Stewart Blackwood

Assistant Professor of Composition and Sound Design

(330)554-9438 | stewartb@andrew.cmu | www.stewartblackwood.com

HIGHER EDUCATION

Master of Fine Arts, Sound Design and Technology
University of California San Diego

Bachelor of Fine Arts in Sound Design for Theatre & Dance
Kent State University

ACADEMIC EMPLOYMENT

2023 – Present, Carnegie Mellon University, School of Drama
Assistant Professor of Composition and Sound Design

PROFESSIONAL EMPLOYMENT

Freelance Music Technologist, Composer, Sound Designer
Nationally | 2014 – Present

Professional music technologist, composer, and sound designer for art experiences, utilizing a dynamic combination of artistic, technical, and interpersonal skill sets.

- Developed several fully released iOS and Android phone applications exhibited at conferences, festivals, and art companies. Experienced thousands of times.

- Created VSTs used and DSP algorithms used by the commercial rap group Clipping, the startup company Mazetools, and many others.

- Created multichannel spatial audio systems for various spaces across the US.

- Composed and designed sound scores for venues including Cleveland Play House, The Pittsburgh Public, The Fountain Theatre, Cygnet Theatre, Island Shakespeare Festival, Cleveland Public Theatre, and others.

- Collaborated with many diverse asynchronous teams across the nation, managed assistants and students in high-stress situations, and was a major part in creating numerous commercial art experiences.

Boomcloud360
Audio Experience Engineer
Encinitas, CA | March 2022 – August 2023

Worked on a team to develop and implement real-time audio optimization solutions for worldwide clients. Created production algorithms and platform tunings, engineered BRIR filter technology, and conducted user acceptance testing.

- Collaborated in a team to create production algorithms and tunings for clients such as Motorola, Verizon, and Razor that were released commercially to two million consumer devices.
- Defined user experiences, feature roadmaps for platform-specific developer teams, and QA testing protocols.
- Engineered commercially released BRIR filter generation technology for spatial audio over headphones.

PROFESSIONAL CREATIVE ACTIVITIES

Professional Theatre Sound Design
* Denotes that an original score was composed

2025 El Coqui Espectacular and The Bottle of Doom *- Cleveland Public Theatre, Cleveland OH
Directed by Fabio Polanco (Equity)

2024 Fatherland *- Manhattan Theatre Club, New York City, NY
Directed By. Stephen Sachs (Off-Broadway, NYC Premiere)

2024 Dial M for Murder *- Pittsburgh Public Theatre, Pittsburgh, PA
Directed By. Celine Rosenthal (LORT, Nominated for a Broadway world Award)

2024 Lucky Chance- Island Shakespeare Festival
Directed By. Julie Beckman (Equity, World Premiere)

2024 Fatherland *- The Fountain Theatre, Los Angeles, CA
Directed By. Stephen Sachs (Equity, World Premiere)

2021 Proof of Love *- Black Lives Black Words, Pittsburgh, PA
Directed By. Kyle Hayden

2020 La Cage- Cygnet Theatre, San Diego, CA
Directed By. Sean Murray (Equity)

2019 Winter's Tale *- Island Shakespeare Festival, Seattle, WA
Directed By. Kyle Hayden (Equity)

2019 Midsummer Night's Dream- Island Shakespeare Festival, Seattle, WA
Directed By. Jackie Apodaca (Equity)

2018 Sweat ^- Cleveland Play House, Outcalt Theatre, Cleveland, OH
Sound Design By. Jane Shaw (LORT)

2018 Feed *- Cleveland Play House, Outcalt Theatre, Cleveland, OH
Directed By. Pamela DiPasquale (LORT)

2018 Wild Fire and The Bird Scouts *- Cleveland Play House, Outcalt Theatre, Cleveland, OH
Directed By. Luke Brett (LORT)

2018 Godspell Jr.- Cleveland Play House, Outcalt Theatre, Cleveland, OH
Directed By. Mariah Burkes (LORT)

2018 Amazing Tale of The Backyard Adventure *- Hangar Theatre, Kiddstuff, Ithaca, NY
Directed By. Christopher Nunez (Equity)

2018 The Transition of Doodle Pequeño *- Hangar Theatre, Kiddstuff, Ithaca, NY (Equity)
Directed By. Kyle Hayden (Equity)

2018 Death Comes to Us All, Mary Agnes- Hangar Theatre, The Wedge, Ithaca, NY
Directed By. Christopher Nunez (Equity)

2018 A Brief History of America *- Hangar Theatre, The Wedge, Ithaca, NY
Directed By. Kyle Hayden (Equity)

2018 Chicago ^- Hangar Theatre, Mainstage, Ithaca, NY
Sound Design By. Josh Maywood (Equity)

2018 Xanadu ^- Hangar Theatre, Mainstage, Ithaca, NY
Sound Design By. Sean Hagerty (Equity)

2018 Doll's House pt.2 ^- Hangar Theatre, Mainstage, Ithaca, NY
Sound Design By. Josh Maywood (Equity)

2017 Pan-African Tales *- Hangar Theatre, The Wedge, Ithaca, NY
Directed By. Tameka Ellington

2017 Haunted School House and Lab *- Factory of Terror, Akron, OH
Project Manager. Liam Roth (Themed Entertainment)

2016 Women Beware Women *- Rubber City Theatre, Akron, OH
Directed By. Dane Leasure (Equity)

Composition for Theatre & Film
2024 The Hobbit- Pittsburgh Public Theatre, Pittsburgh, PA
Director By. Marya Sea Kaminski (LORT)

2024 September- New Language Productions, NYC, New York
Director By. Corey Atkins (Film)
- Shown at the Phoenix Film Festival

2023 Catharsis- Maelstrom Collaborative Arts, Cleveland, OH
Choreographed By. Grace Wen

2023 Rise of The Bronze Dragon *- Kardos Animation, Cleveland, OH
Directed By. Nick Kardos (Film)

2021 Pia's Wonderous Adventures in Txlandia*- UC San Diego, CalIT2 Ideas Grant, San Diego
Directed By. Robert Castro (Film)

2019 Basement *- KSUIF, Cleveland, OH
Directed By. Rachel Ramras (Film)

2017 Intimate Apparel- Kent State University, Wright-Curtis Theatre, Kent, OH
Directed By. Fabio Polanco

2017 Khaye Faegal- Kent State University, Wright-Curtis Theatre, Kent, OH
Choreographed By. Jeffery Rockland

Multimedia, Interactivity, Software Development
Contrafactum- 2024
Developer, Sound Designer
For the International Computer Music Conference (ICMC) in Seoul South Korea. Steven Leffue, Nicholas Drashner, and I presented an AR sound art installation. It creates four AR sonic sculptures that surround the listener encouraging them to explore the virtual and physical space.

59 ACRES— 2024 (In collaboration with La Jolla Playhouse and UCLA)
Developer & Technical Sound Designer
59 Acres is an extension of the 32 Acres and 200 Acres project. This was produced for La Jolla Playhouse's WOW festival. It is based on the framework developed throughout 32 and 200 acres. This iteration will incorporate a deeper sense of user decision into the geolocated sound process.

200 ACRES— 2023 (In collaboration with Penn State and UCLA)
Developer & Technical Sound Designer
200 Acres is an extension of the 32 ACRES project done for Penn State. It is based on the framework developed throughout 32 acres. For this iteration, we integrated Firebase which allows for improved data ingestion, versioning, and asset updates.

Audio FX Toolkit– 2022
Software Developer
This is a software package for the Unity game engine written in C#. It allows for rapid audio effect prototyping. It does this by providing several useful DSP classes, example implementations, and extensive documentation. It is currently in use in the production software MAZETOOLS.

Spaces, Between– 2022
Software Developer & Sound Designer
This is a piece created for the composer Lydia Brindamour. It involved writing a Max/MSP patch that amplified only the resonant harmonics of a piano as well as spatializing the quintet of string instruments to move around the room in a circle slowly. I used the VBIP spatialization algorithm and a ring of eight speakers encircling the audience.

32 ACRES– 2021 (In collaboration with Center Theatre Group and UCLA)
Developer & Technical Sound Designer
32 Acres is an app developed for the LA State Historic Park & presented by Center Theatre Group. It is a sound walk that tracks the user's location to trigger audio playback. The experience was created/written by Marike Splint. The music and sound content were created by Jonathon Snipes. It was available on Google Play and the iOS App Store.

Terra Firma– 2021
Developer, Co-Creator, Composer
Using AR software and printed images of tree seeds, the user was empowered to create an environment where the participant could wander through the forest of their creation. All the trees were from different times and places but held one thing in common; they are extinct.

Epoch– 2021
Co-Creator, Composer, Sound Designer, Co-Video/Projections Design
A multimedia experience dedicated to the exploration of time. Using a combination of video effects exploring time, we invited the audience to experience an interactive art-making experience. We edited and distorted a reproduction of an image of the audience on multiple surfaces by recording their gestures in real time. It used live video feed, generative music, lighting, custom interactivity programming, and multiple projectors.

Spatial Sound Suite– 2021
Developer & Programmer
A suite of object-based spatial audio tools & algorithms implemented in Javascript, C++ (with JUCE), and Max/MSP. The equipment for this work was funded in part by the Norman Design Fund.

Little Anarchist– 2020
Developer & Programmer
Little Anarchist is a cascading distortion audio plugin. It utilizes waveshaping, clip, and soft distortion techniques. Included is a one-pole filter that allows the user to choose which part of the audio signal they would like to distort. Used by many producers around the world.

Reflected Voices – 2020
Lead Developer, Composer, Sound Designer, Programmer
Reflected Voices is a virtual sound art installation. It was created and programmed in the Unity game engine. The audio was mixed and mastered in Ableton utilizing multichannel Binaural simulation. 3D Models were created in the program Blender. Presented in UC San Diego's Fringe Lab Festival.

Slow No Wake – 2018
Composer, Sound Designer, Control Interface Design
Created original soundscapes, field recordings, and music for an art piece in Maelstrom, Collaborative Art's event Bricolage. A custom Ableton control interface was created for use in this project.

Haunted School House and Laboratory – 2017
Composer, Sound Designer, Interactivity Designer
Designed a new sound system and composed original music for a nearly fifty-year-old haunted house. Eighty-four speakers were hung, and two hours of music were written for the theme park.

Selected Reviews:
New York Times – Fatherland, NYC NY
"The production uses a thrumming underscore (by Stewart Blackwood) to amp up the tension.

DC Theatre Arts – Fatherland, NYC NY
"Sound by Stewart Blackwood, with voiceovers of Trump's speeches and actual news reports, the noise of the rioting crowd, and a disturbingly fraught abstract soundscape, accentuates the moods."

Lighting and Sound in America – Fatherland, NYC NY
"This scene is aided immeasurably by Stewart Blackwood's sound design, which adds to the atmosphere of unleashed chaos."

The Pittsburgh Tatler – Dial M for Murder, Pittsburgh PA
"Terrific sound design... original music which underscores much of the action – works on the autonomic nervous system like a tuning peg on a guitar string"

The Scare Factor – Haunted School House and Laboratory, Akron OH
"Sound effects in both houses are well-placed with minimal bleed. Music is used appropriately both setting the mood and fitting the scene."

Anonymous Reviewer – 59 ACRES, San Diego CA
"Thank you for reawakening memories from 50 years ago, gathered in this same place so long ago."

Manuscript Peer Reviews
2024 M.I.T. Press – Sonic UX Design by K.C Collins
Content reader and peer review requested by the publisher. Scheduled to published in 2025.

Academic Papers and Grants
2021 Master's Thesis – A Methodology for Creating Theatrical Spatial Sound Experiences

2020 Norman Design Recipient – Creating Tools for Spatial Audio Trajectories

2020 USITT Sound Commission – Creating MIDI Instruments for Use in Live Theater

2019 GSA Travel Grant UCSD

2016 KSU Flash Grant Recipient: Macbeth, 2016

Professional Affiliations
2018–2025 Theatrical Sound Design and Composers Association Member (Juried)
2019–2025 Audio Engineering Society Member
2019–2025 Society for Electro-Acoustic Music in United States Member

Artistic Residencies
2024 WOW Festival Artist, La Jolla Playhouse

2023 DNA Festival 59 Acres, La Jolla Playhouse

2021 Maelstrom Collaborative Arts, Four Futures Artist: Rentism

2021 Maelstrom Collaborative Arts, Digital Performance R&D Cohort Member: Interactivity

2021 Maelstrom Collaborative Arts, Digital Performance R&D Cohort Member: Presenting

2018 Hangar Theatre, Sound Design Fellow

Selected Theatre Sound Engineering
* Denotes Live Mixing
2021 Beulah Rowley- New York City Workshop, New York City, OH
Directed By. Judith Dolan

2019 Theater Academy *- Cleveland Play House, Cleveland, OH
Production Manager By. Penny Zaletel

2019 Hay Fever- Cleveland Play House, Cleveland, OH
Production Manager By. Penny Zaletel

2018 Hi, Are You Single- Cleveland Play House, Cleveland, OH
Production Manager By. Penny Zaletel

2018 Newground Theatre Fest *- Cleveland Play House, Cleveland, OH
Production Manager By. Penny Zaletel

2018 Theatre Academy- Cleveland Play House, Cleveland, OH
Production Manager By. Penny Zaletel

Educational Theatre Sound Design
* Denotes that an original score was composed
2021 Napoli Milionaria * - University of California San Diego, Potiker Theater, San Diego, CA
Directed By. Marco Barricelli

2021 51 Barrio!- University of California San Diego, Potiker Theater, San Diego, CA
Directed By. Patricia Huerta

2020 Sotoba Komachi * - University of California San Diego, Forum Theater, San Diego, CA
Directed By. Michelle Hyunh

2020 Heap * - University of California San Diego, Forum Theater, San Diego, CA
Directed By. Colette Roberts

2019 Ironbound- University of California San Diego, Arthur Wagner Theater, San Diego, CA
Directed By. Emilie Moler

2018 Man In Love ^ - University of California San Diego, Mandel-Wiess Theatre, San Diego, CA
Custom spatial audio programming was created for this production
Sound Design By. Maeann Ross

2018 Emilie * - Kent State University, Wright-Curtis Theatre, Kent, OH
Directed By. Courtney Brown

2017 Hedda Gabler *- Kent State University, Wright-Curtis Theatre, Kent, OH
Directed By. Corey Atkins

2017 Dance '17 Mosaic *- Kent State University, E. Turner Stump Theatre, Kent, OH
Directed By. Jeffery Rockland

2017 Little Women Kent State University, E. Turner Stump Theatre, Kent, OH
Directed By. Terri Kent

2016 Into The Woods - Kent State University, E. Turner Stump Theatre, Kent, OH
Directed By. Eric Van Baars

2016 Macbeth *- Kent State University, Wright-Curtis Theatre, Kent, OH
Directed By. Fabio Polanco

2015 The Tell-Tale Heart Kent State University, Erdmann-Zucchero Black Box, Kent, OH
Directed By. David Holland

2015 Omega Man Kent State University, Erdmann-Zucchero Black Box, Kent, OH
Directed By. Hannah Graham

2015 Dance '15 Moving Parts Kent State University, Wright Curtis Theatre, Kent, OH
Directed By. Joan Meggit

2014 New Works Festival Kent State University, Erdmann-Zucchero Black Box, Kent, OH
Directed By. Danny O'Donnell

2014 Woodsman *- Kent State University, Erdmann-Zucchero Black Box, Kent, OH
Directed By. Jeremie Newcomb

TEACHING EXPERIENCE

2023 – Present, Carnegie Mellon University: Courses Taught

2024- 2025 Graduate Round Table, Co-taught with Joe Pino
Graduate sound designers pursue research, create artistic work, and have discussions with their peers and faculty to deepen their artistic practice. Students are encouraged to explore their ideas weekly, present their findings in class, and ask for critical artistic feedback. Course assignments are tailored to the individual student's artistic and scholarly interests. There are weekly readings, prompts, discussion topics, films, and guests.

2024 – 2025 Introduction to Sound Design
This course introduces the craft of sound design for theatre on a conceptual and technical level. This is accomplished by exploring scripts dramaturgically, learning how to curate sound and

music, gaining competence in utilizing digital audio workstations, learning the recording process, and exploring audio playback for live media.

2024 – 2025 Sound Design for Non-Linear & Interactive Storytelling
This course provides students with a semester long focus on sound design for interactive and non-linear art. During the course, students will explore video game sound, art installation, live coding, performance art, and themed entertainment. Through practical projects and hands-on exercises, students will learn how to utilize these tools to create works of art.

2023 – 2025 Composition for Theatrical Sound Design 1
This course introduces the art of music making for theatrical sound design. By the end of the course the student will be able to write musical cues for theatre, harmonize vocal melodies, and structure music for complex playback. Students will explore DAWs and music engraving software while creating these cues. It will focus on the act of composition and developing a composition practice. The full length of this course is designed to be taken over two semesters.

2024 – 2025 Composition for Theatrical Sound Design 2
This course continues the art of music making for theatrical sound design. By the end of the course the student will be able to write musical cues for theatre, create a portfolio of musical work, and structure music for complex playback. Students will explore DAWs and music engraving software while creating these cues. It will focus on the act of composition and developing a composition practice. The full length of this course is designed to be taken over two semesters.

2024 – 2025 Collaboration Project, Co-taught with several CMU professors
Design Collaboration Project is a course in theatrical collaboration that introduces students to the collaborative process by assigning them in teams to work on the design process of a theoretical production of a play. Students work together on a "paper project" that covers the process from initial creative meeting to the first presentation of the production/design concept to a producer.

2023 – 2025 Coding and Control for Theatrical Sound Design
This course provides students with an introduction to coding and show control in the context of sound & music for live events, performances, and installations. It will cover coding basics, show control protocols, real-time audio processing, and the integration of microcontrollers for live sound applications. Through practical projects and hands-on exercises, students will learn how to utilize these tools to create works of art.

2023 – 2025 Sound Thesis
Advise and mentor graduate sound thesis students, as well as creation of portfolio and branding materials including website, business cards, etc.

2023 – 2025 Sound Forum
Twice weekly meeting of all sound design majors to discuss current production questions and schedules.

Carnegie Mellon University – Master of Fine Arts Thesis Advising
2024 - 2025 Isaac Jo
Constructing an Antiracist Framework for Theatrical Sound Design

2024 - 2025 Pan-Pan Gou
Playing with Voice — a Study on the Evolution of Player Voices in Video Games

2024 - 2025 Ray Kathryn Morgan
Of Sound Body: Towards a theory for theatrical sound design

2023 - 2024 Tate Abdullah
Environmental Performance, Accessibility, and Audience Resonance in Sound Design

2023 - 2024 Peter Burns
MIDI in Sampled Orchestration

2023 - 2024 Ningning Yang
Audiovisual in Theatrical World Building

2019 – 2021 Courses Taught- University of California San Diego
2020 – 2021 Sound Design Practicum
This course introduces the craft of sound design for theatre on a technical level. This is accomplished by gaining competence in utilizing digital audio workstations, learning the recording process, creating basic signal flow and system drafting, and exploring audio playback for live media.

Teaching Assistant Experience
2020 Introduction to Theatre Design
Lead a recitation session with a group of 25 undergraduate students to deepen their understanding of the material from the weeks 200 student lecture

2020 Great Performances on Film
Aided with syllabi, class prep and grading for a 200 student course.

2019 Introduction to Theater
Lead a recitation session with a group of 25 undergraduate students to deepen their understanding of the material from the weeks 200 student lecture

Workshops From Invited Guests- CMU
2024 Virtual Nicholas Drashner and Stephen Leffue – Graduate Round Table
Discussed graduate level work with students and an overview of an inspiring recent work they completed.

2023 Stephen Vankov – Coding and Control
Audio lead of the Toys for Bob game studio game a video game and interactive audio lecture. Showcasing a wide variety of interactive, commercial, and experimental audio technologies.

Presentations and Workshops
2025 Introduction to Spatial & Immersive Audio – USITT
This workshop provides the foundational knowledge describing how many spatial and immersive technologies function. It is delivered at the largest technical theatre conference in the United States.

2024 Graduate Student Seminar – Kent State University
An invited guest lecture to offer career advice and encouragement to graduate students. Advice about finding work, resumes, valuing your work, and moving into higher education.

2024 Senior Career Seminar – Kent State University
An invited guest lecture to offer career advice and encouragement to undergraduate students. Advice about finding work, resumes, valuing your work, and pursuing graduate school.

2021 Introduction World Building in Unity 1 & 2 – University of California San Diego
This two-day workshop explored how an artist can create a world leveraging the game engine Unity. It did this both from an editor and code-based perspective.

Production Supervision
University of California Student Production Supervision
2021 Advisor, Stephen Lightfoot, Task Manager's Normal Day
Honor's Thesis, University of California San Diego

2020 Advisor, Kate Mcleod, MSG
Online due to COVID-19, University of California San Diego

2020 Advisor, Various Students, New Directions
Online due to COVID-19, University of California San Diego

2020 Advisor, Hailey Brown, Mr. Burns
Online due to COVID-19, University of California San Diego

Other Production Supervision
2018 Advisor, Raigan Williams, Seussical Jr.
Main Stage, Hangar Theatre

2016-2018 Advisor, Various Students, Black Squirrel Radio Podcasts
Online, Black Squirrel Radio

NATIONAL AND UNIVERSITY SERVICE

National Service
2025 Kennedy Center Region 2, Design Respondent (Invited)
Offered feedback to undergraduate designers from region 2 of the Kennedy Center. Responsible for sending a select group to the national Kennedy Center and assigning awards.

2024 Kennedy Center Region 2, Design Respondent (Invited)
Offered feedback to undergraduate designers from region 2 of the Kennedy Center. Responsible for sending a select group to the national Kennedy Center and assigning awards.

University Service
2024 CMU Audio Manager Search Committee (With David Holcomb and Sayantee Sahoo)

CMU Student Production Supervision
2025 Sound Design Advisor, Nicholas Heuttig, Ajax
The Helen Wayne Rauh Theatre, Carnegie Mellon University

2025 Sound Design Advisor, Cyril Neff, Antigone
The Helen Wayne Rauh Theatre, Carnegie Mellon University

2025 Sound Design Advisor, Iris Chiu, Mary Kate Olsen is in Love
The Chosky Theatre, Carnegie Mellon University

2025 Sound Design Advisor, Ray Morgan, Ghosts
The Chosky Theatre, Carnegie Mellon University

2024 Sound Design Advisor, Iris Chiu, John Proctor is The Villain
Helen Wayne Rauh Theatre, Carnegie Mellon University

2024 Sound Design Advisor, Chloe Cohen, Lorca in The Green Dress
City Theatre, The Lillie Theatre, Carnegie Mellon University

2024 Sound Design Advisor, Isaac Jo, Gloria
The Chosky Theatre, Carnegie Mellon University

2024 Sound Design Advisor, Tate Abdullah, Lonely Planet
Helen Wayne Rauh Theatre, Carnegie Mellon University

2024 Sound Design Advisor, Pan-Pan Gou, Passage
Helen Wayne Rauh Theatre, Carnegie Mellon University

2023 Sound Design Advisor, Ray Kathryn Morgen, Lear
Helen Wayne Rauh Theatre, Carnegie Mellon University