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The Solo Piano Music of Violet Archer: A Study of Selected Didactic Works.

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THE SOLO PIANO MUSIC OF VIOLET ARCHER:
A STUDY OF SELECTED DIDACTIC WORKS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Angela Sue Willoughby
B.M., Mississippi College, 1981
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August, 1998

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I would also like to thank my parents for their continual support through a very long doctoral program, and for never questioning their support of my musical training from the first piano lesson to the present. From Charlie, my son, I ask forgiveness for the many hours I have spent at the computer instead of riding bikes.

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ABSTRACT

Canadian composer Violet Archer has made contributions to virtually every genre of musical composition. Her avid interest in orchestral music manifests itself in the large number of instrumental works she has composed, and her love of setting poetry and scripture can be seen in her music for voice and chorus. The works for solo piano span the entire length of her career and represent a significant portion of her total output. Aside from a scant number of brief analytical sketches of various pieces in periodicals and biographical sections of books, there is no comprehensive study of Archer's music for piano.

In recent years, most of Archer's compositional attention has been focused on what she terms "educational music." This monograph examines selected elementary and intermediate didactic works for solo piano. Included in the study are two collections, *Here and Now* (1996), and *Four Bagatelles* (1979), and the three-movement *Sonatina No. 3* (1979).

Chapter 1 includes biographical information and a brief overview of Archer's compositional style. The second chapter is an examination of the three works, with emphasis on basic characteristics of the composer's style--namely: expression, idiomatic keyboard writing, and 20th-century compositional devices. The study concludes with a summary of the educational importance of the specific works examined in Chapter 2 and Violet Archer's contributions to pedagogical repertoire.

CHAPTER 1

VIOLET ARCHER AND HER MUSIC

I. BIOGRAPHICAL SKETCH

Violet Balestreri Archer was born in Montreal, Ontario, on April 24, 1913.¹ Her parents were Italian immigrants who surrounded her with music, particularly Italian opera. She was the third of four children, all of whom were musical, but she was the only one who pursued a career in music. When she was nine years old, she began formal lessons after the family had acquired a piano.

Throughout her elementary years as a piano student, Archer demonstrated a gift and a desire to compose. By the time she was sixteen, she had made a “first attempt” at composition, which was a setting of a Tennyson poem.² She was inspired by her love of language and by the music of the church. Her family was Presbyterian, and much of her life centered around the church. Always a member of the choir, she was moved by the words of the hymns and especially the Psalms. Many of her works, particularly those for chorus and organ, were inspired by religious themes or are settings of religious texts.

Archer’s choice of university study and subsequent career was a controversial one, complicated by the economical constraints of the Great Depression. Her father was loving and supportive, but he mirrored the attitudes of a society that was concerned about

¹ Born “Violetta Balestreri,” she and her parents officially changed the family name to “Archer” in 1940. “Balestreri” (or “balestrere,” meaning “to shoot with a crossbow”) was changed to “Archer,” which is a reasonably close translation and a fairly common name in English-speaking societies.

²Linda Hartig, *Violet Archer: A Bio-Bibliography*, (New York: Greenwood Press, 1991), 1.

“the proper things for women to do.”³ Considering the limitations of accepted roles for women in the workplace of the 1930’s, he was very skeptical of her prospects for earning a living as a musician; therefore, he did not approve of her decision to enter Montreal’s McGill University as a music major. However, he did not prevent her from attending, although she was to be financially responsible for her tuition and expenses. She enrolled in the fall of 1931, and to support herself, she began teaching piano and worked as an accompanist for a vocal teacher. Continuing to live at home, she contributed to household expenses; thus, with this arrangement, it took her five years to complete the three-year music degree program at McGill.

Early in her studies, she began to expand her areas of interest from piano study and choral performance to what was to become a fascinating and captivating mode of expression for the young composer--the orchestra. In addition to the regular curriculum of theory, history, and applied instrument study, she was required to attend at least one rehearsal per week of the Montreal Symphony Orchestra.⁴ This venue provided an excellent opportunity for practical applications of compositional and orchestral concepts; but for Archer, the implications went much further. She was so drawn to the music and the orchestra itself that she went far beyond the requirement and attended almost every rehearsal and performance of the Montreal Symphony. In a recent article, she recalls some of her first impressions of the orchestra: “I would dream of orchestral sounds. I would dream that my music would be played by an orchestra. If an orchestra played my

³Elsie Rose, “No Shrinking Violet,” *This Country Canada*, Spring/Summer 1995, 38.

⁴The Montreal Symphony Orchestra was conducted by Douglas Clarke, Dean of McGill University--hence, the connection and close association between the school and the orchestra.

music, then it would come alive.”⁵ Her dream was realized in 1936 when she heard the first public performance of one of her compositions (an orchestral piece titled *Intermezzo*) that was programmed on a graduation concert at McGill.⁶

Graduating from McGill in 1936 with a bachelor’s degree in composition, Archer remained in Montreal for the next eleven years and was active in the musical life of the community. In addition to teaching piano and accompanying, she continued to study composition with Douglas Clarke, her former professor at McGill.⁷ She also studied organ and earned the Associate Diploma of the Royal Canadian College of Organists in 1940.⁸ She served as organist at several area churches and was a percussionist with the Montreal Women’s Orchestra, playing bass drum, timpani, and a variety of other percussion instruments.

Archer continued to attend performances of the Montreal Orchestra regularly, often taking her piano students and their parents to the concerts. The orchestra, conducted by Douglas Clarke, regularly programmed modern French and English works. Even though the public was not always delighted with the “new music,” Archer’s interest was stimulated by the wealth of fresh ideas. Attending the concert series of the Ladies Morning Musical Club, she heard such great pianists as Vladimir Horowitz and Rudolf Serkin.

⁵Rose, “No Shrinking Violet,” 39.

⁶Hartig, 2.

⁷Archer received four scholarships that funded this post-graduate study. Further information on this and all other awards and scholarships can be found in Appendix 3: Awards and Scholarships.

⁸Hartig, 3.

In 1942, Archer heard that Béla Bartók was to be in Montreal for a visit.⁹ His music had been of great interest to her because of his transcriptions of folk songs of eastern Europe. Fascinated with the concept of incorporating folk music into art music, Archer was also impressed with the “color of his [Bartók’s] music,” and the “persistent and dynamic rhythm.”¹⁰ She had hoped to meet him during his stay in Montreal, but his trip to Canada was unfortunately canceled because of visa problems related to the ongoing war. Disappointed but determined, she searched for a way to contact Bartók with the idea of studying composition with him. His music had been published by Boosey & Hawkes in New York, so she obtained his address from the publishing company and promptly wrote a letter to him, asking that he accept her as a composition student. In later years, Archer has looked back on that request with wonder at her “naiveté” in approaching such a famous musician without so much as a letter of introduction. “Here I was, a nobody, asking this great composer if he would take me on as a student.”¹¹ Nevertheless, she received a reply from Bartók in April of 1942, requesting some of her compositions. Even though he seldom took composition students,¹² he agreed to teach her at the cost of \$10.00 per lesson.¹³ Archer became

⁹Bartók moved to the United States from Hungary in 1940. He maintained residence in New York until the time of his death in 1945.

¹⁰Rose, “No Shrinking Violet,” 39.

¹¹Ibid.

¹²Kenneth Winters, “Archer, Violet,” in *Contemporary Canadian Composers*, 13.

¹³See Appendix 4: Letter from Bartók.

one of only three composition students to study with Bartók while he lived in the United States.¹⁴

In the summer of 1942, Archer regularly commuted from Montreal to New York to study with Bartók at his home in the Bronx. In tracing Bartók's influence on her work, she cites her ability to see the composition as a whole, a sense of planning, and economy of means. Overall, she credits Bartók with teaching her "how to adapt folk music to classical forms."¹⁵

Archer's final years in Montreal, from 1943 until 1947, were spent as adjunct instructor of harmony and composition at McGill University. (A vacancy had occurred in the theory department when Claude Champagne, one of her former teachers, resigned to take another position.) In this post, she was responsible for teaching classes in harmony, counterpoint, and fugue.

Upon completion of this assignment, she obtained two grants from the government of Quebec to study composition at Yale University, where she planned to pursue the Master of Music degree. The grants, in addition to a scholarship and a fellowship earned while at Yale, provided the first time in her educational career that she had the opportunity to study without the necessity of employment.

In 1947, Archer began graduate study at Yale; there, her major professor was Paul Hindemith. In a small class of only ten, she thought he was "quite awesome," but "so easy to talk to."¹⁶ Hindemith's classes were demanding, with an emphasis on the ability to hear and notate harmony without the benefit of the piano. Like Bartók,

¹⁴Martin Morrow, "Recital Is Latest Tribute to Venerable Composer," *Edmonton Journal*, 13 November 1987, sec. E, p. 7.

¹⁵Ibid.

¹⁶Robert Weber, "A Western Voice With Historical Ties," *Music Magazine*, January/February 1986, 16.

Hindemith stressed the value of economy of means. He used his own textbook on harmony, but he never used his own music as examples in class.

Hindemith encouraged all of his students to be keenly aware of the intricacies of performance on any given instrument, always keeping in mind the particular demands of the intended performers and performances. Archer, already proficient in keyboard and percussion skills, began concentrated study of the clarinet while at Yale, and participated in a summer strings workshop at the Juilliard School to increase her ability in writing for winds and strings.

Archer graduated from Yale in 1949 with a master's degree in composition. Her thesis was a cantata for mixed chorus and orchestra titled *The Bell*. Based on a text, "Sermons and Devotions," by John Donne, the work won the Woods Chandler Prize for Composition in 1949.¹⁷

After completing the master's degree, Archer took a short trip to England during the summer of 1949.¹⁸ On her return trip to Canada, she left applications for teaching positions with employment agencies in New York and Chicago. Shortly before the fall term was to begin, she received an offer from North Texas State College in Denton, Texas.¹⁹

¹⁷Hartig, 4.

¹⁸The purpose of the excursion to England was to experience the musical atmosphere of Europe and to seek possible employment as a teacher. She interviewed for a teaching position at several London schools, but was not successful. Most university positions were held by men; her qualifications were exemplary, but, according to Hartig, she was told on several occasions that the institution would prefer a man for a faculty position.

¹⁹North Texas State College has been renamed the University of North Texas.

For the next four years, from 1949 until 1953, Archer taught theory and composition, Italian diction, applied piano, and was composer-in-residence at North Texas. The responsibilities of the position were musically diverse and gratifying, well-suited to Archer's areas of expertise. However, in 1953, she was assigned exclusively as a piano teacher. Disappointed with the limitations and modifications of her duties, she resigned and subsequently accepted an offer from the University of Oklahoma.

In 1953, Archer moved to Norman to begin what was to be an eight-year stay at the University of Oklahoma teaching theory, composition, and piano. She was also the faculty sponsor of the student chapter of the music fraternity, Sigma Alpha Iota. In addition to her teaching duties, she was the host of both a radio and a television program, each featuring twentieth-century music. The radio program focused on graded contemporary piano music with the format of performance followed by discussion. The television program was similarly structured, but went beyond the scope of the radio program to include twentieth-century music in general. In both programs, Archer, herself, was a performer, frequently including students from the university in the performances and discussions.

Her tenure at Oklahoma included two study leaves, both made possible by grants. In the summer of 1956, she received a grant to study and compose at the MacDowell Colony. The second grant, awarded in 1958 by the Canada Council, afforded Archer a year's leave from the university to compose.

After the completion of the spring term of 1961, Archer returned to Canada to begin doctoral studies at the University of Toronto, but shortly afterward, her mother became seriously ill. In order to manage responsibilities at home related to her mother's illness, she spent the next year in Montreal. Before she could return to the University of

Toronto to resume work toward the doctorate, she was offered a faculty position at the University of Alberta in Edmonton.

In 1962, Archer joined a small faculty of three in the music division of the University of Alberta.²⁰ Considering her academic degrees, her study with Bartók and Hindemith, and her experience while teaching in two relatively progressive musical environments, she thought the move to Edmonton seemed like “starting all over again.”²¹ The music program was limited in scope, encompassing only a three-year curriculum, and the musical community of Edmonton was considerably less diverse than were the thriving university settings of North Texas and Oklahoma. Nevertheless, Archer felt a strong sense of loyalty to her native Canada. She was also optimistic about building the music curriculum at the University of Alberta as well as promoting composition, performance, and an understanding of contemporary music.

In the sixteen years that Archer served as chair of the Theory and Composition department of the University of Alberta, the music division saw many positive changes, due in large part to the efforts of Archer. By 1967, the three-year program was expanded to a full four-year curriculum, offering the Bachelor of Music degree. A master’s program was in place by 1971, with Archer teaching all of the graduate courses in theory the first year. She was also instrumental in preparing the groundwork for a doctoral program. Although not a reality at the time of her retirement, the doctorate began to be offered in 1981. The expansion of the department was also evident in the number of faculty positions, which had grown from only four in 1962 to more than thirty by the time of Archer’s retirement in 1978.

²⁰In 1962, the music department was a “division” only. In 1967, the number of faculty positions had increased, and the “division” was upgraded to a “department.”

²¹Rose, “No Shrinking Violet,” 40.

In addition to her teaching and administrative duties at the University of Alberta, Archer continued to compose and began to receive recognition for her achievements.

In 1968, Yale University presented her with the "Citation for Distinguished Service" in the field of music, and in 1971, she received an honorary doctorate from McGill University. Her music was being performed more regularly, attracting an increasing amount of interest. Her cantata, *The Bell*, which had previously been premiered by the Montreal Bach Choir in 1953 and was broadcast by the Canadian Broadcasting Company in the same year, was given a second broadcast in 1967. In addition, four of her chamber and orchestral works were either premiered or aired by the Canadian Broadcasting Company between 1967 and 1973.²² Her association with the Montreal Bach Choir and its conductor, George Little, led to several premieres and performances of her choral pieces,²³ and a large number of her works for keyboard were written and premiered during the years at the University of Alberta.

Archer retired from the University of Alberta in 1978. Although officially retired from university teaching, she remained a frequent guest lecturer at the University of Alberta and has been a visiting lecturer at several other colleges in Canada.²⁴ In the years since her retirement, she has been extremely active, composing mostly on commission.²⁵ The commissions encompass almost every genre of musical composition and are

²²Canadian Broadcasting Company broadcasts included the *Prelude-Incantation for Orchestra* (1964), aired February 10, 1967, the *Concerto for Violin and Orchestra* (1959), aired September 28, 1967, the *Sonata for Horn and Piano* (1965), aired February 22, 1972, and the *Poem for Orchestra* (1940), premiered November 18, 1973.

²³Hartig, 6.

²⁴Ibid., 7.

²⁵See Appendix 5: Commissioned Works

sponsored by a variety of organizations and performers, including Canadian competition committees, professional groups, and the Canadian Broadcasting Company.

The recipient of a number of awards, including six honorary doctorates, Archer received the Order of Canada in 1983, and in 1984, she was the first woman to receive the Canadian Music Council's "Composer of the Year" award. In 1987, she received the Sir Frederick Haultain Prize, the Alberta government's most prestigious prize for music. Also in 1987, Archer donated \$50,000 to the Canadian Music Centre, Prairie Region (Calgary), to help fund acquisition of music scores and recordings of music by Canadian composers. The Centre responded by naming its library the "Violet Archer Library." In 1989, the University of Alberta established a scholarship in her name, and in 1993 and 1994, she received several awards from the American Biographical Institute and the International Biographical Centre in Cambridge, England. In April of 1993, the City of Edmonton honored Archer with a two-day festival in celebration of her eightieth birthday. The festival was held in Edmonton at the University of Alberta and featured concerts of her music, receptions and dinners, and recordings for broadcast on the Canadian Broadcasting Company's program *Arts National*.

Archer still resides in Edmonton, but she travels extensively in the United States and abroad, attending premieres, giving workshops, and promoting the music of fellow Canadian composers. Writers and biographers who have been acquainted with her work over the years have consistently used the word "determination" in describing her character. To the present day, she still displays that attribute with her level of activity and her readiness to learn. In a 1987 interview, she was asked if she considered herself a retired composer. She responded, "There is no question of my being a retired composer.

That situation does not exist. A creative person goes on creating as long as they're alive."²⁶

II. VIOLET ARCHER'S MUSIC AND THIS STUDY

An examination of a list of Archer's complete works to date discloses that she has made contributions to virtually every genre of musical composition.²⁷ Her avid interest in orchestral music manifests itself in the large number of instrumental works she has composed, and her love of setting poetry and scripture can be seen in her music for voice and chorus. The works for solo piano span the entire length of her career and represent a significant portion of her total output.²⁸

Archer's earliest compositions are for orchestra and, to a great extent, reflect the strong influence of her teachers at McGill University. Later works show the influence of Hindemith and Bartók.²⁹ After her study with Hindemith, her works "became more austere but still retained their clarity and reserve."³⁰ By around 1964, her style was more individualistic. She became less influenced by her teachers, and began to explore expressionism.³¹

Some hallmarks of her musical style are dissonant harmonies, serialism, elements of folk idioms, avoidance of major/minor tonality, and juxtaposition of various meters.

²⁶Morrow, 7.

²⁷See Appendix 2: List of Works.

²⁸Ibid.

²⁹Collette S. Ripley, "The Organ Works of Violet Archer," *The American Organist* Oct. (1993): 62.

³⁰Winters, 14.

³¹Ripley, 62.

She seems most comfortable with small forms, especially in the piano music. The sheer quantity of short pieces illustrates her ease with “miniatures.” There are three large-scale works for solo piano--the two sonatas and the *Suite for Pianoforte*. Even in these relatively extended forms, sectional form is evident, creating the effect of shorter sections that are presented in combination to make a unified whole. In much of her writing, there is a feeling of openness and lean lines with a predominance of two-part texture. The *Suite for Pianoforte* is entirely in two-part texture, and below the title, we are told that the piece “may be played by one violin and one cello or by one B^b clarinet and bassoon.”

In recent years, most of Archer’s compositional attention has been focused on what she terms “educational music.” Driven by a desire to communicate an understanding of twentieth-century idioms to young people, she has written an increasing amount of elementary-level music for piano as well as for voice, strings, winds, and percussion. The following excerpt from an article she wrote in 1991 conveys her thoughts on the subject:

I am convinced that there is a way to rectify the existing general negative reaction to our present day classical music. Children need to be exposed to the new music at elementary level when they are in the third grade of their music studies, that is, when they can read music adequately and also understand meters and rhythm. The new music would not replace traditional music. On the contrary, it should be studied along with the music of the masters of the past because so much of what is written at present has roots in the past, though it may not seem evident at first hearing because its musical materials are used in a different way. If this procedure were to continue until the children were in their late teens, we would, in one generation, have a ready made audience with ears attuned to the present day musical language so that when they undertake university studies in music, they will not feel at a loss when assigned to learn contemporary music.³²

The following pages of this study contain an examination of selected elementary, intermediate, and moderately difficult didactic works for solo piano; included are *Here and Now* (1996), *Four Bagatelles* (1979), and the *Sonatina No. 3* (1979).

³²Violet Archer, “Let Us Bring An Understanding of Twentieth Century Music Into the Twenty-First,” *Canadian Music Educator* 33, no. 6 (1992): 5.

Basic features of the composer's style as seen in these works are studied in detail, with primary emphasis on twentieth-century compositional devices, expression, and idiomatic keyboard writing.

Archer never forsakes the twentieth-century harmonic idiom in her works, but her use of traditional forms is also consistent, providing a balance of "old" and "new" concepts in virtually every piece.

CHAPTER 2

SELECTED DIDACTIC WORKS FOR SOLO PIANO

I. Here and Now

The collection of ten short pieces was written in 1980 and published in 1982 by Caveat Music Publishers. In 1996, a second edition was published by Alberta Keys Music Publishing with pedagogical notes added by the composer. In some cases, the title suggests the primary focus of each work, such as “Black and White” (which employs the chromatic scale), or “Small Steps” (which is constructed almost entirely of minor seconds). Some titles suggest a mood, such as “Merry-go-round” with its prominent 6/8 ostinato pattern in the bass, or “The Haunted Cave,” which is written entirely in the bass clef. The pieces are not designed to be studied or performed in any certain order, but are progressively more difficult, both technically and expressively. Tempo markings are in English and generally indicate mood as well.

A. Compositional techniques

As in virtually all of Archer’s music, the dissonant harmonic language is the result of the use of a variety of scales and modes, with a distinct avoidance of major and minor tonalities. Chromatic, whole-tone, pentatonic, and synthetic scales are common, as is the use of modes. Atonality, serialism, and elements of polytonality also appear in the last four pieces of the set.

The chromatic scale provides the harmonic structure of “Black and White,” “Small Steps,” and “The Merry-go-round.” Of the three, “Black and White” and “Small Steps” are technically simpler than “The Merry-go-round,” and are constructed almost

exclusively of small intervals, mostly major and minor seconds, with no melodic interval larger than a perfect fifth. Both pieces use the chromatic scale beginning on C; however, the two are very different in character. “Black and White” is a gentle piece marked “Leisurely and quietly,” with an even quarter-note accompaniment under a somber melody. “Small Steps” is a fast, light piece in sixteenth-note groups separated by eighth rests. The interval of a minor second is used exclusively within the sixteenth-note groups, with melodic minor thirds formed only between the sixteenth-note groups. (See Examples 1a and 1b.)



Example 1a. Archer, “Black and White,” (*Here and Now*), mm. 1-4. All examples from this collection are used with permission from Alberta Keys Music Publishing Company, Ltd.



Example 1b. Archer, “Small Steps,” (*Here and Now*), mm. 1-4.

In “The Merry-go-round,” minor seconds are again featured as are major and minor sevenths. The left hand is engaged in a constant ostinato pattern using a single

bass note and minor second off-beats, while the right hand alternates between chordal minor sevenths and trill-like minor seconds. The dynamic markings range from “mf” to “ff,” and there is a consistent driving rhythm punctuated by the sharp dissonance of the sevenths and seconds. The combination of the quick tempo, the ostinato pattern in the left hand and the harmonic minor sevenths in the right hand make this piece one of the most technically demanding one of the set. Example 2 shows the two patterns.

[Lively, gaily and lightly]



Example 2. Archer, “The Merry-go-round,” (*Here and Now*), mm. 26-28.

“The Merry-go-round” is one of three pieces in this set that are polymetric. Although the eighth note remains constant, the prevailing 6/8 meter is interrupted three times, twice with one 9/8 measure, and near the end of the piece, with two measures in 9/8. The last meter change is shown below in Example 3 at measure 24.

[Lively, gaily and lightly]



Example 3. Archer, “The Merry-go-round,” (*Here and Now*), mm. 23-25.

The whole-tone scale is used in “Waltzing,” the first piece of the collection. A simple melody is accompanied by thirds, some of which are written as diminished fourths. The melody appears in the right hand during the first eight measures and moves to the left hand for the next eight. The concluding nine measures continue the pattern of right-hand melody and left-hand accompaniment. The melody itself contains all of the pitches of the whole-tone scale beginning on C, and includes the diminished third, the diminished fourth, the augmented fourth, and the diminished fifth--intervals all derived from the whole-tone scale. Examples 4a and 4b show two sections of the piece that incorporate these intervals in the melody.

[Gracefully]

a.

b.

Examples 4a and b. Archer, “Waltzing,” (*Here and Now*), mm. 5-8; 13-26.

“The Haunted Cave” is primarily based on a pentatonic scale: D^b , E^b , G^b , A^b , and B^b . The scale itself is presented in its entirety in measures 5-7. In other measures, it is less obvious as it appears with the surrounding white-key notes, as in measures one through four. In measure fifteen, the E^b is enharmonically spelled as D^\sharp and used in combination with non-pentatonic tones. The entire piece is reprinted in Example 5.

Slow and mysterious

The musical score consists of four systems of staves. The first system (measures 1-4) shows a piano introduction with dynamics *p* and *mf*. The second system (measures 5-8) contains the pentatonic scale in measures 5-7, marked *pp* and *f*. The third system (measures 9-12) continues the piece with dynamics *ff*, *f*, and *mf*, including the instruction *poco a poco dim.*. The fourth system (measures 13-15) concludes with dynamics *pp*, *f*, and *ff*, ending with the instruction "Let the note ring until the sound disappears."

Example 5. Archer, “The Haunted Cave,” (*Here and Now*).

The Lydian mode is employed in “All in White.” The brief, stepwise motive is treated imitatively, setting up a consistent two-part texture. The composer points out in the accompanying text that the intervals of the augmented fourth and the diminished fifth intervals are inherent in the Lydian mode (see Example 6a), although in adjacent melodic intervals, she employs the augmented fourth only once in the course of the composition. The diminished fifth is not used at all in adjacent intervals, however, it is outlined in the bass in measure seven (see Example 6b). The augmented fourth appears in measure nine and follows two perfect fourths, demonstrating that the hand position and visual image appear identical while the resulting aural image obviously changes in the augmented interval.



Example 6a. Archer, “All in White,” (*Here and Now*), mm. 1-4.



Example 6b. Archer, “All in White,” (*Here and Now*), mm. 5-9.

“Forward, then Backward,” one of two atonal pieces in *Here and Now*, uses all twelve tones of the chromatic scale. Of the three “chromatic scale” pieces discussed earlier (“Black and White,” “Small Steps,” and “The Merry-go-round”), all have definite tonal centers, the first two harmonically and melodically organized around C and “Merry-go-round” with a tonal center of E. “Forward, then Backward” has short sections with vague tonal centers, but in general it is tonally indefinite.

The angular right-hand melody is very sparsely accompanied with short phrases and frequent measures of rests. The intervallic directions of the melody illustrate the title: ascending intervals are often followed by descending intervals, and vice versa, giving the impression of forward and backward motion. In addition, some stepwise melodic fragments wind chromatically upwards before turning back towards the point of origin. Examples 7a and 7b illustrate these two melodic movements.

A musical score for a piece titled "Leisurely". The score is written for piano and features a treble and bass staff. The tempo is marked "Leisurely" at the top. The key signature is one sharp (F#). The score is divided into four measures, each with a different time signature: 3/4, 2/4, 2/4, and 4/4. The first measure is marked with a piano (*p*) dynamic and a crescendo hairpin. The second measure is marked with a mezzo-forte (*mf*) dynamic and a decrescendo hairpin. The third measure is marked with a piano (*p*) dynamic and a crescendo hairpin. The fourth measure is marked with a mezzo-forte (*mf*) dynamic and a decrescendo hairpin. The melody is primarily in the treble staff, with some bass staff accompaniment in the second and fourth measures.

Example 7a. Archer, "Forward, then Backward," (*Here and Now*), mm. 1-4.

[Leisurely]

A musical score for a piece titled 'Leisurely'. The score is written for piano on a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The tempo is marked 'rit.' (ritardando) and the dynamics are 'mf' (mezzo-forte) and 'p' (piano). The score consists of five measures. The first measure is marked with the number '14'. The second measure contains a fermata. The third measure contains a fermata. The fourth measure contains a fermata. The fifth measure contains a fermata. The score is written in a simple, elegant style with a clear, legible font. The tempo and dynamics markings are placed above the staff. The number '14' is placed below the first measure. The fermatas are placed above the notes in the second, third, fourth, and fifth measures. The score is a single system of music.

Example 7b. Archer, "Forward, Then Backward," (*Here and Now*), mm. 14-18.

The title is further illustrated by the overall organization of the composition. Beginning in measure eight, a melodic and rhythmic retrograde of the previous material occurs--exact except for one note (Db in measure twelve). Retrograde is not applied in the dynamic scheme. The final three measures are only slightly related to the rest of the piece in that the left-hand measures are repetitions of selected 4/4 measures from the original statement and the retrograde (see Example 8).

Leisurely

5

10

14

p *mf* *mf* *mp* *f* *mf* *rit. p*

Example 8. Archer, "Forward, then Backward," (*Here and Now*).

With a tempo marking of “leisurely,” the meter shifts between 3/4, 4/4, 5/4, and 2/4. In the eighteen measures of the piece, the meter changes in all except four.

“Silence is Golden” is a serial composition, employing a twelve-tone row presented first in its prime form, then in retrograde, concluding with two more statements of the prime. The row forms the entire harmonic language of the piece, with no other material used.

The statements are rhythmically varied with the first appearing only in quarter-note values, interspersed irregularly with quarter rests. The following retrograde statement appears in eighth notes as well, as do the final two statements of the prime. Beginning with the second statement of the prime row (measure 16), members of the row begin to appear harmonically, finally in octaves for the last statement. The entire piece is shown here with the rows identified (Example 9, page 23).

In the pedagogical text preceding “Silence is Golden,” Archer explains that the work is a “study in rests.” In addition to the lack of a tonal center, the placement and irregularity of the rests create a vague and tentative effect, even when the notes are played “with determination” as the composer prescribes. The rests occur frequently and in a random manner, often on the downbeat, thus obscuring the normal pattern of emphasis. Of the thirty measures, only seven contain a note on the first beat; all the remaining measures begin with at least one rest (see Example 9). Also, the collective number of beats in each of the patterns of rests varies from one quarter rest to as many as five, including a whole measure of rests in measure fifteen.

At moderate speed, with determination

Prime Retrograde

7 10 *mf*

13 16 *ff*

Prime Prime

19 *ff* 22 *ff*

25 28 *mf* *p* *pp*

Example 9. Archer, "Silence is Golden," (*Here and Now*).

The rhythmic irregularity is only briefly interrupted by a series of quarter-note fourths and quarter rests in measures 19, 20, and 21. The pattern is punctuated by a

dynamic marking of “fortissimo” and the harmonic interval of a fourth, which appears in a texture that is predominantly monophonic. The combination of these factors creates the climax of the piece. (See Example 9.)

The final piece in the collection is “Quiet Moments,” which uses the notes of the C and F# major scales simultaneously, suggesting bitonality. The right-hand melody uses C-major pitches with accompanying left-hand chords from F# major until measure eight (see Example 10).

Slowly and peacefully

use expressive singing tone in treble

mf *p* *f*

Play chords smoothly

6 *mf* *mf* 9

10 *f*

Example 10. Archer, “Quiet Moments,” (*Here and Now*), mm. 1-13.

After the first seven measures, the arrangement is reversed with the right-hand melody in F# major and the left-hand accompaniment using notes from the C major scale. The original arrangement then returns in measure fourteen and is maintained for the remainder of the piece. This alternating harmonic pattern forms three distinct segments, with the outer sections harmonically identical.

B. Aspects of Expression: Articulation and Dynamics

Archer is meticulous in her attention to indications of articulation. Consequently, it is rare to find a phrase without some directives, whether a slur mark or staccato sign, or a combination of both. In the few instances where there is no particular marking, the mood is at least clear from the tempo marking at the beginning of each piece, which usually indicates the desired character as well as a tempo. The chart below lists each selection from the collection, *Here and Now*, with the composer's tempo marking.

Table 1. Tempo Markings Used in *Here and Now*.

"Waltzing"	Gracefully
"All in White"	At a moderate speed
"Black and White"	Leisurely and quietly
"Small Steps"	Briskly and lightly
"The Haunted Cave"	Slow and mysterious
"The Merry-go-round"	Lively, gaily and lightly
"Near and Far"	Rather slow and quiet
"Forward, then Backward"	Leisurely
"Silence is Golden"	At a moderate speed, with determination
"Quiet Moments"	Slowly and peacefully

In “Waltzing,” Archer uses a simple texture. The legato melody alternates between the hands, with a repetitious accompaniment of thirds. Each melodic phrase generally lies within one hand position without the need for a shift of the hand. The phrases are all four measures in length, except for the final two, and are clearly marked with a slur. The sound the composer has in mind is evident by her directives in the first and ninth measures (see Example 11).

Gracefully

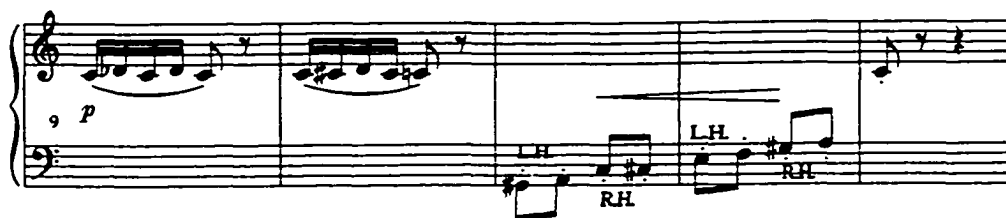
The image shows two systems of musical notation for a piano piece. The first system, labeled 'Gracefully', contains measures 1-4. The right hand (treble clef) plays a melodic phrase starting on G4, moving stepwise to D5, marked with a slur and 'mf singing tone in the right hand'. The left hand (bass clef) plays a accompaniment of thirds, starting on G3 and moving stepwise to D4. The second system contains measures 9-12. The left hand (bass clef) plays a melodic phrase starting on G3, moving stepwise to D4, marked with a slur and 'mf singing tone in the left hand'. The right hand (treble clef) plays a accompaniment of thirds, starting on G4 and moving stepwise to D5.

Example 11. Archer, “Waltzing,” (*Here and Now*), mm. 1-4, 9-12.

The lack of an articulation marking for the accompaniment figure is uncommon, although the indication “gracefully” at the beginning gives a clue that a sharp staccato would be inappropriate. The focus of the piece is most obviously the development of a smooth legato phrase; therefore, emphasis is not placed on the accompaniment figure.

“Small Steps” is built around minor seconds and thirds and employs legato and staccato in quick contrasts: sixteenth-note patterns are legato, eighth-note patterns staccato (Example 12).

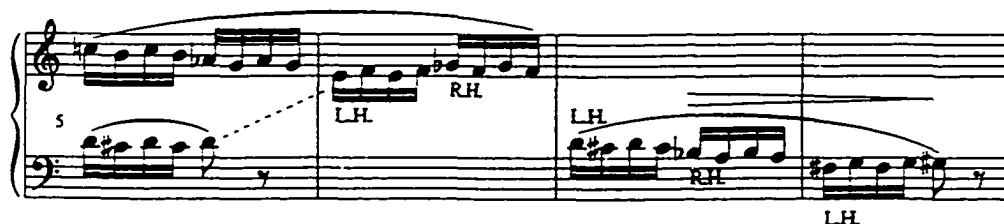
[Briskly and lightly]



Example 12. Archer, “Small Steps,” (*Here and Now*), mm. 9-13.

The management of legato and staccato is fairly simple in these measures, but when the legato line involves quick hand-crossings, the phrase is considerably more difficult. Measures five through eight include phrases that require legato hand-crossings (Example 13).

[Briskly and lightly]



Example 13. Archer, “Small Steps,” (*Here and Now*), mm. 5-8.

“The Merry-go-round” is a longer and more difficult piece than “Small Steps,” but it also requires quick changes from legato to staccato touch. Another similarity is that legato sixteenth-note passages of melodic minor seconds are preceded or followed by quick staccato notes or chords (see Example 14).

[Lively, gaily and lightly]



Example 14. Archer, "The Merry-go-round," (*Here and Now*), mm. 11-14.

"All in White" is an imitative piece utilizing overlapping legato phrases. The two-part contrapuntal texture provides the perfect setting for a study in the execution of a smooth legato phrase. As shown in Example 15a, a rest occasionally aids the conclusion of a phrase, thereby prompting the proper lift of the wrist; in other measures, it is necessary to draw the phrase to a close without the benefit of the natural lift of the wrist that occurs with the execution of a rest (see Example 15b).



Example 15a. Archer, "All in White," (*Here and Now*), mm. 1-4

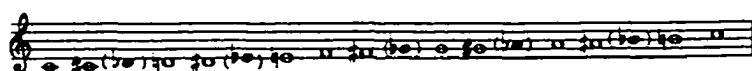
[At a moderate speed]



Example 15b. Archer. "All in White" (*Here and Now*), mm. 10-14.

A similar piece is “Black and White,” which is also in strict two-part texture. Each phrase is marked legato, but unlike “All in White,” “Black and White” has no overlapping phrases. Right-hand and left-hand phrases consistently end simultaneously, making execution of the phrases slightly less difficult. Archer adds what she calls a “comma” at the end of one phrase, having referred to it in the explanatory text preceding the piece to draw attention to its purpose. (See Examples 16a and 16b.)

This piece uses black and white notes and features patterns of the chromatic scale beginning on C.



Each black note is the enharmonic spelling of the white note which precedes it.
At the comma (,) above the treble at the end of m. 11, lift both hands, as though taking a breath, before beginning the following measure.

Leisurely and quietly

Violet Archer

Example 16a. Archer, “Black and White,” (*Here and Now*), mm. 1-4.

[Leisurely and quietly]

Example 16b. Archer, “Black and White,” (*Here and Now*), mm. 9-13.

The phrasing is aided by careful use of dynamics, often intended to facilitate the two-note slurs (see Examples 16a and b, measures 1-2 and 12-13). A similar passage

occurs in the final two measures of the piece, but there we find even more precise directions. In addition to the decrescendos, a pianissimo marking is given in measure eighteen to specify the intended dynamic level at the conclusion of the two decrescendos (see Example 17). This kind of attention to detail is customary in all of Archer's scores, but it is particularly apparent in the dynamic markings.

[Leisurely and quietly]



Example 17. Archer, "Black and White," (*Here and Now*), mm. 17-18.

A wide dynamic range is used in "The Haunted Cave" to enhance the murky tone created by the low pitch range and pedaled chords. In this descriptive piece, which is written entirely in the bass clef, Archer uses abrupt dynamic changes to create drama in the low register of the keyboard. In Example 18, four measures at a "pianissimo" level are followed by a "forte" with a crescendo to a pedaled "fortissimo." A similar passage occurs at the end of the piece in the final five measures.

In the final measure, the composer writes, "Let the note ring until the sound disappears." The natural decay of tone on the piano produces a gradual decrescendo. The resulting length of time becomes especially effective as it heightens the prevailing mysterious mood of the piece.

In "Near and Far," Archer utilizes the extreme ranges of the keyboard by placing the hands alternatively close together and far apart. The piece encourages freedom from

[Slow and mysterious]

Example 18. Archer, "The Haunted Cave," (*Here and Now*), mm. 5-19.

the frequently-used hand positions at the middle of the keyboard and encourages experimentation with the sonorities of the outer registers of the keyboard. To give emphasis to the different positions, the close positions are marked at least one degree louder than the positions that are far apart, as demonstrated in the first ten measures of the piece seen in Example 19.

Additionally, the damper pedal is added to the softer "far apart" positions, creating even more contrast between the two registers. Because of the cumulative effect of sympathetic vibrations, the application of the damper pedal increases the difficulty of keeping the dynamic level at "pianissimo"; moreover, it is difficult to maintain a consistent dynamic level with the hands positioned at opposite ends of the keyboard.

Rather slow and quiet

Example 19. Archer, “Near and Far,” (*Here and Now*), mm. 1-10.

The last measure of “Near and Far” includes the same performance directive seen in “The Haunted Cave”: “Let the notes ring until the sound disappears.” But here the effect is quite different, since the dynamic indication at the beginning of the note is “pianissimo” instead of “fortissimo,” thereby decreasing the length of time the tone will be audible.

C. Idiomatic Keyboard Writing: Hand Positions, Clefs, Pedaling, and Balance of Melody and Accompaniment

Of the ten pieces in this collection, three present particular challenges involving significant changes in hand position, with or without the addition of a clef change. Specific concepts addressed are hand-crossing, reading with both hands in the same clef, changing clefs, reading on ledger lines, and the use of “8va” and “15ma.” In some cases, the challenge is primarily related to reading. In others, the physical technique required is

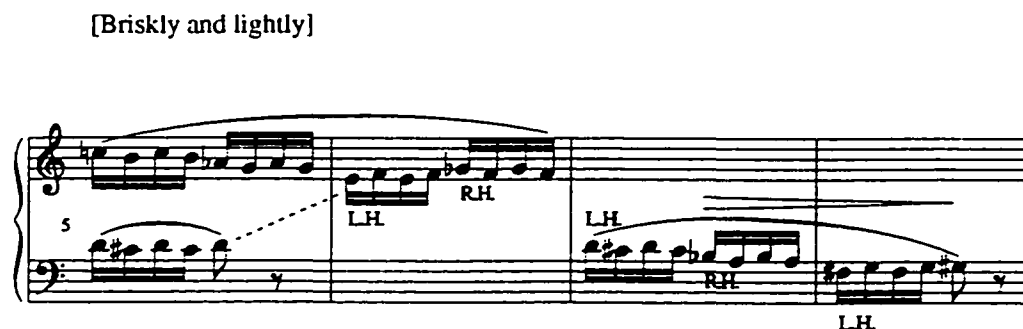
more difficult than the actual reading. With the use of “8va” and “15ma,” a combination of quick perception and correct placement of the hands must take place simultaneously.

In “Small Steps,” the hands remain very close together, and, at times, must cross in quick succession. The close proximity of the hands and the crossings are aided by the ascending minor seconds that tend to propel the hands into the correct alignment to continue the upward crossing pattern (Example 20). The passage is complicated by the “brisk” tempo and the crossings that occur on each half beat.



Example 20. Archer, “Small Steps,” (*Here and Now*), mm. 1-4.

The process is reversed in the following measures as the pattern descends, requiring the right hand to cross over the left. However, this descending pattern only demands crossing on each beat, reducing the speed required for the hand crossing, as shown in Example 21a.



Example 21a. Archer, “Small Steps,” (*Here and Now*), mm. 5-8.

A similar crossing-pattern occurs three measures later, but there it is written in staccato eighth notes instead of the legato sixteenth-note passages at the opening. The addition of staccato requires increased control to keep the hands from bouncing too high, which would interfere with the execution of smooth hand crossings (see Example 21b).

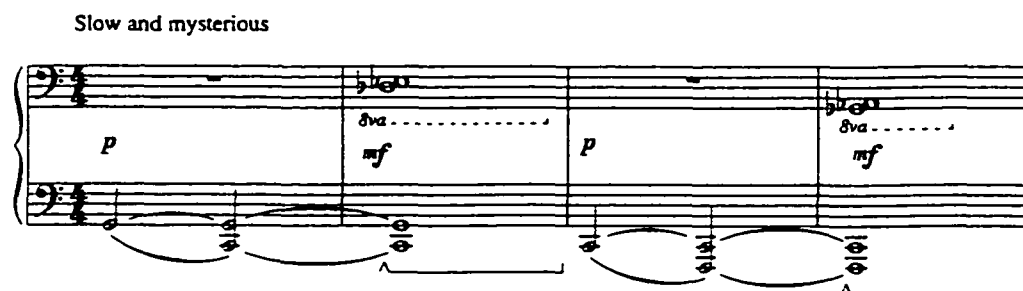
[Briskly and lightly]



Example 21b. Archer, "Small Steps," (*Here and Now*), mm. 9-13.

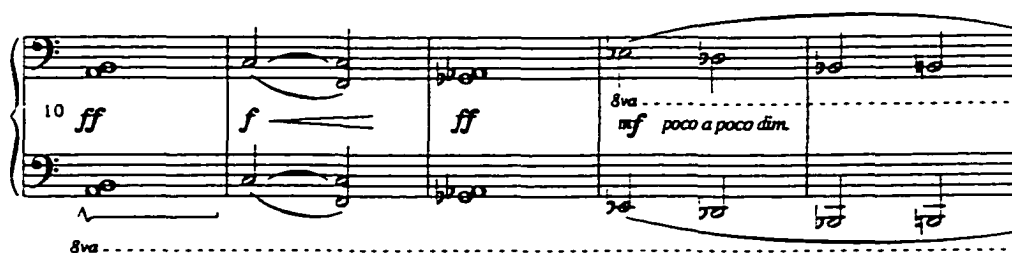
In "The Haunted Cave," Archer explores reading with both hands in the same clef, the use of ledger lines, and "8va" below. With the exception of one clef change in the penultimate measure, the piece is written entirely in the bass clef. Ledger lines are used often in the left-hand notes, but they only appear for the right hand in one measure. "8va" below is often added to ledger-line passages as well.

The reading of ledger-line notes is made simpler by their gradual introduction, always directly preceded by notes on the staff, providing a point of reference. Examples 22a and 22b illustrate this technique.



Example 22a. Archer, "The Haunted Cave," (*Here and Now*), mm. 1-4

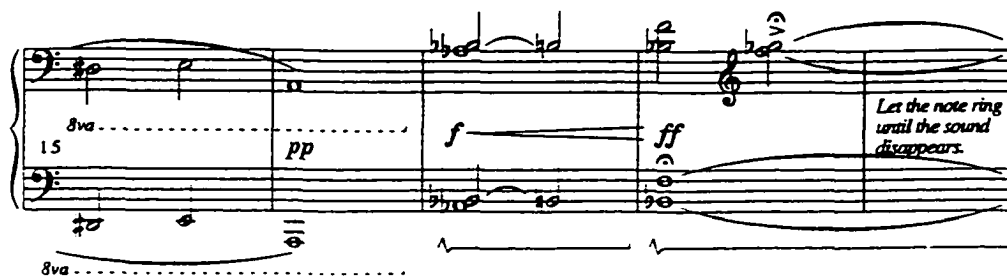
[Slow and mysterious]



Example 22b. Archer, "The Haunted Cave," (*Here and Now*), mm. 10-14.

"8va" below is used in only one hand, as seen in Example 22a, or in both hands simultaneously, as in Example 22b. However, in measure thirteen, a transition must be made from reading and playing with only one hand playing an octave lower to both hands playing "8va" below. The actual physical distance between the notes of measure twelve and thirteen is not great; the difficulty lies in the visual correlation of the distance on the page and the distance on the keyboard. Similarly, in the second measure, (see Example 22a), the right hand notes appear at first glance to be above the left hand notes; but upon closer examination, the actual placement of the right hand is between the left-hand notes.

The damper pedal is applied sparingly in "The Haunted Cave." It is required in only five measures, primarily for color, as in the second measure (see Example 22a, page 34). In the last three measures, it contributes to the volume of the sudden "forte," sustains the biting harmonic seconds moving to minor thirds, and provides a prolonged decrescendo for the final notes. (See Example 22c.)



Example 22c. Archer, "The Haunted Cave," (*Here and Now*), mm. 15-19.

As the title implies, the main objective of “Near and Far” is the execution of smooth transitions from close hand positions to positions with the hands spread far apart. When the hands are close together, the notes in the right and left hands are never more than a ninth apart. By contrast, in the passages with the hands far apart, the distance between the hands is at least five octaves, and sometimes as much as six octaves, extending to the lowest note on the keyboard for the last two measures of the piece (see Examples 23a and 23b).



Example 23a. Archer, “Near and Far,” (*Here and Now*), mm. 1-5.

[Rather slow and quiet]

Example 23b. Archer, “Near and Far,” (*Here and Now*), mm. 23-28.

Except for the two final measures of the piece, the passages that are five and six octaves apart are consistently in unison, lessening the difficulty of reading at such extreme registers. The symbols for playing one or two octaves above or below the given note must be readily understood. When “15ma” is used, it is applied to both hands, with each moving approximately the same distance from the previous position.

As in “The Haunted Cave,” the damper pedal is again used more for color than for its ability to enhance a legato melody. Each time the wide intervals occur, the pedal is depressed and held during the entire passage in that hand position, blurring the dissonant intervals and creating a soft mingling of high and low sounds. In contrast, the intervallic passages in close position are not pedaled. (See Example 23a.)

One of the simplest pieces in the collection, “Waltzing” is a study in the proper balance of melody and accompaniment. The melody is given alternatively to the right and left hands with a simple accompaniment in thirds. The accompaniment remains constant, allowing for concentration on a smooth legato line in the melody. For the first eight measures of the piece, a similar practice is again followed when the melody changes to the left hand. (See Example 24.)

In “Quiet Moments,” another study in balancing melody and accompaniment, Archer includes several clues to encourage the correct balance. She offers preparatory exercises for the parallel blocked chords in the accompaniment, and at the beginning of the piece she directs the pianist to “Play chords smoothly.” She also adds “use expressive singing tone in treble” directly under the right-hand melody. In addition, the initial dynamic markings are placed strategically: “mf” for the right-hand notes and “p” at the entrance of the left-hand chords. (See Example 25.)

The middle section of “Quiet Moments” reverses the arrangement of white keys for the melody and black keys in the accompaniment, transferring the prominent melody

to black keys. The concluding nine measures return to the original arrangement. The student is required to balance a melody successfully on all white keys and all black keys, and, in addition, must make smooth transitions between the two contrasting hand positions.

Gracefully

mf singing tone in the right hand

5

Example 24. Archer, "Waltzing," (*Here and Now*), mm. 1-8.

Slowly and peacefully

mf use expressive singing tone in treble

p

f

Play chords smoothly

Violet Archer

Example 25. Archer, "Quiet Moments," (*Here and Now*), mm. 1-5.

II. *Four Bagatelles*

Published in 1979, the first year of Archer's retirement from the University of Alberta, the *Four Bagatelles* are each given descriptive titles that indicate a particular mood. They are numbered and given the titles "Forceful," "Introspective," "Capricious," and "Festive."

The first, "Forceful," opens in a slow declamatory style that is created by a single melodic line punctuated with percussive chords. This texture is maintained as the melody takes on an improvisatory nature, at times moving easily from pedantic quarter notes into sixteenth-note flourishes and back to quarters (see Example 26).

The musical score for Example 26, Archer's "Forceful," (Four Bagatelles), measures 1-11. The score is in 3/4 time, key of B-flat major. It features a single melodic line in the right hand punctuated by percussive chords in the left hand. The tempo is marked "Poco largamente". The dynamics range from "f" (forte) to "mf" (mezzo-forte). The score includes fingerings (1-5) and articulation marks (accents, slurs).

Example 26. Archer, "Forceful," (*Four Bagatelles*), mm. 1-11. All examples from this collection are used with permission from Waterloo Music Company Limited.

“Capricious,” the second bagatelle, is a characteristically light piece with an angular melody and crisp accompaniment of staccato chords. It is rhythmically more complex than the first, and, although the eighth note remains constant, the meter changes thirty-two times in the sixty-two measures of the piece. The changes must be managed within the context of the “allegretto” tempo and the unrelenting eighth-note pattern. Example 27 shows a passage in which the meter changes with every measure.

[Meno mosso, grazioso]

The musical score for Example 27 consists of three systems of music. The first system (measures 46-48) shows a treble staff with a melody and a bass staff with a constant eighth-note accompaniment. The second system (measures 49-51) is marked 'Tempo 1' and 'mf a tempo'. The third system (measures 52-54) continues the piece with varying dynamics. The key signature has one sharp (F#), and the time signature changes every measure.

Example 27. Vivaldi, “Capricious,” (*Four Bagatelles*), mm. 46-54.

In contrast, “Introspective” is a slow, legato setting of a wandering melody with a sparse accompaniment made up mostly of open-fourth intervals. Although the mood is quiet and restrained, there is a similarity to the first bagatelle in that the overall effect is

The last bagatelle, “Festive,” is marked “allegro con gioia.” It is percussive and bright, employing a variety of rhythmic figures, often placed in the upper registers of the keyboard. The middle section is syncopated, containing several left-hand passages in octaves, and the closing section is marked “fortissimo” with a number of wide leaps to and from octaves. A wide and flexible hand span is needed for the octaves as well as the final chords, which encompass a ninth in both hands. Along with the second bagatelle, “Festive” is physically more demanding than either the first or third. Opening and closing passages are shown respectively in Examples 30a and 30b.

Allegro con gioia

1 *f ma leggiero*

4

7

10

ff

Example 30a. Archer, “Festive,” (*Four Bagatelles*), mm. 1-12.

[Allegro con gioia]

59 *fca* *sempre cresc.*

62 *ff e sfz* *fca*

65 *poco rit.* *a tempo* *fff e sfz* *Ped.*

Example 30b. Archer, "Festive," (*Four Bagatelles*), mm. 59-69.

A. Compositional Techniques

Without exception, quartal harmony plays a fundamental role in the construction of each of the *Four Bagatelles*. Considering Archer's preference for thin textures, chords built around the open-sounding interval of a fourth provide the bare minimum of accompaniment for melodies. Consequently, chordal-accompaniment figures most commonly used are fourths (see Examples 31a and 31b).

Although perfect fourths are predominant, augmented fourths are also used, giving the same open effect when used in close succession (see Example 32).

[Molto largo, espressivo]



Example 31a. Archer, "Introspective," (*Four Bagatelles*), mm. 17-19.

[Allegro con gioia]



Example 31b, Archer, "Festive," (*Four Bagatelles*), mm. 41-43.

[Molto largo, espressivo]



Example 32. Archer, "Introspective," (*Four Bagatelles*), mm. 8-10.

Quartal chords are equally prevalent in all of the bagatelles. Most are constructed of two intervals of a perfect fourth; however, the same use of both perfect and augmented fourths also appears in larger quartal chords (see Example 33).

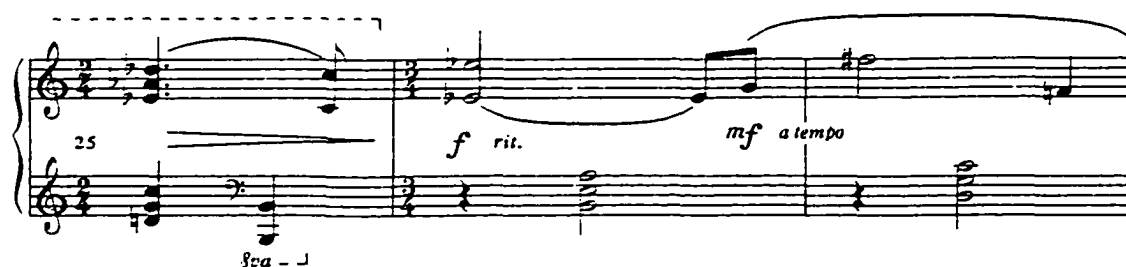
[Poco largamente]



Example 33. Archer, "Forceful," (*Four Bagatelles*), mm. 12-15.

Quartal chords containing only perfect fourths are numerous (Example 34a), but it is common to find them including the augmented fourth in combination with perfect fourths (Example 34b). When quartal chords are stacked, the interval of separation between the right and left hand chords is rarely a fourth.

[Molto largo, espressivo]



Example 34a. Archer, "Introspective," (*Four Bagatelles*), mm. 25-27.

[Allegro con gioia]



Example 34b. Archer, "Festive," (*Four Bagatelles*), mm. 59-61.

In the second bagatelle, "Capricious," quartal chords are frequently used in an inverted form. The piece has two sections, arranged in an "ABA" form. Passages from the concluding measures of the "A" section and beginning measures of the "B" section are shown in Example 35. The two sections are separated by a register change and a ritard in measure twenty-six, with a tempo change in measure twenty-seven.

[Allegretto giocoso e leggero]

Example 35. Archer, "Capricious," (*Four Bagatelles*), mm. 23-28.

The first section, concluding at measure twenty-six shown above, is composed almost exclusively in perfect fourths and fifths, both melodically and harmonically, while

the second section, beginning in measure twenty-seven is filled with major second intervals and their inversion, minor sevenths. In both sections, a quartal chord is used in an apparent “first inversion,” with the bottom note of the lower fourth placed above the third note of the quartal triad; hence, the resulting chord is a perfect fourth plus a major second. Consequently, this chord is pre-eminently appropriate for use in both sections, since it contains both the perfect-fourth interval and the major second. Examples 36a and 36b illustrate the use of this chord in both sections.



Example 36a. Archer, “Capricious,” (*Four Bagatelles*), mm. 1-3.



Example 36b. Archer, “Capricious,” (*Four Bagatelles*), mm. 29-32.

In all of the bagatelles, there are only two deviations from quartal harmonic use. The first is in this second bagatelle--the use of major seconds and their inversion, the minor seventh, as accompaniment; the second is the exceptional use of tertian chords in isolated instances in two of the bagatelles.

In reference to the use of minor seconds and sevenths, the second section of “Capricious” reveals this practice (Example 37). Here, the seconds and sevenths are interspersed with melodic fourths and sixths.

[Meno mosso, grazioso]

Example 37. Archer, “Capricious,” (*Four Bagatelles*), mm. 37-45.

Coincidentally, this example also reveals one of the two occurrences of the use of tertian chords found in the bagatelles, a succession of major sixths moving downward by thirds in measures thirty-eight through forty, and then upward by thirds in measure forty-five.

The remaining examples of tertian structures are found in the last bagatelle, “Festive.” After the strictly quartal opening, major chords in first inversion in combination with left-hand quartal chords are seen in measures seven through twelve (Example 38a). Major chords are also used variously throughout the piece, but always

in conjunction with another pattern, as in Example 38b, interjected between statements of a pentatonic pattern.

[Allegro con gioia]

Example 38a. Archer, "Festive," (*Four Bagatelles*), mm. 4-12.

In addition to its position between two pentatonic patterns, the C# major chord in Example 38b occurs in combination with a G natural in the bass. Similarly, the E major chord in measure sixteen is sounded with a D in the bass and the B^b chord in measure eighteen occurs with an E. In each case, the bass note negates the effect of a purely tertian chord.

Use of quartal harmony is by no means restricted to chordal accompaniment; it is an integral part of the overall harmonic structure. Accordingly, melodic fourths and fifths are also prevalent in the bagatelles (see Example 39).

[Allegro con gioia]

13 *p subito*

16 *mp* *mf*

Example 38b. Archer, "Festive," (*Four Bagatelles*), mm. 13-18.

[Allegretto giocoso e leggero]

7 *f* *mf* *mf*

Example 39. Archer, "Capricious," (*Four Bagatelles*), mm. 7-9.

Successive melodic fourths and fifths are particularly prominent in the initial melodic statement of "Capricious," setting the stage for further development (see Examples 40a, b, and c).

Clearly, Archer is fond of seconds and sevenths, as well as fourths and fifths. In the fourth bagatelle, she concentrates on seconds and fourths, especially in the beginning and ending measures. Examples 41a and 41b (page 52) illustrate the frequent melodic and harmonic use of the two intervals.

Allegretto giocoso e leggero

a. *mf*

b. *f* *mf* *f*

c. *ff* *p* *f*

stra

Examples 40a, b, and c. Paganini, "Capricious," (*Four Bagatelles*), mm. 1-4, 17-19, and 20-22.

Mixed meters are an integral part of this composer's rhythmic language.

Meter changes are often expertly woven into the momentum of the music, serving mainly to facilitate the completion of a melodic phrase or rhythmic pattern. From the first bagatelle, "Forceful," the melodic line shown in Example 42 begins in 3/4, moves easily into 5/4, and then concludes the phrase in 3/2.

Allegro con gioia

1 *f* ma leggiero

4

7

10 *ff*

3va

Example 41a. Archer, "Festive," (*Four Bagatelles*), mm. 1-12.

[Allegro con gioia]

56

59 *sempre cresc.*

3va

Example 41b. Archer, "Festive," (*Four Bagatelles*), mm. 56-61.



Example 42. Archer, "Forceful," (*Four Bagatelles*), mm. 16-18.

Even though the setting and mood are vastly different in the fourth bagatelle, a similar practice is employed. The driving pulse of the rhythmic pattern is unaffected by the bar line. The meter serves only to aid the performer, since the composer is concerned only with the development of the melodic and rhythmic pattern. The parallel movement of the ascending pattern makes natural emphasis on any given downbeat inconsequential (see Example 43).

The first, third, and fourth bagatelles are metrically simple, using only 2/4, 3/4, 4/4, and 5/4. In contrast, the second bagatelle, "Capricious," is more complex. As previously observed, the meter changes frequently throughout the piece; moreover, there is great diversity in meters used. Table 2 lists the time signatures, measure by measure.



Example 43. Archer, "Festive," (*Four Bagatelles*), mm. 53-58.

Table 2. Meter Changes in "Capricious"

Measure	Meter	Measure	Meter
1-4	4/4	41-43	2/8 + 4/8
5-6	5/4	44-46	6/8
7	4/4	47	4/4
8	3/4	48	2/4
9	5/4	49	3/8
10-20	4/4	50	3/4
21	4/8 + 5/8	51	9/8
22	5/8 + 4/8	52	4/4
23-26	4/4	53	9/8
27	2/8 + 4/8	54	3/4
28	6/8	55-56	6/8
29	4/4	57	5/4
30-34	6/8	58	12/8
35	7/8	59	6/8
36	2/4	60	7/8
37	4/4	61-62	4/4
38-40	6/8		

In "Capricious," meter does correspond to patterns of emphasis, thereby creating oscillating duple and triple groupings, often in quick succession. The middle section of the piece is primarily in compound duple meter, but simple duple patterns occur quite regularly. The added accent marks in Example 44 illustrate the shifting patterns.

The measures with combinations of meters (4/8 + 5/8 and 5/8 + 4/8) appear complex, but are still clearly divided by the articulation into groupings of two or three eighth notes. (See Example 45.)

[Allegretto giocoso e leggero]



Example 44. Archer, "Capricious," (*Four Bagatelles*), mm. 29-36.

[Allegretto giocoso e leggero]

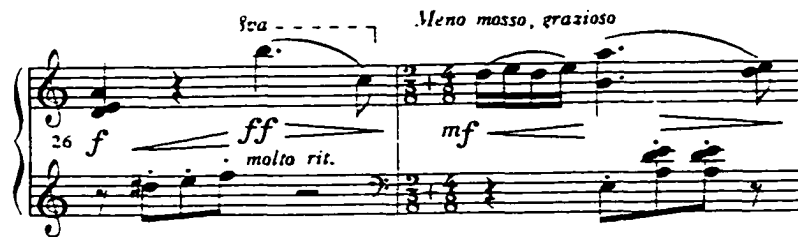


Example 45. Archer "Capricious," (*Four Bagatelles*), mm. 21-22.

B. Aspects of Expression

Dynamic markings are abundant in the bagatelles, and they are extremely detailed. The composer's intentions are invariably clear, leaving little to the judgment of the performer. Symbols for "crescendo" and "diminuendo" are rarely found without a dynamic marking before and after to provide the exact range of the dynamic increase or decrease. In Example 46, Archer includes the exact level of increase with a "fortissimo" marked at the height of the crescendo.

[Allegretto giocoso e leggero]



Example 46. Archer, "Capricious," (*Four Bagatelles*), mm. 26-27.

Also, she is very specific about voicing, using two dynamic markings when necessary to ensure that one voice is heard strongly above the other, as in Example 47, measures 12-15. This particular example illustrates Archer's meticulous gradations of a decrescendo in measures fourteen through fifteen. Instead of using the symbol for "decrescendo" or the abbreviation "decres.," she uses "mf," then "mp," and finally "p."

[Allegretto giocoso e leggero]

Example 47. Archer, "Capricious," (*Four Bagatelles*), mm. 10-16.

Many times, symbols for “crescendo” and “decrescendo” appear in such close succession as to suggest that the composer means only to remind the performer to shape the phrase. Example 48 displays a passage that contains six measures with symbols that correspond to the phrase movement, whether in the form of an arch (as in measure twenty-seven) or a descending two-note slur (in measure thirty-one).

[Allegretto giocoso e leggiero]

The musical score for Example 48 consists of three systems of music, each with a treble and bass staff. The first system (measures 26-28) begins with a treble staff measure 26 marked *f* and a bass staff measure 26 marked *molto rit.*. Measure 27 features a crescendo leading to *ff* and a slur over the treble staff. Measure 28 is marked *mf* and *Meno mosso, grazioso*. The second system (measures 29-32) starts with measure 29 marked *f* and a descending two-note slur. Measure 30 is marked *f*. Measure 31 is marked *f* and has a slur. Measure 32 is marked *f*. The third system (measures 33-36) starts with measure 33 marked *f*. Measure 34 is marked *f*. Measure 35 is marked *mf*. Measure 36 is marked *mf*. The score includes various articulations such as slurs, accents, and staccato marks.

Example 48. Archer, “Capricious,” (*Four Bagatelles*), mm. 26-36.

In indications of articulation, Archer is equally attentive to detail. It is rare to find a measure without a slur, an accent mark, or a “staccato” symbol. One such passage is in the fourth bagatelle, immediately following the energetic opening. The octaves in the

bass are marked simply “piano” and “8va.” but there are no other indications as to articulation at the measure when the octaves begin. The “allegro con gioia” and “ma leggiero” at the beginning give a clue; however, the performer should not assume that “staccato” is called for since “staccato” articulation is clearly marked when required by the composer. (See Example 49.)

[Allegro con gioia]

Example 49. Archer, “Festive,” (*Four Bagatelles*), mm. 10-15.

The octaves continue in a similar fashion for six more measures, with a “crescendo” to “forte.” It can be assumed that the performer should play the octaves with a “semi-legato” touch, remaining careful to emphasize only the beats marked with an accent. (See Example 50, page 59.)

With its staccati, legato slurs, and tenuto indications, Example 51 shows the articulation that characterizes so much of Archer’s music.

[Allegro con gioia]



Example 50. Archer, "Festive," (*Four Bagatelles*), mm. 19-21.

[Allegretto giocoso e leggero]



Example 51. Archer, "Capricious," (*Four Bagatelles*), mm. 4-6.

It is not surprising that Archer's tempo changes are clearly and precisely marked: nevertheless, the only metronome indication included in the whole set is not at the beginning of the piece but at the tempo change. In the first bagatelle, marked "poco largamente", one tempo change after a fermata is marked "più mosso" and carries a metronome marking of $\text{♩} = 100$, as seen in Example 52, measure 21. The "più mosso" presumably suggests a tempo faster than that at the beginning, but the "a tempo" confuses the issue. Perhaps the "a tempo" is merely an indication customarily given after a fermata or "ritardando," and the "più mosso" does in fact mean "faster."

[Poco largamente]



Example 52. Archer, "Forceful," (*Four Bagatelles*), mm. 19-22.

Even a slow piece marked "molto largo, espressivo," as in the third bagatelle, is clearly mapped with tempo designations. The improvisatory mood is heightened by subtle changes such as the "poco rubato" in the second measure and the "a tempo" in the third (Example 53a). In measure six, the "poco rubato" refers only to the first five notes of the phrase that precede the "a tempo" on the downbeat of measure seven (Example 53b). No other change in tempo is required until the climax of the piece in measure twenty-four, "più largo" (Example 53c).

Only in the last bagatelle is an entire section given a different tempo: beginning in measure thirty-two, the middle section is marked "allegretto," a change from the opening "allegro con gioia." This section is also more legato, and it remains so until the return of the opening material near the end of the piece.

To summarize, myriad expression marks combine to create the general mood reflected in the title of each piece. The heaviness of the "largamente" tempo, the quarter notes marked with "marcato" accents, and the "forte" dynamics create the "forcefulness" of the first bagatelle. The shifting meters and flippant staccato passages contribute to the "capricious" character of the second. The wandering melody of the third suggests

Molto largo, espressivo

a. *mp* *poco rubato*

b. [Molto largo, espressivo] *poco rubato* *a tempo*

c. [Molto largo, espressivo] *ff più largo* *8va*

Example 53a, b, and c. Archer, “Introspective,” (*Four Bagatelles*), mm. 1-2, 5-7, and 23-24.

“introspective” thoughts while the sparse accompanying chords “comment” on them. The fast tempo, driving rhythms, and upward movement of every pattern combine to create a “festive” mood in the fourth bagatelle.

C. Idiomatic Keyboard Writing

These pieces, probably intended for the late intermediate and advanced student, require a firm command of intricate and diverse rhythms, control of legato and staccato

articulation, and physical strength and stamina. A large hand span is a necessity in the fourth bagatelle, and technical flexibility is particularly important as well, especially for smaller hands.

Articulation in the bagatelles falls into three basic categories--legato, staccato, and an accented style indicated almost exclusively with a “tenuto” symbol. (See Example 54.)



Example 54. Archer, “Forceful,” (*Four Bagatelles*), mm. 1-4.

Use of the accent mark is rare, appearing only in the first and fourth bagatelles. In Example 55, from the first bagatelle, the accent mark in measure twenty-four indicates a stronger emphasis than the “tenuto” in the previous measure. Given the fact that the first beat of measure twenty-four must be sustained, presumably without the aid of the damper pedal, it is understandable that the note would need as much emphasis as possible, since it is also the climax of the preceding phrase.

[Poco largamente]



Example 55. Archer, “Forceful,” (*Four Bagatelles*), mm. 23-26.

A similar phrase occurs four measures later (Example 56, measures 31-32). The chord on the downbeat of measure thirty-two is not sustained, but like the accented note in Example 55, it is the culmination of a phrase and a crescendo.

[Poco largamente]

The musical score for Example 56, measures 31-39, is presented in two systems. The first system (measures 31-34) shows a piano part with a crescendo leading to a fortissimo (ff) chord on the downbeat of measure 32, followed by a return to fortissimo (f) at 'a tempo'. The second system (measures 35-39) shows a piano part with a decrescendo from mezzo-piano (mp) to piano (p), ending with a note held indefinitely until the sound disappears. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 56. Archer, "Forceful," (*Four Bagatelles*), mm. 31-39.

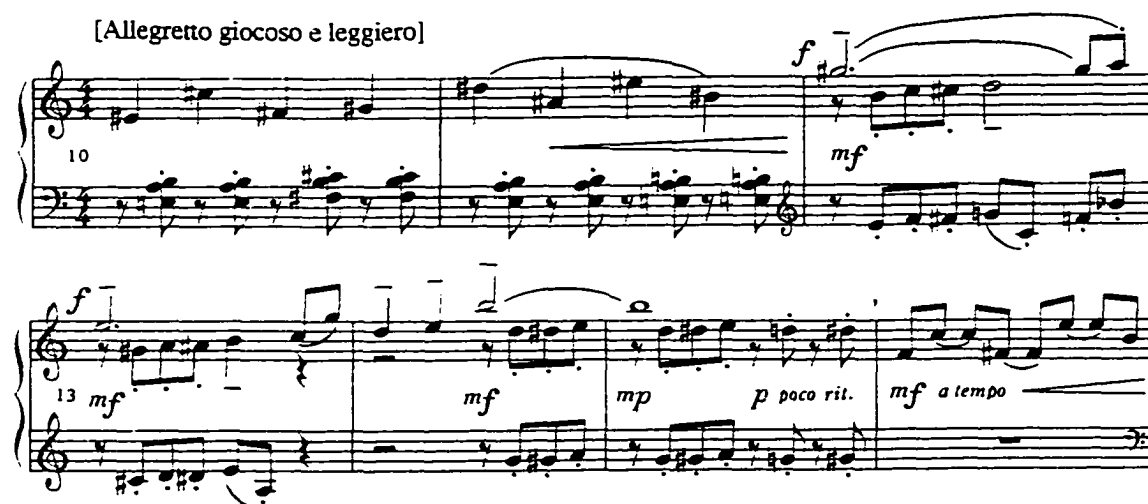
The interpretation and execution of measures thirty-three and thirty-four (see Example 56) require both common sense and a firm touch. It is obvious that the piano is not capable of a crescendo on one note, but the performer must be capable of a smooth legato and firm accent, which, if performed in conjunction with "body English," can give the impression of a crescendo. Additionally, the A-flat must be sustained for at least six measures, making the accent practical as well as dramatic.

With the exception of the third bagatelle, "Introspective," which in its entirety is a study in legato playing, the bagatelles demand precise interpretation of staccato and legato. Melodic lines often change quickly from legato to staccato. Archer also frequently accompanies a legato melody with a sharp, light staccato, as in the first three measures of "Capricious." (See Example 57).



Example 57. Archer, "Capricious," (*Four Bagatelles*), mm. 1-3.

Perhaps the most difficult articulation demanded is the combination of legato, staccato, and tenuto, as shown in Example 58. Beginning in measure twelve, the right hand must be able to execute the legato "forte" and the staccato "mezzo forte."



Example 58. Archer, "Capricious," (*Four Bagatelles*), mm. 10-16.

Management of octaves and sevenths is of prime importance in all of the bagatelles. The outer interval of a seventh is created by the quartal chords constructed of two stacked intervals of a fourth. In addition to quartal chords, Archer uses open octaves as accompaniment, or as melodic material, as in Example 59 from the fourth bagatelle.

[Allegro con gioia]

13 *p subito*

16 *mp*

19 *f*

22 *mf*

25 *fp* *mf e sempre cresc.*

Example 59. Archer, "Festive," (*Four Bagatelles*), mm. 13-28.

This fourth bagatelle is particularly taxing with regard to the playing of octaves, primarily because the octave passages are long. The first octave passage is nineteen measures in length, with the octaves growing progressively louder and stronger and complicated with leaps (see Example 59 above).

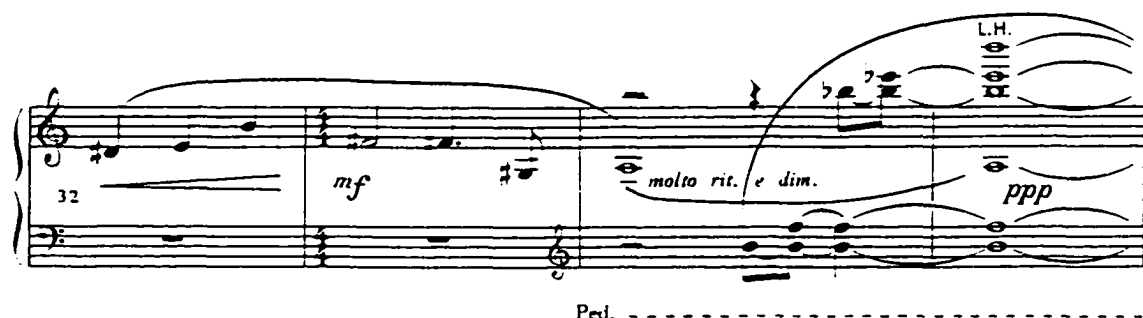
The closing section is also difficult because of octaves approached by leap plus a left-hand passage of successive quartal chords that is interrupted by “fortissimo” octaves. The final chord contains the interval of a ninth in both hands. Because of the nature of the ending, arpeggiating the chord would be undesirable, thereby necessitating wide stretches in the hands and forearm strength. The passage is considerably more strenuous for the left hand, since it must negotiate the octave leap from the very bottom of the keyboard (see Example 60).

The musical score for Example 60 consists of three systems of music. The first system starts at measure 59 with a treble clef and a bass clef. It features a series of chords and octaves. The second system starts at measure 62 and continues with similar chordal textures. The third system starts at measure 65 and includes a 'poco rit.' marking, followed by 'a tempo' and 'fff e sfz'. The final measure (69) includes a 'Ped.' (pedal) indication.

Example 60. Archer, “Festive,” (*Four Bagatelles*), mm. 59-69.

Example 60 also contains one of only two damper-pedal indications in the *Four Bagatelles*. The other is found at the end of the third bagatelle, “Introspective” (see Example 61).

[Molto largo, espressivo]



Example 61. Archer, “Introspective,” (*Four Bagatelles*), mm. 32-35.

The purpose of both pedal markings is clear; however, it must be assumed that Archer intended the pedals to be used judiciously in other places. It is plausible that the pedal would not be needed at all in the second bagatelle for various reasons, most notably, the quick tempo and proliferation of light staccato chords. In comparison, the “molto largo, espressivo” tempo and long legato phrases of the third bagatelle create several opportunities where the sustaining powers of the damper pedal, changed regularly, would be beneficial. One such passage is shown in Example 62, where the left-hand melody would be greatly enhanced by the addition of the pedal, both in volume and in color. Measures twenty-four through twenty-six would also sound very dry without the damper pedal.

At times, use of the damper pedal would contribute significantly to volume and could be used to increase the intensity of a “fortissimo” dynamic marking. The first bagatelle contains several large quartal chords that could be “colored” in this way, but the performer must possess the necessary aural sensitivity to control the mass of sound, and the pedal must be released for the rests (see Example 63).

[Molto largo, espressivo]

23

ff più largo

scra -

25

f rit.

mf a tempo

scra -

Example 62. Archer, "Introspective," (*Four Bagatelles*), mm. 23-27.

Poco marcato

f

ff

Example 63. Archer, "Forceful," (*Four Bagatelles*), mm. 1-7.

III. Sonatina No. 3

In Archer's own words in the preface of the score, the three-movement sonatina is a "light and carefree piece--an experiment in making use of only the white keys of the

piano.”³³ She adds that the contrapuntal first movement requires “clarity and good legato,” and that legato is also important in the middle “waltz” movement with “expressive cantabile playing” required. She describes the third movement as a “sprightly jig,” suggesting that it “needs light and clean playing.”³⁴ The first two movements are constructed in basic tripartite (ABA) form. The third movement is a rondo.

In all three of the movements, two-part texture prevails along with a preponderance of stepwise movement. Almost without exception, the intervals created by the combination of the two voices are open fourths or fifths, octaves, seconds, or sevenths. Passages or strong beats containing intervals of thirds or sixths are extremely rare. Consequently, the harmony is predominantly dissonant.

The overall mood of the sonatina is calm and relaxed with tempo markings such as andantino and allegretto. There are no major tempo changes within the movements and no sudden changes of dynamics to invoke dramatic changes of mood.

Technical demands involve precise finger movements and a good command of a smooth legato, which are more important in this piece than physical strength or stamina. The two-part texture generally negates the possibility of harmonic octaves or passages causing difficulties related to the extension of the hand, and the moderate tempos allow sufficient time to easily manage the few instances where wide melodic intervals occur.

A. Compositional Techniques

Since the composer reveals that the sonatina is “an experiment” in using “only the white keys of the piano,” and the key of C major is not used, melodic passages generally tend to imply various modes. Dorian, Phrygian, Lydian, and Aeolian passages are

³³Archer, Violet. *Sonatina No. 3*, (Waterloo, Ontario: Waterloo Music Company Limited), 1.

³⁴Ibid.

prevalent. While it can be said that the first, second, and third movements are predominantly Dorian, Phrygian, and Aeolian respectively, it is more accurate to describe individual passages in terms of specific modes. Since the piece is written entirely on white keys, none of the modes is transposed. Therefore, emphasis on D suggests the Dorian mode, E, the Phrygian, and so on.

The opening measures of the first movement contain various modal passages (see Example 64), but when the section comes to a close in measure sixteen, it is unclear whether the passage has been conclusively Dorian or Phrygian. Lydian and Aeolian phrases are also woven into the two melodic lines, further obscuring a specific mode. This excerpt from the first movement is typical of the style of writing used in all three movements of the sonatina. While modality is a factor in passages, the use of “white keys only” harmonic language is indicative of pandiatonicism. Accordingly, Archer uses the diatonic members of the C major scale, avoiding conventions of functional harmony or melodic patterns derived from a hierarchy of pitches around a clear tonal center or the final of a mode.

Within the context of the consistent two-part texture, the first and third movements are generally more contrapuntal than the simple melody and accompaniment of the second movement. In these outer movements, the counterpoint consists primarily of imitative entrances of the initial motive that are intermingled with scalar passages derived (more or less) from the initial motive. The initial motive of the first movement is made up of two segments shown in Example 65.

Example 66 illustrates various appearances of this initial motive. It is intervallically and rhythmically altered, treated sequentially, and also inverted in several entrances. The surrounding melodic material is a combination of scalar patterns and variations of the “b” segment of the initial motive.

3. Andantino, deciso

mf

c.

b.

f

mf

cresc.

f

dim.

a tempo

poco rit.

mp

mf

leggiero

a. Phrygian
b. Aeolian

c. Dorian/Lydian
d. Dorian/Phrygian

Example 64. Archer, *Sonatina No. 3*, Movement I, mm. 1-18. All examples used from the *Sonatina* are used with permission from Waterloo Music Company Limited.

Example 65. Archer, *Sonatina No. 3*, Movement I, mm. 1-2.

[Allegretto ritmico]

a tempo

poco rit.

mp *mf* *leggiero*

f *non legato* *poco a poco cresc.*

f *ff* *mf*

Gra

Example 66. Archer, *Sonatina No. 3*, Movement I, mm. 16-34.

The contrapuntal third movement opens with a lively motive consisting of fourths and fifths. It is followed by a stepwise pattern that completes the "A" section of the short rondo movement. (See Example 67.)

A Allegretto ritmico

1 *f*

6

B *leggero* *mf*

Example 67. Archer, *Sonatina No. 3*, Movement III, mm. 1-15.

[Allegretto ritmico]

26 *poco a poco cresc.*

31 *f*

Example 68. Archer, *Sonatina No. 3*, Movement III, mm. 26-35

As in the first movement, fragments of the motive are tossed from the treble to the bass or treated sequentially. In Example 68, the interval of a fourth (from the initial motive) is changed to a seventh, but retains the original rhythmic structure. The sequence continues accompanied by the bass interval of a fifth from the opening measures.

B. Aspects of Expression

Dynamics in the sonatina show the characteristic meticulous attention to detail inherent in all of Archer's scores. Dynamic markings ("f," "mf," etc.) are frequent as are symbols for crescendo and decrescendo, and they often follow the rise and fall of the melodic line. Example 69 from the first movement shows a gradual crescendo over the course of eight measures where phrases climb sequentially higher with each ascending passage. The gradual crescendo is carefully regulated with dynamic markings every two measures.

[Andantino deciso]



Example 69. Archer, *Sonatina No. 3*, Movement I, mm. 27-34.

The first fourteen measures of the second movement contain a series of phrases that are all "shaped" by the use of crescendo and decrescendo (see Example 70).

Andantino, scorrevole, sognando

mp
dolcemente

with appropriate use of the pedal

dim. mf

10

Example 70. Archer, *Sonatina No. 3*, Movement II, mm. 1-14.

Similarly, two-note slurs are dynamically specified by short decrescendos in a passage from the second movement (see Example 71). A crescendo is marked for the rising stepwise pattern in the left hand. The decrescendos for the right hand are placed directly under the treble staff.

[Andantino, scorrevole, sognando]

poco f

mp e poco a poco cresc.

Example 71. Archer, *Sonatina No. 3*, Movement II, mm. 45-49.

The two-part texture in the second movement is more homophonic than contrapuntal, featuring a wandering melody with quartal accompaniment. Here, Archer uses the dynamics to highlight the transfer of the melody from the right hand to the left hand (see Example 72, mm. 27-31).


[Andantino, scorrevole, sognando]

25 *mf*

30 *mf* *p* *p*

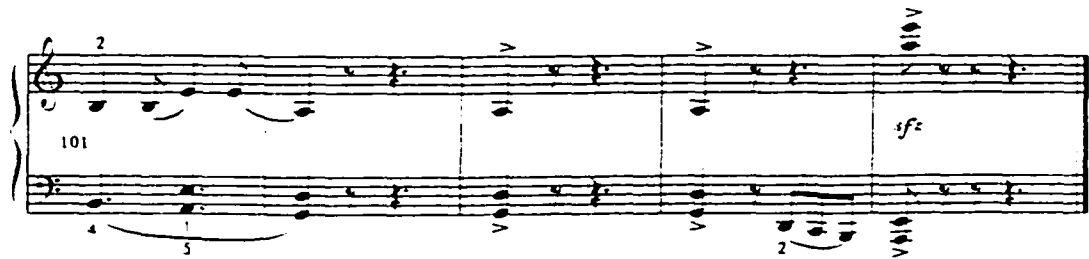
cantabile

Example 72. Archer, *Sonatina No. 3*, Movement II, mm. 25-34.

A “sfz” (sforzando) is used once in the entire sonatina. It appears on the final chord of the third movement along with an accent mark (see Example 73.) Indications for sforzando and accent marks are rare in Archer’s music. Instead of using accents, she tends to favor use of a tenuto marking () to indicate an emphasis; accents are reserved for particularly sharp kinds of emphasis, like those in the closing measures of the sonatina shown in Example 73.

The sonatina could easily be characterized as a study in the effective performance of smooth legato articulation. Use of staccato is reserved for the articulation of ends of phrases or to give emphasis to repeated notes. Examples 74a and b illustrate two such passages from the first and third movements respectively.

[Allegro ritmico]

Example 73. Archer, *Sonatina No. 3*, Movement III, mm. 101-105.

[Andantino, deciso]



[Allegro ritmico]

Example 74a. Archer, *Sonatina No. 3*, Movement I, mm. 4-7.Example 74b. Archer, *Sonatina No. 3*, Movement III, mm. 11-15.

Melodic lines of all three movements are essentially stepwise and are usually marked with slur lines indicating legato articulation. One exception occurs in the first movement as the left hand descends in a stepwise pattern under a treble trill (see Example 75). In measure twenty-five, the left hand is given the indication, “non legato.” The only

difference between the stepwise passage here and similar scale-like passages is that this one is accompanied by a trill.

[Andantino, deciso]

Example 75. Archer, *Sonatina No. 3*, Movement I, mm. 23-27.

Archer's tempo markings at the beginning of each movement are descriptive; that is, they are combinations of directives for tempo and mood. All three tempos are moderate but the mood indications are varied. The following chart shows the three indications.

Table 3. Tempo Markings in *Sonatina No. 3*

Movement	Marking	Definition*
I	Andantino, deciso	decisively
II	Andantino, scorrevole, sognando	flowing, dreamlike
III	Allegretto ritmico	rhythmically

*Definition refers only to mood indication.

C. Idiomatic Keyboard Writing

The abundance of markings indicating the execution of a smooth legato as well as the articulation of phrases suggests an issue of primary importance in the sonatina. In addition to such directives, Archer includes fingerings in several passages in all three movements. Even the most elementary pieces lack fingerings, apparently leaving the responsibility of assigning fingerings to the instructor. In the sonatina, however, the predominant use of legato, especially in stepwise passages, demands well-planned and careful fingering.

Improper fingering is most likely to occur in long stepwise phrases. Melodic phrases often conform to traditional finger patterns from the major scales, as in measure eleven of Example 76, where the normal fingering is acceptable. However, in measure eight, Archer specifies an alternate fingering for the descending scale passage beginning on C. The traditional fingering for a descending scale on C is given in parentheses.

[Andantino deciso]



Example 76. Archer, *Sonatina No. 3*, Movement I, mm. 8-11.

Archer's fingerings are especially helpful in a passage from the last movement shown in Example 77. An initial impression of a simple scale-like pattern in octaves elicits something of a "conditioned response" to the intermediate performer who is

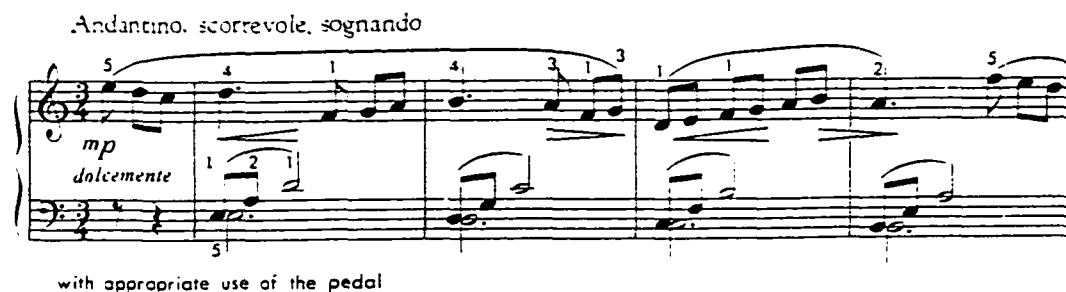
generally accustomed to traditional “major scale fingerings. Closer examination reveals that the interval separating the hands is a ninth (see Example 77). The combination of scale passages separated by a ninth and the resulting dissonance can be technically unsettling. The inclusion of fingering, especially in the left hand, helps to establish a point of reference in the long ascending pattern, facilitating easier reading and performance.

[Allegretto ritmico]



Example 77. Archer, *Sonatina No. 3*, Movement III, mm. 61-65.

Pedaling is presumably not desired by the composer in the first and third movements of the sonatina because of the overall mood, but she does indicate use of the damper pedal at the opening of the second movement (see Example 78).



Example 78. Archer, *Sonatina No. 3*, Movement II, mm. 1-4.

Decisions concerning “appropriate use” of the damper pedal must be made depending on the duration and placement of the accompaniment pattern of fourths and the character of the melodic passage. In passages where the arpeggiated quartal chord in the bass contains a dotted half note, a combination of “finger pedaling” and damper pedal is “appropriate” to add resonance in the bass without blurring the melodic seconds in the treble (see Example 78). In contrast, the placement of a rest on the first beat of the bass pattern suggests a thinner sonority than in the measures with accompanying notes of longer value on the first beat (see Example 79) and perhaps a complete lift of the pedal on the downbeat.



Example 79. Archer, *Sonatina No. 3*, Movement II, mm. 10-14.

[Andantino, scorrevole, sognando]

poco f
mp e poco a poco cresc.

Example 80. Archer, *Sonatina No. 3*, Movement II, mm. 45-49.

Even less pedal is needed in the transitional measures shown in Example 80. Although light touches of the pedal might be acceptable for coloring the treble melody, too much use of the pedal could easily obscure the scalar movement in the bass.

Regardless of Archer's initial pedal indication, one specific score marking for pedal is found in the final measures of the movement, presumably to aid in a resonant sustaining of the final notes. (See Example 81.)

[Allegretto ritmico]

Largo

mf 94

a tempo

p

pp

Ped.

Example 81. Archer, *Sonatina No. 3*, Movement III, mm. 95-99.

CHAPTER 3

SUMMARY AND CONCLUSIONS

Violet Archer's experience in teaching students of all ages has given her a distinct sensitivity to various pedagogical levels. In her compositions for elementary students, she displays an awareness of technical abilities and limitations at a particular level, as well as the emotional and intellectual capabilities of the typical student at that level. The elementary pieces are short, although several concepts are presented in each piece. Intermediate-level pieces, accordingly, offer greater technical and expressive challenges, but are nevertheless designed to expose the student to as many concepts as possible.

In the elementary-level set, *Here and Now*, the composer avoids exclusive use of a major or minor key. Tertian chords appear occasionally, but consonant harmonic intervals are seldom used; instead, we find chords built on seconds, sevenths, fourths, and fifths. The resulting dissonant harmony is pervasive and consistent, broadening the harmonic language of the student.

The pedagogical text preceding each piece in *Here and Now* is direct and clear, demonstrating the composer's desire to communicate with the student. It also provides the teacher with additional resources for use in lessons. The addition of the text and, in some cases, preparatory exercises can be extremely helpful in situations where the teacher is perhaps hesitant to offer twentieth-century literature to young students.

The *Four Bagatelles* provide an interesting study in the four representative moods—forceful, capricious, introspective, and festive. The “moods” are “represented” in the character of the compositions and by the meticulous inclusion of expressive indications. Archer is artful in her use of combinations of legato and staccato to shape phrases and color melodies. Dynamics are carefully and intricately marked, as are other directives for expression such as crescendos, decrescendos, and accents. Pedaling is indicated

sparsely, or left to the discretion of the performer. With the exception of pedaling, little is left for the performer to decide; rather, the composer's directives should be followed precisely.

Performance of the *Bagatelles* requires a firm command of rhythmic reading and execution due to subtle changes of pulse. In "Forceful," "Capricious," and "Festive," Archer uses a variety of meters and changing patterns of emphasis within specific measures. All three pieces are relatively fast, with the rhythmic momentum rarely being interrupted, thereby increasing the level of difficulty when changes occur. Although "Introspective" also contains changing meters, the quarter note remains constant, and the tempo is "molto largo."

Three distinct "moods" are also present in the three movements of the *Sonatina No. 3*, although the movements are marked with the traditional Roman-numeral indentifications. Here, Archer uses articulation as a primary vehicle for conveying the mood and character of each movement. In the first movement, legato phrases of varying length shape the motives, with staccato reserved for separating ends of legato phrases. Scale-like passages are abundant, again encouraging a smooth legato line. The second movement is completely devoid of staccato, with long, legato phrases in the melody and the quiet accompaniment. Archer uses the words "dolcemente" and "cantabile" in the score to indicate the desired effect. The third movement also calls for a clear execution of legato and staccato. Here, staccato is prevalent, in combination with short legato phrases, creating the composer's characterization of a "sprightly jig."

When one considers that much of Violet Archer's lifetime has involved full-time teaching, the sheer quantity of her compositions is remarkable. Close examination reveals meticulous attention to detail, exhaustive coverage of traditional forms and genres, and an overwhelming devotion to the harmonic language and compositional practices of twentieth-century music. Her compositional output is a testament to her musical vitality

in every stage of her career. Moreover, she should be applauded for being a tireless advocate for Canadian composers and performers and for music education in general.

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Argument (1938)
Midsummer Apathy (1938)
Grecian Dance (1939)
Capriccio Fantastic (1940)
Variations on Canadian Folk Tune: "Isabeau s'y promen" (1941)
Sonata for Pianoforte (1945, rev. 1957)
Sonatina No. 1 (1945)
Fantasy for Piano (1946)
Largo Molto (1946)
Night Sky (1947)
Suite for Pianoforte (1947)
Three Two-Part Inventions (1948)
Interlude (1948)
Theme and Variations "L'a-haut sur ces montagnes" (1952)
Klondike Fughetta for Piano (1964)
Improvisations for Piano (1968)
Holiday (1970)
Black and White (1971)
Three Inventions (1974)
Two Canadian Folk Songs (1975)
Twelve Fughettas for Piano (1977)
Eight Little Canons (1978)

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APPENDIX 1: SOLO PIANO WORKS OF VIOLET ARCHER

(Chronological listing according to date of composition; "*" indicates published works)

Note: This list is compiled from Linda Hartig's book, *Violet Archer: A Bio-Bibliography* (see Bibliography, p. 92), and the composer's file at the Canadian Music Centre in Toronto, Ontario.

- Argument (1938)
- Midsummer Apathy (1938)
- Grecian Dance (1939)
- Capriccio Fantastic (1940)
- Variations on Canadian Folk Tune: "Isabeau s'y promen" (1941)
- *Habitant Sketches (1942)
- Three Scenes for Piano Solo (1942)
- Sonata for Pianoforte (1945, revised 1957)
- Sonatina No. 1 (1945)
- Fantasy for Piano (1946)
- Largo Molto (1946)
- Four Vignettes for Pianoforte (1947)
- Night Sky (1947)
- *Six Preludes (1947, published 1979)
- Suite for Pianoforte (1947)
- Interlude (1948)
- *Sonatina No. 2 (1948)
- Three Two-Part Inventions (1948)
- Theme and Variations on "L'a-haut sur ces montagnes" (1952)
- Birthday Theme with Variations (1953)
- *Two Humorous Rounds (1954, published 1963)
- Rondo for Pianoforte (1955)
- *Minute Music for Small Hands (1957)
- *Eleven Short Pieces (1960, published 1964, 1995)
- *Four Little Studies for Piano (1963, published 1964)
- *Theme and Variations for Piano (1963, published 1964)
- *Three Miniatures for Piano (1963, published 1965)
- Klondike Fughetta for Piano (1964)
- *Rondo for Pianoforte (1964)
- Improvisations for Piano (1968)
- Bouncing Lightly (1969)
- *Follow the Leader (1969)
- *Simple Song (1969)
- Holiday (1970)
- *Two Miniatures (1970)
- Black and White (1971)
- *A Quiet Chat (1971)
- *Lydian Mood (1971; published 1973))
- *Little March (1972)
- *Sonatina No. 3 (1973, published 1979)
- Three Inventions (1974)
- Two Canadian Folk Songs (1975)
- Twelve Fughettas for Piano (1977)
- *Four Bagatelles (1977, published 1979)

- Eight Little Canons for Piano (1978)
*Four Contrapuntal Moods (1978, published 1981)
*In Good Company (1978, published 1984)
*Someone Is Following Me (1978, published 1984)
*Sonata No. 2 (1979)
*Here and Now (1980; published 1982, revised and published 1996)
*Waltzing Along (1984)
*Where Is My Puppy? (1984)
*Let's Have Fun (1991)

APPENDIX 2: LIST OF WORKS BY VIOLET ARCHER

(Alphabetical listing, excluding works for solo piano; "*" indicates published works)

Note: This list is compiled from Linda Hartig's book, *Violet Archer: A Bio-Bibliography* (see Bibliography, p. 92), and the composer's file at the Canadian Music Centre in Toronto, Ontario.

Operas

The Meal (1983-84)
Sgnarelle (1973)

Orchestral

Britannia--A Joyful Overture (1941)
Capriccio (1939)
* Concertino for Clarinet in A and Orchestra (1946)
Concerto for Organ (1949)
* Concerto for Violin and Orchestra (1959)
* Concerto No. 1 for Piano and Orchestra (1956)
* Divertimento for Orchestra (1957)
Divertimento for Piano and Strings (1985)
Evocations for Two Pianos and Orchestra (1987)
* Fanfare and Passacaglia for Orchestra (1948- 49)
* Fantasia Concertante (1941)
Fantasy for Clarinet and Strings (1942)
* Fantasy on a Ground (1946)
Four Dialogues for Classical Guitar and Chamber Orchestra (1990)
Fugue in C# Minor (1946)
God Save the King (1940)
Improvisation on a Name (1987)
Jig for Chamber Orchestra (1935)
Little Fugue in G Minor (1940)
O Canada (1940)
Original Theme and Variations for Orchestra (1937)
* Poem for Orchestra (1940)
Prelude--Incantation for Orchestra (1964)
Rhapsody for Orchestra (1937)
Rule Britannia (1940)
* Scherzo Sinfonico (1940)
* Sinfonia (1969)
* Sinfonietta (1968)
Suite for String Orchestra (1968)

Orchestral (cont.)

Symphonic Suite (1939-40)
* Symphony (1945)
* Three Sketches for Orchestra (1961)
Tone Poem (1940)
Variations on "A la Claire Fontaine" (1940)

Chamber Music

Capriccio for Cello and Piano (1981)
Celebration: a Fanfare for Brass Quintet (1983)
Dance (1970)
The Dancing Kitten (1986)
* Divertimento for Brass Quintet (1963)
* Divertimento No. 1 for Oboe, B-flat Clarinet, Bassoon (1949)
Divertimento No. 2 for Oboe, Violin, Cello (1957)
* Divertimento for Saxophone Quartet (1979)
Fantasy for Violin and Pianoforte (1946)
Fantasy in the Form of a Passacaglia (1951)
Four Duets for Violin and Cello (1979)
Four Miniatures for Classical Accordion (1988)
Fugue Fantasy (1949)
Gavotte from Suite V (1949)
I va vari (1987)
Ikpakhuaq (1984)
Improvisation for Solo Cello (1982)
Improvisation for Solo Snare Drum (1990)
Introduction, Dance, and Finale (1963)
The King's Hunt (1949)
* Little Suite for Trumpet (or Clarinet) and Piano (1975)
Little Suite for Solo Snare Drum (1990)
March and Jig for One Kettle Drum (1991)
Moods (1986)
One Fifth on Four (1991)

Chamber Music (cont.)

- Pavan (1949)
- * Prelude and Allegro for Violin and Piano (1954)
- Prelude and Dance for Solo Timpani (1991)
- Quartet (1945)
- Ricercare (arr. 1949)
- Scherzo for String Quartet (1938)
- Signatures (1984)
- Simple Tune for Soprano Recorder and Piano (1975)
- * Six Miniatures for Cello (1984)
- Six Miniatures for Double Bass (1984)
- * Six Miniatures for String Bass and Piano (1986)
- * Six Miniatures for Viola and Piano (1984)
- Six Pieces for Piano and Timpani (1939)
- Soliloquies (1982)
- * Sonata for Alto Saxophone and Piano (1972)
- * Sonata for Bassoon and Piano (1980)
- Sonata for Cello and Piano (1956)
- * Sonata for Clarinet and Piano (1970)
- Sonata for Flute, Clarinet in A and Piano (1942)
- * Sonata for Horn and Piano (1965)
- * Sonata for Oboe and Piano (1973)
- Sonata for Solo Cello (1981)
- Sonata for Viola, Cello and Piano (1976)
- Sonata for Violin and Piano (No. 1) (1956)
- * Sonatina for Bassoon and Piano (1978)
- * Sonatina for Clarinet and Piano (1978)
- * Sonatina for Oboe and Piano (1977)
- Statements (1982)
- String Quartet No. 1 (1940)
- String Quartet No. 2 (1949)
- String Quartet No. 3 (1981)
- String Trio No. 1 (1953)
- String Trio No. 2 (1961)
- Suite (1947)
- Suite for Four Violins (1971)
- * Suite for Solo Flute (1976)
- Suite for Violin and Cello (1948)
- Theme and Variations (1942)
- * Three Duets for Two Violins (1955)
- Three Essays (1988)
- Three Little Studies (1970)

Chamber Music, (cont.)

- Trio No. 1 for Violin, Cello and Piano (1954)
- * Trio No. 2 for Piano, Violin and Cello (1957)
- * Twelve Miniatures for Violin and Piano (1981)
- Two Fanfares for a Festive Day (1989)
- Two Pieces for Flute Solo (1947)
- Variations on an Original Theme (1988)

Choral Music

- * A la Claire Fontaine (arr. 1968)
- Agnus Dei (1936)
- Amens for Church Use (1968-74)
- Apocalypse (1958)
- * The Bell: Cantata for Mixed Chorus and Orchestra (1949)
- Cantata Sacra (1966)
- The Cat and the Moon (1983)
- Centennial Springtime (1967)
- Choruses from "The Bacchae" (1938)
- * Christmas (1955)
- Danny Boy (arr. 1979)
- * Four Newfoundland Folk Songs (arr. 1975)
- The Glory of God (1971)
- Harvest (arr. 1967)
- A Hymn of Praise (1990)
- * I Will Lift Up Mine Eyes (1967)
- * In Nomine Jesu (Intros and Anthems) (1962)
- * Intros and Choral Prayer (1962)
- Lamentations of Jeremy (1947)
- * Landscapes (1950)
- Leaves of Grass (1940)
- Mass in Sixteenth-Century Style (1936)
- * The Mater Admirabilis Chapel (1955)
- Moods in Miniature (1976)
- The Moon at Wintertime (1987)
- The Ninety-second Psalm (1989)
- * O Lord, Thou Hast Searched Me and Known Me (1968)
- * O Sing Unto the Lord (1968)
- * Ou vas-tu, mon petit garçon (arr. 1968)
- Paul Bunyan (1966)
- Proclamations; Offertory Acclamations; Doxologies (1974)
- * Proud Horses (1953)
- Psalm 145 (1981)
- * Psalm 150: Anthem (1941)

Choral Music (cont.)

- * Psalmody for Baritone Voice, Chorus and Orchestra (1978)
- Reflections (1983)
- * Shout With Joy (1976)
- A Simple Anthem (Old 100th) (1969)
- * Sing a New Song to the Lord (1978)
- Sing, the Muse: A Choral Cycle (1964)
- * Someone (1949)
- Songs of Prayer and Praise (1953)
- Songs of Summer and Fall (1982)
- Souls of the Righteous (1960)
- * Sweet Jesu, King of Bliss (1967)
- * Three French Canadian Folk Songs (1953)
- Three Sailors from Groix=Trpos aroms de Groix (1976)
- * To Rest in Thee: Motet (1981)
- The Twenty-third Psalm (1989)
- Two Hymns for SATB, Congregation and Organ (1986)
- Two Latin Motets (1962)
- * Two Songs for Women's Voices (1955)
- Two Songs of Praise (1978)

Vocal Music

- * April Weather (1950)
- Birds At Daybreak (1982)
- Caleidoscopio (1981)
- * Cradle Song (1950)
- Daffodils (1972)
- Epigrams: Song Cycle for Baritone or Tenor and Piano (1985)
- I Corinthians 13 (1976)
- The Fly (1958)
- The Forty-second Psalm (1958)
- Four Canadian Folk Songs (arr. 1958)
- Gay is the Rose (1987)
- God Sings in Pleasure (1990)
- Gold Sun (1971)
- Green Jade (1982)
- Green Rain (1971)
- The Gulls (1955)
- If the Stars are Burning (1987)
- In Just Spring (1977)
- Irradiations (1955)
- The Lamb (1958)
- Life in a Prairie Shack (arr. 1966)
- Miniatures From the Chinese (1985)
- Moon Songs (1942)
- My Hands (1971)

Vocal Music (cont.)

- The Ninety-sixth Psalm (1970)
- Northern Journey (1990)
- Northern Landscape (1978)
- * The Owl Queen (1989)
- Plaff the Giraffe: a song for six-year-old boys and piano (1987)
- Plainsongs (1977)
- Prairie Profiles (1980)
- Primeval (1980)
- Season Songs (1950-78)
- Separation (1976)
- The Ship of Rio (1941)
- Silver (1938)
- Sky and Sea (1955)
- Snippets (1982)
- Snow Shadows (1949)
- * Someone (1946)
- Sprig of Flowers (1979)
- The Storm (1955)
- * Surly, Burly, Shirley (1989)
- Three Biblical Songs (1950)
- Three Folk Songs of Old Manitoba (arr. 1966)
- Together and Apart (1978)
- * The Twenty-third Psalm (1952)
- Two Songs for Mezzo-soprano and B-flat Clarinet (1958)
- Two Songs for Soprano and Piano (1978)
- Under the Sun (1949)

Keyboard Music (duet or duo)

- Birthday Fugue a la Weinberger (1946)
- * Ten Folk Songs for Four Hands (1953)
- * Three Sketches for Two Pianos (1947)

Organ and Carillon

- Carillon for a Festal Day (1988)
- Chorale Prelude: "Aeterna Christi Munera" (1960)
- Chorale Prelude: "Dominus Regit Me" (1948)
- Chorale Prelude: "Heinlein" (1948)
- Chorale Prelude: "Rockingham" (1948)
- Chorale Prelude III: "Ibant Magi" (1948)
- Chorale Prelude IV: "Durch Adam's Fall" (1948)
- Chorale Prelude V: "Von Himmel Hoch" (1948)

Organ and Carillon (cont.)

- Eight Chorale Preludes (1940-48)
- Festive Fantasy on "Pange Lingua" (1979)
- Improvisation for Organ (1937)
- * Improvisation on "Veni Creator" (1984)
- Introduction and Allegro for Organ (1955)
- Prelude and Little Fantasy on "Winchester New" (1978)
- * Two Chorale Preludes for Organ (1948)
- * Variations on "Aberystwyth" (1984)

Other Media

- Circles of Silence (1968) (Electronic)
- Episodes (1978) (Electronic)
- Haiku (1968) (Electronic)
- Launcelot and Guinivere (1940) (Background Music)

APPENDIX 3: AWARDS AND SCHOLARSHIPS

Note: This list is compiled from Linda Hartig's book, *Violet Archer: A Bio-Bibliography* (see Bibliography, p. 92), the composer's file at the Canadian Music Centre in Toronto, Ontario, and Violet Archer.

HONORARY DOCTORATES

McGill University, Honorary Doctorate, 1971
Royal Canadian College of Organists, Honorary Fellow, 1985
University of Windsor (Ontario), Honorary Doctorate, 1986
University of Calgary, Honorary Doctor of Laws, 1989
Mount Allison University, Honorary Doctor of Music, 1992
University of Alberta, Honorary Doctor of Letters, 1993

PRIZES AND AWARDS

Woods Chandler Prize for Composition, 1949
MacDowell Colony Grant, Ladies' Morning Music Club (Montreal), 1956
Yale Alumni Citation for Distinguished Service in Music, 1968
"Composer of the Year," (first woman to be chosen), Canadian Music Council, 1984
Order of Canada, 1984
Sir Frederick Haultain Prize (\$25,000), Government of Alberta, 1987
"Violet Archer Scholarship" established at University of Alberta, 1989
"Violet Archer Festival" sponsored by the City of Edmonton, 1993
Women's Inner Circle of Achievement, American Biographical Institute, 1993
Twentieth Century Award for Achievement, International Biographical Centre, Cambridge, England, 1994
International Order of Merit, International Biographical Centre, Cambridge, England, 1994
Who's Who at the Summit, American Biographical Institute, 1994
Gold Record of Achievement, American Biographical Institute, 1994
Woman of the Year, American Biographical Institute, 1994
Woman of the Year, American Biographical Institute, 1995
International Who's Who of Intellectuals, American Biographical Institute, 1995
Lifetime Deputy, American Biographical Institute, 1995
Guest Speaker, 75th Anniversary Celebration of Faculty of McGill University, 1995
Guest Speaker, Conference on Paul Hindemith in the USA International Celebration (Yale), 1995

COLLEGIATE SCHOLARSHIPS

Bradley Keeler Memorial Scholarship (Yale), 1947
Quebec Government Grants for Study Abroad, 1947-48
Charles Ditson Fellowship (Yale), 1948

APPENDIX 4: LETTER FROM BARTÓK
(printed with permission from Violet Archer)

3242, Cambridge Avenue Apr. 7, 1942.
Bronx, New York City
N. Y.

Dear Miss Archer,

I probably will be in New York during
the whole summer, so I could be
at your disposal. Nevertheless it
would be advisable to let me know
the date of your coming a few weeks
in advance.

I charge as a concert fee for a lesson
ten dollars and I hope you can
meet that.

Yours, sincerely
Béla Bartók

APPENDIX 5: COMMISSIONED WORKS

(Chronological listing)

Note: This list is compiled from Linda Hartig's book, *Violet Archer: A Bio-Bibliography* (see Bibliography, p. 92), the composer's file at the Canadian Music Centre in Toronto, Ontario, and Violet Archer.

<u>Year</u>	<u>Work</u>	<u>Commissioned By</u>
1957	Trio No. 1 for Violin, Cello and Piano	International House, New Orleans
1961	String Trio No. 2	Corydon Trio
1963	Divertimento for Brass Quintet	Montreal Brass Quintet
1964	Prelude-Incantation for Orchestra	Edmonton Symphony Society
1964	Sing, the Muse: a Chorale Cycle	Canadian Broadcasting Corporation
1965	Sonata for Horn and Piano	Regina Conservatory
1966	Cantata Sacra (5 soli, strings, piano)	Canadian Broadcasting Corporation
1967	I Will Lift Up Mine Eyes (SATB, organ)	Royal College of Canadian Organists
1968	Sinfonietta (percussion, strings)	Saskatoon Symphony Orchestra
1969	Sinfonia (percussion, strings)	Edmonton Symphony Orchestra
1970	The Ninety-sixth Psalm (SA, 2 trumpets)	Canada Council
1970	Sonata for Clarinet and Piano	Joseph Carlucci
1971	The Glory of God (SSAA)	Squirettes Girls Choir of Edmonton
1972	Sonata for Alto Saxophone and Piano	Paul Brodie
1974	Proclamations; Offertory Acclamations; Doxologies (organ)	Arthur Crighton
1974	Sing a New Song to the Lord (SATB, organ)	United Church of Canada
1975	Four Newfoundland Folk Songs (TTBB)	German Choir of Edmonton
1976	Someone Cares (Film score)	University of Alberta
1976	Sonata for Viola, Cello and Piano	Carolyn Kenneson
1978	Fantasy on "Blanche comme la neige" (guitar)	Canadian Music Competition
1978	Northern Landscape (medium voice, piano)	Canadian Music Competition
1978	Prelude and Little Fantasy on "Winchester New" (organ)	Summer Institute of Church Music
1978	Psalmody, for Baritone Voice, Chorus and Orchestra	Canadian Broadcasting Corporation
1978	Sonatina for Bassoon and Piano	Canadian Music Competition
1978	Two Songs of Praise (SSAA)	Leo Green Singers
1979	Divertimento for Saxophone Quartet	Canada Council/Edmonton Saxophone Quartet

<u>Year</u>	<u>Work</u>	<u>Commissioned By</u>
1979	Festive Fantasy on "Pange Lingua" (organ)	Royal College of Canadian Organists
1979	Sonata No. 2 (piano)	Charles Foreman/Canadian Music Centre Commissioning Fund
1979	Sprig of Flowers (tenor, flute, piano)	David Astor
1980	Prairie Profiles (baritone voice, horn, piano)	Canadian Broadcasting Corporation
1980	Primeval (tenor, piano)	Alberta Composers Association/Alberta Culture/David Astor
1980	Whatsoever Things Are True (film score)	University of Alberta
1981	Sonata for Solo Cello	Shauna Rolston
1981	String Quartet No. 3	Canadian Broadcasting Corporation
1983	The Cat and the Moon (SATB, piano)	Alberta Choral Federation
1983	Celebration: a Fanfare for Brass Quintet	Alberta College
1983	Four Vignettes for Pianoforte	Alberta Registered Music Teachers Association
1983	Reflections (SSAATB)	Cork International Choral and Folk Dance Festival
1984	Improvisation on "Veni Creator" (organ)	Dianne Ross Ferguson
1984	Ikpakhuaq (piano, violin, cello)	McGill Women's Centennial Committee
1984	Six Miniatures for Cello	Talent Education Society/Edmonton
1984	Six Miniatures for Double Bass	Talent Education Society/Edmonton
1984	Six Miniatures for Viola and Piano	Talent Education Society/Edmonton
1985	Divertimento for Piano and Strings	Margaret Bruce
1986	Six Miniatures for String Bass and Piano	Talent Education Society/Edmonton
1987	Evocations (2 pianos, orchestra)	Canadian Broadcasting Corporation
1987	If the Stars are Burning (mezzo-soprano, clarinet, and piano)	University of Alaska Foundation
1987	Improvisation on a Name (chamber orchestra)	Canada Council/ Peter Gellhorn
1988	Variations on an Original Theme (violin, piano)	Wolfram Linnebach
1989	The Ninety-second Psalm (SATB)	Canada Council
1989	Two Fanfares for a Festive Day (brass quintet)	Phyllis Lambert
1991	Little Suite for Solo Snare Drum	Sherbourne McCurdy Commissioning Fund
1991	One Fifth on Four (xylophone, celesta, piano, clarinet, and cello)	New Music Concerts/ Toronto
1991	Prelude and Dance for Solo Timpani	Sherbourne McCurdy Commissioning Fund

VITA

Angela Sue Willoughby was born in DeQuincey, Louisiana, in 1959. She began piano studies at the age of eight and graduated from Riverfield Academy in Rayville, Louisiana, in 1977. Ms. Willoughby studied piano with Dr. Ralph Taylor at Mississippi College in Clinton, Mississippi, completing the bachelor of music degree in 1981 and the degree of Master of Music in 1983. In 1984, she moved to Baton Rouge, Louisiana, and began doctoral studies at Louisiana State University. She continued her piano training at L.S.U. with Dr. Milton Hallman and Alumni Professor Jack Guerry. From 1989 until 1991, she was part-time instructor of piano at Grambling State University in Grambling, Louisiana. In 1991, she moved to Clinton, Mississippi, and has been a member of the music faculty at Belhaven College in Jackson, Mississippi, since 1993. She will be awarded her degree of Doctor of Musical Arts in August, 1998.


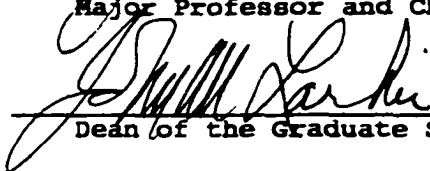
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Angela Sue Willoughby


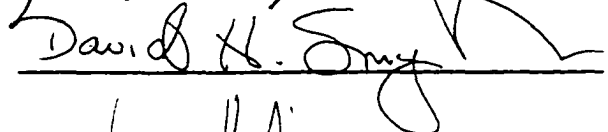

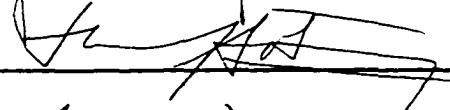
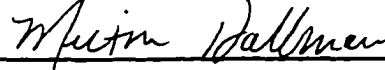
Major Field: Music

Title of Dissertation: The Solo Piano Music of Violet Archer:
A Study of Selected Didactic Works

Approved:


Major Professor and Chairman

Dean of the Graduate School

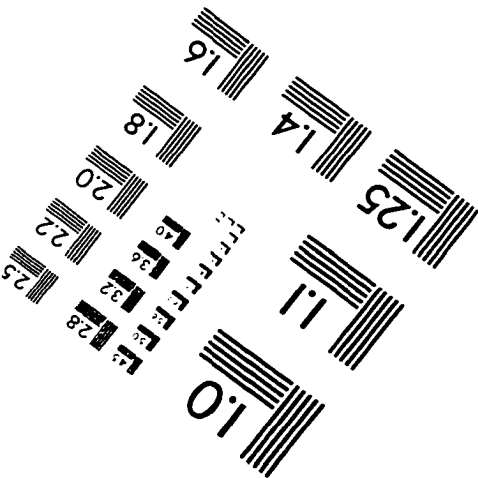
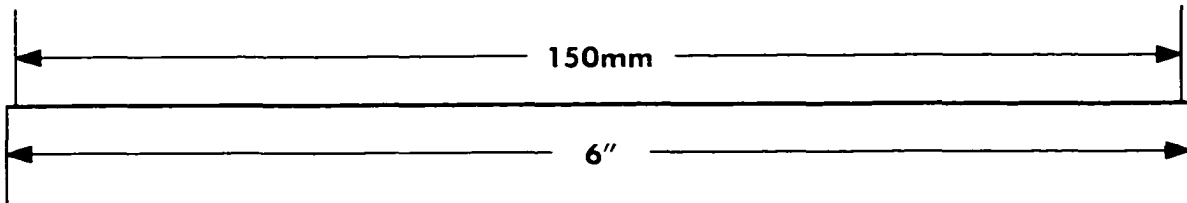
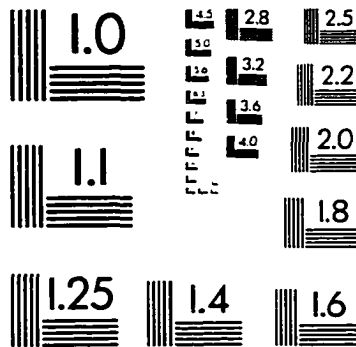
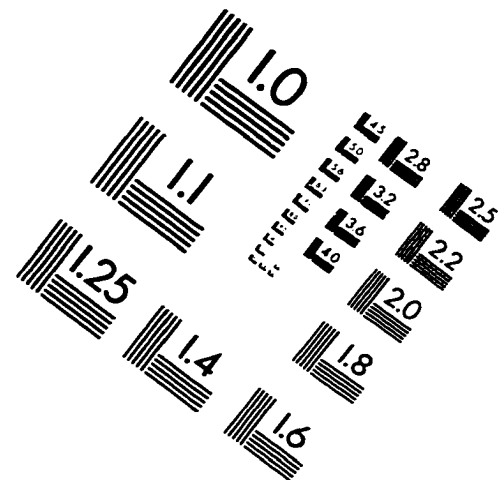
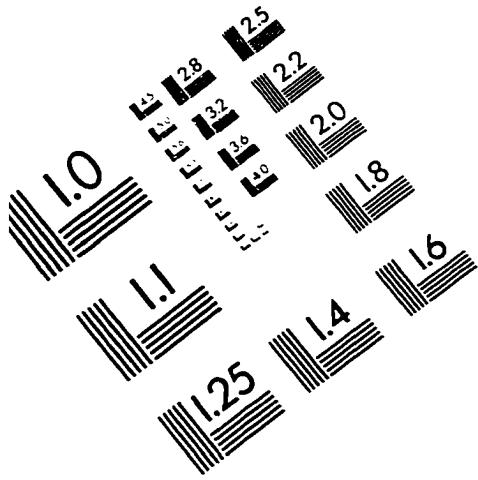
EXAMINING COMMITTEE:

Date of Examination:

April 30, 1998

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