**Ternary Form**

- **Main theme in the home key.**
- **May be preceded by transition.**
  - Contrasting in key area, texture or tone.
- **May be preceded by transition.**
  - Main theme returns in the home key; but varied in some way.
Nocturne in C Minor, Op. 48 by Frederic Chopin (1841)

How expectations are met:
- Three easily detectable sections
- Contrasting B section
- A’ is a return of familiar material, but varied
- Cadences are as we expect

How it deviates from expectations:
- Repeated motives in A but no internal form
- Multiple textures within one section
- Cadence at the end of A’ is unexpected
Friends, by Joe Hisaishi (1992)

How expectations are met:  
- Contrasting B section, both in key area and texture  
- A’ is a return of familiar material, but varied  
- Coda solidifies the key and expected cadence

How it deviates from expectations:  
- The cadences at the end of most sections are unexpected  
- Mode shifts happen frequently on a phrase level throughout B section  
- A’ is more of a blend of A and B than other Ternary pieces
Why is Ternary Form Still Effective?
Why Does Form Matter to Us?
Why Should Form Matter to You?