

HEE SENG KYE

undoingmusicology.com

Music Research Center, Hanyang University

222 Wangsimni-ro, Seongdong-gu, Seoul, Korea 04762

T. (82) 2 2220 1512 / F. (82) 2 2281 1512

hskye@hanyang.ac.kr / mrc.hanyang.ac.kr

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
- 2010 PhD studies in Music Theory (coursework completed)
Hanyang University, Seoul, Korea.
Advisor: Jae-Sung Park, Professor of Music Theory
- 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

- Soundscape of “in-between” space
- Music analysis as psychoanalysis of opera
- Staging of the “unconscious” in Jean-Pierre Ponnelle’s opera-films
- Schenkerian analysis (especially *Formenlehre* and its dramatic implications)
- Transformational theory (primarily Lewinian)

RESEARCH EXPERIENCE

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

TEACHING EXPERIENCE

	Part-time Lecturer
Fall 2016	Source Readings in Music History*, Graduate School, Hanyang University, Korea. Seminar in Piano Literature I*, Graduate School, Yonsei University, Korea. Music Scenes, College of Music, Sungshin Women's University, Korea.
Spring 2016	Seminar in Musicology* & Major 3 (Music History)*, Hanyang University. Music of Classical Period*, Yonsei University. Major (Music Theory), Sungshin Women's University.
Fall 2015	Major 2 (Music History)*, Hanyang University. Seminar in Music Analysis*, Kyungpook National University, Korea.
Spring 2015	Topics in Western Music History III, The University of Hong Kong.
	Full-time Teaching Assistant , Department of Music, The University of Hong Kong.
Fall 2014	Common Core Course: Music and the Human Body
	Part-time Teaching Assistant , Department of Music, The University of Hong Kong.
Spring 2014	Advanced Tonal Chromaticism and Analysis
	Academic Tutor , Department of Music, The University of Hong Kong.
Spring 2013	Topics in Western Music History I
Fall 2012	Materials and Structures of Music
Spring 2012	Advanced Tonal Chromaticism and Analysis
Fall 2011	Music and the Mind: Introduction to Psychology of Music
Spring 2011	Music and Science: Conjunctions in Western History
Fall 2010	Western Music History 1
	Part-time Lecturer
Spring 2010	Music Theory 1 & 5, College of Music, Hanyang University. Music Analysis & Harmony and Counterpoint I, Hansei University, Gunpo, Korea.
	Visiting Lecturer , School of Music, Korea National University of Arts.
Spring 2009	Introduction to Post-tonal Theory* (*Graduate Course)

PUBLICATIONS

2015	"Is Figaro Really Mad at Susanna? Doing Opera Through Music Analysis." <i>Journal of Music and Theory</i> 25 (2): 8–34.
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 <i>Music Perception and Cognition II</i> , edited by Suk Won Yi, 225–89. Seoul: Eumaksekye.

PUBLICATIONS (*cont'd*)

- 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.
- 2009 “Conference Report: 2008 International Conference, Co-hosted by the Music Institute of Ewha Womans University and the Korean Society for Music Theory.” *Music Theory Forum* 2:165–70.
- 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

- 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.

CONFERENCE PAPERS (*cont'd*)

- 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.
- 2008 “Klumpenhouwer Networks in T/M Group: Application of Multiplicative Operations to Recursive System.” Joint Conference in Celebration of the 10th Anniversary of Korean Society for Music Perception and Cognition. Seoul National University, Korea. September 20.

PRESENTATIONS

- 2015 “Vitellia’s Ambivalence: Identifying and Performing ‘Tension’ in Opera.” Music Analysis Forum. Seoul National University, Korea. October 31.
- 2015 “Beaumarchais’s Figaro, Da Ponte’s Figaro, Mozart’s Figaro: Reading Mozart’s Operas Through Music Analysis.” Music Analysis Forum. Korean Society for Music Theory. Yonsei University, Korea. August 27.
- 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.

PROFESSIONAL EXPERIENCE

2010–present	Production Editor, <i>Musica Humana</i> .
2012	Conference Secretary, Music and the Body 2012, The University of Hong Kong.
2009	Editorial Assistant, <i>Musica Humana</i> .
2007–8	Part-time DB constructor, Music Interface Melon, WiderThan (later RealNetworks).
2000–2	Part-time clerk (work study), Office of Admissions, The Juilliard School.

WORKSHOP

2010	SMA, IMR, Wiley-Blackwell Summer School in Music Analysis, Durham University.
1997/1998	Aspen Center for Composition Studies, Aspen Music Festival and School.

SELECT COMPOSITIONS

Handel's Invective (2003) for guitar and computer-generated sound (Soichi Muraji, guitar; Tokyo Cultural Center, Japan, 2004)

Cantus Subtilior: 370 cantus in vocis duodecim (2003) for four players

A Measure of Hans Weisse (2003) for twelve violins

The Fugue of Art (2002) for violin and orchestra quartet

Corelli's Protest (2002) for solo piano

A Transfigured Offering (2002) for two chamber orchestras

String Quartet No. 1 (2000)

In Memoriam Isang Yun (1999) for orchestra (Jeffrey Milarsky, conductor; Juilliard Symphony, Alice Tully Hall, Lincoln Center, New York, United States, 2000)

PROFESSIONAL AFFILIATIONS

Society for Music Theory

Korean Society for Music Theory (board member)

The Musicological Society of Korea

MISCELLANEOUS

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)