

## **JASON FREEMAN**

Professor, School of Music, College of Design, Georgia Tech  
<http://www.jasonfreeman.net>

### **EDUCATION**

D.M.A., Composition, Columbia University, 2005.  
M.A., Composition, Columbia University, 2001.  
B.A., Music, Yale University, 1999, summa cum laude.

### **EMPLOYMENT**

Professor, Georgia Tech, 2005-present. I have taught graduate and undergraduate courses in computer music composition, history of music technology, and interactive music, and networked music, as well as a survey of music technology. I taught a massive open online course (MOOC) in music technology on Coursera (2013-present), with an enrollment exceeding 50,000 students.

**AWARDS** from Hesburgh Award Teaching Fellows (2014); IRCAM Musical Research Residency (2014); The Webby Awards (2013); Atlanta Public Schools (2012); Cannes Lions International Festival of Creativity (2012); ACM Creativity & Cognition Conference (2011); Mauricio Kagel Composition Competition (2010); Transmediale (2002); ASCAP / Morton Gould Awards (2000).

**GRANTS** from Google (2010, 2016); Arthur M. Blank Family Foundation (2016); Hudgens Foundation (2013); National Science Foundation AISL (2016), IUSe (2015), DRK-12 (2014), CE21 (2011), and CreativeIT (2009); Race to the Top (2011); French-American Fund for Contemporary Music (2010, 2011, 2013); Aaron Copland Fund for Music (2010 – 2012); Meet the Composer Music Alive (2009); Yvar Mikhashoff Trust for New Music (2008).

**COMMISSIONS** from New Radio and Performing Arts, Inc. (2003, 2006, 2007, 2014); Wesleyan University (2012); Art on the Beltline (2010); Jenny Lin (2009); Interdisciplinary Sound Arts Workshop (iSAW) (2008), Miami; Adrienne Arsht Center for the Performing Arts, Miami (2007); Rhizome (2005); the American Composers Orchestra (2005); and Speculum Musicae (2004).

**PEER-REVIEWED JOURNAL PUBLICATIONS** in ACM Transactions on Computing Education (2016); Organised Sound (2005, 2011, 2013); Leonardo Music Journal (2008, 2011); Computer Music Journal (2008, 2011, 2013); Contemporary Music Review (2010); Digital Creativity (2010, 2015); Leonardo (2007, 2012); Leonardo Electronic Almanac (2007); and Journal of New Music Research (2006).

**PERFORMANCES AND EXHIBITIONS** at Sound and Music Computing (2016); Theater of Nations, Moscow (2016); the National Museum of Taiwan (2015); Arsenal in Metz (2014); Times Square (2011); Strathmore (2009); Corcoran Gallery (2009); SIGGRAPH (2008); 01S] Festival, with the Rova Saxophone Quartet (2008); Stuttgarter Filmwinter (2008); Adrienne Arsht Center for the Performing Arts, Miami (2007); Sonar Festival (2006); NTT InterCommunication Center (2005); Zankel Hall at Carnegie Hall (2005); Viper Festival (2004); Weill Recital Hall at Carnegie Hall (2004); Boston CyberArt Festival (2003); Royaumount Voix Nouvelles (2002); and Lincoln Center Festival (2000).

**CONFERENCE AND FESTIVAL PARTICIPATION** at Sound and Music Computing (2016); Ecos Urbanos (2015); Web Audio Conference (2015, 2016); PopTech (2013); ACM SIGSCE (2013-2015); SONiC (2011); ACM Creativity and Cognition Conference (2007, 2011); ISEA (2011); Music in the Global Village (2009); Arts Presenters (2009); International Computer Music Conference (2004, 2005, 2006, 2008, 2009); Programmable Media II (2008); Society of Composers (2008); ACM Creativity and Cognition Conference (2007); New Interfaces for Musical Expression (2007, 2011, 2012, 2013); Spark Festival (2007, 2008); Digital Art Weeks (2006); ACM Multimedia (2004); and Orchestra Tech (2001).

**PRESS COVERAGE** in Forbes.com (2013); Scientific American (2013); Opera News (2013); USAToday.com (2012, 2003); Performance Today (2010); Chronicle of Higher Education (2009); Art Papers (2008); Associated Press (2008); Wired (2007); Marketplace (2005); New York Arts Magazine (2005); The New York Times (multiple articles 2001-2005); Billboard Online (2003); and All Things Considered (multiple interviews 2001-2003).

**CONFERENCE ORGANIZER** for Web Audio Conference (2016, chair); International Computer Music Conference (2013, jury head for laptop works); International Conference on Auditory Display 2011 (Music Chair); ACM CHI 2009 (Media Showcase co-chair); Music in the Global Village (2009).

**CONSULTING** for ZooZ Mobile to develop a smartphone music game (2012); Coca-Cola to develop interactive musical content for the 2012 Olympics (2011 – 2012); Gibson as an expert witness on *Gibson v. Activision*, a patent case focusing on Guitar Hero.