

**MUSIC COMPOSITION PROGRAM  
JURIES and RECITAL  
(Updated and revised by the faculty, 2022)**

**General Information**

1. Jury portfolios are due no later than the last day of instruction of the spring quarter. It is possible to submit juries early, before the concluding quarter in a year, provided consulting faculty do not think such action premature.
2. During finals week for spring quarter, students submitting juries are required to meet individually with the faculty. In those meetings, students are given the results, feedback from the faculty on the strengths and weaknesses of the portfolio, and have a chance to raise questions of their own.
3. The Jury Timeline: Although your age, the number of units you've completed, or when you came to CCS may seem to indicate otherwise, it's actually the jury system that dictates where you stand in CCS Music (as in L&S composition). It is pointless to argue your status when a jury has not been submitted on the appropriate timeline.
4. The jury timeline is strictly enforced. Unless a student has been required to resubmit a jury, it is not permitted to move on to the next step in the same academic year. Any other exceptions to the rule must be approved unanimously by the faculty.
5. In the event that a jury submitted on time does not pass, the student will be given a specific assignment, in writing, designed to address the deficiency perceived by the faculty. That assignment is due by the last day of instruction of the fall quarter, though earlier submission is encouraged. While any student not passing a jury should expect to work independently during the summer, the deadline will allow for faculty input in polishing the assignment.
6. As stated in #4, any student required to resubmit a jury will be permitted to go on to the next step in the same academic year.
7. Works included in jury portfolios, whether at the sophomore or junior level, must not have been previously submitted, either with the initial application to CCS or with the previous jury.
8. There is no requirement to write entirely new material for the Senior Recital.
9. Once a student has successfully completed both the Sophomore and the Junior Jury, the student is cleared to present a Senior Recital.

## Sophomore Jury in Music Composition

The Sophomore Jury is a portfolio of compositions written during the first two years of study at the College of Creative Studies. As a rule, students should plan to submit the jury at the end of the spring quarter of the sophomore year. The portfolio will contain a minimum of 15 minutes of music. The breakdown is as follows:

**A SOLO INSTRUMENTAL WORK:** One or more movements written for any single instrument except piano or any kind of keyboard. In fulfilling this requirement, students are demonstrating a deep understanding of the role that melody and gesture play in shaping musical works.

**LONGER WORKS:** 2 works with a minimum duration of 3 minutes each. One of these works should be scored for three or more instruments, carefully chosen in consultation with the instructor, with an eye to eventual performance.

The balance of the portfolio can be made up of shorter works, additional longer works, or some combination. You may submit electronic compositions, however, it is essential that the bulk of the 15 minute requirement be notated works.

In evaluating the Sophomore Jury, the composition faculty is looking for evidence of exploration and experimentation on the part of the student. Those qualities are often manifested in contrast among the works submitted in form, musical texture, character and instrumentation. In your lessons, you will be introduced to many of the following concepts/challenges. It is important that you try to grapple with things that are unfamiliar to you or that take you a little out of your comfort zone, as that will lead to artistic and technical growth.

- 2 and/or 3 part contrapuntal textures
- 2 strongly contrasting ideas successfully developed in a single movement
- Transformations of timbre, through instrumental technique and/or orchestration.
- Experiments with non-tertian harmony (chords not built in thirds)
- Exploration of Variation Techniques
- Ideas whose nature constantly evolves throughout a movement, like genetic material in nature
- Varied repetition of one or more sections or phrases of a work
- Different approaches to the pulse: micro-pulse (additive) and macro-pulse (divisive)
- Experiments with pitch organization, for example: the use of synthetic or exotic modal scales; experiments with bitonality, polytonality, or pan-diatonicism; building a piece from a single pitch cell, and so forth.

All submitted works should be correctly and NEATLY notated. Resources for notation include but are not limited to the following:

George Heussenstamm, *The Norton Manual of Music Notation*

Gardner Read, *Music Notation: A Manual of Modern Practice*

Elaine Gould, *Behind Bars: The Definitive Guide to Music Notation*

## Junior Jury in Music Composition

The Junior Jury is more substantial than the Sophomore Jury, and is usually submitted at the end of the junior year. Works submitted in the Junior Portfolio should show further development of personal style and of compositional technique and should be more complex in form. While all compositions completed during the junior year can be submitted in this portfolio, whether originating in theory courses, electronic music courses, film scoring, or anything else, *the faculty believes that the minimum requirement can reasonably be expected to have been completed as work for Music CS-101.*

1. The *minimum* requirement is for three or more works with a total duration of at least 15 minutes. At least two of those works should be fully notated.
2. At least one work should be in a single, unbroken movement, five minutes or more in duration, demonstrating the student's mastery of extended form.
3. These works should be for a variety of media—chamber, solo, vocal, electronic, etc.
4. All submitted works should be accompanied by a score; a recording is optional, but encouraged. For works that have not received a live performance, a MIDI recording is perfectly acceptable.
5. The "score" for entirely electronic works should be written explanatory notes describing performance procedures, equipment, software, and physical/spatial layout (if applicable). Additionally, please include a description of the work in terms of conception / form. This may be akin to a program note or brief analysis.
6. As in the Sophomore Jury, there should be at least one work written for three or more instruments.
7. Works submitted previously, whether with the application to CCS or with the Sophomore Jury, will not be counted.
8. All submitted works should be correctly notated. As works in the Junior Portfolio are very often submitted with graduate school applications, it is essential that they be complete in every detail. Students should consult with their composition teachers for more information on the appropriate presentation of their work.

## The Senior Recital

There is a proud tradition in CCS Music as regards the "graduation" recital. At no time do individual artistic personalities more come to the fore in CCS Music than in the Senior Recitals. While the faculty is usually very involved in helping you to plan your recital practically and logistically, it must insist that the final artistic product truly be your own...**you** must leave your individual stamp on this event.

1. Senior Recital must have a minimum of 30 minutes of music, independent of stage changes, announcements, and so forth.
2. This recital is a public event. You must have a printed program, and the recital must be advertised. We encourage the use of social media to get the word out, but also require that the

student post flyers or posters in the CCS building, the Music Department, and other locations as appropriate and permitted. This is not intended to dictate a result: even something as unusual as a walk-through sound installation can adhere to these simple rules, which are designed to give your work exposure.

3. It is to be documented with an audio recording or video, or both. A single copy of the program and of the recording must be given to the faculty before graduation for archival purposes. In this way, we have an historical record of the event.
4. Once you have scheduled your senior recital, please notify the music composition faculty, so that we may put your recital on our calendars. It is a good idea to consult with the CCS music composition faculty before finalizing the date of your recital, so that we can ensure that at least one of us can be in attendance.
5. The recital may be held at a location of the student's choice. Options include, but are not limited to, the following:
  - a. The CCS Gallery. If you want to explore this option, discuss scheduling with gallery director Dan Connally (art faculty). Graduating students in CCS Art have first claim on the space.
  - b. The Old Little Theater (OLT). Contact CCS office staff for scheduling information and for the appropriate form. The user's form for the OLT is designed to ensure that students using the theater understand the guidelines, have a working knowledge of the equipment, and are able to obtain any additional equipment needed.
  - c. Department of Music facilities, most often Karl Geiringer Hall or Music 1145; less frequently, Lotte Lehmann Concert Hall. For information and scheduling, contact the Production and Events Manager in the Music Department.
  - d. While it doesn't happen very often, it is also possible to have your recital at an off-campus location, so long as it is in Santa Barbara or Goleta. Possibilities there would include local churches, Center Stage Theater, the Contemporary Arts Forum, or Fishbon Santa Barbara.

Dr. Andrew Watts   Dr. Leslie Hogan

June 2022