

# Stewart Blackwood

Sound Designer/Composer/Creative Coder

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## Curriculum Vitae

### Academic Papers & Grants

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Master's Thesis – A Methodology for Creating Theatrical Spatial Sound Experiences

Norman Design Recipient – Creating Tools for Spatial Audio Trajectories

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

GSA Travel Grant UCSD

KSU Flash Grant Recipient: Macbeth, 2016

### Commercial Audio Industry Experience

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Boomcloud360, March 2022 – July 2023

*Audio Experience Engineer*

- Created bespoke spectral audio analysis tools.
- Created production algorithms/platform tunings.
- Live demonstrations/presentations of next-gen technology.
- Created novel headphone-based spatial audio filter generation technology.
- Conducted and refined critical user acceptance tests for production releases.

### Teaching Experience

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|--|-----------------------|-------------|
| <i>Sound Design Practicum</i>                  | UC San Diego          | 2021 - 2022 |
| <i>World Building in Unity Pt. 1 &amp; 2 ^</i> | UC San Diego          | 2021        |
| <i>Introduction to Theatre Design *</i>        | UC San Diego          | 2020        |
| <i>Great Performances on Film *</i>            | UC San Diego          | 2020 - 2021 |
| <i>Introduction to Theater *</i>               | UC San Diego          | 2019        |
| <i>Lighting &amp; Sound Practicum~</i>         | Kent State University | 2018        |
| <i>Audio Editing for Podcasts ^</i>            | Black Squirrel Radio  | 2016-2018   |

\* Denotes Teaching Assistant Experience ^ Denotes Workshop ~ Denotes Guest Lecture

### Student Mentoring

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|                                      |                      |                       |           |
|--------------------------------------|----------------------|-----------------------|-----------|
| <i>Task Manager's Normal Day</i>     | UCSD Honor's Thesis  | St. Stephen Lightfoot | 2021      |
| <i>MSG</i>                           | UCSD                 | St. Kate Mcleod       | 2020      |
| <i>New Directions</i>                | UCSD                 | St. Various           | 2020      |
| <i>Mr. Burns</i>                     | UCSD                 | St. Hailey Brown      | 2020      |
| <i>Suessical Jr.</i>                 | Hangar Theater       | St. Raigan Williams   | 2018      |
| <i>Black Squirrel Radio Podcasts</i> | Black Squirrel Radio | St. Various           | 2016-2018 |

### Education

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Master of Fine Arts – Sound Design for Theater & Dance, UC San Diego

Bachelor of Fine Arts – Sound Design & Technology, Kent State University

## Theatre Sound Design

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|   |                              |                        |      |
|---|------------------------------|------------------------|------|
| <i>Napoli Milionaria</i> *                      | UCSD: Potiker Theater        | Dir. Marco Barricelli  | 2022 |
| <i>51Barrio!</i>                                | UCSD: Potiker Theater        | Cgph. Patricia Huerta  | 2021 |
| <i>Sotoba Komachi</i> *                         | UCSD: Forum Theater          | Dir. Michelle Hyunh    | 2021 |
| <i>Heap</i> *                                   | UCSD: Remote Production      | Dir. Colette Robert    | 2021 |
| <i>Proof of Love</i> *                          | Black Lives Black Words      | Dir. Kyle Haden        | 2020 |
| <i>La Cage</i>                                  | Cygnets Theater              | Dir. Sean Murray       | 2020 |
| <i>Ironbound</i>                                | UCSD: Arthur Wagner          | Dir. Emily Moler       | 2020 |
| <i>Winter's Tale</i> *                          | Island Shakespeare Festival  | Dir. Kyle Haden        | 2019 |
| <i>Midsummer Night's Dream</i>                  | Island Shakespeare Festival  | Dir. Jackie Apodaca    | 2019 |
| <i>Godspell Jr.</i>                             | Cleveland Playhouse          | Dir. Mariah Burks      | 2019 |
| <i>Wild Fire and The Bird Scouts</i> *          | Cleveland Playhouse          | Dir. Luke Brett        | 2019 |
| <i>Feed</i> *                                   | Cleveland Playhouse          | Dir. Pamela DiPasquale | 2019 |
| <i>Amazing Tale of The Backyard Adventure</i> * | Hangar Theatre: Kiddstuff    | Dir. Christopher Nunez | 2018 |
| <i>The Transition of Doodle Pequeño</i> *       | Hangar Theatre: Kiddstuff    | Dir. Kyle Haden        | 2018 |
| <i>Death Comes to Us All, Mary Agnes</i>        | Hangar Theatre: The Wedge    | Dir. Christopher Nunez | 2018 |
| <i>A Brief History of America</i> *             | Hangar Theatre: The Wedge    | Dir. Kyle Hayden       | 2018 |
| <i>Pan-African Tales</i> *                      | Pan-African Theatre Ensemble | Dir. Tameka Ellington  | 2018 |
| <i>Emilie</i> *                                 | Kent State University        | Dir. Courtney Brown    | 2018 |
| <i>Hedda Gabler</i> *                           | Kent State University        | Dir. Cory Atkins       | 2018 |
| <i>Haunted School House and Lab</i> *           | Factory of Terror            | TD. Liam Roth          | 2017 |
| <i>Dance '17 Mosaic</i> *                       | Kent State University        | Dir. Jeffery Rockland  | 2017 |
| <i>Little Women</i>                             | Kent State University        | Dir. Terri Kent        | 2016 |
| <i>Macbeth</i> *                                | Kent State University        | Dir. Fabio Polanco     | 2017 |
| <i>Women Beware Women</i> *                     | Rubber City Theatre          | Dir. Dane Leasure      | 2015 |
| <i>The Tell-Tale Heart</i>                      | Kent State University        | Dir. David Holland     | 2015 |
| <i>Omega Man</i>                                | Kent State University        | Dir. Hannah Graham     | 2015 |
| <i>Dance '15 Moving Parts</i>                   | Kent State University        | Dir. Joan Meggit       | 2015 |
| <i>New Works Festival</i>                       | Kent State University        | Dir. Danny O'Donnell   | 2014 |
| <i>Woodsman</i>                                 | Kent State University        | Dir. Jeremie Newcomb   | 2014 |

\* Denotes original composition

## Composition for Theatre & Film

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|---|--------------------------|------------------------|--------|
| <i>Rise of the Bronze Dragon</i> *              | Kardos Animation         | Dir. Nicholas Kardos   | (2023) |
| <i>Pia's Wonderous Adventures in Txlandia</i> * | UCSD, CalIT2 Ideas Grant | Dir. Robert Castro     | 2021   |
| <i>Ubiquity</i> *                               | UCSD (In-Development)    | Dir. Garret Schulte    | 2019   |
| <i>Basement</i> *                               | KSUIF                    | Dir. Rachel Ramras     | 2017   |
| <i>Intimate Apparel</i>                         | Kent State University    | Dir. Fabio Polanco     | 2017   |
| <i>Khaye Feygl</i>                              | Kent State University    | Cgph. Jeffery Rockland | 2017   |

\* Denotes film

## Assistant Sound Design

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|-------------------------|----------------------------|---------------------|------|
| <i>Man in Love</i>      | UCSD: Mandel Weiss Theatre | SD. MaeAnn Ross     | 2019 |
| <i>Sweat</i>            | Cleveland Playhouse        | SD. Jane Shaw       | 2018 |
| <i>Xanadu</i>           | Hangar Theatre             | SD. Sean Hagerty    | 2018 |
| <i>Dolls House pt.2</i> | Hangar Theatre             | SD. Josh Maywood    | 2018 |
| <i>Chicago</i>          | Hangar Theatre             | SD. Todd Hutchinson | 2018 |
| <i>Into the Woods</i>   | Kent State University      | SD. Cory Kosman     | 2016 |
| <i>BFA/SDF Dance</i>    | Kent State University      | SD. Shane Cutlip    | 2015 |

## Audio Engineer

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|                                  |                       |                       |      |
|----------------------------------|-----------------------|-----------------------|------|
| <i>Beulah Rowely</i>             | NYC Workshop          | Dir. Judith Dolan     | 2021 |
| <i>Theater Academy *</i>         | Cleveland Playhouse   | PM. Penny Zaletel     | 2019 |
| <i>Hay Fever</i>                 | Cleveland Playhouse   | PM. Penny Zaletel     | 2018 |
| <i>Hi, Are You Single</i>        | Cleveland Playhouse   | PM. Penny Zaletel     | 2018 |
| <i>Newground Theatre Fest *</i>  | Cleveland Playhouse   | PM. Penny Zaletel     | 2018 |
| <i>2018 Theatre Academy</i>      | Cleveland Playhouse   | PM. Penny Zaletel     | 2018 |
| <i>All Shook Up</i>              | Kent State University | SD. Courtney Jean     | 2018 |
| <i>Thoroughly Modern Mille *</i> | Kent State University | SD. Cory Kosman       | 2016 |
| <i>Sideshow *</i>                | Kent State University | SD. Nicholas Drashner | 2015 |
| <i>KDE Dance Show</i>            | Kent State University | SD. Charles Korecki   | 2015 |
| <i>House of Blue Leaves</i>      | Kent State University | SD. Shane Cutlip      | 2014 |
| <i>My Heart is a Drum</i>        | Kent State University | SD. Charles Korecki   | 2014 |
| <i>Hot Mikado *</i>              | Kent State University | SD. Nathan Rosmarin   | 2014 |

\* Denotes live mixing

## Residencies, Related Experience, & Professional Affiliations

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|--|-----------|
| SEAMUS Member  | 2019-2022 |
| TSDCA Member   | 2018-2022 |
| 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    | 2021      |
| Hangar Theatre, Sound Design Fellow  | 2018      |
| Kent State, Audio Engineer   | 2017-2018 |
| Black Squirrel Radio, Technical Director   | 2016-2018 |

## Multimedia, Interactivity, Software Development

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### 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 is being 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.

(Unity, FMOD, C#, Firebase)

## **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. (Unity, FMOD, C#, Firebase)

## **Audio FX Toolkit– 2022**

*Software Developer - [Link](#)*

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. (C#, Unity, Doxygen)

## **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. (Max/MSP, Javascript)

## **32 Acres– 2021 (In collaboration with Center Theatre Group and UCLA)**

*Developer & Technical Sound Designer - [Link](#)*

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. (Unity, FMOD, C#)

## **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 can wander aimlessly through the forest of their creation. All the trees were from different times and places but held one thing in common; they are extinct. (Unity)

## **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. (Max/MSP, Jitter, OBS)

## **Spatial Sound Suite– 2021**

*Developer & Programmer - [Link](#)*

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. (C++, JUCE Framework, Javascript, Max/MSP)

## **Little Anarchist– 2020**

*Developer & Programmer - [Link](#)*

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. Free to the internet. (C++, JUCE Framework)

## **Reflected Voices – 2020**

*Lead Developer, Composer, Sound Designer, Programmer - [Link](#)*

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. (Unity, Blender)

## The Visualizer – 2019

*Developer & Programmer*

The Visualizer is a Max for Live device that allows the user to create 3D, real-time, geometric video designs. It has the ability to react to sound, vary in size, change color, change shape, etc. Utilized as a part of R&D at Maelstrom Collaborative Arts. Free to the internet. (Max/MSP, Jitter, Ableton)

## VFX Processor for Feed – 2019

*Control Interface Design, Composer, Sound Designer*

Created an Ableton-based, vocal-effect-processing control interface. It allowed the actors to affect their voices in real-time: pitch bending, delay/reverb, chorus, and DJ-style sound effects. Utilized at the Cleveland Playhouse. (Ableton)

## 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. (Max/MSP, Ableton)

## Haunted School House and Laboratory – 2017

*Composer, Sound Designer, Interactivity Designer*

Designed a new sound system and composed all new 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. (Arduino, Max/MSP)

## Summary of Skills

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**Audio Software** : Ableton, Reaper, Logic, Musescore, QLab, FuzzMeasure, Smaart, Vectorworks, Canvas, Izotope, REW, SFX, macroLab, Sound Particle U

**Composition** : Extended Techniques, Electro-Acoustic Composition, Computer Music, Classical, Jazz, Indie, Pop, Ambient, Guitar Pedagogy, Orchestration, Counterpoint, Arrangement

**Sound Reinforcement** : Console Programming/Routing, Spatialization System Design, Instrument Mic-ing Techniques, Wireless Microphones, Live Mixing, Dante, Interactive Technology, RF Coordination, Dante Certified, Shure Integrated Systems Certified,

**Computing** : Max/MSP/Jitter, Git, Python, Unity, Pure Data, Software Development, JUCE Framework, C#, C++, Arduino, Max for Live, VST Programming

**Video** : Isadora, Qlab, OBS, Jitter, GEM, Adobe After Effects, Adobe Premiere, Photoshop, Illustrator, Blender

## Awards

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Award in Sound Design: Macbeth, 2018 (SETC)

Rubenstein Technical Theatre Award, 2018 (KSU)

Outstanding Sound Design: Macbeth 2017 (APO)

Outstanding Sound Designer 2017 (APO)

Outstanding Undergraduate Musician, 2017 (KDE)

Outstanding Sound Design: Tell-Tale Heart 2016 (APO)

Outstanding Sound Designer, 2017 (APO)