Grant Application

COMPONENT : Explore and Create - Research and Creation

APPLICATION NAME : ▨▨▨▨▨▨▨▨: interactive audiovisual composition

APPLICATION ID : ▨▨▨▨▨▨▨

FILE NUMBER : ▨▨▨▨▨▨▨

PROFILE : Music and Sound - New/Early Career Artist

APPLICATION STATUS : Successful

DEADLINE : Apply Any Time

DATE SUBMITTED : ▨▨▨▨▨▨▨▨▨▨▨

1. Grant Description

1.1 Name of Application (approximately 10 words, 65 characters)
The name you provide is for your reference and will identify this grant application in your dashboard

▨▨▨▨▨▨▨: interactive audiovisual composition

1.2 If this application is for restarting or continuing a project that was interrupted because of COVID-19, and the project was supported by a previous Canada Council grant, please provide the following information: (approximately 100 words, 650 characters)

- The file number of the previous grant. You will find the application in the Application History section of your portal. The file number has this format: ####-##-####.

- If you cannot find the file number, indicate the approximate date you submitted the application.

- Briefly describe what costs (if any) were paid using the previous grant. Do not include these costs in this application and do not include the previously awarded grant amount.

1.3 For groups and organizations, provide the name of the contact person responsible for this application.

1.4 Project start date
This date must be after the date you submit your application.
: 03/31/2021

1.5 Project end date
: 05/19/2022

Experimental music, new media, audiovisual improvisation, new music, climate change, multidisciplinary art, film scoring, historical film,

This project is the research creation of an interactive audiovisual piece for a novel instrument called the hybrid drum kit.

The thematic material for this research creation represents an organized musical timeline of the earth. During this piece a series of events will modify the sounds and the visuals that will be presented to the audience. This timeline aims to

represent the effect of humans on the stability of the earth's climate. The musical journey carries us from the earth formation, then to the pre-Industrial Revolution era when consumerism and pollution were obscure topics and concludes to the undetermined future of our planet. These different periods and ideologies will be represented through evocative sonic gestures and graphic sound pallets. For instance, the first state or era may be characterized by softer dynamics, consonant harmony, and simpler rhythms. Research will be done in order to implement rhythms and grooves that are appropriate and coherent with the visuals. Near the end of the piece, today's reality could most certainly be illustrated by chaotic and loud noise, where every voice fights to be the loudest. Polyrhythms are a good example of how such cacophony would be created. Furthermore, metal and harsh-sounding percussion components will be utilized to depict our industrial and materialistic society.

Drums have been chosen as the best instrument to represent the musical culture of the world because they are the largest family of instrument and they have a place in each culture. Since this piece represents the world as one unity, the instruments used will be a hybrid drum kit that affords many sound possibilities ranging from organic/primal to electronic possibilities. This contraption of drums, called the Hybrid Drum kit, incorporates elements of acoustic drums with natural heads much similarly to the first alligator skin drums allegedly found in 5000 B.C. This ensemble of percussive surfaces also incorporates the novel sounds of the electroacoustic music. Elements such as the Roland Spd-SX, the Korg Wave drum, and the possibility for MIDI control will be used to generate an endless palette of electroacoustic manipulations.

To strategically represent a timeline of the earth, the piece will be organized in three sections I. Origin II. Development III. Now/Future. The transition between these segments should be as smooth as possible in order to create a single overarching piece. However, there should be enough contrast within each section so the listener feels and understands the different states. The MIDI information will be used to further distort the images presented to the audience in the development section and it will take over the third section. In fact, this pre-composed information will not only consist of simple notes that can trigger dramatic or sudden changes, there will also be the opportunity for gradual tempering of the picture with the use of CC information, such as modulation, expression, and volume. The CC, or continuous controller, information can be mapped to any assignable parameter on a synthesizer and will be controlled by the performer with the knobs and buttons of the hybrid kit's electronic components. This will make up another layer of possible manipulations and will ensure the performer has enough tools to add his touch of improvisation within the larger composed structure. It will be the composer's job to predetermine these elements and to incorporate them into the music. In conjunction, we will need create a form of precise notation so that the more important changes are properly indicated in the sheet music.

The trials that we will run are to evaluate the extent at which the MIDI will interact with the images and to see what kind of distortion is appropriate for the section. Moreover, the composer will have access to some pre-recorded examples of improvisations in audio and MIDI; therefore, they can test the Max MSP patch without the need for a live performance.

Following this preliminary trial, we will look into the comfort that the system gives to the performer—is there a need for more options or more sections? How does the visual representation look -will it be stagnant for the audience? Do we need to change the parameters for the MIDI control and change the interaction process with the images? Do the sounds blend well with the visual—how can we tweak them to better fit the situation? These are all questions that will help us streamline the system.

When the system is ready for performance, it will be workshopped with many peers such as ▓▓▓▓▓▓▓▓▓▓▓ ▓▓▓▓▓▓▓▓▓▓▓ and others. And finally, it will be premiered and will be added to ▓▓▓▓'s repertoire.

1.8 Briefly outline your project plan, including timeline. (approximately 250 words, 1700 characters)
Identify key steps and the dates for their completion.
The methodology will be a creation process based on the interaction between performer and composer. The visual material will be created or licensed from various sources depending on the visual and conceptual needs. The audio from the performer's electronic drum pad and/or MIDI keyboard will be chosen or created by the composer. One of the largest tasks will be to map the midi information to a coding software that will respond to our interactive visual needs. To facilitate this process, the MIDI data will be sent directly to a visual coding software named Max DSP which is the standard tool for such interaction. The performer will have a good understanding of the system and will be able to navigate semi-freely within this work. Therefore, the performer will dictate when changes may occur based on their musical intuition and feeling. The work will be an example of improvisation within a larger composed structure incorporating visual and audio elements.

The timeline will be as follows:

2021-07-01 visual script writing and conceptualization of the large framework of the piece

2021-08-01 recording and licensing of video materials

2021-09-01 realization of the Max MSP patch to represent the visual conceptualization

2021-10-01 performance trials/trouble shooting/modifying the parameters based on the trials

2021-11-01 workshopping the piece with the assistance of my supervisors; mentors and colleagues.

2022-02-01 performance of the piece recorded and broadcast virtually (▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓▓)

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Consider the following questions, as applicable: What types of artistic risks will you be taking? Are you exploring a traditional artistic practice in a new way? Will you be using technology or a venue in an innovative way? Does the project involve other areas of artistic exploration or innovation?

Finally, this project aims to promote inclusive and immersive multi-genre music that is both accessible and elaborate; therefore, reaching a wide audience of musicians and non-musicians alike. We wish to bridge the gap between contemporary percussion, electronic music and jazz drum kit with through-written compositional sections and elements of improvised audiovisual material. Thought our artistic vision may be based on the gloomy reality of the earth's climate,

we wish to leave room for the listener's personal interpretation even if the visuals may be very representative. We realize that music can reach people in many ways and do not wish to impose our message on anyone.

My artistic development is based on the interaction of electronic elements with acoustic elements of a drum kit that I call the Hybrid Drum kit. There is no known Canadian piece that incorporates such an interaction; therefore, I already started to rearrange pieces for this instrument Including ▨▨▨▨▨▨▨. I commissioned pieces for Hybrid Drum kit: ▨▨▨▨▨ ▨▨▨▨▨▨▨▨▨▨▨▨▨ All of my efforts aim to further develop the possibilities for the drum kit.

For the composer, this commissioned piece would serve as a stepping stone to the professional world as he will be freshly graduated by the projected start date. A project of this magnitude could present him with a great opportunity to apply his theoretical knowledge and to work unassisted with the required compositional tools standard to the industry. The many intricate aspects of this piece offer a healthy challenge and have the ability to contribute notably to one's artistic development by cultivating modern compositional techniques and by collaborating with a well-rounded musician. Furthermore, ▨▨▨ ▨▨▨▨▨ would be a considerable addition to his portfolio with the possibility of leading to more related work in the future.

To the best of my knowledge, this will be the first research-creation project for Hybrid Drum kit in Canada. This will help innovate within the field of contemporary music as well as the field of contemporary drum set performance. Moreover, this will help contemporary music be more relevant on a visual plane because the lack of concerts initiated a need for more visually interactive contemporary compositions.

1.10 If you are hiring artists, explain how you determine the fees to be paid. (approximately 250 words, 1700 characters)
If you are hiring artists, you must pay professional artist fees. This may be governed by industry standards or union rates.
ARTISTS

1. ▨▨▨▨▨▨ is the PI for this research creation. He will be paid as the director of development as well as a performer. ▨▨▨ will lead the interactive Composer-performer research. furthermore, he will also be involved in the selection of visual materials and the conceptualization of the piece

2. ▨▨▨▨▨▨ will be the composer in charge of writing the music, creating the sounds for the midi instruments, and the conceptualization of the program.

▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨▨

TECHNICIAN

3. ▮▮▮▮▮▮ will be the technician that will help with the technical needs of the Max MSP program.

4. ▮▮▮▮▮▮ will be the sound engineer who will assist with any audio recording and manipulation needs.

Each artist/technician will be paid a flat rate based on the industry standards and/or the union rates that are appropriate to them.

1.11 If applicable, how will you ensure safe working conditions for those involved in this project? (approximately 100 words, 650 characters)
Most of the work will be done at a distance and online. For the premiere of this piece, the COVID-19 guidelines will be respected. There are no foreseeable risks for the working conditions of this project.

1.12 If your proposed activity touches upon Indigenous traditional knowledge, linguistic or cultural intellectual property, please describe your relationship to this content and how appropriate protocols are/will be observed or addressed. (approximately 100 words, 650 characters)
Our research creation touches on traditional and cultural elements because music is engrained in the origin of our society. The percussive music of the world has influenced music in many ways. For this project, we aim to represent a world music or a human music which does not exclude or include any culture as specific entities.

1.13 If you were selected to participate in a residency, describe how the residency will contribute to the successful completion of your project. Also describe the registration process, the selection process and whether or not you have been officially accepted. (approximately 250 words, 1700 characters)
N/A

1.14 If there is anything that has not been asked that is essential to understanding your application, provide it here. (approximately 250 words, 1700 characters)
You may wish to explain specific requirements related to your artistic practice or the regional context in which you work, for example.

Do not use this space to provide additional information related to earlier questions.
N/A

1.15 Provide a one-sentence summary of your project. If possible, use the format ACTIVITY, EVENT (if relevant) and DATES. (approximately 25 words, 150 characters)
For example, "To research the history of Black communities in Cape Breton and write the first draft of a play from month/year to month/year".

This summary will be used in the Canada Council's official reporting.
▮▮

1.16 If you have already submitted a Canada Council grant for overlapping activities or expenses, please indicate the component and submission date. (approximately 10 words, 65 characters)

1.17 If your project includes travel, a group activity, an in-person event and/or other gathering, describe what precautions you are taking to meet Government of Canada recommendations and public health guidelines. How could you modify your plans if the project is impacted by COVID-19? (approximately 100 words, 650 characters)
The only aspect that involves a group activity is the premier performance. All precautionary measures will be taken to ensure

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that the COVID-19 measures are respected. During the premiere, there will only be one performer and the technicians in the room wearing masks and maintaining social distance. furthermore, the recording will take place in Tanna Schulich Hall of McGill University and the precautionary measures of this institution will be respected

2. Budget

Documents Uploaded: Budget_research_creation ✖✖✖ .xlsx

2.1 Grant amount requested

Up to $25 000 per year, to a maximum of $50 000 over 2 years (see below). Most grants are no more than $25 000. Higher amounts are exceptionally awarded to projects that extend beyond 12 months. This amount must match the requested amount in your completed budget. Do not include expenses that are not eligible in this component. If successful, you might not be awarded the full amount requested.

: 23849

3. Required Documents

3.1 For residencies, attach a screenshot of a website page or a copy of a letter/email that indicates what the host or partner is providing to support your project.

3.2 If your project involves artistic collaborators, provide their biographies and an agreement or a letter/email that indicates confirmation of their participation. If your project involves community partners, provide a letter/email that indicates confirmation of their involvement.

Description	File
✖✖✖✖ s CV	✖✖✖✖✖✖✖ .pdf
✖✖✖✖ s CV	✖✖✖✖✖✖ .pdf

4. Support Material

4.1 You must submit at least 1 item of support material.

Year	Brief description	Password	Instructions for viewing	Upload file
2020	The link is to ✖✖✖✖ s latest performance at the ✖✖✖✖ ✖✖✖✖			✖✖✖✖✖✖✖✖✖✖ ✖✖✖✖✖

✖✖✖✖✖✖✖✖✖✖✖✖

| 2020 | A sample of ███████ film scoring work | | ██████████████████████ ████████████████ █ |

5. Submit Application

I confirm that:- I agree with the statements above-   the statements in my application are complete and accurate, to the best of my knowledge.
 Yes

5.1 Approximately how long did it take you to complete this application form?
 more than 90 minutes