

## Project 7 Rondo

Write a short Rondo **in a major key** for string quartet. It must follow the outline below and include at least one example of each of the WCT Style Features listed overleaf. The basic structural model is a shortened version of the finale from Haydn's Symphony No. 2, one that can also be found in countless other Rondo movements. *The piece should be at least TWO MINUTES in length.*

|   |   |
|---|---|
| <b>A</b>  | <p>Opening idea using a standard phrase structure. Choose:</p> <ul style="list-style-type: none"> <li>• Period or sentence (8 bars). THEN a written-out repeat but with second half modified so it cadences with a perfect cadence in the dominant</li> </ul> <p>NOTE: your final cadence must use ii6, I6/4 or both as part of the progression</p> |
| <b>B</b>  | ca. 12-16 bars including a modified fragment of theme and ending with a dominant pedal (this must be at least four bars and include the dissonant harmonies suggested on ALM)   |
| <b>A'</b>   | As A but final four bars is a cadential idea ending in a perfect cadence in the tonic   |
| <b>C</b>  | At least 24 bars that provide thematic, textural and tonal contrast. It is recommended that you go into the tonic minor for this section (it would be good to modulate to a related key as well) and finish on the dominant so it leads naturally back into the tonic major for the next section.   |
| <p>* optional extension *</p> <ul style="list-style-type: none"> <li>○ <b>A''</b> (modified version of A modulating to a new key)</li> <li>○ <b>D</b> (new contrasting section following on in new key and staying there or modulating further before returning to prepare for A return)</li> </ul> |   |
| <b>A</b>  | It is permitted to copy and paste this as before but simply add a coda on the end. HOWEVER, the highest scoring compositions will make small changes of texture in the A sections and add to and/or take away from and/or modify the B section.   |
| <b>B</b>  |   |

## Make sure you use the WCT COMPOSITION HUB

to help you get started on writing a good theme, using appropriate harmonies, etc.

(<https://alevelmusic.com/alevelcompositionhelp/wct-composing-hub/>)

Under Phrase Structures you can find a range of Rondo themes to which you can listen and analyse

---

**You must include ALL TEN of the following fingerprints in your composition**

### WCT Fingerprints (see notes on [www.alevelmusic.com](http://www.alevelmusic.com))

1. Common cadences: ii6 – V – I cadence
  2. Common cadences: Cadential 6/4 (perfect or imperfect)
  3. Circle of fifths (at least partial)
  4. AND another harmonic sequence (see those listed on ALM)
  5. Passage based on parallel motion (best to have a short passage that is ONLY based on parallel motion i.e. sixths or thirds)
  6. Octave unison (ALL parts)
  7. Tonic and/or dominant pedal
  8. Augmented sixth (works particularly well onto the dominant)
  9. Diminished seventh
  10. Pivot chord modulation (for the Rondo brief this has to happen at the end of the A section)
- 

### Writing for the standard Classical Orchestra

Must include:

- Violin I and II, viola, Cello and Bass (usually these will play the same part)
- Two horns, two oboes and/or flutes  
NOTE: woodwind invariably come in pairs, written on the same staff. You need not write separate parts for both all the time as sometimes they will double (write 'a 2') or one will play a solo line (write 'a 1' or 'solo')

Will often also include:

- Two clarinets
- Bassoon(s)
- Trumpet(s)
- Trombone(s)
- Timpani (plus triangle, cymbal, snare drum, bass drum)

Pieces that get high marks will:

- be meticulous about following the conventions of the WCT (see conventions and melody-writing tips on [www.alevelmusic.com](http://www.alevelmusic.com))
- use the features listed above
- have simple but characterful melodies that include lots of **dynamics and articulation**
- include a variety of simple but effective textures