

Grant Proposal for *editEdmaSTer*

By Richard Audd, March 1, 2007

editEdmaSTer is a sponsored project of Fractured Atlas, a non-profit arts service organization. Fractured Atlas will receive grants in behalf of **editEdmaSTer**, provide oversight to ensure that grant funds are used in accordance with grant agreements, and provide reports as required by the grantor.

Information about Fractured Atlas may be found at <https://www.fracturedatlas.org>.
Donations may be made at <https://www.fracturedatlas.org/site/contribute/donate/803>.

More information can be found on the final page of this proposal.

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1) Facts:

1. "There are currently no Native American composition students enrolled in any music conservatories and only a handful of formally-educated Native American composers working today". Canku Ota (Many Paths), An Online Newsletter Celebrating Native America, September 6, 2003, Issue 95.

(http://www.turtletrack.org/Issues03/Co09062003/CO_09062003_Composers.htm)

2. "Ninety-five percent of all music written and produced for television today is sampler-based computer music. The public cannot distinguish the difference between 'live' and 'synthesized' music in their television shows and commercials." Film and TV composer John Frizzell, August 4, 2006, The Composer Expo, "The Art and Craft of Music for Film and TV" seminar.

2) Summary:

The project proposed here is to record and distribute a compact disc of the music of Richard Audd, a Native American composer. The purpose of this project is to more widely introduce the music of a Native American composer actively working in both the concert and commercial worlds of music through the use of new music-producing technologies.

Richard is a member of the Muscogee Creek Indian tribe in Oklahoma and of Creek and Cherokee descent (his great, great, great uncle was John Ross, chief of the Cherokees). He currently works as a video tape editor and composer in Los Angeles. He is also a member of ASCAP, the American Composers Forum (<http://www.composersforum.org/>) and the First Nation Composers Initiative (<http://www.fnci.org/>).

Native American (NA) music today is more commonly associated and stereotyped with ceremonial flutes, drums, and chants from earlier times. The current group of composers and performers of this traditional music is readily available commercially. But there are very few recordings of NA composers in the area of concert ("classical orchestral") music. No one would dare risk saying that all Russian music can only be defined by Tchaikovsky or that all German music should be defined by Bach, etc. All NA music should not be defined by chants and drums. In fact, the Native American Arts and Crafts Board under the Department of Commerce defines NA music to include "future technologies".

This project would provide a new view of music written by NA composers and would hopefully serve as a model and an inspiration for those NA music students who might be interested in pursuing their compositional and musical skills.

The proposal's requirements are to support the completion of the composition of the music for this album, the recording of the album using sampler-based MIDI sequencers and sounds, and the costs of distributing and marketing the album. There would not be any live performers on the final recording. The initial budget for this recording is \$20,100.00.

It would later be proposed to procure the music of other NA composers and produce additional recordings of their music. The music of these NA composers would be recorded without charge to the composers. It is hoped that the any of the music produced would later be used to gain performances by live orchestras and ensembles world-wide (if the music is 'performable' by live musicians) and to provide professional recordings for other uses such as other grant and educational applications. These NA composers would retain all rights to their music including distribution.

The recording part of the project would be carried out by Richard Audd through RMA Music (a DBA) and through Fractured Atlas (an NPO). The distribution and marketing of the album would be carried out through an Internet distribution company.

3) Background and History

"I long for instruments obedient to my thought and whim, with their contribution of a whole new world of unsuspected sounds, which will lend themselves to the exigencies of my inner rhythm." Edgar Varese, June, 1917.

The concert/"classical" music world was the first to experiment with electronics to produce musical compositions. And French composer Edgar Varese (1883-1965) was the one of the first to produce a piece of purely electronic music, *Poeme Electronique*, produced for the Philips Radio Corporation pavilion at the Brussels Exposition in 1958. The production required 450 speakers for playback and was only 8 minutes in length. It was an unexpected success.

Electronic music leaped forward with each increase in the underlying technologies, culminating with the commercial and artistic successes of Walter/Wendy Carlos' **Switched-on Brandenburs (1979)** album and Tomita's **The Firebird (1975)** album.

But it would be the commercial music world that would push the technological advances in electronic music, replacing pianos and organs with keyboard synthesizers in pop and rock groups. The so-called serious music world dropped the 'ball'.

In 1981, two individuals working for Sequential Circuits (maker of keyboard synthesizers) devised a standard digital interface that would allow any synthesizer to interact with any other synthesizer. Until that time, each synthesizer company had its own interface that was only operational with its own equipment. Thus was born the MIDI standard. MIDI stands for "musical instrument digital interface". This standard allowed for a digital instrument to interact with any other digital instrument – and eventually with computers – to produce music.

It would be that MIDI standard that gave a re-birth of interest for concert music composers to look at and work with electronic instruments and sounds once again. The MIDI standard covered not only the rock and pop sounds of the commercial world but it also contained the instruments of a standard symphonic orchestra.

As computers became more plentiful and affordable to the average musician, the available sounds also became more sophisticated. Now, MIDI has become universally synonymous with music sequencing programs and both hardware- and software-based music synthesizers and samplers.

Today, there are dozens of programs and sounds available to musicians and composers. The foundation of such MIDI systems is a sequencer. This is a computer program in which a composer can input, either by playing on a piano-like keyboard or on a computer keyboard, all of the notes in a piece of music. Each instrument played into a sequencer program is placed on its own individual MIDI track. Early MIDI was limited only 16 instruments playing at one time. But advances in software programming have made that number nearly infinite today. The music on each MIDI track can be edited for mistakes, changes, and, most importantly, musicality.

These sequencers play back their MIDI information through various hardware synthesizers (that look like electric pianos) and/or through software synthesizer programs in the computer. It is these software synthesizers that at the heart of today's musical technology. Some are referred to as 'sample-based' since they use actual recorded sounds of instruments, or samples, to reproduce the final sounds. Older synthesizers relied on electronically reproduced sounds of instruments and did not contain the subtleties of the 'real' instruments. (Currently, these electronically reproduced instrumental sounds are contained in the MIDI portion of a computer's soundcard.)

Sequencers also contain complete sound mixing capabilities, enabling a musician or composer to complete their finished music inside the computer without ever necessitating an expensive trip to a formal recording studio.

There are now several software companies that have actually taken large symphonic orchestras from around the world and recorded (sampled) each individual instrument in the orchestra, recording not only the normal sound subtleties of each instrument but also some of their more exotic sounds and effects. And as the sophistication of computers and software and programs continues to advance, the final sounds in a piece of music are nearly indistinguishable from a live performance.

The availability of these sophisticated MIDI sequencers, computer programs, and sampled sounds enables any composer to write and record his/her music without the need to hire musicians and orchestras.

Recently the world of 'serious' music has taken to calling this computer-produced music as "MIDI realizations". Furthermore, the phrase has taken on a negative context.

It is time to stop referring to the phrase "MIDI realization" and start referring to a computer that is used to produce music as a **musical instrument**. It is not the method of performance that is important. It is the music of the performance that is important. It is time for composers and musicians to stop apologizing for using computers to generate music.

Music produced through computers and sequencers can be artistically fulfilling. It can -- and does -- allow composers to have the ability to hear their music without the expense of hiring an orchestra or without having the need to go take teaching jobs where ensembles are available. And it allows them to push the traditional orchestral sound (virtually unchanged in 100 years) into new areas of creativity, even allowing composers to write music that 'live' musicians cannot physically play.

We now have the opportunity to take 'serious, classical' music into new spheres of creative endeavor. We can now move forward into a new musical art form.

4) Richard Audd

Biographical highlights:

Richard Audd graduated from Oklahoma Baptist University in 1969 with a Bachelor's Degree in Instrumental Music. In 1971, he completed his Master's Degree in Composition from the Eastman School of Music where he studied with Samuel Adler, Warren Benson, and Ray Wright.

In 1971, after composing the music for a student documentary at the Rochester Institute of Technology, he moved to Los Angeles. In LA, he became a much sought-after editor in the emerging world of video tape editing. And he continued to write music for both concert and commercial purposes.

In 1977, Richard wrote what is called the wrap-around music and the trailer music for the theatrically released, compilation film, ***Fantastic Animation Festival***. In 1992, he re-scored the trailer music for full orchestra rather than a studio orchestra, and renamed it ***Concert Fanfare for Orchestra***. The fanfare has now been recorded by the Kiev Philharmonic, Robert Winstin conducting, for inclusion on Volume 10 of ***Masterworks of the Modern Era***, currently in release by ERM Media (<http://www.numusic.org/>).

In 1979, he wrote a 14 second musical score for an ABC-TV graphic. This **Special Presentation Logo** ran for two years on ABC. The uniqueness of the music was that it was all produced on an ARP2600 synthesizer. The logo and music won a Clio Award in 1980.

In 1984, Richard was working as editor for an LA television promotion company and was asked to write all of the identification, logo, and graphic music for the ON-TV network. ON-TV was a short-lived over-the-air pay network that was available in about 10 cities nationwide. It eventually ceased to exist as cable TV took over the broadcast industry. The music package was 3 hours long and included many electronic and synthesized pieces as well as normal orchestral arrangements.

As home computers became affordable, Richard purchased an Atari 1040ST computer. The reason for buying into this computer platform rather than the IBM based PCs or Apple was the speed of the Atari computer over its competitors and the fact that the MIDI interface was already built into the computer. Also, some of the best music sequencers were only available on the Atari.

After two earlier attempts with other companies, Richard produced his first album on his own in 1993. The album, **a new light ~ christmas**, was completely produced and recorded in Richard's home studio. Only the final mastering necessary for the production of a CD was done in a formal recording studio since CD mastering at home was still a few years away. This album showcased Richard's ability to closely reproduce the sound of a symphonic orchestra. It was the highest grossing holiday album at the old mp3.com website in the winter of 1998.

Richard continued working with electro-acoustic instruments and computers, producing two more albums in 1994 and in 2000.

In 1997, he was awarded First Prize in the Creative Inspire Open MIDI Contest (International). His winning entry, **EarthDay**, was originally written for a cable TV special. The 2000 contestants in the competition were judged on their use of the MIDI format in producing a 'musical' piece of music. A MIDI file of **EarthDay** was included on the demonstration CD for all SoundBlaster computer sound cards for 3 years.

And finally, in 2002, Richard won First Prize in the Creative Labs Soundfont Contest (International). This time, contestants were judged on their use of the SoundFont sampler sounds from Creative Labs, combined with their use of MIDI. His winning entry was a reproduction of his **Concert Fanfare for Orchestra**.

Today, he works with state of the art equipment and programs on a Windows PC and his orchestral sounds come from many different sources.

More information is available in the resume attachment or at www.rmamusic.com/Resumes.htm. Also attached are letters and reviews from various people and publications.

The enclosed CD contains several of the musical works mentioned above plus samples from the proposed CD project.

5) Fractured Atlas: (<http://www.fracturedatlas.org/>)

The following information about Fractured Atlas is lifted directly from their website:

"We all know the arts need funding to survive. Fortunately there are philanthropic individuals, charitable foundations, and government institutions who recognize this need and provide support.

"The Need: Most independent artists, however, including countless small or new arts companies, lack the all important 501(c)(3) tax status that makes those donations legal and desirable. That's where fiscal sponsorship comes in.

"In a Nutshell: Fiscal Sponsorship is a financial and legal system by which a legally recognized 501(c)(3) public charity (such as Fractured Atlas) provides limited financial and legal oversight for a project initiated independently by an artist. That "project" might be a one-time project or an independent artist or even an arts organization that does not have its own 501(c)(3) status. Once sponsored in this way, the project is eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations.

"The Catch: Anytime you're dealing with the IRS (which regulates these issues), you can bet there are going to be some complicated legal issues involved. Many well-intentioned, legitimate organizations across the country provide fiscal sponsorship programs for artists. Very few of them

are doing it legally, though, and most don't even realize the danger in which they're putting themselves and their sponsored projects. If (and it's really more of a "when") the IRS ever decides to crack down, they could lose their 501(c)(3) status, and their sponsored projects could be forced to return any money raised under the arrangement.

"The Solution: Fortunately, Fractured Atlas is here to help. Our fiscal sponsorship program is legal, efficient, and affordable. All members of Fractured Atlas are eligible to apply, either for assistance with a one-time project, or in a long-term ongoing relationship.

"Sponsored artists are regranted all contributed funds, minus a **5% administrative handling charge**.

6) Music Distribution:

The current outlook for the distribution of physical compact discs is diminishing as the digital distribution of all music continues to increase. With the explosion in the digital distribution of music via the Internet, many more artists and performers are now able to reach wider audiences than ever before.

The distribution outlet of choice would CD Baby (<http://www.cdbaby.com>). CD Baby distributes music through dozens of top retailers, including iTunes, Amazon, Rhapsody and some 2400 other outlets. Once a master CD is sent to them, they provide a UPC barcode. Either full CDs can be sold or individual music tracks can be sold and downloaded. Richard has received regular income from his three other albums through CD Baby. The start-up costs for a CD are quite minimal.

7) The Music and the Process:

Richard has written a large work for orchestra titled ***editEdmaSTer***. The word comes from the term used to designate the final version of any product recorded on video tape. When you watch any show on television, you are watching the final Edited Master. In this case, it is an autobiographical reference. Each movement deals with a part of Richard's life experiences. There is also an added reference to the Latin word *est* for "it is".

editEdmaSTer is in five movements, each of which is a different style of composition. The titles for the movements are "Questions", "A New Spirit", "Ride and Storm", "Passions", and "Dance". (The final movement, "Dance", is presented on the enclosed CD.)

Two other works would also be included on the CD:

The first is a collection of short pieces originally written for piano. It is titled ***Thoughts, Conflicts, and a Contemplation or Two***. There are five movements to this completely abstract work for chamber orchestra. (Thought #1 is included on the enclosed CD.)

The second added work is titled ***Spectrum 26*** and was originally written for the Greece Community Orchestra in Rochester, New York, in 1971. ***Spectrum 26*** is based on a two melodic patterns and one serial rhythmic pattern.

The overall title of the CD is ***editEdmaSTer***. The total running time of the all of the music is approximately 65 minutes.

It will take roughly 3 months to complete the recording process. All of the music has been input into Richard's computers. The three month time period will be consumed with the final editing, recording, and mixing of the music. Some new sounds (samples) and equipment will need to be purchased for completion.

Distribution with CD Baby would start within a month of delivery of the CD Master.

8) Budget:

Item	Comments	Sub-totals	Amount
Music	Final editing, recording and mixing. To support Richard for 3 months.		\$15,000.00
Computers*	New sampled instrument sounds		\$ 2,000.00
	New state-of-the-art computer		\$ 3,000.00
Distribution	CDBaby Fees for distribution		\$ 100.00
Total	For editEdmaSTer only	\$20,100.00	
Music	Additional funding for recording other NA composers' music	\$50,000.00	
Total			\$70,100.00

*The computer and new sounds costs are one time costs since they can be used on future projects. A new computer is essential with the continued expansion in memory and computing power. Richard's current computer is adequate for this job. But the new computers are 10 times faster with about 1000 times the computing power. The over-all process would be greatly enhanced. Richard already owns one of the best sequencing programs and three of the best software-based sampler/synthesizers.

One final budgeting note: if live musicians were used for the recording of editEdmaSTer alone, the costs would climb to over \$100,000. And some of the music would be physically impossible to perform as well.

9) Final Summary:

Throughout history, technological innovations have pushed the arts into new and uncharted territories. Whether it was Wagner's innovations in the production of operas, or Cirque de Soleil redefining theater, or photography re-inventing art/painting, or electronics redefining the creation of music, all have benefited while the original still continues to function.

There is a unique opportunity here for the advancement of an artistic endeavor that can showcase the music of a Native American composer and his music, and provide an additional role model for young Native American musicians who strive to move beyond the traditional tribal music and bell-ringing casinos. In addition, this project can initiate a new direction in the writing and performance of serious concert music, beyond the current routine of the concert halls today.

Donation Information:

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Information about Fractured Atlas may be found at <https://www.fracturedatlas.org> .

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Please note: *Fractured Atlas is a 501(c)(3) public charity; all donations are tax-deductible to the extent permitted by law. Check with your accountant or lawyer for details.*

Donations for this project may be made directly through Fractured Atlas at <https://www.fracturedatlas.org/site/contribute/donate/803>.

Any checks donated directly must be made out to “Fractured Atlas” with a remark or indication that the donation is for “Richard Audd, editEdmaSTer”. They should be mailed to Richard Audd at the address listed below. All checks will be sent to Fractured Atlas for processing. Please make sure that all pertinent information (name, address, and phone number) is included. All those making a donation will receive a donation receipt for tax purposes. Do not make out checks to Richard Audd or RMA Music; they will be returned.

Thank you,

Richard M. Audd

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