

Rujing Stacy Huang

(Ethno)musicologist, AI Song Contest Organizer, Singer-songwriter, Project Grain™ Founder

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RECENT APPOINTMENTS (Post-2019)

- 2021-present **Presidential Postdoctoral Fellow, The University of Hong Kong**, Hong Kong
- Three-year fellowship; affiliated with the Department of Music
- 2021-present **Co-Organizer and Director, Stichting AI Song Contest**, Netherlands
- The AI Song Contest (www.aisongcontest.com, AISC), a foundation (Dutch: *stichting*) based in the Netherlands, is an international competition held annually that explores the use of artificial intelligence (AI) in the songwriting process and the art of human-AI co-creation.
 - *The New York Times* front page feature (2021): <https://nyti.ms/3QVoPLL>
 - Sony-AISC partnership press release (2022): <http://bit.ly/3ITJoxT>
 - *Billboard* feature (2020): <http://bit.ly/3KBFpjE>
- 2020-present **Affiliate, EU-funded MUSAiC project** (ERC-2019-COG No. 864189, 2020-25)
- MUSAiC (“Music at the Frontiers of Artificial Creativity and Criticism”), led by Prof. Bob Sturm, is an interdisciplinary research venture confronting questions and challenges at the frontier of artificial intelligence (AI)’s disruption of music.
 - Project site: <https://musaiclab.wordpress.com/>
- 2022-present **Co-Chair, Sound Studies Section, The Society for Ethnomusicology (SEM)**
- The mission of SEM Sound Studies Section is to provide a methodologically diverse forum for scholars engaged in research on sound and space, listening, media and technology, audience studies, and related issues.
- 2020-21 **Postdoctoral Fellow, KTH Royal Institute of Technology**, Stockholm, Sweden
- EU funded, two-year fellowship (2020-22) in “Music Cultures & Artificial Intelligence”; completed in 2021
 - Affiliated with the Division of Speech, Music and Hearing (TMH), Department of Intelligent Systems, School of Electrical Engineering and Computer Science (EECS), KTH
- formal launch to be announced* **Founder, Project Grain (格蘭計畫)™**, Hong Kong
- Project Grain is a creative hub and boundary-breaking platform built for 1) furthering exchanges and collaborations among thinkers and creators in the global arts, culture, and tech industries, 2) fostering academia-industry conversations and partnership in the performing, literary, and visual arts, and 3) producing high-quality, creative content for public appreciation, aesthetic development, and healing.

EDUCATION

- 2019 **Harvard University**, Ph.D., Ethnomusicology
- 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
- 2015 **Harvard University**, M.A., Ethnomusicology
- 2011 **Franklin and Marshall College**, B.A.
- Joint Major in Music and BOS (Business, Organizations & Society)
 - Summa Cum Laude; Phi Beta Kappa; Honors Thesis
- 2010 **National Taiwan University**, international visiting program
- Affiliation: International Business & Graduate Institute of Musicology
- 2012, 2011, **Berklee College of Music**, Boston, MA
- 2009 - Special performance program; independent studies

TEACHING EXPERIENCES

Spring 2023	MUSI2015: Popular Music	The University of Hong Kong
Fall 2022	MUSI2086: Music Business	The University of Hong Kong
Fall 2017	Classical Chinese Ethical and Political Theory	Harvard University
Fall 2016	Classical Chinese Ethical and Political Theory	Harvard University
Spring 2017	Foundations of Tonal Music I	Harvard University
Spring 2015	Foundations of Tonal Music I	Harvard University
Fall 2014	Music in Cross-cultural Perspectives	Harvard University

*Awarded Certificate of Distinction in Teaching,
Derek Bok Center for Teaching and Learning, Harvard University*

INVITED TALKS

- April 2023
(upcoming) “The Future of Musical Knowledge in the Age of Machine Learning,” 10-day international workshop, ZiF - Center for Interdisciplinary Research, Bielefeld University, Bielefeld, Germany
- March 2023 “Encountering Music AI: Musicological Inquiry, Interdisciplinarity, and Nonprofit Entrepreneurship,” Graduate Institute of Musicology, National Taiwan University, Taipei, Taiwan
- December 2022 Guest lecture. “Encountering Music AI,” in Music135A: Music in Western Culture: 19TH Century to Today, Brandeis University, Waltham, MA, USA
- November 2022 “Two Years with MUSAiC: Overview and Reflections,” MUSAiC Festival, Stockholm, Sweden
- November 2022 “Encountering Music AI: Musicological Reflections and Beyond,” Leading Voices Speaker Series, Northeastern University, Boston, MA, USA
- September 2022 Spotlight Talk. “On Musical Labor, Talent, and the ‘Deskilled’ Artist in the Age of AI,” AI Music Creativity (AIMC) Conference 2022, hosted by RIKEN Center for Advanced Intelligence Project, Japan

- May 2022 Panelist. “New Instruments for TheorY” (NIFTY) Workshop Series, Durham University (supported by the British Academy/Leverhulme Trust and John Fell Fund), Durham, UK
- April 2022 “Still the Divine?: Sounding the Last Empire, Harmonizing China Today,” Society of Fellows in the Humanities Lecture Series, Faculty of Arts, The University of Hong Kong, HK
- March 2021 “Nationalizing Music Theory: *Yayue* Scale and its Revival in Twenty-First Century China,” Colloquium, Department of Music, Columbia University, NYC
- March 2021 “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, Stockholm, Sweden
- October 2020 Guest lecture. “Music in China,” Music and Dance Cultures of the World, Department of Music, Swarthmore College, PA, USA
- September 2020 Guest lecture. “Lyric-writing in Mandarin Chinese,” Advanced Modern Chinese for High-Proficiency Learners, Department of East Asian Languages and Civilizations, Harvard University, Cambridge, MA, USA
- February 2020 “Sounds of Heaven: Reconciling History, Ethnicity and Nationhood in the Divine Music of the Qing Empire,” Academic Pathways Postdoctoral Fellows Symposium, Vanderbilt University, Nashville, TN, USA
- April 2019 “Sound of Elegance: Yayue Revival, Music Theory, and the Politics of Nationhood in China Today,” Liberal Arts Department, Berklee College of Music, Boston, MA, USA
- June 2017 “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

PANELS ORGANIZED

- 2022 Panel Organizer, “Ghosts in the Machine: Technological Disturbances, Deformations, and Sonic Epistemologies,” panel at the AMS-SEM-SMT Joint Annual Meeting, New Orleans, Louisiana, USA (panel sponsored by SEM Sound Studies Section)
- 2022 Panel Host, AI Song Contest 2022 Award Ceremony (“AI & Creation Day”), Music & Innovation Summit, Wallifornia MusicTech, Liège, Belgium
- 2021 Panel Organizer and Co-Host, “Sounding Difference: Music AI across Cultures,” AI Song Contest 2021 Award Ceremony (“AI & Creation Day”), Music & Innovation Summit, Wallifornia MusicTech, virtual (<http://bit.ly/3kvcK51>)

PUBLICATIONS I: PEER-REVIEWED ARTICLES & CHAPTERS

- 2023
(forthcoming) “Beyond Diverse Datasets: Responsible MIR, Interdisciplinarity, and the Fractured Worlds of Music,” *Transactions of the International Society for Music Information Retrieval* (TISMIR). Rujing Stacy Huang (1st author), Andre Holzapfel, Bob L. T. Sturm, Anna-Kaisa Kaila
- 2022 “Global Ethics | From Philosophy to Practice: A Culturally Informed Ethics of Music AI in Asia,” in *Artificial Intelligence and Music Ecosystem* (Routledge/Taylor & Francis), ed. Martin Clancy, pp. 126-141. Rujing S. Huang (1st author), Andre Holzapfel, Bob L. T. Sturm

- *2021 “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*, ISMIR, pp. 301-309, by Rujing Huang (1st author), Bob L. T. Sturm, Andre Holzapfel. ***Awarded Best Special Call Paper Prize**
- *2021 “Reframing ‘Aura’: Authenticity in the Application of Ai to Irish Traditional Music,” in *Proceedings of the 2nd Conference on AI Music Creativity (AIMC)*, by Rujing Huang (1st author) and Bob L. T. Sturm
- 2020 “‘A Theory of Our Own’: Reconstructing National Scales in the Chinese Yayue Revival,” in *Naxos Musicology International*, Naxos Music Library

*A note on interdisciplinarity: In computer science, contrary to musicology, “papers in *peer-reviewed* conferences are accepted as high-quality scholarly articles” and “arguably *more* prestigious than journal publications.” Conferences often have “higher standards and lower acceptance rates.” — Michael Ernst (Professor, Computer Science & Engineering, University of Washington), in “Letter to USCIS: re: conferences and journals in computer science” (full letter: <https://bit.ly/3Z1H2eF>), 2015.

PUBLICATIONS II: INTERVIEWS AND PODCASTS

- 2023 Interview with *Scientific American* (a conversation on AI-generated music, AI Song Contest, and ethnomusicology; podcast/article forthcoming)
- 2022 *The Artificial Intelligence After Work (AIAW)* Podcast: Episode 084 – Bob Sturm and Rujing Huang, live from Hyperight Data Club, Stockholm, Sweden
- 2021 Interview with *The New York Times*, excerpt featured in: “Robots Can Make Music, but Can They Sing?” (2021)

PUBLICATIONS III: ACADEMIC BLOGS

- 2018 “Storms in Chang-an: On the Music Debate of Kai-huang Period,” in *History of Music Theory* (SMT Interest Group & AMS Study Group)
- 2018 “Re-harmonizing China: Dissonant Tone Clusters, a Consonant Nation,” *Fairbank Center Blog*, Fairbank Center for Chinese Studies, Harvard University

PUBLICATIONS IV: SELECTED SONGS, SOUNDS, AND LYRICS

- 2022 “Dear Days” (debut single release), singer-songwriter
- Commissioned by NetEase Cloud Music as a Mainland China exclusive
 - Chart Performance: 1) NetEase Official Top 30 Folk Song Chart; 2) Top 100 Hong Kong Folk-Pop Chart
 - Record Certification: **NetEase Silver Single** (>300,000 digital streaming)
- 2019 “Mechanical failure, reboot; fatal error,” composer/improvisor
- for voice and live electronics
 - premiere: Hydra 2019, Harvard University Studio for Electroacoustic Composition (HUSEAC), John Knowles Paine Hall, Cambridge, MA

- 2018 “Entropy” (Speaker-Mic Feedback Improvisation), composer
 - recorded at the MIT Experimental Music Studio (EMS)
- 2018 “Aphasia” (drone composition), composer
- 2018 “Air” (vertical noise sound design), sound-designer
- 2017 “Love at Sportsvan” (ft. Reno Wang), female vocalist
 - Promotion Song for Volkswagen Golf Sportsvan
- 2017 “Beauty of Hsi-Shih,” vocalist
 - Soundtrack for Dance Drama “Beauty of His-Shih”
- 2017 “South,” lyricist (for licensed Chinese cover of “South” by Viktoria Tolstoy)
 - premiere: Yun & the New Definition 2017 China Tour
- 2014 “Great Waltz of China,” lyricist-poet
 - for dizi, suona, string orchestra and spoken chorus
 - a collaboration with Mark Simos (tunesmith), Allen LeVines (arranger), Eugene Friesen (four-time Grammy winning conductor), Molly Gawler (choreographer), and Yachi Guo (world-renowned wind instrumentalist)
 - premiere: 2014 Ivy League Spring Festival Gala, John Hancock Hall
 - received China Daily USA featured coverage
- 2014 “Minor Odes · Deer Call,” composer/vocalist
 - research/archive-driven, “new *yayue*” composition for voice, guzheng, drums, and electronics
 - premiere: 2014 Ivy League Spring Festival Gala, John Hancock Hall
- 2013 “Soundscape Etude: Living in C-Maht,” composer
 - This soundscape composition was selected (in 2013) into an online library guide to support the Harvard media authoring bootcamp, and today — ten years later — the track continues to be regularly featured in the “Technomusicology” seminars offered (by Prof. Wayne Marshall) at Harvard University and beyond.

CONFERENCE PRESENTATIONS

- 2022 “Democratizing Music?: Artificial Intelligence, Artistic Labor, and Technological Ethics,” AMS-SEM-SMT Joint Annual Meeting, New Orleans, Louisiana, USA
- 2018 “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, USA
- 2018 “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 “Can the Exotic ‘Sound’?: Muted India on a Chinese Stage,” the 21st International meeting of CHIME (European Foundation for Chinese Music Research), Portugal
- 2018 “The ‘Everything Else’ Ensemble: Pleasures and Compromises in Collective Musicking of the Amateur Kind,” Together-in-Music Conference, National Centre for Early Music, York, UK
- 2017 “Long Live the *Bian Tones!*: Reconstructing National Scales in the Chinese *Yayue* Revival,” Annual Meeting of the Society for Ethnomusicology, Colorado, USA
- 2017 “‘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.

***Awarded Best Paper Prize**

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

FELLOWSHIPS, AWARDS, AND RECOGNITIONS (Post-2011)

- 2021 Best Special Call Paper Award, the 22nd International Society for Music Information Retrieval Conference (ISMIR), virtual
- 2019 Commencement Marshal, GSAS, Harvard University
- 2018 Ruby Chao Yeh Award, Association for Chinese Music Research (ACMR)
- 2018 Sempre Travel Award, The Society for Education, Music and Psychology Research (Sempre), UK
- 2018 Asia Center Conference Grants, Asia Center, Harvard University
- 2018 Nina and Lea Pirrotta Fellowship, Department of Music, Harvard University
- 2017 James T. Koetting Essay Prize, Northeast Chapter of the Society for Ethnomusicology (NECSEM)
- 2017 & 2015 Graduate Summer Research Grants, Fairbank Center for Chinese Studies, Harvard
- 2015-2017; 2012 Richard F. French Fellowship, Department of Music, Harvard University
- 2017-18 Graduate Student Associate (GSA) Residency, Fairbank Center for Chinese Studies, Harvard University
- 2017-18 Graduate Student Associate (GSA) Residency, Asia Center, Harvard University
- 2015 Individual Arts Fellowship, Asian Cultural Council (ACC), Hong Kong
- 2015 Approved as “Alien of Extraordinary Ability” (EB1A) in Music Composition, USCIS
- 2015 Frederick Sheldon Traveling Fellowship, Committee on General Scholarships, Harvard University
- 2015 & 2014 Certificate of Distinction in Teaching, Derek Bok Center for Teaching and Learning, Harvard University
- 2013 Steinhardt Scholarship in Songwriting, New York University
- 2013 John Knowles Paine Traveling Fellowship, Department of Music, Harvard
- 2011 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

OTHER APPOINTMENTS AND SERVICES

- 2022 & 2019 External Expert Judge, Annual “Songs for Social Change” (S4SC) Contest, Berklee College of Music
- 2022 Reviewer, *Journal of New Music Research*
- 2021 Reviewer, Special Collection: AI and Musical Creativity, *Transactions of the International Society for Music Information Retrieval* (TISMIR)
- 2017-18 Graduate Student Associate (GSA), Fairbank Center for Chinese Studies, Harvard
- 2017-18 Graduate Student Associate (GSA), Asia Center (Awarded), Harvard University
- 2017 & 2016 Invited Panelist, GSAS International Student Orientation, Harvard University

- 2014-15; 2012-13 Dudley Music Fellow, Graduate School of Arts and Sciences, Harvard University
 2014-15; 2012-13 Director, World Music Collective (previously the Dudley World Music Ensemble), Harvard University
 - Harvard Crimson featured coverage (“Students Explore Global Music,” 2012)
- 2014 Director, 2014 Ivy League Spring Festival Gala, John Hancock Hall, Boston, MA
 - China Daily USA featured coverage (“Boston concert marks Spring Festival,” 2014)
- 2014 Reviewer, *Songwriting Strategies: A 360° Approach*, Berklee Press. Mark Simos
 2013-14 Director, Office of Arts and Cultural Affairs, Harvard Chinese Students & Scholars Association (HCSSA), Harvard University

SELECTED PERFORMANCES

- 2020 “PLOrk in Quarantine” Concert, The Princeton Laptop Orchestra ([PLOrk](#)), Princeton University, NJ
- 2019 Hydra 2019, Harvard University Studio for Electroacoustic Composition, John Knowles Paine Hall, Cambridge, MA
- 2017 Words and Music (and Movement) Festival, The Red Room, Berklee College of Music, Boston, MA
- 2015 South Indian Classical (*Karnatik*) Veena Concert, John Knowles Paine Concert Hall, Harvard University, Cambridge, MA
- 2015 Arts First Festival, Harvard University, Cambridge, MA
- 2014 “Arts of War” Concert, Peabody Museum of Archaeology and Ethnology, Boston
- 2014 2014 Ivy League Spring Festival Gala, John Hancock Hall, Boston, MA
- 2013 “Asian Melodies: Ancient and Modern,” Berklee College of Music, Boston, MA
- 2014-15, 2012-13 Dudley World Music Ensemble Concerts, Harvard University, Cambridge, MA
- 2009-11 Piano Recital Series, Barshinger Center for Musical Arts, Lancaster, PA
- 2010-11 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 Concert, *Somebody* Live House, Taipei
- 2010 NTU Rock Music Festival, Taipei, Taiwan
- 2009 The Grand Finale, “Kei Wang Zheng Ba” National Singing Challenge, Alfred L. Morse Auditorium, Boston University, Boston, MA
- 2009 Nolt Music Award Concert, Barshinger Center for Musical Arts, Lancaster, PA
- 2009 Summer Singer-Songwriter Contest: Final Showcase Concert, The Red Room at Café 939, Berklee College of Music, Boston, MA

PROFESSIONAL MEMBERSHIPS

- International Musicological Society (IMS)
 Society for Ethnomusicology (SEM)
 American Musicological Society (AMS)
 The International Society for Music Information Retrieval (ISMIR)
 Association for Asian Studies (AAS)