Canada Council Conseil des arts
for the Arts   du Canada

Grant Application

COMPONENT : Explore and Create - Research and Creation
APPLICATION NAME : ████████████████████████████████████
APPLICATION ID : 11929-352670
FILE NUMBER : 1002-21-4531
PROFILE : Music and Sound - Composer or Sound Creator
APPLICATION STATUS : Successful
DEADLINE : Apply Any Time
DATE SUBMITTED : █████████ 11:15:02 PM

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
████████████████████████████████████

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

1.3 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.
To research audiovisual approaches and compose/develop "██████████" for ████████████████████████
Jan2022-Dec2022

1.4 Project start date
This date must be after the date you submit your application.
: 01/03/2022

1.5 Project end date
: 12/01/2022

1.6 What art form(s), style(s), genre(s) and/or expression(s) are most relevant to this application? (approximately 25 words, 150 characters)
Some examples include: hip hop, experimental music, theatre for young audiences, poetry, graphic novel, throat singing, documentary film, fine craft, new media, circus aerial acrobatics, transdisciplinary arts, Deaf theatre.

This information helps the Canada Council collect examples of art forms and practices in Canada and will not be used for assessing your application.
transdisciplinary arts, New Music, sound art, visual art, contemporary classical music

██████████ is a collaborative research/creation project between myself (composer), ██████████ (visual artist and creative coder), ██████████ (experimental jaw harpist), and ██████████████████████ (ensemble/presenter.) The final project will be a 20-minute multidisciplinary work combining an amplified ensemble (of muted violin, muted cello, amplified percussive objects, and amplified jaw harp) playing in conversation with a responsive audio-visual system. The work is designed to highlight the unique, improvisatory performance ability of ██████ alongside drawing attention to the physiological challenges and ritualistic elements of performing the jaw harp.

The audio-visual composition that underpins this work - created collaboratively between myself and ████ - will build a framework around ████ guttural, visceral, and body-infused sonic language. Ultimately, it will create a symbiotic environment where physical and sonic gestures create visuals that feed into the sonic environment, controlling audio processing and multi-channel diffusion.

██████████" will act as an immersive but liminal space expanding the interior of ████ performance to bridge notions of subtle and extreme; embodied and disembodied; sublime and grotesque.

The impetus for ██████████ was my attendance at a 2019 concert featuring ███ under the moniker "████████" at the Canadian Music Centre. I was immediately and completely drawn into his semi-improvisatory performance, where he takes an ancient instrument and transforms the sound into something wholly modern, strange, and engrossing. His particular close-microphone approach amplifies a number of extra-musical body sounds, which imbue a sense of experimental heaviness to his approach. Combined with the almost-spectral highlighting of the overtones in jaw harp playing, I was struck by the compositional possibilities for the instrument and for ████ as its amplifier.

Based on this experience, I approached ████ to begin developing a creative relationship. Through our correspondence we found mutual interests based around ideas of "apocalyptical aesthetic". These shared interests in raw and brutal sounds created through physical and digital manipulations create an ideal collaboration.

I've worked collaboratively with D██████ on a number of projects since 2017. He has created bespoke audio processing software for concert works such as ██████████ and was the visual artist and designer for my album "██████████". His varied background as an artist, sound artist, electroacoustic composer, and programmer make him a dynamic collaborator. In particular, I am keen to work with him in a more substantial capacity to explore our shared aesthetic inclinations towards glitch, distortion, and the strange re-contextualization of familiar sound and imagery.

██████████ engages with my current artistic interests in the concepts of "disembodiment" and the revealing of small, unusual soundworlds; through working with ████ and ████, these interests are amplified to the extreme. Together we will fuse our skills and interests to create not just a engaging concert work but an embodied experience combining digital imagery, improvisation, and 8.1 channel spatialized sound. These components will work seamlessly together, bringing the audience into a unique, unsettling and starkly beautiful world.

While I am thoroughly engrossed with audiovisual work as an audience member, I've never before had the opportunity to engage with such a technologically intensive, multidisciplinary, and collaborative project. I believe that the "next step" of my practice is a collaborative one, where I can reach a shared vision with artistically likeminded artists in different and far-reaching fields. ███████ and I hope to deeply engage with each other and our practices during this creation/research stage of "spore wind" to create a singular artistic statement: much like spores under a microscope ██████████ will enhance and make audible and visible the strange and speculative world of this tiny instrument.

1.8 Briefly outline your project plan, including timeline. (approximately 250 words, 1700 characters)
Identify key steps and the dates for their completion.
Jan 2022-March 2022: Editing and isolatin███████aw harp sound library, creating electroacoustic sketches using the processed jaw harp sounds, initial formal sketches of instrumental material, creating "mock ups" of potential material for the instrumentalists

April 2022: Workshopping audiovisual system between myself and ██████████ with the existing electroacoustic material at the Canadian Music Centre, Toronto ON

May 2022: Workshopping with ████████, and myself to test audiovisual system with ███████ movement, his amplified signal, and with "mockup" instrumental sound at the Array Space in Toronto, ON

June-Nov 2022: Finalized composition o███████████

Dec 1 2022: Score, parts, audiovisual system (Max patch, required hardware) delivered to ██████ and ██████████ or future performance in Spring 2023

1.9 How will this project: (approximately 500 words, 3500 characters)

- contribute to your, or your group's, artistic development?

- advance artistic practice?

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?
Use of the jaw harp has been historically documented across East and West Asia, the Indian subcontinent, and Europe. The jaw harp continues to thrive globally in folk and popular music settings, and had a relative heyday in a Western classical music context as a concerto instrument in several eighteenth century works by Johann Georg Albrechtsberger. However, examples of contemporary notated music and/or electronic media using the jaw harp in a primary role are scant.

As a quiet instrument with a primarily oral tradition, there is a challenge in integrating the jaw harp into ensemble settings. The very nature of its sound production introduces an element of risk: how can its unique timbre situate within a chamber ensemble? How to ensure audibility and balance with other players? And, most importantly, how to communicate the musical ideas to a performer/tradition without musical notation?

I strongly believe that more attention and care need to be placed in amplifying jaw harp possibilities and practices; this project not only acts as a new compositional work but also as a platform to share this instrument with a new audience.

In anticipation of this project, ▮▮▮▮ has completed a research project to create notation of his distinct sonic vocabulary, including recorded examples of each sound/gesture. This research already creates an invaluable contribution to artistic practice, as this resource will become available to other composers and sound artists wishing to work with ▮▮▮▮. It also presents a unique compositional challenge to me, as I have to create a score that integrates ▮▮▮ text-based notation alongside notation for the four ensemble players who read Western Classical music notation.

It also means combining one notational language that can be very specific alongside one that is meant to be quite general and improvisatory. This dichotomy, and the potential compositional solutions to creating a cohesive musical language, is artistically thrilling. This new language also has interesting potential computationally, allowing us to think about how aspects of archive and memory are often mediated through machines. In addition to the practical use of this notated language my collaborator ▮▮▮▮▮▮ will be incorporating elements of this text into the visual and sound spatialisation of ▮▮▮▮▮▮.

The visual and spatial aspects that are integral to ▮▮▮▮▮▮ are often explored in my practice but this work acts as a touchstone, fully utilizing the skills me and my collaborators have developed and setting ourselves a radically expanded perspective from which to continue to develop.

My collaborator ▮▮▮▮▮▮ has worked with me in a similar capacity, collaboratively creating and facilitating the live electronics for my cello concerto ▮▮▮▮▮▮▮▮▮▮ allows us to expand our collaborative relationship and implement real-time interactive sound processing and digital imagery.

The audiovisual aspects of this proposed work also result in a far more involved and collaborative relationship between myself and ▮▮▮▮▮▮ existing practice includes visual work which include his striking performances, sometimes grotesquely transformed. His existing works and imagery are a jumping off point for ▮▮▮ who will use this material as inspiration in building an audio-visual digital universe for us to explore and utilize in our creation process. These digital components will underpin the performance in real time collaboration.

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.
Workshop fees were provided by ▮▮▮▮▮▮▮▮▮▮

The software/audiovisual system development fees were provided by ▮▮▮▮▮▮.

The budget was collaboratively made with ▮▮▮▮▮▮ to determine the appropriate fees for equipment and space rental.

In-kind contribution figures were provided by the director of the Canadian Music Centre Ontario Region and the director of Array.

1.11 If applicable, how will you ensure safe working conditions for those involved in this project? (approximately 100 words, 650 characters)

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)
N/A

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.

1.15 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)
N/A

1.16 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)
We will be working with a limited team (3 individuals), 2 of which can wear a face mask at all times. We will ensure physical distancing, protective shields for ████████ perform behind, and adequate ventilation in the workshopping space.

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2. Budget
Documents Uploaded: SporeWind_Budget_1002_en_updated2.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.
: 21944

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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
Bios of collaborators ███████ and ██████	collabbios.pdf
Letter of participation from jaw harpist ████████	███████████
Letter of in-kind support/space from ArrayMusic director David Schotzko	████████ support Letter_█ ██2021 ██
Letter of in-kind support/space from Canadian Music Centre Ontario Director Matthew Fava.	█████ ██ ██████

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	These pieces show noisy soundworlds : instruments work with distorted versions of themselves, the same approach as ███████.		Excerpts of ███████████ 0-1'16": ████████ III for prepared trombone & electronics, 1'16"-2'49": from Void for 11	██_
2021	A small collection of ██████ unusual, close-microphoned jaw harp sounds. These will be used live and in electronics.		This is a 2 minute reel (excerpts) of various sound possibilities using ████ specialized jaw harp vocabulary.	████████, ██ ██████
2021	Video utilising AI and 3D scanning techniques to create imagery in response to music by cellist ██████ ████n.		Selected segments for viewing:1:05 - 2:35,4:15 - 4:50	████// █████ ███m/██████ ██
2021	Live performance combining audioreactivity, AI and 3d scanned objects. The work explores control of digital media in realtime.		Selected segments for viewing:5:35 - 6.25, 16.25 - 17.25	████//█████ ████m/watch ██▼ALOW██ ██ █1:2█

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