

Robert Seaback

Curriculum vitae

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EDUCATION

Ph.D. | Music Composition | University of Florida (2018)

Dissertation title: "Anacoustic Modes of Sound Construction: Encoded (Im)materiality in Synthesis."

Dissertation advisor: Paul Koonce, Ph.D.

M.A. | Music Composition | Mills College (2011)

B.S. | Music Technology | Northeastern University (2009)

TEACHING EXPERIENCE

University of Florida, Gainesville, FL

Adjunct Assistant Professor

Courses:

Introduction to Music Technology, Fall 2018

Graduate Teaching Assistant

Courses:

Introduction to Music Technology (Instructor of record), 2014-2018 (fall and spring sections)

Introduction to Music Theory Rudiments (Instructor of record), summer 2013, 2014, 2015

In Home Music Teachers, Hartford, CT

Guitar and Theory Instructor, September 2011- July 2012

comp_camp @ Brooks School, North Andover, MA

Digital Music Instructor, July-August 2010, 2011

RESEARCH EXPERIENCE

University of Florida, Gainesville, FL

Research/Studio Assistant (August 2012 – May 2018)

Designed and installed a 20.2 channel immersive audio system which now functions as the primary post-production studio capable of ambisonic and wave field spatial imaging. Technical director of annual events including UnBalanced Connection concerts and the Florida Contemporary Music Festival.

PUBLICATIONS

Writing:

Seaback, R. "Anacoustic Modes of Sound Construction & the Semiotics of Virtuality." *Organised Sound* 25 No. 1(forthcoming). *Under review*.

Seaback, R. "Anacoustic Modes of Sound Construction: Encoded (Im)Materiality in Synthesis." Ph.D. dissertation, University of Florida. 2018.

Discography:

Reprogram. On *Music from SEAMUS, Vol. 27*. SEAMUS EAM-2018. CD. 2018.

Illusion of Space. On *Electronic Masters, Vol. 5*. Ablaze Records. CD. 2017.

fragments/frames. On *Discordia*. EMPiRES. Digital Release. 2016.

scape II. On *Music from SEAMUS, Vol. 21*. SEAMUS EAM-2012. CD. 2012.

SELECTED WORKS AND PERFORMANCES

2018 – *Mutation* for trumpet, percussion, piano, and electronics (commissioned by SPLICE Ensemble)

2018-11-10: premiered at SPLICE Festival II, Bowling Green State University

2017/18 – *plis de temps* – sound installation for 4-channel audio (commissioned by the Harn Museum of Art)

2018-3-11: Harn Museum of Art, Gainesville, FL

2018-3-8: Harn Museum of Art, Gainesville, FL

2016/17 – *in surge* for 8-channel audio (7:20)

2018-10-12: MAtera INtermedia Festival (MA/IN), Matera, Italy

2018-10-11: Festival NEUE MUSIK LÜNEBURG, DE

2018-7-18: NYCEMF at Abrons Arts Center, New York

2018-5-12: Elektroakustische Musik: New York/USA, Glockenhaus Lüneburg, DE

2018-3-9: NSEME, University of North Texas

2018-1-26: CLICK at Ohio University

2017-10-21: CEMI Circles, University of North Texas

2017-8-12: Toronto International Electroacoustic Symposium

2016 – *Sinews* for percussion + stereo audio (6:20)

2016-7-2: Performed by Adam Vidiksis at *SPLICE*, Western Michigan University

2014/15 – *Illusion of Space* for multichannel audio (6:47)

- 2016-8-10: Orford Musique, Orford, QC Canada
- 2016-3-20: Presented at Teatro l'Affratellamento with live improvisation by the MNT Florence Ensemble, directed by Esther Lamneck, Florence, Italy.
- 2016-2-11: SEAMUS 2016 at Georgia Southern University
- 2015-11-29: Presented at Frederick Loewe Theater with live improvisation by the NYU New Music Ensemble, directed by Esther Lamneck, New York.
- 2015-9-27: ICMC 2015 at the University of North Texas.

2014 – *catena* for stereo audio (6:35)

- 2015-10-31: *Sound Junction* at the University of Sheffield, UK
- 2015-6-22: Abrons Arts Center, New York as part of NYCEMF
- 2015-4-24: Sonorities Festival at SARC, Queen's University, Belfast
- 2015-3-28: SEAMUS 2015 at Virginia Tech, Blacksburg

2013/14 – *Reprogram* for stereo audio (8:39)

- 2017-4-18: SEAMUS 2017 at St. Cloud State University
- 2015-11-16: Guest and Faculty Recital at Western Michigan University
- 2015-9-10: *Root Signals* Electronic Music Festival, Jacksonville University
- 2014-11-12: *Rediscoveries 2* at the University of Aberdeen, Scotland

2013 – *sequence (bloom)* for stereo audio (6:34)

- 2014-6-4: Abrons Arts Center, New York as part of NYCEMF
- 2014-3-28: SEAMUS 2014 at Wesleyan University in Middletown, CT.

2012 – *seed. signal.* for piano + stereo audio (5:25) (commissioned by Keith Kirchoff)

- 2018-11-2: Performed by Keith Kirchoff at The Music Mansion, Providence, Rhode Island
- 2017-4-6: Performed by Keith Kirchoff at the University of South Florida, Tampa
- 2016-4-8: Performed by Keith Kirchoff at the University of Georgia, Athens
- 2015-8-11: Performed by Keith Kirchoff at the University of Canterbury, Christchurch, New Zealand
- 2015-8-8: Performed by Keith Kirchoff at Audio Foundation, Auckland, New Zealand
- 2015-8-5: Performed by Keith Kirchoff at the University of Waikato, Hamilton, New Zealand
- 2015-7-6: Performed by Keith Kirchoff at SPLICE Institute, Western Michigan University
- 2015-3-31: Performed by Kari Johnson at Kansas State University
- 2015-3-23: Performed by Kari Johnson at *New Sounds Festival* at Western Michigan University
- 2014-6-7: Performed by Keith Kirchoff at NYCEMF
- 2014-2-27: Performed by Keith Kirchoff at the 14th Biennial Arts and Technology Symposium at Connecticut College

2014-1-17: Performed by Keith Kirchoff at New Music Miami at Florida International University
 2013-10-25: Performed by Kari Johnson at Electronic Music Midwest at Kansas City Community College
 2013-8-12: Performed by Michael Kieran Harvey at ICMC 2013 in Perth, Australia
 2013-6-14: Performed by Keith Kirchoff at the Festival Internacional de Música Contemporánea at CMMAS in Morelia, Michoacán, Mexico
 2013-4-4: Performed by Keith Kirchoff at Hope College in Holland, MI
 2013-3-21: Performed by Keith Kirchoff at Western Michigan University in Kalamazoo, MI
 2013-2-22: Performed by Keith Kirchoff at Hull University in Cottingham, Great Britain
 2013-2-19: Performed by Keith Kirchoff at Manchester Metropolitan University, Cheshire in Crewe, Great Britain

2011 – *fragments/frames* for tenor saxophone + electronics (7:40) (commissioned by ASCAP/SEAMUS)

2016-4-16: Performed by Addison Mason at the University of Georgia, Athens
 2012-2-9: Performed by Drew Ceccato at SEAMUS 2012, at Lawrence University in Appleton, Wisconsin

2011 – *Harmonic II* for amplified classical guitar + electronics (8:20)

2012-10-26: Performed at *Unbalanced Connection 50* at the University of Florida
 2011-3-12: Performed at *Signal Flow 2011* at Mills College, Oakland

2010 – *scape II* for amplified classical guitar + electronics (7:30)

2011-1-22: Performed at SEAMUS 2011 at the University of Miami, FL
 2010-5-8: Performed at CNMAT, UC Berkeley as part of CEMEC

2008 – *Heavy Metal Variations* for stereo audio (2:41)

2009-9-30: Presented at the ISCM World New Music Days in Vaxjo, Sweden
 2009-8-20: Presented at the ICMC in Montreal, QC, Canada
 2008-11-29: Presented at the EMUfest at S. Cecilia Conservatory in Rome, Italy

SELECTED COLLABORATIONS

2018: Music for *The Comments* choreographed by Marissa Nesbit, East Carolina University School of Theatre and Dance

2015: Audio programming for *Forest Threnody* by Steve Rowell and Yii Kah Hoe

SCHOLARSHIPS AND AWARDS

2017-18: Composer in Residence, Harn Museum of Art, Gainesville, FL

2016: Associate Artist at the Atlantic Center for Arts, New Smyrna, FL

- 2015: University of Florida A. Didier Graeffe Scholarship for recognition as an outstanding graduate student in composition
- 2015: University of Florida CFASJE Dean's Award for Composition, adjudicated by Katharina Rosenberger
- 2014: University of Florida CFASJE Dean's Award for Composition, adjudicated by Cort Lippe
- 2012-16: University of Florida Graduate Fellowship
- 2011: Elizabeth Mills Crothers Award for Outstanding Musical Composition
- 2011: First prize in the ASCAP/SEAMUS Student Commission Competition
- 2009-11: Mills College Music Alumnae Scholarship
- 2009: ICMC Student Scholarship
- 2009: Northeastern University Award for Excellence in Music Technology

SCHOLARLY PRESENTATIONS

2017-12-15: *plis de temps: sound installation*; public presentation at the Harn Museum of Art, Gainesville, FL.

WORKSHOPS AND RESIDENCIES

2016, Oct. 16 – Nov. 5: Associate Artist at the Atlantic Center for Arts with Master Artist Natasha Barrett, New Smyrna Beach, FL.

2016, July 31 – Aug. 13: Participant at Orford Academy Digital Music Workshop with Robert Normandeau, Orford, QC, Canada.

2016, June 26 – July 2: Participant at SPLICE Institute, Western Michigan University.

PROFESSIONAL SERVICE

Technical Director of the 2015 Society of Composers, Inc. (SCI) National Conference at the University of Florida.

Juror for the New York City Electroacoustic Music Festival, 2014 and 2016.

UNIVERSITY SERVICE

2016-2018: Technical Director, Florida Contemporary Music Festival (FCMF) at the University of Florida.

2013-2017: President of the Sonic Computing Organization (SCO) of the University of Florida.

2013-2016: Treasurer of the Fine Arts College Council (FACC) of the University of Florida.

TECH PROFICIENCY

Digital audio applications

High proficiency:

Max, Reaper, SuperCollider, standard DAWs (ProTools, Logic, etc.) and various commercial plugins, standard audio editing applications

Other applications

Finale, HTML/CSS, iLife Suite, Adobe Illustrator, inkScape, Microsoft Office

PROFESSIONAL AFFILIATIONS

Broadcast Music, Inc. (BMI)

International Computer Music Association (ICMA)

Society of Electroacoustic Music in the United States (SEAMUS)

Golden Key International Honor Society

REFERENCES

Paul Koonce, Ph.D.
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