



TCP Currents Creative Partnership 2024 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.

For Application Guidelines and Required Materials, see pages 3 - 4 of this packet.

Who we're excited to work with:

Third Coast is looking for partners who are:

- Innovative music creators whose art captivates, inspires, and challenges us
- Excellent and consistent communicators
- Kind and open-minded collaborators
- Excited to work together through the composition process over a full season
- Able to present a clear and detailed proposal for a piece with Third Coast while still being flexible during the creative process

Past selected CCP partners have:

- Been at various stages of their careers
- Typically not composed much for percussion quartet already
- Come from various musical backgrounds
- Both worked using and not using notation to create music
- Proposed ideas for pieces to create with TCP that were unique, were well-thought out, inspired us to work together, and were easily repeatable on future concerts

This program is intended for music creators who are either:

- at an early stage in their compositional career OR
- have less experience writing for percussion OR
- are looking to expand their creative work in new directions OR
- ALL THREE!

(Project description continued on next page...)

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 over 3 official sessions and additional informal communication leading up to its premiere
- An honorarium of \$2,500 will be provided to the selected collaborators
- Travel /accommodation cost reimbursement up to \$1,000 USD for travel within the continental United States or up to \$1500 USD for international travel
- 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, 2024**

Selected Currents Creative Partners will:

- Compose a piece for TCP to be premiered at a mutually agreed upon date in the 2025-2026 concert season, typically in June. 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 on page 7.
- 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 \$2,500

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.
- Will offer to publish the completed work, if this is desired by the selected partner

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 and Required Materials on next page...)

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, 2024**

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 **two recordings** 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.

Excerpting any recording is strongly encouraged. If you are excited for us to hear a particular portion of your work, have us listen to that section first!

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.

- pdf file of **two scores of the submitted recordings** 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, etc. If you have questions about the score requirement, please contact Sean (sean@thirdcoastpercussion.com).

- pdf file of completed **questionnaire** (attached to this document on page 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/music creation experience, highlighted major performances of works, other pertinent information.

Optional Materials:

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

- 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. This recommendation can be either submitted by the applicant with the rest of the materials or sent directly to the submission e-mail below. Either method is absolutely fine!

Submission Process:

All application materials should be e-mailed to:

ccp@thirdcoastpercussion.com

Please subject the submission e-mail with the following format:

“CCP application –*Last Name, First Name,*”

We will acknowledge receipt of your materials within one month of submission.

If you do not receive an acknowledgement e-mail by December 1, 2024 please contact:
sean@thirdcoastpercussion.com

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 7 - 10 of this document for further information and clarifications. Also, please do not hesitate to contact Sean Connors from the ensemble with any questions / concerns about the submission process, formatting issues, etc.

Questions: sean@thirdcoastpercussion.com

February 1, 2024 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

(Application Questionnaire found on next page...)

Third Coast Percussion
Currents Creative Partnership
Application Questionnaire

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

Please respond to the following questions. Answers may exceed one page and should be formatted either as a PDF or Microsoft Word document. Please do not reply in the body of an e-mail or in other formats. Thank you for your responses!

1. What have you been up to lately, both as a music creator and a person? Is there any music that you've been exploring, concepts that you've been working on, a new hobby that you've started, or anything else that you're excited about? 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 the specifics of the work. This is the part of the application where you should spend most of your time! Successful proposals have included preliminary ideas of sounds worlds, inspirations for a piece, ideas about instrumentation, and sketched out ideas. The more detailed the better!
5. Please show us your favorite YouTube video:
6. Lastly, please click on the following link to fill out an anonymous survey:
<https://forms.gle/he6hWEepTPr3itjR7>

Your responses to this survey are not associated with your name, e-mail address, or application materials. It is used by us to get a clearer sense of our applicant demographics. If you don't fill this out, we actually won't know, but it will help us, future applicants, and the future of the program. Thank you! 😊

(Frequently Asked Questions about partnership on next page...)

Frequently Asked Questions:

Q: Is there an age restriction for this project?

A: No.

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

A: No.

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 is TCP 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 12-14 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?

A: 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 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...)?
- Do you view this solely as a commissioning opportunity, not an in-depth partnership?

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

Q: What sort of piece are you looking for in the proposal? Any tips?

A: We first and foremost want your creative voice to be represented in your proposal! However, we also factor in some practical elements when considering ideas for pieces and want the work that we create together to have a long life after the partnership. Here are some questions to ask yourself when considering practicality of your proposal:

- How can a different group play this piece *after* TCP and have it be incredible?
- Would you as the composer need to be involved?
- Is it dependent on a site-specific work?
- Does it need specific custom instruments?

None of the above are "deal-breakers", but if included in your proposal you should address the practicality and replicability of your piece.

(Frequently Asked Questions continued on next page...)

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.

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 workshoping sessions with TCP in person?

A: We strongly prefer that all workshops occur in person. 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 including international travel that might prohibit several trips to Chicago, so we're open to many different methods of distance collaboration. We will discuss on an individual basis with the selected partner what the best fit for workshoping will be before committing to the project.

Related, 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. These 3 official workshoping times will be protected times for the CCP composer and the 4 ensemble members of TCP to work in real time with each other, hopefully all in the same room.

Q: How does the travel / accommodations reimbursement work?

A: TCP will reimburse the selected partner for travel/accommodations costs up to \$1,000 USD for travel within the continental United States and up to \$1,500 USD for international travel. We are happy to help with the planning if asked, but will not book any travel or accommodations directly. This travel/accommodation reimbursement will not impact the \$2500 composition honorarium and should not be considered income to the selected composer.

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. We have worked with several international artists through this partnership, and we can discuss the details of this process more with the selected partner. 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 2024-2025 season (Third Coast Percussion) OR you are open to the idea of some workshoping via online livestream.

Q: May I submit my representative score physically?

A: No. Please submit all materials electronically.

(Frequently Asked Questions continued on next page...)

Q: May either of the 2 submitted scores be different than the 2 submitted recordings?

A: No. This is different than in previous years. Please do not submit any score without a corresponding recording. For any recording that does have a score, please send the score. If a recording does not have a score, please let us know this so that we don't think one is just missing from your application.

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. We use several DAWs and are comfortable with various notation tools.

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

A: For the two recordings, please include a link in your submission e-mail. For the questionnaire, two scores, optional recommendations and optional artistic statements, please submit as separate files of submitted material. It makes it easier for us to review all the materials in these formats, 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 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: 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 to program. *(Frequently Asked Questions continued on next page...)*

Q: My proposal for a new piece (question 4 from the questionnaire) includes site-specific elements, ideas for spatialized staging, and other similar elements. Is this ok?

A: Again, 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 can only be performed surrounding the audience, or outside, or with a 16 channel speaker array, it most likely will be difficult for us to program.

(Frequently Asked Questions continued on next page...)

Q: I read through the proposed Timeline on p. 11. 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: If I am selected, what happens next?

A: Please see the Project Timeline section on p. 11 of this document for an example of how collaborating with Third Coast Percussion through the Currents Creative Partnership would typically unfold.

Q: The "Show us your favorite YouTube video" part of the questionnaire is really stressing me out. AAAAAAAAAH!!!! 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 survey (question #6 of the questionnaire) asks information that I would prefer to not include in this application. What should I do?

A: This survey 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.

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 found on next page...)

Potential Timeline for CCP collaboration:

Typically, we space out the 3 workshops/sessions fairly evenly across a season with different goals that we decide on together. For example, the first session could be an opportunity to try out ideas together and explore some sounds. The second session could deal more with a fleshed-out "piece", hopefully reading through some drafts, etc. Then the third session could happen when the bulk of the piece is created, with enough time before the premiere to make any final adjustments and allow the quartet enough rehearsal time.

October 31, 2023: application deadline

November 2024 - February 2025: Third Coast reviews applications; it takes us a really long time, please be patient with us 😊

Winter 2025: 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 2025: meet with Third Coast via video chat, get to know each other, discuss potential ideas for the piece, etc.

May 31, 2025: 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 2025 / Early Fall 2025: 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

Fall 2025: Partner provides a written sketch of something that is able to be rehearsed by TCP at the least one week before workshop #2

Fall 2025 / Early winter 2026: 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

Winter 2025 / Early Spring 2026: WORKSHOP #3 in Chicago - Finishing touches are put on the piece, last big decisions are made; if this is more helpful to do close to the premiere concert date in June/ July, partner and TCP can decide to go that route

Two Months before premiere: Score and Parts Due

June / July 2026: premiere of work on TCP "Currents" show in Chicago (or agreed-upon substitute premiere performance); partner creates video introduction for their piece

August 2026: 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/fgqILmxqdo>

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

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Suite 301
Chicago, IL 60618

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(312) 231-0812
www.thirdcoastpercussion.com

2018 (continued)

Hunter Ewen

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

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://andyskordis.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" - <https://youtu.be/v-PmziuB5kQ>

Elori Saxl Kramer

<https://elorisaxl.com/>

Work created for TCP: "Drifts" - <https://www.youtube.com/watch?v=lgzcYXj5oMo>

2021

Machado Mijiga

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

Work created for TCP: "Situations" - <https://www.youtube.com/watch?v=VVNPvGBtpWQ>

Kite (aka Suzanne Kite)

<http://kitekitekitekite.com/>

Work created for TCP: "Wógligleya / Tšurjkášila Čečiyelo"

<https://www.youtube.com/watch?v=Fqke5hakkNc>

2022:

Brian Ellis

<http://brianellisound.com/#!/home>

Work created for TCP: "Contact Lite" -

https://www.youtube.com/watch?v=V_kNE6D4WEM&t=75s

Florence Anna Maunders

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

Work created for TCP: "Tree Songs" -

<https://www.youtube.com/watch?v=XuMrP2DNQtk>

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www.thirdcoastpercussion.com

2022 (continued)

Sakari Dixon Vanderveer

<https://sakaridixon.com/>

2023

Ni Nyoman Srayamurtikanti

<https://www.youtube.com/channel/UCQHd9-2qiaOZLYqWyPQ12gg>

Work created for TCP: "Silversmith" - <https://www.youtube.com/live/mw-4J3y9Eaw?t=4103s>

Joel St. Julien

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

Work created for TCP: "(mal)Adaptive Strategies toward Acceptance" -

<https://www.youtube.com/live/mw-4J3y9Eaw?si=CG88texQNXyUEPY9&t=42>

Nick Zoulek

<https://nickzoulek.com/>

Work created for TCP: "Grow, Reflect, Repeat"

<https://www.youtube.com/live/mw-4J3y9Eaw?si=4bRGAX1MjvulKHH9&t=5066>

2024 Currents Creative Partners with works in progress:

Erik Hall

<https://www.erikhall.net/>

lili m. namazi

<https://lilimnamazi.bandcamp.com/>

Alexander Noice

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

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

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

...and all past pieces created through the CCP on this YouTube playlist:

<https://youtube.com/playlist?list=PLU2BqCPIWVGnAFTdOifitoyd7SWqGbf8E>