Jason Freeman

List of Publications by Year
in descending order

38 papers	394 citations	1040056 9 h-index	1058476 14 g-index
38 all docs	38 docs citations	38 times ranked	173 citing authors

#	ARTICLE	IF	CITATIONS
1	Engaging underrepresented groups in high school introductory computing through computational remixing with EarSketch. , 2014, , .		53
2	EarSketch. ACM Transactions on Computing Education, 2016, 16, 1-25.	3.5	43
3	Extreme Sight-Reading, Mediated Expression, and Audience Participation: Real-Time Music Notation in Live Performance. Computer Music Journal, 2008, 32, 25-41.	0.1	41
4	Creativity in Authentic STEAM Education with EarSketch. , 2017, , .		26
5	Using Music to Engage Students in an Introductory Undergraduate Programming Course for Non-Majors. , 2018, , .		19
6	Authenticity and Personal Creativity. , 2018, , .		17
7	Web-based collaboration, live musical performance and open-form scores. International Journal of Performance Arts and Digital Media, 2010, 6, 149-170.	0.6	16
8	EarSketch. Communications of the ACM, 2019, 62, 78-85.	4.5	16
9	Soundscape Composition and Field Recording as a Platform for Collaborative Creativity. Organised Sound, 2011, 16, 272-281.	0.2	14
10	Collaborative Textual Improvisation in a Laptop Ensemble. Computer Music Journal, 2011, 35, 8-21.	0.1	13
11	Assessing the Attitudes Towards Computing Scale. , 2019, , .		13
12	Experience and Ownership with a Tangible Computational Music Installation for Informal Learning. , 2017, , .		12
13	EarSketch: An integrated approach to teaching introductory computer music. Organised Sound, 2013, 18, 146-160.	0.2	11
14	Promoting intentions to persist in computing: an examination of six years of the EarSketch program. Computer Science Education, 2020, 30, 394-419.	3.7	10
15	Auracle: a voice-controlled, networked sound instrument. Organised Sound, 2005, 10, 221-231.	0.2	9
16	massMobile: towards a flexible framework for large-scale participatory collaborations in live performances. Organised Sound, 2013, 18, 30-42.	0.2	9
17	Music Information Retrieval in Live Coding: A Theoretical Framework. Computer Music Journal, 2018, 42, 9-25.	0.1	9
18	Creative collaboration between audiences and musicians in *Flock*. Digital Creativity, 2010, 21, 85-99.	1.6	6

#	Article	IF	Citations
19	Real-Time Music Notation in Mixed Laptop–Acoustic Ensembles. Computer Music Journal, 2013, 37, 24-36.	0.1	5
20	Using massMobile, a flexible, scalable, rapid prototyping audience participation framework, in large-scale live musical performances. Digital Creativity, 2015, 26, 228-244.	1.6	5
21	Leveraging Prior Computing and Music Experience for Situational Interest Formation. , 2021, , .		5
22	Glimmer: Creating New Connections. , 2008, , 270-283.		5
23	Grading at scale in earsketch. , 2018, , .		5
24	Tools for Real-Time Music Notation. Contemporary Music Review, 2010, 29, 101-113.	0.3	4
25	Collaborative musical improvisation in a laptop ensemble with LOLC. , 2011, , .		4
26	Fast generation of audio signatures to describe iTunes libraries. Journal of New Music Research, 2006, 35, 51-61.	0.8	3
27	Turn-Taking and Chatting in Collaborative Music Live Coding. , 2017, , .		3
28	Handwaving. , 2017, , .		3
29	Implementing EarSketch. , 2019, , .		3
30	Computer Science Principles With EarSketch (Abstract Only). , 2015, , .		3
31	Collaborative Creation, Live Performance and <i>Flock</i>. Leonardo Music Journal, 2008, 18, 44-45.	0.1	2
32	STEAM-Based Interventions in Computer Science: Understanding Feedback Loops in the Classroom. , 0, , .		2
33	STEAM-based interventions: Why student engagement is only part of the story. , 2016, , .		1
34	User-independent Accelerometer Gesture Recognition for Participatory Mobile Music. AES: Journal of the Audio Engineering Society, 2018, 66, 430-438.	1.0	1
35	Exploring the Correlation Between Teacher Pedagogical Content Knowledge and Content Knowledge in Computer Science Classrooms. , 2019, , .		1
36	Composing the Network with Streams. , 2021, , .		1

#	Article	IF	Citations
37	Graph Theory: Linking Online Musical Exploration to Concert Hall Performance. Leonardo, 2008, 41, 91-93.	0.3	1
38	Bringing Instrumental Musicians into Interactive Music Systems through Notation. Leonardo Music Journal, 2011, 21, 15-16.	0.1	0