

HEE SENG KYE, Ph.D.

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Associate Professor of Musicology
College of Music, Hanyang University
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Seoul, Korea 04762

ACADEMIC POSITIONS

| | Hanyang University |
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| 2024–present | Associate Professor, Department of Composition, College of Music |
| 2025–present | Director, Music Research Center Chair, Department of Music & Science for Clinical Practice, School of Interdisciplinary Industrial Studies |
| 2025–26 | i-Professor (J/A), Hanyang Intercollege (<i>concurrent</i>) |
| 2022–24 | Assistant Professor of Musicology |
| 2015–22 | Full-time Researcher, Music Research Center |

EDUCATION

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| 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 <i>Thesis Examining Committee</i> Chairman: Stephen Matthews, The University of Hong Kong External Examiner: Su Yin Mak, The Chinese University of Hong Kong Internal Examiners: Giorgio Biancorosso; Daniel K. L. Chua |
| 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 |
| 2003 | B.M. in Composition (degree conferred on 23 May 2003) The Juilliard School, New York, United States Advisor: Milton Babbitt |

RESEARCH & TEACHING INTERESTS

- Transformational theory and *Formenlehre*
- Cultural history of music, disease, disability, and death
- Phenomenology of music/sound in opera, film, and video games
- Soundscape, media culture, and sonic politics
- Digital humanities and AI-enhanced pedagogy

SELECTED PUBLICATIONS

- Under Review “Listening as Exposure: Illness, Involuntary Negativity, and the Limits of Aesthetic Choice.” In *Music and Sound in Negative Aesthetics and Metaphysics: East and West*, edited by Maurice Windleburn, Keri Hui, and Jonathan W. Johnson. Edinburgh University Press.
- Forthcoming “Spirituality after Damage: Auditory Anamnesis and the Posthuman Musical Body.” In *Routledge Handbook in Posthuman Perspectives on Music and Spirituality*, edited by Zoey Cochran and Ariane Couture.
- 2027 “What Do We Listen For? Bach as a Stress Test for the ‘New Theory’ and the Ethics of Microtheoretical Listening.” *BACH: Journal of the Riemenschneider Bach Institute*, special issue edited by Christina Fuhrmann and Vasili Byros.
- 2026 “Inventing Classical Form: How Carl Czerny’s School of Practical Composition Constructed ‘Sonata Form’ for the Nineteenth Century.” *Journal of the Science and Practice of Music* 55.
- 2025 “Listening in a Quarantined World During COVID-19.” In *Philosophy of Listening: What Do We Hear, and What Do We Not?*, 173–95. Seoul: Gom Publishing.
- 2025 “Brave New (e)World: ‘Playing’ Games.” In *Philosophy of Listening: What Do We Hear, and What Do We Not?*, 197–227. Seoul: Gom Publishing.
- 2023 “Open Musicology for SDGs.” *The Korean Journal of Arts Studies* 41:33–46.
- 2023 “Temporalities of Mediated Sound: An Analysis of the Orchestra of the Age of Enlightenment’s Videos” (with Kyung-Young Chung). *Journal of Ewha Music Research Institute* 27 (2): 145–75.
- 2022 “‘Now, do I have to keep listening to Beethoven?’ Musicologist’s Response to a Rhetorical Question in *The Hunt*.” *Journal of the Science and Practice of Music* 47:1–26.
- 2018 “Excavating the History of Electroacoustic Music in Korea, 1966–2016” (with Jongwoo Yim). *Contemporary Music Review* 37 (1–2): 174–87.
- 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 Science 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.

SELECTED CONFERENCE PAPERS

- 2026 “The Constancy of Music: Distorted Memory and ‘Will/Can the Circle Be Unbroken’ in *BioShock Infinite*.” Ludo2026. Edge Hill University, United Kingdom. August 6–8.
- 2026 “Timbre as Exposure: Fragility, Proximity, and the Audibility of the Body.” The 4th International Conference on Timbre. University of Montreal, Canada. July 2–4.
- 2026 “On-Stage, Backstage: Sonic Cartography and the Exposed Architecture of Theme Park Sound in HBO’s *Westworld*.” Sonic Cartographies: Mapping Music and Sound in Theme Parks. Royal Holloway University of London, United Kingdom. June 18–20.
- 2026 “Teaching Music History through Disease, Disability, and Suffering: Open-Source Collaborative Knowledge Building.” 2026 Teaching Music History Conference, AMS Pedagogy Study Group. New York University. June 5–7.
- 2026 “Sounding Danger: Heuristics of Fear from Ottoman Drums to Digital Worlds.” Listening to Fear: Music, Emotion, and Crisis in Eurasia, 1550–1750. University of Music and Performing Arts Vienna, Austria. May 6–8.
- 2024 “Echoes of the Otherworld: Korean Shamanic Soundscapes in Contemporary Cinema.” IV International Conference Rethinking Soundscapes: Traditions, Communities and Heritage, 4th Meeting of the ICTMD National Committee – Portugal. University of Évora, Portugal. November 27–29.
- 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.
- 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.
- 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 “(Re)sounding the Virtual: Hearing the Voice of Hatsune Miku.” Sound Art Matters, International Conference. Aarhus University, Denmark. June 1–4.

RESEARCH PROJECTS

Full-time Researcher

- 2019–22 “Politics of Sound and Listening: A Critical Listening of Culture and Technology.”
Music Research Center, Hanyang University
- 2015–18 “Sound, Space, and Mobility: The Soundscape of ‘in-between’ Space.” Music Research
Center, Hanyang University
- 2010–13 “Study on the Neural Mechanism in the Perception of Tonality Using Magnetoen-
cephalography.” Collaborative research with MEG Center, Seoul National University
Hospital. College of Music, Seoul National University, Korea

TEACHING EXPERIENCE

(* Taught in English; † Graduate Course)

College of Music, Hanyang University

- 2022–present Form and Analysis 1, 2*; History of Western Music 1, 3, 4*; Media and Music*;
Music and Industry 4.0*; Musicology of Disease, Disability, and Suffering (core);
Form in Tonal Music†; History of Western Music in the Eighteenth Century†;
Music and Culture†; Music and Philosophy†; Seminar in Musicology†;
Source Readings in Music History†

Adjunct

- 2021–22 Kookmin University, Seoul, Korea
An Analytical Methods of Piano Works†; Analysis of Music 1;
Piano Seminar III†; Studies on Specific Composer of Contemporary Period†
- 2019–22 Seoul National University, Korea
Music Analysis 2, 3, 4; Music Theory 1, 2
- 2018–19 Chugye University for the Arts, Seoul, Korea
History of Western Music 1, 2; Research in Music†
- 2016–20 Sungshin Women’s University, Seoul, Korea
Cultural Studies of Music; Field Study of Music
- 2016 Yonsei University, Seoul, Korea
Music of Classical Period*†; Seminar in Piano Literature I*†
- 2015–22 Hanyang University
Form and Analysis 1, 2; Music and Industry 4.0; Music and Culture†;
Seminar in Musicology†; Source Readings in Music History†;
- 2015 Kyungpook National University, Daegu, Korea
Seminar in Music Analysis†
- The University of Hong Kong
Topics in Western Music History III*

AWARDS & FELLOWSHIPS

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| 2025 | Excellence in AI-Integrated Teaching Award, Hanyang University |
| 2024 | Excellence in Teaching Award, Hanyang University |
| 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 |

PROFESSIONAL AFFILIATIONS

International Musicological Society
American Musicological Society
Society for Music Theory
The Musicological Society of Korea
Korean Society for Music Theory

SERVICE

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| 2025–present | Chair, Program Committee, The 9th Biennial Conference of the International Musicological Society East Asia (IMSEA). Kyushu University School of Design, Ohashi Campus, Fukuoka, Japan. March 5–7, 2027. |
| 2023–present | Member, Scientific Committee, Korean Society for Music Theory |
| 2023–25 | Member, Program Committee, The 8th Biennial Conference of the International Musicological Society East Asia (IMSEA). Guangxi University for the Arts, Nanning, China. September 19–21, 2025. |
| 2023–25 | Chair, External Relations Committee, The Musicological Society of Korea |
| 2022–23 | Member, Program Committee, The 7th Biennial Conference of the International Musicological Society East Asia (IMSEA). Tainan Art Museum, Tainan, Taiwan. October 27–29, 2023. |
| 2020–23 | Member, Scientific Committee, The Musicological Society of Korea |

MEDIA & PUBLIC ENGAGEMENT

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| 2026 | “A Musical History of the Body,” bimonthly column, <i>The Journal of Music</i> |
| 2018–present | Weekly appearance, KBS (Korean Broadcasting System) Classic FM |

MILITARY SERVICE

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| 2005–7 | Republic of Korea Army Training and Doctrine Command Rank at the time of discharge from active duty: Sergeant (SGT) Military specialty: Translation (English/Korean) |
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