
Schubert: *Erlkönig*

- (p. 218) What would have been the effect if this song had been composed in the **strophic** form instead of **through-composed**? In what ways would it have been more or less effective for you? What features of *this specific song and the poem it is based upon* support your opinion?

Schumann: *Reconnaissance (Reunion)* from *Carnaval*

- (p. 223) The example uses the ternary, or ABA form. What musical features can you hear that let you know when the B section has begun? In other words, how can you contrast specific musical features of the first A section with the features of the B section?

Chopin: *Nocturne in E flat Major, Op. 9, No. 2*

- (p. 224) The melody is heard several times as this piece progresses. In what ways does Chopin alter the melody as it returns later in the piece?

Chopin: Etude in C Minor, Op. 10, No. 12 (Revolutionary

- (p. 226) In addition to being a difficult technical work, does this piece seem to you to be an expressive musical work as well? Why or why not? What specific observations support your opinion?

Mendelssohn: Concerto for Violin and Orchestra in E Minor. Op. 64, 1st movement

- (p. 231) The first movement of this violin concerto by Mendelssohn is notable in a number of ways. The movement uses the sonata-allegro form, as expected in the first movement of a concerto, but the composer modifies the familiar form. Describe some of the ways in which Mendelssohn has changed the form.