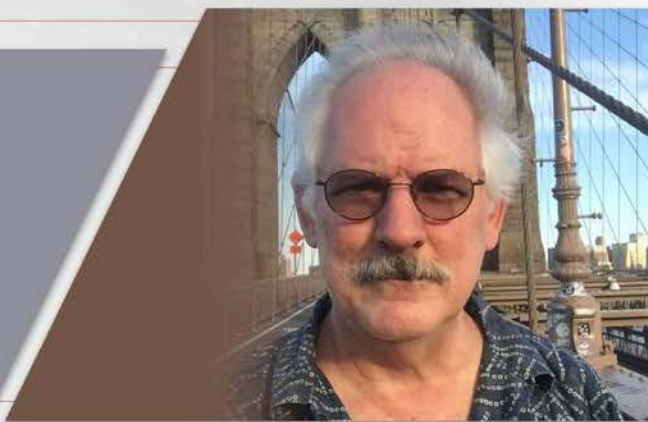


中国音乐学院“双一流”建设经费支持 国音博士大讲堂 《当代音乐艺术评论专题研讨》课程

音乐批评的实践：准备—演出—发表



主讲人 / Anthony Paul De Ritis



Kyle Gann

学术主持 / 翻译：仝梦婕

The lecture “Music Criticism in Practice: Preparation, Performance, Publishing,” presented by composer and music technologist, Anthony Paul De Ritis (芮笛诗); and composer, author, and music critic Kyle Gann, will offer several perspectives on defining music criticism with particular emphasis on what is required to write a meaningful piece of music criticism (music review) in the context of contemporary classical music. Topics to be covered include: musical aesthetics; How to prepare for a music review (i.e., what should you do before the concert event?); What kind of notes should you take during the event (i.e., What notes should you take? What should you look (and listen) for?; and How to write an impactful music review that leaves a lasting impression (i.e., what are the important components of a written review that is honest, unbiased, and balances objective and subjective points of view?) Time permitting, we will do a case study where together we review a piece of “new” music in an environment that engages students in dialogue and meaningful audience interaction.

Anthony Paul De Ritis

Described as “An eclectic whose works draw on popular and electronic music [and] Chinese folklore and instrumentation” by The Wall Street Journal, Anthony Paul De Ritis (芮笛诗) is Professor of Music at Northeastern University in Boston. De Ritis works frequently with Chinese traditional instruments; in particular works composed for pipa virtuosi Min Xiao-Fen and Wu Man. The Central Conservatory of Music in Beijing has published his Selected Works for Pipa (2016), where he also was in residence as a Fulbright Senior Research Scholar. And in October 2016, he was appointed a “Special Professor” of the China Conservatory of Music’s new “Beijing Advanced Innovation Center for Chinese National School of Music.” De Ritis is also a master of New Media and Arts Management with the DeTao Masters Academy and is a member of the International Editorial Board of SAGE publisher’s journal of Global Media and China, in collaboration with the Communication University of China; and was guest editor of the special issue, “Media and Entertainment Industry: the World and China” (Volume 1, Issue 4). Prior to the COVID pandemic, De Ritis offered lectures and master classes several times per year in Beijing, including at the China Conservatory of Music, Central Conservatory of Music, Communication University of China, and at Tsinghua University’s x-Lab within the School of Economics and Management. De Ritis completed his Ph.D. in Music Composition at the University of California, Berkeley (1997) with an emphasis in computer applications, and an M.B.A. in High Tech from Northeastern University (2002).

Kyle Gann

Kyle Gann, born 1955 in Dallas, Texas, is a composer of both microtonal and conventionally-tuned music; and the author of seven books on American music. His magnum opus is Hyperchromatica (2015-17), a two-and-a-half-hour cycle of pieces for three retuned, computer-driven pianos in a 33-tone scale. His books include The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician (University of Illinois Press, 2019); Charles Ives’s Concord: Essays After a Sonata (University of Illinois Press, 2017); Robert Ashley (University of Illinois Press, 2012); No Such Thing as Silence: John Cage’s 4’33” (Yale University Press, 2010); Music Downtown: Writings from the Village Voice (University of California Press, 2006); American Music in the 20th Century (Schirmer Books, 1997); and The Music of Conlon Nancarrow (Cambridge University Press, 1995). Since 1997 he has taught at Bard College, where he is the Taylor Hawver and Frances Bortle Hawver Professor of Music, and from 1986 to 2005 he was the new-music critic for the Village Voice.

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线上腾讯会议

主办：中国音乐学院研究生院