

Thomas B. Yee, D.M.A.

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EDUCATION:

The University of Texas at Austin
D.M.A. Music Composition w/Music Theory Concentration
M.M. Music Composition w/Music Theory Concentration

Austin, TX
August 2017 – May 2020
August 2015 – May 2017

Pepperdine University
B.A. Music Composition & B.A. Creative Writing

Malibu, CA
August 2010 – April 2014

TEACHING:

University of Texas at San Antonio School of Music
Assistant Professor of Instruction, Theory & Composition

San Antonio, TX
Spring 2020 – Present

MUS 2112 — Basic Skills III (3rd-Semester Music Theory)

Spring 2024

- Teach ~25 music majors harmonic and form analysis including chromaticism, modulation, complete piece forms
- Integrate three composition/performance assignments: modulating melody, rounded binary, small ternary piece
- Employ [Expanding the Music Theory Canon](#) resource up to over 50% use of historically marginalized composers

MUS 4953 — Contemporary Music Styles

Fall 2023

- Popular music theory seminar introducing students to harmony, melody, rhythm, texture, timbre, form, and lyrics
- Design five experiential learning projects focusing on growing students' public communication and media skills
- Pilot curriculum, lesson plans, and teaching activities for new BA Commercial and Digital Music degree sequence
- Interview 5 professors teaching popular music nationwide & synthesize 5+ textbooks/pedagogical resources
- [MUS 4953 Student Project Showcase](#) – four creative projects; all featured works included with student permission

MUS 3123 — Introduction to Electronic and Computer Music

Fall 2022 – Spring 2023

- Teach ~20 students with a wide range of prior experience composition and sound design in DAW Ableton Live 11
- Design five creative projects preparing students for industry-relevant skills including podcast production, field recording, screen media sound design and scoring, genre analysis and imitation, and interactive installation audio
- Lead student video discussions on relevant cultural and artistic topics of electronic music using Flip platform
- [MUS 3123 Student Project Showcase](#) – two creative projects; all featured works included with student permission

MUS 2102 — Aural Skills III

Fall 2021 – Present

- Teach 20+ music majors ear training and singing performance including using functional chromaticism
- Incorporate Auralia online ear training tool to reinforce in-class pedagogy through routine individual practice
- Mentor students through transcription and chromatic embellishment of a popular music song melody
- Synthesize pedagogical resources and examples from five Aural Skills textbooks and additional online tools

MUS 1132 — Basic Skills II (2nd-Semester Music Theory)

Spring 2021 – Present

- Teach ~25 music majors harmonic, melodic, and form analysis including diatonic chords, sequences, and materials
- Mentor students through four composition assignments: embellished melody, period, theme and variations, rondo
- Employ sound-first approach to topics including embellishment, phrases, sequences, rondo, theme and variations

MUS 1122 — Aural Skills II Spring 2021 – Present

- Teach 30+ music majors/minors ear training and sight-singing from predominant triads through all diatonic triads
- Compose innovative seven-stage supplemental curriculum facilitating mastery of singing/hearing scale pillars
- Adapt sight-singing and ear training activities for online, remote pedagogy during the global COVID-19 pandemic
- Incorporate Auralia online ear training tool to reinforce in-class pedagogy through routine individual practice
- Mentor students through transcription and *solfege* performance of a popular music song of the student's choice

MUS 1112 — Basic Skills I (1st-Semester Music Theory) Fall 2020 – Present

- Teach 20+ music majors/minors music fundamentals through basic harmonization and melodic composition
- Mentor students through three composition assignments: chord progression, melody, and harmonized melody
- Adapt classroom activities and assessments for online, remote pedagogy during the global COVID-19 pandemic
- Incorporate Musition online music theory tool to reinforce in-class pedagogy through routine individual practice

MUS 1102 — Aural Skills I Spring 2020 – Present

- Teach ~40 music majors/minors ear training and singing in major and minor modes from no prior experience
- Compose innovative seven-stage supplemental curriculum facilitating mastery of singing/hearing scale pillars
- Adapt sight-singing and ear training activities for online, remote pedagogy during the global COVID-19 pandemic
- Incorporate Auralia online ear training tool to reinforce in-class pedagogy through routine individual practice
- Diagnose various early-stage ear training and singing obstacles to instill students with firm aural skills foundation

MUS 2673 — History and Styles of Popular Music Fall 2021 – Present

- Design innovative online course for ~100 non-music majors (fine arts requirement) on the history and stylistic characteristics of popular music styles, exploring sociocultural issues such as race, gender, economics, and sexuality
- Diversify course scope and organization from exclusive focus on Rock music to include all popular music styles
- Research and compile accessible written and media course materials for Open Educational Resources course
- Integrate cutting-edge video discussion board tool Flip to enhance engagement and presence in online course

MUS 2713 — History of Recorded Music Fall 2020 – Spring 2022

- Design innovative online asynchronous course for ~100 non-music majors (fine arts requirement) on the history of music recording technology, genres arising from technological use, and relevant sociocultural issues at each stage
- Research and compile accessible written and media course materials for Open Educational Resources course
- Integrate cutting-edge video discussion board tool Flip to enhance engagement and presence in online course

University of Texas at Austin Butler School of Music

Instructor of Record (Music Theory)

Austin, TX

Fall 2018 – Fall 2019

MUS 612 A/B — Structure of Tonal Music (3rd-Semester Music Theory) Fall 2019

- 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

MUS 306 — Fundamentals of Music Fall 2018, Fall 2019

- 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

January 2020 – Present

Composition, Orchestration, Engraving

- Teach studio of 4 private students ranging in experience from beginner to mid-career in 1-hour lesson timeslots
- Subjects: composition, orchestration, rhythm, digital music notation, advanced harmonic theory, media scoring
- Activities: piece review, score study, orchestration exercises, material brainstorming, pre-compositional sketching
- Serve as professional mentor to gifted young student (ages 8-18) for [Golden Hornet Young Composers](#) program

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

AWARDS, GRANTS, & HONORS:

- [University of Texas at San Antonio Honors College Faculty Fellow](#): Received, \$4,500 estimated value (March 2023)
- [Texas Holocaust and Genocide Commission Non-Profit Grant](#): Received, \$25,000 value awarded (August 2021)
- [NewMusicShelf Anthology for Trans & Non-Binary Voices](#): Juried selection for Publication, “The Smoke Curls into the Sky” (May 2021)
- [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)
- [HornRaiser Crowdfunding Campaign](#): Raised \$6,270.04 (124% of goal) from 65 donors (December 2019)
- [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)
- [University of Texas at Austin Graduate School Fellowship](#): Received, \$6,903 value awarded (Summer 2019)
- [Austin Central Public Library Cultural Partnership](#): Received, \$6,300 in-kind value awarded (February 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:

- [Duderstadt Center for Advanced Multimedia Studio Production](#): *Concerto Ludus* for Piano and Gameboy multimedia studio recording (Dr. Matthew Thompson, pianist, Nathan Anderson, 3-D animation, April 2024)

- North American Conference for Video Game Music 11: *Rhapsody on Eight Themes of Octopath Traveler* for Flute and Piano; arrangement (Ben Carlee and Dr. Matthew Thompson, March 2024)
- University of Texas at San Antonio Wind Symphony: *(in)Justice Now* for Wind Ensemble (University of Texas at San Antonio New Music Festival, March 2024)
- [North American Conference for Video Game Music 10](#): *Concerto Ludus* for Piano and Gameboy (Dr. Matthew Thompson, February 2023)
- [Eva and the Angel of Death – A Holocaust Remembrance Opera](#): Opera for vocal cast of 5 and chamber orchestra, premiered by Density512 Chamber Orchestra at Austin Central Public Library (April 23-24, 2022)
- [University of British Columbia School of Music](#): *Romance for Marimba and Smartphone* (Jesse Guo, April 2021)
- [Ritual and Remembrance: Reflections on Eva and the Angel of Death](#): Documentary film created during the global COVID-19 pandemic feat. performances of crucial scenes from the opera and interviews w/cast and creative team
- [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)
- [University of Texas Wind Ensemble](#): "Remember" *Symphony I* for Wind Ensemble, movement III (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 Ens.; World Premiere and Featured Performance (October 2018)
- [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 (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** & **IV** (May 2017)
- [University of Texas Wind Ensemble](#): *Akedab* 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:

Gender, Race and Religion in Video Game Music

Intellect Books, Studies in Game Sound and Music

Appearing September 2024

- First ludomusicological monograph over representational issues including gender, race, and religion in video game music from an explicitly semiotic orientation and methodology connecting detailed case studies to wider culture
- Part I: harmonizing ludological and narratological theories in musicology; considering case studies that gave music a narratively foregrounded role | Part II: historical and modern gender representation in male and female character themes | Part III: theorizing ‘racialized fantasy’ in video games, musical stereotyping as identifying problematic racial representation | Part IV: sacred music as ‘sonic iconography’ and close reading of the ‘god-slayer’ trope
- Keywords: musical semiotics, leitmotif, musical topics, virtual agency, narratology, ludology, intertextuality, feminist musicology, gender representation, exoticism/orientalism, racial representation, religion in video games

Racialized Fantasy: Authenticity and Stereotype in *Super Mario Odyssey*

Music and Sonic Environments in Video Games: Listening to and Performing Ludic Soundscapes, Routledge

Appearing Fall 2024

- Condensed presentation at North American Conference on Video Game Music 8 (Virtual Conference, June 2021)
- Keywords: racial representation, music semiotics, culture, authenticity, stereotyping, Mariachi, Japanese modes
- Video Recording: <https://youtu.be/BKiqMR83410>

(Re)Packaging Japanese Musical Identity in *Ghost of Tsushima* and *Ōkami*

Under Peer Review

Culture, Space, and Identity in Music (ed. Lidia López Gómez)

- Keywords: racial representation, Japanese music, Japanese sacred music, music semiotics, ludomusicology

What if Octaves *Aren't* Equivalent? A Composer's Guide to Non-Octave Repeating Scales

Spring 2024

Society for Music Theory Podcast – Season 3

- Keywords: non-octave-repeating scales, Japanese modes, George Russell's Lydian Chromatic Concept, jazz chord voicings, composition
- Online Link: <https://smt-pod.org/episodes/season03/#e3.5>

Traversing Two Worlds: Genre Subversion and Transmedial Intertextuality in *Ni no Kuni*

Convergence and Divergence of Music in Video Games and Film, Routledge

Forthcoming

- Ashgate Screen Media Series; first edited volume on the relationship between film and video game music
- Keywords: remediation, film music, video game music, transmedia, musical semiotics, narrative, intertextuality

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

The Music of Nobuo Uematsu in the Final Fantasy Series, Intellect Books

July 2022

- 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>

Light from Darkness: Reflections on My Holocaust Remembrance Opera and Our 2020 World

University of Texas at San Antonio Cadenza, Op. 17

February 2021

- Personal and social reflections on recording and producing a documentary film on the opera *Eva and the Angel of Death* during a global pandemic, and how the story of Eva Mozes Kor resonates with cultural conditions in 2020.
- Online Link: https://issuu.com/utsanantonio/docs/cadenza_opus_27

***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 (subscription required): <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

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:

- American Musicological Society 2024 (Chicago, panel proposed): Roundtable; “The Middle Ground in Anime Music Studies” (November 2024)
- All Ears: Music and Sound in and Beyond Disney Theme Parks (University of Central Florida): Juried Presentation; “ ‘Minnie, We Love You!': the Rehabilitation of Cultural Aroma in the Stage Shows of Tōkyō Disneyland and DisneySea” (June 2024)
- North American Conference on Video Game Music 11 (Stetson University): Juried Presentation; “Fanfare for the Unreal Symphony – 8-bit Orchestration and Imaginary Timbres” (March 2024)
- Semiotic Society of America 47th Annual Conference: Juried Presentation; “Is Semiotically-Fictional Music Possible? A Prolegomenon and Three Case Studies” (October 2023)
- GameSoundCon 2023: Juried Presentation; “Remixing Concert Music and Retro Game Audio – *Concerto Ludus* for Piano and Gameboy” (October 2023)
- Austin Central Library: Film Screening, *Eva and the Angel of Death*, Panelist (April 2023)
- North American Conference on Video Game Music 10 (Stetson University): Juried Presentation; “Ear Candy – A Theory of Sonic Addiction in Gacha Sound Design” (February 2023)

- [Schusterman Center for Jewish Studies](#): Film Screening, *Eva and the Angel of Death*, Panelist (January 2023)
- [Graduate InterVarsity of Texas](#): Invited Keynote Speaker; “Cultivate Your Garden: Art, Meaning, and Engagement with Culture” (October 2022)
- [George Mason University \(Virtual\)](#): Invited Guest Lecture; “Racialized Fantasy: Authenticity, Appropriation and Stereotype in *Super Mario Odyssey*” (September 2022)
- [American Musicological Society, Southwest Chapter 2022](#): Juried Presentation; “Self-Harmonization: Musical Semiotics of Mental Health in the Video Game *Gris*” (April 2022)
- [University of Texas at San Antonio](#): Invited Guest Lecture to graduate theory seminar; “Battle Hymn of the God-Slayers Troping Rock and Sacred Music Topics in *Xenoblade Chronicles*” (March 2022)
- [Stetson University](#): Invited Guest Lecture; “Racialized Fantasy: Authenticity, Appropriation and Stereotype in *Super Mario Odyssey*” (March 2022; March 2023)
- [Schusterman Center for Jewish Studies](#): “Remembrance and Ritual: Reflections on *Eva and the Angel of Death*” – Documentary Film Screening and Panel Discussion (January 2022)
- [Levelling the Play Field \(Brunel University\)](#): Invited Responding Panelist (January 2022)
- [American Musicological Society 2021 Annual Conference \(Virtual Conference\)](#): Juried Presentation; “Racialized Fantasy: An Invitational Approach to Cultural Representation in *Raji: An Ancient Epic*” (November 2021)
- [GameSoundCon 2021 \(Virtual Conference\)](#): Juried Presentation; “Antiracist Storytelling: Representation and Diversity in *Civilization VI* and *Overwatch*” (November 2021)
- [Semiotic Society of America 45th Annual Conference \(Virtual Conference\)](#): Juried Presentation; “Ludo-Narrative Harmony: Musical Meaning in the Magic Circle” (October 2021)
- [North American Conference on Video Game Music 8 \(Virtual Conference\)](#): Juried Presentation; “Racialized Fantasy: Authenticity, Appropriation and Stereotype in *Super Mario Odyssey*” (June 2021)
- [Ludomusicology 2021 \(Virtual Conference\)](#): Juried Presentation; “Racialized Fantasy: Authenticity, Appropriation, and Stereotype in *Super Mario Odyssey*” (April 2021)
- [University of Texas at San Antonio Music Department](#): “Racialized Fantasy: Authenticity, Appropriation, and Stereotype in *Super Mario Odyssey*” (March 2021)
- [Stetson University \(Virtual\)](#): Invited Guest Lecture; “Feminine Themings: the Construction of Musical Gendering in the *Final Fantasy* Franchise” (March 2021)
- [American Musicological Society and Society for Music Theory 2020 Joint Conference \(Virtual\)](#): Juried Presentation; “Damsel No Longer: the Empowered Female Voice in *Horizon Zero Dawn*” (November 2020)
- [University of Texas at San Antonio Composition Forum](#): “Ritual | Immersion | Memory: Music of Holocaust Remembrance” (November 2020)
- [North American Conference on Video Game Music 7 \(Virtual, hosted by Ithaca College\)](#): Juried Presentation; “Feminine Themings: the Construction of Musical Gendering in the *Final Fantasy* Franchise” (June 2020)
- [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 Presentation; “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 \(Kansas State University; Manhattan, KS\)](#): Juried Presentation; “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 42nd 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 Presentation; “When Music Speaks: A Communicative Model of Musical Meaning” (February 2017)

PUBLIC SCHOLARSHIP | PRESS:

- The University of Texas at San Antonio University Band, [“Game On”](#) – Concert Talk (April 30, 2023)
- *National Opera Association*, [“Forgiving the Unforgivable: A Central Theme in the Holocaust Opera ‘Eva and the Angel of Death,’](#) by Thomas B. Yee, Composer, and Aiden K. Feltkamp, Librettist” – Kathleen Roland-Silverstein (July 9, 2022)
- *Journal of Singing Volume 78, No. 5*, [“Music Reviews: Anthology of New Music, Trans and Nonbinary Voices, Volume I”](#) – Kathleen Roland-Silverstein (May-June 2022)
- *Texas Public Radio*, “Classical Connections: Friday, April 22, 1:00 PM” – Barry Brake (April 22, 2022)
- *Sightlines Magazine*, [“Density512 Premieres the Opera ‘Eva and the Angel of Death: A Holocaust Remembrance Story’](#) – Vanessa Ague (April 15, 2022)
- *KUT*, [“‘How Do You Heal?: Density512 Presents ‘Eva and the Angel of Death: A Holocaust Remembrance Opera’ ”](#) – Michael Lee (April 7, 2022)
- *The Paisano*, [“Meet \(Podcast\): Dr. Jennifer Beavers & Dr. Thomas Yee, USA Faculty with the SMT Podcast”](#) – Kaitlyn Rosas and Mason Hickok (March 30, 2022)
- *The Paisano*, [“UTSA Professors Use Podcasting as a Tool to Educate and Inspire”](#) – Mason Hickok (March 22, 2022)
- *UTSA Today*, [“Two UTSA Scholars Join a New Podcast About Music Theory Research”](#) – Valerie Bustamante Johnson (February 18, 2022)
- *Sooner Esports*, [“So You Want to Play With Culture?”](#) – Cristian Damir M. Vega (August 6, 2021)

PROFESSIONAL SERVICE:

- [Journal of Interdisciplinary Voice Studies](#) (Intellect): article peer reviewer, November 2023
- [University of Texas at San Antonio Degree Committee](#): October 2021 – present. Design new B.A. degree in Commercial and Digital Music, develop degree plan and proposal, propose and design new degree courses
- [University of Texas at San Antonio New Music Steering Committee](#): September 2022 – present. Facilitate annual New Music Festival, adjudicate visiting guest artist requests, prioritize diversity in artist representation
- [University of Texas at San Antonio Academic Policy Committee](#): Spring 2022 – present. Solved discrepancy in ensemble and private lesson credit hours; updated and proposed music course titles and catalog descriptions
- [Holocaust and Genocide Studies](#) (Oxford University Press): article peer reviewer, October 2021
- [SMT-Pod](#) (Society for Music Theory Podcast): founding planning committee member, January 2021 – present. Spearheaded [Call for Compositions](#) and selection of podcast theme music. Maintain annotated library of submitted bumper music for use in episodes. Plan the podcast’s production schedule, topics, and guest contributors. Peer-review submissions from potential guest contributors.
- [Journal of Sound and Music in Games](#) (University of California Press): article peer reviewer, October 2019 – present (six articles)
- Texas Federation of Music Clubs Junior Composers Contest: composition judge and reviewer, Spring 2021. Adjudicated competition entries from young composers in age groups ranging from Ages 9 to 18.
- [Golden Hornet Young Composers](#): professional mentor, Spring 2021 (requested by student Fiona Gehrke, appointed by Penny Brandt). Coached a gifted young student (ages 8-18) in creating a piece for chamber ensemble to be subsequently performed and recorded in this semester’s season of Golden Hornet concerts.

- University of Texas at Austin Butler School of Music: audio-visual archivist and web site development, Spring 2019 – Spring 2020 (requested by Yevgeniy Sharlat and Russell Podgorsek). Selected high-resolution concert photographs for remodeled composition department and school of music website that I had taken previously.
- University of Texas at Austin CLUTCH New Music Concert Series: programming committee, audio-visual archivist, August 2015 – Spring 2020 (elected by existing committee members). Crafted engaging programs of new music from submission pool, created holistic aesthetic experiences via lighting and multimedia technology, and provided photography and videography documentation of each concert performance.

SKILLS, LANGUAGES, & CERTIFICATIONS:

- [Japanese Language Proficiency Test](#): N5 Certification (earned December 2023)

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