

## HEE SENG KYE

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### CURRENT POSITION

2019–present      Full-time Researcher, Music Research Center, Hanyang University, Korea.  
“Politics of Sound and Listening: A Critical Listening of Culture and Technology”

### 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”  
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, Professor  
Daniel K. L. Chua, Professor

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, Associate Professor

2003              B.M. in Composition (degree conferred on 23 May 2003)  
The Juilliard School, New York, United States.  
Advisor: Milton Babbitt, Composition Faculty

### RESEARCH & TEACHING INTERESTS

- Phenomenology of music/sound in opera, film, and video games
- Cultural history of music and disease/illness
- Sound and disability studies

### RESEARCH EXPERIENCE

2015–18              Full-time Researcher, Music Research Center, Hanyang University, Korea.  
“Sound, Space, and Mobility: The Soundscape of ‘in-between’ Space”

2010–13              Research Assistant, College of Music, Seoul National University, Korea.  
Collaborative research with MEG Center, Seoul National University Hospital.

## PUBLICATIONS

### Articles

- 2018 "Excavating the History of Electroacoustic Music in Korea, 1966–2016." *Contemporary Music Review* 37 (1–2): 174–87. Co-authored with Jongwoo Yim.
- 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 Scienc 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.

### Book Chapter

- 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.

### Translations

- 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.
- 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.

## CONFERENCE PAPERS

- 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.

## CONFERENCE PAPERS (*cont'd*)

- 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, Zoom. 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.
- 2019 “Beaumarchais’s Figaro, Da Ponte’s Figaro, Mozart’s Figaro.” Korean Society for French Classic Literature. Korea National Open University, Seoul, Korea. August 24.
- 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 “Just Music? The Sound of Ludomusic(ology).” Re:HEARING; From the Virtual to the Real. Hanyang University, Seoul, Korea. June 10.
- 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 “‘When Shall We Three Meet Again?’ Remembering Milton.” 80th Meeting of the Musicological Society of Korea. Sungshin Women’s University, Korea. November 19.
- 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.
- 2015 “Sesto’s Anima, Vitellia’s Animus: Hearing the Inner Voice in Mozart’s Rondò Arias.” 78th Meeting of the Musicological Society of Korea. Sungshin Women’s University. November 21.
- 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.
- 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.

## TEACHING EXPERIENCE

	<b>Part-time Lecturer</b> (*Graduate Course)
2021–present	Kookmin University, Seoul, Korea An Analytical Methods of Piano Works* Studies on Specific Composer of Contemporary Period*
2019–present	Seoul National University, Korea Music Analysis 2, 3, 4; Music Theory 1, 2
2015–present	Hanyang University, Seoul, Korea Form and Analysis 1, 2; Music in Industry 4.0; String & Wind Music Literature 1; Seminar in Musicology*; Source Readings in Music History*; Music and Culture*; Independent Studies*
2016–2020	Sungshin Women's University, Seoul, Korea Cultural Studies of Music; Field Study of Music; Independent Studies*
2018–2019	Chugye University for the Arts, Seoul, Korea History of Western Music 1, 2; Research in Music*
2018–2019	Dongduk Women's University, Seoul, Korea Composer Studies*; Music and Culture*; Seminar in Musicology*
2016	Yonsei University, Seoul, Korea Music of Classical Period*; Seminar in Piano Literature I*
2015	Kyungpook National University, Daegu, Korea Seminar in Music Analysis*  The University of Hong Kong Topics in Western Music History III
2010	Hanyang University. Music Theory 1 & 5  Hansei University, Gunpo, Korea Music Analysis; Harmony and Counterpoint I
2009	Korea National University of Arts, Seoul, Korea Introduction to Post-tonal Theory*

## PROFESSIONAL EXPERIENCE

2010–present	Production Editor, <i>Musica Humana</i> .
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## 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.

## SELECT COMPOSITIONS

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| 2003 | <i>Handel's Invective</i> for guitar and computer-generated sound (Soichi Muraji, guitar; Tokyo Cultural Center, Japan, 2004)                                 |
| 2003 | <i>Cantus Subtilior: 370 cantus in vocis duodecim</i> for four players  |
| 2003 | <i>A Measure of Hans Weisse</i> for twelve violins  |
| 2002 | <i>The Fugue of Art</i> for violin and orchestra quartet  |
| 2002 | <i>Corelli's Protest</i> for solo piano   |
| 2002 | <i>A Transfigured Offering</i> for two chamber orchestras   |
| 2000 | String Quartet No. 1  |
| 1999 | <i>In Memoriam Isang Yun</i> for orchestra (Jeffrey Milarsky, conductor; Juilliard Symphony, Alice Tully Hall, Lincoln Center, New York, United States, 2000) |

## PROFESSIONAL AFFILIATIONS

American Musicological Society  
Society for Music Theory  
The Musicological Society of Korea (on Scientific Committee)  
Korean Society for Music Theory (on Committee)

## MISCELLANEOUS

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| 2018–present | Weekly guest speaker, Korean Broadcasting System (KBS) Classic FM 93.1 MHz.  |
| 2005–7       | Military service, Republic of Korea Army Training and Doctrine Command<br>Rank at the time of discharge from active duty: Sergeant (SGT)<br>Military specialty: Translation (English/Korean) |