

**Music Alive: New Partnerships**  
A Residency Program of  
Meet The Composer and the League of American Orchestras

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**Rafael Hernandez**  
**Residency Proposal**

I describe myself as a “composer/teacher/nerd.” This three-part label is meant to immediately conjure up a somewhat whimsical view of my persona and being as an artist and educator by succinctly describing what I do artistically (I compose), pedagogically (I've a great passion for teaching), and intellectually (I love technology and its uses in creating and teaching music).

I propose the following goals for a residency with an orchestra in the Music Alive: New Partnerships program:

- Educate audiences about sound and music using music software as the tool for learning
- Engage audiences in making music with pre-recorded excerpts from rehearsal of the work to be premiered
- Provide a new lens for the study of contemporary composition for orchestra through the use of audio production software to study orchestral repertoire and to provide helpful analogies for concepts of form and orchestration

I love to engage with multiple audiences in trying to answer a difficult question: what does it mean to “make” music—or more specifically, what does it mean to “make” orchestral music. I feel this question to be especially relevant and inspiring given the technological advances in the form of music hardware and software that have made music making much more accessible. Using my love for technology and pedagogy, I want to engage audiences in making music with multiple melodies, harmonies, rhythms, textures and sounds and make a tangible link between this kind of music making and contemporary writing for orchestra.

A specific example of this would be to engage an audience of middle- to high-school age teenagers in composition using music software such as *Ableton Live* (music production software focused on live use). Using sampled sounds from the work written for the participating orchestra in combination with creating sound using taught techniques, this audience of teenagers would then create, for lack of a better term, remixes of the premiered work. Taken further, these remixes then form the starting point for discussions on ideas of contemporary composition. For example, the spacing of sampled entrances and their tracked usage throughout a piece is directly related to a discussion on form. Or, the layering of composed melodies with textures composed by other audience members leads to a discussion of orchestration. To provide proper historical content, I'd engage the audience in a discussion of traditional works and visceral components of each work that I feel the audience could sink their teeth into and find inspiring enough to make music with in the way I describe above.

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To inquire about a residency, please contact:  
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