**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Fill in the blanks:

1. Musical minimalism, also called \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ music, is a style of classical music pioneered in the

\_\_\_\_\_\_\_\_\_’s (decade). It is characterized by the following musical attributes:

*(name 5, at least 1 of which is pitch-related, and at least 2 of which are rhythm-related)*

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. Minimalism has been "interpreted as a reaction to the seemingly arbitrary complexities of:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.” *(style of music)*

1. Complete the table below, which lists the work of some important early minimalist composers:

|  |  |  |
| --- | --- | --- |
| **COMPOSER** | **TITLE** | **MUSICAL ATTRIBUTE** |
| Terry \_\_\_\_\_\_\_ | *In C* |  |
| \_\_\_\_\_\_\_ Reich |  | Phasing |
| Philip Glass |  | Long repetition with abrupt changes |

1. Name one composer and composition title associated with “post-minimalism,” a style that often features a more flexible approach to repetition and process procedures, and often times a more colorful tonal palette.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*(continued)*



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1. Which minimalist composer would you most rather listen to? What about the composer’s work is appealing to you?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
  
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1. In your experience so far, do you enjoy minimalism? Do you respect its aesthetic goals? Do its techniques and aesthetics deserve a place in contemporary classical music? Why, or why not?

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