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**Still: *Afro-American Symphony*; 3<sup>rd</sup> movement**

*p.* 343

- List at least two features that you **hear in this example** that suggest its African-American musical roots.
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**Copland: *Appalachian Spring*, Section 7;  
Theme and Variations on *Simple Gifts***

*p.* 347

- List or describe some features of this work which are typical of twentieth century works. Base your answer upon both your reading and your listening.
- What aspects of this piece, if any, are you surprised to find in a 20th century composition? Why are they unexpected?

**Cage: *Sonatas and Interludes* for Prepared Piano**

*p.* 360

- Can you detect a beat in this piece? Meter? Describe some of the rhythmic effects in this piece.

**Varese: *Poeme electronique (Electronic Poem)***

p. 362

- This piece makes use of some unusual sounds and structures. Do you feel that a piece like this has musical validity? Explain why or why not. (Also, consider whether you might have reacted differently if you were able to hear it in its original environment.)

**Zwilich: *Concerto Grosso 1985, first movement: Maestoso***

p. 365

- Describe several ways in which this work is related to the music of the baroque era.

**John Adams: *Short Ride in a Fast Machine (1968)***

p. 368 ..... 2:41

- The rhythmic component is very important in this work. What do you notice about the meter, tempo, etc. if you try to follow them during the work?

(There are currently no listening assignments on the Jazz examples.)