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FORM IN MUSIC

THE sixth of a series of brief articles by BESSIE POLLARD, Mus. Bac., on "Form in Music." These articles are closely related to a series of programmes on the same topic now being heard from 2YC on Friday evenings. Each of our articles is illustrated by a few bars of the music under discussion.

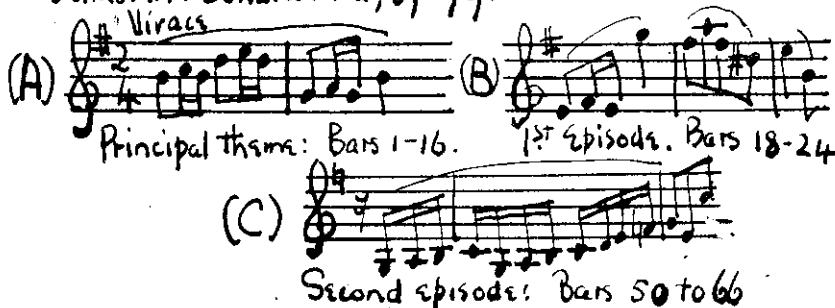
6. The Rondo

ADVANCING concurrently with the forms so far discussed was the Rondo. Some fine early examples of its instrumental use are to be found in the keyboard compositions of the 17th Century French clavecinists. It was then named Rondeau and comprised so many repetitions of a basic melody or refrain, answered by varying digressions

diverse episodes of definite thematic value, contrasted in style and key. Two admirable works to study for this older Rondo are: Mozart's Rondo in A Minor; and the splendid finale of Beethoven's "Waldstein" Sonata, Op. 53—this last has a rather more elaborate application.

Modern or Sonata-rondo, also pre-figured by Haydn and Mozart, reached its apex in Beethoven's works, where we find several illustrations of this aspect of the form. Although its main distinguishing features are derived from the older Rondo it is much more con-

Older Rondo:
Beethoven: Sonata in G, Op 79.



or couplets, so: "Rondeau refrain—couplet (1)—Rondeau refrain repeated—couplet (2)—Rondeau refrain again repeated." Couperin's "Soeur Monique" is an excellent specimen with three appearances of the Rondeau refrain answered by three different couplets, concluding with a fourth repetition of the Rondeau refrain.

This foundation formula of old and new material heard in turn is the essence of Rondo-form, no matter what limitation, development, or decoration is superimposed upon it.

Classical period composers, particularly Haydn and Mozart, experimented with the 17th Century Rondeau and couplet in sundry ways, and soon the Rondo emerged as a significant art-form. The digressions now took shape as clear

vincing structurally, because of its greater continuity of outline. This is brought about by the development, in the large episode, of the leading themes of the first section. Below is shown a comparative skeleton plan of both forms.

From this plan you will realise that Sonata-rondo is the result of the coalescence of older Rondo and "first-movement" form. Scan the last movement of Sonatas, and certain quartets and symphonies and see if you can determine whether it is cast in older Rondo, Sonata-rondo, or first-movement form.

THE RONDO—The sixth of a series, FORM IN MUSIC—will be heard from Station 2YC at 9.30 p.m. on Friday, October 10.

Older Rondo	Sonata Rondo
(A) Principal theme.	1st Section. (A) Short pithy principal theme.
(B) 1st Contrasting digression or Episode.	(B) Subsidiary contrasted theme. (A) Principal theme repeated.
(A) Principal theme repeated.	2nd Section. (C) Extended episode with development of two main themes.
(C) 2nd Contrasting episode.	3rd Section (A) Principal theme. (B) Subsidiary theme. (A) Principal theme with coda.
(A) Principal theme repeated with coda ("musical postscript").	

Lunch-Hour Farm Talks

BECAUSE they think that a farmer's best time for listening to the radio is while he is having his lunch, some broadcasting stations in Australia and the United States choose mid-day for their scheduled talks to the men on the land. Last year the NZBS Talks Department experimented with a series of lunch-hour talks to farmers through 3YA.

The response appeared to be good, and this year the experiment is being tried from 2YA. Recently the NZBS mobile recording unit made records of talks on a variety of subjects by members of the staff of Massey College, and it is hoped later also to broadcast talks by field instructors of the Department of Agriculture. The programme is heard at 12.35 p.m. on Thursdays.