Dr. J. Anthony Allen, PhD

Composer, producer, educator, author and entrepreneur
Minnetonka, Minnesota | janthonyallen@gmail.com | janthonyallen.com
Curriculum Vitae, updated October 2026

HIGHLIGHTS

- Music featured in the live broadcast of the **98th Academy Awards** (ABC and Hulu, March 2026); ongoing catalogue licensing on ABC, NBC, National Geographic, Hulu and Netflix.
- **Apple Distinguished Educator** (2026).
- Over 100 online courses designed and produced, taught to **more than one million students**.
- Author of *Music Theory for Electronic Music Producers* (2018; 2nd edition 2019), published in English, Italian, Spanish and Arabic, and of the *1001* reference series (2026). Three books under contract with Packt (2026).
- Founder and CEO of **Slam Academy** (2012–2025): four locations, roughly $1M in annual revenue; sold the company in 2025.
- **Minnesota Cup** Entrepreneurship Prize, First Prize, Education category (2022), for Punkademic, now Doctor J Teaches Music.
- Associate Professor of Music with tenure and **Department Chair**, Augsburg University (2018–2024).
- Faculty, **Alba Music Festival Composition Program**, Alba, Italy (2020–present).
- Semifinalist, **GRAMMY Foundation** Music Educator Award (2013).
- National Board Member, **American Composers Forum** (2012–2018; 2025–present).
- US patent granted: “A Method and Apparatus for Producing Full Synchronization of a Digital File with a Live Event.”
- Works performed across the United States and in Italy, Denmark, France, Hungary and the Czech Republic, including by the Minnesota Orchestra, the American Academy of Conductors Orchestra (Aspen) and the Peabody Conservatory Orchestra.

EDUCATION

Ph.D., Music Composition, University of Minnesota (minor: Art) 2003–2011

- Doctoral Dissertation Fellow (2011); Liberal Arts Technology Fellow (2004, 2005, 2009); Lloyd Ultan Advanced Composition and Electronic Music Fellow (2003); Harvey V. Berneking Graduate Fellow (2003).

M.M., Electronic Music, Peabody Conservatory, Johns Hopkins University 2001–2003

M.M., Music Composition, Peabody Conservatory, Johns Hopkins University 2001–2003

B.A., Music, Grand Valley State University 1996–2001

- Distinguished Young Alumni Award (2011).

Coursework, Master of Business Administration, University of St. Thomas 2017

- Dean’s Scholarship.

Additional study and certification

- Apple Distinguished Educator (2026).
- Ableton Live Certified Trainer, Berlin, Germany (2011).
- Diversity and Inclusion Certificate Program, Augsburg University (2020).

- Certified Forensic Analyst: certification course in DC Live Forensics (audio forensic analysis), National Enforcement Training Institute, Lakewood, Colorado (2009).
- Centre de Création Musicale Iannis Xenakis (CCMIX), Paris, six-week independent study and research (2005).
- Aspen Music Festival and School, five-week program, two years (2004, 2005).

Continuing education

- RX3: Audio Repair Toolbox, AskVideo professional course (2014).
- Learning Google AdWords by Example, Udemy (2013).
- Excelling as a Manager or Supervisor, Skillpath Seminars (2011).
- Advanced Audio Production and Synthesis courses, McNally Smith College of Music (2010).
- Giant Steps MN: conference on the arts, digital media promotion, education and career advancement (2010).
- Creative Capital Internet Workshop: social media, web development and technology-centred artistic development (2010).

ACADEMIC APPOINTMENTS

Associate Professor of Music (tenured); Department Chair, Augsburg University 2018–2024

- Joined as **Assistant Professor** of Music, Media and Management (2018); promoted to **Associate Professor with tenure** (2023).
- **Chair of the Music Department (2022–2023)**: program supervision, budget and resource management, curriculum development, faculty and student matters.
- Coordinated the Music Business programs; **developed the music production minor and the department's recording studio**; advised all majors in the program, approximately 42 students; planned new course offerings and program direction.

Faculty and Assistant Director, Alba Music Festival Composition Program, Alba, Italy 2020–present

- Lessons and course topics in music production, the music business and composition.

Adjunct Professor, University of St. Thomas 2014–2018

- Music technology, music theory and composition; founded the Composition Seminar.

Professor; Assistant Department Head, McNally Smith College of Music 2008–2015

- Adjunct (2008–2009), full time (2009–2013), Assistant Department Head (2013–2015).
- Compositional techniques, private lessons and electronic music courses; faculty advisor for up to 17 students. Founded and directed the New Media Lab, Laptopia and the Composition Ensemble; produced the SoundCrawl festival.

Online Instructor; Composition Dept. Coordinator, MacPhail Center for Music 2014–2015

- Composition, songwriting and music technology lessons taught online to students in Kenya, Turkey, Zimbabwe and elsewhere.

Visiting Lecturer, Universiteit van Amsterdam, Netherlands 2008

- One-semester appointment. Taught *Hip Hop Sound and Literature* (developed with Dr. Evelyn Ch'ien at the University of Minnesota) and *Film and Culture*, on American and Dutch cinema and music.

Instructor, University of Minnesota, Department of English 2007

- Co-taught *Hip Hop Sound and Literature* with Dr. Evelyn Ch'ien.

Instructor of Record, University of Minnesota School of Music 2005–2007

Graduate Student Lecturer, Peabody Conservatory, Johns Hopkins University 2001–2003

PERFORMANCE AND ENSEMBLE DIRECTION

Guitar

- **Classical guitar, principal instrument**, Grand Valley State University.
- Performance, **Guitar Foundation of America National Conference** (1999).
- Jazz guitar: LSL Quartet and John Henry Quartet (Rod Jones, director, Grand Rapids); GVSU large and small jazz ensembles (Robert Schectman, Steve Talaga, directors); GVSU Steel Band (Greg Secor, director).
- Solo concert work: guest recitals, gallery openings, weddings and contracted engagements for Kramer Entertainment; commercial and advertising studio work for hire.
- **Session guitar for production projects**, recorded on an ongoing basis, with releases forthcoming in 2027.
- Electric bass: MooGoo Guy Pan steel drum ensemble, three years throughout Michigan; GVSU Steel Drum Ensemble.

Laptop, electronic and wearable sensor controller performance

- **Performances on self-built wearable sensor controllers and self-designed software**, with recurring engagements at the Southern Theater (Minneapolis), *Ballet Méchanique* (Minneapolis), the **Paula Cooper Gallery** (New York City), the University of Minnesota S.T.R.U.M. Studios and the University of Minnesota Alumni Gala Concert, plus other improvisation-based performances and collaborations.
- Laptop performance of original compositions and improvised sets with the **International Computer Music Conference**, Tulane University (New Orleans), the Southern Theater, the **Zeitgeist Contemporary Music Ensemble** (Minneapolis), Kurt Snyder (Washington, D.C.) and the Peabody Conservatory Computer Music Department (Baltimore).
- *Kinesthesia* I and II, for string quartet, data gloves and video. Premiered at the Southern Theater Electric Eyes Festival (2007); complete recording released by **Innova Records** (2012), with the Cantiamo String Quartet.
- *440*, for eight sensor controllers. Music at the Anthology, New York (2003); Spark Festival of Electronic Music and Art, Minneapolis (2004).
- *Krupa*, for digital gloves, modified trumpet and video. International Computer Music Conference, Miami (2004).
- Interview and performance on wearable glove controllers, **Fox TV Morning News** (2007); interview and performance with the Laptop Marching Band, Fox TV Morning News (2010).

Ensemble direction

- **Founder and Director, Laptopia**, McNally Smith College of Music's laptop marching band (2009–2012). Built the ensemble, recruited and rehearsed its players, directed it in performance, and presented its mobile-amplification solutions at the Symposium on Laptop Ensembles and Orchestras, Louisiana State University (2012).
- Director, **Composition Ensemble**, McNally Smith College of Music.
- Founder and Director, McNally Smith New Media Lab (2009–2012), a student team of multimedia interdisciplinarians serving every college department; Producer, SoundCrawl festival (2009–2012).

MUSIC FOR TELEVISION, FILM AND MEDIA

- Music featured in the live broadcast of the **98th Academy Awards** (ABC and Hulu, March 2026).
- Ongoing catalogue licensing for broadcast, cable and streaming media, with placements across the United States and internationally, including syndicated programming on **ABC, NBC, National Geographic, Hulu and Netflix**.
- Music licensed for independent film and for video games, domestically and internationally.
- Original score, *Future Drifter* podcast (2022).

ENTREPRENEURIAL EXPERIENCE

Founder and Creative Director, Doctor J Teaches Music (formerly Punkademic) 2019–present

- Designed and produced over 100 online courses taught to more than one million students.
- First Prize, Education, Minnesota Cup (2022); Showcase Audience Favorite Award (2022).
- Runs as a membership business: subscription pricing, live member sessions, a student portal and a regular newsletter; publishes the *1001* book series and licenses the catalogue to partners.
- Builds and ships its own software: **Soloist**, a task and project manager for solo creatives, on the App Store for iPhone and iPad (2026); macOS edition forthcoming.

Founder and Chief Executive Officer, Slam Academy 2012–2025

- Grew an electronic music academy in Minneapolis to four physical locations, including Denver and Chicago, and roughly $1M in annual revenue, bootstrapped; sold the company in 2025.
- Served over 18,000 students from 163 countries; built the website, platform and back-end support for online classes.
- Partnered with MacPhail Center for Music, She Rocks, Beats By Girls, area high schools and numerous nonprofit organizations.
- Created the George Floyd Scholarship, a fully funded music production program for a student of color.

Co-Founder and Chief Technology Officer; Consultant since 2025, Ion Concert Media 2014–present

- Led development of software synchronizing digital media to live performance, used in orchestral concerts nationally and internationally.
- Granted a patent: “A Method and Apparatus for Producing Full Synchronization of a Digital File with a Live Event.”

Founder, Hackademica (record label) 2015–present

- Label for collaborations and releases; two albums released, charting at numbers 18 and 22 on national charts; promotion through radio airplay, interviews and social media.

Founder, 8 Point Media (audio forensics) 2013–present

- Sole owner and engineer of an audio forensics processing lab, working with police departments, attorneys and law enforcement to process and clean audio recordings.

PUBLICATIONS

Books

- *Learn Music Theory*; *Learn Ableton Live 12*; *Sound Design for Music Producers*. Under contract with Packt (2026).

- *1001 Music Terms and Definitions: An Encyclopedia of Modern Musical Language* (2026).
- *1001 Chord Progressions: An Encyclopedia of Common Chord Progressions in Modern Music* (2026). Companion MIDI files for every progression.
- *1001 Drum Patterns: An Encyclopedia of Electronic Music Drum Patterns and Genres* (2026). Companion MIDI files.
- *Before You Write a Note: Making Better Music Through the Precomposition Process* (2024).
- *Music Theory for Electronic Music Producers*, 2nd edition. Slam Academy, 2019 (1st edition 2018). ISBN 978-0692093290. Published in English, Italian, Spanish and Arabic; Italian edition by Volontè & Co., Milan.
- *The Tomato Collection Songbook: 50 Songs for Children*. Co-editor, transcriptionist, copyist. Cooperfy Books and Music (2001).

Articles and papers

- "The Best Books to Make You Fall in Love with Music All Over Again." Shepherd.com (2021).
- "The Laptop Marching Band: Solutions for Mobile Amplification." Symposium on Laptop Ensembles and Orchestras, AVATAR Initiative in Digital Media, Center for Computation and Technology, Louisiana State University (2012).
- "Expectations of Virtuosity: Thoughts on Longevity in Electronic Instrument Design." *Leonardo Electronic Almanac*, MIT Press, Vol. 15, No. 11–12 (2007).
- "Sydney Hodkinson: An Interview." *The Living Music Journal*, Vol. 20, No. 2 (2006).
- "Playing with Fire: An Unexpected Collaboration." *Organised Sound*, Cambridge University Press, Vol. 9, No. 3 (2005).
- "Jonathan Harvey, *Mortuos Plango, Vivos Voco*: An Analytical Method for Timbre Analysis and Notation." *Proceedings of the Third Annual Spark Festival of Electronic Music and Art*, University of Minnesota, pp. 78–79 (2004).

DISCOGRAPHY

- *Conic Arias* (2016). Complete remix album of *Aniscorcia*, featuring Complicit, Nicky Boy Floyd, In-SOUL, John C.S. Keston (Ostraka), Mary Ellen Childs, Lola, LeonJ, Octathorp, Chris Campbell, Gregory Taylor, J. Anthony Allen and CORA. Hackademica Records.
- *Aniscorcia* (2015). Twelve works of electronic media focused on mixed genre and hybrid orchestration. Hackademica Records. CMJ top-200 album, with national radio play.
- *Graveyards* (2012). Remix album of Jeremy Messersmith's music, with Joshua Clausen as Ballet Mech.
- *Kinesthesia* I and II (2012), for string quartet, data gloves and electronics. Cantiamo String Quartet. Innova Records.
- *The Dvorak Project* (2012), stage production and recording, Czech Sokol, St. Paul; excerpts broadcast on Classical Minnesota Public Radio.
- *Envelop(e)* (2011), composed and produced for Skewed Visions.
- MST: *Varia* (2010); *Rise, Start, Go* (2009); *II/VI* (2008). Remixing, production, songwriting and collaboration. Panacea3 Records.
- SEAMUS *Electro-Clips* album (2007), produced for the Society for Electro-Acoustic Music in the United States' tenth anniversary. SEAMUS Recordings.

SELECTED CREATIVE WORK

Concert works

- *String Quartet No. 4: The History of Ice* (2021), string quartet and video, 45 minutes.
- *Sunder* (orchestra). Minnesota Orchestra Composers Institute selection (2006); American Academy of

Conductors Orchestra, Aspen (2004).

- *Tears of Eros* (orchestra). First Prize, Macht Orchestra Prize, Peabody Conservatory (2003).
- *Requiem* (SATB chorus). First Prize, Prix d'Été, Peabody Conservatory (2002); broadcast on WETA, Washington, D.C. (2001).
- *String Quartet No. 3* (Aspen, 2005); *Metro* (brass quintet; June in Buffalo, 2002); *Where I Should Look* (mezzo-soprano and piano; Aspen, 2004).
- *Saturations* cycle: II-A and II-C (cello quartet), III-A, III-B (eight-channel tape), III-C (with choreography).
- *Hyperacusis* and *Trance* (alto saxophone and electronics); *Firewire* (fire dancer and interactive electronics); *Dry Cell*; *Anti*; *Lazarus* (video and stereo sound).
- *Letters from K.* (song cycle for mezzo-soprano, piano and tape); *En Souvenir* (violin and guitar); *To The Deepest Depths I Peered* (saxophone quintet); *...Or Not To Be* (stereo tape).

Film, theater and games

- *Workout Goals* (iOS app, 2017): developed, prototyped and led design.
- *JamTutor* (iOS app, 2012): over 100 original compositions for the JamStik guitar controller.
- *The Dvorak Project* (2011): evening-length work for stage, directed by Rachel Perlmeter.
- *Genderf*kation* (2011): original feature-length motion picture soundtrack, directed by Chris Durant. Honorable Mention, LA Movie Awards (2012).
- *Marat/Sade* (2010): original score, with Joshua Clausen and Noah Keesecker. Commissioned by Macalester College.
- *ToneTarget* (iOS app, 2010): over 250 original compositions.
- *The Good Life* (2009): original short-film soundtrack, directed by Andrew van Baal.
- *The Scientist* (2009): original feature-length soundtrack featuring Cantus, directed by Zac Lebeau (unreleased).
- *Quartet* (2005), directed by J. Anthony Allen; *Lazarus* (2002), directed by Kajsa Brown; *Fingers* (2000), directed by Andrew van Baal. Through-composed short-film scores.

Installations

- *A Subtle Clip* (2014), Nash Gallery, University of Minnesota, *Audible Edge* exhibit: sixteen algorithmically generated sounds spanning an eighteen-foot wall.
- *Urban Echo* (2006–2008), with Christopher Baker: an ongoing series of interactive sound and video installations collecting the thoughts of city dwellers. International Computer Music Conference, Copenhagen (2007); Minnesota Museum of American Art, three-month installation in *Found/Sound* (2006); Kibu.Projects.Social, Budapest (2008).
- *Radio Sub Rosa* (2005), with Christopher Baker: a wi-fi plush toy that recites live chatroom conversations harvested from the web.
- *Coffee Cantata* (2005), with Christopher Baker: a networked performance treating live chat from a remote coffee shop as a script.

CONFERENCE AND FESTIVAL PRESENTATIONS AND PERFORMANCES

- 2022: American Music Therapy Association, Great Lakes Region: "Decentering the Music of the European Elite in Collegiate Music Education: One University's Reimagining of the Undergraduate Music History Sequence."
- 2020: Music Industry Online International Research Conference (Western Business and Management Conference): "From Fan Base to Family: How Musicians are Using the Covid-19 Virus as a Catalyst to Convert Fans to Subscribers Using Patreon."
- 2019: Los Angeles: NAMM GenNext Conference, "The Creative Class: Building a Music Career Through Entrepreneurship."

- 2019: Nashville: MusicBiz Annual Conference, “The Journey of a Music Entrepreneur.”
- 2019: Minneapolis: Giant Steps MN Annual Conference, “Lifting Up Others While Building Your Own.”
- 2018: Berlin: Ableton Loop, “Music Theory for Electronic Music Producers.”
- 2018: San Francisco: Udemy Live International Conference, “Online Music Education as a Performance Practice.”
- 2015: Cincinnati: College Orchestra Directors Association National Conference, Ion Concert Media and multimedia in orchestral performance.
- 2014: Minneapolis: Nash Gallery, *Audible Edge*: *A Subtle Clip*.
- 2013: St. Paul: Association for Popular Music Education National Conference, “Ableton Live for Music Education.”
- 2012: Baton Rouge: Symposium on Laptop Ensembles and Orchestras, “The Laptop Marching Band: Solutions for Mobile Amplification.”
- 2012: Minneapolis: Minnesota Music Educators Association, “Concepts not Mouse-Clicks: Teaching Music Technology in a K-12 Environment.”
- 2009: Omaha: Ensemble A.M.I., *Saturations III-C*. Richmond: Third Practice Festival, premiere of *Dry Cell*.
- 2008: Budapest: Kibu.Projects.Social, *Urban Echo*. Minneapolis: Spark Festival, *Anti*.
- 2007: Copenhagen: International Computer Music Conference, *Urban Echo*. Minneapolis: Southern Theater Electric Eyes Festival, premiere of *Kinesthesia*.
- 2006: St. Paul: Minnesota Museum of American Art, *Urban Echo* (three months). New Orleans: International Computer Music Conference, *Saturations III-C*, with choreography by Barbara Hayley (Tulane University). Eugene: SEAMUS National Conference, *Lazarus*. Minneapolis: Spark Festival, *Hyperacusis* and *Trance*. Baltimore: Morgan State University, *Hyperacusis*. Philadelphia: Temple University, *Hyperacusis*.
- 2005: Aspen Music Festival, *String Quartet No. 3*. Paris: CCMIX, multiple works. Minneapolis: Spark Festival, *Lazarus*; panel moderator, “The Polarized Composer”; paper on Jonathan Harvey’s *Mortuos Plango, Vivos Voco*. Muncie: SEAMUS, *Saturations III-B*.
- 2004: Tempe: SEAMUS National Conference, *Saturations III-A*. Romeoville: Electronic Music Midwest, *Saturations III-B* and panelist, Globalization in Music. Aspen: *Where I Should Look* and *Sunder*. Iowa City: Society of Composers National Conference, *Saturations III-A*. Minneapolis: Spark Festival, *Firewire* and *440*. Miami: off-ICMC, *Krupa*. Minneapolis: University of Minnesota 100th Anniversary Gala, *Yhinx Remix*.
- 2003: Kansas City: Electronic Music Midwest, *Saturations III-A*. New York: Music at the Anthology, *440*.
- 2002: Buffalo: June in Buffalo, *Metro*. Baltimore: Johns Hopkins University Film Festival, *Lazarus*.
- 2001: San Diego State University Film Festival, *Fingers*. Grand Rapids: Yamaha Featured Composer Series, Urban Institute for Contemporary Arts, recital of *Saturations II-A* and *II-C*, *Letters from K.*, *En Souvenir*, *To The Deepest Depths I Peered* and *...Or Not To Be*.

TEACHING

Augsburg University (2018–2024)

- MUS105 Careers in Music Business; MUS162 Entrepreneurship for Creative Business; MUS193 Performance Studio: Composition; MUS205 Legal Issues in Music, Entertainment and the Arts; MUS221 Introduction to Music Technology; MUS225 Electronic Music Production; MUS335 Music Business; MUS336 Arts Management and Concert Promotion; MUS408 Current and Future Issues in the Music Industry; MUS397 and MUS399 Music Business Internship (2 and 4 credit); music production courses in the Grangaard Recording Studio. Individual instruction in composition and electronic music production.

McNally Smith College of Music (2008–2015)

- Songwriting and Compositional Techniques II and IV; Sound Capture and Production I and II; Sound Design for Music Production; Hybrid Performance Techniques for Studio and Stage; Remix Theory I; Introduction to Music Technology I; Composition Ensemble. Private composition instruction, approximately six students per semester.

University of St. Thomas (2014–2018)

- Composition and music theory; Composition Seminar (founded); individual instruction in composition and electronic music production.

University of Minnesota (2005–2007) and Peabody Conservatory (2001–2003)

- Introduction to Music Software and MIDI (graduate and undergraduate); Advanced Notation (graduate); Finale Notation Software; *Hip Hop Sound and Literature* (co-taught, Department of English); Music Notation Software; Studio Techniques (teaching assistant).

Slam Academy (2012–2025)

- Ableton Live I: DJ and Production Techniques; Ableton Live II: Intermediate Techniques; Introduction to Electronic Music (in person and online); Max for Live: MAKER; Music Theory for Electronic Music Producers (online). Private lessons in electronic music, DJing and composition.

Online teaching at scale

- Over 100 courses designed and produced for Udemy, Skillshare, Kadenze, CreativeLive, AskVideo and a self-built platform, taught to more than one million students. Current offerings include AI in music production, generative tools and AI ethics, and workshops including *The AI-Powered Music Teacher: Streamline Your Workflow* and *Creating Content in the Age of AI*.

Other instruction

- MacPhail Center for Music (2014–2015): online composition and technology lessons; summer composition seminars.
- Mount Calvary Academy of Music, Excelsior, Minnesota (2003–2008): guitar (classical, jazz, rock), music theory and composition, 15 to 20 students per semester, all ages.
- Guest instruction: Springboard for the Arts (Web Design for Artists, St. Paul and rural Minnesota); Institute of Production and Recording; St. Cloud State University; Washington Academy (Maine); University of Minnesota Emerging Digerati, "Software-based Instruments for Real-Time Improvisation."

ACADEMIC ADMINISTRATION AND SERVICE

Department Chair, Music Department, Augsburg University (2022–2023)

- Interviewed and hired more than ten adjunct faculty with department colleagues.
- Served on **two search committees for the Leland B. Sateren '35 Professor and Endowed Chair of Music**.
- Mentored a junior faculty member through her three-year review.
- With the Performance Award Committee and colleagues in the other arts departments, re-launched the discontinued Fine Arts Scholarship as the Creative Arts Scholarship.
- Won the promotion of the department's Administrative Assistant to Executive Assistant on a twelve-month contract, and secured a long-sought student lounge.
- Served on committees and seminars convened by the Dean and Provost, including the Chairs Committee and "Art and Science Phase 2."

Program and facility development, Augsburg University

- **Built the Grangaard Recording Studio.** Following a donor gift, consulted specialists, planned the build and carried out the construction, wiring and programming of a professional studio that also works as a teaching space.
- **Proposed and launched the Music Production Minor**, built on that studio, and taught its production courses.
- Led revision of the Music Business degree, beginning with a comparative analysis of Minnesota music business programs.
- Presented and defended three new course proposals to the Academic Affairs Committee; all were approved.
- Member, Music History Program Re-Development group and its Innovation Grant subgroup.

University and departmental service, Augsburg University

- Search committee, tenure-track position in Music, Human Development and Learning; search committee, guitar instructor.
- Invited member, Teacher Education Advisory Board; committee to bring the New Music Gathering to Augsburg.
- Faculty advisor, KAUG (Augsburg student radio) and AMIC (Augsburg Music Industry Collective).
- Recruitment tours presenting on music careers with local artists including Lazerbeak of Doomtree and DJ Tanya Lano, at Dakota County Community College, South High School, High School for the Recording Arts, Roosevelt High School, Anoka-Hennepin Schools and Century College; built an online prospective-student database.
- Brought industry guests and Ableton-sponsored events to campus.

Professional and community service

- **National Board Member, American Composers Forum** (2012–2018; 2025–present). Education Committee; Governance Committee; search committee for a new executive director.
- **Board Secretary**, Music Association of Minnetonka.
- **Volunteer Mentor**, VANTAGE: Minnetonka Advanced Professional Studies, Minnetonka High School (2025–present).
- Member, Rotary Club of Minnetonka (2026–present); Member, Wayzata West Metro Chamber of Commerce (2026–present).
- Hosted the Music Technology Educator Summit (Ableton-sponsored) and created the Music Technology Educators Award.
- Planning Committee, Minnesota Music Summit, Minnesota Music Coalition (2022).
- Panelist, Minnesota State Arts Board Artist Initiative Grant (2019); Jury Member, International Computer Music Conference (2011); Adjudicator, American Composers Forum Subito Grant Program (2006); Adjudicator, Eric Stokes Song Contest (2008); Judge, Baltimore County Schools "Reflections" Composition Contest (2001).
- Program Manager, American Composers Forum (2007–2010); Producer, Spark Festival of Electronic Music and Art, University of Minnesota (2003–2009); personal assistant to Stephen Paulus (2006–2007).
- Co-Founder, The 3136 Concert Series (2005–2008); Co-Founder and Co-Editor, ComposersOnline.org (2003–2005); Co-Founder, Dal Niente Composers Group (2001–2005); President, University of Minnesota Composers Alliance (2003–2004).
- Research assistant to Dr. Mark Katz for publications in the *Beethoven Journal* and with the University of California Press (2002).
- Volunteer: National Alliance on Mental Illness fundraising (2010); American Medical Student Association fundraising consultant (2010); Urban Arts Academy, music instructor for young children in low-

income school districts (2006–2007).

AWARDS, HONORS AND GRANTS

- 2026: Apple Distinguished Educator.
- 2023: *Minneapolis St. Paul Business Journal* feature, "Founder of music-education startup Punkademic foresees big growth ahead."
- 2022: Minnesota Cup Entrepreneurship Prize, First Prize, Education (Punkademic); Minnesota Cup Showcase Audience Favorite Award.
- 2020: Small Business Administration grant (Slam Academy).
- 2017: *Minneapolis Star Tribune* "Movers and Shakers" feature; Dean's Scholarship, University of St. Thomas MBA program.
- 2016: Arctic Circle Residency, Svalbard, Norway; ASCAP Plus Award; featured on *Echoes*, nationally syndicated NPR.
- 2015: *Aniscorcia* enters the CMJ top 200 albums.
- 2013: Semifinalist, GRAMMY Foundation Music Educator Award.
- 2012: Distinguished Service Award, Minnesota Music Educators Association.
- 2011: Distinguished Young Alumni Award, Grand Valley State University; MRAC Next Step Grant; Doctoral Dissertation Fellowship, University of Minnesota.
- 2010: Minnesota State Arts Board Artist Initiative Grant, for *Kinesthesia II: Evoked Potentials*; Creative Capital Workshop Scholarship (Springboard for the Arts).
- 2009: Zeitgeist Composer Workshop Residency, two works commissioned and performed; ASCAP Standard Award; Meet The Composer Creative Connections Grant.
- 2007: Subito Grant, American Composers Forum; Meet The Composer Creative Connections Grant; ASCAP Standard Award; featured in the *Networked_Performance* and *VVork* blogs.
- 2006: Minnesota Orchestra Composers Institute, *Sunder* selected; SEAMUS "Electro-Clips" contest winner; ASCAP Standard Award; Arts Quarter Collective Grant; University of Minnesota Travel Grant.
- 2005: Susan and Ford Schumann Fellowship, Aspen Music Festival and School; ASCAP Standard Award; Peabody Conservatory Alumni Career Development Grant; College of Liberal Arts Technology Fellowship; Arts Quarter Collective Grant; University of Minnesota Travel Grant.
- 2004: Susan and Ford Schumann Fellowship, Aspen; ASCAP Standard Award; SCI/ASCAP Student Commissioning Prize, regional winner; College of Liberal Arts Technology Fellowship; University of Minnesota Travel Grant.
- 2003: Lloyd Ultan Advanced Composition and Electronic Music Fellowship and Harvey V. Berneking Graduate Fellowship, University of Minnesota; Macht Orchestra Prize, First Prize, *Tears of Eros*.
- 2002: Prix d'Été Composition Prize, First Prize, *Requiem*; P. Bruce Blair Academic Award in Composition; Peabody Conservatory Career Development Grant.
- 2001: Yamaha Featured Composers Prize, Urban Institute for Contemporary Arts, Grand Rapids.
- 1997–2000: Chamber Music Scholarships (1997, 1998, 1999) and Composition Scholarship (2000), Grand Valley State University.

RESIDENCIES

- 2016: Arctic Circle Residency, Svalbard, Norway.
- 2012: Zivix, writing music for games.
- 2009: Ruth Easton Guest Artist, Macalester College; Zeitgeist Composer Workshop.
- 2008–2009: Polynation Pictures.

TELEVISION AND RADIO APPEARANCES

- 2017: KARE 11 Morning News, feature on Slam Academy.
- 2016: *Echoes*, nationally syndicated NPR program (aired 11 January 2016).
- 2015: *Aniscorcia* national college radio play, including #2 on KUNV (Las Vegas), #4 on KRCB (San Francisco), #7 on WVUM (Miami), #8 on CFRE (Toronto), #9 on WEFT (Champaign) and #10 on WVPH (Piscataway).
- 2011: Minnesota Public Radio News, feature on *The Dvorak Project*; Minnesota Public Radio Classical, technical consultant for a St. Paul Chamber Orchestra broadcast; KMOJ interview.
- 2010: Fox TV Morning News, interview and performance with the Laptop Marching Band.
- 2008: *Solipsistic Nation* podcast.
- 2007: Fox TV Morning News, interview and performance on wearable glove controllers; Minnesota Public Radio, story by Chris Roberts; WOBC *Foldover*; KAUG.
- 2006: Fox TV Morning News, interview and performances of *Trance* and *Hyperacusis*; Minnesota Public Radio, story by Chris Roberts; WBZ/CBS News Radio Boston, story by Jon Maclean; *NewMusicBox*, story on the Spark Festival by Justin Schell.
- 2003: University of Maryland public radio, five works on *art@radio*.
- 2001: WETA (NPR), Washington, D.C., interview and performance of *Requiem*.

MUSIC TECHNOLOGY, RECORDING AND INDUSTRY WORK

- Beta tester: Ableton Live (2020); Reason (2014–present). Product advisor, Rivue.com (2021); clinician, AskVideo.com (2014–present).
- Technical consultant, St. Paul Chamber Orchestra (2011).
- Industrial sound designer and UX sound designer for commercial hardware products (2014).
- Engineer and producer, *Envelop(e)*, a radio play by Rachel Perlmeter.
- Programmer and designer, Philip Blackburn's *Singing Plant* installation, City of St. Paul Public Art Works showcase.
- College of Liberal Arts Instructional Technology Fellow, University of Minnesota (2004–2005): helped faculty bring course-management, notation, recording and analysis software into the music curriculum.
- Orchestrations for pop artist Angela Taylor, performed on nationally syndicated FOX primetime television and on *Eclipse Magazine* TV.
- Technical director for a historic performance of the original version of George Antheil's *Ballet Méchanique* (2003).
- Audio engineer and sound designer, Claudia Metzko's *The Teacher* installation: Weatherspoon Art Gallery (UNC Greensboro) and Angles Gallery (Santa Monica).
- Graduate Assistantship in Computer Music, Peabody Conservatory (2001, 2002).
- Grand Valley State University: Music Technology Lab monitor (four years); Recording Services engineer (two years).
- Hourglass Productions: location recording, mastering and post-production. Farrows Music: music software and equipment sales.
- Independent audio engineering, studio consulting, technical support, studio design, and web design for composers and arts organizations.

COPYIST, TRANSCRIPTION AND ARRANGING

- Washington, D.C. Opera (Kennedy Center); Judith Lang Zaimont; Dr. Mark Katz; Dr. Kurt Ellenberger; The Tomato Collection (Cooperfy Books); The Light Inbetween Music, Inc.; various composers and

authors for hire.

PROFESSIONAL AFFILIATIONS

- American Composers Forum; American Society of Composers, Authors and Publishers (ASCAP); Music Business Association; College Music Society; Society for Electro-Acoustic Music in the United States (SEAMUS); Society of Composers, Inc.; Minnesota Film and Television Board; International Association of Jazz Educators.

LANGUAGES AND TECHNICAL SKILLS

- **Languages:** English (native); French (moderate); Spanish (rudimentary).
- **Programming:** Max/MSP/Jitter and Max for Live; SuperCollider; C and C++; Java; JavaScript; PHP; HTML and CSS; Flash.
- **Software:** Ableton Live (Certified Trainer); Logic; Pro Tools; Digital Performer; Cubase; Reason; Renoise; Finale; Sibelius; Melodyne; MetaSynth; Csound; Composers Desktop Project; SoundHack; Audacity; Peak; DC Live Forensics; Final Cut Pro; DVD Studio Pro; Adobe Creative Suite; Microsoft Office.

REFERENCES

Available on request.

LINKS

- janthonyallen.com | Wikipedia | doctorjteachesmusic.com | ionconcertmedia.com | Amazon author page