
**Berlioz: *Symphonie fantastique*, Op. 14;
fourth movement: *March to the Scaffold***

- (p. 240) How would you react to this recorded example if Berlioz had given us the very same music, but *without providing a title or telling us that it has a program*? Would it stand on its own as **absolute music**? Why or why not? (This piece *clearly does have a program* and it *does have a title*. The question asks you to *speculate* about how hearing it *might be different* if did not know about the program or the title. The question is *not* whether Berlioz' piece is program music. It is. The question does *not* ask you imagine a program when you listen.)

Smetana: *The Moldau*

- (p. 246) What **musical** features in this piece make it an example of **nationalism**? Do **you** hear these features or not? (Remember that *nationalism* and *program music* do not necessarily mean the same thing - focus specifically on observations that support the case for nationalism.)

Dvorak, Symphony No. 9 in E-minor, 1st movement (*From the New World*)

- (p. 248) We previously studied the *sonata-allegro* form. *This movement* is based on the sonata-allegro form, but it differs from the "standard" version that we studied. List and describe several specific ways in which Dvorak modifies that familiar form in 1st movement of this symphony.

Brahms: Symphony No. 3 in F Major, third movement: *Poco allegretto*

- (p. 255) When we studied the Classical era we learned about the features typically found in the third movement of a symphony. What features of *this third movement* from Brahms' symphony are *similar* to those "typical" features, and what features seem *different*?

Puccini: *La Bohème*, Act I: excerpt (Mimi's entrance through conclusion of act)

- (p. 260) Puccini sometimes blurs the musical differences between aria and recitatives – sometimes *arias* contain music with characteristics more typical of *recitatives*, and vice versa. Describe one place in this music where an aria contains some recitative-like music. (Identify the location by describing the music and/or text, *not* giving timings.)

Wagner: *Die Walküre*, Act I, scene 3 (Love Scene, Conclusion)

- (p. 268) Are you able to recognize the occurrence of any of the *leading motives* in this example? You will need to read the text, follow the listening outline, and pay careful attention to the music. *Which leading motives are you able to hear?*

- Consider the leading motives that you were able to hear. In what ways do the sounds of these leading motives *musically suggest the subjects that they represent*? Describe specific musical characteristics that produce this effect, and identify the specific leading motives that you describe.