版社出版的《作为感觉的声音》这本书中，乌尔曼在一篇文章中谈及自身的作曲实践以及这种实践经历与查尔斯·奥尔森作品的关系。在英国Shearsman版社发行的《话语方式：蒲龄恩诗歌》一书中，乌尔曼在另一篇文章种主要描述他的创作与蒲龄恩诗歌之间的相互交融。乌尔曼还是一名小提琴手，多年来一直是德国索诺经典击乐品牌的成员，同时也是拉霍亚交响乐团的首席管弦乐团团长。他目前在旧金山与当地的sfSoundGroup合作演出；作为永恒音乐弦乐合奏剧团的成员，乌尔作曲家的监督下于2005年9月首次演奏了拉蒙特·扬的《弦乐三重奏》的纯律版本。乌尔曼的录音也即将在Just Dreams label发布。乌尔曼也是一位即兴创作者，担任斯坦福即兴创作集体的指挥。自2004年以来，乌尔曼与马西亚斯科特组织了十二个兰斯克鲁纳摄影节，与各种媒体艺术家共同在加利福尼亚州草谷进行协作与交流。

- 一、布莱恩·芬尼豪赫：方向和早期发展
- 二、20世纪80年代的布莱恩·芬尼豪赫
- 三、20世纪90年代的布莱恩·芬尼豪赫
- 四、最近的发展：布莱恩·芬尼豪赫近期的弦乐四重奏作品

Erik Ulman Stanford University

Erik Ulman is a Lecturer in Music at Stanford University. He studied composition at the University of California, San Diego, working principally with Brian Ferneyhough, and with Helmut Lachenmann at the Stuttgart Musikhochschule on a grant from the Deutsche Akademische Austauschdienst (DAAD). He has taught at UCSD and at the University of Illinois at Urbana-Champaign; and he has given lectures at the Darmstadt Ferienkurse, the Stuttgart Musikhochschule, the Shanghai Conservatory of Music, and so on. Ulman's music has been performed across the U.S., Europe, and Australia by such notable interpreters as the Arditti Quartet, Séverine Ballon, Anthony Burr of Elision, and so on. His Third String Quartet, for which he received a Composer's Assistance Award from the American Music Center, was premiered at the Künstlerhaus Boswil in October 2005 by the Arditti Quartet, and subsequently performed at the Bern Biennale. In December 2006 Ulman was awarded a commission from the Fromm Foundation at Harvard for his cello and piano duo Canto XXV. He was a resident artist at the Djerassi Program in Woodside during the 2008 season, receiving a Hewlett Honorary Fellowship, and again in Winter 2011. For the 2016-17 season he was the featured composer of the wasteLAnd concert series in Los Angeles; and in April 2018 he was the guest of Da Camera Houston in conjunction with Claire Chase's concert "Cy Twombly and Music." Ulman has written about contemporary music in Musik und Ästhetik, MusikTexte, Open Space, Perspectives of New Music, and Search; an essay on his compositional practice and its relation to the writings of Charles Olson

appears in the book Sound as Sense (from P.I.E./Peter Lang), and another essay concerning his compositional engagement with the poems of J.H. Prynne in A Manner of Utterance—The Poetry of J.H. Prynne (from Shearsman). As a violinist, Ulman was for many years a member of SONOR, and was also concertmaster of the La Jolla Symphony Orchestra. He currently plays with the sfSoundGroup in San Francisco; and as a member of the Theatre of Eternal Music String Ensemble he premiered the Just Intonation Version of La Monte Young's Trio for Strings in September 2005, under the composer's supervision; a recording is scheduled for release on the Just Dreams label. He has also been active as an improviser; and has directed [sic], the Stanford Improvising Collective. Since 2004 Ulman and Marcia Scott have organized twelve Poto Festivals, gathering artists in various media for collaboration and exchange in Grass Valley, California.

- I. Brian Ferneyhough: Orientations and Early Development
- II. Ferneyhough in the 1980s
- III. Ferneyhough in the 1990s
- IV. More Recent Developments: Ferneyhough's Recent Works for String Quartet

D 专家简介

Expert Profile



陈晓勇

德国汉堡音乐与戏剧大学

陈晓勇,生于中国北京,作曲家,德国汉堡国立音乐与戏剧大学作曲教授(Hochschule für Musik und Theater Hamburg),汉堡自由艺术院院士,上海音乐学院作曲特聘教授,西安音乐学院、中央音乐学院客座教授,2013-2015北京市特聘教授(任教于首都师范大学音乐学院)。陈晓勇是当代国际音乐舞台最被关注的中国作曲家之一。1985年于中央音乐学院作曲系毕业后,在德国汉堡国立音乐与戏剧学院师从著名作曲家利盖蒂(György Ligeti)学习四年。1987年起为国际重要乐团、音乐节、基金会、大学等进行委约创作,与世界著名乐团及音乐家密切合作,全部作品由德国斯考斯基国际音乐出版集团(Internationale Musikverlage Sikorski)独家出版。1999年德意志室内爱乐乐团制作的陈晓勇作品专辑在德国被评为双月最佳唱片。2008年汉堡北德广播交响乐团(NDR Sinfonienorchester Hamburg)举办了为时四小时的两场陈晓勇肖像个人专场音乐会。2012年由中国国家交响乐团在北京音乐厅举办国内首次陈晓勇专场交响作品音乐会。

音色与节奏的结构思维

回顾几百年音乐史,音色被认为是物体振动特征的“附属产品”。二十世纪初期,作曲家开始更加关注音色本质。音色与节奏在音乐传统中除了已经产生的丰富表现力,它们能否被量化?进而产生可控及在聆听时可再次认知的结构,甚至变成相对独立的音乐语汇?

课程将分为历史背景、作曲家介绍、作品分析、讨论等板块,为学员打下理论基础,开阔视野,提高全面认识音乐的能力。

Chen Xiaoyong

Hochschule für Musik und
Theater Hamburg

Chen Xiaoyong, born in Beijing of China, a composer, Professor of Hochschule für Musik und Theater Hamburg of Germany, Fellow of Freie Akademie der Künste Hamburg, Specially-appointed Professor of Composition at Shanghai Conservatory of Music, Visiting Professor at Xi'an Conservatory of Music and Central Conservatory of Music, and 2013-2015 Specially-appointed Professor in Beijing (teaching at the Music College, Capital Normal University). Mr. Chen is one of the most concerned Chinese composers in contemporary international music stage. After graduated from the Composition Department of Central Conservatory of Music in 1985, he studied at the Hochschule für Musik und Theater Hamburg for four years, and became the disciple of the famous composer György Ligeti. Since 1987, he has been commissioned to create works for major international orchestras, music festivals, foundations, universities, etc., and has conducted close cooperation with world famous orchestras and musicians. All his works are exclusively published by the Internationale Musikverlage Sikorski. In 1999, the album of Mr. Chen's works produced by the Deutsche Kammerphilharmonie Bremen was rated as the best album within two months in Germany. In 2008, the NDR Sinfonienorchester Hamburg organized two special concerts of Chen Xiaoyong which last four hours. In 2012, the Chinese National Symphony Orchestra hosted the first special concert of Chen Xiaoyong's Symphonic Works in China at the Beijing Concert Hall.

Structural thinking of timbre and rhythm

Looking back into the history of music for centuries, the timbre is considered as an “affiliated product” of objects' vibration characteristics. In the early 20th century, composers began to pay more attention to the nature of timbre. In addition to the rich expressiveness that the timbre and rhythm have produced in music traditions, can they be quantified? And then will they develop a structure that can be controlled and recognized again when listening, or even become a relatively independent music language?

The course will be divided into several parts, including historical background, introduction to composers, analysis of works, discussion, so as to lay a theoretical foundation for students, broaden their horizons, and improve their ability to comprehensively learn more about music.

D 专家简介

Expert Profile



格西尼·施罗德 维也纳音乐与表演艺术大学

格西尼·施罗德 (1957—), 音乐理论领域教授, 1992年起任教于莱比锡音乐和戏剧学院, 2012年起任教于维也纳音乐与表演艺术大学。施罗德1985年-1992年在柏林的艺术大学和汉斯·艾斯勒音乐大学任教。曾作为客座顾问先后在北京、广州、香港、挪威奥斯陆、法国巴黎、波兰波兹南、智利圣地亚哥、上海、波兰弗罗茨瓦夫和瑞士苏黎世举办讲座。2012年-2016年担任德语区音乐理论协会主席职务, 2014年在比利时鲁汶和2017年在法国斯特拉斯堡都担任EuroMACs项目委员会成员职务, 2016年北京音乐分析论坛委员, 2017年贝尔格莱德会议委员。还是罗马尼亚艺术杂志委员, 爱沙尼亚音乐杂志和荷兰-弗兰德音乐理论杂志同行评论员。出版物主要在新音乐、节奏和节拍、管弦乐配器与指挥理论与实践、性别研究(特别是男性合唱团)领域。

音色变换: 浪漫主义和后浪漫主义为人声和钢琴所作的管弦乐改编作品

一直以来, 埃克托·柏辽兹是将为人声和钢琴而作的声乐套曲改编成管弦乐作品的第一人。他的《夏夜》作品第7号, 即《夏夜之歌》(1841年), 堪称改编为管弦乐版本的范例(1856年)。在后来的70年里, 这一改编形式变得日益流行和成功。弗朗茨·李斯特, 著有《魏森冬克之歌》的理查德·瓦格纳, 以及后来的古斯塔夫·马勒、胡戈·沃尔夫和理查德·施特劳斯为这一流派的管弦乐歌曲做出了重大贡献, 甚至约翰内斯·勃拉姆斯也将原来的钢琴版歌曲转录成了更大的合奏形式。在第二维也纳学派及其前辈中, 这一流派的流行主要受益于它不断的实验, 令人印象深刻(阿诺德·勋伯格的管弦乐歌曲作品第8号或第22号; 安东·韦伯恩的合唱作品8的特拉克尔歌曲, 即阿尔班·贝尔格的七首早期歌曲, 和为大型管弦乐团而作、改编彼得·艾腾贝格作品第5号的歌曲, 以及亚历山大·冯·策姆林斯基的梅特林克歌曲作品第13号)。在最近的几十年中, 这一流派在众多作曲家的努力下重新焕发生机, 例如沃尔夫冈·里姆, 马蒂亚斯·平切尔和他的《埃罗迪阿德》, 将舒伯特《冬之旅》成功改编、解读的汉斯·桑德尔, 以及将儒勒·马斯内歌曲重新作曲的约翰尼斯·薛尔霍恩。

本次课程将介绍改编技术, 而钢琴具有的演奏广泛织体的能力适宜于管弦乐改编。该课程讨论作者通过改编所想要达到的意图, 因此可以体验音色分析和改编的方法。每位参与者需要为每首为人声和钢琴而作的歌曲准备至少两首不同的音色变换版本。

Gesine Schröder The University for Music and Performing Arts Vienna

Gesine Schröder (*1957), professor for music theory, affiliated to the University for Music and Drama “Felix Mendelssohn Bartholdy” Leipzig (hmt, since 1992) and the University for Music and Performing Arts Vienna (mdw, since 2012). Schröder taught in Berlin (1985–92; University of Arts, University for Music “Hanns Eisler”). As a guest advisor she gave lessons in Beijing, Guangzhou, Hong Kong, Oslo, Paris, Poznań, Santiago de Chile, Shanghai, Wrocław, and Zürich. 2012–16 President of the GMTM (association of German-speaking music theory, www.gmth.de); member of the program committee of the EuroMACs 2014 (Leuven/Belgium) and 2017 (Strasbourg/France), the boards of the Forum Music Analysis Beijing 2016 and the Belgrade conference 2017. Committee member of the Romanian journal revArt (Timisoara); peer reviewer of the Estonian journal Res Musica and the Dutch-Flemish Journal on Music Theory. Publications on new music, rhythm & metre, counterpoint around 1600, the theory and practice of orchestration and of conducting, in the field of gender studies (especially men’s choir).

Timbral metamorphoses: Orchestral versions of romantic and post-romantic songs for voice and pianot

Hector Berlioz’ had been the first to transform a cycle of songs for voice and piano to the orchestra. His opus 7 “Les nuits d’été” (1841) served as a template for the orchestral version (1856). During the coming circa 70 years the genre

became more and more successful. Franz Liszt, Richard Wagner with his Wesendonck-Songs, later Gustav Mahler, Hugo Wolf and Richard Strauss contributed to the genre of orchestrated songs, and even Johannes Brahms transcribed songs from the original piano version to a larger ensemble. During the Viennese School and its predecessors the genre benefitted for impressing experiments (Arnold Schoenberg’s orchestra songs opus 8 or his opus 22; Anton Webern’s Trakl-songs with ensemble opus 8, namely Alban Berg’s seven early songs and his songs after words from Peter Altenberg opus 5, written for a large orchestra, as well as Alexander Zemlinsky’s Maeterlinck-songs opus 13). During the recent decades the genre was revitalized by e.g. Wolfgang Rihm, Matthias Pintscher and his Hérodias, Hans Zender with his successful “composed interpretation” of Schubert’s Winterreise or Johannes Schöllhorn, who re-composed songs by Jules Massenet).

The course introduces to techniques of transcription. Extensive metamorphoses of the pianistic textures often lead orchestral settings, which are appropriate to the orchestral apparatus. The course discusses the intentions, the authors pursued via their transcription. Thereby methods of timbre analysis and transformation will be experienced. Every participant will prepare at least two different versions of timbre-metamorphoses at hand of a song for voice and piano. hensively learn more about music.

D 专家简介

Expert Profile



贾达群

上海音乐学院

贾达群，作曲家、理论家，是中国第五代音乐家群体在创作、理论和教育诸领域中富于创造和开拓精神、成果丰厚、并具有国内外影响力的代表之一。创作并出版数十部各种体裁和风格的音乐作品及《结构诗学》《作曲与分析》等十几篇(部)有关音乐创作和分析的论文与著述，个人作品唱片专辑3张(NAXOS)。现为上海音乐学院作曲与作曲理论二级教授，博士生导师，享受国务院政府特殊津贴。兼任中国音协理论委员会副主任、音乐分析学学会常务副会长、教育部人文社科重点基地(中央音乐学院音乐研究所)学术委员和《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委。

一、作曲与分析的诗学策略——韦伯恩《六首管弦乐小品》中的材料、程序及结构

- 1、作曲基本程序
- 2、关于无调性音乐的几个概念
- 3、从韦伯恩作品中探究作曲基本程序的逻辑运用并反观音乐分析的策略方法。

二、结构对位及其层级与类型

- 1、关于结构对位
- 2、层结构与体结构
- 3、结构对位的类型

Jia Daqun

Shanghai Conservatory of Music

Jia Daqun is a composer, theorist, musician of the fifth Chinese generation, and one of the most influential representatives at home and abroad in boasting creative and pioneering spirit and making fruitful achievements in the field of creation, theory, and education. He has created and published dozens of musical works of various genres and styles, and more than a dozen of papers and essays on music creation and analysis, such as Structural Poetics, Composition and Analysis, as well as three albums of personal works (NAXOS). He is currently an associate professor of Composition and Composition Theory at the Shanghai Conservatory of Music and supervisor of doctoral students. He enjoys special government allowances from the State Council, concurrently serves as a deputy director of the Theory Committee of the Chinese Musician Association and executive vice president of the Music Analysis Society. He also works as an academic member of key bases of humanities and social sciences of the Ministry of Education (Institute of Musicology, Central Conservatory of Music), and one of the editorial board member of some academic journals, such as Musical Studies, Music Art and Music Exploration.

I. The Poetic Strategies on Musical Composition and Analysis: Materials, Procedures, and Structures in Webern's Six Orchestral Pieces

1. Basic procedures of composition
2. Several concepts on atonal music
3. Inquiring into the logical application of the basic process of composition from Webern's works and retroacting to the strategy of music analysis.

II. Structural counterpoint and its levels and types

1. On the structural counterpoint
2. Layer structure and body structure
3. Styles of structural counterpoint

D 专家简介

Expert Profile



张惠玲

香港中文大学

张惠玲教授，香港中文大学音乐系主任，博士生导师。本科毕业于香港中文大学，研究生阶段求学于英国剑桥大学，师从Derrick Puffett，取得音乐哲学硕士及博士学位。张教授的学术研究涉及现代音乐理论与作品分析的诸多领域，对法国作曲家梅西安的音乐作品及其理论，八音体系，斯克里亚宾与斯特拉文斯基作品分析等研究成果尤丰，近年也对中国近现代和声理论的发展与实践方面进行深入研究。张教授的代表性著作发表于国际核心学术期刊，如Acta Musicologica, Journal of the Royal Musical Association, Music Analysis, Music and Letters, Perspectives of New Music等等，可于JSTOR及ProQuest检索。

“镜像流体”：梅西安、德彪西和西拉诺的“精灵鸟”

- 1、西拉诺·德·贝尔热拉克的信件VII
- 2、西拉诺的信件VII与梅西安的引用：梅西安引用的内容、省略的内容，以及为什么这样做？
- 3、西拉诺的易怒鸟为何吸引梅西安？
- 4、西拉诺的地域鸟与梅西安的精灵鸟
- 5、《鸟鸣集》和其中一个章节《欧洲莺》
- 6、《欧洲莺》的音乐：鸟鸣声与非鸟鸣声材料
- 7、《欧洲莺》、《水的反光》与《拉莫赞歌》之间的模糊联系
- 8、和弦系列A和B、24音序列和五声音阶体系
- 9、和弦层叠
- 10、为什么是《欧洲莺》这一作品，而不是《鸟鸣集》中的其他作品？

CHEONG, Wai-Ling

The Chinese University
of Hong Kong

CHEONG, Wai-Ling is Professor and Chair at the Music Department, The Chinese University of Hong Kong. She received the PhD from Cambridge University, where she studied with Derrick Puffett. Her research interests include Soviet and Central European music theory in China, the music of Scriabin and Stravinsky, octatonicism, and the music and theoretical writings of Olivier Messiaen. Her scholarly works have been published by Acta Musicologica, Journal of the Royal Musical Association, Music Analysis, Music and Letters, Perspectives of New Music, etc. Recent articles include ‘“Miroir Fluide”: Messiaen, Debussy and Cyrano’s “Synaesthetic” Bird’ published by Music and Letters in 2014, and “Reading Schoenberg, Hindemith, and Kurth in Sang Tong: Modernist Harmonic Approaches in China” published by Acta Musicologica in 2016.

“‘MIROIR FLUIDE’: MESSIAEN, DEBUSSY, AND CYRANO’S ‘SYNAESTHETIC’ BIRD”

- 1、LETTRE VII BY CYRANO DE BERGERAC
- 2、CYRANO’S LETTRE VII VS MESSIAEN’S QUOTATION: WHAT MESSIAEN INCLUDED AND WHAT HE SKIPPED, AND WHY
- 3、WHY WAS MESSIAEN ATTRACTED TO CYRANO’S IRRITABLE BIRD?
- 4、CYRANO’S TERRITORIAL BIRD VS MESSIAEN’S SYNAESTHETIC BIRD
- 5、CATALOGUE D’OISEAUX AND ‘LA BOUSCARLE’
- 6、THE MUSIC OF ‘LA BOUSCARLE’: BIRD-SONG AND NON-BIRDSONG MATERIALS
- 7、OBSCURE LINKS BETWEEN ‘LA BOUSCARLE’, ‘REFLETS DANS L’EAU’, AND ‘HOMMAGE A’RAMEAU’
- 8、CHORD SERIES A AND B, THE 24-NOTE SERIES, AND PENTATONICISM
- 9、CASCADE D’ACCORDS’
- 10、WHY ‘LA BOUSCARLE’ BUT NOT THE OTHER PIECES OF CATALOGUE D’OISEAUX?

D 专家简介

Expert Profile



向民

中央音乐学院

向民, 中央音乐学院教授、博士研究生导师、曲式与作品分析教研室主任、教育部国家级精品共享课程《作品分析》主持人。2001年在中央音乐学院获得作曲博士学位, 曾先后师从杜鸣心、吴祖强教授, 还是日本文化厅、柏林汉斯艾斯勒音乐学院的访问学者。在中央音乐学院作曲系教学二十余年, 作有各种体裁音乐会作品, 并在国内外上演, 还作有影视配乐三十余部。曾获得过教育部“霍英东优秀教师奖”、文化部“全国音乐创作奖(交响乐)”等奖项。2011年开始, 参与创建并主持了中央音乐学院音乐分析论坛(FMA)。

风格理解

历史中的音乐风格演变过程, 是我们今天所有音乐活动最重要的基石。所谓音乐风格的演变即音乐写作方式的演变, 因此所有理论探索与教学活动都应该以更透彻的认识这个过程为最终目的。讲座中将对几部经典作品从细微处进行比较, 以期与大家共同探讨以往的音乐为我们提供了哪些启示。

Xiang Min

Central Conservatory of Music

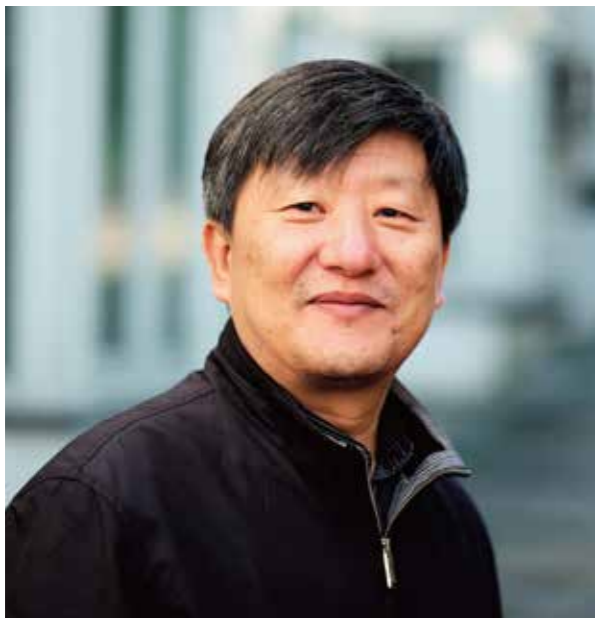
Xiang Min is the professor of the Central Conservatory of Music, doctoral tutor, and director of teaching and research section on musical analysis. He also once served as the host of <Analysis of Works>, a national sharing course cited by the Ministry of Education. In 2001, he received his Ph.D. degree from the Central Conservatory of Music and was guided by Professor Du Mingxin, Professor Wu Zuqiang successively. And he also was the visiting scholar of Japanese Culture Hall and Hochschule fuer Musik "HannsEisler" Berlin. During the teaching period of more than 20 years at the Central Conservatory of Music, he has created a variety of music works of different genres that are staged at home and abroad. Besides, he has made original scores for more than 30 films and TV series. He has won "Henry Fok Outstanding Teacher Award" of the Ministry of Education, "National Music Award (symphony)" of the Ministry of Culture and other awards and so on. From 2011, he participated in the creation of Forum on Musical Analysis (FMA) of Central Conservatory of Music and chaired the forum.

Understanding of Styles

The evolution of the musical styles in history constitutes the most significant cornerstone of all our musical activities today. The evolution of the so-called music styles refers to that of music writing methods. Therefore, all theoretical explorations and teaching activities should observe the purpose of gaining a more thorough understanding of the process. The lecture will compare several classical works from the subtleties in order to discuss the inspiration with which previous music has provided us.

D 专家简介

Expert Profile



贾国平

中央音乐学院

贾国平 作曲家，中央音乐学院教授，上海音乐学院高峰高原学科建设作曲理论教学团队讲座教授。1987年考入中央音乐学院作曲系，1991年毕业并留校任教，1994年留学于德国斯图加特国立音乐与表演艺术学院，1998年7月回国继续任教于中央音乐学院。贾国平的创作体裁广泛，涉及室内乐、管弦乐、民族管弦乐及舞剧作品等，作品由德国Sikorski国际音乐出版社出版，且曾被许多世界著名室内乐团和交响乐团于世界各国演奏。

自2007年起，贾国平发起“中国ConTempo新室内乐作曲比赛”，现已成功连续举办八届。2011年组建并成立了北京现代室内乐团，至今仍被邀约于世界各地演出。2011年至2014年，参与策划并主持了四届“北京国际作曲大师班”。2015年策划并主持了国家艺术基金音乐评论人才培养项目。

关于结构、风格和技术思考——以个人音乐创作探索为例

每一部新作品的出现都应该是基于现有传统的延伸拓展。传统的结构思维、音乐风格、作曲技术既是影响当下创作的惯性因素，同时也是困扰当下作曲创新的难题。本讲座将以自我创作过程中的思考和体验，以及如何在写作中破解这些问题为例展开讨论。

Jia Guoping

Central Conservatory of Music

Jia Guoping is a composer, professor at the Central Conservatory of Music and chair professor in Composition Theory Teaching Team of Peak Plateau Discipline Construction of Shanghai Conservatory of Music. In 1987, he was admitted to the Composition Department of the Central Conservatory of Music, graduated in 1991, and stayed in school for teaching. He studied at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, Germany in 1994, and returned to China in July 1998 to continue teaching at the Central Conservatory of Music. Mr. Jia develops extensively creative genre, involving chamber music, orchestral music, national orchestral music as well as dance and drama works. His works, published by Sikorski Music Publishing Group in Germany, have been performed by many world-renowned chamber orchestras and symphony orchestras worldwide. Since 2007, Mr. Jia has initiated the “China ConTempo New Chamber Music Composition Competition” which has been successfully held for eight consecutive years. In 2011, the Beijing Modern Chamber Orchestra was established by him, and is still invited to perform around the world until now. From the year of 2011 to 2014, he was involved in planning and presiding over four “Beijing International Composition Workshop”. In 2015, he planned and hosted the Music Review Talent Training Project supported by China National Arts Fund.

Reflections on Structure, Style, and Technology: A Case Study of Personal Music Creation

The emergence of each new work should be an extension of the existing tradition. The traditionally structural thinking, music style, and composition techniques are not only the inertial factors that affect the current creation, but also the problems hindering current innovation in composition. This lecture will discuss the thinking and experience in the process of self-creation and how to solve these problems in writing.

D 专家简介

Expert Profile



沃尔克·赫尔宾

汉诺威音乐和戏剧学院

沃尔克·赫尔宾是汉诺威音乐和戏剧学院音乐理论教授，曾任柏林艺术大学和特罗辛根国立音乐学院客座教授、法兰克福音乐与表演艺术学院讲师、以及德国不来梅艺术学院讲师。沃尔克·赫尔宾的出版物中包括关于莫里斯·拉威尔的一部专著，题为《编排和距离，拉威尔分析研究》（希尔德斯海姆，2008）这部作品涵盖一篇从拉莫到费提斯时期关于法国音乐理论音调的文章，以及20世纪早期和晚期欧洲作曲家莫里斯·拉威尔、德彪西、汉斯·艾斯勒、塞尔西、乔治·利盖蒂、库塔克·捷尔吉和特里斯坦·米哈伊的一些文章。目前，沃尔克·赫尔宾正在准备撰写一部关于利盖蒂小提琴协奏曲的专题论文（分析、创作过程和创意世界）。

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- 一、拉莫之前的和声理论
 - 二、拉莫：和声理论
 - 三、库塔克：音乐瞬间，分析和理论背景
 - 四、利盖蒂的小提琴协奏曲以及他的新型、不纯粹、多调式的音乐语言项目

Volker Helbing

Hochschule für Musik, Theater und Medien Hannover

Volker Helbing is Professor of Music Theory at Hanover University of Music, Drama, and Media, and was previously Visiting Professor at Berlin University of the Arts and Trossingen University of Music as well as Lecturer at Hochschule für Musik und Darstellende Kunst Frankfurt/M and Hochschule für Künste Bremen. His publications include a monograph of Ravel entitled *Choreographie und Distanz. Studien zur Ravel-Analyse* (Hildesheim, 2008), an essay on ›tonality‹ in French music theory from Rameau to Fétis and several essays on early and late twentieth-century European composers as Ravel, Debussy, Eisler, Scelsi, Ligeti, Kurtág and Murail. Currently he is preparing a monography about Ligeti's violin concerto (analysis, creative process and ›creative world.)

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- I、Harmonic theory before Rameau
 - II、Rameau: theory of harmony
 - III、Kurtág: Moments musicaux, analysis and theoretical background
 - IV、Ligeti's violin concerto and his project of a new, impure, polymodal musical language

D 专家简介

Expert Profile



彭志敏

武汉音乐学院

彭志敏，武汉音乐学院作曲与作曲技术理论教授，主要从事曲式学、音乐分析学的研究和教学。出版专业著作若干，发表学术论文若干。其音乐作品和学术论文曾在全国性比赛中获奖。同时担任《中国新音乐年鉴》编委会主任，《音乐研究》和《音乐创作》杂志编委。

勃拉姆斯标题音乐的特点

——重温《学院节庆序曲》的一些感悟兼与音乐分析有关的一些问题

主要针对与勃拉姆斯音乐创作有关的某些既有陈说，考察分析《学院节庆序曲》op.80的“特定创作动因”、“主题材料来源”、“音乐形象构思”以及“曲式结构设计”等方面情况，以求证明在勃拉姆斯留给人们的艺术遗产中，不仅有德国严肃音乐的原则、准则和法则，也有标题音乐的写法、手法和心法！在此基础上，具体探讨勃拉姆斯在这部作品中如何表明他所持有的“大学观”、如何表现他要突显的“大学生主体”、如何表达他“要向大学生讲的很多话”、如何解决音乐创作之“写什么”、“为谁写”、“怎样写”的问题，进而提出以《学院节庆序曲》为范本助推大学精神教育的设想。从中兼及与音乐分析相关的基础性、观念性及方法性问题的思考性建议。虽属“朝花夕拾”但求“温故知新”。

Peng Zhimin

Wuhan Conservatory of Music

Peng Zhimin is a professor of composition and composition technique theory at the Wuhan Conservatory of Music. He is mainly dedicated to the research and teaching of musical forms and music analysis. He has published a large number of professional works and several academic papers. Some musical works and academic papers have won awards in national competitions. He is a director of the editorial board of New Music in China, editorial board member of the magazines of Music Research and Music Creation.

A Fingerprint of Johannes Brahms's Program Music

——Some Thoughts on Reviewing the Academic Festival Overture and Problems Related to Music Analysis

Aimed at some of the existing arguments related to Brahms' music creation, this lecture examines and analyzes the “specific creative motivation”, “source of subject material”, “music image conceiving” and “structural design of musical forms” of the Academic Festival Overture Op. 80, so as to prove that in Brahms' artistic legacy to people, there exist not only principles, rules, and norms of German serious music, but also the writing methods and tactics of program music. On that basis, the lecture will specifically discuss how Brahms has shown his “university view” in this work, how to express the idea of “university students as the subject” that he wants to highlight, and how to express “those many words to be addressed to university students”, how to solve the problem about “what to write”, “who writes for”, and “how to write” in music creation, and then boost universities' spiritual education with Academic Festival Overture working as a template. As a result, some constructive suggestions on basic, conceptual, and methodological issues related to music analysis can be proposed. In spite of those efforts which have been made, the lecture aims for pursuing new insight through the reviewing.

D 专家简介

Expert Profile



徐孟东

上海音乐学院

徐孟东，作曲家，音乐理论家，作曲与作曲技术理论专业博士。上海领军人才，享政府特贴。现任上海音乐学院作曲系教授，博士生导师；中国音协理事兼音教委副主任，上海音协副主席兼创委会主任。原任上海音乐学院常务副院长。创作发表有管弦乐、室内乐和音乐戏剧作品30余部，它们在国内外各种重大音乐节和活动中演出影响广泛，获得全国音乐作品评奖一等奖文华大奖、全国文化艺术创新奖等国内外重大比赛奖项。同时曾多次担任国内外一些重大音乐作品比赛评委。

撰写出版有专著1部，文集1部；在核心期刊发表有学术论文30余篇40多万字；教学成果显著，学生有十余人次获数十项国际国内重大作曲比赛奖。鉴于他在音乐创作、研究和教学中的突出成就，曾获得全国优秀教学成果二等奖和上海市优秀教学成果一等奖、文化部区永熙音乐教育奖、上海文艺人才最高奖、上海文艺创作精品奖优品奖等；并7次获得贺绿汀基金奖10项。

变奏原则与技法在中国当代音乐创作中的发展创新

变奏是作曲技法的重要构成部分，为古今中外大量音乐作品赖以发展的主要手段。对此勋伯格《作曲基本原理》、亨德米特《作曲技法》等20世纪最为重要的作曲理论著述，以及国内赵晓生《传统作曲技法》、杨儒怀《音乐的分析与创作》、贾达群《作曲与分析》等著作对此均有精辟系统的专论。本人在此次音乐理论人才暑期培训班讲座上将重点阐释20世纪固定低音主题变奏作品构成的一般原则、技法、形态等，并以本人《交响变奏曲》（为吉他和管弦乐队）、于京君《帕萨卡利亚》（为无伴奏独奏小提琴）两部作品为例，分析论述古老的变奏原则、技法和固定低音变奏曲体裁在中国当代音乐创作实践中的发展、创新。

Xu Mengdong

Shanghai Conservatory of Music

Xu Mengdong, composer, music theorist, P.H.D of composition and music theory. As a leading figure in Shanghai music scene, he enjoys the government subsidies for outstanding artists and currently served as a professor of composition, and a doctoral advisor at the Shanghai Conservatory of Music. He also holds multiple positions as the council member of the Chinese Musicians' Association, the deputy director of the Music Education Commission, the vice chairman of the Shanghai Musicians' Association, and the director of the Music Creation Committee. And he had worked as the former executive vice president of the Shanghai Conservatory of Music. As a composer, he has composed and published more than 30 works for orchestral, chamber music, and musical theater, which are widely accepted and applauded in a variety of major international and domestic music festivals and activities. He is also the winner of the First Wenhua Prize of National Music Awards, the National Culture and Art Innovation Award, and many other major domestic and international competition awards, while he served as the judge of many crucial international and domestic music competitions. As a scholar, he has published one monograph, one collection of articles, and more than 30 academic articles of more than 0.4 million words in the core journals. While his teaching achievement is also remarkable for more than 10 of his students have achieved dozens of major composition awards internationally and domestically. In view of his outstanding achievements in composition, research and teaching, he has been granted several significant prize including the second prize of National Excellent Teaching Achievement Award, the first prize of Shanghai Excellent Teaching Achievement Award, Yongxi Music Education Award of Ministry of Culture, the highest prize of Shanghai Literature and Art Talent

Award, Shanghai Literature and Art Creation Award, and etc. And he has received 10 awards of Lvting He Funding Award for seven times.

Development and Innovation of Variation Principles and Techniques in Contemporary Chinese Music Creation

Variation constitutes an important part of composition techniques, and becomes the main approach for the development of a large number of musical works at all times and in all over the world. As for the fact, there appeared some works on the most important composition theories in the 20th century, such as Arnold Schoenberg's Fundamentals of Musical Composition and Paul Hindemith's Craft of Musical Composition. Domestically, Zhao Xiaoheng's The Craft of Traditional Music Composition, Yang Ruhuai's Music Analysis and Creation, Jia Daqun's Composition and Analysis also deliver brilliant and systematic arguments for the topic. I will focus on explaining the general principles, techniques and forms of basso ostinato variations in the 20th century in this lecture, and take my Symphonic Variations (guitars and orchestras) and Yu Jingjun's Passacaglia as the example, (a solo violin without accompaniment) to analyze and discuss the development and innovation of ancient variation principles, techniques, and basso ostinato genres in contemporary Chinese music creation.

E 正式学员名单

List of Official Trainees

F 项目组织机构

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