

Name: _____

Assignment: Rondo and Sonata-RondoBeethoven, Sonata Pathétique, op. 13, 2nd and 3rd mvts.

In the Classical style, **rondo form** is most often found in the finale of a three-mvt. or four-mvt. sonata-scheme piece; in concertos, the third (final) movement is almost always a rondo. The slow movement of a sonata-form piece may also be a rondo. There are two varieties of Classical rondo: **simple** (or **five-part**) **rondo**, and **sonata-rondo** (or **seven-part rondo**). The 2nd mvt. of the Beethoven Sonatina in F in the MGTA anthology is a clear example of five-part rondo, which is ABACA form (here slightly complicated by internal repeats). The 2nd movement of Beethoven's *Pathétique* Sonata is a simple rondo slow movement. The 3rd movement is in sonata-rondo form. In this assignment you will uncover some of the basics of this form. Listen to both movements and answer the following.

Part I: Pathétique, 2nd movement. The form of the movement is **ABACA' coda**.

- 1) Where does the B section (or first episode) begin? _____
- 2) The B section begins in F minor and ends in the key area of _____.
- 3) The C section (m. 37) begins in the key area of _____.
- 4) How is the second A section different from the first?
- 5) How is the third and final A section different from the first?

Part II. 3rd mvt. This is a sonata-rondo (or seven-part rondo) form.

- 6) After a modulating transition (m. 18-24) the B section begins in m. 25. What is the key area? _____
*There are a second (m. 37) and third (m. 44) theme in the B section, so this section is best termed a **theme group**.*
 After a brief retransition to C minor, the A theme returns in an exact repetition.

- 7) The C section, or second episode, begins in m. _____ in the key of _____
 ...think carefully about the key: ask yourself what type of cadences you hear

The A theme begins for the third time at m. 121, followed by the third episode at m. 134.

- 8) What earlier section does episode 3 closely resemble?
- 9) What is the key area here (from mm. 134 onward)? _____
 The A theme returns one more time in m. 171, this time merging into an idea from the B theme group (at m. 182). A cadential section (m. 193) leads by a surprise cadence into a mini-coda (m. 202) based on the A theme.
- 10) What similarity do you detect between 7-part rondo form and sonata-allegro (1st-mvt.) form?

- 11) Locate two different augmented sixth chords, and indicate measure number and type. The two examples should be musically distinct, not simply the same chord from two parallel passages.

- 12) (extra credit, on reverse) Why is the retransition in mm. 107-120 much longer and more insistent than the passage at mm. 56-60 (which serves the same function, to return to C minor and to theme A)? How does this clarify the form?