
Stravinsky: *The Firebird*, Scene 2 (1910)

Reference page 7 in text.

- Several musical elements (e.g. – dynamics, tone color, pitch, etc.) change in this piece to create *contrast*. Describe some of these specific changes that *you hear* in the music. In addition, what element(s) *seem to change little* during the piece?

Duke Ellington and His Famous Orchestra: *C-Jam Blues*

Reference page 8 in text.

- Describe musical techniques used to create *contrast* in this example.

Britten: *Young Person's Guide to the Orchestra*, Op.34

Reference page 27 in the text.

- This piece includes a series of variations featuring different instruments from the orchestra. Pick three variations; identify the *featured instrument* and describe *tempo*, *dynamics*, and *other instruments* heard in each variation. (NOTE: Do not write about the first few sections featuring *full instrument families* – e.g. *strings*, *woodwinds*, etc. Instead, please focus on *variations that feature one specific instrument* – e.g. *flute*, *clarinet*, *violin*, etc.)

Bizet: *Farandole* from *L'Arlésienne* Suite No. 2

Reference page 47 in the text.

- What *texture* or *textures* are used in this example? How does *texture* change during the course of the piece?

Tchaikovsky: Dance of the Reed Pipes from Nutcracker Suite

Reference page 50 in the text.

- Describe how the music is different in the two main sections of this piece, focusing on objective facts about the music. (If you feel you must cite subjective reactions, you must then *note the objective musical characteristics* that evoke your reactions.)

Bach: Boureè from Suite in E Minor for Lute

Reference page 51 in the text.

- *Without quoting or paraphrasing the text's description* of this piece, describe the differences that you hear between its two main sections, A and B.