
Still: *Afro-American Symphony*; 3rd movement

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

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- List or describe some features of this work that are typical of twentieth century works. Base your answer upon both your reading and your listening.
- Given the features found in other 20th century musical examples we have studied, what aspects of this piece might be regarded as somewhat unusual or different than “typical” of 20th century music?

Ginastera: *Estancia Suite*, Op. 8a, “Malambo”

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- The text mentions the importance of percussion instruments in this piece. Without relying entirely on the description in the text, what do you notice regarding the use of percussion in this work?

Cage: *Sonatas and Interludes* for Prepared Piano

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

Varese: *Poeme electronique (Electronic Poem)*

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- 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. In addition, consider whether you might have reacted differently if you were able to hear it in its original environment – and note what that environment was.

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

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- Describe several connections between this piece and the music of the Baroque era.

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

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- The rhythmic component is very important in this work. Describe what you notice about the meter, tempo, etc. when you pay careful attention to these elements.