

**Music Theory III**  
**Assignment 12 – due April 15 at the beginning of class**

Name \_\_\_\_\_

**I. General**

1. On the lines below, diagram the models for Rounded Binary and Simple Ternary forms. Be sure to include elements such as phrase relationships, cadences, tonality, etc. Both of these should be diagrammed for a major key.

Rounded Binary

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Simple Ternary

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**II. Analysis**

These questions all refer to Music Sources, pp. 400-406, “Mein!” from *Die schöne Müllerin*, D. 795, by Franz Schubert.

1. Diagram the large-scale form of this Lied below, by indicating the sections (capital letters), inclusive measure numbers, and main key areas. If an introduction, or other added sections (trans., coda, etc.) are included, show them on your diagram.

Section:

Measure No.:

Key(s):

2. As clearly and musically as possible, describe the process of modulation from the large A to the large B section.

**Over....**

- Other than key, discuss two similarities and two differences between large A and large B. Be as specific as possible, thinking about parameters such as melody, texture, rhythm, harmony, etc.

- Using the following harmonic rhythm, write the roman numeral analysis for measures 59 through the downbeat of 64. Be sure to indicate the keys involved and how the pivot chord functions in both keys.



- Based on your reading and the definitions we've discussed in class, is this piece in Compound (Composite) or Simple Ternary form? Your answer to this question should include as much supporting evidence as possible via direct references to the music.