

YU-HSIN CHANG

Assistant Professor, Academy of Music, Macau University of Science and Technology · Ph.D. in Music Composition and Theory

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EDUCATION

Ph.D. in Music Composition and Theory, University of California, Davis, 2018.

M.F.A. in Music Composition, National Taiwan Normal University, 2014.

B.F.A. in Theory and Composition, National Taiwan Normal University, 2010.

RESEARCH AND CREATIVE INTERESTS

- **Composition. Music Theory & Analysis** — the transformation of contemporary art music in East Asia; analysis of form, structure, and timbre
- **Computational Musicology** — neural-network analysis of Beiguan music; computational modeling of Min & Yue folk songs
- **Composition** — acoustic and electroacoustic works across Western, Chinese, and hybrid forces

Selected Compositions

Selected premiered works; complete catalogue at yhc-mustech.github.io/portfolio.

Solo / Duo

- *Panicle* (2022) — solo pipa; 10 min. Premiere: National Taiwan University Center for the Arts, Taipei, 2022.
- *Ráo* (2023) — two pipa; 10 min. Commissioned by ISCM; Taipei International Modern Music Festival, 2023.
- *Moss Rocks* (2023) — pipa and daruan; 10 min. Commissioned by ISCM; Taipei International Modern Music Festival, 2023.

Chamber (Western instrumentation)

- *Four Metaphors from the Autumn* (2011) — string quartet; 8 min. 4th New Music Week, Shanghai Conservatory of Music; performed by the Nouvel Ensemble Moderne.
- *Centauri* (2023) — flute, oboe d'amore, clarinet; 7 min. Premiere: Weiwuying (National Kaohsiung Centre for the Arts), 2023.
- *While Fragrant Grasses Rooted In...* (2018) — flute, clarinet, violin, viola, cello, piano, percussion; 10 min. Premiere: Empyrean Ensemble, University of California, 2018.

Chamber (including East Asian instrumentation)

- *In the Midst of Withering* (2019) — flute, sheng, double bass; 6 min. Premiere: Freespace, West Kowloon Cultural District, Hong Kong, 2019.
- *Summer Blossoms* (2019) — five pipa; 10 min. Premiere: National Recital Hall, Taipei, 2019.

Vocal and Choral

- *Axis* (2021) — SATB chorus; 10 min. Texts from the poetry of Hsia Yu. Premiere: Taipei Chamber Singers, cond. Pao Heng-Yi, 2021 (ACL "Music Taiwan 2021").

Electroacoustic / Multimedia

- *Resounding Scripts: From October 1944 to August 1945* (2024) — flute, violin, guzheng, sheng, tape, multimedia; 30 min. Premiere at the former Taichung Winery (Bureau of Cultural Heritage, Ministry of Culture), 2024.
- *SUR.VEIL.LANCE* (2023) — viola and 49-channel electronics; 10 min. Taiwan Sound Lab (C-LAB), Sound Art Festival 2023; IRCAM workshop selection.

- *Séance* (2021) — bamboo flute and electronics; 10 min. Premiere: National Recital Hall, Taipei, 2021.
- Orchestra*
- *Flight of the Eternal Birds* (2024) — Chinese orchestra; 10 min. Premiere: Zhongshan Hall, Taipei; NTNU Alumni Chinese Orchestra, 2024.

PUBLICATIONS

Peer-Reviewed Journal Article

- Y.-H. Chang and S.-N. Yao. “Artificial Intelligence on the Identification of *Beiguan* Music.” *Archives of Acoustics* 46, no. 3 (2021): 471–478. [SCI-indexed]

Conference Paper

- Y.-H. Chang. “Orality and Computational Modelling: Tune-Grammar Modeling and Living Transmission of *Xianshui Ge* in the Greater Bay Area.” International Council for Traditions of Music and Dance (ICTMD), 2026.
- Y.-H. Chang. “Practice Strategies for Polyphonic Music: Gesture Controllers in Enhancing Technical Stability and Mapping Methods.” 10th International Conference on Technologies for Music Notation and Representation (TENOR), Beijing, 2025.
- Y.-H. Chang. “Reducing Cognitive Load in Polyphonic Music Learning with Leap Motion Gesture Recognition.” International Symposium on Performance Science (ISPS), Shanghai, 2025.
- Y.-H. Chang and Y. Cheng. “Sound Creates Space: From the Prison Diaries of Cui Xiaoping and Liang Linghui to *Voices of Women Behind Bars*.” Cultural Studies Annual Conference and International Symposium, Taichung, 2023.
- S.-N. Yao, J.-H. Chen, C.-T. Ke, and Y.-H. Chang. “Smartphone-Controlled Multi-Channel Surround Sound System.” 4th International Conference on Communications and Future Internet (ICCFI), Singapore, 2020. DOI: 10.1145/3418981.3418991

Doctoral Dissertation

- “An Analysis of Toshio Hosokawa: *Lotus under the Moonlight* for Piano and Orchestra.” University of California, Davis, 2018.

ANALYTICAL ESSAYS ON TAIWANESE CONTEMPORARY COMPOSERS

Commissioned contributions to the Taiwanese Composers Score Series (《臺灣作曲家樂譜叢輯》), National Center for Traditional Arts (Taiwan Music Center), Taiwan — an ongoing government publication program (2020–present) documenting a repertoire still largely unexamined in Anglophone scholarship.

- Chen Mao-Liang — analytical essays on five score collections: *Vocal and Chamber Works*, *Five Piano Pieces*, *Two Poems of Su Dongpo*, *Puls eines Tempeltors*, and *Five Tang Poems*
- Wen Loong-Hsing — String Quartets Nos. 1, 2, 3, and 5
- Lai Deh-Ho — *In the Late Autumn of 1991; Bite-Tongue Poem*
- Shen Chin-Tang — *Prelude to the Melody of Water*
- Hsu Sung-Jung — *Three Violin Sonatas*
- Lin Tsen-Ling — *Kawsan*
- Tsai Ling-Huei — *Thoughts on Qin IX*, for Nanguan Téng-Sì-Kóan
- Tzeng Shing-Kwei — *Choral Collections*

Related: contributing author, CD booklet for Unrelenting Devotion to Music: Six String Quartets by Wen Loong-Hsing (2023).

TEACHING EXPERIENCE

Assistant Professor — Academy of Music, Faculty of Humanities and Arts, Macau University of Science and Technology (September 2024 – present)

Graduate teaching and thesis supervision in the Innovative Music Master Program. Courses integrate composition, research methods, and music technology — electronic and electroacoustic composition,

interactive design (Max/MSP), and immersive/spatial sound — reflecting a practice in which computational tools are part of how I compose and teach, not separate from it. Supervise master's students through thesis research from topic formation to completion.

Courses: Theory of Music Creation and Production; Music Creation and Practice; Creativity in Music; Research Methods; Special Topic (graduate seminar).

Adjunct Assistant Professor — Tainan National University of the Arts (September 2020 – July 2024)
Taught an average of 10–12 contact hours per week of large-class instruction across two departments, as one of only two instructors delivering music theory in the Department of Music, while also covering theory and analysis for the Department of Chinese Music. Four years teaching theory and analysis to conservatory performers, composition majors, and Chinese-music majors from undergraduate through graduate levels.

Department of Music & Graduate Institute of Collaborative Piano: Music Theory and Analysis; Structure of Music and Analysis; Composition Theory and Techniques; Works by Taiwanese Composers; Musicianship; Fundamentals of Music Theory.

Department of Chinese Music: Music Analysis; Music Arrangement for Chinese Instruments; Fundamentals of Music Theory.

Adjunct Assistant Professor — Tatung University (September 2020 – July 2024)

Taught digital music, music production, recording, and dubbing to media-design students with no prior musical background, building practical fluency from the ground up.

Research Fellow — National Taipei University (January 2019 – March 2020)

Conducted the research leading to the *Archives of Acoustics* paper on neural-network classification of Beiguan music; mentored undergraduate projects.

Teaching Assistant — University of California, Davis (2014–2018); Chang Gung University (2020–2021)

UC Davis: Introduction to Music Literature; Introduction to Music Theory; Musicianship. Chang Gung: Opera and the Opera House.

SELECTED COMMISSIONS

ISCM World Music Days / Taipei International Modern Music Festival (2023) · National Culture and Arts Foundation, Taiwan (2019, 2020, 2022) · Earplay Ensemble (2020) · FORMUSICA (2020, 2021) · NTNU Alumni Chinese Orchestra (2024) · Little Giant Chinese Chamber Orchestra (2019) · Pipa Ensemble 《匯》 (2019, 2023) · TimeArt Studio (2023) · National Taiwan University Center for the Arts (2022) · Chai-Found Music Workshop (2014)

HONORS & AWARDS

Ministry of Education Literary and Artistic Creation Award, Taiwan (2010) · National Theater & Concert Hall Composition Competition, Taiwan (2010) · Chai-Found International *Sizhu* Music Composition Competition (2013) · International Call for String Quartet, 4th New Music Week, Shanghai Conservatory of Music (2011) — *Four Metaphors from the Autumn*, subsequently performed by the Nouvel Ensemble Moderne · National Student Composition Competition, Taiwan (2010)

Scholarships: UC Davis Teaching Scholarship (2014–2018) · Ministry of Education Overseas Study Scholarship (2011) · Xing-Tien Temple Long-term Talent Scholarship (2011–2017)

INTERNATIONAL FESTIVALS, MASTER CLASSES & ACADEMIES

IMPULS International Ensemble and Composers Academy, Graz, 2019 · Takefu International Music Festival, Japan, 2018 · Mise-En Festival, New York, 2017 · Peter Eötvös Contemporary Music Foundation Master Course, Budapest · Toshio Hosokawa Masterclass, Hong Kong New Music Ensemble, 2016 · Etchings Festival, France, 2015–16 · Cortona Sessions, Italy, 2014

EDITORIAL & PROJECT MANAGEMENT

Editor-at-Large, *Taiwanese Composers Score Series*, National Center for Traditional Arts (Taiwan Music

Center) (2020 – present) · Editor and Project Manager, Taipei Chamber Singers (2018–2019) · Grant-application support, TimeArt Studio (2020) · Music reviewer, music streaming service (2023 – present)

LECTURES

“An Observation of Contemporary Music Festivals 2015–2021,” WACH Conservatory of Music, 2021 · “Case Studies of Computer-Aided Music Composition and Research,” National Taipei University, 2019

SEMINARS & INTERDISCIPLINARY PROJECTS (ASIAN TRADITIONAL MUSIC)

Panelist, Weiwuying TIFA Contemporary Music Platform, *Experimenting Nanguan* Project, 2019 · Traditional Taiwanese Music Summer School, TNNUA, 2017 · Pendulum II — Japanese Traditional Music Course, Kyoto City University of the Arts, 2016