

## HEE SENG KYE

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## CURRENT POSITION

2022–present      Assistant Professor of Music  
Department of Composition, College of Music, Hanyang University, Korea

## 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, 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

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

## RESEARCH EXPERIENCE

- 2019–22            Full-time Researcher, Music Research Center, Hanyang University, Korea.  
“Politics of Sound and Listening: A Critical Listening of Culture and Technology”
- 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.

## CONFERENCE PAPERS

- 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 *Waesae* 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.
- 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 “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.

## CONFERENCE PAPERS (*cont'd*)

- 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.

## TEACHING EXPERIENCE

(\* Graduate Course)

	<b>College of Music, Hanyang University</b>
Spring 2022	Form and Analysis 1; History of Western Music 1; Seminar in Musicology*
	<b>Adjunct</b>
2021–present	Kookmin University, Seoul, Korea Analysis of Music 1; An Analytical Methods of Piano Works*; Piano Seminar III*; 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

## TEACHING EXPERIENCE (*cont'd*)

### Adjunct (*cont'd*)

- |      |   |
|------|---|
| 2010 | Hanyang University<br>Music Theory 1 & 5<br>Hansei University, Gunpo, Korea<br>Music Analysis; Harmony and Counterpoint I |
| 2009 | Korea National University of Arts, Seoul, Korea<br>Introduction to Post-tonal Theory*                                     |

## AWARDS & GRANTS

- |         |   |
|---------|---|
| 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

- |      |   |
|------|---|
| 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

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

## **MISCELLANEOUS**

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