



## **TCP Emerging Composers Partnership 2017 Application Packet**

Thank you for your interest in Third Coast Percussion's Emerging Composers Partnership. The goal of this commissioning project is to connect composers from diverse backgrounds with professional performers in a meaningful collaborative experience. Hands-on collaboration is essential for the success of a composer writing for percussion because of the vast array of instruments and endless range of possible techniques employed to play them. With the demand from soloists, chamber groups, large ensembles, and educational institutions for new and artistically meaningful works for percussion ever increasing, we believe that composing for percussion is vital to the success of a contemporary composer. This project will expand the repertoire for percussion quartets, allow composers to gain exposure through the highest quality performance, provide Chicago with premieres of works from the brightest rising stars in the composing community, and strengthen Third Coast's dedication to inclusive commissioning of new music.

### **The Project**

- Third Coast Percussion (TCP) will choose a composer to collaborate in the composition of a new work for percussion quartet
- TCP will workshop the new work with the composer leading up to its Chicago premiere
- An honorarium will be provided to the winner(s), however no travel or housing costs will be provided
- Instrumentation of the new work is limited to 4 percussionists, and duration of the piece will not exceed 15 minutes (*see specific details listed below*)
- **Application deadline is October 31<sup>st</sup>, 2017**

### **The winning composer(s) will:**

- Compose a piece for TCP to be premiered at a mutually agreed upon date in May or June of the 2018-2019 concert season. The work will not have been performed before in any context.
- Receive a high quality live performance recording from the premiere of the new work to be used by him/her upon approval of TCP.
- Attend (3) three workshop rehearsal sessions with TCP in which the sketches of the new work can be explored with the ensemble
- Attend the premiere performance of the work on a TCP Chicago Concert Season concert
- Help TCP in promotion for the premiere performance
- Receive an honorarium of \$1,500

### **Third Coast Percussion:**

- Agrees to perform the new work on a Chicago season concert, HOWEVER holds the right to delay the premiere performance for any reason
- May choose more than 1 composer to work with in one given season
- Will provide the winning composer(s) with a live performance recording or a recording of the work performed in the Third Coast Percussion studio.

### **Application Guidelines:**

Applications will only be considered if ALL guidelines are met, and submissions are in the correct format.

The deadline for application submission is **October 31st, 2017**

There is no entry fee.

### **Required Materials:**

Each composer must submit **ALL** of the following material as separate documents in the correct format in order to be considered. Please do not submit these as one long pdf, imbedded in the body of an e-mail, or as one document with several links. Please no links to scores, questionnaire, and resumés.

- link to one **recording** representative of compositional style uploaded to SoundCloud.

Please no Mp3 / WAV / AIFF files or links to embedded files on personal websites. We require recordings to be uploaded to SoundCloud for ease of our evaluation process.

Please no recordings longer than 15 minutes in duration. If a recording is longer than 15 minutes in length, please excerpt the recording to a shorter segment and indicate that it is an excerpt of a larger work in the SoundCloud track title.

Also, if at all possible please make the track shareable on playlists.

- pdf file of one **score of the submitted recording** representative of compositional style. A score containing writing for percussion is not required. Please submit scores in pdf format. Do not submit Finale or Sibelius files. Physical scores will not be accepted. This score must correspond to the submitted recording. Please do not submit scores without a corresponding recording
- pdf file of completed **questionnaire** (attached to this document on pages 4-5). Please do not respond to the questionnaire in the body of an e-mail.
- pdf file of one page **resumé** including: education, previous composition experience, highlighted major performances of works, other pertinent information.

### **Optional Materials:**

Each composer may submit **ANY** of the following optional materials:

- one additional representative **recording** (marked “additional recording”)
- one additional **score** (marked “additional score”) of the additional recording
- One page **artistic statement** that outlines your goals as an artist and your compositional style

- **Letter of recommendation** addressing musicality, professionalism, previous compositional experience, and likelihood of success in this project

### **Submission Process:**

All application materials should be e-mailed to:

**[sean@thirdcoastpercussion.com](mailto:sean@thirdcoastpercussion.com)**

Sean will acknowledge receipt of your materials within one week of submission.

Any incomplete materials or submissions not in the correct format will result in disqualification from the review process.

Please reference our Frequently Asked Questions section on pages 6 and 7 of this document for further information and clarifications. Also, please do not hesitate to contact Sean with any questions / concerns about the submission process, formatting issues, etc.

Selected composers will be notified by January 15, 2018.

We look forward to receiving and reviewing your submissions!

- David, Peter, Rob, and Sean

Third Coast Percussion



(optional portion of questionnaire continued on next page...)

Application Questionnaire (OPTIONAL RESPONSE SECTION):

Thank you for applying to the Emerging Composers Partnership. If you have a moment to answer the additional questions below, we'd be grateful, as we're aiming for a clearer sense of our applicant demographics. Each of these questions is optional, and your responses will not affect your application in any way.

What is your age?

What is your sex or gender identity?

With what race, ethnicity, or cultural group(s) do you identify?

What country do you currently reside in?

What's the highest level of education you have received?

How would you describe your musical training? (i.e. classical, self-taught, jazz, etc.)

How did you learn about this opportunity?

Thank you for providing any of the above information!

## **Frequently Asked Questions:**

### **Q: What do you mean by an “emerging” composer?**

A: This partnership is designed for any composer who self-identifies as “emerging”. It is not bound by any age, level of education, or specific professional success. Preference for this partnership is given to composers who have not had a lot of experience writing for percussion or working with professional ensembles in general.

### **Q: Who are you looking to work with?**

A: The most important thing that we’re looking for is a true collaborator who wants to build a piece together, but might not have had the opportunity to work with professional percussionists. Please see our list of previous ECP collaborators on pages 7-8 of this document for examples of some composers who we selected to work with in the past.

### **Q: Is there an age restriction for this project?**

A: No.

### **Q: Are there any application fees associated with this project?**

A: No.

### **Q: May I reply again this year if I’ve applied in previous years?**

A: YES! YES! YES! Some of our selected composers have applied multiple times. However, if you are applying a second time, you must submit a different application and work sample.

### **Q: If selected, do I have to attend all 3 work-shopping sessions with TCP in person?**

A: Yes. We feel very strongly that composers and performers physically being in the same room together is an integral part of this particular collaborative project. We unfortunately will not cover travel costs for the accepted composer to get to TCP’s studio in Chicago.

### **Q: Seriously? Can’t we just Skype about the piece?**

A: Sorry, but no. We will look forward to Skype, Google Hangouts, texts, phone calls, e-mails, etc. with accepted applicants, but these will not count as any of the 3 sessions.

### **Q: I do not live the United States of America. Can I apply to this program?**

A: Yes. However, Third Coast Percussion will not sponsor any visa applications for non-US citizens. Third Coast will also not provide any extra financial support for composers traveling from outside of the United States to the 3 work-shopping sessions. We have tried unsuccessfully in the past to sponsor international guests and simply do not have the means to do so at this time. If you live outside of the United States, please carefully review the “Project Timeline” section on page 9 of the application materials. By submitting a complete application you acknowledge that you are solely responsible for getting yourself to Chicago 3 times during the 2018-2019 season and Third Coast Percussion cannot pay for any travel or sponsor visa applications.

## **FAQ (continued...):**

### **Q: May I submit more than 1 recording and score set?**

A: Yes. Please clearly label any additional recording / score on the file name as "additional". If materials are received unmarked, only 1 recording and score will be reviewed. Do not submit more than 2 scores or 2 recordings. All recordings should be submitted via SoundCloud links.

### **Q: May the submitted score be different than the submitted recording?**

A: No, this is different than in previous years. Please do not submit any score without a corresponding recording. For any recording that has a score, please send the score.

### **Q: May I submit a recording as a Mp3 file, a YouTube link, a WAV file, or any other format other than a SoundCloud Link?**

A: No, sorry! This is also different than in previous years. However, having all recordings formatted the same will save us hours of upload/download time during the judging and submission process.

### **Q: May I submit my representative score physically?**

A: No. Please submit all materials electronically.

### **Q: Why do I have to submit everything as separate documents?**

A: It makes it easier for us to review every piece of submitted material. Trust us! Please don't submit your entire application embedded in an e-mail. It will save us so much time in the reviewing process!

### **Q: Do I already need to have sketches of a work for percussion completed in order to apply?**

A: Not at all, in fact we're excited to work with composers who have never written for percussion before as well as composers who have experience in composing for percussion. This is not a "call for scores" contest, but a collaborative commissioning project. We especially encourage you to spend time thinking about the "proposed work" for TCP when answering Question #3 of the questionnaire.

### **Q: If I am selected, what happens next?**

A: Please see the Project Timeline section on page 10 of this document for an example of how collaborating with Third Coast Percussion through the Emerging Composers Partnership would typically unfold.

### **Q: I read through the proposed Timeline on pg 10. I don't think this will work for me. Should I still apply to the partnership?**

A: Due to heavy touring constraints that we have as an ensemble, it is vital that we plan ahead a full season in advance. We currently ask that all applicants expect that the premiere of our piece will occur in late May or early June of the following calendar and consider this when applying. Please reference the Timeline for our roughly outlined proposed collaborative schedule, and of course feel free to ask Sean any questions that you might have about whether applying this season is a good idea for you personally.

**Q: The “Show us your favorite YouTube video” part of the questionnaire is really stressing me out. AAAAAAAAAAH!!!! Help?!?!**

A: This is meant for us to get to know you a little more and what your personality is like. You can show us anything. It can be a silly internet viral video, a performance that you love, a video of your cat doing something cute, whatever! Don't stress about this one 😊

**Q: The second page of the questionnaire asks information that I would prefer to not include in this application. What should I do?**

A: The second page of the questionnaire (page 5 of this document) is COMPLETELY OPTIONAL and no applicant will be required to provide answers to these questions at any time in the collaborative process. Third Coast Percussion is interested in having as wide and diverse a pool of applicants as possible and this information will help us improve the Emerging Composers Partnership in future seasons. If you are uncomfortable answering any of these questions, please feel free to leave all or any of them blank. The answers to these questions will not impact your application in any way.

**Q: I have a question that is not on this list and I am freaking out!! What should I do?**

A: Email Sean Connors with any questions at [sean@thirdcoastpercussion.com](mailto:sean@thirdcoastpercussion.com)

### **Previous Emerging Composer Partnership Collaborators:**

2013

Ben Hjertmann

Website: <http://www.benhjertmann.com/>

Work created with TCP: “Automatic Glitch”  
<http://www.benhjertmann.com/automatic-glitch>

2014:

Jonathan Pfeffer

Website: <https://www.newamrecords.com/composers/jonathan-pfeffer>

Work created with TCP: “Jonathan was killed in battle against the Philistines”  
<https://www.youtube.com/watch?v=kFdxBD3WKJ8>



Previous Emerging Composer Partnership Collaborators (continued):

2015:

Danny Clay

Website: <https://www.dclaymusic.com/>

Work created with TCP: "playbook"  
<https://www.dclaymusic.com/playbook>

Katherine Young

Website: <https://katherineyoung.info/>

Work created with TCP: "no water, just lemon"

2016:

José Martinez

Website: <https://josemartinezcomposer.com/>

Work created with TCP: "Two Questions About Time"  
<https://josemartinezcomposer.com/twoquestionsabouttime/>

Annika Socolofsky

Website: <http://www.aksocolofsky.com/>

Work created with TCP: "bellow"  
[http://www.aksocolofsky.com/#/bellow\\_/](http://www.aksocolofsky.com/#/bellow_/)

2017 (works in progress):

Timothy Page

Website: <http://www.timothypage.net/>

Ayanna Woods

Website: <https://soundcloud.com/ayannawoods>

## **Potential Timeline for ECP collaboration:**

Typically, we space out the 3 workshops/sessions fairly evenly across a season. For example, the first session would be an opportunity to try out ideas together and could occur in the early fall. The second session would deal more with a fleshed-out "piece", hopefully reading through some drafts, etc. This might happen in the early winter, and then scores and parts would be due in the late winter. Then the third session would happen right before the premiere performance in the late spring to make any final adjustments to the piece and allow the quartet to rehearsal enough to get the piece up to performance level. Then the premiere would happen with the composer in attendance.

October 31, 2017: application deadline

November - December 2017: Third Coast reviews applications

January 2018: composers selected / announced; Sean personally calls composers and makes sure that all aspects of the collaboration are made clear and that the selected composer is still capable of participating in the project

Spring 2018: potentially meet with Third Coast, video chat, etc.

June 3, 2018: potentially attend Third Coast's "Currents" concert at Constellation Chicago to be acknowledged as a future ECP collaborator, see premieres of other ECP works, and meet those composers

Summer 2018: discuss potential ideas for the piece

Fall 2018: WORKSHOP #1 in Chicago - composer comes to this meeting with some potential ideas for the piece; nothing needs to necessarily be written down; opportunity for improvisation on specific ideas, sound exploration, etc.; TCP provides feedback via e-mail within 1 week of the first workshop

Late Fall / Early winter 2019: Composer provides a written sketch of something that is able to be rehearsed by TCP at the latest one week before the workshop #2

Late Fall / Early winter 2019: WORKSHOP #2 in Chicago - composer listens to, edits, interacts with TCP playing the provided sketches and tries out any other ideas that maybe be compelling or of interest

Early spring 2019: Score and Parts Due

June 2019: WORKSHOP #3 and premiere of work on TCP "Currents" show in Chicago

August 2019: performance recordings (audio/video) available

Beyond: TCP helps promote future performances of the piece, writes recommendations for composer, helps connects collaborators to our network

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of friends and colleagues, etc.