

ANQI LIU

Composer, Sound/Multimedia/Interdisciplinary Artist, Film Maker, and Educator

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Composer and artist whose work connects Inner Mongolian herding music and field research with advanced sound technologies and experimental composition within an original framework, the *Ecology of Fraysonics*. Dr. Anqi Liu creates chamber and orchestral works, modular synth and free improvisation projects, interactive audiovisual systems, and media based installations that treat sound as both artistic material and critical way of knowing. International festivals, ensembles, and labels have commissioned and documented this work, positioning it as a leading voice in contemporary composition and sound media practice.

EDUCATION

Ph.D. in Music Composition, University of California San Diego, 2025

Dissertation: *Towards the Ecology of Fraysonics*

This dissertation timeline was shaped by required fieldwork in Inner Mongolia, which could not be completed as planned due to pandemic travel restrictions and my immigrant status. From 2023 onward, I continued this fieldwork, research, and related professional work independently, beyond student status and outside UC San Diego affiliation.

Master of Arts in Music Composition, Rutgers University, 2016

Bachelor of Arts in Music Performance & Bachelor of Law (double degree), Xiamen University, 2013

COLLEGE/UNIVERSITY TEACHING EXPERIENCE

- 08/2023- present Rocky Mountain College of Art + Design (CO)
Subject Matter Expert (SME) | Adjunct Professor/ Music Production at Digital Arts + Media Department & Liberal Arts Department
- ▶ Support the expansion of the newly established BFA in Music Production and course curriculum.
 - ▶ Design and deliver undergraduate BFA courses in music production, composition, core theory, and digital signal processing (DSP).
 - ✓ Course designer: NS3100 Acoustics of Music (Natural Sciences/Liberal Arts, Music Production-specific required course).
Students were guided in building digital synthesizers and custom instruments within Max/MSP.
 - ✓ Course co-designer: MP4250 Traditional Styles: Arrangement + Orchestration (core theory).
 - ▶ Lead revision of the core theory curriculum, including:
 - MP1100- How Music Works,
 - MP1110- Theories of Musical Practice I,
 - MP2110- Theories of Musical Practice II
 - ▶ Course Taught:
 - MP1100- How Music Works, core Theory course (with 25 enrollments/ undergraduate level)
 - MP1110- Theories of Musical Practice I, core Theory course (with 19 enrollments/undergraduate level)
 - MP1140- Musicianship (with 5 enrollments/undergraduate level)
 - MP1400- Digital Audio (with 5 enrollments/undergraduate level)

- MP1230- Music Composition I (with 3 enrollments/undergraduate level)
- MP2110- Theories of Musical Practice II, core Theory course (with 7 enrollments/undergraduate level)
- MP2230- Composition II (with 5 enrollments/undergraduate level)
- MP2430- Recording + Production I (with 2 enrollments/undergraduate level)
- MP3330- Sound Design II: Creative DSP (with 5 enrollments/undergraduate level)
- MP3650- Sound for Media I (with 2 enrollments/ undergraduate level)
- MP3840- Digital Performance I (with 2 enrollments/ undergraduate level)
- MP4230- Music Composition III (with 2 enrollments/ undergraduate level)
- MH3710- History of Electronic Music (with 5 enrollments/ undergraduate level)
- NS3100- Acoustic of Music (with 14 enrollments/undergraduate level/ new course created and designed by me)
- ▶ Course Prepared to Teach and Design:
 - MP3430- Recording+Production II (undergraduate level)
 - MP3630- Film+ Game Music Production (undergraduate level)
 - MP4230- Music Composition III (undergraduate level)
 - MP4650- Sound for Media II (undergraduate level)
 - MP4450- Advanced Audio Engineering (undergraduate level)
 - MP4430- Mixing+Mastering (undergraduate level)

06/2021- 12/2022 University of California San Diego (CA)

- ▶ Created, designed and taught new course series enriching the existing undergraduate curriculum at UCSD's Music Department, including:
 - MUS80- Sound Art and Its Nuanced Perspectives (with 20 enrollments/ undergraduate level/new course designed by me)
Students were guided in building digital synthesizers in Pure Data and Ableton Live.
 - MUS33- Composition & Music Production (with 5 enrollments undergraduate level/new course designed by me)
 - MUS2C- Musicianship, core Theory course (with 22 enrollments/ undergraduate level/new course designed by me)
 - MUS7- Music Technologies and Media (with 44 enrollments/ undergraduate level/new course designed by me)
Students were guided in composing and live performing with Ableton Live and Pure Data.
 - MUS114 Music of the Twentieth Century (with 66 enrollments/ undergraduate level/upper division/new course designed by me)
 - MUS4- Introduction of Western Music (with 250 enrollments/ undergraduate level)

10/2017- 06/2021 University of California San Diego (CA)

Courses taught as a Teaching Assistant

- MUS113- Music History (undergraduate level/ with 25 enrollments)
- MUS15- Popular Music (undergraduate level/ with 50 enrollments)
- MUS15- Film Score (undergraduate level/ with 50 enrollments)
- MUS2- A&B Music Theory (undergraduate level, non-majors/ with 50 enrollments)
- MUS5- Sound and Time (undergraduate level/ with 50 enrollments)

- MUS13- Contemporary Music History (undergraduate level/ with 50 enrollments)
- MUS101- Harmony and Voice Leading (undergraduate level/ with 20 enrollments)

Community, K–12, and Outreach Teaching

01/2023 – Present | Founder & Instructor Anqi Liu Music Edu, Greater Los Angeles, CA

- ▶ Provide personalized instruction for K–12, graduate music students, and professional adults.
- ▶ Teach contemporary music production, creative composition, improvisation, piano, and multi-instrumental studies..
- ▶ Foster an inclusive, community-centered environment for creative expression and innovation.

03/2023- 11/2025 | Instructor, Yamaha Music School, Diamond Bar, CA

- ▶ Adapt flexibly to evolving school priorities, balancing individualized instruction with broader institutional objectives.
- ▶ Deliver piano training using Yamaha teaching philosophies and methodologies.
- ▶ Cultivate a nurturing, student-centered environment that fosters confidence and long-term commitment.
- ▶ Provide exceptional customer service by engaging proactively with students and families, ensuring clear communication, responsiveness to concerns, and strong long-term relationships that strengthen retention and enthusiasm.
- ▶ Develop interactive lessons, performance opportunities, and personalized progress plans to rekindle student interest.
- ▶ Integrate advanced musicianship into K–12 pedagogy, enriching foundational training with culturally responsive practices.

06/2022 – 09/2022 | Instructor, University of California San Diego & Media Arts Center San Diego, CA

- ▶ Delivered grant-funded instruction through the Prebys grant initiative, empowering middle and high school students from local communities with skills in music technology.
- ▶ Designed and taught courses:
 - Music Technology and Beat Making (middle/high school level)
 - Podcasting (middle/high school level and adults)

08/2016 – 05/2017 | CITS Teaching Fellow University of Missouri-Kansas City / Smith-Hale Middle School & Lincoln College Preparatory Academy, Kansas City, MO

- ▶ Developed and conducted engaging curriculum and interactive sessions tailored to diverse student populations in music theory, history, and ensemble performance.
- ▶ Courses taught included:
 - Music Theory (middle/high school level)
 - Music History (high school level)
 - Band Training (middle/high school level)
 - Composition (high/middle school level)
- ▶ Mentored students in performance and academic development, promoting a supportive and inclusive learning atmosphere.

ALBUM & PUBLICATION

Upcoming album w/ Nina Vanhoenacker featured Anqi Liu's composition, *I don't know I know; I don't know I don't know*, for solo cello w/ self designed interactive additive synthesizer built in Pure Data. (Protomaterial Records, Vilaplana, Spain)- TBA, 2026

Veiled Erosion, portrait album w/ performance by Steven Schick, Schallfeld Ensemble, Ensemble Palimpsest, Kyle Motl.(KAIROs Music/HNE Rights GmbH, Vienna, Austria) - June, 2025

a window on absurd, evanescent scenes...- Anqi Liu's solo album featured her improvisatory performances on modular synthesizers and the laptop. (Longform Editions, Sydney)- December, 2023

Light Beams Through Dusts, Through a Mist of Moistures- Kyle Motl's solo contrabass album (Infrequent Seams Recordings, New York)- March, 2022

A Discovery- Anqi Liu Remix- King Britt 012 A(re)- Discovery remix album (The Buddy System Recordings)- October, 2020

Diba, P., Regnier, J. and Liu, A. (2024) "Space as Timbre". Zenodo. doi: 10.5281/zenodo.13621810.

Liu, Anqi. "The Career Path of Chinese Young Composers." *The Song of the Yellow River*, CN14-1039/J, (ISSN1004-6127) 4 (2012): 83.

Liu, Anqi. "The Inheritance of Traditional Culture—Viewing through the Present Situation of Gagaku Music in China." *Northern Music*, CN23-1062/J, 8 (2012): 131.

Liu, Anqi. "My Compositional Evolution through a Perspective of Dialectical Concept." *Northern Music*, CN23-1062/J, 7 (2012): 46.

Liu, Anqi. "The Musical Dream in the Eyes of Young Children." *Northern Music*, CN23-1062/J, 6 (2012): 109.

WORKSHOP, GUEST LECTURE AND TALK

- 2025 Lecture/talk: *Towards the Ecology of Fraysonics*
UMN Composition seminar
Workshop: *Composing w/ Ableton Live: Spatialization and Use of Surround Panner, Max for Live, and OSC(Open Sound Control protocol) in Ableton Live*
University of Minnesota Twin Cities
- 2025 Workshop: *Interactive Audiovisual Performance System Design*
Rocky Mountain College of Art + Design, Visiting Artist Scholar Designer Residency
- 2023 Workshop: *Decolonized methodologies to the sets of the multimedia practices and live performances*
Festival de Música Nueva at the Universidad Autónoma de Baja California
- 2023 Lecture/talk: Indigenous Mongolian music in the 20th Century
Illinois State University
- 2022 Lecture/talk: *An innovative approach to the build of the additive synthesizer in Pure Data*
Illinois State University
- 2021 Talk: *Field studies of indigenous Mongolian long songs at the Juu Uda herding site and its influence on a decolonized approach to musical notation*
Stanford University
- 2021 Talk: *A psyche space—possibilities of incorporating psyche into compositional process*
ANALYSIS, CREATION, and TEACHING of ORCHESTRATION (ACTOR) Y3 Workshop,
McGill University
- 2019 (summer) Lessons: working with individual students on their works and projects
The Art College at Inner Mongolia University

2018 (summer) Workshops: *Bridging personal experiences to the compositional practices*
The Art College at Inner Mongolia University

2017 (summer) Workshops: *An introduction to the contemporary compositions in the U.S. and Europe*
The Art College at Inner Mongolia University

SELECTED PERFORMANCE, AWARD, HONOR, RESIDENCY, AND COMMISSION

2025 ARTY (A Rmcad Thank You) in the Education Excellence category—"direct reflection on your exceptional ability to turn any interaction into a space of profound discovery and growth. You inspire students to reach heights they may not have thought possible. By balancing academic rigor with unwavering belief in a student's potential, you represent the very highest standard of student support and RMCAD's mission and values."

2025 *Veiled Erosion* album release show, a live remix and improvisation of the recordings of the album via modular synthesizer w/ live sampled/processed traditional Mongolian Choor khuur Fiddle, Solarc Brewing, Los Angeles

2025 *Veiled Erosion* album release show, a live remix and improvisation of the recordings of the album via modular synthesizer w/ live processed traditional Mongolian Choor khuur Fiddle + duo performance w/ Kyle Motl, Coaxial Arts, Los Angeles

2025 *qwom* for multimedia live set with laser, live-processing DIY audio-visual instrument, pinhole camera, and live electronics, as half of *āññā* duo, Dog Star Orchestra Festival, Automata Theater, Los Angeles

2025 *woowaaaditeeer*, an experimental sound film, as half of *āññā* duo, Music for Your Inbox commissioned (Los Angeles, US)

2025 *these particles we immersed*, an interactive audiovisual concert, as half of *āññā* duo, Rocky Mountain College of Art + Design, Visiting Artist Scholar Designer Residency (Denver, US)

2025 *De-dimension*, an interactive installation, instrumental design and live performance, Oracle Egg Broiler residency, as half of *āññā* duo, interactive performing installation w/ self designed wearable sensor instruments and live signal processing (Los Angeles, US).

2025 *A few things I saw a couple of times*, multiscreen audiovisual installation & performance, PROJECT [BLANK] presented, as half of Liu/Bourdeau duo.

2023 *How to capture a cat*, an audiovisual live performance w/ audience interactive camera system and live signal processed analog synthesizers, Festival de Música Nueva at the Universidad Autónoma de Baja California, Ensenada, Mexico

2023 *I don't know I know; I don't know I don't know*, co-commissioned by Miry Concertzaal & kunstencentrum VIERNULVIER & Reiefestival Brugge (Belgium).

2022 *While Snow...*, commissioned by Bludenzer Tage zeitgemäßer Musik 2022/Schallfeild Ensemble (Bludenz, Austria).

2022 *While Snow Berries...*, commissioned by ANALYSIS, CREATION, and TEACHING

of **ORCHESTRATION** (ACTOR)/research project *Space As Timbre* in 2022/ACTOR Strategic-Research-Creation Project Funding (Montreal, Canada)

2022 Anqi Liu Dissertation concert- a multimedia experience with five original compositions and performances by Anqi Liu involved with photography, video, sounds as well as lights. Staging and production created and designed by Anqi Liu. (San Diego, US)

2021 *Untitled cello solo*, Darmstädter Ferienkurse (Darmstadt, Germany).

2021 *Etude for Chaine*, Ensemble Dal Niente Summer Residency/DePaul University (Chicago, IL).

2021 Featured composer, International Society of Bassists Convention/University of Nebraska — Lincoln School of Music (Lincoln, NE).

2021 Featured composer, Oh My Ears Festival/New Music USA (Phoenix, AZ).

2021 *Nocturne*, commissioned by DECODA (New York, NY).

2020 *for a voice quartet*, IRCAM Manifeste composition workshop/Neue Vocalsolisten Stuttgart/Théâtre de Gennevilliers (Paris, France).

2020 *How Light Arrives...* , commissioned by Ensemble Palimpsest (San Diego, CA).

2019 *All Partial for electroacoustic*, Bushwick Open Studios/MISE-EN_PLACE Bushwick (Brooklyn, NY).

2019 *in That Void, You See a Beam through a Mist*, commissioned by Air Contemporary Collective/Central Conservatory of Beijing (Beijing, China).

2018 *i for flute, violin, viola, cello, piano and percussion*, Kalv Academy Festival 2018/Norrbottn NEO (Gothenburg, Sweden).

2018 Featured sound installation artist, Sensorium/City of San Diego (San Diego, CA).

2018 Featured composer, CEMEC/CCRMAR/Stanford University (Stanford, CA).

2017 Selected presenter, the 43rd International Computer Music Conference ICMA(International Computer Music Association) (Shanghai, China).

2017 Winner of 2017 Marion Tournon-Branly Prize/Ecoles d'Art Américaines de Fontainebleau (Paris, France).

2017 Featured composer, Connecticut Summerfest Contemporary Music Festival/Meraki Chamber Players/Berkman Recital Hall, University of Hartford (West Hartford, CT).

2016 Finalist of the International Composition Competition "Maurice Ravel" 2016 (Bergamo, Italy).

2016 *Composition for Kandinsky composition vii*, commissioned by the Meraki Chamber Players and Kandinsky Foundation (New York, NY).

2015 Winner of the “Donne in Musica” International Competition (Fiuggi, Italy & Kragujevac, Serbia).

2015 *Pastoral*, commissioned by New Brunswick Chamber Orchestra (New Brunswick, NJ).

SELECTED PRESS

Album review, *Veiled Erosion*: <https://sonograma.org/suplement-de-discos/veiled-erosion/>
Carme Miró, Sonograma Magazine ISSN 1989-1938, Spain Aug 29, 2025

Album review, *Veiled Erosion*: <https://reportersonline.nl/transformaties-jonge-musici-kerven-toekomst-uit-verleden/>
C. Cornell Evers, Reporters, Netherland Aug 18, 2025

Featured interview: <https://www.dwutygodnik.com/artykul/12052-odpornosc-na-sztuczna-inteligencje.html>
Jarosław Kowal, dwutygodnik Magazine, Czech Republic Aug. 2025 Issue 419

Album review, *Veiled Erosion*: <https://www.volkskrant.nl/muziek/in-de-composities-van-angi-liu-spoken-de-geluiden-van-haar-voorouders-rond~bdbbe79/>
Dennis Bajram, de Volkskrant, Netherland Aug 14, 2025

Album review, *Veiled Erosion*: https://www.downtownmusicgallery.com/newsletter_detail.php?newsID=5321
Bruce Lee, Downtown Music Gallery Newsletter Jul 4, 2025

Concert review: <https://newclassic.la/2025/07/29/dog-star-orchestra-festival-21/>
Violet Hill, New Classic LA Jul 29, 2025

Installation review: <https://sandiegostory.com/project-blank-returns-with-another-installment-of-working-title-at-st-pauls-cathedral/>
Ken Hermen, San Diego Story, Feb. 8, 2025

Featured interview: <https://voyagela.com/interview/inspiring-conversations-with-angi-liu-of-angi-liu-music-education/>
VoyageLA Magazine Aug. 19, 2024

Album review, *a window on absurd, evanescent scenes*: <https://boomkat.com/products/a-window-on-absurd-evanescent-scenes>
Boomkat. Dec. 8 2023

Featured interview: <https://boldjourney.com/meet-angi-liu/>
Stephanie Hernandez, Bold Journey Magazine May. 09, 2023

Record review, *Light Beams Through Dusts, Through a Mist of Moistures*: <https://newyorkmusicdaily.wordpress.com/2023/02/20/kylemotl/>
Delarue, New York Music Daily Feb. 20, 2023

Featured interview: <https://canvasrebel.com/meet-angi-liu/>
Emily Lopez, Canvas Rebel Magazine Aug. 08, 2022

Record review, *Light Beams Through Dusts, Through a Mist of Moistures* (2019): <https://reader.exacteditions.com/magazines/493/search?public=0&pt=a&ts=&from=&to=&stack=&q=angi+liu>
The Wire May. 2022 (Issue 459)

Record review, *Light Beams Through Dusts, Through a Mist of Moistures*: <http://republicofjazz.blogspot.com/2022/02/kyle-motl-hydra-nightingale-march-18.html>
Republic of Jazz a la dirección Feb. 1, 2022

Concert review, *How light arrives ...*:

<https://www.sandiegouniontribune.com/entertainment/classical-music/story/2020-01-31/review-ucsd-rand-steiger>

Christian Hertzog, San Diego Union-Tribune Jan. 31, 2020

Record review, *A Discovery- Anqi Liu Remix* (2020): <https://www.listencorp.co.uk/post/9-amazing-things-to-buy-this-bandcamp-friday>

Listencorp Oct. 2, 2020

Record review, *A Discovery- Anqi Liu Remix* (2020): <https://reader.exacteditions.com/magazines/493/search?public=0&pt=a&ts=&from=&to=&stack=&q=anqi+liu>

The Wire Mar. 2021 (Issue 445)

Concert review, *Kandinsky's Composition VII*: <https://www.soundwordsight.com/2016/05/composers-voice-concert-series-may-19-2016-at-brooklyn-firehouse-space/>

David Mecionis, Sound Word Sight May. 30, 2016

Featured interview: <https://shoutoutsocal.com/meet-anqi-liu-composer/>

Mary Young, Shoutout SoCal Apr. 27, 2021

Featured interview: <http://sdvoyager.com/interview/meet-anqi-liu-la-jolla/>

Stephanie Hernandez, Voyage Group of Magazines Oct. 26, 2020.

Featured interview: <https://www.jocolibrary.org/we-recommend/local-music/anqi-liu>

Bryan Voell, Johnson County Library Feb. 14, 2017

OTHER WORK & PERFORMANCE

2025 solo and duo live modular synthesizer improvisatory set w/ Kyle Motl
Concert Hall, University of Minnesota Twin Cities

2024 duo live modular synthesizer improvisatory set w/ Thadeus Frazier-Reed on top of Liu's
composition for the first Fluxharmonium
Automata Theater, Los Angeles

2024 solo modular synthesizer live improvisatory set
P.I.T., New York City

2024 duo live modular synthesizer improvisatory set w/ Kyle Motl
Downtown Music Gallery, New York City

2023 *I don't know I know; I don't know I don't know*
a fluid installation for digital synthesizer and cello
Reiefestival, Brugge, Belgium

2023 *I don't know I know; I don't know I don't know*
for cello solo and live signal processing
Miry Concertzaal, Gent, Belgium

2022 *while snow....* - 17'40
for 11 musicians
Bludenzer Tage zeitgemäßer Musik, Bludenz, Austria.

- 2022 *a window on absurd scenes...- 17'28"*
for audiovisual multimedia and live performance
Experimental Theater, University of California San Diego, CA, US.
- 2022 *While Snow Berries....- 11'11"*
for flutes, clarinets, trombone, violin and piano
McGill University, Montreal, Canada
- 2021 *Etude for Friends - 17'43"*
for alto flute, violin, cello and trumpet
Experimental Theater, University of California San Diego, CA, US.
- 2021 *Nocturne - 3'*
for piano solo
DECODA commissioned, Second Sunday Concert Series, New York, US
- 2021 *Light Beams Through Dusts, Through a Mist of Moistures - 17'*
for double bass solo
International Society of Bassists Convention/University of Nebraska — Lincoln School of Music, Lincoln, NE, US.
- 2021 *for cello solo - 40'*
for cello solo
Conrad Prebys Music Center, University of California San Diego, CA, US.
- 2021 *Light Beams Through Dusts, Through a Mist of Moistures- 15'*
for double bass solo
Oh My Ears Festival New Music USA, Phoenix, AZ, US
- 2021 *Etude for friends - 13'*
for violin, alto flute, trumpet and cello
Experimental Theater, University of California San Diego, CA, US.
- 2021 *Etude for chaine - 9'30"*
for viola, alto flute, guitar and percussion
DePaul University, Chicago, US.
- 2021 *Untitled cello solo, 8'*
Darmstädter Ferienkurse, Darmstadt, Germany.
- 2020 *Etude for echoes - 8'30"*
for violin, bass clarinet, trombone and percussion
Experimental Theater, University of California San Diego, CA, US.
- 2020 *How Light Arrives... - 11'51"*
for 15 instruments
Conrad Prebys Music Center, University of California San Diego, CA, US.
- 2020 *a train coming underneath the seabed; they sing - 75'22"*
for modular synthesizers and free improvisation
Live streamed

- 2020 *for vocal trio* - 5'
for soprano, mezzosoprano, and baritone
Théâtre de Gennevilliers, Paris, France.
- 2020 *for bass flute solo and spatialization* - 15'
for bass flute solo and spatialization
Experimental Theater, University of California San Diego, CA, US.
- 2019 *Light Beams through Dusts, through a Mist of Moistures* - 13'01"
for contrabass solo
Spectrum, New York, US.
- 2019 *Impossible Balance* - 8'11"
for string quartet and electroacoustic
Qualcomm Institute Auditorium in Atkinson Hall, University of California, San Diego, US.
- 2019 *in That Void, You See a Beam through a Mist* - 11'11"
for Chinese guqin, shakuhachi, sheng and two percussions
Concert Hall, Central Conservatory, Beijing, China.
- 2019 *All Partial*s - 15'01"
for fixed media and spatialization
Bushwick Open Studios at MISE-EN_PLACE Bushwick, New York City.
- 2019 *Light Beams through Dusts, through a Mist of Moistures*
for solo contrabass
Center of New Music, University of Iowa, Iowa, US.
- 2018 *I Hear Light Beams, You?* - 30' loop
for installation
Contemporary Art in Redefined Spaces, Lafayette Hotel, San Diego, U.S.
- 2018 *Wave Coming...* - 12'13"
for flute, trumpet, baritone, partially prepared piano and percussion
Conrad Prebys Music Center, University of California San Diego, CA, US.
- 2018 *i* - 8'11"
for flute, violin, viola, cello, piano and percussion
Academy in Kalv Festival, Gothenburg, Sweden.
- 2018 *Reliquary* - 15' loop
for installation
Downtown San Diego, US
- 2018 *Water Flow* - 16'
for field recording, spatialization and solo percussionist
Experimental Theater, University of California San Diego, CA, US.
- 2017 *Kings* - 17'
site specific (Palace of Fontainebleau) installation
Palace of Fontainebleau, Paris, France.

- 2017 *Spallation* - 8'13"
for piano quintet
Palace of Fontainebleau, Paris, France.
- 2017 *Composition for Kandinsky composition vii* - 11'11"
for flute, clarinet, cello, percussions
Berkman Recital Hall, University of Hartford, Connecticut, US.
- 2017 *Pastoral* for string quartet and electroacoustic
43rd ICMC (International Computer Music Conference), He Luting Concert Hall, Shanghai Conservatory, Shanghai, China.
- 2017 *Ocean Pearl Teardrops* - 11'35"
for field recording and spatialization
White Hall, Kansas City, US.
- 2017 *Composition for Kandinsky composition vii* - 11'11"
for flute, clarinet, cello, percussions
Firehouse Space, New York City, US.
- 2017 *Metamorphosis* - 7'17"
for fixed media and contemporary dancers
University of Missouri Kansas City Theater, Kansas City, US.
- 2017 *Ocean Pearl Teardrops* - 11'35"
for field recording and spatialization
MAO Live-house, Beijing, China.
- 2017 Multimedia Solo Performance
DDC Duck Dawn Club, Beijing, China.
- 2016 *Pastoral* - 13'21"
for string quartet and electroacoustic
White Hall, Kansas City, US.
- 2016 *Composition for Kandinsky composition vii*
for flute, clarinet, cello, percussions and electronics
Shapeshifter Lab, New York City, US.
- 2016 *Landscape* - 17'43"
for full orchestra
Nicholas Music Centerer, New Jersey, US.
- 2016 *Variations for Chamber Orchestra* - 9'17"
for 16 instruments
Le Poisson Rouge, New York City, US.
- 2016 *Whale Song & Ocean Dream* - 75'
for electroacoustic soundscape and live improvisation
INNER FIELD, New York City, US.
- 2015 *O* - 13'11"

for Flute Quartet
Zimmerli Art Museum, New York City, US.

2015 *Attimo* - 7'51"
for flute, clarinet, violin, viola, cello and piano
Le Poisson Rouge, New York City, US.

2014 *The Five Trigrams of I-Ching* - 15'13"
for large percussion ensemble
Nicholas Music Centerer, New Jersey, US.

2014 *Falling* - 7'
for prepared piano, improvisation, electroacoustic and contemporary dancers
Lorre Dance Theater, New Jersey, US.

2014 *Isolation* - 7'13"
for pierrot ensemble
Schare Recital Hall, New Jersey, US.

2013 *Burning Snow* - 7'01"
for electroacoustic and contemporary dancers
Lorre Dance Theater, New Jersey, US.

DEPARTMENT SERVICE

06/2023- present	Supporting the youngly established Music Production department the expansion and enhancement of the department's course offerings into upper level Junior sequences.
06/2022	Chair of Panel 1B: Creative Interventions Across Media, History and Culture & Panel 2C: Happiness, Embodiments and Ethics in Practice/ Intersections in Music, Identity, and Society Research Symposium presented by MUS 120
12/2021-04/2022	Graduate Representative on the Search Committee at UC San Diego
08/2020-07/2021	Graduate Composition Committee at UC San Diego
03/2014-05/2016	Graduate Composers' Vice President at Rutgers University

SKILL

Game and interactive audio: Unity, UE (Unreal Engine), FMOD, Wwise
DAWs and audio: Ableton Live, Logic Pro, Pro Tools, Reaper, Wavelab, Sonar
Programming and sound design: Max/MSP, Pure Data
Video and media: Premiere Pro, Final Cut, Avid Media Composer, DaVinci Resolve
Design and notation: Illustrator, Photoshop, After Effects, Sibelius
Gears: modular synthesizers, cables, interfaces, mixers, speakers.
Instruments: Mongolian choor khuur, piano, ocarina, guitar, organ, button accordion

LANGUAGE

Chinese (native), English (proficient), German (basic reading comprehension).