

NINGXIN ZHANG

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composer, multimedia artist, and creative technologist specializing in electronic music, interactive systems, and experiential media.

EDUCATION

Stanford University, M.A. in Music, Science, and Technology (2023–2025)

Berklee College of Music, B.M. in Electronic Production and Design (Summa Cum Laude), minor in Creative Coding (2019–2023)

SELECTED WORKS

Sign Language (2025) – Artist & Interaction Designer

- Developed an interactive audiovisual installation using p5.js, ml5.js, and Tone.js to explore hearing loss through real-time gesture recognition and sound transformation.
- Reimagined sign language gestures as dynamic interfaces to shift audio perception and visual feedback.

Bizarre Urban Life (2025) – Artist & Interaction Designer

- Designed a trilogy of browser-based interactive audiovisual instruments using p5.js, ml5.js, and Tone.js to examine everyday urban gestures through motion tracking and generative sound synthesis.
- Transformed habitual actions into performative interfaces for sonic reflection, bodily ritual, and audiovisual introspection.

Palimpsest (2024) – Lead Artist, Composer, & Interaction Designer

- Built an embodied interactive sculpture integrating ultrasonic sensors, spatialized sound, and FFT-driven lighting systems.
- Investigated decay, memory, and materiality through sensor-based real-time audiovisual systems.

Electric Erosion (2024) – Lead Artist, Sound Designer, & Interaction Designer

- Created an installation combining joystick-controlled spatial sound environments with real-time generative visuals in Max/MSP and TouchDesigner.
- Explored themes of digital fragility and material erosion through multisensory interaction.

Kagemusha: for Pipa and Live Electronics (2023) – Composer, Performer, & Live Electronics Designer

- Composed and performed an electroacoustic work using pipa, Csound synthesis, and live processing, and was awarded multiple international prizes.
- Integrated traditional Chinese instruments with experimental sound technology.

AWARDS AND FELLOWSHIPS

Bronze Award, New York International Art Competition (2025)

CCRMA Flagship Award, Stanford University (2025)

First Prize, Musicworks Electronic Music Composition Contest (2024)

Second Prize, Sweetwater/SEAMUS Commission Competition (2024)

Bronze Medal, Global Music Award (2024)

First Prize and Excellent Musicality Award, World Grand Prix International Music Contest (2023)

Platinum Prize and Great Creativity Special Prize, World Melodia International Music Competition (2023)

Humanities and Sciences Fellowship, Stanford University (2023)

Max Mathews Award, Berklee College of Music (2022)

Global Enrollment Initiatives (GEI) Grant, Berklee College of Music (2022)

Shengzheng Zhang Scholarship, Berklee College of Music (2021–2022)

Dean's List for Excellence Academic Performance, Berklee College of Music (2019–2023)

COMPOSITIONS AND PERFORMANCES

SEAMUS National Conference

- Commissioned Electroacoustic Composition (2025), *West Lafayette, IN*
- Selected Electroacoustic Composition (2024), *Baton Rouge, LA*

Center for Computer Research in Music and Acoustics (CCRMA)

- New Music Interface Concert (2024), *Stanford, CA*
- Transitions Concert (2023), *Stanford, CA*

New York City Electroacoustic Festival, Selected Electronic Composition (2023), *New York, NY*

Interdisciplinary Conference on Musical Media, Selected Electroacoustic Performance (2023), *Cambridge, MA*

Interdisciplinary Arts Institute Concerts, Live Electroacoustic Performances (2022), *Boston, MA*

Digital Musical Instrument Prototyping Concert, Electronic Music Performance (2022), *Boston, MA*

Live Coding Concert, Electronic Music Performance (2021), *Boston, MA*

International Folk Festival, Traditional Chinese Music Performance (2020), *Boston, MA*

Micro-jam Concert, Intercultural Jazz and Chinese Music Performance (2020), *Boston, MA*

INSTALLATIONS AND EXHIBITIONS

Web Audio Conference, Selected Interactive Web Installation (2025), *Paris, France*

Whitelock Art Center, Chaos Code Exhibition, Award-winning Interactive Web Installation (2025), *Online*
Center for Computer Research in Music and Acoustics (CCRMA), Interactive Installations (2024–2025), *Stanford, CA*

LightSpaceTime Art Gallery, Cityscapes Exhibition, Selected Interactive Installation (2024), *Online*
Art Collide, Open Themed Exhibition, Selected Interactive Installation (2024), *Online*

PUBLICATIONS AND PRESS

Divide Magazine (Issue 16), Featured Interactive Sculpture (2025)

Spotlight Contemporary Art Magazine (Issue 36), Featured Interactive Sculpture (2024)

Musicworks Magazine CD (Issue 148), Award-winning Electroacoustic Composition (2024)

International Csound Conference, Published Paper: Using a Waveguide to Model the Pipa in Csound (2022), *Athlone, Ireland*

PROFESSIONAL EXPERIENCE

Research Assistant – Stanford University (2025–now)

- Supported tracheal-microphone experiments through data collection, annotation, analysis, and feature prototyping for postoperative clinical monitoring systems.
- Built hospital-monitor interfaces and developed audio-processing modules to detect apnea, airway obstruction, and other critical respiratory events for anesthesiology monitoring.

Multimedia Developer – International Concerts, Exhibitions, and Festivals (2020–now)

- Designed and implemented interactive audio systems for art-tech exhibitions and events, creating immersive multimedia experiences that combined spatial audio, responsive synthesis, and visual interactivity.

- Collaborated with engineers, designers, and performers to integrate sound with visuals and performance, ensuring system consistency and quality in festival and media art settings.

Music/Audio Specialist – Mercor Intelligence (2025)

- Co-designed and deployed music annotation frameworks and labeling methodologies for video datasets, enabling accurate sound–music classification to train models for leading AI labs.
- Applied expertise in music production and sound design to develop nuanced taxonomies, improving annotation consistency and the overall quality of training data.

Lead Music Producer & Sound Designer – Role Production Company (2024–2025)

- Produced, recorded, and mixed tracks across diverse music styles for a commercial album release, leading the creative direction, sound design, and technical workflows throughout the process.

Creative Technologist – Boulanger Labs (2022–2023)

- Prototyped interactive spatial audio and immersive sound systems for VR and multimodal interaction, bridging creative sound design with technical implementation and exploring sound–haptic integration.

Music Technology Mentor – Berklee College of Music (2022)

- Mentored students in sound design, music production, and audio coding, guiding interdisciplinary projects that applied professional practices in media and performance contexts.

SKILLS

Music & Sound Production: Pro Tools, Logic Pro, Ableton Live, Max/MSP, Chuck, SuperCollider, Csound

Creative Coding & Interactive Media: JavaScript (p5.js, Three.js, ml5.js, TensorFlow.js), Web APIs (Web Audio, Web Speech, WebRTC), Processing, TouchDesigner, Unity

Programming: Python, C++ (JUICE), C#, HTML, CSS

Musical Instruments: Piano, Bass, Chinese Pipa, Chinese Zhongruan, Brazilian percussion

Languages: Mandarin Chinese (native), English (fluent), Cantonese (fluent), Spanish (elementary)