

## HEE SENG KYE

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College of Music, Hanyang University  
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## CURRENT POSITION

2024–present      Associate Professor of Musicology  
Department of Composition, College of Music, Hanyang University, Korea  
Joint Appointment, i-Professor, Hanyang Intercollege, 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

- Cultural history of music, disease/illness, disability, and death
- Phenomenology of music/sound in opera, film, and video games
- Transformational theory and *Formenlehre*

## PAST POSITIONS

2022–2024	Assistant Professor of Musicology, Hanyang University
2015–2022	Full-time Researcher, Music Research Center, Hanyang University

## RESEARCH EXPERIENCE

2019–22	Full-time Researcher, Music Research Center, Hanyang University “Politics of Sound and Listening: A Critical Listening of Culture and Technology”
2015–18	Full-time Researcher, Music Research Center, Hanyang University “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

## SELECT PUBLICATIONS

2023	“Open Musicology for SDGs.” <i>The Korean Journal of Arts Studies</i> 41:33–46.
2023	“Temporalities of Mediated Sound: An Analysis of the Orchestra of the Age of Enlightenment’s Videos.” <i>Journal of Ewha Music Research Institute</i> 27 (2): 145–75. Co-authored with Kyung-Young Chung.
2022	“‘Now, do I have to keep listening to Beethoven?’: Musicologist’s Response to a Rhetorical Question in <i>The Hunt</i> .” <i>Journal of the Science and Practice of Music</i> 47:1–26.
2018	“Excavating the History of Electroacoustic Music in Korea, 1966–2016.” <i>Contemporary Music Review</i> 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.” <i>Music Theory Forum</i> 24 (2): 71–94.
2017	“What Did Basilio and Figaro Hear? Opera, or the Art of Overhearing.” <i>Journal of the Science and Practice of Music</i> 38:1–33.
2017	“Vitellia’s Ambivalence, Marchetti’s <i>Jouissance</i> .” <i>Journal of Music and Theory</i> 28 (1): 44–67.
2017	“Sesto’s Anima, Vitellia’s Animus: Hearing the Inner Voice in Mozart’s Rondò Arias.” <i>Journal of the Musicological Society of Korea</i> 20 (1): 71–98.
2015	“Is Figaro Really Mad at Susanna? Doing Opera Through Music Analysis.” <i>Journal of Music and Theory</i> 25 (2): 8–34.

## SELECT 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 *Waesaek* 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.
- 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.

## TEACHING EXPERIENCE

(\* Graduate Courses)

	<b>College of Music, Hanyang University</b>
2022–present	Form and Analysis 1, 2; History of Western Music 3, 4; Music and Industry 4.0; Media and Music; Musicology of Disease, Disability, and Pain; Form in Tonal Music*; Source Readings in Music History*; Seminar in Musicology*; Music and Culture*; Music and Philosophy*
	<b>Adjunct</b>
2021–2022	Kookmin University, Seoul, Korea Analysis of Music 1; An Analytical Methods of Piano Works*; Piano Seminar III*; Studies on Specific Composer of Contemporary Period*
2019–2022	Seoul National University, Korea Music Analysis 2, 3, 4; Music Theory 1, 2
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*
2016–2020	Sungshin Women's University, Seoul, Korea Cultural Studies of Music; Field Study of Music; Independent Studies*
2016	Yonsei University, Seoul, Korea Music of Classical Period*; Seminar in Piano Literature I*
2015–2022	Hanyang University 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*
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*

## AWARDS & GRANTS

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
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  
Korean Society for Music Theory

## 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)