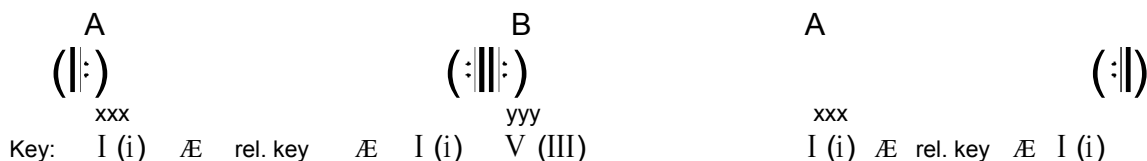


Ternary Form

Statement – Digression – Restatement



xxx and yyy = motives

Ternary form consists of three parts of which the outer two (both A labeled A) are identical or nearly so. The second, or middle, section (labeled B) contrasts the outer two sections. As the above illustration indicates, B will usually begin with a motive or theme that is new or is derived from the motivic material of the A section. Both A sections cadence in the tonic and are therefore closed. There is usually a central modulation in the A section. The B section begins in a related key and usually cadences in the same or another related key. In contrast to binary form, ternary form is closed tonally as each section will often cadence in the key in which it began. Essential in the perception of a ternary form is the element of contrast which occurs between the A and B sections. The repeat of the A section may not be written out. Instead, the markings da capo or dal segno may be used at the end of the B section in order to link the music back to the A section.

Compound ternary form involves a ternary form inside a larger ternary form. There are three types of compound ternary forms:

- | | | |
|-----|--|-----------------------------|
| (1) | <p>A B A</p> <p> : a : : b a : : c : : d c : : a : : b a : :</p> <p>ternary ternary ternary</p> | Minuet and Trio |
| (2) | <p>A B A</p> <p> : a : : b a : : c : : d : : a b a</p> <p>ternary binary ternary</p> | Alternative Minuet and Trio |
| (3) | <p>A B A</p> <p> : a : : b : : c : : d : : a b</p> <p>binary binary binary</p> | Baroque Dance Pairs |

In each of the above, rounded binary may substitute for ternary in A and/or B sections.