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KUNZ

Op. 14

Two Hundred Short Two-Part Canons

For the Piano

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Vol. 939

KONRAD MAX KUNZ

Op. 14

Two Hundred
Short Two-Part Canons

Not Exceeding the Compass of a Fifth

For the Beginner on the Piano

With an Introduction by
HANS VON BÜLOW

Explanatory Questions and Answers
Between Teacher and Pupil by
MRS. FREDERIC INMAN

Translations by
DR. THEODORE BAKER

G. SCHIRMER, INC.
New York

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INTRODUCTION.

KONRAD MAX KUNZ, for his "Finger-exercises in Canon-form", deserves a high place of honor among writers of educative pianoforte-literature; all the higher, because not one of his contemporaries in this field, however well-qualified and well-equipped, happened to light on the clever notion of striking out a path leading so straight to the realization of the modern principle, "the most intimate combination possible of the intellectual with the mechanical in technical studies", as applied *to the very "increments* [i. e., the "formative period"].

Although all enlightened instructors of music may approve this principle, and although excellent study-writers have furnished so much valuable and practical material to promote the said principle, its application to the first elementary exercises of beginners has hitherto been almost entirely neglected, and, in my opinion, to great detriment. With no instrument is it so important, early to awaken and stimulate the faculty of feeling, thinking, and interpreting "polyphonically", as with the piano, unless the latter is to be treated as a substitute for the guitar "of blessed memory". The flexibility and fluent swiftness acquired by the fingers by diligently playing over and over (practising) the —for instance—first five-finger exercises by Alois Schmitt, wherein the hands do simultaneous "homophonic" work, is gained, in most cases, only at the expense of musical intelligence. The diligent player involuntarily grows inattentive; lack of charm or interesting features in the task, begets absentmindedness, and, finally, complete mental vacuity, with its inevitable result, unrhythmical playing; the player becomes a mere machine, forgetting that he should be the operator of a machine, without whose care the latter, if it does not stop short, may lapse into irregular operation. Moreover, the natural coalescence and interdependence, like Siamese twins, of right hand and left, a bondage from which the piano-player cannot be too early emancipated, is materially promoted by exercises of this kind; an untrained ear controls only the right hand (soprano part) by which the left is taken in tow like a slave without will-power of his own.—These are, indeed, sad defects, for which the acquisition of a certain mechanical dexterity affords no adequate compensation. Such (in part unavoidable) defects—for I am by no means of the opinion that the good should be cast away with the evil, i. e., that the above-mentioned finger-exercises of Schmitt, Bertini, Czerny, Köhler, etc., ought to be proscribed—can be remedied by the frequent and opportune employment of, and alternation at the right time and place with, these Exercises in Canon-form, the effect of which will be certain and favorable.

The essence, or, indeed, the root, of all polyphony is, in point of fact, imitation:—the Canon. The actual simultaneous hearing of several musical parts has been proved to be physiologically impossible; only by dint of training the intermediary reflective understanding, does the faculty of successive apprehension become intensified to such electric swiftness, that the hearing appears to be simultaneous. In the simple strict canon, the faculty of recollection, which plays so essential a rôle in music, is set in motion; by which means the development of an aptitude for successive apprehension is gradually facilitated, and it assumes the force of a habit. No sounder foundation for polyphonic apprehension can, therefore, be laid, than exercises in this form.

The present work will likewise appear eminently adapted for a preparation to Bach's Inventions. It is, in fact, its own best recommendation, and only requires to be brought into notice, as I do not doubt that all public musical institutions, as well as all competent private teachers, will then make its introduction obligatory. For, while the author is to be congratulated on his happy idea, which presents a parallel to that of Columbus and the egg, we must testify that the manner in which this idea has been carried out is worthy of his reputation as an excellent musician—a reputation well-founded on his productions, (somewhat scanty, it is true, in point of quantity, but of no mean value in point of quality,) in the domain of choruses for male voices.

HANS VON BÜLOW.

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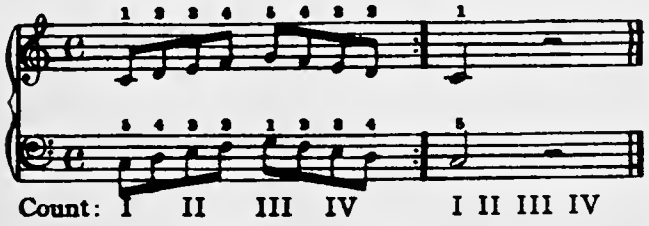
AUTHOR'S PREFACE.

As soon as the beginner is able to play the annexed figure quite smoothly and connectedly in a number of transpositions, each to be repeated four times in succession, while carefully and continually watching over the touch, and



with the body, the elbows, the wrists, and the fingers kept in proper position, at the same time counting the beats (four to each measure) aloud and steadily, he can use this work to advantage. Velocity is in no case a desideratum in these exercises. *We have avoided* (1) the successive repetition of one and the same key, except in a slow movement or after a rest (which did not, of course, lessen our labor); (2) employing the little finger and thumb on black keys, except from No. 182 onward; (3) the so-called dynamic signs of expression, such as *f*, *p*, *crescendo*, etc.; and, finally, (4) all doubled notes and grace-notes; in due time the latter may be introduced by the teacher in their proper place. On the other hand, all possible care should be bestowed upon tone-production, connection of the tones (the legato), and the acquirement of a *cantabile* (singing) style (for *touch* is, to the pianist, what *attack* is to the singer); and strive continually, from the very outset, to acquire a clean, perfectly correct execution. The exercises are certainly easy enough.

Every piano-teacher who has had to do with beginners, knows that any beginning is difficult, that it is, indeed, one of the most difficult of matters. In this particular, our grand old masters have bequeathed little or nothing to pupils. The present work, therefore, aims, within its self-elected limits, at supplying this indubitable want. The compass of a fifth being overstepped in none of these pieces, the pupil has no inducement whatever to look away from the music at the keys. The eye thus accustoms itself to the significance of the signs, mechanical playing by heart is avoided, and the pupil learns to "read". At the same time, as already remarked, care is taken to offer no difficulty which the pupil is not able to master before becoming too familiar with his piece. (Later, of course, he will have to train his memory by daily learning by heart a suitable number of the pieces which he has previously practised.)

The independence of the hands one of the other, i. e., the self-dependence of each, is, it would seem, to be attained most efficaciously, not by allowing the one to act simply as the servant of the other, but by giving them both just the same thing to do, only earlier or later. To this end the form of the Canon is best adapted, in which (under proper direction) the little people soon take pleasure, and which most surely prepares their minds for the polyphonic style of the early masters. Finally, the pieces are all short, because more developed movements easily overtask the capacity and the patience of the young.

In order to obviate, as far as possible, or at least to mitigate, the monotony which it was impossible wholly to avoid in so many pieces confined within such narrow limits, we had recourse, chiefly, to change in rhythm, in time, and in keys. As regards the keys, it will be readily admitted, that hardly anything can be imagined more wearisome, tiresome, stupefying, or, indeed, more cruel, either for teacher or pupil, than to find themselves condemned to a task covering many large folio pages and, for instance, all in one and the same key of C-major. We have, therefore, employed *all the usual keys*, and arranged them, intentionally, neither according to the circle of fifths nor according to their relationship as relative keys. Furthermore, the character of the melodies is also varied by using the several tetrachords (with the addition, of course, of a note above or below when they have a range of a fifth) upon which they are based. A melody, for example, which moves between the 1st and 5th degrees, will sound differently from one between the 5th and 9th, 6th and 10th, or 7th and 11th of the same key. Changes of this kind, too, are introduced wherever possible. The imitations are for the most part in the octave, but will be found quite frequently in other intervals. Some of them are inverted, and double counterpoint in the octave is likewise employed. The different kinds of time occurring are:

$$\frac{4}{2},\ \frac{3}{2},\ \frac{2}{2};\ \frac{6}{4},\ \frac{4}{4},\ \frac{3}{4},\ \frac{2}{4};\ \frac{12}{8},\ \frac{9}{8},\ \frac{6}{8},\ \frac{3}{8};\ \frac{6}{16}.$$

It will be seen, that the author has not tried to shirk his task. Mindful of the maxim, that "the best is none too good for youth", he has at least done all in his power. It is to be hoped that the little critics will be satisfied with him.

For advanced pupils, these Canons may also be recommended both as exercises in playing at sight, and as materials for the study and practice of transposition. Many of them might also be utilized for singing-exercises in attack and entrance, especially if suitable words be added.

Concerning the origin of this work, we may be permitted to add a few words. More than 30 years ago, a series of 50 similar Canons was published. A few years ago, Royal Court-Conductor Dr. Hans von Bülow encouraged the author to prepare a new edition. *Without his encouragement, this would certainly not have been done.* Some 30 numbers were discarded by maturer judgment. Among the present 200 pieces, very few of the earlier ones are to be found; the rest are newly written. This book, therefore, appears as an entirely new work, and could not be published as a second edition of the old one, which has been long out of print.

KONRAD MAX KUNZ

Questions and Answers for Teacher and Pupil

I would recommend all students of these Canons to play first the *scale*, in which each one is written, before reading the new Canon itself. It is then a good plan to play the scale a second time, putting it into the particular *Time* of the Canon, carrying out the Rhythm as it is there carried out, whether in whole, half, or quarter beats. By this means the beginner will find both key and time of the new Canon far less difficult than when attempting to play it without first becoming acquainted with its key and with its time.

T'r. What are our two chief guides in reading these Canons ?

P'l. The Key-signature and the Time-signature.

T'r. What does the Time-signature to the first eight Canons mean, and where does it come in the Time-signature Table ?

P'l. It means that there are two beats in each measure, and one Accent, or strong beat. In the Table it is classed as: ¢ Simple Double Time.

T'r. In what Key is the 1st Canon written, and how many notes of the Scale are used for it ?

P'l. The Key is C major. The notes are: Key-note, or Tonic; Seventh, or Leading-note; and second of the scale.

T'r. Are there any half beats in the 1st Canon, or any notes not belonging to the Key ?

P'l. There are no half beats (which, in this case, would be Quarter-notes) and no Accidentals in the 1st Canon.

T'r. In the 2nd, 3rd, 4th, 5th, and 6th Canons there are four Half-notes in the measure: in the 1st Canon the Half-note was a whole beat, what is it in all these ?

P'l. The Half-note there is only half a beat, because the Time-signature is Double; and therefore, although there are four Half-notes in the measure, we should only have two Beats and one Accent if we are to be guided by the Time-signature.

T'r. In the 2nd Canon, there is an interval, between two of the notes, larger than can be found in Canon 1; what is it called ?

P'l. In Canon 1, we find only Major and Minor 2nds; the interval from B to D, in Canon 2, is a Minor 3rd.

T'r. In Canon 3, there is an interval from F to A; what is it called ?

P'l. The interval from F to A is a Major 3rd.

T'r. What is the Whole-note worth in Canon 7 ?

P'l. The Whole-note is a whole beat in Canon 7.

T'r. What is the Whole-note worth in Canon 9; and what does the Time-signature, there, mean ?

P'l. The Whole-note in Canon 9 is worth two beats. The Time-signature 𝄾 means that there are three beats in the measure, each beat to be of the value of a Half-note.

T'r. In what division of the Time-table is 𝄾 Time placed, and how many Accents has it ?

P'l. Under Simple Triple; and there is one Accent on the first beat of each measure.

T'r. Why may we not count six to music written in Simple Triple Time ?

P'l. Because by doing so we should change it into Compound Double Time, which requires two Accents.

T'r. On what degree of the Scale does Canon 8 begin in the upper voice or part; and on what degree does it end in the lower part ?

P'l. Canon 8 begins on the 5th, or Dominant, of the Scale, in the upper voice, and ends on the same degree of the Scale in the lower part.

T'r. What Key is Canon 12 written in; what does the Time-signature mean; where will you find it in the Table; and where are the Accents ?

P'l. Canon 12 is in D minor, *relative* minor to F major, and *Tonic* or *Parallel* minor to D major. The Time-signature C means that there are four beats in the measure; it is found under Simple Quadruple Time; the 1st and 3rd beats are accented.

T'r. What is the difference between the Key-signature of D minor, and that of D major ?

P'l. The Key-signature of D minor, is one flat, B♭; and that of D major, is two sharps, F♯ and C♯.

T'r. What is the Quarter-note worth; what is the Half-note worth; and what is the Eighth-note worth, in C Time, in Canon 12 ?

P'l. The Quarter-note is a whole beat; the Half-note two beats; and the Eighth-note a half-beat, in C Time, in Canon 12.

T'r. In Canon 12 the measures are filled with four Quarter-notes and so are they in Canon 13; what is it that tells us the Time is not the same in both ?

P'l. The Time-signature of Canon 12, is *Quadruple*, with four beats and two Accents. The Time-signature of Canon 13 is *Double*, with only two beats and one Accent.

T'r. In Canon 12 there is a dot after some of the notes; what is a dot counted as ? Is it a whole beat or only a part ?

P'l. The dot has no value of its own; we count it always as equal to half the time of the note which it follows. In Canon 12, following the Quarter-note — which is there a whole beat — the dot is equal only to half a beat.

T'r. In what Key is Canon 13 written ?

P'l. In the Key of F major.

T'r. What is the Quarter-note worth in Canon 13 ? What would the Half-note, and what would the Eighth-note be worth there ?

P'l. The Quarter-note, in Canon 13, is only half a beat; the Half-note would be a whole beat and the Eighth-note a quarter beat, in that Canon.

T'r. Can the dot ever be a whole beat ?

P'l. Yes; in Canon 86, the last measure, the dot is a whole beat; because the Time-signature, 𝄾 shows us that the Quarter-note is, there, two beats, the dot following it will therefore be, one.

T'r. In Canon 13, there is an interval larger than a Major 3rd, what is it called ?

P'l. The interval in Canon 13, larger than a Major 3rd, is from F to the C below; it is called a Perfect 4th.

T'r. In Canon 15, there is an interval larger than a Perfect 4th, what is it called ?

P'l. The interval in Canon 15, larger than a Perfect 4th, is from D to A; it is called a Perfect 5th.

T. In what key is Canon 16 written, and what intervals do you find in it?

P. In B♭ Major. The Intervals are Minor 2nd, A to B♭, Major 2nd, B♭ to C, and Major 3rd, B♭ to D, in the higher part: also Minor 3rd, A to C, Perfect 4th, C to the G below, and B♭ to the F below, in the lower part.

T. In Canon 14, the note on the 3rd line in the Treble Clef, is the interval of a third from D, on the 4th line; and in Canon 16, it is the same; upon what knowledge must we depend for taking those two thirds differently?

P. B, and D, have the same place on the Staff, in Canons 14 and 16; the interval between them is in both cases a 3rd, but the key-signature, in Canon 16, tells us that B, there, is lowered to B♭; and, therefore, if we know our key, we shall take a *Major 3rd*, wherever D follows B♭.

T. What does the Time-signature of Canon 17 mean; and where will you find it in the Table?

P. The Time-signature $\frac{3}{4}$ means that there will be three beats in every Measure, each beat worth a Quarter-note or 4th part of the Whole Note; it is put in the Table under Simple Triple Time.

T. Is the Dot ever worth less than half a beat?

P. Yes; in Canon 95, the Dot is worth only a quarter-beat, because the Time is $\frac{4}{4}$, and the Dot follows an Eighth-note, which note is, there, only a half-beat.

T. In Canon 62, there is a second Dot used; what part of the beat is that?

P. As the Time is *Duple*, and carried out by four Quarter-notes in the Measure, the Quarter-note is only half a beat: the Dot which follows an Eighth-note is, therefore, in such a case, only an eighth of a beat; and as a second Dot is worth but half the first, that second dot is, there, the sixteenth of a beat.

T. What would the value of a 16th-note be, In Canon 17?

P. A Sixteenth-note, in the $\frac{3}{4}$ Time of Canon 17, would have the value of only a quarter-beat.

T. In what key is Canon 18 written, and what are the degrees of the scale used for it?

P. In the key of A minor. The degrees of the scale used are: — The Tonic or key-note, A; the 2nd, B; the leading-note, G♯; the 5th or Dominant, E; and the 6th, F.

T. In Canons 34, and 43, there are sharps used which are not in the signature; why are they used, and why is the G raised in Canon 18?

P. In those three Canons, the sharps not in the signatures are accidentals used, in minor keys, to show that the 7ths have been raised for Leading-notes.

T. Why are we so careful to recognize the Leading-notes of all the keys?

P. Because they help us to distinguish the minor from the major Canons; and also for the reason that the Leading-note of a key is always the Major 3rd of the chord on its Dominant.

T. In Canon 58, the 7th of the scale of G♯ minor is already sharped in the signature; what is, in that case, done to make it a Leading-note?

P. F♯, the 7th, is raised half a tone, and made double sharp (×) to be Leading-note to G♯.

T. On which key of the Piano is F× played?

P. On that which is also called G natural.

T. What does the Time-signature of Canon 19 mean; and where is it found in the Table?

P. The Time-signature $\frac{2}{4}$ means that there are two beats in each Measure: and that the beat will be of the value of a Quarter-note. In the Table, $\frac{2}{4}$ Time is under the head of Simple Duple Time.

T. What is an Eighth-note worth, and what is a Sixteenth-note worth, in $\frac{2}{4}$ Time?

P. In $\frac{2}{4}$ Time, the Eighth-note is a half-beat, and the Sixteenth-note a quarter-beat.

T. In what key is Canon 20 written, and what would the notes of the last Measure make, if written one over the other?

P. Canon 20 is written in E major. E, G♯, and B, the notes of the last Measure, make the Common Chord on the key-note or Tonic of E major.

T. What is the meaning of the Time-signature of Canon 21; where do you find it in the Table, and how many Accents has it?

P. The Time-signature $\frac{6}{4}$ means that each Measure will contain the value of six Eighth-notes; in the Table it is found under Compound Duple Time, and it has an Accent on beats 1 and 4.

T. Why may we not count 3 to Music written in Compound Duple Time?

P. Because we should then change it into Simple Triple Time, to which we may give only one Accent.

T. What ought all beginners to count, in $\frac{6}{4}$ Time, unless the Music is very rapid?

P. We should count 6 to Compound Duple time, unless the pace is too rapid to allow of our counting more than two.

T. How much is a Quarter-note worth, how much a Half-note, and how much a Sixteenth-note, in $\frac{6}{4}$ Time?

P. The Quarter-note is worth two beats; the Half-note worth four beats; and the Sixteenth-note worth only a half-beat, in $\frac{6}{4}$ Time.

T. In what key is Canon 21 written, and what Chord could we make of its last three notes?

P. Canon 21 is written in A minor; A, C and E, its last three notes, make the Common Chord on the Tonic or key-note of A minor.

T. What single note represents the time-value by which a whole measure of Canon 22 might be filled?

P. A Whole Note has a time-value sufficient to fill the two whole beats in a Measure of Canon 22; it is equal in value to the two groups of quarter-beats with which most of the Measures are filled.

T'. How do we know that, with all the Eighth-notes that have to be played, there is only one Accent to be given in each Measure of Canon 22?

P'. The Time-signature of Canon 21 being Simple Duple we know that each measure has only one Accent.

T'. What is the meaning of $\frac{3}{8}$ as a Time-signature, and where is it placed in the Table?

P'. The Time-signature $\frac{3}{8}$ means that there are three beats in the Measure, each beat to be the value of an Eighth-note, or the eighth part of the Whole Note. In the Table, $\frac{3}{8}$ Time is given as Simple Triple Time.

T'. What is the difference between the Time-signature of Canon 48, and that of Canon 44?

P. Both tell us there are six beats and two Accents, and both are Compound Duple Time; the difference is that the Beat, in Canon 48, has the value of a Quarter-note, while that of Canon 44 has only the value of an Eighth-note.

T'. Canon 44 is divided, by a double Bar, into two strains; the notes of both strains are written in the compass of a 5th, but are they written in the compass of the *same* 5th?

P'. No; the first strain of four Measures is written in the compass of a 5th from D, and the second strain of four Measures is written in the compass of a 5th from F.

T'. There are two Accidentals, in Canon 44; are they used as Leading-notes to the keys of D minor, and F major?

P'. Neither G♯ nor B♮ can be Leading-note of D minor, or of F major.

T'. To what Keys, then, do the two Accidentals of Canon 44 belong?

P'. G♯ is the leading-note of A, the Scale which begins on the Dominant of D; and B♮ is the Leading-note of C, the Scale which begins on the Dominant of F.

T'. We found, just now, that in recognizing a Leading-note we recognized also the major 3rd of a particular Chord; what chord was it said to be?

P'. The *Leading-note* of every Scale, major or minor, is the *Major 3rd of its own Dominant Chord.*

T'. What Chord-notes can you find, in Canon 44?

P'. D, F, and A, out of the first strain, make the Common Chord of D minor; and F. A, and C, out of the second strain, make the Common Chord of F major.

T'. In what Key is Canon 53 written, and how often does its Leading-note occur?

P'. Canon 53 is written in E minor; its Leading-note, D♯, does not occur at all.

T'. What does the Time-signature of Canon 53 mean, and where, in the Table, do we find it?

P'. The Time-signature $\frac{12}{8}$ means that each Measure will contain the value of 12 Eighth-notes; in the Table it is called Compound Quadruple Time.

T'. What should all beginners count to $\frac{12}{8}$ time; and how many Accents has it?

P'. We should count 12 to $\frac{12}{8}$ Time, and accent beats 1, 4, 7, and 10; unless the time is too rapid to count more than four.

T'. What Key is Canon 58 written in; and what is its Leading-note?

P'. Canon 58 is in G♯ minor, relative to B major, and its Leading-note is F double-sharp.

T'. On which key of the Piano is the Leading-note of F♯ minor played, in Canon 34?

P'. E♯, the Leading-note of F♯ major and minor, is played on the key of the Piano which is also called F♮.

T'. In Canon 69, B double-flat is used; on which key of the Piano is it played?

P'. On that which is also called A♮.

T'. In Canon 171, G double-sharp is used; on which key of the Piano is it played?

P'. On that which is also called B double-flat, and A natural.

T'. How many names, then, has each white key of the Piano, and how many names has each black key?

P'. Each white key has three names; and each black key has two names.

T'. In how many ways has the Whole Note been written, as to Time, in these Canons?

P'. In Canon 9, the Whole Note is written for two beats; in Canon 7, for one beat; in Canon 12 it would have stood for four beats, and in Canon 112, for eight beats, if it had been used.

T'. In how many ways has the Half-note been written, as to Time, in these Canons?

P'. In Canon 1, the Half-note is written as a whole beat; in Canon 7, as a half-beat; in Canon 12 as two beats, and in Canon 151 it would have stood for four beats, had it been used.

T'. In what Key is Canon 85 written, and what is its Leading-note?

P'. Canon 85 is written in the Key of C♯ major, and its Leading-note is B♯.

T'. On which key of the Piano is B♯ played?

P'. On that which is also called C♮.

T'. There is another Major scale, with a different name, and with different *Notation* from C♯ major, but the notes of which are played on the same keys of the Piano and Organ; what is the name of that scale, and of its Leading-note?

P'. The scale which is played on the same keys of the Piano and Organ as that of C♯ major, is written as D♭ major, with five flats; and its Leading-note is C natural.

T'. What does the Time-signature of Canon 85 mean; and where is it to be found in the Table?

P'. The Time-signature $\frac{9}{8}$ means that each Measure will contain the value of 9 Eighth-notes. In the Table it is classed as Compound Triple Time.

T'. What ought beginners to count to $\frac{9}{8}$ Time, and how is it accented?

P'. We should count 9, to $\frac{9}{8}$ Time, and accent 1, 4, and 7 unless the pace is too rapid to count more than three.

T¹. What does the Time-signature of Canon 137 mean, and where is it placed in the Table?

P¹. The Time-signature $\frac{6}{16}$ means that each Measure will contain the value of 6 Sixteenth-notes, or sixteenth parts of the Whole Note; it is placed in the Table under Compound Duple Time.

T². Could we find a Whole Note, or Half-note, in a Measure of $\frac{6}{16}$ Time? Could we have a Quarter-note, and what is the value of an Eighth-note in this Time?

P². We could not find a Whole Note or a Half-note, in $\frac{6}{16}$ Time, because the Whole Note would be worth 16 of these beats, and the Half-note worth 8. We could have a Quarter-note, which would equal four beats; and the Eighth-note, there, equals 2 beats.

T³. In what key is Canon 127 written, and which is its Leading-note?

P³. Canon 127 is written in A♭ minor; and its Leading-note is G♮.

T⁴. What is the other minor key called, which is played on the same keys of the Piano as this key, but has a different place on the Staff?

P⁴. The other minor key, played on the same keys of the Piano as that of A♭ minor, is the key of G♯ minor, relative to B major, with five sharps.

T⁵. In what key is Canon 134 written, and what is its Leading-note?

P⁵. Canon 134 is written in C♭ major, with seven flats; its Leading-note is B♭.

T⁶. What is the other major key which is played on the same keys of the Piano as that of C♭ major, but with different Notation; and what is its Leading-note?

P⁶. The other major Scale, played on the same keys of the Piano as that of C♭ major, is written as B major, with five sharps; its Leading-note is A♯.

T⁷. In what key is Canon 135 written, and what is its Leading-note?

P⁷. Canon 135 is written in B♭ minor; its Leading-note is A♮.

T⁸. In what key is Canon 137 written, and what is its Leading-note?

P⁸. Canon 137 is written in the key of C minor; its Leading-note is B♮.

T⁹. What is the other key that has the same Leading-note?

P⁹. C major has the same Leading-note as C minor.

T¹⁰. In what key is Canon 138 written, and how often does its Leading-note occur?

P¹⁰. Canon 138 is written in F minor; its Leading-note, E♮, does not occur at all.

T¹¹. In what key is Canon 171 written; what is its Leading-note; and how is it related to the key in which Canon 140 is written?

P¹¹. Canon 171 is written in A♯ minor, relative minor to C♯ major, in which Canon 140 is written.

T¹². Canon 69 is a good exercise for getting accustomed to play, readily, the white flats; so is Canon 171 good for playing the white sharps; but why cannot we *call* the Leading-note in Canon 171, A♮, and write it so, instead of writing, and calling, it G×?

P¹². Unless we get accustomed, as beginners, to the white flats and sharps, they will always be difficult; but if we wrote G× as A♮, thinking to make it more easy, our scale would have no 7th. G, and G only, is the 7th degree of A, whether G be ♭, ♮, ♯, or ×, or ♭♭; and A is the 8th degree of A, whether A be ♭, ♮, ♯, or ×, or ♭♭.

T¹³. What sort of interval must there be in the scale, whether major, or minor, *between the Leading-note and the 8th?*

P¹³. The interval between the *Leading-note and the 8th*, of every Scale, whether major or minor, must be that of a Minor 2nd, or Diatonic half-tone.

T¹⁴. Is not the interval, from A to A♯, a Minor 2nd, since the two notes are separated by a half-tone?

P¹⁴. No; because A♮ is separated from A♯ only by a *Chromatic* half-tone; that is, one that changes the pitch of a note, but does not change its name, or its place on the Staff.

T¹⁵. What is the interval from G× to A♯?

P¹⁵. That interval *is* a minor 2nd, because G× and A♯ are separated by a *Diatonic* semitone; that is, one that changes the name of a note, and its place on the staff, as well as its pitch.

T¹⁶. As all these Canons are written within the compass of a 5th, we do not find an interval in either part greater than a 5th; but what other intervals in the scale are there, besides those to be found in the Canons?

P¹⁶. In every Major and Minor scale we find:—The Major, and Minor 2nd; the Major, and Minor 3rd; the Perfect, and Augmented 4th or Tritone; the Perfect, and Diminished 5th; the Major, and Minor 6th; the Major, and Minor 7th; the Perfect 8ve; and the Major, and Minor 9th.

T¹⁷. Are we able to see at once, by their places on the Staff, whether the notes of these various intervals are separated from each other by a Major, Minor, Perfect, or Diminished interval, as we sing, or play them?

P¹⁷. No; the Staff shows no difference between a Major, Minor, Perfect, Augmented, or Diminished interval; they look alike, as we noticed that the 3rds did, in Canons 14 and 16.

T¹⁸. What guide, then, have we to help us in taking our intervals rightly?

P¹⁸. The knowledge of our keys, and the position of the half-tones in all of them, *for it is by the half-tones of the key*, that *all the intervals*, except the 8th, are varied; some from Major to Minor, and others from Perfect to Augmented, and from Perfect to Diminished.

T¹⁹. What is the name for the 1st degree of the Scale?

P¹⁹. The Tonic.

T²⁰. What is the name for the 5th degree of the Scale?

P²⁰. The Dominant.

T²¹. What is the name for the 4th degree of the Scale?

P²¹. The Subdominant.

T²². The Chord on the Tonic has been referred to, and also the Chord on the Dominant; is there a Chord on the Subdominant as well?

P²². Yes; the Tonic, Dominant, and Subdominant, are the three principal Basses of every key; and the three fundamental Chords of the key are built upon them.

T'. Herr Kunz, in his Preface, mentions the "relationship of keys"; what does that mean? He mentions also "Tetrachords"; what are they?

P'. Any key that we may be singing or playing in, is related to five other keys, viz., to that beginning on its Dominant; to that beginning on its Subdominant; to their relative Minors; and to its own relative Minor. By *Tetrachord*, as the word is now used, is meant *the half of an Octave-scale.*

T'. Have the "Tetrachords" anything to do with the "relationship of keys"?

P'. Yes, a great deal; because each of the two halves, or every Major Diatonic Octave-scale, is found — note for note — in another scale.

T'. In what particular scales are the Tetrachords found, which belong to the key we are in?

P'. The *first* four notes, or Tetrachord, of the key we are in, will be found in the *second* Tetrachord, or half, of the Scale beginning on its Subdominant; and the *second* half or Tetrachord of the key we are in, will be found to be the *first* four notes, or Tetrachord, of the scale beginning on its Dominant.

T'. We have found out notes that make the Tonic chord in some of the Canons; but are there any Chords written as such in these Canons?

P'. No; the Canons are Melodies.

T'. Why are they called Two-part Canons?

P'. Because the Melody that is begun by one Part is exactly imitated by the other Part.

T'. To what great subject does the study of Scales, their Basses, and their intervals, lead us?

P'. To the Subject of Chords, which are built on the Basses with intervals taken from the scale we are in, and from its related scales.

T'. May not the notes of related Scales be used in Melodies?

P'. Yes, notes not belonging to the key are often used in Melodies for ornament; and the Leading-notes and Fourths of related keys for more than ornament.

T'. Why will it help us, when reading more difficult Music, if we learn even in these Canons to see quickly the Leading-notes and Fourths of the keys?

P'. Because, when we play the simplest Chorales and Hymns, we shall find that the Accidentals, there, are mostly the Leading-notes and Fourths of related keys, put together in a Chord that will change our key for a time.

T'. Have these important Leading-notes and Fourths anything to do with the two semitonic steps in each scale?

P'. Yes, a great deal; because, in every Major Scale, the half-tones have their fixed places between the 3rd and 4th, and 7th and 8th, ascending and descending; therefore we know that those important notes will move by half-tones, in their chords.

T'. Can we sing or play the simplest written Melody — as it is intended to sound — by merely knowing how to take all the notes of it *at their true distances, or intervals, from each other?*

P'. No; we must also know how to sing, or hold down, all the notes of it, *for their true length of time*, before a Melody can be sung, or played, by us as it is intended to sound.

T'. If we accent, by mistake, the weak beats, instead of the strong, will that alter the Melody?

P'. Yes, if the measure is intended to be regular, the *exact place* of the strong and weak beats is as important to the Melody, as the exact pitch of the higher or lower notes of it.

T'. Is the regularity of the measure ever intentionally interrupted by Syncopation in these Canons?

P'. Yes; in Canon 6, the first half of the strong beat is tied; and in Canon 7, the first half of the strong beat is silenced by a Rest.

T'. If we fail to notice the Rests, when singing or playing, will that alter the Melody?

P'. Yes, because the Rests all have their different lengths; so that silence, as well as sound, has its exact time, which must be carefully allowed for in the Measure.

T'. In Canons 49, 82, and 196, the strong beats are not interfered with, either by ties or by rests, and yet the Accents are made irregular; how is it done?

P'. The Accents are there displaced, in many of the Measures, by the first note being only *half a beat*; and by the second note beginning with the other half-beat, and continuing into the next beat. By this means the Accents are thrown on to half-beats or whole beats which—in the regular order—would be weak or unaccented.

T'. In Canons 80, 103, 155, 163, and others, the regularity of the measure is interrupted, though not by Syncopation; how is it done?

P'. In those Canons the sign > for *Emphasis*, is put over many of the half-beats, and beats, which would, in the regular measure, be weak.

T'. *Why* is it better for beginners to count six, in $\frac{6}{8}$ Time, instead of only two; nine, in $\frac{9}{8}$ Time, instead of only three; and twelve, in $\frac{12}{8}$ Time, instead of only four?

P'. Because the notes are apt to become unsteady, when three or more are played under one Beat. Also, when shorter notes, for half-beats, or for quarter-beats, come in, as well as dots for eighths, and double dots for sixteenths of the beat, all true Rhythm in the Melody is lost, unless 6, 9, and 12 are counted, severally, to $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ time, by beginners.

T'. In Canons 147 and 178, three notes *must*, in each measure, be played under one Beat; why is it so?

P'. Because, there, *Triplets* are used; they are in each case *three half-beats* grouped together, to be played in the time of two half-beats, equal to one whole beat.

T. If we may neither *reduce* the number of beats, for fear of losing the regularity of the Time, nor *increase* their number, for fear of multiplying the Accents, upon what are we to depend, for true measure or Rhythm, when reading new Music?

P. We must depend upon our seeing, at once, the exact proportion of our half-beats, quarter-beats, eighths, and sixteenths of the beat, *to the whole, and to each other;* and also upon our understanding the exact position of the regular Accents, as shown by the Time-signature.

T. Why is it not enough to know the exact proportion of the other notes to the Whole Note, and to each other?

P. Because, as we have seen, different Time-signatures give a different valuation even to the Whole Note itself.

T. What does our study of the figured Time-signatures of the Canons show us?

P. That we must be guided by the *upper* figure as to the number of beats in the Measure; and by the *lower* figure as to the value of the Beat-note and the proportion of all shorter notes to it, throughout the Canon.

T. The upper figure of all Compound *Duple* Time, is 6; what number is it that will go into six three times, without a remainder?

P. *Two* will go into six, three times, without a remainder.

T. The upper figure of all Compound *Triple* Time, is 9; what number is it that will go into nine three times, without a remainder?

P. *Three* will go into nine, three times, without a remainder.

T. The upper figure of all Compound *Quadruple* Time, is 12; what number is it that will go into twelve three times, without a remainder?

P. *Four* will go into twelve, three times, without a remainder.

T. That makes it easy for us to remember the number of Accents in each kind of *Compound Time;* but what does the expression "*Common Time*" mean?

P. "Common Time" means *even*, in distinction to *Triple*, or *uneven*. Common Time has an even number of beats, and in Triple Time their number is uneven.

T. We have several times seen the Time-signatures C, and ¢, differently carried out, in these Canons, as to the number of notes in the Measure; what does Mr. Banister say about them in his Text-book called *Music?* *

P. Mr. Banister says:—
"In former times Triple Time was called *Perfect Time*, and was signified by a Circle O, as the symbol of perfectness: and *Common Time*, as *Imperfect Time*, was signified by a Semi-circle C. The Semi-circle has assumed the form of C, which is the signature for *Quadruple Time* (*with two Accents*), while ¢ Time is *duple*, with *one* Accent in the Measure. Usually, moreover, ¢ Time is more rapid in pace than C Time." *Music*, Pages 10 and 11, Paragraph 24.

T. What does our study of the *key-signatures* of the Canons show us?

P. It shows us that we can never be guided by the key-signature *only*, in finding out what our key is; two keys, one Major, and one Minor, being always indicated by one and the same signature.

T. What other knowledge must we then gain, in order to be certain as to which of the two keys we are playing in?

P. The knowledge of Intervals. If we do not know the difference between a major and minor 3rd, we cannot be certain of the mode of our key.

T. If the Leading-note of a Minor Scale is always an accidental, will not that tell us?

P. No; some of the minor Canons have not had the Leading-note in them at all.

T. It has been said that "it is by the half-tones of the key that all the intervals except the 8ve are varied; some from Major to Minor, and others from Perfect to Diminished"; what does Dr. Callcott say as to the influence of those half-tones upon Melody itself?

P. Dr. Callcott says:—
"As the whole doctrine of Melody, or the Tone of Notes, must depend on a right conception of the two Semitones, and their places in the Scale, great attention should be paid to this part of the subject by every Musical Student." *Musical Grammar* (1817), Page 24, Paragraph 55.

T. It has been said that the Leading-note and Fourth, of related keys, when put together in a Chord, will take us out of our key for a time; but how do we return to our original key, having once left it?

P. The Leading-note and Fourth of *related* keys, when put together in a Chord, will take us out of our key; the Leading-note and Fourth *of our key*, when so put together, will always take us back to it again.

T. Herr Kunz, in his Preface, recommends these Canons for the use of advanced students, in learning and practising Transposition; what is transposition, and why are so many advanced players unable to transpose?

P. By finding out *exactly what degrees of the Scale* are used, in any of these Canons, we are preparing to be able to transpose; and by writing down the same degrees of some other Scale, in the same order as to Time, and prefixing the new Key-signature and the old Time-signature, we can transpose any Canon that we like. But many advanced players do not know this.

T. In the first eleven Canons, there is no direction given as to the speed at which they are to be played; but how many differently worded directions do we find used for the others?

P. There are, in all, nineteen differently worded Italian directions used in these Canons, to guide us as to their speed.

* Music, by Henry C. Banister, Professor of Harmony and Composition at the Royal Academy of Music.

T'. Has the beginner anything more to think of, when trying to acquire what Herr Kunz calls a "singing style" *of playing*, besides the keeping true to the Time-signature, the Key-signature, the regular Accent, Syncopation, Emphasis, Accidentals, Triplets, Tied notes, Dots, Rests, and rates of speed?

T'. For all these things the Pupil's eyes should never stray from the Notation on the Page; but what is the common error, to which Herr Kunz refers, how does he help us to avoid it, and — if the *mind* is used, instead of only the ear and fingers, in these Canons — for what future work will it be preparing itself?

T'. Herr von Bülow, in his Preface, mentions "homophonic work of both hands" as destructive to musical intelligence; he would have the "polyphonic facuity" early awakened in players, and adds that the use of the simple strict Canon is the best foundation for "polyphonic apprehension"; Herr Kunz also recommends his Canons to be used as singing-exercises with words below. How may the History of Music make the meaning of these expression clear, even to beginners?

T'. What influence had the singing of Music — in which so many parts had their own separate Melodies — upon the progress of *Rhythm*?

T'. How and when did the singing of these increasing numbers of different Melodies together, lead to the building-up of *chords*, first to accompany the voices, and then as independent Harmony, such as we find in the simplest Chorales and Hymns?

T'. How are we to guard against playing by ear; and how can we best prepare for studying the Harmony of the Chorales and Hymns?

P'. Yes; there is the fingering, and the touch also, to attend to; both, if well studied, will help to keep the tones and the Rhythm "singing". There are the signs for repeating some of the strains; and one thing more to attend to, which is, that in Canons 25, 32, 83, and others, the Treble Clef is used for both parts.

P'. It is to avoid all excuse for looking at the hands, that the compass of the fingering is always limited to a 5th; to avoid discouragement from the difficulty of first beginning to read, the Canons are all very short; double notes, ornamental notes, and many of the signs in Musical Notation are omitted altogether. Herr Kunz would have us learn "to read"; and he thinks that if the very common mechanical playing by heart is avoided from the first, then our minds will be prepared to understand the writings of the old masters.

P'. History shows us that *homophonic* music was its earliest form; when we hear a single voice singing a Melody, we are listening to homophonic music. When Music first developed into its early *polyphonic* form, in France and Flanders, two entirely different melodies were sung together, which led to the contrivance of imitation or Canon. In the 16th Century, as four Canons would be sung together by eight voices, the voices would divide into pairs, and some would reverse the Melodies taken by the others.

P'. As the number of parts increased, the strictness in keeping the Time of their movement must have increased also; but for that, the many unaccompanied voices could not have kept together.

P'. As Dr. Callcott says in his *Grammar*:—
"Two or more Melodies heard at the same time, form Harmony; and the different combinations of Notes in Harmony are termed Chords." In the 16th Century, organ-accompaniment of Chords for the voices began to be used; and, later, Chorales and Hymns were written, in which the voices moved at the same time, instead of independently of each other as in the Canons.

P'. By *"reading"* a new Canon every day, guided by the Time-signature and Key-signature, and by finding out the Leading-notes and Fourths, and Common Chords of all the keys.

T'. Antonio Salieri, the Italian composer, lived and wrote when the Chords had had time to become more perfect, than when they first began to be used; and much had been written about the importance of the Common Chord, or Triad, before his day; but he wrote Canons, and a living French professor — who has made it possible even for infants to observe Harmony — has put words to some of them, on purpose for children to sing. Her words for the first one — which begins on the notes of the *Common Chord* of the key — make a fit ending to our study of the Two-part Canons of Herr Kunz; for even as such works grew out of single Melody-singing, so should they, in turn, invite us to the study and practice of Four-part Harmony:—

Viens, harmonie,
Pour être unie
l'art charmant,
Touchant
Du chant.

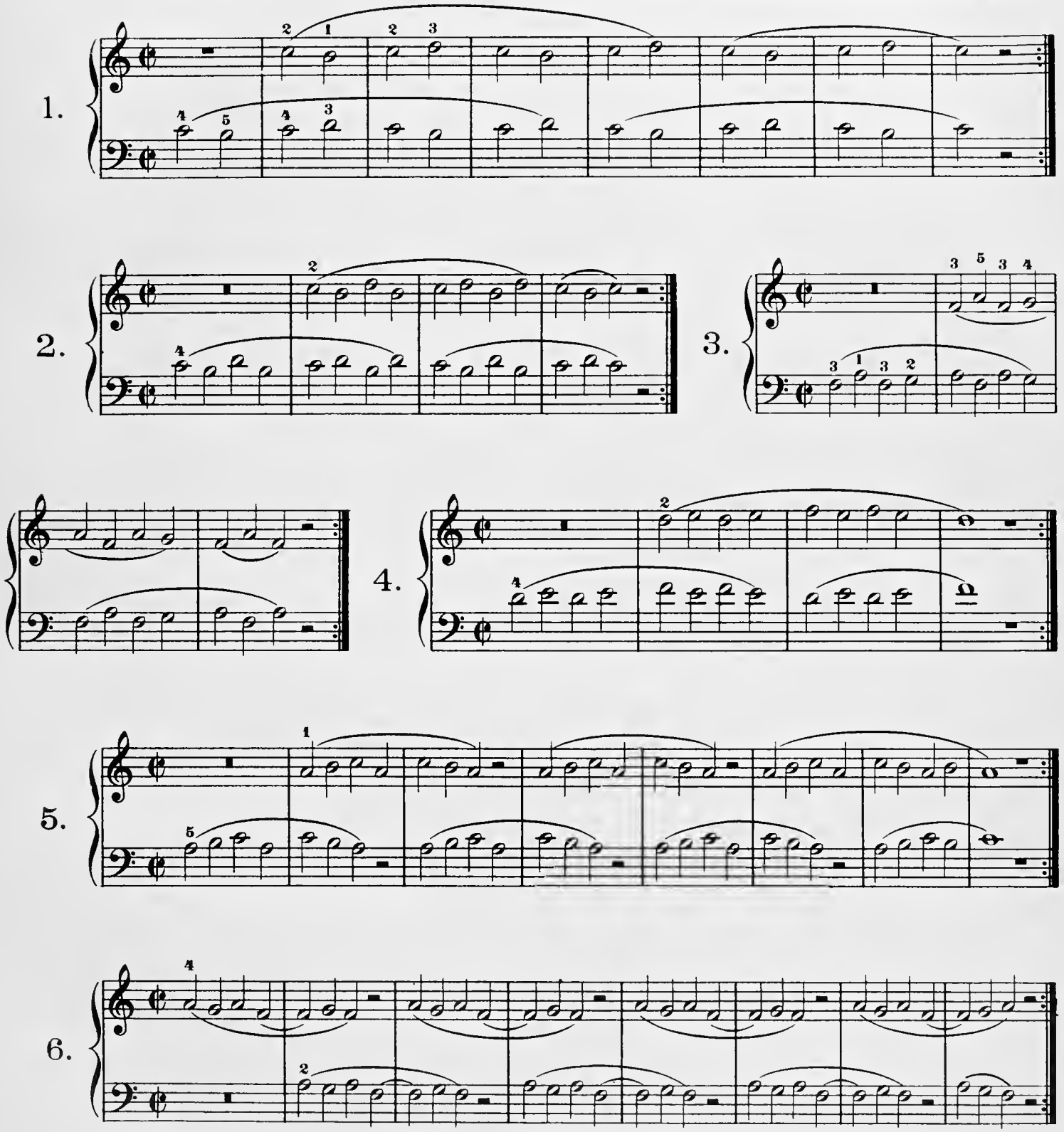
MRS. FREDERICK INMAN.
Batheaston,
Bath.
June 23, 1883.

* Récréations Chorales Vingt-quatre Canons composes par Antonio Salieri (1750—1825). Paroles de Mlle. L. Collin, Professeur du chant à l'École Normale des Institutrices de la Seine. Paris, Librairie Ch. Delagrave.

200
Kleine Canons
für das Pianoforte.

200
Short Canons
for the Pianoforte.

KONRAD MAX KUNZ. Op. 14.



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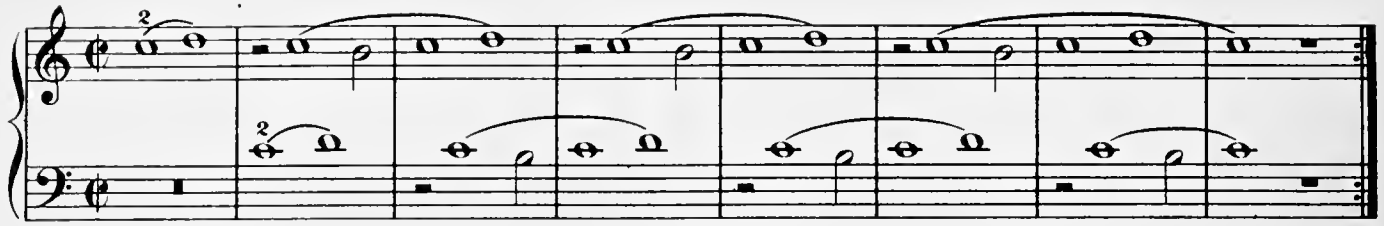

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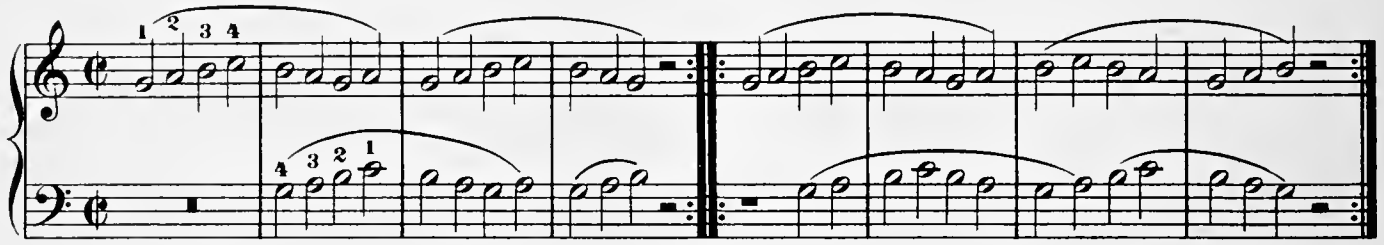

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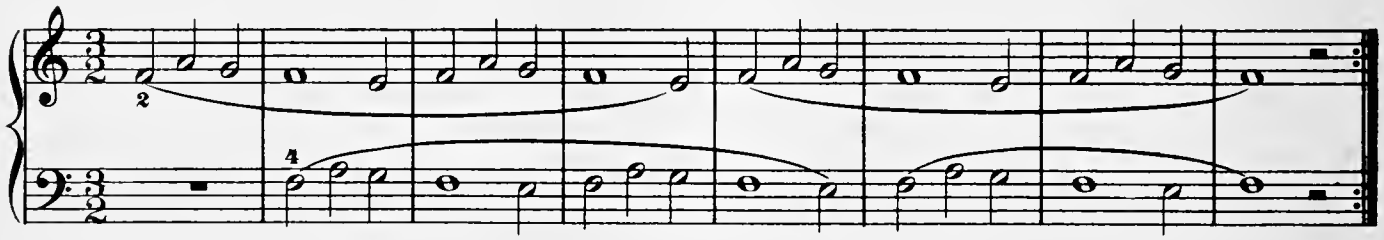

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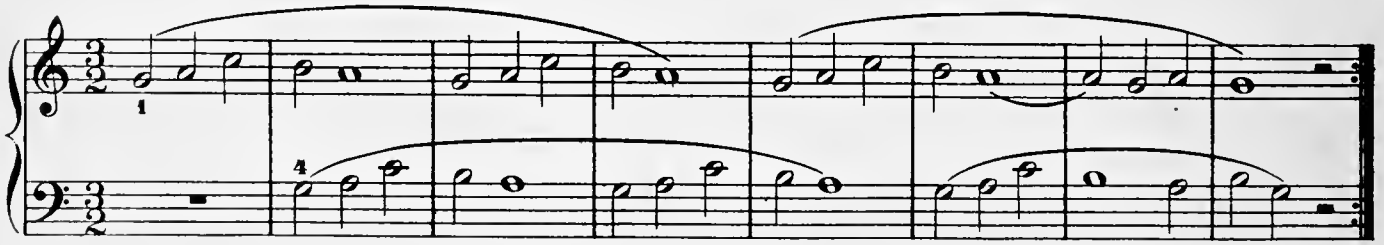

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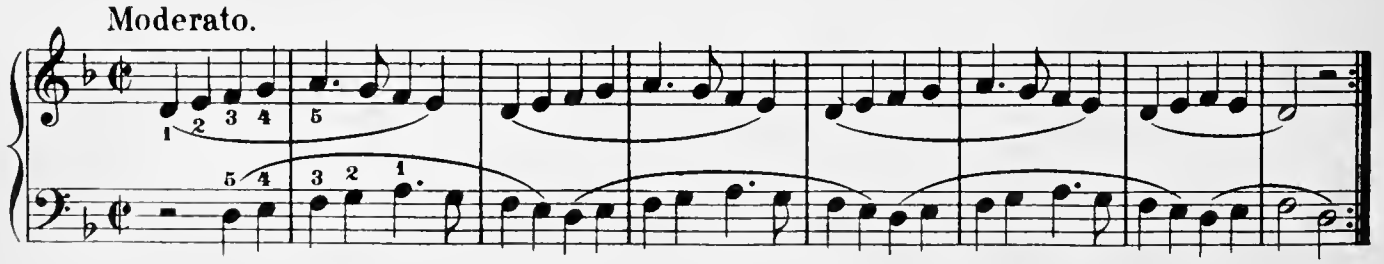

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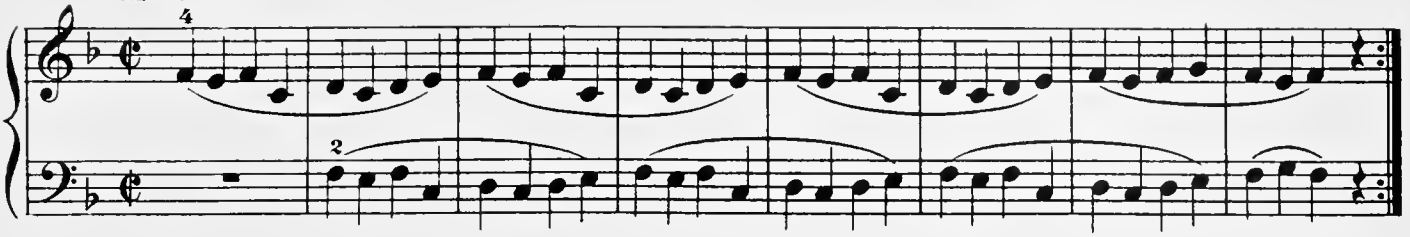
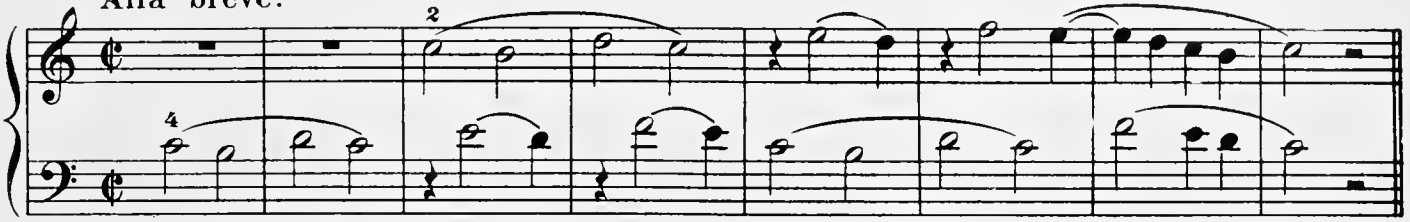
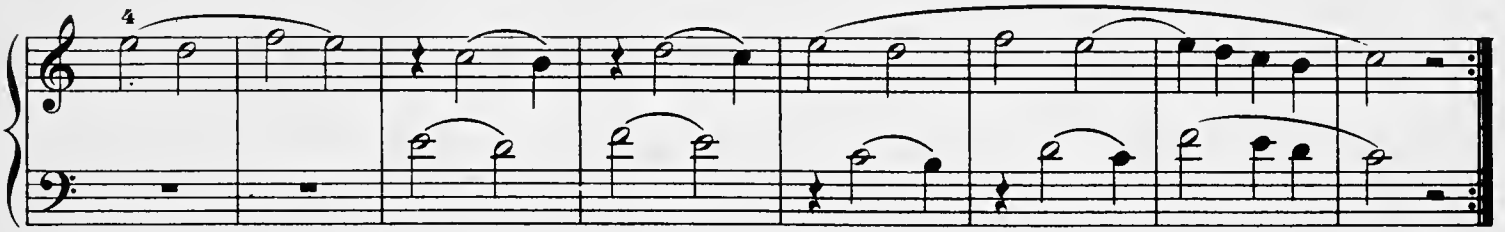
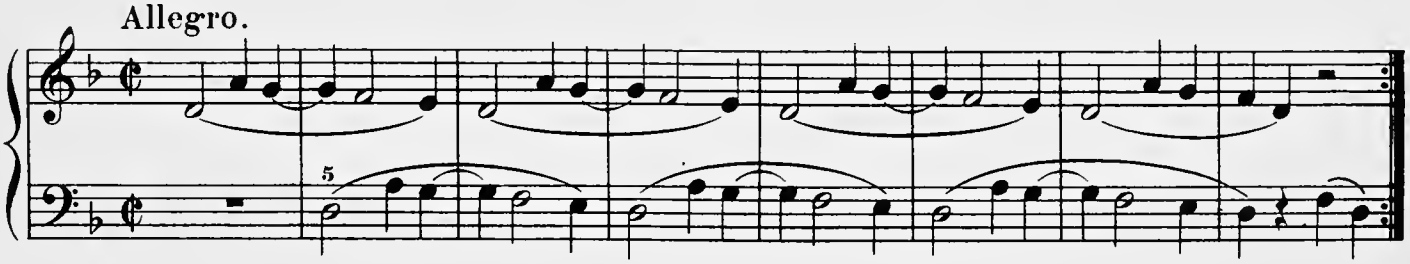


14. Alla breve.





15. Allegro.



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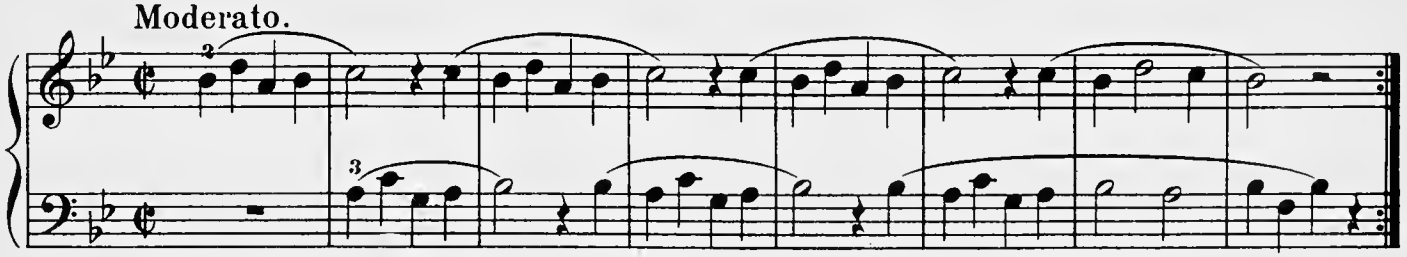

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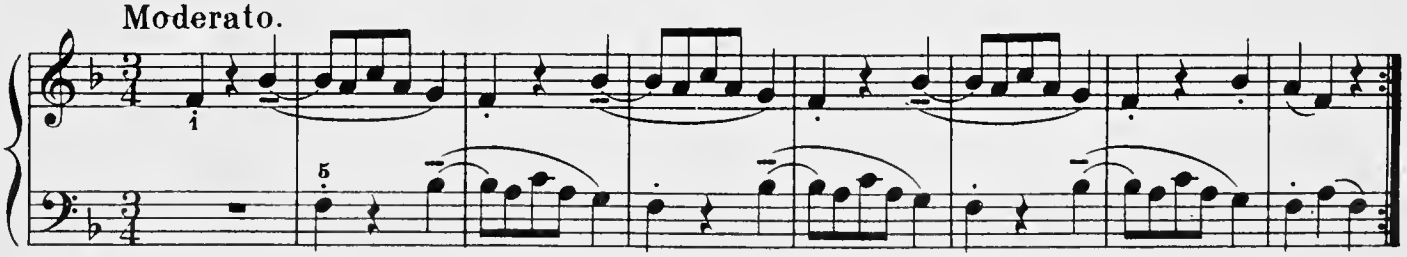
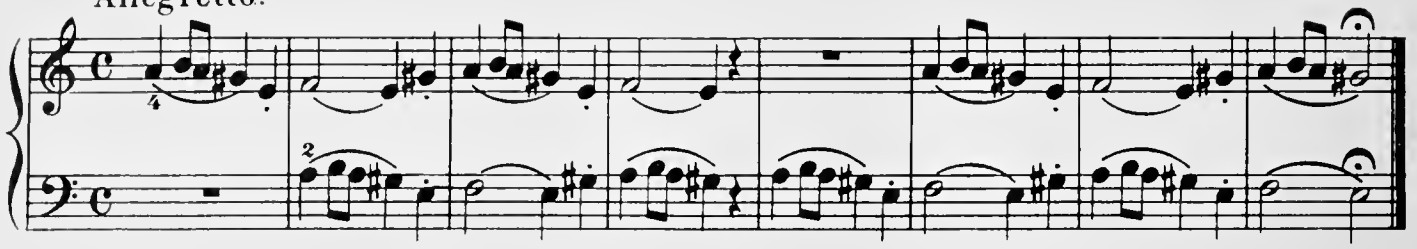
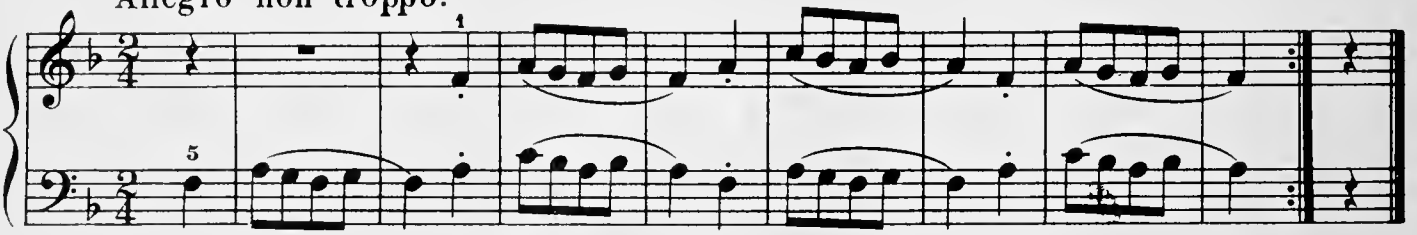


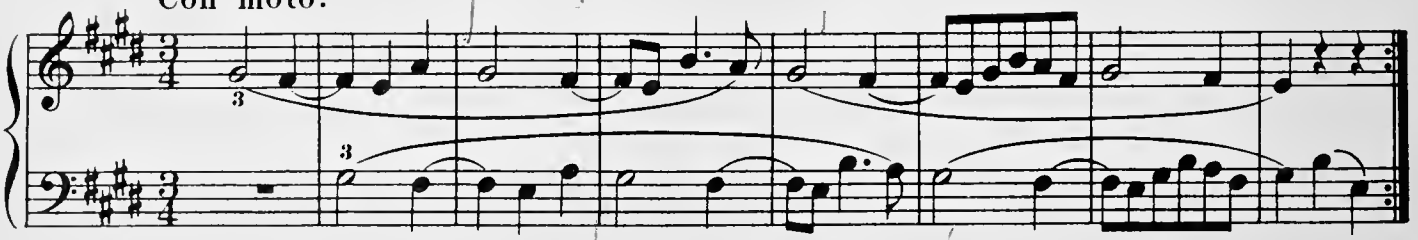
18. Allegretto.



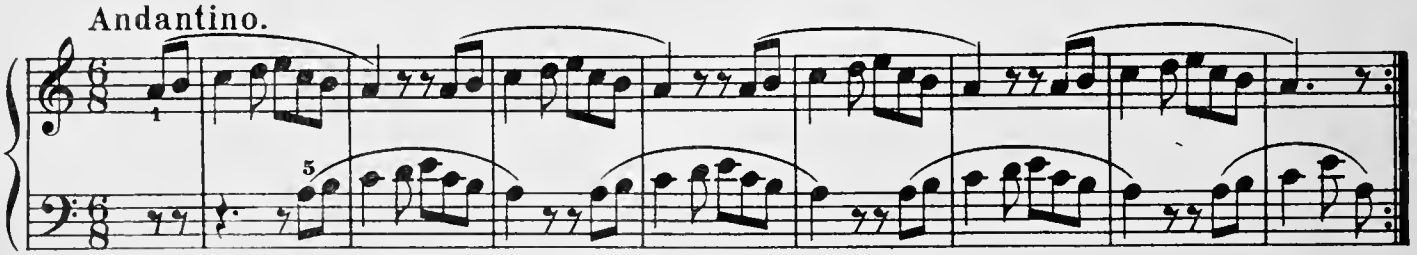
19. Allegro non troppo.



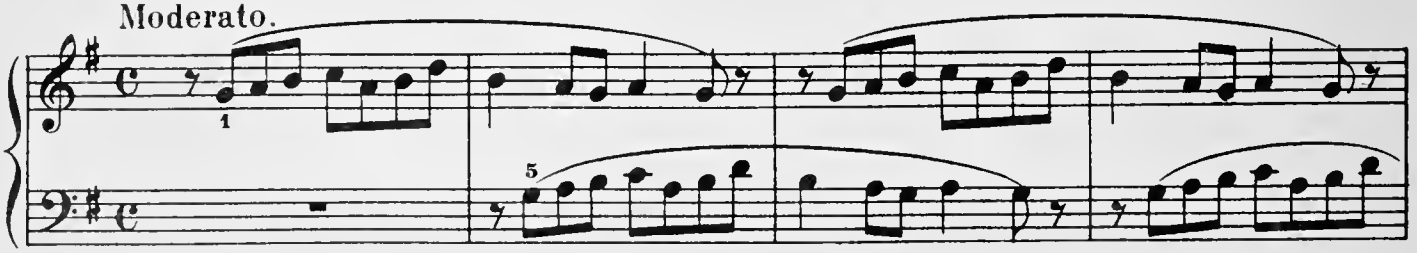
20. Con moto.

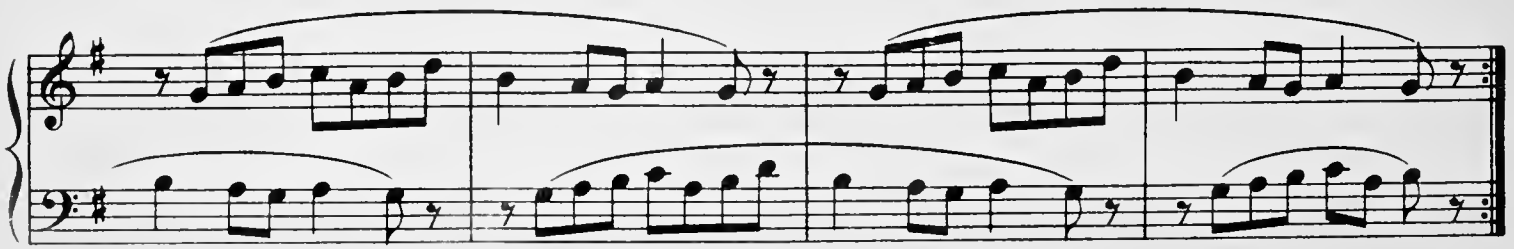


21. Andantino.

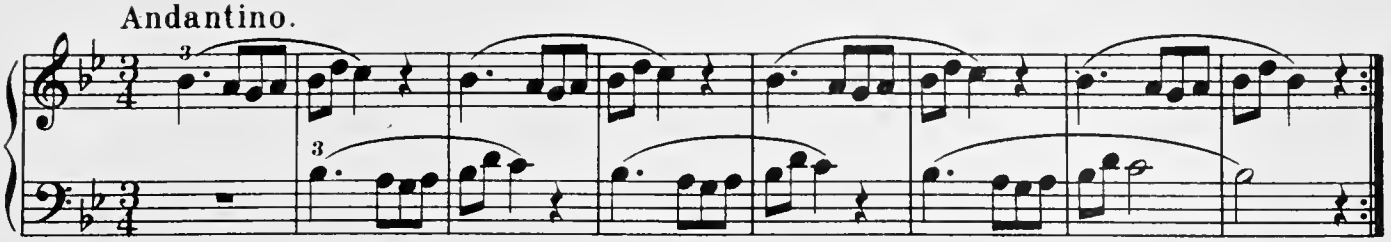


22. Moderato.

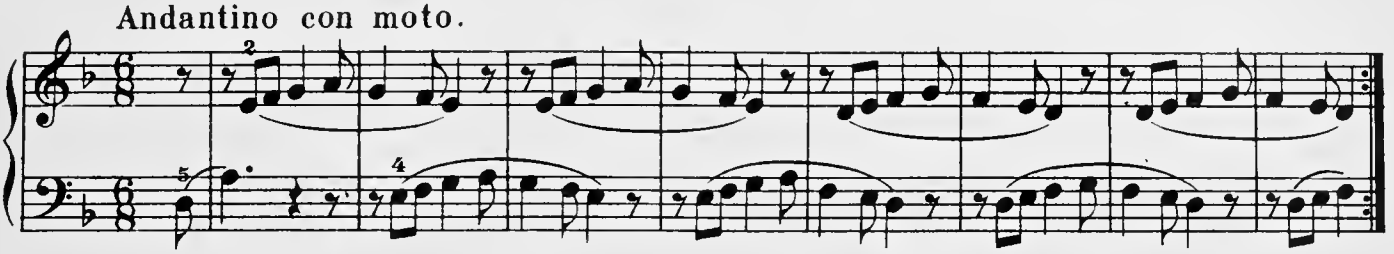




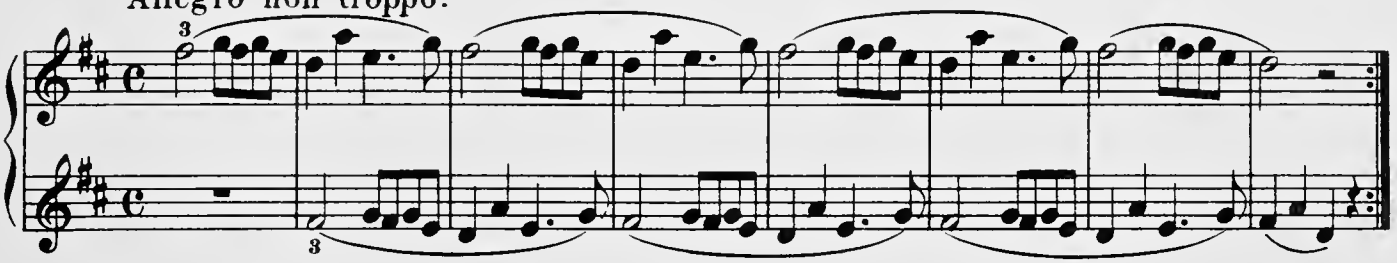
23. Andantino.



24. Andantino con moto.

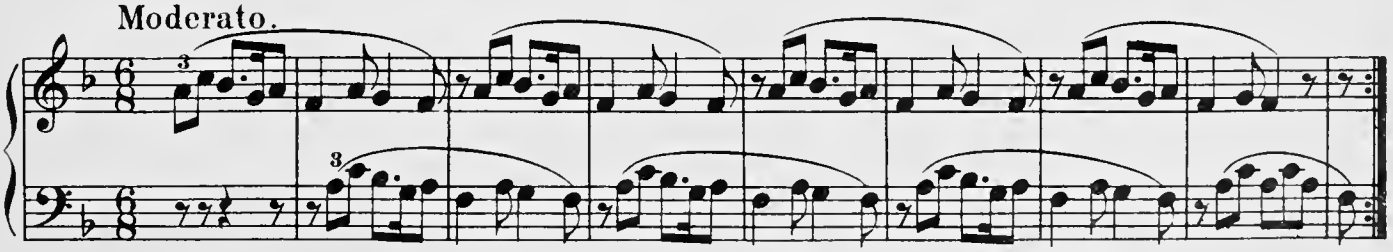


25. Allegro non troppo.

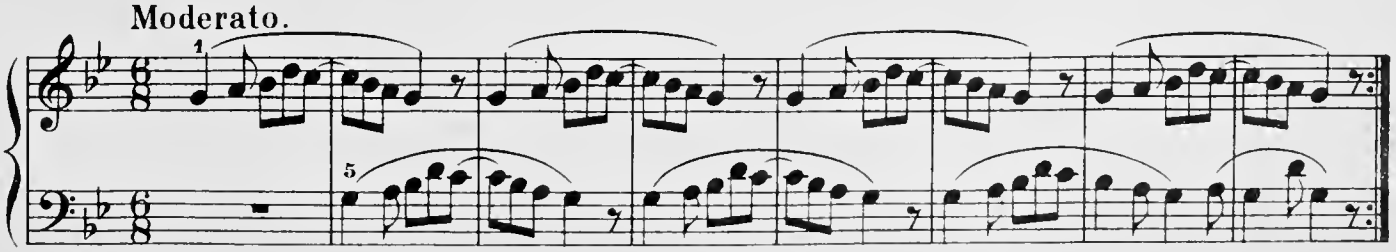


26. Andante.

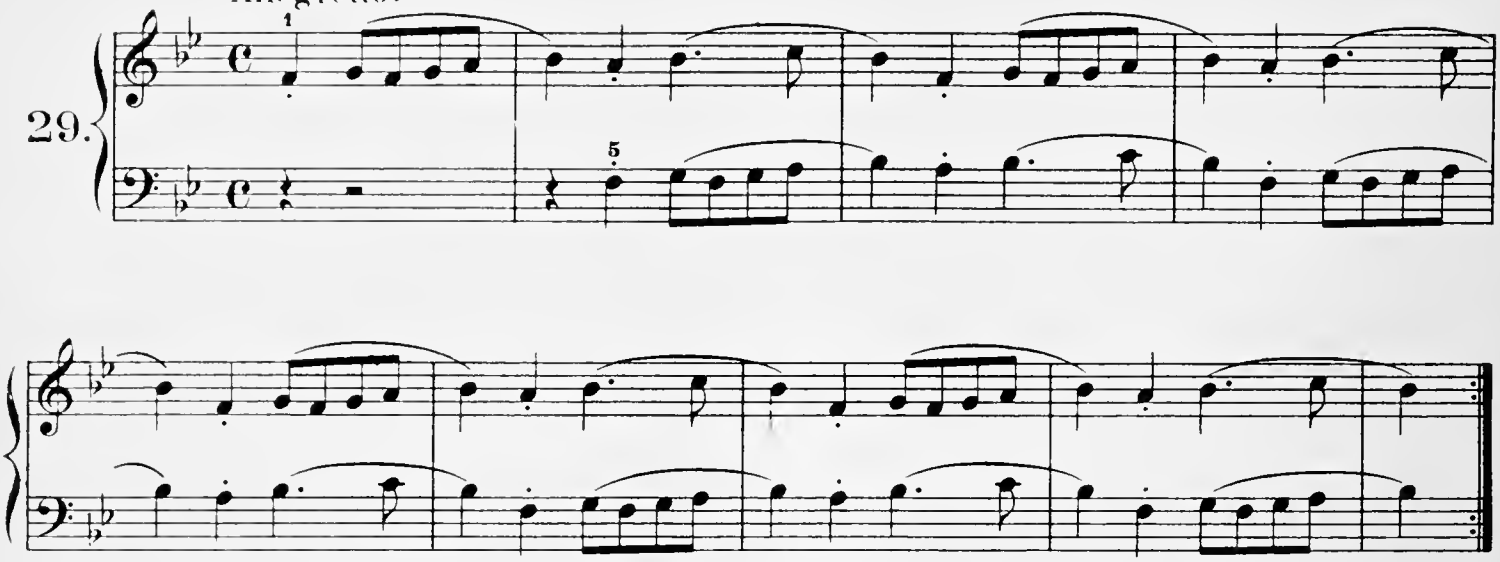
27. Moderato.



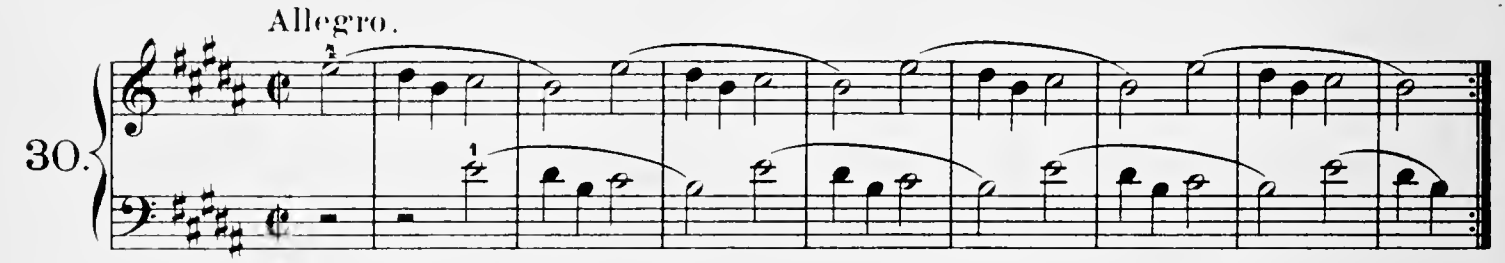
28. Moderato.



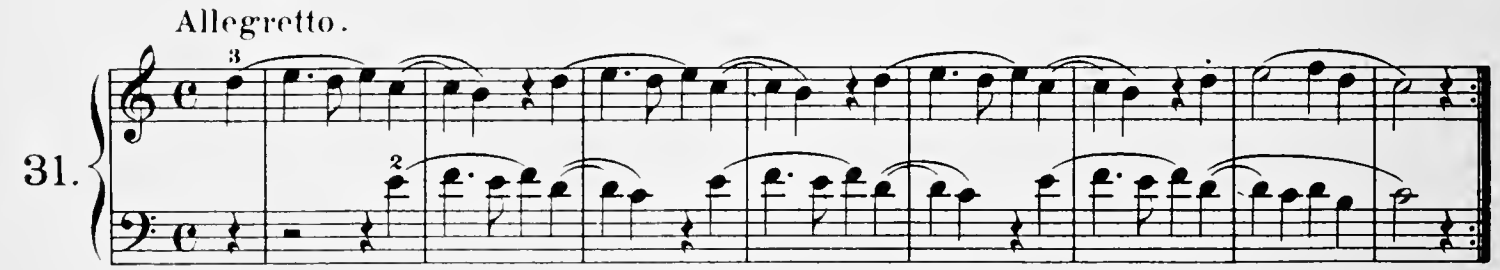
29. Allegretto.



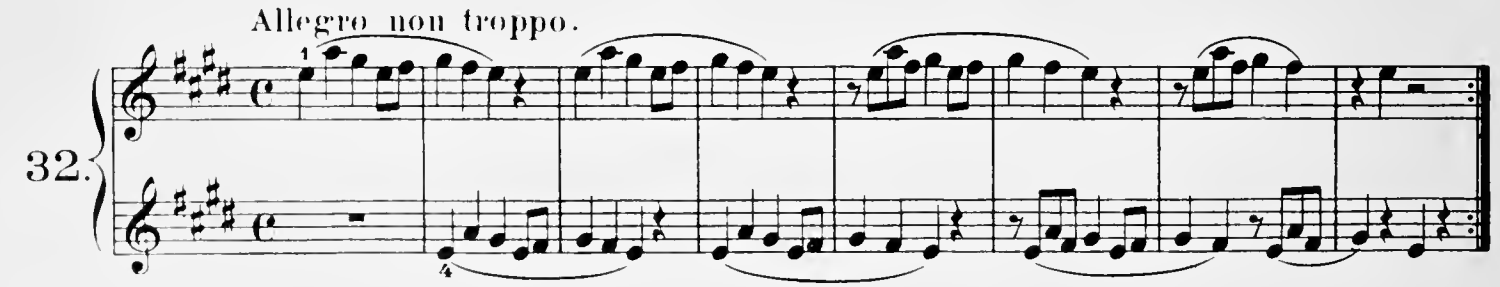
30. Allegro.



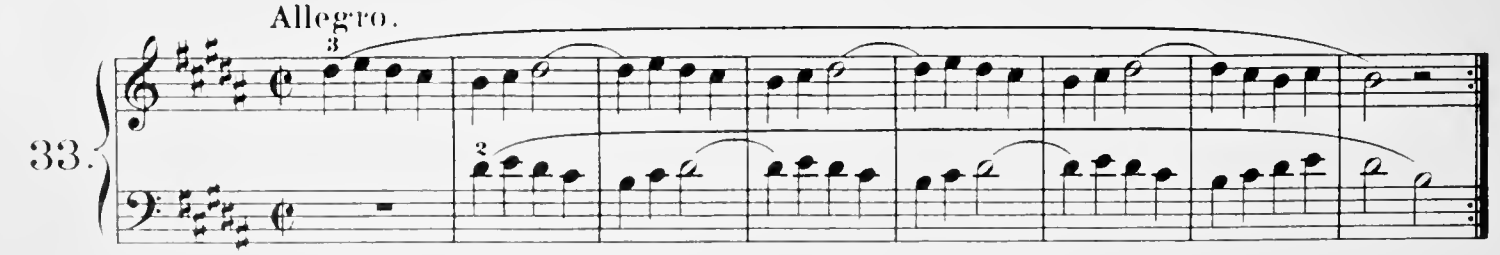
31. Allegretto.



32. Allegro non troppo.



33. Allegro.



34.

35.

Allegro.

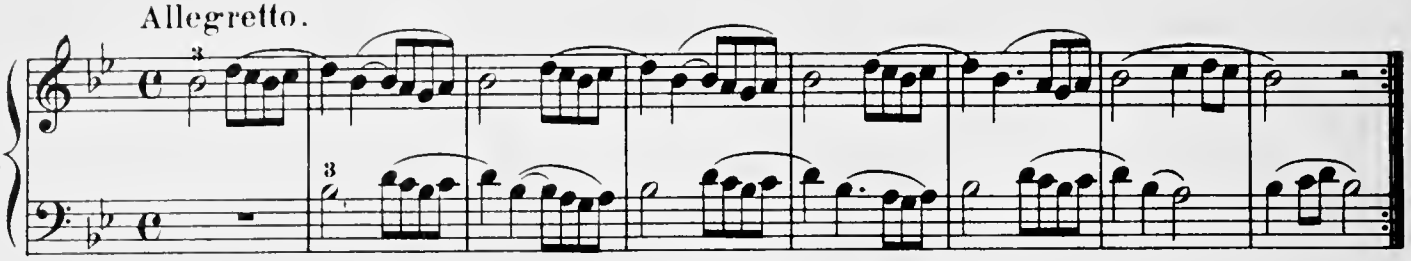
36.

Allegro.

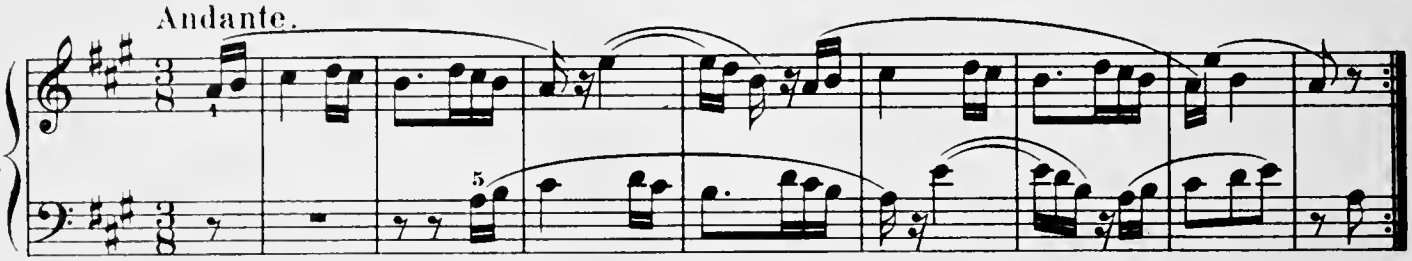
37.

Allegretto.

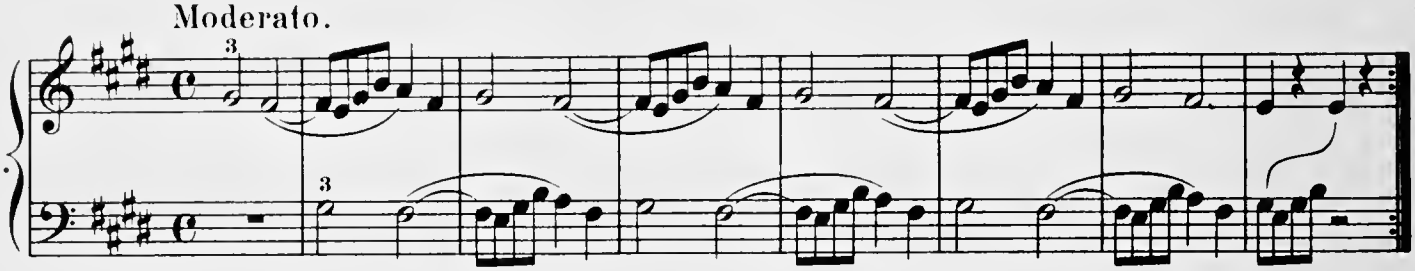
38. Allegretto.



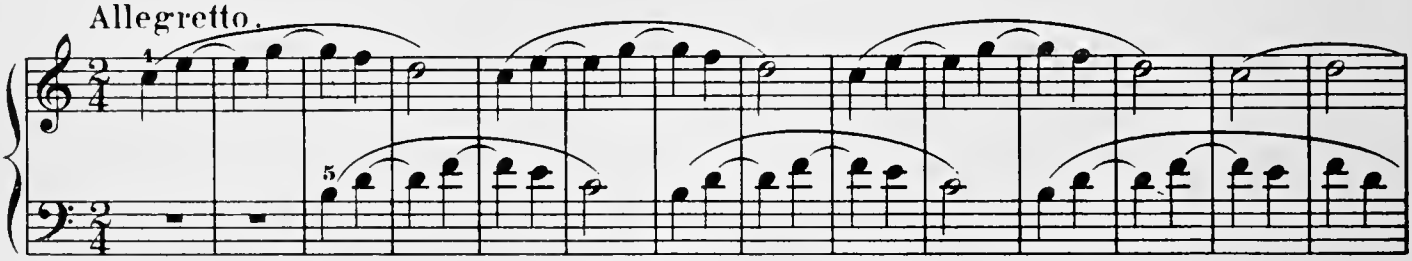
39. Andante.

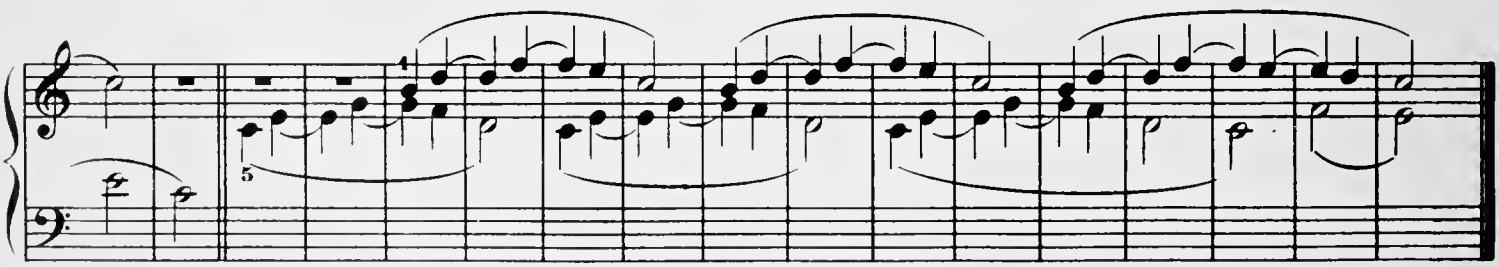


40. Moderato.

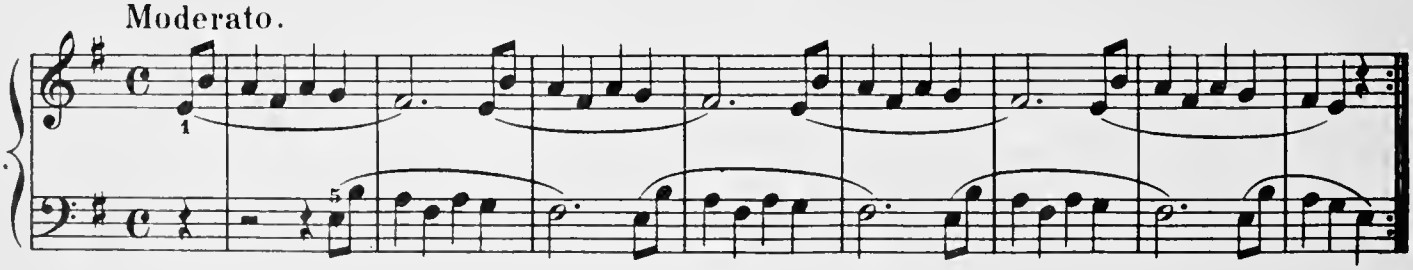


41. Allegretto.





42. Moderato.



43.

Moderato.

44.

Moderato.

Fine.

D.C.𝄋

45.

Allegretto.

46.

Moderato.

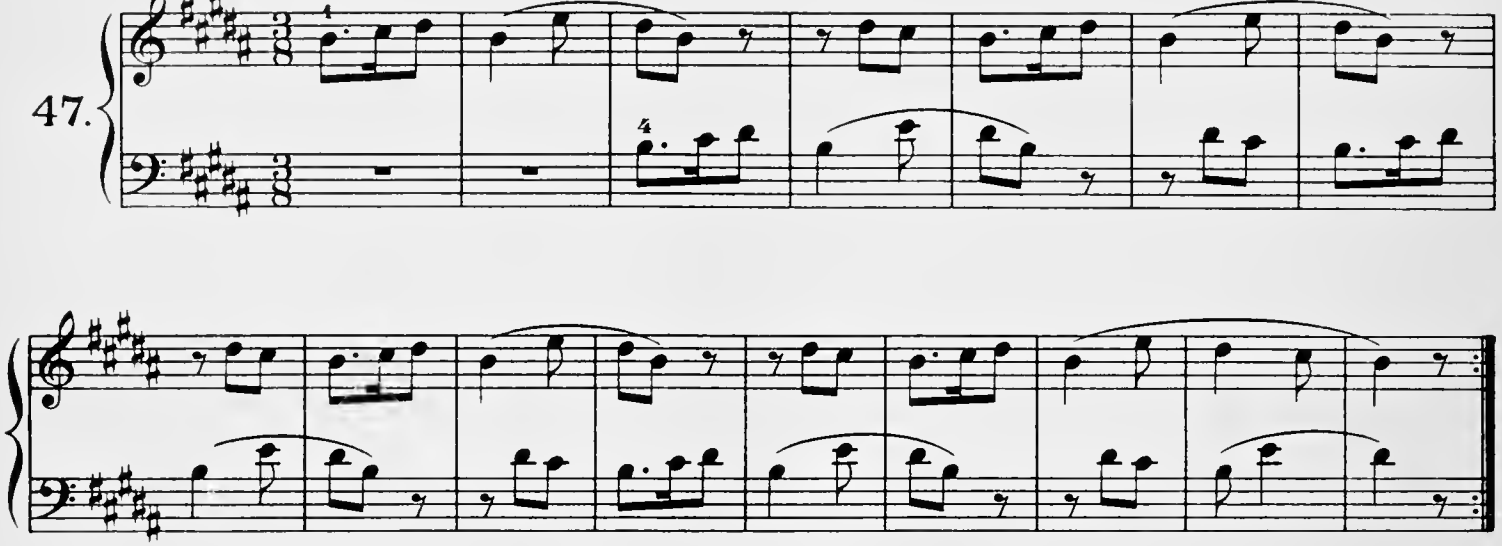
a)

b)

c)

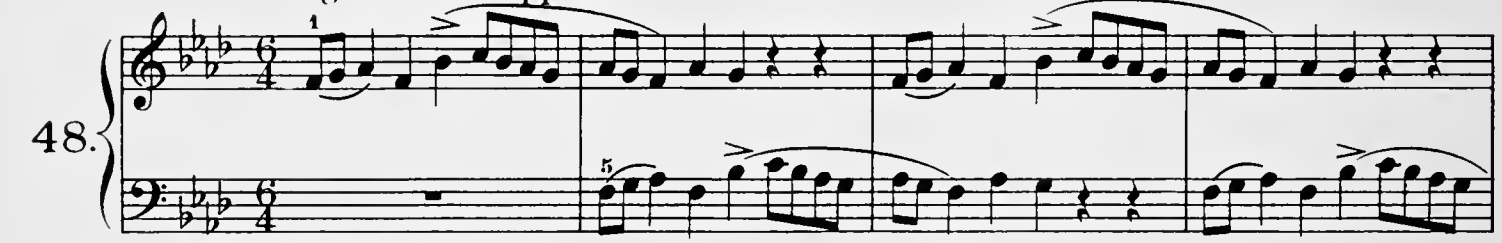
Allegretto.

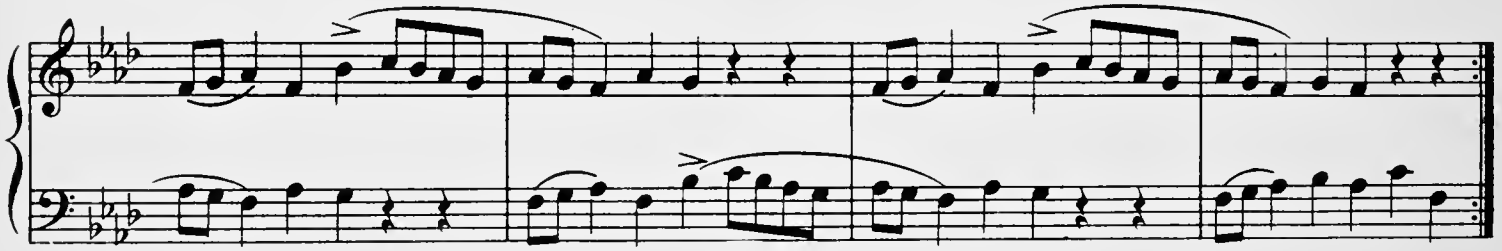
47.



Allegro non troppo.

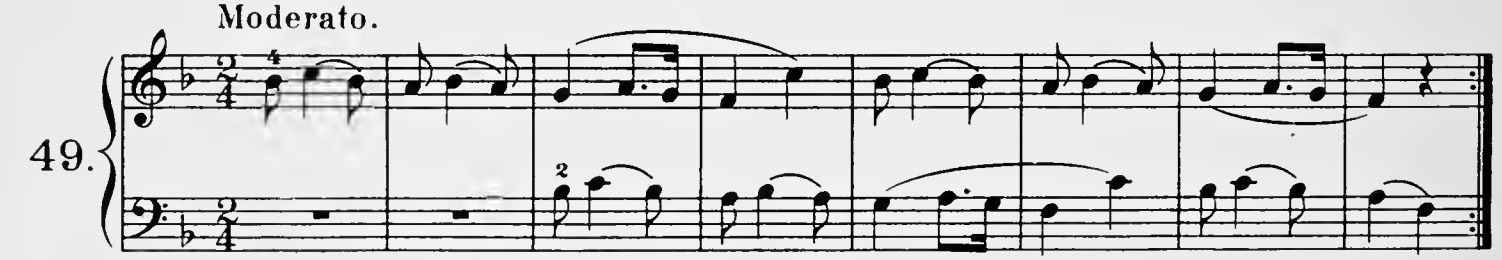
48.





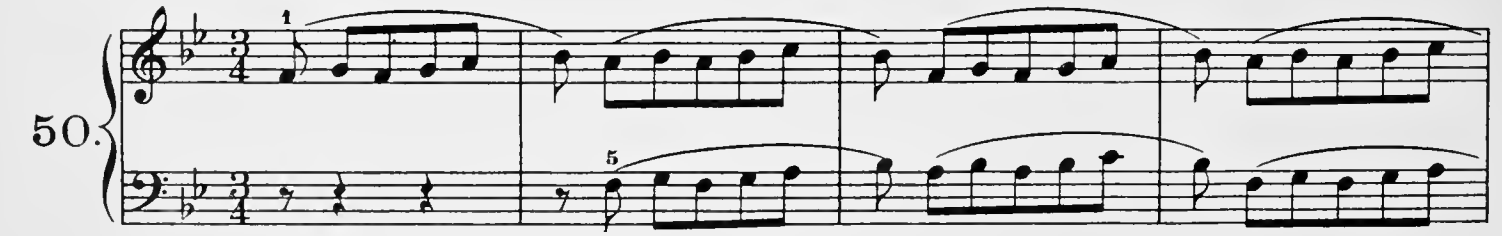
Moderato.

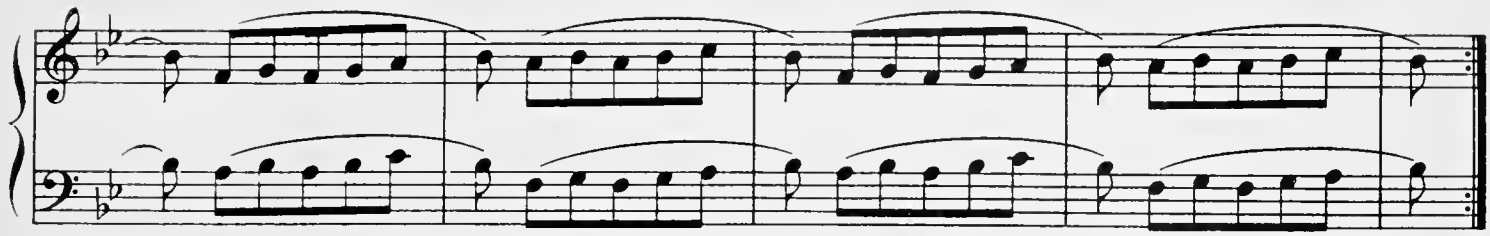
49.



Moderato.

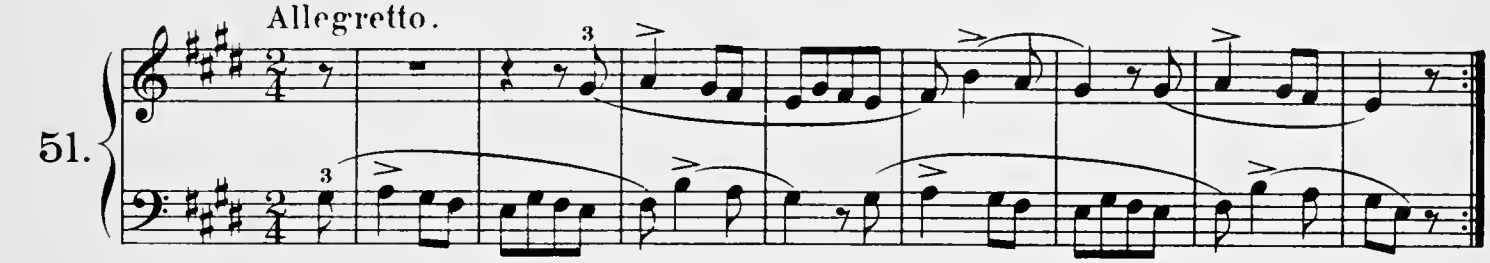
50.





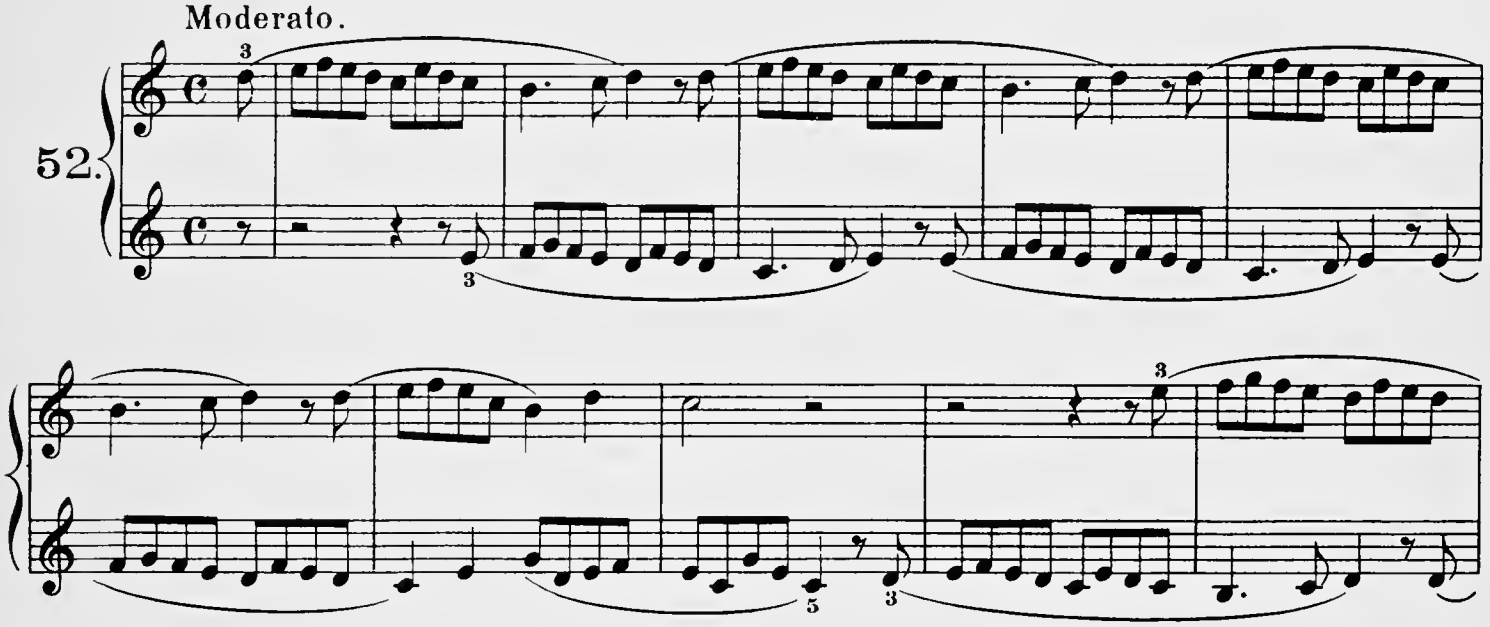
Allegretto.

51.



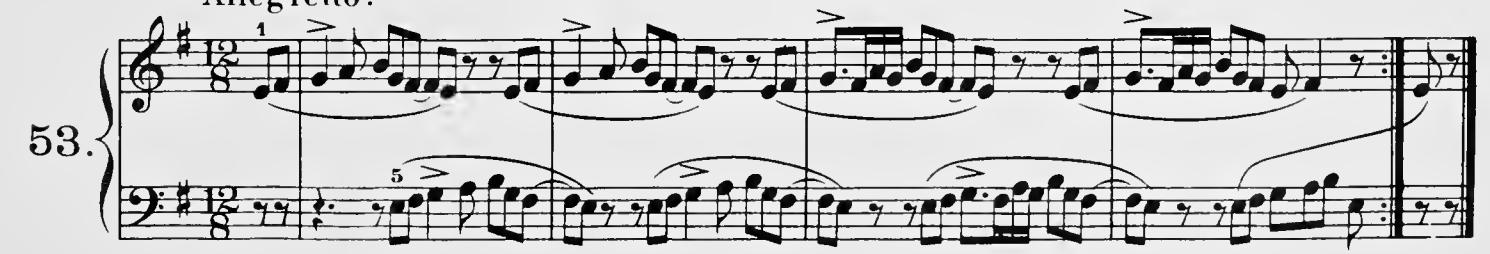
Moderato.

52.



Allegretto.

53.



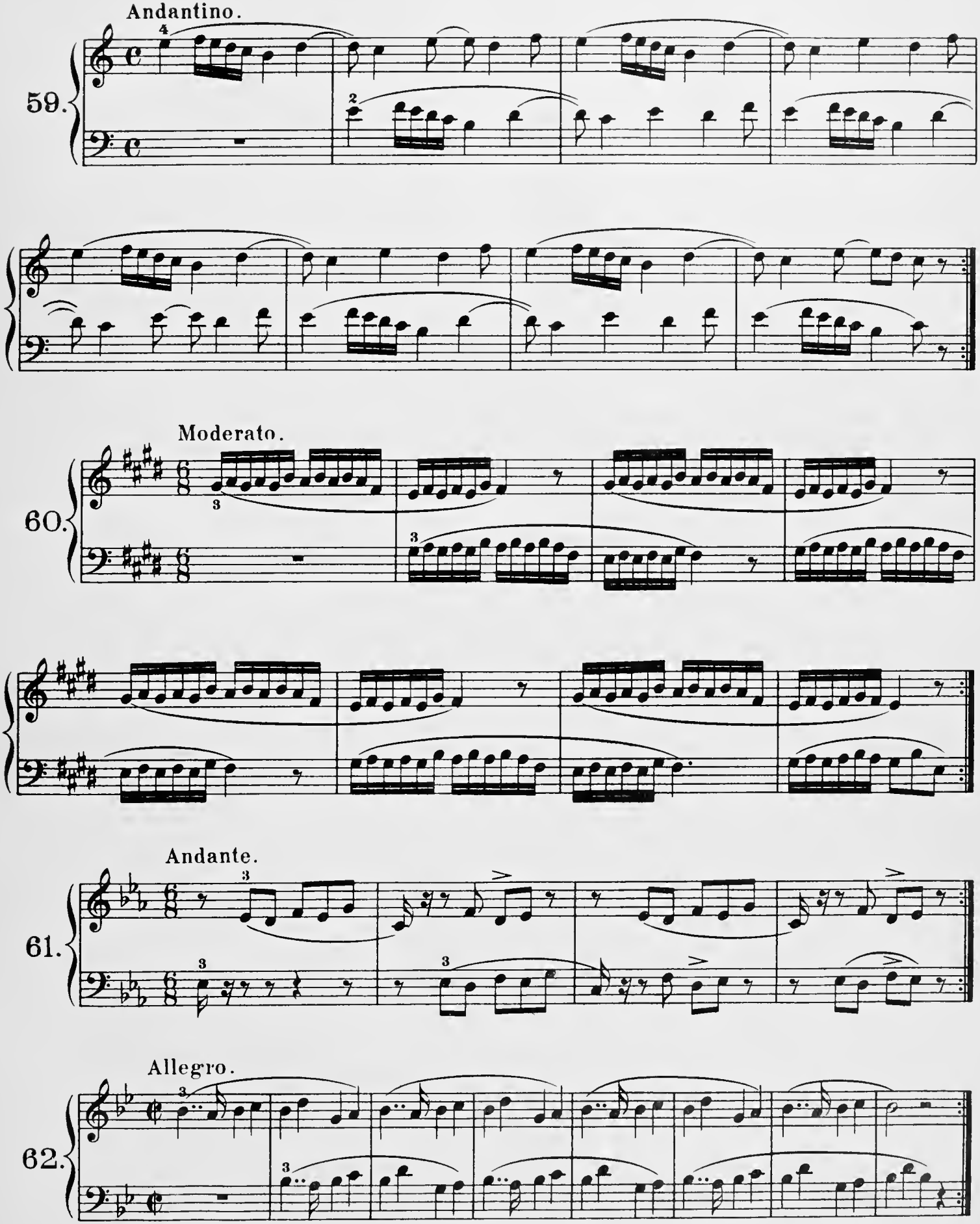
54. Allegro non troppo.

55. Allegro.

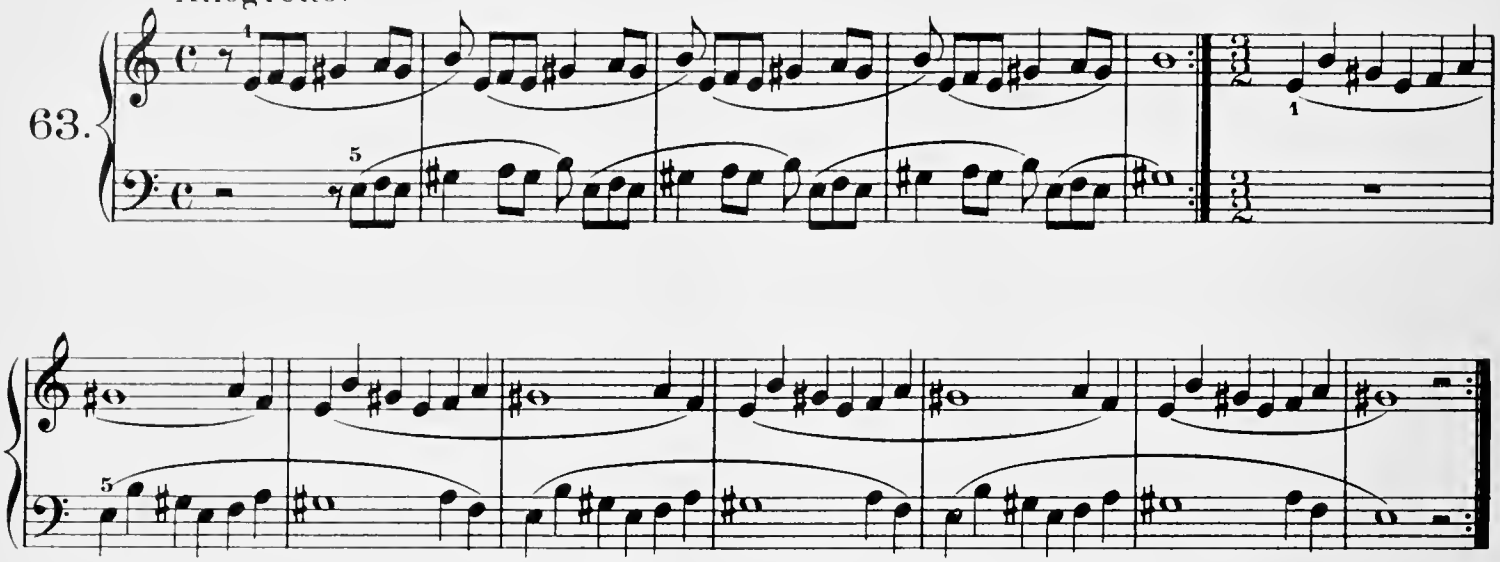
56. Allegro.

57. Lento.

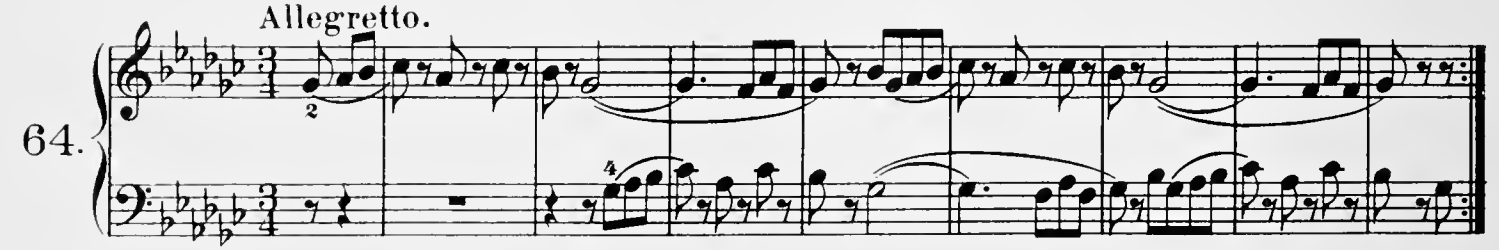
58. Andante.


Andantino.
59.
Moderato.
60.
Andante.
61.
Allegro.
62.

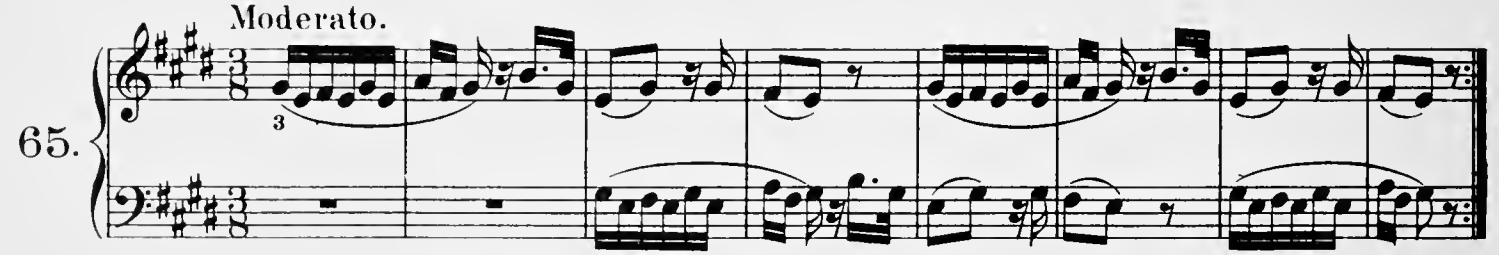
63. Allegretto.



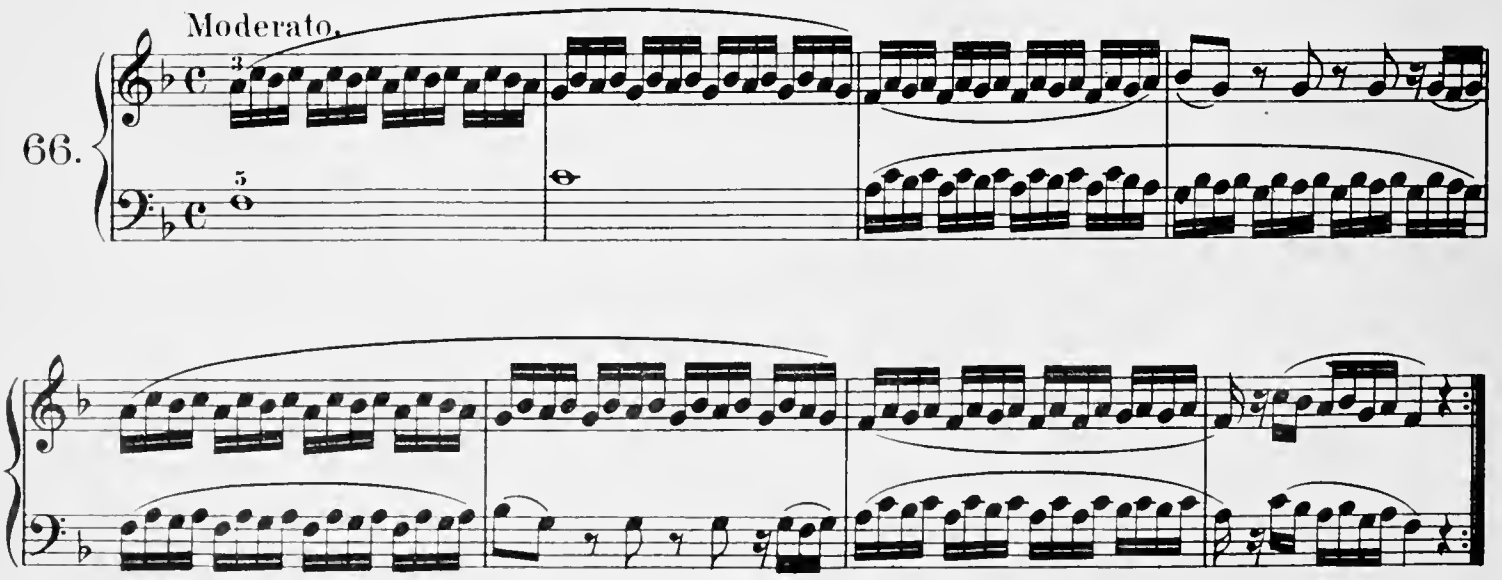
64. Allegretto.



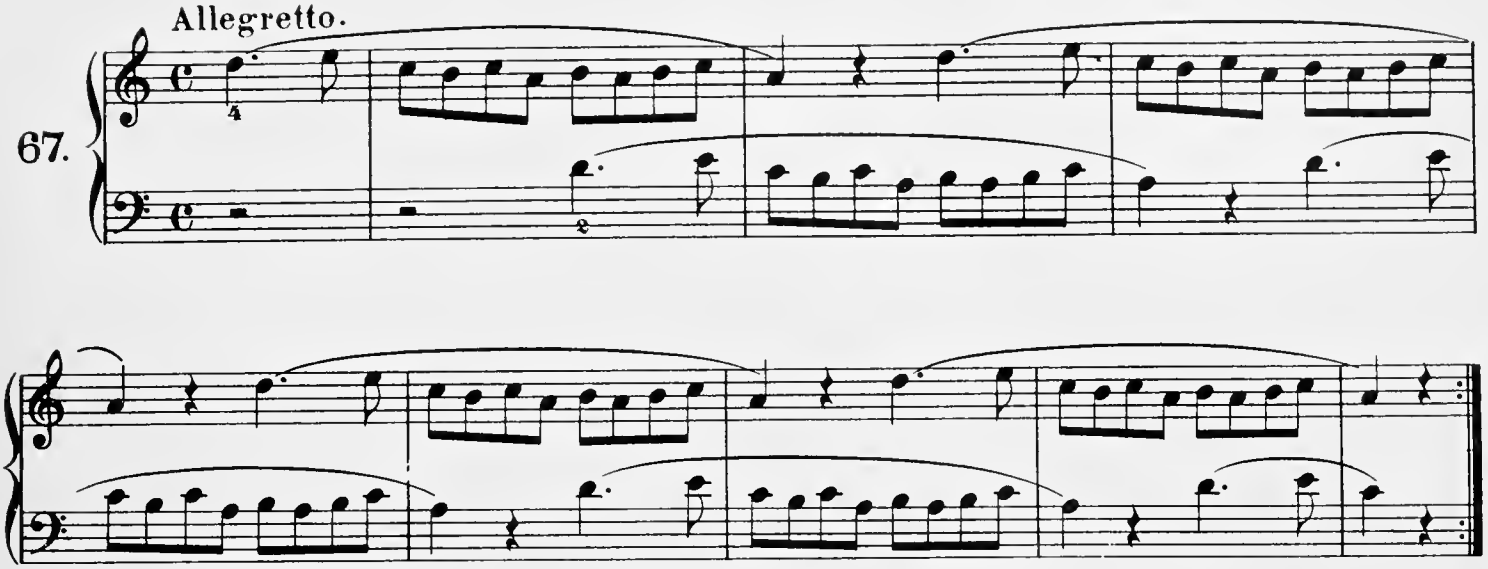
65. Moderato.



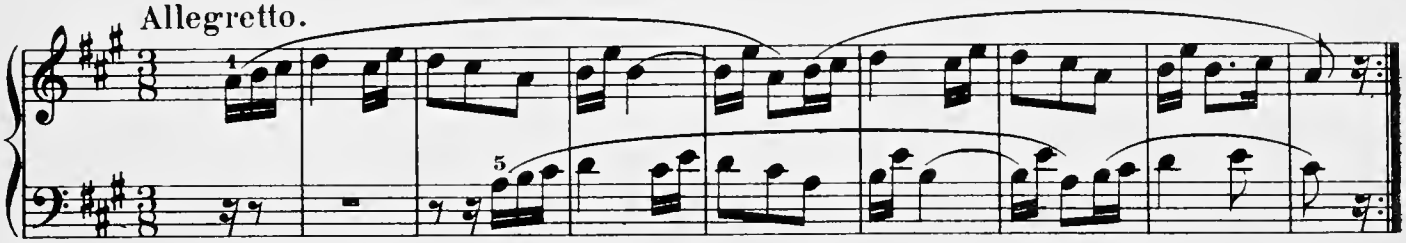
66. Moderato.



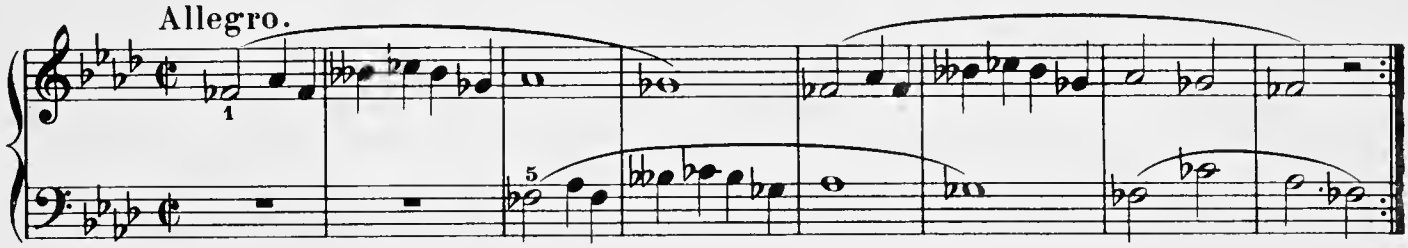
67. Allegretto.



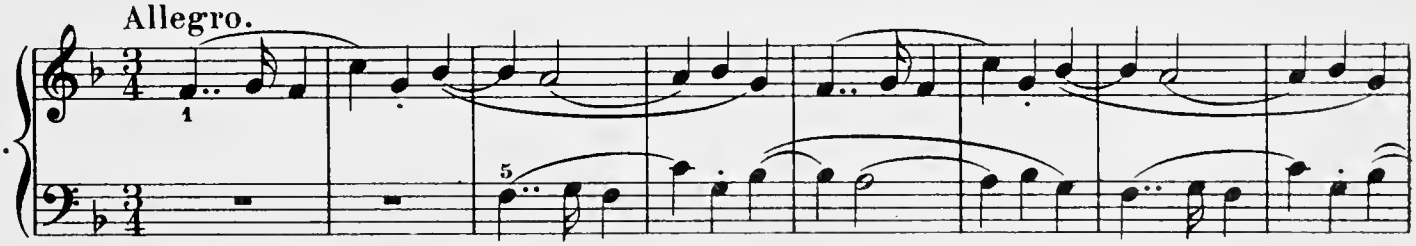
68. Allegretto.

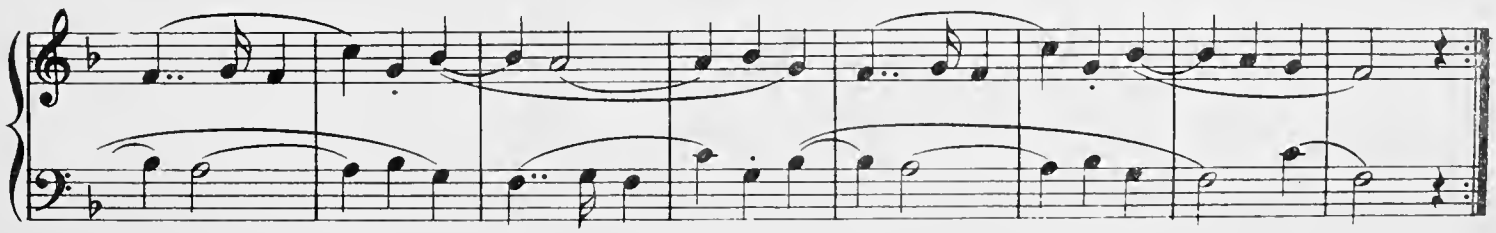


69. Allegro.



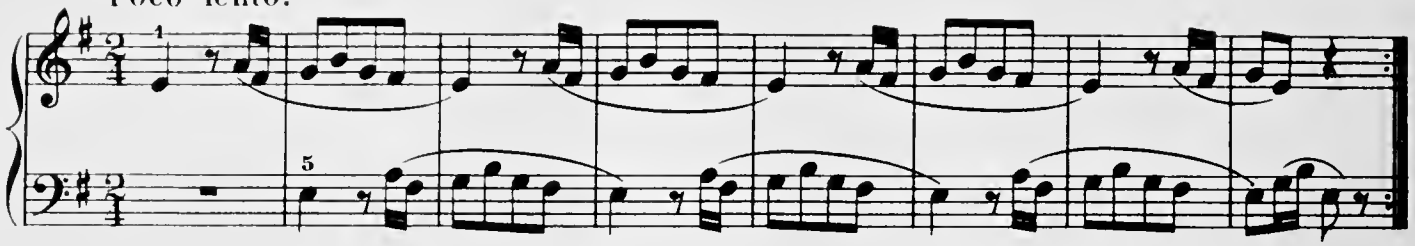
70. Allegro.





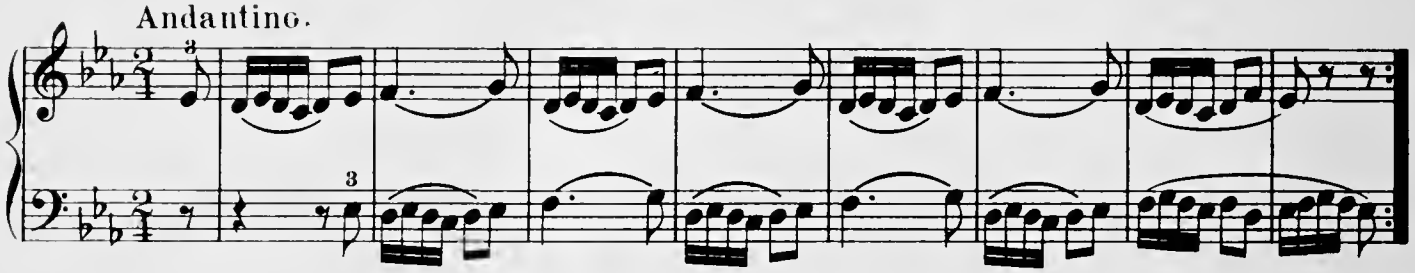
Poco lento.

71.



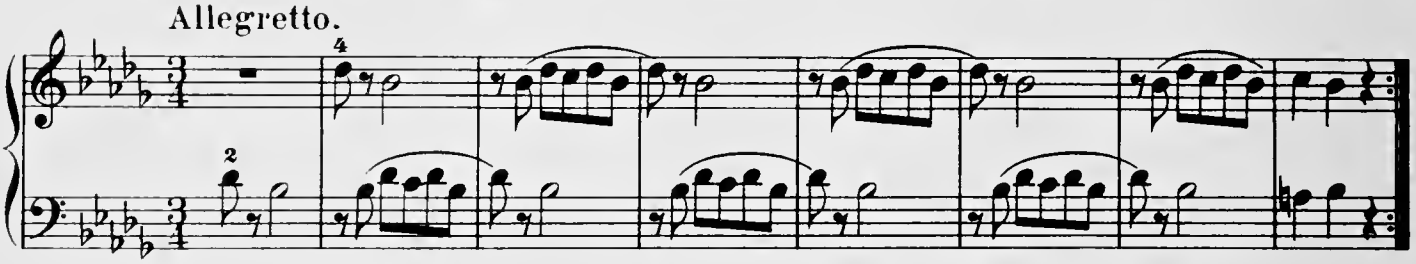
Andantino.

72.



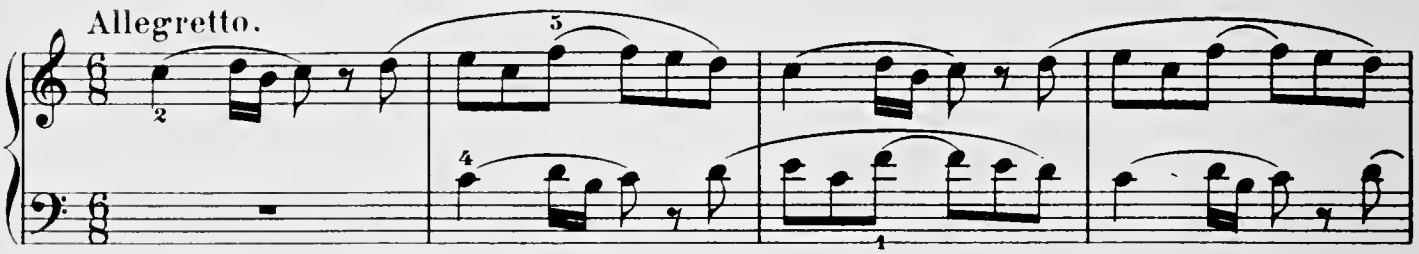
Allegretto.

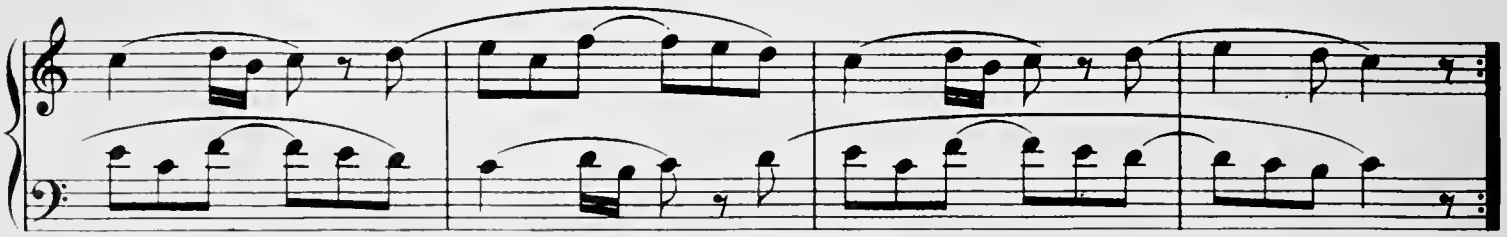
73.



Allegretto.

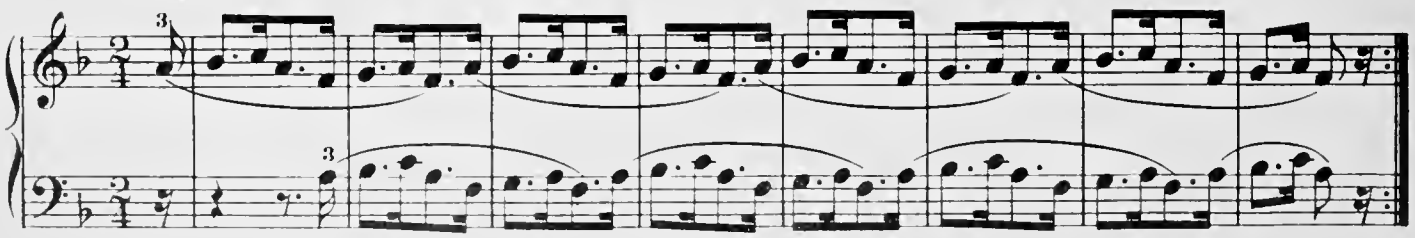
74.



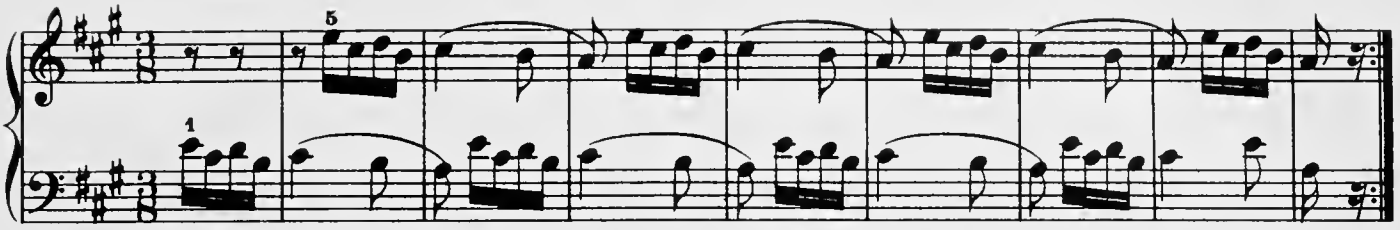


Moderato.

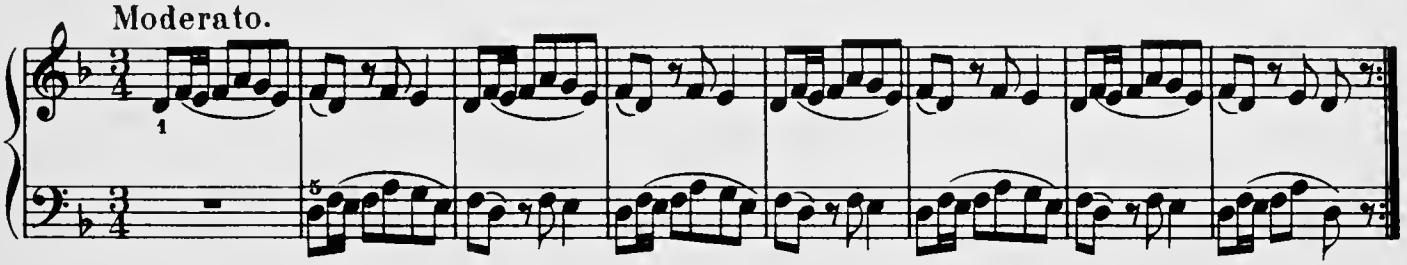
75.



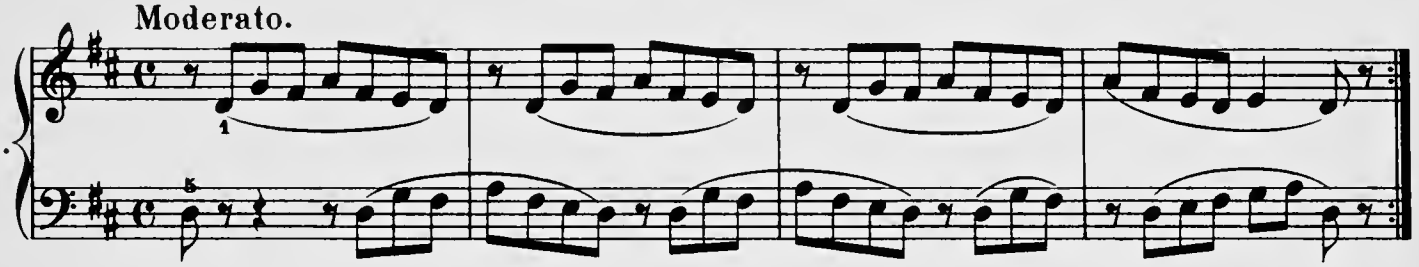
76. Moderato.



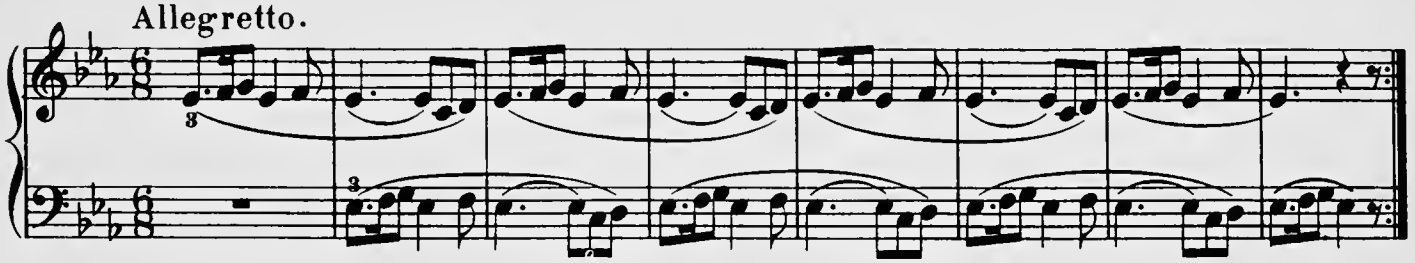
77. Moderato.



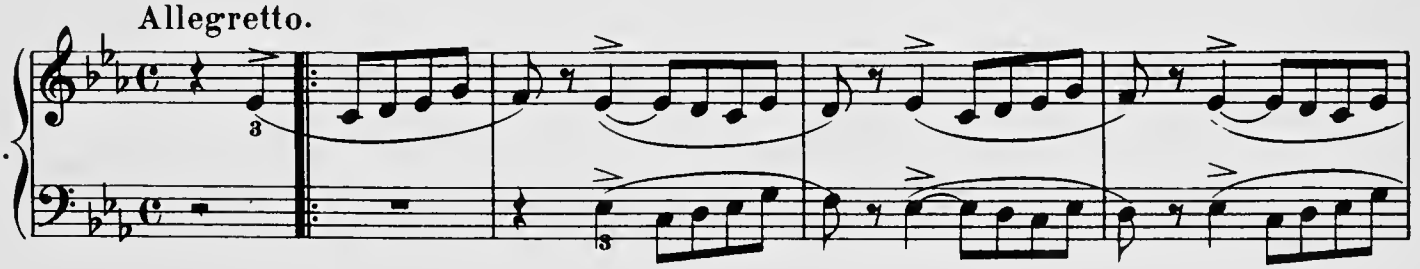
78. Moderato.

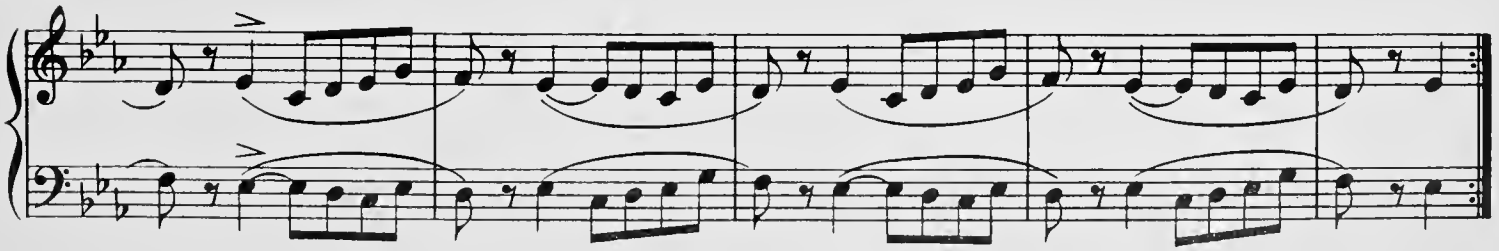


79. Allegretto.

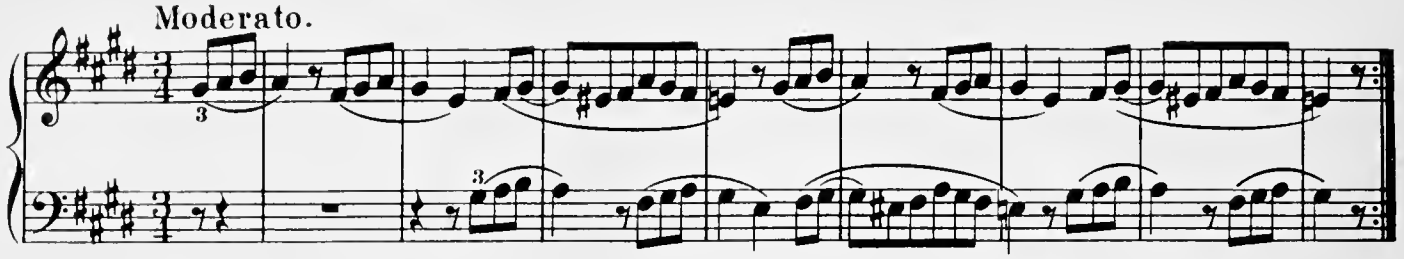


80. Allegretto.

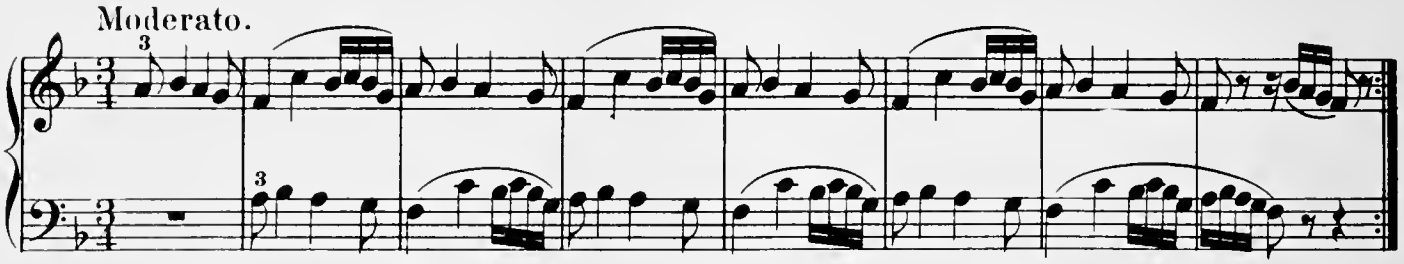




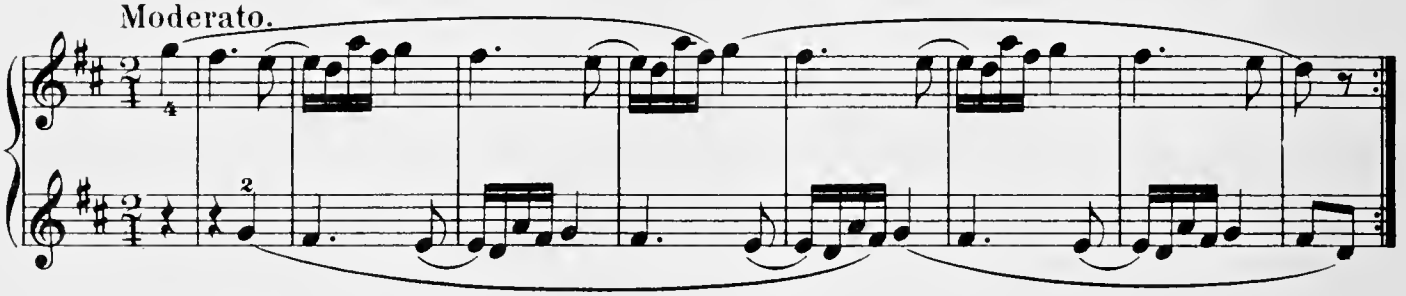
81. Moderato.



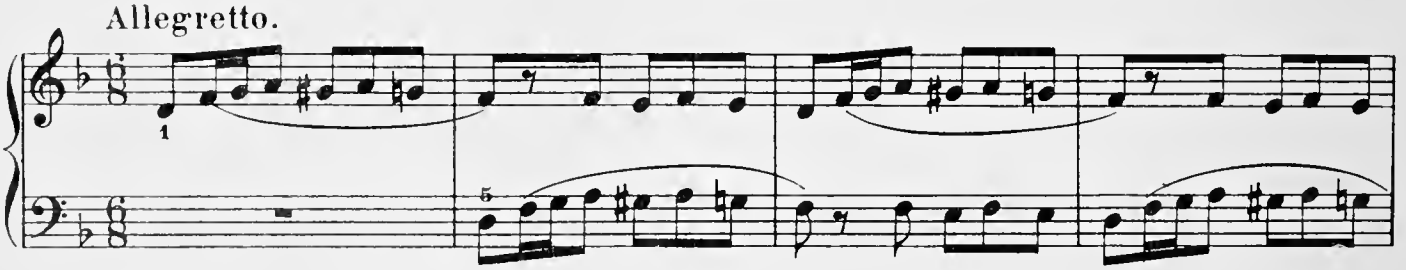
82. Moderato.

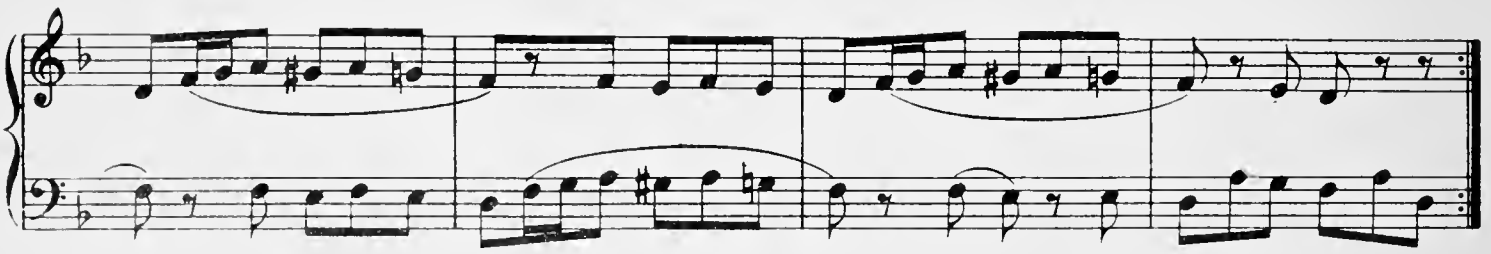


83. Moderato.

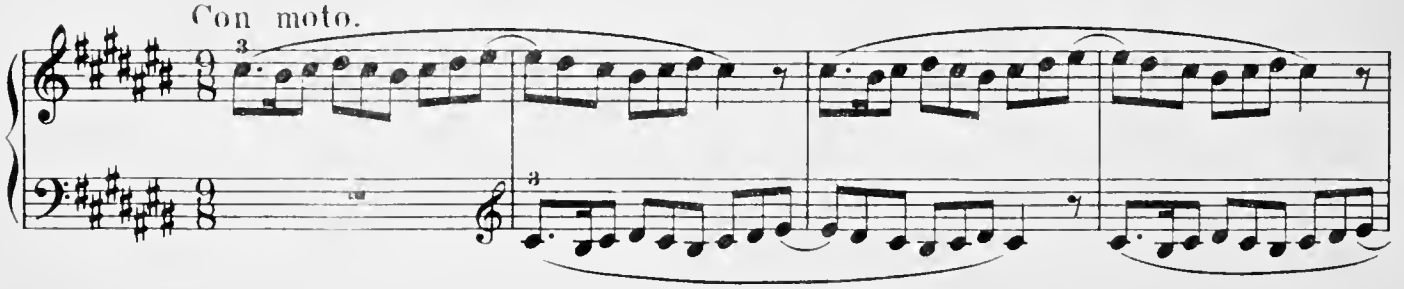


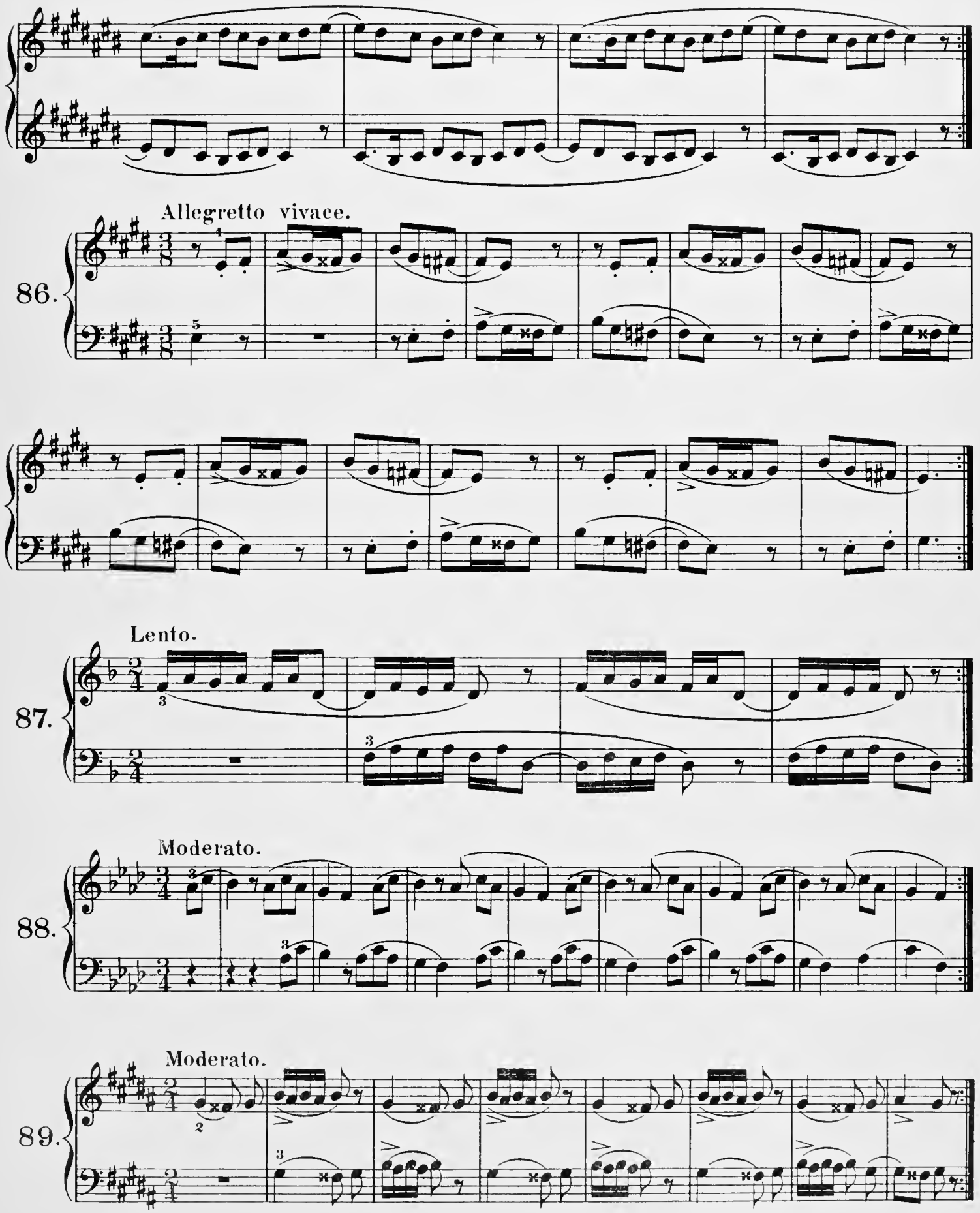
84. Allegretto.

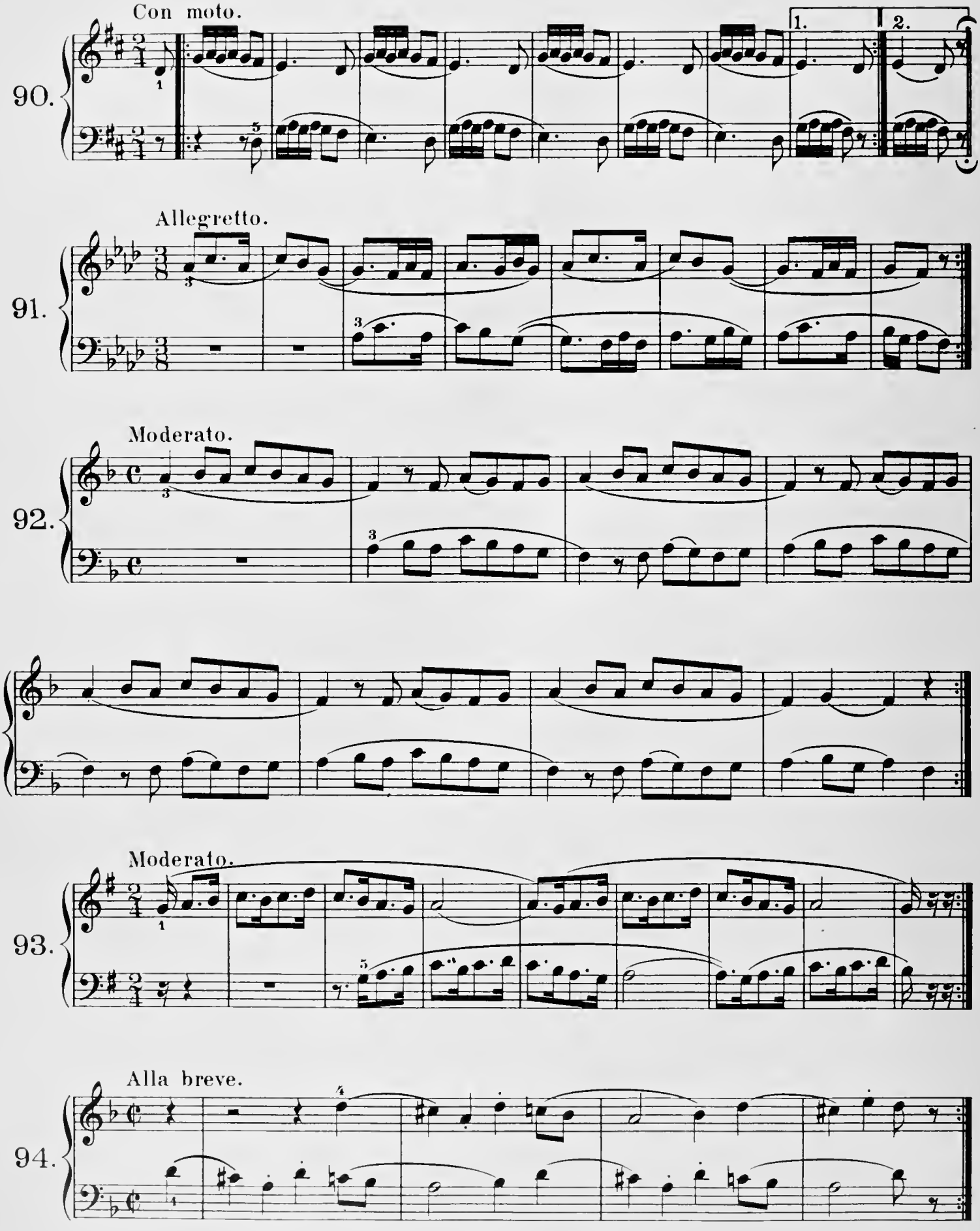




85. Con moto.

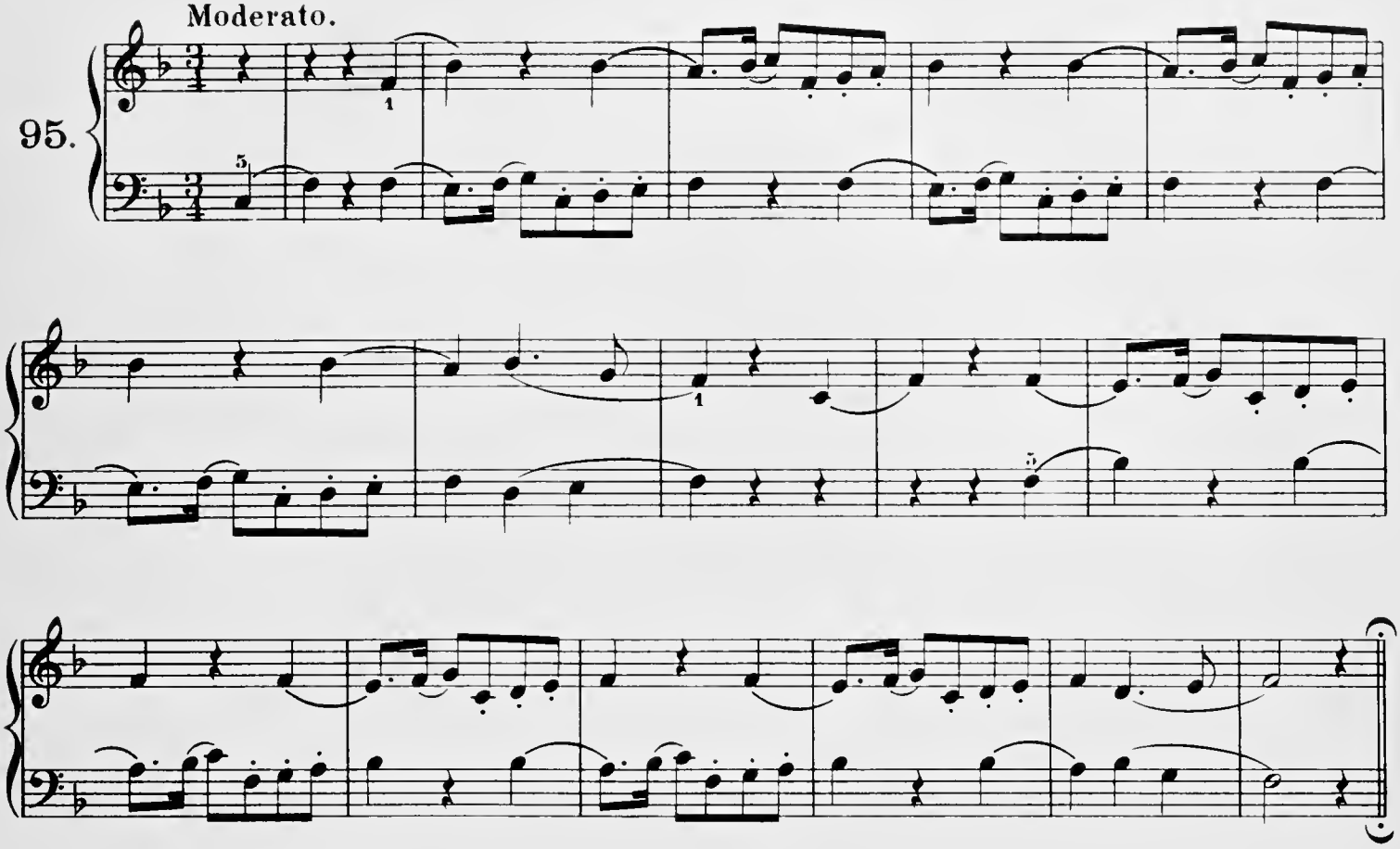



Allegretto vivace.
86.
87.
Lento.
88.
Moderato.
89.
Moderato.


Con moto.
90.
1.
2.
Allegretto.
91.
Moderato.
92.
Moderato.
93.
Alla breve.
94.

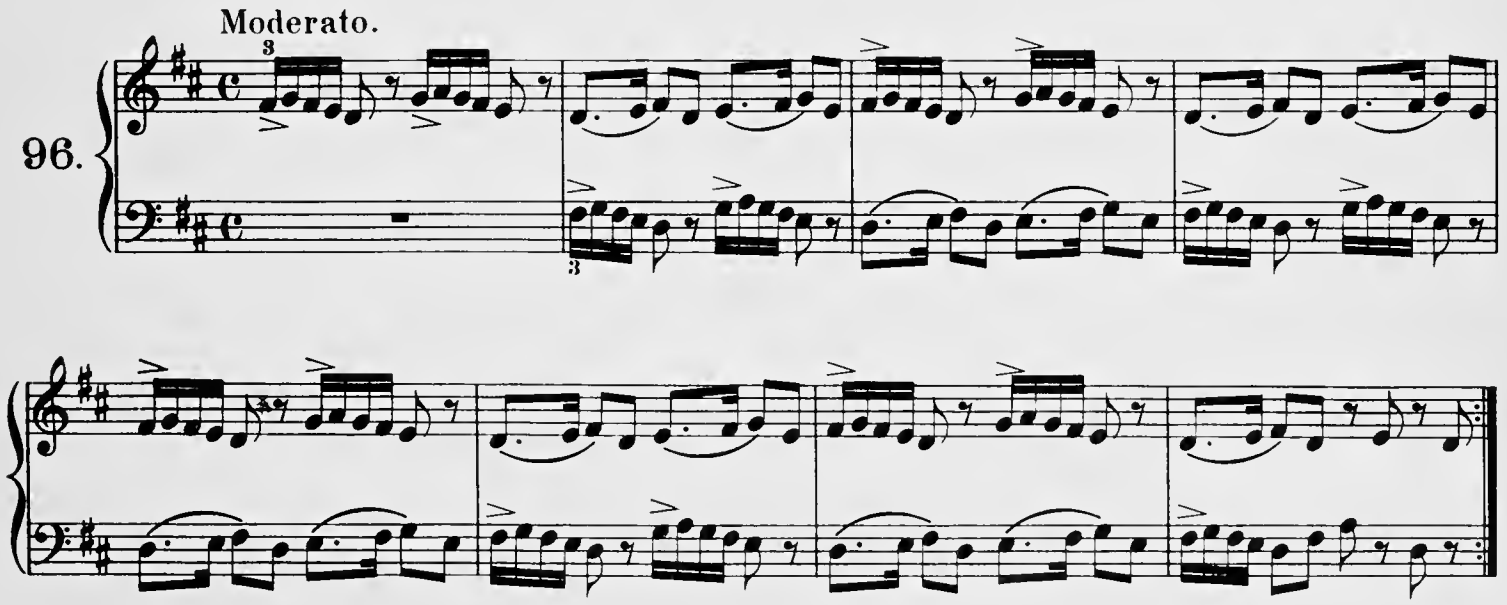
Moderato.

95.



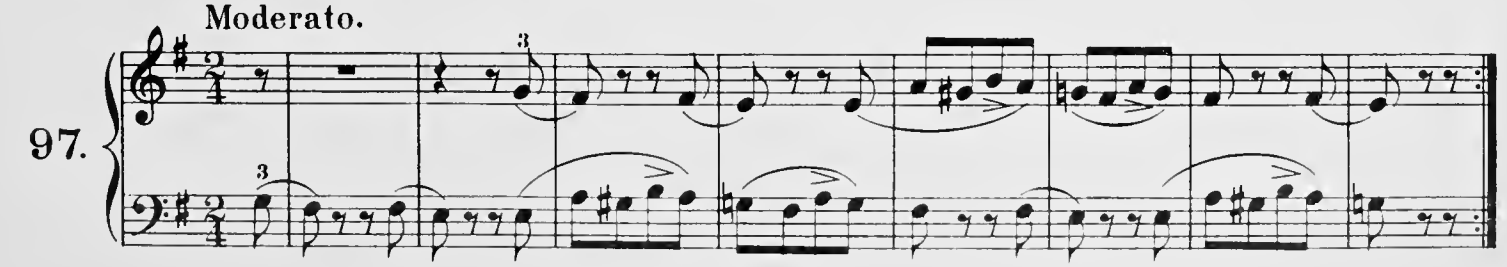
Moderato.

96.



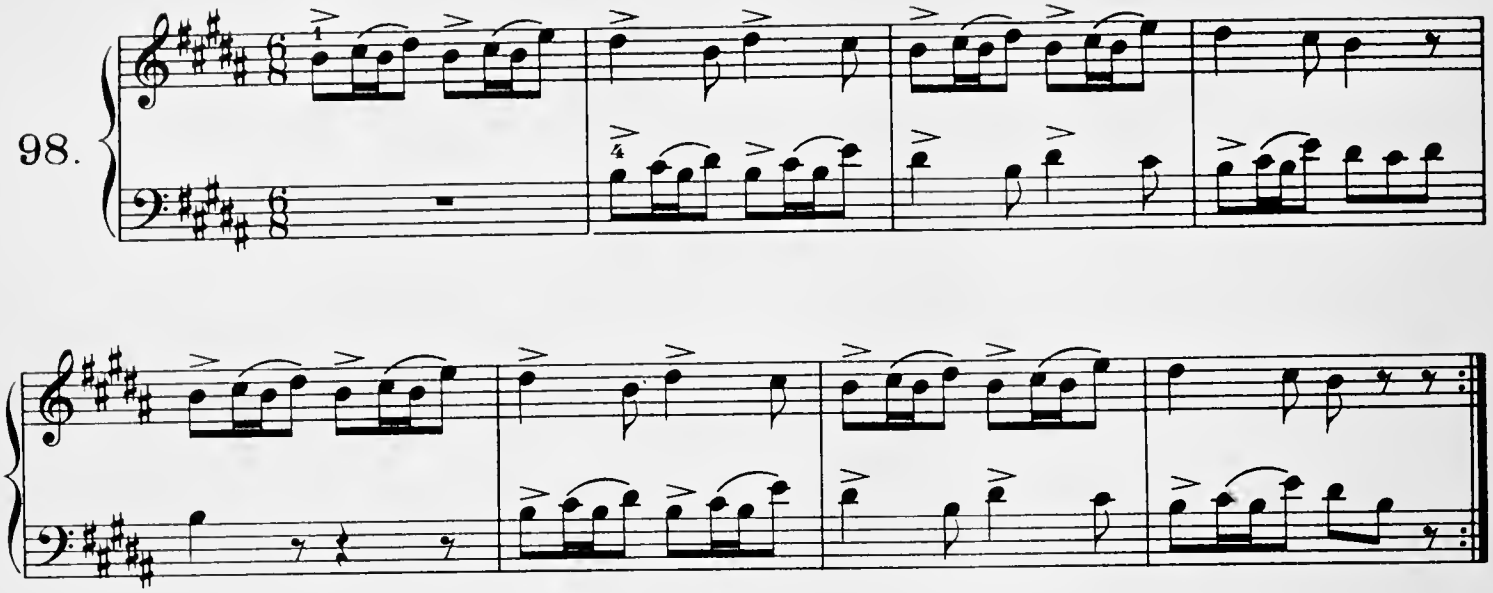
Moderato.

97.



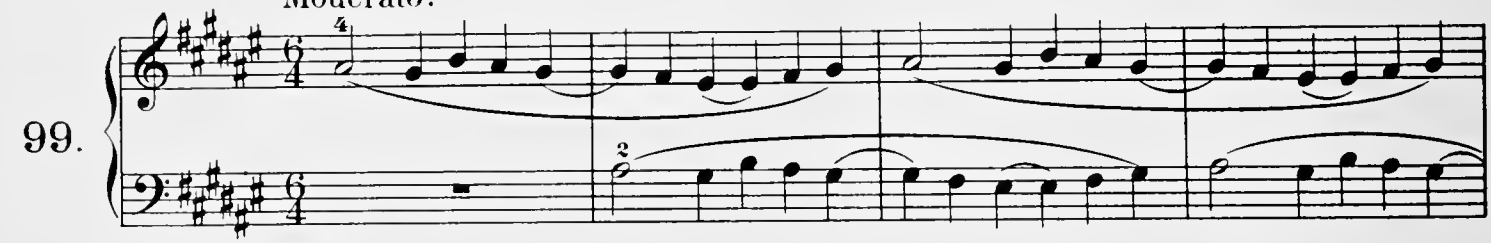
Allegretto.

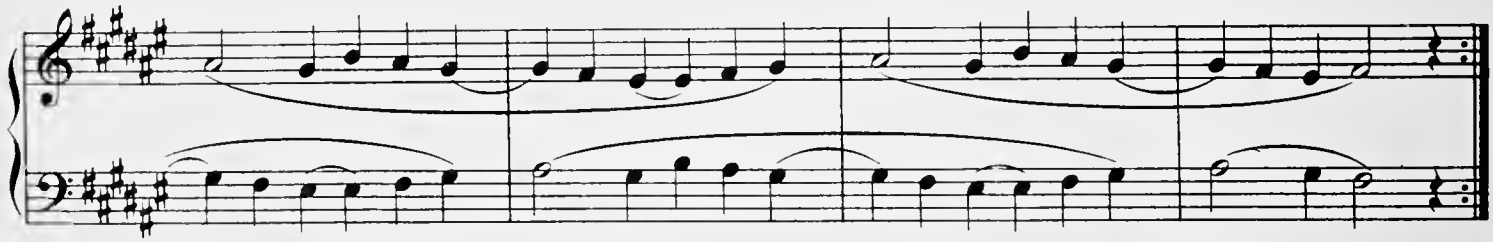
98.



Moderato.

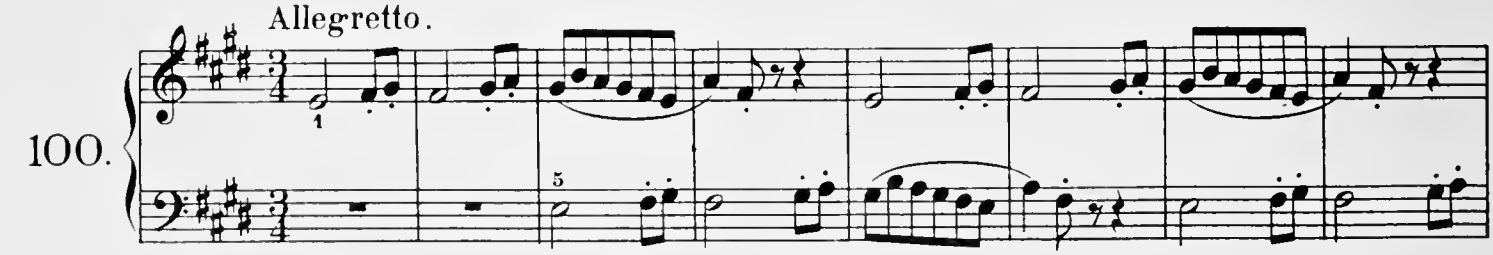
99.

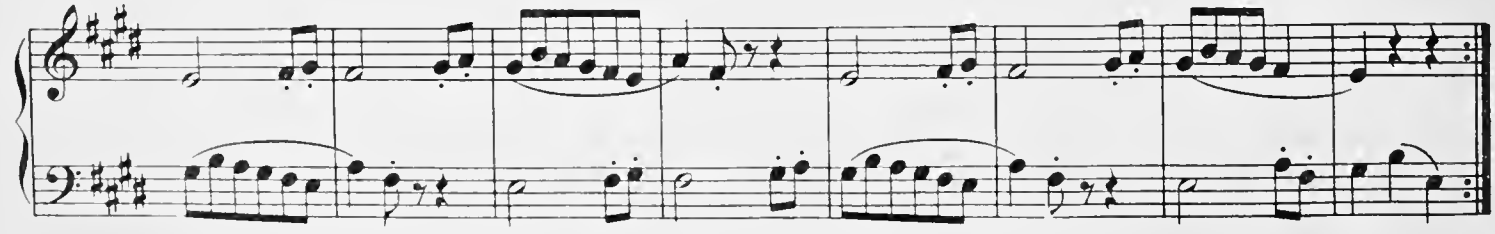




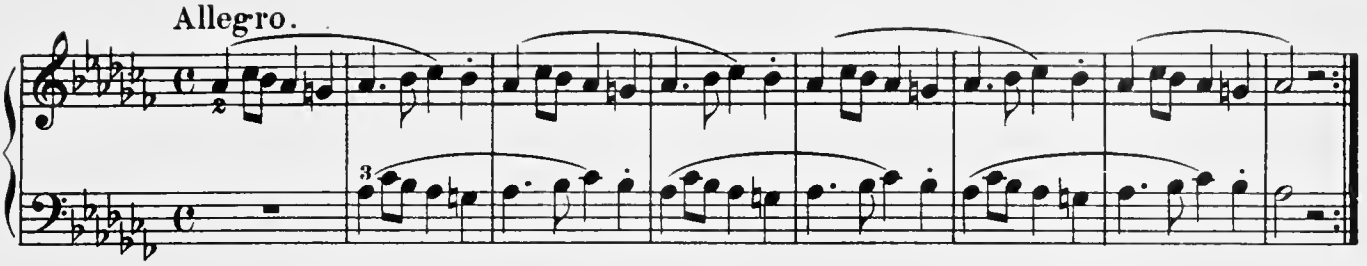
Allegretto.

100.

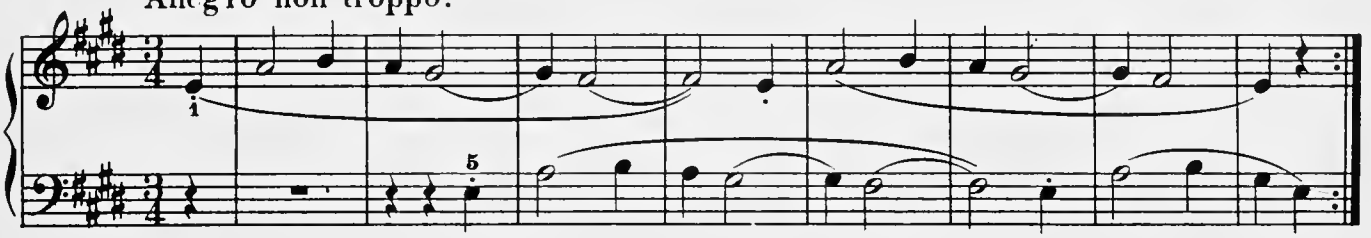




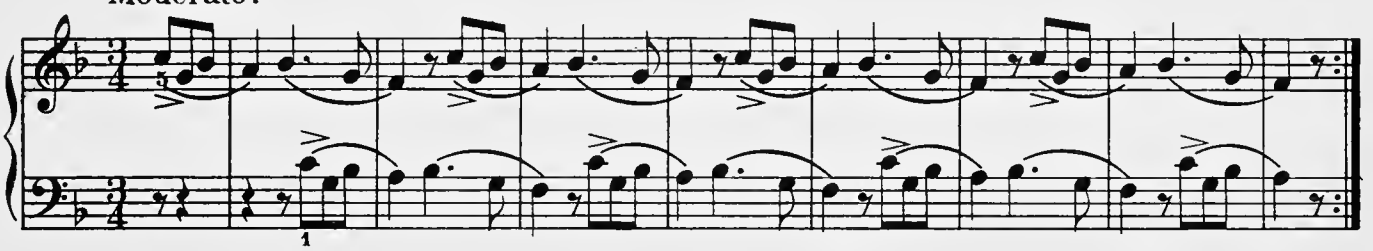
101. Allegro.



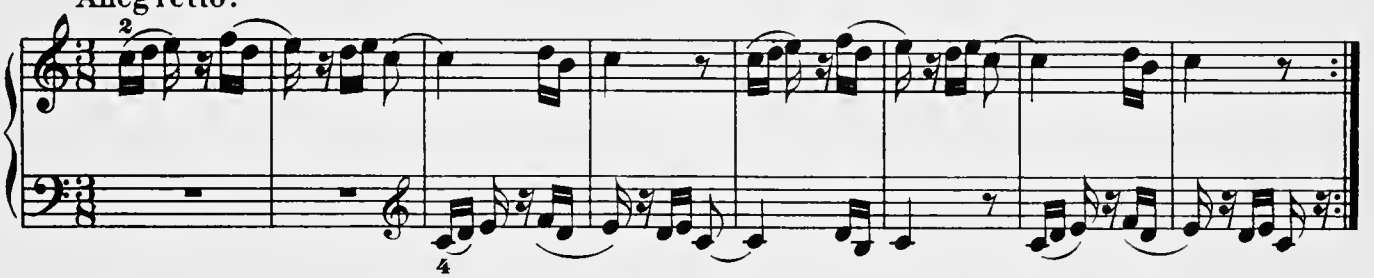
102. Allegro non troppo.



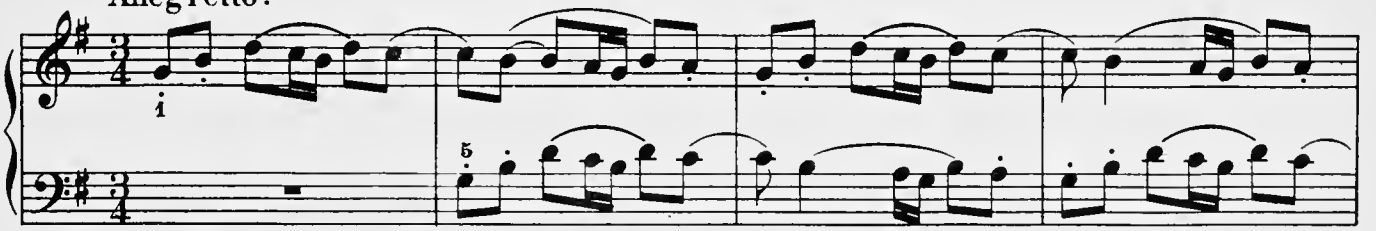
103. Moderato.



104. Allegretto.

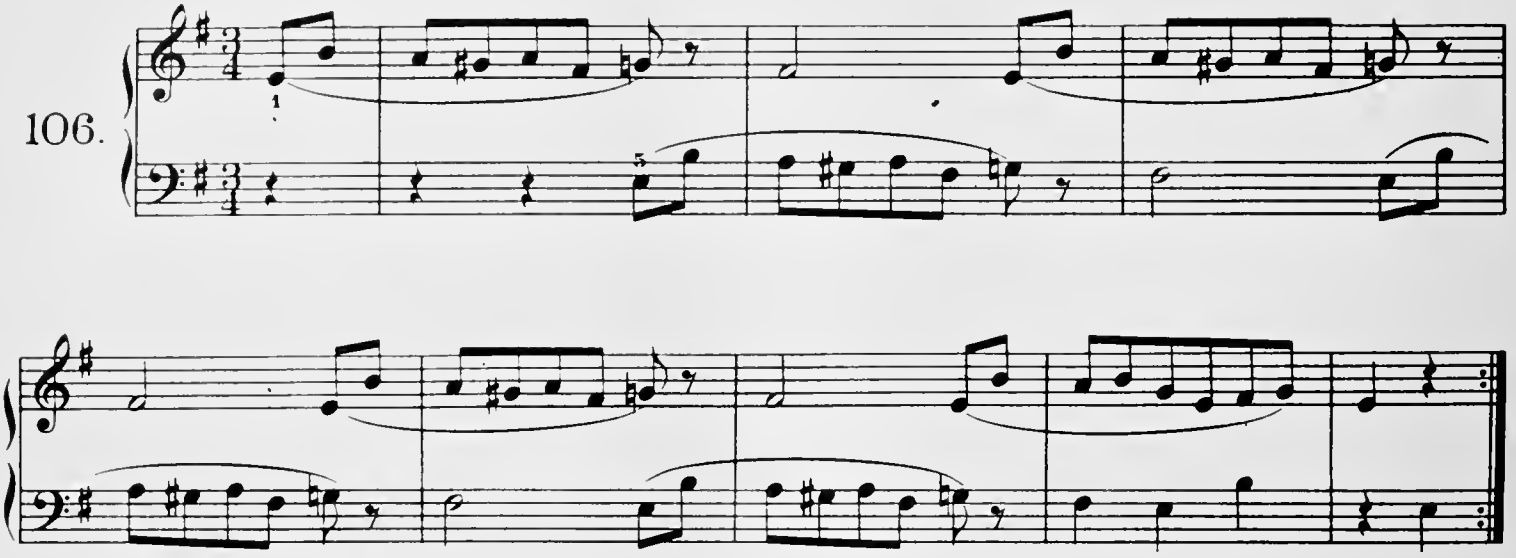


105. Allegretto.



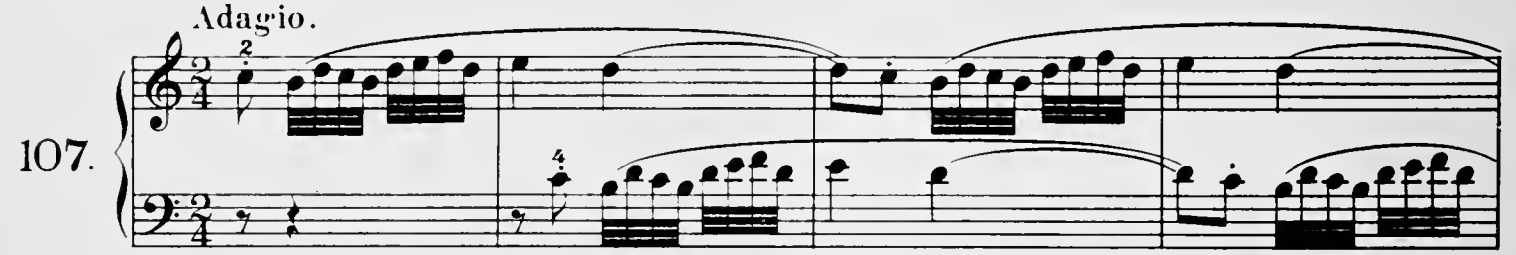
Allegretto.

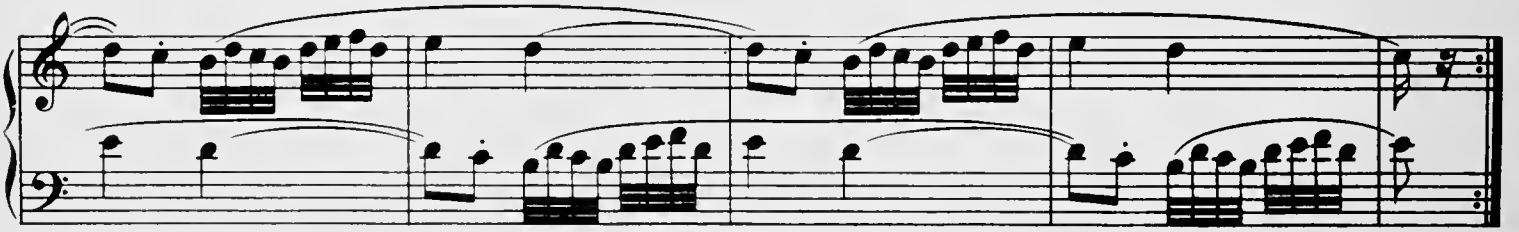
106.



Adagio.

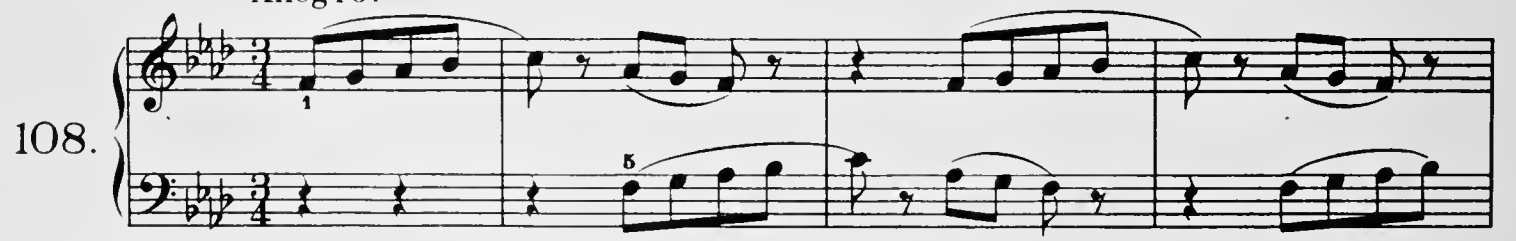
107.

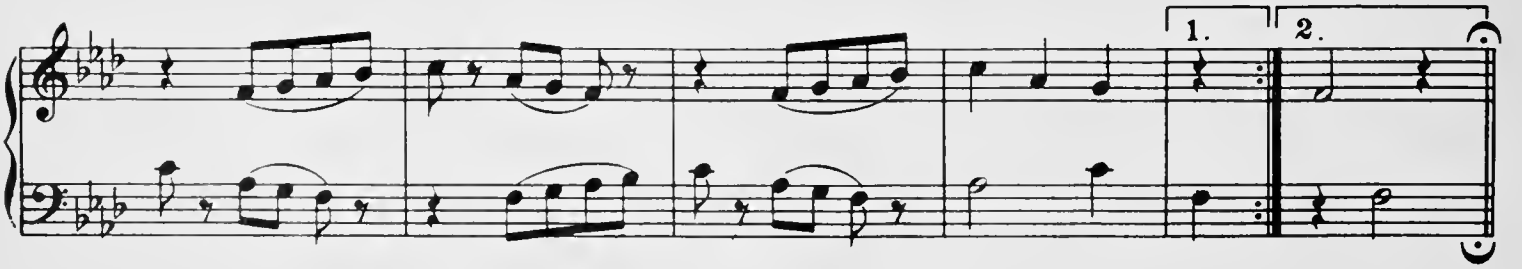




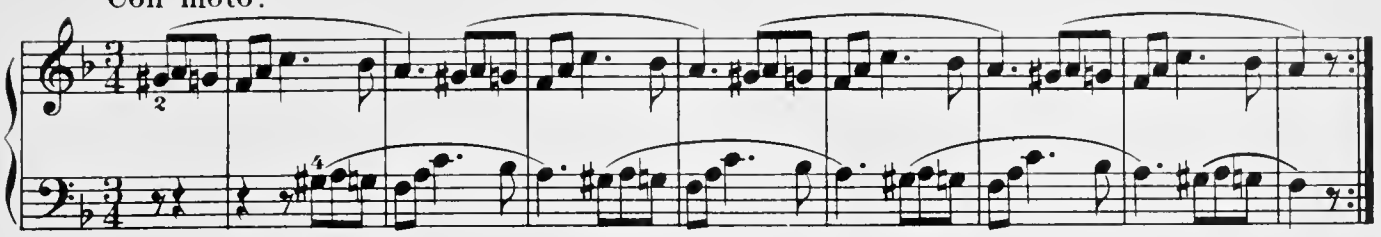
Allegro.

108.

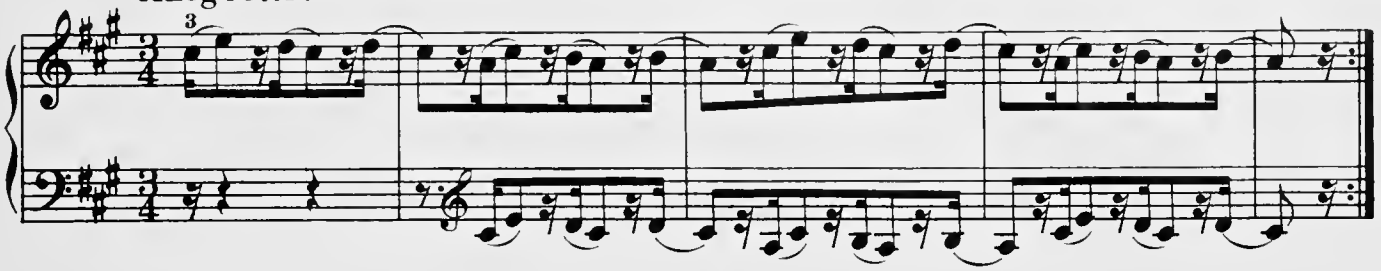




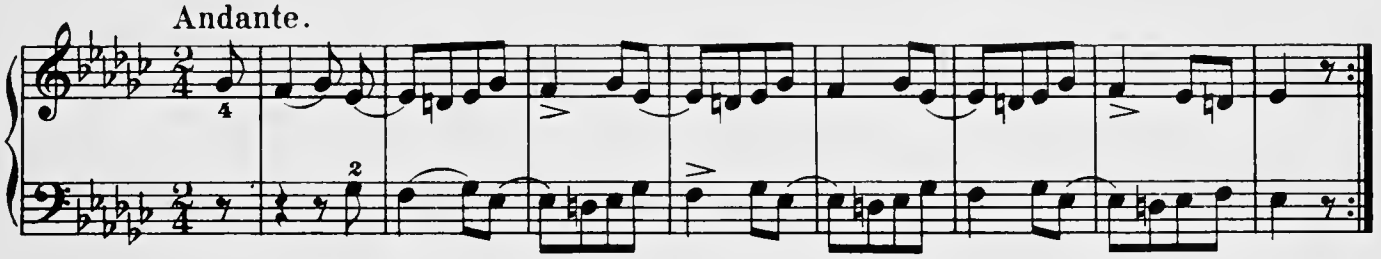
109. Con moto.



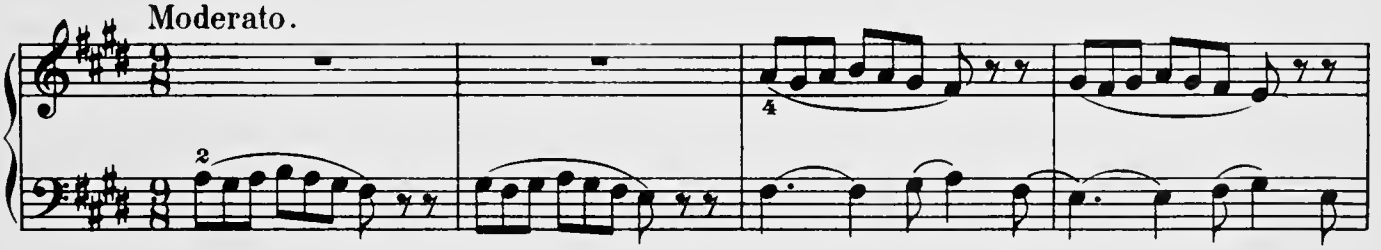
110. Allegretto.

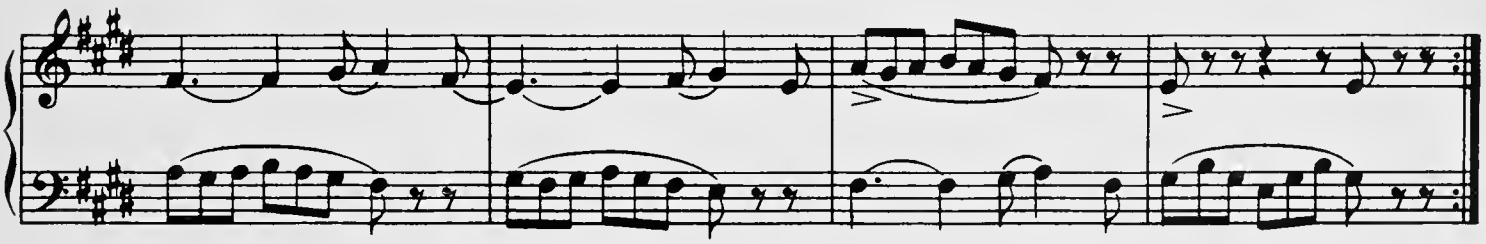


111. Andante.

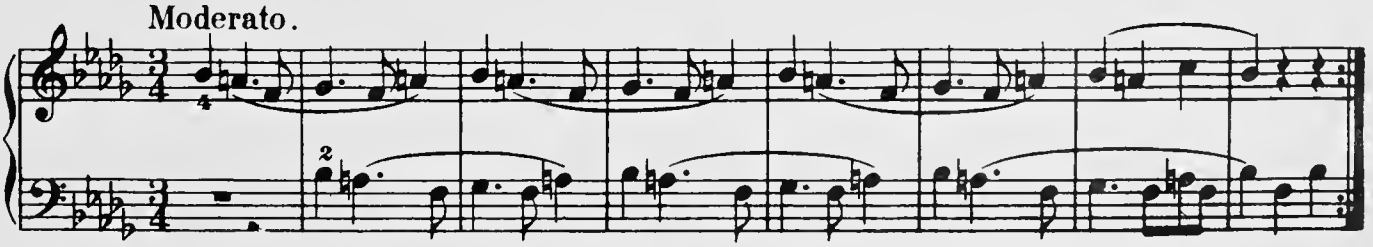


112. Moderato.



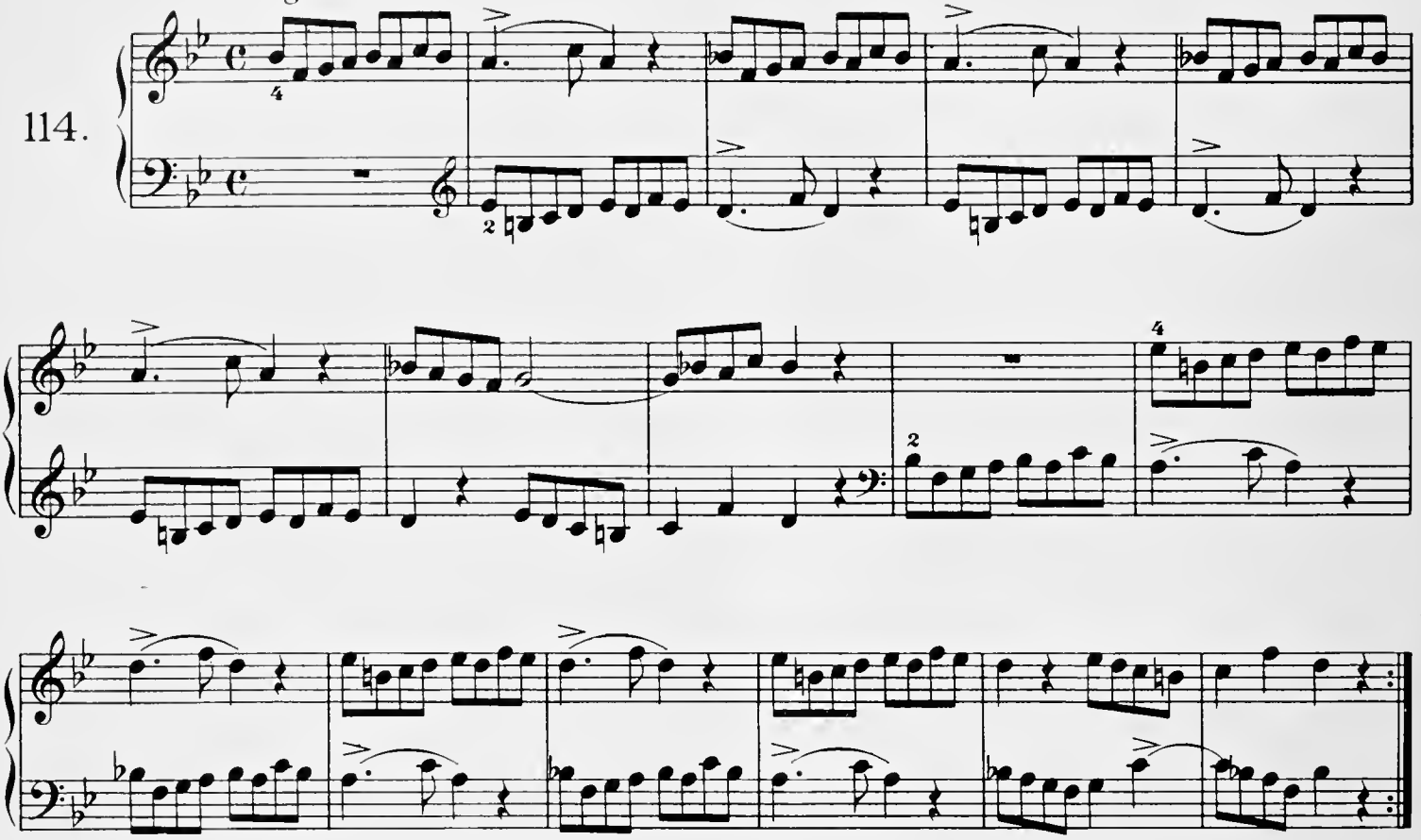


113. Moderato.



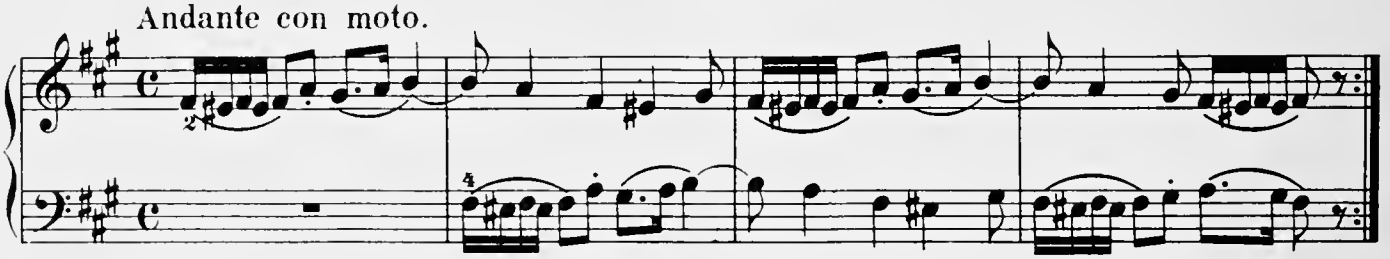
Allegretto.

114.



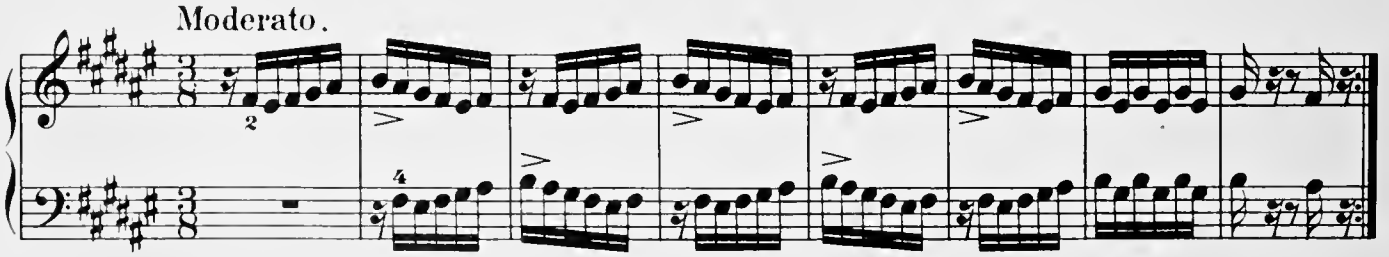
115.

Andante con moto.



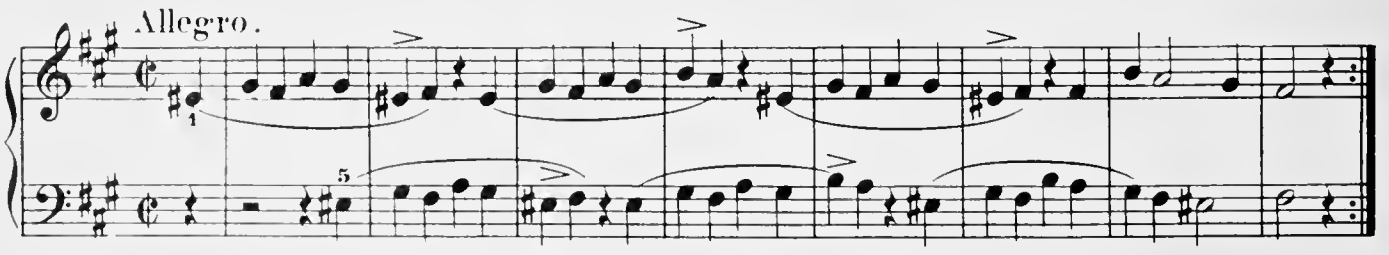
116.

Moderato.

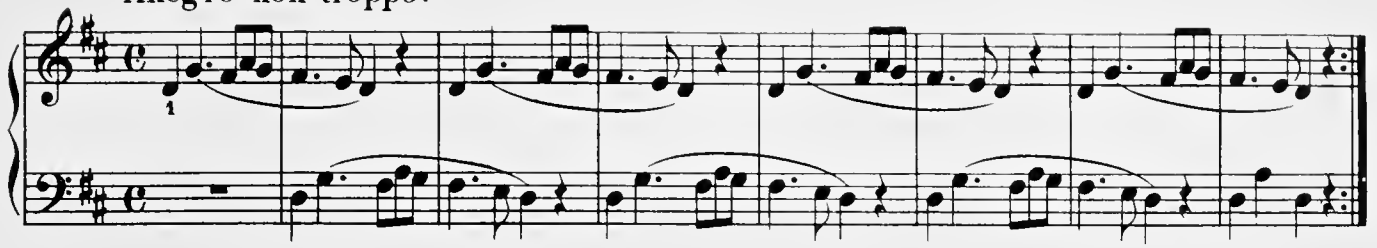


117.

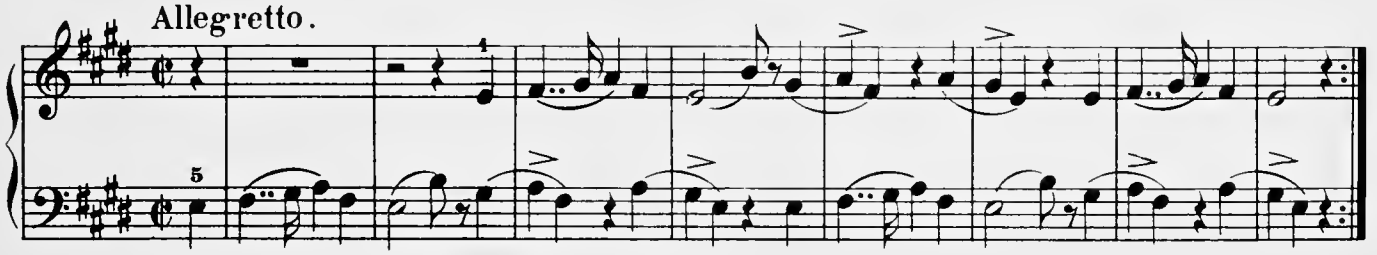
Allegro.



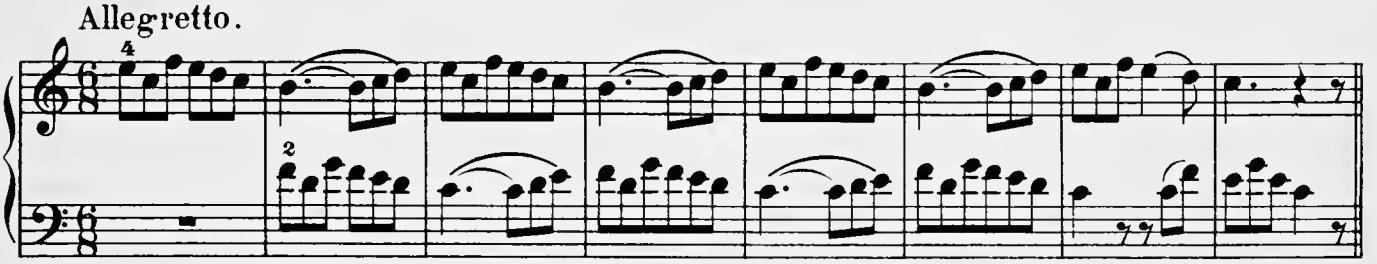
118. Allegro non troppo.

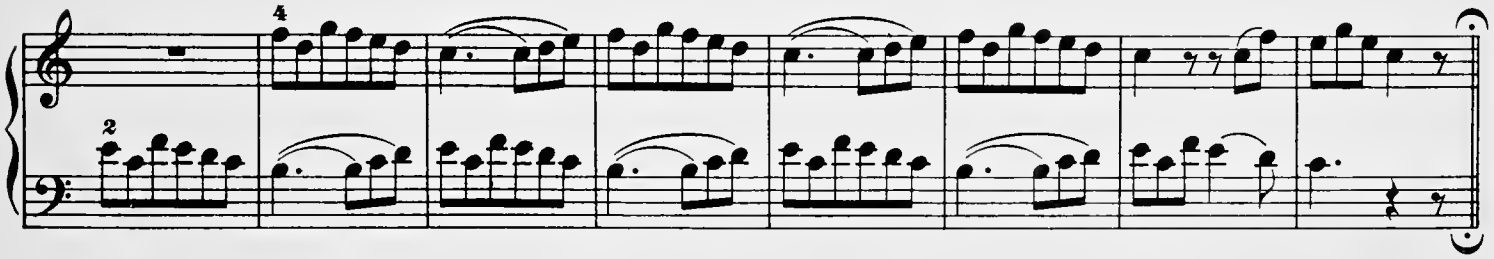


119. Allegretto.

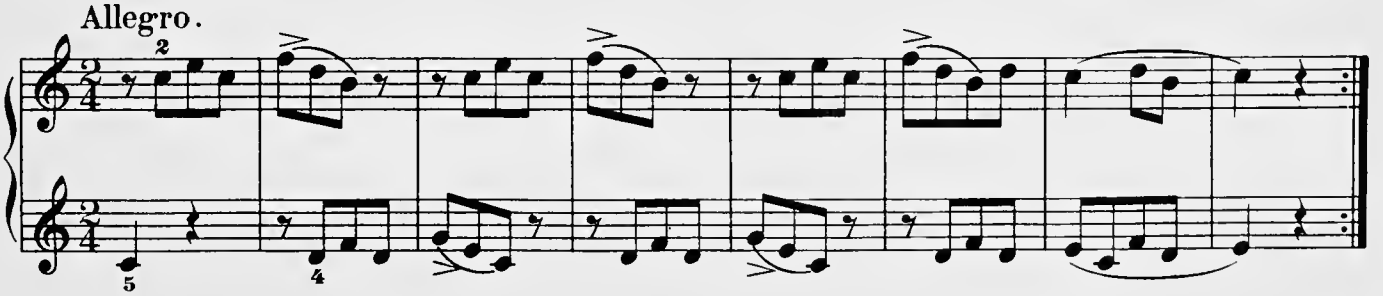


120. Allegretto.

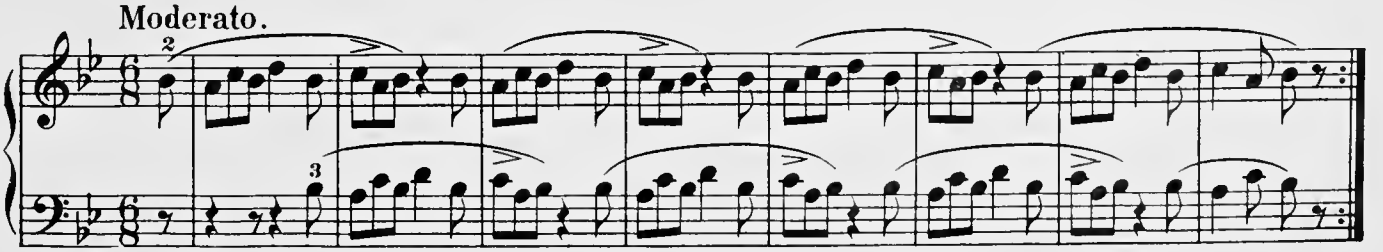




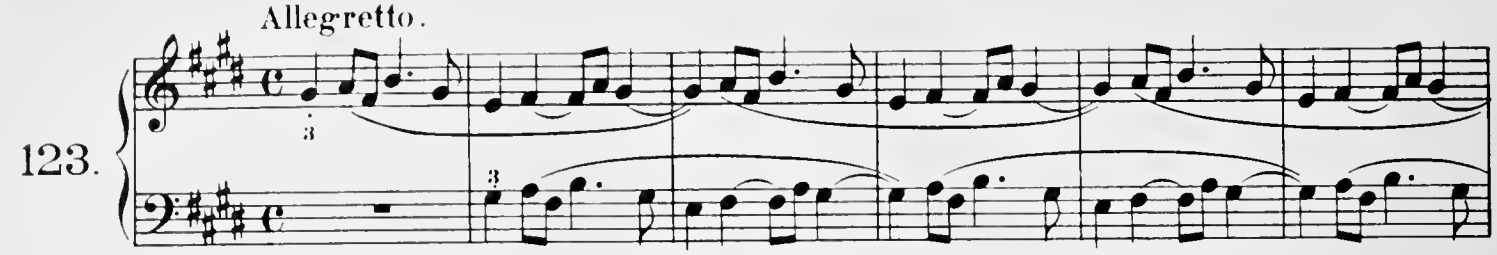
121. Allegro.

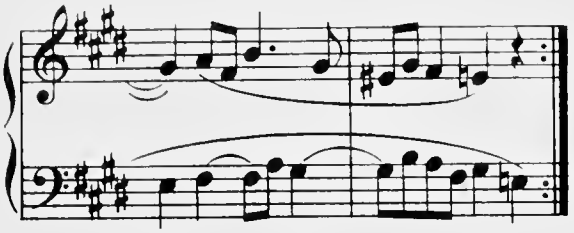


122. Moderato.

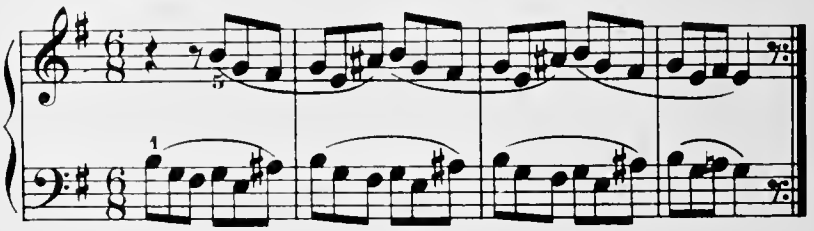


123. Allegretto.

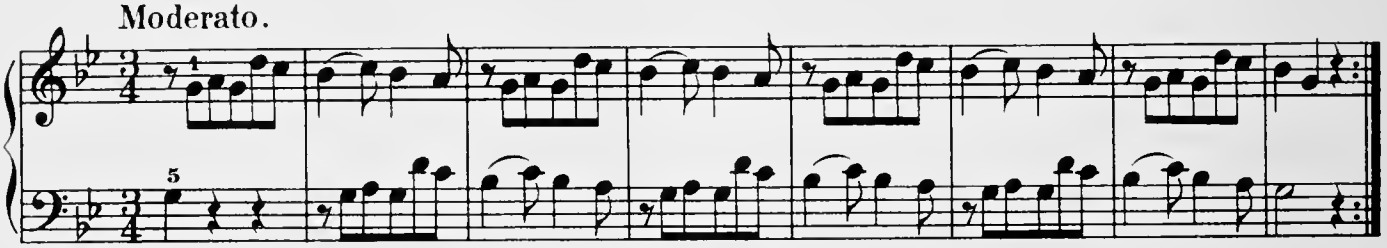




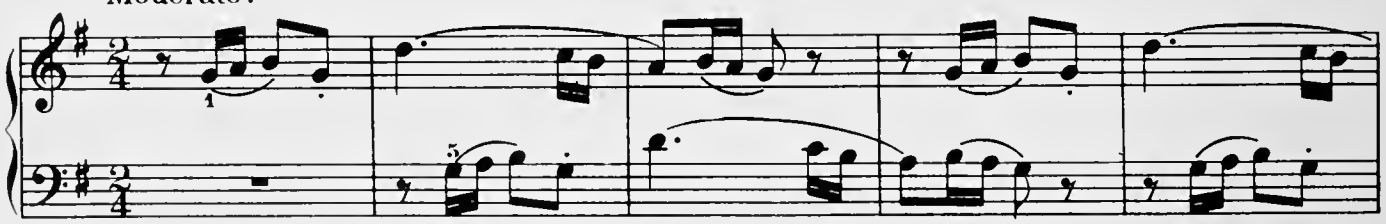
124. Moderato.

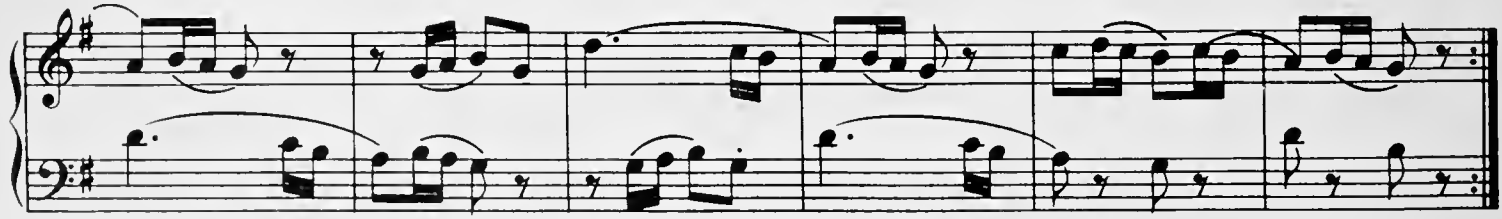


125. Moderato.

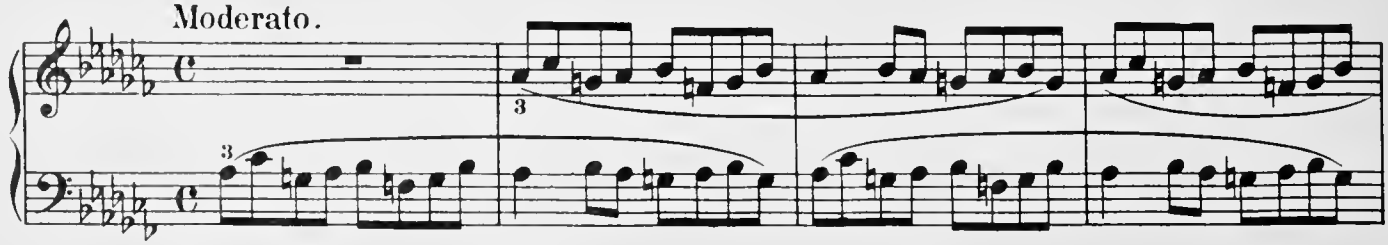


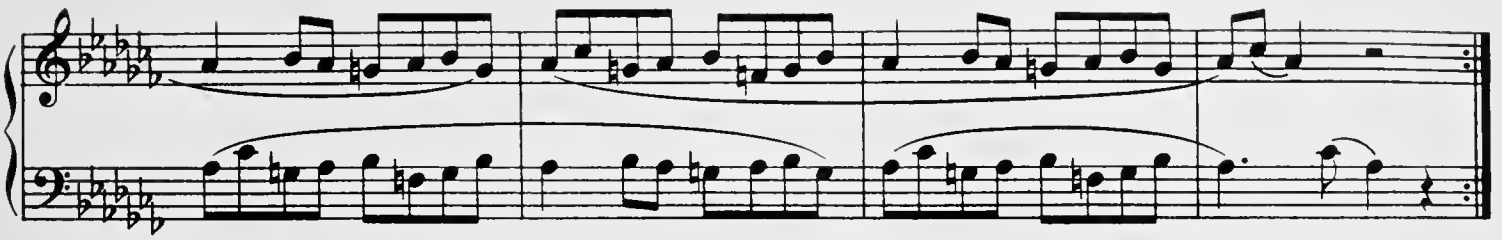
126. Moderato.





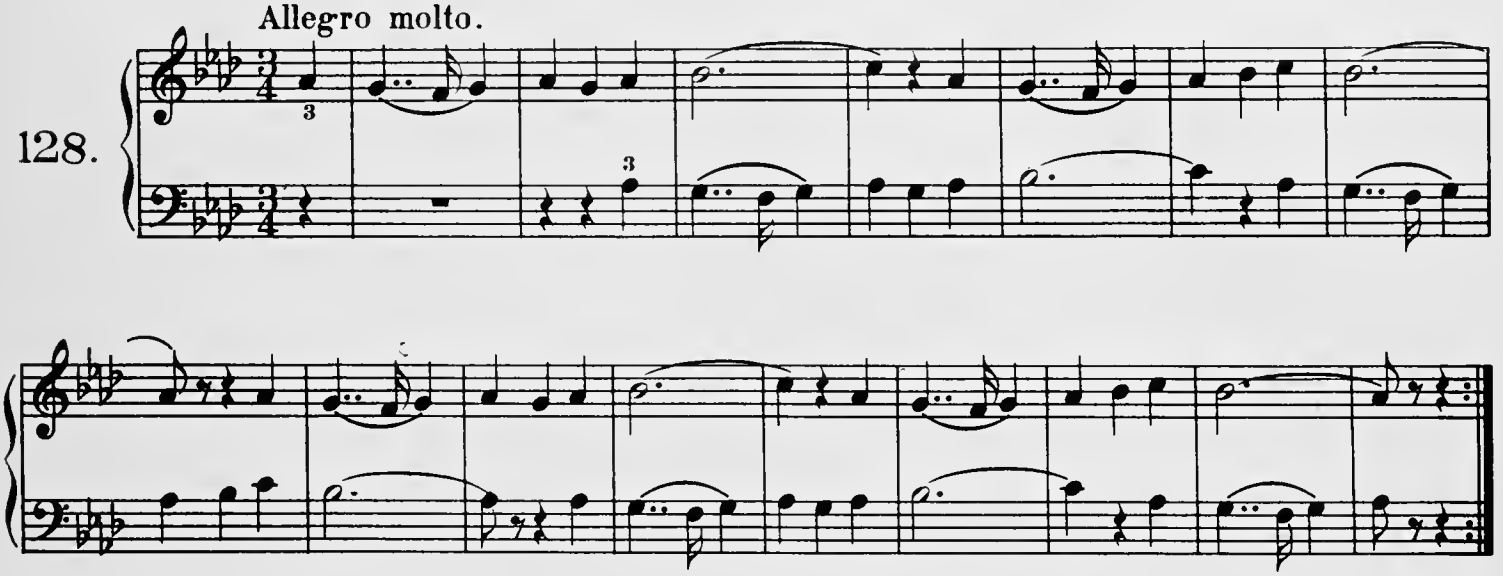
127. Moderato.





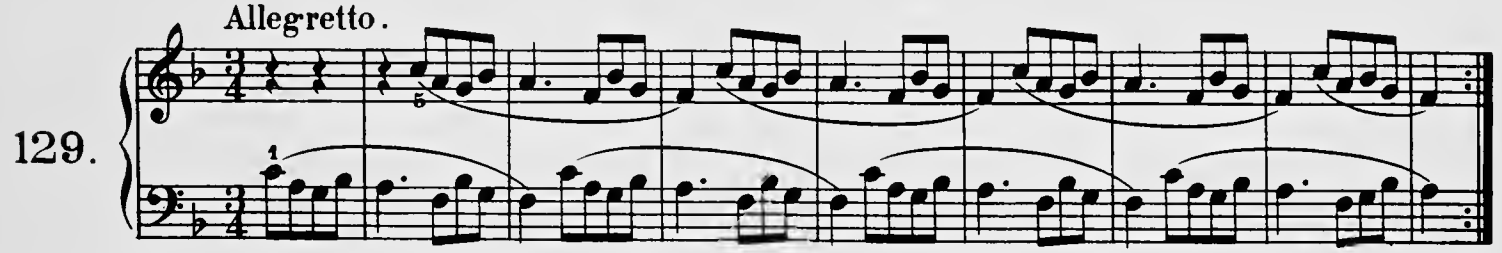
Allegro molto.

128.



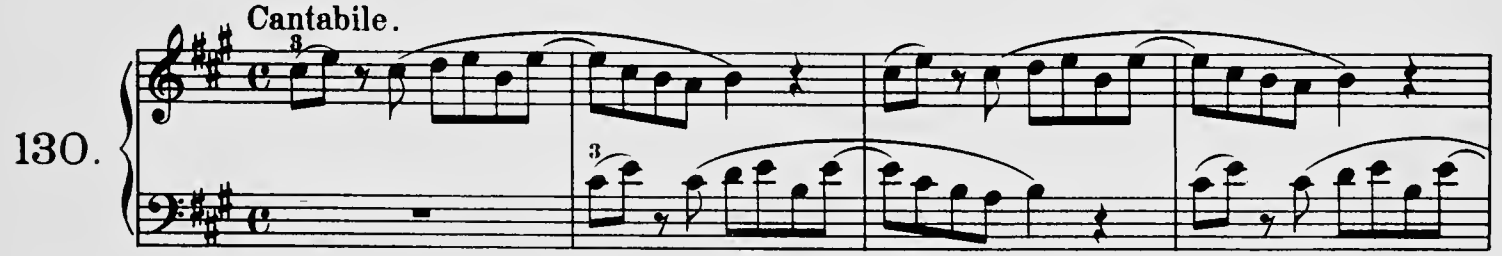
Allegretto.

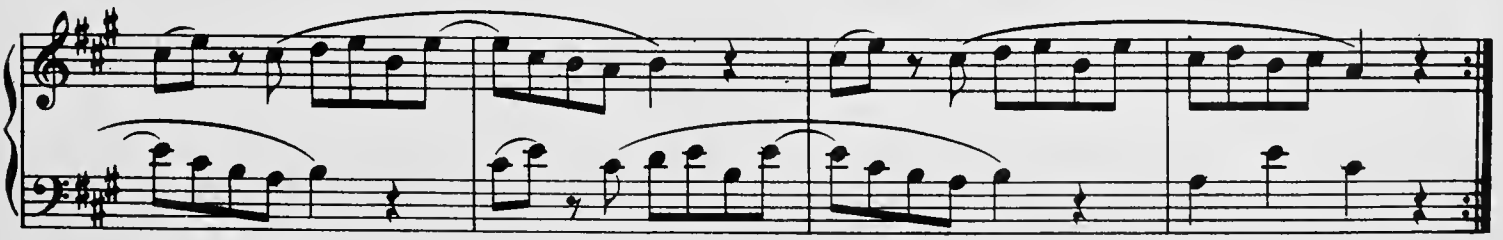
129.



Cantabile.

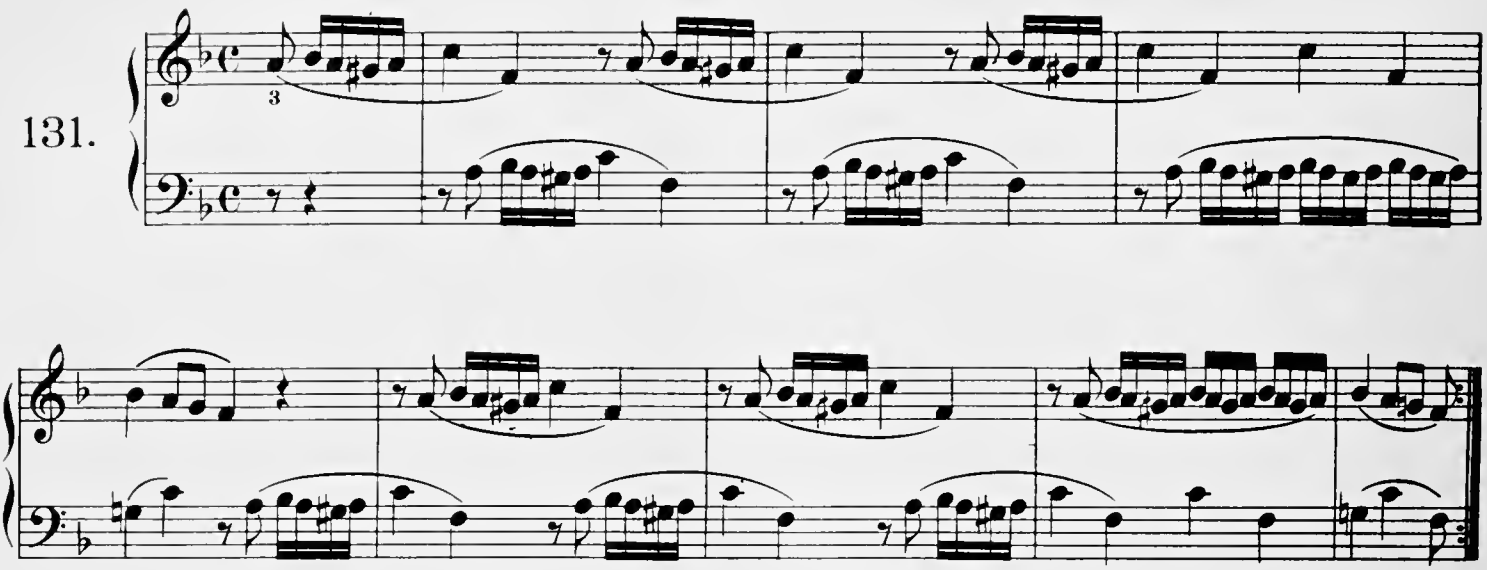
130.





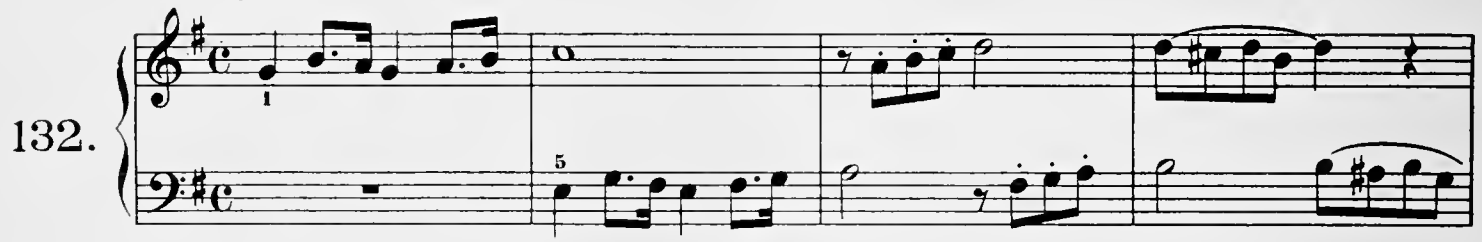
Con moto.

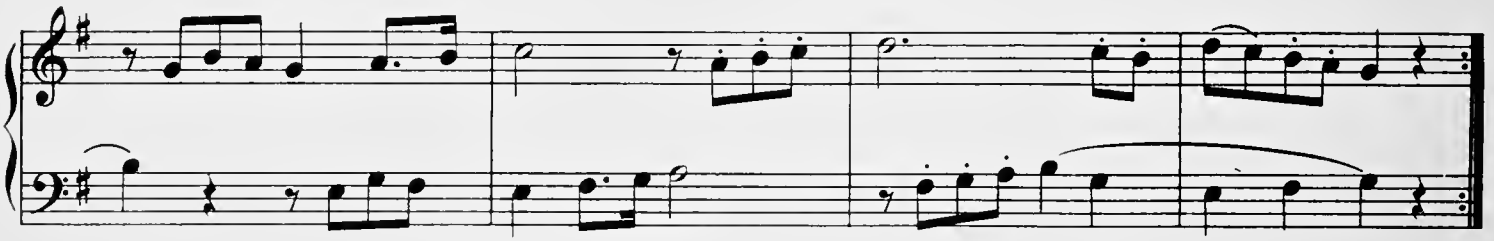
131.



Moderato.

132.

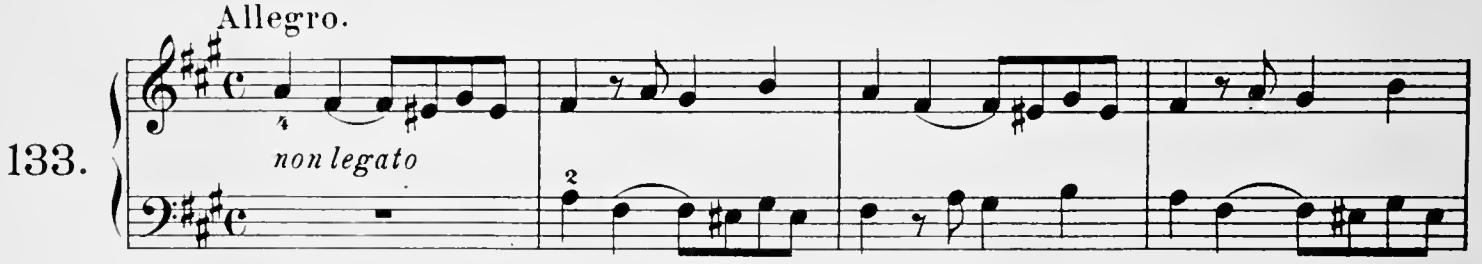


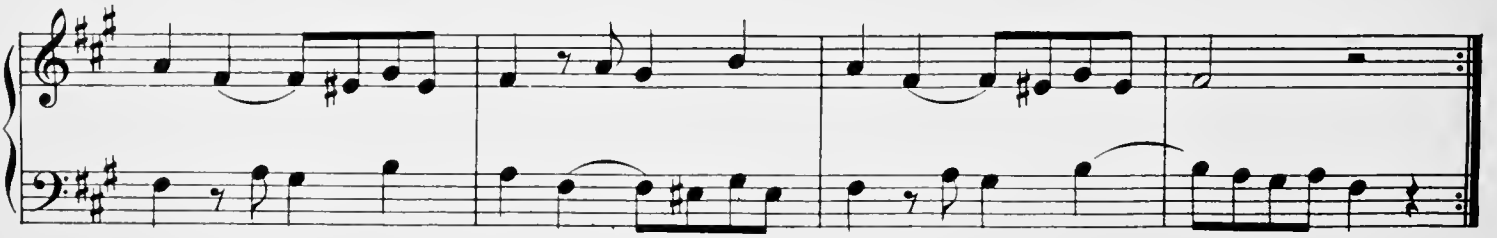


Allegro.

133.

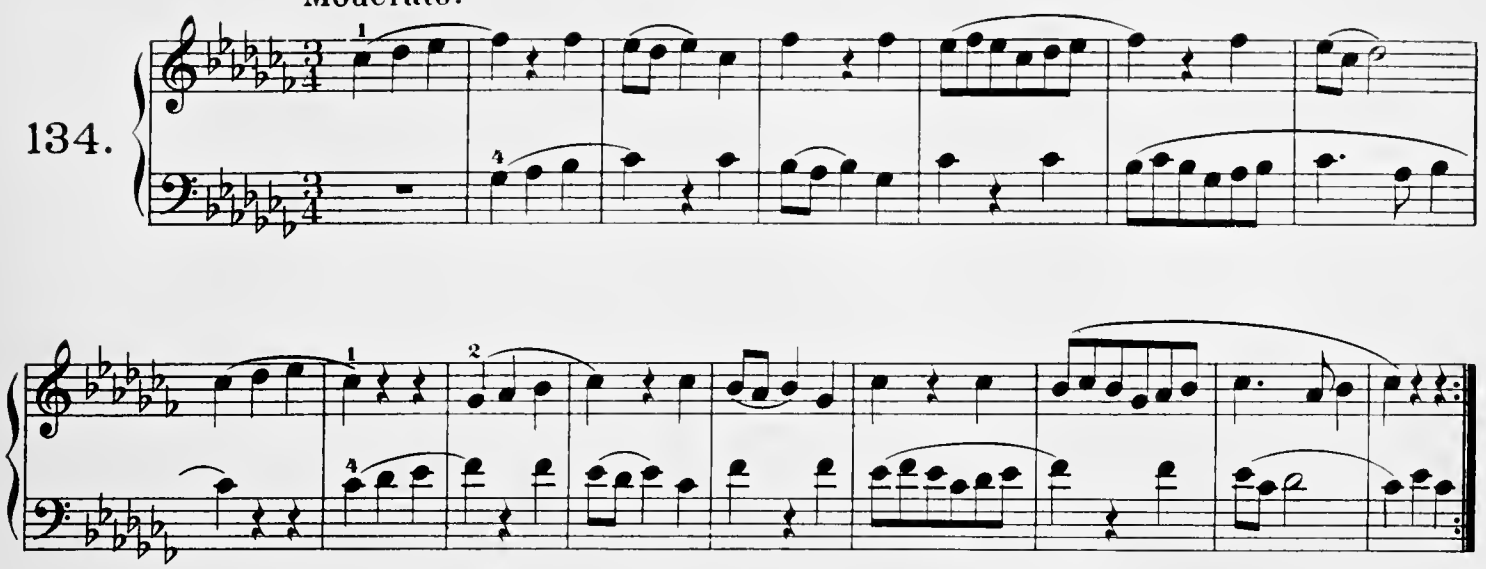
non legato





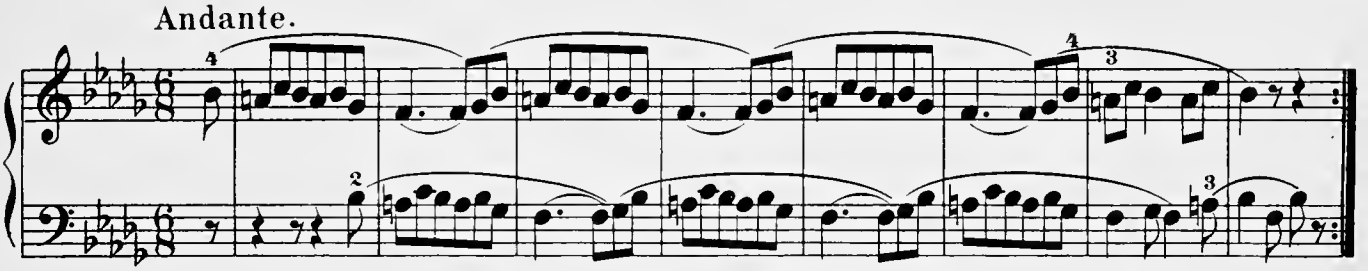
Moderato.

134.



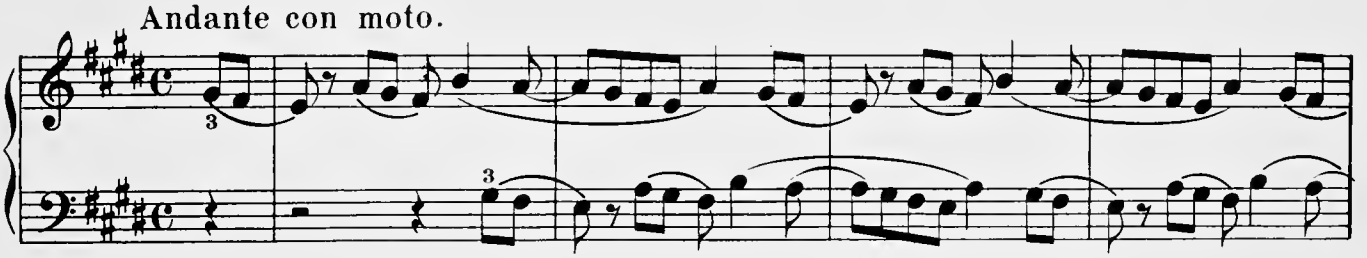
Andante.

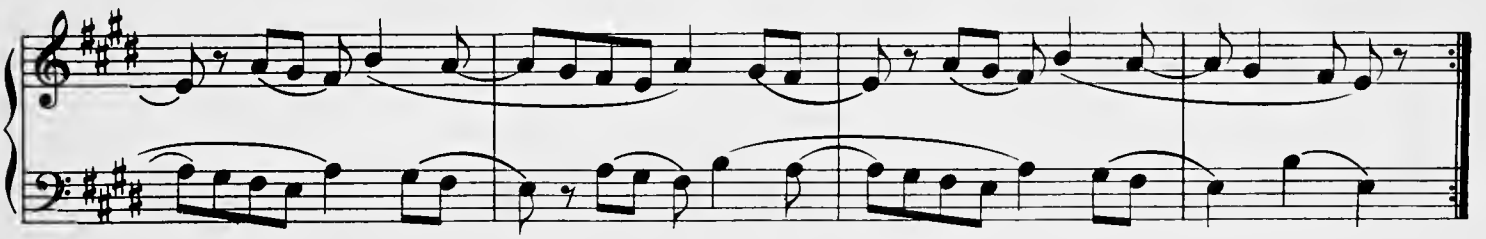
135.



Andante con moto.

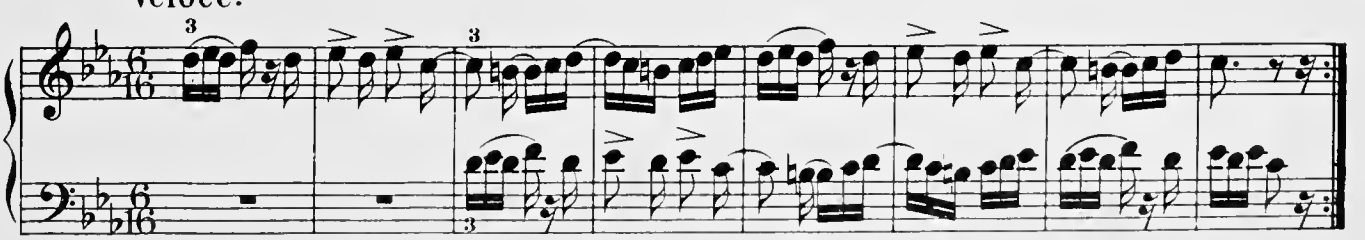
136.





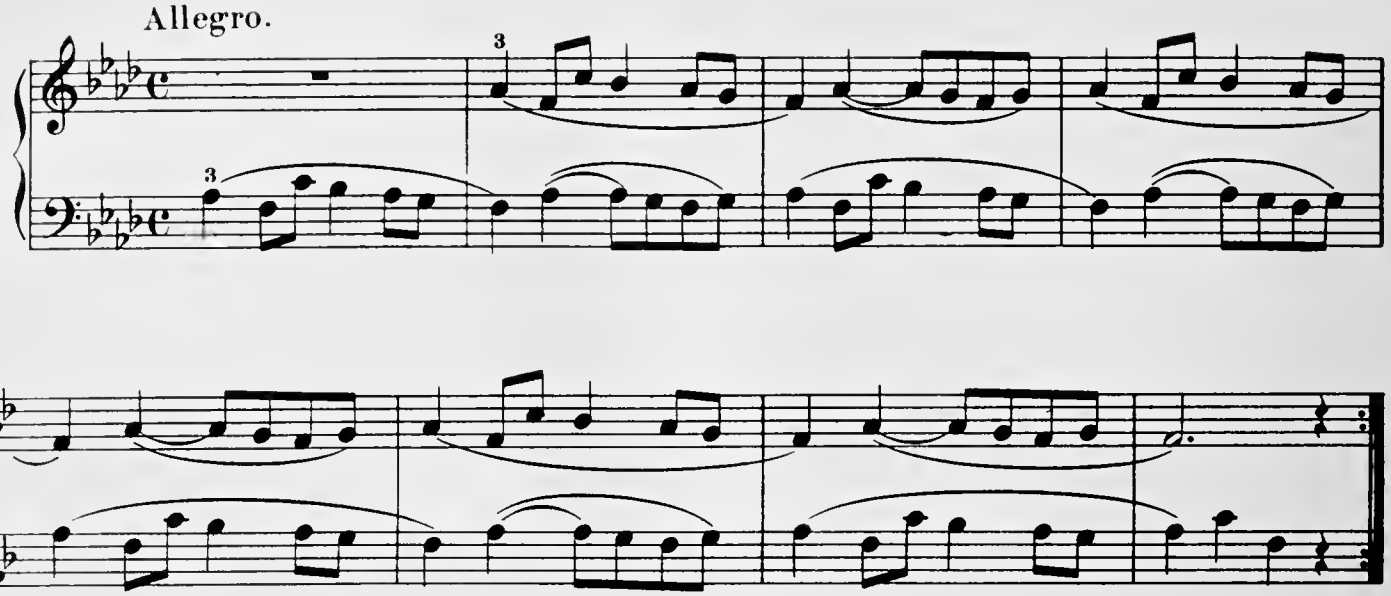
Veloce.

137.



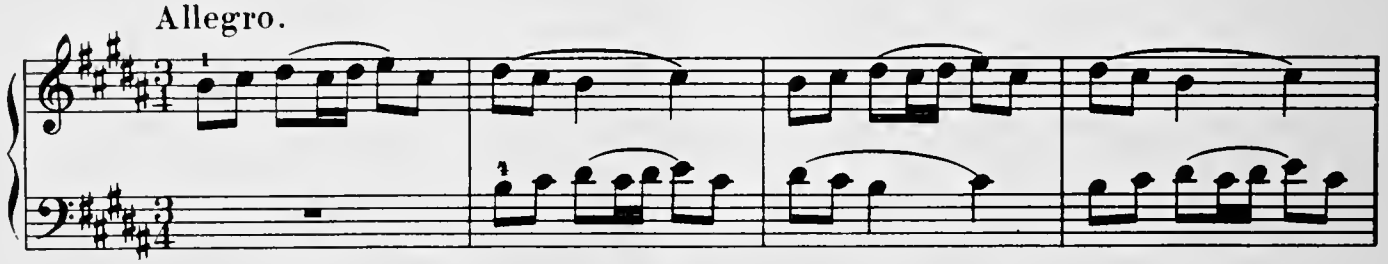
Allegro.

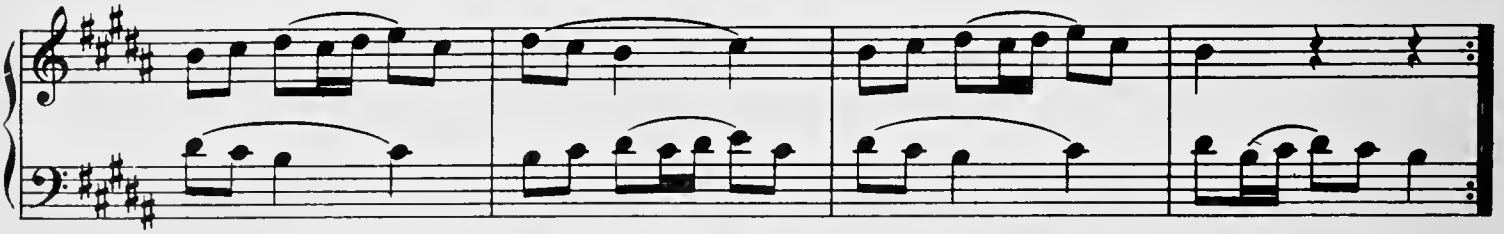
138.



Allegro.

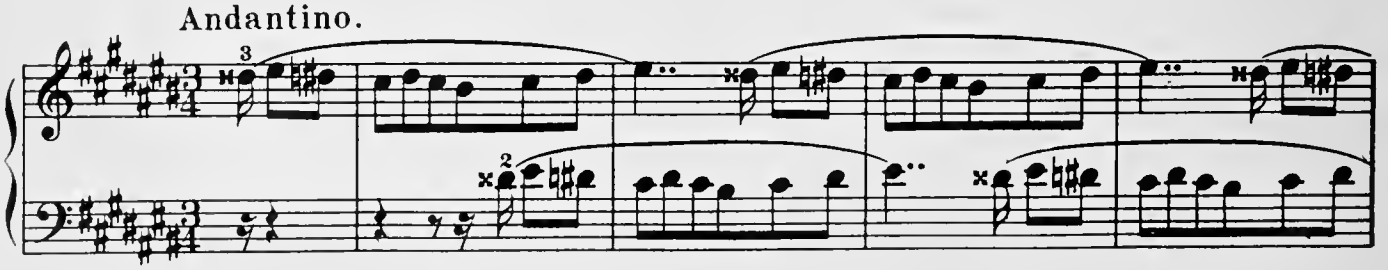
139.

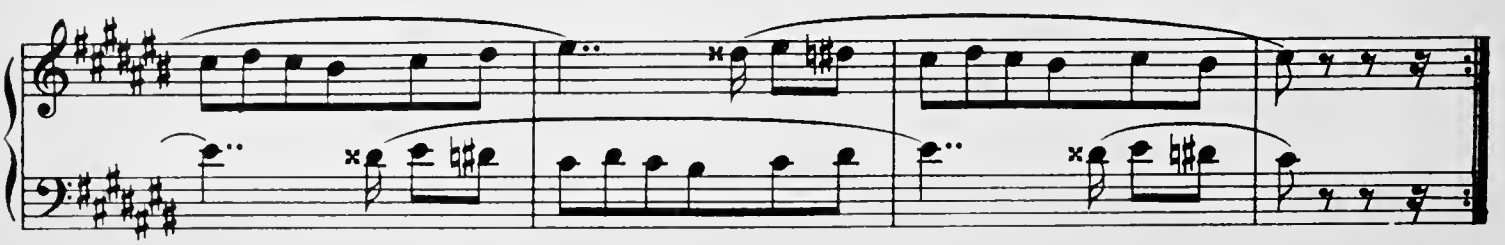


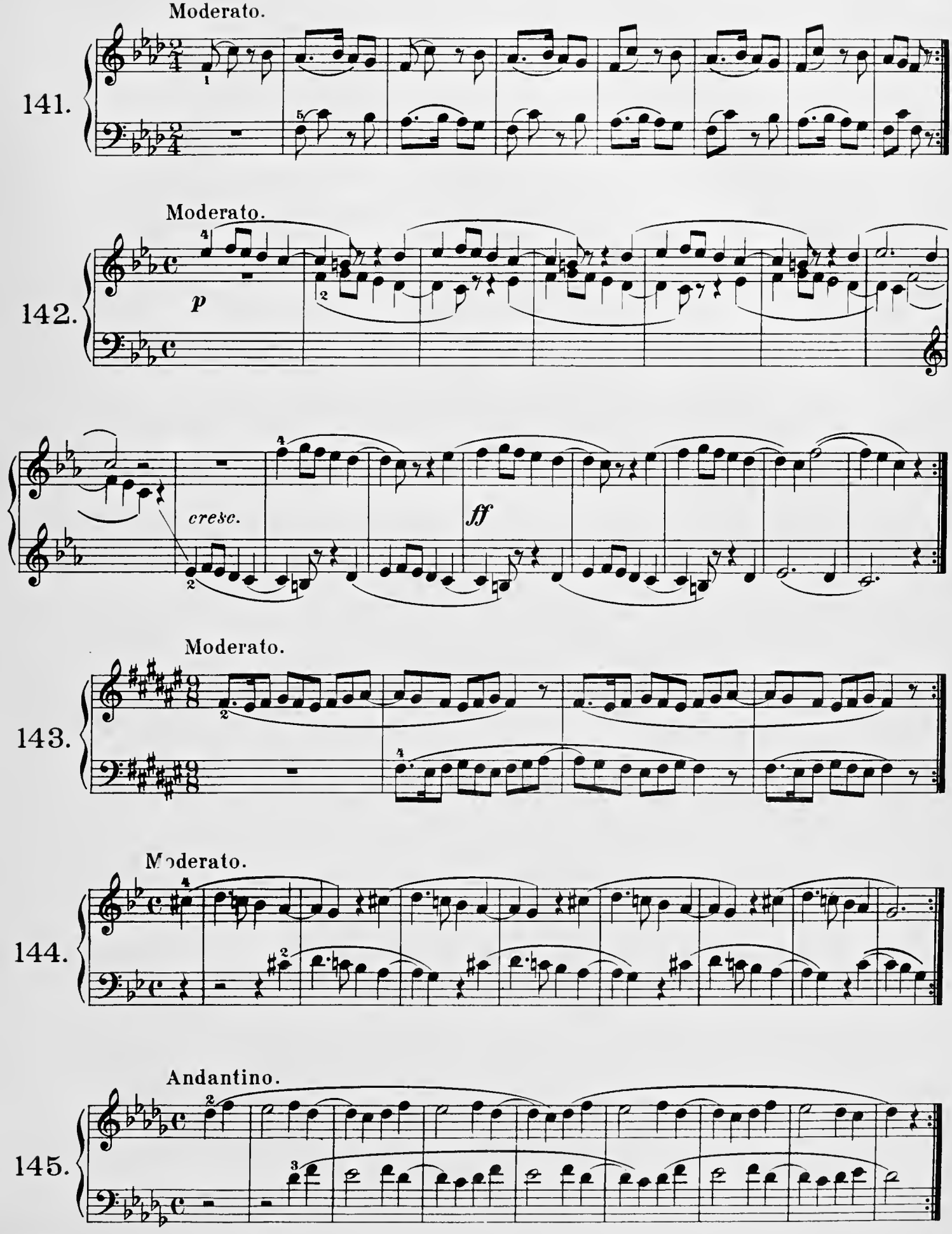


Andantino.

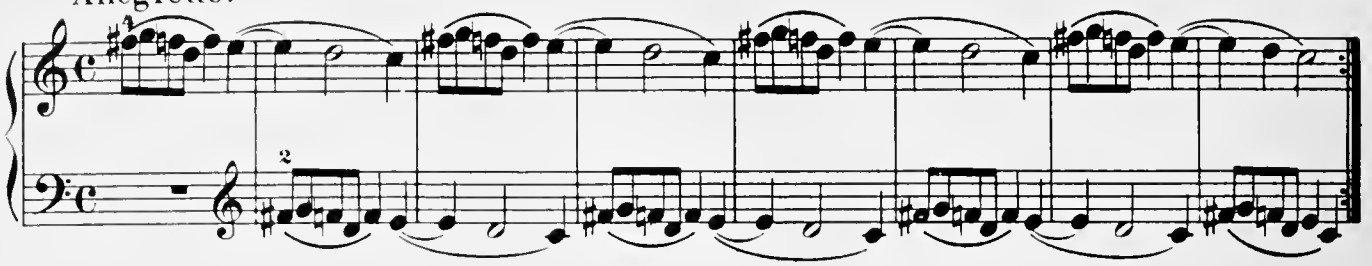
140.



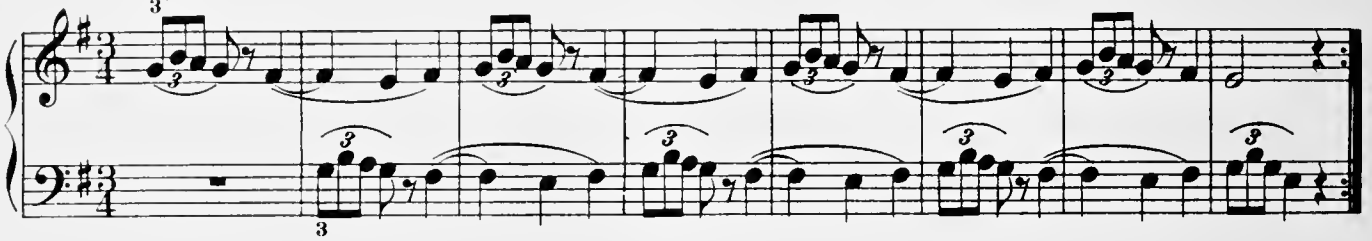



Moderato.
141.
Moderato.
142.
p
cresc.
ff
Moderato.
143.
Moderato.
144.
Andantino.
145.

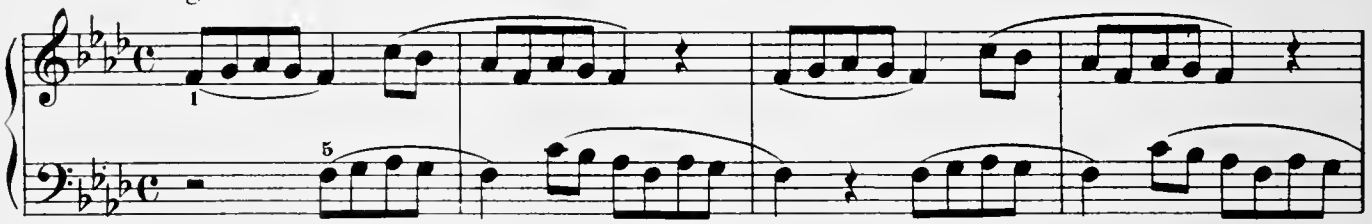
146. Allegretto.

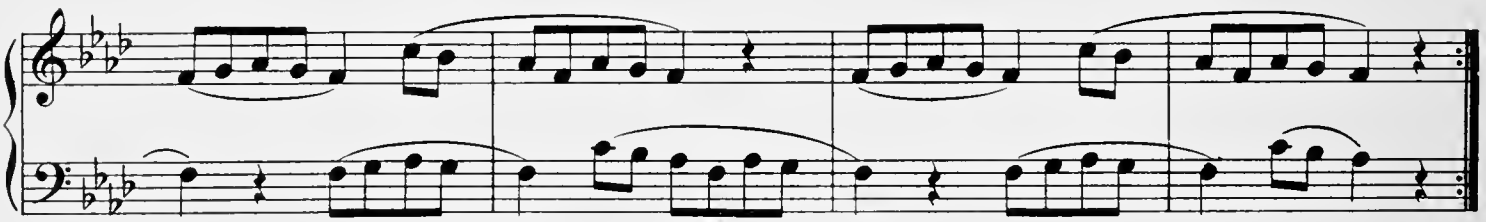


147. Allegro non troppo.

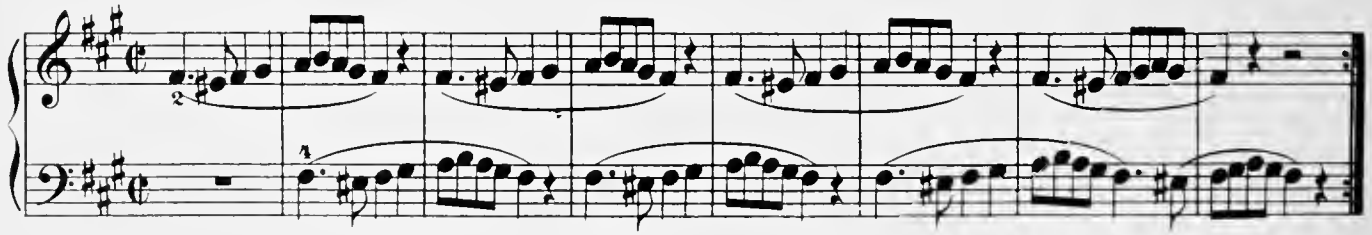


148. Allegretto.

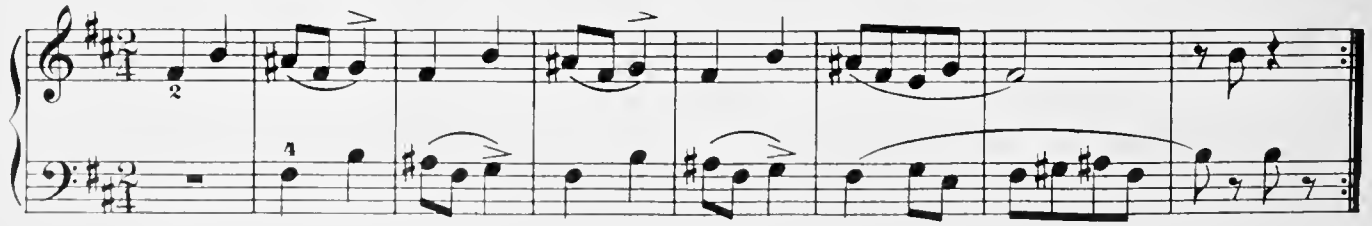




149. Alla breve.

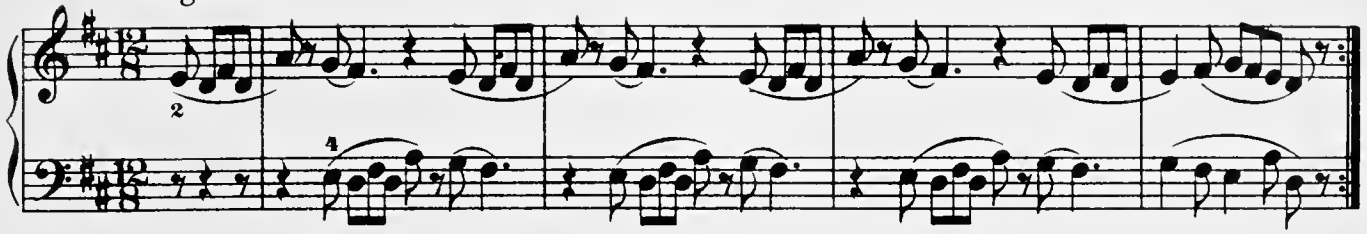


150. Moderato assai.



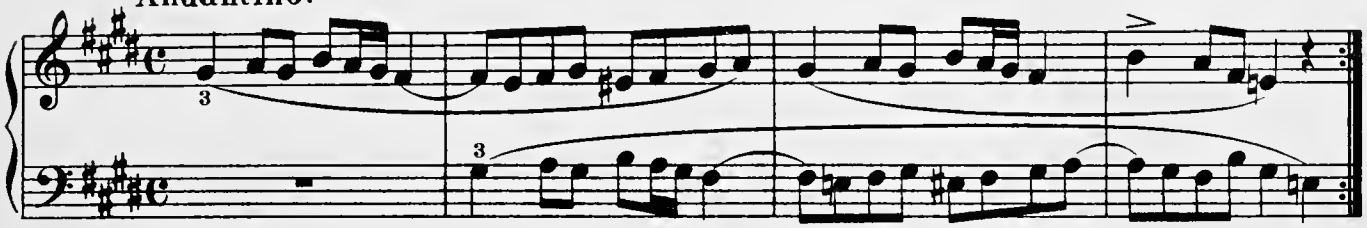
Allegretto.

151.



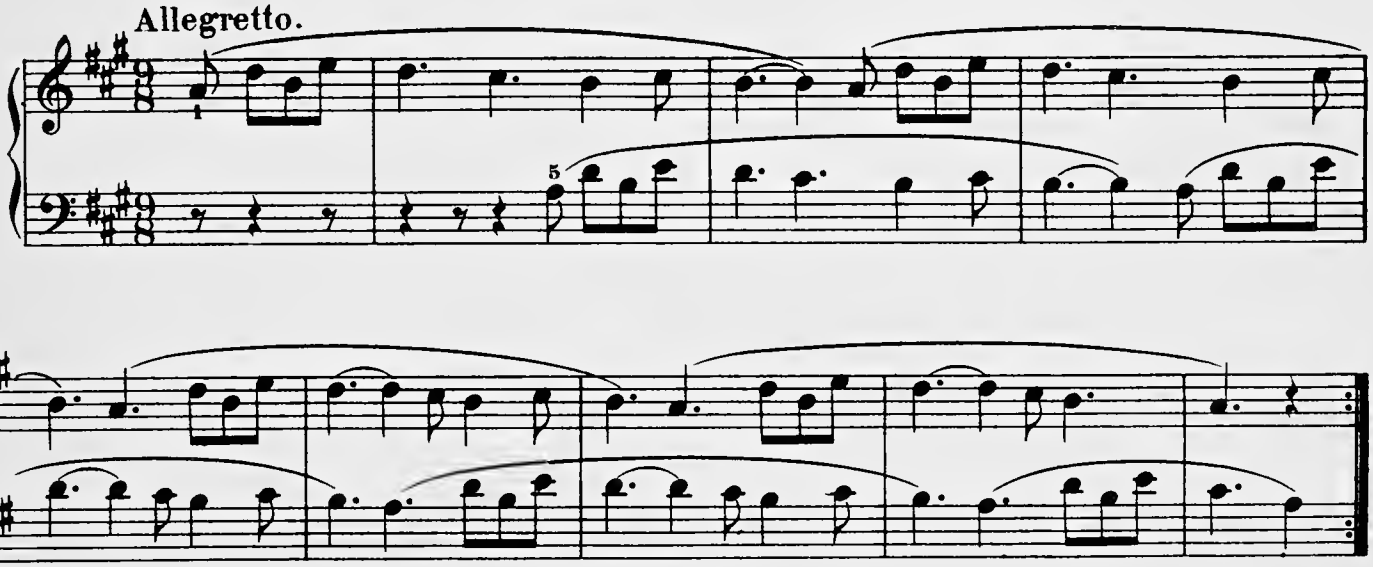
Andantino.

152.



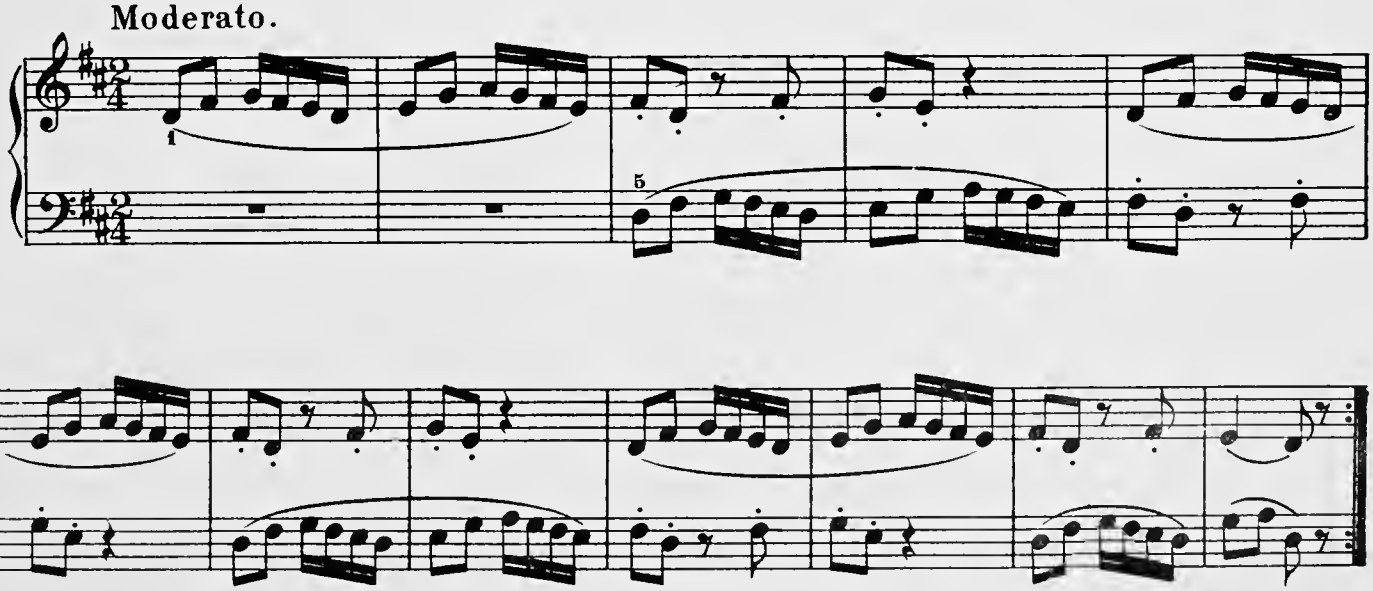
Allegretto.

153.



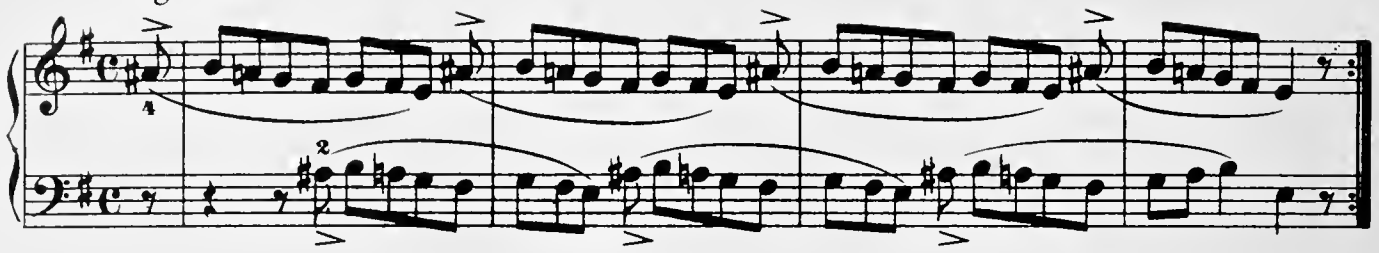
Moderato.

154.

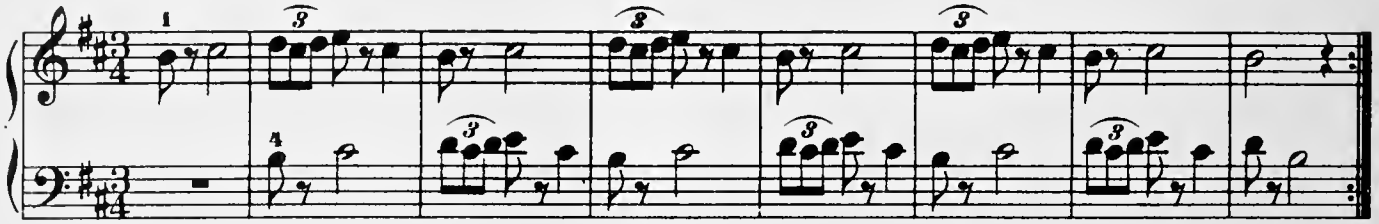


Allegretto.

155.



156.

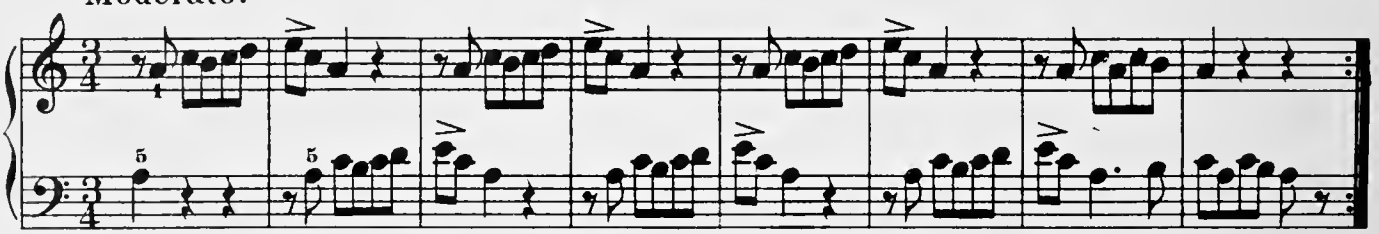


Moderato.

157.

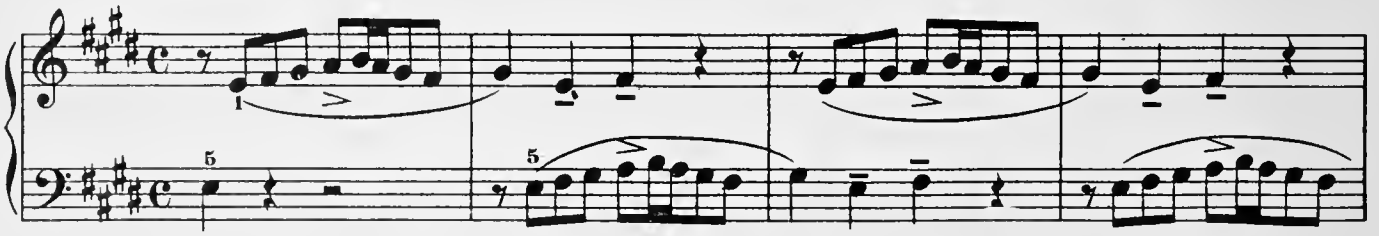
Moderato.

158.

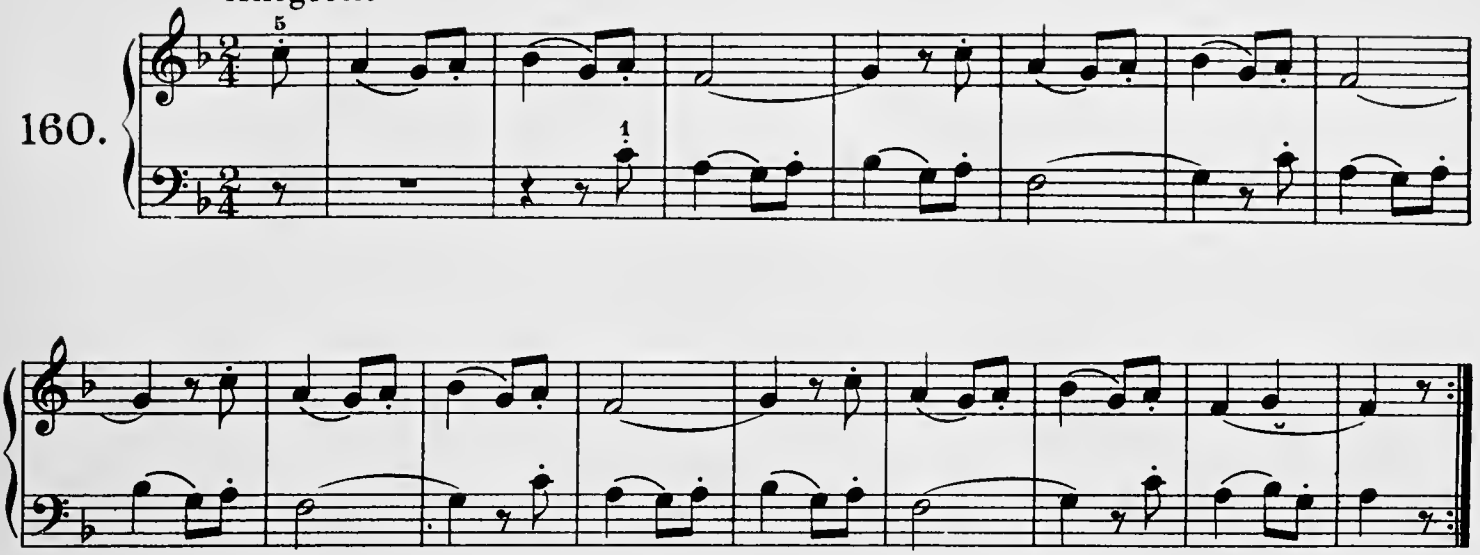


Moderato.

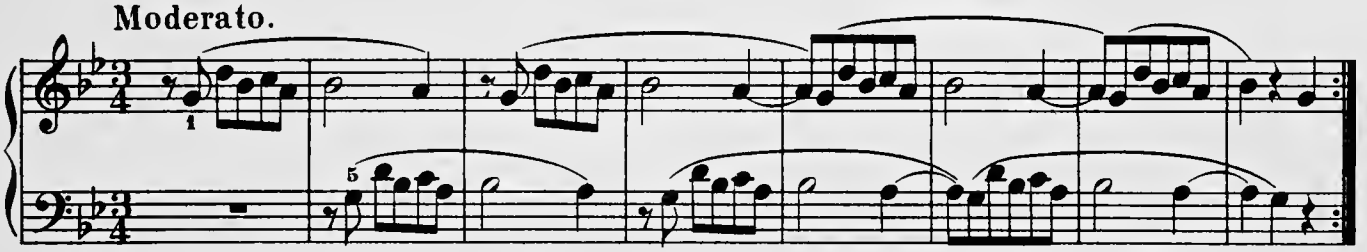
159.



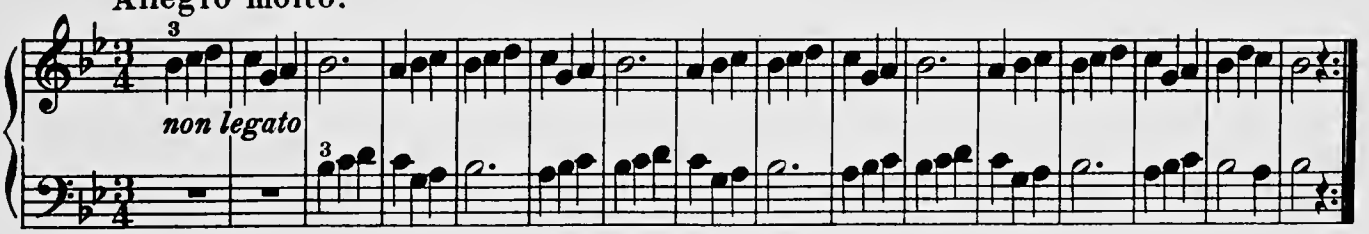
160. Allegretto.



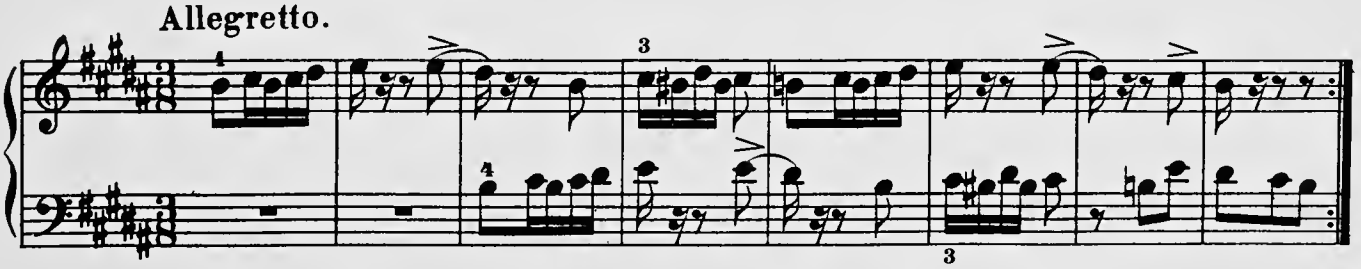
161. Moderato.



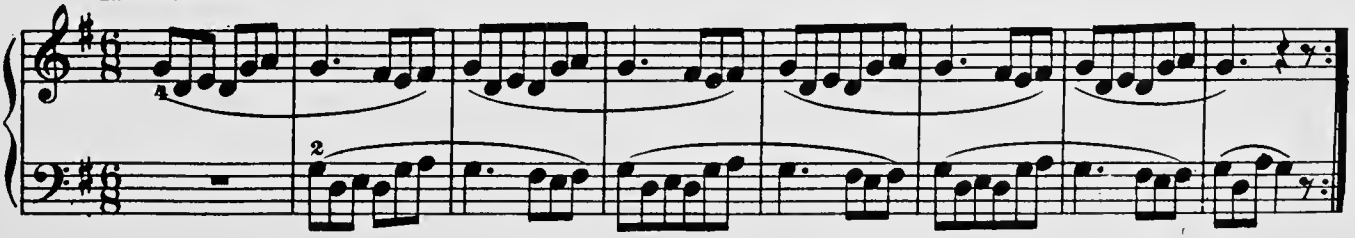
162. Allegro molto.



163. Allegretto.

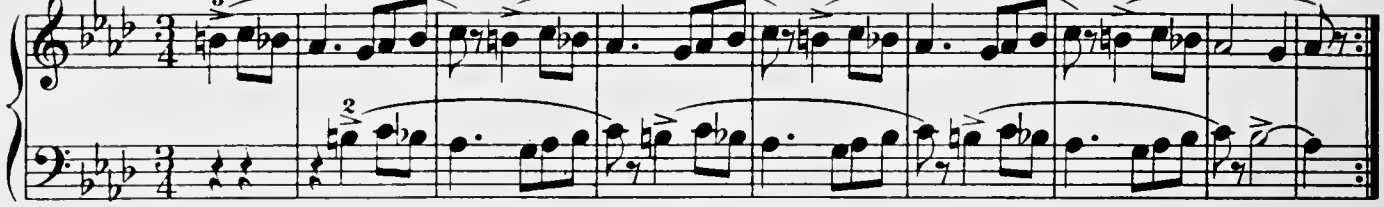


164. Moderato.



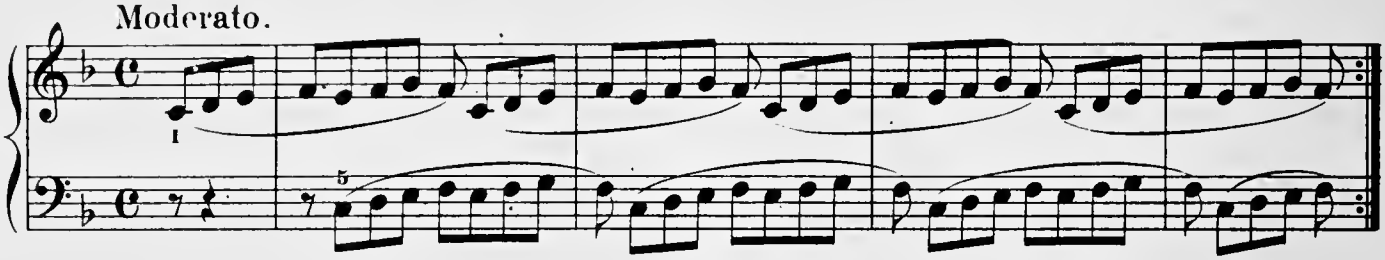
Moderato.

165.



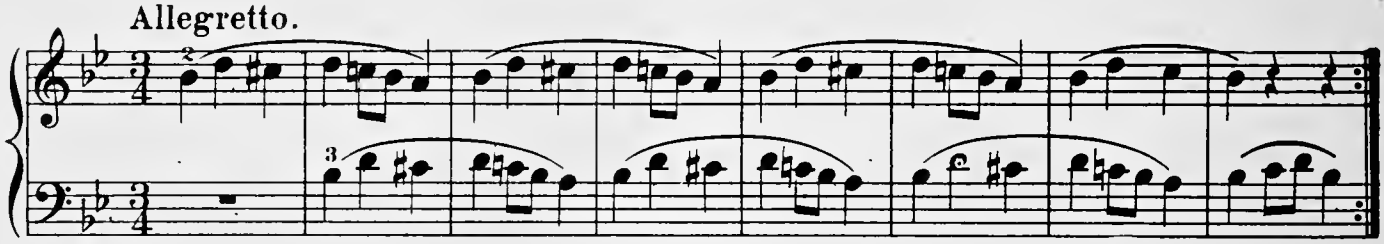
Moderato.

166.



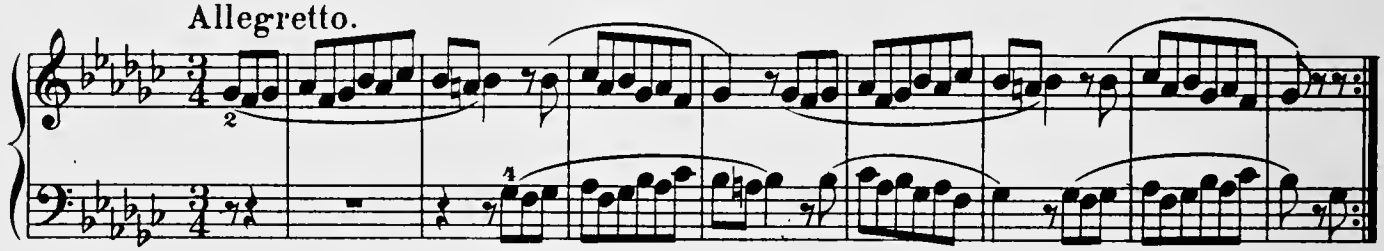
Allegretto.

167.



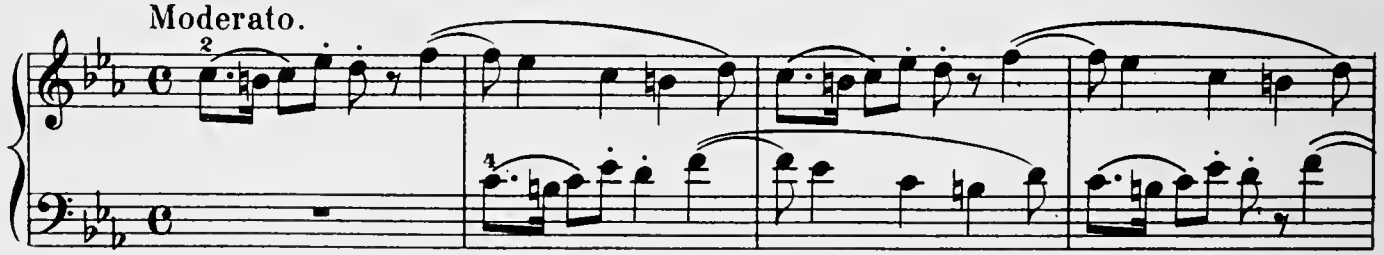
Allegretto.

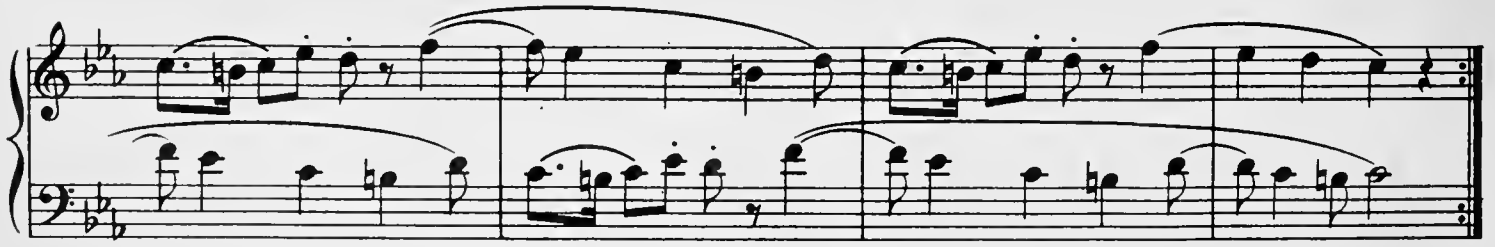
168.



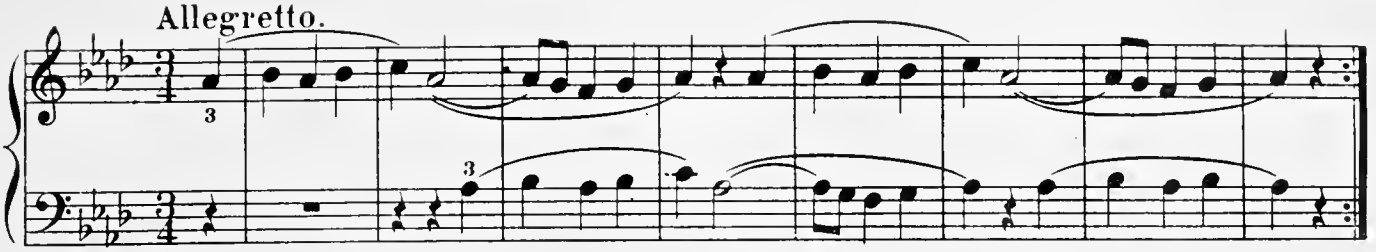
Moderato.

169.

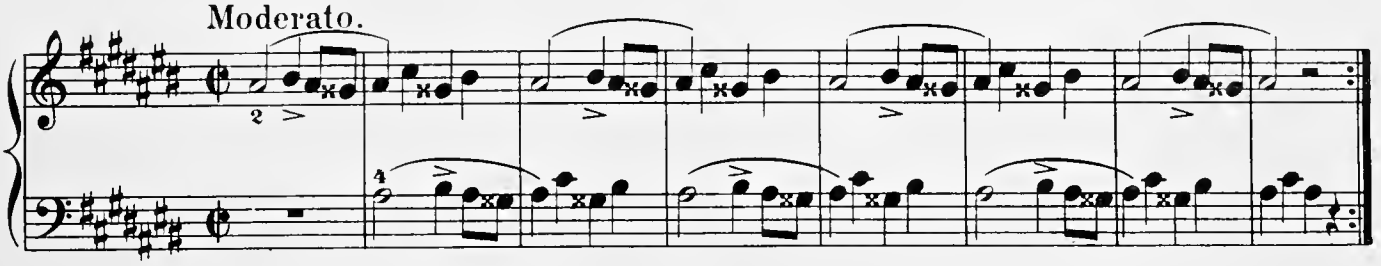




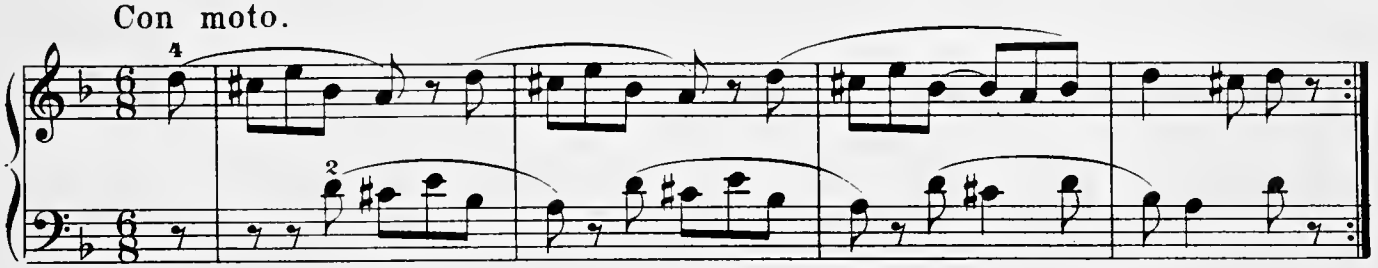
170. Allegretto.



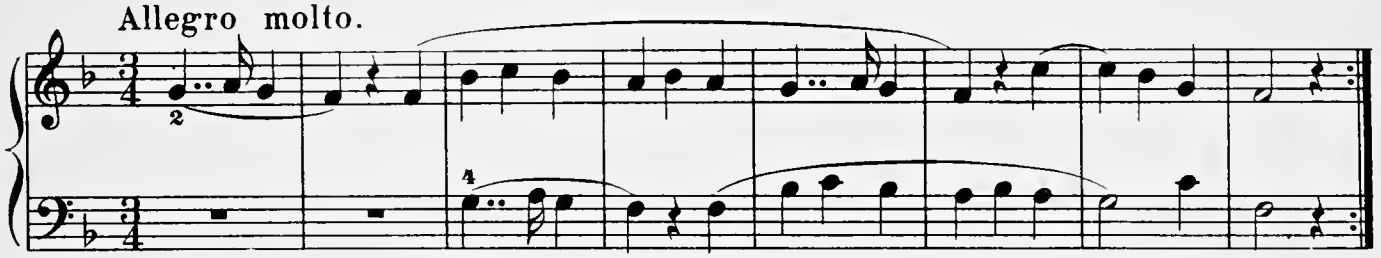
171. Moderato.



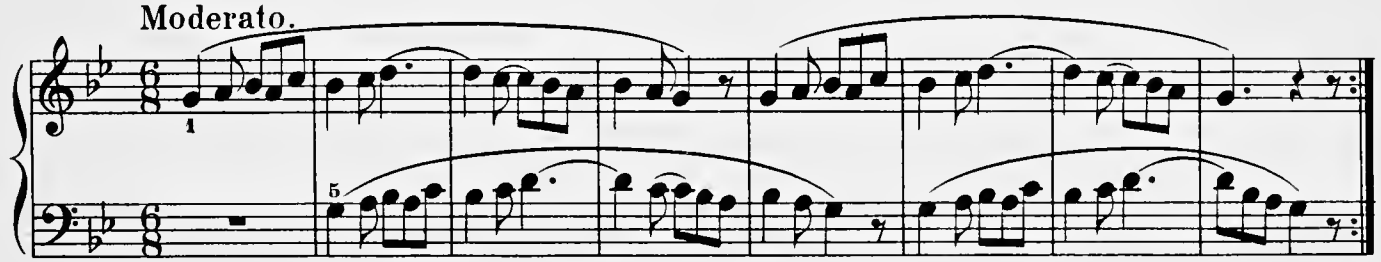
172. Con moto.



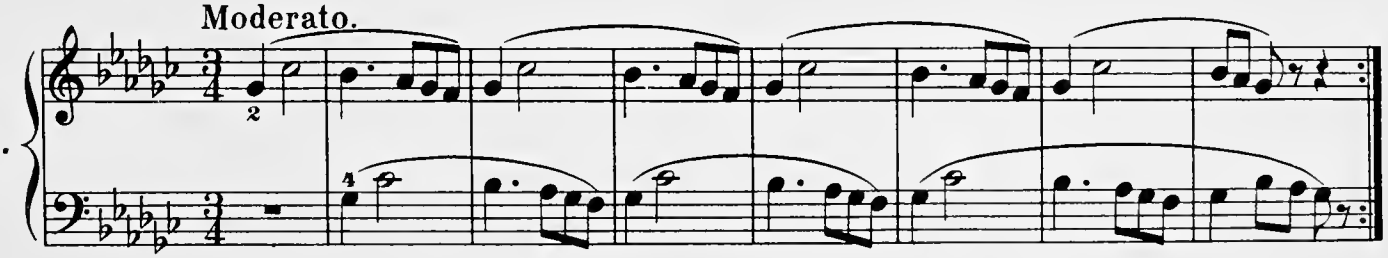
173. Allegro molto.



174. Moderato.

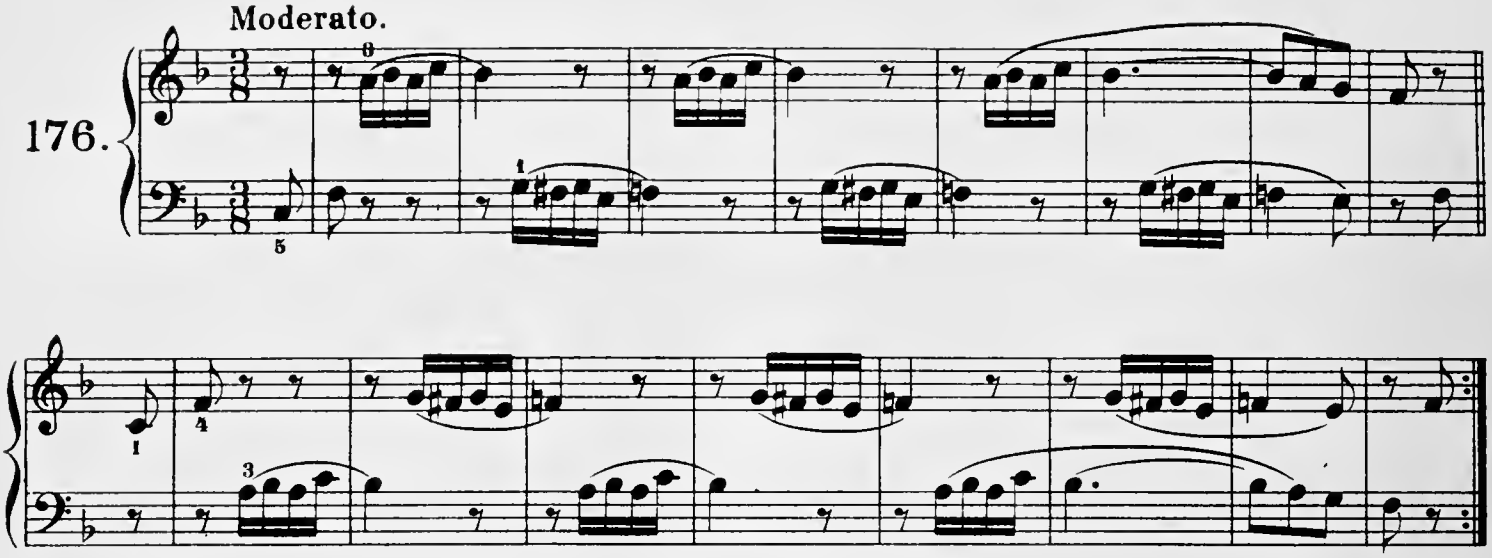


175. Moderato.



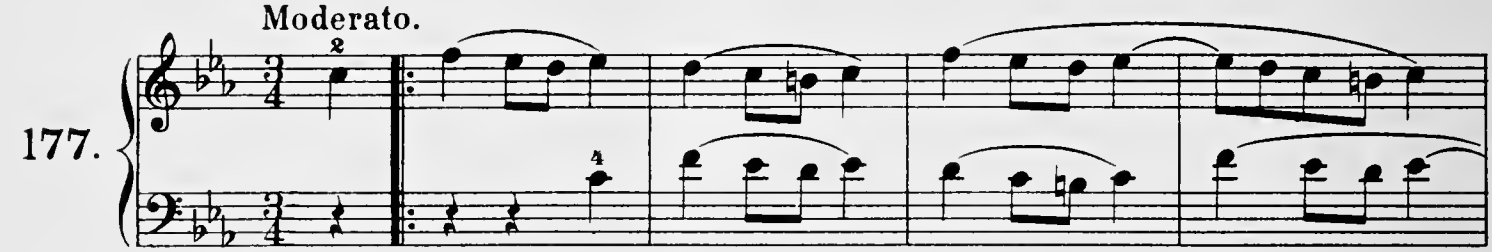
Moderato.

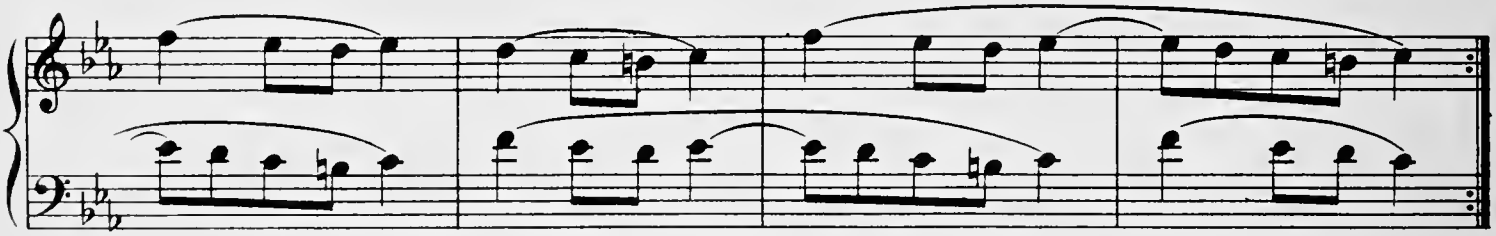
176.



Moderato.

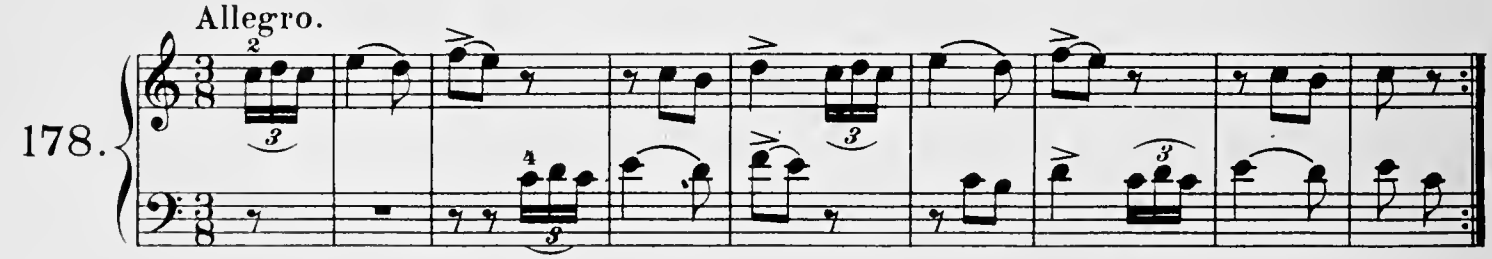
177.





Allegro.

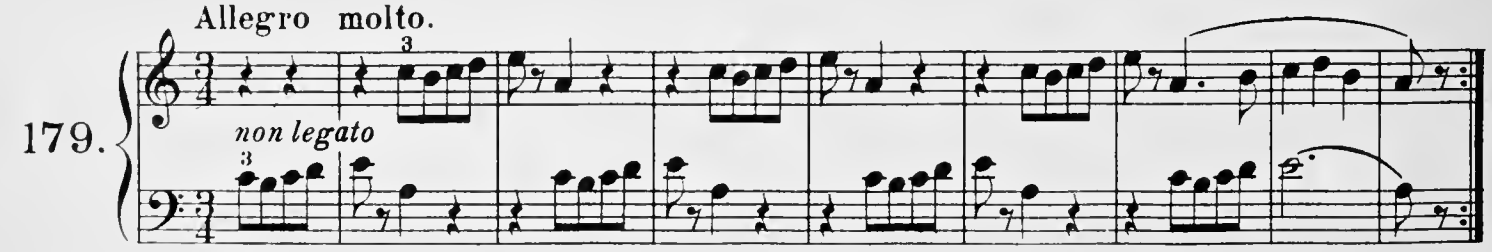
178.

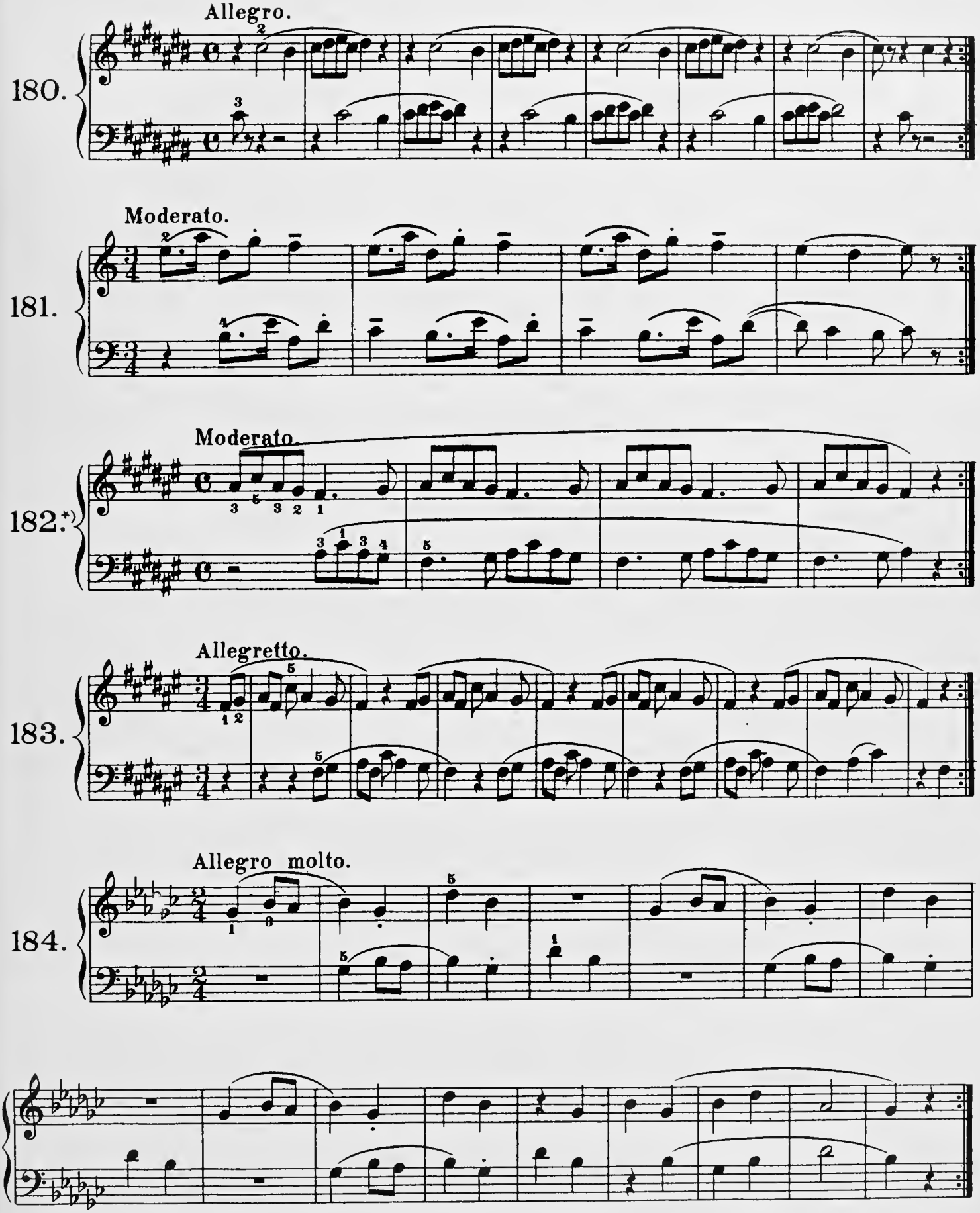


Allegro molto.

179.

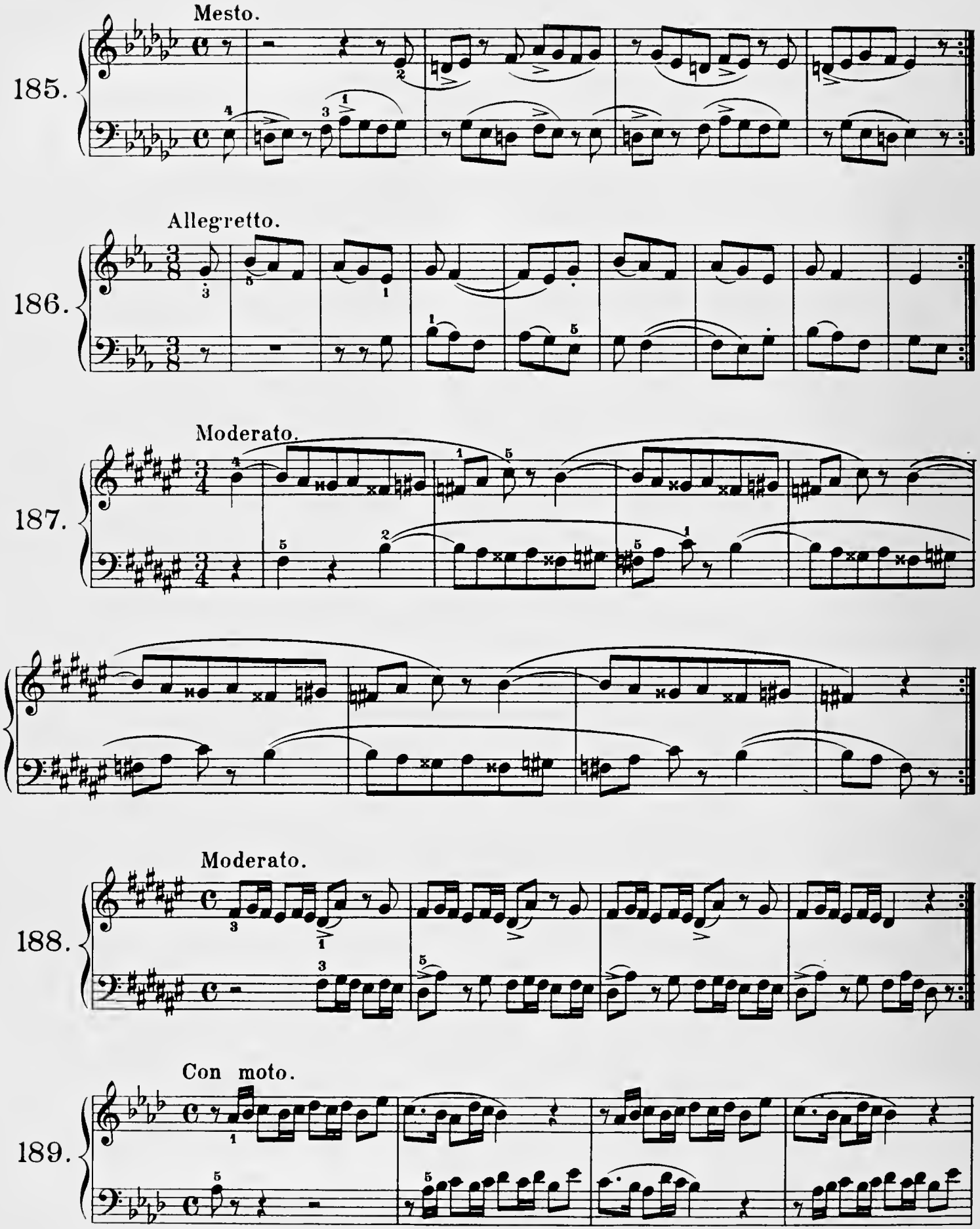
non legato

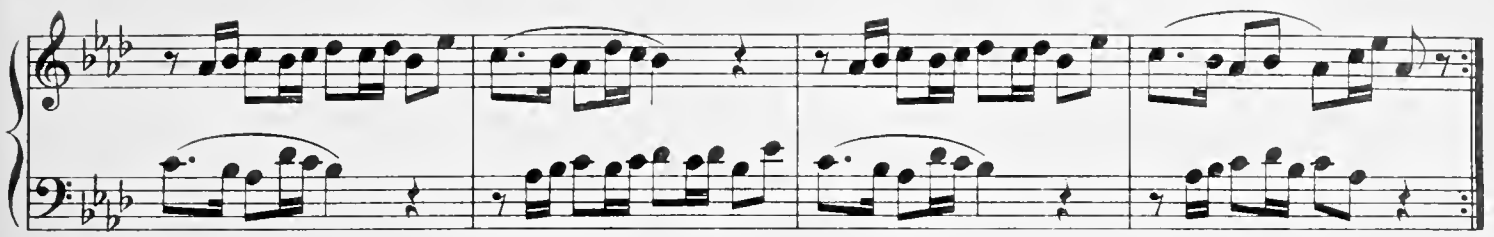




*) From here onward the thumb and little finger will also be used on black keys.

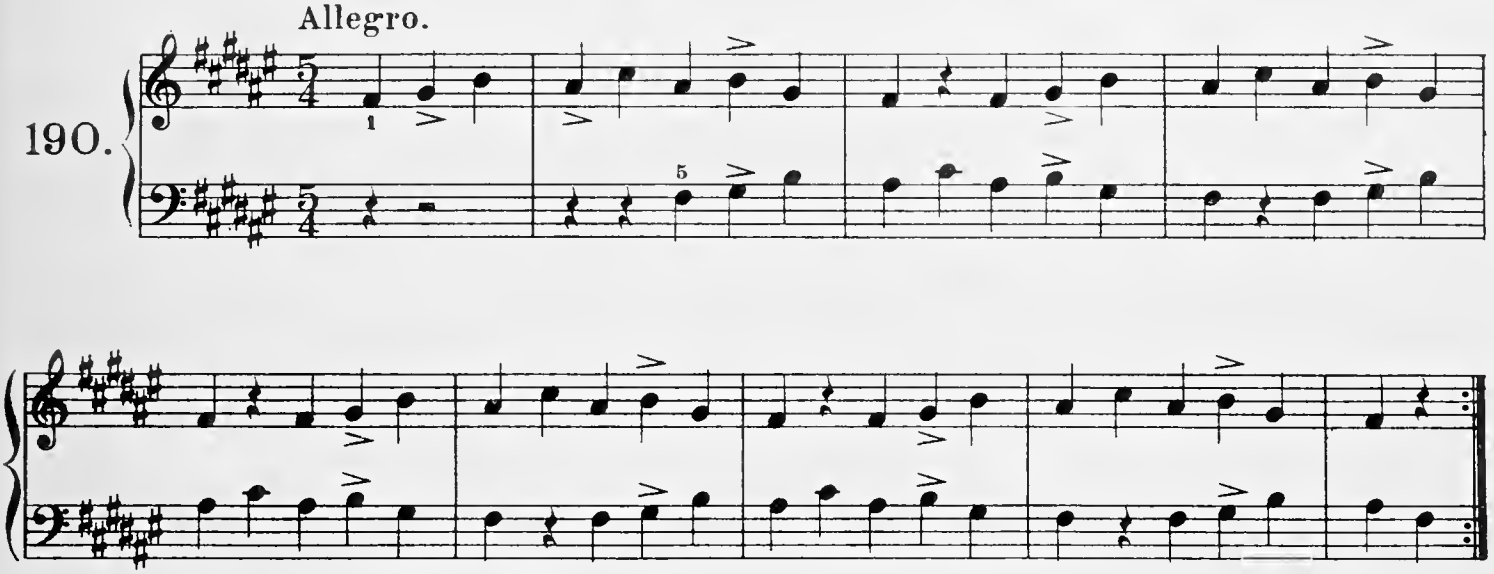
*) Von hier ab der Daumen und kleine Finger auch auf Obertasten.


Mesto.
185.
Allegretto.
186.
Moderato.
187.
Moderato.
188.
Con moto.
189.



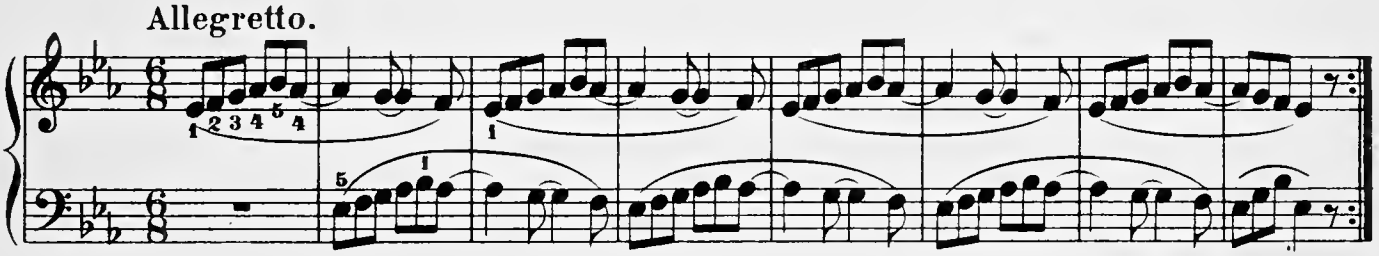
Allegro.

190.



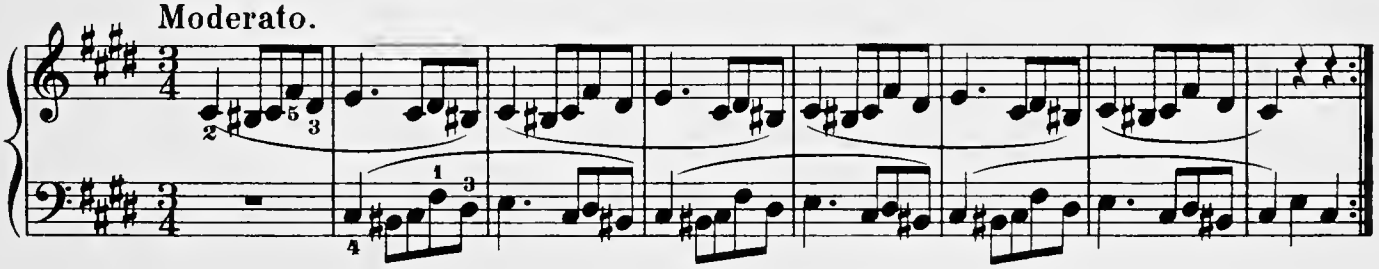
Allegretto.

191.



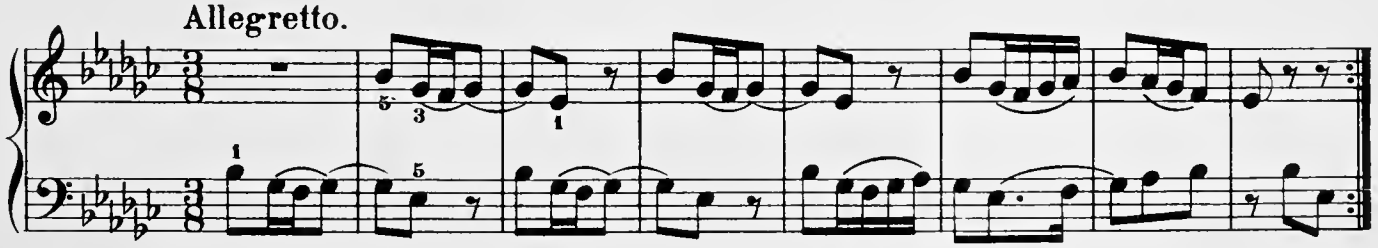
Moderato.

192.

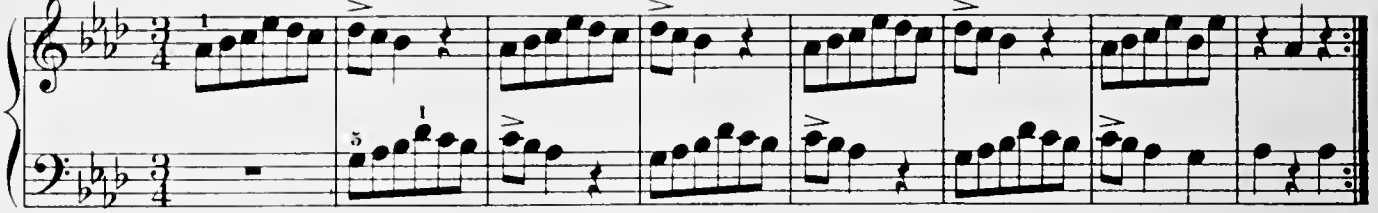


Allegretto.

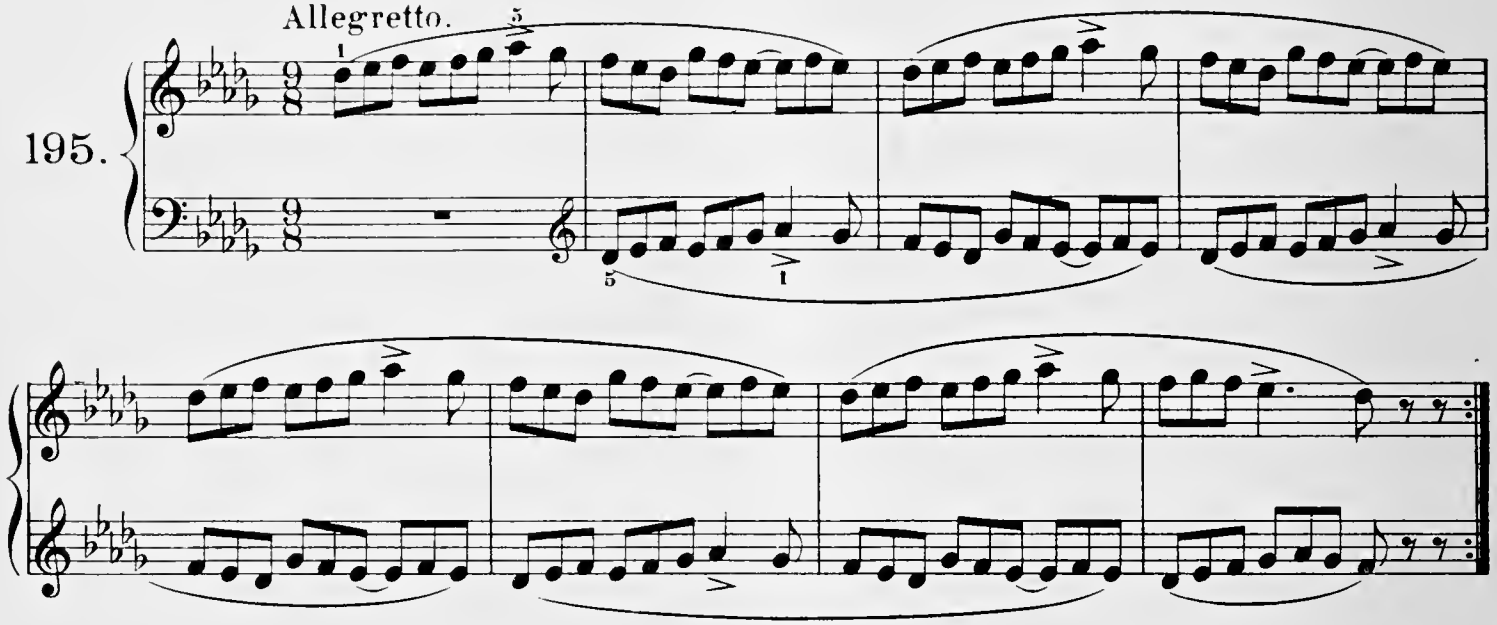
193.



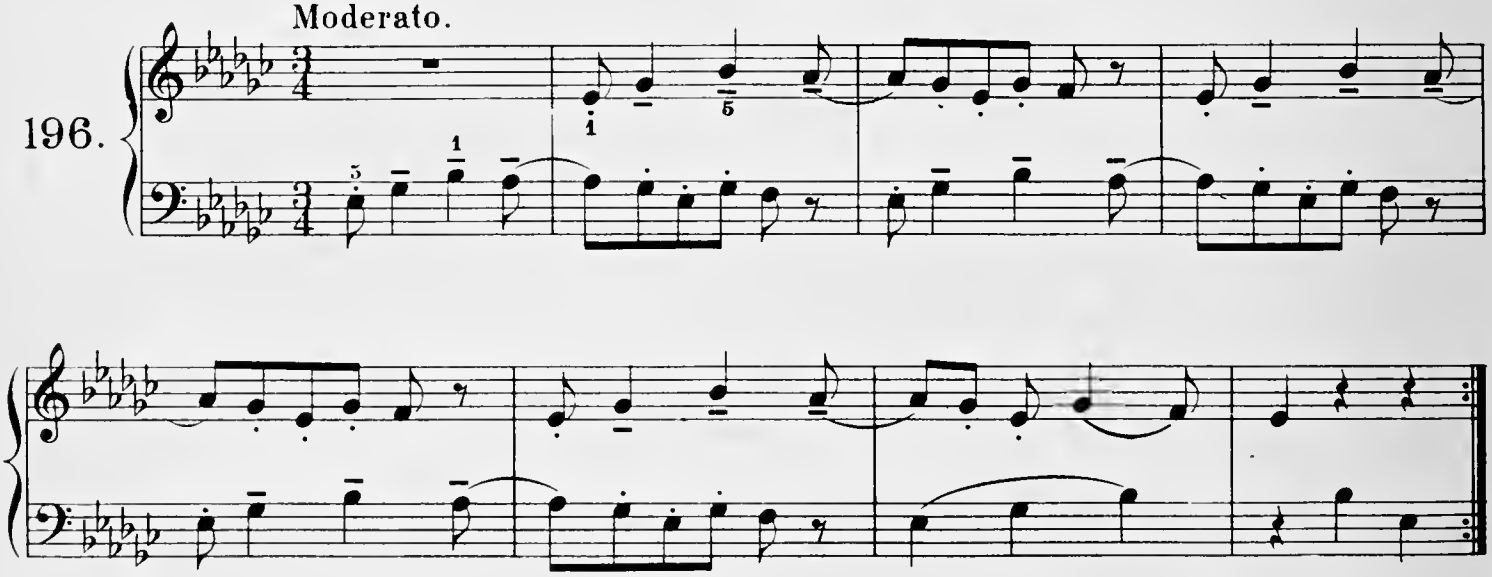
194. Andantino.



195. Allegretto.



196. Moderato.



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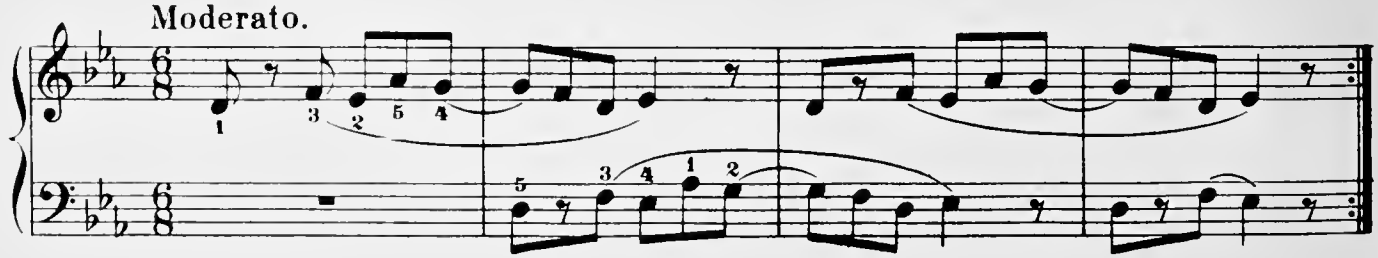

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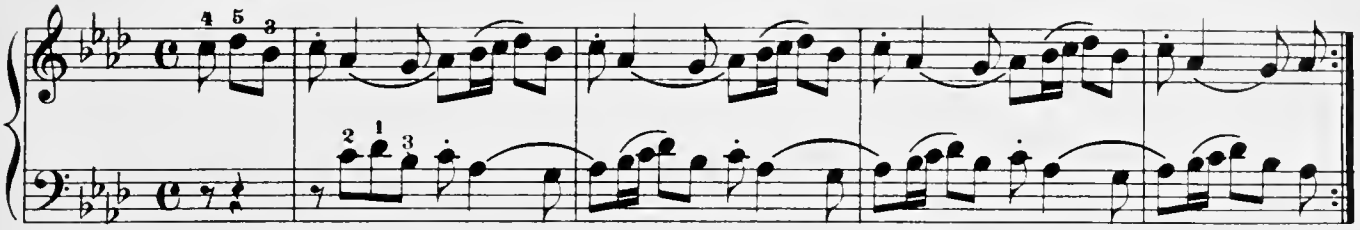
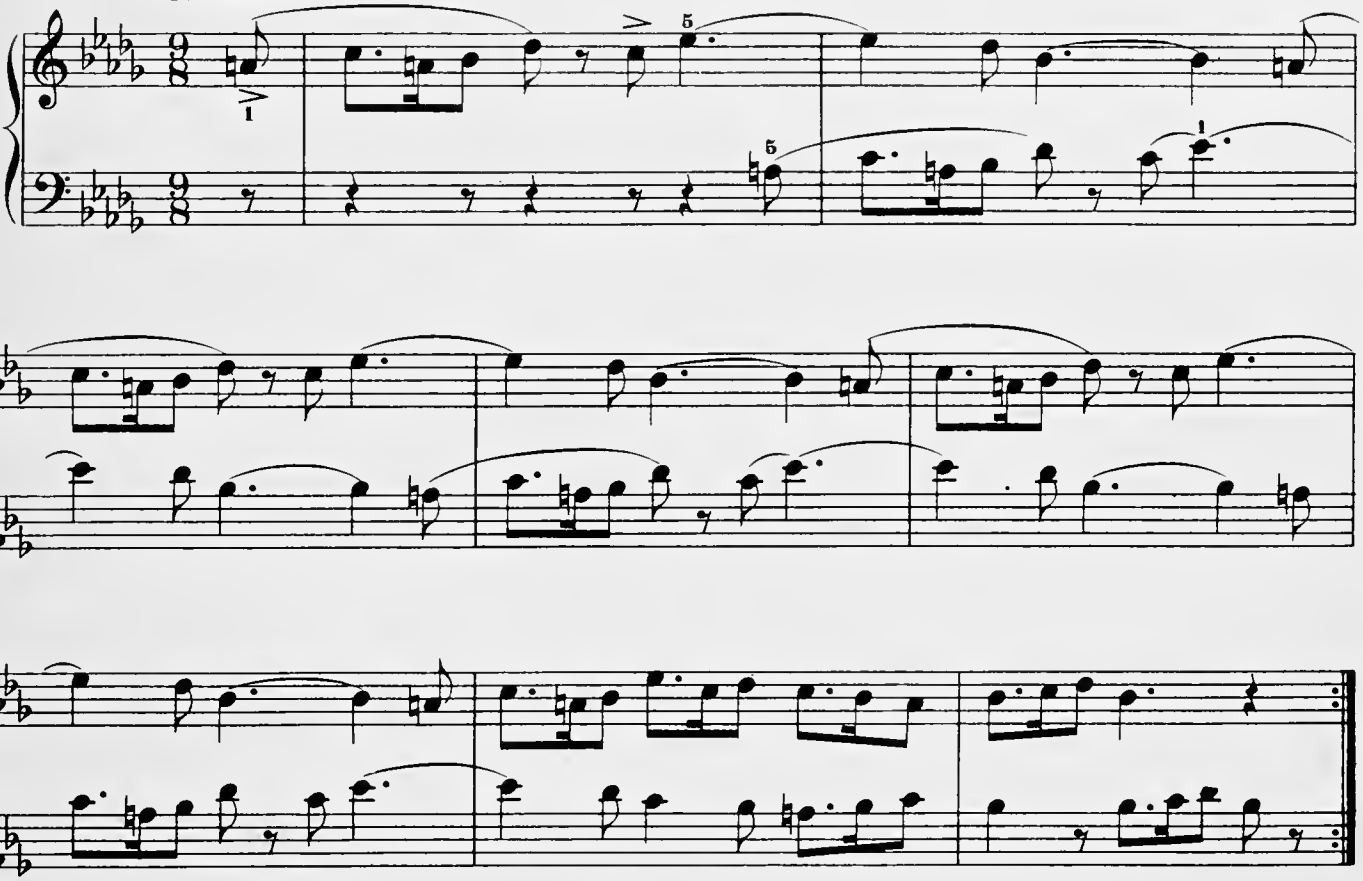


199. Andantino.



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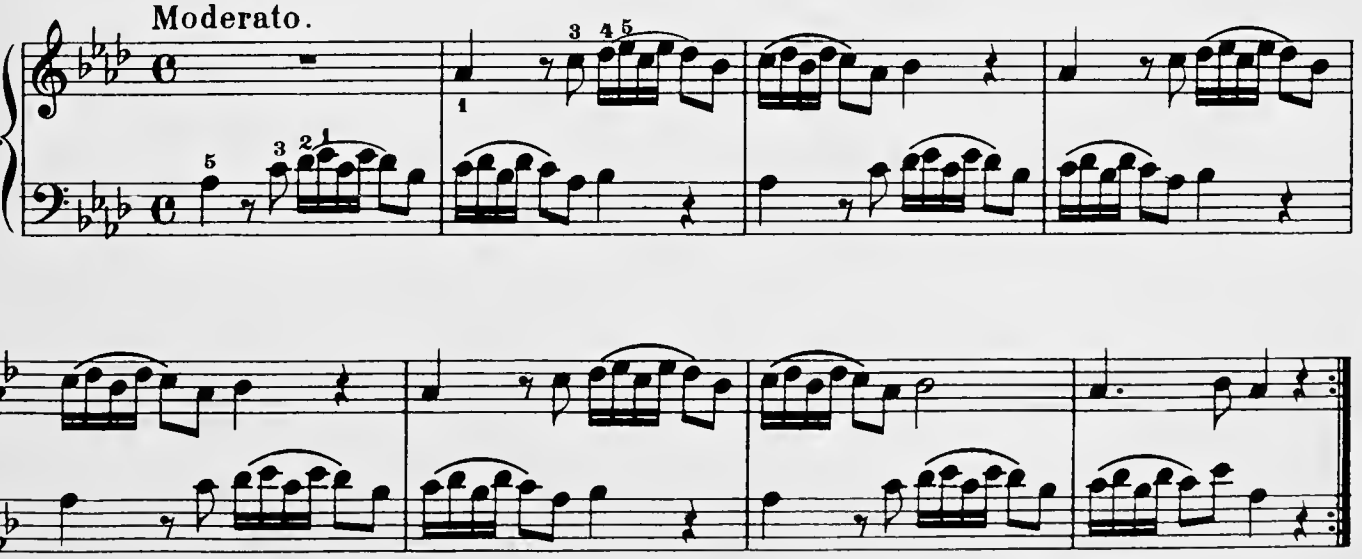

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