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**Debussy: *Prélude a “L’Après-midi d’un faune”*  
(Prelude to “The Afternoon of a Faun”)**

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- Following your careful reading and listening to this example, **list** and **describe** aspects of this work that seem new and different to you when compared to the common trends of Romantic era music.
  
- **List** and **describe** aspects that are similar to those in often found in Romantic music.

**Stravinsky: *Le Sacre du Printemps (The Rite of Spring), Part I: Introduction, Omens of Spring–Dances of the Youths and Maidens, Ritual of Abduction***

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- List and describe specific 20th century musical techniques found in this example that represent departures from the Romantic era musical traditions.

**Schoenberg: *Pierrot lunaire: Mondestrunken (Moondrunk)***

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- List and describe three examples of word painting in this piece, including at least one that is not described in the text.
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### Schoenberg: *A Survivor from Warsaw*

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- How does this piece make you *feel*?
  
- Describe how both
  - a) the **musical** and...
  
  - b) the **non-musical** features of the work contribute to your response.

### Webern: *Five Pieces for Orchestra, Op. 10, No. 3* (Very slow and extremely calm)

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- Describe the use and nature of the melody in this example. (The text will provide some guidance on this.)
  
- How would you describe the form of this work? (The text will be helpful here, too.)

### Bartók: *Concerto for Orchestra, second movement*

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- Explain why this movement is called *Game of Pairs*.