

## HEE SENG KYE

Department of Music  
School of Humanities  
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Siu Cheung Bldg., No. 3  
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### EDUCATION

- 2010–present      The University of Hong Kong, Pokfulam, Hong Kong.  
PhD candidate in Musicology  
Thesis: “The Third Voice: Anima as Drama in Mozart’s Operas”  
(Oral Examination completed on 25 November 2014)  
Supervisor: Youn Kim (Associate Professor)  
*Thesis Examining Committee*  
Chairman: Stephen Matthews (Professor)  
External Examiner: Su Yin Mak (Associate Professor)  
The Chinese University of Hong Kong  
Internal Examiners: Giorgio Biancorosso (Associate Professor)  
Daniel K. L. Chua (Professor)
- 2008–10            Hanyang University, Seoul, Korea.  
PhD studies in Music Theory (coursework completed)  
Advisor: Jae-Sung Park (Professor of Music Theory)
- 2005                Queens College, The City University of New York, Flushing, NY, United States.  
M.A. in Music (composition) (degree conferred on 2 June 2005)  
Advisor: Jeff Nichols (Associate Professor)
- 2003                The Juilliard School, New York, United States.  
B.M. in Composition (degree conferred on 23 May 2003)  
Advisor: Milton Babbitt (Composition Faculty)

### RESEARCH INTERESTS

- Phenomenology of “time” (or *Zeitstrukturen*) in opera
- Staging of the “unconscious” in Jean-Pierre Ponnelle’s opera-films
- Transformational theory (primarily Lewinian)
- Schenkerian analysis (especially *Formenlehre* and its dramatic implications)

## RESEARCH EXPERIENCE

- 2011–14            Research Assistant I, School of Humanities (Music), The University of Hong Kong.
- 2010–13            Research Assistant, College of Music, Seoul National University, Korea.  
Collaborative research with MEG Center, Seoul National University Hospital,  
supported by National Research Foundation of Korea (NRF-2010-327-H0002).

## TEACHING EXPERIENCE

- Spring 2015            **Part-time Lecturer**, Department of Music, The University of Hong Kong.  
Topics in Western Music History III (MUSI2073)
- Fall 2014            **Full-time Teaching Assistant**, Department of Music, The University of Hong Kong.  
Common Core Course: Music and the Human Body (CCHU9038)
- Spring 2014            **Part-time Teaching Assistant**, Department of Music, The University of Hong Kong.  
Advanced Tonal Chromaticism and Analysis (MUSI2052)
- Spring 2013            **Academic Tutor**, Department of Music, The University of Hong Kong.  
Topics in Western Music History I (MUSI2071)
- Fall 2012            Materials and Structures of Music (MUSI1023)
- Spring 2012            Advanced Tonal Chromaticism and Analysis (MUSI2052)
- Fall 2011            Music and the Mind: Introduction to Psychology of Music (MUSI2059)
- Spring 2011            Music and Science: Conjunctions in Western History (MUSI2064)
- Fall 2010            Western Music History 1 (MUSI1021)
- Spring 2010            **Part-time Lecturer**, College of Music, Hanyang University.  
Music Theory 1 (COP163/13891)  
Music Theory 5 (COP363/13897)
- Spring 2010            **Part-time Lecturer**, Faculty of Music, Hansei University, Gunpo, Korea.  
Music Analysis (12183-01)  
Harmony and Counterpoint I (12578-01)
- Spring 2009            **Visiting Lecturer**, School of Music, Korea National University of Arts.  
Introduction to Post-tonal Theory (Graduate Seminar)

## CONFERENCE PAPERS

- 2013 “Neural Responses to Tonality and Atonality: How Our Brains Perceive the Difference.” The 2nd Biennial Conference of the East Asian Regional Association of IMS. National Taiwan University. October 18–20.
- 2013 “Mozart the Philosopher: Aside, Silence, and Time in *La clemenza di Tito*.” 2013 CUNY Graduate Center GSIM (Graduate Students in Music) Conference. The Graduate Center, CUNY, United States. April 12–13.
- 2012 “Harmonic Meaning as Musical Semantics (and the Role of Right Hemisphere): Evidence from Magnetoencephalography.” With S. Yi, C. Chung, C. Kim, K. Lee, and J. Seol. Music and the Body 2012. The University of Hong Kong. March 9–11.

## CONFERENCE PAPERS (*cont.*)

- 2011 “Susana’s Choices: Anima as Drama in Mozart’s *Le nozze di Figaro*.” East Asian Regional Association of the International Musicological Society. Seoul National University, Korea. September 16–18.
- 2009 “Syntax, Implication (Expectation), and Realization of Harmonic Progressions.” With S. Yi, J. Seo, J. Seol, J. Park, and C. Kim. Korean Society for Music Perception and Cognition. Seoul National University, Korea. June 13.
- 2008 “Klumpenhouwer Networks in T/M Group: Application of Multiplicative Operations to Recursive System.” Joint Conference in Celebration of the 10th Anniversary of Korean Society for Music Perception and Cognition. Seoul National University, Korea. September 20.

## PRESENTATIONS

- 2012 “Notes on ‘Asides’ in Mozart’s *La clemenza di Tito*.” Music Theory Forum with Thomas Christensen. Seoul National University, Korea. July 30–August 1.
- 2012 “The Manifestation of Theatrical Elements in the Music of Mozart’s Operas: An Analytical Approach to Operatic Dramaturgy.” Music Theory Forum with Thomas Christensen. Seoul National University, Korea. July 30–August 1.
- 2010 “Schoenberg the Reactionary: On His Late Style.” Music Study Forum, Hanyang University, Korea. February 18.
- 2009 “A ‘Tutorial’ on K-nets under Multiplicative Operations (à la Lewin).” Transforming Transformational Grammar: *Tonnetz*, *Zeitnetz*, K-nets, & P-nets. Seoul National University Western Music Research Institute, Korea. June 24.

## PUBLICATIONS

- 2013 “Syntax, Expectation, and Realization of Harmonic Progressions: Neuroscientific Investigations.” Co-authored with S. Yi, J. Seo, J. Park, C. Kim, and D. Bae. In *Music Perception and Cognition II*, edited by Suk Won Yi, 225–89. Seoul: Eumaksekye.
- 2013 Translation of “Music, Movement and Marimba: An Investigation of the Role of Movement and Gesture in Communicating Musical Expression to an Audience” by Mary Broughton and Catherine Stevens, *Psychology of Music* 37, no. 2 (2009): 137–53. In *Music Perception and Cognition II*, edited by Suk Won Yi, 307–24. Seoul: Eumaksekye.
- 2009 “Conference Report: 2008 International Conference, Co-hosted by the Music Institute of Ewha Womans University and the Korean Society for Music Theory.” *Music Theory Forum* 2:165–70.
- 2008 Translation of “Analysts and Performers: Overcoming the Obstacles” by Charles J. Smith. Paper read at 2008 International Conference, co-hosted by the Music Institute of Ewha Womans University and the Korean Society for Music Theory. *Ewha Music Journal* 12 (2): 221–34.

## AWARDS & GRANTS

- 2013 Conference Grant for Research Postgraduate Students, The University of Hong Kong.
- 2011–12 Rayson Huang Scholarship in Music, The University of Hong Kong.
- 2010–13 Postgraduate Studentship, The University of Hong Kong.
- 2008–10 Academic Excellence Scholarship for Graduate Students, Hanyang University.

## PROFESSIONAL EXPERIENCE

- 2010–present Production Editor, *Musica Humana*.
- 2012 Conference Secretary, Music and the Body 2012, The University of Hong Kong.
- 2009 Editorial Assistant, *Musica Humana*.
- 2007–8 Part-time DB constructor, Music Interface Melon, WiderThan (later RealNetworks).
- 2000–2 Part-time clerk (work study), Office of Admissions, The Juilliard School.

## WORKSHOP

- 2010 SMA, IMR, Wiley-Blackwell Summer School in Music Analysis, Durham University.
- 1997/1998 Aspen Center for Composition Studies, Aspen Music Festival and School.

## **SELECT COMPOSITIONS**

*Handel's Invective* (2003) for guitar and computer-generated sound (Soichi Muraji, guitar, Tokyo Cultural Center, Japan, 2004)

*Cantus Subtilior: 370 cantus in vocis duodecim* (2003) for four players

*A Measure of Hans Weisse* (2003) for twelve violins

*The Fugue of Art* (2002) for violin and orchestra quartet

*Corelli's Protest* (2002) for solo piano

*A Transfigured Offering* (2002) for two chamber orchestras

String Quartet No. 1 (2000)

*In Memoriam Isang Yun* (1999) for orchestra (Juilliard Symphony, Jeffrey Milarsky, conductor, Alice Tully Hall, Lincoln Center, New York, United States, 2000)

## **LANGUAGE**

Reading ability in German

## **PROFESSIONAL AFFILIATIONS**

American Musicological Society

Society for Music Theory

## **MISCELLANEOUS**

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