

HEE SENG KYE

College of Music, Hanyang University
222 Wangsimni-ro, Seongdong-gu
Seoul, Korea 04762
hskye@hanyang.ac.kr
undoingmusicology.com

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.
- 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 “‘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.
- 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 “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)

	College of Music, Hanyang University
Spring 2022	Form and Analysis 1; History of Western Music 1; Seminar in Musicology*
	Adjunct
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
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*
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
2009	Korea National University of Arts, Seoul, Korea 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

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| 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

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| 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) |