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Associate Professor of Musicology
College of Music, Hanyang University
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ACADEMIC POSITIONS

	Hanyang University
2024–present	Associate Professor, Department of Composition, College of Music
2025–present	Director, Music Research Center Chair, Department of Music & Science for Clinical Practice, School of Interdisciplinary Industrial Studies
2025–26	i-Professor (J/A), Hanyang Intercollege (<i>concurrent</i>)
2022–24	Assistant Professor of Musicology
2015–22	Full-time Researcher, Music Research Center

EDUCATION

2015	Ph.D. in Musicology (degree conferred on 28 November 2015) The University of Hong Kong, Pokfulam, Hong Kong Thesis: “The Third Voice: Anima as Drama in Mozart’s Operas” Advisor: Youn Kim <i>Thesis Examining Committee</i> Chairman: Stephen Matthews, The University of Hong Kong External Examiner: Su Yin Mak, The Chinese University of Hong Kong Internal Examiners: Giorgio Biancorosso; Daniel K. L. Chua
2005	M.A. in Music (composition) (degree conferred on 2 June 2005) Queens College, The City University of New York, Flushing, NY, United States Advisor: Jeff Nichols
2003	B.M. in Composition (degree conferred on 23 May 2003) The Juilliard School, New York, United States Advisor: Milton Babbitt

RESEARCH & TEACHING INTERESTS

- Transformational theory and *Formenlehre*
- Cultural history of music, disease, disability, and death
- Phenomenology of music/sound in opera, film, and video games
- Sound/scape, media culture, and sonic politics
- Digital humanities and AI-enhanced pedagogy

SELECTED PUBLICATIONS

- Under Review “Listening as Exposure: Illness, Involuntary Negativity, and the Limits of Aesthetic Choice.” In *Music and Sound in Negative Aesthetics and Metaphysics: East and West*, edited by Maurice Windleburn, Keri Hui, and Jonathan W. Johnson. Edinburgh University Press.
- Forthcoming “Spirituality after Damage: Auditory Anamnesis and the Posthuman Musical Body.” In *Routledge Handbook in Posthuman Perspectives on Music and Spirituality*, edited by Zoey Cochran and Ariane Couture.
- 2027 “What Do We Listen For? Bach as a Stress Test for the ‘New Theory’ and the Ethics of Microtheoretical Listening.” *BACH: Journal of the Riemenschneider Bach Institute*, special issue edited by Christina Fuhrmann and Vasili Byros.
- 2026 “Inventing Classical Form: How Carl Czerny’s School of Practical Composition Constructed ‘Sonata Form’ for the Nineteenth Century.” *Journal of the Science and Practice of Music* 55.
- 2025 “Listening in a Quarantined World During COVID-19.” In *Philosophy of Listening: What Do We Hear, and What Do We Not?*, 173–95. Seoul: Gom Publishing.
- 2025 “Brave New (e)World: ‘Playing’ Games.” In *Philosophy of Listening: What Do We Hear, and What Do We Not?*, 197–227. Seoul: Gom Publishing.
- 2023 “Open Musicology for SDGs.” *The Korean Journal of Arts Studies* 41:33–46.
- 2023 “Temporalities of Mediated Sound: An Analysis of the Orchestra of the Age of Enlightenment’s Videos” (with Kyung-Young Chung). *Journal of Ewha Music Research Institute* 27 (2): 145–75.
- 2022 “‘Now, do I have to keep listening to Beethoven?’ Musicologist’s Response to a Rhetorical Question in *The Hunt*.” *Journal of the Science and Practice of Music* 47:1–26.
- 2018 “Excavating the History of Electroacoustic Music in Korea, 1966–2016” (with Jongwoo Yim). *Contemporary Music Review* 37 (1–2): 174–87.
- 2017 “Benjamin Britten and the Turning Sound of the Screw, or the Turn of the Interpretation.” *Music Theory Forum* 24 (2): 71–94.
- 2017 “What Did Basilio and Figaro Hear? Opera, or the Art of Overhearing.” *Journal of the Science and Practice of Music* 38:1–33.
- 2017 “Vitellia’s Ambivalence, Marchetti’s *Jouissance*.” *Journal of Music and Theory* 28 (1): 44–67.
- 2017 “Sesto’s Anima, Vitellia’s Animus: Hearing the Inner Voice in Mozart’s Rondò Arias.” *Journal of the Musicological Society of Korea* 20 (1): 71–98.
- 2015 “Is Figaro Really Mad at Susanna? Doing Opera Through Music Analysis.” *Journal of Music and Theory* 25 (2): 8–34.

SELECTED CONFERENCE PAPERS

- 2026 “When Algorithms Curate Shamans: K-Horror Soundscapes, Streaming Platforms, and the Flattening of Korean Sonic Identity.” The 13th World Congress of Korean Studies. Ritsumeikan University, Suzaku Campus, Kyoto, Japan. September 5–6.
- 2026 “The Constancy of Music: Distorted Memory and ‘Will/Can the Circle Be Unbroken’ in *BioShock Infinite*.” Ludo2026. Edge Hill University, United Kingdom. August 6–8.
- 2026 “Timbre as Exposure: Fragility, Proximity, and the Audibility of the Body.” The 4th International Conference on Timbre. University of Montreal, Canada. July 2–4.
- 2026 “On-Stage, Backstage: Sonic Cartography and the Exposed Architecture of Theme Park Sound in HBO’s *Westworld*.” Sonic Cartographies: Mapping Music and Sound in Theme Parks. Royal Holloway University of London, United Kingdom. June 18–20.
- 2026 “What Do We Listen For? Bach as a Stress Test for the ‘New Theory.’” Hong Kong as Music Theory Conference. Hong Kong Association of Music Theorists. The University of Hong Kong. June 12–13.
- 2026 “Teaching Music History through Disease, Disability, and Suffering: Open-Source Collaborative Knowledge Building.” 2026 Teaching Music History Conference, AMS Pedagogy Study Group. New York University. June 5–7.
- 2026 “Sounding Danger: Heuristics of Fear from Ottoman Drums to Digital Worlds.” Listening to Fear: Music, Emotion, and Crisis in Eurasia, 1550–1750. University of Music and Performing Arts Vienna, Austria. May 6–8.
- 2026 “Constructing Pitch-Centricity: Analytical Operations as Constitutive Acts.” Tonality and Pitch-Centricity: Analytical Challenges in Post-War Western Art Music. Universidade do Minho, Braga, Portugal. April 23–24.
- 2024 “Echoes of the Otherworld: Korean Shamanic Soundscapes in Contemporary Cinema.” IV International Conference Rethinking Soundscapes: Traditions, Communities and Heritage, 4th Meeting of the ICTMD National Committee – Portugal. University of Évora, Portugal. November 27–29.
- 2022 “‘It’s sound! Stay silent, stay alive’: An Acoustemology of Howling in *A Quiet Place*.” The 6th Biennial Conference of the East Asian Regional Association of IMS. Daegu, Korea. October 21–23.
- 2022 “The *Waesack* Controversies, or the Sound of Modernity in Park Chan-wook’s *The Handmaiden*.” Panel session, “Tempting Tunes: The Soundscape of South Korean Popular Culture.” AAS 2022 Annual Conference. Hawai’i Convention Center and the Hilton Hawaiian Village Waikiki Resort Hotel, Honolulu, Hawai’i. March 24–27.
- 2021 “Hymn, Lullaby, and ‘Happy Birthday’: Park Chan-wook’s *Lady Vengeance* as a Musical Commentary on Protestant Christianity in Korea.” Panel session, “The Current Soundscape of Korea: *Trot*, K-Pop, Film Music, and Art Music.” 30th AKSE Conference. La Rochelle, France. October 28–31.

SELECTED CONFERENCE PAPERS (*cont'd*)

- 2021 "Whose Dreams? The Gendered Sounds of 'Classical Covers' in Netflix's *Bridgerton*." Politics of Sound and Listening II. Hanyang University, virtual. June 6.
- 2020 "Meet the 'Musical' Hulk: Tracing New American Masculinity in *Avengers: Age of Ultron*." Panel session, "Classes of Sound, or on the Politics of Sonic Identity." The 6th World Humanities Forum. Hwabaek International Convention Center (HICO), Gyeongju, Korea. November 19–21.
- 2020 "The Song of the Last Orpheus: Listening to the Self in Hideo Kojima's *Death Stranding*." Politics of Sound and Listening I. Hanyang University, virtual. October 17.
- 2019 "Rehabilitating Gemma, or Hearing the Voices of an Empty Womb in Donizetti's *Gemma di Vergy*." The 5th Biennial Conference of the East Asian Regional Association of IMS. School of Music, Soochow University, China. October 18–20.
- 2018 "The Fellowship of the Sound(tracks): How the Regalia Became a Place to Unwind in *Final Fantasy XV*." Music & the Moving Image XIII. New York University. May 24–27.
- 2018 "Why was Bruce Listening to 'Casta diva'? Soundtrack as a Sonic/Sonified Conscience in *Avengers: Age of Ultron*." Rethinking Sound 2018: International Conference. Hanyang University, Seoul, Korea. March 30–31.
- 2017 "Soundscape of the Future in Sci-fi Film: The 'Aural' Gaze and the Dissolution of Subjectivity." 20th Quinquennial Congress of the International Musicological Society. Tokyo University of the Arts, Japan. March 19–23.
- 2016 "Politics of Noise: The Soundscape of 2016 General Election Campaign in Korea." Round Table at 20th International Congress of Aesthetics. Seoul National University, Korea. July 24–29.
- 2016 "(Re)sounding the Virtual: Hearing the Voice of Hatsune Miku." Sound Art Matters, International Conference. Aarhus University, Denmark. June 1–4.

RESEARCH PROJECTS

Full-time Researcher

- 2019–22 "Politics of Sound and Listening: A Critical Listening of Culture and Technology." Music Research Center, Hanyang University
- 2015–18 "Sound, Space, and Mobility: The Soundscape of 'in-between' Space." Music Research Center, Hanyang University

Research Assistant

- 2010–13 "Study on the Neural Mechanism in the Perception of Tonality Using Magnetoencephalography." Collaborative research with MEG Center, Seoul National University Hospital. College of Music, Seoul National University, Korea

TEACHING EXPERIENCE

(* Taught in English; † Graduate Course)

	College of Music, Hanyang University
2022–present	Form and Analysis 1, 2*; History of Western Music 1, 3, 4*; Media and Music*; Music and Industry 4.0*; Musicology of Disease, Disability, and Suffering (core); Form in Tonal Music†; History of Western Music in the Eighteenth Century†; Music and Culture†; Music and Philosophy†; Seminar in Musicology†; Source Readings in Music History†
	Adjunct
2021–22	Kookmin University, Seoul, Korea An Analytical Methods of Piano Works†; Analysis of Music 1; Piano Seminar III†; Studies on Specific Composer of Contemporary Period†
2019–22	Seoul National University, Korea Music Analysis 2, 3, 4; Music Theory 1, 2
2018–19	Chugye University for the Arts, Seoul, Korea History of Western Music 1, 2; Research in Music†
2016–20	Sungshin Women’s University, Seoul, Korea Cultural Studies of Music; Field Study of Music
2016	Yonsei University, Seoul, Korea Music of Classical Period*†; Seminar in Piano Literature I*†
2015–22	Hanyang University Form and Analysis 1, 2; Music and Industry 4.0; Music and Culture†; Seminar in Musicology†; Source Readings in Music History†;
2015	Kyungpook National University, Daegu, Korea Seminar in Music Analysis† The University of Hong Kong Topics in Western Music History III*

AWARDS & FELLOWSHIPS

2025	Excellence in AI-Integrated Teaching Award, Hanyang University
2024	Excellence in Teaching Award, Hanyang University
2023	Best Teacher Award, Hanyang University
2011–12	Rayson Huang Scholarship in Music, The University of Hong Kong
2010–13	Postgraduate Studentship, The University of Hong Kong

PROFESSIONAL AFFILIATIONS

International Musicological Society
American Musicological Society
Society for Music Theory
The Musicological Society of Korea
Korean Society for Music Theory

SERVICE

2025–present Chair, Program Committee, The 9th Biennial Conference of the International Musicological Society East Asia (IMSEA). Kyushu University School of Design, Ohashi Campus, Fukuoka, Japan. March 5–7, 2027.

2023–present Member, Scientific Committee, Korean Society for Music Theory

2023–25 Member, Program Committee, The 8th Biennial Conference of the International Musicological Society East Asia (IMSEA). Guangxi University for the Arts, Nanning, China. September 19–21, 2025.

2023–25 Chair, External Relations Committee, The Musicological Society of Korea

2022–23 Member, Program Committee, The 7th Biennial Conference of the International Musicological Society East Asia (IMSEA). Tainan Art Museum, Tainan, Taiwan. October 27–29, 2023.

2020–23 Member, Scientific Committee, The Musicological Society of Korea

MEDIA & PUBLIC ENGAGEMENT

2026 “A Musical History of the Body,” bimonthly column, *The Journal of Music*

2018–present Weekly appearance, KBS (Korean Broadcasting System) Classic FM

MILITARY SERVICE

2005–7 Republic of Korea Army Training and Doctrine Command
Rank at the time of discharge from active duty: Sergeant (SGT)
Military specialty: Translation (English/Korean)