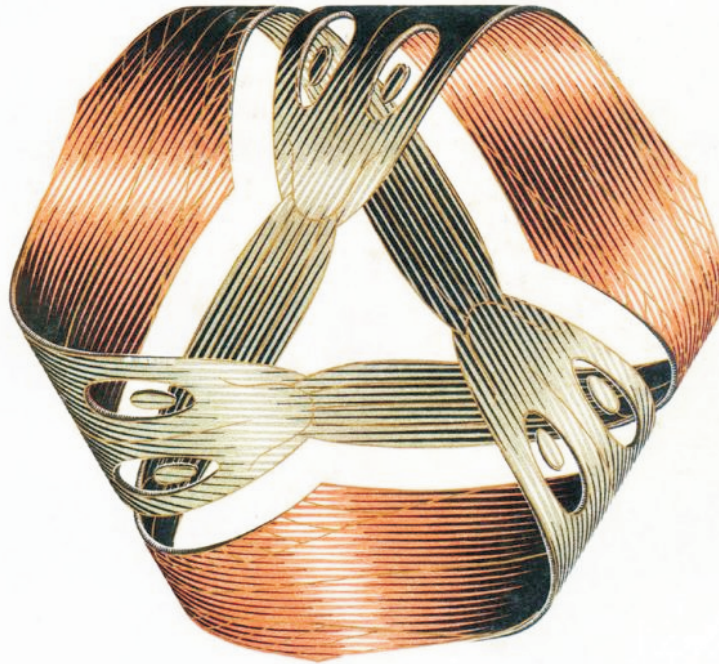


CANONIC
CANONIC
CANONIC

learning
element



CONUNDRUMS
CONUNDRUMS
CONUNDRUMS

EPS500
fall 2008 & 2010
J. Ryan Rimington

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Canonic Conundrums is a learning unit designed for a non-auditioned high school, curricular choral ensemble/course containing students grades 10-12 representing diverse musical experience levels. The primary goals of the unit are as follows:

- Explore and differentiate types and components of canons within varied types and styles of musical literature
- Present performance repertoire incorporating canon
- Compose, rehearse, and perform original canons
- Research, explore, and gain an understanding of ways in which canonic concepts are manifested in other art forms, science, mathematics, and nature.

The learning unit has been planned and documented using the Learning by Design method. The subsequent pages describing the unit are presented as follows:

- 1) Placemat Overview of the Unit
- 2) Detailed Post-it Note Planning of the 4 LbD areas: Experiencing, Conceptualizing, Analyzing, Applying
- 3) Notated Examples of Possible Canons to be performed in the unit
- 4) 1st Page of Performance Repertoire to be used in the unit
- 5) CD Compilation Track List of aural examples to be used in the unit
- 6) General Teaching notes to be used in the unit

the known EXPERIENCING the new appropriately APPLYING creatively

- 1. Sing common canons/rounds
- 11. Review sight-singing/music reading strategies
- 18. Discuss and review "new repertoire" approaches and strategies
- 26. Use large rehearsal strategies and routines in small ensemble rehearsals of canon compositions
- 32. Student perform prepared repertoire in public performance
- 38. Report on ways in which canon is used in other art forms

- 2. Listen to simple canon/rounds
- 9. Research examples of canon
- 12. Read/Sing new canons
- 19. Study and rehearse canonic concert repertoire
- 22. Listen to complex forms of canon
- 27. Students lead small ensemble rehearsals of original canon compositions
- 33. Students listen to audio recording of their concert performance
- 39. Introduce complex canon forms in other art forms, science, math

- 15. In small ensemble, create and perform a canon based upon a familiar melody
- 25. Create and notate canon compositions based upon known forms and characteristics of complex canons
- 36. Construct a plan for improving any performance deficiencies for the next learning unit
- 37. Summarize the role of canon in musical literature

- 17. Brainstorm and illustrate ways in which canon is applied in other art forms
- 31. Students create concert program notes of the canonic performance repertoire
- 42. Create a non-musical representation of canon

CANONIC CONUNDRUMS overview

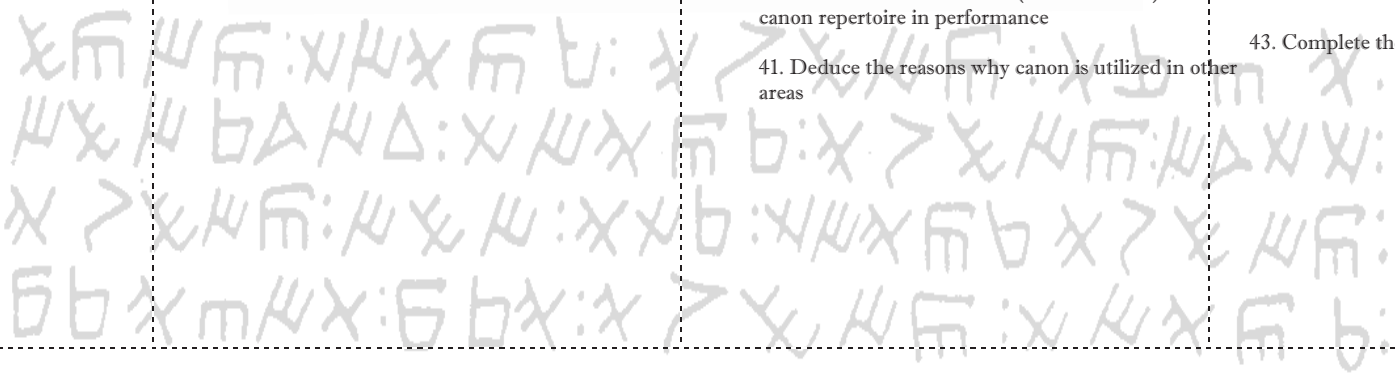
by naming CONCEPTUALIZING with theory functionally ANALYZING critically

- 3. Define canon and its components
- 4. Define and contrast types of canons
- 21. Identify and differentiate complex forms of canon
- 28. Students identify, describe, perform and present their original canon compositions

- 5. Read notated canons and anticipate aural effects
- 13. Hypothesize alterations to newly learned canons
- 23. Develop "elements of canon" listening checklist
- 30. Define and explain the ways in which musical canon concepts are manifested in other areas

- 6. Listen for components of canon
- 14. Assess the causes of effects of canonic alterations
- 20. Identify and discuss ways in which known canon concepts are utilized in concert repertoire
- 24. Apply listening checklist to listening examples
- 29. As audience members, students use the listening checklist to compare and contrast the original compositions
- 34. Discuss the effectiveness (or lack thereof) of the canon repertoire in performance
- 41. Deduce the reasons why canon is utilized in other areas

- 7. Analyze and judge effects of types of canon
- 8. Discuss the role of canonic form in music
- 10. Write a musical review of researched examples of canon
- 16. Assess the effectiveness of small ensemble canon compositions
- 30. Students self-assess the effectiveness of their canon compositions and performances
- 35. Evaluate the quality of the public performance
- 43. Complete the learning element evaluation form



1. In the large choral ensemble, students will sing familiar canons and rounds such as Row, Row, Row Your Boat, Frère Jacques, etc.

18. Students will discuss and review approaches and strategies for initial reading of choral repertoire.

11. During rehearsal warm-up sessions, students will be reminded of and be led to use sight-singing and music reading strategies.

26. Students will employ familiar large ensemble rehearsal strategies and routines for small ensemble preparation of original canon compositions.

38. In a class discussion, students recap their ideas as to the ways in which canon is used in other art forms.

32. Students perform prepared performance repertoire incorporating canon in a public performance (featuring student program notes).

2. Embedded into daily rehearsals and class periods, the entire large ensemble will listen to simple, unfamiliar canons and rounds

12. The large choral ensembles will read through and sing new canons. (See "notated canons")

19. Large ensembles rehearsals will begin to focus on concert repertoire that incorporates canon.

27. Students lead independent small ensemble rehearsals of original canon compositions.

39. Students are introduced to complex forms of canon in other art forms, applications of science, and in the realm of mathematics.

9. Students will be led to search for and present recorded examples of canon from their own musical collection on the class website.

22. Embedded into daily rehearsals and class periods, the entire large ensemble will listen to complex forms of canons from of varied historical periods and genres.

33. Students listen to audio recordings of their concert performance.

by naming

CONCEPTUALIZING

with theory

3. Through teacher-led instruction and reinforced with printed learning element materials, students will define canon and its components.

4. Through teacher-led instruction and reinforced with printed learning element materials, students will define, compare and contrast simple forms of canon.

21. Through class instruction and reinforced with printed learning element materials, students will define, compare and contrast complex forms of canon.

28. Students categorize, describe, perform, and present their original canon compositions.

5. Students will read notated canons without singing and dialogue about the anticipated aural effects. (see *notated canons*)

13. Students will be led to hypothesize as to ways to perform and alter newly learn canons. The ensemble will experiment with these suggestions in rehearsal.

23. Students will collaboratively develop an "elements of canon" listening checklist that will enable students to identify and evaluate types and uses of canon in listening

40. Students will be guided to define and explain the ways in which musical canon concepts are manifested in other arts forms, science, and mathematics (i.e. Escher, Godel, DNA, etc.)

functionally

ANALYZING

critically

6. In listening examples, students will be led to aurally identify, articulate, and dialogue regarding the components and descriptions of

14. Students will be led to assess and articulate the effectiveness, and causes-and-effects, of the canonic alterations and experiments in rehearsal.

7. In listening examples, students will analyze and judge the effects of canon, as compared to non-canonic genres.

8. Students will begin to articulate the reasons why composers use canon, and the role canon may have in various types of musical genres.

20. Identify and discuss ways in which defined and known canon concepts are exemplified in proposed concert repertoire.

29. As audience members, students use the "elements of canon" listening checklist to compare and contrast their peers' original canon compositions.

10. Students will write and post a "review" of one of their peers' posts of researched examples of canon on the class website.

16. Students will assess and evaluate the effectiveness of the small ensemble canon compositions in terms of the previously discussed formal and harmonic concepts.

24. Students will complete three canon listening reports based upon recordings posted on the class website, using the "elements of canon" listening

30. Students self-assess the effectiveness of their canon compositions and performances by blogging reflections on the class website.

34. Students discuss the effectiveness (of lack thereof) of the canon repertoire presented in their recent concert performance.

41. Via the class website, students blog and deduce ways in which canon naturally occurs in our world, and the reasons why people often choose to incorporate canonic concepts in creative applications and explanations.

43. Students are asked to complete an anonymous learning element evaluation form which asks students to discuss their growth in content knowledge and musicality.

35. Using an on-line concert reflection form, students evaluate the quality of their public performance in terms of musicality, poise, preparation, and their own audience focus.

appropriately

APPLYING

creatively

15. In small ensembles, students will be asked to brainstorm, create, and perform a canon based upon a familiar melody of their choosing.

25. Using computer-based notation software Finale, students will compose an original vocal canon based upon a given or original lyric.

17. Students will be prompted to brainstorm ways in which canonic concepts are applied in other art forms.

36. On the class website's discussion board, student construct and document plans for improving performance deficiencies noted in their concert reflections

31. Students research and document the historical origin, composer bios, and describe aspects of concert repertoire in the form of program notes.

37. In a class discussion, student summarize and communicate their opinions as to the role and effectiveness of canon in musical literature.

42. Students are asked to create and present original non-musical representations of canon.

Notated
Canons

Sumer is icumen in

John of Fornsete (?), c 1226

①
Su - mer is i - cu - men in _____ Lhu - de sing cuc - cu,

5 ③
Gro - weth sed and blo - weth med, And springth the w - de nu;

9
Sing cuc - cu; Aw - e ble - teth af - ter lomb, Lhouth

13
af - ter cal - ve cu; Bul - loc ster - teth, buc - ke ver - teth,

17
Mu - rie sing cuc - cu. Cuc - cu, Cuc - cu

21
wel sing-ges the cuc - cu, Ne swik thu na - ver nu.

Accompaniment

① ②
Sing cuc - cu nu _____ sing cuc - cu.

Notated
Canons

Missa prolationum
Sanctus



Fuga pausarum ascendendo per sextam

anc tus Sanc
tus sanc tus Do
mi nus de us do mi nus de us la

Fuga post unum O
tempus descendendo
per septimam

la oth Ple
ni sunt cae li et ter ra glo
ria tu a

Perfectum in c sol fa ut

san na in ex cel sis o san na in ex cel
sis o san na in ex cel sis in ex cel sis

Notated
Canons

Missa prolationum

Sanctus

Johannes Ockeghem

(c.1410 - 1497)

Edited by M.A.B. Soloists
Transcribed for MusiXTeX by Moriwaki Michio

Superius

Tenor
San - - - - -

Contratenor

Bassus
San - - - - - ctus, San -

7

ctus, San - - - - -

ctus, San - - - - -

Notated
Canons

anc tus Sanc tus lanc

tus Do mi nus do mi nus

De us De us Sa ba oth

San na in ex cel sis o san na in ex

cel sis o san na in ex cel sis

Notated
Canons

64

Superius
O - - san - - - - - na

Tenor
8
O - - san - - - - -

Contratenor
8
O - - - san - - - na in

Bassus
O - - - - - san - - - - - na

70

in - - - ex - cel - - sis, o - - san - - - -

na in - - - ex - cel - - sis,

8
8
ex - - cel - sis, o - - - san - - - na

in ex - - cel - - sis,

76

na in ex - cel - - sis, o -

o - san - - - na in ex - cel - -

in ex - - cel - - sis, o - san -

o - - - san - - - na in ex - -

Notated
Canons

Hotaru Koi

1. 2. 3. Traditional Japanese

Ho, ho, ho - ta - ru koi At - chi no mi - zu wa
ni - ga - i zo, Kot - chi no mi - zu wa
a - ma - i zo, Ho, ho, ho - ta - ru koi.

The musical score for 'Hotaru Koi' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves of music. The first staff has three measures labeled 1, 2, and 3. The lyrics are: 'Ho, ho, ho - ta - ru koi At - chi no mi - zu wa'. The second staff continues the melody with lyrics: 'ni - ga - i zo, Kot - chi no mi - zu wa'. The third staff concludes with lyrics: 'a - ma - i zo, Ho, ho, ho - ta - ru koi.'

Good Friend

Jan Harmon

1.

Oh, the wind, it is a song that har - bours
thru the win - ter Oh, the sail, it is a
door that bids the song to en - ter. And let us
sail the sea, good friend, and let us sing to - ge - ther.
4.
The sing - er lasts a sea - son long, while the
song it lasts for - ev - er.

The musical score for 'Good Friend' is written in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It consists of six staves of music. The first staff has a measure labeled 1. The lyrics are: 'Oh, the wind, it is a song that har - bours'. The second staff continues with lyrics: 'thru the win - ter Oh, the sail, it is a'. The third staff continues with lyrics: 'door that bids the song to en - ter. And let us'. The fourth staff continues with lyrics: 'sail the sea, good friend, and let us sing to - ge - ther.'. The fifth staff has a measure labeled 4. The lyrics are: 'The sing - er lasts a sea - son long, while the'. The sixth staff concludes with lyrics: 'song it lasts for - ev - er.'

Notated
Canons

O Virgo Splendens

14th Century Spain

Vir - go splen - dens,

O

Detailed description: This system contains the first three staves of the musical score. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a whole note 'O' followed by a series of eighth notes. The lyrics 'Vir - go splen - dens,' are written below the notes. The middle and bottom staves are empty.

hic in mon - - - te cel - so

Vir - go splen - dens, hic

O Vir - go

Detailed description: This system contains the next three staves. The top staff continues the melody with the lyrics 'hic in mon - - - te cel - so'. The middle staff begins with the lyrics 'Vir - go splen - dens, hic'. The bottom staff begins with 'O' and ends with 'Vir - go'. The music continues with eighth notes.

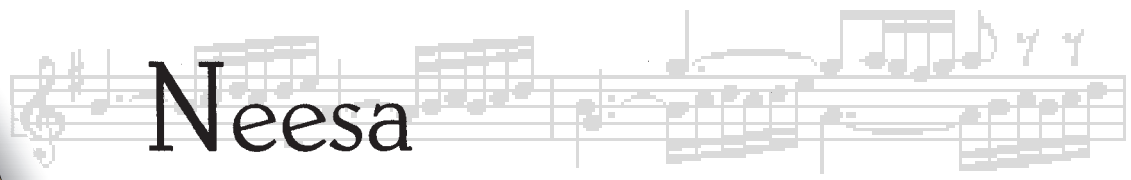
mi-ra - cu- lis ser - - - ra - to ful- gen - ti - bus

in mon - - - te cel - so mi-ra - cu- lis ser -

splen - dens, hic in mon - -

Detailed description: This system contains the final three staves. The top staff has the lyrics 'mi-ra - cu- lis ser - - - ra - to ful- gen - ti - bus'. The middle staff has 'in mon - - - te cel - so mi-ra - cu- lis ser -'. The bottom staff has 'splen - dens, hic in mon - -'. The music concludes with eighth notes.

Notated
Canons



Neesa

Native American
(Contemporary gift from the Seneca Indian Language)

1. 2.

Nee - sa, nee - sa, nee - sa, nee - sa, nee - sa, nee - sa,

nee - sa, nee - sa, nee - sa, gai - we - o, gai - we - o.

Clear Horizon

Jan Harmon

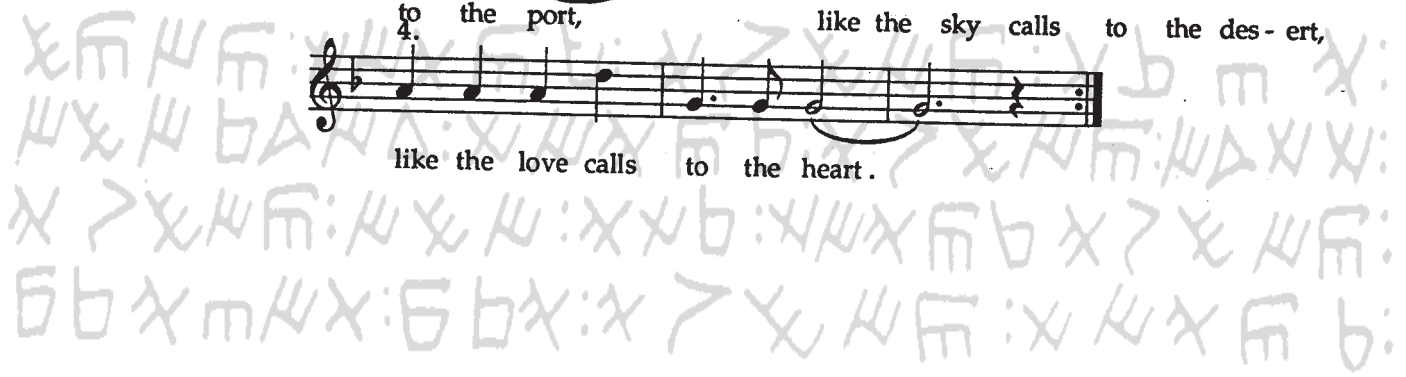
1. 2.

Win - ter calls a clear ho - ri - zon, like the sea calls

3.

4. to the port, like the sky calls to the des - ert,

like the love calls to the heart.



Notated
Canons

Whatever Comes from the Center

Barbara Gayny

Text: Jelaluddin Rumi (1207-1273)

Translation: Coleman Barks

1. Turn as the earth and moon turn, circling what they
2. love, What-ever circles comes from the center.
3.

I Have a Million Nightingales

Linda Hirschhorn

Text adapted from the poetry of Mahmoud Darwish

1. I have a million nightingales on the branches of my
2. heart. I have a million nightingales on the
3. branches of my heart, singing freedom
4. freedom, freedom, singing
5. freedom freedom, freedom!

Notated
Canons

Dark of the Moon

Karen Beth

Dark of the moon , new be - gin - nings dark of the moon
Dark of the moon , new be -
Dark night, star - ry night,

- plant a seed to - night , dark of the moon , what we en -
gin - nings, plant a seed. Dark of the moon.
new be - gin - nings Dark night,

vi - sion will come to be by the full moon - light. Dark of the moon
come to - night.
star - ry night, will come to be .

Notated
Canons

Vem Kan Segla

Sweden

1. Vem kan seg - la för - u - tan vind?
Jag kan seg - la för - u - tan vind?

2. Vem kan ro u - tan
Jag kan ro u - tan

3. å - ror? Vem kan skil - jas från vän - nen sin
å - ror? Men ej skil - jas från vän - nen min

4. ü - tan att fäl - la tå - rar?
ü - tan att fäl - la tå - rar?

Ah, Comme C'est Chose Belle

14th C. France

1. Ah, comme c'est cho-se bel-le de te lou-er, Sei-
2. gneur, et de très haut hon-neur, chan-tez de coeur fi-de-
3. le, chan-
4. tez!



Notated
Canons

Autumn Time

Source Unknown

1. 2. 3.

Autumn time, red leaves fall, while the weep-ing sky looks over all,
Demeter sadly walks the land, the dying grasses in her hand.

Detailed description: This block contains the musical notation for the canon 'Autumn Time'. It features two staves of music in G major (one sharp) and 2/4 time. The first staff has three measures labeled 1., 2., and 3. The lyrics are written below the notes. The second staff continues the melody with a key signature change to F major (one flat) in the final measure.

Fly, Fly, Fly

Text by Lukin László, music by Lajos Bárdos

1. 2. 3.

Fly, fly, fly, the leaves are leaving the branch, cold are the
winds, winter is coming.

Detailed description: This block contains the musical notation for the canon 'Fly, Fly, Fly'. It features two staves of music in G major (one sharp) and 4/4 time. The first staff has three measures labeled 1., 2., and 3. The lyrics are written below the notes. The second staff continues the melody.

Lachen

Traditional German

1. 2. 3. 4.

Lachen, lachen, lachen, lachen, kommt der Sommer über das Feld,
über das Feld kommt der Sommer, ha ha ha, lachen über das Feld.

watch brightness

Detailed description: This block contains the musical notation for the canon 'Lachen'. It features two staves of music in G major (one sharp) and 2/4 time. The first staff has four measures labeled 1., 2., 3., and 4. The lyrics are written below the notes. The second staff continues the melody. A handwritten note 'watch brightness' with an arrow points to the third measure of the first staff.

Notated
Canons

Full Moonlight Dance

Karen Beth



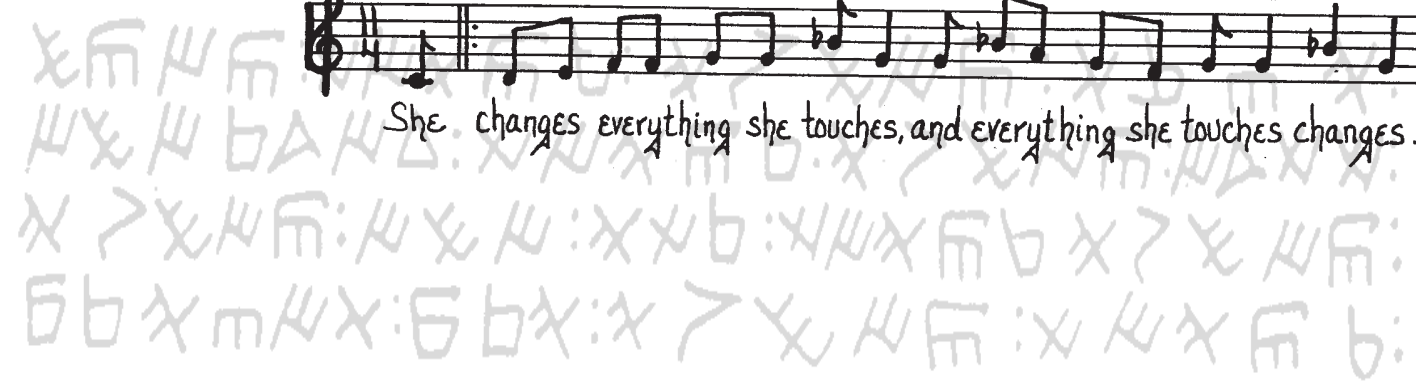
1. 2. 3.

Un-der the full moon-light we dance, spi-rits dance we dance, join-ing
hands we dance, join-ing souls re-joice!

Kore Chant

Anna Dembska

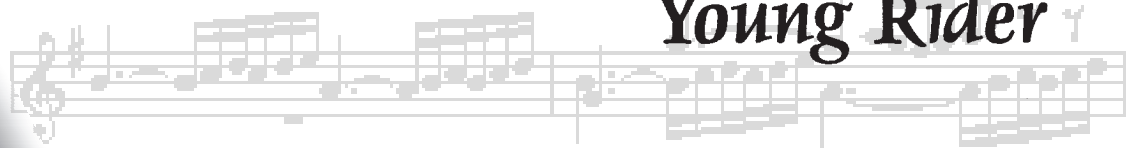
Hey ah new
Fi-re and Air, Fi-re and Air, Earth, Wa-ter, Earth, Wa-ter.
She changes everything she touches, and everything she touches changes. She



Notated
Canons

Young Rider

Source Unknown



1. 2. 3.

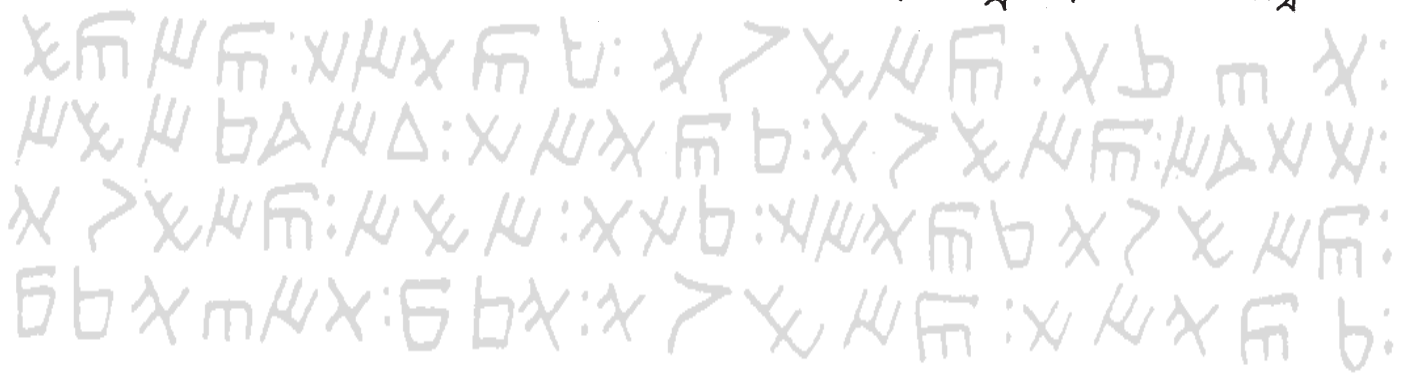
Young ri-der, ap-ple cheeked one, come whither ri- ding, On her steed so proud and prancing,
 Come whither ri- ding, No matter where I ride, Slavic mountains at my side,
 To She-mo- ra, To She-mo- ra.

As I Mee Walked

Renaissance England

1. 2. 3. 4.

As I mee walked in a May morning I heard a bird sing, "Cuckoo." As I mee



Notated
Canons

Russian Lullaby

Traditional Russian


1. 

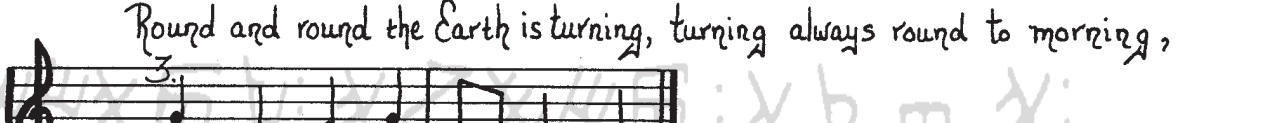
2. 

3. 

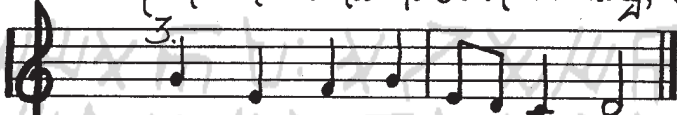
Round and Round

Source Unknown

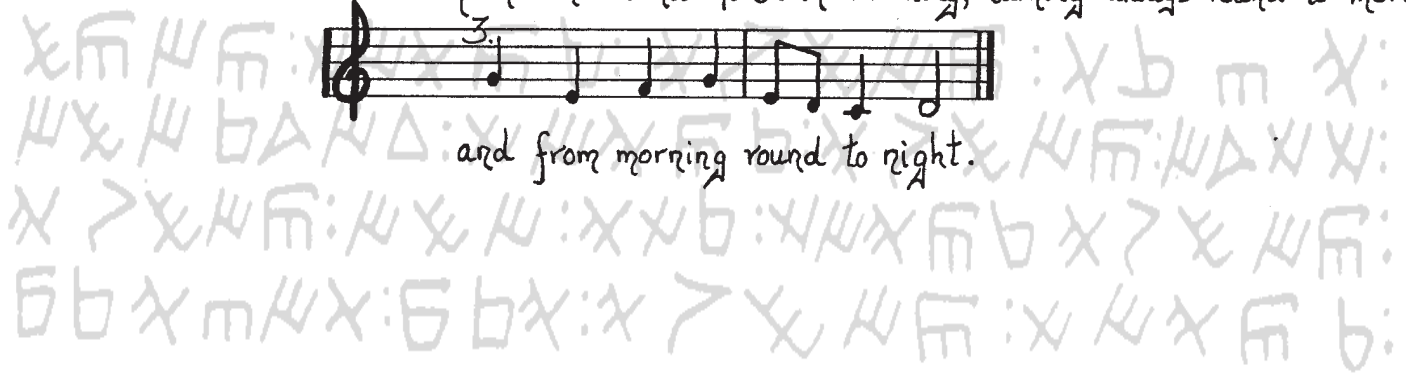
1. 

2. 

Round and round the Earth is turning, turning always round to morning,



and from morning round to night.



Notated
Canons

Dona nobis pacem

"Grant us peace"

Women only

Anonymous



Do - na no - bis pa - cœm, pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

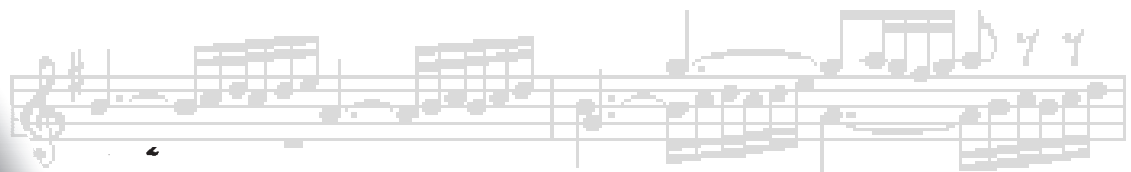
Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.

Do - na no - bis pa - cœm, do - na no - bis pa - cœm.



Notated
Canons



HASHIVENU

Version 2
Canon in two or three parts*

Lamentations V, 21

Israeli Folk Song
Edited by Doreen Rao

Sustained $\text{♩} = 46$

1, 2, 3, unis.

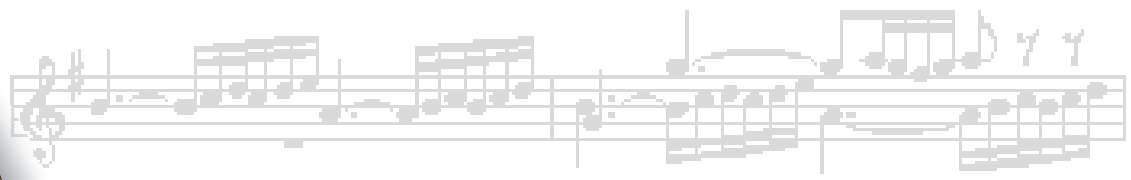
Ha - shi - ve - nu, — ha - shi - ve - nu — A - do - nai e -

4
le - cha Ve - na - shu - va, ve - na - shu - va.

9
Cha - desh, cha - desh ya - mei - nu ke - ke - dem,

חשיבנו: חשיבנו ב: א ג חשיבנו: א ב מ א:
 חשיבנו באחיו: חשיבנו ב: א ג חשיבנו: חשיבנו:
 א ג חשיבנו: חשיבנו: א ב: חשיבנו ב א ג חשיבנו:
 ב ב א מ חשיבנו: ב ב א: א ג חשיבנו: חשיבנו ב:

Notated
Canons



5 - 167 13 A3 A4 1
Ich will den Herrn loben allezeit

Georg Philipp Telemann

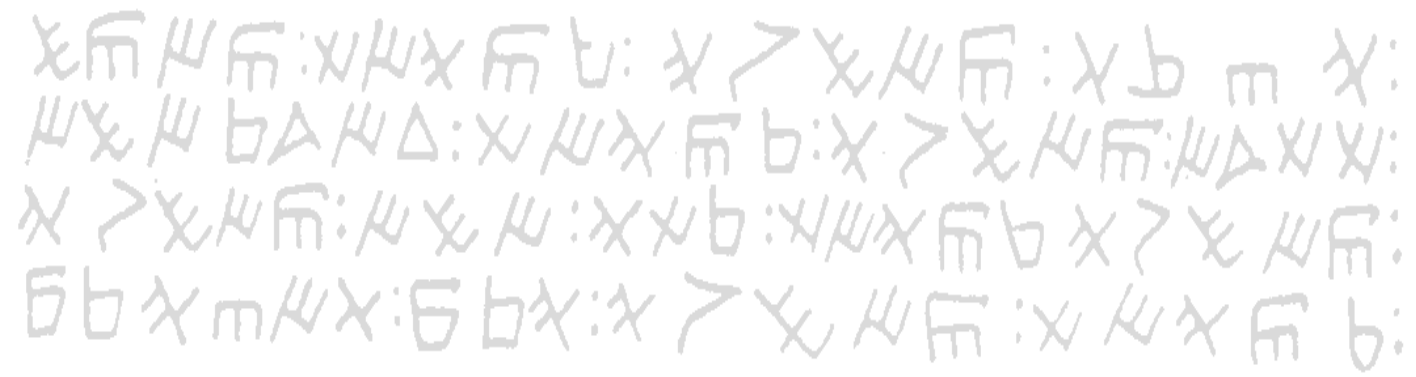
Psalm 34: I want to praise all time to Him,
its praise is to always be in my mouth,

Ich will den Herrn lo - - - ben al - le - zeit

6 Al - le - zeit sein Lob soll im - mer - dar in mei - nem Mun - de sein in

11 mein-nem Mun - de - sein Sein Lob sein Lob soll im - mer - dar in mein-em

16 Mun - de sein in mein-nem Mun-de sein in mein-nem Mun - de sein



Notated
Canons



SING DEM HERRN

(Two to five Voices in any combination, a cappella)

MICHAEL PRAETORIUS
arr. WALLACE DePUE

mf (disconnect) 2 3 4

♩ = c.100

Voice 1
Sing dem the Herrn! Al - le - lu - ia! Al - le - lu - ia!
Sing to the Lord! Al - le - lu - ia! Al - le - lu - ia!

Voice 2
mf (disconnect)
Sing dem the Herrn! Al - le - lu - ia! Al - le - lu - ia!
Sing to the Lord! Al - le - lu - ia! Al - le - lu - ia!

Voice 3
mf (disconnect)
Sing dem the Herrn! Al - le - lu - ia! Al - le - lu - ia!
Sing to the Lord! Al - le - lu - ia! Al - le - lu - ia!

Voice 4
mf (disconnect) *ti do do re mi fa w re so re re*
Sing dem the Herrn! Al - le - lu - ia! Al - le - lu - ia!
Sing to the Lord! Al - le - lu - ia! Al - le - lu - ia!

Voice 5
mf (disconnect)
Sing dem the Herrn! Al - le - lu - ia! Al - le - lu - ia!
Sing to the Lord! Al - le - lu - ia! Al - le - lu - ia!

5 6 7 8

Al We all lie - ben Ihn. Lo - be sei - nen na - men. Sin -
love Him. Praise to His name. Sing

Al We all lie - ben Ihn. Lo - be sei - nen na - men. Sin -
love Him. Praise to His name. Sing

Al We all lie - ben Ihn. Lo - be sei - nen na - men. Sin -
love Him. Praise to His name. Sing

Al We all lie - ben Ihn. Lo - be sei - nen na - men. Sin -
love Him. Praise to His name. Sing

Al We all lie - ben Ihn. Lo - be sei - nen na - men. Sin -
love Him. Praise to His name. Sing



Performance
Repertoire

for Alberta Swain Elliott

HOW CAN I KEEP FROM SINGING?

for Solo Voice(s) and Three-Part Treble Voices, a cappella

Original Words by
Anne Warner
Third Verse by
Doris Plenn

Original Music by
Rev. Robert Lowry
Arranged by
Robert I. Hugh

$\text{♩} = 88$ *mf* free and tender

Solo

My life flows on in end-less song, a - bove earth's la - men -

4

ta - tion. — I hear the real though far off hymn, that

7

hails a new cre - a - tion. — A - bove the tu - mult

10

and the strife, I hear its mu - sic ring - ing. It

13

sounds an e - cho — in my soul. How can I keep from

16 Solo

sing - ing? —

Treble I, II & III

mf

My life flows on in end-less song, a -

Performance
Repertoire

WINDS OF PEACE

(Ruach, Ruach)
For Four-Part Treble Voices
with Flute and Piano Accompaniment

English Text by
N. G.

Traditional Hebrew Round
Arranged by
Nancy Grundahl

Flute *mf* ♩ = 104 - 108

tacet to m. 21

Piano *mp* *Sea.* *sim.*

Detailed description: This section contains the musical notation for the Flute and Piano accompaniment. The Flute part is written on a single staff in treble clef, starting with a dynamic marking of *mf* and a tempo marking of ♩ = 104 - 108. The Piano part is written on a grand staff (treble and bass clefs). It begins with a *tacet* instruction for the first 20 measures, followed by a piano introduction starting at measure 21 with a dynamic marking of *mp*. The piano part includes performance markings for *Sea.* (Sforzando) and *sim.* (Sforzando) at the end of the section.

11

Tutti

mp

Winds of peace - blow gent - ly through us, Gent - ly now with love - re-new us.

Detailed description: This section shows the vocal and piano parts for the first line of the song. The vocal part is on a single staff in treble clef, starting with a dynamic marking of *mp*. The piano accompaniment is on a grand staff. The lyrics are: "Winds of peace - blow gent - ly through us, Gent - ly now with love - re-new us."

Duration: ca. 4:00

Performance
Repertoire

for the Glen Ellyn Children's Chorus, Lisa R. Sirvatka, Director

AIN'T THAT NEWS

for Solo Voice & Three-Part Treble Voices, a cappella

Lizzy
Evenden
Ratke

Traditional Spiritual
arranged by
Stephen Hatfield

$\text{♩} = 152$ with the sense of a great weight suddenly gone

Solo *mf*

On m' jour-ney now ___ On m' jour-ney now ___ Mount ___ Zion,

5

___ no you don't ___ take a - noth-in' on the jour - ney now ___ Mount ___ Zion.

8

Solo

On m' jour-ney now ___ On m' jour - ney now,

Treble I *mf*

On m' jour-ney now ___ On m' jour-ney now ___ Mount ___ Zion.

Treble II *mf*

On m' jour-ney now ___ On m' jour-ney now ___ Mount ___ Zion.

Treble III *mf*

On m' jour-ney now ___ On m' jour-ney now ___ Mount ___ Zion.

12

oh no, when you go ___ on the jour - ney now

___ no you don't ___ take a - noth-in' on your jour - ney now ___ Mount ___ Zi -

___ no you don't ___ take a - noth-in' on your jour - ney now ___ Mount ___ Zi -

___ no you don't ___ take a - noth-in' on your jour - ney now ___ Mount ___ Zi -

CD
Recording
Track
List



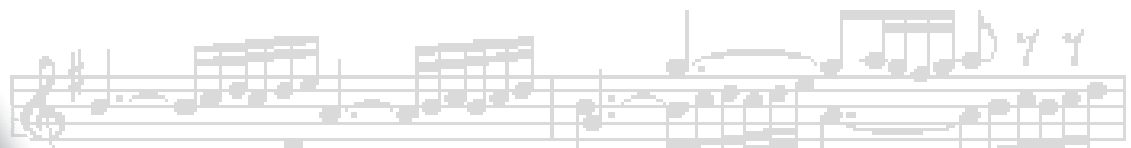
Canon Learning Unit - CD1

Track	Title	Composer/Artist	Time
	Sumer Is Icumen In	Anon.	1:47
2	Canon and Gigue in D Major: I. Canon	Johann Pachelbel	4:32
3	String Quartet No. 6: III. Variations (on Pachelbel Canon)	George Rochberg	8:18
4	Canon in D (Pachelbel)	Power Music Workout	4:30
5	Pachelbel: Canon in D Major	Jacques Loussier Trio (Jazz)	9:46
6	Row, Row, Row Your Boat	The Baby Einstein Music Box Orchestra	1:36
7	Row, Row, Row Your Boat	Kidz Klub Muzik	2:37
8	Frère Jacques	Raffi	1:07
9	Frère Jacques	Ray Barretto (jazz)	5:39
10	Federlich Und Gemessen [Symphony No1 D Minor "Der Titan"]	Gustav Mehler	10:21
11	Goldberg Variations for keyboard, BWV 988: Variation 3 a 1 Canone All' Unisuono	Johann Sebastian Bach	:55
12	Goldberg Variations for keyboard, BWV 988: Variation 6 a 1 Canone alla Seconda	Johann Sebastian Bach	:34
13	Goldberg Variations for keyboard, BWV 988: Variation 9 a 1 Canone alla Terza	Johann Sebastian Bach	:38
14	Goldberg Variations for keyboard, BWV 988: Variation 12 Canone alla Quarta	Johann Sebastian Bach	:56
15	Goldberg Variations for keyboard, BWV 988: Variation 15 a 1 Canone alla Quinta	Johann Sebastian Bach	2:17
16	Goldberg Variations for keyboard, BWV 988: Variation 18 - Canone Alla Sesta a 1	Johann Sebastian Bach	:46
17	Goldberg Variations for keyboard, BWV 988: Variation 21 Canone alla Settima	Johann Sebastian Bach	1:42
18	Goldberg Variations for keyboard, BWV 988: Variation 24 Canone All' Ottava a 1	Johann Sebastian Bach	:57
19	Goldberg Variations for keyboard, BWV 988: Variation 27 Canone alla Nona	Johann Sebastian Bach	:50
20	Musical Offering, BWV 1079: Canon Perpetuus	Johann Sebastian Bach	1:10
21	Musical Offering, BWV 1079: Canon a 2 Quaerendo inuenietis	Johann Sebastian Bach	1:56
22	The Musical Offering: Canon 1 a 2: Canon cancrizans	Johann Sebastian Bach	:50

Canon Learning Unit - CD2

Track	Title	Composer/Artist	Time
1	Sym. #3: I. Lento—Sostenuto Tranquillo Ma Cantabile	Henryk Gorecki	2:47
2	Missa Prolationum - Sanctus	Johannes Ockeghem	3:29
3	Study No. 36	Conlon Nancarrow	4:03
4	Four-Voice Canon #4	Larry Polansky	4:52
5	Four-Voice Canon #14, Kid Canon	Larry Polansky	1:41
6	Four-Voice Canon #17, Guitar Canon	Larry Polansky	4:22
7	Piano Phase (1967)	Steve Reich	20:37
8	Piano Phase (D*Note's Phased & Confused Mib)	D*Note	5:09
9	Clapping Music (1972)	Steve Reich	4:48

CD
Recording
Track
List

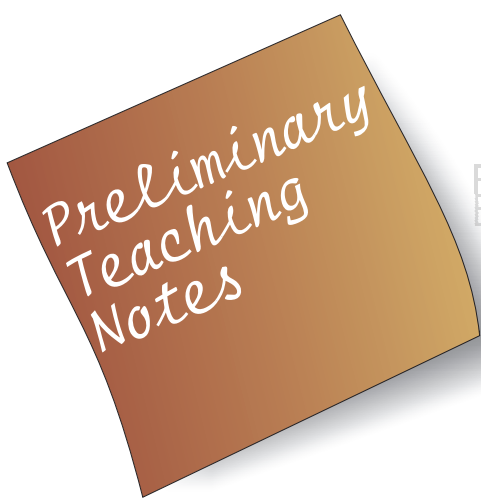


Canon Learning Unit - CD3

Track	Title	Composer/Artist	Time
	Clapping Music Variations	Glenn Kotche	4:45
2	Ma Fin Est Mon Commencement - Rondeau	Guillaume de Machaut	7:27
3	Supremum Est Mortalibus Bonum: Agnus Dei	G. Dufay	8:23
4	Hotaru Koi	Libana	1:15
5	Good Friend	Libana	2:47
6	O Virgo Spenders	Libana	3:45
7	Neesa	Libana	1:55
8	Clear Horizon	Libana	3:44
9	Now I Walk in Beauty	Libana	2:28
10	Lo Yisa Goy	Libana	3:24
11	Whatever Circles Comes from the Center	Libana	2:16
12	Dark of the Moon	Libana	3:12
13	I Have a Million Nightingales	Libana	2:47
14	Vem Kan Segla	Libana	3:33
15	Ah, Comme C'est Chose Belle	Libana	2:20
16	Autumn Time	Libana	2:12
17	Fly, Fly, Fly	Libana	1:40
18	Lachen	Libana	1:15
19	Full Moonlight Dance	Libana	2:44
20	Kore Chant	Libana	2:48
21	Young Rider	Libana	1:50
22	As I Mea Walked	Libana	2:00
23	The Earth, the Air, the Fire, the Water	Libana	2:49
24	A Circle is Cast	Libana	2:58
25	Russian Lullaby	Libana	3:23

Canon Learning Unit - CD4

Track	Title	Composer/Artist	Time
1	Round and Round	Libana	2:15
2	Dona Nobis Pacem	Rounds Galore and More Singers	3:52
3	Dona Nobis Pacem	InsideOut A cappella	2:42
4	Hashivenu	Be-Attitude	6:45
5	Hashivenu	Banshee in the Kitchen	3:57
6	Hashivenu	Faith & Disease	3:20
7	Ain't That News	Newfoundland Symphony Youth Choir	2:06
8	How Can I Keep from Singing	FiddleSticks	2:53
9	How Can I Keep from Singing	Marty Haugen, Jeanne Cotter and David Haas Featuring Bobby Fisher	4:51
10	How Can I Keep from Singing	Emya	4:25
11	How Can I Keep from Singing	Bruce Springsteen	2:19
12	How Can I Keep from Singing	SHEDAISY	2:08



Definition

In music, a **canon** is a contrapuntal composition that employs a melody with one or more imitations of the melody played after a given duration (e.g. quarter rest, one measure, etc.). The initial melody is called the **leader**, while the imitative melody is called the **follower** which is performed in a different voice. The follower must be created from the leader by being either an exact replication of the rhythms and intervals of the leader, or a transformation such as those listed in "types of canon" (below).

As shown by most of the compositions in this packet and described below, canons are often entire musical compositions. But, canons can also be employed as a portion of the composition. Canons can also be employed in a composition by some voices, while other voices are not in canon at the same time. For example, an **accompanied canon** is a canon accompanied by one or more additional independent parts which do not take part in imitating the melody.

History

The Old French *canon*, which meant 'learned', was taken from the Greek *kanon* for a rule or law, which eventually came to mean 'an accepted rule' in English, and the term was first used for the rule that describes how the voices relate to each other. Not until the sixteenth century was *canon* used to describe the musical form. The earliest known canons are the rounds (or *rondellus*) in England from the thirteenth century; the best known is ***Sumer Is Icumen In***. In the fourteenth century many canons were written in Italy under the name ***caccia***, and occasionally French chansons of that period used canon technique. During the period of the Franco-Flemish School (1430-1550), canon as a contrapuntal art form received its greatest development, while the Roman School gave it its most complete application.

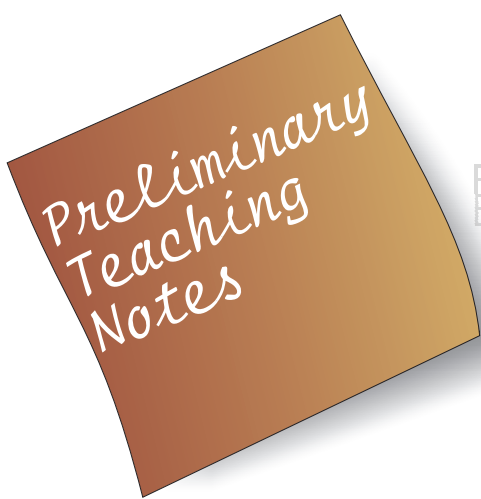
Although, for clarity, this article (and our class) uses leader and follower(s) to denote the leading voice in a canon and those that imitate it, musicological literature also uses the traditional Latin terms ***Dux*** and ***Comes*** for "leader" and "follower", respectively. The terms *proposta* for the leader, and *riposta* for the follower, are also common terms.

Throughout musical history, canons have been identified and named in many different ways. A canon of two voices may be called a canon in two, similarly a canon of x voices would be called a canon in x . Another standard designation is "Canon: Two in One", which means two voices in one canon. "Canon: Four in Two" means four voices with two simultaneous canons. While "Canon: Six in Three" means six voices with three simultaneous canons, and so on.

Perhaps the most common traditional, classical canon is Pachelbel's ***Canon in D***. It was written in or around 1680, during the Baroque period, as a piece of chamber music for three violins and basso continuo, but has since been arranged for a wide variety of ensembles. *Canon in D* was originally paired with a gigue in the same key, although neither this composition nor the original version of the Canon as Pachelbel wrote it are regularly performed or recorded today.

Many historians believe that Johann Sabstien Bach was perhaps the greatest composer of canons (if not the greatest composer, in general, of all time). Two significant compositions seems to support this claim, which will be referenced and explored below:

The ***Goldberg Variations***, BWV 988, are a set of 30 variations for harpsichord by Bach. First published in 1741 as the fourth in a series Bach called *Clavier-Übung*, "keyboard practice", the work is considered to be one of the most important examples of variation form. It is named after Johann Gottlieb Goldberg, who may have been the first performer.



The Musical Offering (German title *Musikalisches Opfer* or *Das Musikalische Opfer*), BWV 1079, is a collection of canons and fugues and other pieces of music by Bach, based on a musical theme by Frederick II of Prussia (Frederick the Great) and dedicated to him. The collection has its roots in a meeting between Bach and Frederick II on May 7, 1747. The meeting, taking place in the king's residence in Potsdam, resulted from Bach's son Carl Philipp Emanuel being employed there as court musician. Frederick wanted to show the elder Bach a novelty: the pianoforte had been invented some years earlier, and the king now owned several of the experimental instruments. During his anticipated visit to Frederick's palace in Potsdam, Bach, who was well known for his skill at improvising, received from Frederick a long and complex musical figure to improvise a three-voice fugue. Frederick, then, defied Bach to make that into a six-voice fugue. The public present thought that just a malicious caprice by the king, intent upon humiliating philosophers and artists. Bach answered he would need to work the score and send it to the king afterwards. He then returned to Leipzig to write out the *Thema Regium* ("theme of the king").

Two months after the meeting, Bach published a set of pieces based on this theme which we now know as *The Musical Offering*. Bach inscribed the piece "Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta" (the theme given by the king, with additions, resolved in the canonic style), the first letters of which spell out the word *ricercar* (an older name for fugue). Historians and musical critics now feel that this work may be the greatest composition ever created.

Types of Canon

The most rigid and ingenious forms of canon are not strictly concerned with pattern but also with content. Canons are classified by various traits: the number of voices, the interval at which each successive voice is transposed in relation to the preceding voice, whether voices are inverse, retrograde, or retrograde-inversion; the temporal distance between each voice, whether the intervals of the second voice are exactly those of the original or if they are adjusted to fit the diatonic scale, and the tempo of successive voices. However, canons may also use more than one of the above methods.

• **Round**

The most familiar of the canons might be the perpetual/infinite canon (in Latin: *canon perpetuus*), **round**, or **simple canon**. As each voice of the canon arrives at its end it can begin again, in a perpetual fashion. A round imitates the leader perfectly at the octave or unison. Well-known canons of this type include many famous children's songs such as **Row, Row, Row Your Boat** and **Frère Jacques** (). In fact, the third movement of well known German Romantic composer, **Gustav Mahler's First Symphony** starts with an accompanied simple canon based on Frère Jacques, transposed in D Minor ().

• **Interval**

An **interval canon** imitates the leader at any interval other than the octave or unison (e.g. canon at the second, fifth, seventh, etc.). If the follower imitates the precise interval quality of the leader, then it is called an exact canon; if the follower imitates the interval number (but not the quality), it is called a diatonic canon. Probably the greatest example of this type of canon is Bach's **Goldberg Variations**.

The canons of the *Goldberg Variations* are conveniently ordered systematically so that each successive canon employs a larger interval between leader and follower. The follower may be a tonal imitation of the leader, that is, it may alter the interval qualities somewhat so as to stay in the same key as the leader, or it may be an exact transposition to a new key. Shown below are the excerpts of each of these canons:

Preliminary
Teaching
Notes

Canon #1



Musical notation for Canon #1, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #2



Musical notation for Canon #2, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #3



Musical notation for Canon #3, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #4



Musical notation for Canon #4, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #5




Musical notation for Canon #5, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #5



Musical notation for Canon #5, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #6



Musical notation for Canon #6, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #7



Musical notation for Canon #7, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #8



Musical notation for Canon #8, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Canon #9

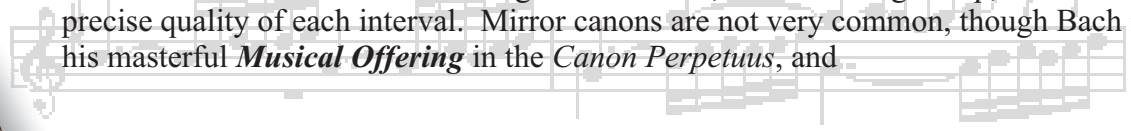


Musical notation for Canon #9, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes.

Preliminary Teaching Notes

- **Mirror Canon**

An *inverted canon* (also called canon in contrary motion, or *mirror canon*) moves the follower in contrary motion to the leader. Where the leader would go down a fifth, the follower goes up, and vice versa. This process maintains the precise quality of each interval. Mirror canons are not very common, though Bach impressively used the technique in his masterful *Musical Offering* in the *Canon Perpetuus*, and



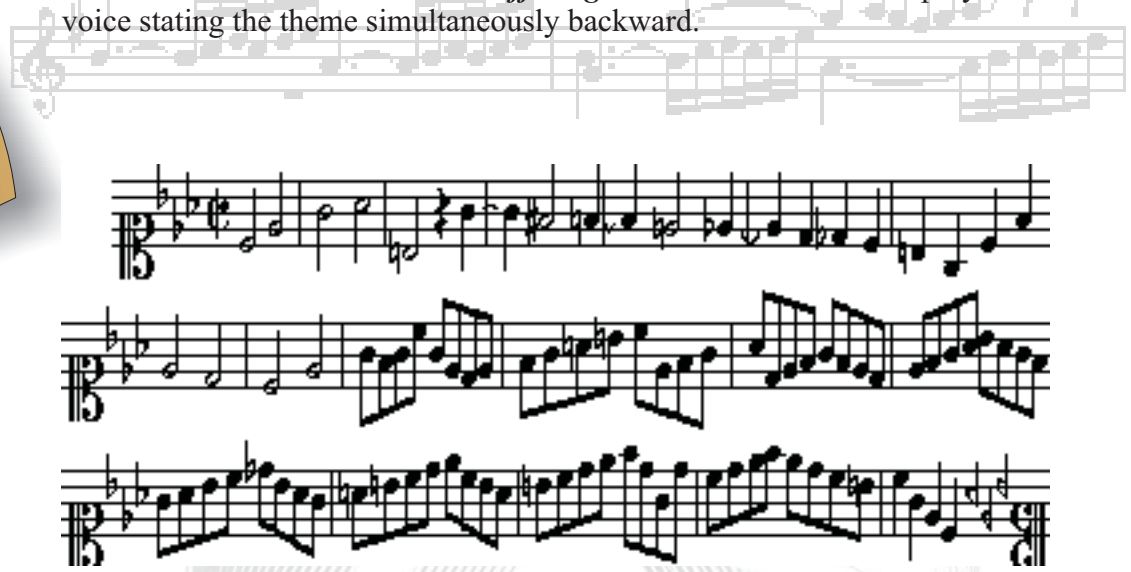
Traversa etc
Violino etc
Continuo etc

Canon a 2 Quaerendo invenietis where the leader reads in the alto clef, right side up, while the follower reads in bass clef, upside down.

Preliminary Teaching Notes

- **Crab Canon**

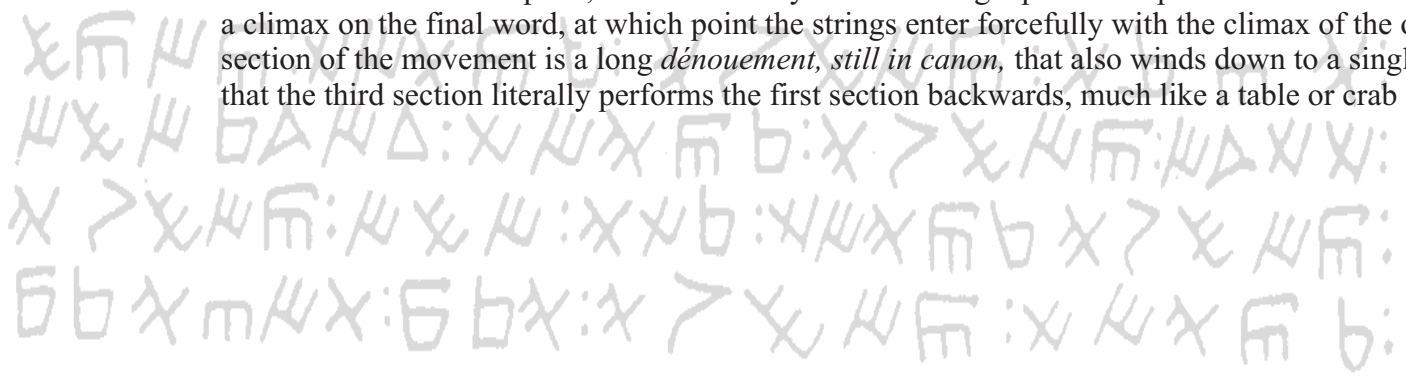
In a *crab canon*, also known as *cancrizans*, the follower accompanies the leader backward (in retrograde). *Canon a 2 cancrizans* from Bach's *Musical Offering* is a **crab canon** as it employs Frederick's royal theme with a second canonic voice stating the theme simultaneously backward.



- **Retrograde Inversion**

A canon that is retrograde and inverted is called a *table canon*. A table canon would be placed on a table with a musician on either side, both reading the same line of music in opposite directions. While at first glance, the *Canon a 2 Quaerendo invenietis* described above may seem to be a table canon, it instructs the follower to read the canon upside down, but not retrograde. *Table canons are, in the end, a extremely rare, comical, and unrealistic musical form.*

While true table canons are rare, a notable use of canon worth exploring is the first movement of Henryk Górecki's Third Symphony. Typically 27 minutes in duration, the first movement equals the combined length of the second and third movements, and is based on a late-15th century lament. Comprising three thematic sections, the movement opens with a canon in ten parts using a 24-measure melody. It begins with double basses, and each succeeding entry occurs one measure later (i.e., a new entry begins every 25 measures), starting a fifth above the last (interval canon). After the canon reaches a full 10 parts, it works its way back to a single pitch. A soprano enters in the second section and builds to a climax on the final word, at which point the strings enter forcefully with the climax of the opening canon. The third section of the movement is a long *dénouement*, still in canon, that also winds down to a single pitch. The perception is that the third section literally performs the first section backwards, much like a table or crab canon.



Preliminary Teaching Notes

• **Mensuration/Tempo**

In a *mensuration canon* (also known as a *prolation canon*, or a *proportional canon*), the follower imitates the leader by some rhythmic proportion. For example, the follower may double the rhythmic values of the leader (*augmentation* or *sloth canon*) or it may cut the rhythmic proportions in half (*diminution canon*). *Phasing* involves the application of modulating rhythmic proportions according to a sliding scale.

Technically, mensuration canons are among the most difficult to write. Many such canons were composed during the Renaissance, particularly in the late fifteenth and early sixteenth centuries. Johannes Ockeghem wrote an entire mass (the *Missa Prolationum*) in which each section is a mensuration canon, and all at different speeds and entry intervals.

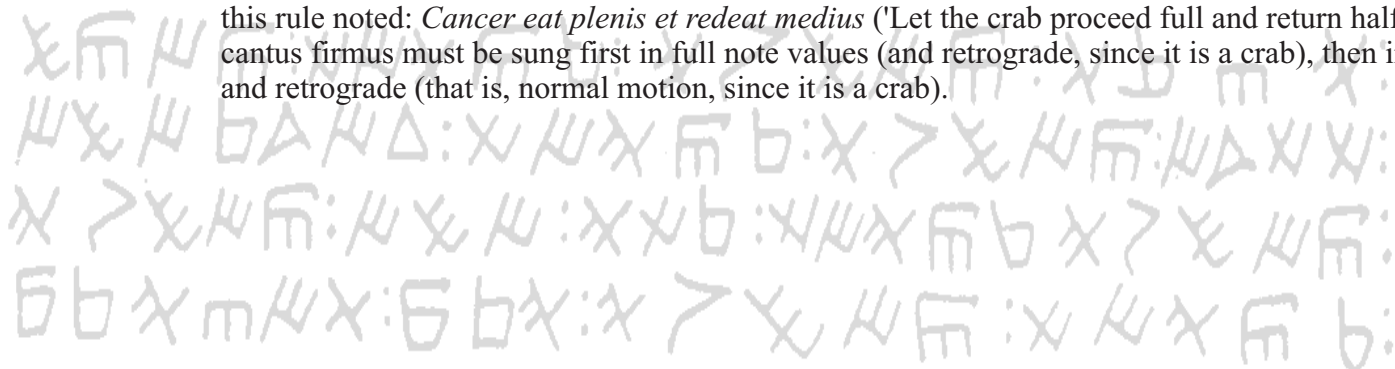
Twentieth century composer, Conlon Nancarrow composed complex tempo or mensural canons, mostly for the player piano (*Study No. 36*) as they are extremely difficult to play; they have also influenced many younger composers. One of those composers, Larry Polansky has an album of mensuration canons entitled *Four-Voice Canons*. This album, released in 2002, is the fruits of 25 years of the composer's experimentation with the mensuration canon. Each piece features four voices entering in canon form, each voice going through its line faster than the previous so that all four voices finish at the same time. Highlights included the oldest, *No. 4*, written in 1978, and unique newer tracks including *No. 14: Kid Canon*, and *No. 17: Guitar Canon*.

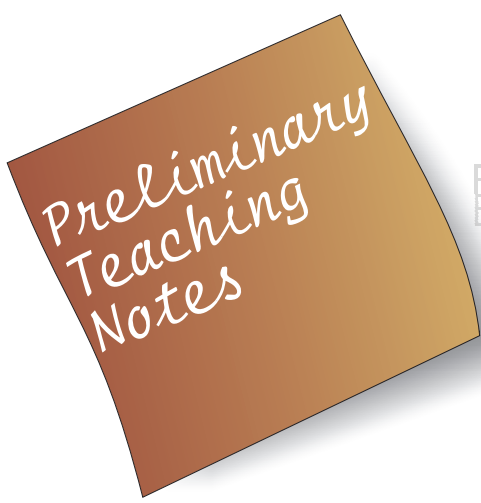
Minimalist composer, Steve Reich, took the concept of *mensuration canon* to a further extreme as he created entire pieces of music using a technique called *phasing*, which is essentially a simple canon (or round) with the distance between the leader and follower changing (often very slowly). In Reich's *Piano Phase* the performers repeat a rapid twelve-note melodic figure, initially in unison. As one player keeps tempo with robotic precision, the other speeds up very slightly until the two parts line up again, but one sixteenth note apart. The second player then resumes the previous tempo. This cycle of speeding up and then locking in continues throughout the piece; the cycle comes full circle three times, the second and third cycles using shorter versions of the initial figure.

Reich also tried to create the phasing effect in a piece that would need no instrument beyond the human body. So, he composed *Clapping Music*, in which the players do not phase in and out with each other, but instead one performer keeps one line of a 12-eighth-note-long phrase and the other performer shifts by one eighth-note beat every 12 measures, until both performers are back in unison 144 measures later.

• **Puzzle canon**

A *puzzle canon* can be any of the above types, but only one voice is notated, and it is up to the performer to find out which rule applies to the canon. Often some kind of riddle is given as a hint. Machaut's rondeau *Ma fin est mon commencement et mon commencement est ma fin* (*My end is my beginning and my beginning is my end*) is a crab canon with a third voice which is a musical palindrome. In the *Agnus Dei* movement of Dufay's mass *L'homme armé* is this rule noted: *Cancer eat plenis et redeat medius* ('Let the crab proceed full and return half'). This means that the cantus firmus must be sung first in full note values (and retrograde, since it is a crab), then in halved values (diminution) and retrograde (that is, normal motion, since it is a crab).





Why do composers write canons?

- **More than a Game**

Bach and many other composer may have (and continue to) composed canons for the same reason that we solve crossword puzzles or do Sudoku; they're entertainment...a game. Perhaps people compose canons because they find them a intriguing challenge. Or perhaps composers look to canons to stimulate and generate new ideas by employing canonic techniques. There is reason to suspect, however, that for many, composing canons is more than a game, challenge, or method for generating ideas:

- **Window into the laws of music**

Bach and most composers attest to the notion that music is a science. This philosophy started to be especially strong in the Baroque time period with **Lorenz Christoph Mizler who was** a German physician, mathematician, and writer on music. He founded the *Korrespondierenden Sozietät der Musicalischen Wissenschaften* (**Corresponding Society of the Musical Sciences**) in 1738. The aim of this organization was to advocate the establishment of a musical science based firmly on mathematics, philosophy, and the natural laws of acoustics. Membership in this society was by invitation only. Bach, Telemann, Handel, and Mozart were all invited to be a part of the society (however, Mozart declined the invitation). Bach joined the society in 1747 while composing the *Musical Offering*.

If Bach believed that music was a science, he (and other composers) may have utilized canon as a means to gain a glimpse its laws. That is, the perfect cyclical and natural elaboration and development of ideas from a single, simple theme that is demonstrated by canons. Bach and other composers' fascination with canon is quite likely more than entertainment, but an exploration of the natural, mathematical, and scientific characteristics of music.

- **Mystery of Musical Creation**

There remains a third possible explanation why Bach and other composers have practiced the art of writing canons. The technique may have stood for them as a symbol of all that was NOT understood...that which was transcendent, therefore symbolic of themselves as creators and the processes of musical creation. While Bach and other composers may have composed canons in an effort to understand these processes, they could just as well have composed them as an expression of the very mystery of musical creation itself. For example, we know by their enigmatical notations that Baroque composers viewed canon as something to be figured out, if not mediated by that select few (namely, composers and musical scholars) who understood it.

- **Genitum non factum**

The theological implications of the canon, while speculative to be sure, invite contemplation none the less. Just as a well-composed leader has the potential to animate itself in diverse followers, so too, according to Christian theology

