

Binary & Ternary Forms

Formal Element Review

- Motive: *A motive is the smallest recognizable musical idea.*
 - labeled with lowercase letters starting at the end of the alphabet
- Phrase: *a relatively independent musical idea that moves towards a cadence as its goal; a complete musical thought*
 - labeled with lowercase letters starting at the beginning of the alphabet
 - *subphrase*: a musical unit smaller than a phrase but still a coherent gesture
 - *sentence*: a particular type of phrase or phrase group with an internal structure of 1+1+2
- Period: *a pair of phrases that specifically work together in an antecedent-consequent relationship*
 - First phrase (*antecedent*) will have an inconclusive cadence (half cadence or IAC)
 - Second phrase (*consequent*) will have a conclusive cadence (usually a PAC)

Formal Structures

- Formal structures are larger sections of music made up of these formal elements (phrases, periods, etc.)
 - typically labeled with uppercase letters starting at the beginning of the alphabet
- Each standard formal structures contains a specific pattern of these larger sections (with minor variations)

Factors to Consider in Formal Analysis

- Key areas: in which key a phrase or section starts and/or ends
 - closed vs. open sections
 - a closed section is self-contained
 - ends in the same key in which it begins with a conclusive cadence
 - an open section is not self-contained
 - ends in a different key or with an inconclusive cadence
 - often features a half-cadence, modulation to the dominant, or modulation to the relative major
- Motivic use: similar or contrasting motivic use within phrases or sections
- Formal elements: phrases, cadences, periods, etc.

Simple Binary Form

- Two larger sections – called *reprises* or *refrains*
 - each reprise is typically repeated
 - second reprise is often longer than the first
 - each reprise usually consists of several phrases
 - reprise 1 – typically two phrases (often a period)
 - reprise 2 – typically two sections, each potentially more than one phrase
- Common form in dance movements of Baroque suites and also used in Classical period music

Binary Harmonic Structure

- Sectional binary
 - features two closed sections
 - reprise 1 closes with a PAC in the tonic key
 - reprise 2 typically continues in tonic, reaches the dominant near the middle, then closes in tonic
 - anthology example: *Minuet* from the Notebook for Anna Magdalena Bach
- Continuous binary
 - features an open first section; suggests continuation to the second section
 - reprise 1 closes with a HC in tonic or an IAC or PAC in a closely related key
 - reprise 2 typically continues in the dominant or new key then returns to close in tonic
 - anthology examples:
 - *Minuet* from Divertimento in C Major by Haydn – dominant type
 - *Evening Song* by Turk – relative major type

Binary Phrase Structure

- Simple Binary
 - features no reprise of the original material at the tonic level at the end of reprise 2
 - typical phrase analysis of a-a-b-b or a-b-a-c
 - anthology example: *Minuet* from the Notebook for Anna Magdalena Bach
- Rounded Binary
 - features a return of the initial material (closing on tonic) at the end of reprise 2
 - typical phrase analysis of a-a-b-a, a-a-b-aa, or a-b-c-a
 - first half of the second refrain is dependent on the return of initial material for closure
 - anthology example: *Theme* from Piano Sonata in D Major by Mozart
- Balanced Binary
 - features a return of the second phrase of the A section at the tonic level as closing material
 - typical phrase analysis of a₁-a₂-b-a₂
 - both sections end with the same material (in continuous binary the sections will end in different keys)
 - anthology example: *Evening Song* by Turk

Simple Ternary Form

- Three closed independent sections – called *reprises* or *refrains* (as in binary)
 - three reprises may be related (i.e. A-A-B, A-B-A, etc.) or unrelated (A-B-C)
 - most typical is A-B-A (or A²)
 - both A sections are tonally closed
 - the B section is contrasting, tonally closed, and often in a closely related key
 - also typically longer, more independent, and more harmonically stable than in rounded binary
 - the second A section is complete and often identical to the original or minimally altered
 - simple ternary is much less common than rounded binary
 - anthology example: *Humming Song* by Schumann

Compound Ternary

- A ternary design is more common as compound formal structure
- Functions as a means of creating larger forms (Minuet and Trio; Da Capo Aria)
 - each section is typically in binary form
 - combined as minuet-trio-minuet or A-B-da capo A
 - anthology examples: Minuet & Trio from *Divertimento in C Major* by Haydn

Larger Formal Structures

- Sonata form is related to binary with the addition of a development section
- Rondo form is related to ternary with the incorporation of additional contrasting episodes

Evening Song - Daniel Gottlob Turk

Andante

p *mf* *p*

Minuet from the notebook of Anna Magdelana Bach

Allegretto

p *mf* *p*

Minuet and Trio from *Divertimento in C Major* (Hob. XVI:1) - Joseph Haydn

Minuet

The Minuet section is in 3/4 time and C major. It consists of 16 measures. The first system (measures 1-4) features a treble clef with a melody of eighth notes and triplets, and a bass clef with a simple accompaniment. Dynamics include *f*, *mf*, and *f*. The second system (measures 5-8) continues the melody with triplets and includes a trill in measure 7. Dynamics are *mf* and *f*. The third system (measures 9-16) concludes the piece with a trill in measure 15. Dynamics include *mp*, *f*, and *f*.

Trio

The Trio section is in 3/4 time and C minor. It consists of 16 measures. The first system (measures 1-4) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Dynamics include *mp* and *p*. The second system (measures 5-8) continues the melody with a crescendo and decrescendo. Dynamics include *mp*, *cresc.*, *mf*, *dim.*, and *p*. The third system (measures 9-16) concludes the piece with a decrescendo. Dynamics include *pp* and *p*.

Minuet de capo

Theme from Piano Sonata in D Major (K. 284) - Wolfgang Amadeus Mozart

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system concludes with a repeat sign and a piano (*p*) dynamic. The third system features a forte (*f*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The fourth system concludes with a repeat sign and a forte (*f*) dynamic. The piece is characterized by its simple, elegant melodic lines and rhythmic accompaniment.

Humming Song from Album for the Young (Op. 68, No. 3) - Robert Schumann

The image displays a musical score for the piece "Humming Song" by Robert Schumann. The score is written for piano and is set in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by a series of eighth notes, often grouped with slurs. The bass clef accompaniment features a steady eighth-note pattern. The second system introduces a key signature change to one sharp (F#) and includes a fermata over a note in the treble staff. The third system continues the melodic and harmonic development, with a key signature change to two sharps (F# and C#) indicated by a sharp sign on the staff. The final system concludes the piece with a double bar line and repeat dots. The overall texture is light and rhythmic, typical of Schumann's compositions for children.