

Composition Senior Recital Plan

Dr. Justin Rubin

As your instructor I've worked closely with you preparing scores, working with ensembles, and crafting your work. For your senior recital, it is important for you to also consider practical aspects of the profession: 1. working with who is readily available and willing to collaborate, 2. writing appropriately and creatively for the forces that have agreed to work with you, and 3. presenting your work in such a manner that it allows the listener to understand both the breadth of your technique and your aesthetic perspective.

You need to create **45 minutes** of music for the recital, with a maximum **10** of which can be **digital/electronic** for pure CD playback (this does not include pieces that can be combined live and digital – also these should be **true electronic pieces**, not MIDI versions of instrumental scores that you could not find the players for unless presenting a film score, in which case the film *must* be presented alongside the music).

You should present selections including at least 1. **one solo**, 2. **one chamber**, and 3. **one vocal** (art song or choral) composition. It is *strongly encouraged* (although not required) for students to perform in some manner on their own recital. **Jazz combos** or other jazz-improvised ensembles are strictly **NOT** allowed on the recital.

The student composer is responsible for scheduling Weber Music Hall for the concert and a dress rehearsal, any and all rehearsals, finding the requisite faculty members (3) to come to the recital to adjudicate, and composing the works independently of the assigned projects in the composition class. The works to be presented may have been previously performed as part of the New Music Festival readings sessions.

Although the instructor is available for advice, this capstone project should develop and reveal the *independence* of the composer, which is vital in this career path.