

**FACULTY ENHANCEMENT OPPORTUNITY (FEO) APPLICATION**

**DUE March 20, 2009**

Name (last, first): Richards, Paul \_\_\_\_\_

UF ID: \_\_\_\_\_

Type of Appointment (check):  tenured  tenure-track  
 clinical  other ( \_\_\_\_\_ )

Date of Appointment to UF Faculty (month/year): 08/1999 \_\_\_\_\_

Date Tenure Awarded, if applicable, (month/year): 05/2003 \_\_\_\_\_

College: Fine Arts \_\_\_\_\_

Department: Music \_\_\_\_\_

Total Central FEO Funds Requested: \_\_\_\_\_

Total College/Department Funds to be Provided: \_\_\_\_\_

Any Other Funds to be Applied, if applicable: \_\_\_\_\_

GRAND TOTAL FOR FEO: \_\_\_\_\_

**ABSTRACT:** (Provide one paragraph describing your proposed FEO project in a way that can be understood by colleagues outside your discipline, alumni, and educated members of the general public.

Hydra, a new composition for violin, guitar, and digital media, will be composed during the fall of 2009 utilizing a combination of traditional compositional techniques and new methods of digital signal processing, for concert presentation and publication in notated and recorded form. The work will be created in collaboration with Phoenix-based contemporary music ensemble Duo46, who will provide recorded source material for the digital media portion of the work, and perform and record the work in a series of planned international concerts. A technical consultant will be retained to assist with signal processing and source recording, and the final form of the piece will involve a digital sound file that will be used in live performance in conjunction with amplified acoustic instruments. My compositional career has involved primarily acoustic compositions, and the opportunity to explore digital resources will greatly expand the palette with which I work and inform my teaching and future creative activities.

Drawn loosely from the Greek serpent myth that is often read as a portrayal of attempts to control the flow of water through dams and aqueducts, this allegorical work will involve melodic figures that grow in complexity and density as the piece progresses, coupled with recorded sounds from the natural world that are manipulated to participate in the melodic and harmonic discourse (for example, noise elements found in recorded sounds of rushing water can be processed through filters, or convolving of wave forms, to highlight periodic frequency response such that pitch is perceived, and the combination of many such manipulated sound files can create a virtual instrument whose origins as rushing water are still recognizable). The unfolding narrative will engage the audience through the telling of an ancient tale that can also be read as a modern parable about our entanglement with seductive technologies and their effects on the natural environment.

**Please submit a two page *curriculum vitae* / resume with your application.**

**GOALS FOR FEO:**

(List 3 to 5 succinct goals)

- 1) To create a new composition for international concert presentation by the ensemble Duo46 and others, and recording on the Summit Records label.
- 2) To acquire skill and facility with new technological resources for sound manipulation that will expand the potential of my compositional vocabulary and range of expertise as an educator.
- 3) To continue a long-standing collaborative relationship with an important contemporary music ensemble.

**FEO PLAN/ACTIVITIES/SCHEDULES:**

(Describe in the space allotted on pp. 2-3 of this form; plan cannot exceed one calendar year.)

The composition process for the envisioned piece will involve several phases, including research, planning, source recording, digital manipulation, composition, computer notation, and finalization. Trips to Phoenix, Arizona will be taken both at the beginning and final phases of the compositional process, initially to make sample recordings for both source material and experimentation, and later to fine-tune instrumental writing and balance issues between the computer and live instrumental components of the piece. The sounds created by the machinery involved in the manipulation of scarce water resources in the desert will also be recorded during the initial trip.

The work will require the purchase of some equipment for sound recording and manipulation, and a technical assistant will be retained to handle some of the sound file manipulation. Research into the allegorical underpinnings of the work, ancient Greek music theory, and appropriate technological resources will begin during the summer of 2009 and continue into the fall.

Following the composition of the work in the fall of 2009 (see schedule, below), the work will be rehearsed and performed by Duo46 in a series of concerts planned for the 2010-2011 concert season, will be submitted for conference presentations, and will be recorded for a compact disc that features new works for violin, guitar, and digital media on the Summit Records label, with tentative plans for a spring 2011 release. The work, and the collaborative process involved in its creation, will also be the subject of a concert and lectures at the Soundscape Contemporary Music Festival in Pavia, Italy in the summer of 2010.

**FEO PLAN/ACTIVITIES/SCHEDULES: (Continued: page 2 of 2)**

Schedule:

Summer, 2009

Initial planning and research

August, 2009

Travel with technical assistant to Phoenix, Arizona for initial consultations and sound recording

September -- November, 2009

Composition of piece, including approximately 80 hours of assistance from technical aid (10 hours/week for 8 weeks)

December, 2009

Travel to Phoenix, Arizona for finalization of acoustic and digital components of the composition.

Summer, 2010

Composer and performers will present the new composition at the Soundscape Contemporary Music Festival in Pavia, Italy.

**OUTCOMES OF FEO:** (Remember that you will be asked to submit a report of your accomplishments at the conclusion of the FEO. Please prepare this section with that report in mind.)

A. List specific outcomes of this FEO related to your own professional growth and development.

- 1) Newly acquired proficiency with digital signal processing software and hardware for the creation of new compositions. Future goals in this area extend beyond concert works with digital media components, including applications in film scoring, theater pieces, and planned projects involving live electronics.
- 2) International exposure as a composer through concert, conference, and festival presentations, and through recording and publication.
- 3) Continued relationship with an important contemporary music ensemble with which I have previously collaborated on several highly regarded projects.

B. List specific benefits of this FEO to your department, college and/or the university overall.


- 1) Increased visibility for me as a composer through concert, conference, and festival presentation, and through recording and publication, thereby advertising the activities of the composition program, the School of Music, and the University of Florida.
- 2) Expanded range of expertise to include digital signal processing, enabling me to incorporate this knowledge into studio and classroom teaching. Most of our graduate students are increasingly engaged with technological mediation in their creative work, and this project will allow me to better assist them in their studio practice.

**CHECK ONE:** I agree (✓) or I do not agree ( ) that my proposal (WITHOUT budget information), if successful, can be shared with others applying for FEOs.

**CENTRALLY-FUNDED FEO APPROVAL FORM**

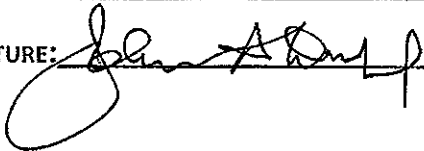
**1. CHAIR, DEPARTMENT OR COLLEGE SABBATICAL COMMITTEE OR EQUIVALENT:**

TYPED NAME: Larry Crook

SIGNATURE: 


**2. DEPARTMENT CHAIR:**

TYPED NAME: John Duff

SIGNATURE: 

**3. DEAN:**

TYPED NAME: Lucinda Lavelli

SIGNATURE: 

**PAUL SIDNEY RICHARDS**  
Curriculum Vitae

**EDUCATIONAL BACKGROUND**

University of Texas at Austin	Composition	DMA	1998
University of Arizona	Theory and Composition	MM	1993
University of Arizona	Theory and Composition	BM	1991

**EMPLOYMENT**

University of Florida	Associate Professor of Composition and Theory (2003-current)
	Assistant Professor of Composition and Theory (1999-2003)
Baylor University	Lecturer in Composition, Theory, and Electronic Music (1998-9)

**HONORS AND AWARDS**

2008	Florida Division of Cultural Affairs Grants to Individual Artists
2001-8	American Society of Composers, Authors, and Publishers (ASCAP)
2007	St. Mary's University/Kaplan Commission Competition Finalist
2007	Who's Who of Emerging Leaders
2006	American Composers Orchestra Underwood New Music Readings
2006	ASCAP Rudolph Nissim Award Special Distinction
2006	Susan Galloway Sacred Song Competition Finalist
2005	Who's Who in America, 60 <sup>th</sup> Edition
2004	Truman State University/MACRO Analysis Composition Competition
2003	Metropolitan Wind Symphony Commission Competition
2003	St. Mary's University/Kaplan Commission Competition Finalist
2002	Jacksonville Symphony Orchestra Fresh Ink 2002 Competition
2001	International Horn Society Composition Competition
2001	Music Teachers' National Association Composition Competition
2001	Truman State University/MACRO Analysis Composition Competition
2000	Britten-on-the-Bay Series X Composition Competition
2000	New Music for Sligo/Irish Music Rights Organization
2000	Jacksonville Symphony Orchestra Fresh Ink 2000 Competition Finalist
1999	Voices of Change Young Composers Award
1998	ASCAP Foundation Grants to Young Composers Honorable Mention
1996	Guild of Temple Musicians Young Composers Award
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**RECORDINGS**

*Floodwaters Receding*, ERM Media (in press)  
*Stem Cell*, Ronald van Spaendonck, clarinet (in press)  
*Walking Toward Caesaria*, Master Musicians Collective (in press)  
*Supernova*, ERM Media (in press)  
*Backwater Calfish*, Mark Records, 7630-MCD (2008)  
*Woodwind Quintet (Ars Antiqua)*, Centaur Records, CRC 2959 (2008)  
*Snake in the Garden, Trip Hammer*, Master Musicians Collective, MMC 2162 (2007)  
*Hypercube, The Great Octopus, Cypriot Structures, Rush Hour, Asphalt Gypsy, A Butterfly Coughs in Africa, Falling on Lobsters in the Dark*, Duo46, Meyer Media, MM07008 (2007)  
*A Butterfly Coughs in Africa*, Mark Records, 6720-MCD (2006)  
*Jacob's Ladder*, Mark Records, 4849-MCD (2003)  
*Asphalt Gypsy*, Summit Records, DCD-346 (2003)  
*Kaleidophone*, Capstone Records, CPS-8701 (2002)  
*Passamezzo Antico, Medium Funk Prelude*, Mark Records, 3837-MCD (2001)

**PUBLICATIONS**

*Snake in the Garden* Jeanné Inc., Blaine, MN, 2008  
*A Butterfly Coughs in Africa*, Jeanné Inc., Blaine, MN, 2008

*Nigun and Fugue*, Jeanné Inc., Blaine, MN, 2008  
*Magic Forest Scenes*, Jeanné Inc., Blaine, MN, 2008  
*Woodwind Quintet (Ars Antiqua)*, TrevCo Publications, Tallevast, FL, 2007  
*Diversions on a Sacred Tune*, TrevCo Publications, Tallevast, FL, 2007  
*V'ha-air Eineinu*, TrevCo Publications, Tallevast, FL, 2006  
*Rush Hour*, International Horn Society Press, Columbia, MO, 2004  
*Passamezzo Antico*, Southern Music Publications, San Antonio, TX, 2002  
*"Psalm for the New Month"*, *Journal of Synagogue Music*, Fall 1999, New York: American Conference of Cantors  
All other works published by Margalit Music, Gainesville, FL

#### COMMISSIONS

From Buffet Crampon International Summer Clarinet Academy, Pixillatin' Rhythm, Kappa Kappa Psi, Truman State University Wind Symphony, Duo46, The University of Illinois at Champaign-Urbana, The University of Michigan, The University of North Carolina at Greensboro, The University of Florida, Syracuse University, The Florida State Music Teachers' Association and The Music Teachers' National Association, The Baylor University Wind Ensemble, The Catalina Chamber Orchestra, The Arizona Repertory Singers and The Arizona Commission on the Arts

#### COMPOSITIONS

More than 60 compositions, including opera, symphony, concerti, vocal works, and chamber works

#### PERFORMANCES

Hundreds of performances nationally and internationally on six continents at conferences, festivals, and concert halls by professional orchestras, distinguished soloists, and numerous collegiate ensembles.

#### RESIDENCIES AND LECTURES

Invited presentations at University of Pennsylvania, Virginia Tech, Duquesne University, Buffet-Crampon International Summer Clarinet Academy, Jacksonville Symphony Orchestra, Florida State University, University of Arizona, Texas State University, University of Texas at Austin, University of South Florida, Winthrop University, Truman State University, Lewis University, University of Wisconsin at Madison, University of Delaware, Texas A&M University, Eastern Mediterranean University

#### GRANTS

State of Florida Division of Cultural Affairs Grants to Individual Artists (\$5,000), 2009  
University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Awards (\$2,300), 2009; (\$5,000), 2008; (\$4000), 2006; (\$14,500), 2004-6; (\$4000), 2002  
Meet the Composer Creative Connections Grant (\$250), 2008  
University of Florida Center for European Studies (\$500), 2006  
American Music Center Composers Assistance Program (\$1250), 2004  
University of Florida International Center Visiting Artist (\$1000), 2003; (\$1500), 2003; (\$1500), 2002  
University of Florida Office of Research and Graduate Programs (\$1000), 2002

#### CONSULTATIONS OUTSIDE THE UNIVERSITY

International Adjudicator for The Guild of Temple Musicians Young Composers Award (2005-9)  
Adjudicator for Texas State University Composition Competition (2009)  
Consultant for College Board Symposium on Advanced Placement course in Music Theory (2008)  
Adjudicator for Stetson University Composition Competition (2007)  
Panelist, Grants to Individual Artists, Florida Division of Cultural Affairs (2006)  
Evaluator, MacArthur Foundation Fellowships (2005)  
Eastern Conference adjudicator, Music Teachers' National Association Composition Competition (2005)  
Regional Adjudicator, Society of Composers, Inc./ASCAP Student Commission Competition (2003-5)  
National Adjudicator for The Society of Composers, Inc. CD Series and Journal of Scores (2003)  
Adjudicator for The University of Houston Composition Competition (2001)  
Adjudicator, Florida State Choral Directors Association Composition Competition (1999, 2001)