
Schubert: *Erlkönig*

- (p. 217) 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: *Romance in E flat Minor for Piano, Op. 11, No. 1*

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

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

- (p. 225) 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. 227) 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. 233) 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.