Ontario Music Educators' Association Counterpoint 2018

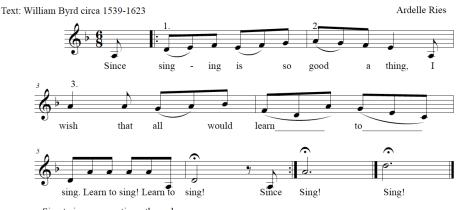
*Let's Sing the Circle: The Joy and Wonder of Canons!* 

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## Ontario Music Educators' Association | Counterpoint Conference 2018

Since Singing is So Good a Thing



Sing twice or more times through... After arrival at m. 6 Voice 1 sustains lower note; Voice 2 sustains a1; Voices 3 sustains d2

# Dance

Stand in circles of six people.

Each person in the circle should have a partner opposite. Practice the movement with only one pair at a time.

- 1<sup>st</sup> **Phrase:** Walk into the circle to meet partner—walk slowly, with steps on each beat of each measure so that it takes the whole phrase to walk into the middle.
  - 2<sup>nd</sup> **Phrase:** Meet partner and raise right arms. Touch right hands together. Turn slowly with partner to change places (half turn).
  - **3<sup>rd</sup> Phrase:** Walk backwards toward the edge of the circle, again walking only on each beat of each measure so that it takes the whole phrase to arrive back in the circle. Partners should end on opposite sides of the circle.

# Why Canons?

2:4/ XX

- Reinforces fine unison singing
- Develops multi-part awareness which enhances musical independence, harmonic awareness and improves intonation
- Provides a satisfying musical experience

"We put special emphasis on two-part singing. I myself have come to the almost unconditional conclusion that only those can sing in tune in unison who have already been able to sing in tune in two parts before." ~ZK

"[After homework] first we sang rounds. It is wonderful for schooling the ear. It leads quite naturally to polyphonic music. The rounds teach you to 'mind your own business'; sing your part, never to mind what your neighbor sings." ~ Maria von Trapp



TV:HA



#### **Teaching Process for Canons**

âs

Step the beat while singing
 Step the beat %

- Step the beat while singing
  Step the beat & clap the rhythm while singing OR step the beat & clap the rhythm without singing
- Sing the canon in unison: Class is divided into groups—groups clap the rhythm or beat or sing—switch parts
- 4. Sing the canon in unison: Teacher sings or claps the second voice; students identify what teacher is doing
- 5. Sing the canon: Class is divided into two groups-both sing, but sing in canon
- 6. Choose smaller and smaller groups to sing the song in canon until only individuals

#### A Sequential Approach ~adapted from Georgia Newlin, One Accord (2016)

- 1. Readiness—Comparatives: fast/slow; beat divided by two or three; same/different/similar; speaking or singing
- 2. Singing—Unison, echo song, dialogue song, singing games
- 3. Part Work
  - a. Beat while stationary, locomotor movement, body ostinato
  - b. Beat vs. beat division
  - c. Rhythm vs. beat division vs. rhythm
  - d. Rhythmic ostinato | multiple rhythmic ostinati | rhythm canon | rhythm body canon
  - e. Melody via antiphonal singing chain phrases call & response drone/pedal tone melodic ostinato multiple melodic ostinati

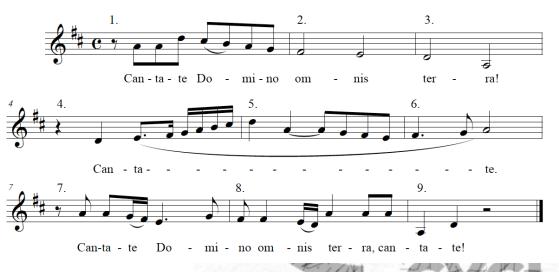
# 4. Part Singing

- a. Homophony
  - i. Hand sign singing in canon
  - ii. Round (harmonies at cadence points)
- b. Polyphony
  - i. Canonic singing and ostinato partner songs



# **Cantate Domino**













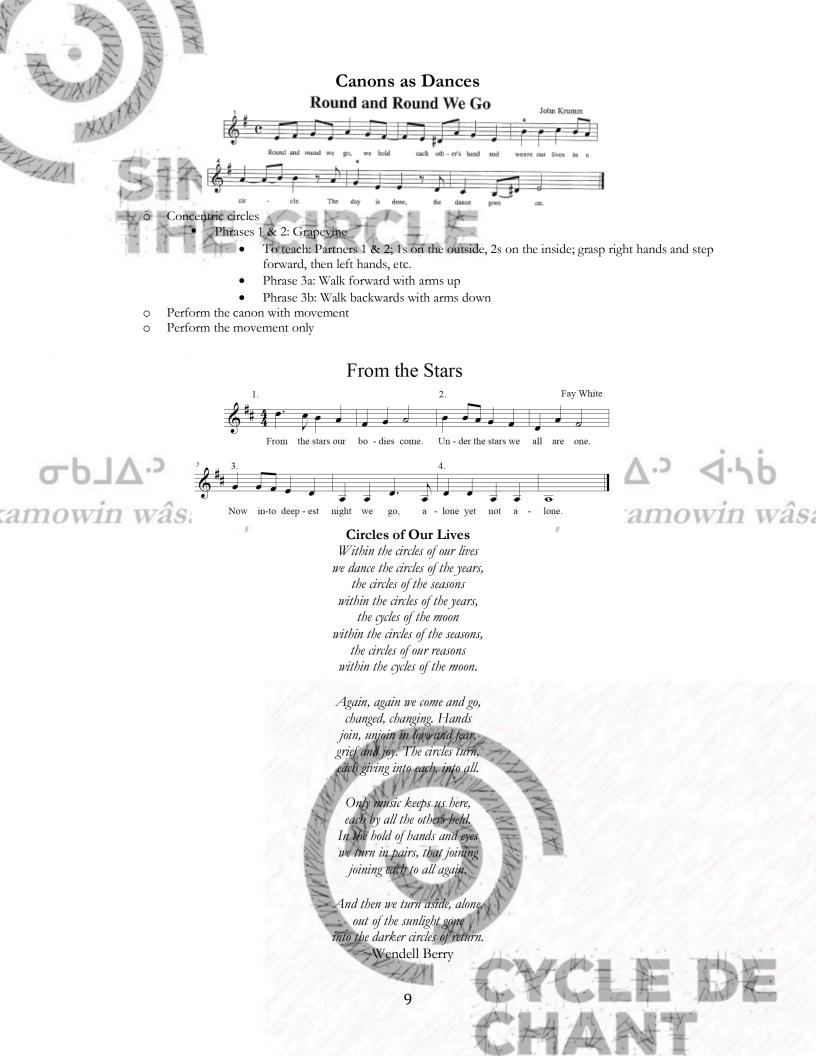


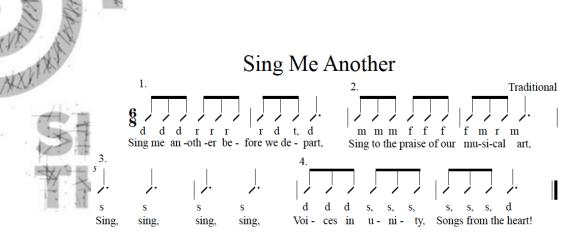
Stand in a circle facing a partner. Left hands are back to back with partner. Play the game with RH:

HI – clap right hands high LO – clap right hands low CHICKA – clap own left hand.

At the end turn to the right and Right Hands will be back to back with the partner who was behind you. Now play the game with the left hand in the same manner.







#### Partner Songs

- 1. A wonderful intermediate step to developing part-singing independence.
- 2. Follow the same sequence & foundation to introduce round & canon singing.

3. Ask the students to identify what song you are clapping (or singing) while they sing another song.

Are You Sleeping/O Listen to the Carillon/Three Blind Mice

Bells in the Steeple/Jack in the Box

Land of the Silver Birch/My Paddle's Keen and Bright

C-O-F-F-E-E/With Laughter and Singing/All Things Shall Perish

The Pupil's Complaint/The Teacher's Reply

Three Spirituals in Quodlibet

### Canons and Part-Singing Resources

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