

# Two Related Rondo Patterns

*(Aumentare lo Slancio rondo form)*

*To accompany "A rondo in Aumentare lo Slancio form" (Prime Opere No. 9)*

**{(A, B, A) (B, C, B) (C, D, C) (D, E, D) (E, A, E) (A, B, C, D, E) (F [G] [H])}**

*(And Repetitive Aumentare lo Slancio rondo form)*

**{(O) (A, B, A) (O) (B, C, B) (O) (C, D, C) (O) (D, E, D) (O) (E, A, E)  
(O) (A, B, C, D, E) (F [G] [H])}**

*(Two rondo forms of my own devising, which can be used for solo, orchestra and concerto settings)*

***Aumentare lo Slancio rondo form:***

**{(A, B, A) (B, C, B) (C, D, C) (D, E, D) (E, A, E) (A, B, C, D, E) (F [G] [H])}**

**{(A, B, A)**

- A: The first statement of the opening theme. Theme must be stated plainly first, and then may be repeated with minor embellishments.
- B: The first statement of the second theme. No serious embellishments, but transposing to different keys, up a second, third, fourth, fifth, etc. is allowed when repeated.
- A: Second statement of first theme. Major embellishments, transpositions, etc. are allowed when repeated. Theme may be stated in another key or transposed chromatically / diatonically in the beginning of the section.

**(B, C, B)**

- B: The second statement of the second theme. After being stated plainly, may be repeated with minor embellishments.
- C: The first statement of the third theme. Repetition with minor embellishments allowed.
- B: The third and last statement of the second theme. Any embellishments allowed when repeated. May be stated in a different key, or transposed with very minor embellishments first.

**(C, D, C)**

- C: The second statement of the third theme. After being stated plainly, may be repeated with minor embellishments.
- D: The first statement of the fourth theme. Minor embellishments allowed after the theme is stated plainly.
- C: The third and last statement of the third theme. Any embellishments allowed if repeated. In the beginning of the section the theme may be stated with very minor embellishments and in a different key and/or transposed.

**(D, E, D)**

- D: The second statement of the fourth theme. After being stated plainly, may be repeated with minor embellishments (not the same as in the first statement of the second theme!).
- E: The first statement of the fifth theme. Minor embellishments allowed after being stated plainly.
- D: The third and last statement of the third theme. Any embellishments allowed if repeated.

**(E, A, E)**

- E: The second statement of the fifth theme. Any minor embellishments, transpositions, ornamentations, etc. allowed when repeated.
- A: The last statement of the opening theme. All variations, transpositions and ornamentations are allowed.
- E: The last statement of the fifth theme. Any variations, transpositions, ornamentations, etc. are allowed as long as it merges with final theme.

**(A, B, C, D, E)**

- A: Play theme then a transition to B.
- B: Play theme then a transition to C.
- C: Play theme then a transition to D.
- D: Play theme then a transition to E.
- E: Play theme then a transition to F.

**(F [G] [H] etc.)}**

- \*F: State a moderately long theme and elaborate upon it, or you can write it in rhapsody style.
- \*G: State a fairly long theme and elaborate upon it, or just go rhapsody.
- \*H: The grand finale. Use your imagination and give it all you got!

*\*If G and H are not used, omit G and replace F with H. If only F and G are used, Replace G with H.*

**Repetitive Aumentare lo Slancio rondo form:**

**{{(O) (A, B, A) (O) (B, C, B) (O) (C, D, C) (O) (D, E, D) (O) (E, A, E) (O) (A, B, C, D, E) (F [G] [H])}}**

**{(O)**

- **O:** Opening theme. State a theme and then transpose and make minor embellishments.

**(A, B, A)**

- **A:** The first statement of theme A. State plainly then repeat with minor variations / transpositions and embellishments.
- **B:** The first statement of theme B. State plainly then repeat with minor variations / transpositions and embellishments.
- **A:** The second statement of theme A. State plainly then repeat with major variations / transpositions and embellishments of increasing magnitude.

**(O)**

- **O:** State theme then repeat with slightly more embellishments and transpositions.

**(B, C, B)**

- **B:** The second statement of theme B. State plainly then repeat with fairly minor variations, transpositions, and embellishments.
- **C:** The first statement of theme C. State plainly then repeat with minor variations / transpositions and embellishments.
- **B:** The third statement of theme B. State plainly then repeat with major variations / transpositions and embellishments of increasing magnitude.

**(O)**

- **O:** State theme then repeat with greater embellishments.

**(C, D, C)**

- **C:** The second statement of theme C. State plainly then repeat with fairly minor variations, transpositions, and embellishments.
- **D:** The first statement of theme D. State plainly then repeat with minor variations / transpositions and embellishments.
- **C:** The third statement of theme C. State plainly then repeat with major variations / transpositions and embellishments of increasing magnitude.

**(O)**

- **O:** State theme then repeat with slightly more embellishments and transpositions.

**(D, E, D)**

- **D:** The second statement of theme D. State plainly then repeat with fairly minor variations, transpositions, and embellishments.
- **E:** The first statement of theme E. State plainly then repeat with minor variations / transpositions and embellishments.
- **D:** The third statement of theme D. State plainly then repeat with major variations / transpositions and embellishments of increasing magnitude.

**(O)**

- **O:** State theme then repeat with major embellishments.

**(E, A, E)**

- **E:** The second statement of theme E. State plainly then repeat with fairly minor variations, transpositions, and embellishments.
- **A:** The third statement of theme A. State plainly then repeat with major variations / transpositions and embellishments.
- **E:** The third statement of theme E. State plainly then repeat with major variations / transpositions and embellishments of increasing magnitude.

**(A, B, C, D, E)**

- **A:** The fourth statement of theme A. State it plainly, then transition to next theme.
- **B:** The fourth statement of theme B. State it plainly and then transition to next theme.
- **C:** The fourth statement of theme C. State it plainly, then transition to next theme.
- **D:** The fourth statement of theme D. State it plainly and then transition to next theme.
- **E:** The fourth statement of theme E. State it plainly, then transition to theme O.

**(O)**

- Last statement of the opening theme. State with the best variation previously used.

**(F [G] [H])**

- **\*F:** State a fairly long theme and embellish into the next theme.
- **\*G:** State a fairly long theme and embellish into the next and final theme.
- **\*H:** The final theme. This theme is supposed to be in rhapsody style.

*\*If G and H are not used, omit G and replace F with H. If only F and G are used, Replace G with H.*

*A variation on this, is the Great Rondo, label several rondos \*O, A, B, C, D, E, F, G and H and to use them as the themes in the previously stated pattern(s). For the Eternal Rondo, label nine Great Rondos \*O, A, B, C, D, E, F, G, and H and use as the themes in the previously stated rondo pattern(s).*

*\*If regular Aumentare lo Slancio form is being used, omit this rondo. **Another variation is to make rondos in a rondo** {[O] (A, B, A)} {[O] (B, C, B)} etc.)*

## NOTES THAT APPLY FOR ALL PARTS

1. When transposing, always arrive at the right key at the end of the section, or merge into the next key (if there is a key change) as smoothly as possible.
2. Always have parts of the same section resemble the main theme fairly strongly, or are a transitioning part.
3. Don't make the sections boring! A little repetition with creative approach on the same theme is good, but don't let it seem like you are playing the same thing over and over!
4. (Opt.) Re-state the theme at the end of each section in the original form (a different key is allowed). (Will depend on the sections of the composition. If main them is not restated, end with something exquisite and/or grand that helps merge to next theme.)
5. (Opt.) Make parts able to stand on their own without the rest of the composition.
6. (Opt.) Do not exceed one page for each theme if you can help it. If you stay in the one page limit per theme, then the composition, in the form above, will be 16 (sixteen) to 18 (eighteen) pages long.
7. You can have as few as 3 (three) sections, maximum is up to you.
8. (Opt.) Themes may be based on opening theme in rhythm.

### ***NOTES ON THE TERMS USED:***

- When I say repeat, I mean a restatement of the main theme, with or without embellishments, not a repeat written into the music itself.
- When I say the section must resemble the main theme, I mean that as long as the average listener would make the connection between the two, it will suffice; the intervals do not need to stay the same.
- When I say ornamentations, I include all except the following: Any types of fermatas and other rhythm modifying articulations, unless used to give a swing feeling where appropriate.
- Aumentare lo Slancio means "gaining momentum" or "moving on".

## ***ABBREVIATIONS***

### ***IN THE DOCUMENT***

(Opt.)	=	Optional	Etc.	=	Etcetera
Pos.	=	Positive	Neg.	=	Negative

### ***IN THE COMPOSITION(S) THIS DOCUMENT ACCOMPANIES***

#### ***THREE RONDOS IN AUMENTARE LO SLANCIO FORM, Prime Opere No. 9***

##### **Rondo No. 1:**

Opp. T.	=	Opposing Theme	Orig. T.	=	Original Theme
Tr.	=	Transition			

### ***NEW ARTICULATIONS OF MY OWN CREATING***

#### **Lesser Positive and Negative Fermatas:**

**Lesser Positive Fermata:** A fermata with a slight positive effect on the duration of the note(s) below it. For the example we will use  $\frac{1}{4}$  notes. A  $\frac{1}{4}$  note with a Lesser Positive Fermata above it would equal a  $\frac{1}{4}$  note tied to a  $\frac{1}{16}$  note.

**Lesser Negative Fermata:** A fermata with a slight negative effect on the duration of the note(s) below it. For the example we will use  $\frac{1}{4}$  notes again. A  $\frac{1}{4}$  note with a Lesser Negative Fermata over it would equal a dotted  $\frac{1}{8}$  note.



### Lesser Pos. and Neg. Fermatas

Used in "A Rondo in Aumentare lo Slancio Form," Prime Opere No. 9, Page 2, measures 47-48 and page 13, measure 413, Composed by Jonathan W. Sargent, June 25 – July 2, 2012  
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### Greater Positive and Negative Fermatas:

**Greater Positive Fermata:** A fermata with a greater effect on a note(s) duration in a positive manner. For the example we will use  $\frac{1}{4}$  notes. A  $\frac{1}{4}$  note with a Greater Positive Fermata would equal a double-dotted  $\frac{1}{4}$  note.

**Greater Negative Fermata:** A fermata with a greater effect on a note(s) duration in a negative manner. For the example I will again use  $\frac{1}{4}$  notes. A  $\frac{1}{4}$  note with a Greater Negative Fermata would equal a  $\frac{1}{16}$  note.

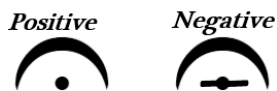


### Greater Pos. and Neg. Fermatas

### Standard Positive and Negative Fermatas:

**Positive Fermata:** The normal fermata. Normally the duration is irregular and up to the performer, but in all the cases I use it, the effected note(s), (assuming they are  $\frac{1}{4}$  notes,) will equal a dotted  $\frac{1}{4}$  note, unless otherwise stated.

**Negative Fermata:** The normal fermata, only this one subtracts from the duration of the note(s) below, the result on a  $\frac{1}{4}$  note would be a  $\frac{1}{8}$  note.



### Standard Fermatas

**NOTE:** The Standard type fermatas can mean less, or more, and that the performer decides how much.