

Jason Carroll Fick

Assistant Professor of Music Technology and Production
Oregon State University
101A Community Hall
1650 SW Pioneer Pl
Corvallis, Oregon 97331

Curriculum Vitae

541-737-2761 (office)
jason.fick@oregonstate.edu
<http://liberalarts.oregonstate.edu/users/jason-fick>
www.jasonfick.com

A. Education and Employment Information

1. Education

Doctor of Philosophy in Music Composition, The University of North Texas, 2013

Master of Music in Intermedia Music Technology, The University of Oregon, 2007

Master of Music in Composition-Theory, The Pennsylvania State University, 2004

Bachelor of Art in Creative Music Technologies, LaGrange College, 2000

2. Employment History

Assistant Professor and Coordinator of Music Technology and Production, Oregon State University, Corvallis, Oregon, 2016-

Associate Professor of Audio Production, The Art Institute of Dallas, Dallas, Texas, 2012-16

Collin College, Adjunct Instructor in Music, Plano, Texas, 2008-15

B. Teaching, Advising, and Other Assignments (.5 FTE)

1. Instructional Summary (Since 2016)

1-A. Credit Courses

Term	Course #	Course Name	Credits	Enrollment
SP 21	MUS 113	Audio Technologies	3	TBD
SP 21	MUS 199	Music Technology Forum	1	TBD
SP 21	MUS 402	Independent Study: Transformative Sound for Robots	2	TBD
SP 21	MUS 403	Thesis	3	TBD
WN 21	MUS 112	Introduction to Digital Audio	3	27
WN 21	MUS 199	Music Technology Forum	1	40
WN 21	MUS 402	Internship	2-3	3
WN 21	MUS 442	History of Electronic Music	3	36
FA 20	MUS 111	Fundamentals of Music Technology	3	28

FA 20	MUS 399	Composing for Electronic Media	3	18
FA 20	MUS 199	Music Technology Forum	1	36
SU 20	MUS 102	The History of Electronic Music	3	21
SP 20	MUS 113	Audio Technologies	3	32
SP 20	MUS 199	Music Technology Forum	1	43
SP 20	MUS 403	Thesis	3	12
WN 20	MUS 399	Critical Listening	3	12
WN 20	MUS 112	Introduction to Digital Audio	3	31
WN 20	MUS 199	Music Technology Forum	1	42
FA 19	N/A	FMLA Leave	N/A	N/A
SU 19	MUS 102	The History of Electronic Music	3	20
SP 19	MUS 113	Audio Technologies	3	20
SP 19	MUS 399	Composing for Electronic Media	3	17
SP 19	MUS 199	Music Technology Forum	1	21
SP 19	MUS 402	Thesis	3	2
WN 19	MUS 112	Introduction to Digital Audio	3	17
WN 19	MUS 199	Music Technology Forum	1	20
WN 19	MUS 403	Thesis	3	2
WN 19	MUS 313	Sound Synthesis	3	12
WN 19	MUS 402	Independent Study: Theatrical Sound Design	2	2
FA 18	MUS 111	Fundamentals of Music Technology	3	32
FA 18	MUS 199	Music Technology Forum	1	21
FA 18	MUS 402	Private Composition Lessons	2	1
FA 18	MUS 402	Independent Study: Theatrical Sound Design	2	1
FA 18	MUS 403	Thesis	3	1
FA 18	MUS 493	Basic Recording Techniques	3	8
SU 18	MUS 102	The History of Electronic Music	3	20
SP 18	MUS 113	Audio Technologies	3	16
SP 18	MUS 399	Music Business and Entrepreneurship	3	14
SP 18	MUS 199	Music Technology Forum	1	21
SP 18	MUS 495	Advanced Recording Techniques	3	11
SP 18	MUS 402	Thesis	3	3
WN 18	MUS 112	Introduction to Digital Audio	3	17
WN 18	MUS 399	Critical Listening	3	10
WN 18	MUS 199	Music Technology Forum	1	25
WN 18	MUS 403	Thesis	1	2
WN 18	MUS 494	Intermediate Recording Techniques	3	11

FA 17	MUS 111	Fundamentals of Music Technology	3	18
FA 17	MUS 199	Music Technology Forum	1	21
SU 17	MUS 102	The History of Electronic Music	3	21
SP 17	MUS 499	Sound Synthesis	3	11
SP 17	MUS 403	Thesis	3, 6	2
WN 17	MUS 199	Introduction to Digital Audio	3	17
WN 17	MUS 399	Audio Technologies	3	13
WN 17	MUS 403	Thesis	3	1
FA 16	MUS 199	Fundamentals of Music Technology	3	24
FA 16	MUS 399	MIDI Systems	3	15
FA 16	MUS 403	Internship	1	1
FA 16	MUS 509	Pedagogy of Music Technology	3	1
SU 16	MUS 102	The History of Electronic Music	3	15

1-B. Non-Credit Courses and Workshops

OSU Music Production Clinic for K-12 Music Teachers, 2020-

OSU Music Technology and Production Camp, 2018-

Guest Teaching Presentations, 2018-

- “Music Production Today,” Linn Benton Community College, SP 18
- “Career Showcase,” South Albany High School, WN 18, SP 18
- “Music Production Today,” Philomath High School, SP 18
- “Music Production Today,” Lebanon High School, SP 18
- “DAW Editing,” West Albany High School, WN 18

1-C. Curriculum Development

As the program lead, I am responsible for developing curriculum for B.A./B.S. option in Music Production. I have developed or redesigned the following courses (Note: OSU is on quarter-term system):

Course Name	New	Redesign
MUS 102: The History of Electronic Music (non-majors)	◆	
MUS 111: Fundamentals of Music Technology	◆	
MUS 112: Introduction to Digital Audio	◆	
MUS 113: Audio Technologies	◆	
MUS 199: Music Technology Forum	◆	
MUS 312: MIDI Systems	◆	
MUS 313: Sound Synthesis	◆	

MUS 399: Music Business and Entrepreneurship	◆	
MUS 399: Critical Listening	◆	
MUS 399: Composing for Electronic Media	◆	
MUS 402: Internship		◆
MUS 403: Capstone Project (Thesis)		◆
MUS 442: Electronic Music History (majors)	◆	
MUS 443: Electronic Music Composition	◆	
MUS 493: Basic Recording Techniques		◆
MUS 494: Intermediate Recording Techniques		◆
MUS 495: Advanced Studio Recording Techniques		◆

I have made significant progress towards a Category II Degree Option Proposal in Music Technology and Production. The following courses are in preparation for inclusion with those above in this new MTP Option:

Course Name
MUS xxx: Mixing and Mastering (w/ Barnhart)
MUS xxx: Live Sound (w/ Barnhart)
MUS xxx: History of Recorded Sound
MUS xxx: Portfolio Review
MUS xxx: Technologies for Vocal Performance
MUS xxx: Music Technology Writing Intensive Course (WIC)
MUS xxx: Interactive Computer Music
MUS xxx: Data Sonification
MUS xxx: Immersive Audio
MUS xxx: Audio Acoustics for Music Production
MUS xxx: Arts Collaborative (applied)
DPD xxx: Music, Technology, and Cultural Appropriation

1-D. Undergraduate Thesis Students

Ibrahim Syed, Honors College Thesis Adviser, Thesis Project: *Transformative Sound to Improve Human-Robot Interaction*, 2021-2022

Nicholas Whiteman, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, three music and animation pieces, SP 2021

Sinjin Sanchez, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021

Bobby Harris, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021

- Raymundo de la Torre, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, business plan, SP 2021
- Sam Brimhall, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021
- Jasmine Lumpkin, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021
- Mathew Gilberts, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021
- Andrew Brandenfels, Undergraduate Thesis Advisor, Thesis Project: *Title TBD*, five-track EP, SP 2021
- Max Winer, Undergraduate Honors College Thesis Advisor, HC Thesis Project: *Shabbat In Song*, SP 20
- Mason DuPont, Undergraduate Thesis Advisor, Thesis Project: *Palace- A VR DJ Concert*, SP 2020
- Christina Wright, Undergraduate Thesis Advisor, Thesis Project: *Electrolithic Era*, five fixed media audio/video pieces, SP 2020
- Katie Beebe, Undergraduate Thesis Advisor, Thesis Project: *Isolation Station*, sound design for seven one-act student plays (for OSU Theatre), SP 2020
- Wayde Crawford, Undergraduate Thesis Advisor, Thesis Project: *Young Sons Recording*, business plan, SP 2020
- Josh Hiwatashi, Undergraduate Thesis Advisor, Thesis Project: *Hearts*, ten-track album, SP 2020
- Olivia Cheser, Undergraduate Thesis Advisor, Thesis Project: *Importance of Being Ernest*, sound designer (with OSU Theatre), SP 2020
- Shae Johnson-Eugenio, Undergraduate Thesis Advisor, Thesis Project: *Living in A World*, four-track EP, SP 2020
- Jason Kiff, Undergraduate Thesis Advisor, Thesis Project: *Artefictioner*, composition portfolio, SP 2020
- Iliuana Carey, Undergraduate Thesis Advisor, Thesis Project: *Kymapathy*, four-track EP, SP 2020
- Chase Breinholt, Undergraduate Thesis Advisor, Thesis Project: *The Bass*, four-track EP, SP 2020
- Andrew Hashberger, Undergraduate Thesis Advisor, Thesis Project: *A capella* studio album, WN 2020

Luis Acosta, Undergraduate Thesis Advisor, Thesis Project: *Heartbreaker*, four-track EP, WN 2019

Molly Aton, Undergraduate Thesis Advisor, Thesis Project: *Love Songs*, six-track EP, WN 2019

Leland Holden, Undergraduate Thesis Advisor, Thesis Project: *Paydirt*, five-track EP, FA 2018

Fabio Bachemin, Undergraduate Thesis Advisor, Thesis Project: *Cells*, full-length album, SP 2018

Erik Meitzner, Undergraduate Thesis Advisor, Thesis Project: *Erik Meitzner Portfolio*, SP 2018

Jack Hubner, Undergraduate Thesis Advisor Thesis Project: *Detached*, full-length album, SP 2018

Chris Gruchacz, Undergraduate Thesis Advisor, Thesis Project: *Therlo in Concert*, SP 2017

Aidan Westrope, Undergraduate Thesis Advisor, Thesis Project: *Torched Colors: The Creative Process*, written paper, SP 2017

1-E. Graduate Thesis Students

Brian Zhang, Ph.D. in Mechanical Engineering (Robotics), *Investigating the Impact of Sound in Human-Robot Interaction*, 2020-2022

- As a program-degree committee member, I contribute to this research project with Zhang and Dr. Naomi Fitter (Assistant Professor of Robotics)

Benjamin Friedman, M.S. in Computer Science, Graduate Council Representative (GCR), Graduate Thesis Committee, *TBA- Programming Pedagogy Themed*, 2021

Aiden Nelson, M.S. in Computer Science, Graduate Council Representative (GCR), Graduate Thesis Committee, *TBA- Programming Pedagogy Themed*, 2021

Xeng Funfey, M.S. in Computer Science and Statistics, *CS Peer Evaluations as an Indicator of Self Efficacy*, Graduate Council Representative (GCR), Graduate Thesis Committee, 2020

Claudia Hilderbrand, M.S. in Computer Science, *Gender Inclusiveness Issues Within Software Systems*, Graduate Council Representative (GCR), Graduate Thesis Committee, 2019

1-F. Co-Teaching

MUS 495: Advanced Recording Techniques (with M. Gamble), SP 2018

MUS 494: Intermediate Recording Techniques (with M. Gamble), WN 2018

1-G. Co-curricular initiatives

OSU Virtual Ensemble Recording Project, SP 2020

- Coordinated students to produce five virtual ensemble A/V recordings for Bella Voce, Meistersingers, Chamber Choir, and OSU Wind Band

OSU Music Technology and Production Album Series, 2019-

- Students recruit artists, record and edit music, promote and distribute album on major outlets

Facilitator of Sound Design for Theatre Plays, 2018-

- I provide mentorship to students, coordinate with theatre department, and attend meetings
- Students
 - Wyatt Arnsdorf, *The Christmas Carol*, FA 2020
 - Olivia Cheser, *Importance of Being Ernest*, SP 2020
 - Olivia Cheser, *Shakespeare in Love*, FA 2019
 - Katie Beebe and Olivia Cheser, *Sense and Sensibility*, SP 2019
 - Katie Beebe and Olivia Cheser, *The Little Prince*, WN 2019
 - Olivia Cheser, *Dracula*, FA 2018
 - Erik Mietzner, *1984*, SP 2018

Concert Series: *Diffusions*, 2017-

- Students compose, tech, perform, and promote three concerts per year

MTP Concert Recording Service, 2017-

- I train and schedule students to record live concerts for Music Unit
- Students regularly record 50+ concerts each year

MTP Forum Speakers Series, 2017-

- Presentations by industry professionals and OSU faculty
- Guests include: Keith Kirchoff (New Music Pianist and Entrepreneur), Lisa Schoenberg (Sound Ecologist), Carmen Tiffany (Animator and OSU New Media Faculty), Slater Swan (Live Sound Engineer), Conrad Schoenleber (Rad Biz, Artist Management), Aaron Barnhart (Universal Music Group Recording Artist), Tom Strini (Former Music and Dance Writer, Milwaukee Sentinel), Chet Udell (Instrument Designer and Founder, Stratos Instruments), Sam Kincaid (Audio Researcher, Intel), Bob Santelli (Former Director of GRAMMY Museum, Current OSU Faculty), Mirkwood Studio Executives, KBVR Station Manager, Dana Reason (Composer and OSU Faculty), Chad Rodgers (Theatre Technical Director and OSU Faculty), Brandi Parisi (All Classical Portland Radio DJ and former LaFace Records Audio Engineer), Karla Rockhold (OSU Career Services), Todd Barton (Composer, Oregon Shakespeare Festival), Adam Audio Executive Team

Music Production Mentorship Program, 2017-

- Incoming students paired with upper-class students

1-H. Visiting Classroom Presentations (OSU courses)

Guest lecturer, “*Music Production for Music Education*” in MUED 276: Professional Seminar in Music Education: W. Brewer, WN 2021

Guest lecturer, “*Music Technology Tools and Exercises for Music Teachers*” in MUED 573: General Teaching Methods: C. Bulgren, FA 2019

Guest lecturer, “*Music Technology Tools and Exercises for Music Teachers*” in MUED 573: General Teaching Methods: C. Bulgren, FA 2018

Guest lecturer, “*Music Technology Tools*” in NMC 355: Applied Sound Design: C. Tiffany, SU 2018

Guest lecturer, “*Studio Tools*” in NMC 255: Introduction to Sound Design: C. Tiffany, WN 2018

Guest lecturer, audio student mentor, sound design adviser in NMC 498: Advanced Collaborative Experience: T. Kesterson, WN 2018

2. Student and Participant/Client Evaluation (Included Separately)

3. Peer Teaching Evaluations (Included Separately)

4. Advising

Honors College DeLoach Scholarship Faculty Mentor, 2021

- Ibrahim Syed awarded \$1000.00 scholarship from the Honors College at OSU to work on human-robotic interaction project with me and our collaborators in the SHARE lab (Dr. Naomi Fitter and graduate students) during SP and SU 2021
- Write scripts, design sound modules, and compose sound sequences in Pure Data for installation on Robots

OSU Undergraduate Research, Scholarship, and the Arts (URSA) Mentor, 2018-

- Hannah Schwartz, awarded \$750 grant, 2019
 - Private lessons 1h per week for 15 weeks
 - Composed, recorded, and edited EP project released on June 2019
- Andrew Foran, awarded \$750 grant, 2019
 - Private lessons 1h per week for 15 weeks
 - Composed, recorded, and edited LP project released on June 2019
- Rhys Leon, awarded \$750 grant, 2019
 - Private lessons 1h per week for 15 weeks
 - Composed, recorded, and edited LP project released on June 2019

- John McDonald, awarded \$750 grant, 2018
 - Private lessons 1h per week for 15 weeks
 - Composed, recorded, and edited a 3-song EP, *Melancholy Brain*; marketed, promoted, and performed songs in concert

Mike Gamble, TA Supervisor, 2016-18

- TA Instructor for MUS 121-3, MUS 493-5, and MUS 168/368 (2016-18)
- Technology maintenance (2016-17)

Music Production Collective Student Club Faculty Advisor, 2016-

- Advise officers, assist in fundraising efforts, secure meeting locations

5. Other Assignments

Coordinator, OSU Music Technology Facilities, 2016-

- Maintain audio equipment; support faculty and student projects; manage six post-production studios in Community Hall, and one multitrack recording studio in Snell Hall; provide training and instruction to three music technology student staff per year; produce concerts, audio recordings, web streaming and other audio products for university community
- Student Workers
 - Wayde Crawford, Alissa Liu, Robert Harris, 2020-21
 - Max Winer, Christina Wright, Andrew Bae, 2019-20
 - John McDonald, Max Winer, Christina Wright, 2018-19
 - Fabio Bachemin, John McDonald, Erik Meitzner, 2017-18
 - Fabio Bachemin, Jack Baker, Chris Gruchacz, 2016-17

C. Research, Scholarship, and Creative Activities (.3 FTE)

1. Publications

1-A. Refereed Journal Articles

Fick, Jason and Chris Bulgren. "Developing Twenty-First Century Musicianship: Tablet-based Music Production in the General Music Classroom," *General Music Today* (forthcoming).

Fick, Jason. "Integrating Music Technology and Production into K-12 Music Classrooms," *Oregon Music Educator*, 72, no. 1 (2020): 26-31.

Fick, Jason. "Reassessing Assessment: Skills Exams in Media Production Education," *Journal of Media Education*, 11, no. 3 (2020): 13-23.

De Amicis, Raffaele, Mariapaolo Riggio, Arash Shahbaz Badr, **Jason Fick**, Christopher Sanchez, and Eric Prather. "Cross-reality environments in smart buildings to advance STEM cyberlearning," *International Journal on Interactive Design and Manufacturing*, 13 (2019): 331-348. <https://doi.org/10.1007/s12008-019-00546-x>

Fick, Jason. "Electronic Music History through Guided Discovery: An Active Learning Approach to Engage the Millennial Student," *Engaging Students: Essays in Music Pedagogy* 5 (2017). <http://dx.doi.org/10.18061/es.v5i0.7233>

1-B. Refereed Published Conference Papers

Fick, Jason. "History Now: The Production Student in the Music History Classroom." In *Proceedings of the Audio Engineering Society Conference on Audio Education*, Nashville, Tennessee, July 11, 2021 (forthcoming).

Zhang, Brian, Nick Stargu, Samuel Brimhall, Lilian Chen, Jason Fick, and Naomi Fitter. "Bringing WALL-E out of the Silver Screen: Understanding How Transformative Robot Sound Affects Human Perception." In *Proceedings of 2021 IEEE International Conference on Robotics and Automation (ICRA)*, Xi'an, China, May 30-June 5 2021, 1-7.

Fick, Jason. "Ceratonova Shasta." In *Proceedings of the 18th International Conference of Auditory Display (ICAD)*, Houghton, Michigan, June 10-15 2018, 1-3.

Fick, Jason. "From Creativity to Science and Back Again: Supporting Audio Students Through Active Teaching Approaches." In *Proceedings of the 139th Audio Engineering Society Convention*, New York, New York, October 29-November 1 2015, 1-6.

Fick, Jason. "Strategies for Removing Fear from Audio Science and Production Math." In *Proceedings of the 26th UK Audio Engineering Society Conference on Audio Education*, University of Glasgow, August 26-28 2015, 33-37.

1-C. Book Chapters

Fick, Kimary and Jason Fick. "Unfixed Media: On the Aesthetics of HIP and Interactive Computer Music." In *Lost and Found: Exploring the Performance Practices of Early and New Music*. Edited by Rebecca Cypess, Estelí Gomez, and Rachael Lansang (forthcoming peer-reviewed book chapter).

1-D. Refereed Reviews

Fick, Jason. "Bandlab." *College Music Symposium*, 61, no. 1 (forthcoming 2021).

Fick, Jason. "ICMC 2015 Concert 8 Review." In *Array, The Journal of the International Computer Music Association* (2016): 33-35.

Fick, Jason. "ICMC 2015 Concert 13 Review." In *Array, The Journal of the International Computer Music Association* (2016): 37-39.

1-E. Edited Journals

Fick, Jason, Schedel, Margaret, Vaccaro, Brendan, guest editors, “Commercial Music and the Electroacoustic Music Studio: Influence, Borrowings, and Language,” *Organised Sound* 21, no. 1 (forthcoming 2022; reviewing article submissions as of 5-15-21).

1-F. Published Musical Scores

Silhouettes. Tetryus Publishing, UK (forthcoming).

1-G. Recordings (Peer-Adjudicated Acceptance)

Electroacoustic and Beyond vol. 5, RMN Classical, 2020. Features *junktures*.

2. Conference Paper Presentations (Peer-Adjudicated Acceptance)

“Bringing WALL-E out of the Silver Screen: Understanding How Transformative Robot Sound Affects Human Perception.” Paper Presented at 2021 IEEE International Conference on Robotics and Automation (ICRA), Xi’an, China, May 30-June 5 2021.

“History Now: The Production Student in the Music History Classroom.” Paper Presented at the Audio Engineering Society Conference on Audio Education, Nashville, Tennessee, July 11, 2020 (Rescheduled to July 12, 2021).

“Reassessing Assessment: Considering the Value of Skills Exams in University Music Production Education.” Paper Presented at the Association for Technology in Music Instruction National Conference, Vancouver, Canada, October 12, 2018.

“Concert Recording 101: Introduction to Equipment and Techniques for the Music Director.” Paper Presented at the Oregon Music Education Association Conference, Eugene, Oregon, January 13, 2018.

“Why Study Music Production at a University?: The Benefits of a Multidisciplinary Approach to Enhance Student Learning and Career Preparation.” Paper Presented at the 12th Art of Record Production Conference, Royal College of Music, Stockholm, Sweden, December 3, 2017.

“Pop Rocks, Blips, and Beats: Guiding Students Through a Comprehensive History of Electronic Music.” Paper Presented at the College Music Society Conference, Pacific Northwest Regional Chapter, Capilano University, Vancouver, Canada, April 29, 2017.

“From Creativity to Science and Back Again: Supporting Audio Students Through Active Teaching Approaches.” Paper Presented at 139th Audio Engineering Society Convention, New York, New York, October 29, 2015.

“Strategies for Removing Fear from Audio Science and Production Math,” at 26th UK Audio Engineering Society Conference on Audio Education, University of Glasgow, Glasgow, Scotland, August 28, 2015.

3. Original Compositions

TBD for four-channel digital audio media (data sonification with OSU Microbiology in progress)

junktures for two-channel digital audio media (2019)

I'm The Expert for two-channel digital audio media (2018)

Silhouettes for *flauto traverse* and computer (2018)

Ceratonova shasta- data sonification for two-channel digital audio media (2017)

Kerosene for horn and computer (2012; revised 2017)

TransFantasies for *flauto traverso*, computer, and dancer (2013)

Cornered for dancer and computer (2012)

If two are standing for video and two-channel digital audio media (2009)

Permeation for two-channel digital audio media (2008; remix 2009)

McKinney Street Freight for two-channel digital audio media (2008)

Tuesday/Thursday Dress Code for tap dancer and live electronics (2007)

Stories for classical guitar and dancer (2006)

Surviving Images for two-channel digital audio media (2006)

4. Peer-Adjudicated Composition Conference and Festival Presentations

NoiseFloor, Shaffordshire University, Shaffordshire, United Kingdom: *junktures*, 2021

Sounds New Spring Tour, National Association of Composers USA: *junktures*, 2021

- Performances at Watson Bridge State Park, Comer, Georgia; Sheltered Acres, Sheridan, Wyoming; and Mount Rushmore, Keystone, South Dakota

College Music Society PNW Chapter, Virtual Conference: *junktures*, 2021

Sonic Murals, University of North Texas, Denton, Texas: *junktures* 2020

College Music Society National Conference (Virtual), Miami, Florida: *junktures*, 2020

International Computer Music Conference (ICMC), Santiago, Chile: *junktures*, 2020 (Virtual presentation in 2020; invited for 2021- COVID-19)

Frontwave New Music Festival, Palm Beach Atlantic University, Florida: *junktures*, 2020
(rescheduled for 2022- COVID-19)

SEAMUS 2020, University of Virginia (Virtual), Charlottesville, Virginia: *junktures*, 2020

New York City Electroacoustic Music Festival (NYCEMF), New York: *I'm The Expert*, 2020

15th International WOCMAT Conference, Hsinchu City, Taiwan: *junktures*, 2019

College Music Society National Conference, Louisville, Kentucky: *I'm The Expert*, 2019

College Music Society PNW Conference, Central Washington University, Ellensburg,
Washington: *I'm The Expert*, 2019

MoxSonic, Central Missouri University, Kansas City, Missouri: *I'm The Expert*, 2019

30th Annual Festival of Contemporary Art Music, Washington State University, Pullman, WA:
I'm The Expert, 2019

Festival of New Music, Florida State University, Tallahassee, Florida: *I'm The Expert*, 2019

Electroacoustic Barndance, Jacksonville University, Jacksonville, Florida: *I'm The Expert*, 2018

New York City Electroacoustic Music Festival (NYCEMF), Abrons Art Center, New York, New
York: *Ceratonova Shasta*, 2018

International Conference on Auditory Display (ICAD), Michigan Technical University,
Houghton, Michigan: *Ceratonova Shasta*, 2018

Sonicities: Sounding Out About Fracking, Whiteside Theatre, Corvallis, Oregon: *I'm The Expert*,
2018

Electrobrass Conference, Tennessee Tech University, Cookeville, Tennessee: *Kerosene*, 2017

SEAMUS 2016 Conference, Georgia Southern University: *TransFantasies*, 2016

International Computer Music Conference (ICMC), The University of North Texas:
TransFantasies, 2015

College Music Society Great Plains Regional Conference, University of Nebraska-Kearney:
Kerosene, 2013

44th International Horn Symposium, The University of North Texas: *Kerosene*, 2012

Soundcrawl Music Festival, Nashville, Tennessee: *Cornered*, 2012

Living Arts of Tulsa: New Genre Arts Festival, Tulsa, Oklahoma: *Not In But Here*, 2010

Ultra Arts Mix, Greater Denton Council of Art, Denton, Texas: *Permeation*, 2009

Off the Cuff Festival of Dance Improvisation, Seattle, Washington: *Not In But Here*, 2008

SEAMUS 2007 Conference, Iowa State University: *Surviving Images*, 2007

16th Florida Electroacoustic Festival, The University of Florida: *Surviving Images*, 2007

Electronic Music Midwest, Lewis University: *Surviving Images*, 2007

Electric LaTeX, The University of North Texas: *Surviving Images*, 2007

American Colleges Dance Festival, The University of Montana: *Stories*, 2007

5. Non-adjudicated Performances of Compositions (since 2016)

Soundbox, Oregon State University, Corvallis, Oregon: *junktures*, 2021

Diffusions, Benton Hall, Oregon State University: *junktures*, 2019

Diffusions, Benton Hall, Oregon State University: *Ceratonova shasta*, 2019

Diffusions, Benton Hall, Oregon State University: *Silhouettes*, 2019

Arts Now Presents: A and B and C, North Carolina State University, Raleigh, NC: *I'm The Expert*, 2018

New Baroque 2, Iklectik, London, United Kingdom: *Silhouettes*, 2018

Soundbox, Fairbanks Gallery, Oregon State University: *Permeation*, 2018

Soundbox, Fairbanks Gallery, Oregon State University: *McKinney Street Freight*, 2018

Soundbox, Fairbanks Gallery, Oregon State University: *Surviving Images*, 2018

Soundbox, Fairbanks Gallery, Oregon State University: *I'm The Expert*, 2018

Diffusions, Benton Hall, Oregon State University: *I'm The Expert*, 2018

Diffusions, Benton Hall, Oregon State University: *Surviving Images*, 2017

To See the Unseen, Corvallis Arts Center, Corvallis, Oregon: *Ceratonova shasta*, 2017

6. Panels, Presentations, and Workshops (Invited)

“A Zoom of One’s Own: Improvising Our Way Out of the Pandemic.” Invited Panelist at *Soundbox*, Virtual Sound Art Festival, Feb 23, 2021.

“Music Production in Secondary Programs.” Invited Workshop Leader at Green River Music Educators Association, Washington Music Teacher Clinic, Online, October, 9, 2020.

“Music Making with Technology Today.” Invited Speaker at Academy for Lifelong Learning (A.L.L.), Corvallis, Oregon, June 4, 2019.

“Teaching Music Technology in Diverse Multidisciplinary Classrooms.” Invited Panelist at *Electroacoustic Barndance*, Jacksonville, Florida, November 9, 2018.

“Miking Piano and Guitar.” Invited Presenter for the joint meeting of OSU Music Production Collective and the OSU Audio Engineering Club, October 25, 2018.

“Interactive Music and AI.” Invited Presenter at *OSU150 Futures Focus Symposium on Robotics and AI*, Corvallis, Oregon, October 23, 2018.

“The Art of Filtering” Invited Faculty Presenter for OSU Music Production Collective, September 20, 2017.

“Sound Synthesis: Tools and Techniques.” Invited Faculty Presenter for OSU Music Production Collective, October 15, 2016.

“The Art of Filtering.” Invited Workshop leader at The Art Institute of Dallas *Open House Workshop*, Dallas, Texas, March 19, 2016.

“Introduction to Field Production Audio.” Invited Workshop leader at The Art Institute of Dallas *Open House Workshop*, Dallas, Texas, October 17, 2015.

“Capturing Audio on Set.” Invited Workshop leader at The Art Institute of Dallas *AiAfterDark Weekend Workshop*, Dallas, Texas, February 22, 2014.

7. Grants

7-A. External

Human-Centered Computing Grant, *Designing, Evaluating, and Automating Beneficial Sound Production for Robotic Systems*, National Science Foundation, \$630,000.00, PI: Naomi Fitter, Co-PI: Jason Fick, Co-PI: Christopher Sanchez (under review)

Pernot Research Grant, *C-shasta Data Sonification*, Oregon State Microbiology Lab, \$2000.00, PI: Jason Fick, 2021

Individual Artist Grant, Oregon Arts Commission, \$1500.00, 2019

7-B. Internal

Learning Innovation Individual Grant, *Immersive Multi-channel Audio System (OSU-IMAS)*, Oregon State University, \$10,000.00, PI: Jason Fick, 2020

Learning Innovation Grant (LIG), *School of Arts and Communication Audio Recording Studio Project (SAC-ARS)*, Oregon State University, \$99,406.03, PI: Jason Fick, 2017

College of Liberal Arts Research Award, *Interactive Music and Software Environment for Baroque Flute and Computer*, Oregon State University, \$4,000.00, PI: Jason Fick, 2017

8. Professional Audio Experience

8-A. Concert Recordings

Chamber Music Corvallis, Recording Engineer, 2018-

- Record, edit, and master several concerts during 2018-19 and 19-20 seasons; 20-21 season on hiatus during COVID-19 pandemic
- Recordings have aired on *Played in Oregon* and *Fall into Arts* on All Classical Portland (KQAC 89.9 FM) and its repeater stations throughout OR, AK, CA, HI, IL, and other national affiliates

Chintimini Chamber Music, Festival Concert Recording Engineer, 2018-

- Record, edit, and master several concerts in Corvallis, Oregon each season

8-B. Studio Work

Interview with artist Joan Truckenbrod, 2018

- Featured as an audio guide for the exhibit, *Programmed: Rules, Codes, and Choreographies in Art, 1965-2018* at the Whitney Museum of American Art in NYC, <https://whitney.org/audio-guides/1988?language=english&type=general&night=false>

Engineer, *2005/1, Anteroom*, Another Timbre Records, 2014

- Recording, editing, mixing, and mastering debut release

Lead Staff Engineer and Technician, UNT College of Music Recording Studio, 2009-2014

- Purchased, installed, and maintained audio equipment in a three-room multi-track studio; trained and oversaw a staff of eight engineers; booked and managed studio sessions; engineered over one hundred commercial projects

Freelance Audio Engineer, 2000-Present

- Private recording, editing, mixing, producing, live sound, and music engraving
- Over 300 gigs for private and public clients in Georgia, Pennsylvania, Texas, and Oregon

D. Service (10 %)

1. University Service

1-A. Unit

Committee Member, Promotion Committee, Instructor in Piano and Music Theory, 2021

Committee Member, Music Travel Fund Committee, 2019-

Committee Member, Promotion Committee, Instructor in Contemporary Music and Research, 2017

Committee Member, Search Committee, Faculty Instructor in Guitar, 2017

Committee Member, Scholarship Selection Committee, Music Unit, 2017

Faculty Supervisor, Concert Recording and Streaming Initiative, 2016-

Presenter, Beaver Music Preview, 2016-

Audio Recording and Streaming Supervisor, 125th Marching Band Celebration Concert, 2016

1-B. School

Chair, Awards Committee, School of Arts and Communication (SAC), 2017-18

1-C. College

Co-chair, Curriculum Committee, College of Liberal Arts, 2019-21

Member, Curriculum Committee, College of Liberal Arts, 2018-19

1-D. University

Judge, *Hackathon 3.0*, Information Services, Oregon State University, 2018

Presenter, College of Engineering Living Learning Community Event, 2018

2. Service to the Profession

President, College Music Society- Northwest Chapter, 2021-23; 2019-21

- CMS is one of the oldest and most revered academic music professional societies. NW chapter has over 250 members

Conference co-organizer and host, CMS NW 2021 Virtual Conference, May 8-9, 2021

Secretary, Association for Technology in Music Instruction (ATMI), 2020-22

Grant Application Review Committee, Oregon Arts Commission, 2020

Article Manuscript Reviewer, *Journal of Popular Music Education*, Special Series on Learning, Teaching, and Making Popular Music Online, 2020

Conference Paper Reviewer, International Conference on Auditory Display, Newcastle upon Tyne, UK, 2019

Advisory Committee, Southwestern Oregon Community College, Music Technology Program, 2019

Mentor, Job Application Process, College Music Society Mentorship Program, 2019

Composition Adjudicator, 2019 College Music Society Pacific Northwest Chapter Regional Conference, Central Washington University, Ellensburg, Washington, 2019

Member, GRAMMY Museum University Affiliate Songwriting Sub-committee, 2018-19

Treasurer, College Music Society- Pacific Northwest Chapter, 2018-19

Consultant, Audio Recording Studio Build, Linn Benton Community College, 2017-2019

Composition Adjudicator, *SEAMUS 2018*, The Society for Electro-Acoustic Music in the United States National Conference, 2017

- Most prestigious conference of electroacoustic music in the nation with over 400 submissions annually

Performance and Composition Adjudicator, 2018 College Music Society Pacific Northwest Chapter Regional Conference, Washington State University, Pullman, Washington, 2017

Paper Adjudicator, 2018 College Music Society Pacific Northwest Chapter Regional Conference, Washington State University, Pullman, Washington, 2017

Visiting Evaluator, B.M. in Composition for New Media Degree Program, University of Massachusetts-Lowell, 2017

- 1 of 2 invited to review the proposed curriculum and course syllabi; perform an on-site evaluation of the facilities and faculty involved in designing the program; write a recommendation letter to Dean

3. Service to Community (Related to Profession)

Presenter, "Music Making and Technology Today," Invited Speaker at Academy for Lifelong Learning (ALL), Corvallis, OR, 2019

Adjudicator, *Sonicities: Sounding Truth About Fracking*, Corvallis, 2018

Composer and Presenter, *Microbiome Concert: To See the Unseen*, Collaborative project between OSU Microbiology, Music, and the Spring Creek Project, Corvallis Arts Center, 2017

Member, *Arts-Sci Collective*, Corvallis, Oregon, 2017-

- Group of interdisciplinary professionals engaged in exploring opportunities for collaborative intersections between music, art, and sciences through concerts, exhibits, and workshops in the local community

4. Service to Community (Not related to Profession)

Adviser, Alpha Omnicron Pi, Alpha Rho Chapter, Corvallis, Oregon, 2019-

E. Awards

1. National and International Awards

Finalist, Electrobrass Composition Competition- *Kerosene*, 2017

2. University Awards

College of Liberal Arts Travel Grant, Oregon State University, \$500.00, 2018

College of Liberal Arts Research Award, Oregon State University, \$4000.00, 2017

College of Liberal Arts Travel Grant, Oregon State University, \$1500.00, 2017