

ANQI LIU

Composer · Interdisciplinary Artist · Performer · Filmmaker · Researcher · Educator

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ACADEMIC APPOINTMENTS AND LEADERSHIP

Assistant Professor and Chair of Music Production Program

June 2026–present

Rocky Mountain College of Art + Design, Denver, CO

Lead Music Production's curricular and programmatic transformation within RMCAD's broader interdisciplinary transition, developing an approach to sound studies and creative practice for artists and designers without prior musical or sound training. Shape the program's educational direction through direct course design and rebuilding, connecting critical listening, sound-making, and creative technologies with visual art, animation, photography, game art, and digital media. Build the curriculum and learning environment through which students engage sound as a medium of expression, a method of inquiry, and a foundation for interdisciplinary practice.

Lead and operate Rocky Mountain Sound Lab, RMCAD's ambisonic sound facility, expanding its post-production role into an accessible, inclusive environment for interdisciplinary learning. Develop scaffolded studio workflows and hands-on instruction that enable students without prior sound training to explore spatial audio, build technical confidence, and integrate sound into their artistic and design practices.

Subject Matter Expert and Adjunct Professor

August 2023–May 2026

Rocky Mountain College of Art + Design

Music Production, Digital Arts + Media and Liberal Arts. Supported expansion of the BFA; designed and taught undergraduate composition, production, theory, digital audio, sound design, acoustics, and creative DSP. Designed NS3100 Acoustics of Music, co-designed MP4250 Traditional Styles: Arrangement + Orchestration, and led revisions to core theory and upper-level course sequences.

Lecturer

June 2021–December 2022

Department of Music, University of California San Diego

Designed and taught undergraduate courses in sound art, composition and music production, musicianship, music technologies and media, twentieth-century music, and introduction to Western music. Guided digital synthesizer building, audiovisual theatrical compositions, and creative work using Pure Data, Max/MSP, and Ableton Live.

Teaching Assistant

October 2017–June 2021

Department of Music, University of California San Diego

Taught and supported undergraduate courses in music history, popular music, film score, music theory, sound and time, contemporary music history, harmony, and voice leading, including instruction for non-majors.

EDUCATION

2025 Ph.D., Music Composition, University of California San Diego. Dissertation: *Towards the Ecology of Fraysonics*. Developed the Ecology of Fraysonics through research integrating composition, timbre, Indigenous Mongolian song and bowed-fiddle traditions, language shift, cultural erosion, field research, and experimental sound practice. From 2023 onward, continued fieldwork, research, and related professional work independently, beyond student status and outside UC San Diego affiliation.

2016 M.A., Music Composition, Rutgers University.

2013 B.A., Music Performance, and Bachelor of Law, Xiamen University. Double degree.

RECORDINGS

- 2027 *Astral Sundering*. Modular synthesizer free improvisation with Kyle Motl, double bass. New Focus Recordings, New York, March 2027. Forthcoming.
- 2026 *a grey city with its beast*. Solo album for Mongolian choor khuur with accompanying essay book; composed, improvised, and performed by Anqi Liu. Discreet Archive, Wales, UK, October 2026. Forthcoming.
- 2026 "I Don't Know I Know; I Don't Know I Don't Know," for solo cello with self-designed interactive additive synthesizer built in Pure Data. Featured on Nina Vanhoenacker's solo album *An Unbalanced Piece of Wood*. Protomaterial Records, Vilaplana, Spain, February 2026.
- 2025 *Veiled Erosion*, portrait album featuring performances by Steven Schick, Schallfeld Ensemble, Ensemble Palimpsest, and Kyle Motl. KAIROS Music / HNE Rights GmbH, Vienna, Austria, June 2025.
- 2023 *a window on absurd, evanescent scenes...*, solo album featuring Anqi Liu's improvisatory performances on modular synthesizers and laptop. Longform Editions, Sydney, Australia, December 2023.
- 2022 "Light Beams Through Dusts, Through a Mist of Moistures," on Kyle Motl's solo contrabass album *Hydra Nightingale*. Infrequent Seams, New York, March 18, 2022.
- 2020 "A Discovery, Anqi Liu Remix," featured on King Britt's remix album *012 A(re)-Discovery*. The Buddy System Recordings, October 2020.

RESEARCH PUBLICATIONS AND CONFERENCE PAPERS

- 2026 Zhang, Han, Anqi Liu, and Mingyong Cheng. "Peeling Cycle: Performative Visualization of Synthetic Datafication in Live AI Performance." Proceedings of the IEEE VIS Arts Program (VISAP), Art Paper Track. Conditionally accepted; presentation scheduled at Met Warehouse, MIT, Boston, MA, November 11, 2026. Equal contribution.
- 2026 Zhang, Xiaoyue, and Anqi Liu. "Making *Sanctuary for a Vanishing Sound*: Choor Khuur, Resonance, and Modular Synthesis." Making Matters: Society for the Study of Affect Conference, Vancouver, Canada, October 2026. Scheduled conference presentation. Equal contribution.
- 2026 Zhang, Han, and Anqi Liu. "Extending Instrumentality Through Mechanical Augmentation and Sound Synthesis in a Microtonal Harp." Proceedings of the International Conference on New Interfaces for Musical Expression, London, UK, June 23–26, 2026, article 158, pp. 1278–1281. DOI: 10.5281/zenodo.20784475. Equal contribution.
- 2024 Diba, Pooyan, Jan Regnier, and Anqi Liu. "Space as Timbre." Zenodo, 2024. DOI: 10.5281/zenodo.13621810. Equal contribution.
- 2012 Liu, Anqi. "The Career Path of Chinese Young Composers." *The Song of the Yellow River*, no. 4 (2012): 83. CN 14-1039/J. ISSN 1004-6127.
- 2012 Liu, Anqi. "The Inheritance of Traditional Culture, Viewing through the Present Situation of Gagaku Music in China." *Northern Music*, no. 8 (2012): 131. CN 23-1062/J.
- 2012 Liu, Anqi. "My Compositional Evolution through a Perspective of Dialectical Concept." *Northern Music*, no. 7 (2012): 46. CN 23-1062/J.
- 2012 Liu, Anqi. "The Musical Dream in the Eyes of Young Children." *Northern Music*, no. 6 (2012): 109. CN 23-1062/J.

AWARDS AND HONORS

- 2025 ARTY (A RMCAD Thank You), Education Excellence, Rocky Mountain College of Art + Design. Recognized for “turn[ing] any interaction into a space of profound discovery and growth,” inspiring students to reach beyond their expectations, and balancing academic rigor with unwavering belief in student potential. The commendation cited the highest standard of student support and the College’s mission and values.
- 2017 Winner, Marion Tournon-Branly Prize, Écoles d’Art Américaines de Fontainebleau, Paris, France.
- 2016 Finalist, International Composition Competition “Maurice Ravel,” Bergamo, Italy.
- 2015 Winner, “Donne in Musica” International Competition, Fiuggi, Italy, and Kragujevac, Serbia.

TEACHING AND CURRICULUM DEVELOPMENT

Rocky Mountain College of Art and Design

Course in development. Designing *Sound for Visual Worlds: Audio, Storytelling, and Media Culture* for students across art, design, and media disciplines, with no prior musical or sound background required. The course connects critical listening and creative sound practice with visual storytelling, atmosphere, voice, rhythm, spatial experience, and interactive media.

Curriculum leadership. Designed NS3100 Acoustics of Music as a required Natural Sciences/Liberal Arts course for the Music Production curriculum; guided students in building digital synthesizers and custom instruments in Max/MSP. Co-designed the core theory course MP4250 Traditional Styles: Arrangement + Orchestration. Led revision of MP1100, MP1110, and MP2110, the core theory sequence.

Undergraduate teaching, 2023–present. Taught 15 courses, including repeated offerings of core theory, composition, acoustics, and music history. “Times taught” counts reported offerings; student numbers are listed chronologically for each offering.

COURSE	TITLE	TIMES TAUGHT	STUDENTS PER OFFERING
MP1100	How Music Works	5	8, 7, 8, 2, 7
MP1110	Theories of Musical Practice I	8	3, 6, 3, 5, 2, 1, 4, 4
MP1140	Musicianship	1	1
MP1400	How Digital Audio Works	1	6
MP1230	Music Composition I	1	2
MP2110	Theories of Musical Practice II	2	4, 3
MP2230	Music Composition II	2	4, 1
MP2430	Recording + Production I	1	2
MP3330	Sound Design II: Creative DSP	1	4
MP3650	Sound for Media I	1	2
MP3840	Digital Performance I	1	1
MP4230	Music Composition III	1	2
MH3710	History of Electronic Music	2	1, 4
NS3100	Acoustics of Music	4	4, 1, 2, 3, 9
MP4570	Music Branding + Marketing	1	3

University of California San Diego

Undergraduate instructor, 2021–2022. Designed MUS80, MUS33, MUS2C, MUS7, and MUS114; also taught MUS4. Enrollments range from 5 to 250 students.

COURSE	TITLE	ENROLLMENT
MUS80	Sound Art and Its Nuanced Perspectives	20
MUS33	Composition and Music Production	5
MUS2C	Musicianship	22
MUS7	Music Technologies and Media	44
MUS114	Music of the Twentieth Century	66
MUS4	Introduction to Western Music	250

Teaching methods. Guided students in building digital synthesizers in Pure Data and Ableton Live in MUS80, and composing and performing live with Ableton Live and Pure Data in MUS7. MUS2C was a core theory course; MUS114 served upper-division students.

Teaching Assistant, 2017–2021

COURSE	TITLE	ENROLLMENT
MUS113	Music History	25
MUS15	Popular Music	50
MUS15	Film Score	50
MUS2A-B	Music Theory, non-majors	50
MUS5	Sound and Time	50
MUS13	Contemporary Music History	50
MUS101	Harmony and Voice Leading	20

Community K–12 and Outreach Teaching

Founder and Instructor, Anqi Liu Music Education January 2023–present

Greater Los Angeles, CA. Personalized instruction for K–12 students, graduate music students, and professional adults in contemporary music production, creative composition, improvisation, piano, and multi-instrumental studies. Created an inclusive, community-centered environment supporting creative expression and innovation.

Instructor, Yamaha Music School March 2023–November 2025

Diamond Bar, CA. Piano instruction using Yamaha methods; individualized progress plans, interactive lessons, and performance opportunities. Integrated advanced musicianship and culturally responsive practices into K–12 teaching; communicated with students and families to support sustained participation.

Instructor, UC San Diego and Media Arts Center San Diego June–September 2022

Prebys grant initiative, San Diego, CA. Designed and delivered grant-funded instruction for local communities: Music Technology and Beat Making for middle and high school students, and Podcasting for middle and high school students and adults.

CITS Teaching Fellow, University of Missouri–Kansas City August 2016–May 2017

Smith-Hale Middle School and Lincoln College Preparatory Academy, Kansas City, MO. Developed curricula and interactive sessions for diverse middle and high school students in music theory, band training, ensemble performance, and composition, and for high school students in music history. Mentored students in performance and academic development within a supportive, inclusive learning environment.

INVITED LECTURES WORKSHOPS AND TALKS

- 2026 A Happy Mennn (Anqi Liu, Han Zhang, and Mingyong Cheng), “*Peeling Cycle*: Multi-modal Agentic AI and Surrogate Agency in Live Audiovisual Performance,” selected lightning talk, A New Assemblage: Rethinking Audiovisual Creativity with Generative AI, ACM SIGGRAPH Digital Arts Community SPARKS, online, September 11, 2026.
- 2025 “*Towards the Ecology of Fraysonics*,” lecture/talk, Composition Seminar, University of Minnesota Twin Cities, Minneapolis, MN.
- 2025 “Composing with Ableton Live: Spatialization, Surround Panner, Max for Live, and OSC (Open Sound Control),” workshop, University of Minnesota Twin Cities, Minneapolis, MN.
- 2025 “Interactive Audiovisual Performance System Design,” workshop, Rocky Mountain College of Art + Design Visiting Artist Scholar Designer Residency, Denver, CO.
- 2023 “Decolonized Methodologies for Multimedia Practice and Live Performance,” workshop, Festival de Música Nueva, Universidad Autónoma de Baja California, Ensenada, Mexico.
- 2023 “Indigenous Mongolian Music in the Twentieth Century,” lecture/talk, Illinois State University, Normal, IL.
- 2022 “An Innovative Approach to Additive Synthesizer Design in Pure Data,” lecture/talk, Illinois State University, Normal, IL.
- 2021 “Field Studies of Indigenous Mongolian Long Songs at the Juu Uda Herding Site and Their Influence on Decolonized Musical Notation,” talk, Stanford University, Stanford, CA.
- 2021 “A Psyche Space: Possibilities of Incorporating Psyche into Compositional Process,” talk, Analysis, Creation, and Teaching of Orchestration (ACTOR) Y3 Workshop, McGill University, Montreal, Canada.
- 2019 Individual composition lessons and project mentorship, Art College at Inner Mongolia University, Hohhot, China, summer.
- 2018 “Bridging Personal Experience to Compositional Practice,” workshops, Art College at Inner Mongolia University, Hohhot, China, summer.
- 2017 “Introduction to Contemporary Composition in the U.S. and Europe,” workshops, Art College at Inner Mongolia University, Hohhot, China, summer.

COMPOSITIONS PERFORMANCES COMMISSIONS AND RESIDENCIES

Performance dates and durations are listed for the documented presentation or version.

- 2026 Synthesizer and double bass duo performance with Kyle Motl, featured artist for High Desert Soundings, The Palms, Wonder Valley, CA, October 17, 2026. Scheduled.
- 2026 ãññã duo, invited artist, The Salty Series, presented by Project [BLANK], San Diego, CA, October 16, 2026. Scheduled.
- 2026 *Peeling Cycle*, collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, selected for ECCV Art Gallery 2026, Sweden.
- 2026 *Sanctuary for a Vanishing Sound*, choor khuur solo performance, Working Title No. 5, Project [BLANK]’s annual experimental art and music series, St. Paul’s Episcopal Cathedral, San Diego, CA.
- 2026 *Peeling Cycle* (second iteration), collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, Qualcomm Institute IDEAS, Atkinson Hall, CALIT2 Auditorium, San Diego, CA.

- 2026 āññā duo performance, International Computer Music Conference (ICMC), Hamburg, Germany.
- 2026 Anqi Liu's Duo concert featuring āññā duo and Anqi Liu/Jessika Kenney duo, KM28 Berlin, Berlin, Germany.
- 2026 Elektronmusikstudion (EMS) Residency, Stockholm, Sweden.
- 2026 *Peeling Cycle*, collaborative performance for real-time generative AI visuals, laser live-processing DIY audio-visual instrument, pinhole camera, and live electronics, Every Woman Biennial, Pen + Brush, New York, NY.
- 2026 Anqi Liu and Friends, concert featuring Liu's duos and choir khuur project with Jeonghyeon Joo, Kozue Matsumoto, and Han Zhang, Sun Space, Los Angeles, CA.
- 2025 *Veiled Erosion* album release show, live remix and improvisation of album recordings via modular synthesizer with live sampled and processed traditional Mongolian choir khuur fiddle, Solarc Brewing, Los Angeles, CA.
- 2025 *Veiled Erosion* album release show, live remix and improvisation of album recordings via modular synthesizer with live processed traditional Mongolian choir khuur fiddle and duo performance with Kyle Motl, Coaxial Arts, Los Angeles, CA.
- 2025 *qwom*, multimedia live set with laser, live-processing DIY audio-visual instrument, pinhole camera, and live electronics, as one half of āññā duo, Dog Star Orchestra Festival, Automata Theater, Los Angeles, CA.
- 2025 *woowaaaditeeer*, experimental sound film as one half of āññā duo, commissioned by Music for Your Inbox, Los Angeles, CA.
- 2025 *these particles we immersed*, interactive audiovisual concert as one half of āññā duo, Rocky Mountain College of Art + Design Visiting Artist Scholar Designer Residency, Denver, CO.
- 2025 *De-dimension*, interactive installation, instrumental design, and live performance as one half of āññā duo, featuring self-designed wearable sensor instruments and live signal processing, Oracle Egg BROILER Residency, Los Angeles, CA.
- 2025 *A few things I saw a couple of times*, collaborative multiscreen audiovisual installation and performance, presented by Project [BLANK], San Diego, CA.
- 2025 Solo and duo live modular synthesizer improvisatory set with Kyle Motl, Concert Hall, University of Minnesota Twin Cities, Minneapolis, MN.
- 2024 Duo live modular synthesizer improvisatory set with Thadeus Frazier-Reed, performed over Liu's composition for the first Fluxharmonium, Automata Theater, Los Angeles, CA.
- 2024 Solo modular synthesizer live improvisatory set, P.I.T., New York, NY.
- 2024 Duo live modular synthesizer improvisatory set with Kyle Motl, Downtown Music Gallery, New York, NY.
- 2023 *How to capture a cat*, audiovisual live performance with audience-interactive camera system and live signal-processed analog synthesizers, Festival de Música Nueva, 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, and Reiefestival Brugge, Belgium. Presented as a fluid installation for digital synthesizer and cello at Reiefestival, Brugge, and as a work for solo cello and live signal processing at Miry Concertzaal, Gent.
- 2022 *While Snow...* (17'40"), for 11 musicians. Commissioned by Bludenzer Tage zeitgemäßer Musik and Schallfeld Ensemble; performed at Bludenzer Tage zeitgemäßer Musik, Bludenz, Austria.

- 2022 *While Snow Berries...* (11'11"), for flutes, clarinets, trombone, violin, and piano. Commissioned by ACTOR (Analysis, Creation, and Teaching of Orchestration) for the *Space as Timbre* research project, with ACTOR Strategic Research-Creation Project Funding; performed at McGill University, Montreal, Canada.
- 2022 Dissertation Concert, multimedia program of five original compositions and performances by Anqi Liu involving photography, video, sound, and light. Staging and production created and designed by Liu, San Diego, CA.
- 2022 *a window on absurd scenes...* (17'28"), audiovisual multimedia and live performance, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2021 *Untitled cello solo* (8'). Darmstädter Ferienkurse, Darmstadt, Germany.
- 2021 *Etude for Chaine* (9'30"), for viola, alto flute, guitar, and percussion. Ensemble Dal Niente Summer Residency, DePaul University, Chicago, IL.
- 2021 Featured composer, International Society of Bassists Convention. *Light Beams Through Dusts, Through a Mist of Moistures* (17'), for double bass solo. University of Nebraska–Lincoln School of Music, Lincoln, NE.
- 2021 Featured composer, Oh My Ears Festival / New Music USA. *Light Beams Through Dusts, Through a Mist of Moistures* (15'), for double bass solo. Phoenix, AZ.
- 2021 *Nocturne* (3'), for piano solo. Commissioned by Decoda; Second Sunday Concert Series, New York, NY.
- 2021 *Etude for Friends* (17'43"), for alto flute, violin, cello, and trumpet, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2021 *for cello solo* (40'), Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2021 *Etude for friends* (13'), for violin, alto flute, trumpet, and cello, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2020 *for a voice quartet*, IRCAM Manifeste Composition Workshop, with Neue Vocalsolisten Stuttgart, Théâtre de Gennevilliers, Paris, France.
- 2020 *How Light Arrives...* (11'51"), for 15 instruments. Commissioned by Ensemble Palimpsest; Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2020 *Etude for echoes* (8'30"), for violin, bass clarinet, trombone, and percussion, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2020 *a train coming underneath the seabed; they sing* (75'22"), for modular synthesizers and free improvisation, livestreamed.
- 2020 *for vocal trio* (5'), for soprano, mezzo-soprano, and baritone, Théâtre de Gennevilliers, Paris, France.
- 2020 *for bass flute solo and spatialization* (15'), Experimental Theater, University of California San Diego, La Jolla, CA.
- 2019 *All Partials* (15'01"), electroacoustic work for fixed media and spatialization. Bushwick Open Studios, MISE-EN_PLACE Bushwick, Brooklyn, NY.
- 2019 *in That Void, You See a Beam through a Mist* (11'11"), for Chinese guqin, shakuhachi, sheng, and two percussionists. Commissioned by Air Contemporary Collective and the Central Conservatory of Music; Concert Hall, Central Conservatory, Beijing, China.
- 2019 *Light Beams through Dusts, through a Mist of Moistures* (13'01"), for contrabass solo, Spectrum, New York, NY.

- 2019 *Impossible Balance* (8'11"), for string quartet and electroacoustic sound, Qualcomm Institute Auditorium, Atkinson Hall, University of California San Diego, La Jolla, CA.
- 2019 *Light Beams through Dusts, through a Mist of Moistures*, for solo contrabass, Center for New Music, University of Iowa, Iowa City, IA.
- 2018 *i* (8'11"), for flute, violin, viola, cello, piano, and percussion. Norrbotten NEO, Kalv Academy Festival, Gothenburg, Sweden.
- 2018 Featured sound installation artist, Sensorium / City of San Diego, San Diego, CA.
- 2018 Featured composer, CEMEC / CCRMA, Stanford University, Stanford, CA.
- 2018 *I Hear Light Beams, You?* (30' loop), installation, Contemporary Art in Redefined Spaces, Lafayette Hotel, San Diego, CA.
- 2018 *Wave Coming...* (12'13"), for flute, trumpet, baritone, partially prepared piano, and percussion, Conrad Prebys Music Center, University of California San Diego, La Jolla, CA.
- 2018 *Reliquary* (15' loop), installation, Downtown San Diego, CA.
- 2018 *Water Flow* (16'), for field recording, spatialization, and solo percussionist, Experimental Theater, University of California San Diego, La Jolla, CA.
- 2017 Selected presenter, 43rd International Computer Music Conference. *Pastoral*, for string quartet and electroacoustic sound. He Luting Concert Hall, Shanghai Conservatory, Shanghai, China.
- 2017 Featured composer, Connecticut Summerfest Contemporary Music Festival. *Composition for Kandinsky composition vii* (11'11"), for flute, clarinet, cello, and percussion. Meraki Chamber Players, Berkman Recital Hall, University of Hartford, West Hartford, CT.
- 2017 *Kings* (17'), site-specific installation, Palace of Fontainebleau, Paris, France.
- 2017 *Spallation* (8'13"), for piano quintet, Palace of Fontainebleau, Paris, France.
- 2017 *Ocean Pearl Teardrops* (11'35"), for field recording and spatialization, White Hall, Kansas City, MO.
- 2017 *Composition for Kandinsky composition vii* (11'11"), for flute, clarinet, cello, and percussion, Firehouse Space, New York, NY.
- 2017 *Metamorphosis* (7'17"), for fixed media and contemporary dancers, University of Missouri-Kansas City Theater, Kansas City, MO.
- 2017 *Ocean Pearl Teardrops* (11'35"), for field recording and spatialization, MAO Livehouse, Beijing, China.
- 2017 Multimedia solo performance, DDC Duck Dawn Club, Beijing, China.
- 2016 *Composition for Kandinsky composition vii*, for flute, clarinet, cello, percussion, and electronics. Commissioned by Meraki Chamber Players and the Kandinsky Foundation; Shapeshifter Lab, New York, NY.
- 2016 *Pastoral* (13'21"), for string quartet and electroacoustic sound, White Hall, Kansas City, MO.
- 2016 *Landscape* (17'43"), for full orchestra, Nicholas Music Center, New Brunswick, NJ.
- 2016 *Variations for Chamber Orchestra* (9'17"), for 16 instruments, Le Poisson Rouge, New York, NY.
- 2016 *Whale Song & Ocean Dream* (75'), electroacoustic soundscape and live improvisation, INNER FIELD, New York, NY.
- 2015 *Pastoral*, commissioned by New Brunswick Chamber Orchestra, New Brunswick, NJ.
- 2015 *O* (13'11"), for flute quartet, Zimmerli Art Museum, New Brunswick, NJ.
- 2015 *Attimo* (7'51"), for flute, clarinet, violin, viola, cello, and piano, Le Poisson Rouge, New York, NY.

- 2014 *The Five Trigrams of I-Ching* (15'13"), for large percussion ensemble, Nicholas Music Center, New Brunswick, NJ.
- 2014 *Falling* (7"), for prepared piano, improvisation, electroacoustic sound, and contemporary dancers, Loree Dance Theater, New Brunswick, NJ.
- 2014 *Isolation* (7'13"), for Pierrot ensemble, Schare Recital Hall, New Brunswick, NJ.
- 2013 *Burning Snow* (7'01"), for electroacoustic sound and contemporary dancers, Loree Dance Theater, New Brunswick, NJ.

ACADEMIC SERVICE

- 2026–present Music Production Program Lead, Rocky Mountain College of Art + Design. Lead program strategy, curriculum revision, and planning for sound education across disciplines. Direct Rocky Mountain Sound Lab's operations and educational development, providing regular orientations, supervised open hours, and individual project guidance; develop cross-program initiatives and coordinate facilities and software-access planning to support artists and designers working with sound.
- 2023–2026 Music Production curriculum development, Rocky Mountain College of Art + Design. Began supporting the new program in June 2023, expanding and enhancing course offerings into upper-level junior sequences.
- 2022 Panel chair, Panel 1B, "Creative Interventions Across Media, History and Culture," and Panel 2C, "Happiness, Embodiments and Ethics in Practice." Intersections in Music, Identity, and Society Research Symposium, presented by MUS120, University of California San Diego, June.
- 2021–2022 Graduate Representative, Faculty Search Committee, University of California San Diego, December 2021–April 2022.
- 2020–2021 Member, Graduate Composition Committee, University of California San Diego, August 2020–July 2021.
- 2014–2016 Vice President, Graduate Composers, Rutgers University, March 2014–May 2016.

TECHNOLOGICAL RESEARCH AND PRACTICE

Interactive synthesis. *I Don't Know I Know; I Don't Know I Don't Know* combines solo cello and a self-designed interactive additive synthesizer built in Pure Data. Presented in concert and installation formats in Belgium in 2023; featured on Nina Vanhoenacker's 2026 album.

Instrument design. Co-authored research with Han Zhang on mechanical augmentation and synthesis in a microtonal harp, published at NIME 2026. *De-dimension*, with ãññã duo, integrates self-designed wearable sensor instruments, live signal processing, installation, and performance.

Audiovisual performance. *Peeling Cycle* is a collaboration with Han Zhang and Mingyong Cheng combining real-time generative AI visuals, a laser-based DIY audiovisual instrument, pinhole camera, and live electronics. Related ãññã works include *qwom*, *these particles we immersed*, and the commissioned experimental sound film *woowaaaditee*.

Spatial sound and embodied performance. Practice includes fixed media, multichannel spatialization, modular synthesis, and choir khuur. Research on *Space as Timbre* and teaching in Ableton Live, Surround Panner, Max for Live, and OSC connect artistic work with studio instruction.

Programming and synthesis. Max/MSP; Pure Data; Arduino; interactive additive synthesis; creative DSP; modular synthesis.

Spatial and live systems. Multichannel speaker systems; audio interfaces and mixers; live electronics; sensor-based performance interfaces; cabling, signal flow, and performance routing.

Digital audio production. Ableton Live; Logic Pro; Pro Tools; Reaper; WaveLab; Sonar.

Game and interactive audio. Unity; Unreal Engine; FMOD; Wwise.

Video and media. Adobe Premiere Pro; Final Cut Pro; Avid Media Composer; DaVinci Resolve.

Design and notation. Adobe Illustrator; Photoshop; After Effects; Sibelius.

PRESS AND INTERVIEWS

- 2026 Bernard Vincken, “Anqi Liu, une écriture insolite,” review of *Veiled Erosion*, *Crescendo Magazine*, July 5, 2026.
- 2026 Peter Margasak, “Adrift in the Rift,” feature on *Veiled Erosion* and the KM28 Berlin performance, *Nowhere Street*, May 11, 2026. Describes Liu as having “veered from any sort of conventional pathway.”
- 2026 Ismael G. Cabral, album review of *Veiled Erosion*, *El Compositor Habla*, Spain, March 2026.
- 2025 *The Wire*, critics’ reflection mention of *Veiled Erosion*, 2025 Rewind / Critics’ Reflections issue, United Kingdom, p. 64.
- 2025 Carme Miró, album review of *Veiled Erosion*, *Sonograma Magazine*, Spain, August 29, 2025. ISSN 1989-1938.
- 2025 C. Cornell Evers, album review of *Veiled Erosion*, *Reporters Online*, the Netherlands, August 18, 2025.
- 2025 Jarosław Kowal, featured interview, *dwutygodnik Magazine*, August 2025, issue 419.
- 2025 Dennis Bajram, album review of *Veiled Erosion*, *de Volkskrant*, the Netherlands, August 14, 2025.
- 2025 Bruce Lee Gallanter, album review of *Veiled Erosion*, *Downtown Music Gallery Newsletter*, July 4, 2025.
- 2025 Violet Hill, concert review, *New Classic LA*, July 29, 2025.
- 2025 Ken Herman, installation review, *San Diego Story*, February 8, 2025.
- 2024 Featured interview, *VoyageLA Magazine*, August 19, 2024.
- 2023 Album review of *a window on absurd, evanescent scenes...*, *Boomkat*, December 8, 2023.
- 2023 Featured interview, *Bold Journey Magazine*, May 9, 2023.
- 2023 Delarue, record review of *Light Beams Through Dusts, Through a Mist of Moistures*, *New York Music Daily*, February 20, 2023.
- 2022 Featured interview, *CanvasRebel Magazine*, August 8, 2022.
- 2022 Record review of *Light Beams Through Dusts, Through a Mist of Moistures* (2019), *The Wire*, May 2022, issue 459.
- 2022 Record review of *Light Beams Through Dusts, Through a Mist of Moistures*, *Republic of Jazz*, February 1, 2022.
- 2021 Record review of *A Discovery, Anqi Liu Remix* (2020), *The Wire*, March 2021, issue 445.
- 2021 Featured interview, *Shoutout SoCal*, April 27, 2021.
- 2020 Christian Hertzog, concert review of *How Light Arrives...*, *San Diego Union-Tribune*, January 31, 2020.
- 2020 Record review of *A Discovery, Anqi Liu Remix* (2020), *Listencorp*, October 2, 2020.

- 2020 Featured interview, *SDVoyager*, Voyage Group of Magazines, October 26, 2020.
- 2017 Bryan Voell, featured interview, *Johnson County Library*, February 14, 2017.
- 2016 David Mecionis, concert review of *Kandinsky's Composition VII*, *SoundWordSight*, May 30, 2016.

INSTRUMENTS AND LANGUAGES

Instruments: Mongolian choor khuur, piano, ocarina, guitar, organ, and button accordion.

Languages: Mandarin Chinese, native; English, professional proficiency; German, basic reading comprehension.