

BENJAMIN R. FUHRMAN, DMA

www.benfuhrman.com

Current Positions

- **Special Lecturer in Music Technology and Composition**

Oakland University

Chair of Music Department: Jeffrey Heisler

(248) 370-2871

August 2016 – Present

Promoted from Lecturer to Special Lecturer in August 2018

Duties: Teach music technology and composition, focusing on composing electroacoustic and interactive works, scoring for media (film and video games), and oversee senior projects in music technology and composition. Teach online courses exploring how technology has shaped music from a historical perspective. Help develop new courses for the music technology program and serve on committees related to the program.

Courses Taught: MUS 1002 Exploring Technology in Music, MUS 2020 Computer Based Music Composition, MUS 2701 Creative Composition 1, MUS 2702 Creative Composition 2, MUS 3701 Music Technology 1, MUS 3702 Music Technology 2, MUS 4711 Interactive Computer Music, MUS 4998 Senior Projects, MUA 4960 Applied Music Composition

Software Taught: Dorico, Finale, Ableton Live and Max4Live, Logic Pro X, Pro Tools, MaxMSP, REAPER and various Ambisonic plugins (ATK, IEM, SPARTA), VCV Rack, Unity3D, FMod Studio

Note: All courses were taught online from March 2020 – May 2021 due to the COVID pandemic.

- **Adjunct Professor of Music Technology**

Mott Community College

Music Technology Coordinator: Bill Withem

(810)-498-6323

January 2016 – Present

Duties: Teach music technology and recording courses to students pursuing the music technology degree. Help students to develop a working knowledge of current industry standard software used in recording, composition, editing, and film scoring. Teach students to record using a variety of microphones in a number of configurations to record everything from a solo artist, to a rock band, to a full orchestra. Serve on the technology committee.

Courses Taught: MUS 102 Music Fundamentals, MUS 105 Introduction to Music Technology, MUS 106 Advanced Music Technology, MUS 201 Music Recording, MUS 202 Post Production, MUS 207 Electronic Music Composition

Software Taught: Garage Band, Logic Pro X, Pro Tools and Pro Tools HD, VCV Rack.

Note: All courses were taught online from March 2020 – May 2021 due to the COVID pandemic.

Education

- Doctor of Musical Arts in Music Composition from Michigan State University – 2009

Dissertation: Erebus – Music for Saxophone Quartet and Computer

Primary Instructors – Ricardo Lorenz and Mark Sullivan

- Master of Music in Music Composition from Michigan State University – 2006

Thesis: Concerto for Mandolin and Strings

Primary Instructors – Ricardo Lorenz and Mark Sullivan

- Bachelor of Music – Violin Performance, Magna cum Laude from Hope College. Minor in French – 2004

Thesis: An Analysis of Organic Motivic Development in the Andante and Allegro of Berg's "Violinkonzert"

Primary Instructor – Mihai Craioveanu

Employment

- **Fixed Term Instructor of Computer Music**

Michigan State University

Dean of the College of Music: James Forger

(517)-355-4583

September 2018 – December 2018

Duties: Teach introductory computer music, focusing on sampling and musique concrète, synthesis, and live performance with computers. Also teach the history and major works in the computer and electronic music repertoire. Supervise graduate student instructor for lab sessions.

Course Taught: MUS 441 Introduction to Computer Music

Software Taught: HighC, Logic Pro X, VCV Rack, Ableton Live including Max4Live

- **Computer Music and Mandolin Instructor**

Michigan State University Community Music School

Supervisor: Jaime DeMott

(517)-355-7661 Ext. 11

February 2011 – May 2020

Duties: Syllabus and curriculum design and teaching for the computer music courses offered. Audio reinforcement, recording, and mastering of school events. Overseeing the installation and use of technology in the control room and performance hall. Teaching private lessons in electronic music and mandolin. Assisting the music therapy program with technology and electronic instrument design and implementation. Record and master recitals and audition CDs. Reinforce live sound at events.

Courses Taught: K-12 Level Computer Music, Adult Level Computer Music, Collegiate Level Computer Music, Adult Level Introductory Mandolin, Private Mandolin Lessons.

Software Taught: Pro Tools, Ableton Live, Max4Live, Reason, FL Studio, Audacity, LMMS

- **Digital Media Instructor**

Information Technology Empowerment Center (ITEC)

Supervisor: Kirk Riley

(517)-432-1451

September 2011 – June 2016

Duties: Teach Digital Media to Lansing area students, supervising their production of public service announcements. Run the Digital Media intensive, weekend, and summer programs in conjunction with the YMCA and Lansing Community College, focusing on the use of open source tools. Serve on the programming committee.

Courses Taught: K-12 Level Digital Media, Summer Intensive Digital Media Classes.

Software Taught: LightWorks, Windows Movie Maker, Audacity, AVISynth, VirtualDub

- **Music Mentor (2007 – 2008), and CASTL Fellow (2008 – 2009)**

Michigan State University Residential College in the Arts and Humanities

Supervisor: Mark Sullivan

(517)-353-7653

June 2007 – May 2009

Duties: Facilitating student music activities while pursuing independent research related to the scholarship of teaching and learning as it pertains to music.

- **Teaching Assistant and Student Administrator of the Computer Music Laboratory**

Michigan State University

Supervisor: Mark Sullivan

(517)-353-7653

August 2005 – May 2009

Duties: Administering laboratory computers, installing and removing software and hardware, MIDI routing, facilitating student knowledge of notation and audio editing programs. As of August 2006, this position was augmented to include teaching electronic music and music composition.

Courses Taught: MUS 440: *Electronic Music*, MUS 480/880 *Music Composition (undergraduate and graduate levels)*.

Software Taught: ProTools, Reason, MaxMSP, PureData, KORE, BBC Sample Library, Vienna Symphonic Library, Gigastudio, Finale, Audacity

Additional Teaching Experience

- Presented a master class on original works to the Ball State University Music Composition Studio – January 26, 2022
- Presented a master class on original works to the Wichita State University Music Composition Studio – March 18, 2020
- Presented a master class on original works to the Michigan State University Composition Studio – January 25, 2019

- Presented a master class in composition to the Wichita State University Music Composition Studio – March 17, 2018
- Presented a guest lecture on synthesis and original works at Central Michigan University – November 14, 2018
- Presented a master class in composition to the Wayne State University Music Composition Studio – January 31, 2018
- Presented a master class on composing for saxophone and computer at Oklahoma State University – December 11, 2010
- Presented a guest lecture on original compositions for saxophone and computer at Colorado State University – November 14, 2010
- Presented a guest lecture on electro-acoustic music at Kalamazoo College – May 21, 2010

Commissioned Works

- *Resonance* – for Piano and Computer – for Keith Kirchoff – 2022-2023
- *Fever Swamp* – for Solo Clarinet and Game Engine (Unity3D) – for Sarah Manasreh – 2021-2022
- *Lessons from Other Composers* – for Guitar Quartet – for Bret Hoag and the Oakland University Guitar Ensemble - 2021
- *Quietus* – for Solo Clarinet in Bb – for Jennifer Haden – 2019
- *Promethean Elegies* – for Tenor and Computer – for Stephen Weigel – 2019
- *Rust and Blue (After Mark Rothko)* – for Violin and Computer – for Mary Kothman – 2019
- *Lattice Work* – for Unspecified Ensemble – for Kyle Rowan – 2019
- *Needle Point* – for Tenor, Piano, and Computer – for Drake Dantzler – 2018-2019
- *Heart Doubt* – (electro-acoustic) for Catherine Ryu as a further demonstration of artistic applications of the *Tone Perfect: Multimodal Database for Mandarin Chinese* focusing on pitch contour analysis –2018
- *Lingua Incognita* – (electro-acoustic) for Catherine Ryu as a demonstration of artistic applications of the *Tone Perfect: Multimodal Database for Mandarin Chinese* – 2017
- *Flow State for Guitar and Cello* – for Yoshi and Mary Fukugawa – 2017
- *Study After Hokusai* – for Clarinet and Viola – for Violet Duo (Elizabeth Crawford and Katrin Meidell) – 2017
- *Mechanical Landscapes* for Strings, Percussion, Piano, and Live Electronics – for the East Lansing High School Orchestra – 2016
- Soundtrack and sound design for *Picky Birds* video game – for producer Catherine Ryu, PhD, and supported by the Targeted Support Grant for Technology Development as part of the Tone Perception Efficacy Study – 2016
- *Separation Anxiety* – (electro-acoustic) for the Michigan State University National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams – 2015
- *Mind the Gaps* – (short film score) for the Michigan State University National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams – 2015
- *Un Coup de Dés for Narrator and Computer with Live Multi-Media Processing* for Corrina Van Hamlin – 2015
- *Elegy for Violin, Viola, and Computer* for Mary Kothman and Katrin Meidell –2014
- *Visually Sound* – Designed, programmed, and assisted in the build of an interactive music box sculpture in conjunction with REACH Studio Art – 2014
- *Recursion (for S)* for Bass Clarinet and Computer for Will Cicola – 2014
- *Three Arabesques for Alto Saxophone and Piano* for Nathan Bogert – 2013
- *Zen Mycology (electro-acoustic sound installation)* for Ty Forquer – 2012
- *Allusions and Evocations for Vibraphone, Percussion, and Narrator* for Sam Gould – 2012
- *Power Cycle for Cajón and Computer* for Sam Gould – 2012
- *Prism Chain for Flute, Saxophone, and Marimba* for Ryan Janus – 2011
- *Spare Change Suite for Electronically Prepared Toy Piano* for Ty Forquer – 2011
- *Lyric Variations for Solo Violin* for Barton Rotberg – 2011
- *Through a Glass, Darkly for Saxophone Quartet and Computer* for the H₂ Quartet – 2010
- *Songs of a Mute Voice for Baritone Saxophone and Computer* for Jeffrey Loeffert – 2010

- *Chthonic Fragments for Wind Symphony* for Magnolia West High School of Houston, TX – 2009 – 2010
- *Erebus for Saxophone Quartet and Computer* for the H₂ Quartet – 2008 – 2009
- *Three English Songs for Counter-Tenor and Guitar* for Daniel Schuetz – 2008
- *Meditations: An Abstract Pseudo-Liturgy (electro-acoustic sound installation)* for Blacksoil Church of Lansing, MI – 2008
- *Fractal Genesis for Solo Alto Saxophone* for Shawn Teichmer – 2008
- *Sexy Coffee Thing for Clarinet, Tenor Saxophone, Violin, and Piano* for Drew Whiting - 2007
- *Hypnos for Trumpet and Computer* for Mark Flegg – 2007
- *Minimal Gnosis Tenor Saxophone and Pre-Recorded Saxophone Quartet* for Jack Kinsey – 2006
- *Introduction and Rondo for Violin and Marimba* for Grant Gould – 2004

Recordings/Filmography/Game Scores

- Composer and sound designer for [Opposwitch](#), by game developer Rich McLaughlin – 2020
- As the sole composer and performer
 - *Synthesizer and Computer Works* – A collection of works for analog synthesizer and computer created between 2017 and 2020 - 2020
 - *Concrete Oasis* – An exploration of urban decay and renewal in the Rust Belt, with funding provided by the Arts Council of Greater Lansing – 2016
- With *Wisaal* as a composer and mandolinist
 - *Live* – 2017
 - *The Warp and the Weft* – 2012
 - *Mosaic* – 2010
- As a contributing composer
 - *Violet* – released by Albany records – 2019
 - *Attention K-Mart Shoppers* – released by Argali Records – 2016
 - *Differential Moods* - released by saxophonist Jeffrey Loeffert – 2014
 - *Electro-Acoustic Miniatures 2012: Re-Caged* - released by the Society for Electro-Acoustic Music in the US – 2012
 - *Ambient Volume VII #1 Radio Sampler* – released by OASIS Disc Manufacturing – 2007
 - *Tangents* – released by The Alliance of Michigan State University Composers – 2007
- As a sound recording and mixing engineer, and mandolinist
 - *Hmong Memories at the Crossroads* – released by a partnership of the Humanity Without Walls Consortium and Michigan State University, 2016.
- As director, audio engineer, and composer
 - *Most Teens Don't* – PSA for the Ingham Substance Abuse Coalition, screened before films at NCG Cinema in Lansing, MI – 2014

Peer-Reviewed Publications

- [A Tone Perfect Story: How to Develop an Open Access Mandarin Chinese Audio Database as a Collaborative Digital Humanities Project](#) by Catherine Ryu, Benjamin Fuhrman, and Devin Hughes – published by the Interdisciplinary Digital Engagement in Arts & Humanities (IDEAH), Volume 2, Issue 1 – released August 2021
- *Xenoglossia* for solo organ – published in the American Guild of Organists' Great Lakes Regional AGO (GRAGO) *OrganBook II* – released July 2019
- *Prelude for Un-Specified Instrument* – published in the book *Four Centuries of Solo Mandolin Music*, released by Neil Gladd Publications – January 2018
- *Tone Perfect: Multimodal Database for Mandarin Chinese* – a multi-year (2015-2017) interdisciplinary project with Dr. Catherine Ryu of Michigan State University's Department of Linguistics and Languages to create a database of recordings of all theoretical monosyllabic words in Mandarin as an aid to non-native learners and researchers. In my role as audio technology and recording specialist, I was instrumental in recording all speakers, supervising student processing of the audio files, mastering the finalized audio, and prototyping an audio analysis engine (currently under further development) to allow for live analysis of tonal speech patterns between native and non-native speakers. – Published by Michigan State University at <https://tone.lib.msu.edu/> – released August 2017

- *The Past is The Waste Land on Which to Build the Future: A Composer's Response to "BLANCH IT, MIX IT, MASH IT: A FAIR-USE FRAMEWORK FOR THE MASHUP"* - solicited and published by the *Thomas M. Cooley Law Review* – Published by the *Thomas M. Cooley Law Review*, Volume 29, No. 3, 2012 – released July 2013.

Selected Juried Performances

- Performance of *Curvilinear Space* at the New York City Electronic Music Festival – New York City, NY – June 19, 2023
- Performance of *Curvilinear Space* at the MoxSonic Festival - University of Central Missouri - Warrensburg, MO - March 16-18, 2023
- Performance of *Curvilinear Space* at the College Music Society Great Lakes Conference - Bowling Green State University – March 10-11, 2023
- Performance of *Particle Forge* on "The Unrecordables 4," at Wayne State University - February 4, 2023
- Performance of *Incantation* at the New Music Mosaic August Online Concert – August 27, 2022
<https://youtu.be/qzJhPWCj2sE>
- Performance of *Malleability* at the New York City Electronic Music Festival – New York City, NY – June 22, 2022
- Performance of *Particle Forge* at the Manchester New Music Festival – Manchester University – May 7, 2022
- Performance of *Malleability* at Electronic Music Midwest – Lewis University – Chicago, IL – April 23, 2022
- Premier of *Lessons from Other Composers* by the Oakland University Guitar Ensemble – Oakland University, Rochester, MI – April 5, 2022
- Performance of *Lattice Work* by Birds on a Wire Ensemble – Western Michigan University – Kalamazoo, MI – April 3, 2022
- Performance of *Malleability* at the 2022 SEAMUS National Conference – Western Michigan University – Kalamazoo, MI – April 2, 2022
- Performance of *Caprice No. 1 for Mandolin Solo* at the College Music Society Great Lakes Conference – Millikin University – Decatur, IL – March 18, 2022
- Performance of *Particle Forge* at Ball State University – Muncie, IN – February 10, 2022
- Preview performance of *Lessons from Other Composers* by the Oakland University Guitar Ensemble – Oakland University, Rochester, MI – November 9, 2021
- Premier of *Malleability* at the Epicentroom Festival – Sound Museum, St. Petersburg, Russia – October 10, 2021
- Performance of *In Darkness We See Ourselves Reflected* at the SCI National Conference – Western Michigan University, Kalamazoo, MI – May 8, 2021
- Premier of *Rust and Blue (After Mark Rothko)* by Mary Kothman – Western Michigan University, Kalamazoo, MI – April
- Performance of *Particle Forge* at the MoxSonic Festival – University of Central Missouri – Warrensburg, MO – March 7, 2020
- Performance of *Learn to Play!* at the Washington State University Electro-Acoustic Mini Fest – Washington State University, Pullman, WA – October 5, 2019
- Premier of *Learn to Play!* at the West Fork New Music Festival – Fairmont State University, Fairmont, WV – September 28, 2019
- Performance of *Shoreline* at the College Music Society Great Lakes Conference – University of Wisconsin-Stout, Menomonie, WI – April 5-6, 2019
- Performance of *Shoreline* at the MoxSonic Festival – University of Central Missouri – Warrensburg, MO – March 8-9, 2019
- Premier and subsequent performances of *Needle Point* at Oakland University – Rochester, MI – February 28, March 2, and March 3, 2019
- *Shoreline* performed at the Electro-Acoustic Barn Dance Festival – Jacksonville State University – Jacksonville, FL – November 9, 2018
- *Shoreline* performed at Electronic Music Midwest – Lewis University – Chicago, IL – October 13, 2018
- *...a handful of dust* performed at the New York City Electroacoustic Music Festival – New York City, NY – July 21, 2018
- *Study After Hokusai* world premier performance by Violet at the American Viola Society 2018 Festival – Colburn School – Los Angeles, CA – June 14, 2018

- *...a handful of dust* performed at the 2018 College Music Society Great Lakes Regional Conference – Otterbein University – Westerville, OH – April 7, 2018
- *...a handful of dust* performed at the 2018 SEAMUS National Conference – the University of Oregon – Eugene, OR – March 31, 2018
- *...a handful of dust* performed at the UNK New Music Festival – the University of Nebraska-Kearney – Kearney, NE – March 10, 2018
- *...a handful of dust* performed at the Electro-Acoustic Barn Dance Festival – Jacksonville State University – Jacksonville, FL – February 10, 2018
- *Exploring the Remains of a Giant* performed at the New York City Electroacoustic Music Festival – New York City, NY – June 20, 2017
- *Reflections in a Gasoline Rainbow* performed at the Æpex Contemporary Performance Sound System Takeover at The Beer Grotto – Ann Arbor, MI – April 9, 2016
- *Reflections in a Gasoline Rainbow* performed at the 2016 College Music Society Great Lakes Conference – South Bend, IN – April 2, 2016
- *Three Arabesques* performed by saxophonist Nathan Bogert at the 2016 North American Sax Alliance National Conference – Texas Tech University – March 11, 2016.
- *Separation Anxiety* and *Mind the Gaps* premiered at Michigan State University's 50 Years of BEAM program – Wharton Center for the Performing Arts, Michigan State University – East Lansing, MI – October 8, 2015
- *Reflections in a Gasoline Rainbow* performed at the 2015 Electro Acoustic Barn Dance Festival – University of Mary Washington – Fredricksburg, VA – Oct. 1 – 3, 2015
- *Reflections in a Gasoline Rainbow* performed at the 2015 International Computer Music Festival – University of North Texas – Sept. 25 – Oct. 1, 2015
- *Reflections in a Gasoline Rainbow* premiered at the New York City Electroacoustic Music Festival – June 20-22, 2015
- *There Will Come Soft Rains* performed at the Manchester New Music Festival – Manchester University – March 27-29, 2015
- *Elegy for Violin, Viola, and Computer* premiered by Mary Kothman and Katrin Meidell at the 45th Annual Festival of New Music – Ball State University, Muncie, IN – March 12, 2015
- *Recursion (for S)* premiered by clarinetist Andrea Cheeseman at the Electro Acoustic Barn Dance Festival – University of Mary Washington – Fredricksburg, VA – Nov. 13 – 15, 2014
- *Observations* premiered at the College Music Society National Conference – St. Louis, MO – October 31, 2014
- *Three Arabesques* premiered by saxophonist Nathan Bogert at the University of Missouri Kansas City Conservatory – Kansas City, MO – May 10, 2014
- *Swarm* performed by the composer at the 2014 SCI National Conference – Ball State University, Muncie, IN – March 20 – 22, 2014
- *There Will Come Soft Rains* performed at the Studio 300 BYTE Gallery – Transylvania University – Lexington, KY – October 4-5, 2013
- *Sirens* performed by violinist Sarah Plum at Spectrum – New York City, NY – October 3, 2013
- *Fuga-telle Degradation* performed by the Tower Duo at the Brevard Music Center – Brevard, NC – July 30, 2013
- *Study on Morning Religion*, *There Will Come Soft Rains*, and excerpts from *Erebus* performed in a talk by Dr. Ricardo Lorenz at the Laboratorio Nacional de Musica Electroacustica (LNME) and the Casa de las Americas – Havana, Cuba – March 2013
- *There Will Come Soft Rains* performed at the 2014 SEAMUS National Conference – St. Paul, MN – April 20, 2013
- *Hypnos* performed by the composer at the Manchester New Music Mini-Festival – Manchester, IN – February 23, 2013
- *Fuga-telle Degradation* premiered by the Tower Duo at the SCI National Conference – The Ohio State University – February 13-16, 2013
- *There Will Come Soft Rains* premiered at Street: Festival of Electronic Music, Art and Performance – Miami, FL – December 6-8, 2012
- *Sirens* performed by violinist Sarah Plum at the Unruly Music Festival – Milwaukee, WI – October 19, 2012
- *Swarm* premiered by the composer at the Electro Acoustic Barn Dance Festival – Fredricksburg, VA – October 29, 2011
- *Sirens* performed by violinist Sarah Plum at the Ankunft: Neue Musik Festival – Berlin, Germany – August 25, 2011

- *Cumulus Refractions* premiered at the World Electro-Acoustic Listening Room Project – California State University Fullerton – March 5, 2011
- *Songs of a Mute Voice, Hypnos, and Prelude for Un-Specified Instrument* performed by Jeffrey Loeffert at the North American Saxophone Alliance regional conference – Chicago, IL – February 25, 2011
- *Songs of a Mute Voice* premiered by Jeffrey Loeffert at the United State Navy Band's International Saxophone Symposium – George Mason University – Fairfax, VA – January 7, 2011
- *Erebus* score and audio exhibited at (SCENE) Metrospace as part of the ResVu 1&2 exhibit – East Lansing, MI – April 10, 2010
- *Hypnos* performed by Geoffrey Deibel at the University of Central Missouri New Music Festival 2010: Dualities – Warrensburg, MO – 2010
- *Gestalt Variations* premiered at *Beauty, Horror and Silence: The Electronic Arts and Music Festival* – Miami, FL – December 5, 2009
- *Hypnos* (revised for violin) premiered by the composer at ElectroAcoustic JukeJoint 2009 – Cleveland, MS – November 14, 2009
- *Zais* premiered at the New Music Hartford concert in Hartford, CT – August 30, 2009
- *Erebus* world premiered performance by the H₂ Quartet at the World Saxophone Congress in Bangkok, Thailand – July 8, 2009
- Exhibition of *Meditations: An Abstract Pseudo-Liturgy*, with computer generated images by the composer at the ARC Gallery in Chicago, IL – February 4 – 27, 2009
- *Asterion II* performed at the ElectroAcoustic JukeJoint 2008 – Cleveland, MS – November 14, 2008
- *Study on Morning Religion* performed at Digital Arts Weeks 2008 – Basel, Switzerland – September 25 – 28, 2008
- *Meditations: An Abstract Pseudo-Liturgy* exhibited with computer generated images by the composer at Gallery 101 of the Kresge Art Gallery in East Lansing, MI – August 16 – 30, 2008
- *Meditations: An Abstract Pseudo-Liturgy* exhibited with computer generated images by the composer in Florianópolis, Brazil – June 10 – 27, 2008
- *Nyx* performed at IMMArts TechArt07 Festival – DeKalb, IL – May 19, 2007

Awards

- Recipient of numerous ASCAP Plus Awards 2010 - 2021
- Recipient of the Arts Council of Greater Lansing's 2015-2016 Chris Clark Fellowship – October 21, 2015 – Used to cover the costs of composing, mixing, mastering, and CD production and distribution of *Concrete Oasis*.
- Featured artist for the Arts Council of Greater Lansing's 2014-2015 Billboard Project (possibly the first composer in the US to receive a billboard) – November 2014 – <http://www.lansingarts.org/programs/billboard-project>
- Recipient of the Arts Council of Greater Lansing's 2014-2015 Chris Clark Fellowship – August 6, 2014 – Used to cover travel and hotel costs to attend the 2014 College Music Society National Conference
- Winner (as part of the band Wisaal) of the 2012 Michigan State University Excellence in Diversity Award for Excellence in Advancing Global Competency – East Lansing, MI – December 9, 2011
- Panel Member – Art342 and SOVA: Discussing the Residency Experience, and the Life of the Professional Artist – Colorado State University – November 17, 2010
- Composer in Residence for ART342 in Fort Collins, CO - September - December 2010
- Received the MSU Graduate Travel Grant to attend ElectroAcoustic JukeJoint 2008 – September 15, 2008
- Hope College Distinguished Artist Award – 2000
- Hope College Distinguished Scholar Award – 2000

Outreach/Service

- Currently serving as Secretary of the College Music Society's Great Lakes Regional Conference (Elected November 2020)
- Served as judge of the National Federation of Music Clubs, Inc Junior Composers Competition for the North Eastern Regional Division – March 5, 2022

- Served as the Program Chair for the College Music Society's Great Lakes Regional Conference – 2021-2022
- Served as the Local Organizer and Composition Chair for the College Music Society's Virtual Great Lakes Regional Conference, hosted on Oakland University servers – April 16-17, 2021
- Presented an online masterclasses in electronic music (including notation, synthesis, and live coding) for Oakland University to local high school students during the COVID pandemic – Fall 2020
- Served as Local Organizer and Composition Chair for the College Music Society's Great Lakes Regional Conference at Oakland University – April 3-4, 2020
- Assisted faculty at Oakland University and other institutions by open sourcing all lectures and code examples for my MaxMSP programming course – March 2020
- Assisted other faculty in rapidly transitioning to online teaching due to the COVID pandemic, including hardware and software issues – March 2020
- Served as judge of the Michigan Federation of Music Clubs, Inc Junior Composers Competition – February 11, 2020
- Presented two beginning composition workshops at the Oakland University 2018 Piano Day in Rochester, MI – January 28, 2018
- Presented a workshop on MIDI sequencing and effects automation at the Mott Community College Music Technology Fest in Flint, MI – June 23, 2017
- Presented an interactive workshop on music technology and composition, and careers in the music industry to Girl Scout Troop 75914 at Roosevelt Elementary in Keego Harbor, MI – May 18, 2017
- Performer of live and improvised electro-acoustic music at *Unity in Diversity*, a celebration of music designed to bridge cultural gaps and encourage friendship among members of the Flint, MI community – February 11, 2017

Professional Associations

- Member of the Arts Council of Greater Lansing – since 2010
- Individual Member of the National Association of Schools of Music – since 2009
- Member of Society of Composers, Inc. (SCI) – since 2008
- Member of the College Music Society (CMS) – since 2008
- Member of the Society for Electro-Acoustic Music in the United States (SEAMUS) – since 2008
- Member of the American Society for Composers, Authors, and Publishers (ASCAP) – since 2007
- President of the Alliance of MSU Composers 2007 – 2009
- Technical Advisor to the Alliance of MSU Composers 2006 – 2007
- Inducted into Pi Kappa Lambda national music honor society, Zeta Delta chapter – 2004

Miscellaneous Media Appearances

- Performer on the *Level Zero* podcast's *Sea Shanty* from the January 26, 2021 episode – <https://podcasts.apple.com/us/podcast/video-game-genres-what-arrrrr-they/id1539364183?i=1000506711488>
- Interviewed by *The Oakland Post* discussing composition work and the New Music Night Concert Series – October 7th, 2020 – <https://oaklandpostonline.com/33393/campus/smt-d-hosts-virtual-new-music-night/>
- Featured composer on the *Now&Xen* podcast episode 968.8 cents – April 16, 2019 – <http://nowandxen.libsyn.com/9688-cents-ben-fuhrman>
- Featured composer on the *Lexical Tones* podcast episode 73 – April 23, 2018 - <https://soundcloud.com/lexical-tones/73-live-from-seamus2018-2>
- Featured composer on the *Lexical Tones* podcast episode 67 – March 5, 2018 - <https://soundcloud.com/lexical-tones/67-ben-fuhrman>
- Featured as the Composer of the Day on the Society of Composers, Inc. website front page four times between – November 2014 and January 2018
- Co-host of the now defunct podcast *Patch In*, focusing on electro-acoustic music for the *Sound Notion* network (2015-2018)
- Featured guest on the now defunct podcast *SoundNotion* three times between 2012 and 2014

- Featured composer on *Composers Circle* – April 14, 2015 - <http://composerscircle.com/benjamin-fuhrman/>
- Featured on *Michigan Music Box* on WLNZ 89.7 FM as part of the band Wisaal – May 3, 2012 – <http://mimusicbox.wordpress.com/2012/05/03/episode-4-wisaal/>
- Interviewed for the article *Event Celebrates Power of Ukulele*, appearing in *The State News* – March 18, 2012 - http://statenews.com/article/2012/03/event_celebrates_power_of_ukelele
- Featured artist on the Arts Council of Greater Lansing website – <http://www.lansingarts.org/> – Week of January 23, 2012

References

- Dr. Linda Antas, Associate Professor of Music Technology, Electronic and Acoustic Composition, Montana State University, (406) 589-4847, linda.antas@montana.edu
- Dr. Jeffrey Heisler, Associate Professor of Saxophone, Oakland University, (248) 370-2871, jaheisle@oakland.edu
- Dr. Kenneth Prouty, Associate Professor of Jazz Studies, Michigan State University, (517) 432-7297, proutyk@msu.edu
- Keith Kirchoff, Director of Performance Studies, SPLICE Institute, (857)-928-3186, keithkirchoff@gmail.com
- Dr. David MacDonald, Assistant Professor of Music Theory and Composition and Graduate Coordinator, Wichita State University, (316) 978-6272, david.macdonald@wichita.edu