

**MU 210 (Feurzeig) 2016**  
**Assignment 18: Minimalism and Process I (due Tuesday)**

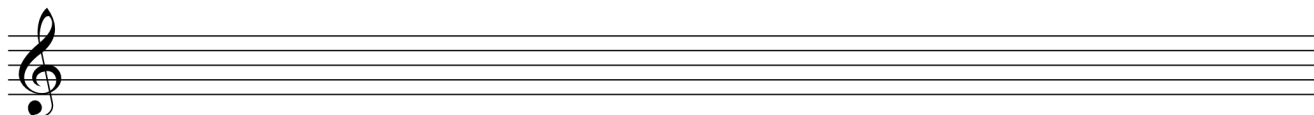
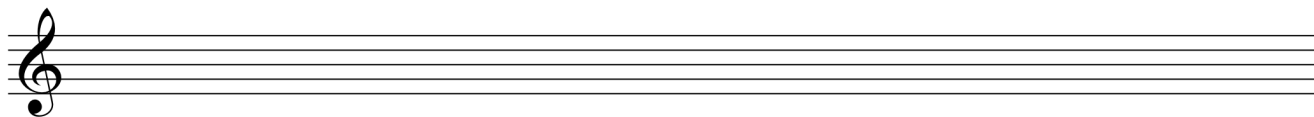
Read the Reich and the Hitchcock essay excerpts in the handout. But do not consult the pitch diagram for *Fratres* until you answer the first three questions below.

1) Listen to *Fratres* complete, without distractions. Do not multi-task (there is no such thing). Use decent playback equipment. What are your first impressions of the piece? Include your emotional and aesthetic reaction (gut feeling) as well as any other observations.

2) Listen to *Come Out* complete, again without distractions. Write your impressions/observations/reactions below.

3) Now listen to *Fratres* again from the start to about 1:10 (this comprises one complete cycle of chords before the first percussion interjection), still without consulting the pitch reduction sketch. Describe the process that you hear. Hint: it breaks down into two subsections of equal length, each with a similar process. More hint: focus on rhythm and one line (like the top notes), don't worry about the whole harmony.

4) Now (only now!) look at the pitch reduction for the first three such cycles Try to figure out the process, and describe it as precisely as you can. Then see if you can predict the pitch pattern for the fourth cycle. Write it below and then compare it to what you hear.



5) Study the scores of *In C* by Terry Riley (in Burkhart) and *Les Moutons de Panurge* by Frederic Rzewski (handout) and practice them a little on your own. Bring your instrument to class (or come prepared to sing) on Tuesday; we will perform some or all of these pieces that week.