Ternary Form

TERNARY FORM IS A THREE-PART FORM.

RATHER THAN USING THREE COMPLETELY

DIFFERENT SECTIONS, MOST PIECES IN

TERNARY FORM CONSIST OF TWO SECTIONS,

THE FIRST OF WHICH IS REPRISED.

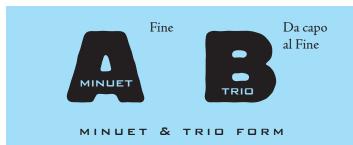


IN TERNARY FORM, THE A SECTION APPEARS
BOTH AT THE BEGINNING AND AT THE END;
LIKE BINARY FORM, THE B SECTION IS
CONTRASTING IN CHARACTER.

THE REPRISED A SECTION MAY BE AN EXACT REPEAT OF THE FIRST A, OR IT MAY BE SLIGHTLY DIFFERENT, BUT THE LENGTH OF THE A SECTIONS SHOULD BE SIMILAR.



THIS IS DIFFERENT FROM **ROUNDED BINARY**, WHERE THE REPRISED **A** SECTION (WHICH WE CALLED **A PRIME**) IS **SIGNIFICANTLY SHORTER** THAN THE FIRST **A** SECTION.

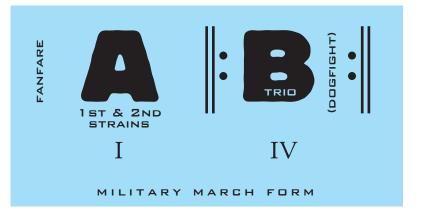


THE MINUET AND TRIO IS A VARIATION ON TERNARY FORM USED FOR INSTRUMENTAL MUSIC. INSTEAD OF WRITING OUT THE REPRISED A SECTION, THE SCORE WILL PLACE THE INSTRUCTION "DA CAPO AL FINE" AFTER THE B SECTION, WHICH MEANS TO RETURN TO THE BEGINNING, PLAY THROUGH THE A SECTION, AND END THE PIECE.

THIS SAME FORM IS COMMONLY USED IN BAROQUE AND CLASSICAL OPERA, WHERE IT IS CALLED A DA CAPO ARIA. IN BOTH MINUET & TRIO AND DA CAPO ARIA, ANY REPEATS ARE IGNORED WHEN PLAYING THROUGH THE REPRISED A SECTION.

IT'S WORTH MENTIONING THAT
THERE IS A COMMON FORM
THAT IS DESCENDED FROM
MINUET AND TRIO FORM:
THE MILITARY MARCH FORM
FAVORED BY JOHN PHILIP
SOUSA AND OTHER AMERICAN
MARCH COMPOSERS.





IN THE MILITARY MARCH FORM, THE A SECTION IS SPLIT INTO TWO SUBSECTIONS, CALLED THE FIRST STRAIN AND SECOND STRAIN. THE TRIO ADDS A FLAT (OR REMOVES A SHARP) FROM THE KEY SIGNATURE, MODULATING TO THE KEY OF THE SUBDOMINANT. MOST MARCHES BEGIN WITH A SHORT FANFARE, AND REPEAT THE TRIO, PLACING A SHORT, INTENSELY DRAMATIC PASSAGE BETWEEN REPETITIONS CALLED THE DOGFIGHT OR BREAKSTRAIN.