

Form and Analysis
Second semester
Day 04: Rondo day 1

Handout: score for Project 1

rondo

generally alternate *refrain* and *episodes*
refrain begins piece and must reappear at least twice
refrain usually closed harmonically
usually part of larger form (sonata, symphony, string quartet, etc.)

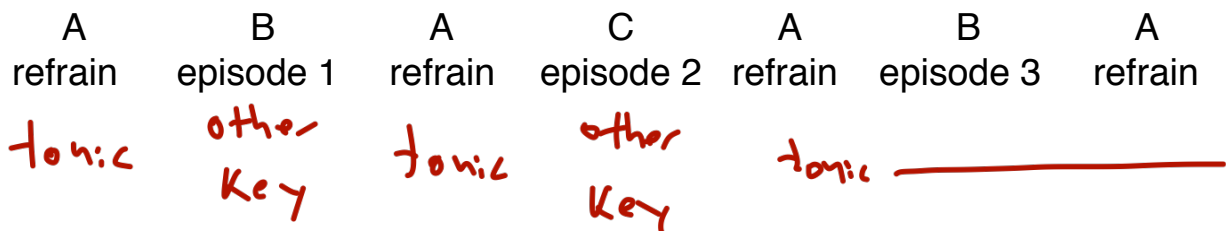
classical rondo

7-part rondo ABACABA

5-part rondo ABACA

Refrain is A

Episodes are other letters



refrain (A): usually periodic, more than a single phrase,
closed harmonically
alteration of refrain returns fairly common (omit
repeats, etc.)

episodes 1 & 3 (B): contrasting key (V or III for ep. 1, tonic
for ep. 2)
may be figuration, contrasting melody, or refrain
melody transposed

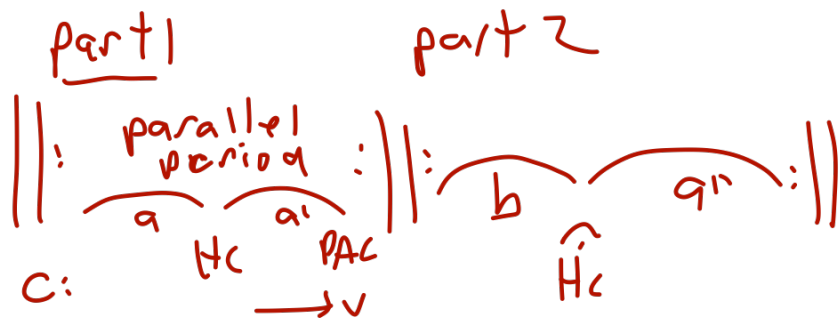
episode 2 (C): often the largest section
in major: IV, vi, or i
in minor: I, iv, or VI

transition, retransition:
modulatory passages connect refrain, episodes
refrain to episode >> transition
episode to refrain >> retransition

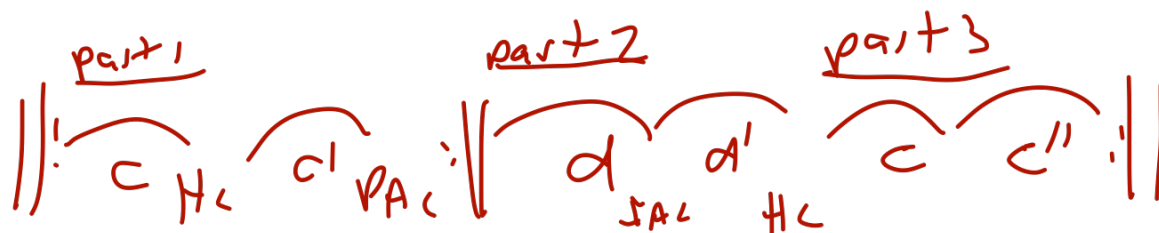
false return >> rather than returning to tonic, go
somewhere else, begin recall
(I.e., return in “wrong key”)

The diagram below is of Beethoven String Quartet no. 4, Op. 18 #4, iv

A → refrain [rounded binary]



B → episode 1 [ternary]



AB:

A (refrain, varied on repeats of part 1, part 2)

C (episode 2) → binary



transition episode 3

(c) Hc

