

1. 2.

s d d s s di s r r s s ri s m s s s f s fi fi fi fi s s f

9 3.

m m m l s f f fi fi s m d l f m r d mar d t s

17

s s s s s s s s s s s s lo lo s

choir



# CANON IN G - HAYDN

## USING THIS CANON

Compiled for the Presto project  
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## FOR DEVELOPING YOUR POLYPHONIC SKILLS

This canon offers an excellent opportunity to develop a keen sense of tuning across the chromatic scale. We meet many altered notes in this melody, from outside the diatonic key of G major, and we must sing each of these altered notes carefully in relation to the broader melodic context, founded on our harmonic awareness. To help retain a strong orientation for the key, feel that the raised first degree 'di' (bar 2) is leading to re, which is a 5th above so, the pedal note provided in phrase 3, and make this 5th interval 'tall' for optimal tuning; feel that the raised second degree 'ri' (bar 4) is leading to mi, a major 6th above the so; and feel that the raised fourth degree, 'fi' (bar 7) is leading to a triumphant resolution onto the dominant chord at bar 8.

When singing phrase 3, keep the repeated note consistent and well-tuned by singing with a sense of forward momentum, using good vocal technique, and by relating the note to the fascinating harmonies emerging above it. Emphasise the notes of the augmented 6th chord, a special moment of harmonic tension created by the three parts at bar 7, and enjoy its resolution in the final bar of the phrase.

For an extra challenge and to experience the full harmonic effect of this remarkable composition, sing and play the canon in three parts, using a careful step-by-step process.

Enhance your own understanding of precise tuning by exploring the 'Intonation Awareness' area of the Presto Choral Resources.

## WITH YOUR CHOIR OR SINGING GROUP

Apply the details of tuning outlined above in teaching this melody to your singers. Take great care with nurturing the pedal note so in phrase 3, so that it underpins the other phrases in an energised and harmonically purposeful way. Use supportive, 'lifting' gestures where needed to ensure quality intervals between the pedal note and the melodic notes of phrases 1 and 2.

When performing in three parts, encourage the singers to emphasise sensitively the notes of the augmented 6th chord that occurs in the penultimate bar of each phrase. Feel how this chord creates considerable tension and then resolves onto the dominant chord, D major. Aim for a secure and resonant octave interval between parts 1 and 3 at the resolution, and observe how the composer's use of contrary motion in leading to this moment adds to its effect.

## IN THE MUSIC LESSON

Just one note of the chromatic scale is missing from the tone set of this melody. Can your students figure out which one? Sing and write the tone set to help find the missing note.

Use this piece to introduce the concept of the augmented 6th chord, outlined above. Research the three main types of augmented 6th chords and their effect in selected examples from repertoire.