TWENTY-SIX TWO- AND THREE-VOICED CANONS

BY JOHANN WALTER TRANSCRIBED FOR

FRENCH HORN

THESIS

Presented to the Graduate Council of the
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Fulfillment of the Requirements

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By

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This thesis provides modern transcriptions for horn of twenty-six two- and three-voiced canons by Johann Walter, thereby adding to the literature available from the sixteenth century for that instrument. This project specifically attempts to introduce the high school and college student hornist to modal music in strict fugal form; the transcriptions appear as an appendix.

The topics discussed in the body of this thesis include the canon, Johann Walter's life and significant contributions, sixteenth-century instrumental music, musicians' guilds, the zink, and the horn. This work is not intended to offer a comprehensive history of any of these areas, but to aid the teacher and student in the preparation and performance of these transcriptions.
PREFACE

The transcriptions found as an appendix to this thesis are intended for high school or college level horn students. In five years of teaching private lessons to high school horn students, I have found that this group has little knowledge of sixteenth-century music; this is due to a lack of performable literature from that period.

The reader should be aware of important sources that contributed information or offered direction to this thesis. In order to obtain thorough information regarding Walter's life, a list of institutions of higher learning with Lutheran affiliation was compiled from the *Guide to Schools and Departments of Religion and Seminaries in the United States and Canada.*\(^1\) Letters were then sent to all thirty-seven Lutheran colleges, universities, and seminaries listed in this source. The responses of twenty-four of these schools proved to be the most valuable source of information pertaining to the founder of their church music.

Members of the Joshua High School Band (Joshua, Texas) were recruited to rehearse the transcribed canons. The material covered in the section on compositional aspects of

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sixteenth-century music was written in response to questions encountered in these rehearsals.

Information pertaining to sixteenth-century music, the zink, and the process of transcription was also provided by members of the music faculty at North Texas State University. Dr. Cecil Adkins was consulted because of his expertise concerning the zink and his knowledge of dissertations in the field of music. Faculty members specializing in music of the sixteenth century, Dr. Rosemary Killam and Dr. Lester Brothers, aided with the research in this area. Dr. Vern Kagarice, Mr. Donald Little, and Dr. William Scharnberg, all of whom have transcribed music for brass instruments, were very helpful with this aspect of the project.
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CHAPTER 1

INTRODUCTION

The purpose of this thesis is to provide modern transcriptions for horn of twenty-six two- and three-voiced canons by Johann Walter. The pieces were written in 1542, but it was not until 1912 that they were rediscovered at the Thomasschule in Leipzig. Seventeen of the works are for three instruments while the remaining nine are for two. The collected works of Walter, edited by Otto Schröder, which is the primary source for these transcriptions, includes a two-voiced work (number seventeen) which is not a canon, and thus is not included in this thesis. The foreword to Schröder's publication, written by Werner Braun, lends some insight to Walter's original plan for the canons:

The 'fugues' of 1542, according to the manuscript superscription, were to be played 'on any instrument of equal range, especially on cornetts' and addressed 'to young people, being especially easy to perform and practice'. We are thus dealing with music for performance which is at the same time pedagogic.¹

The intent of this modern transcription is much the same as Walter's, four hundred and forty-six years ago;

these pieces still potentially hold many of the same pedagogical benefits for which they were designed in 1542. In addition, they have the added value of introducing young twentieth-century musicians to the music of the sixteenth century. Modern horn players lack music from this period simply because of the relatively recent development of the instrument. These works are well-suited for transcription because they were written for the zink, a medieval predecessor of the modern valved-brass instruments.

This transcription project was undertaken specifically to introduce the student hornist of today to strict modal counterpoint based upon concepts of consonance and dissonance foreign to most modern ears. In addition to the opportunity to perform a polyphonic work that requires rhythmic and pitch independence, the student also encounters an abundance of "perfect" intervals (unisons, octaves and fifths), which demand critical control of the intonational aspects of performance. The modal context further encourages intervalic self-sufficiency since the student cannot rely on traditional tonal patterns and cadential formulas.

The topics discussed in the body of this thesis include the canon, Johann Walter's life and significant contributions, sixteenth-century instrumental music, the zink, and the horn; the transcriptions appear as an appendix. This work is not intended to provide a comprehensive history of any of the
above-listed areas, but to aid the teacher and student in the preparation and performance of these canons.

To avoid confusion caused by alternate spellings or terms and to aid those who wish further information on related topics, a standard set of terms has been selected for use in this thesis. The first encountered problem of an alternate spelling was Walter's name itself, where both his first and last names are spelled differently in various sources. His first name has been spelled Johann or Johannes, and his last name was found spelled Walter or Walther. I selected Johann Walter as the most acceptable form of his name based on that spelling as found in The New Grove Dictionary of Music and Musicians.²

Johann Walter's connection with early Protestant church music is discussed in regard to the bearing that this background might have on these canons. Although Walter titled the works selected here for transcription fuga, I have chosen the more accurate term "canon." Since the sixteenth century, term fuga or "fugue" has become attached to a specific polyphonic form more elaborate that these canons. Because the definition of a fugue has changed since Walter's era, the history of that form and its close relative, the canon, have been included below.

The zink was the instrument for which Walter wrote these canons. Although the instrument is perhaps referred to more often as cornett or cornetto, Walter's nationality led to a decision in favor of the German term. Further, the practice of designating specific instruments was not well-established in 1542; therefore, a brief history of instrumental music during the sixteenth century is also included. Aspects of sixteenth-century performance practices discussed below include the specification of particular instruments by composers, the use of homogeneous consorts of instruments, and the history of musician's guilds, especially the Stadtpfeiffer of Germany.

Brief histories of both the zink and horn are included because the canons were originally intended to be performed on zinks, but the modern transcriptions here are for horns. Those performing the canons will most likely be more familiar with their instrument, the horn, so most of this section is devoted to providing an introduction to the zink. However, similarities between the zink and modern horn are noted.
CHAPTER 2

JOHANN WALTER

Johann Walter was born in 1496 in Kahla, a village near Jena, now in East Germany. According to a document which accompanies his will of April 1, 1562, his surname was originally Blankenmüller but as a destitute child he was adopted by another family in Kahla. His childhood years were spent in Kahla and Fochilitz where he probably served as a choirboy. Although it is not known if he left Germany, he did travel to Leipzig, Altenburg, Torgau, Wittenberg and Dresden. Walter died on the twenty-fifth day of March, 1570, in Torgau.

Walter's influence on the history of music can be seen in various aspects of his career. The most prominent of these is his connection with the Lutheran Church, where as an instructor Walter influenced important composers of his day and following generations. The works he composed were influential to his students, his church and future Lutheran composers.

Walter was as close to the birth of Lutheranism as any known composer; he was a personal acquaintance of Martin Luther (1483-1546). Due to his position in this young church, he became a role model which later generations of Protestant composers would follow.
New ground was broken by Walter in connection with Lutheranism in three main ways: (1) he was the first Protestant to serve as a cantor, (2) he compiled the first Protestant hymnal, and (3) he composed many new works for the fledgling church.

Walter's training for his position as cantor began when, as a bass, he entered the chapel of the Elector Frederick the Wise of Saxony in 1517. This was the same year that Martin Luther nailed his ninety-five theses to the door of the Castle Church in Wittenburg. Walter's first appointment as a cantor was in Torgau, Germany, sometime prior to 1534.¹

Walter is most remembered for his compilation of the first Protestant hymnal, Geistliches Gesangbüchlein ("Little Book of Religious Songs"), first published in 1524 with a forward by Martin Luther. During his lifetime Walter saw the hymnal printed in five editions (1524, 1525, 1537, 1544 and 1551). Subsequent Lutheran hymnals have used his format as a guide.

The impact of Walter's compositions within the German Protestant movement is significant and set the standard for many later composers. Walter was the first to adapt the Mass and Passion for use in the German Protestant Church. The importance of Walter's Passions are brought into perspective

¹ Walter I. Buszin, Johann Walther the Father of Lutheran Church Music (Submitted in partial fulfillment of the requirements for the degree of Master of Sacred Music in the Union Theological Seminary, New York, 1936), 13.
when one realizes that his St. Matthew Passion of 1545 was not overshadowed by any other composer's for over a century and a half. His version of this Passion was widely used in the Lutheran church until 1729 when Johann Sebastian Bach completed his setting of the Passion according to St. Matthew.

The first German Mass was actually a result of the work of three men: Martin Luther, Johann Walter and Konrad Ruff. Luther, realizing that a new German Mass would be more quickly accepted if it were musically effective, summoned Walter and Ruff to Wittenberg in October of 1524. Walter stayed with Luther in Wittenberg for three weeks to oversee its production.

Walter's influence as an educator was also significant. In 1534 he became an instructor in Torgau, where the number of students for which he was responsible grew from one hundred seventy, at the time he took the position, until 1545 when it became necessary to restrict the number of boys to four hundred. Of the hundreds of young men influenced by their instructor at Torgau, several names stand out: the fathers of Leonhart Schröter and Michael Praetorius, Martin Luther's son Hans, and Georg Otto, the teacher of Heinrich Schütz.

As an instructor, composer, and cantor, Johann Walter's contribution to the history of music is great. His influence as a founder of Protestant music and as an instructor of future great composers must be considered when viewing the
significance of any of his works. Though the main concern of this paper deals with his canons, Walter's major impact on the course of music history is found in his Passions, Masses and hymnals which served as models for later generations of Lutheran composers.
CHAPTER 3

A BRIEF INTRODUCTION TO SIXTEENTH-CENTURY COMPOSITIONAL PRACTICES

The performers of Walter's canons should be aware of certain compositional practices of the sixteenth century. A greater appreciation for and, potentially, a better interpretation of the canons will result from a general understanding of that form and sixteenth-century compositional tools such as hexachords, modes, and *musica ficta*. The following discussion presents an overview of the canonical form and a basic introduction to compositional practices of the time.

By twentieth-century standards, the form Walter indicated in the title of his works, *fuga* (fugue), and the form actually employed, the canon, are two different forms. A general understanding of both terms is necessary to avoid confusion.

Willi Apel describes a canon as "a contrapuntal device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more parts."¹ The works focused on in this paper are by this definition canons. Each of the twenty-six pieces has the melody stated in one

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voice, imitated exactly in the remaining voice or voices. Although these works are to be performed by two or three voices, Walter most likely wrote just one voice. Composers of this period were skilled at writing a single line of a music which, when combined with the imitative voice(s), avoided dissonances vertically.

Walter did not label these works canons because this term implied something quite different at the time. A "canon," perhaps best translated as "law" or "rule," was a verbal sentence which often accompanied this type of composition; its purpose was to provide some indication, often in the form of a riddle, as to the manner in which the other voice(s) was (were) to complete the work from the single line provided by the composer. To this writer's knowledge, Walter did not include a "canon" with these twenty-six compositions.

During the sixteenth century there were two categories of fuga: fuga sciolta and fuga legata. The more popular form, fuga sciolta, began with a short melodic fragment that was strictly imitated, followed by a segment of freely composed polyphony; this form developed into the eighteenth-century fugue. Fuga legata, however, is identical to the modern canon, where strict imitation is heard from beginning to end. According to these definitions fuga legata was the form to which Walter referred in the title of his compositions. The only exception to the strict imitation heard in
these canons is at the final cadences where extended note values and pitch repetition are encountered.

A basic understanding of the sound and use of the eight church modes, in which the canons are written, will be beneficial to those performing the transcriptions. The use of hexachords, or six-note scales, is the first topic to be considered when discussing the structure of modal compositions. Figure 1 shows the seven hexachords used commonly in the sixteenth century:

```
G A B C D E
F G A Bb C D
C D E F G A
G A B C D E
F G A Bb C D
C D E F G A
G A B C D E
```

Figure 1. The seven hexachords of the Gamut (range).

The three types of hexachords are found here; they are commonly referred to as "hard," "natural," and "soft." If "G" is the starting pitch, the hexachord is called "hard." This is due to the square (hard) symbol which designated a "B" as natural. Hexachords beginning on "C" are labeled as "natural" because of the absence of a "B." The presence of a lowered "B" (B flat), represented by a round (soft) symbol, gave the hexachords with the lowest pitch of "F" the name "soft."

A clear understanding of the functions of the hexachords is not possible without an introduction to the eight church modes. The eight modes are divided into two
categories: "authentic" and " plagal." Odd-numbered modes fall into the authentic category while the plagal type are the even-numbered modes (see Figure 2).

<table>
<thead>
<tr>
<th>Mode No.</th>
<th>Authentic</th>
<th>Plagal</th>
<th>Final</th>
<th>Range</th>
<th>Reciting Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dorian</td>
<td></td>
<td>D</td>
<td>d-d</td>
<td>A</td>
</tr>
<tr>
<td>2</td>
<td>Hypodorian</td>
<td>D</td>
<td>a-a</td>
<td></td>
<td>F</td>
</tr>
<tr>
<td>3</td>
<td>Phrygian</td>
<td>E</td>
<td>e-e</td>
<td></td>
<td>C*</td>
</tr>
<tr>
<td>4</td>
<td>Hypophrygian</td>
<td>E</td>
<td>b-b</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td>Lydian</td>
<td>F</td>
<td>f-f</td>
<td></td>
<td>C</td>
</tr>
<tr>
<td>6</td>
<td>Hypolydian</td>
<td>F</td>
<td>c-c</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>7</td>
<td>Mixolydian</td>
<td>G</td>
<td>g-g</td>
<td></td>
<td>D</td>
</tr>
<tr>
<td>8</td>
<td>Hypomixolydian</td>
<td>G</td>
<td>d-d</td>
<td></td>
<td>C</td>
</tr>
</tbody>
</table>

Figure 2. Eight Church Modes. *Occasionally B.

The "final," tonic, or key note, as noted in figure two, is the most important pitch of the mode. This pitch, always present in the final cadence (usually in the initial voice), is used more often than any other note of the mode and is the same for both the authentic mode and its plagal counterpart.

The "reciting tone" was the pitch of the mode used to recite lengthy passages of text. For all authentic modes, except for the Phrygian, the reciting tone can be found a fifth above the final. The function and importance of this pitch, therefore, closely resembles the modern dominant note.
in a tonal scale. Figure 3 illustrates two related authentic and plagal modes and further demonstrates the significance of the intervals of the fourth and fifth in this relationship.

<table>
<thead>
<tr>
<th>Dorian:</th>
<th>Hypodorian:</th>
</tr>
</thead>
<tbody>
<tr>
<td>f 5th r</td>
<td>4th 4th</td>
</tr>
<tr>
<td>D E F G A B C D</td>
<td>A B C D E F G A</td>
</tr>
</tbody>
</table>

Figure 3. Relationship of Dorian and Hypodorian. 
*f=final, and r=reciting tone.*

The relationship of the hexachords to the modes is most easily seen when viewing Figure 4. This figure displays how

<table>
<thead>
<tr>
<th>Dorian</th>
<th>Hypodorian</th>
</tr>
</thead>
<tbody>
<tr>
<td>D E F G A B C D</td>
<td>G A B C D E F G A</td>
</tr>
<tr>
<td>C D E F G A</td>
<td>G A B C D E</td>
</tr>
<tr>
<td>G A B C D E</td>
<td>C D E F G A</td>
</tr>
<tr>
<td>Phrygian</td>
<td>Hypophrygian</td>
</tr>
<tr>
<td>E F G A B C D E</td>
<td>B C D E F G A (B)</td>
</tr>
<tr>
<td>C D E F G A</td>
<td>G A B C D E</td>
</tr>
<tr>
<td>G A B C D E</td>
<td>C D E F G A</td>
</tr>
<tr>
<td>Lydian</td>
<td>Hypolydian</td>
</tr>
<tr>
<td>F G A Bb C D E F</td>
<td>C D E F G A Bb C</td>
</tr>
<tr>
<td>F G A Bb C D</td>
<td>C D E F G A Bb C</td>
</tr>
<tr>
<td>C D E F G A</td>
<td>G A B C D E</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>Hypomixolydian</td>
</tr>
<tr>
<td>G A B C D E F G</td>
<td>D E F G A B C D</td>
</tr>
<tr>
<td>G A B C D E</td>
<td>C D E F G A B C D E</td>
</tr>
</tbody>
</table>

Figure 4. The construction of modes based on overlapping hexachords.
modes are derived from overlapping hexachords, and that the two hexachords combined in the authentic form of a mode are reversed for its plagal counterpart.

An examination of Figures 5 and 6 will reveal the prominent positions which Walter typically gave the final and reciting tones in his canons. This prominence is most easily seen in the last eight, three-voiced works, (numbers 12, 13, 15, 16, 18, 19, 20, and 21) where the first pitch of each canon is the reciting tone, and the final is the last pitch for at least one voice in each of these examples.

<table>
<thead>
<tr>
<th>Two-Voiced Canons</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Canon No.</strong></td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>9</td>
</tr>
<tr>
<td>14</td>
</tr>
<tr>
<td>22</td>
</tr>
<tr>
<td>23</td>
</tr>
<tr>
<td>24</td>
</tr>
<tr>
<td>25</td>
</tr>
<tr>
<td>26</td>
</tr>
<tr>
<td>27</td>
</tr>
</tbody>
</table>

Figure 5. When more than one pitch is given, the voices are listed by the order of entrance.
### Three-Voiced Canons

<table>
<thead>
<tr>
<th>Canon No.</th>
<th>1st Pitch</th>
<th>Last Pitch</th>
<th>Highest Pitch</th>
<th>Lowest Pitch</th>
<th>Mode No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D</td>
<td>D D F#</td>
<td>F(#)</td>
<td>C</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>D</td>
<td>D F# A</td>
<td>C</td>
<td>A</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>E</td>
<td>C C E</td>
<td>F</td>
<td>C</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>E</td>
<td>C C E</td>
<td>F</td>
<td>C</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>F</td>
<td>F F A</td>
<td>A</td>
<td>F</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>F</td>
<td>F A C</td>
<td>C</td>
<td>A</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>D G G</td>
<td>G</td>
<td>A D D</td>
<td>G C C</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>C F F</td>
<td>G</td>
<td>G C C</td>
<td>D G G</td>
<td>7-8</td>
</tr>
<tr>
<td>11</td>
<td>G</td>
<td>G B D</td>
<td>E</td>
<td>C</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>A</td>
<td>D</td>
<td>F</td>
<td>C</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>F</td>
<td>D F A</td>
<td>A</td>
<td>C</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>C</td>
<td>C E C</td>
<td>E</td>
<td>C</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>A</td>
<td>E G# B</td>
<td>F</td>
<td>C</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>C</td>
<td>F F A</td>
<td>A</td>
<td>F</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>A</td>
<td>F A C</td>
<td>C</td>
<td>A</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>D G G</td>
<td>G</td>
<td>G C C</td>
<td>G C C</td>
<td>7</td>
</tr>
<tr>
<td>21</td>
<td>C</td>
<td>G B D</td>
<td>E</td>
<td>C</td>
<td>8</td>
</tr>
</tbody>
</table>

Figure 6. Canon numbers adopted from Otto Schröder's collected edition of Walter's works. When more than one pitch is given, the voices are listed by order of entrance.
Aside from the final and reciting tones, all intervals produced in modal music either melodically or harmonically, are classified as consonant or dissonant. Sixteenth-century consonant intervals included unisons, octaves, fifths, thirds, and sixths. Intervals which were considered to be dissonant during this time were fourths (above the lowest sounding pitch), seconds, sevenths and tritones. These dissonant intervals were permissible only under certain conditions. To avoid unwanted tritones, composers or performers chromatically altered certain pitches; this technique was known as *musica ficta*, or "false music." Notes most frequently influenced by the use of ficta included C (sharp), F (sharp), E (flat), and occasionally G (sharp). The application of a flat to B was not considered ficta because the B in the F-B tritone was flatted to create a perfect fourth in the "soft" hexachord and thus in the Lydian mode. This led to the acceptance of B flat in practice and in theory.

Ficta were employed for three main purposes: (1) to avoid unwanted tritones as seen in Illustration 1, where lowering the pitch E to E flat allows the avoidance of both the harmonic and melodic tritone, (2) to form a half-step at a cadence (Illustration 2), and (3) when transposing modes.

Cadences of the sixteenth century have some important differences from those of later times, i.e. the final "chord" of a cadence never included any "dissonant" intervals. At that time an octave, unison, and fifth were traditionally
Illustration 1. Johann Walter's Canon VII "Sexti toni."
*See Appendix A.

Illustration 2. Johann Walter's Canon I "Fuga primi toni in unisono."

considered the most "consonant" intervals, thus cadential "chords" have an "open" sound. When the more recently accepted consonant interval of the third was employed at final cadences, it was invariably major.

The type of cadence employed was dependent on its position in the composition. If a cadence is located within the body of the work it is called an "interior cadence," as
opposed to the final, or last cadence. In a three- or more-voiced canon, it was common for two voices to form an interior cadence while the remaining voice or voices continued independently (see Illustration 3). The final cadence for the authentic and plagal forms of a mode were virtually the same.²

Illustration 3. Johann Walter's Canon XXI "Octavi toni."

In summary, there are reasons that music of the sixteenth century sounds different than more contemporary music. Contributing factors include the use of modes built on hexachords, musica ficta, and cadential formulas. It is hoped that even this relatively superficial coverage of these areas will aid in the preparation and performance of Walter's canons and give the performers a better understanding of music of this time period.

CHAPTER 4

SIXTEENTH-CENTURY PERFORMANCE PRACTICES

Three aspects of sixteenth-century instrumental music pertinent to this thesis are: (1) the lack of specification concerning instrumentation, (2) the employment of consorts or families of like instruments, and (3) the prominence of musicians' guilds.

The vast majority of music written during the sixteenth century does not indicate which, if any, instruments were to be used in performance. Several factors contributed to this lack of specification: first, there was a lack of written instrumental music available at this time. Second, a common practice during the sixteenth century was the use of instruments in the performance of vocal literature where the instruments either doubled or were used as substitutes for one or more vocal lines. Third, compositions originally written for voices were also performed entirely by instruments. Finally, it seems that sixteenth-century instrumentalists, who often played several wind and/or stringed instruments, were rather cavalier in regards to timbre, freely exchanging instruments of similar tessitura.

These common sixteenth-century instrumental practices listed above magnify the importance of early works where
composers specified instruments. Giovanni Gabrieli's *Sonata pian' e forte* of 1597 is hailed as a landmark example in this respect, and is often cited as being the first piece to indicate changes in dynamics and to designate instrumentation. *Sonata pian' e forte* was composed fifty-five years after Walter wrote his canons (1542).

Walter's selection of the zink as the instrument on which to perform his canons was probably due to its popularity as a consort instrument. The zink was constructed in sizes capable of performing and often doubling soprano through tenor parts; this made it one of the most popular wind instruments of this period.

Persons skilled at playing the zink could be found in the city musicians' guilds of the day. In Germany, the members of these protective organizations for musicians were often called *Stadtpfeiffers* (town pipers). Usually stationed in town towers, their duties ranged from watching for fire and attack, to signaling the hours of the day. In addition, they performed regularly in civic and church ceremonies. Walter probably composed his canons for members of a local guild since he was known to be in the same location as documented guilds during his life. The Figure 7 compares the presence of these specific guilds and Walter's environment. Though none of the dates and places correspond exactly, the guilds listed below must have had established reputations in order for written records to have appeared.
Thus, the presence of a guild in a particular location is more significant than the evidence concerning dates.

<table>
<thead>
<tr>
<th>Year</th>
<th>Walter's Location</th>
<th>Location of a Stadtpfeiffer Guild</th>
</tr>
</thead>
<tbody>
<tr>
<td>1496</td>
<td>Torgau</td>
<td></td>
</tr>
<tr>
<td>1500</td>
<td></td>
<td>Torgau</td>
</tr>
<tr>
<td>1517</td>
<td>Saxony</td>
<td></td>
</tr>
<tr>
<td>1521-5</td>
<td>Leipzig</td>
<td></td>
</tr>
<tr>
<td>1525</td>
<td>Torgau</td>
<td></td>
</tr>
<tr>
<td>1538</td>
<td></td>
<td>Saxony and Dresden</td>
</tr>
<tr>
<td>1548-54</td>
<td>Dresden</td>
<td></td>
</tr>
<tr>
<td>1570</td>
<td>Torgau</td>
<td></td>
</tr>
<tr>
<td>1588</td>
<td></td>
<td>Torgau and Dresden</td>
</tr>
<tr>
<td>1599</td>
<td></td>
<td>Leipzig</td>
</tr>
</tbody>
</table>

Figure 7. Recorded presence of Johann Walter and Stadtpfeiffer's during the sixteenth century.¹

The availability of Stadtpfeiffer members within the German Lutheran community, the fact that the zink was known to have been an instrument employed by guild members, the recorded correlation between Walter's place of employment

and the locations of guilds, and the extensive use of Stadtpfeiffers by the church all indicate that Walter probably wrote his canons for members of this organization. We can safely assume, therefore, that Walter's familiarity with the zink and his choice of that instrument was due to his association with members of the Stadtpfeiffer guild.
CHAPTER 5

THE ZINK AND THE MODERN HORN

Although the canons of Johann Walter were composed for zink, their pedagogical value is lost to our generation unless they are transcribed for another instrument. For a variety of reasons, it seems logical to transcribe these compositions, intended for an early "lip-reed" instrument that was capable of diatonic passages, for the modern horn. In order to appreciate the capabilities of the zink in the sixteenth century, let us examine its design and use.

Zink was the German term used to indicate a "finger horn;" the Italians labeled the instrument cornetto, or the more generic term, cornett. The second "t" of cornett was added in the nineteenth century to differentiate between the medieval instrument and the new valved-brass instrument of the same name.

During Walter's era, zinks were available in a variety of shapes and sizes. The instruments were most commonly constructed of wood, but examples made of horn, ivory and metal have been found. Two basic types of the instrument, straight and curved, were in use at the time the canons were written.

The curved form of the zink was also referred to as "black." This nickname was derived from the manner in which
early examples of this category were constructed: a curved piece of wood was split length-wise and hollowed out, the pieces were then glued together and a leather strip was used to bind the sections to prevent leakage. These leather strips were usually black in color, thus leading to the term "black."

By the same token, the straight form of the zink was sometimes referred to as "white." Because the piece of wood selected for use in making this type of zink was straight, it was not necessary to split the wood for hollowing. Since no leather was needed to prevent leakage between glued seams and the wood used was often light colored, this type of zink became known as "white."

At full development, all zinks had standard features that included six finger-holes and a thumb-hole; these gave the instrument the capacity of producing a diatonic scale, very similar to the contemporary recorder. All zinks were conical pieces of tubing without a flaring bell, and both the curved and straight types were produced in three standard sizes: soprano, alto and tenor.

The actual shape of the curved zink was dependent on its size. The smaller of this category can be described as having a slightly bent frame, where the larger form was designed more in the shape of the letter "S," which led to its name: the serpent. This bass form of the instrument was
seldom used with its relatives, therefore it is not considered here as part of the zink consort.

Although the shape of the straight form of the instrument did not vary, this zink was available in two variations, based on its mouthpiece. Many of these straight instruments had detachable mouthpieces, but if the mouthpiece was simply carved out of the tip of the instrument, it was known as "mute." One source speculates that this term "is derived from the fact that this type of cornett accompanied or replaced the treble voice in a choir of singers; it was mute in the sense that it did not pronounce words."\(^1\)

Walter wrote his canons for these popular and versatile instruments. In fact, the zink's popularity reached its climax during Walter's lifetime. For approximately two hundred years this "finger-horn" met with increasing favor until roughly 1650, when the amount of literature written for the instrument began to drastically decline for the next fifty years.

The factors that led to the increasing popularity of the zink and its relative, the posaune (trombone), during Walter's lifetime include its diatonic/chromatic capability, its construction in several ranges, its ability to blend well with the human voice, and the strict regulations placed on the use of its competition: the trumpet. Due to the

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trumpet's association with royalty and the subsequent status of trumpeters' guilds, requirements for becoming a trumpeter were great, thereby decreasing the number of available performers on the instrument. Because the trumpet was associated with secular society, it was shunned in church music, affording further performance opportunities for its rivals, the zink and posaune and their performers, the Stadtpfeiffers.

While the zink was enjoying immense popularity in art music during this period, the horn was used simply as a signaling instrument on the hunting field.

By the turn of the eighteenth century, few composers included the zink in their compositions. This was due, no doubt, to the association of the zink with sacred music in an era of secularization in the arts, to its limited dynamic range when compared to developments in other families, and to the fact that its diatonic role was equalled and surpassed by numerous wind instruments.

The sixteenth-century zink and horn had little in common outside funnel-shaped mouthpieces, conical tubing and a natural harmonic series. The modern horn has equalled and surpassed the chromatic capacity of the zink, but due to their conical bores and funnel-shaped mouthpieces, both are capable of playing softly. They blend well with voices and other instruments. These similarities render the modern French horn as the most suitable recipient of these transcriptions.
APPENDIX A

EDITORIAL MARKINGS
Otto Schröder's edition of Walter's collected works served as the primary source for these transcriptions. Editorial additions and changes made by this writer include: (1) all tempo and dynamic markings, (2) the reduction of all original note values by three quarters (e.g., whole notes equalling quarter notes and dotted whole notes equalling dotted quarter notes), (3) the transposition of Canons VI, XVII, XXIV, and XXV down a perfect fourth and Canon XVII up by that interval, (4) the addition of flats to written "e" in the fourth stave of Canon VII, and to written "b" in the tenth, eleventh, and twelfth staves of Canon I, thereby avoiding tritones, (any other ficta was encountered in Schröder's edition including the use of B flat in key signatures), and (5) indicating a constant eight-note subdivision during the passages of cross rhythms encountered in Canons XXIV and XXVI.
APPENDIX B

TRANSCRIPTIONS OF TWENTY-SIX TWO- AND THREE-VOICED CANONS
I. Fuga primi toni in unisono

(Model One at Unison)

Andante
II. Secondi toni

(Mode Two)

Allegretto
III. Primi et secundi in diapen
(One and Two at the Fifth)
IV. Tertii toni

(Mode Three)
V. Quarti toni

(Mode Four)

Andantino
VI. Quinti toni
(Mode Five)

Allegretto
VII. Sexti toni

(Mode Six)

Allegro
VIII. Septimi toni
(Mode Seven)

Allegretto
IX. Quarti toni

(Mode Four)

Leggero
X. Septimi et octavi

([Mode] Seven and Eight)

Allegramente

\[ \text{Music notation of the piece} \]
XI. Octavi toni
(Mode Eight)
XII. Primi toni

(Modone One)

Allegretto
XIII. Secundi toni

(Mode Two)

Allegramente
XIV. Secundi toni

(Mode Two)
XV. Tertii toni

(Mode Three)
XVI. Quartetti toni
(Mode Four)

Marcato
XVIII. Quinti toni

(Mode Five)

Leggero
xix. Sexti toni

(Mode Six)

Moderato
xx. Septimi
((Mode) Seven)

Allegretto
XXI. *Octavi toni*

*(Mode Eight)*

*Maestoso*
xxii. Primi toni
(Mode One)

Allegro
XXIII. Quinti toni
(Mode Five)

Maestoso
xxv. Quinti toni

(Mode Five)
XXVI. Sexti toni
(Mode Six)
XXVII. Octavi toni
(Mode Eight)

Allegro
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