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**Schubert: *Erlkönig***

*p.* 217

- What would have been the effect if this song had been composed in the **strophic** form instead of **through-composed**? Would it have been more or less effective for you? What features of *this specific song* 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?

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

p. 240

- How would you react to this example if Berlioz had given us this exact piece, 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?  
(Important notes: This is a hypothetical question – Berlioz' piece clearly *does* have a program, but I'm asking you to speculate about how the experience might be different if he did not tell us that it has a program. The question is *not* whether or not Berlioz' piece is program music. The question is *not* whether or not you imagine our own program when you listen to it.)