

## Test 7 Preparation

25%: Lecture. Use notes from class, and especially information on terms that made it onto the board. Feel free to use definitions from your book's glossary, or the internet, for terms I used in class.

25%: Textbook. Read Part 7 (pages 290-336); take notes on everything that seems important, not just vocabulary, and be able to define words in bold, using definitions from the glossary at the back of the book. I'd recommend listening to all the pieces, even those that won't be on the test, in order to get a feel for the soundworld of modern art music.

Ear training: identifying transformations of motives with T, I, R, RI, C, and E (transposition, inversion, retrograde, retrograde inversion, contraction, and expansion).

50%: Listening: be able to identify any 30 seconds of these pieces:

\*Cage, *Sonatas and Interludes/V* (we listened to other sections in class, but we'll use the book's recording)

Dutilleux, *First Symphony/I* (up to 7:00 in video)

Ligeti, *Piano Concerto/I* (up to 4:15 in video) (you might want to check the accompanying video by Kotaro Fukuma I've put up – the discussion of the first movement begins at 3:00)

Pärt, *De profundis*

Piazzolla, *Primavera porteña*

Reich, *Proverb*

Glass, *Violin Concerto/I*

Lang, *just*

Wolfe, "Flowers," from *Anthracite Fields*

\*Higdon, *blue cathedral* (excerpt)

Andres, *You Broke It, You Bought It*

Asterisks mean the recording is through your text (at <https://digital.wwnorton.com/enjmusic3ess>).