



## RECOGNIZING FORM

### BINARY AND TERNARY STRUCTURE

Students will examine the structure of binary and ternary form as two basic ways of organizing music. They will compare and contrast musical compositions in binary and ternary form, perform examples of the two forms, and discuss their response to the two forms. They will demonstrate their understanding by composing simple pieces with binary and ternary form.

#### Students will

Understand the design, purpose, and significance of binary and ternary forms as a structural element

Identify and perform binary and ternary compositions

Apply understanding of the differences between binary (AB) and ternary (ABA) forms

Recognize and apply repeat indicators

Respond to the affective qualities of binary and ternary form

#### Students will explore these questions

What defines the structure of binary and ternary form? How are binary and ternary forms the same and different?

How do musical elements change to define binary and ternary form?

How have binary and ternary form been used culturally and historically?

In what ways does binary and ternary form affect your emotional response to the music?

## TEACHER LEARNING

Review and reflect upon Standards 9.1.A, 9.1.8.F, 9.2.L, 9.3.8.B, 9.3.8.C, and 9.3.8.F.

*Also consider the following ideas:*

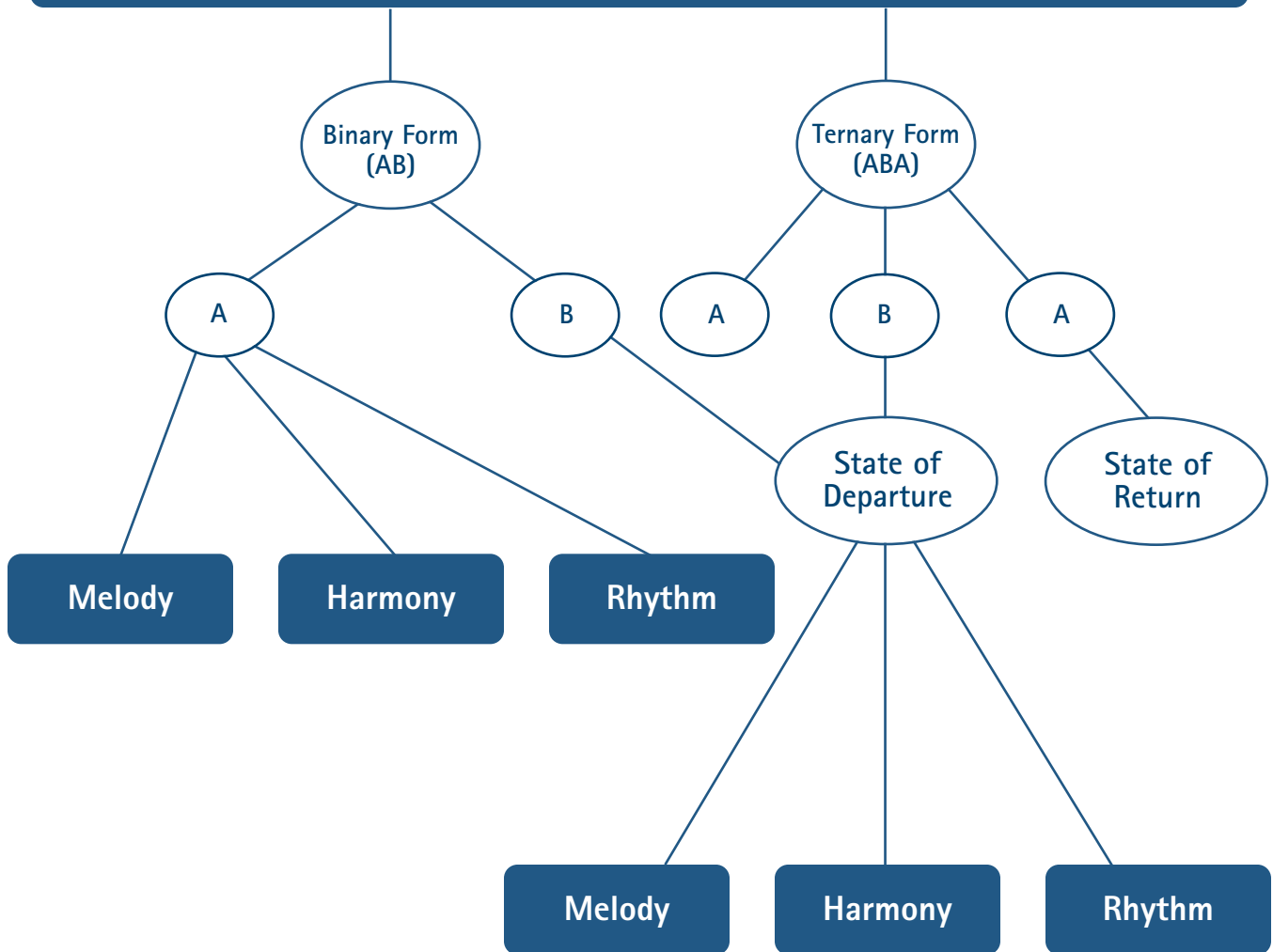
Talk with a music critic about interpretive response.

Research critical writing related to form.

How does structure change perception?

Musical Forms

Simple Musical Forms



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## LESSON 1

## Lesson Goal

Students will demonstrate their understanding of repetition/contrast/return as structural elements in music.

## Content Indicators

Know the differences between repetition, contrast, and return

Understand the purpose of repetition, contrast, and return

## Process Indicators

Demonstrate a kinesthetic response to indicate different sections in a piece of music

Identify various repeat indicators

Discuss the difference between repetition and return

Perform various pieces showing repetition/contrast/return

Respond to pieces with contrasting sections

## CONTENT, INSTRUCTION, AND ASSESSMENT

## Establish Prior Knowledge

Phrases in a musical composition combine to create longer sections and then lead to more sophisticated musical forms. Present examples in binary and ternary form to determine students' skills in identifying sections that repeat and contrast.

## Identify Contrast and Return

Present listening examples of compositions that utilize binary and ternary form. Selections should include a variety of historical and multicultural examples.

Direct students to use a non-verbal device (raised hands, standing in place, etc.) to indicate understanding of contrasting sections and returning sections in a simple folk song.

*Formative Assessment:* Play additional folk songs with AB and ABA form. Observe students as they use physical movement to demonstrate changing sections.

## Key Standard 9.3.8.C

Identify and classify styles, forms, types and genre within art forms.

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## Lesson 1 (cont.)

How many sections do you hear? How do the sections differ?

Indicate when you hear the music return to the A section.

Why would a composer use contrasting sections? What is the effect of contrasting sections?

**Key Standard 9.1.8.F**

Explain works of others within each art form through performance or exhibition.

**Introduce Repeat Indicators**

Introduce or review various repeat indicators (repeat sign, DS, DC). Direct students to locate the symbols within a piece of music.

*Formative Assessment:* Perform pieces in binary and ternary form using various repeat indicators. Observe accurate reading of repeat indicators.

**Identify Binary and Ternary Form**

Direct students to compare and contrast various selections in binary and ternary form.

*Formative Assessment:* Observe students' success in indicating contrasting sections and returning sections. Give a listening test that includes both binary and ternary form and assess the result.

*Differentiated Instruction:* Adapt movement for various physical challenges.

Assist students who are struggling by creating flashcards for musical symbols, developing listening maps for additional practice, and offering repeated listenings.

Assign advanced students the task of creating listening maps to assist understanding of other students.

Enrich instruction by comparing musical form to form in other content areas, such as visual works of art, architecture, poetry, narrative, or math equations.

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## LESSON 2

## Lesson Goal

Students will demonstrate their understanding of repetition/contrast/return based on rhythm as a structural element in music.

## Content Indicators

Understand the purpose of repetition/contrast/return

Know how changing rhythmic elements (meter and rhythm) affect form

## Process Indicators

Recognize rhythmic relationships that may appear in contrasting sections (2/4 to 6/8, etc.)

Respond critically to pieces with contrasting rhythmic sections

## CONTENT, INSTRUCTION, AND ASSESSMENT

## Establish Prior Knowledge

Discuss how time signature shows the organization of music into strong and weak beats. Present examples with changing meter. Review the role of the eighth note in changing meter.

## Key Standard 9.1.8.F

Explain works of others within each art form through performance or exhibition.

## Review Binary and Ternary Form

Listen to literature that uses rhythmic change to define binary and ternary form in a piece such as “El Capitan.”

## Key Standard 9.3.8.B

Analyze and interpret specific characteristics of works in the arts within each art form.

When you listen, how do you know a change in section has occurred? Does each section have a particular feel or mood?

How does language affect meter selection?

Is it possible to change rhythmic feel without changing meter?

Can rhythmic changes have the same effect as meter change? Why may a composer choose to make rhythmic changes instead of meter changes in contrasting sections?

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Lesson 2 (cont.)

**Perform Binary and Ternary Forms**

Instruct students to read and perform changing meter compositions in binary and ternary form.

**Key Standard 9.1.A**

Know and use the elements and principles of each art form to create works in the arts and humanities.

**Compose Binary and Ternary Forms**

Divide the class into two groups and direct the groups to compose rhythmic compositions (eight measures) in a particular meter. Combine different groups to create a composition in binary or ternary form.

Discuss why the compositions illustrate binary or ternary form.

Allow individual students to notate this composition using a notation software program if they prefer.

**Reflect**

Assign students a journal entry about the composition in which they describe how the B section differed from the A section and what techniques they used to create contrast.

*Formative Assessment:* Monitor student-created compositions and their performance to assess students' understanding of binary and ternary form. Monitor student journal entries.

*Differentiated Instruction:* Provide appropriate instruments based on students' physical needs. Use notation software to assist physically challenged students in the writing of music.

Assist students who are struggling by using notation software to assist in the writing of music and by allowing them to work with a partner or in groups.

Enrich instruction by directing students to create extended compositions using notation software.

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## LESSON 3

**Lesson Goal**

Students will demonstrate their understanding of repetition/contrast/return based on tonality as a structural element in music.

**Content Indicators**

Understand the purpose of how harmonic elements (harmonic and tonal centers) change in repetition/contrast/return

**Process Indicators**

Recognize harmonic relationships that may appear in contrasting sections (major/minor, tonic/dominant)

Respond critically to pieces with contrasting harmonic sections

Perform various selections with contrasting harmonic sections

Create and perform accompaniments for short pieces with contrasting sections

CONTENT, INSTRUCTION, AND ASSESSMENT

**Establish Prior Knowledge**

Establish that scales are organized intervals that define tonality. Establish that tonalities are defined by the tonic-dominant relationship. Present examples of major and minor tonalities and tonic-dominant relationships.

**Key Standard 9.2.L**

Identify, explain and analyze common themes, forms and techniques from works in the arts.

**Key Standard 9.3.8.F**

Apply the process of criticism to identify characteristics among works in the arts.

**Key Standard 9.3.8.C**

Identify and classify styles, forms, types and genre within art forms.

**Listen to Harmonic Change**

Listen to and discuss a piece that uses harmonic change to define binary and ternary form, such as a Scarlatti sonata. Listen to additional pieces.

How are harmonic structures unique to certain cultures?

Is it possible to change harmonic feel without changing the key signature?

Why may a composer choose to make harmonic changes in contrasting sections?

Compare harmonic changes to rhythmic changes from lesson 2.

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Lesson 3 (cont.)

**Key Standard 9.1.8.F**

Explain works of others within each art form through performance or exhibition.

**Explore Form through Performance**

Perform compositions with contrasting harmonic sections.

**Key Standard 9.1.A**

Know and use the elements and principles of each art form to create works in the arts and humanities.

**Compose Contrasting Melodies**

Create melodies to the previously composed rhythmic compositions using notes in the tonic and dominant chords (See lesson 2).

**Compose Contrasting Harmonies**

Create an accompaniment for a simple folk tune using the tonic and dominant chords. Use various classroom instruments or software technology. Have students perform for their classmates.

*Formative Assessment:* Note students' ability to accompany a simple melody with appropriate chord changes. Note students' ability to identify changes from major to minor.

**Key Standard 9.3.8.C**

Identify and classify styles, forms, types and genre within art forms.

**Analyze Classmates' Compositions**

Discuss what students heard in their classmates' performances and the choices students made in their compositions.

*Formative Assessment:* Note students' ability to recognize harmonic change and identify binary and ternary form.

*Differentiated Instruction:* Offer appropriate instruments for the needs of physically challenged students.

Include multiple opportunities for practice and visual support for students who are struggling.

Enrich instruction by including the sub-dominant chord in the folk tune accompaniment.

**Conduct Summative Assessment**

Assess students' critical response to selections in binary and ternary form and discuss final composition projects. Monitor students' progress as they complete their final projects. Refer to the summative assessment described on page G7-9 for additional guidance.

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## SUMMATIVE ASSESSMENT

**Tasks for Summative Assessment**

A summative assessment for this unit should include a critical component and a composition component.

*Criticism:* Present students with two compositions and ask them to answer the following questions in writing after listening to each composition and/or examining the musical scores:

- Is the composition in binary or ternary form?
- In what ways does the B section contrast with the A section?

Compositions selected for analysis should include one example of binary form and one example of ternary form. The second section in each piece should exhibit distinct differences in rhythm and should move from tonic to dominant.

*Composition:* Students will select an assessment from the following:

- Create a composition in binary or ternary form and present a visual illustration or oral analysis of its form.
- Create a dance that shows a binary or ternary form and present a visual illustration or oral analysis of its form.

Based on the content of this unit, the compositions should be rated using the guidelines listed under Assessment Focus.

**Assessment Focus**

Students' critical response should be rated with the following checklist:

- Identified form accurately for most or all compositions
- Provided at least one accurate description of rhythmic change
- Provided at least one accurate description of harmonic change
- Provided at least one accurate description of melodic change

Student's composition should be rated with the following checklist

- Showed a clear contrast between the A and B sections.
- Exhibited movement from tonic to dominant in the second section.

Additional criteria that are based on the emphases of the course can be added. For example, if performance is the primary emphasis of the course, a rubric or other scoring tool can be used to rate specific performance skills, such as note accuracy or skilled use of techniques specific to the repertoire and/or students' individual instruments. If theory has been a major emphasis in the course, students may be assessed on correctness of notation or on how they incorporated previous concepts studied, such as the rules for modulation.

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Assessment (cont.)

**Additional Options for Summative Assessment Tasks**

The critical component also can be an independent research project in which students must find and analyze examples that meet selected criteria. For example:

–To demonstrate critical skills, students will find a pop song that is in binary or ternary form and create an illustration to show the form. Students will share the analysis with the class.

–Students will perform a jazz improvisation that exhibits ternary form. As the critical component, students will create a presentation that shares the results of analyzing and interpreting the form in the piece.

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MATERIALS AND RESOURCES

**Equipment**

Sound source (e.g., CD player)

Computer with software for composition, such as Finale and Finale Notepad (Lessons 2 and 3)

**Materials**

Recordings or digital source for music

Paper and pencil for students (Lesson 2)

Musical scores for students

**Suggested Music**

**Lesson 1**

“Dormi, Dormi”

“El Capitan”

**Lesson 2**

Minuet and trio forms

Marches

Scherzos

Sonatas by Giuseppe Domenico Scarlatti

**Lesson 3**

“Here We Come A Wassailing”

“Greensleeves”

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VOCABULARY LIST

binary	pentatonic scale (major, minor)
contrast	repeat sign
D.C. and D.S	repetition
dominant	return
harmonic relationships	rhythm
intervals	scales
major	ternary
major chord	time signature
meter	tonality
minor	tonic
minor chord	