



Possible Common Ground

SCENARIOS

The examples of the following scenarios are by no means intended to limit the scope of the projects but to stimulate your own thinking about projects.

Scenario 1:

A popular Indigenous singer based in the Twin Cities will perform a benefit concert for a new community center, a cross-cultural event featuring a non-Native main stream ensemble and a Native ensemble performing side-by-side in a major venue with a guaranteed audience of 1200. The accomplished non-Native pianist to accompany the Native songs is unfamiliar with the improvised tradition of the piano part and needs written arrangements. The singer needs \$1,000 to hire a local arranger to arrange and notate three song melodies by the Indigenous composers. In consultation with Common Ground program staff, he is helped to refine the idea. Copies of the finished scores will also be sent to his network of performers around New York City, Denver, and Washington, DC, as well as to voice instructors at local music departments in order to facilitate future cross-cultural collaborations and to educate the wider public about classical genre compositions based upon traditional Indigenous songs.

Scenario 2:

Angelique, a Dine' composer from Albuquerque, has received an inquiry from a local chamber music ensemble about a possible commission. The negotiated commissioning fee falters due to organizational budgetary related issues. Angelique submits a joint application with the chamber ensemble requesting \$7,500.00 which will also help her to hire a local specialist performer, pay for a babysitter so she can attend rehearsals and the two premiere performances. She is able to hire a recording engineer to tape the composition during a special recording session. After revising the score she uses the tape to send around with grant applications.

Scenario 3:

Michael, an aspiring Native film composer, has been asked to write music for a locally produced Indigenous film. He is an expert orchestrator but he feels he needs to attend a film scoring for film workshop before he can attempt this project. He decides to attend the weeklong intensive introductory course offered by a Native Film Composer being held at the NMAI in Washington, D.C.. The registration fee is \$750 and travel \$250. His commission fee will not be paid until he delivers a recording, and besides, does not take into account his need for extra study time. A Common Ground grant enables him to attend the workshop and, while there, he meets several players who want to become involved in the film project. Once the soundtrack is recorded and released on CD they decide to stay together and seek live performing opportunities.

Scenario 4:

Each musical artist will have varying needs, visions, career aspirations, or a need for that extra boost that will enhance individual artistic pathways. Individual artists may request funds for extra rehearsal time, or extra players, studio time or a specialist performer, or a master tape for presentation to CD labels, or a demo tape, attend Master's level music courses, etc.

