
Smetana: *The Moldau*

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- 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 nationalism.)

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

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- We previously studied the the *sonata-allegro* form. This example is based on the form but differs from the “standard” version that we studied. Describe several ways in which Dvorak modifies the form.

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

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- 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)

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- One feature of this music by Puccini is the blurring of the musical differences between aria and recitatives – sometimes arias contain music that sounds more like recitative and vice versa. List and describe one place in this music where an aria contains recitative-like music, and another one where a recitative contains aria-like music.

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

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- Are you able to recognize the occurrence of the *leading motives* in this example? Which ones are you able to hear? (Be sure to consult the text.)

- Consider the leading motives that you were able to hear. In what ways do the sounds of the leading motives suggest the subjects which they represent? Describe specific musical characteristics that produce this effect.