

# Thomas B. Yee, D.M.A.

Lecturer I in Music Theory ♦ Department of Music ♦ The University of Texas at San Antonio  
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## EDUCATION:

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### The University of Texas at Austin

**D.M.A. Music Composition w/Music Theory Emphasis**

Austin, TX

August 2017 – May 2020

**M.M. Music Composition w/Music Theory Emphasis**

August 2015 – May 2017

Awards & Honors: Summa Cum Laude, Robert Jeffry Womack Endowed Presidential Scholarship, Hear No Evil Call for Scores (winner), The University of Texas New Music Ensemble (featured performances, two pieces), Con Moto Brass Ensemble (commission and featured performance), UT Graduate School Continuing Summer Fellowship (Summer 2019)

### Pepperdine University

Malibu, CA

**B.A. Music Composition & B.A. Creative Writing**

August 2010 – April 2014

Awards & Honors: Summa Cum Laude, Blanche E. Seaver Scholarship, Pi Kappa Lambda and Sigma Tau Delta Honor Societies, Dean's List (Fall 2012-Spring 2014), Mary Pickford Composer, Outstanding Music Student Departmental Award

## TEACHING:

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University of Texas at San Antonio Department of Music

San Antonio, TX

**Lecturer I in Music Theory**

Spring 2020 – Present

MUS 1102 — Aural Skills I (2 Sections)

- Teach 30 music majors sight-singing and dictation in diatonic major and minor modes from no prior experience
- Innovate sight-singing and ear training pedagogy for online learning during the Spring 2020 COVID-19 pandemic
- Synthesize lesson plans, practice examples, assignments, and assessments from four aural skills curricula (Rogers & Ottman's *Music for Sight Singing*, Clendinning et al. *The Musician's Guide to Aural Skills*, Kreuger's *Progressive Sight Singing*, Karpinski's *Manual for Ear Training and Sight Singing*) and online ear training resource Picardy Learning
- Create warm-up activities to facilitate engagement, enjoyment, and vulnerability singing together in a peer setting

University of Texas at Austin Butler School of Music

Austin, TX

**Instructor of Record**

Fall 2019

MUS 612 A/B — Structure of Tonal Music (Sophomore-Level Theory)

- Taught 20 music majors common-practice music theory (emphasizing analysis, composition, prose interpretation)
- Synthesized lesson plans, repertoire examples, and assignments from three music theory curricula (Laitz' *The Complete Musician*, Clendinning's *The Musician's Guide to Theory and Analysis*, and Kostka's *Tonal Harmony*)
- Coordinated teaching efforts across class sections with faculty supervisor and instructor colleague

University of Texas at Austin Butler School of Music

Austin, TX

**Instructor of Record**

Fall 2018, Fall 2019

MUS 306 — Fundamentals of Music

- Taught 40-student class of non-music majors in the fundamentals of music for general education fine arts credit
- Designed innovative pedagogy facilitating learning music theory concepts with Digital Audio Workstation software
- Organized course materials around modern songwriting composition as an emphasis tailored to non-music majors
- Synthesized fundamentals teaching materials from 5 major textbooks and online music pedagogy resources

Private Instruction

Spring 2020 – Present

Composition, Orchestration, Engraving

- Teach studio of 3 private students ranging in experience from beginner to mid-career in 1-hour lesson timeslots
- Subjects: composition, orchestration, score engraving | Activities: piece review, score study, orchestration exercises

University of Texas at Austin School of Design and Creative Technologies Austin, TX

**Supervising Teaching Assistant**

August 2015 – May 2019

AET 304 — Foundations of Art and Entertainment Technologies

- Taught 1-5 lectures per semester on topics relevant to the intersection of Art and Entertainment Technologies
- Designed pedagogy and assessment for innovative online format via broadcast recording studio and LMS tools
- Facilitated in-class activities through online pedagogy tools including discussion, Q&A, quizzes, and exams
- Managed a team of 10 TAs to facilitate grading and discussion for the class of 800+ undergraduate students

University of Texas at Austin OnRamps

Austin, TX

**Pedagogy Consultant**

Summer 2018

AET 304 — Foundations of Art and Entertainment Technologies

- Consulted to convert AET 304 for teaching in public high schools, offered for dual high school/university credit
- Created exam question banks for course material with sufficient variability and repeatability for Texas high schools
- Trained public high school teachers to adapt AET 304 course material to teach at the high school level

Kadenze

Austin, TX

**Pedagogy Consultant**

March 2016 – August 2016

AET 304 — Foundations of Art and Entertainment Technologies

- Transcribed 30+ recorded lectures from Spring 2016 for use in an online version of AET 304 hosted by Kadenze
- Designed pedagogy, assessment, and course organization for a condensed, online version of AET 304
- Wrote 12 scripts for studio-recorded lectures to in order to teach material efficiently and in an engaging manner

**AWARDS, GRANTS, & HONORS:**

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- City of Austin Cultural Arts Funding Program (Community Initiatives FY 2020): Received, \$3,000 value awarded (February 2020)
- Friends of Texas Holocaust and Genocide Commission Grant: Received, \$1,500 value awarded (February 2020)
- University of Texas at Austin Dissertation Writing Fellowship: Offered, \$10,000 value (Spring 2020)
- Schusterman Center for Jewish Studies Grant: Received, \$5,000 value awarded (December 2019)
- ASCAP Foundation Morton Gould 2019 Young Composer Awards: Finalist, *Righteous Among the Nations* (2019)
- Austin Central Public Library Cultural Partnership: Received, \$6,300 in-kind value awarded (Summer 2019)
- University of Texas at Austin Graduate School Fellowship: Received, \$6,903 value awarded (Summer 2019)
- ICEBERG New Music 2019 Call for Scores: Finalist, *The Illumina Sextet* for Pierrot Ensemble + Percussion (2018)
- ISCM World Music Days 2019 (Tallinn, Estonia): Finalist, *Romance for Marimba and Smartphone* (2018)
- Cypress Symphonic Band 2018 Call for Scores: Winner; *Clash of Wills* for Wind Ensemble (2018)
- Roy Crane Award: Nominated; *Righteous Among the Nations — The Story of Ho Feng-Shan* (2017)
- Hear No Evil 2016 Call for Scores: Winner; *The Illumina Sextet* for Pierrot Ensemble + Percussion (2016)
- Tempo NME 2016 Call for Scores: Finalist, *Pale Blue Dot* for Vibraphone, Marimba, and Piano (2016)
- Voices of Change 2015 Composition Competition: Winner, college division; *Kristallnacht* for solo Flute (2015)
- Keene State 2015 Call for Scores: Finalist, *Kristallnacht* for solo Flute (2015)
- Source Song Festival: Committee Selection, *Among the Multitude* for Mezzo-Soprano and Piano (2015)
- The Mary Pickford Foundation: Named “Mary Pickford Composer” with accompanying commission (2014)
- Pepperdine Media Arts Showcase: Winner, Outstanding Achievement in Film Scoring; *Currency* (2014)
- Reel Stories Film Festival 4: Winner, Grand Prize and Winner, Biggest Impact; *Currency* (2013)

**SELECTED COMPOSITIONS & PERFORMANCES:**

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- Eva and the Angel of Death — A Holocaust Opera: Original opera, original premiere by Density512 at Austin Central Public Library (April 18-19, 2020; to be rescheduled due to Spring 2020 COVID-19 pandemic)

- Electroacoustic Recital Series (EARS): *Missa Stabat Mater* for Horn and Electronics; World Premiere (May 2019)
- Landmarks' "Sound in Sculpture": *Vanishing Glacier* | *Engulfing Desert* for Cello and Marimba; World Premiere and Featured Performance (April 2019)
- Pepperdine University Pickford Ensemble: *Searching for Ataraxia* for String Quartet; World Premiere and Featured Performance (April 2019)
- University of Texas New Music Ensemble: *The Musician's Guide to Philosophy* for Sinfonietta; World Premiere and Featured Performance (April 2019)
- Not Just the Notes "Air, Earth, Water": *Kristallnacht* for Solo Flute; Featured Performance (December 2018)
- Cypress Symphonic Band: *Clash of Wills* for Wind Ensemble; World Premiere and Featured Performance (Forthcoming 2018-2019 Season)
- Indiana University Symphonic Band: *Reformation Variations* for Wind Ensemble; Featured Performance (September 2018)
- Ears, Eyes, + Feet: *Romance for Marimba and Smartphone* for Marimba and Electronics; World Premiere with live projection and dance choreography accompaniment (May 2018)
- University of Texas Wind Ensemble: "Remember" *Symphony I* for Wind Ensemble, movement II read and recorded (May 2018)
- The Inversion Ensemble: *A Composer Walked into a Bar...* for SSAATTBB choir read and recorded (April 2018)
- Kansas State University Percussion Ensemble: *Triple Point* for Percussion Trio; Featured Performance (April 2018)
- Limestone College Wind Ensemble: *Reformation Variations* for Wind Ensemble; World Premiere (December 2017)
- The NOW Ensemble: *Totality* for NOW Ensemble read and recorded (October 2018)
- Mise-En Music Festival: *The Illumina Sextet* for Pierrot Ensemble + Percussion; Featured Performance (June 2017)
- University of Texas Wind Ensemble: "Remember" *Symphony I* for Wind Ensemble, movements I and IV read and recorded (May 2017)
- University of Texas Wind Ensemble: *Akedah* for Wind Ensemble read and recorded (April 2017)
- Society of Composers Region VI Conference: *Kristallnacht* for Solo Flute; Featured Performance (February 2017)
- Con Moto Brass Ensemble: *Now... and Not Yet* for Brass Ensemble; World Premiere and Featured Performance (December 2016)
- University of Texas Wind Ensemble: *Clash of Wills* for Wind Ensemble read and recorded (November 2016)
- University of Texas Wind Ensemble: *Reformation Variations* for Wind Ensemble read and recorded (April 2016)
- Hear No Evil: *The Illumina Sextet* for Pierrot Ensemble + Percussion; Featured Performance and Studio Recording (March 2016)
- University of Texas New Music Ensemble: *The Illumina Sextet* for Pierrot Ensemble + Percussion; World Premiere and Featured Performance (March 2016); featured on KMFA radio station in Austin, Texas
- University of Texas Symphony Orchestra: *Sojourner's Symphony* for Orchestra read and recorded (December 2015)
- Voices of Change Young Composers Project: *Kristallnacht* for Solo Flute; Featured Performance (May 2015)
- Up Against the Screen: *So Near, Yet So Far*, original score performed live to silent film; commissioned by the Mary Pickford Foundation; World Premiere and Featured Performance (April 2014)
- The Light of Freedom: *The Light of Freedom*, film score; World Premiere (February 2014)
- Reel Stories Film Festival 4: *Currency*, film score; World Premiere (January 2013)

## **PUBLICATIONS:**

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### **Beyond Beeps and Boops: Understanding Musical Meaning in Video Game Soundtracks**

Indiana University Press

forthcoming est. January 2022

- First monograph-length exploration of video game music from an explicitly semiotic orientation and methodology
- Part I: three conventional semiotic strategies in video games | Part II: blending ludology and narratology through foregrounded music | Part III: historical and modern gender representation in character themes | Part IV: exoticism and race in video game music | Part V: religion, sacred music, and the 'god-slayer trope' in video games

- Keywords: musical semiotics, leitmotif, musical topics, virtual agency, narratology, ludology, intertextuality, feminist musicology, gender representation, exoticism/orientalism, racial representation, religion in video games

### **Feminine Themings: the Construction of Musical Gendering in the *Final Fantasy* Franchise**

Intellect Press, forthcoming edited volume

forthcoming, TBD

- Condensed presentation at North American Conference on Video Game Music 7 (Virtual Conference, June 2020)
- Keywords: gender representation, ludomusicology, musical semiotics, feminist musicology, Nobuo Uematsu
- Video Recording: <https://www.youtube.com/watch?v=bLth1ov8zrE>

### ***Eva and the Angel of Death* — A Holocaust Remembrance Opera the Compositional Staging of Ritual as Memory**

DMA Dissertation, The University of Texas at Austin

May 2020

- Donald J. Grantham and Robert S. Hatten, co-supervisors; Yevgeniy Sharlat, Darlene C. Wiley, and Pascale R. Bos, committee; defended April 24, 2020 at The University of Texas at Austin
- Keywords: opera, new music, Holocaust remembrance, musical semiotics, Eva Mozes Kor, theology, forgiveness

### **Battle Hymn of the God-Slayers: Troping Rock and Sacred Music Topics in *Xenoblade Chronicles***

*Journal of Sound and Music in Games* Volume 1, Issue 1

February 2020

- Presented at North American Conference on Video Game Music 6 (The University of Hartford, March 2019)
- Keywords: semiotics, musical topics, topical troping, post-war Japanese history, religion in video games
- Online Link: <https://online.ucpress.edu/jsmg/article/1/1/2/2331/Battle-Hymn-of-the-God-SlayersTroping-Rock-and>

### **Narrating Near-Death Experience: Chopin's "Revolutionary Étude" as an Interpretive Key in Eternal Sonata**

*Chinese Semiotic Studies* Volume 14, Issue 3

August 2018

- Presented at North American Conference on Video Game Music 5 (The University of Michigan, January 2018)
- Keywords: hermeneutics, intertextuality, ludomusicology, musical semiotics, musical narrative, virtual agency
- Online Link (subscription required): <https://www.degruyter.com/view/j/css.2018.14.issue-3/css-2018-0020/css-2018-0020.xml?format=INT>

### **The Psychodynamics of Chronic Depression in Music:**

#### **An Agentially-Enriched Narrative Reading of Beethoven's "Kreutzer" Sonata, Op. 47, Movement I**

*American Society for Aesthetics Graduate E-Journal* Volume 10, No. 1

Fall 2017/Winter 2018

- Presented at Semiotic Society of America 2017 (UPAEP, Puebla, Mexico, October 2017)
- Keywords: musical semiotics, expressive genre, narrativity, psychodynamics, chronic depression, musical topic, Beethoven, philosophy of aesthetics, communication theory, social-semiotic model of communication
- Online Link: <http://www.asage.org/index.php/ASAGE/issue/view/10-1/showToc>

### **Righteous Among the Nations — The Story of Ho Feng-Shan**

*Apricity Magazine* Volume 2

April 2018

- Keywords: Holocaust studies, performing arts, cantata, Ho Feng-Shan, poetry, musical drama
- Online Link (performance): [https://www.youtube.com/watch?v=tZOvDtlv\\_g&feature=youtu.be](https://www.youtube.com/watch?v=tZOvDtlv_g&feature=youtu.be)

### **New Wine Demands New Bottles: The Symphonic Poem Under Liszt and Strauss**

GRIN Verlag

July 2014

- Keywords: programmatic music, absolute music, symphonic poem, tone poem, Franz Liszt, Richard Strauss

### **Marrying Music and Theology: Martin Luther's Views on Worship**

GRIN Verlag

July 2014

- Keywords: sacred music, Protestant Reformation, Lutheran chorale, Martin Luther, theology

## Formal Properties as the Basis for Value in Music

*Global Tides* Volume 8, No. 2

Spring 2014

- Keywords: philosophy of aesthetics, music criticism, formal properties, Jerrold Levinson, analytic philosophy
- Online Link: <https://digitalcommons.pepperdine.edu/globaltides/vol8/iss1/2/>

## PRESENTATIONS:

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- North American Conference on Video Game Music 7 (Virtual Conference, hosted by Ithaca College): Juried Presentation; “Feminine Themings: the Construction of Musical Gendering in the *Final Fantasy* Franchise
- Smithsonian Museum Day (CANDLES Holocaust Museum; Terre Haute, IN): Event Keynote; “Ritual | Immersion | Memory: Music of Holocaust Remembrance” (September 2019)
- Society of Composers Region VI Conference (Texas A&M Commerce; Commerce, TX): Juried Keynote; “Innovating Fundamentals Pedagogy for Non-Majors through Composition and GarageBand” (April 2019)
- North American Conference on Video Game Music 6 (Hartt School of Music; Hartford, CT): Juried Presentation; “Battle Hymn of the God-Slayers: Troping Rock and Sacred Music Topics in *Xenoblade Chronicles*” (March 2019)
- Society of Composers Region VI Conference (Kansas State University; Manhattan, KS): Conference Keynote; “Sounds of Now: Seven Reasons Why New Music Matters” (April 2018)
- University of South Florida New Music Festival & Symposium (Tampa, FL): Juried Presentation; “When Music Speaks: A Communicative Model of Musical Meaning” (April 2018)
- North American Conference on Video Game Music 5 (University of Michigan; Ann Arbor, MI): Juried Presentation; “Narrating Near-Death Experience: A Semiotic Analysis of Chopin’s Music in *Eternal Sonata*” (January 2018)
- Semiotic Society of America 42<sup>nd</sup> Annual Conference (La UPAEP; Puebla, Mexico): Conference Presentation; “The Psychodynamics of Chronic Depression in Music: An Agentially-Enriched Narrative Reading of Beethoven’s “Kreutzer” Sonata, Op. 47, Movement I” (October 2017)
- Aspen Composers Conference (Aspen, CO): Juried Presentation; “When Music Speaks: A Communicative Model of Musical Meaning” (August 2017)
- Mise-En Music Festival (New York University; New York, NY): Conference Presentation; “When Music Speaks: A Communicative Model of Musical Meaning” (June 2017)
- Society of Composers Region VI Conference (University of Texas at Arlington; Arlington, TX): Juried Keynote; “When Music Speaks: A Communicative Model of Musical Meaning” (February 2017)

## PROFESSIONAL EXPERIENCE:

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University of Texas at Austin College of Fine Arts Help Desk

Austin, TX

### Desktop Support Specialist

August 2015 – August 2018

- Spearheaded computer resource redeployment via Role-Based SSD Upgrade Initiative upgrading ~50 computers
- Maintained dynamic inventory of 1,000+ desktops/laptops in environment using UT Box and Absolute Manage
- Resolved 60+ desktop support tickets for College of Fine Arts staff and faculty in a Mac OS X environment
- Created and maintained streamlined source image with proper configuration and software to optimize deployment

Pepperdine University Anytime Support

Malibu, CA

### Senior Client Technologies Analyst

January 2015 – July 2015

- Resolved 400+ computer support tickets for university administrative staff in a networked domain environment
- Primary tech liaison for 6 departments including Athletics, Financial Assistance, A/V Tech., and Student Affairs
- Specialized in troubleshooting, optimizing, and maintenance for OS X Macintosh computers and iOS products
- Spearheaded Mac OS X Sunset (upgrading all university Mac OSs to 10.9.5 or 10.10.3) and Athletics Computer Lab Refresh initiatives to ensure the university’s technological resources remain current and functioning properly

Stimmung (TV Commercial Music Composition Studio)

Santa Monica, CA

## Music Library Intern, Composer, Music Copyist

May 2014 – December 2014

- Managed metadata entry for forthcoming music library of 7,000+ tracks in Soundminer
- Composed 46 demo tracks (30+ minutes total) on 15 commercials for 12 clients up to Fortune 100 including Disney, Nike, Canon, Lockheed Martin, Volvo, the U.S. Army, and Mercedes
- Created 7 scores, edited 3 scores, and created 25+ parts using Finale for 4 professional studio sessions at recording studios including Sony, Conway, The Village, and The Bridge

Pepperdine University Audio/Visual Technologies

Malibu, CA

## Client Technologies Analyst

April 2012 – July 2014

- Fulfilled incoming A/V equipment rental orders with high demand and turnaround according to University needs
- Maintained customer database and physical inventory of 750 units of A/V equipment (JBL, Extron, Midas, Mackie, Epson, Shure, Zoom, etc.) using Wasp Inventory Control and WaspTrack Asset Tracking
- Provided technical assistance, administrative support, and post-order follow up over A/V tech support phone line

## SKILLS:

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- Music Production Software: Professional experience using Finale, Sibelius, Logic, ProTools, Max/MSP, Native Instruments Komplete, Omnisphere, Serum Synthesizer, Soundminer, iZotope, and Kontakt sample libraries
- Dell Technical Certifications Earned: Desktops, Notebooks, Chromebooks, Alienware, Networking, and Servers
- Desktop Support Software: Professional experience using, supporting, and troubleshooting JAMF Pro Suite, LANrev, Apple Remote Desktop, Microsoft Remote Desktop, FileMaker Pro, Adobe Creative Cloud, Final Cut Pro, Citrix Receiver, Microsoft Office Suite, FireAMP Endpoint Protection, Autodesk Suite, Substance Suite, Visual Studio, Unity, Unreal Engine 4, Active Directory, Sophos Endpoint Security, Symantec PGP Encryption, Cisco AnyConnect VPN, Dell KACE K1000 Systems Management, BMC Footprints, Ellucian Service-Now, and Dell K1000 Service Desk ticketing systems, Bomgar Secure Remote Desktop Control, Blackbaud's Raiser's Edge, Toopher and Duo Security Two-Factor Authentication, and VMware Desktop Virtualization
- A/V Technology: Extron ISS 506 Switcher, JBL PA systems, Epson & Christie projector systems, 2-6 channel Mackie audio consoles, and live mixing using Midas' Venice (16-channel) and Verona (32-channel) audio consoles

## REFERENCES:

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- **Donald Grantham** (512) 471-0522 | [dgrantham@utexas.edu](mailto:dgrantham@utexas.edu)  
Frank C. Erwin, Jr. Centennial Professor of Composition | Butler School of Music, University of Texas at Austin
- **Robert Hatten** (512) 471-0777 | [rohatten@austin.utexas.edu](mailto:rohatten@austin.utexas.edu)  
Marlene & Morton Meyerson Professor of Music Theory | Butler School of Music, University of Texas at Austin  
Former President, Society of Music Theory
- **Tracy Cowden** (210) 458-4354 | [tracy.cowden@utsa.edu](mailto:tracy.cowden@utsa.edu)  
Department Chair, Ronald K. Endowed Professor | University of Texas at San Antonio Department of Music
- **Jim Buhler** (512) 232-8411 | [jbuhler@utexas.edu](mailto:jbuhler@utexas.edu)  
Professor of Music Theory | Butler School of Music, University of Texas at Austin  
Director, Center for American Music
- **Yevgeniy Sharlat** (512) 471-2479 | [ysharlat@utexas.edu](mailto:ysharlat@utexas.edu)  
Associate Professor of Composition | Butler School of Music, University of Texas at Austin