

October 29, 2007

Ternary form:

- What is the main difference between ternary form and binary form?
 - While the two forms each have a different number of sections (binary has two sections, ternary has three sections), this would not be a complete answer to the question. Think, for example, of a rounded binary. One might argue that a rounded binary has three sections: the first section, the beginning of the second section, and the return of the opening material at the end of the second section.
 - Binary form does not have a discrete first section. In binary, the first section is not closed; it is tonally open. In its tonal trajectory, the binary form overrides the division between the two sections. The tonal trajectory continues (after the repeat sign) to develop and finally close in the second section.
 - In ternary form, the first section IS tonally closed. This is the essential and fundamental difference between binary and ternary form.
- The sections of ternary form:
 - The first section: is tonally closed and frequently has three subdivisions of its own. Following some sort of expository statement, there is usually a contrasting passage of some sort. After this there is usually a restatement of the opening material.
 - The second section: of a ternary form may or may not be closed. In other words, it may simply end with a re-transition to the tonic. It may be substantial on its own, but it will then also usually have an intermediate section leading back to the original statement. The second section will have new and contrasting material. It can provide contrast to the first section in a number of ways (such as in key, texture, dynamics, etc.). This kind of contrast does not occur in the simpler binary form.
 - The third section: is a repeat of the first.
- (Each of the individual sections of a ternary form could be in binary form. This reminds us of the hierarchical organization of tonal music.)

Beethoven, op. 2/1/ii

- (page 24 in the anthology)
- A section:
 - The first A section lasts for the duration of the first sixteen measures.
- B section:
 - The B section begins in D minor. There is a lot of contrast to the A section, making the sectional division easy to locate. This harmony turns out to be a ii chord leading to C major (the global dominant).
 - In m. 31 we come across a big fat PAC in C major. However, immediately after this Beethoven re-introduces the Bbs, destroying the sense of C major and making what was V:I into I:V.
- A' section:
 - The return of the opening material begins in 32.
- There are five cadences in F major: m. 8, m. 16, m. 47, m. 52, and m. 61. Towards the end of the piece, the authentic cadence in m. 47 is not conclusive, because the bass is not in the correct register. The cadences in mm. 52 and 61 give a more complete sense of closure by omitting the appoggiatura and putting the bass in the correct octave.

Assignment:

- Review the piece on page 26 in the anthology. Label sections and keys and list the types of contrast between the sections.