

Rujing Huang
Curriculum Vitae

ethnomusicologist, singer-songwriter, composer/sound designer

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EDUCATION

Harvard University , Ph.D., Ethnomusicology	2019
Harvard University , M.A., Ethnomusicology	2015
Franklin and Marshall College , B.A., Music and BOS (Business, Organizations & Society)	2011
- Summa Cum Laude; Phi Beta Kappa	
- Honors Thesis: “When Tradition Meets Modernity: Aboriginal Musics in Taipei”	
National Taiwan University , exchange program, Musicology and International Business	2010
Berklee College of Music , performance program; independent studies	2012, 2011, 2009
Xiamen Foreign Language School (Xiamen, China)	2001-07

ACADEMIC POSITIONS (POST-2019)

Presidential Postdoctoral Fellow, The University of Hong Kong , Hong Kong, China	2021-present
- Three-year fellowship	
- Affiliated with the Department of Music	
Postdoctoral Fellow, KTH Royal Institute of Technology , Stockholm, Sweden	2020-21
- Two-year fellowship in “Music Cultures & Artificial Intelligence” (as part of the ERC MUSAiC project, ERC-2019-COG No. 864189); completed in 2021	
- Affiliated with the Division of Speech, Music and Hearing at the School of Electrical Engineering and Computer Science (EECS)	

PROFESSIONAL AFFILIATIONS, APPOINTMENTS, AND SERVICES

Appointments and Services

Co-organizer and Core Jury Member, AI Song Contest 2021 (www.aisongconst.com)	2021
Reviewer, <i>Transactions of the International Society for Music Information Retrieval</i> (TISMIR)	2021
Reviewer, The 23 rd ACM International Conference on Multimodal Interaction (ICMI 2021)	2021
External Expert Judge, Songs for Social Change contest, Berklee College of Music	2019
Special Event Facilitator & Translator, The Silk Road Ensemble with Yo-Yo Ma, Cambridge, MA	2019
Chair, “Panel: China and its Asian Neighbours,” 21st International CHIME Conference, Lisbon	2018
Invited Panelist, GSAS International Student Orientation, Harvard University	2017, 2016
Director, 2014 Ivy League Spring Festival Gala, John Hancock Hall, Boston, MA	2014
Student Coordinator, Musics Abroad Committee, Mahindra Humanities Center, Harvard	2014-15
Book Reviewer, <i>Songwriting Strategies: A 360° Approach</i> (Mark Simos)	2013

Affiliations

Graduate Student Associate (GSA), Fairbank Center for Chinese Studies, Harvard University	2017-18
Graduate Student Associate (GSA), Asia Center (Awarded), Harvard University	2017-18
Teaching Fellow, Program in General Education, Harvard University	2016-17
Teaching Fellow, Department of Music, Harvard University	2016-17
Music Fellow, Graduate School of Arts and Sciences, Harvard University	2014-15, 2012-13
Director, Dudley World Music Ensemble, Dudley House, Harvard University	2014-15, 2012-13
Director, Office of Arts and Cultural Affairs, Harvard Chinese Students & Scholars Association	2013-14
Departmental Music Theory Tutor, Department of Music, Franklin and Marshall College	2009-11

DISSERTATION

“‘Sound of Elegance’: Court Music Revival, Ritual, and the Politics of Nationhood in China Today”
(Advisory Committee: Kay Kaufman Shelemay, Michael Puett, Ingrid T. Monson, Alexander Rehding)

LANGUAGES

Mandarin Chinese (native), English (fluent), Hokkien/Taiwanese (mother tongue), French (reading knowledge), Cantonese (limited working proficiency)

MUSICAL INSTRUMENTS

Voice, Piano, Acoustic Guitar, Tabla (Classical Indian Percussion),
Computer/Electronics (Programming environment: Max/MSP; DAWs: Logic Pro, Ableton Live, Reaper;
Score-writing: Sibelius): *Member of The Princeton Laptop Orchestra (“PLOrk”) since Spring 2020*

TEACHING EXPERIENCES

***Certificate of Distinction in Teaching, Derek Bok Center for Teaching and Learning, Harvard University*
ER18: Classical Chinese Ethical and Political Reasoning Fall 2017 & Fall 2016, Harvard University
MUS2: Foundations of Tonal Music I Spring 2017 & Spring 2015, Harvard University
MUS197: Music in Cross-cultural Perspectives Fall 2014, Harvard University

FELLOWSHIPS, AWARDS, AND RECOGNITIONS

Best Paper Award Candidate, the 22nd Int. Society for Music Information Retrieval Conf. 2021
Commencement Marshal, Graduate School of Arts and Sciences, Harvard University 2019
Chia-Yaung Hu Dissertation Fellowship, The Chia-Yaung Hu Graduate Fund, Harvard 2018-19
Ruby Chao Yeh Award, Association for Chinese Music Research (ACMR) 2018
SEMPRE Conference Award, The Society for Education, Music and Psychology Research, UK 2018
Asia Center Conference Grants, Asia Center, Harvard University 2018
Nina and Lea Pirrotta Fellowship, Department of Music, Harvard University 2018
James T. Koetting Essay Prize, Northeast Chapter of the Society for Ethnomusicology (NECSEM) 2017
- *Awarded for an outstanding paper read at the Annual Meeting of the Northeast Chapter of the
Society for Ethnomusicology*
Graduate Summer Research Grants, Fairbank Center for Chinese Studies, Harvard University 2017, 2015
Richard F. French Fellowship, Department of Music, Harvard University 2017, 2016, 2015, 2012
Individual Arts Fellowship, Asian Cultural Council (ACC), Hong Kong 2015
“Alien of Extraordinary Ability” (EB1-A) in Music Composition, USCIS 2015
Frederick Sheldon Traveling Fellowship, Committee on General Scholarships, Harvard University 2015
Certificate of Distinction in Teaching, Derek Bok Center for Teaching and Learning, Harvard 2015, 2014
Steinhardt Scholarship in Songwriting, New York University (Steinhardt) 2013
John Knowles Paine Traveling Fellowship, Department of Music, Harvard University 2013
The Hugh Alan Gault Award for Excellence in Music, Franklin & Marshall College 2011
Satell Scholarship, Satell Scholar Life After College Success Program, Franklin & Marshall College 2011
Honors List Recognition, Franklin & Marshall College 2007-2011
Harry L. Butler Prize for Study in France, French Department, Franklin & Marshall College 2010
Nolt Music Award, Music Department, Franklin & Marshall College 2010, 2009
Nissley Award, Committee on Grants, Franklin & Marshall College 2009

INVITED TALKS

1. “Nationalizing Music Theory: *Yayue* Scale and its Revival in Twenty-First-Century China”,
Colloquium, Department of Music, Columbia University, March 19, 2021
2. “Nationalizing Music Theory: *Yayue* Scale and its Revival in Twenty-First-Century China”, Seminar,
Division of Speech, Music and Hearing, KTH Royal Institute of Technology, March 5, 2021
3. “Music in China,” Music and Dance Cultures of the World, Department of Music, Swarthmore
College, October 8, 2020
4. “Songwriting/Lyric-writing in Mandarin Chinese,” Advanced Modern Chinese for High-Proficiency

Learners, Department of East Asian Languages and Civilizations, Harvard University, September 25, 2020

5. "Sounds of Heaven: Reconciling History, Ethnicity and Nationhood in the Divine Music of the Qing Empire," Academic Pathways Postdoctoral Fellows Symposium, Vanderbilt University, February 18, 2020
6. "'Sound of Elegance': Yayue Revival, Music Theory, and the Politics of Nationhood in China Today," Liberal Arts Department, Berklee College of Music, Boston, MA, April 17, 2019
7. "A Musicological Perspective: From East Asian Court Music Revivals to the Prospect of Chinese Music on the Global Stage," Divine Music Administration, Temple of Heaven, Beijing, China, June 30, 2017

PUBLICATIONS I: (PEER-REVIEWED) BOOK CHAPTERS

1. (*upcoming*) "From Philosophy to Practice: A Culturally-Informed Ethics of Music AI in Asia," in *Artificial Intelligence & the Music Ecosystem* (2022), Routledge UK

PUBLICATIONS II: (PEER-REVIEWED) ARTICLES

(*Note: Different from the field of ethnomusicology, in computer science/music information retrieval, conference papers are peer-reviewed and are considered major publications. This applies to item no. 1 and 2 in the following list.)

1. "De-centering the West: East Asian Philosophies and the Ethics of Applying Artificial Intelligence to Music," in *Proceedings of the 22nd International Society for Music Information Retrieval Conference*, Online, Rujing Huang, Bob L. T. Sturm, Andre Holzappel, 2021.
2. "Reframing 'Aura': Authenticity in the Application of Ai to Irish Traditional Music," in *Proceedings of the 2nd Conference on AI Music Creativity (AIMC)*, Rujing Huang and Bob L. T. Sturm, 2021
https://aimc2021.iem.at/wp-content/uploads/2021/06/AIMC_2021_Huang_Sturm.pdf
3. "'A Theory of Our Own': Reconstructing National Scales in the Chinese Yayue Revival," in *Naxos Musicology International*, Naxos Music Library, July 16, 2020
<http://www.naxosmusicology.com/essays/a-theory-of-our-own-reconstructing-national-scales-in-the-chinese-yayue-revival/>

PUBLICATIONS III: ACADEMIC BLOGS

4. "Storms in Chang-an: On the Music Debate of Kai-huang Period," in *History of Music Theory* (SMT Interest Group & AMS Study Group), April 11, 2018
<https://historyofmusictheory.wordpress.com/2018/04/11/storms-in-chang-an-on-the-music-debate-of-kai-huang-period/>
5. "Re-harmonizing China: Dissonant Tone Clusters, a Consonant Nation," in *Medium*, Fairbank Center for Chinese Studies, Harvard University, April 18, 2018
<https://medium.com/fairbank-center/re-harmonizing-china-dissonant-tone-clusters-a-consonant-nation-ff3c6e3606ad/>

PUBLICATIONS IV: PRESENTATIONS

1. "Sounds of Heaven: Reconciling History, Ethnicity, and Nationhood in the Divine Music of the Qing Empire," Annual Meeting of the Society for Ethnomusicology, Albuquerque, New Mexico, 2018
2. "Musical Thing-Power: 'Unmasking' Hindustani Instruments in Chinese Reality Shows Today," Annual Meeting of AAS-in-ASIA, Association for Asian Studies, New Delhi, India, 2018
3. "Can the Exotic 'Sound'?: Muted India on a Chinese Stage," the 21st International meeting of CHIME (European Foundation for Chinese Music Research), Lisbon, Portugal, 2018
4. "The 'Everything Else' Ensemble: Pleasures and Compromises in Collective Musicking of the Amateur Kind," Together-in-Music Conference, National Centre for Early Music, York, 2018
5. "Long Live the *Bian Tones!*: Reconstructing National Scales in the Chinese Yayue Revival," Annual Meeting of the Society for Ethnomusicology, Denver, Colorado, 2017
6. "'We've Got Harmony, Too!': Reclaiming Music Theory, Performing Chinese-ness," Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology (NECSEM), Providence, Rhode Island, 2017

7. "When Tradition Meets Modernity: Aboriginal Musics in Taipei," Annual Meeting of the Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM), Pittsburgh, PA, 2011
8. "When Tradition Meets Modernity: Aboriginal Musics in Taipei," Asian Popular Music Conference, Princeton University, Princeton, NJ, 2011

PUBLICATIONS V: SONGS AND COMPOSITIONS

"21," single album (released by <i>Kanjian Music</i>)	2020
"Summoning the Recluse," single album (released by <i>Kanjian Music</i>)	2020
"Mechanical failure, reboot; fatal error," for voice and live electronics (debut: Hydra 2019)	2019
"Aphasia," drone composition, Harvard Studio for Electroacoustic Composition (HUSEAC)	2018
"Entropy," Speaker-Mic Feedback Improvisation, MIT Electronic Music Studio (EMS)	2018
"Air," vertical noise composition, MIT Electronic Music Studio (EMS)	2018
"Minor Odes · Deer Call" (New Ceremonial Music), for voice, guzheng, drums, and electronics	2014
"Soundscape Etude: Living in C-Maht," soundscape composition	2013
"Chatoyance in the Mist" (twelve-tone composition), for piano	2011
"Ouroboros," for two voices (a cross-linguistic sound collage in Mandarin, English, and Hebrew)	2010
"The Hour of Recognition," for two voices (written in Mandarin and Hindi-Urdu)	2009

PUBLICATIONS VI: CREATIVE WRITING

Writer & Translator, album description (English), <i>The Dragon's Song</i> , Yazhi Guo	2019
- Published by <i>Wind Music Taiwan</i>	
Lyricist, "南" (Original English Release: "South," Viktoria Tolstoy), Yun & the New Definition	2017
Lyricist-poet, "Great Waltz of China," for Dizi, Suona, String Orchestra and Spoken Chorus	2014
- A collaboration with Mark Simos (composer), Allen LeVines (arranger), Eugene Friesen (conductor), Molly Gawler (choreographer), and Yachi Guo (wind instrumentalist)	

PUBLICATIONS VII: COMMERCIAL VOCAL RELEASES

Vocalist (ft. Reno Wang), "Love at Sportsvan," Promotion Song for Volkswagen Golf Sportsvan	2017
Vocalist, "Beauty of Hsi-Shih," Title Track for Dance Drama "Beauty of His-Shih," Beijing	2017
Accompanying Vocalist, Theme Song for Chinese Movie "Song of Parting and Regret"	2018

SELECTED PERFORMANCES

Hydra 2019, Harvard University Studio for Electroacoustic Composition, John Knowles Paine Hall	2019
2017 Words and Music (and Movement) Festival, The Red Room, Berklee College of Music	2017
South Indian Classical (Karnatic) Vina Concert, John Knowles Paine Concert Hall	2015
Arts First Festival, Harvard University, Cambridge, MA	2015
"Arts of War" Concert, Peabody Museum of Archaeology and Ethnology, Boston, MA	2014
2014 Ivy League Spring Festival Gala, John Hancock Hall, Boston, MA	2014
"Asian Melodies: Ancient and Modern," Berklee College of Music, Boston, MA	2013
Dudley World Music Ensemble Concerts, Harvard University, Cambridge, MA	2014-15, 2012-13
Nolt Award Concert, Barshinger Center for Musical Arts, Lancaster, PA	2009
Piano Recital Series, Wolf Museum of Music and Art, Lancaster, PA	2010
"Summer Arrival" Outdoor Concert Series, Ruifang, Taiwan	2010
"Stacy and Her Shadows" Unplugged Solo Concert, Taipei, Taiwan	2010
NTU Rock Music Festival, Taipei, Taiwan	2010
Singer-Songwriter Showcase Concert, The Red Room, Berklee College of Music, Boston, MA	2009

OTHER EMPLOYMENTS

Harvard Depository Transfer Assistant, Widener Library, Harvard University, Cambridge, MA	2013
Technical Assistant, Newspaper Microfilm Reading Room, Widener Library, Harvard University	2013
Internship-For-Credit, fader8 productions, Lancaster, PA	2010
Internship-For-Credit, the SugarTank Music Records, Lancaster, PA	2009

Volunteer, WXPB Public Radio, 88.5/99.7, Philadelphia, PA	2009
Student Representative, Barshinger Concert Committee, Franklin and Marshall College	2009
Studio Assistant, Phillips Museum of Art, Lancaster, PA	2007-09