

Ternary Form - Analysis

Scores and Audio are on the Open Music Theory website's chapter on Ternary Form (at the bottom of that webpage)

Example 1. Bernhard Henrik Crusell (1775-1838), Clarinet Quartet, Op. 7, III, Menuetto

Part 1 – Basic Questions

NOTE: The overall form is Compound Ternary

- a. Where does the B section of the entire piece begin? Measure: _____
- b. How did you determine the location of the B section?

These questions concern the A section of the overall Compound Ternary Form

NOTE: This section contains a repeat symbol which divides it into two reprises

- c. Is the 2nd reprise shorter, longer, or the same length? _____
- d. This section is in what key? (letter name and mode, i.e., C major) _____
- e. In what key does the 1st reprise end? (Roman numeral in relation to the A section) _____
- f. In what key does the 2nd reprise end? (Roman numeral in relation to the A section) _____
- g. What kind of cadence ends the first reprise? _____
- h. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- i. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
 - Is there balanced aspect to the form? _____
 - If so, which measure contains the crux? _____
- j. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

These questions concern the B section of the overall Compound Ternary Form

NOTE: This section also contains a repeat symbol which divides it into two reprises

- k. Is the 2nd reprise shorter, longer, or the same length? _____
- l. This section is in what key? (letter name and mode, i.e., C major) _____
- m. In what key does the 1st reprise end? (Roman numeral in relation to the B section) _____
- n. In what key does the 2nd reprise end? (Roman numeral in relation to the B section) _____
- o. What kind of cadence ends the first reprise? _____
- p. Based on your answer to the previous question, is the first reprise harmonically open or closed? _____
- q. Consider the form; is it binary? _____ If so, is it rounded or simple? _____
 - Is there balanced aspect to the form? _____
 - If so, which measure contains the crux? _____
- r. Which of the following features promote a sense of instability at the start of the second reprise? (circle all that apply)
Sequence Chromaticism/Tonicization Sustained Dominant Increased rhythmic activity None

Part 2 – Additional Harmonic Questions

NOTE: The Clarinet part has been transposed so it's easier for the performer to play. It's a clarinet in A, which means that when they see a C on the page, their instrument will actually play a lower pitch instead, an A. So, their part has been written higher because they always play lower than written. In short, in order to include the Clarinet part in your harmonic analysis,

you'll need to transpose its notes down by a minor third, in order to analyze the pitches as they would actually sound. For example, the first note down a minor 3rd, is F#, so that's the actual note you'd include in your analysis.'

- a. Which type of 64 chord does measure 14 contain? _____
- b. The chords in m. 6 and beat 3 of m. 12 have accidentals. What Roman numeral would you give for each?
 - Measure 6: _____
 - Measures 12 beat 3: _____
- c. Measure 68 contains a cadence in a new key. In which key is this cadence in relation to the B section? (HINT: consider that there was a key signature change at measure 47)

Part 3 – Short answer questions

- a. What features contribute to the sense of contrast in the B section of this compound ternary's overall form? (consider a multitude of musical domains like key, mode, range, register, dynamics, melodies, harmonic progressions, harmonic rhythm, accompanimental pattern, motives, articulation, etc.)
- b. Where you surprised at what happened in m. 38? Why do you think this could have a surprising effect?
- c. It seems like a new melody starts with the pickup into measure 51, but there is some connective music in the preceding four measures. What term would apply to this part of the music that occurs before the main melody really starts?
- d. Consider contrast at the level of the whole compound ternary form. Which section (A or B), seems more stable? Which specific musical details do you think are responsible for making one sound more stable than the other?