

**Ed Cline Faculty Development Awards  
Proposal Application  
AY 2016-17**

Title of the proposed activity: **PUT YOUR PROPOSAL TITLE HERE**

Applicant information:

**NAME  
TITLE  
DEPT.  
MAILING ADDRESS  
PHONE  
EMAIL**

Departmental account number to which the funds will be transferred if awarded: **122-XXXXXX**

Amount requested: **\$ X,XXX**

The project does not involve any of the following: human subjects, laboratory animals, biohazards, export controls, toxins, radioisotopes, or recombinant DNA technology. If so, IRB, IACUC or biosafety committee approval will be required to receive funding.

The signature of the applicant affirms that I will not seek duplicate funding from other university sources. The signature of the chair affirms departmental/college funds are not available to support this activity.

\_\_\_\_\_  
Your Name, Applicant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Chair's Name, Departmental Chair

\_\_\_\_\_  
Date

## **1. Project purpose**

I intend to compose an electroacoustic fixed media work based on field recordings I have collected from my trips abroad two summers ago. The work will be written for four channels of sound, diffused by four loudspeakers surrounding the audience. The duration of the piece is planned to not exceed twelve minutes. The technical goal of this project is to explore and expand the rich environmental sounds I gathered through digital signal processing techniques.

My appointment as Assistant Professor of Music Technology and Composition requires continuous creative research in both the technical means for the production of computer music and in its aesthetics. The composition of this piece will give me the opportunity to creatively experiment with various sound processing techniques I had not used in my past compositions.

## **2. Overview of project procedures**

The compositional process for this kind of pieces commences with the recording of the environmental sounds and follows with the digital processing, the design of the formal plan, and the actual composition or arrangement of sounds in layers in time. I have already gathered all the recordings I need for this project and I have also started the preliminary processing procedure. I anticipate that the processing phase will end by the mid of March. Ideas on the formal design usually emerge during the processing phase and I expect that I will solidify the structure of the piece by the end of March. The most demanding phase of the actual composition will start at the beginning of April and will culminate during the summer months. My goal is to complete the piece before the beginning of the fall semester.

### 3. Anticipated Results

Upon the completion of the piece, I will seize professional opportunities by submitting it to various national and international electroacoustic music organizations. Submission of the piece to electroacoustic music conferences can lead to further performances, commissions, residencies, awards, and peer recognition. (My latest compositions have been very successful in their reception, as it is demonstrated in the submitted CV.) These achievements increase significantly the visibility of the School of Music and enhance the reputation of the music technology and music composition programs as cutting edge in creative technological applications.

### 4. Overview of Fund Allocation

The requested \$2,480 will be used for the purchase of three categories of items: \$1,264 for specialized audio software, \$510 for audio CDs with related compositions, and \$706 for books on contemporary techniques and aesthetics. The audio software provides critical and up-to-date tools for the digital processing of the sounds (for example, \$575 will be used for a Noise Reduction program). The CDs with related music feature examples of how some of my acclaimed colleagues have creatively used these techniques in their compositions. Finally, the specialized books discuss sound processing techniques and provide analyses/criticism on works that use these techniques.

I have already used my startup funds (\$3,000) and the School of Music cannot support this project due to its limited resources. This past fall, I was the recipient of a Small Grant from the Research Council for a smaller project (that is near completion) and I cannot submit a new proposal until the next fiscal year. Lastly, external organizations (such as the National Endowment for the Arts) do not support individual creative activities.

<b>Item</b>	<b>Cost</b>
<b>Specialized audio software</b>	<b>\$1,264</b>
<b>Audio CDs with related compositions</b>	<b>\$510</b>
<b>Books on contemporary techniques and aesthetics</b>	<b>\$706</b>
<b>TOTAL REQUESTED:</b>	<b>\$2,480</b>

## **Curriculum Vitae**

*Please put your 2-page maximum CV here...*