

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, 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

- 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.
- 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.

CONFERENCE PAPERS (*cont'd*)

- 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.

TEACHING EXPERIENCE

- Adjunct Lecturer (*Graduate Course)**
- 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
- 2010 Hanyang University
Music Theory 1 & 5
- Hansei University, Gunpo, Korea
Music Analysis; Harmony and Counterpoint I

TEACHING EXPERIENCE (*cont'd*)

2009 Korea National University of Arts, Seoul, Korea
Introduction to Post-tonal Theory*

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

2003 *Handel's Invective* for guitar and computer-generated sound (Soichi Muraji, guitar;
Tokyo Cultural Center, Japan, 2004)
2003 *Cantus Subtilior: 370 cantus in vocis duodecim* for four players
2003 *A Measure of Hans Weisse* for twelve violins
2002 *The Fugue of Art* for violin and orchestra quartet
2002 *Corelli's Protest* for solo piano
2002 *A Transfigured Offering* for two chamber orchestras
2000 String Quartet No. 1
1999 *In Memoriam Isang Yun* 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

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)