EXAMPLE APPLICATION

[The following is an example of a possible application. It is modification of an actual grant accepted in last year's round of CARL residencies by graduate student in the Music department. The proposal is a good example of a project that includes outside artists, working with other UCR departments, involving faculty and students. This grant example received the highest funding amount in 2010-11 $2,000. At that time, the fund was divided in various proportions. For this 2012-13, there will only three $2000 awards, so the budget should be written according to that amount. Video documentation of the event can be found at http://www.jasonheathmusic.com/Current_Projects.html, which may provide assistance for comparing the final outcome versus the initial written proposal that appears below. Used with permission of Jason Heath.]

CARL RESIDENCY APPLICATION FORM COVER SHEET

Electronics Live!: Researching Interactivity in Music and Media through Developing New Site-Specific Collaborative Works

NAME: Jason F. Heath (with Robert Giracello)
ADDRESS:
WEBSITE: http://www.jasonheathmusic.com
FACULTY OR GRADUATE STUDENT: Graduate Student
PHONE:
EMAIL:

Project Summary (75 to 125 words stating nature of project, location in Culver, preferable time period, total amount requested, and if any additional funds are being sought):

“Electronics Live!” is a new series of community workshops that expand upon ongoing work developing interactive music and interdisciplinary collaborative media projects. In a four-part public series, taking place on the ground floor of the Culver Center’s Atrium Gallery (preferably in the Fall of 2010), UC Riverside composers Jason Heath and Robert Giracello will present new media technologies and multi-disciplinary approaches to word, image, light, movement, sound, and space. “Electronics Live!” culminates in a major public performance of new site-specific pieces for the Eclipse String Quartet and new media technologies. New pieces will examine issues of identity and diversity embodied by UCR and its surrounding communities. The total funding request is for $5,000.00. Funding will cover materials and supplies, honoraria, artist’s travel, and publicity.

Narrative Description (Project Summary above is considered the introductory paragraph):

Digital technology is continually changing the way we experience music and the arts. The convergence of different medias such as sound, music, dance, and video unfolds new kinds of creativity and architectures of collaboration. The development of a meaningful interactive system is essentially and primarily a collaborative and interactive process itself, with many discursive inputs contributing to forming and sustaining a network (or system) of interactions. Interactivity in the arts relies on a symbiosis between the elements and tools of the creative process (including theoretical and conceptual topics explored in the development of a new work1) and their correlate digital processes (including hardware and software systems). Interactivity occurs as a third element, when the digital and the cognitive can meaningfully and dynamically inform and influence each other in the creation of new architectures of creative expression and new paradigms for collaboration.

1 I.e. the body and identity, de-centralized authorship, human-computer-interaction, diversity, etc.
Developing unique and original interactive music and media requires the ability to create custom-made tools that may respond flexibly to the specific needs of each new project. We bring unique expertise in custom software and hardware design in addition to years of professional experience working collaboratively with musicians and other artists. In addition to our experience creating successful arts programming, we bring a vast collection of professional audio and video equipment\(^2\). "Electronics Live!" also counts on the full support of UCR's Experimental Acoustic Research Studio (EARS)\(^3\); it's facilities, and equipment. I have served as the associate director of EARS since the fall of 2008, and much of my ongoing collaborative research is conducted at the EARS site. The new Culver Center offers a unique venue for engaging the community in a dynamic discourse about emerging interactive technologies and their role in collaborative media arts; as well as exposing cutting-edge research conducted at UCR and at EARS.

**Ongoing Research**

Beginning in December of 2010, I have been working with playwright, producer, and professor in UCR’s Theater department, Rickerby Hinds to develop an interactive hip-hop theater adaptation of Wagner’s *Ring cycle*, entitled *Keep Hedz Ringin’*. It employs interactive props that generate and control sound and image, and interactive video that sense a dancer’s movement in space, translating their choreography into unique sonic control mechanisms.

This summer I will teach an exciting new course entitled “Interactive Digital Music and Multimedia Performance” (MUS 011) In this course, students will learn how to develop individual and collaborative performance projects using sound, video, dance and interactive technologies. This course will employ a hands-on approach for exploring the creative potential of digital technology, engaging and motivating students to an experimental attitude towards the arts. Students will be encouraged to develop small projects, some of which will be incorporated into *Electronics Live* in an installation capacity. Successful projects will support programming for the four community workshops and the final concert. Results of research conducted while at the Culver Center will be incorporated into future courses in digital music, interactivity, and collaborative composition at UCR.

The EARS research lab in Riverside has been our primary venue for developing and presenting a variety of interactive performances and demonstrations, but the Culver Center is the perfect venue for the *Electronics Live!* project, for several reasons. The wide-open spaces allow for audio/visual equipment (speakers, projection screens, electronic synthesizers, etc.) to be installed liberally with minimal acoustic and “line of sight” interference. The research time also allows the composers to thoughtfully produce electronic music that reflects the conceptual input of a professional ensemble, explore the natural acoustic properties of the space, and to rehearse and manipulate their compositions in a dedicatory fashion, creating new compositions that explore the unique advantages of the venue. In addition, it gives the composers, as well as the public, a chance to workshop theoretical and practical methodologies for combining interactive technologies with world-class performers.

**Programming**

In series of four community workshops, UC Riverside composers Jason Heath and Robert Giracello will present new technologies in the field of music composition, discuss the uses of audio and visual electronics in their own compositions, as well as present their new site-specific compositions for string quartet and interactive technologies. These new pieces will explore the convergence of sound, space, image, word, and movement. They will be developed through a series of workshops and rehearsals in close collaboration with the Eclipse String Quartet.

Special outreach and publicity will focus on promoting the involvement and attendance of students and faculty from the seven CHASS arts departments\(^4\) as well as members of UCR’s surrounding communities. Outreach will

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\(^2\) For details, see the complete list of provided equipment attached to the budget.

\(^3\) For information regarding EARS, see the attached Biography information, or visit: http://ears.ucr.edu/

\(^4\) Art, Creative Writing, Dance, History of Art, Media and Cultural Studies, Music, and Theater.
include social networking, podcasts, radio broadcasts, flyers, posters, signs, and traveling live demonstrations. These efforts will begin with the residency and continue through its programming. Even our title, “Electronics Live!” is designed to excite and welcome the community.

Interested students and faculty from the CHASS arts departments will be encouraged to become involved in our process as artist-collaborators, assisting in creating materials for upcoming community workshops and the final concert. We will take curatorial responsibility to ensure real collaborative coherence and clarity of our programming. Artist-collaborators will benefit from our technical expertise and assistance in realizing their projects. They will have access to our materials and equipment and we will conduct developmental workshops together in preparation for public workshops. They will also assist in promoting and facilitating community workshops. It is our explicit intent to foster new collaborative interdepartmental efforts and creative alliances with the community that will remain ongoing long after the residency has ended.

Presenting our research as a series of public workshops is beneficial to the community, because the material can be slowly presented and digested over a period of weeks. Each presentation will be followed by panel discussions, question and answer sessions, and media presentations; and attendees will be encouraged to interact with emerging technologies first-hand. In theory, when Electronics Live! culminates in its final performance, the audience would be so well versed in the history and application of the electronic materials, they would fully understand the processes, and this added insight would aid in their appreciation of and engagement with the newly commissioned pieces.

The Community Workshops

For the first community workshop, “Interactivity in Music: An Historical Survey”, we will examine the history of interactivity in music composition from early research in computer music in the late 1950s, to the first real time computer music applications of the 70’s, to the emerging interactive techniques of today. Dynamic, hands-on demonstrations involving the attendees will accompany music and visual examples to illustrate historical concepts introduced. Guest presenters and current collaborators will assist us in demonstrating and engaging the community.

The second community workshop, “Interactivity in Music: Topics, Methods, and Practical Techniques” focuses on the theoretical background for interactive music technology via computer software (particularly Max/MSP and ChucK), complete with a “hands-on” demonstration in which audiences will be encouraged to participate in a group interactive improvisation. Attendees will experiment with sensors and interactive instruments developed to control sound, image, space, movement, and lighting (taking advantage of the Culver Center’s truly unique lighting setup). In preparation for this workshop we will draw on our own custom-made software and hardware, as well as develop new site-specific tools. For example, I am very interested in developing software that will allow for interactive controls for the Culver Center’s lighting system. This software would allow sound, movement, or touch to control lighting settings and parameters; and would be left in place for future use at the venue.

The third public workshop, “Interactivity in Music: Past, Present, Future”, will provide a review of previous sessions as well as present a discussion about the future of music dissemination, publication, and pedagogy in our changing technological society. A dynamic panel discussion will take place the afternoon before the final performance, allowing the Eclipse String Quartet to discuss the collaborative process before they perform their newly commissioned pieces.

The fourth workshop, “Interactivity in Music: Collaborative Group Interaction”, will begin the same evening as the third workshop. Taking advantage of the incredible diversity of the surrounding communities, we will explore topics in interactivity especially related to the body and identity, traditional barriers between performers and audiences, de-centralized authorship, democratization of technical tools, and site-specific music production. These topics will be embodied by a guided group improvisation using interactive technologies to allow attendees to affect and control elements of the sound produced by the quartet. The quartet and the community will interact together as one group, responding dynamically and interactively to the musical situation. Finally, the Eclipse
String Quartet will premiere new compositions for string quartet by Robert Giracello, and myself as well as other composers from UC Riverside. The Eclipse Quartet will be involved from the very beginning of the creative process, working closely with myself and the other composers to develop new pieces.

Our ongoing presence at the Culver Center in the form of a residency will allow us to continually engage the community throughout our residency. For each community workshop we will generate a simple and entertaining interactive installation in the front of the building on Main (utilizing the building’s unique window displays) This will entice the community to attend workshops and establish a welcoming and playful tone to encourage meaningful participation. Even before they enter, they will have the opportunity to play with some interactive technologies and participate in simple demonstrations. As part of our publicity efforts we will place window displays that will remain to raise awareness about our public events.

Biographies of Lead Artist(s) or Team:

Jason Francesco Heath is a composer and interactive media artist, currently pursuing his PhD in Music Composition at UCR. Since 2008, he has worked as associate director of the new Experimental Acoustic Research Studio (EARS) at UCR. He has studied at UCLA and at the conservatory of the University of Valparaiso in Chile. Jason has studied composition with flute virtuoso and composer James Newton, composer, Paulo C. Chagas and classical guitar with composer/guitarist Matthew Elgart of the Elgart/Yates duo. He has studied interactive digital media at UC Berkeley’s CNMAT (Center for New Music and Audio Technologies) with Ali Momeni and Michael Zbyszynski; and physical computing and e-textiles with Adrian Freed. His music has been performed by Mládi chamber orchestra, the Denali string quartet, and has been heard at such diverse venues as KXLU 88.9 and the Grand Performances series at Los Angeles’ California Plaza. Jason composes music for films and documentaries as well as art music for mixed media and chamber ensembles of various instrumentations. As associate director of the Experimental Acoustic Research Studio (EARS) he is dedicated to the advancement of new multi-disciplinary approaches to interactivity, digital music and new media composition, promoting new performance modalities and exploring emerging digital technologies. http://www.jasonheathmusic.com

Robert Giracello is an active musician, composer, performer, and teacher who lives in the Riverside area. He is currently completing his PhD in music composition from University of California, Riverside. In 2009 he founded the UCR Laptop Ensemble to further the exploration of computer music synthesis as instrumental performance, and also instituted the UCR Composers’ Collective podcast, which documents musical performances in the Riverside area. In addition, he is currently Director of Music for Church of the Resurrection in Escondido, CA. Giracello specializes in the exploration and manipulation of traditional musical performance boundaries and rituals, and presenting them in a theatrical and philosophical context. He lives in Perris with his wife, Rebecca, and a neurotic dog. http://www.c7music.net

The Eclipse Quartet is a new music ensemble dedicated to the music of twentieth century and present day composers. The quartet also creates works of their own often in collaboration with other media. This quartet is made up of four women with strong backgrounds in international and national chamber music performance, new music and recording. Their combined experience represents a wide range of musical styles and collaborations. The Quartet has performed frequently on both coasts and has taken part in festivals like the festival of New American Music in Sacramento and the Look and Listen Festival, NYC. http://www.eclipsequartet.com

EARS (Experimental Acoustic Research Studio) at the University of California, Riverside are dedicated to the advancement of new multi-disciplinary approaches to digital music and new media. Composers, performers, researchers, students, and media artists will work together to develop new strategies for art, research, and education. Founded on an experimental and interdisciplinary approach, EARS is committed to facilitating the development of new art forms and performance modalities that arise out of ever-evolving digital technologies. http://ears.ucr.edu/

Workplan/Timeline:
We plan to meet as a group, at least once per week at the Culver Center, and once at EARS during the residency; adding meeting times as required. Activities are planned for the following dates but can be shifted to accommodate Culver Center programming.

**Week 1 Oct 13**-

Meet with UCR Composers and Eclipse; gather materials; discuss individual project plans. Develop plan for community outreach to ensure high attendance. CHASS arts departments at UCR, as well as local communities will be targeted. Workshop for UCR composers/artists: "Developing Tools for Interactive Music and Media": Jason and Robert will present recent original projects using live electronics; discussing materials, methodology, programming strategies; all from a process perspective designed to generate ideas and illuminate possibilities. All CHASS arts departments will be invited and encouraged to attend.

**Week 2 Oct 20**- Begin outreach/advertise the event. Workshop to develop programming for Community Workshop 1 (week 4) Composers prepare seed material for upcoming (week 3) Eclipse Experimental Electronics Workshop.

**Week 3 Oct 27**- Eclipse/UCR Composers experimental workshop. Composers will bring musical material and electronics to workshop with the Quartet. Continue outreach effort.

**Week 4 Nov 3**- **Community Workshop 1**: "Interactivity in Music: An Historical Survey"

**Week 5 Nov 10**- Continue developing programming for Community Workshop 2, and compositions

**Week 6 Nov 17**- **Community Workshop 2**: "Interactivity in Music: Topics, Methods, and Practical Techniques"

**Week 7 Nov 18**- Continue to develop hardware and software (and their mappings)

**Week 8 Dec 10**- begin installation for Final Community Workshop and concert; rehearsal with Eclipse; Clarifying, commenting, and debugging music and electronics systems; more outreach.

**Week 9 Dec 11**- Finalize everything; address any final technical issues; more outreach

**Week 10 Dec 17 (afternoon)** - **Community Workshop 3** (afternoon): Panel/Community discussion: artists and musicians engage the community in discussion as they reflect on the process of developing site-specific projects using interactive and other digital technologies.

**Week 10 Dec 17 (evening)**- **Community Workshop 4** (Evening): “Interactive Music Fair” and concert of new music for String Quartet and Live Electronics featuring the Eclipse String Quartet

Integrated Interactive Gallery, setting the stage for a brief group interactive improvisation (community/audience will be encouraged to participate) and in the finale: Eclipse String Quartet.

**Budget:***

<table>
<thead>
<tr>
<th>Direct Costs that Support Project</th>
<th>Amount</th>
<th>Description for use of funds</th>
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<tbody>
<tr>
<td>HONORARIA/COMMISSIONING FEE for non-UC faculty and students</td>
<td>$2400</td>
<td>Honoraria for the Eclipse String Quartet: Extensive workshops, rehearsals, and performance of new pieces.</td>
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<td>Production Costs:</td>
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<td><strong>Materials</strong></td>
<td>$1500</td>
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<td><strong>Software licenses, hardware, and sensors for developing new interactive projects.</strong></td>
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<td><strong>Artist’s Travel</strong></td>
<td>$600</td>
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<td><strong>For four members of the Eclipse Quartet to travel 5-7 trips from Los Angeles to the Culver Center, and per diem.</strong></td>
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<tr>
<td><strong>Publicity and Outreach</strong></td>
<td>$500</td>
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<td><strong>Developing broadcasts, signs, posters, flyers, live demonstration materials.</strong></td>
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<tr>
<td><strong>Total Direct Costs:</strong></td>
<td>$5000</td>
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As the Culver Center to date lacks all of the necessary equipment for a successful public event such as *Electronics Live!*, we have also chosen to include a list of equipment (with estimated value) that we will bring to the Culver Center as needed. This list represents a contribution on our behalf of a dollar value far exceeding the amount of funds we have requested in this proposal.

**Equipment we bring to the Culver Center:**

**Speakers**
8 Mackie ($4000)  
4 Maudio ($500)  
4 dynaudio ($1000)  
4 PA speakers ($1000)  
1 Portable/wireless PA ($400)

**Microphones**
1 Mxl 3 ($200)  
4 DPAs ($2000)  
2 Wireless microphones ($200)  
8 XLR microphones ($1500)  
Homemade mics (for misc. use) - 15 small condensers ($200)

**Soldering irons** – 2 ($150)

**Controllers**
4wii-motes ($140)  
4wiinunchuks ($80)  
wii balance board ($90)  
3 Korg nanokontrols ($150)  
3 MIDI keyboards ($300)  
OSC Ethernet controller, Euphonix MC Control ($1200)  
1 MIDI foot pedal ($150)

**Computers**
4 Mac Laptops ($6000)  
4 PC Computers ($2000)
Software
Custom-made software (Jason and Robert)
   Newly-developed software designed for use in the Culver Center (i.e. software-based interactive/dynamic lighting control system custom-tailored to the Culver Center's Lighting System)

Other
1 16-channel mixer ($700)
2 4-channel mixers ($300)
1 theremin ($300)
4 analog effects processors ($400)
2 high-quality digital video cameras ($1600)

Total Estimated Value of Equipment we Bring to the Residency: $26,560

Image List Description examples

Documentation of examples of related work is presented on the accompanying DVD in the form of a short video showcasing our work. The complete Proposal and Documentation are also posted online for download and viewing at: http://www.jasonheathmusic.com/Electronics_Live_.html

Panel members can revisit the documentation without relying on the single hard copy. Additional examples and information are also available on our websites:

http://www.jasonheathmusic.com
http://www.c7music.net
http://www.eclipsequartet.com
http://ears.ucr.edu/