

# Zachary N Seldess

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<http://www.zacharyseldess.com>

## EDUCATION

**Northwestern University**, Evanston, Illinois

**Bachelor of Music** in Composition: *student of Alan Stout and Michael Pisaro*

6/98

**Bachelor of Music** in Guitar Performance: *student of Anne Waller*

GPA: 3.81 / 4.0 SUMMA CUM LAUDE

**Master of Music** in Guitar Performance: *student of Anne Waller*

6/99

GPA: 4.0 / 4.0

**The Graduate Center CUNY**, New York, New York

**PhD candidate** in music composition: *student of Amnon Wolman and Morton Subotnick*

2005 - present

**Certificate candidate** in Interactive Technology and Pedagogy Program

## TEACHING / WORK EXPERIENCE

**King Abdullah University of Science and Technology**

8/09 - present

**Visualization Lab**, Thuwal, Saudi Arabia

*Audio Systems Coordinator and Developer*

- Operate and conduct research on multi-channel networked audio systems throughout facility
- Develop sonification software and create audio for research projects and demonstration content.

<http://www.vis.kaust.edu.sa/>

- stereoscopic immersive CAVE (100-million pixels), with 20.4-channel audio system
- multi-purpose room, with 50.4-channel audio system, 32-million pixel stereoscopic digital cinema
- showcase room, featuring a variety of multi-channel audio systems and large-scale mono and stereoscopic video systems.
- three smaller development rooms with multi-channel audio and stereoscopic video systems
- 20.4 channel experimental speaker cage

**Harvestworks**, New York, New York

2/07 - present

*Processing Programmer and Teacher*

*MaxMSP/Jitter Programmer and Teacher*

Teaching and programming work in the design of applications for real-time surround sound spatialization, audio and video processing, computer/sensor interfaces.

Classes and workshops taught:

*"Intro to MaxMSP"*

12 hour introductory course includes basic programming with Max, MIDI, control, user interfaces, timing objects, and scaling/mapping numbers.

*"Intro to Jitter"*

9 hour introductory workshop in the Jitter object system.

*"MaxMSP/Jitter Full Week Intensive Course"*

Full week 40hr crash course in Max/MSP and Jitter.

*"Multichannel Audio and Video Spatialization in Max/MSP/Jitter"*

3 hour workshop for intermediate Max programmers, exploring methods for controlling the movements of sonic and visual objects in 2D and 3D space.

*"MSP for Jitterists"*

3 hour workshop for Jitter artists with little or no audio experience, exploring methods of using audio to drive and/or process jitter programs.

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<b>Brooklyn College Conservatory of Music, CUNY, Brooklyn, New York</b> <i>“20<sup>th</sup> Century Music Theory”</i> Harmonic and contrapuntal vocabulary and techniques of the modern era. Stylistic and theoretical emphases: Experimentalism, Serialism, Post-tonal analysis, Minimalism, Electronic Music / new uses of technology, Improvised Musics, etc. <i>“Introduction to Music” (two sections) lecture for non-music major undergraduates</i> General overview of music history, theory, structure and basic ear training	9/05 - 8/09
<b>New Media Lab, Graduate Center CUNY, New York, New York</b> <i>Graduate Researcher</i> Design of networked interactive virtual sound environments in 3D Game Space using MaxMSP/Jitter and the Torque 3D Game Engine ( <a href="http://www.nml.cuny.edu">http://www.nml.cuny.edu</a> )	12/05 - 8/09
<b>First Conservatory of LaGrange, LaGrange, Illinois</b> <i>Private guitar lessons for all ages (classical, rock/blues, pop, etc.)</i>	1/05 - 8/05 12/00 - 7/03
<b>Harold Washington College, Chicago, Illinois</b> <i>“Fundamentals of Music” for undergraduates</i> Introduction to music theory and application; rhythm, meter, scales, intervals, triads and music terminology; development of basic aural and keyboard skills <i>“Introduction to Music” lecture for non-music major undergraduates</i> General overview of music history and theory from the medieval period to the present <i>Private guitar lessons for music major undergraduates</i>	1/02 - 6/03
<b>Wilbur Wright College, Chicago, Illinois</b> <i>“Introduction to Music” lecture for non-music major undergraduates</i> General overview of music history and theory from the medieval period to the present <i>Private guitar lessons for music major undergraduates</i>	8/00 - 6/02 8/00 - 6/03
<b>Guizhou University, Guiyang City, Guizhou Province, China</b> <i>“Conversational English” lecture for all sophomore English majors</i>	9/03 - 7/04
<b>Northwestern University School of Music, Evanston, Illinois</b> <i>Beginning and intermediate guitar classes for music major and non-music majors</i> Aspects of guitar technique, basic accompanying skills, ensemble playing, guitar music appreciation, and note reading with an emphasis on pedagogy (music education majors) <i>Private guitar lessons for graduate and undergraduate music and non-music majors</i>	9/98 - 6/99
<b>Northwestern University High School Music Institute, Evanston, Illinois</b> <i>Private guitar lessons and coached ensembles</i>	7/95, 96, 97, 98
<b>Suzuki/Orff School for Young Musicians, Chicago, Illinois</b> <i>Group classes and private guitar lessons to children from the ages of 4 and older</i>	7/98 - 6/99

## WORKSHOP/SEMINAR EXPERIENCE

<b><i>Workshops/Seminars on new uses of technology in the Arts (MaxMSP/Jitter and other tools):</i></b>	
<b>SUNY Fredonia University, Fredonia, NY - School of Music</b>	3/4/08
<b>SUNY Stony Brook University, Stony Brook, NY - Department of Theater Arts</b>	4/3/08
<b>Hartwick College, Oneonta, NY - School of Music</b>	4/8 - 4/9/08

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## CONFERENCES / AWARDS / RESIDENCIES

- Siggraph Asia 2009 Conference**, Yokohama, Japan 12/17 - 12/19/09  
A **Head Of View** was installed at Siggraph Asia's Art Gallery exhibition: Adaptation
- ZKM Artist in Residence**, Karlsruhe, Germany 6/09 - 8/09  
Premiered **A Head of View** in the ZKM Kubus
- Chamber Music America 2009 National Conference**, New York City 1/17/09  
Presented custom performance software using wireless sensors and live video tracking, designed for flutist and Harvestworks 2008 artist in resident Jane Rigler
- New Interfaces in Musical Expression Conference 2007**, NYU, New York City 6/9/07  
Programmed, co-designed and presented Manhattan New Music Project's "Music Cre8tor"  
- a sensor/software interface for musical exploration and education
- Nominated for "**Most Distinguished Faculty Award**", Harold Washington College, Chicago Fall 2003

## PRODUCTION / ORGANIZATIONAL EXPERIENCE

- Juror for ICMC Music Submissions 2010 and 2011** 7/31 - 8/05/11, 6/01 - 6/05/10
- Judge Panelist for Harvestworks 2009 Artists Residency Program** 12/31/08
- Co-director / Organizer**  
**New York Electroacoustic Music Festival and Conference** 4/1 - 4/6/09, 3/25 - 3/27/10  
Featuring featuring three days of mixed-media concert works and sound installations.
- Founder and Co-director of Intermedia Arts Group**  
**CUNY Convergence: An Evening of Electroacoustic Music and Media** 5/16/08  
Featuring works by CUNY faculty composers George Brunner, Doug Cohen, David Grubbs, Hubert Howe, John Jannone, Tania Leon, Andrea Polli, and Amnon Wolman
- Expo 2006: Bending Technologies in and out of Academia** 11/17/07  
Featuring presentations by Morton Subotnick with an interview by David Grubbs, and a performance by *This Spartan Life* - a talk show residing in the Halo online multiplayer universe.
- Artifacts: An evening of interactive music and media** 5/12/06  
Featuring works of Amnon Wolman, Nathan Bowen, Rob Collins, Paul Riker, and Zachary Seldess
- Artistic Director / Organizer**  
**American premiere** of Gerhard Stabler's vocal work "*SPEED*" 5/03  
Performed at 3030, Chicago, IL. as part of "The Discrete Series"  
(monthly event of poetry/music/performance)
- Artistic Director / Organizer**  
**Antennae Performance**, Chase Cafe, Chicago, Illinois 7/12/02  
Music by Gerhard Stabler, Kunsu Shim, Michael Pisaro, Istvan Zelenka, Pierre Thoma and Craig Shepard; poetry by Michael Basinski, Stacy Doris, Jen Hofer and Ryan Weber

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## PUBLICATIONS

- 17<sup>th</sup> International Conference on Auditory Display 2011*, Budapest, Hungary  
Sonnotile: Audio Annotation and Sonification for Large-Scale Audio/Visual Display Environments 6/20 - 6/24/11
- New Interfaces in Musical Expression 2011*, Oslo, Norway  
Tahakum: A Multi-purpose Audio Control Framework 5/30 - 6/1/11
- Antennae* - biannual print journal of experimental poetry and music  
The score to 124 Milton St. Extract, 1<sup>st</sup> movement (2000) 6/01  
The scores to Etiquettes (2) and Etiquettes (4) 6/04

## COMPOSITIONS

- tinge, disperse v2** (2010)  
two-channel sound installation
- A Head of View** (2009)  
Interactive sound world in networked 3D game-space (premiered at ZKM)
- Nitrogen Cycles** (2009) – in collaboration with Andrew Demirjian  
Live 8-channel sound art installation that sonically maps the daily activity of live fish into the gallery space.
- tinge, disperse** (2008)  
Live 8-channel audio/video work for laptop performer
- Empty Shell, Robbed Time** (2007) – *first installment*  
Interactive personal computer sound installations with imposed finite life-cycles
- Music Cre8tor** (2007) – *an ongoing project*  
Interactive sensor/software interface for musical exploration and education;  
designed with Jane Rigler for the Manhattan New Music Project; programming by Zachary Seldess
- Planetary Excursion** (2007)  
Surround sound interactive 3D solar system – a collaborative installation/performance piece by  
the Intermedia Arts Group
- Circumference** (2007)  
For flute, oboe, violin, cello, and two classical guitars; written for the Cygnus Ensemble
- Agie** (2007)  
For solo laptop performer with video projection
- Fred, Victoria, Bruce, and Agnes – LIVE** (2006)  
For laptop chamber ensemble (4 laptop performers with projection, 1 laptop conductor)
- Two Pieces for Solo Laptop** (2006)  
For solo laptop performer (performable remotely over LAN or Internet)
- Vexations\_6.11** (2006): a solo laptop arrangement of Erik Satie’s “Vexations” for solo piano  
For solo laptop performer
- Cabinet** (2005)  
For flute, oboe, violin, cello, and two classical guitars; written for the Cygnus Ensemble
- Street Fighter: an improvisational ballet** (2005) – in collaboration with Yonatan Niv and Andy Graydon  
For two players, Street Fighter, Max/MSP, and real-time video processing
- Point Profess Your Excellency Seat** – *in two movements* (2005)  
For flute, oboe, and bass clarinet
- Music of the Cube** (2004)  
For 48 musicians, a conductor (who manipulates a 3x3 Rubik’s Cube) and a Java applet manipulator (who transfers the conductor’s manipulations to the computer screen)

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## **Sonic Chess (1)** (2002)

For thirty-two musicians and two chess players

## **Etiquettes 1, 2, 3, 4** (2002)

For five performers; for two pairs of performers, each pair comprised of like instruments; for six or more bowed strings; for two or more groups of three performers, each group comprised of like instruments

## **Procession: Yang Shuo Extract** (2001)

For two double reeds, two gongs, one pitched hide drum, two unpitched hide drums, and two sets of cymbals

## **124 Milton St. Extract: two movements** (1999, 2000)

For ten crystal glasses played by ten performers, one marimba played by one performer, two drum sets (two bass drums, four snares, four floor toms, four mounted toms) played by four performers, and white noise

## **Prelu** (1998)

For rock band (two electric guitars, electric bass, and drum set)

## **Under** (1998)

For trombone, bass flute, baritone saxophone, and bass clarinet

## **Notation Studies No.1, No.2** (1998)

For cello, baritone saxophone, and bassoon

## **Findings** (1998)

For solo classical guitar

## **Along These Paths** (1997)

For baritone voice, alto flute, bass clarinet, and guitar

## **Boiling Water Music** (1996)

For solo French Horn with thimbles

## PERFORMANCES OF COMPOSITIONS

*for a more complete list, please see website (<http://www.zacharyseldess.com/news.html>)*

<b>Apartment House</b> , Oxford Playhouse (Jennifer Walshe – curator), Oxford, UK	6/15/11
A performance of 124 Milton St. Extract, 1 <sup>st</sup> movement	
<b>James Baur</b> , Flat-Iron Arts Building, Chicago, IL	12/12/10, 1/30/11
A performance of “Findings”, as part of “Chicago Music by Chicago Composers”	
<b>Cygnus Ensemble</b> , Elebash Hall, Graduate Center CUNY, New York, NY	3/12/07
Premiere of “Circumference” (for flute, oboe, violin, cello, and two guitars)	
<b>Cygnus Ensemble</b> , Elebash Hall, Graduate Center CUNY, New York, NY	4/16/06
Premiere of “Cabinet” (for flute, oboe, violin, cello, and two guitars)	
<b>The Musical Offering presents Jesse Langen solo guitar</b> , Chicago, IL	8/04
A performance of “Findings”	
<b>JCFA Composers Orchestra</b> , Butler University, Indianapolis, IN	10/03
Performed “Etiquettes (4)” as part of “The 10 <sup>th</sup> Dangerous Season 2003/04”	
<b>The No Exit Cafe</b> , Chicago, IL	10/02
A performance of 124 Milton St. Extract, 1 <sup>st</sup> and 2 <sup>nd</sup> movements	
<b>ERP presents “Elastic Vaudeville” at the Vittum Theatre</b> , Chicago, IL	8/02
A performance of “124 Milton St. Extract, 2 <sup>nd</sup> movement”	

## PERFORMANCE EXPERIENCE

Northwest Chicago Symphony Orchestra (soloist)	3/02
Performed as soloist in Villa-Lobos’ “Concerto pour Guitare et Petite Orchestre”	
Northwestern University Contemporary Music Concert (guitar duo)	5/01
The <b>American Premiere</b> of Mate Ollos’ “Gemini Guitars”	

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Mary Leigh Block Gallery Opening (soloist, chamber group) Alvin Lucier's "Queen of the South" The <b>American Premiere</b> of Michael Pisaro's "The Collection" for various instruments	3/01
Green Mill New Music Concert Series, Chicago, Illinois (w/ NU Guitar Quartet) Paul Failla's "Regress:Respond:Retain <i>for 24 strings</i> "	2/01
Chicago Classical Guitar Society's <i>Guitar Showcase</i> (soloist) Solo recital of works by Robert de Visée, Augustin Barrios, Oliver Hunt, and Roberto Gerhard in the first annual Guitar Showcase Series	12/99
Northwestern University Contemporary Music Concert (soloist) David Bedford's "You Asked For It" for solo guitar	11/99
Northwestern University Contemporary Music Ensemble Concert As banjo player (substitute for musical saw), Shostakovich's "Suite for Jazz Orchestra No.1"	11/99
Northwestern University Contemporary Music Concert (chamber ensemble) As a member of the ensemble, Terry Riley's "In C"	5/99
Northwestern University Contemporary Music Ensemble Concert As a member of the ensemble, John Adams' "Gnarly Buttons" for clarinet and small orchestra	5/99
Chicago Composers Festival 1999 (duo) The <b>Premiere</b> of Michelle Minto's "Two Movements for Guitar and Clarinet"	3/99
IMAGINE '99 New Music Festival, Memphis, Tennessee (w/ NU Guitar Quartet) The <b>Premiere</b> (guitar quartet version) of John Baur's "For Four"	2/99
Northwestern University Composer's Workshop Concert (guitar trio) The <b>Premiere</b> of Bjorn Berkhout's "Trio"	2/99
Northwestern University Contemporary Music Concert (soloist) Tom Johnson's "Alexandrins <i>pour guitare</i> "	11/98
Northwestern University Composer's Workshop Concert (chamber group) The <b>Premiere</b> of Jennifer Walshe's "Rows of Houses" for two guitars and string bass	11/98
Chicago Classical Guitar Society's <i>Segovia Classical Guitar Series</i> (Chicago Guitar Camarata) As a member of the ensemble, works by Vivaldi and Handel	10/98
Northwestern University Contemporary Music Concert (soloist, chamber ensemble) The <b>American Premiere</b> of Gerhard Stabler's "Bittersus" for bowed guitar and crystal glass As a member of the ensemble, the <b>Premiere</b> of Michael Pisaro's "Everyday"	4/98

## COURSE POSSIBILITIES

Creative Coding (Max/MSP/Jitter, Processing, etc.)  
Computer Music with Max/MSP/Jitter  
Sequencing, sampling, signal processing, synthesis, MIDI, and general programming skills  
Auditory Display and Data Sonification  
Computer Music for Video Artists  
Live and Interactive Video Processing  
Advanced Topics in Audio/Visual Programming  
Multichannel audio/video rendering, computer vision, real-time OpenGL animation, etc.  
Game Design for Artists using the Torque 3D Game Engine  
Experimental Music Ensemble and Workshop  
Laptop Orchestra  
Beginning, Intermediate, and Advanced Music Theory  
Aural Skills / Ear Training  
Classes/Lessons in Music Composition and 20<sup>th</sup> Century Techniques  
Introduction to Music / Music Appreciation

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REFERENCES  
available upon request