Mark Gotham, Academic CV

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1 Overview

1.1 University Employment

- 2024–: King's College London – **Senior Lecturer** in Cultural Computation, Dept. of Digital Humanities.
- 2023–24: Durham University – **Assistant Professor** of Computer Science (Digital Humanities)
- 2021–: University of Cambridge – **Affiliated Lecturer** / Research Visitor in Computer Science
- 2021–22: *Technische Universität Dortmund* – **Professor (W2)** of Music Theory
- 2020–21: *Universität des Saarlandes* – ***Wissenschaftlicher Mitarbeiter***
- 2018–20: Cornell University – **Fellow & Postdoctoral Associate**, Active Learning Initiative
- 2016–17: Royal Holloway, University of London – **Visiting Lecturer**
- 2013–18: University of Cambridge – **Affiliated Lecturer** in the Faculty of Music, **College Lecturer** and **Director of Music** at Churchill College (founding the Inter Alios Choir) **Director of Music** and **Director of Studies in Music** at Murray Edwards College Running the University's choral awards scheme.
- 2010–11: Royal Academy of Music, McCann Research Fellow

Other, non-university work includes years of freelance music, as well as **consulting and contract** work for clients including Deutsche Telekom and the Royal Ballet and Opera.

1.2 Education

- 2011–15: University of Cambridge, (King's College). **PhD** in Music. Newton Trust Scholarship
- 2008–09: Royal Northern College of Music. **MMus** in composition. A.H.R.C. scholarship;
- 2005–08: University of Oxford (Christ Church). **BA** in Music, 1st class. Gibbs prize (top of the cohort).
- 2003–05: Davenant Foundation School. A-levels. Music, French, Mathematics, Further Mathematics (all A).

2 Service

I focus here on standard forms of academic service, both within- and outside the host institution. Other service work includes open source code and corpora. For a quick overview, see my GitHub repositories for those I created, and "music21" as an example of service to other major libraries in my field (all-time, top-10 contributor).

2.1 Recent, Internal (Within-University) Service

- KCL (University-wide):
  - **Co-founder and Co-I** of Music and Acoustics Research Centre (MARC) and Music Computing Lab (MCL@KCL)
  - **Hosting** of notable visitors, e.g.,
    - Edward Newton-Rex: Visiting Research Fellow at my invitation
    - Asian Music Academy task force (one-off).
  - **Impact Fellow** 2025, following competitive selection.
  - Affiliate of The King's Institute for Artificial Intelligence.
- KCL Department of Digital Humanities (DDH):
  - **Department Impact Lead** (with Sebastián Lehuedé).
    - Including preparation of case studies for REF 2029.
    - Wider reading/reviewing of impact and research entities in preparation for REF 2029 across 3 departments: DDH, CMCI, and Music.
  - **'Digital Humanities Coding Lab'**
    - Academic lead for the KCL (London version). This is an academic service role, not teaching.
    - Co-creator (with Funda Ustek Spilda) for an equivalent course in Indonesia.
  - Misc. including **developing a feedback app** to support consistency across the department's marking and **evaluation of PhD applications to funding schemes** in support of the PGR lead.
- Durham (University-wide): **Digital Humanities strategy**. Leadership role, e.g., **Co-chair** with Professors Giles Gasper (Deputy Executive Dean for Research in the Faculty of Arts and Humanities) and Claire Warwick (former Pro-Vice-Chancellor for Research 2014–2019) for **Digital Humanities Review 2024**.
- Durham (Computer Science): **New MSc module in Advanced Computer Science**: Participation in the panel for planning this, again acting as a *de facto* representative for digital humanities and related parts of our (potential curriculum offering). This continues my practice of involvement in **curriculum design at every university** with which I have been affiliated since being a student myself. Details on request.
- **Hiring**: E.g.,
  - **Durham University**
    - **CS department ('internal')** AIHS Group, (Assistant Professorship Position/s, 2023 and 2024 (x3): every stage of the process including long- and short-listing panels)
    - **Other departments ('external expert')**, PDRA in Music Psychology, 2023.
  - **T.U. Dortmund** @ 3 levels:
    - Professors
    - Post-doctoral research associates
    - UG- and PG- research assistants (paid)

2.2 External Service (e.g., Reviewing)

2.2.1 Journal editorial boards and 'Editor in Chief' positions

- Transactions of the International Society for Music Information Retrieval (TISMIR), Editor in Chief Elect (2026–); Previously, Editorial Board.
- Journal of Mathematics and Music (JMM), 2024–2027.
- Music & Science, 2024–2026.
- Computational Humanities Research (CHR), Advisory Board 2024–26
- Intégral, 'The Journal of Applied Musical Thought' , editorial board, 5-year term 2019–2024

2.2.2 Funding bodies

- **Austria:** Austrian Science Fund (FWF)
- **Switzerland:** Swiss National Science Foundation (SNSF)
- **Poland:** National Science Centre (NCN)
- **UK:** Leverhulme Trust; Arts and Humanities Research Council (AHRC)

2.2.3 International conferences

These include serving on the "programme committee" a.k.a. "scientific board" (or equivalent term) for:

- Digital Libraries for Musicology (DLfM)
- Music Encoding Conference
- *Música Analítica*,
- Multilayer Music Representation and Processing (MMRP).

2.2.4 Other standard reviewing

- Academic book peer-review, including several across Routledge / CRC Press / Taylor and Francis (both music and computer science strands) and Oxford (OUP).
- Academic journals and conferences: Standard reviewing for all those listed above, as well as others including: Journal of Music Theory (JMT), Music Analysis (MA), Music Theory Online (MTO), Music Theory Spectrum (MTS), Royal Society Open Science (RSOS), Nature Portfolio.

3 Teaching

3.1 Current and recent courses in DDH, Department of Digital Humanities @KCL

- MA in Big Data and Society: **'Data in Practice: Collaboratories, Tools and Methods'**. Co-convenor.
- MA in Digital Humanities:
  - **Advanced Computational Analysis** for Digital Humanities, Cultural and Social Research.
  - **Coding and the Humanities**. Co-convenor.
  - **Introduction to Digital Humanities**.
- BA in Digital Media and Culture:
  - **Introduction to Digital Media and Culture**
  - **Digital Foundation II**
- **Under- and Post-graduate Project Supervision** at all levels,
- **PhD** supervision in music, computer science, and digital humanities. Details on request.

3.2 Sample of Previous Courses:

- Computer Science at Durham University
  - **Data Compression**
  - **Introduction to Music Processing** (course co-creator)
  - **Advanced Music Computing** (course creator)
  - **Master of Data Science**: Postgraduate project supervision and also guest lecturing
- Music at the *Technische Universität Dortmund*
  - ***Musikinformatik***: a seminar-workshop series in digital musicology.
  - ***Kolloquium zur Masterarbeit***: a graduate research / reading group seminar series.
  - ***Komposition***: free composition class including the study of modern(ist) styles.
  - ***Tonsatz***: practical course in model / pastiche composition.
  - ***Analyse II***: analysis of a wide range of musical styles, sometimes grouped under the label 'extended common practice.'
- University of Cambridge (Department of Computer Science and Technology), UK.
  - **'Computer Music'** in collaboration with Alan Blackwell (small seminar group of under- and postgraduates).
  - Project supervision
- Universität des Saarlandes, DE.
  - ***Methoden der Analyse Dur-/Moll-tonaler Musik*** (c.30 students, under- and postgraduates).
  - ***Musikinformatik*** (c.30 students, under- and postgraduates).
- Cornell University, NY, USA
  - Active Learning Initiative Fellow
  - Instructor (lecturer) for all (3) courses in music theory (student cohorts of 90, 35, and 15).
  - Individual project supervision; composition and research; membership of honors committee.
  - Judge for the Cornell Undergraduate Research Board 'Spring Symposium' poster session.
- Royal Holloway, University of London, UK.
  - Lecturer / course leader in practical musicianship (c.60 undergraduates).
  - Lecturer / course leader in theory and analysis (6 postgraduates).
  - Supervision of dissertations
- University of Cambridge (Faculty of Music), UK
  - Lecturer / course leader: Orchestration (c.25 undergraduates).
  - Small-group supervising of mostly undergraduate courses and in composition, harmony, counterpoint, analysis, orchestration, and dissertations (hundreds of students).
  - Examination marking for all the above, as well as film scoring.

4 Research

4.1 Research expertise topics

- Musical composition, theory, analysis
- Computational / digital methods
- Corpus creation and study
- Mathematical modelling
- Wider access, outreach, pedagogical/public-facing resources

4.2 Keynote/Invited Talks

2020–present:

- 2026.06.28 – 7.3:
  Schloss Dagstuhl – Leibniz-Zentrum für Informatik GmbH,
  Dagstuhl Seminar 26272: Open Music Data for Music Processing Research, DE.
- 2026.06.22:
  Distinguished Lecture Series in Digital Humanities (*Ringvorlesung* format) at the University of Music and Performing Arts (MDW) Vienna, AT.
- 2026.01.22-23:
  Keynote at the 'Science ouverte, données ouvertes et musique' ('Open Science, Open Data & Music') event in Amiens, FR.
- 2025.11.07:
  Invited talk for the Computational Musicology Special Interest Group (SIG) at the Music Technology Group (MTG), Universitat Pompeu Fabra, Barcelona, ESP.
- 2025.07.04–05:
  Invited session chair, Music Encoding Conference
- 2024.09.13:
  Invited talk at Marcus Pearce's lab, QMUL, London, UK
- 2024.07.21–26:
  Schloss Dagstuhl – Leibniz-Zentrum für Informatik GmbH,
  Dagstuhl Seminar 24302: Learning with Music Signals: Technology Meets Education, DE.
- 2024.07.10:
  Invited panel member, Bach Network biennial "Dialogue Meeting", Madingley Hall, Cambridge, UK.
- 2024.07.04–05:
  Invited session chair 'Metri Causa: Affordances of Greek Metre'
- 2024.07.02:
  Invited talk U. Würzburg, DE.
- 2024.05.14–16:
  European 'COST action', Short Term Scientific Mission ('EarlyMuse') on corpus creation.
- 2024.04.02: Space, Scale and Scaling in Art,
  Isaac Newton Institute for Mathematical Sciences (INI), University of Cambridge, UK.
- 2023.11.28: University of Michigan, MI, USA.
- 2023.10.05: Hauptsymposium of the *Gesellschaft für Musikforschung* (GfM), Saarbrücken, DE.
- 2023.03.25:
  Keynote @ the 10th International Conference on New Music Concepts (ICNMC), Treviso, IT.
- 2023.03.08: Eastman School of Music, U. of Rochester, NY, USA.
- 2023.03.15: York University, UK.
- 2022: Utrecht University, Department of Information and Computing Sciences, NL.
- 2022: University of Music and Performing Arts (MDW) Vienna, AT.
- 2022: Anton Bruckner Privatuniversität Linz, AT.
- 2022: Université de Lille, FR.
- 2022: 'Understanding Beethoven: Musicology and Computer Science in Dialogue', Koblenz, DE.
- 2022: Technische Universität Dortmund: flagship *TU Dortmund im Gespräch* series, DE.
- 2022: Invited talk (*Ringvorlesung* format) at the Trier Centre for Digital Humanities, DE.
- 2021: Industry talk at the Volkswagen (VW AG), Innovation Group, DE.
- 2021: Eastman School of Music, University of Rochester, NY, USA.
- 2021: 'Music & Math' seminar series, University of Salzburg and Mozarteum University, AT
- 2020: Joint Statistical Meetings, USA (JSM, the largest gathering of statisticians and data scientists held in North America): Part of a Topic Contributed Session (TCS) on statistics in music. Joint paper with Ahmed Elgammal; session organiser: Jan Beran.

– 2020: Eastman School of Music, U. of Rochester (NY, USA). 'Music Theory Examples by Women'
– 2020: Karajan Music Tech Conference, AT.

2014–19:

– 2019: Universität des Saarlandes, DE: *gastvortrag*, research colloquium series.
– 2019: Université de Lille / Université de Picardie Jules Verne (Amiens), FR: 'séminaire informatique musicale' series as part of their 'Invited Researcher Residency' programme.
– 2018: University of Cambridge, UK: 150th Anniversary Symposium for the Brahms Requiem
– 2017: Yale University, USA: 'Prove it! On the veracity of music theoretic claims'
– 2017: Online Chopin Variorum Edition, Digital Editing and Music Workshop, invited panellist
– 2016: Microsoft Future Decoded, ExCel Arena, London: "Automatic Musical Composition with LSTM networks." Joint paper with Feynman Liang, Matthew Johnson and Jamie Shotton
– 2015: École Polytechnique Fédérale de Lausanne (EPFL), CH: 'Distinguished Lecture Series in Digital Humanities', "Musical Musicologies for the Digital Age"
– 2014: IRCAM, Paris, FR: MaMux series, "Mathematical Models for Metrical Theory"

4.3 Publications

Below is a full list of peer-review publications in print or forthcoming (excluding items like book reviews, textbook, workshops and anything under review). For clarity, these can be grouped as:

– **Last** author:
[Mül+24; JG23; FSG24]
– **Solo** author:
[Got23a; Got23b; Got21; Got19; Got18; Got17; Got15b; Got15a; Got14a; Got14b]
– **First** author:
[GBV25; Got+23c; Got+23b; Got+23a; Got+22; GJ22; GY21; Got+21; GI19; Got+18; GG16]
– **Other**:
[Han+24; Fri+24; Vat+23; NGF21; MGG20; Wei+20; Tym+19; Lia+17]
– **Prizes**:
[Han+24] (ISMIR best paper); [GJ22] (MEC best poster).

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[11] Max Johnson and Mark R. H. Gotham. "Musical Micro-Timing for Live Coding". In: *Proceedings of the 24th International Society for Music Information Retrieval Conference, 272-278. Milan, Italy*. Nov. 2023. URL: https://zenodo.org/doi/10.5281/zenodo.10265231.

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