**CURRICULUM VITAE**Format for RPT Reviews

**I. David Michael Cottle (Mike)**

**II. EDUCATION/PREPARATION/TRAINING**

**Doctor of Musical Arts:** Composition and conducting  
University of Illinois at Urbana-Champaign, Illinois  
May 1993 (Phi Kappa Phi)Areas of Specialization: Computer assisted composition and sound synthesis, analog and digital composition and sound synthesis, audio engineering. Minor: Conducting

**Master of Music:** Composition  
Brigham Young University, Provo, Utah  
May 1987Specialization: Analog and digital composition and sound synthesis

**Bachelor of Music:** Composition  
June 1984  
Utah State University, Logan, Utah  
Specialization: Composition, jazz performance, guitar performance, audio engineering

**III. HONORS/PRIZES/AWARDS**

Member, Entrepreneurial Faculty Scholar, University of Utah

National Association of Schools of Music, 2013 presenter (national panel discussion)

Honors faculty, University of Utah

University of Illinois annual award for excellence and innovation in undergraduate   
education (campus wide)

Level 1 T3 Apple certification, Logic Pro

**IV. WORK HISTORY/EXPERIENCE**

University of Utah 2001-present  
Lecturer/Associate Professor  
Director, Experimental Music Lab and Gardner Hall recording studios

Utah Symphony Orchestra/Utah Opera 2011-present  
Season contract recording engineer

Utah Chamber Artists, The Gifted School, Cathedral of the Madeleine, Intermezzo, Nova, Salty Dog concert series, Sinfonia Salt Lake; season contract recording engineer

Brigham Young University 1994-1996, 1998-2000  
Assistant professor, Director, Experimental Music Lab.

**V. TEACHING RESPONSIBILITIES/ASSIGNMENTS**

Courses Taught Fall and Spring 2016-2017  
Musc 3250 Music Technology I  
 15 students  
Musc 3252 Music Technology II  
 15 students  
EAE 4900 Programming Sound and Music  
 13 students  
FA 3300 Intro to Computer Music  
 12  
Musc 1340 Intro to Computer Music  
 20

Courses Taught Fall and Spring 2015-2016  
Musc 3250 Music Technology I  
 15 students  
Musc 3252 Music Technology II  
 15 students  
EAE 4900 Programming Sound and Music  
 13 students  
FA 3300 Intro to Computer Music  
 12  
Musc 1340 Intro to Computer Music  
 20

Courses Taught Fall and Spring 2014-2015  
Musc 3250 Music Technology I  
 15 students  
Musc 3252 Music Technology II  
 15 students  
EAE 4900 Programming Sound and Music  
 13 students  
FA 3300 Intro to Computer Music  
 12  
Musc 1340 Intro to Computer Music  
 5

B. New courses  
EAE 4900 Programming Sound and Music  
Musc 1340 Intro to Computer Music NB: new content for old course number  
Musc 4538 Instrumentation NB: newly integrated with technology  
Honor 3410 Music Theory for Non-Majors (2011)  
Honor 4473 The Way Music Works (2006-2013)  
Musc 3360 Digital Audio Engineering (2006)  
Music Technology Minor

**VI. RESEARCH**

Technology Venture Commercialization, University of Utah: 6 Disclosures of which three are being developed for marketing.

University of Utah School of Music

Automated recordings: Applied for and received a grant for two digital audio work stations to record and archive 5 performance and rehearsal spaces 24 hours a day. Designed and maintain the software and scripts for naming, archiving, and splitting files. This system has been presented at two national conventions and won first place in a recent Academix conference (sponsored by Apple).

Consultant for Mixed In Key (software development, 120000 users)

SuperCollider Developer's Group

Ongoing research, development, and documentation of SuperCollider, a real-time digital synthesis program.

American West Center and Special Collections at the Marriott Library

Researched, co-authored NEH grant, consulted and implemented digital archiving project for 2000 hours of analog tape interviews.

CERL Sound Group

Ongoing research and development of music notation software for CERL Sound Group.

**VI. PUBLICATIONS/RECORDINGS**

"Computer Music using SuperCollider and Logic Pro", 2013, Lulu.com

Lastrapes Trio (Flute, Cello, Piano), Centaur Recordings (in production)

"The SuperCollider Book," (co-contributing editor), 2011, MIT press.

New Works by Persichetti, Borup, Connor, Naxos Records (in production)

"The Lime Tilia Representation," 1997 an article in Beyond MIDI, The Handbook of Musical Codes: Edited by Eleanor Selridge-Field, MIT Press.

**VII. UNIVERSITY, PROFESSIONAL, AND PUBLIC SERVICE**

C. School of Music committees

DRC committee chair 2014

Theory curriculum committee

Technology committee

Public Relations committee

D. College and University activities

College Council

Academic Senate

1. Public service

Volunteer dance instructor at Wasatch Waldorf School