

# KEITH KOTHMAN

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## ADMINISTRATIVE AND TEACHING EXPERIENCE

MONTANA STATE UNIVERSITY – Bozeman, Montana 2015 – present  
**Director, School of Music**  
**Professor of Music**

BALL STATE UNIVERSITY – Muncie, Indiana 2001 – 2015  
**Coordinator of Undergraduate Programs in Music (2011 – 2014)**  
**Associate Professor of Music Theory and Composition (2005 – present)**  
**Faculty Fellow, Institute for Digital Intermedia in Art (2006 – 2008)**  
**Director of Music Technology Program (2001 – 2006)**

Undergraduate Coordinator duties included acting as primary department advisor, supervising academic advising for undergraduate music students, oversight and revision of undergraduate music degrees and courses, student recruitment on and off campus, coordinating application and audition process for school, coordinating yearly technology budget for classrooms and labs, maintenance of school website, and mentoring students.

Faculty Fellow duties included interdisciplinary collaborative creative activity with faculty from Art and Architecture, focusing on art and technology. Duties also include mentoring of student collaborative projects, and support of intermedia activities on campus.

Teaching duties have included computer music, composition, music theory (core classes through graduate seminars), directing a laptop performance ensemble, recording, and acoustics. Other duties have included directing the yearly Festival of New Music (on a rotating basis), oversight of student recitals, mentoring of student professional activities, and academic advising. Extensive materials are provided online at <http://teachingmusic.keithkothman.com>

Duties for Director of the Music Technology Program (an undergraduate music major with approximately 100 majors, program focus: recording, computer music, composition) included curriculum development, management of studio facilities, management of studio budget, student and faculty recruitment, creating interdisciplinary and interdepartmental activities for students and faculty, supervising electronic music concert series and guest artist activities, building alliances with outside companies, and developing a modern vision for Music Technology that includes a broad range of creative and technical activities.

Highlights (encompassing all job duties at Ball State):

- Implemented (working with area faculty) a sonic arts technology option within the composition degree.
- Implemented (working with area faculty and staff) redesigned music technology curriculum, including revision and/or development of ten new courses; increased focus on interactive computer music and video performance, and musical interface development (Human Computer Interaction); expanded required minor option to include two options in computer science (in addition to applied physics).
- Undertaken extensive collaborations with Electronic Art at faculty and student levels, including several large-scale interactive installations, and frequent audio/video activities.
- Developed and supervised student collaborations with Theater, Architecture, Communication Studies, Telecommunications, and the Center for Media Design.
- Participated as Music Technology representative in development of an interdisciplinary Digital Media minor.

- Contributed conceptual design, project management, and supervised audio integration for Music Technology facilities, large ensemble rehearsal rooms, and Sursa Performance Hall in new Music Instruction Building. Work was done in collaboration with external project architects and acoustician, BSU Facilities and Planning department, and BSU upper administration.
- Received individual research grants worth approximately \$17,000.
- Received program grants worth approximately \$140,000.
- Managed \$2.5 million dollar budget for technology equipment for Music Instruction Building.
- Developed external funding sources, including alliances with Digidesign (professional audio recording equipment/software), leading to early adoption of major new technology, substantial pricing reduction beyond standard educational pricing, and event sponsorship; Sweetwater Sound (event sponsorship, external program support), and Sonomic sound library company (equipment support). Also worked with individual donors.
- Recruited *eighth blackbird* for CD recording project/residency.

UNIVERSITY OF MIAMI – Miami, Florida

1996 – 2001

**Assistant Professor of Music Theory and Composition**

Taught core theory and ear training classes, composition, theory pedagogy, and multimedia authoring courses. Supervised first-year theory and ear training curriculum. Developed and managed instructional computer lab for theory/ear training. Developed custom CAI applications for ear training.

- Received two internal (Provost) grants, totaling \$75,000, for development of CAI lab.
- Developed custom ear training application to match with teaching methods in first-year ear training classes. Software was web-based, utilizing new technology (at the time) for interactive MIDI and object-oriented data models for incorporating tonal behaviors for interval and chord recognition.

INTERLOCHEN ARTS CAMP – Interlochen, Michigan

1996 – 1998

**Music Faculty**

Taught music theory, composition, and music literature courses for high school students during summer arts camp.

CALIFORNIA STATE UNIVERSITY – Los Angeles, California

1994 – 1996

**Visiting Assistant Professor of Music Theory and Composition**

Taught computer music, core theory, and core ear training courses. Managed computer music studios, including budget and equipment maintenance.

- Two grant proposals funded (\$25,000) for modernization of computer music studios.

**EDUCATION****Doctorate of Philosophy (composition)** – University of California, San Diego, 1998

- Principal teachers: Roger Reynolds, Joji Yuasa, Jann Pasler

**Master of Music (composition)** – University of Texas, Austin, 1988

- Principal teachers: Russell Pinkston, Dan Welcher

**Bachelor of Music (composition)** – University of Texas, Austin, 1985**OTHER PROFESSIONAL EXPERIENCE**

UNIVERSITY OF CALIFORNIA, SAN DIEGO

1990 – 1994

**Programmer/Analyst, Department of Economics**

Managed departmental computing resources for research-oriented department. Managed department computer budget. Managed computer purchases through faculty NSF and other grants. Administered department computer lab. Maintained department server. Supervised student employees. (Professional, career staff position)

**AWARDS**

- Honorable Mention, 31<sup>st</sup> Bourges International Competition of Electro-Acoustic Music and Sound Art 2004
- Sound for multimedia category, for *Interludes*
- Fulbright Fellowship, Institute for Electroacoustic Music Stockholm, Sweden 1988 – 1989
- Private studies in Composition and Electronic music with Lars-Gunnar Bodin, guest lectures, and performances.

**GRANTS (INDIVIDUAL)**

- Indiana Arts Commission, Individual Artist Program 2010

**SELECTED COMPOSITIONS AND MEDIA WORKS**

Forced Air: In/Ex (2013) 7'

- Live laptop performance using Max/MSP

Thrown Glass (2012) 7:30'

- Live laptop performance using Max/MSP

[un]wired fantasies (2009, revised 2014) 6:30'

- Live laptop performance version of installation work, using Max/MSP.

*Bent Metal* (2007, revised 2008) 8'

- Live laptop performance using Max/MSP, premiered at the 2007 Third Practice Festival in Richmond, VA.

Dynamic Couplings (2007) 10'

- Bassoon and computer performance utilizing Max/MSP, premiered at the 2007 International Double Reed Society conference.
- Commissioned by Keith Sweger, bassoon

[un]wired (2006)

- Interactive audio and video installation, in collaboration with John Fillwalk and Jesse Allison.
- Created real-time interactive audio environment to create and process live audio based on BSU wireless network usage activity and statistics.
- Commissioned by Ball State University for site-specific installation on campus in April 2006, and for permanent installation in downtown Indianapolis for fall of 2006.

*Flow* (2005) 8'

- Clarinet, interactive computer audio

Hypothetical Universities (2005) 60'

- Collaboration with video artists Hans Breder (Iowa), Ted Perry (NY) and John Fillwalk (Indiana), author Herman Rapaport (Denmark), and media artist Bernadette Buckley (UK). Work utilizes high-speed network connections between Ball State University, the University of Iowa, and the University of Southampton.
- Created real-time interactive audio environment that could process live audio from any of the sites for immediate performance.

*Stand* (2004)

- Interactive multi-channel audio and video installation, in collaboration with video artist John Fillwalk
- Commissioned by the Indianapolis Museum of Contemporary Art
- Designed sensor network, programmed interactive audio environment, and composed all sound and music

*Survey* (2003, revised 2004) 7'45

- Digital video and audio (5.1 surround)
- Collaboration with John Fillwalk

*Interludes* (2002) 8'

- Winner of an Honorable Mention in the 31<sup>st</sup> Bourges International Competition of Electro-Acoustic Music and Sound Art (2004)
- Digital video and audio
- Collaboration with John Fillwalk

Incidental Music and Sound Design for the BSU Theater production of *Blood Relations* (2002)

- Digital audio
- Commissioned by the Center for Media Design, BSU.

Sometimes when I'm awake (1999) 8'40

- Digital audio
- Audio Clip ( 2' ) version also available (for web broadcast)

*Spur* (1999) 8'

- Commissioned by the University of Richmond Trumpet Ensemble
- Premiere performance at the 1999 International Trumpet Guild conference

Concerto for Clarinet and Chamber Orchestra (1997) ~20'

- Doctoral Dissertation

Surface Inventions (1994) 13'

- Six pieces for piano solo

*G-R-K* (1992) 11'10

- Flute and string trio

Interrupted Dances (1989) 8'45

- Digital audio

## RECORDINGS (OF MY OWN COMPOSITIONS)

Surface Inventions

- *Inspirations*, Society of Composers, Inc. (Capstone).

G-R-K

- *The Octagon Ensemble, Vol. 1* (Troy/Albany)

Interrupted Dances

- *Simple Requests* (Cambria)

## SELECTED PERFORMANCES AND EXHIBITIONS

*Thrown Glass* (2015) SEAMUS National Conference (Blacksburg, VA)

*[un]wired fantasies* (2014) Electro-Acoustic Barn Dance (Fredericksburg, VA)

*Thrown Glass* (2014) Root Signals Electronic Music Festival (Jacksonville, FL)

*Thrown Glass* (2014) Society of Composers, Inc., National Conference (Muncie, IN)

*Thrown Glass* (2013) Electro-Acoustic Barn Dance (Fredericksburg, VA)

*Forced Air: In/Ex* (2013) Electro-Acoustic Barn Dance (Fredericksburg, VA)

*Bent Metal* (2012) Electro-Acoustic Barn Dance (Fredericksburg, VA)

*Interludes* (2012) Imagram-Contacto (Tactile Images) International Contemporary Arts Fest (Brazil)  
*Survey* (2012) Virtual Broad Art Museum (East Lansing, MI)  
*Bent Metal* (2011), Electronic Music Midwest (Kansas City, KS)  
*[un]wired fantasies* (2011), SEAMUS National Conference (Miami, FL))  
*Survey* (2010), International Computer Music Conference (Stony Brook, NY)  
*Bent Metal* (2010), IUPUI Intermedia Festival of Telematic Arts (Indianapolis, IN)  
*Spur* (2009), Society of Composers, Inc., Region V conference (Dubuque, IA)  
*Bent Metal* (2009), SEAMUS National Conference (Ft. Wayne, IN)  
*[un]wired* (2008), SIGGRAPH Asia (Singapore)  
*Dynamic Couplings* (2007), International Double Reed Society (Ithaca, NY)  
*Survey and Interludes* (2007), Society for Electro-Acoustic Music in Sweden (Stockholm, Sweden)  
*Bent Metal* (2007), Third Practice Festival (Richmond, VA)  
*Survey* (2006), Association for Computer-Aided Design in Architecture national conference (Louisville KY)  
*[un]wired* (2006), installed at BSU Indianapolis Center  
*[un]wired* (2006), Electronic Music Midwest (Chicago, IL)  
*[un]wired* (2006), Ball State University  
*Sometimes when I'm awake* (2005), Third Practice Festival (Richmond, VA)  
*Survey* (2005), Bowling Green New Music and Art Festival (Bowling Green, OH)  
*Interludes* (2005), Mountain Computer Music Festival (Missoula, MT)  
*Survey* (2005), VIDEOFORMES 20th International Video Art and New Media Festival (France)  
*Survey and Interludes* (2005), Purdue University, Reuff Galleries (West Lafayette, IN)  
*Interludes* (2005), Bluffton University (Bluffton, OH)  
*Survey* (2005), SEAMUS National Conference (Muncie, IN)  
*Survey* (2005), Spark Festival (Minneapolis, MN)  
*Interludes* (2004), International Computer Music Conference (Miami, FL)  
*Survey* (2004), Third Practice Festival (Richmond, VA)  
*Interludes* (2004), Electronic Music Midwest (Chicago, IL)  
*Survey* (2004), 2<sup>nd</sup> International Symposium of Interactive Media Design (Istanbul, Turkey)  
*Survey* (2004), Fort Wayne Museum of Contemporary Art 2004 Biennial (Ft. Wayne, IN)  
*Interludes* (2004), SEAMUS National Conference (San Diego, CA)  
*Survey* (2004), International Digital Media Arts Association Conference (Orlando, FL)  
*Interludes* (2003), Third Practice Festival (Richmond, VA)  
*Sometimes when I'm awake* (2003), Electric Rainbow Coalition Festival (Dartmouth College)  
*Survey* (2003), InteractivA '03, Biennial Exhibition of Digital Art at MACAY: Museo de Arte Contemporáneo Ateneo de Yucatán, Merida, Mexico (Yucatan Museum of Contemporary Art, Mexico)  
*Blood Relations* (2002), Incidental Music and Sound Design for the BSU Theater production  
*Sometimes when I'm awake* (2002), Electronic Music Midwest (Kansas City, KS)  
*Sometimes when I'm awake* (2002), Primavera en la Habana (Havana, Cuba)  
*Sometimes when I'm awake* (2001), SCI Region IV Conference (University of Florida)  
*Sometimes when I'm awake* (2001), Computer\_Music@Miami (University of Miami)  
*Sometimes when I'm awake* (2000), Subtropics (Miami)  
*Sometimes when I'm awake* (2000), Florida Electro-acoustic Music Festival (University of Florida)  
*Sometimes when I'm awake* (2000), SEAMUS National Conference (Denton, TX)  
*Sometimes when I'm awake/audioclip* (1999), SEAMUS Audio Clip Web Concert.

*Spur* (1999), International Trumpet Guild, University of Richmond  
*Polstertanz* (1997), Society of Composers, Inc., Region IV conference  
*Surface Inventions* (1997), Piano Spheres, Los Angeles  
*Surface Inventions* (1997), Society of Composers, Inc., National Conference  
*Surface Inventions* (1996), Pacific Contemporary Music Festival, Los Angeles  
*In Time* (1996), The Society for Electro-Acoustic Music in the United States National Conference  
*Surface Inventions* (1994), Bowling Green State University New Music and Art Festival

## RECORDING ENGINEERING AND MASTERING

*Transients*, compilation, released by SEAMUS, editing and mastering (2014)  
*Negative Space*, compilation, released by SEAMUS, editing and mastering (2014)  
*American Breeze*, The Musical Arts Quintet, Albany Records, producer/editor/mastering engineer (2012)

## SELECTED PAPERS AND PRESENTATIONS

“Copyright and Culture: The Promotion of Progress in a New Millennium.” Society for Electro-Acoustic Music in the US, National Conference  
 University of Miami (January 2011)

“Career Opportunities for the Pianist.” Music Teachers National Association, Indiana State Chapter Conference  
 Ball State University (November 2005)

“Russell Pinkston: A Tribute.” *Journal SEAMUS*, vol 17, no. 1—2 (20 Year Anniversary Issue), Society for Electro-Acoustic Music in the United States.

“Music and Video.” Bluffton University Forum Guest Artist Bluffton OH (March 2005)

“Studio Report: The Music Technology Program at Ball State University.” *Proceedings of the 2004 International Computer Music Conference*.

“Kothman on Theory.” Miami Dade College Arts and Letters Day Artist-in-Residence (April 2004).

“Music and Video.” Miami Dade College Arts and Letters Day Artist-in-Residence (April 2004).

“Ghosts in the Wires: Art and Technology.” Bowling Green New Music and Art Festival (October 2002), international panel presentation.

“Developing a 21<sup>st</sup>-Century Music Curriculum: What Graduate Students Need to Know.” Forty-Third Annual Meeting of The College Music Society (November 2000), panel participant.

“Incorporating New Technology into the Old University” International Conference of Fine Arts Deans (October 2000), panel participant.

“Interactive MIDI Instructional Applications on the Web Using Java, JavaScript, and the Beatnik Plug-in.” Technological Directions in Music Learning (2000) (Published Proceedings), Music Theory South East meeting (1999), and Association for Technology in Music Instruction National Conference (1997).

“Interactive and Algorithmic Music on the Web Using MIDI and the Beatnik Plugin.” Society of Electro Acoustic Music in the United States (1999).

“The Music of Abstraction: Influence, Artifact, and Process in Morton Feldman’s *Triadic Memories*.” Music Theory South East meeting (1999).

“Dealing with Rock: How the Contemporary Composer Deals with Cultural Background.” *Contemporary Music Forum*, vol 9, (1997), Society for Electro Acoustic Music in the United States national conference (1998), Thirteenth Annual New Music and Art Festival, Bowling Green State University, Bowling Green, Ohio (1992), Society of Composers, Inc., 27th Conference (1993), and Thirty-Sixth Annual Meeting of The College Music Society (1993).

“Music and the Meta-Institution: The Role of Institutions in the Creation of New Music.” Thirty-Eighth Annual Meeting of The College Music Society (1995), and Society of Composers, Inc., Region VII Conference (1994).

## CONTRACT WRITING

Chapter on electro-acoustic music for the third edition of Stefan Kostka’s *Materials and Techniques of Twentieth-Century Music*. (now *Post-Tonal Music*)

Program Notes for New World Symphony New Music Concert Series (1997 – 1998)

## SOFTWARE DEVELOPMENT

Ear Training Pages

- Uses JavaScript, HTML, and the Beatnik Plugin for Netscape to create a highly responsive and interactive program with a very small file size and no pre-made audio/midi files. Featured educational site at the Beatnik Sonified Showcase ([www.beatnik.com](http://www.beatnik.com)). *Note: the Beatnik Player is no longer maintained for current operating systems. Development ended at Mac OS 9/Windows 98. Underlying software could be adapted to current operating systems through the use of C++, Java, Max+Javascript, or other modern compilers.*

## STUDENT ACHIEVEMENT

### STUDENT PRIZES

- *Finalist*, ASCAP/SEAMUS Composition Contest. (2013)
- *Finalist*, Allen Strange Memorial Award, SEAMUS. (2013)
- *First Prize*, International Double Bass Society Composition Contest, Bass with Media Division. (2004)
- *Recognition*, Bourges 31<sup>st</sup> International Festival of Electro-Acoustic Music and Sound Art, Student Residencies Category. (2004)
- *Finalist*, Student Recording Competition at the 113<sup>th</sup> Audio Engineering Society Meeting (2001).

### STUDENT WORKS ACCEPTED AT INTERNATIONAL AND NATIONAL FESTIVALS

- 2015 SEAMUS National Conference (1 student)
- 2015 National Student Electronic Music Event (N-SEME) (3 students)
- 2014 Electro-Acoustic Barn Dance (3 students)
- 2014 New Horizons New Music Festival (1 student)
- 2014 N-SEME (2 students)
- 2013 SEAMUS National Conference (2 students)
- 2013 Electronic Music Midwest (2 students)
- 2013 Electro-Acoustic Barn Dance (2 students)
- 2012 Electro-Acoustic Barn Dance (1 student)
- 2007 SEAMUS National Conference (1 student)
- 2006 Electronic Music Midwest Festival (3 students)
- 2005 Harvest Moon Festival, Montreal CA (1 student)
- 2005 Electronic Music Midwest Festival (3 students)
- 2005 Society for Electro-Acoustic Music in the U.S. National Conference (3 students)
- 2004 ICMC, Miami, FL (1 student, listening room)
- 2004 CYNETart\_04, Germany (1 student)



- 2003 Electronic Music Midwest Festival, Kansas City, MO (3 students)
- 2003 Society for Electro-Acoustic Music in the U.S. National Conference (1 student)

## PROFESSIONAL SERVICE

Director of Conferences, Society for Electro-Acoustic Music in the United States (SEAMUS), 2014 – present  
 Member, Individual Artist Program Review Panel, Indiana Arts Commission (2013)  
 Member, Individual Artist Program Review Panel, Indiana Arts Commission (2011)  
 Vice President for Programs, Society for Electro-Acoustic Music in the United States (SEAMUS), 2010 – 2011  
 Director, Society for Electro-Acoustic Music in the United States (SEAMUS) 2005 National Conference  
 Institutional Sponsor, 2004 International Computer Music Conference  
 National Board of Directors, SEAMUS, 2003 – 2005  
 Executive Editor of SEAMUS Newsletter, 2003 – 2005  
 Program Committee Member, SEAMUS 2001 National Conference, Louisiana State University

## ACADEMIC SERVICE

### BALL STATE UNIVERSITY

- Member, University Academic Senate, 2015 – present
- Member, University Academic Freedom and Ethics Committee, 2015 – present
- Member, School of Music Salary and Merit Committee, 2014 – present
- Chair, University Promotion and Tenure Committee, 2012 – 2014
- Chair, School of Music Undergraduate Council, 2011 – 2014
- Member, University Credit Hour Task Force (for university accreditation), 2012
- Member, University Promotion and Tenure Committee, 2011 – 2012
- Chair, School of Music Promotion and Tenure Committee, 2007 – 2008, 2009 – 2010
- Chair, University Patent and Copyright Committee, 2004 – 2007
- Member, University Patent and Copyright Committee, 2002 – 2004
- Chair, University Intellectual Properties Committee, 2006 – 2007
- Member, University Extended Education Committee, 2005 – 2007
- Member, School of Music, Search Committee for Director of School of Music, 2005 – 2006
- Member, School of Music, Music Instruction Building Committee, 2001 – 2005
- Member, School of Music Promotion and Tenure Committee, 2003 – 2004, 2006 – 2007
- Member, Digital Media Design Curriculum Committee, 2002 – 2003

### UNIVERSITY OF MIAMI

- Member, Academic Senate's Long Term Library Task Force, 2000 – 2001
- Member, University Committee on Teaching with Technology, 1996 – 2001

## PROFESSIONAL MEMBERSHIPS

Society for Electro-Acoustic Membership in the United States  
 International Computer Music Association  
 Society of Composers, Inc.  
 American Music Center

Broadcast Music, Inc. (BMI)  
The College Music Society

## REFERENCES

### **Dr. Meryl Mantione**

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