

Ternary Form

WEBSITE 25.1 *Analysis*

- A. Schumann, *Kinder-Sonata* No. 1. Analyze mm. 1-10 using roman numeral analysis.
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| m. 1: G major: I | m. 6: I IV (in D major) |
| m. 2: I IV V viio6/ii | m. 7: V I (in D major) |
| m. 3: ii-----ii6 | m. 8: V I (in D major) |
| m. 4: V6/4-5/3 I | m. 9: ii in D viio7/ii ii becomes vi in G major |
| m. 5: V becomes I in D major: V | m.10: vi V/V V--7-- |
- B. Grieg, *Waltz*, Op. 38, no. 7. What is the function of the material that occurs after the “tempo I”? Retransition.
- C. Grieg, *Volksweise*, Op. 38, no. 2. The section following the double bar is apparently new, but are there melodic or harmonic relationships between this section and the first section?
The opening dotted rhythm returns and in m. 19, a hint of the lament bass in the first section recurs but in an inner voice: D C# C natural
- D. Brahms, *Ballade* in G minor, Op. 118. What harmonic technique underlies most of the A section? What is the form of the A section?
D2 sequence with sevenths.
The form of the A section could be interpreted either as a rounded binary or ternary, given that the material from 12-22 is fairly self contained tonally (in VI) but preference might be given to the Eb section as a digression, thus part of a binary form. Each section is nearly the same length:
A: mm. 1-11
Digression: mm. 12-22
Retrans: m. 23
A': 24-33
Trans to large B section: 33-41

E. Beethoven, Piano Sonata in E major, Op. 14, no. 1, Allegretto. What is the form? Provide measure numbers for each large section and subsection.

This is a da capo ternary form, signifying a minuet/trio/minuet:

A: mm. 1-62

B: mm. 64-100

A' (da capo: repeat of A)

Subsections:

LARGE A:

A: mm. 1-16

B: mm. 17-32 (in VI)

A': mm. 33-46

retrans: mm. 47-50

Coda (!): mm. 51-62