

## HEE SENG KYE

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## CURRENT POSITION

2019–present      Full-time Researcher, Music Research Center, 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, Associate Professor  
The Chinese University of Hong Kong  
Internal Examiners: Giorgio Biancorosso, Associate 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

- Music and sound in opera, film, and video games
- Cultural history of music and disease/illness
- Sound and disability studies
- Schenkerian analysis (especially on its dramatic implications)
- Transformational theory (primarily Lewinian)

## RESEARCH EXPERIENCE

- 2015–18      Full-time Researcher, Music Research Center, Hanyang University, Korea.
- 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

- 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. Hanyang University, Seoul, Korea. August 24.

## CONFERENCE PAPERS (*cont'd*)

- 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.
- 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.
- 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.

## TEACHING EXPERIENCE

	<b>Part-time Lecturer</b> (*Graduate Course)
Spring 2019	Form and Analysis 1, College of Music, Hanyang University, Korea.. Music and Culture*, Graduate School, Dongduk Women's University, Korea. Research in Music*, Graduate School, Chugye University for the Arts, Korea. History of Western Music 1, College of Music, Chugye University for the Arts. Independent Studies, College of Music, Sungshin Women's University, Korea. Independent Studies*, Graduate School, Hanyang University.
Fall 2018	Form and Analysis 2, College of Music, Hanyang University. Source Readings in Music History*, Graduate School, Hanyang University. Seminar in Musicology*, Graduate School, Dongduk Women's University. Research in Music*, Graduate School, Chugye University for the Arts. History of Western Music 2, College of Music, Chugye University for the Arts. Field Study of Music, College of Music, Sungshin Women's University. Independent Studies*, Graduate School, Dongduk Women's University.
Spring 2018	Seminar in Musicology*, Graduate School, Hanyang University. Form and Analysis 1, College of Music, Hanyang University. Composer Studies*, Graduate School, Dongduk Women's University. Research in Music*, Graduate School, Chugye University for the Arts. History of Western Music 1, College of Music, Chugye University for the Arts. Independent Studies, College of Music, Sungshin Women's University.
Fall 2017	Form and Analysis 2, College of Music, Hanyang University. Field Study of Music, College of Music, Sungshin Women's University.
Spring 2017	Music and Culture*, Graduate School, Hanyang University. String & Wind Music Literature 1, College of Music, Hanyang University. Independent Studies, College of Music, Sungshin Women's University.
Fall 2016	Source Readings in Music History*, Graduate School, Hanyang University. Seminar in Piano Literature I*, Graduate School, Yonsei University, Korea. Field Study of Music, College of Music, Sungshin Women's University.
Spring 2016	Seminar in Musicology* & Major 3 (Music History)*, Hanyang University. Music of Classical Period*, Yonsei University. Independent Studies, Sungshin Women's University.
Fall 2015	Seminar in Music Analysis*, Kyungpook National University, Korea. Independent Studies*, Hanyang University.
Spring 2015	Topics in Western Music History III, The University of Hong Kong.
Spring 2010	Music Theory 1 & 5, College of Music, Hanyang University. Music Analysis & Harmony and Counterpoint I, Hansei University, Gunpo, Korea.
Spring 2009	Introduction to Post-tonal Theory*, School of Music, Korea National University of Arts.
	<b>Full-time Teaching Assistant</b> , Department of Music, The University of Hong Kong.
Fall 2014	Common Core Course: Music and the Human Body

## PRESENTATIONS

- 2015                    “Vitellia’s Ambivalence: Identifying and Performing ‘Tension’ in Opera.” Music Analysis Forum. Seoul National University, Korea. October 31.
- 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.

## 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.

## 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.

## PROFESSIONAL EXPERIENCE

- 2010–present        Production Editor, *Musica Humana*.

## PROFESSIONAL AFFILIATIONS

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

## 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)

## MISCELLANEOUS

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 Rank at the time of discharge from active duty: Sergeant (SGT) Military specialty: Translation (English/Korean)