

# Rondo

*Rondos are a type of compound part form.  
Rondos have a recurrent, usually self-contained refrain.*

➤ **Rondo versus song and trio or other compound part forms:**

- Often says “rondo.”
- All big sections may or may not be simple part forms
- Fewer visual aids, more continuous form
- Key relationships (see below)
- B,C,D sections may not end w/PAC
- Often used for last movements
- C can be developmental (called “**sonata rondo**”)

➤ **Rondeau**

- 17<sup>th</sup> century precursor of rondo, more of a simple part form, less transitional material
- example: Couperin, *Les Moissonneurs* (p. 61-62)

➤ **Rondos are named according to the number of RETURNS to A:**

<b>First rondo</b> <i>subtype of compound ternary</i>	A I i	B	A I i						
<b>Second rondo</b> <i>Often used in slow mvmts and last movements</i>	A I i	B (V) (III)	A I i	C ? <sup>1</sup> ?	A I i				
<b>Third rondo</b> <i>Often fast. If C is developmental, the form is “sonata rondo”.</i>	A I i	B (V) (III)	A I i	C ? ?	A I i	B’ I i	A I i		
<b>Fourth rondo</b>	A I i	B (V) (III)	A I i	C ? ?	A I i	D ? ?	A I i	B’ I i	A I i

➤ **Tonal structure is significant:**

1. “A” sections are always in the tonic.
2. The first “B” will be in V if the key of the piece is major, III for minor
3. The returning “B” will be in the tonic.

<sup>1</sup> The C and D sections will be in a key which is not tonic, and not the key of the B section.