

Chapter 26 – Rondo Form

Exercise 1: Analysis of Rondo Form. Create complete form diagrams of each of the works below. Include both large sections and subsections as well as transitions and retransitions in your diagrams and include measure numbers. Answer any additional questions.

A. Haydn, Symphony 101, Rondo.

Form Diagram:

	A1	TR	B	RetransA2	C		A3		Coda
Mm:	1	28	62	94	103	138 156 171	189		250
Key:	I	I-V	V	V—V7	I	i-----III---A2 seq->V	I (developmental)		I

i. What is the form of the first A (refrain)? *Rounded Sectional Binary*

ii. List its basic characteristics. *A= parallel continuous period. Digression=sequential (D2), three four-measure phrases (grouped 8+4), imitation (rhythmic) between upper and lower parts.*

iii. Analyze measures 42 - 56.

mm.	42	43	44	45	46	47	48-50	51	52-53	54	55	56
D:	I	o7/vi	vi6 -> ii6	ii6	ii6	o6/5	I6-----	V/vi	IV o4/3 of ii	ii6	o7 of V	V
			(in A)									

iv. Does the first return to A employ the form of the original A? *No.*

If so, are there any modifications? *Appoggiaturas embellish the original tune.*

iv. What is the origin of the theme of the B section?

The A theme provides the contour (ascending, but now compressed to steps) and the rhythm.

v. Discuss the large-scale key structure of the C section (be specific):

The C section (mm. 138ff) is centered around the parallel minor (d minor). In mm. 155, V/III (C7) boldly enters along with the B theme, leading to F (III in d minor) in m. 164 and continuing in F until 171. F ascends to g (iv in the original key of D) in 175 and on to V in m. 180, where Haydn “stands on the dominant” until m. 179.

vi. What is happening in mm. 171-180? *An A2 sequence occurs, (V/g to g (which is iv in the main key of D) and V/A to A (which is V in the main key of D)).*

vii. What is the large-scale harmonic function of this section? *III -> iv -> V*

viii. From m. 189ff there are some important textural changes of A. What are they? Discuss how the theme is treated and how many times it appears.

Three-part imitation using Theme A occurs and includes invertible counterpoint in m. 198ff.

ix. Briefly discuss the harmony in the coda: what makes it particularly coda-like?

There is an emphasis on V/IV, with a tonic pedal, over which the A theme is restated along with cadential arpeggiations that close the movement.

B. Mozart, Piano Sonata No. 13, K. 333

Create complete form diagrams of each of the works below. Include both large sections and subsections as well as transitions and retransitions in your diagrams and include measure numbers.

form:	A	tr	B	retrans	A2	trans	C	retrans	A3	trans	B	retrans	cadenza	A4	coda
mm:	1	16	24	36	41	56	64	91	112	127	148	164	171	200	215
key:	I	I->V	in V	V ⁷	I	I-V/vi	vi-IV	ii-V	I	I->I	I	V ⁶ ₄ ----- ⁵ ₃	I-----		

i. What is the form of the A section? *Two 8-measure parallel interrupted periods.*

ii. Analyze measures 61-72.

	61	62	63	64	65	66	67	68	69	70		71	72
B \flat :	I												
G:	III	V	Ger 6/5	V	i	ped ⁶ ₄ ----	i	vii ⁶ i ⁶	vii ^{o6} i ⁶			It ⁶	V

iii. What is the overall tonal progression in the C section?

There is a falling-third harmonic progression: B \flat leads into the C section, which begins in G minor (vi), which, in turn, falls to E \flat (IV), and to the retransition on C minor (ii).

iv. Discuss the thematic and harmonic material in the cadenza.

The opening tune returns in m. 172 over a dominant pedal, but the major tonic is short lived as B \flat minor enters two measures later to prepare for the augmented sixth in m. 177. In m. 179 the re-transition theme heard first in m. 36 returns and leads to a D2 sequence in m. 189. The close of the cadenza is marked by a return to the parallel minor (B \flat minor), Ger⁶₅ vii^{o7}/V to V, with an extended "Eingang", a lead in to the final return of the A material.