

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

- (p. 294) 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, and Ritual of Abduction*

- (p. 298) List and describe several specific 20th century musical techniques or features found in this example that represent departures from the Romantic era musical traditions. (Note that there are three sections in Part 1, as listed above and in your text.)

Schoenberg: *Pierrot lunaire: Mondestrunken (Moondrunk)*

- (p. 306) List and describe three examples of word painting in this piece, including at least one that is not described in the text.
 -
 -
 -

Schoenberg: *A Survivor from Warsaw*

- (p. 308) How does this piece make you *feel*?
- Describe how the following affect to your response to this piece, referencing specific elements in the piece.
 - a) **musical** elements

 - b) **non-musical** elements

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

- (p. 315) 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*

- (p. 317) Explain why this movement is called *Game of Pairs*.