

INTRODUCTION

1. In rounds with no fermatas, the parts end one at a time, the last one playing the last phrase alone. The leader indicates the number of repetitions to be done before beginning to play.
2. In rounds with fermatas, all of the parts end at the same time at the leader's signal. (All parts will end at different fermatas.)
 - a) Fermatas are disregarded until the leader indicates the conclusion.
 - b) Fermatas indicate possible stopping points only, not the duration of the final notes. The final notes may be lengthened (as with a regular fermata), or not, depending upon the character of the piece.

SOME SUGGESTIONS FOR PRACTICE AND PERFORMANCE

1. The treble and bass parts of many of the rounds are written only one octave apart, which often results in overlapping. To avoid this it is best to follow the suggestions below.
 - a) The right hand plays an octave higher while the left hand plays in the written location.
 - or
 - b) The left hand plays an octave lower while the right hand plays in the written location.

If there are two pianos and four players involved, players at the piano may play as in (a) above, while the players at the other piano play (b) above, thereby covering four octave locations and getting fuller harmonic sonority! (There are no 8vas on the music, thus allowing the teacher to decide placement.)

2. When first reading, it is helpful to play through all parts in unison, then divide into two or three as needed.
3. In performance, less advanced players may repeat only one part again and again as other players play through the entire parts as written.
4. Dynamics may be added by the leader of the first part.
5. In rounds with a long first part, the first two parts may enter together to provide harmony at the outset.

Your "Rounds" Experience

Rounds and canons have been a part of the musical world since the 13th century, mostly as vocal music. Later, composers wrote rounds and canons for instruments as well. In vocal rounds the music usually matched the lyrics, so there are sacred, comical, beautiful, clever, fast, and slow rounds, and there are some that are harmonically simple and some harmonically complex, as in the works of Brahms and Palestrina.

Enjoyment is certainly a major part of the "round" experience, but there are other valuable by-products in this music for the young pianist...and older ones, too.

The benefits of ensemble playing are a welcome and important part of a musician's training. Pianists often have little opportunity, especially at early levels, to develop these.

1. Listening to other parts while playing, learning to hear how they fit together.
2. Listening to other parts for melodic or harmonic importance, adjusting volume accordingly.
3. Rhythmic stability.
4. Learning to "make music" together with others.

The chance to develop these musical skills is done on one line melodies, some so short and simple that even the young, beginning student, not yet reading, may be taught these melodies by rote. The level of difficulty advances but still one line of music gives great opportunity to focus on ensemble skills.

And then, there is reading experience in a social, enjoyable environment. Parts may be played with right or left hands, and may be read in treble or bass clef. Where does a young pianist get much melodic bass clef reading experience? Again, because there is only one line of music this is a valuable vehicle for such opportunity.

Companion books for violin, viola, and cello, containing most of the same rounds are now available so that siblings in families may play together, and teachers may arrange performances of combined instruments for fun or for performances. An appendix at the end of the book provides words to some of the rounds so that family members who do not play may participate, or at times, the entire group may just want to sing!

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1. Time for Fun

4-part

C. Starr

Musical notation for the first exercise, '1. Time for Fun'. It is written on a single bass clef staff in 4/4 time. The piece consists of four measures, each starting with a circled number (1., 2., 3., 4.) above the first note. The notes are: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. Each measure ends with a double bar line.

2. Hear My Song

4-part

C. Starr

Musical notation for the second exercise, '2. Hear My Song'. It is written on a single bass clef staff in 4/4 time. The piece consists of four measures, each starting with a circled number (1., 2., 3., 4.) above the first note. The notes are: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. Each measure ends with a double bar line.

3. Step by Step

4-part

C. Starr

Musical notation for the third exercise, '3. Step by Step'. It is written on a single bass clef staff in 4/4 time. The piece consists of four measures, each starting with a circled number (1., 2., 3., 4.) above the first note. The notes are: Measure 1: G2, A2, B2, C3; Measure 2: D3, E3, F3, G3; Measure 3: A3, B3, C4, D4; Measure 4: E4, F4, G4, A4. Each measure ends with a double bar line.

38. (26) Vigoroso

5-part

W. Starr

Allegretto (♩ = ca. 100)

1. *ff* 2. *mf*

3. *mf* 4. *ff*

5. *mf*

39. (27) Swaying Song

4-part

W. Starr

Andante (♩ = ca. 76)

1. 2. 3. 4.