

# 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 2. Josephine Lang (1815-1880), "Traumbild," Op. 28, I

### Part 1 – Basic Questions

NOTE: The overall form can be broken down into three large sections.

#### These questions concern the overall work

- a. Provide the measure number for the beginning of the second and third sections:
  - Start of second section \_\_\_\_\_
  - Start of third section \_\_\_\_\_
    - i. Is this third section A again, or is it C? \_\_\_\_\_
    - ii. Given your last answer, what is the name of this form? \_\_\_\_\_
    - iii. Is this a compound form? \_\_\_\_\_

#### These questions concern the first large section of this work

- b. The soloist doesn't sing at the beginning of the song. What is the term for music like this that serves to introduce the piece? \_\_\_\_\_
  - Is this the "small" or "large" variety of this formal element? \_\_\_\_\_
- c. This first section contains two phrases. What terms would you use to describe their relationship? (that is, a period, one of the hybrids, a unique form, etc.) \_\_\_\_\_
- d. There is an auxiliary section between the A and B sections of this work. Is it a transition, retransition, prefix, or suffix?
  - Is this the "small" or "large" variety of this formal element? \_\_\_\_\_

#### These questions concern the second large section of this work

- e. This section is in what key? (letter name and mode, i.e., C major) \_\_\_\_\_
  - In relation to the entire piece, what Roman numeral is this key? \_\_\_\_\_  
(for example, if the overall piece was in C major and the B section was in A minor, the answer to the above question would be vi, because A minor is vi in the overall key of C major)
- f. How do you hear the phrase from mm. 28-32? It could be part of the B section like the previous phrase, an auxiliary section like a suffix or a retransition, or it might be something else? Which do you think is the case and why?

#### These questions concern the third large section of this work

- g. If this third section is A again instead of a new C section, is it exactly the same? \_\_\_\_\_
  - If it's different, what changed (for example, is it the same length)?
- h. Very often the main part of the song is finished when the soloist has completed their last phrase (this is considered the generic conclusion of the work), but more music follows to end the work.
  - Does this work contain music after the soloist finished their last phrase? \_\_\_\_\_
  - If so, what is the term for music like that, which follows the generic conclusion of the work?  
\_\_\_\_\_

## Part 2 – Additional Harmonic Questions

- a. The first system contains an unusual sequence. What would you call it? \_\_\_\_\_
- b. Which type of 64 chord does measure 5 contain? \_\_\_\_\_
- c. The chords in m. 9 and beat 3 of m. 13 are chromatic. What Roman numeral would you give for each?
  - Measure 9: \_\_\_\_\_
  - Measures 13 beat 3: \_\_\_\_\_
- d. Measure 23 starts with a G in the bass, but the melody is arpeggiating a D minor chord. What do you think is happening here?
  
- e. Which type of 64 chord does measure 39 contain? \_\_\_\_\_
- f. There's a sequence in mm. 15-18. What type of sequence is it? \_\_\_\_\_

## Part 3 – Short answer questions

- a. What features contribute to the sense of contrast in the B section of this piece? (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. 40? Why do you think this could have a surprising effect?
  
- c. Consider contrast at the level of the whole 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?
  
- d. Beat 1 of measure 5 starts with a G7 chord but the chords before was a 64 chord.
  - What chord would have been more likely at measure 1 beat 5?
    - Why do you think that?
  
  - What role is the G7 chord playing between these two chords?