



TCP Currents Creative Partnership 2021 Application Packet

Thank you for your interest in Third Coast Percussion's Currents Creative Partnership. The goal of this commissioning project is to connect composers who are at an early stage in their career, who have less experience writing for percussion, or who are looking to expand their creative work in new directions, 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 music creators 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 with in the creation of a new work for percussion quartet
- TCP will workshop the new work with the composer leading up to its 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 31st, 2021**

Currents Creative Partners will:

- Compose a piece for TCP to be premiered at a mutually agreed upon date in May or June of the 2022-2023 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, or a recording of the work performed in TCP's studio, to be used upon approval of TCP
- Attend three (3) workshop rehearsal sessions with TCP in which the sketches of the new work can be explored with the ensemble
Wondering if these workshops are in-person or virtual? See our FAQs.
- Attend the premiere performance of the work on a TCP Chicago Concert Season concert, or an agreed upon substitute premiere performance
- Help TCP promote 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 and/or perform the premiere via free livestream or at another performance upon approval of selected composer
- May choose more than 1 Partner to work with in one given season
- Will provide Currents Creative Partners with a live performance recording or a recording of the work performed in the Third Coast Percussion studio with high-quality audio and multiple cameras.

Third Coast Percussion is committed to commissioning and presenting music from a diverse range of musical voices and serving as a platform for creators from many backgrounds and different approaches to music-making. To learn more about TCP's goals for diversity in its programming, visit <https://thirdcoastpercussion.com/about-us/diversity-equity-and-inclusion/>

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, 2021**

There is no entry fee.

Applications will not be accepted from composers who have been commissioned by Third Coast Percussion in the past.

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, embedded in the body of an e-mail, or as one document with several links. Please no links to scores, questionnaire, and resums.

- 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. SoundCloud links should be embedded in the e-mail (not as a separate doc); we would prefer no private links because it does not allow us to put the track into a playlist, which is vital for us during the judging process. *(continued on next page...)*

- 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.
 - TCP's definition of score includes, but is not limited to: graphic notation, illustration, text/prose score, traditional Western notation. If you have questions about the score requirement, please contact Sean (sean@thirdcoastpercussion.com).
- 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 **résumé** including: education, previous composition/music creation experience, highlighted major performances of works, other pertinent information.

Optional Materials:

Each applicant 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 (see note above regarding scores)
- 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

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 through 9 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.

January 15, 2022 is the earliest date by which selected composers will be notified, however sometimes the process takes longer due to touring constraints...or global pandemics!

We look forward to receiving and reviewing your submissions!

- David, Peter, Rob, and Sean
Third Coast Percussion

Third Coast Percussion
Currents Creative Partnership
Application Questionnaire

Name:
E-mail:
Phone Number:
Address:
Website:

Please respond to the following questions. Answers may exceed one page. Please do not reply in the body of an e-mail. (PDF or Microsoft Word formatting preferred)

1. 2020 and 2021 caught us all off guard. Are you doing ok?!? What have you been doing to stay healthy and/or happy during this completely unprecedented time? Or has it completely thrown you for a loop? This question is just an ice breaker, don't overthink your answer 😊
2. Why are you applying to this partnership?
3. Is there anything about yourself that you'd like us to know that is just easier to straight out tell us instead of having to be asked a specific question as a prompt?
4. Please provide a brief description of your proposed work for Third Coast Percussion and describe some unique characteristics of your writing style. We take these proposals seriously, so take your time answering this and think about some specifics of the work.
5. Please show us your favorite YouTube video:

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

Application Questionnaire (OPTIONAL RESPONSE SECTION):

Thank you for applying to the Currents Creative 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? What are your pronouns?

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: So...there's *still* a global pandemic going on...how is this going to work?

A: If you're able to travel to our studio for workshops, that is great, but obviously if selected, we'll work closely with you to create a plan for our workshops that makes everyone involved comfortable and does not put anyone needlessly at risk, or shoulder any unreasonable burden. We've had several successful workshops via multi microphone / multi camera livestream where we've been in our studio and a composer has been somewhere else in the world. Last season, we completed the full Partnership cycle entirely online, and TCP and the Partners were all happy with how it went. Meeting in person is always our preferred method, but these are WEIRD times, and we're open to many different ways of creating art together in a safe environment.

Q: Who exactly is eligible for this Partnership?

A: This partnership is designed for any music creator who is at an early stage in their career, has less experience writing for percussion, or who is looking to expand their creative work in new directions. If you find yourself meeting any or all of these characteristics, you are eligible! It is not bound by any age, level or type of education, or specific professional success. You do not need to create music in Western notation, and you do not need to have specific training in Western classical music. 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. Please consider all of this when applying.

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 CCP collaborators on pages 7-8 of this document for examples of some composers who we selected to work with in the past. You can also check out this playlist of past CCP pieces on our YouTube channel:
<https://youtube.com/playlist?list=PLU2BqCPIWVGnAFTdOifitoyd7SWqGbf8E>

Q. Who *aren't* you looking to work with?

While we know that all artists are always evolving and growing (and that's great!), this program is not designed for everyone. Here are some things to consider:

- Do you have a full-time composition teaching job?
- Do you regularly receive requests or commissions for the creation of new music?
- Do you regularly collaborate with professional performers or ensembles/groups?
- Do you have an assistant, manager, or staff team who helps you maintain your musical career?
- Is your music regularly performed, or played on the radio (what's radio...)?

If you can answer 'yes' to several of the above questions, you might not be the ideal candidate for our partnership.

Q: I've written a lot of music for percussion already...is that a bad thing? How do you weigh that?

A: We are particularly interested in working with composers who feel like they need more experience composing for percussion and receiving feedback from an ensemble during the creative process. Sometimes this means a composer has written for percussion previously, sometimes it does not. We don't count it against anyone if they submit a percussion piece or if their catalogue features many works for percussion. However, we do show some preference

to composers who have not had a lot of experience with percussion and this has factored into decisions made late in the judging process in the past.

(more FAQ...)

Q: Is there an age restriction for this project?

A: No.

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

A: No.

Q: Do recommenders have to submit letters to you separately?

A: You may submit the OPTIONAL letter of recommendation either with your application materials or the recommender can send it directly to us. We have no preference.

Q: May I reapply 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 workshopping sessions with TCP in person?

A: UGH!!! SHAKING FIST IN THE AIR AND CURSING COVID-19!!!! Normally the answer would be 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. However, there are obvious constraints on all of us in 2020, so we're open to many different methods of distance collaboration.

Q: Seriously? Can't we just Skype about the piece?

A: Yup, that'd be fine.

(Old answer to show how much we'd really love to be together...)

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 in 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 workshopping 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 10 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 2022-2023 season (Third Coast Percussion cannot pay for any travel or sponsor visa applications) OR you are open to the idea of workshopping via online livestream.

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.

(...even more FAQ):

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! Having all recordings formatted the same will save us hours of upload/download time during the judging and submission process.

***If you live in a country where SoundCloud is not accessible for you, please contact Sean (sean@thirdcoastpercussion.com) to discuss alternatives.*

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 people who have never written for percussion before as well as people who have experience 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 #4 of the questionnaire.

Q: If I am selected, what happens next?

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

Q: I read through the proposed Timeline on p. 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 year 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: My proposal for a new piece (question 4 from the questionnaire) includes collaborators outside of Third Coast Percussion. Is this ok?

A: Please keep in mind that a strong proposal for a piece will consider that we'll want to be able to play the new piece as much as possible. If the piece includes live musicians besides the 4 members of Third Coast, it will be almost impossible to tour and less appealing for us to program.

Q: Is Third Coast comfortable using technology? Can my proposal include software like Ableton, Max, Logic, etc.?

A: Yes! We aren't comfortable coding, or building software ourselves, but we use different types of technology in live performance all the time, and we're happy to learn about new ways of making music.

(...and yet even more) FAQ:

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 Currents Creative 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

Potential Timeline for CCP 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, 2021: application deadline

November 2021 – January 2021: Third Coast reviews applications; it takes us a really long time, please be patient with us 😊

Winter 2022: Partners selected / announced; Sean personally calls Partners 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 2022: potentially meet with Third Coast, video chat, etc.

June 2022: potentially attend Third Coast's "Currents" concert at Constellation Chicago to be acknowledged as a future CCP collaborator, see premieres of other CCP works, and meet those Partners

Summer 2022: discuss potential ideas for the piece

Fall 2022: WORKSHOP #1 in Chicago – Partner 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, investigate playing techniques, etc.; TCP provides feedback via e-mail within 1 week of the first workshop

Late Fall 2022 / Early winter 2023: Partner provides a written sketch of something that is able to be rehearsed by TCP at the least one week before workshop #2

Late Fall 2022 / Early winter 2023: WORKSHOP #2 in Chicago – Partner listens to, edits, interacts with TCP playing the provided sketches and tries out any other ideas that may be compelling or of interest

Early Spring 2023: Score and Parts Due

June 2023: WORKSHOP #3 and premiere of work on TCP "Currents" show in Chicago (or agreed-upon substitute premiere performance)

August 2023: performance recordings (audio/video) available

Beyond: TCP helps promote future performances of the piece, writes recommendations for Partner, helps connects collaborators to our network of friends and colleagues, etc.

Previous Currents Creative Partnership Collaborators:

2013 / 2014:

Ben Hjertmann

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

Work created with TCP: "Automatic Glitch" – https://youtu.be/-PI_bd6JL7o

Jonathan Pfeffer

Website: <https://tles.bandcamp.com/track/the-bell-the-ball-the-bow-tie-the-boot-composed-by-jonathan-pfeffer>

Work created with TCP: "Jonathan was killed in battle against the Philistines" – <https://youtu.be/kFdxBD3WKJ8>

2015:

Danny Clay

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

Work created with TCP: "playbook" – <https://youtu.be/bITkqMBHnnM>

Katherine Young

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

Work created with TCP: "just water, no lemon" – <https://youtu.be/A7ML91sRr4s>

2016:

José Martinez

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

Work created with TCP: "Two Questions About Time" – <https://youtu.be/6BQYJ1zwHPU>
(Part 1) and https://youtu.be/2ryc_Y6Rn3c (Part 2)

Annika Socolofsky

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

Work created with TCP: "bellow" – <https://youtu.be/uUQhOzT29E4>

2017

Timothy Page

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

Work created with TCP: "Nature, Industry, Ritual" – <https://youtu.be/fgqILlmxqdo>

Ayanna Woods

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

Work created with TCP: "Triple Point" – <https://youtu.be/izEiilGT7z8>

2018

Amanda Feery

Website: <https://www.amanda-feery.com/>

Work created with TCP: "Give Us the Night" – https://youtu.be/CLsuiOmZ9_4

Hunter Ewen

Website: <http://www.hunterewen.com/main.html>

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Suite 301
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(312) 231-0812
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Work created with TCP: "Narratology" – https://youtu.be/G_kUcwHQ6zs

2019

Robyn Jacob

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

Work created with TCP: "Transference and Zoosemiotics" – <https://youtu.be/uSubYjzp280>

Andys Skordis

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

Work created with TCP: "R.I.N." – <https://youtu.be/WHQqjlolrcM>

2020

George Hurd

<https://www.georgehurd.com/>

Work created for TCP: What Stories We Tell (video coming soon)

Elori Saxl Kramer

<https://elorisaxl.com/>

Work created for TCP: Drifts (video coming soon)

Currents Creative Partners with works in progress:

Machado Mijiga

<https://www.machadomijiga.com/>

Kite (aka Suzanne Kite)

<http://kitekitekitekite.com/>

You can see all past Currents Creative Partners on our website:

<https://thirdcoastpercussion.com/education/currents-creative-partnership/>