



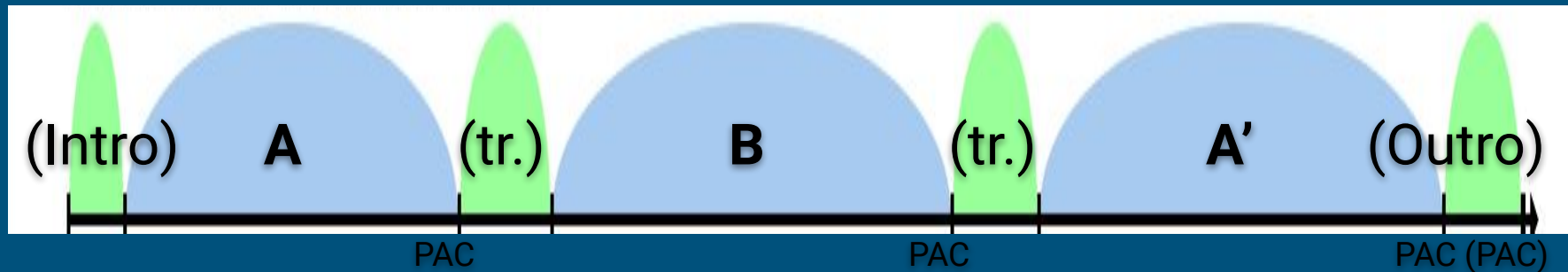
Ternary Through Time

Why Understanding Form Enhances
Casual Listening



McKenna Brunson, Danielle Casos, and Nick Walker

Ternary Form

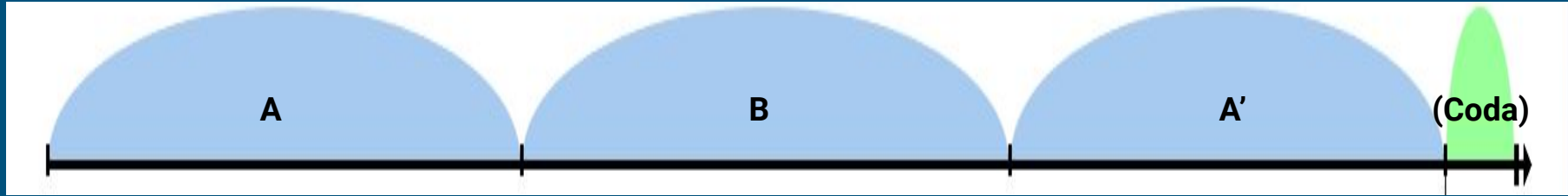


Main theme in the home key.

May be preceded by transition.
Contrasting in key area, texture or tone.

May be preceded by transition.
Main theme returns in the home key; but varied in some way

Nocturne in C Minor, Op. 48 by Frederic Chopin (1841)



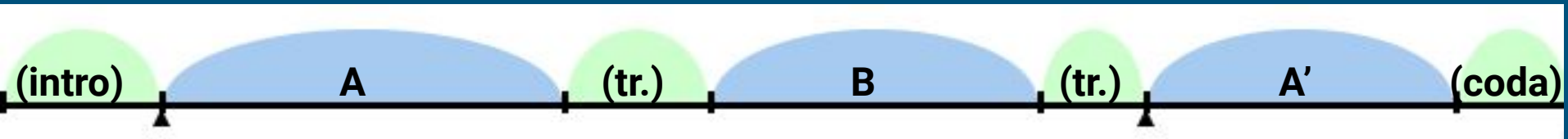
How expectations are met:

- Three easily detectable sections
- Contrasting B section
- A' is a return of familiar material, but varied
- Cadences are as we expect

How it deviates from expectations:

- Repeated motives in A but no internal form
- Multiple textures within one section
- Cadence at the end of A' is unexpected

Friends, by Joe Hisaishi (1992)



How expectations are met:

- Contrasting B section, both in key area and texture
- A' is a return of familiar material, but varied
- Coda solidifies the key and expected cadence

How it deviates from expectations:

- The cadences at the end of most sections are unexpected
- Mode shifts happen frequently on a phrase level throughout B section
- A' is more of a blend of A and B than other Ternary pieces

Why is Ternary Form Still Effective?



Why Does Form Matter to Us?



Why Should Form Matter to You?

