

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

Applications must be submitted in triplicate and mailed to: Grants Office/[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

I. Applicant Organization (name, address, zip) CCRMA/MUSIC Stanford University Stanford, CA 94305	II. Category under which support is requested: <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)	III. Period of support requested: Starting 09 / 01 / 87 month day year Ending 08 / 31 / 88 month day year Project Director: John Chowning Telephone: 415 723-4971
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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)
A. Direct costs		
Salaries and wages	_____	\$ _____
Fringe benefits	_____	_____
Supplies and materials	_____	_____
Travel	_____	_____
Permanent equipment	_____	_____
Fees and other	_____	37,200.00
	Total direct costs	\$ 37,200.00
B. Indirect costs	_____	\$ 8,556.00
	Total project costs	\$ 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
 MUST EQUAL Total project costs (VI. above): = 45,756
☐ Please check if your request includes Treasury Fund monies

VIII. Organization total fiscal activity	Most recently completed fiscal year (Ending _____) month year	Estimated for current fiscal year (Ending _____) month year
A. Expenses	1. \$ _____	2. \$ _____
B. Revenues, grants, & contributions	1. \$ _____	2. \$ _____

Do not write in this space

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1. Salaries and wages

[illegible]

Amount
\$

[illegible]

Transportation of personnel

No. of travelers	from	to	\$ Amount
Total transportation of personnel			\$ _____

No. of travelers[illegible]

4. Permanent equipment

NOT APPLICABLE EXCEPT FOR CENTERS FOR NEW MUSIC RESOURCES

Amount

\$

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

Amount

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency

Rate 23 % Base \$ 37,200

\$ 8,556.00

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

A. Contributions

Amount

\$

1. Cash

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. State Arts Agency notification

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The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? ----- yes ☒ no

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 ☒ _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature ☒ _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature ☒ _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

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

Signature ☒ _____ 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.

Music Centers for New Music Resources Fiscal Year 1987

Supplementary Information Sheet

The original and one copy of this form (both sides) must be sent with all other required application materials to: Grants Office/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: _____

Number of years in existence: 10

Total number of staff using the facility: 15

Total number of students using the facility: 21

Use of facility in last two years

	Number	% of time	Number of Works Produced
Staff	20	38	10
Students	26	21	14
Other professional composers	32	41	16
Total	72	100%	40

Do you have a long-term equipment acquisition plan? Yes X 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.

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)

**Music
Centers for New
Music Resources
Fiscal Year 1987**

Supplementary Information Sheet (Continued)

Name of applicant: CCRMA/MUSIC, Stanford University

09/23/86

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. Works were presented this year at 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.

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; the premier of a collaborative work by composer Michael McNabb and choreographer Brenda Way of a five movement ballet score for live and taped computer synthesis, piano, saxophone, dancers and robot; a musical theater by composer Janis 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 commissioned by Harry Spaarnay; a work commissioned by musician Stan Getz for saxophone, orchestra and computer tape by composer Amnon Wolman; a work for string quartet and tape by composer Stanislaw Krupowicz, a work for piano trio and tape by composer Chris Chafe, and an opera theater piece by composer Amnon Wolman.

Articles and interviews regarding composers working at CCRMA have appeared recently in Mix magazine, Smithsonian magazine, Keyboard magazine, the New York Times and Electronics and Music Maker magazine.