

**Music****Project Grant Application Form NEA-3 (Rev.)**

Applications must be submitted in triplicate and mailed to: Information Management Division/(letters for the category under which you are applying; see item II below), 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

<b>I. Applicant Organization</b> (name, address, zip)  CCRMA/MUSIC Stanford University Stanford, CA 94305	<b>II. Category under which support is requested:</b>  <input type="checkbox"/> Music Professional Training (MPT) <input type="checkbox"/> Career Development Organizations for Solo Recitalists and Ensembles (CD) <input type="checkbox"/> Music Recording (REC) <input checked="" type="checkbox"/> Centers for New Music Resources (CTR) <input type="checkbox"/> Services to Composers (STC) <input type="checkbox"/> Special Projects (MSP)	<b>III. Period of support requested:</b>  Starting 09 / 01 / 88 month day year Ending 08 / 31 / 89 month day year Project John Chowning Director: _____ Telephone: 415 723-4971
--	--	---

**IV. Summary of project description (Specify clearly how the requested funds will be spent.)**

The Center for Computer Music has initiated a program to develop and maintain a technologically based facility to serve as a resource for artistic development and expression. In addition to initial equipment grants to establish the center, recent steps taken at CCRMA to advance the effectiveness of the center as a resource have included:

the completion of a newly refurbished facility on the Stanford campus which includes special studios for digital synthesis and composition. These include a large experimental performance space with adjoining control room/studio, an all-digital recording studio with adjoining control room, a midi-based small systems studio, several work areas with personal computers and synthesizers and a classroom.

the acquisition of state-of-the-art audio and computing equipment through grants, donations, and gifts-in-kind. This includes the acquisition of personal computers, Yamaha X-series digital synthesizers, a MIDI based studio, an array processor, and specialized computer and signal processing hardware in addition to the mainframe computer and special purpose custom built synthesizer in general use at the Center.

Previous support from NEA has been instrumental in establishing the Center and allowing CCRMA to purchase the high quality audio and computer equipment used at the Center. This request is for support for the maintenance of the audio and computer equipment used by composers at the Center.

**V. Estimated number of persons expected to benefit from this project** 150

VI. Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of project (rounded to nearest ten dollars)
<b>A. Direct costs</b>		
Salaries and wages	_____	\$ _____
Fringe benefits	_____	_____
Supplies and materials	_____	_____
Travel	_____	_____
Permanent equipment	_____	_____
Fees and other	_____	37,200.00
<b>Total direct costs</b>		\$ 37,200.00
<b>B. Indirect costs</b>		\$ 8,556.00
<b>Total project costs</b>		\$ 45,756.00

**VII. Total amount requested from the National Endowment for the Arts** .....\$ 13,200.00  
 NOTE: This amount (Amount requested): \$ 13,200  
 PLUS Total contributions, grants, and revenues (X., page 3): + 32,556 ☐ Please check if your request includes  
 MUST EQUAL Total project costs (VI. above): = 45,756 Treasury Fund monies

VIII. Organization total fiscal activity		Most recently completed fiscal year (Ending <u>08/87</u> )	Estimated for current fiscal year (Ending <u>08/88</u> )
		month year	month year
A. Expenses	1. \$	<u>624,199</u>	2. \$ <u>637,193</u>
B. Revenues, grants, & contributions	1. \$	<u>737,285</u>	2. \$ <u>466,325</u>

Do not write in this space



## IX. Budget breakdown of summary of estimated costs (continued)

3

41

4. Permanent equipment  
NOT APPLICABLE EXCEPT FOR CENTERS FOR NEW MUSIC RESOURCESAmount  
\$

Total permanent equipment	

\$

## 5. Fees for services and other expenses (list each item separately)

Amount  
\$

maintenance contract for digital synthesizer	13,200.00
maintenance contract for mainframe computer	12,000.00
maintenance contract for disk drives	12,000.00
Total fees and other	

\$ 37,200.00

## B. Indirect costs

Rate established by attached rate negotiation agreement with  
National Endowment for the Arts or another Federal agency  
Rate 23 % Base \$ 37,200.00

Amount

\$ 8,556.00

## X. Contributions, grants, and revenues (for this project)

## A. Contributions

## 1. Cash

Amount

\$

## 2. In-kind contributions (list each major item)

foregone indirect costs	8,556.00
Total contributions	

\$ 8,556.00

## B. Grants (do not list anticipated grant from the Arts Endowment)

System Development Foundation	24,000.00
Total grants	

\$ 24,000.00

## C. Revenues

Total revenues	

\$

Total contributions, grants, and revenues for this project \$ 32,556.00

## XI. Final Reports

Have you submitted required Final Report packages on all completed Music Program grants since (and including) Fiscal Year 1984?

\_\_\_\_\_ Yes X No. If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

## XII. Certification

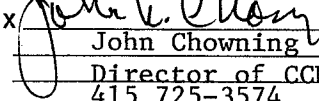
We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
 Name (print or type) \_\_\_\_\_  
 Title (print or type) \_\_\_\_\_  
 Telephone (area code) \_\_\_\_\_

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
 Name (print or type) \_\_\_\_\_  
 Title (print or type) \_\_\_\_\_  
 Telephone (area code) \_\_\_\_\_

Project director

Signature X  Date signed 9/16/82  
 Name (print or type) John Chowning  
 Title (print or type) Director of CCRMA, Professor of Music  
 Telephone (area code) 415 725-3574

\*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X \_\_\_\_\_ Date signed \_\_\_\_\_  
 Name (print or type) \_\_\_\_\_  
 Title (print or type) \_\_\_\_\_  
 Telephone (area code) \_\_\_\_\_

\*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

# Centers for New Music Resources Fiscal Year 1988

## Supplementary Information Sheet

The original and one copy of this form (both sides) must be sent with all other required application materials to: Information Management Division/CTR, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.

Name of applicant: CCRMA/MUSIC, Stanford University Date: 09/16/87

Number of years in existence: 11

Total number of staff using the facility: 12

Total number of students using the facility: 18 Visiting Professionals: 20

### Use of facility in last two years

	Number	% of time	Number of Works Produced
Staff	13	32	10
Students	22	24	16
Other professional composers	42	44	29
Total	77	100%	45

Do you have a long-term equipment acquisition plan? Yes ☒ No ☐

If yes, please describe:

State of the art equipment is essential to a facility such as ours. As technology moves forward in new directions, we will move in these directions as well. Some of these areas include: incorporating into the overall facility commercially available digital synthesizers and personal computers to develop affordable personal music work stations; the integration of high-speed telecommunication and signal processing technology into the area of digital recording and analysis; the incorporation of artificial intelligence software and computers to facilitate recognition and transcription applications for composition and research. The Center has also established an industrial affiliates program to encourage interaction and develop contacts between artists and industry.

Is your center primarily a teaching facility or a professional composers' facility? Explain.

The center serves as an international facility where musicians, composers, students and researchers work together with computer-based technology. It is a teaching facility in that a seminar in computer music is taught at the center (attended by students and professionals) and graduate students use the facility to realize compositions and research projects. The center is equally used as a "professional composers' facility" by resident and visiting composers and musicians for research and to create works of art and through annual workshops.

(Continued on reverse)

**Centers for New  
Music Resources  
Fiscal Year 1988**

**Supplementary Information Sheet (Continued)**

CCRMA/MUSIC, Stanford University

09/16/87

Name of applicant: \_\_\_\_\_

Date: \_\_\_\_\_

In the space below, please detail the facility's artistic achievements for the past two or three years and your goals for the next three to five years.

CCRMA's main goal is to maintain an interdisciplinary, technologically advanced facility where composers, musicians, researchers and students can work together using the computer as a musical and artistic medium, and as a research tool, to create new works of art. The facility is capable of serving a number of composers and researchers simultaneously, providing a direct control over the medium to a degree not possible before. As technology moves forward in new directions, and as the medium becomes more and more accessible to the artistic community, CCRMA will strive to integrate these new technologies to provide an environment where artistic experimentation and ideas can be realized.

In support of this technological base, areas of current interest include:

- the development of inexpensive music work stations based upon the increased potential of commercially available synthesis and processing devices and personal computers for compositional purposes.
- expanded research in the area of digital recording and processing - to include the digital recording and analysis of performed music; particularly the great vocalists of today.
- the support of collaborative works of art which integrate technology into real-time performance.

Works produced at the Center have been presented in concert and broadcast on radio throughout the U.S. and in Europe, Japan, Australia, and South America and have won numerous awards. They have been represented at major new music festivals including the International Electroacoustic Music Competition of Bourges, the Venice Biennale, the Warsaw Autumn Festival, the New Horizons Festival in New York, the Cologne Festival, the International Computer Music Conference in Paris, and the Aspen Festival the Cabrillo Music Festival, Triplex in New York City, the International Computer Music Conference in Holland, the Darmstadt Festival in Germany, the Roro Festival in Sweden, and at Tanglewood. This year CCRMA will be represented at the Warsaw Autumn Festival, New Music America, the Gadeamus Festival in Amsterdam, the International Computer Music Conference in Illinois, at Tanglewood, and at the San Francisco Symphony New and Unusual Music Series.

Current works at the center include a collaboration with composer Dexter Morrill and jazz musician Wynton Marsalis for a piece for saxophone and computer generated tape; a musical theater piece by composer Janie Mattox; a work for computer and digital keyboards by composer John Chowning; a work commissioned by the Kronos String Quartet for string quartet and computer tape by composer David Jaffe; a commission for a choral work with tape by composer David Jaffe; a commission by the Kronos String Quartet for a work for string quartet and computer tape by composer Ira Mowitz; a work for bass clarinet and tape by composer Amnon Wolman for Heinz Holiger; a work for musician Stan Getz for saxophone and computer by composer Stanislaw Krupowicz; a work for harp and harp synthesizer by composer Chris Chafe; a work for soprano and tape, commissioned by Judith Bettina by composer Richard Karpen, and an opera theater piece by composer Amnon Wolman.

Recordings produced recently include a compact disk "Dinosaur Music" featuring the works of Chris Chafe, David Jaffe, and William Schottstadt, and a compact disk of the works of John Chowning to be released by Wergo. A compact disk of Michael McNabb's "Invisible Cities" is planned this year to be released by Wergo and a compact disk of compositions for string quartet and computer tape featuring the works of Allen Schindler, Dexter Morrill, Jonathan Berger, David Jaffe, and Heinrich Taube. Also planned for 1988 is the filming of a public television video on the collaboration of jazz artist Wynton Marsalis, composer Dexter Morrill, and CCRMA regarding the making and performing of a composition using computer technology.

Awards include: Jonathan Berger, 2nd Prize for electroacoustic music, Bourges 1987 for Meteora and 2nd Prize for electroacoustic music, Bourges 1983 for A Pocketful of Posies. David Jaffe, 2nd Prize, NewComp contest 1983 for Silicon Valley Breakdown. Richard Karpen, First Prize at the NEWCOMP International Competition, 1986 and Honorable Mention at the Bourges Electroacoustic Music Contest 1987 for Eclipse; The Bregman digital music award at Bourges Electroacoustic Music Festival, 1987 for Exchange. Stanislaw Krupowicz, Second Prize at the NEWCOMP International Competition, 1985 for Thus Spake Bosch. and William Sueman, BMI prize for young composers 1985 for Pentateuch.