

Sampling, quotation, paraphrase, and allusion

LISTENING assignment (please complete all three):

1. Luciano Berio, *Sinfonia*, III. In ruhig fließender Bewegung

How does Berio make use of material from the third movement of Gustav Mahler's second symphony? What function does the Mahler material serve in the Berio? How much of the Mahler movement does Berio use?

2. John Oswald, "7th"

How does Oswald make use of material from the fourth movement of Ludwig van Beethoven's seventh symphony? What function does the Beethoven material serve in the Oswald? How much of the Beethoven does Oswald use?

3. [your choice]

Choose a song or composition, one with which you're already familiar, that incorporates one or more pre-existing *specific* pieces of music (as opposed to merely imitating a pre-existing style of music). How does the composer make use of the sampled/quoted/paraphrased/alluded piece? What function does the source material serve in the new piece? How much of the source material does the composer use?

Final project: Read-through

COMPOSERS: Contact your performers as soon as possible, and schedule a first rehearsal at your earliest mutual convenience, to take place **BEFORE** the Thanksgiving break (and the sooner, the better).

This first rehearsal ought to last at least 15 minutes, but no more than 30 minutes. The primary objective is to perform the entire piece at least once from beginning to end, *without stopping* (even if mistakes are made) in order to get a sense of how the performers' individual parts fit together. Any remaining time may be spent on fixing moments or rehearsing problematic sections of the piece.

Ideally, the composer is present to answer immediately any questions that arise.

In a pinch, if the four schedules are irreconcilable, it's better to arrange a read-through with all three performers, *without the composer*, than to attempt a read-through without all three performers. (In this case, performers need to make notes during rehearsal, and then e-mail questions to the composer ASAP.)

IMPORTANT: Please e-mail me to let me know the time and place of your read-through. It's unlikely that I'd be able to attend, but I need to confirm that your rehearsal process is on track.

PERFORMERS: Be sure to study the score *prior* to the read-through, so that you aren't sight-reading your part. Remember, the point of the read-through is to clarify how your part fits in with the others, and this will only work if you're already familiar with your part.