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CANADIAN PEDAGOGICAL PIANO REPERTOIRE SINCE 1970: A SURVEY OF CONTEMPORARY COMPOSITIONAL STYLES AND TECHNIQUES

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By

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CANADIAN PEDAGOGICAL PIANO REPERTOIRE SINCE 1970:
A SURVEY OF CONTEMPORARY COMPOSITIONAL STYLES AND TECHNIQUES

A document APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

CANADIAN PEDAGOGICAL PIANO REPERTOIRE SINCE 1970:
A SURVEY OF CONTEMPORARY COMPOSITIONAL STYLES AND TECHNIQUES

By: Christopher Hahn

Major Professors: Edward Gates, D.M. and Jane Magrath, D.M.

During the decade between 1940 and 1950, the composers in Canada began to express themselves through contemporary and avant-garde idioms. The concepts learned abroad and from composers who immigrated to Canada created a musical mosaic that reflected the cultural and historical influences in Canada. This prominent and influential post-war generation of composers, including Violet Archer, John Beckwith, Jean Coulthard, Sophie Eckhardt-Grammaté, and Barbara Pentland, succeeded in establishing the foundation for contemporary music in Canada. Through their teaching, they encouraged the current generation of composers to write artistically valid pieces for young children that would stimulate interest in contemporary music.

This study demonstrates selected twentieth-century compositional techniques and non-traditional notation through musical examples and brief pedagogical annotations of over two hundred compositions for beginning, intermediate, and early-advanced level piano students written by composers in Canada between 1970 and 2004. The music is categorized with respect to rhythm and meter; harmony and tonality; melody and modality; and textures and extended techniques. Reproductions of demonstrative passages in the music highlight each compositional technique, including shifting accents and non-metrical notation; bitonality, parallelism, and clusters; pentatonic, whole-tone and chromatic scales; and polyphony, indeterminacy, minimalism, and percussive and vocal effects. Annotations provide information regarding stylistic and interpretive considerations, performance suggestions, an explanation of notational symbols and compositional devices, and any directions provided by the composer. The repertoire in the document is organized into two charts: the first by grade and level of difficulty, and the

second by compositional technique. A list of the music publishers in Canada provides the sources from which annotated pieces may be acquired.

An overview of music composition in Canada provides information pertaining to publishing, music festivals, examination systems, and government-supported organizations which have shaped the musical scene in Canada. The repertoire in the study represents forty Canadian composers, including Stephen Chatman, David Dahlgren, David Duke, Mary Gardiner, Joan Hansen, Alexina Louie, Linda Niamath, Ann Southam, Roberta Stephen, and Gerhard Wuensch. Many of these composers and their music get little exposure outside of Canada. Brief biographical accounts for each composer serve as an introduction to their backgrounds and influences.

CANADIAN PEDAGOGICAL PIANO REPERTOIRE SINCE 1970: A SURVEY OF CONTEMPORARY COMPOSITIONAL STYLES AND TECHNIQUES

CHAPTER ONE

Introduction

Many composers in Canada recognize the importance of writing piano literature that is "designed to introduce contemporary idioms and performance techniques to the young player at an early stage in his or her development."[1] These individuals have produced diverse and stimulating music that incorporates recent compositional approaches and stylistic traits of the composer; as such it presents interpretive challenges to the teacher and the beginning to advanced student.

Dr. Patricia Shand, professor of music education at the University of Toronto and an advocate for the distribution of Canadian repertoire to a younger audience, comments on the importance of teaching contemporary music:

> Students without previous experience playing or listening to contemporary music have not learned what to listen for and what to expect in a contemporary composition [which is] basic to a meaningful musical experience.[2]

Shand also stresses the importance of a curriculum that balances all of the stylistic periods. Because the decisions regarding repertoire selection are usually the responsibility of the teacher, they need to "understand the compositional techniques, master the technical challenges, and also experience the compositions aesthetically."[3] Teachers in Canada are encouraged to respond to the natural creativity of children with, as composer Joan Hansen suggests, "an informed attitude to new musical language."[4]

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[1] George Proctor, *Canadian Music of the Twentieth Century: An Introduction* (Toronto: University of Toronto Press, 1980): 183.

[2] Patricia Shand, "Strategies for teaching contemporary music, using Canadian music for student instrumental ensembles," *The Canadian Music Educator* 32, no. 5 (August 1991): 32.

[3] Ibid., 27.

[4] David Duke, "Young B.C. Composers On Their Way," *The Music Scene*, no. 302 (July/August 1978): 11.

Distinguished Canadian composer Violet Archer believed that young children learn contemporary sounds as they would a new language and should be exposed to twentieth century music early in their training by encouraging composers, despite the inherent difficulty, to write pieces that incorporate contemporary idioms.[5] By studying and playing a variety of contemporary pieces, students will hear and gradually come to understand how contemporary composers organize sounds for expressive purposes, how they incorporate a range of styles and techniques from the past, and how they develop new techniques.[6]

The composer of pedagogical literature must respect the musical abilities of the young musician without compromising artistic integrity. A significant number of Canada's most prominent and influential composers have contributed twentieth-century literature of high quality for the piano, including Jean Coulthard, Violet Archer, Barbara Pentland, John Beckwith, Sophie Eckhardt-Grammaté, and, more recently, David Duke, Mary Gardiner, Alexina Louie, and Stephen Chatman.

The compositional process and the challenges involved in writing contemporary music for young musicians were the focus of a study conducted by Dr. Bernard Andrews at the University of Ottawa. The twenty-four Canadian composers in the survey described a conceptual approach to their writing which incorporates a "balanced pedagogical ambition with sensitivity to the limited experience of the musicians."[7] In conceptualizing their works, the composers were determined to write music that is "artistically valid" rather than "educational music," and to "stimulate student interest in contemporary music while simultaneously challenging young musicians to stretch their

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[5] John Beckwith and Frederick A. Hall, *Musical Canada: Works and Music Honoring Helmut Kallmann* (Toronto: University of Toronto Press, 1988): 197.

[6] Shand, 32.

[7] Dr. Bernard W. Andrews, *New Music for Young Musicians Project: An Evaluation of the Compositional Process* (Ottawa: Faculty of Education at the University of Ottawa and the Canadian Music Centre, 2003): 20.

skills and abilities."[8] Almost all of the composers surveyed indicated that writing in this genre allowed them to challenge and inspire young musicians and presented an "opportunity for student learning and experimentation."[9] Students studying and performing contemporary pedagogical Canadian music are developing "an understanding and an appreciation of the music of their own time and place" as a result of this engaging and creative literature.[10]

Purpose of the Study

The purpose of this study is to present an overview of beginning, intermediate, and early advanced-level piano works written by composers in Canada from 1970 to 2004 that incorporate techniques and resources of composition from the twentieth and early twenty-first century (referred to hereafter as "contemporary"). This compendium of contemporary repertoire by Canadian composers includes brief pedagogical annotations as a guide to their compositional techniques and notation, and is intended as a reference tool for teachers, students, and other researchers. The works discussed illustrate the use of non-traditional notational procedures and extended techniques such as extended and disjunct melodic lines, tertian and non-tertian harmony, clusters, minimalism, indeterminacy, modality, atonality, bitonality, the pentatonic, chromatic and whole-tone scales, monophony, polyphony, non-metrical notation, changing and shifting meters, polymeter, playing inside the piano, graphic notation, and percussive and vocal effects. Most of these techniques are no longer considered "new" or "avant-garde." Nevertheless, this expanded musical language can produce a wide variety of engaging sounds and effects.

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[8] Ibid., 36.
[9] Ibid., 20.
[10] Shand, 32.

A goal of the author is to instill a greater appreciation and understanding among teachers and students of contemporary compositional idioms and styles. In particular, the intention is to 1) establish a body of standard teaching literature of contemporary music that should be considered integral to the training of young pianists; 2) stimulate interest in the work of composers who are contributing to an important body of literature; 3) identify specific elements of non-traditional compositional techniques and notation while considering the necessary performance requirements; and 4) foster continued support and development of new music.

Brief biographical sketches of the composers whose works are featured here provide information regarding their backgrounds, influences and primary teaching publications. These composers are Violet Archer, John Beckwith, Jack Behrens, Wolfgang Bottenberg, Remi Bouchard, Stephen Chatman, Brian Cherney, Jean Coulthard, Anne Crosby, David Dahlgren, Samuel Dolin, David Duke, George Fiala, Gem Fitch, Mary Gardiner, Steven Gellman, Susan Griesdale, Joan Hansen, Ruth Watson Henderson, Michael Horwood, John-Paul Jackson, Veronika Krausas, Alexina Louie, Boyd McDonald, Linda Niamath, Lorna Paterson, Barbara Pentland, Sylvia Rickard, Dale Reubart, Ernst Schneider, Ann Southam, Roberta Stephen, Nancy Telfer, Stella terHart, Hubert Tersteeg, Janice Thoreson, Debra Wanless and Gerhard Wuensch.

Need for the Study

Even today one encounters some reluctance and apprehension, especially on the part of teachers, towards embracing much of the contemporary, non-traditional piano literature. As Ian Bradley wrote almost thirty years ago, this is apparently not from a lack of interest on the part of the students, but rather that "teachers and students have been unable to acquire introductory materials that would present and explain many of the new contemporary idioms."[11]

Pedagogically sound and aurally engaging music of high quality is important to expose students to all styles and genres of music. Rachel Cavalho, a pianist, teacher, and long-time

[11] Ian Bradley, *Twentieth Century Canadian Composers, volume 1* (Agincourt: GLC Publishers Limited, 1977): viii.

proponent of contemporary music in Canada, has been an important figure in persuading composers to write teaching literature in new idioms. She argues "many of the earlier methods do not use original material…[they] anchor hands, mind and ears on middle C, and completely ignore the twentieth century."[12]

The abundance of Canadian pedagogical piano music written with the purpose of introducing new stylistic and notational techniques is impressive. However, despite an amazing growth in the musical arts in Canada over the past few decades, the composers and their music tend to get very little exposure outside of Canada. Rosalyn Soo, in her document on the pedagogical compositions of Violet Archer, comments, "A particular dire need is the exploration of the vast existence of the piano music by Canadian composers."[13] Marlene Nepstad Chatain, in her document on Canadian piano pedagogy publications, writes, "All Canadian composers, especially those of children's music, are not widely known, and information about them has not always been readily accessible."[14] In his book, *Canadian Music of the Twentieth Century*, noted Canadian music scholar and historian George Proctor states:

> There is much more Canadian music in our present century than is generally believed; this music encompasses the complete stylistic range of twentieth-century music, and the quality of much of it is of a high caliber and deserves to be more widely known than is now the case.[15]

The omission of Canadian composers is common in books and publications that otherwise present comprehensive listings of the standard teaching literature from composers worldwide. Maurice Hinson's *Guide to the Pianist's Repertoire*[16] provides descriptions of selected solo compositions of nearly 2000 composers; Cathy Albergo and Reid Alexander's

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[12] Ross Pratt, "Piano playing and teaching," in *Encyclopedia of Music in Canada*, 2d ed.

[13] Rosalyn Soo, "Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer," (D.M.A. document, University of Oklahoma, 1996): 10.

[14] Marlene Nepstad Chatain, "A Chronological Survey of Selected Piano Pedagogy Publications by Canadians from 1828-1989," (D.M.A. diss., Northwestern University, 1991): 83.

[15] Proctor, 214.

[16] Maurice Hinson, *Guide to the Pianist's Repertoire,* 3d ed., rev. and enl. (Bloomington: Indiana University Press, 2000).

Intermediate Piano Repertoire: A Guide for Teaching[17] is an annotated list of intermediate piano repertoire from the Baroque, Classical, Romantic, and Twentieth-Century periods; and Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*[18] is a reference book containing thousands of graded works from Baroque through the Contemporary periods. Each of these books includes only a limited number of Canadian entries, and there seems to be no agreement on which composers are important, as each author chooses differently.[19] The presence of Canadian composers is slightly improved in books that focus on contemporary teaching literature, such as Ellen Thompson's *Teaching and Understanding Contemporary Piano Music,*[20] Alice Canaday's *Contemporary Music and the Pianist,*[21] and Samuel Butler's *Guide to the Best in Contemporary Piano Music*.[22] However, none of these titles can be considered a definitive or current resource for either Canadian compositions or contemporary music in general.

While there are many publications, compilations and writings dedicated to teaching piano literature from the "common practice" period, the establishment of a standard teaching repertoire from the twentieth century is only just beginning to gain momentum. The definition of what makes music "contemporary" is still debatable (often the term is considered synonymous with "twentieth-century music") and, as a result, compositions by Debussy, Prokofiev and Bartók commonly fulfill the contemporary repertoire requirement in a student's course of study. While these are important composers, this approach limits a student's perspective and exposure to the new developments and important composers who

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[17] Cathy Albergo and Reid Alexander, *Intermediate Piano Repertoire: A Guide for Teaching,* 4th ed. (Oakville, ON: The Frederick Harris Music Co. Limited, 2000).

[18] Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, California: Alfred Publishing Co., Inc., 1995).

[19] Hinson includes thirty-one Canadian composers; Albergo and Alexander include eleven Canadian composers; Magrath includes ten Canadian composers. Violet Archer is the only composer listed in all three resources.

[20] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Kjos West Publishing, Inc, 1976).

[21] Alice Canaday, *Contemporary Music & the Pianist* (New York: Alfred Publishing Co., Inc., 1974).

[22] Samuel Butler, *Guide to the Best in Contemporary Piano Music* (Metuchen, New Jersey: The Scarecrow Press, Inc., 1973).

shaped the second half of the twentieth century in music. In his book published in 1989, Earle Moss, a noted Canadian pianist and former teacher at the Royal Conservatory of Music, makes the following statement about assigning contemporary music to students, and in so doing, neglects an entire generation of composers and their music:

> Contemporary music is still a puzzle to many, since the twentieth century covers all types of compositions. An introduction to the music of Bartók would begin with *Mikrokosmos* and *For Children*, which combine traditional folklore and unconventional harmonization. Prokofiev should certainly be studied, as well as Kabalevsky, both of whom contributed significantly to repertoire in junior and senior categories.[23]

Alice Canaday, in her book *Contemporary Music and the Pianist*, stresses a diverse approach to teaching new music, and while she agrees that *Mikrokosmos* provides a bridge to many compositional practices, she argues:

> It is not an inclusive system which incorporates such compositional elements as 12-tone writing, aleatory (chance) music and extra-musical sound. There is, in fact, no system which can incorporate the multiplicity and diversity of contemporary music.[24]

The selection of a contemporary piece by the teacher is often dependent upon personal experience with the various playing techniques and the ability to help a student successfully learn the techniques that are involved. Whether their experience is extensive or minimal, teachers must find a way to apply traditional methodologies to rather untraditional repertoire. As Patricia Shand writes,

> It is important that students understand how contemporary composers use techniques from previous periods, and also how they have developed new techniques. It is also important to make students aware of the range of styles used by contemporary composers. When developing a program of study, the teacher…must develop strategies for teaching those works so that the students understand the compositional techniques, master the technical challenges, and also experience the compositions aesthetically.[25]

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[23] Earle Moss, *More Than Teaching* (Toronto: Gordon V. Thompson Music, 1989): 68.

[24] Alice Canaday, *Contemporary Music and the Pianist* (Alfred: Alfred Publishing Co., Inc., 1974): 5.

[25] Shand, 27.

Teachers need to become aware of the resources that exist to help them expand their abilities in teaching contemporary music. The organizations that exist in Canada, as well as the examination systems, and the festivals and competitions, provide an organized approach to assigning engaging literature from composers who understand the need for teaching this music to young pianists.

Procedures

The music is categorized with respect to rhythm and meter; harmony and tonality; melody and modality; and textures and new procedures. Sections containing a description of the contemporary compositional procedures involved, a reproduction of example passages from the music, and short annotations for each piece are presented. Within each category the pieces are arranged according to difficulty level from beginning to early advanced. A piece may appear in more than one category depending on relevance. Information on musical, interpretive, and performance issues, as well as the various notational procedures used in each composition is included in the annotations. Pedagogical and interpretational considerations are based on suggestions provided by the composer and the author's experience of studying, playing, and teaching the repertoire.

Chapter two presents historical and biographical information taken from a variety of sources. Historical background is drawn from written documents such as books, encyclopedias, journal articles, theses and dissertations, catalogues, examination syllabi, and Internet web sites. Biographical sources include encyclopedias, the Canadian Music Centre, and information provided by the publishers. Secondary sources for the study include articles, recordings, and new composition reviews from journals and magazines.

Limitations

This document is limited to the study of beginning to early advanced-level piano repertoire by Canadian composers who have incorporated contemporary and non-traditional

idioms, techniques, styles, and notation into their music. The term "Canadian" refers to native-born composers, as well as those who have established their careers in Canada.

This document does not attempt a detailed or comprehensive analysis of the included works. Instead, the purpose of the document is to provide an introduction to the composers at the forefront of composition in Canada, to introduce a number of different compositional styles and idioms through numerous repertoire selections, and to promote an acquaintance with these contemporary techniques through accessible repertoire.

Related Literature

While music in Canada is a popular topic for research, the areas of piano pedagogy and of composers' contributions to pedagogical literature in the latter part of the twentieth century remain largely untouched. Research dedicated to the teaching literature is primarily limited to late intermediate to advanced works. Biographical studies of Canadian musicians usually focus on individual composers and performers with highly visible careers who are near the end of their creative output. Some of the composers in this document have had little written about either their careers or their music (some none at all). This is despite the prominence and successful reputations they enjoy within the musical community in Canada and beyond.

The primary resource for biographical and background information in this document is the *Encyclopedia of Music in Canada.*[26] General information on music composition in Canada can be found in *Twentieth Century Canadian Composers*[27] by Ian Bradley, *Contemporary Canadian Composers*[28] by Keith MacMillan and John Beckwith, *On Canadian Music*[29] by renowned

[26] Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., *Encyclopedia of Music in Canada*, 2d ed. (Toronto: University of Toronto Press, 1992).

[27] Ian L. Bradley, *Twentieth Century Canadian Composers* (Agincourt, ON: GLC Publishers Limited, 1977).

[28] Keith MacMillan and John Beckwith, eds., *Contemporary Canadian Composers* (Toronto: Oxford University Press, 1975).

[29] R. Murray Schafer, *On Canadian Music* (Bancroft, ON: Arcana Editions, 1984).

composer R. Murray Schafer, and *Musicanada 2000: A Celebration of Canadian Composers*[30] by Timothy Maloney. Sources of background information on Canadian music are *Canadian Music of the Twentieth Century*[31] by George Proctor, *Canada's Music: An historical survey*[32] by Clifford Ford, *The Music of Canada*[33] by Timothy McGee, and *Aspects of Music in Canada*[34] edited by Arnold Walter.

Studies specific to piano music of the twentieth century which focus on pedagogical literature include Alice Canaday's *Contemporary Music & the Pianist*,[35] Ellen Thompson's *Teaching and Understanding Contemporary Piano Music*,[36] and Samuel Butler's *Guide to the Best in Contemporary Piano Music*.[37] Resources for definitions and clarification of twentieth century compositional devices are the *Dictionary of Contemporary Music*,[38] edited by John Vinton, *Aspects of Twentieth Music* by Richard DeLone et al,[39] *Techniques of the Contemporary Composer*[40] and

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[30] Timothy S. Maloney, ed., *Musicanada 2000: A Celebration of Canadian Composers* (Québec: Editions Liber, 2001).

[31] George A. Proctor, *Canadian Music of the Twentieth Century: An Introduction* (Toronto: University of Toronto Press, 1980).

[32] Clifford Ford, *Canada's Music: An historical survey* (Agincourt, ON: GLC Publishers Ltd., 1982).

[33] Timothy McGee, *The Music of Canada* (New York: W.W. Norton & Co., Inc., 1985).

[34] Arnold Walter, ed., *Aspects of Music in Canada* (Toronto: University of Toronto Press, 1969).

[35] Alice Canaday, *Contemporary Music & the Pianist* (New York: Alfred Publishing Co., Inc., 1974).

[36] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Kjos West Publishing, Inc., 1976).

[37] Samuel Butler, *Guide to the Best in Contemporary Piano Music* (Metuchen, New York: The Scarecrow Press, Inc., 1973).

[38] John Vinton, ed., *Dictionary of Contemporary Music* (New York: E.P. Dutton & Co., Inc., 1974).

[39] Richard DeLone et al, *Aspects of Twentieth-Century Music* (New Jersey: Prentice-Hall, Inc., 1975).

[40] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997).

New Music Notation[41] by David Cope, *Techniques of Twentieth Century Composition*[42] by Leon Dallin, and *Material and Techniques of Twentieth-Century Music* by Stefan Kostka.[43]

The dissertations and theses that are considered relevant to this study are categorized into three subject areas: the interpretation and performance of contemporary compositional techniques in piano music; Canadian composers and their compositions for piano; and the teaching of piano in Canada.

A general study related to the performance and interpretation of twentieth century music for the piano is the 1976 dissertation by Doris Harrel,[44] an investigation of extended piano techniques for advanced solo piano. Pieces are placed into categories that are appropriate for the topic such as pedal techniques, playing on the strings, playing on the frame and the case, and new techniques for playing on the keyboard. After beginning with a historical background of avant-garde techniques and notation, a short description of each idiom is given, followed by several examples from the repertoire. This document presents many diverse contemporary piano techniques, concise descriptions, and examples of repertoire at the advanced level.

As the focus of her doctoral dissertation, Carole Thibodeaux[45] presented a performance analysis approach to twentieth century music; her goal was to create an awareness of stylistic interpretation in piano students. She argues that it is often the teacher, particularly on the elementary and intermediate levels, who is "less familiar with and thus less prepared to teach the component stylistic elements of contemporary piano music than

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[41] Ibid., *New Music Notation* (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976).

[42] Leon Dallin, *Techniques of Twentieth-Century Composition*, 3d ed. (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974).

[43] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music* (New Jersey: Perntice-Hall, Inc., 1990).

[44] Doris Leland Harrel, "New Techniques in Twentieth Century Solo Piano Music—An Expansion of Pianistic Resources from Cowell to the Present," (D.M.A. diss., University of Texas at Austin, 1976).

[45] Carole Thibodeaux, "Performance Analysis: A System for Increasing in Piano Students an Awareness of Stylistic Interpretation as Applied to Selected Twentieth Century Piano Music," (Ph.D. diss., University of Oklahoma, 1976).

those of common practice periods and [who] therefore neglect contemporary music in favor of more familiar and accessible repertoire."[46]

An overview of the compositional styles of Canada's most prominent composers is available in "A Survey of Keyboard Music of Canadian Composers since 1900"[47] by Mary Louise Beaubien. A detailed history of the development of music in Canada is followed by brief biographical and stylistic information regarding each composer and a complete list of their compositions. More detailed information about specific composers and their compositions can be found in "Piano Music by Canadian Composers, 1940-1965,"[48] a thesis written by Norman Chapman in 1972. Although the works studied are generally at the advanced level, the design is divided into compositional categories consisting of conservative, neoclassic, dodecaphonic and experimental elements. Chapman analyzes works using formal design, tempo, tonality, texture, rhythm, and notational peculiarities. "Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer: An Analysis for Teaching and Performance"[49] by Rosalyn Soo, presents a detailed biography of one of Canada's most famous composers and advocate for teaching contemporary sounds and techniques to children. Soo discusses Archer's compositional influences, her stylistic periods, the importance of her position as a woman composer in Canada, and the direction of music in Canada during her career. She also analyzes selected works for piano written by Archer according to structural analysis, teaching and performance suggestions, and thematic elements.

Information concerning piano instruction and the examination systems in Canada can be found in the document by Laura Beauchamp on "Boris Berlin's Career and Contributions to Piano

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[46] Ibid., 3-4.

[47] Mary Louise Beaubien,, "A Survey of Keyboard Music of Canadian Composers since 1900," (M.M. thesis, Indiana University, 1970).

[48] Norman B. Chapman, "Piano Music by Canadian Composers, 1940-1965," (PhD thesis, Case Western Reserve University, 1972).

[49] Rosalyn Soo, "Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer: An Analysis for Teaching and Performance," (D.M.A. document, The University of Oklahoma, 1996).

Pedagogy"[50] which includes an excellent bibliography that lists many books and resources on Canadian music. Beauchamp's discussion of Berlin traces his involvement in the organization of the Royal Conservatory of Music examination system. Another source, Marlene Nepstad-Chatain's survey of piano pedagogy publications by Canadians, contains an annotated review of literature from "method books, ear training and sight reading books, technique books, pedagogical compositions, examination materials, and pedagogical writings." [51] The study does not deal specifically with contemporary music but does offer an excellent perspective on examination systems, on the fascination of learning to play the piano, and on the resulting publications that have contributed to the establishment of piano teaching in Canada as part of the cultural heritage. Nancy Klein's thesis entitled "Canadian Piano Music and its Inclusion in the Syllabi of Selected Examination Boards, 1930-1980"[52] is a valuable resource discussing the importance of Canadian composers in Canada. The study provides an overview of the syllabi of four Canadian examining boards and illustrates in part why contemporary compositions are supported in Canada.

Several French-Canadian theses and dissertations deal with aspects of pedagogy and literature in Canada. The most relevant, in "La musique de piano pour les jeunes," author Rolande Cliché[53] outlines procedures for the preparation and the repertoire of the comprehensive young pianist. She incorporates a large amount of repertoire by contemporary Canadian composers, especially in the chapter dealing with "the music of our times" where the author states "the music of piano for the young ones should not ignore the diverse genres of music of the present time, and the music written with techniques particular to the twentieth

[50] Laura Beauchamp, "Boris Berlin's Career and Contributions to Piano Pedagogy," (D.M.A. document, University of Oklahoma, 1994).

[51] Marlene Nepstad-Chatain, "A Chronological Survey of Selected Piano Pedagogy Publications by Canadians from 1828-1989," (D.M.A. project, Northwestern University, 1991), iii.

[52] Nancy Klein, "Canadian Piano Music and its Inclusion in the Syllabi of Selected Examination Boards, 1930-1980," (M.A. thesis, Carleton University, 1984).

[53] Rolande Cliché, "La musique de piano pour les jeunes," (D.Mus diss., Université Laval, 1971).

century."[54] Francoise Lafortune's paper, "La musique Canadienne pour piano et les 'effets speciaux,'"[55] includes 350 selected works classified by degree of difficulty. The author explains each technique and categorizes each work dealing with effects using the pedal, the strings, the piano case, and the keyboard. Despite the fact that the information contained within both of these documents is accurate and exhaustively researched, it is unfortunate that it will have limited impact due to the relatively small population of French readers.

Other studies that have been useful models for this document are "Selected Intermediate-Level Solo Piano Music of Robert Starer: A Pedagogical and Performance Analysis" by Nancy Mei-Ling Tye[56] and "A Performance Analysis of Selected Works for Piano Solo by Barbara Pentland" by Thora Solveig Asgeirson Dubois.[57]

Organization of the Study

The study is comprised of seven chapters, a selected bibliography and two appendices. Chapter two provides the historical background of composition in Canada, the resources that support further creation of contemporary music such as the Canadian Music Centre, the music publishing industry, and examination systems, as well as brief biographical information on each composer included in the study. Chapters three, four, five and six describe and classify the selected repertoire into categories following an overview of the styles and techniques involved: chapter three on rhythm and meter, chapter four on harmony and tonality, chapter five on melody and modality, and chapter six on textures and extended techniques. Brief pedagogical analyses and reproductions of demonstrative passages in the music are provided to highlight each

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[54] Cliché, 278.

[55] Francoise Lafortune, "La musique Canadienne pour piano et les'effets speciaux'," (M.A. thesis, Université Laval, 1987).

[56] Nancy Mei-Ling Tye, "Selected Intermediate-Level Solo Piano Music of Robert Starer: A Pedagogical and Performance Analysis," (D.M.A. document, University of Oklahoma, 1995).

[57] Thora Solveig Asgeirson Dubois, "A Performance Analysis of Selected Works for Piano Solo by Barbara Pentland," (D.M.A. document, University of Oklahoma, 1991).

compositional technique discussed. Chapter seven concludes the document with a summary, conclusions and recommendations for further study.

The final section of the document consists of a selected bibliography and two appendices. Appendix A features a chart of the repertoire contained in the document organized by grade and level of difficulty. Appendix B presents a chart of the repertoire organized according to compositional technique. Appendix C lists the names and addresses of publishers of music by Canadian composers.

CHAPTER TWO

AN OVERVIEW OF MUSIC COMPOSITION IN CANADA

The Establishment of Contemporary Composition in Canada

The tradition of musical performance, composition, and education in Canada was initially a "European-derived musical inheritance."[1] The fashions and tastes of the people in Europe, including musical progress, were brought to Canada as imported products. After 1918, music in Canada entered the "evolution" period and began to develop characteristics that would become the basis of future composition.[2]

The stylistic models for Canadian compositions up to the 1940s were largely those of the past, such as Schoenberg, Hindemith, and Bartók.[3] During the decade between 1940 and 1950, a growing feeling of dissatisfaction with the older generation of composers was becoming obvious among the influx of Canadian composers who were expressing themselves through contemporary and avant-garde idioms. After World War II, composers looked beyond the models of the past for inspiration and developed new avenues of musical expression. In *The Music of Canada*, Timothy McGee writes of the younger generation:

> They studied with Americans as well as Europeans, and had a stronger allegiance to the international school of experimental music than to the Old World traditional leanings of the more established Canadian composer. The music they espoused utilized the broad panorama of modern sounds found in the most advanced cities of the Western world.[4]

While this younger generation of post-war composers (including such figures as John Beckwith, Barbara Pentland, Murray Adaskin, John Weinzweig, and Jean Papineau-Couture) felt their role as pioneers of a new musical landscape to be daunting, they also recognized the importance of the task. The influence of concepts learned abroad and from composers who

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[1] Clifford Ford, *Canada's Music: An Historical Survey* (Agincourt, Ontario: GLC Publishers Limited, 1982): 2.

[2] Ibid., 3.

[3] Ibid., 217.

[4] Timothy McGee, *The Music of Canada* (New York: W.W. Norton & Co., 1985): 114.

immigrated to Canada did not lead to a clearly defined national school of compositional thought, but rather to a varied, musical mosaic.

> It is a period that defies labeling in a traditional sense, for it is an inclusive mix of styles and techniques. Composers writing at this point in history had opportunities to employ any or all of the composition styles and methods available, and to develop from their combination or juxtaposition a unique compositional voice…within the musical climate at the end of the century where almost anything was possible, the widespread acceptance in modern music of such combinations of music styles and techniques is perhaps best—and only (for the time being)—described by an inclusive term such as Eclecticism."[5]

Eclecticism stresses diversity by "merging cultural and historical influences with personal style and imagery,"[6] and may be defined as:

> The drawing of one's philosophy from various schools of thought, and, in terms of music, especially in the modern day, refers to the incorporation of various sources and traditions both contemporaneous and from the past.[7]

The new leaders of contemporary compositional thought in Canada established the Canadian League of Composers in 1951 to provide opportunities for the development and performance of new music. Their stated objectives were:

> To promote the music and advance the professional interests of composers by ending the composers' isolation from each other, challenge the public's apathy towards contemporary music, and establish composition as a recognized profession in Canada.[8]

Through the partnership of the Canadian League of Composers and the Canadian Music Council, the Canadian Music Centre (CMC) was founded in 1959 as a lending library to benefit Canadian composers.[9] An independent, government-supported, non-profit organization with centers across Canada in Vancouver, Calgary, Toronto, Montreal and New Brunswick, the CMC was created to provide a resource to collect, reproduce, record,

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[5] "Eclecticism," *Canadian Music Centre* website (Accessed 5 March 2005), <http://www.musiccentre.ca>

[6] Andrews, 2.

[7] Ford, 216.

[8] Helmut Kallmann, "Canadian League of Composers," in *Encyclopedia of Music in Canada*, 2d ed. (Toronto: University of Toronto Press, 1992): 201-202.

[9] The CMC holds Canada's largest collection of Canadian classical music works. The manuscript scores of some six hundred Associate Composers, including concert, operatic, educational, and church music, as well as a vast collection of recordings, are available for loan or purchase through the CMC's collection and distribution activities.

disseminate and promote unpublished works by Canadian composers in order to "stimulate awareness, appreciation and performance of Canadian Music."[10]

The post-war generation of composers succeeded in establishing the foundation for contemporary music in Canada and inspired the next generation of composers, most directly, through their teaching, "where they began in earnest to train Canadians in modern compositional styles and techniques."[11]

The Support for Contemporary Music within Canada

The contribution and involvement of the CMC in the promotion of contemporary music education in Canada is of seminal importance. The John Adaskin Project, developed by composer John Adaskin in 1962 in conjunction with the CMC, promotes the study and performance of Canadian music in public schools. Based upon the premise that music education must include the creative aspects of music at all levels, selected Canadian composers visit schools to work with student performers and to write music for their use. In addition to contributing to the available Canadian repertoire for students, the composers also promote previously published Canadian music suitable for student vocal and instrumental ensembles.

The CMC celebrated music education at the millennium through the establishment of New Music for Young Musicians, a commissioning project that invited Canadian composers to write a variety of engaging new repertoire for study and performance. As a result, over one hundred uniquely conceived pieces have been written by composers all across Canada, thus "addressing the problem of a lack of contemporary repertoire for young musicians."[12]

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[10] *Contemporary Showcase 2001-2005 Syllabus* (Toronto: Alliance for Canadian New Music Projects, 2001): 6.

[11] McGee, 114.

[12] Promotional material, "New Music for Young Musicians" (Toronto: Canadian Music Centre, 1999): 2.

The Alliance for Canadian New Music Projects (ACNMP), founded by a group of music teachers in 1967, has commissioned and promoted contemporary Canadian compositions since 1970 through the annual Contemporary Showcase Festival, a non-competitive event for students described as follows:

> A unique celebration of the music of our own time and country… called "one of the more conspicuous guarantors of Canada's musical health," by a Globe and Mail critic. It takes the music of our time into studios and classrooms and gives young performers an opportunity to experience and enjoy contemporary music in a supportive, non-competitive master class atmosphere.[13]

The festival, held annually in centers throughout the country in conjunction with the Canadian Federation of Music Teacher's Associations' (CFMTA) Canada Music Week,[14] presents student performers and composers with the opportunity to learn about and preserve Canadian music as "part of our national heritage by fostering and promoting its study and performance, thus ensuring its future audience."[15] The comprehensive Contemporary Showcase syllabus[16] is updated every five years and includes graded solo and duet repertoire published over the last fifty years with "musical and pedagogical validity."[17] Besides solo piano and organ classes, the Contemporary Showcase includes all orchestral instruments, solo percussion, accordion, as well as chamber, orchestral, band, and choral ensembles.

The tradition of conservatory training and the nation-wide examination systems that exist in Canada provide momentum for the study and performance of contemporary Canadian literature

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[13] Mary Gardiner, *Contemporary Showcase 1990-1995 Syllabus* (Toronto: Alliance for Canadian New Music Projects, 1990): 1.

[14] The five principle aims of Canada Music Week, according to the *CFMTA* website (Accessed 28 July 2005, < http://www.cfmta.org/cmw.html>) are: to bring to the attention of the public, through various means, the importance of Canadian music; to emphasize not only Canadian work, but also the significance of music generally; to introduce contemporary music to Canadian students and stimulate a keener appreciation and understanding of this music; to encourage music teachers to widen their knowledge and experience of Canadian works; and to support composers and performers of Canadian music.

[15] Mary Gardiner, *Contemporary Showcase 2001-2005 Syllabus* (Toronto: Alliance for Canadian New Music Projects, 2001): 3.

[16] The Contemporary Showcase syllabus is available online from the *Alliance for Canadian New Music Projects* website (Accessed 28 July 2005, <www.acnmp.ca/acnmpsyllabus.syllabus.htm>)

[17] Ibid, 2.

through selective repertoire requirements. Conservatory Canada, formed in 1998 following the amalgamation of the Western Ontario Conservatory of Music and The Western Board of Music, states in its curriculum syllabus, "Canadian composers are strongly represented in the lists, and the requirement of at least one Canadian work for each grade will introduce students to them."[18] The Royal Conservatory of Music, established in 1886, has always encouraged the study of Canadian music by featuring it prominently in their examination syllabus;[19] however, they do not require a participant to program a Canadian selection in any level examination. Smaller conservatories that serve primarily the provinces in which they are located, such as the Victoria Conservatory in Victoria, British Columbia, the Maritime Conservatory of Performing Arts in Halifax, Nova Scotia, and the Mount Royal College Conservatory of Music in Calgary, Alberta, each have a Canadian music requirement in their syllabus. The new Canadian National Conservatory of Music, established in 2002, is addressing the need for further teacher training by offering the Licentiate Diploma in Piano Pedagogy. By placing an emphasis on Canadian repertoire, the candidate must "have an extensive knowledge of Canadian composers and their repertoire…[know] how to select Canadian content for an examination program… and [understand] the importance of teaching Canadian content.[20]

Publishing of Contemporary Music in Canada

The music publishing industry in Canada has long occupied an important position in the development of new and avant-garde pedagogical music by Canadian composers. Prior to 1950, music publication in Canada consisted of musical albums that provided systematic approaches to

[18] *Conservatory Canada Piano Syllabus* (Waterloo: Waterloo Music Company, Limited, 1999): 3.

[19] *Royal Conservatory of Music Piano Syllabus* (Toronto: The Frederick Harris Music Company Limited, 2001).

[20] *Piano Pedagogy Licentiate Diploma Syllabus* (London: Canadian National Conservatory of Music, 2002): 8.

learning the piano, prepared by teachers rather than composers. After 1950 publishers turned to "composers working in the tradition of creative piano pieces of modest demands."[21]

In the mid-1970s, composer Jean Coulthard and two of her students, David Duke and Joan Hansen, were hired to co-author new pieces with a contemporary flair, designed to "reveal the natural growth of contemporary music from the styles and ideas of earlier musical forms."[22] The resultant multi-book series, *Music of Our Time*, was conceived "for practical teaching use which would familiarize the next generation of performers with new music."[23] The books, still in print today, were an unparalleled success and generated an interest in contemporary teaching literature that created a thriving market for music publishers, and presented opportunities for many young and talented Canadian composers.

The two most prominent publishing firms in Canada distribute primarily educational literature and the materials required for conservatory examinations. The Frederick Harris Music Company Limited, established in 1910, is the largest music publisher in Canada. Since 1944, The Frederick Harris Music Company has been the exclusive publisher of the Royal Conservatory of Music's official examination curriculum books, *Celebration Series, The Piano Odyssey: Piano Repertoire* and *Piano Studies and Etudes,* each of which includes a large proportion of Canadian compositions. The Waterloo Music Company Limited, established in 1921, publishes graded piano repertoire books for the Conservatory Canada[24] examination system entitled *The New Millennium Piano Series,* in addition to theory, harmony, and history texts for schools. Through the regular revision of repertoire contained in the examination syllabi, the twentieth century selections consist of a high proportion of representative Canadian composers. Due to the

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[21] Ross Pratt, "Piano playing and teaching," in *Encyclopedia of Music in Canada*, 2d ed.

[22] David Duke, "Young B.C. Composers on their Way," *The Music Scene*, no. 302 (July/August 1978): 11.

[23] Susan C. Ross, "Music Reflects Duke's Current Interests," *The Music Scene,* no. 334 (November-December 1983): 22.

[24] The Western Board of Music and the Western Ontario Conservatory of Music merged in September 1997 to create Conservatory Canada.

popularity of the examination systems in Canada, these books receive a wide distribution throughout the country and are used extensively in piano instruction.

Both of these publishers promote Canadian composers and contribute to the success of contemporary pedagogical literature in Canada through commissions and publications specific to new music. Most recently, The Frederick Harris Music Company participated with The SOCAN Foundation (The Society of Composers, Authors and Music Publishers of Canada) in creating the *Signatures: Explorations in 20th-Century Sound Series* to introduce works by leading Canadian composers into the North American pedagogical repertoire. Stephen Chatman, Alexina Louie, and Steven Gellman are among the composers represented thus far. In 1997, Waterloo Music and The Canadian Federation of Music Teachers' Associations organized the publication of the *Diamond Jubilee Collection* to "offer students and teachers an opportunity to expand their Canadian repertoire."[25]

The existence of many smaller, independent publishers allows for regional support and specialization for composers, and provides more opportunities to have their works published. The Alberta Keys Music Publishing Co. Limited, operated by composer and new music supporter Roberta Stephen from her home in Calgary, Alberta, publishes a series of graded repertoire books entitled *Piano Connections* promoting contemporary pieces primarily by composers from the West coast. Julyn Music Publications, based in Palmerston, Ontario and founded by composer Debra Wanless, publishes music by composers across Canada with commissions for new pedagogical works through their Summer Sizzle Festival. In Ottawa, Gilles Comeau has established the Studea Musica Collection and publishes the *Contemporary Canadian Music for Young Musicians* series. Oceanna Publishing, established in Bobcaygeon, Ontario by composer and teacher Stella terHart in 2002, focuses on music written by Canadian women composers. In Prince Edward Island, trombonist Dale Sorenson founded Pine Grove Music Publishers, and in

[25] Hugheen Ferguson, *Diamond Jubilee Collection* (Waterloo: Waterloo Music Company Limited, 1997): ii.

2002 collaborated with the Contemporary Showcase Centre in PEI to publish the collection, *Kick Up Your Heels!*, which features all-Atlantic Coast composers.[26] As an alternative to finding an established publishing company, many reputable composers are creating their own publishing companies to serve as distributors of their works, including Gary Kulesha, Oskar Morawetz, Clermont Pépin, Ernst Schneider, and John Weinzweig.[27]

Biographical Sketches of Composers

Although there have been many composers in Canada who have contributed to the contemporary pedagogical literature for piano, the focus of this document will be works written since 1970. The following will provide information on those composers contained in this document.[28]

Born in Montreal, Québec, **Violet Archer** (1913-2000) emerged on the Canadian musical scene in the early 1940s when there were hardly any serious composers living and working in Canada. As a composition student at McGill University in Montreal, Archer received four successive scholarships from the school and also had a work premiered by the Montreal Symphony Orchestra. Additional scholarships from the province of Québec and the university enabled her to take up postgraduate studies with Béla Bartók in New York, and later at Yale with Paul Hindemith, graduating in 1950 with a master's degree.

Archer resided in the USA during the 1950s, first as a resident composer at North Texas State College and later as professor of composition at the University of Oklahoma. She became one of the most industrious promoters of Canadian music in America while also giving encouragement and exposure to young composers residing or studying in Oklahoma, Texas, and Louisiana.

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[26] Dale Sorensen, ed., *Kick Up Your Heels!* (Crapaud, PEI: Pine Grove Music, 2002).

[27] Helmut Kallmann, "Publishing and printing," in *Encyclopedia of Music in Canada*, 2d ed.

[28] Biographical information for all composers is taken from the *Canadian Music Centre* website (<http://www.musiccentre.ca>), the *Encyclopedia of Music in Canada* website (<http://www.thecanadianencyclopedia.com>), and information provided by the publisher.

She returned to Canada in the early 1960s. Her dynamic personality has been felt in the Canadian west, most of all in Alberta. She was chairman of the theory and composition divisions at the University of Alberta until her retirement in 1978. During that time, she worked to establish the musical culture in the city of Edmonton and throughout Alberta. Most important to her was the promotion of young talent and dissemination of information about Canadian music. Among the many honors which Archer has received are: a Canada Council Senior Fellowship, the Yale Alumni Citation for Distinguished Service in Music, an honorary doctorate from McGill University and numerous commissions including several for the CBC.

Composer, teacher, and administrator **Jack Behrens** (b. Lancaster, Pennsylvania, 1935) studied composition with William Bergsma, Vincent Persichetti, and Peter Mennin at the Juilliard School, and Leon Kirchner and Roger Sessions at Harvard University during his doctoral studies. He also received instruction from Darius Milhaud at the Aspen Music Festival and from Stefan Wolpe and John Cage at the Emma Lake Composers-Artists Workshop in Saskatchewan.

Behrens taught at the University of Saskatchewan from 1962-66 where he was head of the theory department at the affiliated conservatory. He taught at Simon Fraser University from 1966-70, and at California State University-Bakersfield from 1970-76. He joined the Faculty of Music at the University of Western Ontario in 1976 and was dean of the faculty from 1980-6. Currently, he serves as the Director for Academic Studies at the Glenn Gould Professional School in Toronto. Behrens is a member of the Canadian League of Composers and as associate of the Canadian Music Centre.

Though Behrens' idiom is thoroughly modern, he is not fettered by any single approach. His composition methods range from "serial to indeterminate, although few works are exclusively either." Much of his music reflects the individual talents of the particular performer for whom it was composed.

John Beckwith (b. Victoria, British Columbia, 1927) is a perceptive, outspoken voice in Canadian music and was influential in the genesis of the *Encyclopedia of Music in Canada*. A

composer, writer, educator, pianist and broadcaster, he studied piano with Albert Guerrero at the Toronto Conservatory in 1945. As a scholarship recipient, Beckwith traveled to Paris to study with Nadia Boulanger from 1950-51. He began lecturing part-time at the University of Toronto in 1952, taught full-time from 1955-90, and was the dean of the Faculty of Music from 1970-77. His deanship ushered in a new emphasis on Canadian studies, and became the founding director of the Institute for Canadian Music at the school. However, it was his classroom teaching that would influence many of the new generation of composers in Canada, including Robert Aitken, Bruce Mather, and Clifford Ford.

As a composer, Beckwith has received commissions from virtually all of the major performing arts organizations in Canada. His works often feature "the search for a Canadian voice through the music" using an eclectic compositional language with a broad array of idioms, colors, and formal procedures. Beckwith was chosen "Composer of the Year" for 1984 by the Canadian Music Council, and was appointed a Member of the Order of Canada in 1987. He is an associate of the Canadian Music Centre.

Wolfgang Bottenberg (b. Frankfurt-am-Main, 1930) trained as a carpenter before entering the Jesuit order in 1952. Self-taught in the rudiments of theory and organ, he did not study music formally until 1958 when he moved to Canada. While attending the University of Alberta and the University of Cincinnati, he produced a number of chamber works. He has taught at Acadia University in Nova Scotia and Concordia University in Montreal.

The influence of Hindemith and medieval music is evidenced in his use of strict contrapuntal control within an expanded tonal-modal idiom. He has an interest in composing music for the gifted amateur and has written such music for harpsichord and recorder. He is an associate of the Canadian Music Centre.

Rémi Bouchard (b. Laurier, Manitoba, 1936) is an entirely self-taught composer with strong influences from French and English composers. The core of his work has always been a concern for, and commitment to, his environment—his compositions reflect a continuous effort to

express his impressions of his prairie homeland. His music has been used all over the North American continent as well as in Europe and Asia, and his music is published in Canada and the United States. Bouchard is an Associate Composer of the Canadian Music Centre.

Stephen Chatman (b. Faribault, Minnesota, 1950) received his training at the Oberlin Conservatory of Music and the University of Michigan where his teachers included Ross Lee Finney, Leslie Bassett, William Bolcom and Eugene Kurtz. In 1973 he was awarded a Fulbright-Hays grant to study with Karlheinz Stockhausen at the Hochschule für Musick in Cologne. He has received numerous awards for composition, including a Fulbright Fellowship, three BMI awards, an M.B. Rockefeller Fund grant, and the Charles Ives prize from the American National Institute of Arts and Letters.

Chatman began teaching composition and orchestration at the University of British Columbia in 1976. He is also the co-director of the University of British Columbia Contemporary Players new music ensemble, and co-ordinator of the UBC School of Music composition division. His works have been commissioned by the Edmonton Symphony Orchestra, the Canadian Chamber Ensemble, the Windsor Symphony Orchestra, Vancouver's Music in the Morning for contralto Maureen Forrester, the CBC, flutist Robert Aitken and Guitarist Leo Brouwer, pianist Jane Coop, virtually all of Canada's major orchestras, and by the orchestras of St. Louis, San Francisco, Detroit, Sydney and the Berlin Radio. His music has been heard throughout the university circuit, both in Canada and in the USA, and also in Europe, Australia, China and Japan. In addition to orchestral and chamber works, Chatman has written band, choral, and keyboard compositions for students and amateur ensembles.

Chatman's music incorporates eclectic, post-serial idioms with the use of quotations and the mixing of unusual instrumental colors as favorite devices, especially in his orchestral compositions. Critics have praised his music as "shimmering," "evocative," "eclectic," and "compelling." Some works display influences such as Bartók, Ravel, Crumb, Cage, Feldman, Rochberg, and Berio, and his affinity for Charles Ives is prominent in many works. He has said

"I'm influenced by everything I hear, the music that I'm interested in writing is the idea of sound that excites me at that particular moment."[29] Chatman himself sees communication as a priority and criticizes the philosophies of composers who often tend to compose "in a vacuum." His pedagogical contributions for piano are substantial and prolific, and demonstrate the highest level of creativity in avant-garde techniques. They include *Amusements Books 1, 2, and 3*,[30] *Bells Over Deep Cove*,[31] *Fantasies*,[32] *Escapades Books 1 and 2*,[33] *Preludes for Piano Books 1, 2, and 3*,[34] *Away!*,[35] and *Sports*.[36]

He is an associate of the Canadian Music Centre; a past president of Vancouver New Music; and is a member of the Canadian League of Composers, the Society of Composers, Inc., the American Society of University Composers, and the American Music Center.

Brian Cherney (b. Peterborough, Ontario, 1942) studied composition with Samuel Dolin at the Royal Conservatory of Music, and later with John Weinzweig at the University of Toronto where he received degrees in both composition (M. Mus.) and musicology (Ph. D.). In 1966 and 1967 he attended the Internationale Ferienkurse für Neue Musik in Darmstadt, West Germany where he attended lectures given by György Ligeti, Karlheinz Stockhausen and Mauricio Kagel, among others. He has taught theory and composition at the University of Victoria, and has been

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[29] Rick MacMillan, "Canadian distinctiveness influencing Chatman works," *The Music Scene*, no. 313 (May-June 1980): 9.

[30] Stephen Chatman, *Amusements, Books 1-3* (Mississauga: The Frederick Harris Music Co., Limited, 1989).

[31] Stephen Chatman, *Bells Over Deep Cove* (Mississauga: The Frederick Harris Music Co., Limited, 1994).

[32] Stephen Chatman, *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995).

[33] Stephen Chatman, *Escapades, Books 1-3* (Mississauga: The Frederick Harris Music Co., Limited, 1997).

[34] Stephen Chatman, *Preludes for Piano, Books 1-3* (Mississauga: The Frederick Harris Music Co., Limited, 2002).

[35] Stephen Chatman, *Away!* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

[36] Stephen Chatman, *Sports* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

teaching composition, analysis and Twentieth-Century music history at McGill University in Montreal since 1972.

In the early 1960s, Cherney incorporated techniques of the twentieth-century avant-garde in his works. His predominant influences were Bartók and Weinzweig, and later such composers as Ligeti, Crumb, Lutoslawski, Messiaen and Carter. He developed theatrical elements into his works based on the theatrical gestures of Kagel. In recent years he has developed a quiet intensity, "primarily evocative and poetic personal style based on a coherent harmonic language and careful attention to temporal proportions." Musical ideas often recur either literally or in an altered version. In the 1980s, the influence of Debussy became important, which is revealed in his orchestrations, piano writing, and general sense of color.

Cherney has composed several works for beginning and intermediate piano including *Intervals, Patterns and Shapes*[37] and *Pieces for Young Pianists Books 1,2 and 3.*[38]

Jean Coulthard (b. Vancouver, 1908, d. 2000) began her early studies in Vancouver, and traveled to London in the late 1920s for a year of study with Ralph Vaughan Williams at the Royal College of Music. Although these initial studies proved insufficient to allow her to work as a professional composer, her persistence in composition, combined with travels in North America and Europe, help to explain her consistent productivity through the years of depression and war. At various times, she worked with Aaron Copland, Darius Milhaud, Arnold Schoenberg, and Béla Bartók. Coulthard completed her formal training in 1944-45 in New York with Bernard Wagenaar, a professor at the Juilliard School.

Coulthard and her family returned to Vancouver in 1946 and began a 26-year career teaching theory and, later, composition in the Department of Music at the University of British Columbia. By mid-century, her work was often marginalized by her male American and Canadian colleagues. A year of study in France convinced her to write as she pleased.

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[37] Brian Cherney, *Intervals, Patterns and Shapes* (Waterloo: Waterloo Music Co. Ltd., 1970).

[38] Brian Cherney, *Pieces for Young Pianists, Books 1-3* (London: Iroquois Press, 1972).

By the time of her "retirement" in 1973, she had written and published a vast and important body of works in all genres to which she added nearly two further decades of enormous productivity. She was becoming internationally well known and connected, and by the end of the century was considered one of the most significant women composers. Coulthard's music was popular, occasionally with her "serious music" colleagues, sometimes with the public, and sometimes with both.

Coulthard was a member of the Order of Canada (1978), held two honorary doctorates from two universities, and decorated many times in composition competitions. She felt that her legacy was in her family, her compositions, and her students, who have shaped the national musical arts from the late 1960s onward. Her publications for pedagogical use include the widely influential *Music of Our Time*[39] series, *Pieces for the Present*,[40] *Music in Many Forms*,[41] and several other pieces for young pianists.

Anne Crosby received her Bachelor of Arts in Music from Acadia University in Nova Scotia, and continued her studies at the University of Michigan with a Master of Music degree in Piano Performance and Pedagogy. An active composer of pedagogical materials for children, Crosby's collections of piano compositions include *In My Dreams*,[42] *Freddie the Frog,*[43] *Rise and Shine*,[44] and *In the Mermaid's Garden.*[45] Currently, Ms. Crosby lives in Kentville, Nova Scotia where she is an independent piano instructor of private and group teaching. Previously, she

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[39] Jean Coulthard, David Duke and Joan Hansen, *Music of Our Time, Books I-VIII* (Waterloo: Waterloo Music Co., Limited, 1977-1979).

[40] Jean Coulthard, *Pieces for the Present* (Waterloo: Waterloo Music Co. Limited, 1974).

[41] Jean Coulthard, David Duke and Sylvia Rickard, *Music Many in Forms* (Waterloo: Waterloo Music Co., Limited, 1981).

[42] Anne Crosby, *In My Dreams* (Mississauga: The Frederick Harris Music Co., Limited, 1996).

[43] Anne Crosby, *Freddie the Frog* (Mississauga: The Frederick Harris Music Co., Limited, 1997).

[44] Anne Crosby, *Rise and Shine* (Mississauga: The Frederick Harris Music Co., Limited, 2002).

[45] Anne Crosby, *In the Mermaid's Garden* (Mississauga: The Frederick Harris Music Co., Limited, 2002).

served on faculty at Acadia University's School of Music as instructor and coordinator of the Piano Pedagogy Program. She is an examiner for Acadia External Examinations, and is in demand as an adjudicator for music festivals throughout Canada's Atlantic Provinces.

David Dahlgren (b. Winnipeg, Manitoba, 1947) lives in Moosomin, Saskatchewan where he works as a composer, piano technician, and teacher. He obtained a B. Mus. in composition from the University of Manitoba and a B. Ed. from the University of Winnipeg. After teaching for a number of years, he continued his studies in composition at the University of Leeds. Much of Dahlgren's music was recently performed at a summer arts institute in Orford, Québec where he was invited to be composer-in-residence.

Published work includes music for piano, voice, choir, strings, and woodwinds. The compositions for piano that are written specifically for children range in difficulty from pre-Grade 1 to Grade 10. However, he has also written piano concert music that has been performed in North America and Europe. His music is listed in The Royal Conservatory of Music, Conservatory Canada, Contemporary Showcase, and provincial festival syllabi across Canada. Dahlgren has several individual pieces and collections published by Alberta Keys, Blis, and Julyn Publications. For the last number of years, Dahlgren has been a member of the Canadian Music Centre and is involved with their Music for Young Musicians commissioning program.

Samuel Dolin (b. 1917) received his Doctor of Music degree from the University of Toronto in 1958, studying composition with John Weinzweig and Ernst Krenek. As a composer he was always innovative, exploring atonal, serial, chance, electronic, multi media, abstract techniques (The Golden Section arithmetic number series), as well as the Messiaen technique.

He dedicated his career to the cause of music in Canada. Along with Harry Somers, John Weinzweig and Harry Freedman, Dolin founded the Canadian League of Composers in 1951 and the Canadian Contemporary Music Workshop for which he also served as the artistic director. He also designed the electronic studio at the Royal Conservatory of Music in 1966, where he taught for 56 years. During his tenure at the RCM, Dolin influenced thousands of

students. Gary Kulesha, Steven Gellman, and Ann Southam are only a few of the Canadian composers he taught throughout his career.

David Gordon Duke (b. Vancouver, 1950) studied musicology at the University of British Columbia, the University of North Carolina, and the University of Victoria. He studied composition privately with Jean Coulthard and, at the Banff Centre, Violet Archer.

He has written and broadcast extensively about Canadian music and composers, most recently a biography of Jean Coulthard with co-author William Bruneau. He teaches music history at North Vancouver's Capilano College and is an Academic Co-ordinator of the School of Music at Vancouver Community College and, since 2003, writes about music for the Vancouver Sun. Duke was a founding member of the Alberta Composers' Associations, and is a member of the Canadian League of Composers and an associate of the Canadian Music Centre. He has also written on Canadian music for *Music Magazine* and *Music Scene*.

David Duke has been a clinician, adjudicator and lecturer for many years focusing on contemporary and Canadian repertoire. He has presented workshops at all levels, including many pretensions specially targeted for young performers and composers. During his 2002 tour in Ontario and western Canada for Alliance for Canadian New Music Projects (aka Contemporary Showcase) he worked directly with student composers of all ages, adjudicated performances of Canadian repertoire and presented seminars for teachers on the pedagogy of new music. In several centers he also discussed Canadian repertoire for learners, his own music, and the work of several major Canadian composers.

One of western Canada's most performed, prolific, and published composers, Duke's variety of styles have been described as "crashing virtuosity…overtones of Baroque and Renaissance…Bartókish and very exciting…bright, witty passages, pleasantly tainted with English lyricism."[46] In addition to *Music of Our Time* and *Music in Many Forms*, Duke's

[46] Susan C. Ross, "Music reflects Duke's current interests," *The Music Scene* (Dec. 1983: 5).

pedagogical publications for piano include the *Magical Years of the Chinese*,[47] *Special Days*,[48] and *Festival Collection*.[49]

George Fiala (b. Kiev, Ukraine, 1922) studied at the Tchaikovsky Conservatory in Kiev, at the Akademische Hochschule für Music in Berlin and Conservatoire Royale de Musique in Brussels. He came to Canada in 1949 where he continued his professional work in Montreal as a producer at CBC-Radio Canada International.

Fiala has authored over 200 compositions in most genres, including five symphonies, concertos for piano and violin, over fifteen sonatas for various solo instruments with piano or harp accompaniment, music for piano solo and piano duet, vocal and choral music. He has received numerous commissions from such organizations as The Canada Council, Canadian Broadcasting Corporation, Québec Ministry of Cultural Affairs, and the Montréal International Competitions.

Mary Gardiner began her first piano lessons with her mother and continued her studies with Elsie Bennett. She gained her solo performer's Associate Diploma from the Royal Conservatory of Music in Toronto, a B.A. in Honors Music, and a certificate from the Faculty of Education from the University of Toronto where she studied composition with Samuel Dolin. Gardiner's musical activities include composing, performing, choral conducting and private teaching.

With a keen interest in contemporary music for young performers, she joined the Contemporary Music Association (now called the Alliance for Canadian New Music Projects), which sponsors Contemporary Showcase, a festival of Canadian contemporary music for students, and served as President for thirteen years. Upon her resignation in 1990, she continued to give workshops on contemporary music for piano teachers throughout Ontario.

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[47] David Duke, *Magical Years of the Chinese* (Waterloo: Waterloo Music Co. Limited, 1990).

[48] David Duke, *Special Days: A Musical Year for Children* (Waterloo: Waterloo Music Co. Limited, 1994).

[49] David Duke, *Festival Collection* (Palmerston, ON: Julyn Music Publications, 2002).

A founding member of the Association of Canadian Women Composers, she was Chairperson during the formative years, and was made an Honorary Life Member in 2002. In 1989, she became an Associate Composer of the Canadian Music Centre and served on the Ontario Regional Council and on the CMC National Board. Gardiner is also affiliated with the Canadian League of Composers and SOCAN (Society of Composers and Music Publishers in Canada).

She has composed for piano, voice, choir and chamber ensembles, and much of her work has been performed across Canada and in the United States. Conservatory Canada has launched a recording of her piano and vocal music entitled *The Music of Mary Gardiner*. Her music has been described as being "rich in ideas", "well-crafted" and "honest without contrivance." Her primary pedagogical collections and works for piano include *Turnabout*[50] and *Short Circuits*.[51]

Steven Gellman (b. Toronto, 1947). At an early age he showed great musical talent and received a strong and thorough foundation under the instruction of Dr. Samuel Dolin. Throughout his teenage years he appeared as a pianist and a composer, notably premiering his First Piano Concerto with the CBC Symphony at the age of 15. In 1964, Gellman was the first Canadian winner of the BMI award for composition. Further studies followed at the Juilliard School in New York with Vincent Persichetti and Luciano Berio, and later at the Paris Conservatoire with Olivier Messiaen. In 1970, he won the UNESCO prize for "the best work by a composer under the age of 25" for the work *Mythos* for flute and string quartet.

Since returning to Canada in 1976, Gellman has been a professor of composition and theory at the University of Ottawa. In 1983 he joined the Toronto Symphony on their tour of Europe, which featured his overture entitled *Awakening*, and in 1987 he was named Canadian Composer of the Year. He has written works for piano, chamber music, vocal, choral and many

[50] Mary Gardiner, *Turnabout* (Ottawa: Studea Musica, 1998).
[51] Mary Gardiner, *Short Circuits* (Ottawa: Studea Musica, 1998).

orchestral pieces, and his music is distinguished by its great expressiveness and variety of means. Gellman's primary contribution to the pedagogical literature is the *Album for Piano*.[52]

Susan Greisdale is a composer, piano teacher, clinician and visual artist. She earned her Associate Diploma from the Royal Conservatory of Music and studied composition and theory with Michael J. Rudman. Her music incorporates contemporary sounds that encourage the student to start moving away from traditional harmony, yet manage to remain accessible to all students. Greisdale's recent publications for solo piano include the collections *Little Hands, Big Pieces!*,[53] *Piano Mime*,[54] and *Out of the Box.*[55]

Joan Hansen received her Bachelor of Arts degree in 1963 from the University of British Columbia, where she studied piano and composition with Jean Coulthard. She has written primarily for piano, but also for small ensemble pieces of varying instrumentation. Her concert music has won scholarships and prizes, and has been aired on CBC Radio, CFRO Vancouver, and has been performed extensively throughout British Columbia and in the United States.

Hansen's educational music has been performed internationally and is listed on numerous exam and festival syllabi. Among her compositional achievements are the nine volumes of the *Music of Our Time* books co-composed with Jean Coulthard and David Duke, along with two Teacher's Manuals. She resides in Victoria, B.C., where she continues her work as a composer, teacher, adjudicator and clinician specializing in Twentieth Century music.

Ruth Watson Henderson (b. Toronto, 1932) studied piano with Viggo Kihl from 1937-45 and 1945-52 with Alberto Guerrero at the Royal Conservatory of Music. She continued her studies from 1952-4 with Hans Neumann in New York on scholarship from the Mannes College of Music. Her composition teachers included Oscar Morawetz, Richard Johnston, and Samuel

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[52] Steven Gellman, *Album for Piano* (Mississauga: The Frederick Harris Music Co., Limited, 1995).

[53] Susan Griesdale, *Little Hands, Big Pieces!* (Bobcaygeon, ON: Oceanna Music Publications, 2004).

[54] Susan Griesdale, *Piano Mime* (Bobcaygeon, ON: Oceanna Music Publications, 2004).

[55] Susan Griesdale, *Out of the Box* (Bobcaygeon, ON: Oceanna Music Publications, 2004).

Dolin. After her professional debut in Toronto in 1952, she was active as a concert pianist appearing frequently as soloist with Canadian orchestras and regularly on CBC radio. In 1956, she won the grand prize of the CBC's "Opportunity Knocks".

Henderson began composing choral works while she was the accompanist for the Festival Singers of Canada under Dr. Elmer Iseler. As the accompanist for the Toronto Children's Chorus since its inception in 1978, she has promoted the artistry of children through her compositions for treble voices. For their national convention in July 2002, the American Guild of Organists commissioned her to write From Darkness to Light, a highly acclaimed cantata for choir, chamber orchestra and organ. She has received commissions from the Mount Royal Kantorei of Calgary, Chorus Niagara, the Alliance for Canadian New Music Projects, the Guelph Spring Festival, the Oriana Singers of Toronto, the Amadeus Choir of Scarborough, and the Elora Festival Singers, among others.

Best known as a composer of choral music, she has also written for organ, piano, string orchestra, and for winds, brass and percussion. Henderson's primary publication for beginning and intermediate piano is a collection entitled *Six Miniatures for Piano*.[56] Much of her work has been published and has been performed internationally. In 1991, in addition to performing as a pianist and composing, she was also a church organist and a teacher at the Royal Conservatory of Music in Toronto. She is a member of the Association of Women Composers, the Canadian League of Composers, and an associate of the Canadian Music Centre.

Michael Horwood (b. Buffalo, New York, 1947) studied music composition and theory at the State University of New York at Buffalo with Lukas Foss and Istvan Anhalt, receiving his Bachelor's and Master's degrees. In 1971 he moved to Canada and from 1972-2003 was an instructor of music and humanities at Humber College of Applied Arts and Technology in Toronto.

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[56] Ruth Watson Henderson, *Six Miniatures for Piano* (Mississauga: The Frederick Harris Music Co., Limited, 1994).

His compositions feature a mixture of the traditional and the avant-garde. He has composed in a wide variety of contemporary idioms including jazz, theatre pieces, and electroacoustic, as well as for choral groups, brass quintets, orchestra, percussion ensembles, and jazz band. Horwood is a member of SOCAN, the Canadian League of Composers and the Canadian Music Centre.

John-Paul C. Jackson served for 25 years on the Faculty of Fine Arts at the University of Lethbridge in Alberta. He served as Chairman of the Department of Music for two terms and as Dean of the Faculty of Professional Studies, comprising the Schools of Fine Arts, Management, and Nursing. He holds degrees from Oklahoma City University and Washington University (St. Louis) in applied music (woodwinds), music theory, composition, and historical performance practices.

Dr. Jackson studied the music and culture of Indonesia at various schools on the island of Java. He is fluent in the Bahasa Indonesian language, and enjoys Indonesian and other Asian cuisine, Buddhist philosophy, horticulture, natural sciences, and film. Formerly active as an advocate for human rights in Alberta and Canada, he now makes his home in Victoria, British Columbia.

Veronika Krausas (b. 1963) has had her works performed in Australia, Canada, Germany (at the Darmstadt New Music Festival), Romania, the Netherlands and the United States. She has received grants and commissions from Motion Ensemble, the Canada Council, a Millennium Commissioning Grant, and two Interdisciplinary Arts Initiative grants in Los Angeles.

She holds a business degree from the University of Calgary and composition degrees from the University of Toronto, McGill University in Montreal, and her doctorate from the University of Southern California. Krausas currently teaches theory and composition at the University of Southern California at the Thornton School of Music.

Alexina Louie (b. Vancouver, 1949) received her Associate Diploma from the Royal Conservatory of Music in 1966, her B MUS degree from the University of British Columbia in 1970, and an MA from the University of California at San Diego in 1974. She was awarded an honorary LL D from the University of Calgary in 1997. Louie is the daughter of second-generation Canadians of Chinese descent. She studied piano with Barbara Custance and Frances Marr Adaskin at UBC, and also studied composition with Cortland Hultberg. With a Regent's Fellowship from the University of California at San Diego she started graduate studies in composition in 1970. Her main teachers were Robert Erickson and Pauline Oliveros. She was a member from 1971-74 of The Women's Ensemble, a group of eight women under Oliveros that performed meditations through exercises in sound and movement. This exploration of the less tangible aspects of music and life has continued to influence Louie's compositional approach.

While teaching at Pasadena City College from 1974-80, and at Los Angeles City College from 1976-80, she continued to study oriental music and particularly the Chinese tradition under Tsun-Yuen Lui, resulting in *Lotus* and *Lotus II*, which incorporate sounds and structural elements of Indonesian gamelan ensembles. Louie returned to Canada in 1980, settling in Toronto to focus on composing with occasional teaching sessions for the Royal Conservatory of Music and York University.

Louie is one of the most sought after composers of symphonic and chamber works in Canada, with commissions from the Toronto Symphony, the Canadian Broadcasting Company, the Vancouver New Music Society, Jon Kimura Parker, the Art Gallery of Ontario, the National Arts Center in Ottawa, and the Montreal International Music Competition. She also composed the opening music for *Expo 86* in Vancouver. Louie was named the composer-in-residence in 1996 by the Canadian Opera Company, resulting in the opera, *The Scarlet Princess.* The premiere of this work was in April 2002. Her works have been performed by the Montreal Symphony Orchestra and the Hamilton Philharmonic, and by orchestras outside of Canada including the San Francisco Symphony, the BBC Symphony, and the Saint Louis Symphony.

She has been the composer-in-residence for the Scotia, Vancouver, Boris Brott, and Banff music festivals, and was a featured composer at the McGill University-Montreal Symphony Orchestra New Music Festival in 2002.

The work from 1980 entitled *Pearls* is a conscious departure from her earlier compositions, which were primarily concerned with combining sounds of oriental music with avant-garde techniques. Louie's style acknowledges traditional structures found in Bach, Mozart, and Mahler combined with a contemporary language that emphasizes expression and communication. Influence of the East is heard in such works as *The Eternal Earth*, *Music for Heaven*, and the Juno Award winner for best classical composition in 1989, *Songs of Paradise*. Pianist Jon Kimura Parker wrote that "Alexina Louie's music is not, in a theoretical sense, outstandingly original, but it is honest and full of meaning. Rather than experiment with the kind of bizarre new ideas that often ultimately communicate only with their creator, she reaches others through a unique and personal blend of well-established Eastern and Western practices."

In the International Year of Canadian Music (1986), the Canadian Music Council named Louie "Composer of the Year", and in 1990 and 1992 she received the first SOCAN concert-music award as most frequently performed composer. She became the first woman recipient of the Jules Léger Prize for Composition in 1999, and she was named to the Order of Ontario in 2001. Louie is a member of the Canadian League of Composers and an associate of the Canadian Music Centre, and has served on the boards of CAPAC, SOCAN, the Esprit Orchestra, and other arts organizations. Her main pedagogical contributions include *Music for Piano*[57] and *Star Light, Star Bright*.[58]

Boyd McDonald (b. Saskatchewan, 1932) studied piano with Lyell Gustin and composition with Murray Adaskin. A Canada Council grant enabled him to study for three years in France with Nadia Boulanger. He also studied at summer schools with Darius Milhaud, John

[57] Alexina Louie, *Music for Piano* (Toronto: Canadian Music Centre, 1985).
[58] Alexina Louie, *Star Light, Star Bright* (Mississauga: The Frederick Harris Music Co., Limited, 1995).

Cage and Stefan Wolpe. As Professor Emeritus, McDonald teaches part-time at Wilfrid Laurier University and continues to be commissioned by various groups and musicians. He is a member of SOCAN and the Canadian Music Centre.

Linda Niamath began her piano studies at age 5. After receiving her ARCT diploma from the Royal Conservatory of Music and a B.Ed. from the University of British Columbia, she taught elementary school in Vancouver for many years. Niamth has written several albums of character pieces for beginning piano students including *Fancy-free*,[59] *A Zoo for You*,[60] *In My Garden*,[61] *Soda Pop and Other Delights*,[62] *All Year Round*,[63] *Here We Go!*,[64] and *At the Beach*.[65] She currently lives in Richmond, British Columbia.

Lorna Paterson received her Bachelor of Music degree with distinction from the University of Victoria and earned a Master of Music degree in piano performance from the University of Alberta. She also holds Associate and Licentiate diplomas from the Western Conservatory of Music. Paterson has been active as musical director for various opera and musical productions, as well as a piano soloist and accompanist, piano instructor and composer. Several of her compositions appear in the Royal Conservatory, Conservatory Canada, and Mount Royal College syllabi, and have been selected as festival test pieces across Canada. She currently resides in Brentwood Bay, British Columbia and is a member of the piano faculty at the Victoria

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[59] Linda Niamath, *Fancy-free* (Mississauga: The Frederick Harris Music Co., Limited, 1982).

[60] Linda Niamath, *A Zoo for You* (Mississauga: The Frederick Harris Music Co., Limited, 1993).

[61] Linda Niamath, *In My Garden* (Mississauga: The Frederick Harris Music Co., Limited, 1996).

[62] Linda Niamath, *Soda Pop and Other Delights* (Mississauga: The Frederick Harris Music Co., Limited, 1994).

[63] Linda Niamath, *All Year Round* (Mississauga: The Frederick Harris Music Co., Limited, 1998).

[64] Linda Niamath, *Here We Go!* (Mississauga: The Frederick Harris Music Co., Limited, 2005).

[65] Linda Niamath, *At the Beach* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

Conservatory of Music. Her solo piano collections include *Just a Second!*,[66] *Pianimals*,[67] and *Safari Suite*.[68]

Barbara Pentland (1912-2000) was born in Winnipeg and began to write music at the age of nine to the strong disapproval of her parents. She continued to write surreptitiously during her school years in Montreal and was eventually "allowed" to study composition while at finishing school in Paris. Upon returning to Canada, her progress as a composer was hindered by parental indifference and ill health. A fellowship to Juilliard Graduate School in 1936 allowed her to pursue her composition studies with such teachers as Frederick Jacobi and Bernard Wagenaar.

During the Second World War, Pentland became an instructor at the Royal Conservatory of Music, but found her professional opportunities vanishing as her male colleagues returned to re-claim their places in post-war Canada. In 1949, she was invited by Harry Adaskin to join the just-founded department of music of the University of British Columbia, however she would resign in 1963 due to a principle of academic standards.

Pentland's earliest works are in the chromatic tradition of the French late-Romantic school of Franck and D'Indy. In the 1930s, her works avoided the textures and idioms of 19th century music, and as she embraced modernists aesthetics of composers such as Copland, Stravinsky, and Bartok, her work became somewhat neoclassical. With the adoption of serial techniques during the late 1940s and mid-1950s, Pentland considered herself a committed high modernist and a steadfast partisan of contemporary values. Her preferred style drew on the textures and organizational principles of the Webern school but was suffused with a lyricism that was expressly individual. She would continue to explore current trends in composition into the

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[66] Lorna Paterson, *Just a Second!* (Mississauga: The Frederick Harris Music Co. Limited, 1996).

[67] Lorna Paterson, *Pianimals* (Mississauga: The Frederick Harris Music Co. Limited, 1997).

[68] Lorna Paterson, *Safari Suite* (Mississauga: The Frederick Harris Music Co. Limited, 2002).

1960s and 1970s with microtones, directed improvisation, and tape. The three-volume *Music of Now*[69] series represents some of her most significant contributions to contemporary pedagogical repertoire.

Dale Reubart, a prominent performing pianist and professor of piano at the University of British Columbia for thirty years, retired in 1986 from teaching and has since dedicated his time to composition. Largely self-taught as a composer, his style is essentially tonal, neoclassical, and strongly individualistic. He has produced several extended works for orchestra, along with works for piano trio, violin and piano, cello and piano, piano duet and piano solo, including numerous pedagogical works. Reubart has written more than eighty pedagogical pieces for piano, many of which have been published in collections such as *Pantomimes*,[70] *Parodies*,[71] and *Kaleidoscope*.[72]

Sylvia Rickard lives on the West Coast of Canada in Victoria, B.C. Her composition teacher was Jean Coulthard in Vancouver, then later with Gilles Tremblay, Oskar Morawetx, Bruce Mather, Violet Archer and Serge Garant at the Banff Centre. Under their tutelage and guidance, Rickard extended her love of languages and literature into the realm of contemporary music. Her passion for the French, Russian and German languages and literatures has created a poetic and prosaic landscape where the fantasy and playfulness of her musical imagination has embellished her art.

Rickard is a member of the Canadian League of Composers and voting member and associate composer of the Canadian Music Centre. Her works have been performed by the Victoria and Chebucto Symphony Orchestras, and broadcast on the CBC as well as performed in

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[69] Barbara Pentland, *Music of Now, Books 1-3* (Waterloo: Waterloo Music Co. Ltd., 1970).

[70] Dale Reubart, *Pantomimes* (Mississauga: The Frederick Harris Music Co., Limited, 1996).

[71] Dale Reubart, *Parodies* (Missisauga: The Frederick Harris Music Co., Limited, 1997).

[72] Dale Reubart, *Kaleidoscope* (Mississauga: The Frederick Harris Music Co., Limited, 2002).

Sweden, Hungary, Germany, Italy and the United States. She was a major contributor to the publication, *Music in Many Forms*, co-authored by David Duke and Jean Coulthard,

Ernst Schneider received his early music training in Herford, Germany, and immigrated to Canada at age eighteen where he continued his music education. He received his Canadian Citizenship in 1963 and makes his home in Penticton, British Columbia. He holds an associate degree in piano from the Royal Conservatory of Music in Toronto, and an associate degree in theory from the Trinity College of Music in London, England.

Schneider has done a great deal to promote Canadian music through his many teachers, workshops, and a weekly two-hour radio program on station CIGV-FM. As a composer, he has written works for piano, choir, solo voice, chamber groups, and orchestra, and have been performed on radio and television, in festivals and concerts in Canada, the United States, and Europe. Among his teachers were Lloyd Powell, Helen Silvester, and Jean Coulthard. His compositional style has been described as conservative, almost romantic, with a contemporary edge. Schneider has several collections for piano, including *Five Moods of Ogo Pogo*,[73] *Easy Pieces for Piano*,[74] *Nine Pieces for Piano,*[75] and *Eleven Pieces for Piano*.[76]

Ann Southam (b. Winnipeg, 1937) received her Licentiate Diploma from the University of Toronto in 1963. After studies with Samuel Dolin in composition at the Royal Conservatory of Music, and at the University of Toronto with Pierre Souvairan in piano and Gustav Ciamaga in electronic music, Southam began teaching at the Conservatory in 1966. She associated herself with the New Dance Group of Canada (later Toronto Dance Theatre) began in 1967, and she became composer-in-residence in 1968. She has composed many electronic scores for this company, and also for other dance companies and choreographers.

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[73] Ernst Schneider, *Five Moods of Ogo Pogo* (Waterloo: Waterloo Music Co. Limited, 1975).

[74] Ernst Schneider, *Easy Pieces for Piano* (Toronto: Canadian Music Centre, 1991).

[75] Ernst Schneider, *Nine Pieces for Piano* (Toronto: Canadian Music Centre, 1991).

[76] Ernst Schneider, *Eleven Pieces for Piano* (Toronto: Canadian Music Centre, 1994).

Southam's earlier works, especially for piano, are lyrical atonal pieces; lyricism remains an important element of her later electronic scores as well. Although a great deal of her work has been in the area of electroacoustic music, she has also composed concert music for a variety of acoustic instruments, strings and the piano being particular favorites. Her music has been played across Canada, in the United States, in England, and in Europe. She is a member of the Canadian League of Composers, a founding member (and first president) of the Association of Canadian Women Composers, and an associate of the Canadian Music Centre. Her collections include *Stitches in Time*[77] and *Slow Music*.[78]

Roberta Stephen (b. April 17, 1931) is a composer, singer, teacher and prime organizer in the field of music in Calgary. She received her B.A. degree from the University of Calgary, and a Master's degree from the University of North Texas. For over twenty years, she has promoted composers of western Canada as the director of Alberta Keys Music Publishing Co. Ltd. Her wide repertoire of compositions includes works for various combinations of instruments as well as solo piano, vocal, choral and chamber music. The Royal Conservatory of Music and Conservatory Canada examinations, as well as the Contemporary Showcase, list her pedagogical works in their piano and vocal syllabi. Stephen is currently President of New Works Calgary.

Stella terHart (b. Saskatchewan, 1960) is the only person in Canada to have earned four Associate Diplomas from the Royal Conservatory of Music in the areas of performance, teaching, composition and theory. Her piano teachers include Mary Murakami, Lyell Gustin, Bill Moore, and Marilyn Engle, and her theory and composition teachers were Dr. Anthony Dawson and John Beckwith. At age 17, she was the first winner of the University of Regina Concerto Competition. She has taught music in Saskatchewan, Alberta, Ontario and New Brunswick. From 1997-2002, she was the Head of Music at Rothesay Netherwood School where she taught classroom music for Grades 6-12.

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[77] Ann Southam, *Stitches in Time* (Ottawa: Studea Musica, 1999).

[78] Ann Southam, *Slow Music: Meditations on a Twelve Tone Row* (Ottawa: Studea Musica, 1999).

As a composer, terHart has works published in the United States and Canada, is commissioned regularly and heard on CBC Radio. She is a member of the International Association of Women Composers, the Association of Canadian Women Composers, and SOCAN. In 2001, terHart received a grant to establish Oceanna Music, a publishing company in Bobcaygeon, Ontario that specializes in Canadian women composers. In addition to several collections of solo pieces published through her own Oceanna Music Publications, including *Dust Bunnies*[79] and *Forgotten Dreams*,[80] terHart also has published a collection entitled *Off-Balance Duets* under the name Stella Goud with The Frederick Harris Music Company.

Hubert Tersteeg is a retired professor from the University of Prince Edward Island. Throughout his life he was active as a performer, teacher, administrator and composer. There are few musical organizations on PEI that have not been influenced by Bert to some degree. Tersteeg has written and arranged many pieces for piano, brass ensemble, string quartet and others. His pieces appear in the anthology, *Kick Up Your Heels!*[81]

Nancy Telfer (b. Brampton, Ontario, 1950) played the piano at age six, and played the French horn during high school and university, performing in bands, orchestras and chamber ensembles. She taught music, drama, and special education from 1972-6 in the public schools, then returned to study music education and composition at the University of Western Ontario from 1977-9 where her teachers included Jack Behrens and Gerhard Wuensch.

Her output is prolific, and the sacred and secular choral works for which she is best known show a keen awareness of the possibilities of choral forces. Since 1979, Telfer has composed over 300 works for soloists, chamber ensembles, orchestras, and choirs. Her compositions range from short pieces for beginning students to works for virtuoso musicians. She is in demand for her workshops, lectures, and master classes on contemporary repertoire and

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[79] Stella terHart, *Dust Bunnies* (Bobcaygeon, ON: Oceanna Music Publications, 2003).

[80] Stella terHart, *Forgotten Dreams* (Bobcaygeon, ON: Oceanna Music Publications, 2003).

[81] Dale Sorensen, ed., *Kick Up Your Heels! and other pieces by Atlantic Canadian Composers* (Crapaud, PEI: Pine Gove Music, 2002).

the teaching techniques. Her various collections of piano solos, entitled *I'm Not Scared*,[82] *Planets and Stars*,[83] *Space Travel*, [84] and *The Sun and the Moon*[85] present many pieces written in contemporary idioms. Telfer is a member of the Association of Canadian Women Composers and is an associate of the Canadian Music Centre.

Janice Thoreson (b. Lethbridge, Alberta) is a teacher and composer. She graduated with a degree in pedagogy from the Music Teachers' College at the University of Western Ontario and a degree in composition from the University of Calgary. Her piano and composition students have won local, provincial and national awards. Published exclusively through Alberta Keys Music Publishing, her main collection of works is entitled *Pranks and Other Tricks*.[86]

Debra Wanless is an active piano adjudicator, studio teacher, examiner, clinician, composer, publisher, editor and retailer. She holds an A.Mus in piano pedagogy with Conservatory Canada in London, Ontario, with post-graduate studies in piano performance and piano ensemble.

Currently, she teaches piano and theory from her private studio in Palmerston, Ontario. Debra also owns and operates a print music retail business and Julyn Music Publications, representing more than twenty self-published Canadian composers and authors. She is a piano examiner, editor and official biographer for the *New Millennium* Piano and Vocal Series for Conservatory Canada. Debra is an active member of the Ontario Registered Music Teachers Association, founder of the North Wellington Camerata Canada Music Festival, and served for ten years as the music secretary to the Midwestern Rotary Music Festival.

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[82] Nancy Telfer, *I'm Not Scared* (Mississauga: The Frederick Harris Music Co., Limited, 1994).

[83] Nancy Telfer, *Planets and Stars* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

[84] Nancy Telfer, *Space Travel* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

[85] Nancy Telfer, *The Sun and the Moon* (Mississauga: The Frederick Harris Music Co., Limited, 2004).

[86] Janice Thoreson, *Pranks and Other Tricks* (Calgary: Alberta Keys Music Publishing Co., Ltd., 2002).

Her Canadian Composer Calendar Series, promoting our rich musical heritage and talent, has received rave reviews from across Canada. She is also the recipient of the ORMTA Special Teachers Award, the Commemorative Medal for the 125th Anniversary of the Confederation of Canada, and Certificate of Merit from the Dictionary of International Biography, Cambridge, England.

Gerhard Wuensch (b. Vienna, 1925) is a composer, musicologist, and pianist with degrees in musicology (Ph.D., Vienna), and an artist diploma in piano and composition from the Academy of Music in Vienna. While studying at the Academy of Music, he was a freelance accompanist and a staff composer from 1951-54 for the Austrian radio network. He studied at the University of Texas with Paul Pisk and Kent Kennan on a Fulbright Scholarship from 1954-6. Wuensch has held teaching appointments at Butler University in Indianapolis, the University of Toronto, and at the University of Calgary. He was the chairman of the theory and composition department at the University of Western Ontario from 1973-6, and returned to teach at that institution in 1991. He completed his Ph.D. thesis on Max Reger and in 1972 received a Canada Council research fellowship to write a book about the German composer. He is an associate of the Canadian Music Centre.

Wuensch's writing style has been described as "practically eclectic," allowing him to "move easily and with a certain amused detachment through many styles, both as a composer and as a lecturer." His main collections of avant-garde pedagogical works are *Twelve Glimpses into 20th Century Idioms*[87] and *Spectrum: 30 Studies in Contemporary Idioms for Piano*.[88]

[87] Gerhard Wuensch, *Twelve Glimpses into 20th Century Idioms for Piano, op. 37* (Toronto: Leeds Music, 1970).

[88] Gerhard Wuensch, *Spectrum: 30 Studies in Contemporary Idioms for Piano, op. 41* (Toronto: Leeds Music, 1970).

CHAPTER THREE

RHYTHM AND METER

Introduction

Since the beginning of the twentieth century, many composers have felt the organization of music into rhythmic units or measures was no longer suitable for their needs, and previous conventions of rhythmic notation, utilized in earlier musical styles, seemed to exclude many musical ideals artificially.[1] By revolting against arbitrary restrictions of rhythmic organization, composers were finding ways to organize the notational system to achieve innovative and complex rhythmic patterns, as well as rhythmic simplicity and freedom.[2] The restructuring and development of rhythmic organization allowed for a greater potential of harmonic and melodic ideas, resulting in new possibilities of expression.

The topic of rhythm and meter will be divided into two categories: metrical organization (including frequent changes of meter, polymeter, asymmetrical meter, shifting accents, and the displacement of the regular beat), and non-metrical organization (including proportional notation, time-span notation, ametric notation, and improvisational rhythm). The use of metric and non-metric organization within the same piece is also explored.

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[1] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997): 89.

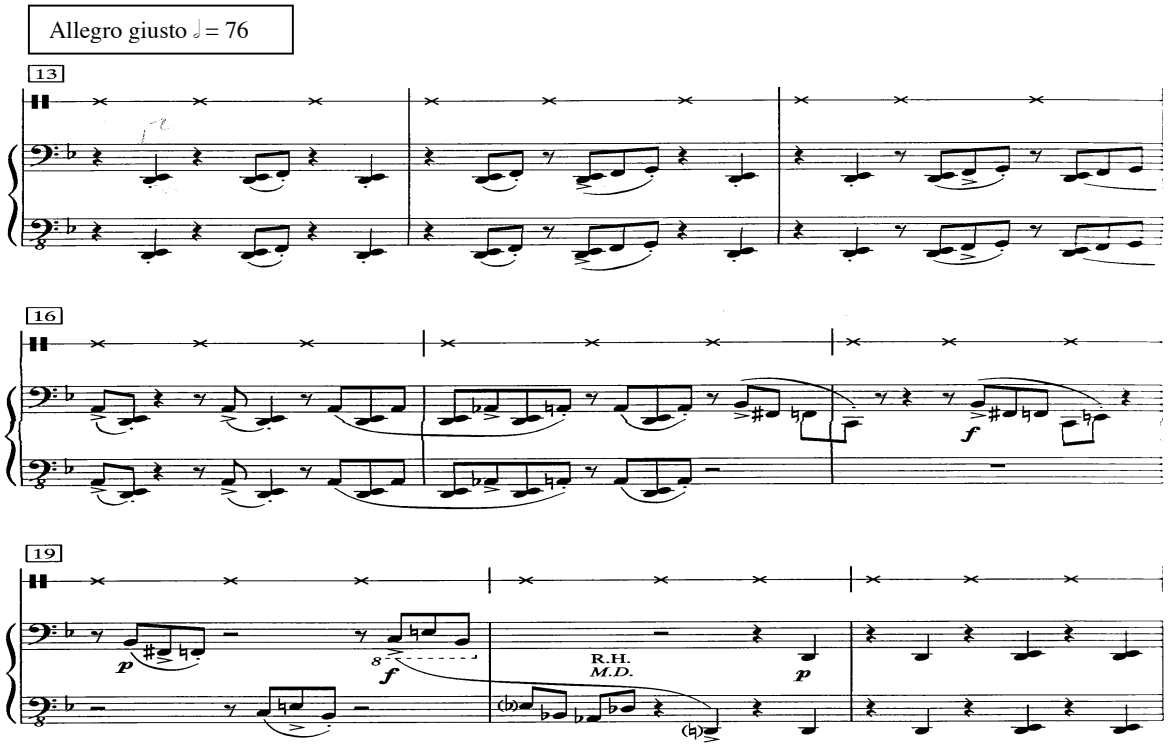
[2] Leon Dallin, *Techniques of Twentieth Century Composition*, 3d ed. (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974): 55.

3.1 Shifting Accents

The use of shifting accents creates a displaced beat, resulting in rhythmic units of unequal duration.[3] Rhythmic flexibility is achieved through placement of accents, articulation, or phrasing marks on beats that do not coincide with the expectations of metric divisions. The following examples refer to the aural effect that is created, as the accents are not always indicated in the notation.

The accents in *Live Wire* by Mary Gardiner (Example 3.1.1) cannot be anticipated because there is no regular pattern, although the accents do occur directly after the beat in many instances. The use of the metronome "as a percussion instrument" (with each click indicated by a * above the staff) provides a constant rhythmic guide.

EXAMPLE 3.1.1. Mary Gardiner, *Live Wire*, mm. 13-21.[4]



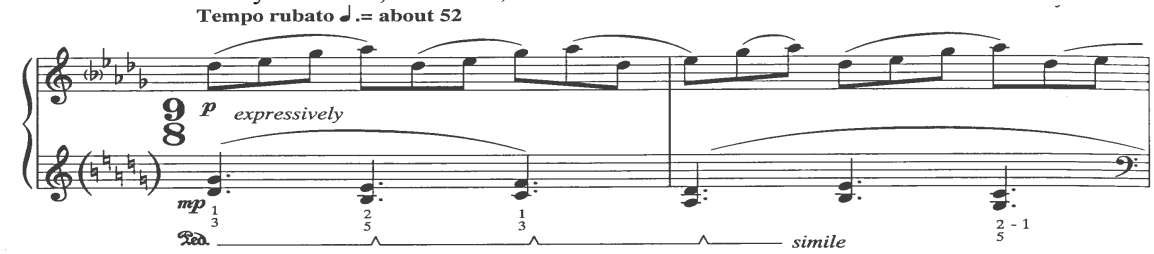
The student should be encouraged to listen to the interaction between the metronome and piano to achieve rhythmic vitality, especially in the entrances that follow an eighth-note rest.

[3] Dallin, 60.

[4] Mary Gardiner, "Live Wire," in *Short Circuits* (Ottawa: Studea Musica, 1998): 5.

The irregular phrasing in *Filament* by Mary Gardiner (Example 3.1.2) creates implied accents that establish the repeated ♩♫♩♫♩♫♩♫ pattern. This rhythmic ostinato conflicts with the rhythmic grouping of both the melodic ostinato (♩♫♩♩), and the pattern implied by the 9/8 meter (♩♫♩♫♩♫). The pattern alternates hands throughout the piece, and Gardiner suggests, "Practice hands separately to obtain a slight accent on the first note of each group of the ostinato."[5]

EXAMPLE 3.1.2. Mary Gardiner, *Filament*, mm. 1-2.[6]



Oliver's Twist by Gerhard Wuensch (Example 3.1.3) provides another example of rhythmic ostinato with shifting accents. The natural accent on the top note (D) of the ostinato pattern in the left hand will help maintain the rhythmic organization.

EXAMPLE 3.1.3. Gerhard Wuensch, *Oliver's Twist*, mm. 1-7.[7]



Another important clue for a student to solve the rhythmic puzzle in *Oliver's Twist* is the tempo indication at the top of the score (♩=92). The pattern in the left hand becomes rhythmically clear and easier to execute with two beats in a measure.

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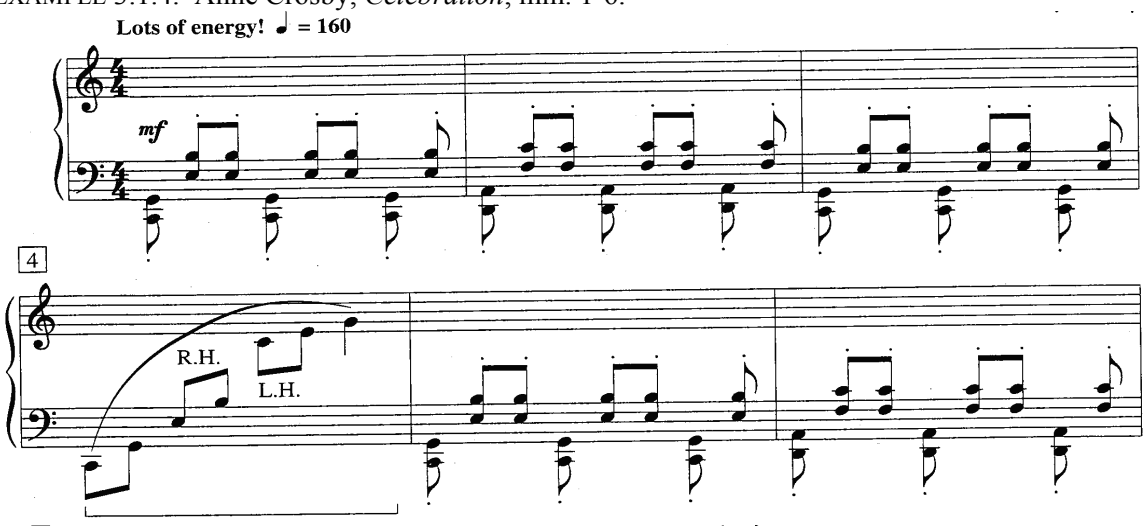
[5] Ibid., 16.

[6] Gardiner, "Filaments," in *Short Circuits*, 8.

[7] Gerhard Wuensch, "Oliver's Twist," in *Twelve Glimpses into 20th Century Idioms* (Toronto: Leeds Music, 1970): 18.

Although Anne Crosby does not indicate accents anywhere in the score, her rhythmic intentions are clearly defined by the division of the pattern between the hands in *Celebration* (Example 3.1.4). The shifting accents create a perceived meter of 3+3+2 until measure 4 when the 4/4 meter becomes the anomaly.

EXAMPLE 3.1.4. Anne Crosby, *Celebration*, mm. 1-6.[8]



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The student should be encouraged to feel the dance-like rhythmic groupings as (♩. ♩. ♩). The open fifths texture fit the hand well and will provide the late beginner with a strong hand shape.

[8] Anne Crosby, "Celebration," in *In My Dreams* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 20.

3.2 Changing Meters

Changing meters within a movement is used frequently in twentieth-century music to create rhythmic ambiguity or to give special inflection to the melody.[9] Composers are not bound by a constant rhythmic pattern as they "have the option of changing the time signature as often as necessary to reflect the metric implications of the music."[10] While changing meters can be implied by shifted accents or syncopations, often the composer will indicate the beat patterns and metric accents explicitly with conventional bar lines.[11] Other terms for this technique include shifting meter, mixed meter, variable meter, and multimeter.

As an introduction to 7/4 meter, *Duo* by Barbara Pentland (Example 3.2.1) employs a pattern of changing meters between 3/4 and 4/4. The consistent quarter beat simplifies the counting and the rhythmic feel, and the regular half-note downbeat further solidifies the pulse.

EXAMPLE 3.2.1. Barbara Pentland, *Duo*, mm. 1-10.[12]



In *The Enchanted Mermaid* by Janice Thoreson (Example 3.2.2), the quarter beat remains the same throughout, yet the subtle meter changes and the varied phrase lengths provide a sense

[9] Otto Deri, *Exploring Twentieth-Century Music* (New York: Holt, Rinehart and Winston, Inc., 1968): 40.

[10] Dallin, 64.

[11] Kostka, 124.

[12] Barbara Pentland, "Duo," in *Music of Now, Book Three* (Waterloo: Waterloo Music Co. Limited, 1970): 4.

of rhythmic flexibility. The basic rhythms and free tempo make this an easily accessible piece for the early intermediate-level student.

EXAMPLE 3.2.2. Janice Thoreson, *The Enchanted Mermaid*, mm. 1-8.[13]



Regular downbeats in the left hand will help the rhythmic impulse of the quarter rests in the right hand. While no two measures are the same melodically, the sequential repetition of the major second interval is prominent. Finding the rhythmic groupings within a particular meter (for instance, the 5/4 measures are always divided as 3+2) will contribute to the learning and understanding of this piece.

The irregular phrasing and the contour of the line are independent of the metrical divisions in *Interval Patterns* by Brian Cherney (Example 3.2.3). The meter changes dictate the repetitions of the ostinato pattern, the metrical placement of the melodic notes, and the hand distribution between melody and ostinato.

EXAMPLE 3.2.3. Brian Cherney, *Interval Patterns*, mm. 1-5.[14]



[13] Janice Thoreson, "The Enchanted Mermaid," in *Pranks and Other Tricks* (Calgary: Alberta Keys Music Publishing Co. Limited, 2002): 10.

[14] Brian Cherney, "Interval Patterns," in *Intervals, Patterns, Shapes* (Waterloo: Waterloo Music Co. Limited, 1970): 14.

Brian Cherney's *Pieces for Young Pianists No. IV* (Example 3.2.4) features a whimsical and lilting musical line, achieved through meter changes and varied rhythmic groupings. For example, Cherney plays with rhythmic expectations by grouping the 6/8 meter as 4+2 or 2+4, and the 7/8 meter as 2+3+2 or 2+2+3 (in measures 11 and 12).

EXAMPLE 3.2.4. Brian Cherney, *Pieces for Young Pianists No. IV*, mm. 1-14.[15]



Such complexities may challenge intermediate students to make smooth rhythmic transitions. They may find it easier to pay attention to the groupings of notes rather than the changing meters, especially because the eighth notes remain constant. The left hand will be particularly important to support the rhythmic drive of the right hand. It may be helpful to first count the repeating eighth notes throughout at a slow tempo to ensure accuracy, paying close attention to the stress placed on the first eighth-note of each group.

In *Lullaby*, (Example 3.2.5), composer David Dahlgren uses changing meters to notate accurately the phrasing and the rhythmic inflection of his melody. This intermediate-level piece provides an excellent representation of the phrase structure of a simple 4/4 melody. For example,

[15] Brian Cherney, "No. IV," in *Pieces for Young Pianists, Book I* (London, Ontario: Iroquois Press, 1972): 8.

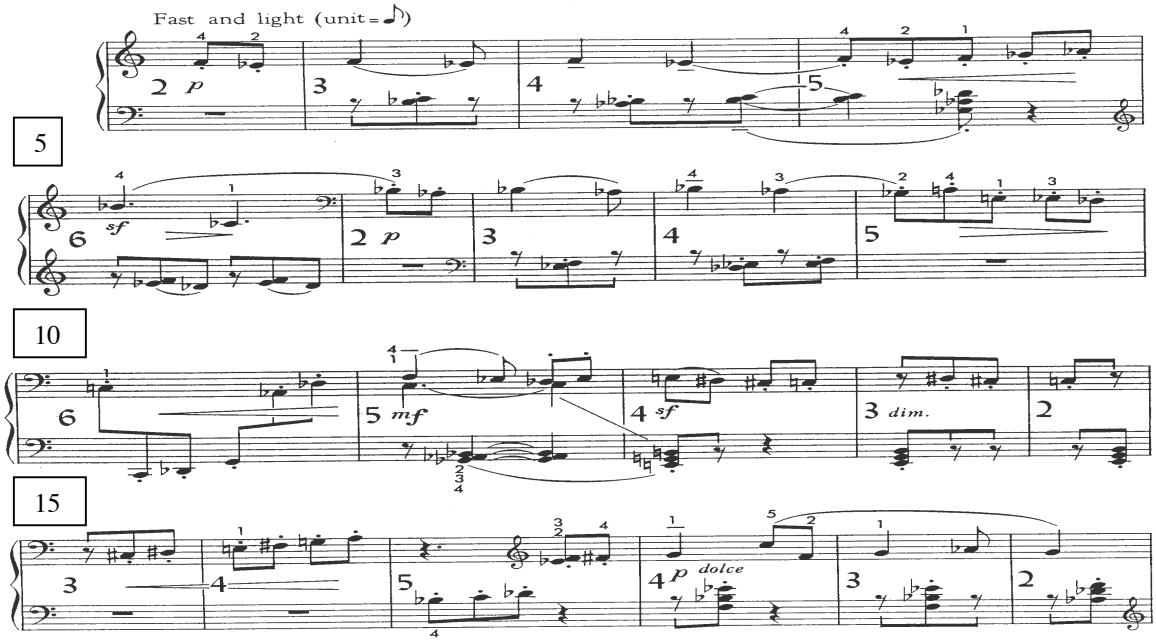
the 1/4 meter in measure 5 clearly suggests the sense of upbeat/downbeat leading into measure 6, which functions as a transition back to the opening material.

EXAMPLE 3.2.5. David Dahlgren, *Lullaby*, mm. 1-8.[16]



Gerhard Wuensch calls the avoidance of recurring metric units "variable meters" in his piece, *Scherzo* (Example 3.2.6).[17] The design incorporates a prearranged progression of step-wise ascending and descending meter values, using the eighth as the basic beat. The changes occur every measure and create a sense of rhythmic expansion and contraction.

EXAMPLE 3.2.6. Gerhard Wuensch, *Scherzo*, mm. 1-20.[18]



[16] David Dahlgren, "Lullaby," in *Piano Potpourri* (Brandon, MB: Blis Music Publishers, 2001): 12.

[17] Gerhard Wuensch, "Scherzo," in *Horizons, Book Two*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 16.

[18] Ibid., 16-17.

The learning of the rhythm in *Scherzo* will be made easier with a method of counting that reflects the larger beat rhythm. After relating the inner pulse to the eighth note, the student can then feel the larger beat (♩ and ♩.) in each measure to provide a greater sense of overall phrasing and musical direction.

The changing meters and syncopation create a wild, rhythmic drive in the advanced-level duet, *...but what is the nature of time?* by David Duke (Example 3.2.7). The performers may find that a strong quarter pulse at ♩=104 will help to emphasize the syncopation, especially with the eighth notes leading to quarter notes. It may also be beneficial to regroup the 13/8 meter in measure 11 and 12 into smaller rhythmic patterns based on simultaneities between the primo and secondo parts (for example, ♩♩♩♩. ♩♩ in measure 11).

EXAMPLE 3.2.7. David Duke, *...but what is the nature of time?,* third movement, mm. 7-12.[19]



[19] David Duke, *...but what is the nature of time?* (Toronto: Canadian Music Centre, 2000): 9.

The interaction between compound and simple meter is a common rhythmic device in twentieth-century composition. In many instances, the eighth note will remain constant, and the student may practice with the metronome set to the eighth note to develop a steady pulse throughout the changing meters. After the student has firmly established a sense of the inner pulse, using a method of counting that reflects the larger beat rhythm will allow the student to better internalize the macro-rhythm and phrase structure.[20]

In *Currents* (Example 3.2.8), Mary Gardiner explores the rhythmic possibilities when compound and simple meter alternate every measure. The eighth note is the basic unit of the changing rhythm, and according to Gardiner, "the time signature could have been ♪=♪."[21] The 6/8 meter is useful because it can accommodate either compound or simple divisions of the beat. In measures 21 and 25, the macro-rhythms are used simultaneously, while the legato, expressive melody at measures 35-37 (*Tempo primo* is ♩. =40) uses a different grouping of 6/8 in each measure. EXAMPLE 3.2.8. Mary Gardiner, *Currents*, mm. 19-37.[22]



[20] Jessica Johnson, "Exploring New Sounds" (*American Music Teacher* 54, no. 5, 2005): 33.
[21] Gardiner, "Currents," in *Short Circuits*, 16.
[22] Ibid., 15.

The irregular shifting between two meters in *Turnabout No. 3* by Mary Gardiner (Example 3.2.9) creates a dance-like character, especially in the shift of pulse from a feeling of two beats per measure in the 4/8, to one beat per measure in the 3/8.

EXAMPLE 3.2.9. Mary Gardiner, *Turnabout No. 3*, mm. 1-20.[23]



Starting in measure 1, the pattern of 4/8 and 3/8 groupings is repeated three times in succession. At measure 10, the pattern is altered to stay in 3/8 meter and, as the title suggests, the left hand accompaniment pattern seems rhythmically "turned about." Students are encouraged to become part of the compositional process by adding the elements of title, tempo, phrasing, articulation, pedals and dynamic indications to the music.

Allegro Scherzando by Steven Gellman (Example 3.2.10) is an early-advanced piece that alternates between compound and simple meters to generate momentum and rhythmic energy. The music is propelled forward in the 4/4 measures by the alternating hand pattern, the rocket theme in the right hand, and the shorter basic beat (♩ instead of ♩.).

[23] Mary Gardiner, "No. 3," in *Turnabout* (Ottawa: Studea Musica, 1999): 10.

EXAMPLE 3.2.10. Steven Gellman, *Allegro Scherzando*, mm. 1-9.[24]



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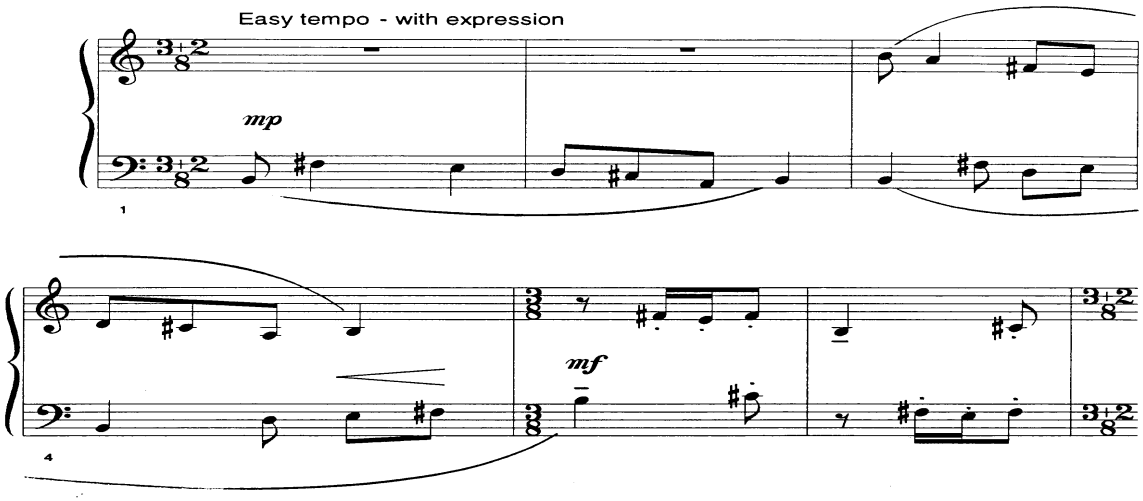
[24] Steven Gellman, "Allegro Scherzando," in *Album for Piano* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 21.

3.3 Asymmetrical Meter

Asymmetrical meter occurs when a pattern of unequal durations within a measure is used consistently.[23] Asymmetrical meter can be specified in the time signature, or indicated in the notation through the use of dotted lines, accents, and beams and slurs. The effect of asymmetrical meter can be easily mistaken for changing meters.

In Ernst Schneider's *Easy Pieces for Piano No. 6* (Example 3.3.1), the eighth values are grouped consistently into divisions of 3 + 2 as indicated in the time signature. The asymmetrical meter is used to provide a special inflection to the melody, and the rhythmic pattern of ♩. ♩ switches often to ♩. ♩. (for example, measures 5 and 6) for phrase punctuation.

EXAMPLE 3.3.1. Ernst Schneider, *Easy Pieces for Piano No. 6*, mm. 1-6.[24]



It is important for the pianist to be particularly aware of the phrase and articulation markings in order to bring out the metrical groupings.

The energetic rhythmic groupings in Mary Gardiner's *Turnabout No. 2* (Example 3.3.2) follow an alternating pattern of 7/8 and 4/8. The asymmetrical division of these meters into

[23] Leon Dallin, *Techniques of Twentieth Century Composition* (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974): 60.

[24] Ernst Schneider, "No. 6," in *Easy Pieces for Piano* (Penticton, B.C.: Musick on Main, 1994): 2.

4 + 3 + 2 + 2 is maintained throughout the piece. Prior to learning the notes, the student will benefit from tapping the rhythm away from the piano, where he can listen for a steady rhythm and master the coordination between the hands without having to find the exact notes.

EXAMPLE 3.3.2. Mary Gardiner, *Turnabout No. 2*, mm. 15.[25]



The influence of Eastern European folk music is evident in Wolfgang Bottenberg's *Dance in Bulgarian Rhythm* (Example 3.3.3), and could be effectively introduced to a late-intermediate student as preparation for Bartók's dances. As indicated by the 3/4 + 3/8 time signatures, the eighth-note remains constant throughout, and divisions within measures are indicated with dotted lines purely for ease of reading and to clarify the rhythmic pulse.

EXAMPLE 3.3.3. Wolfgang Bottenberg, *Dance in Bulgarian Rhythm*, mm. 1-7.[26]



This dance demonstrates a recurring pattern of metric distribution, which is clarified by the rhythmic emphasis on the downbeats. Performers will need to be aware of the slurs that indicate longer groupings of eighth notes, as in measures 4-7.

[25] Mary Gardiner, "No. 2," in *Turnabout* (Ottawa: Studea Musica, 1999): 8.

[26] Wolfgang Bottenberg, "Dance in Bulgarian Rhythm," in *Moods of the Modes* (Waterloo: Waterloo Music Co. Limited, 1973): 6.

In *Summer* by Joan Hansen (Example 3.3.4), the 8/8 meter is grouped into an asymmetrical division of 3 + 2 + 3 (instead of the customary 4 + 4) through the use of accents. The student will feel the pulse as ♩. ♩♩., which provides the necessary rhythmic drive and energy. An excellent exercise to help establish the rhythmic division of the pulse is to engage the student in tapping the hands and saying "Ta."[27]

Hands	R	L	R	L	R	L	R	L
3+2+3	1	2	3	1	2	1	2	3
	♩.			♩		♩.		
Speak	Ta			Ta		Ta		

Counting out loud can also help with the rhythmic clarity and consistency, or making up a word phrase that matches the rhythm would be very helpful and natural. The student might first learn the right hand melody alone, and then tap the left hand while playing the right hand. For the jumping fifths at measure 5, play the rhythm on a constant diad (without moving the hand position) first to establish the rhythm and the hand shape. The thematic material unfolds after a four-measure repeated note introduction establishes the rhythmic foundation.

[27] Jessica Johnson, "Exploring New Sounds," *American Music Teacher* 54, no. 4 (April-May, 2005): 33.

EXAMPLE 3.3.4. Joan Hansen, *Summer*, mm. 1-12.[28]



[28] Joan Hansen, "Summer," in *Two Sundances* (Waterloo: Waterloo Music Co. Limited, 1990): 46.

3.4 Polymeter

The definition of polymeter, sometimes referred to as polyrhythm, is the "simultaneous use of two or more aurally distinguishable time signatures."[31] Polymeter developed from two-against-three and three-against-four rhythms used by composers in the nineteenth century.

A frequently employed use of polymeter involves different time signatures in each hand with the same basic beat, requiring a displacement of the bar lines. *Toccatina* by Murray Adaskin (Example 3.4.1) demonstrates this effect with 3/4 meter played simultaneously with 2/4 meter.

EXAMPLE 3.4.1. Murray Adaskin, *Toccatina*, opening.[32]



The repetition of short, melodic patterns in the right and left hand, with *sf* placed on the highest and lowest notes of each pattern, clearly delineates the two distinct meters.

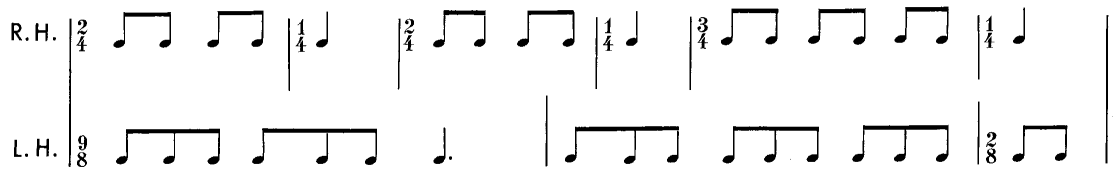
Brian Cherney's *Two in One* (Example 3.4.2) also uses polymeter with displaced bar lines. Cherney indicates, "Each hand has its own meter and phrasing, presented simultaneously."[33] In the score he provides a chart of the rhythm that is incorporated into the piece, which the student may find helpful to experience through tapping, or saying "Ta." The key to the rhythmic coordination is the consistent phrasing established by the 1/4 measure, as the right

[31] Kostka, 126.

[32] Murrary Adaskin, "Toccatina," in *Horizons, Book One*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 19.

[33] Brian Cherney, *Six Pieces for Piano* (Waterloo: Waterloo Music Co. Limited, 1970): 12.

hand ends each phrase with a quarter note.



Cherney further suggests, "Care should be taken to maintain the individuality of each hand's rhythm and phrasing within the framework of note against note in both hands."[34] While the hands must be completely independent of one another (the complexity of the conflicting meters is substantial), the goal of the student is not to over-emphasize the seperate meters, but rather to play each phrase expressively and musically in each hand.

EXAMPLE 3.4.2. Brian Cherney, *Two in One*, opening.[35]



In his duet, *Snowdrops* (Example 3.4.3), David Duke explores the possibilities of combining 6/8 and 3/4 meters between the hands as well as between the Primo and Secondo to achieve a syncopated interplay. The overall rhythmic effect of the piece is created by the combination of the outer two parts played in octaves at a quarter-note pulse with the inner parts providing harmonic and rhythmic interest.

[34] Ibid.

[35] Cherney, "Two in One," in *Six Pieces for Pian*o, 12.

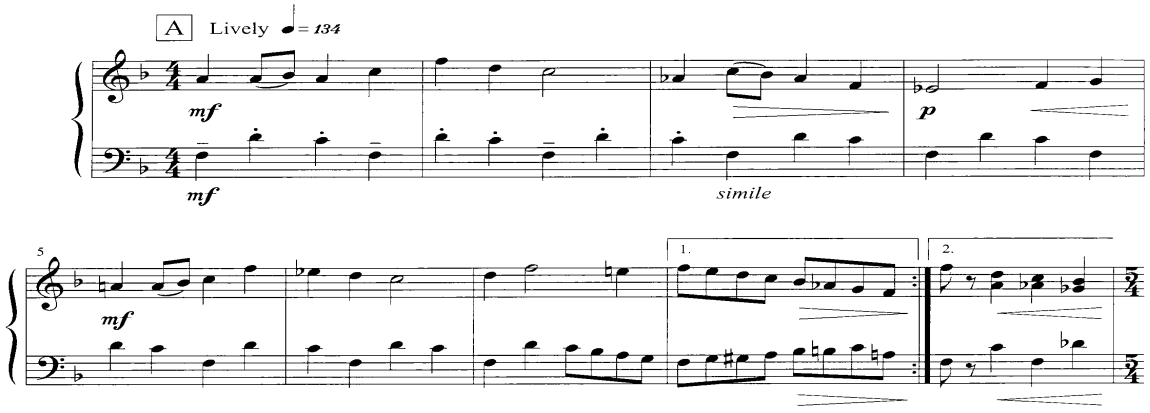
EXAMPLE 3.4.3. David Duke, *Snowdrops*, mm. 15-19.[36]



With notes occurring on almost every eighth beat of each measure, the metric accents are diminished, although the cross-rhythms may create potential ensemble complexities for intermediate-level performers. Establishing a strong sense of the quarter beat will allow the 6/8 melody to feel syncopated throughout.

Polymeter may also be achieved simply through rhythmic groupings rather than different or shifting time signatures. Bert Tersteeg places tenuto marks on every third quarter note within the 4/4 meter of the left hand to create the aural effect of a displaced bar line in *Four Over Three Makes Five* (Example 3.4.4). The resultant 3/4 meter in the left hand is further established with an ostinato pattern against the regular 4/4 meter in the right hand.

EXAMPLE 3.4.4. Bert Tersteeg, *Four Over Three Makes Five*, mm.1-9.[37]



[36] David Duke, "Snowdrops," in *Duets from a Winter Garden* (Markham, ON: Mayfair Montgomery Publishing, 2003): 5-6.

[37] Bert Tersteeg, "Four Over Three Makes Five," in *Kick Up Your Heels!* ed. Dale Sorensen (Crapaud, PEI: Pine Grove Music, 2002): 10.

When playing pieces utilizing this technique, "performers can often be so intent on achieving correct accents that the meter tends to lose centrality and its implied internal accents."[38] In this piece, the student should bring out the right hand melody and allow the left-hand ostinato to be played simply and without over-accentuation.

In *Four Against Three*, an advanced-level piece by Gerhard Wuensch (Example 3.4.5), polymeter occurs in measure 3 as the dotted eighth-note melodic line against the left hand quarter-note pulse creates 3/4 against 12/16. It will be useful for the student to be aware where the downbeats of each measure coincide, allowing the hands to line up at the beginning of each measure. In addition, it is the thumbs of both hands that are responsible for the tenuto that delineates each repetition of the pattern and establishes the meter.

EXAMPLE 3.4.5. Gerhard Wuensch, *Four Against Three*, mm. 1-8.[39]



[38] Cope, *Techniques of the Contemporary Composer*, 91.

[39] Gerhard Wuensch, "Four Against Three," in *Six Little Etudes* (Waterloo: Waterloo Music Co. Limited, 1970): 3.

3.5 Non-metric Notation

Music that seems to exhibit no perceivable metric organization is referred to as non-metric,[41] and may be considered "one of the most valid and necessary contributions of new music to notation and effectively to the temporal concept of music in general."[42] A non-metrical score contains no bar lines and, as a result, loses the accent or beat constraints of traditional notation.

New symbols have been devised to visually represent many of the innovative effects created by composers. The following examples are commonly used in all types of non-metric notation:[43]



In a slow, free time; duration is proportional to the amount of linear space



Gradual accelerando; stems represent approximate number of notes



Gradual ritardando; stems represent approximate number of notes



A single grouping of notes to be played as fast as possible

Due to the diversity of compositional styles, the topic of non-metric notation will be divided into four sub-categories:

1) Proportional notation
2) Time-span notation
3) Ametric notation
4) Improvisational notation

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[41] Kostka, 122.

[42] David Cope, *New Music Notation* (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976): 11.

[43] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Kjos Music Publishers, 1976): 173.

Proportional Notation

In proportional notation, horizontal space equals time.[44] The composer may provide a chart or other instructions for the various notations employed in a piece as a guide to the interpretation. Nancy Telfer provides the following directions in the score for *The Shadow* (Example 3.5.1):

In this piece:


is to be played quickly but freely;

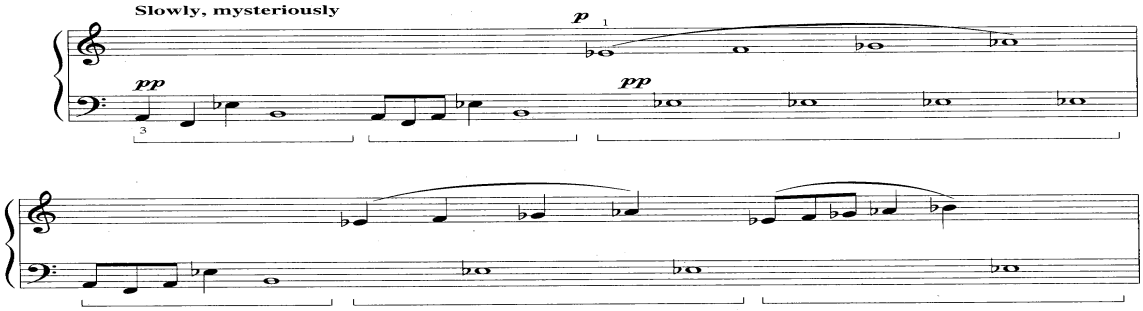

should be played more slowly (each for a slightly different length);

more slowly still (each for a slightly different length).

The rhythms should sound uncertain; they should float in the air to be as mysterious as a shadow in the night.

The student should be encouraged to experiment with the various rhythmic groupings for a spontaneous interpretation of this piece. The direction of the musical line is essential to the overall structure and phrasing. The composer incorporates pedaling that can guide the student toward logical phrase groups. Regarding pedal use, she writes, "Let the sustaining pedal create a slight blurring of sound. If the pedal becomes too muddy, play more softly with the left hand or depress the pedal only part of the way down."[45]

EXAMPLE 3.5.1. Nancy Telfer, *The Shadow*, opening.[46]



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In *Up Late* (Example 3.5.2), composer David Duke provides the following instructions about interpreting the unconventional notation: "It can be as slow and blurred as you like, and the

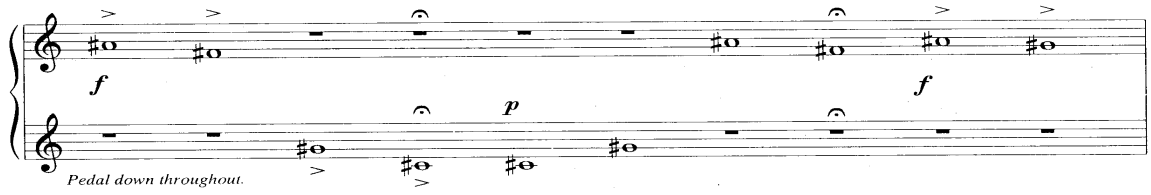
[44] Cope, *New Music Notation*, 7.

[45] Ibid., 11.

[46] Nancy Telfer, "The Shadow," in *I'm Not Scared* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 10.

time shouldn't be especially even. *Feel* the time (but don't count!) and the performance will be just fine!"[47]

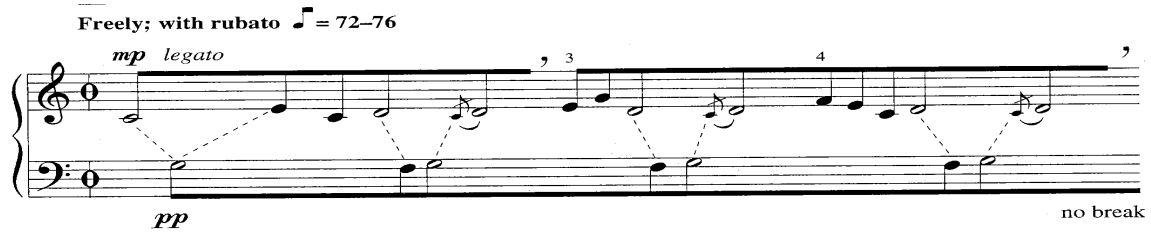
EXAMPLE 3.5.2. David Duke, *Up Late*, opening.[48]



Here, the beginning student can work on tone production to achieve the "clock-chime" sound. In general, the duration between notes is based on the amount of sound decay the performer desires.

Stephen Chatman's *Berceuse* (Example 3.5.3) demonstrates proportional notation using note heads with beams. The duration of each pitch is proportional to the amount of linear space, meaning a larger space with 𝅗𝅥 is a longer duration, and a smaller space with 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 is a shorter duration.[49] The time signature (𝄴) indicates "no meter."

EXAMPLE 3.5.3. Stephen Chatman, *Berceuse*, opening.[50]



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Dotted lines help show how the melody moves from hand-to-hand. Phrase groups are separated with breath marks (ʾ) above the score.

A composer may write proportional rhythm using slurs after the note heads to indicate that the pitches are to continue ringing, as in the pointillistic texture of *Night Sounds* by Stephen Chatman (Example 3.5.4). The length of time between the pitches in the grand staff should be

[47] David Duke, "Up Late," in *Special Days: A Musical Year for Children* (Waterloo: Waterloo Music Co. Limited, 1994): 12.

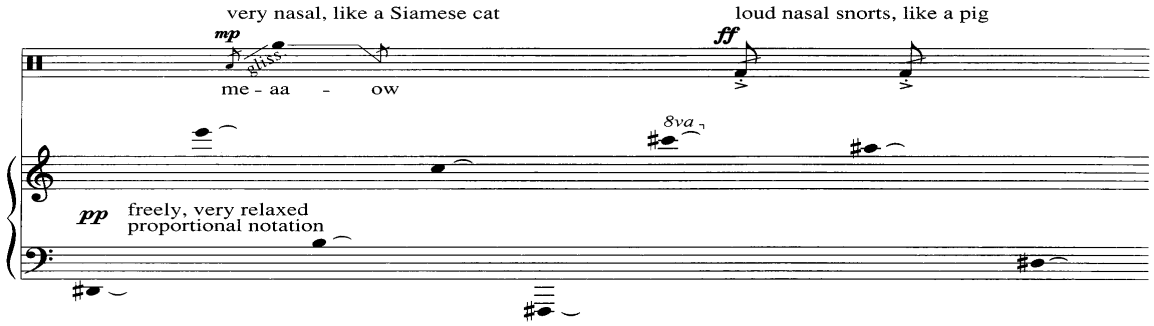
[48] Ibid.

[49] Stephen Chatman, "Berceuse," in *Escapades, Book 1 (*Mississauga: The Frederick Harris Music Co., Limited, 1997): 11.

[50] Ibid.

relatively equal as the notation suggests, and the sound should not decay entirely before the playing of the next. In this piece, the top staff (notated using the percussion clef) is reserved for various vocal and percussive effects.

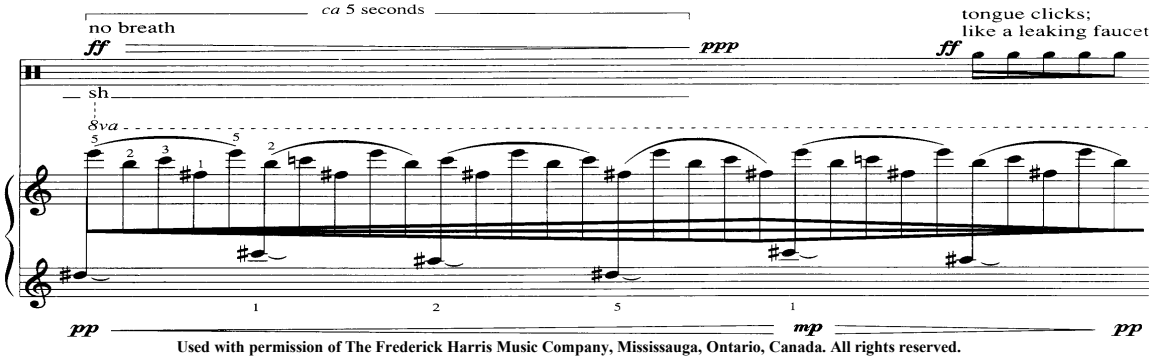
EXAMPLE 3.5.4. Stephen Chatman, *Night Sounds*, ending.[51]



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The ♪‿ in the left-hand of *Night Sounds* (Example 3.5.5) emphasizes the mostly five-note groupings of the right-hand ostinato, and helps with the pacing of the *accelerando* and *ritardando*.

EXAMPLE 3.5.5. Stephen Chatman, *Night Sounds*, opening.[52]



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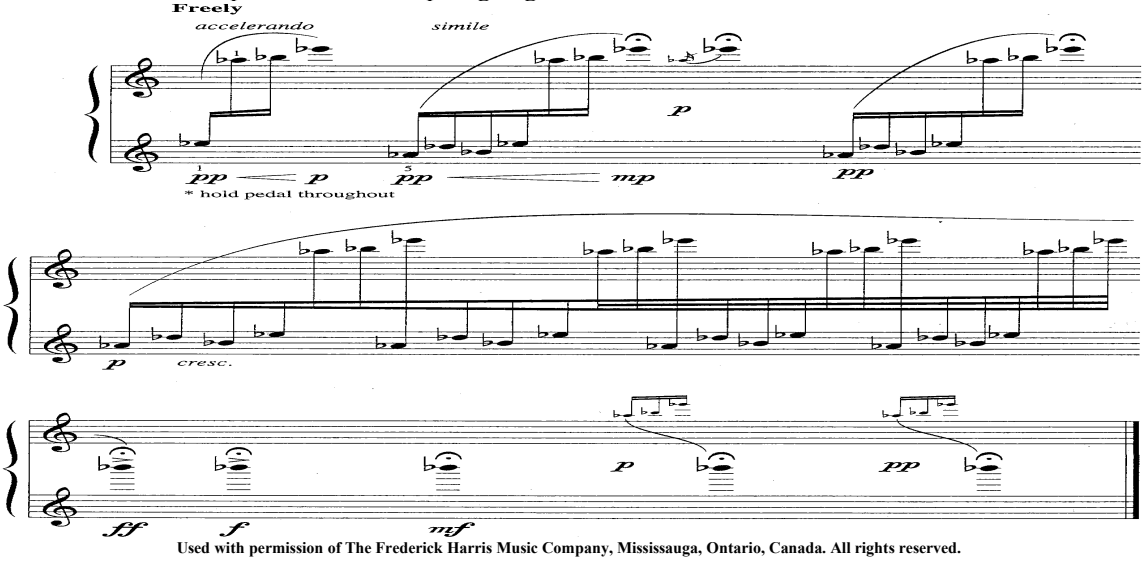
More than one style of proportional notation may be used in the same piece for a varied rhythmic texture. Stephen Chatman makes extensive use of the *accelerando* figure in *Spring Light* (Example 3.5.6) to gradually build a climax in tempo and dynamics. This is a beginning-level piece that looks more difficult than it is: the rapid note patterns lie easily in the hand, and the rhythm of the proportional notation is easy to interpret.

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[51] Stephen Chatman, "Night Sounds," in *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 12.

[52] Ibid.

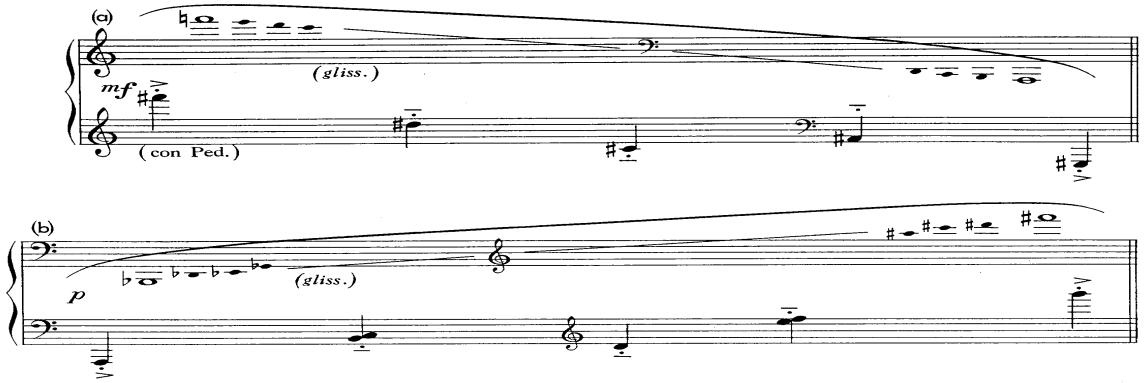
EXAMPLE 3.5.6. Stephen Chatman, *Spring Light*.[53]



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White-Black by John Beckwith (Example 3.5.7) uses proportional notation to indicate a free tempo and rhythm in the right-hand glissandi. Beckwith suggests playing each glissando with a different rhythmic feeling and expression, always without rushing. The left hand notes, which guide the musical direction, are to be played "in irregular, free time."[54]

EXAMPLE 3.5.7. John Beckwith, *White-Black*, opening.[55]



In *The Indian Cayenne Pepper's Raga*, (Example 3.5.8) John-Paul Jackson uses two styles of proportional notation simultaneously. The right-hand melody incorporates standard rhythmic notation, but the unmeasured structure must have a clear sense of phrasing and a

[53] Stephen Chatman, "Spring Light," in *Away!* (Mississauga: The Frederick Harris Music Co., Limited, 2004): 11.

[54] John Beckwith, "White-Black," in *Horizons, Book Two*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 14.

[55] Ibid.

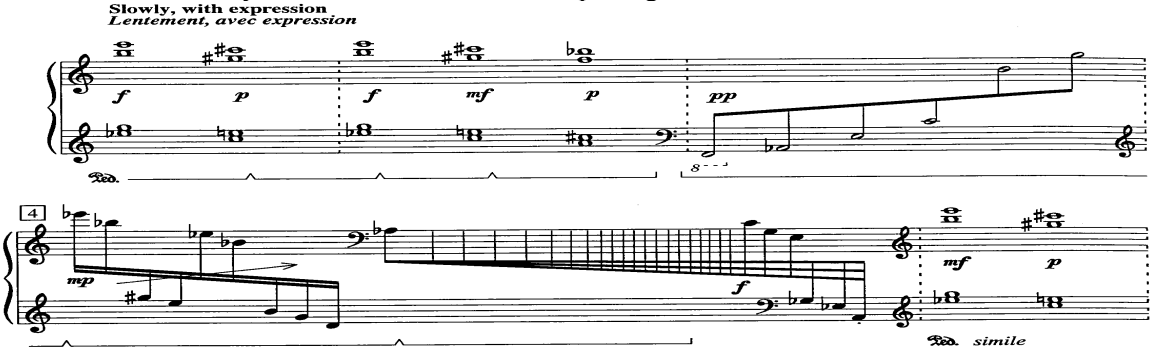
"spontaneous, non-metric, freely invented quality."[56] In the left hand, an ostinato pattern written with stemless note heads indicates rhythmic flexibility.

EXAMPLE 3.5.8. John-Paul Jackson, *The Indian Cayenne Pepper's Raga*, opening.[57]



The opening of *Luminescence* by Mary Gardiner (Example 3.5.9) provides opportunity for interpretive freedom through the use of four different examples of proportional notation: beamed pitches with unspecified duration, non-beamed pitches with unspecified duration, "as fast as possible" note groupings, and a gradual accelerando with an approximate number of repeated notes.

EXAMPLE 3.5.9. Mary Gardiner, *Luminescence*, opening.[58]



Gardiner writes, "The dotted vertical lines are a point of orientation for groupings and indicate time lapses. It is important to feel the continuous flow of the music from one grouping to the

[56] John-Paul Jackson, "The Indian Cayenne Pepper's Raga," in *Charms*, eds. Janice Thoreson and Roberta Stephen (Calgary: Alberta Keys Music Publishing Co. Limited, 1983): 19.

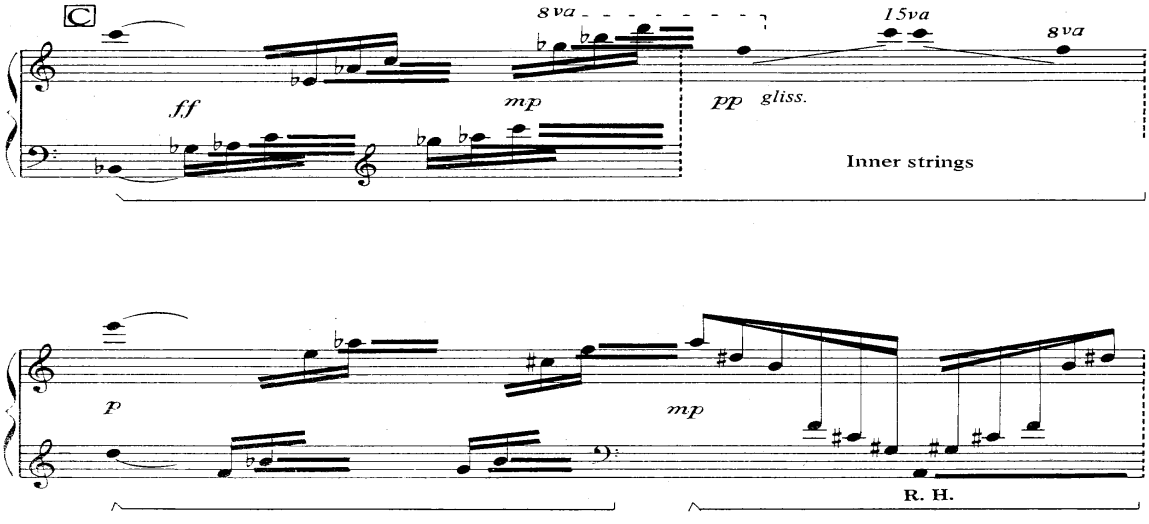
[57] Ibid.

[58] Gardiner, "Luminescence," in *Short Circuits*, 12.

next."[59] The student should study the larger rhythmic framework, overall phrasing and corresponding choreography before learning the notes at the piano.[60]

Sylvia Rickard's *L'arc-en-ciel* (Example 3.5.10) features a variety of proportional notation techniques, the most prominent involving horizontal lines which extend for the complete duration of the note. Here, the notation creates a rolled chord texture, the speed of which is *ad libitum*.

EXAMPLE 3.5.10. Sylvia Rickard, *L'arc-en-ciel*, page 54.[61]



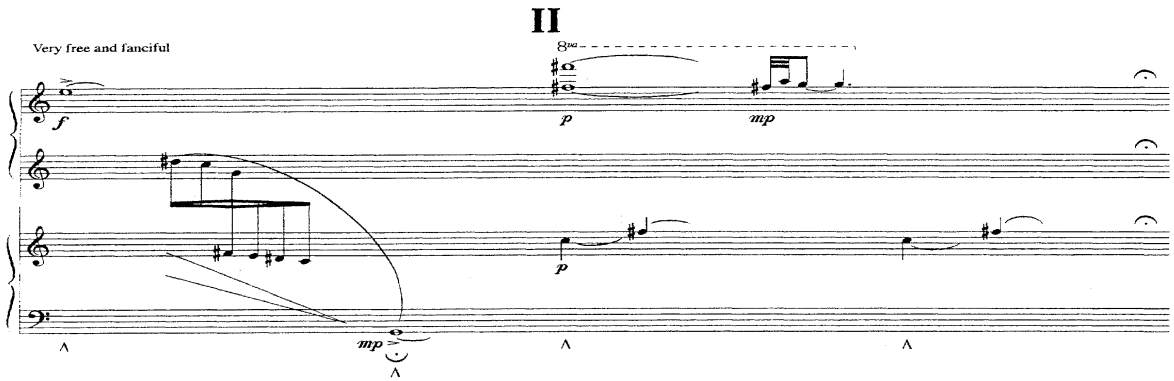
The next example is taken from a three-movement duet entitled *...but what is the nature of time?* by David Duke. In this piece, Duke has incorporated many styles of proportional notation which provide an excellent opportunity to develop ensemble skills for two early-advanced students. In the second movement (Example 3.5.11), the simultaneous events contrast with the open harmonies and melodic fragments.

[59] Ibid., 16.

[60] Jessica Johnson, "Exploring New Sounds" (*American Music Teacher* 54, no. 4, April/May 2005: 30).

[61] Sylvia Rickard, "L'arc-en-ciel," in *Music in Many Forms*, Jean Coulthard, David Duke and Sylvia Rickard (Waterloo: Waterloo Music Co. Ltd., 1981): 54.

EXAMPLE 3.5.11. David Duke, *...but what is the nature of time?*, second movement, opening.[62]



The challenge for the players is to create a feeling of improvisation and spontaneity throughout. Each event must be carefully choreographed for rhythmic direction and overall shape of the piece. Cuing for precise execution will be necessary.

Time-Span Notation

The indication of exact time-span in the score provides a definite framework for the student. Although the placement of each note is approximate, the performer must keep the indicated time-spans accurate. Seconds may be counted most easily by setting a metronome at 60, by checking the second hand of a watch, or by saying "one thousand one, one thousand two."

One style of time-span notation involves short fragments of music with the exact intervals of time indicated, giving the composer some control over the execution of an unmeasured section of music. The proper term for this notation is *fermata longa,* defined as "a fermata whose length is determined by the number of seconds at the right or above the mark."[63] The next three examples by Stephen Chatman demonstrate this technique.

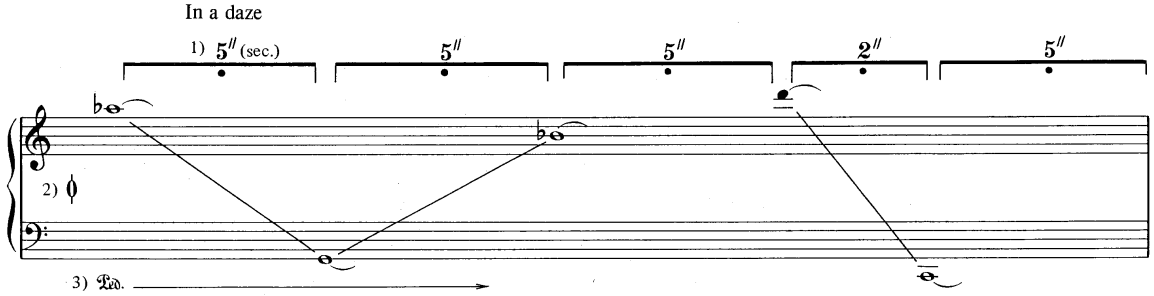
In *Daydream* (Example 3.5.12), the time intervals between pitches create the "dreamy" character and also provide the early-beginning level student with time to identify and play the correct keys.

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[62] David Duke, *...but what is the nature of time?* (Toronto: Canadian Music Centre, 2000): 7.

[63] Cope, *New Music Notation*, 48.

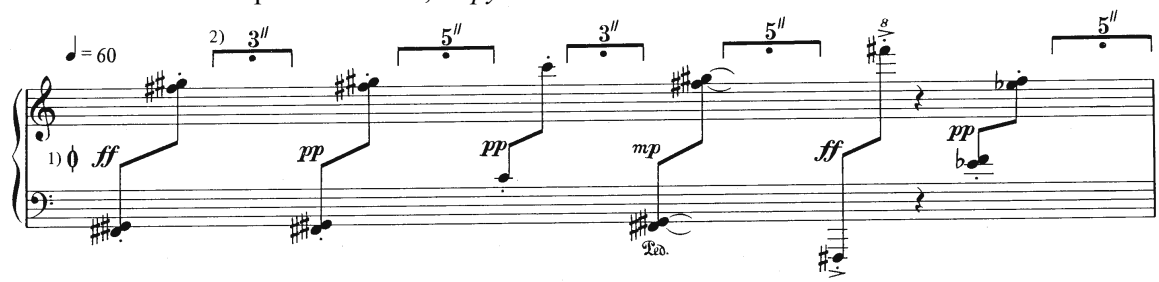
EXAMPLE 3.5.12. Stephen Chatman, *Daydream*.[64]



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The unpredictable time intervals and the use of "echo" dynamics in *Copycat* (Example 3.5.13), establish a sense of expectation and surprise.

EXAMPLE 3.5.13. Stephen Chatman, *Copycat*.[65]

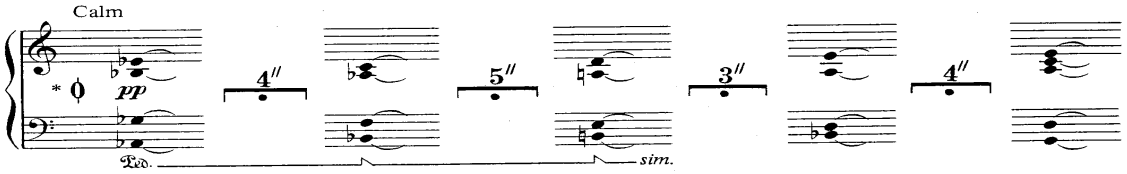


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Although Chatman indicates "no meter" (ϕ), the rhythmic events and the *fermata longa* should be played at ♩ = 60.

The placement of the *fermata longa* between separated musical events in *Earthquake* (Example 3.5.14) helps to emphasize the dramatic nature of each pause. Each chord sustains with the pedal until the next event is played.

EXAMPLE 3.5.14. Stephen Chatman, *Earthquake*, opening.[66]



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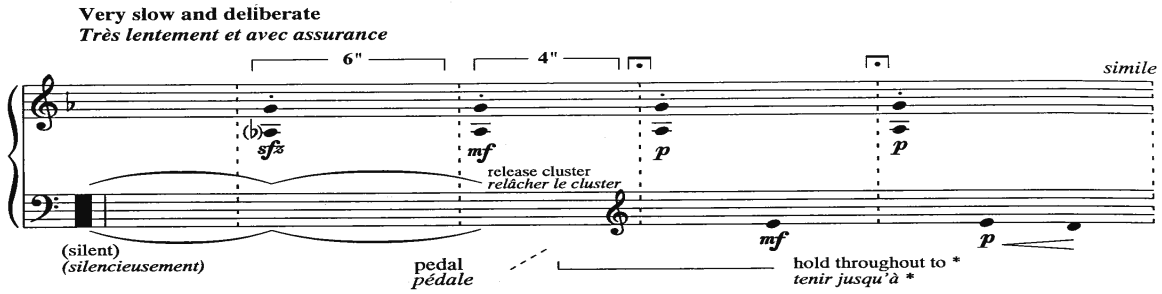
[64] Stephen Chatman, "Daydream," in *Amusements, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 3.

[65] Chatman, "Copycat," in *Amusements, Book 2*, 15.

[66] Stephen Chatman, "Earthquake," in *Amusements, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 10.

A time span can also be notated with dotted lines to divide the music into "time frames." In the directions for *Space Probe* (Example 3.5.15), composer Mary Gardiner writes, "Dotted vertical lines indicate time lapse and the pause marking is approximate in duration…Try to create the effect of being suspended in time and space!"[67] Unless otherwise stated, each time frame is six seconds in length.

EXAMPLE 3.5.15. Mary Gardiner, *Space Probe*, opening.[68]



Gerhard Wuensch uses time frames to sustain the sonorities of the individual musical events in the late-intermediate piece, *Study in Sound* (Example 3.5.16). The durations of the time frames, the pedal indications, and the printed instructions in the score are quite specific to achieve the desired effects.

EXAMPLE 3.5.16. Gerhard Wuensch, *Study in Sound*, opening.[69]



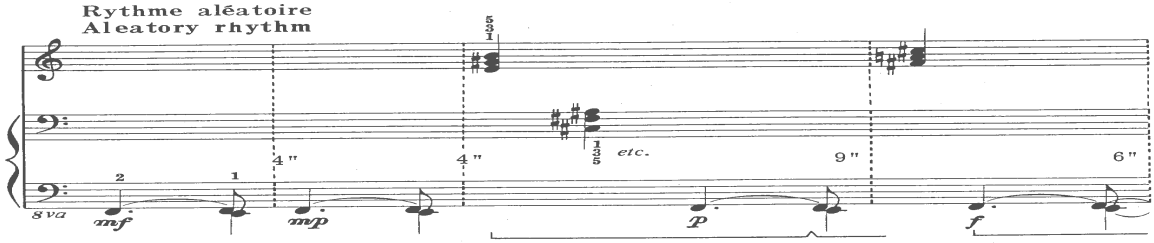
[67] Gardiner, "Space Probe," in *Short Circuits*, 16.

[68] Ibid.

[69] Gerhard Wuensch, "Study in Sound," in *Spectrum, op. 41* (Toronto: Leeds Music, 1970): 38.

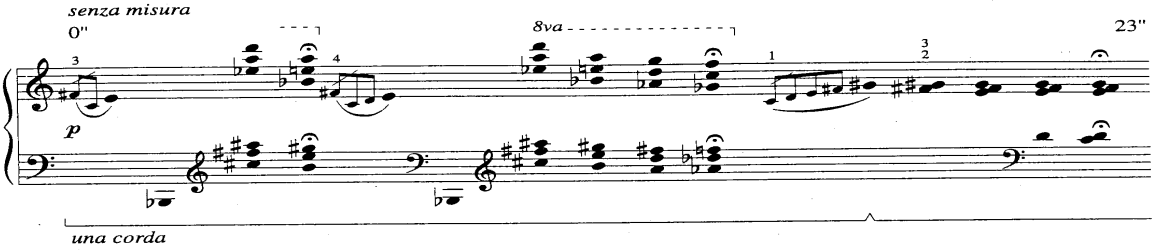
In some instances, the composer will use a longer time frame without specifying when the events actually occur. David Duke provides the length of time at the end of each frame in *Morning Fog* (Example 3.5.17), requiring the player to be familiar with the expected durations before playing.

EXAMPLE 3.5.17. David Duke, *Morning Fog*, opening.[70]



A projected "long-range" timeline can allow still more freedom to the performer. Although there is no specific timeline provided for each individual event in *O Moon* (Example 3.5.18), Alexina Louie suggests a guideline of twenty-three seconds (23") for the following passage to unfold. The shape of the melodic line, phrase groupings and fermatas will inform the student's rhythmic interpretation.

EXAMPLE 3.5.18. Alexina Louie, *O Moon*, opening.[71]



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Ametric Notation

Ametric notation, sometimes called prose music, is based on ancient plainchant, and involves "rhythmic patterns whose formation has not been determined and limited by an

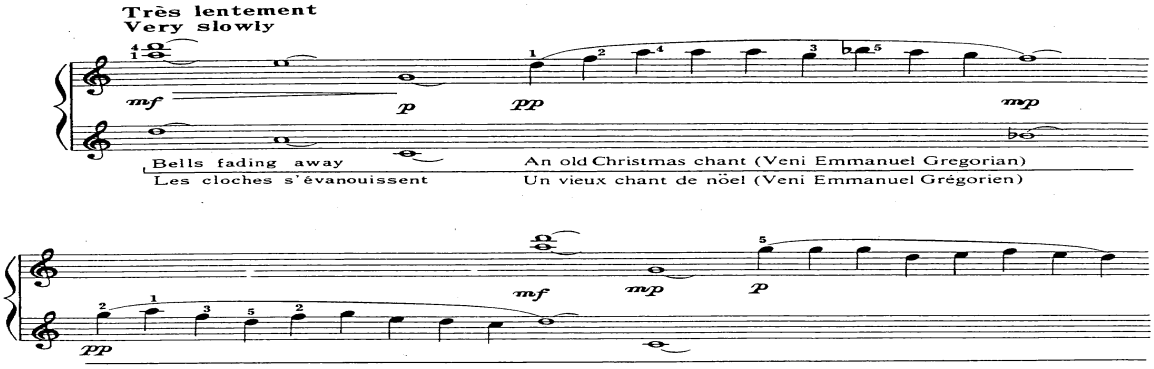
[70] David Duke, "Morning Fog," in *Music of Our Time, Book V*, Jean Coulthard, David Duke and Joan Hansen (Waterloo: Waterloo Music Co. Inc., 1977): 27.

[71] Alexina Louie, "O Moon," in *Star Light, Star Bright* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 18.

inflexible metric accent."[72] As a result, this style is generally written without bar lines, but the notes may be grouped into perceivable patterns or phrases.

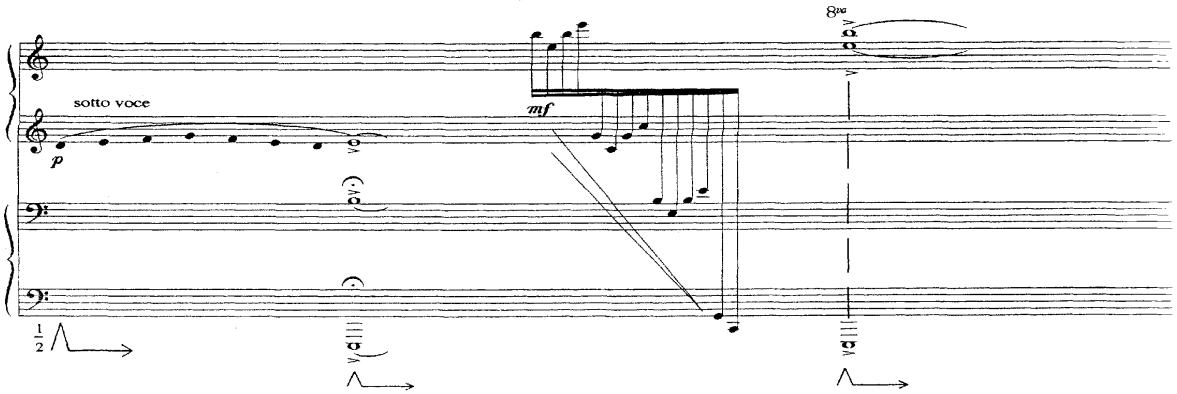
The traditional "old Christmas chant" melody of David Duke's *The Cathedral in the Snow* (Example 3.5.19) is written in phrase groups punctuated by sustained notes (𝅗𝅥‿) to represent the ringing of the cathedral bells. The melody should be in a free rhythmic style without metric accents.

EXAMPLE 3.5.19. David Duke, *The Cathedral in the Snow*, opening.[73]



In the first movement of *...but what is the nature of time?* (Example 3.5.20), the recurring modal melody is written using note heads without stems, which seems to visually represent an archaic musical notation and helps to create the phrasing and style of chant.

EXAMPLE 3.5.20. David Duke, *...but what is the nature of time?*, first movement.[74]



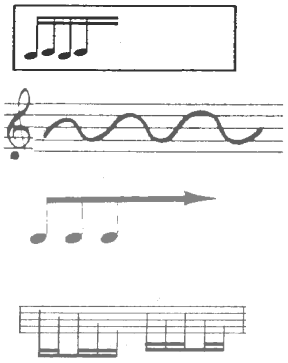
[72] Thompson, 63.

[73] David Duke, "The Cathedral in the Snow," in *Music of Our Time, Book II*, Jean Coulthard, David Duke and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 27.

[74] Duke, *...but what is the nature of time?*, 2.

Improvisational Notation

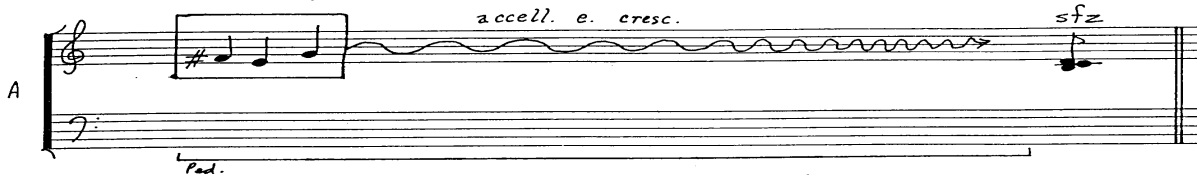
Improvisational notation is "based on raw materials that performers may interpret according to style and context."[75] Often, the improvisational freedom is limited to one or two parameters, such as the rhythm, the order of pitches, the pitches themselves, or a combination of these elements.[76] Some common improvisational notations are as follows:



Repeat given notes in any order
Continue pattern in free improvisatory style
Play pattern as written until next instruction
Play any notes in any order with any rhythm

Puzzle by Nancy Telfer (Example 3.5.21) features three notes in a box which may be played in any order at the performer's discretion, gradually getting faster and louder until the wavy line stops. According to author and composer David Cope, "The order of pitches should be maintained the first time through the pattern."[77] There is a slight pause before playing the final *sfz* event.

EXAMPLE 3.5.21. Nancy Telfer, *Puzzle*, section A.[78]

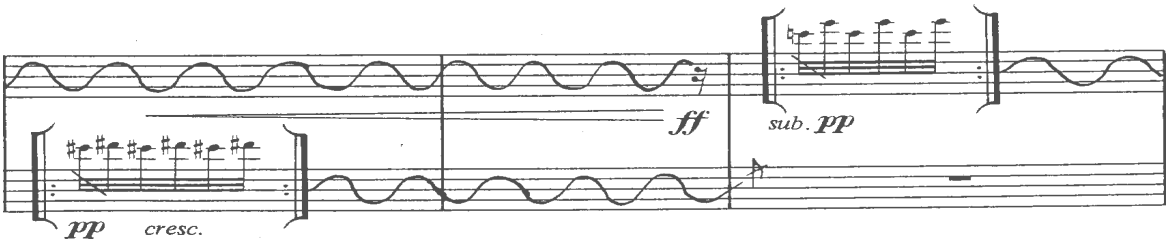


The notation in *Eagle's Flight* by Stephen Chatman (Example 3.5.22) indicates to play the pitches as fast as possible for the duration of the wavy line. This is an effective representation

[75] Cope, *Techniques of the Contemporary Composer*, 150.
[76] Ibid., 151.
[77] Cope, *New Music Notation*, 42.
[78] Nancy Telfer, *Puzzle* (Toronto: Canadian Music Centre, 1983): 1.

of an extended, unmeasured trill. In this example, the order of the pitches would be difficult to change.

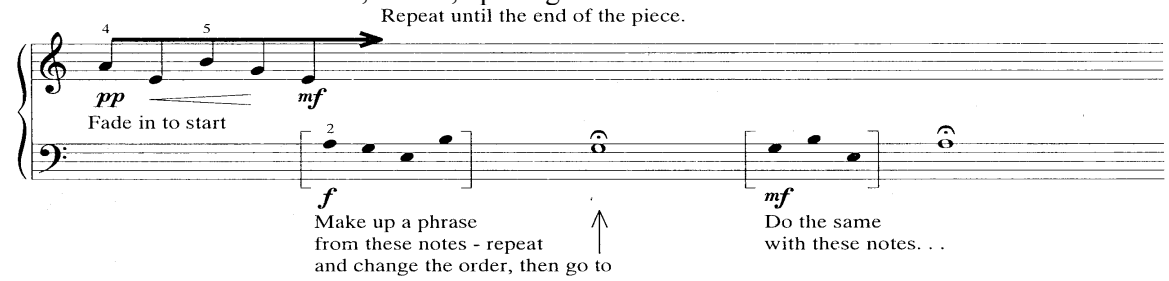
EXAMPLE 3.5.22. Stephen Chatman, *Eagle's Flight*, mm. 20-22.[79]



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The rhythm is completely improvised in David Duke's *Picnic* (Example 3.5.23). Within the free rhythmic texture, the pitch selection is predetermined (the same in both hands) providing a certain amount of control for the composer.

EXAMPLE 3.5.23. David Duke, *Picnic*, opening.[80]

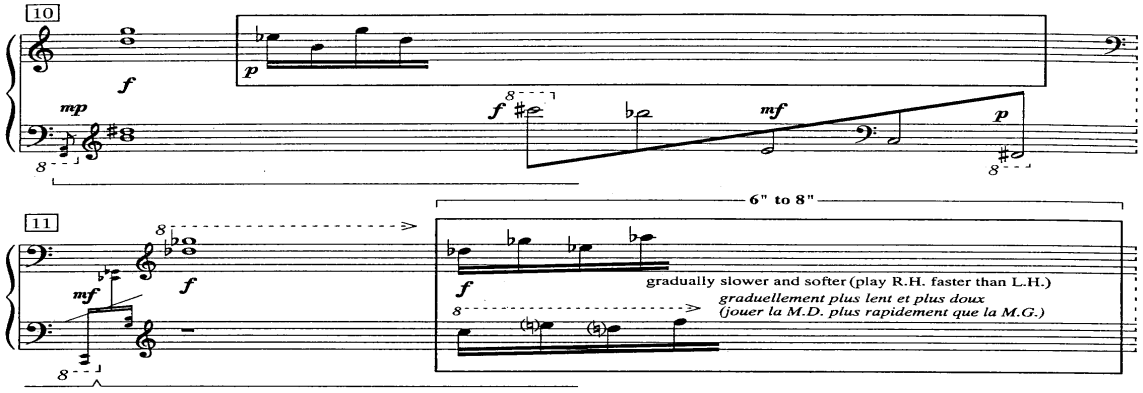


Regardless of the detailed directions in the score, this notation allows for a great deal of interpretive individuality on the part of the performer.

Mary Gardiner combines improvisational notation with proportional notation in *Luminescence* (Example 3.5.24). The pitches contained in boxes are to be played in any rhythm, order, and tempo for the duration of the rectangle. This provides rhythmic flexibility for the proportional left-hand figure which crosses over the right hand. Vertical dotted lines designate important structural points in the proportional sections.

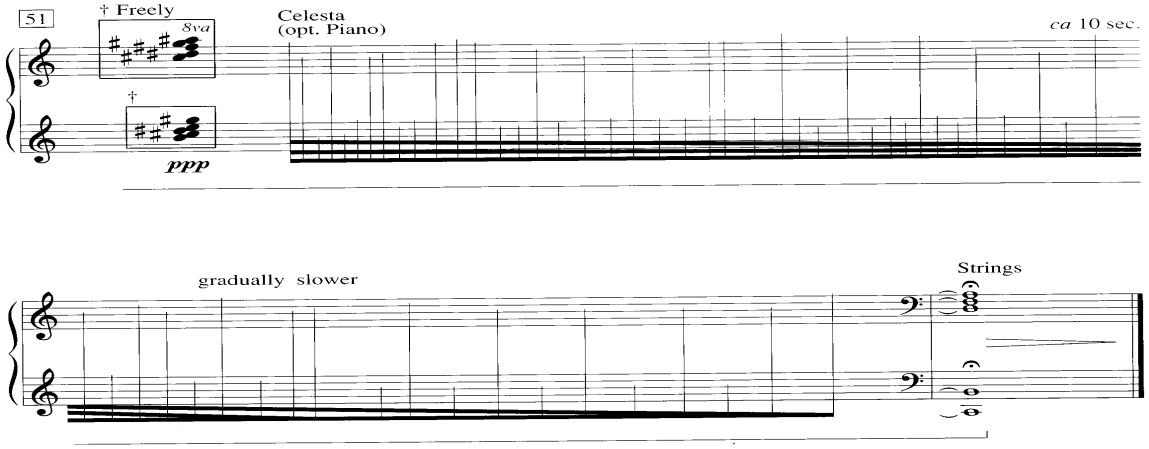
[79] Chatman, "Eagle's Flight," in *Amusements, Book 3*, 4.
[80] Duke, "Picnic," in *Special Days*, 25.

EXAMPLE 3.5.24. Mary Gardiner, *Luminescence*, mm. 10-11.[81]



Written for digital or General MIDI keyboard, *Bells Over Deep Cove* by Stephen Chatman (Example 3.5.25) features stems-only notation in the treble clef. This style of improvisational notation can allow the student to improvise the pitches according to the approximate vertical placement of the stems.

EXAMPLE 3.5.25. Stephen Chatman, *Bells Over Deep Cove*, mm. 51-52.[82]



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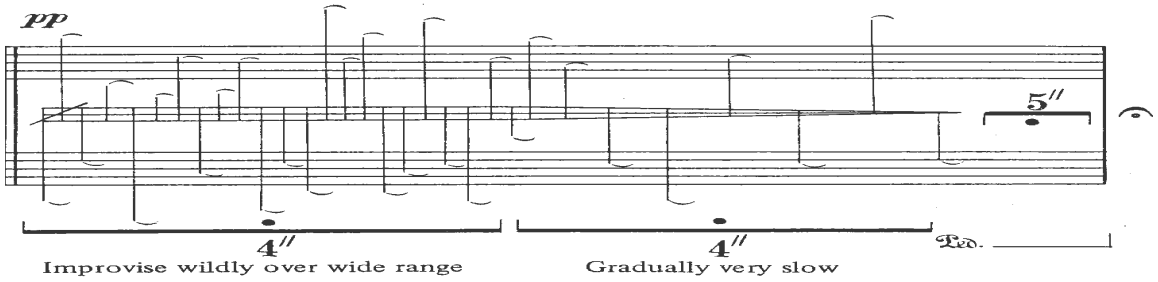
In *Bells Over Deep Cove*, the chords in the boxes at the beginning of measure 51 indicate the notes to be used during the improvisational passage that follows. These given pitches are to be played as very fast single notes to create a "wind chime effect" for a duration of ten seconds.

[81] Gardiner, "Luminescence," in *Short Circuits*, 13.

[82] Stephen Chatman, *Bells Over Deep Cove* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 4.

Stephen Chatman's stems-only notation in *Earthquake* (Example 3.5.26) requires the student to "improvise wildly" using the entire range of the keyboard (the register indications for the pitches are provided only as a general guideline for the improvisation).

EXAMPLE 3.5.26. Stephen Chatman, *Earthquake*, m. 14.[83]



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The *fermata longa* below the score indicates the duration of each event. Note that the proportional notation visually represents a *ritardando*.

[83] Chatman, "Earthquake," in *Amusements, Book 3*, 11.

3.6 Metric and Non-metric Notation

A composer can incorporate both metric and non-metric notation within a piece to achieve a wide range of rhythmic and musical effects. This approach, termed "metriportional" by composer and author David Cope, is often accompanied by the terms *senza misura, senza tempo,* or "freely," and allows the composer to write "any possible rhythm or rhythmic grouping …without forgoing clarity of notation."[83]

While the composer is afforded greater freedom, the combination of metric and non-metric organization may be confusing to a young student. The teacher must work to develop structured, musical playing by helping the student understand, interpret, and effectively pace the non-measured sections. These sections must work together with the surrounding measures of metered music for a fluent interpretation.

In *Monkey* by David Duke (Example 3.6.1), the playful indication, "Free time swing for monkeys" will appeal to the beginning student (measure 5). The rhythmic freedom is encouraged through the absence of bar lines, but the articulations and pitches are to be played as written.

EXAMPLE 3.6.1. David Duke, *Monkey*, mm. 1-7.[84]



After this passage, the meter is re-established and the opening musical material returns to end the piece.

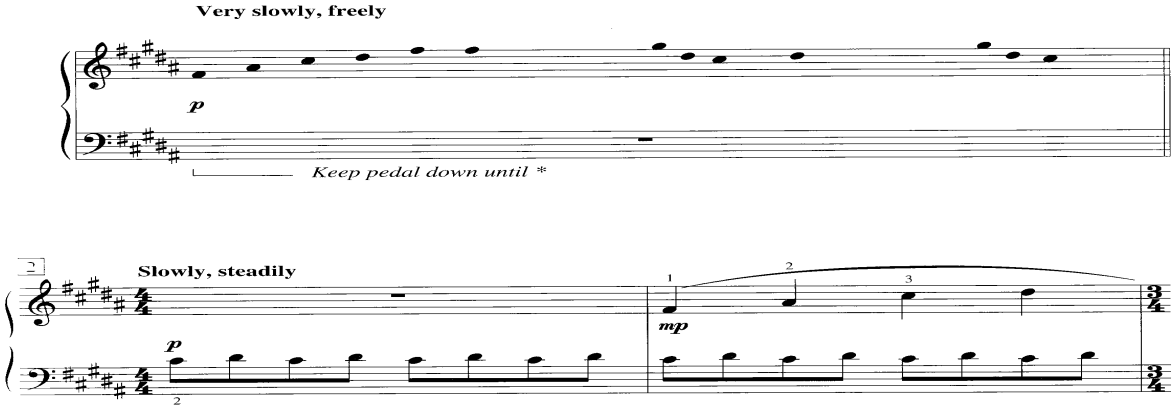
[83] Cope, *Techniques of the Contemporary Composer,* 96.

[84] David Duke, "Monkey," in *Magical Years of the Chinese* (Waterloo: Waterloo Music Co. Limited, 1990): 13.

The use of non-metric notation to begin a piece can provide the composer with an opportunity to establish a free, improvisatory mood before introducing the regular meter. Such passages are often harmonically unrestricted, and the sustain pedal may be used to blend sonorities and create atmosphere.

The pacing of the melodic fragments and length of the pauses is at the performer's discretion in the simple but effective opening of Nancy Telfer's *A Sioux Lullaby* (Example 3.6.2). Telfer writes, "Play this Saskatchewan lullaby without an obvious pulse. When the notes appear close together on the page, play more quickly."[85] The student should play without feeling a constant beat so the musical phrases will seem rhythmically free.

EXAMPLE 3.6.2. Nancy Telfer, *A Sioux Lullaby*, mm. 1-3.[86]



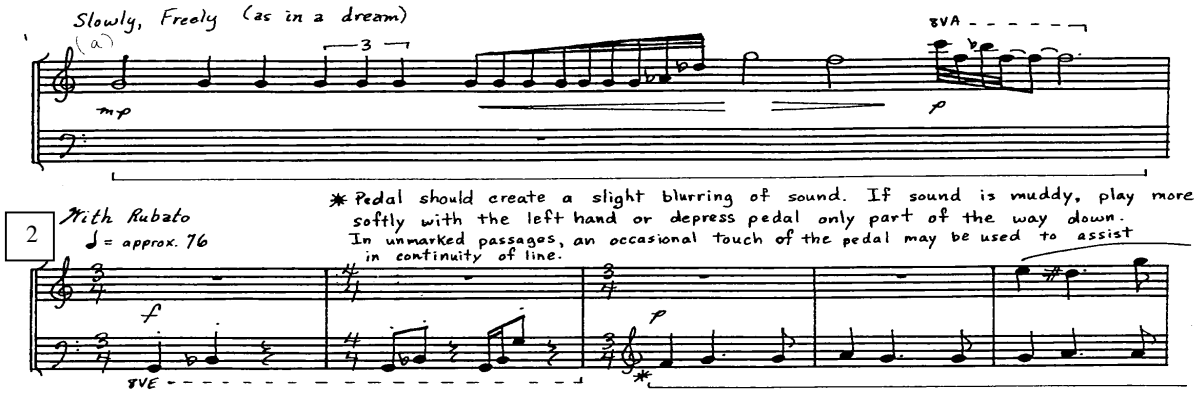
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The tempo indication at the beginning of Nancy Telfer's piece *Dreams* (Example 3.6.3) is "Slowly, Freely (as in a dream)." It is especially important to determine the moments of arrival in non-metric sections for a musical interpretation. For example, the student should be aware of the gradually faster rhythmic patterns that lead to the G, which then resolves to the F in measure 1.

[85] Nancy Telfer, "A Sioux Lullaby," in *My Bark Canoe* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 13.

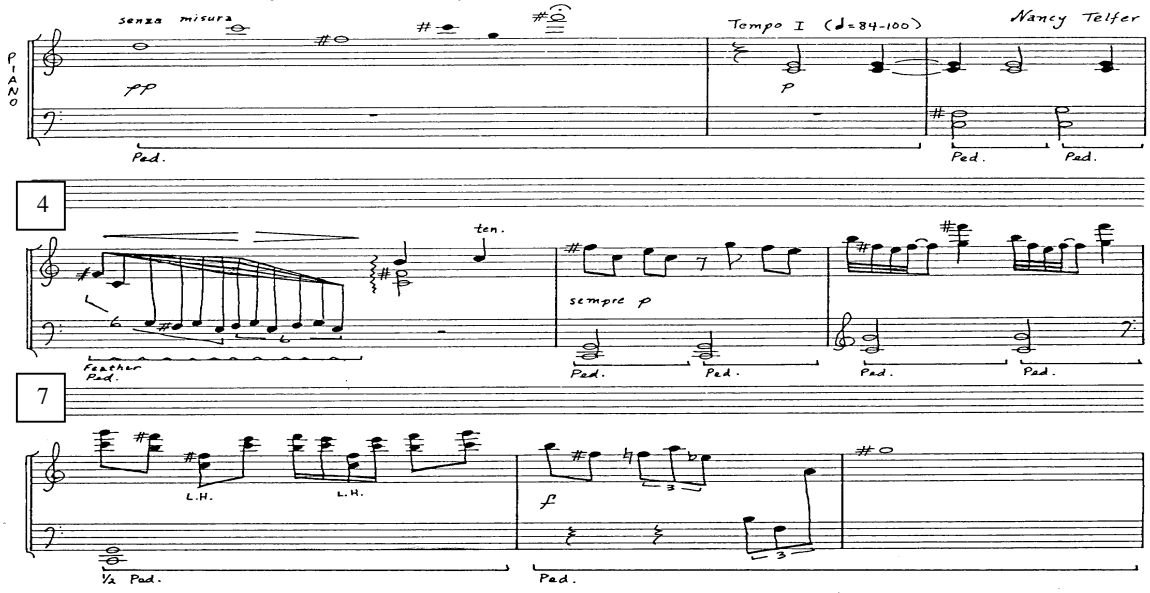
[86] Ibid.

EXAMPLE 3.6.3. Nancy Telfer, *Dreams*, second movement, mm. 1-6.[87]



Fantasy by Nancy Telfer (Example 3.6.4) indicates s*enza misura* at the top of the score. The opening measure should be played without counting beats to create a sense of rhythmic spontaneity. The student might listen for the decay of each pitch to determine the placement of the next event within the musical line.

EXAMPLE 3.6.4. Nancy Telfer, *Fantasy*, mm. 1-9.[88]



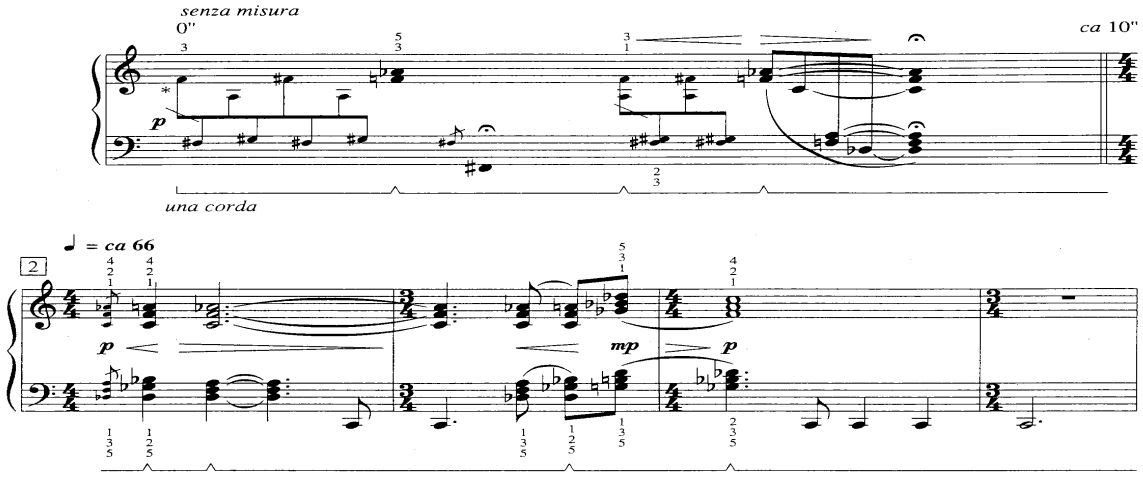
After the *senza misura* section (measure 2), Telfer indicates Tempo I (♩=84-100) but does not provide a time signature. However the implied time signature of 4/4 is clear to both the ear and the eye. The composer also gives no indication of the change to 3/4 meter in measure 8. The

[87] Nancy Telfer, *Dreams* (Toronto: Canadian Music Centre, 1983): 4.
[88] Nancy Telfer, *Fantasy* (Vancouver: Canadian Music Centre, 1983): 1.

avoidance of time signatures altogether helps establish an improvisatory effect, but the rhythms should be played strictly when not designated otherwise.

Non-metric notation establishes a feeling of "outer space" at the beginning of *Rings of Saturn* by Alexina Louie (Example 3.6.5). A time frame in seconds above the *senza misura* section indicates that the student should plan the execution of this music to occur over ten seconds. This time-span notation can be very helpful for the composer to ensure the music is played within an expected time frame without completely restricting the interpretational freedom of the player.[89]

EXAMPLE 3.6.5. Alexina Louie, *Rings of Saturn*, mm. 1-5.[90]



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The composer indicates when and how the sonorities should sustain. The student must work for musical direction and shaping in the playing of the "as fast as possible" figures to ensure that the musical intent is always clear.

A composer may use *senza misura* as a respite from rhythmic regularity, and the challenge to the student is to establish consistency in the overall interpretation; the musical

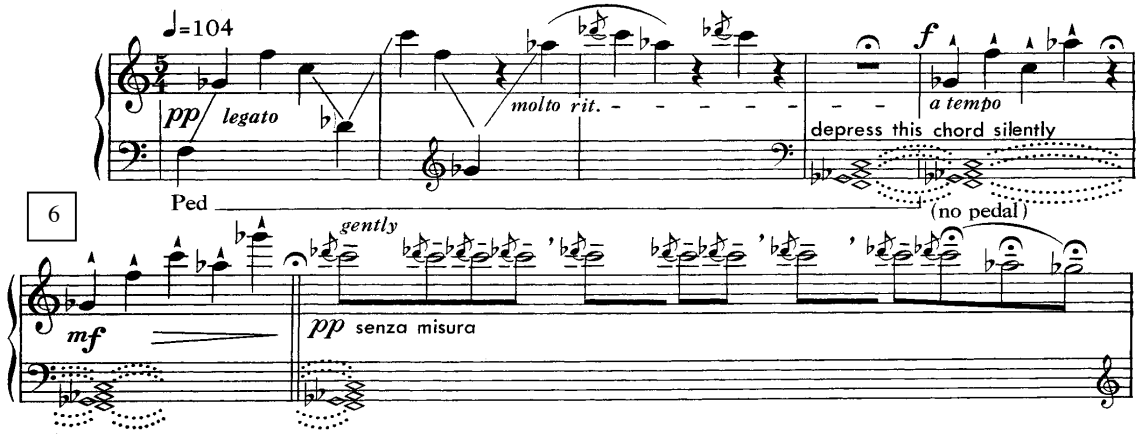
[89] See Section 3.5.

[90] Alexina Louie, "Rings of Saturn," in *Star Light, Star Bright* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 12.

direction and continuity of a *senza misura* passage must be understood as developing out of "what has come before" and developing into "what is yet to come."

The opening of *Elegy for a Misty Afternoon* by Brian Cherney (Example 3.6.6) consists of a disjunct melody in 5/4 meter. The grace-note figure in measure 3 is the basis for the improvisatory *senza misura* in conjunction with silently depressed keys to create an ethereal, atmospheric sound.

EXAMPLE 3.6.6. Brian Cherney, *Elegy for a Misty Afternoon*, mm. 1-7.[91]



Desired articulation and grouping of the repeated figure is notated with breath marks and separations in the eighth-note beams. As written in the score, "[the notes] are held down in proportion to the distance between them."[92] For example, a possible execution of the first figure might be:



The incorporation of *senza misura* in *Sunrise at Jericho Beach* by Stephen Chatman (Example 3.6.7) provides sudden flexibility to the otherwise regular metric pulse. The early-advanced student can experiment with the rhythmic interpretation of the *as fast as reasonably possible* marking, which pertains to the individual arpeggio events only, and the whole-note and half-note destinations of each event.

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[91] Brian Cherney, "Elegy for a Misty Afternoon," in *Horizons, Book One*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 12.

[92] Ibid.

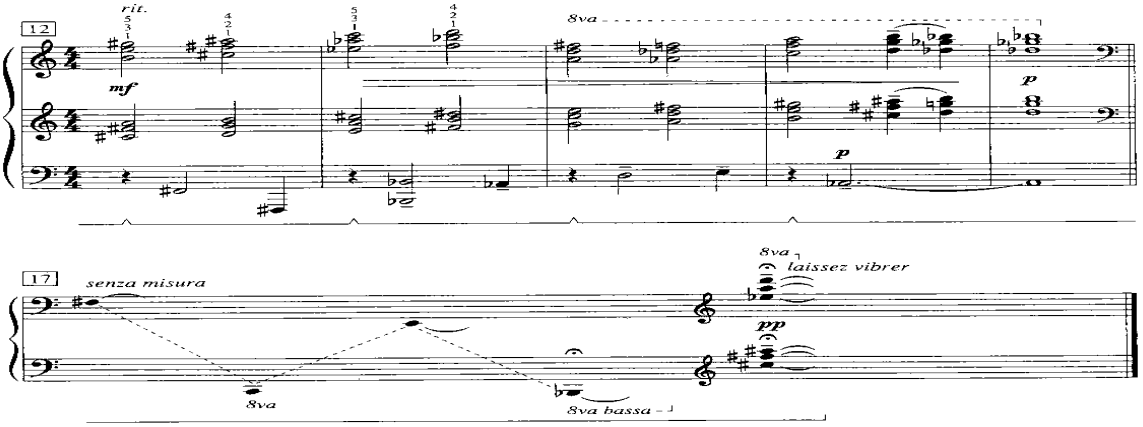
EXAMPLE 3.6.7. Stephen Chatman, *Sunrise at Jericho Beach*, mm. 17-22.[93]



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Non-metric notation at the end of an otherwise metric piece can create a feeling of suspended time and a slowing of rhythmic urgency. After a metered section involving thick-textured harmonies and a brisk tempo, Alexina Louie inserts a proportional measure at the end of *O Moon* (Example 3.6.8). With the sustain pedal providing a harmonic background, the single, unmeasured notes in the low register and the final chord (a resolution of measure 16) allow the piece to dissolve into the atmosphere. The use of the slanted dotted lines shows the order of entrances in this passage and the continuity of the line.

EXAMPLE 3.6.8. Alexina Louie, *O Moon*, mm.12-17.[94]



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The pedal lifts soon after the final chord is played, but the *laissez vibrer* ("let vibrate") requires the performer to continue holding the notes until the sound decays entirely.

[93] Chatman, "Sunrise at Jericho Beach," in *Fantasies*, 6.
[94] Louie, "O Moon," in *Star Light, Star Bright*, 19.

CHAPTER FOUR

HARMONY AND TONALITY

Introduction

The expanded harmonic resources in the twentieth-century provide the composer with alternatives beyond the major-minor tonal system and the limitations of harmonic progression and tonality. The gradual weakening and breakdown of the tonal system was principally caused by the increased use of chromaticism that developed in the nineteenth century.[1] Functional harmony ceased to be the only viable determinant of tonal organization.[2] Increasing use of dissonant and non-tertian intervals replaced triadic harmony and melody, and new organizations of chordal structures were implemented.

With the collapse of tonality came the rise of neotonality, polytonality, and atonality. Neotonality refers to music that establishes a tonal center through nontraditional means by drawing the listener's attention to a particular pitch class, often through a technique of assertion such as ostinato;[3] polytonality is the simultaneous employment of two or more distinguishable tonal centers, although "bitonality" is the more common term since most instances consist of two tonal centers rather than three or more;[4] and atonality is the avoidance of a tonal center. In addition to these trends, vertical harmonic progressions have been extended through the incorporation of parallel chords and tone clusters.

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[1] Gary Wittlich, ed., *Aspects of Twentieth-Century Music* (New Jersey: Prentice-Hall, Inc., 1975).

[2] Ibid.

[3] Kostka, 101.

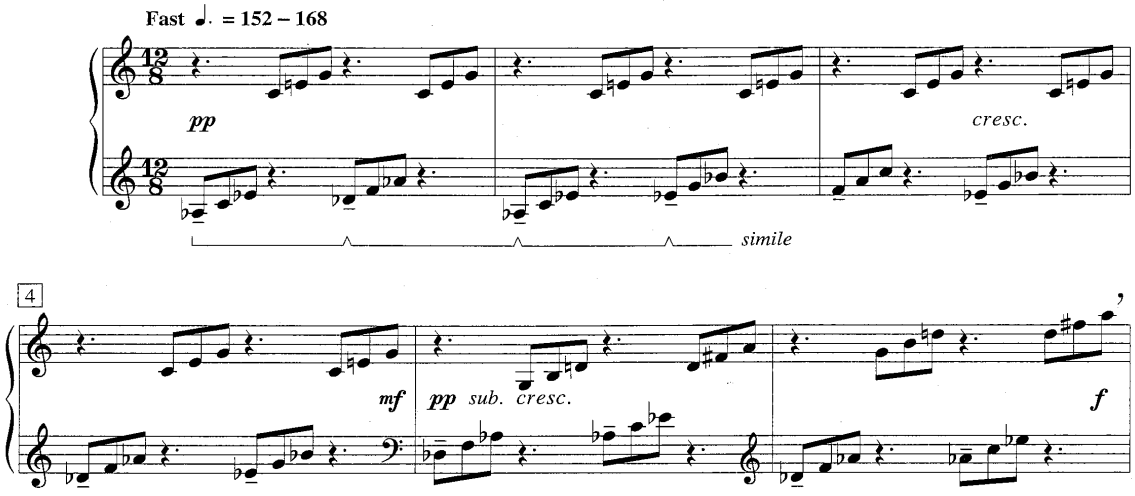
[4] Ibid., 104.

4.1 Tertian Harmony

Tertian harmony, or harmony that is constructed of stacked thirds, is often freely employed as non-functional triads, seventh, and ninth chords in successive or parallel diatonic or chromatic relationships.[5]

The tonal center of *Frenzy* by Stephen Chatman (Example 4.1.1) is clearly established by the broken chords in the left hand which move through the tonic, subdominant and dominant harmonies of A-flat major. The C major triads in the right hand, while interesting and integral to the texture, do not draw our attention away from the tonal center.

EXAMPLE 4.1.1. Stephen Chatman, *Frenzy*, mm. 1-6.[6]



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The tonal organization of the first six measures continues throughout the piece. Chatman ends the piece somewhat ambiguously with a harmonic third on the lowest A♮ and C♮ on the piano. The predominant triad pattern physically requires the left hand to be positioned above the right.

Underwater by Linda Niamath (Example 4.1.2) frequently features the juxtaposition of broken A♭ and C major triads, leading to a resolution on a V^7-I cadence in C major. The direction of the stems indicates to play the arpeggiated figure divided between the hands.

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[5] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Kjos West Publishing, Inc, 1976): 80.

[6] Stephen Chatman, "Frenzy," in *Preludes for Piano, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 2002): 10.

EXAMPLE 4.1.2. Linda Niamath, *Underwater*, mm. 1-9.[7]



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It is important to notice the shape or inversion of each triad as there are frequent changes. As in *Frenzy*, blocked triad practice will be beneficial at the beginning to find shapes and to hear the harmonic structure.

Alternating major and minor triads create an ethereal effect in the advanced work, *Far Above the Clouds* by Jean Coulthard (Example 4.1.2). The triadic shapes are prevalent in the right hand, while the open fifths in the left hand create ambiguity of major or minor.

EXAMPLE 4.1.3. Jean Coulthard, *Far Above the Clouds*, mm. 1-14.[8]



The open-fifth harmonies at the beginning imply a B tonal center. Coulthard returns to the B-F♯ at several important structural moments in the piece, including the last two measures. These final two measures are preceded by an open fifth on F♯-C♯, implying a V-I cadence.

[7] Linda Niamath, "Underwater," in *Fancy-free* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 7.

[8] Jean Coulthard, "Far Above the Clouds," in *Pieces for the Present* (Waterloo: Waterloo Music Co. Limited, 1974): 8.

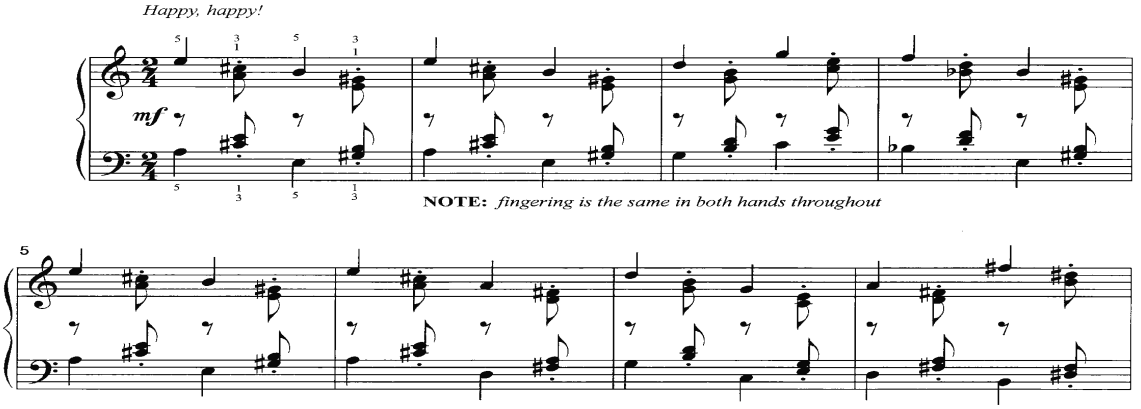
The frequent use of major triads creates harmonic lightness and a playful style in Joan Hansen's piece, *Jugglers* (Example 4.1.4). Right hand root-position triads are placed on the weak beats, while the left hand drives the rhythmic impulse and contains the melodic interest, thus establishing the character and the tempo.

EXAMPLE 4.1.4. Joan Hansen, *Jugglers*, mm. 1-8.[9]



Cotton Candy by Susan Griesdale (Example 4.1.5) is an engaging piece in the key of A major with several functional secondary dominants. Incorporating parallel root position triads in both hands, the pattern simultaneously isolates the fifth fingers and the first and third fingers, an excellent exercise for late-beginning level students. Blocked triad practice will develop firm, secure fingers and security of the harmonies.

EXAMPLE 4.1.5. Susan Griesdale, *Cotton Candy*, mm. 1-8.[10]



[9] Joan Hansen, "Jugglers," in *Music of Our Time, Book VIII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 30.

[10] Susan Griesdale, "Cotton Candy," in *Little Hands, Big Pieces!* (Bobcaygeon, ON: Oceanna Music Publications, 2004): 9.

4.2 Non-Tertian Harmony

The breakdown of the major-minor system allows composers to explore the harmonic colors of fourths, fifths, seconds, sevenths and tritones. These intervals may be organized vertically or horizontally, and are recognized as stable and completely consonant without need of resolution.[12]

Quartal and Quintal Harmony

Quartal harmony (based on the interval of a fourth) lacks the resonance of tertian sonorities. It is best used intermittently or in brief passages. Quintal harmony (based on the interval of a fifth) has a more open and stable sound.

The composer is required to use "significant numbers of fourths to establish the interval as the compositional norm and deter the expectation of triadic resolution."[13] In *Four Square* (Example 4.2.1), composer Gerhard Wuensch uses quartal harmony extensively in both melodic and harmonic organization. The jumps of a fourth establish the harmonic vocabulary and yet the melody does not rely only on successive fourths. The use of additional intervals, such as the major second in measure 4, allows for melodic interest in contour and contrasting thematic material.

EXAMPLE 4.2.1. Gerhard Wuensch, *Four Square*, mm. 1-11.[14]



[12] Thompson, 84.

[13] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997): 50.

[14] Gerhard Wuensch, "Four Square," in *Twelve Glimpses into 20th Century Idioms* (Toronto: Leeds Music, 1970): 11.

The challenges of this piece involve consecutive leaps, alternating hand combinations for legato phrasing, and detailed articulations throughout. For the note groupings in fourths, fingers 1-4 and 2-5 will be most effective in either hand.

The scalar motion of the parallel fifths in *Elephant's Thunder* by Stephen Chatman (Example 4.2.2) imitates the heavy footsteps of an elephant. This pattern does not provide harmonic direction (the tonal center of C major is established through the right hand five-finger pattern melody.)

EXAMPLE 4.2.2. Stephen Chatman, *Elephant's Thunder*, mm. 1-4.[15]



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The fifth is the basic harmonic building block in *Prelude* by Dale Reubart (Example 4.2.3). A sarabande style is prominent throughout the work as metric stress is placed on the second beat, and the composer emphasizes the 1+1+2 measure phrases with a lower octave transposition of the fifth (measures 1, 2, 4, etc.). The lyrical melody is harmonized with quartal, quintal and secundal (intervals of a second and a seventh) harmonies. The student must pay careful attention to fingering to achieve the slurs in the left hand.

[15] Stephen Chatman, "Elephant's Thunder," in *Escapades, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 8.

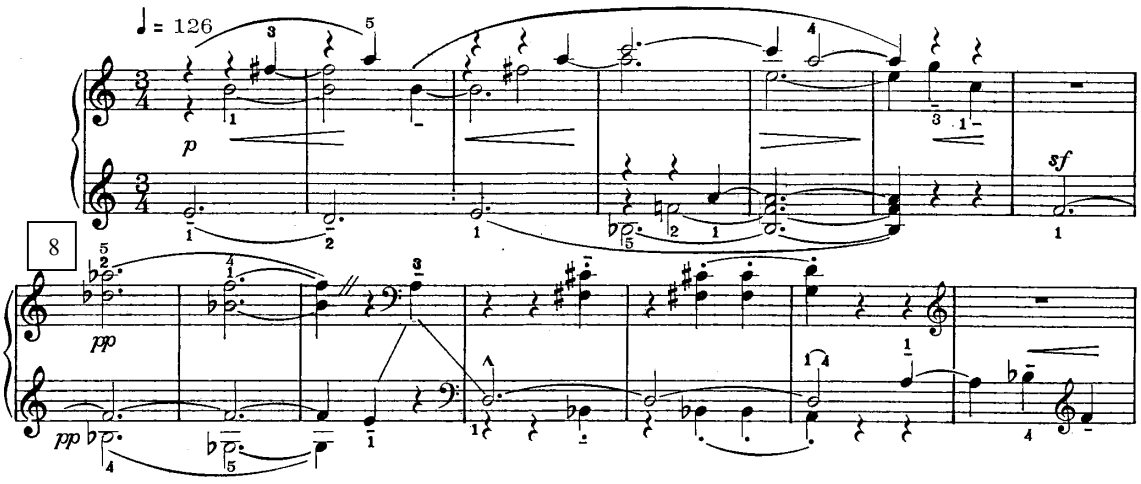
EXAMPLE 4.2.3. Dale Reubart, *Prelude*, mm. 1-8.[16]



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Frequent use of the perfect fifth interval is displayed in the early advanced piece, *La danse à quinte* by Gerhard Wuensch (Example 4.2.4).

EXAMPLE 4.2.4. Gerhard Wuensch, *La danse à quinte*, mm. 1-14.[17]



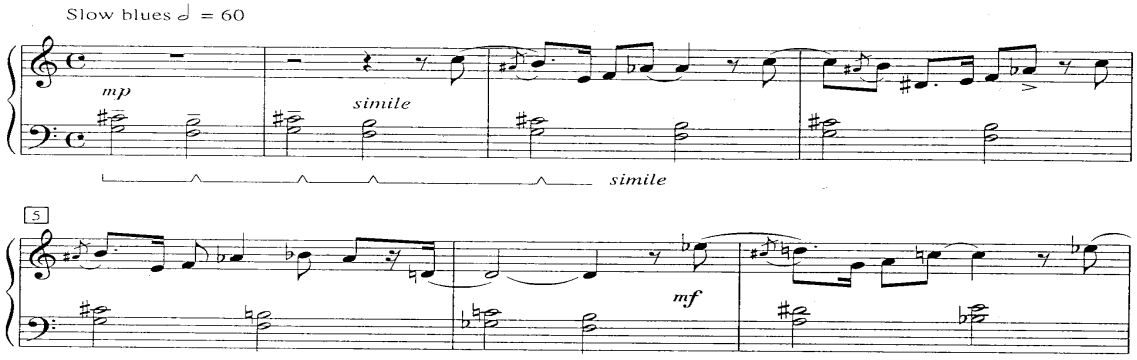
He expands the musical possibilities of this restrictive harmonic approach with frequent change of direction and transposition up a whole step. Major seventh chords often provide a contrast to the fifths, helping to create a sense of cadence (measure 5 and 9, for example) without implying a tonal center.

[16] Dale Reubart, "Prelude," in *Parodies* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 10.

[17] Wuensch, "La danse à quinte," in *Twelve Glimpses*, 12.

David Dahlgren effectively uses the tritone for the left-hand accompaniment to create a simplified jazz chord voicing in the bluesy *Jazz Cat* (Example 4.2.5). The interpretation should include swinging the eighth-note groups and a generally relaxed tempo. In the faster middle section (not shown), the tritone is found in both the melody and the accompaniment.

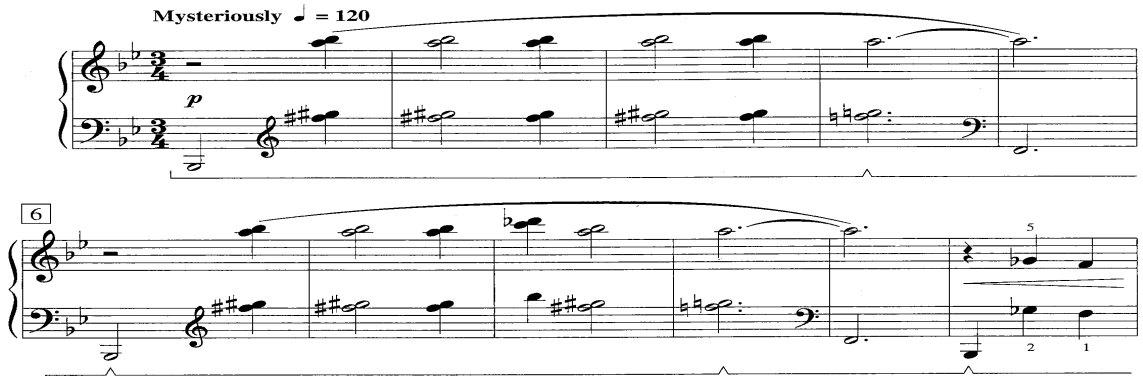
EXAMPLE 4.2.5. David Dahlgren, *Jazz Cat*, mm. 1-7.[18]



Secundal Harmony

The intervals of a second and seventh, termed secundal harmony, can produce harsh dissonances as in *Eyes in the Dark* by Nancy Telfer (Example 4.2.6). The repeated chord, comprised of a major second in the left hand and a minor second in the right hand stacked together, creates a cloudy, complex dissonance when combined with the clear tonal center of B♭ (established by pedal points and V-I cadences in the left hand).

EXAMPLE 4.2.6. Nancy Telfer, *Eyes in the Dark*, mm. 1-11.[19]



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[18] David Dahlgren, *Jazz Cat* (Calgary, AB: Alberta Keys Music Publishing Co., Limited, 1997): 1.

[19] Nancy Telfer, "Eyes in the Dark," in *I'm Not Scared* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 12.

The repeated chords in Joan Hansen's *March* (Example 4.2.7) establish the character of the piece. The prominent four-note chords are based on five-finger patterns with the third omitted. To keep the texture clear, the student should emphasize the contrast between the staccato chords and the legato melody in both articulation and balance.

EXAMPLE 4.2.7. Joan Hansen, *March*, mm. 1-8.[20]

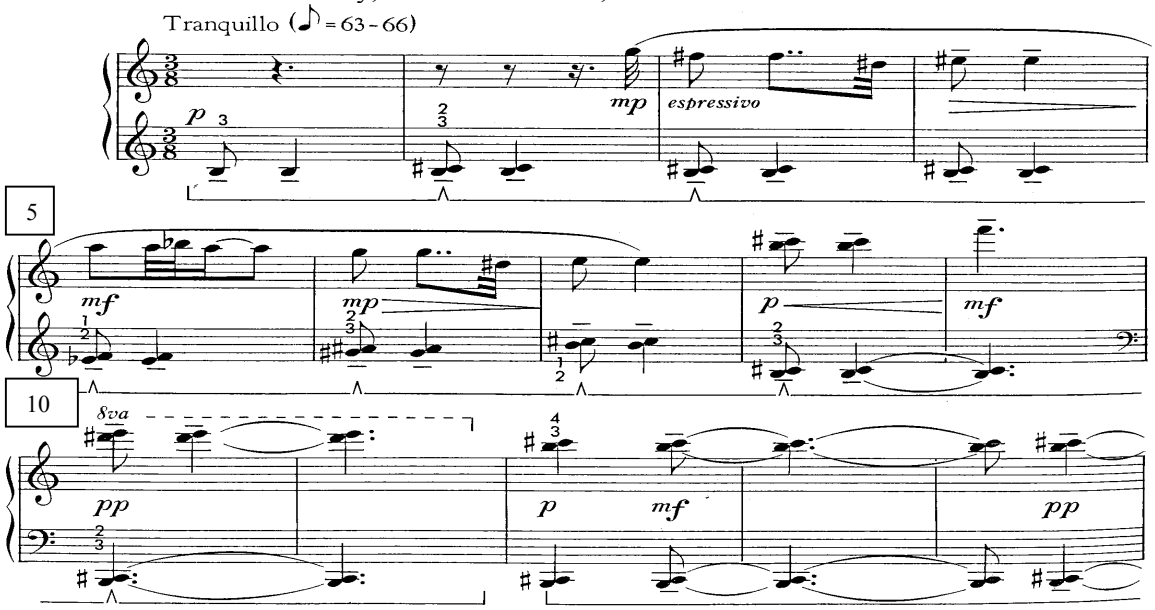


The harmonic and melodic elements in *Sonorous Seconds* by Brian Cherney (Example 4.2.8) are based on the interval of the second. The writing features two ideas: a melody and accompaniment using seconds, and a free exploration of various combinations of seconds in both hands.[21] In the opening seven measures, the minor second is used expressively, written as 𝅘𝅥𝅯𝅘𝅥𝅮 and leading into the downbeat. As the piece develops, the rhythms become punctuated and insistent.

[20] Joan Hansen, "March," in *Music of Our Time, Book VI*, eds. Jean Couthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1978): 27.

[21] Brian Cherney, "Sonorous Seconds," in *Intervals, Patterns, Shapes* (Waterloo: Waterloo Music Co. Limited, 1970): 6.

EXAMPLE 4.2.8. Brian Cherney, *Sonorous Seconds*, mm. 1-14.[22]



In *BIG 7, little 2* (Example 4.2.9), Gerhard Wuensch uses minor second and major seventh intervals exclusively. The atonal harmonic structure is punctuated with cadential resolutions (measures 11-12, for example). Wuensch creates a feeling of static motion beginning at measure 12 with a sustained pattern of minor seconds in a repetitive rhythm.

EXAMPLE 4.2.9. Gerhard Wuensch, *BIG 7, little 2*, mm. 7-18.[23]



[22] Ibid.

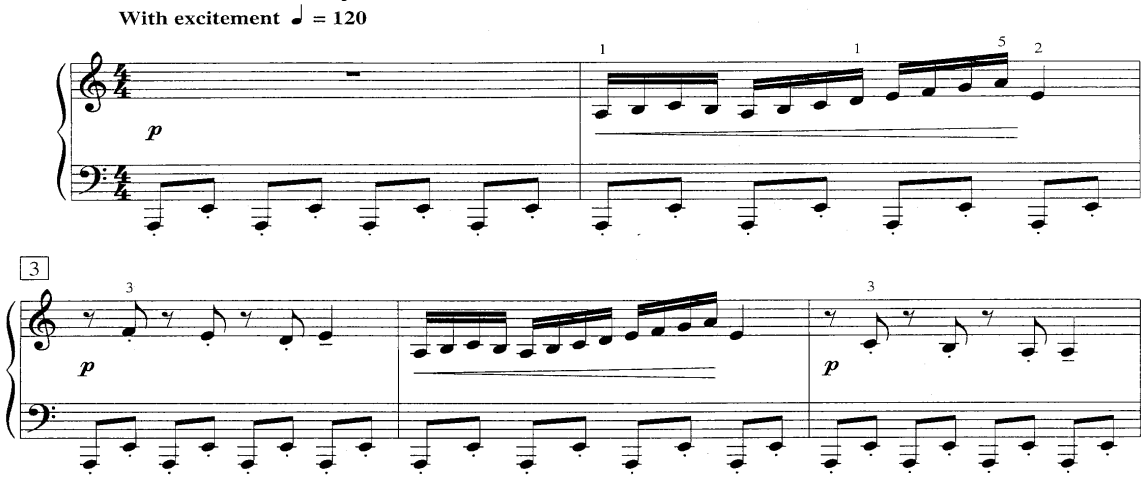
[23] Wuensch, "BIG 7, little 2," in *Twelve Glimpses*, 25.

4.3 Ostinato

Ostinato is a repetitive accompanimental figure that serves a strong harmonic function. When used as the basis of a work, ostinato can define tonality, provide unity, and create a sense of phrasing. A recurring phrase or figure known as *melodic* ostinato is the most common usage, but many composers have also employed *harmonic* ostinato, the repetition of a harmonic progression. An ostinato is typically constructed to provide a more or less neutral framework upon which other musical activity takes place. The simplicity of construction and symmetry of recurrence allows an ostinato figure to become part of the background texture through its lack of melodic interest.[24]

A piece with a simple ostinato is *Can't Catch Me!* by Anne Crosby (Example 4.3.1). The left-hand pattern lies well in the hand, and the student should use a combination of wrist rotation and finger staccato. The pianist should establish a strong pulse to integrate the syncopated right hand notes into the rhythmic flow.

EXAMPLE 4.3.1. Anne Crosby, *Can't Catch Me!*, mm. 1-5.[25]



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Clouds (Example 4.3.2) by David Duke provides the early beginner with a legato ostinato in the left hand to accompany a wistful right-hand melody in the Dorian mode. Constructed from a

[24] Wittlich, ed., *Aspects of Twentieth-Century Music*, 125.

[25] Anne Crosby, "Can't Catch Me!," in *In My Dreams* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 8.

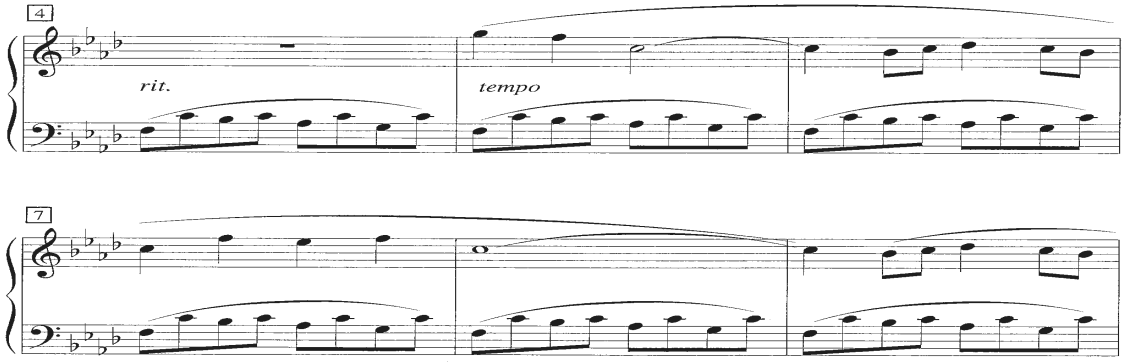
progression of a fifth and a fourth, the fingering indicated (5-2-3-1) should allow the student to musically phrase and shape the pattern to the middle C. Duke wants the ostinato to be "smooth and rhythmically flexible, never in 'strict time'."[26]

EXAMPLE 4.3.2. David Duke, *Clouds*, mm. 1-4.[27]



In *Autumn Rain* by Robert Bruce (Example 4.3.3), the ostinato is more melodic than in the previous two examples. Here the ostinato helps define the tonality of F minor and maintain a steady rhythmic pulse for the right hand melody. Play legato and with musical shaping to set up the entrance of the melody in measure 5. The slower right-hand melodic line requires a strong legato to project over the eighth-note rhythm in the ostinato.

EXAMPLE 4.3.3. Robert Bruce, *Autumn Rain*, mm. 4-9.[28]



The use of melodic dissonance can be effective when combined with an ostinato accompaniment that helps to stabilize the tonality. Composer Lorna Paterson achieves some of the intensity in *Ostinato* (Example 4.3.9) through the harmonic clash between the B minor

[26] Jean Couthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books I-IV (*Waterloo: Waterloo Music Co. Limited, 1977): 21.

[27] David Duke, "Clouds," in *Music of Our Time, Book I*, eds. Jean Couthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 33.

[28] Robert Bruce, "Autumn Rain," in *Piano Connections, Book 4* (Calgary, AB: Alberta Keys Music Publishing Co. Ltd., 1993): 46.

sixteenth-note ostinato and the chromatic, syncopated harmonic intervals in the other hand. The ostinato is intended to produce a feeling of perpetual motion and urgency, in addition to harmonic stability and rhythmic consistency.

EXAMPLE 4.3.9. Lorna Paterson, *Ostinato*, mm. 1-6.[29]



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The Waterfall by Anne Crosby (Example 4.3.4) features the ostinato accompaniment in the right hand. This effective black-key pentatonic pattern will be easier for the late-beginning student to play if the fourth finger is avoided.

EXAMPLE 4.3.4. Anne Crosby, *The Waterfall*, mm. 1-4.[30]



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The left-hand pentatonic melody provides rhythmic organization and a sense of phrase structure. Parts of the melody should be played with an arm gesture using the third finger supported by the thumb.

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[29] Lorna Paterson, "Ostinato," in *Just a Second!* (Mississauga: The Frederick Harris Music Co., Limited., 1996): 14.

[30] Crosby, "The Waterfall," in *In My Dreams*, 18.

Typical rhythmic modifications to ostinato patterns are displacement, truncation, and extension. David Dahlgren uses displacement in *Time on my Hands* (Example 4.3.5), as the four-note ostinato remains consistent while the meter alternates between 3/4 and 5/8 (also consistent is the rhythm used for the right-hand melody in the 5/8 measures). Although the rhythmic patterns in both hands are used repeatedly, the ostinato is constantly displaced from the melody.

EXAMPLE 4.3.5. David Dahlgren, *Time on my Hands*, mm. 1-6.[31]



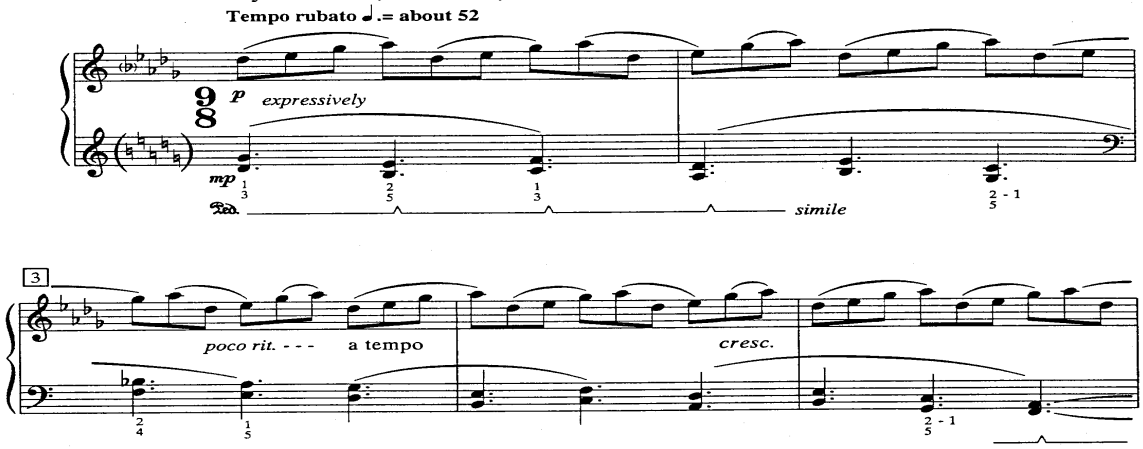
It is important to notice the arrangement of the clefs here, requiring the hands cross for the first nine measures of the piece. The use of black keys for much of the ostinato places the right hand under the left hand for much of the piece.

Displacement and truncation occur in *Filament* by Mary Gardiner (Example 4.3.6), as she superimposes a pattern of increasingly shorter slurs on the pattern ♩♩♩♩ ♩♩♩ ♩♩♩ ♩♩ onto a four-note ostinato. The left hand harmonic intervals maintain a steady dotted quarter-note rhythm that supports the right hand. Gardiner advises to "obtain a slight accent on the first note of each group of the ostinato."[32] However, because the musical effect here relies on the rhythmic interplay, the student should be aware of making the slurred groups clear. The student may find it beneficial to count the eighth notes in each phrase to clarify the rhythmic groupings.

[31] David Dahlgren, "Time on my Hands," in *Piano Potpourri* (Brandon, MB: Blis Music Publishers, 2001): 10.

[32] Mary Gardiner, *Short Circuits* (Ottawa: Studea Musica, 1998): 16.

EXAMPLE 4.3.6. Mary Gardiner, *Filament*, mm. 1-5.[33]



An ostinato does not always rely on a recurring rhythmic pattern. The musical effect of the free ostinato in John-Paul Jackson's *The Indian Cayenne Pepper's Raga* (Example 4.3.7) is hypnotic and meditative. The ostinato consists only of tonic and dominant pitches, and the student should play *ad libitum* and *pp.* The right-hand melody should sound improvised and expressive with the ostinato serving as a drone in the background. The challenge for the intermediate pianist is to avoid the right and left hand becoming too metrical. The use of rubato in both hands will achieve the desired effect of rhythmic spontaneity and flexibility.

EXAMPLE 4.3.7. John-Paul Jackson, *The Indian Cayenne Pepper's Raga*, opening.[34]



[33] Gardiner, "Filament," in *Short Circuits*, 8.

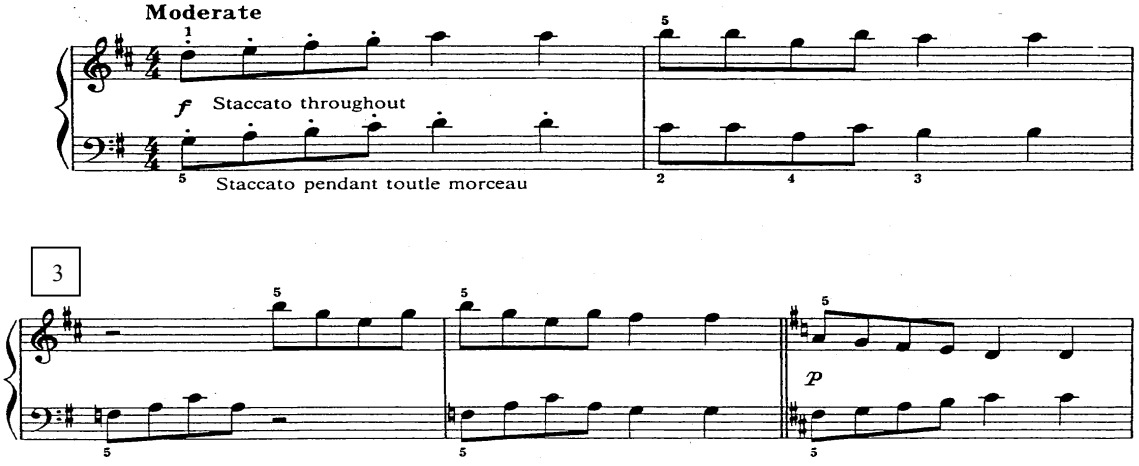
[34] John-Paul Jackson, "The Indian Cayenne Pepper's Raga," in *Charms*, eds. Roberta Stephen and Janice Thoreson (Calgary, AB: Alberta Keys Music Publishing Co. Ltd., 1993): 18.

4.4 Bitonality

Polytonality is the simultaneous use of two or more aurally distinguishable tonal centers between closely related or remote keys, in either contrapuntal or homophonic style. Since the occurrence of more than two tonal centers at the same time is rare, the term bitonality, which refers specifically to two tonal centers, is a more common designation. It is often used interchangeably with polytonality.[35] For bitonality to be consciously perceived by the listener, the composer must clearly establish the key centers through wide spacing, different timbres or articulations, contrasting material, separate dynamics, or emphasizing the contrasting notes between keys.

Two categories of bitonality are consonant and dissonant. The keys of G major and D major in Joan Hansen's *Twotone* (Example 4.4.1) represent a consonant relationship--the juxtaposition of keys with five or more notes in common.[36] The different key signature on each staff makes the use of bitonality visually apparent. The exclusive use of parallel and contrary motion five-finger patterns heightens the sense of bitonality.

EXAMPLE 4.4.1. Joan Hansen, *Twotone*, mm. 1-5.[37]



[35] Leon Dallin, *Techniques of Twentieth Century Composition*, 3d ed. (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974): 132.

[36] Cope, *Techniques of the Contemporary Composer*, 19.

[37] Joan Hansen, "Twotone," in *Music of Our Time, Book II*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 23.

At measure 5, the two tonal centers exchange hands and Hansen creates a passage of bimodality (Mixolydian and Locrian). The beginner-level student will benefit from hands-separate practice to establish the material in each hand.

The combination of black-key/white-key bitonality is effective in compositions for piano, as it provides the student with a reliable and secure tactile reference. Roberta Stephen uses different key signatures for each staff of *The Wizard* (Example 4.4.2), which results in the use of two different pentatonic scales.

EXAMPLE 4.4.2. Roberta Stephen, *The Wizard*, mm. 1-7.[38]



Stephen decided to write a lengthy bitonal piece "to allow the player to absorb this compositional technique."[39] Unpredictable changes of hand position, key signature and time signature occur often throughout the piece. Fingerings will need to be planned carefully to accommodate the note groupings, as well as the direction of each musical gesture at a fast tempo.

Lullaby in Black and White by Ruth Watson Henderson (Example 4.4.3) is an appealing bitonal piece for the early-intermediate student that uses an economy of material. As the title suggests, the hands are assigned to play either white keys or black keys, indicated by accidentals rather than a key signature. The pitches in the left hand are C, F and G, while the right hand pitches are B♭, D♭, E♭ and A♭. These notes are used harmonically and melodically to create the

[38] Roberta Stephen, "The Wizard," in *Knock, Knock & Other Surprises* (Calgary, AB: Alberta Keys Music Publishing Co. Ltd., 2000): preface.

[39] Ibid.

entire piece. In addition, the left hand plays mostly perfect fifths and the right hand plays mostly perfect fourths, which will determine fingering choices throughout the piece.

EXAMPLE 4.4.3. Ruth Watson Henderson, *Lullaby in Black and White*, mm. 1-6.[40]



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Dissonant bitonality occurs when fewer than five notes are shared between the keys involved.[41] The effect of bitonality in Stephen Chatman's late-intermediate level piece *Dance of the Barbarians* (Example 4.4.4) pays homage to Stravinsky's *Rite of Spring*. The insistent repetition of bitonal chords (C major with a G♭ major added-note chord), coupled with unpredictable metric accents and extreme dynamics, create a barbaric and primitive sound.

EXAMPLE 4.4.4. Stephen Chatman, *Dance of the Barbarians*, mm. 1-4.[42]



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[40] Ruth Watson Henderson, "Lullaby in Black and White," in *Six Miniatures for Piano* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 6.

[41] Cope, 20.

[42] Stephen Chatman, "Dance of the Barbarians," in *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 16.

Rhythmic clarity is essential due to the low register and density of the chords. A harsh or unpleasant tone quality can be avoided through the use of a flexible wrist, arm weight, and accent pedal. The rhythmic gesture and proper accent placement can be practiced away from the piano with the student clapping and verbalizing the beats. The *pp* must be immediately quiet and light for stark contrasts. Overall, the repetitive chords fit the hand well, making this piece easier to play than it appears.

The dissonant bitonality in *Turnabout #1* by Mary Gardiner (Example 4.4.5) involves triads separated by a tritone. The dissonance is not as pronounced as in *Dance of the Barbarians* because of the broken triadic texture. The student may first play through the harmonies blocked to familiarize the ears with the bitonal harmonies and the hands with the unusual triad combinations. An understanding of sequences of the black and white keys in each hand will make it easier to identify the positions on the keyboard.

EXAMPLE 4.4.5. Mary Gardiner, *Turnabout No. 1*, mm. 1-7.[43]



Joan Hansen creates an "out-of-tune" waltz in *Deux Danses Fantastiques I* (Example 4.4.6) with harmonies positioned a half step apart throughout. The tonal center of this piece is constantly shifting and the chord progressions avoid functional harmony completely. An effective interpretation of this playful waltz will rely on the student's understanding of the distorted harmonic quality and how it supports the disjunct melody. This distribution of melody versus accompaniment requires a prominent left hand.

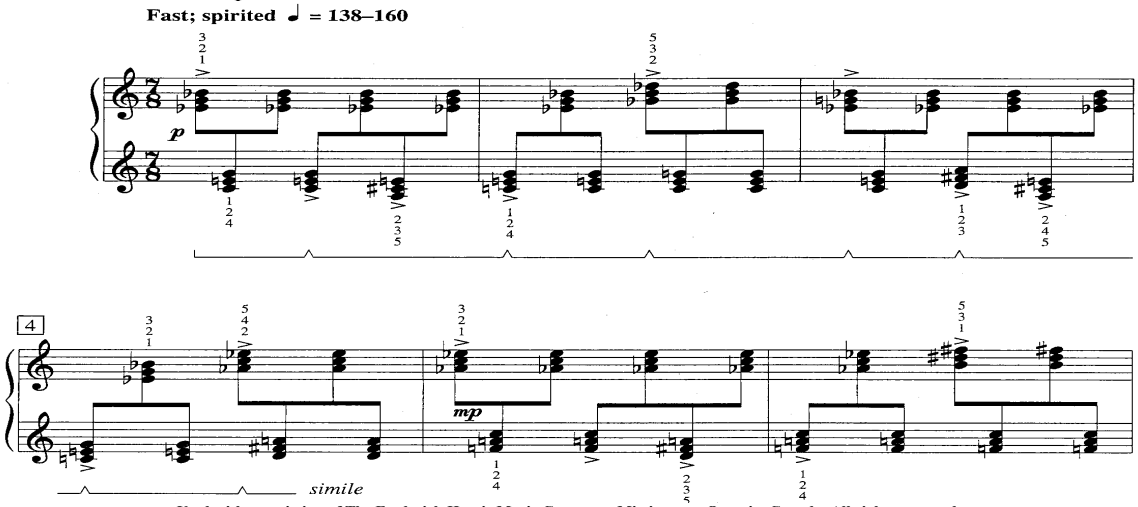
[43] Mary Gardiner, "No. 1," in *Turnabout* (Ottawa: Studea Musica, 1999): 6.

EXAMPLE 4.4.6. Joan Hansen, *Deux Danses Fantastiques I*, mm. 1-8.[44]



The bitonal major triads in *Celebration* by Stephen Chatman (Example 4.4.7) alternate between the hands in a consistent rhythmic pattern of three plus four. In each measure one hand remains harmonically stationary while the other hand moves melodically in parallel chords. The relationship within each rhythmic grouping is interesting: Chatman chromatically alters one note that, when sustained in the pedal, blurs the distinction between major and minor harmony (E♭ vs. E♮ in measure 1, for example).

EXAMPLE 4.4.7. Stephen Chatman, *Celebration*, mm. 1-6.[45]



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The hand that plays at least two black keys is placed above the other hand throughout the piece. The perpetual motion and bitonality together create an excited, forward-propelled musical interplay.

[44] Joan Hansen, "Deux Danses Fantastiques I," in *Music of Our Time, Book VII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 21.

[45] Chatman, "Celebration," in *Fantasies*, 24.

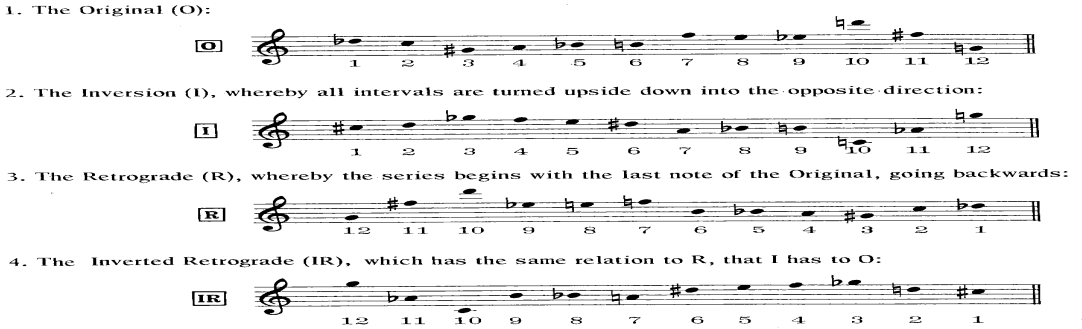
4.5 Atonality

Atonality developed out of the extensive use of chromaticism during the late romantic period. It avoids any functional relationship between the twelve pitches of the chromatic scale, all of which may be used freely and independently of each other.[46] Free atonality is achieved through an absence of pitch organization and allows the repetition of any of the twelve pitches.

Composer and theorist Arnold Schoenberg developed serial atonality, or "serialism," in the early 1920s. This highly organized and systematic method achieves atonality through the use of a *tone row*, "an ordered arrangement of the twelve pitch classes with each one occurring once and only once."[47] In addition to the basic shape of the original twelve-note row, there are three other basic row forms that create a new ordering of the twelve pitches: inversion, retrograde, and retrograde inversion.

The Psychedelic Pencils by Gerhard Wuensch (Example 4.5.1b) is an intermediate-level work that provides useful explanatory notes to illustrate the four basic row forms used in the piece (Example 4.5.1a).

EXAMPLE 4.5.1a. Gerhard Wuensch, *The Psychedelic Pencils*.[48]



Because the basic pitches of the row can only be presented in these four well-defined ways, the composition will assume a certain unity in pitch relation.[49] Any of the pitches may be transposed up or down an octave, depending on the melodic requirement. Each of the four basic row forms

[46] Thompson, 34.

[47] Kostka, 198.

[48] Gerhard Wuensch, *Twelve Glimpses into 20th Century Idioms* (Toronto: Leeds Music, 1970): 27.

[49] Kostka, 198.

may also be transposed entirely, making a total of 48 possible versions of each row available to the composer.

The four forms of the row in Example 4.5.1a appear in *The Psychedelic Pencils* (Example 4.5.1b), beginning with the *original* in the second measure (note the 𝄢 for the first line of the piece, as well as the frequent clef changes throughout).

EXAMPLE 4.5.1b. Gerhard Wuensch, *The Psychedelic Pencils*, mm. 1-7.[50]



The original row in *The Psychedelic Pencils* is linear in contour, with most of the pitches moving chromatically. Because of this, the resultant forms of inversion, retrograde, and retrograde inversion are also very linear. Wuensch does incorporate octave transposition of several notes in each presentation of the row, allowing more variety of melodic shape. The rhythmic freedom indicated by the tempo ("♩. =whatever you like"), combined with the stemless notation, puts a

[50] Wuensch, "The Psychedelic Pencils," in *Twelve Glimpses*, 28.

greater emphasis on the order of pitches and will encourage the student to consider the compositional technique and how the composer has manipulated the row.

The tone row for Stephen Chatman's *Tomato the Tomcat* (Example 4.5.2) is motivically oriented with several triadic outlines and tonal implications, intervals of major and minor thirds, perfect fifths, and major sixths, and a minimum of angularity in the melodic shape:



Chatman never presents the entire row in the form shown above, but instead divides the row in half; the left hand plays only the first six notes, and the right hand plays only the last six notes. The row alternates between the hands, and at the end of measure 3, the entire twelve-note row has been played.

EXAMPLE 4.5.2. Stephen Chatman, *Tomato the Tomcat*, mm. 1-9.[51]



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The row is presented in retrograde (reverse order) beginning in measure 4, followed by the original form with rhythmic diminution beginning in measure 7. The last two measures of

[51] Stephen Chatman, "Tomato the Tomcat," in *Escapades, Book 1* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 9.

Tomato the Tomcat are, in fact, the final two notes of each hand's respective row. The sneaky sound of the chromatic movement is engaging and playful.

A Cold Still Night by Jean Coulthard (Example 4.5.3) incorporates voice leading and melodic interaction between the hands. The original row (measures 1 to 3) and its inversion (measures 5 to 7) are as follows:



The propensity toward chromatic half steps in the row creates a mood of uncertainty. Coulthard writes, "The chromaticism represents the chill of a winter's night, and the music is in a very legato, eerie mood."[52]

EXAMPLE 4.5.3. Jean Coulthard, *A Cold Still Night*, mm. 1-16.[53]

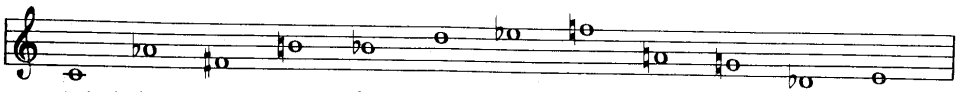


[52] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time Teacher's Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1977): 36.

[53] Jean Coulthard, "A Cold Still Night," in *Music of Our Time, Book III*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 13.

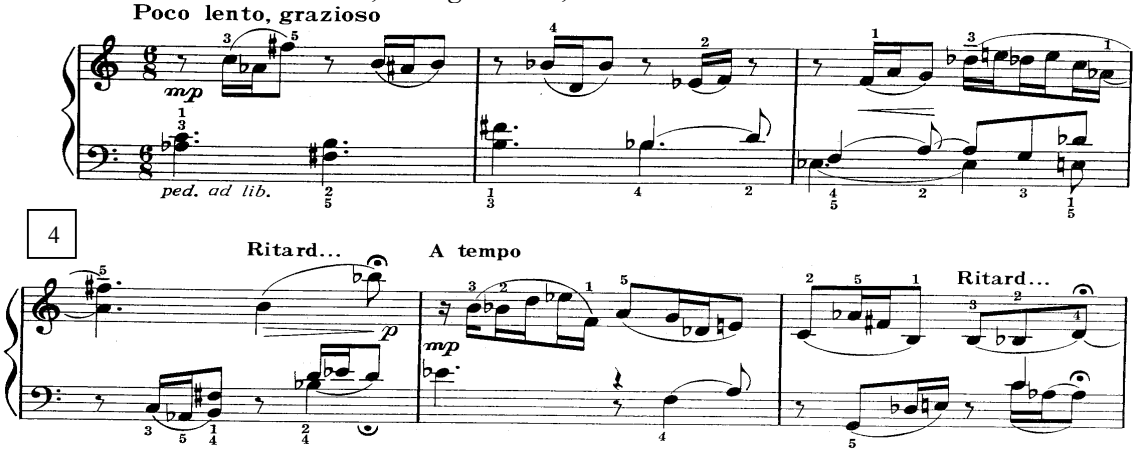
Although the piece is based on a twelve-tone row, there is a hint of a tonal center on C as evidenced by the strong cadences at every fourth measure that imply tonic, subdominant or dominant harmony. The phrasing, articulations and voice leading invite the student to consider the musical interpretation.

In twelve-tone composition, notes can be sounded simultaneously as a chord, and there is no rule as to how such notes are arranged. In *Strange Dance* (Example 4.5.4), Coulthard forms the left hand chords by using the notes of the row in pairs (C-A♭, F♯-B, etc.). The row, played in the right hand four times, is presented only in the original form:



Various notes of the row are repeated, as in measures 1 and 2. According to Dallin, "Repetitions of this sort involving small groups of notes perceived as a unit are admitted freely in lines and accompaniment patterns, as are trills, tremolos, and embellishing figures."[54]

EXAMPLE 4.5.4. Jean Coulthard, *Strange Dance*, mm. 1-6.[55]

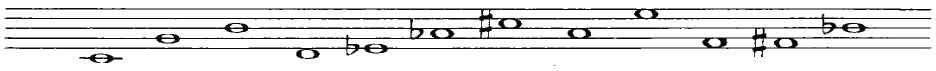


The theme and phrase divisions indicated by *ritardandos* and fermatas do not correlate with statements of the row. For example, the cadence at the fermata in measure four occurs in the middle of a statement of the row.

[54] Dallin,196.

[55] Jean Coulthard, "Strange Dance," in *Music of Our Time, Book VI*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1978): 25.

David Duke's *Variations* (Example 4.5.5) are based on a twelve-tone row that is initially stated in octaves:



In the second half of the theme (measures 8-14), he combines notes of the row to form chords (as in *Strange Dance*).

EXAMPLE 4.5.5. David Duke, *Variations*, mm. 1-14.[56]



Throughout the course of the six variations, Duke incorporates a chorale, an invention, an improvised cadenza, and a waltz to show "the versatility of serial technique and how quite extended compositions can be based on just one basic series."[57] The pianist should try to capture the style of each variation through phrasing, dynamics and musical nuance, rather than concentrating only on the row and the compositional technique being used.

[56] David Duke, "Variations," in *Music of Our Time, Book VII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 11.

[57] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual Books V-VIII* (Waterloo: Waterloo Music Co. Limited, 1978): 33.

4.6 Parallelism

Parallel harmony, or planing, relies on the horizontal movement of vertical blocks of sound rather than traditional voice leading and tonal organization. A prominent feature of impressionist music, parallelism emphasizes harmonic color while avoiding functional harmonic relations and the principles of organization that governed the traditional tonal system.[57]

A simple way for a composer to implement parallelism is through root position triads that move with the melody. In *Ginger Snaps* (Example 4.6.1), Stephen Chatman writes a repetitive, syncopated melody in parallel major triads in each hand for the entire piece. The left hand plays in contrary motion to the right hand. The articulations are integral to the character of the piece, and the provided fingerings will achieve the desired sound.

EXAMPLE 4.6.1. Stephen Chatman, *Ginger Snaps*, mm. 9-16.[58]



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Although the major triads will be familiar to the intermediate student's hand and ear, potential difficulties are the patterns of black and white keys, registral shifts, and several hand crossings.

Parallelism is often used to provide a contrasting color or effect and is rarely the only texture within a work. The middle section of *Tara's Tango* by Stephen Chatman (Example 4.6.2) uses minor and major root-position triads (with a B♭ appearing in the first group to avoid a

[57] Wittlich, 332.

[58] Stephen Chatman, "Ginger Snaps," in *Preludes for Piano, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 2002): 6.

diminished harmony) to add harmonic color to the melodic line. The diatonic parallelism occurs in two-measure phrases with the hands often moving in contrary motion. Each phrase in the right-hand changes key while the left-hand ostinato remains consistent in D minor. Incorporating the tango rhythm in both hands emphasizes the significant change of texture from the opening.

EXAMPLE 4.6.2. Stephen Chatman, *Tara's Tango*, mm. 13-18.[59]



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The major first-inversion triads in the left hand of Steven Gellman's *Introspection* (Example 4.6.3) exemplify "real" parallelism, meaning that the sonority is exactly transposed.[60] The result is a greater sense of liberation from functional harmony with no implication of a tonal center. Gellman omits the fifth of the first-inversion triads in measure 19 with the parallel minor sixths in the bass.

EXAMPLE 4.6.3. Stephen Gellman, *Introspection*, mm. 16-20.[61]



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[59] Stephen Chatman, "Tara's Tango," in *Escapades, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 15.

[60] Kostka, 87.

[61] Steven Gellman, "Introspection," in *Album for Piano* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 20.

The planing chords move in contrary motion to the right-hand melody, and the contrast of E♭ against E♮ creates an expressive dissonance. The use of the damper pedal underlines the impressionistic qualities of the shifting, instable harmony.

Textural contrast between parallel triads and simple octaves is displayed in *Hymn for Justina* (Example 4.6.4). As composer Joan Hansen explains, "the primary harmonic idiom used in the piece is 'streams of harmony'; these are usually simple triads in the right hand [major and in root position] while the left hand notes are either 'added notes' or notes which suggest polytonality."[62] Hansen provides fingerings for the right hand that allow for the most legato voice leading.

EXAMPLE 4.6.4. Joan Hansen, *Hymn for Justina*, mm. 1-8.[63]



In *Bears* by Linda Niamath (Example 4.6.5), the parallelism is mixed, meaning that it is neither consistently real nor diatonic.[64] Instead, the chromatic descending line in measures 2 and 3 uses mostly triads made up of either all white or all black notes. Such a consideration will be very helpful to the late beginner playing this piece because the pattern of white and black keys provides tactile and visual cues.

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[62] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual V-VIII* (Waterloo: Waterloo Music Co. Limited, 1978): 39.

[63] Joan Hansen, "Hymn for Justina," in *Music of Our Time, Book VII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 39.

[64] Kostka, 87.

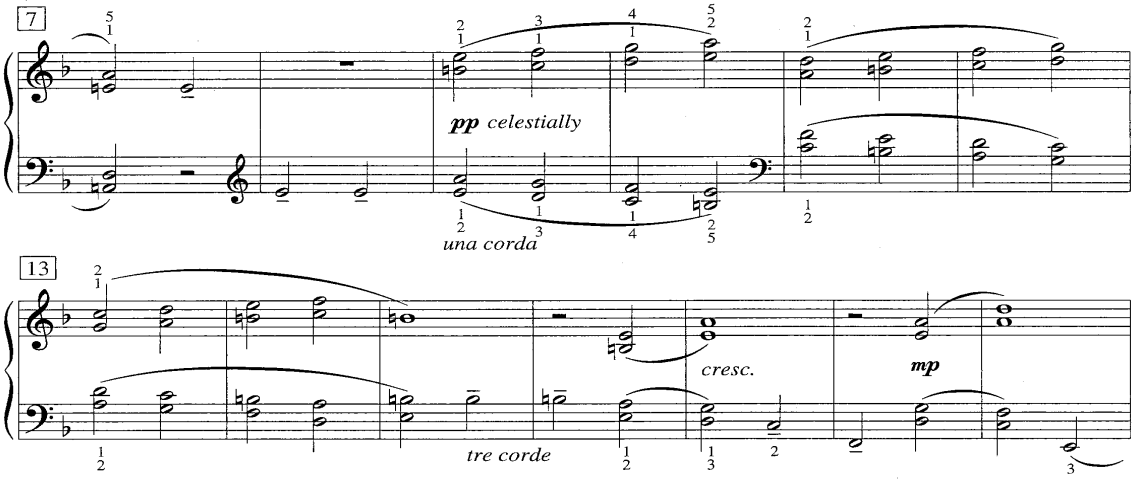
EXAMPLE 4.6.5. Linda Niamath, *Bears*, mm. 1-9.[65]



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Parallelism is not exclusive to triadic textures. In *Chorale* (Example 4.6.6), Dale Reubart uses parallel perfect fourths (and fifths) to simulate the archaic sound of *organum*. Using only the white keys, the right hand moves up and the left hand moves down, both in stepwise motion. Excellent legato fingering is provided for the student.

EXAMPLE 4.6.6. Dale Reubart, *Chorale,* mm. 7-19.[66]



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[65] Linda Niamath, "Bears," in *A Zoo For You* (Mississauga: The Frederick Harris Music Co., Limited, 1993): 7.

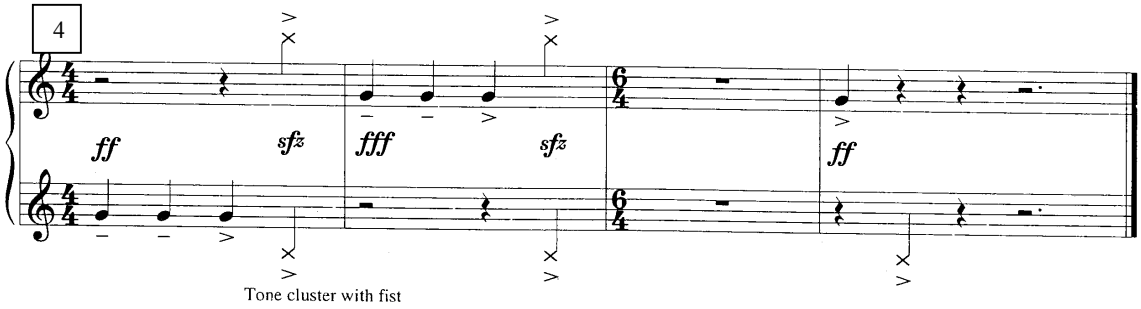
[66] Dale Reubart, "Chorale," in *Pantomimes* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 8.

4.7 Tone Clusters

American composer Henry Cowell developed many unusual piano techniques and was the first to explore broad chords of massed seconds as a new timbre and mode of expression in his piece, *The Tides of Manaunaun* (1912). An extension of secundal harmony, chords of three or more consecutive seconds are known as tone clusters.[67] These dense configurations of sound are not perceived as dissonant, nor do they demand resolution. Clusters are a "unique vertical structure in that many of the inner pitches cease to be individually important. The larger the cluster, the less importance each internal note has."[68] The pianist may be required to use fingers, palms, forearms or the entire arm to play clusters.

The integration of tone clusters into a beginning-level piece allows the student to experiment with these new sounds. In *Back to School* by David Duke (Example 4.7.1), the clusters are indicated as percussive events with an (x) in a regular quarter note rhythm.

EXAMPLE 4.7.1. David Duke, *Back to School*, mm. 4-7.[69]



The student is to play with a closed fist on any combination of white or black keys in approximate relation to the placement on the stave.

The tone cluster can be used periodically to achieve an emphatic or surprising effect. The points of arrival in Stephen Chatman's *Freak Out* (Example 4.7.2) are enhanced with both forearm and hand clusters played *ff* and, at the very end, a cluster using both forearms. These non-pitched events allow the beginning student to create massive sounds at the keyboard. The

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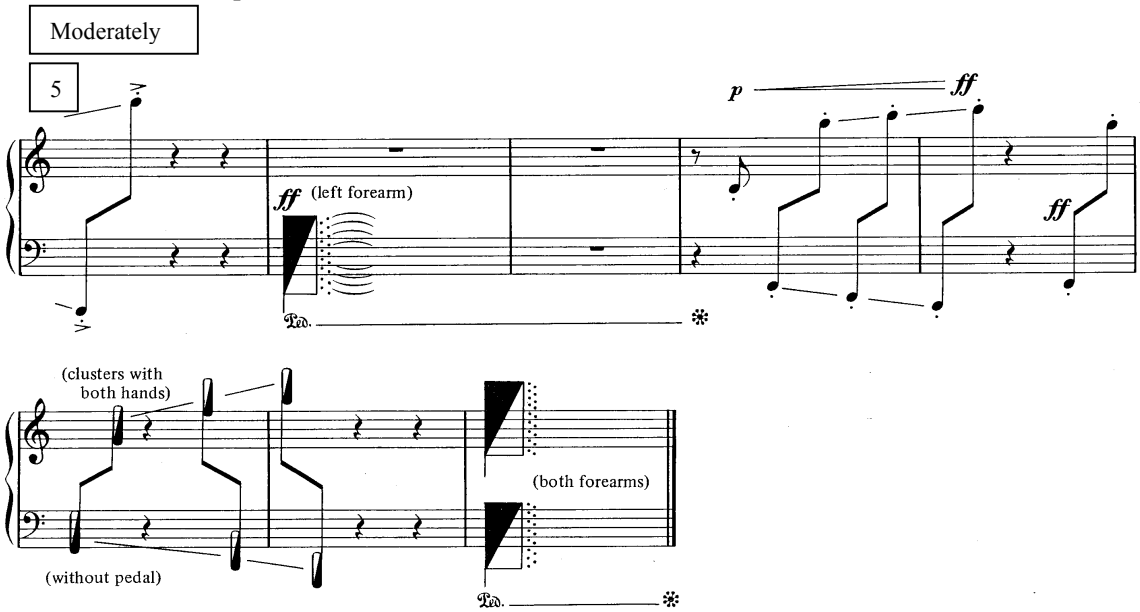
[67] Dallin, 95.

[68] Cope, *Techniques of the Contemporary Composer*, 51.

[69] David Duke, "Back to School," in *Special Days* (Waterloo: Waterloo Music Co. Limited, 1994): 26.

physicality involved in this work will require the student to achieve a balanced distribution of weight and a firm center of gravity to allow freedom of movement in the arms and the body.

EXAMPLE 4.7.2. Stephen Chatman, *Freak Out*, mm. 5-12.[70]



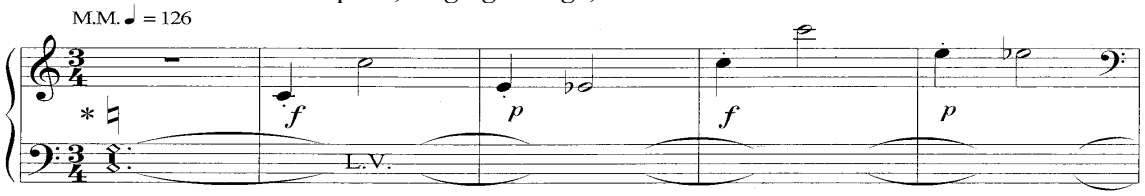
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The black/white cluster symbol (as in measure 6) indicates a cluster encompassing the black and white keys. The quarter rests placed before each forearm cluster adds drama to the effect. The clusters with both hands in measures 10-12 follow the improvised melodic contour found throughout the piece.

The opening left hand event in *Singing Strings* by Roberta Stephen (Example 4.7.3) features a silently depressed tone cluster that encompasses only the white keys in the range indicated. The indication "L.V." (*laissez vibrer*) in the left hand means to "let vibrate." The cluster creates sonority and overtones through the sympathetic vibration. Rather than using the sostenuto pedal, the student must continue to hold the cluster with the hand so the sustain pedal may be used to assist the melody as needed.

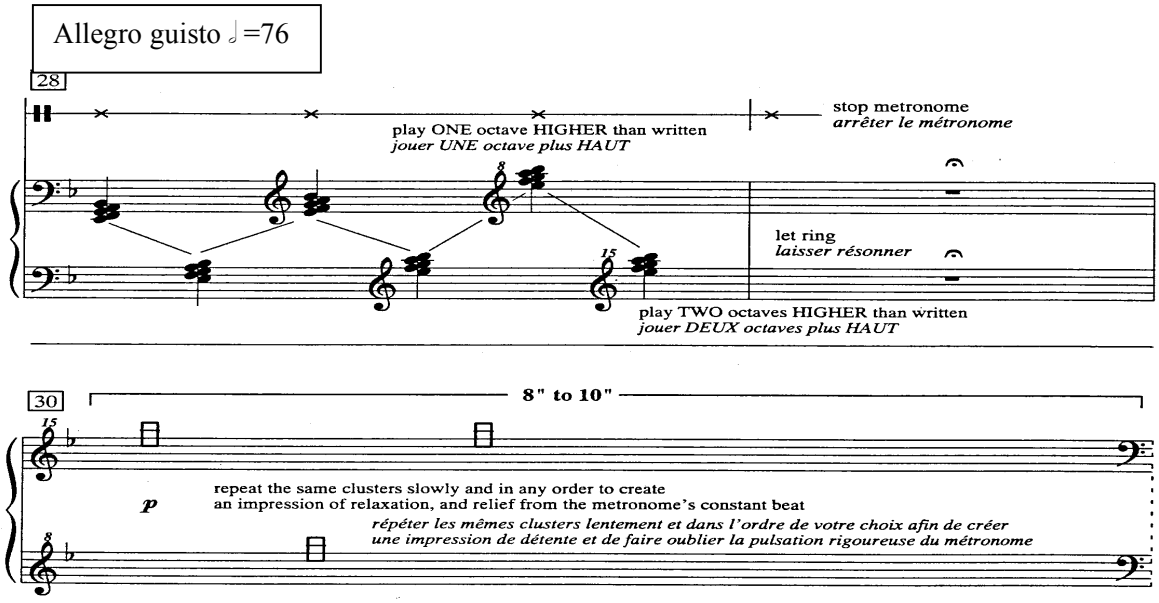
[70] Stephen Chatman, "Freak Out," in *Amusements, Book 1* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 8.

EXAMPLE 4.7.3. Roberta Stephen, *Singing Strings*, mm. 1-5.[71]



Live Wire by Mary Gardiner (Example 4.7.4) incorporates whole-tone clusters beginning in measure 20. The sonority builds through an additive process over nine measures through the use of sustain pedal and registral shifts, arriving at a quiet, non-metered section. The hand clusters should be played with firm, curved fingers.

EXAMPLE 4.7.4. Mary Gardiner, *Live Wire*, mm. 28-30.[72]



The notation of a large sharp, flat, or natural sign next to a tone cluster signifies the use of black key or white key clusters. All clusters in *Into Forever* by Alexina Louie (Example 4.7.5) are played "with open palms, fingers pointing to the left of the keyboard."[73] Clusters are rhythmically notated. The triangular cluster indicates to "Use the lowest notes possible, all black

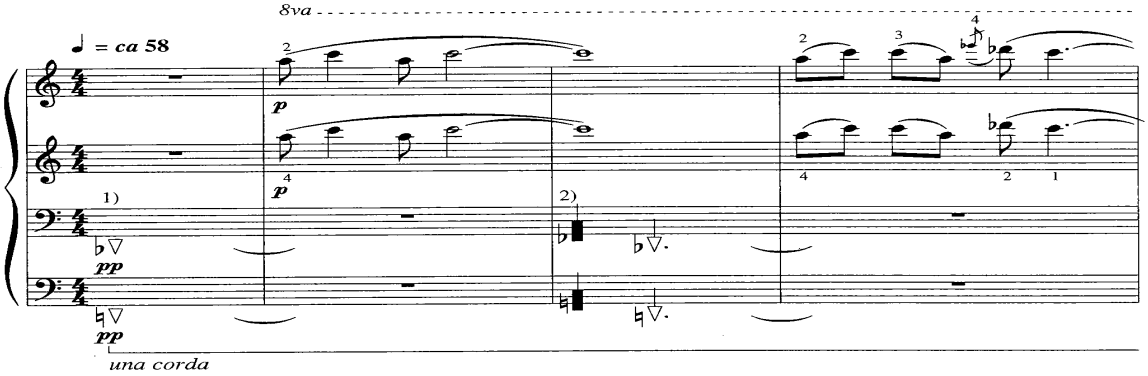
[71] Roberta Stephen, "Singing Strings," in *Knock, Knock & Other Surprises* (Calgary, AB: Alberta Keys Music Publishing Co., Ltd., 2000): 2.

[72] Gardiner, "Live Wire," in *Short Circuits*, 7.

[73] Alexina Louie, in *Star Light, Star Bright* ((Mississauga: The Frederick Harris Music Co., Limited, 1995): 26.

notes in the right hand, all white notes in the left hand."[74] The cluster will vary depending on hand size—a larger hand will naturally cover more keys. In measure 3, for the quarter note cluster, the student is to play the notes in the approximate range indicated.

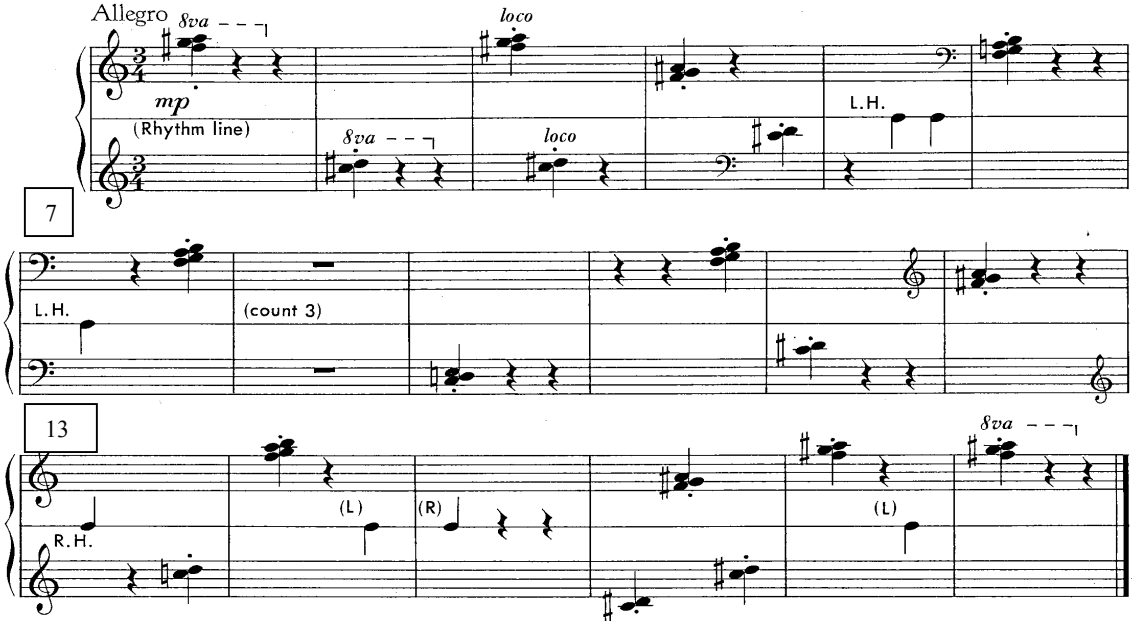
EXAMPLE 4.7.5. Alexina Louie, *Into Forever*, mm. 1-4.[75]



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Tone clusters written with the large ♭ and ♮ signs are convenient and easy-to-read. *Study in Clusters* by Barbara Pentland (Example 4.7.6) incorporates clusters of either black or white keys which may be played with the knuckles or with the fingers.

EXAMPLE 4.7.6. Barbara Pentland, *Study in Clusters*.[76]



[74] Ibid.

[75] Louie, "Into Forever," in *Star Light, Star Bright*, 26.

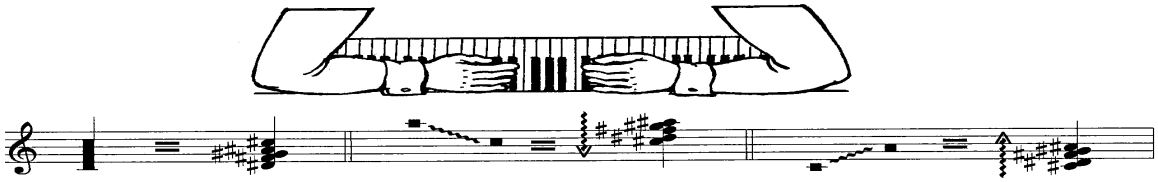
[76] Barbara Pentland, "Study in Clusters," in *Music of Now, Book Two* (Waterloo: Waterloo Music Co. Limited, 1970): 10.

Fog by Janice Thoreson (Example 4.7.7) features an expressive use of clusters with the outer notes of both hands providing a melodic shape and harmonic direction. The white-key versus black-key arrangement is consistent throughout. It is important to note that the accidentals apply only to the chords they accompany (some natural signs are provided for convenience).

EXAMPLE 4.7.7. Janice Thoreson, *Fog*, mm. 1-8.[77]



Thick palm clusters in both hands are found in Nancy Telfer's *The Friendly Ghost* (Example 4.7.8). In addition to playing blocked clusters, the early intermediate student must also play rolled clusters, starting with the heel of the palm and rolling toward the fingers. As illustrated in the diagram below, the clusters are played only on the black keys in the specific range indicated:



The outer notes of a cluster are the most important; the unintentional deletion of these notes can easily be detected.[78] Telfer writes, "For small hands, the top note in the left hand and the bottom note in the right hand may be omitted."[79] Therefore, the heel of the palm is responsible for playing the outer notes of each cluster. The absence of bar lines allows a free tempo.

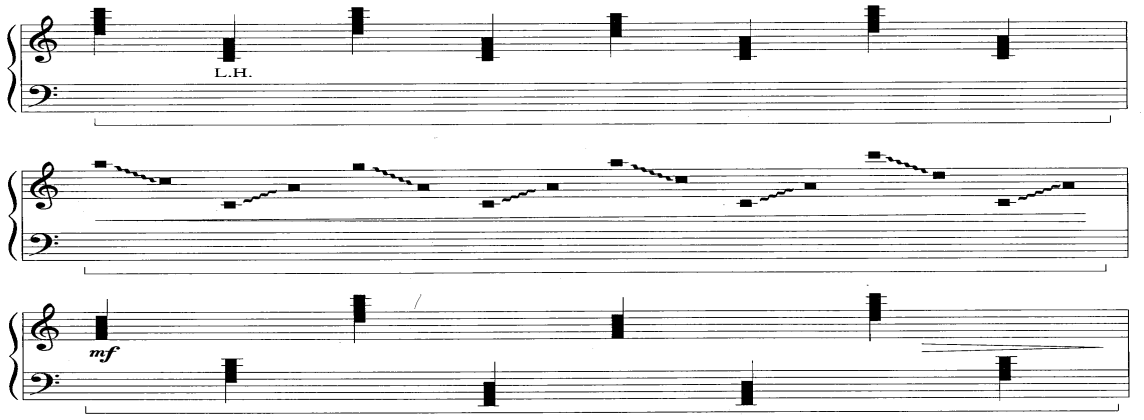
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[77] Janice Thoreson, "Fog," in *Pranks and Other Tricks* (Calgary, AB: Alberta Keys Music Publishing Co., Ltd., 2002): 8.

[78] Cope, 51.

[79] Nancy Telfer, *I'm Not Scared* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 8.

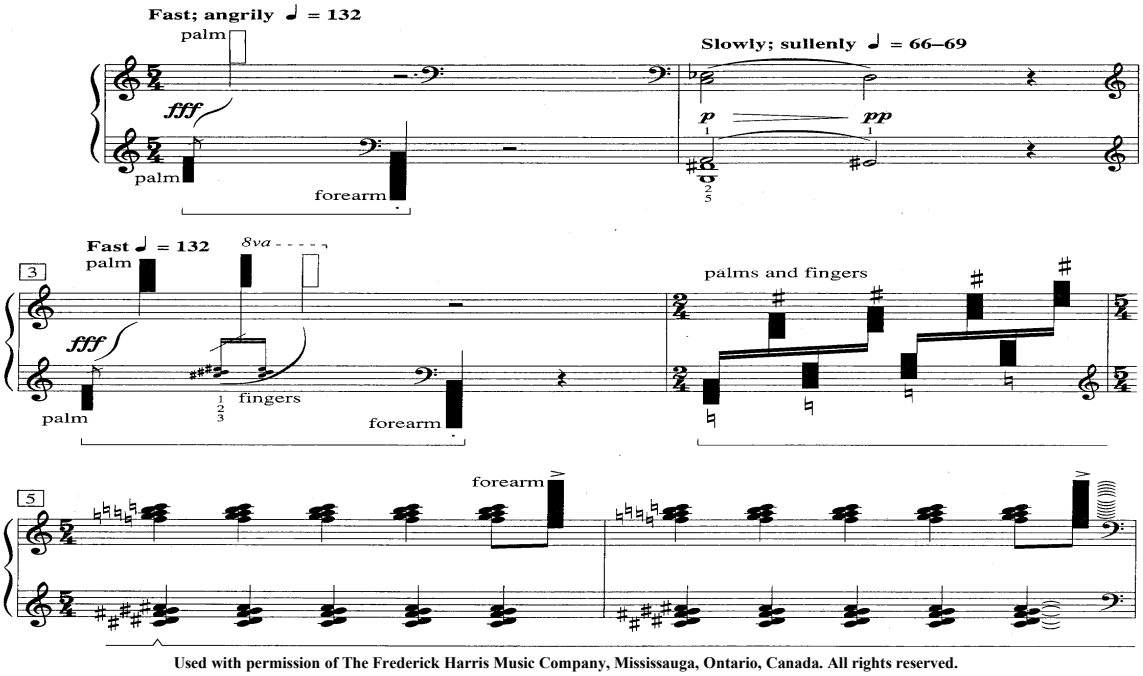
EXAMPLE 4.7.8. Nancy Telfer, *The Friendly Ghost*, middle section.[80]



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The early-advanced piece, *Final Argument* by Stephen Chatman (Example 4.7.9) contains extensive use of tone clusters. Found here are large and small clusters performed with the palm of the hand, forearms, and fingers to generate large amounts of sound, and to create different colors and articulations. The first six measures provide ample display of this variety:

EXAMPLE 4.7.9. Stephen Chatman, *Final Argument*, mm. 1-6.[81]



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[80] Telfer, "The Friendly Ghost," in *I'm Not Scared*, 8.

[81] Stephen Chatman, "Final Argument," in *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 22.

Although note accuracy is not important in the opening four measures, the pianist should strive to establish the character through the rhythmic sweep and gesture. At measure 5, the clusters have been written out to specify their precise note content. Chatman provides the following instructions: "The approximate width of the cluster is indicated by the length of the box," and "The coloration of the clusters indicates their time values."[82] The effect of the large clusters is more for color, even noise, than pitch.

[82] Ibid., 23.

CHAPTER FIVE

MELODY AND MODALITY

Introduction

Composers at the end of the nineteenth century began to incorporate unconventional harmonic and rhythmic techniques into their music, allowing a "greater freedom in linear organization, more varied scale resources, [and] less restrictive concepts of tonality."[1] These new procedures resulted in melodies that "seem inherently less vocal, less flowing, more angular, and frequently more fragmented than we might expect from a tonal melody."[2]

Melodic writing in contemporary music can be unpredictable, irregular, athematic and asymmetrical, abolishing the traditional functions of non-chord tones and rules of resolution. Often a melody can appear "more as a series of unrelated notes than as coherent musical ideas"[3] due to the prevalence of intervals such as the seventh, the ninth, and augmented intervals including the tritone. The traditional church modes and scales borrowed from folk, non-Western, or synthetic sources provided composers with melodic materials beyond the major-minor system.[4]

The topic of melody and modality in contemporary Canadian pedagogical piano literature will be discussed as related to church modes, pentatonic, whole-tone and chromatic scales, and disjunct melody.

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[1] Leon Dallin, *Techniques of Twentieth Century Composition* (Iowa: Wm. C. Brown Company Publishers, 1974): 29.

[2] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2d ed. (New Jersey: Prentice-Hall, Inc., 1999): 78.

[3] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Neil A. Kjos Music Company, 1976): 19.

[4] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997): 29.

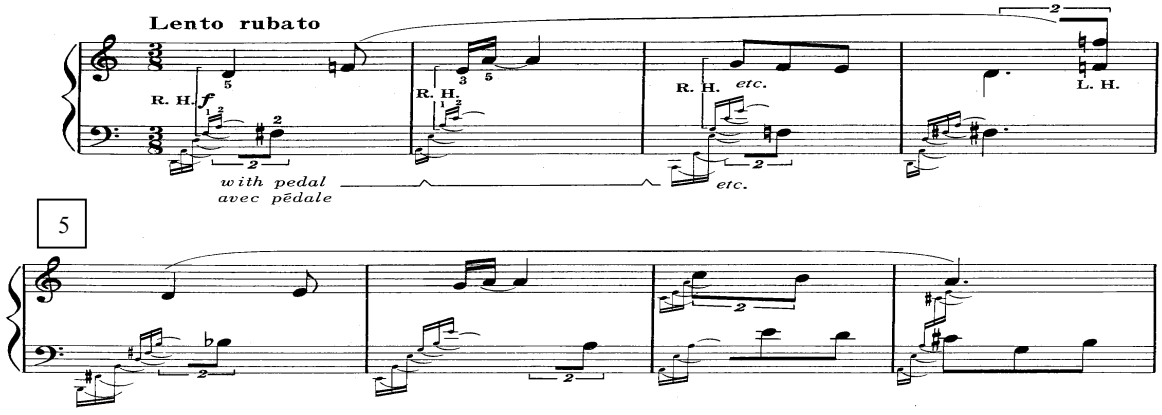
5.1 Church Modes

The seven diatonic modes are comprised of seven tones with different patterns of five whole steps and two half steps. Inherited from the Greeks of the pre-Christian era, the modes became the basis of plainsong and chant in the ninth century. At the beginning of the Baroque period, the two modes that remained in common use were Ionian and Aeolian, which eventually became known as major and minor (natural form), respectively. In addition to using the major-minor system, composers of the nineteenth and twentieth century rediscovered the church or "ecclesiastical" modes as a simple and logical extension of melodic resources.[5]

Each of the modes can be classified as relating to major or minor scale patterns. The modes based on the major scale are Ionian (major scale), Lydian (major with the fourth degree raised), and Mixolydian (major with the seventh degree lowered). The minor modes are Dorian (minor with the sixth degree raised), Phrygian (minor with the second degree raised), Aeolian (natural minor scale), and Locrian (minor with the second and fifth degrees lowered).

The folk-melody of David Duke's *Cape Breton Lullaby* (Example 5.1.1) is in the Dorian mode, a minor scale with the sixth degree raised (the B♮ in measure 7).

EXAMPLE 5.1.1. David Duke, *Cape Breton Lullaby*, mm. 1-8.[6]



The Celtic atmosphere (Cape Breton is an island at the tip of Nova Scotia with a strong Scottish

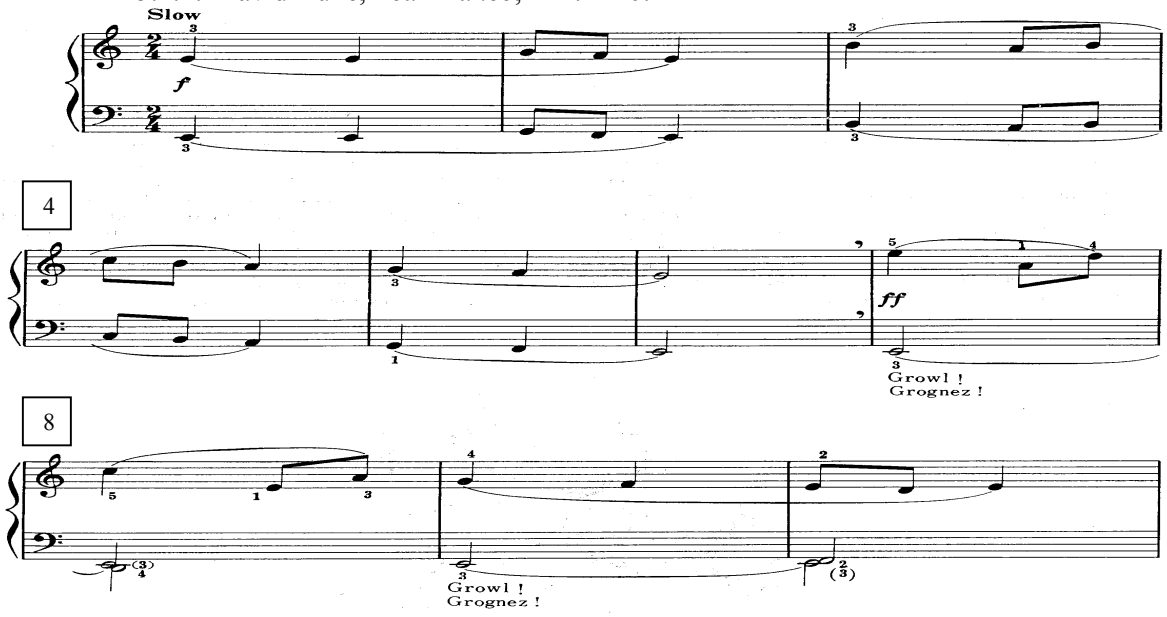
[5] Dallin, 19.

[6] David Duke, "Cape Breton Lullaby," in *Music of Our Time, Book V*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1978): 23.

heritage) is enhanced by the parallel, root-position chords of the "strummed" accompaniment, the "snaps" in the rhythm of the melody, and the chromatic inflections in the harmony that mix together in the pedaled sonority. The pedal blur is "to be expected and enjoyed in this ambiguous major/minor setting of a lovely folk melody."[7]

The Phrygian mode, reminiscent of the Eastern European folk melodies found in the music of Bela Bartók, is used to create the lumbering melody of David Duke's *Bear Dance* (Example 5.1.2). The characteristic Phrygian sound (the minor scale with the second degree lowered) provides a distinctive color to this effective piece based on five-finger patterns. The simple two-bar phrases with parallel octaves in the melody seem to emulate the early piano pieces from Bartók's *Mikrokosmos*. The use of the first, second and third fingers is encouraged to achieve a full tone and clear phrasing from beginning students.

EXAMPLE 5.1.2. David Duke, *Bear Dance*, mm. 1-10.[8]



Beginning in measure 17 of *Far Above the Clouds* by Jean Coulthard (Example 5.1.3), the texture of alternating major and minor triads used in the preceding section changes to a

[7] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books V-VIII* (Waterloo: Waterloo Music Co. Limited, 1978): 20.

[8] David Duke, "Bear Dance," in *Music of Our Time, Book I*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 31.

flowing Aeolian melody over an ostinato on C-G-A. In measure 22, the ostinato shifts to the notes E-B-D and establishes the Aeolian flavor in both hands, which stays consistent for the melodic material through measure 27. The B Lydian tonality and triadic texture from the opening returns in measure 28.

EXAMPLE 5.1.3. Jean Coulthard, *Far Above the Clouds*, mm. 15-27.[9]



The seven notes used in the ostinato patterns in the middle section (C-D-E-G-A-B) include all the notes of the Lydian mode on C except for the raised fourth scale degree (F♯).

Counting Game by David Duke (Example 5.1.4) is based entirely upon the first five notes of the Lydian mode on C. The easily singable, repetitive melody allows the beginning student to establish a strong feeling for the Lydian mode.

[9] Jean Coulthard, "Far Above the Clouds," in *Pieces for the Present* (Waterloo: Waterloo Music Co. Limited, 1974): 9.

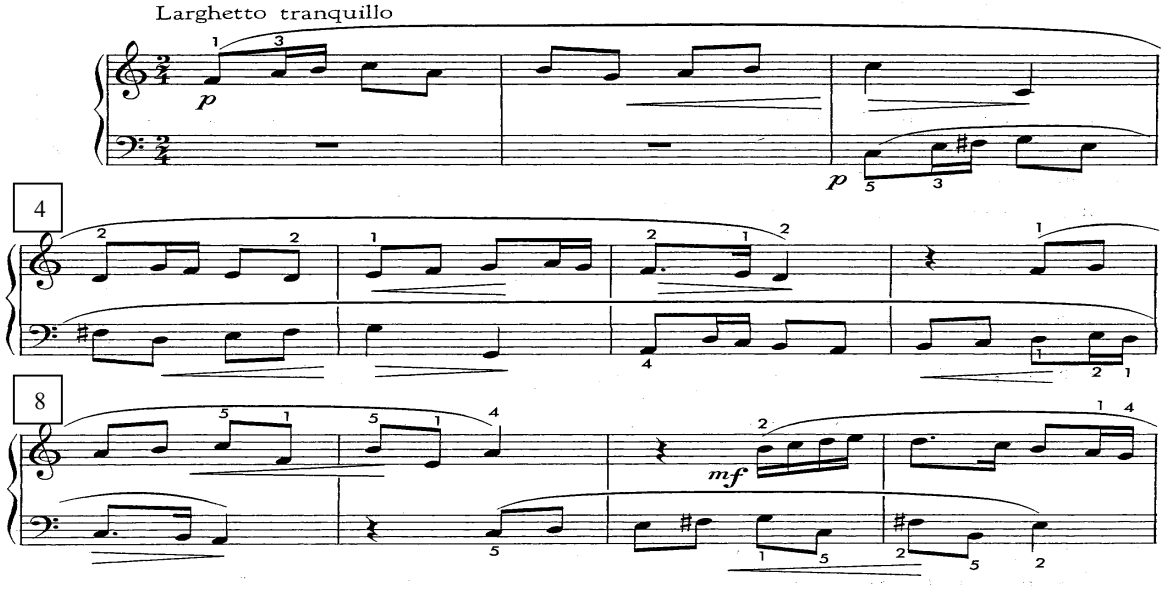
EXAMPLE 5.1.4. David Duke, *Counting Game*, mm. 1-9.[10]



Saying the words provided with the music should help the student feel the constant "1-2 1-2-3" division of the 5/8 time signature.

Quiet Chat by Violet Archer (Example 5.1.5) features bi-modality, in this case the use of two Lydian modes simultaneously. The right hand brings the untransposed form starting on F, while the left plays a transposed version starting on C.[11] This is a strict canon where the left hand is an exact transposition of the right hand down a fourth.

EXAMPLE 5.1.5. Violet Archer, *A Quiet Chat*, mm. 1-11.[12]



[10] David Duke, "Counting Game," in *Special Days* (Waterloo: Waterloo Music Co. Limited, 1994): 24.

[11] Violet Archer, "A Quiet Chat," in *Horizons, Book One*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 6.

[12] Ibid.

Stephen Chatman uses the D Dorian mode in the left hand, and the C Ionian mode in the right hand in *Meditation* (Example 5.1.6). Staying within the five-finger pattern, the two voices move by the same harmonic interval in the opposite direction. At measure 9, the previous eight measures are repeated as a canon separated by a quarter beat.

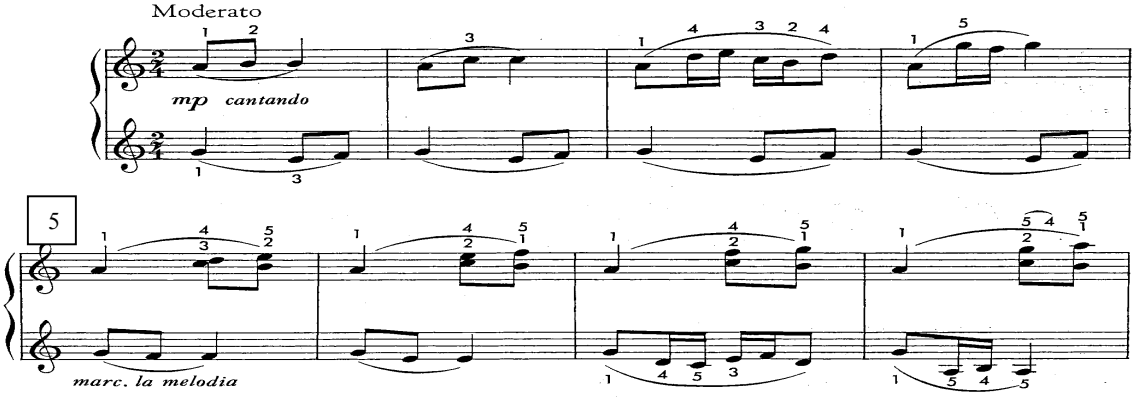
EXAMPLE 5.1.6. Stephen Chatman, *Meditation*, mm. 1-13.[13]



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The sound of the melody in *Mood in the Dorian Mode* by George Fiala (Example 5.1.7) is unmistakably modal. The right hand is based on the D Dorian scale, and the left hand countermelody in C major, or the Ionian mode. Each hand begins on the dominant pitch of its respective mode.

EXAMPLE 5.1.7. George Fiala, *Mood in the Dorian Mode*, mm. 1-8.[14]



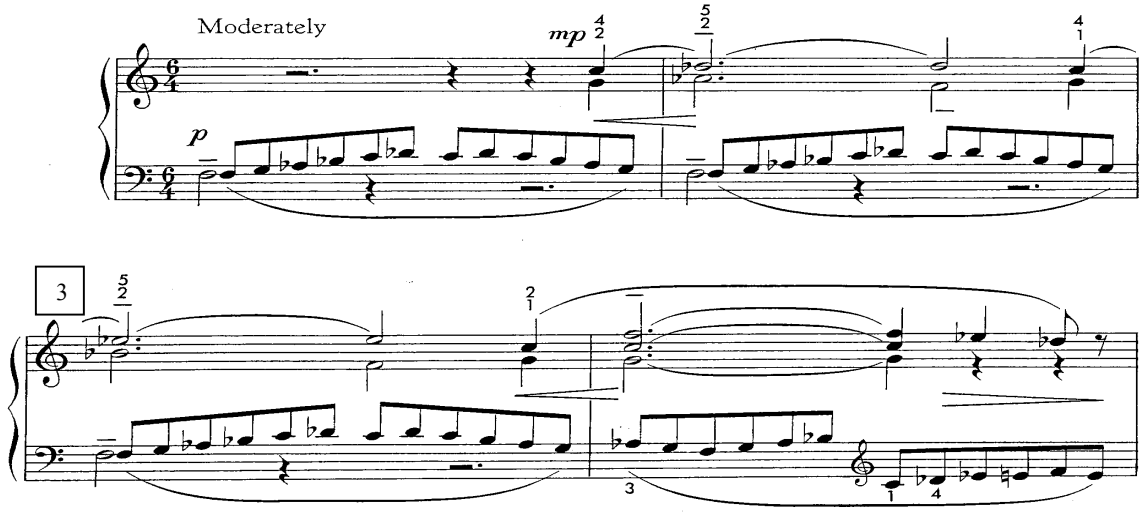
[13] Stephen Chatman, "Meditation," in *Away!* (Mississauga: The Frederick Harris Music Co., Limited, 2004): 13.

[14] George Fiala, "Mood in the Dorian Mode," in *Horizons, Book One*, 2.

The "bimodality" is not pronounced because the tonal center of the each mode is not clearly established. The downbeat of each measure positions the hands directly in the middle of the Dorian mode on the notes G and A, and it is from this position that the fingers move outward from the thumbs. Fiala has incorporated the technique of inversion into his piece (the material beginning in measure 1 and ending in measure 4, is then inverted from measure 5 to measure 8, etc.).

Where the Trade Winds Blow by Jean Coulthard (Example 5.1.8) incorporates the Aeolian mode in a left-hand scalar ostinato starting on F.

EXAMPLE 5.1.8. Jean Coulthard, *Where the Trade Winds Blow*, mm. 1-4.[15]

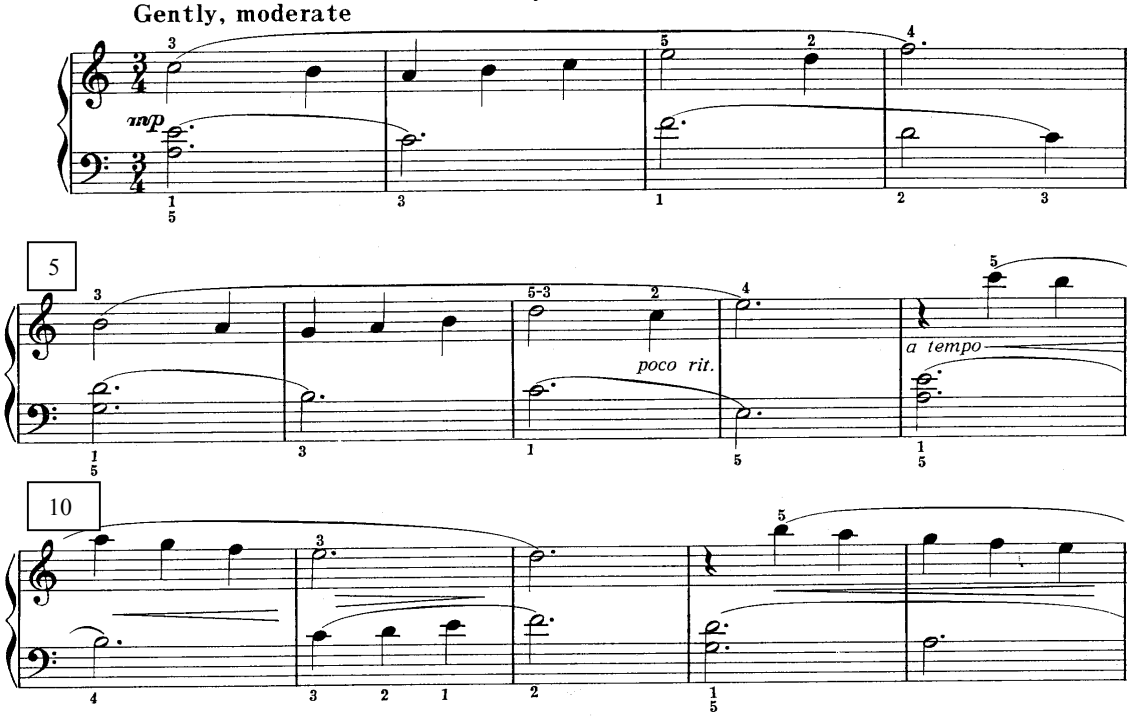


Coulthard uses only the first six notes of the mode in the left hand, featuring the lowered seventh E♭ prominently in the melody in measure 3. The ostinato is then altered in measure 4, moving into the right hand while the left hand continues the melodic line. Coulthard's clear cadences and rich counterpoint will help a student assimilate this "new" melodic material in terms of traditional organization.

The lowered seventh of the Aeolian mode is avoided in the first four measures of *Aeolian Lullaby* by Joan Hansen (Example 5.1.9), but the modal flavor is firmly established by the harmonic shift from A in measures 1-4, to G in measures 5-8.

[15] Coulthard, "Where the Trade Winds Blow," in *Pieces for the Present*, 3.

EXAMPLE 5.1.9. Joan Hansen, *Aeolian Lullaby*, mm. 1-14.[16]



Hansen indicates, "Carefully worked out fingering and phrasing are absolutely necessary, and separate hands practice will help the student master the one or two tricky spots."[17]

The unstable diminished fifth of the Locrian mode (F♮) is beautifully treated in the meandering single-line melody in David Duke's *Arioso* (Example 5.1.10). In the first phrase, the melody touches on the F in measure 3; the second phrase outlines B-F-B in measure 7; and the closing of the piece features a leap of a tritone in the bass, emphasizing the dissonance with accents.

[16] Joan Hansen, "Aeolian Lullaby," in *Music of Our Time, Book I*, 21.

[17] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1977): 17.

EXAMPLE 5.1.10. David Duke, *Arioso*, mm. 1-11.[18]



Duke writes, "Make sure the melody is always of primary importance, not the accompanying textures."[19]

[18] David Duke, "Arioso," in *Music of Our Time, Book I*, 35.
[19] Coulthard, Duke, and Hansen, *Music of Our Time, Teacher's Manual, Books I-IV*, 2.

5.2 Pentatonic Scales

The term "pentatonic" refers to any five-note scale. The most ancient of all the scales, pentatonic scales are widely used in folk music and children's songs. Because they are limited in tertian harmonies, "the accompaniment to a pentatonic melody will probably be either nontertian or nonpentatonic or both."[20]

The five black keys on the piano comprise the most common pentatonic scale. Many pieces for beginning students are written using the black-key pentatonic scale pattern because of its easy visual recognition and appealing sound. The absence of the leading tone or other half steps allows the damper pedal to be depressed liberally. Improvisation can also be encouraged with this scale pattern, as there are no "wrong notes."

Most of the beginning-level pentatonic pieces can be effectively taught by rote, especially for students with limited reading ability. This will allow the student to focus on hand position and finger articulation rather than accidentals and key signatures. *Catch Me!* by Stephen Chatman (Example 5.2.1) is a simple presentation of a black-key pentatonic scale, the pattern of which is then transposed up a tritone to become a white-key pentatonic scale. The composite time signature allows the five-note scale to be played in one measure, and the final note of the 3/2 meter creates a half-step movement to the transposed scale.

EXAMPLE 5.2.1. Stephen Chatman, *Catch Me!*, mm. 1-5.[21]



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[20] Kostka, 24.

[21] Stephen Chatman, "Catch me!," in *Sports* (Mississauga: The Frederick Harris Music Co., Limited, 2004): 16.

Eskimo Song by David Duke (Example 5.2.8) uses a white-key pentatonic scale (D-E-G-A-B) to establish the folk-song character of the melody. According to Duke, "it should be presented in a free, flexible manner with a good, clear sense of line."[22] The late-beginning student will find the many five-finger patterns familiar.

EXAMPLE 5.2.8. David Duke*, Eskimo Song*, mm. 1-4.[23]



As the title of *In a Chinese Garden* by Debra Wanless (Example 5.2.2) suggests, the pentatonic scale can evoke a quality of Far Eastern culture. The four-measure pentatonic figure in the left hand is repeated throughout to provide textural contrast with the right hand pentatonic glissandi. Played in the upper register of the piano with the damper pedal depressed, this combination of pentatonic texture creates a harp-like effect.

EXAMPLE 5.2.2. Debra Wanless, *In a Chinese Garden*, mm. 1-4.[24]



The absence of any half-step relationship between notes of the pentatonic scale results in a lack of tension-resolution. Therefore, any notes that are stressed or on which cadences occur tend to be heard as tonic, even without the strong functional relationship of a leading tone.[25]

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[22] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teachers Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1977): 35.

[23] David Duke, "Eskimo Song," in M*usic of Our Time, Book III*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 11

[24] Debra Wanless, *In a Chinese Garden* (Palmerston, ON: Julyn Music Publications, 1997): 2.

[25] Dallin, 34.

In *Rooster* by David Duke (Example 5.2.3), the strongly pentatonic melody is organized towards a tonal center of F♯ major, despite the key signature of B major. This is due to the implied half cadence in measure 4. The melody is doubled at the octave with only slight variation (measure 2, for example).

EXAMPLE 5.2.3. David Duke, *Rooster*, mm. 1-4.[26]



The limited pitch choices in the pentatonic scale make the ostinato pattern a very effective texture. *The Waterfall* by Anne Crosby (Example 5.2.4) establishes a solid pentatonic flavor with an ostinato that repeats throughout the piece while the melody unfolds slowly in the left hand. The arrangement of the pitches in the right hand fits the hand well.

EXAMPLE 5.2.4. Anne Crosby, *The Waterfall*, mm. 1-4.[27]



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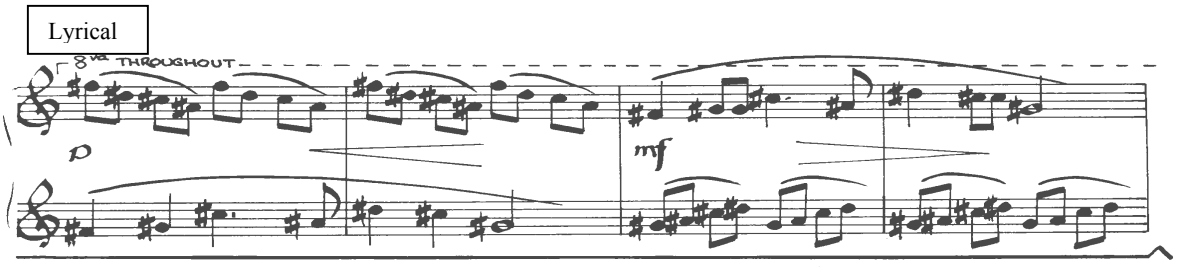
Although a composer will use the distinct sound of the pentatonic scale to avoid any feeling of key or tonal center, Crosby clearly emphasizes F♯ here through the key signature and melodic organization.

[26] David Duke, "Rooster," in *Magical Years of the Chinese* (Waterloo: Waterloo Music Co. Limited, 1990): 21.

[27] Anne Crosby, "The Waterfall," in *In My Dreams* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 18.

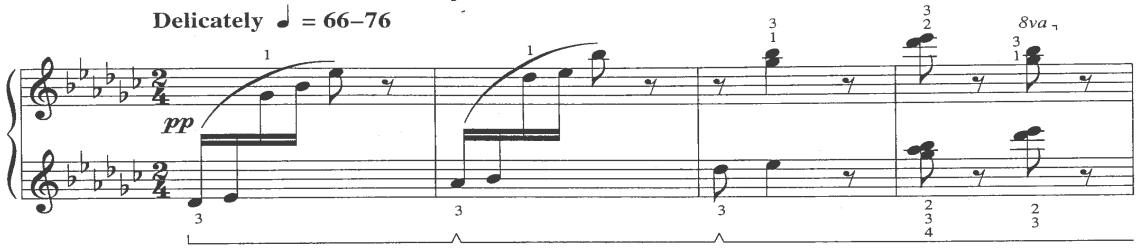
A pentatonic ostinato pattern and melody alternate between the hands in *Song of the Szechwan Pepper* by John-Paul Jackson (Example 5.2.5). The ostinato features a different arrangement of the pitches each time it appears.

EXAMPLE 5.2.5. John-Paul Jackson, *Song of the Szechwan Pepper*, mm. 9-12.[28]



The pentatonic scale can be arranged into a chordal texture, as in *Butterflies* by Linda Niamath (Example 5.2.6). Here, the scale is organized into block chords consisting of the two- and three-note groups of black keys, which produces a light, "floating" sound when played with the damper pedal.

EXAMPLE 5.2.6. Linda Niamath, *Butterflies*, mm. 1-4.[29]



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Chordal passages are only used occasionally due to the non-functional nature of pentatonic harmony.

Moving in similar motion, the pentatonic melodic material of *Ogo Pogo Feels Happy* by Ernst Schneider (Example 5.2.7) is first established on the black keys and then transposed down a half step to the white keys in measure 4 (C-D-F-G-A), now with altered melodic material and

[28] John-Paul Jackson, "Song of the Szechwan Pepper," in *Freckles for Piano*, eds. Roberta Stephen and Janice Thoreson (Calgary, AB: Alberta Keys Music Publishing Co. Ltd. 1983): 17.

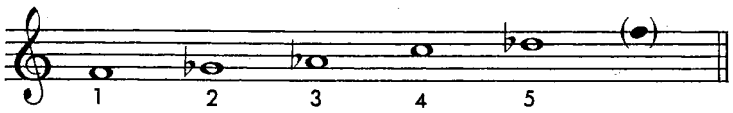
[29] Linda Niamath, "Butterflies," in *Fancy-Free* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 9.

rhythmic imitation between the hands. The use of the two pentatonic scales alternates throughout the piece.

EXAMPLE 5.2.7. Ernst Schneider, *Ogo Pogo Feels Very Happy*, mm. 1-5.[30]



In the first two measures of Brian Cherney's *Elegy for a Misty Afternoon* (Example 5.2.9), all of the notes can be arranged to form the following pentatonic scale:



Cherney states, "This particular scale is known as 'Pelog', and is one of the traditional Indonesian scales."[31] Instead of composing the entire piece from this pentatonic scale, Cherney uses it periodically to provide a contrasting melodic color and texture.

EXAMPLE 5.2.9. Brian Cherney, *Elegy for a Misty Afternoon*, mm. 1-5.[32]



The octave displacement lessens the effect of the half steps and, in fact, disguises the pentatonic quality completely.

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[30] Ernst Schneider, "Ogo Pogo Feels Very Happy," in *Five Moods of Ogo Pogo* (Waterloo: Waterloo Music Co. Limited, 1975): 7.

[31] Brian Cherney, "Elegy for a Misty Afternoon," in *Horizons, Book One*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973: 12.

[32] Ibid.

5.3 Whole-Tone Scale

The whole-tone scale originated in the music of the Far East and was a strong influence on Impressionist composers. Composed entirely of major seconds, it is limited both melodically and harmonically. There are only two possible whole-tone scales, and any transposition will produce one of these two scales:



Often incorporated into an ostinato figure to create a static or dream-like quality, the whole-tone scale is more useful for isolated coloristic passages rather than as a basis for complete compositions.[33] As with most repertoire that incorporates different scalar patterns, the traditional scalar and triadic fingerings will have limited use for many whole-tone passages and figures.

In *Spider's Web* (Example 5.3.1), Linda Niamath uses the whole-tone scale as a left-hand ostinato accompaniment throughout the piece. The C in the right-hand melody of measure 3 is the one missing note from the whole-tone scale played in the left hand. This is an excellent piece to introduce a beginning student to the sound of the whole-tone scale.

EXAMPLE 5.3.1. Linda Niamath, *Spider's Web*, mm. 1-3.[34]



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Because the left hand thumb falls on the A♯, the student will need to play "up in the keys" to allow a comfortable hand and wrist position.

In *Dragon March* by David Duke (Example 5.3.2), both forms of the scale are used

[33] Dallin, 36.

[34] Linda Niamath, "Spider's Web," in *In My Garden* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 10.

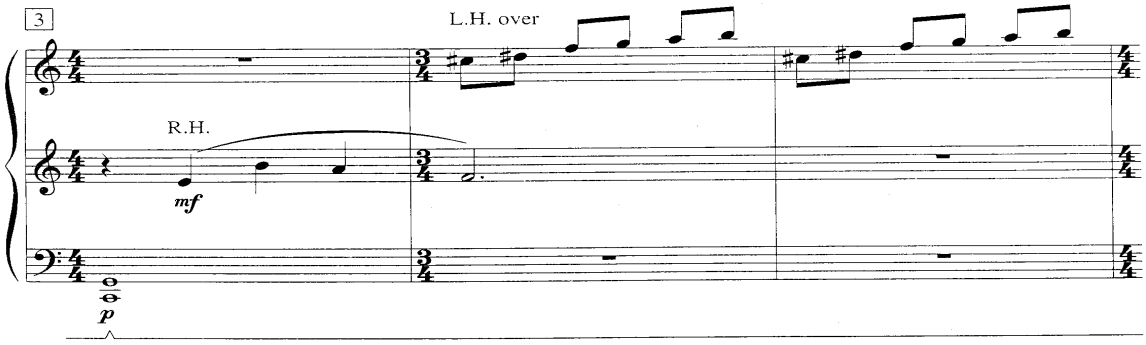
(C-D-E-F♯-G♯ ascending, A-G-F-E♭ descending), creating an interesting melody incorporating half steps.

EXAMPLE 5.3.2. David Duke, *Dragon March*, mm. 1-3.[35]



As in the pentatonic scale, the absence of half steps in the whole-tone scale allows the tones to sound simultaneously through the use of the sustain pedal. According to composer Anne Crosby, *Floating in Space* (Example 5.3.3) achieves an "outer space" sound "by use of the whole-tone scale and the blurring achieved by holding the damper pedal down throughout the phrases."[36]

EXAMPLE 5.3.3. Anne Crosby, *Floating in Space*, mm. 3-5.[37]



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The whole-tone scale is divided between the hands throughout the piece as indicated by the direction of the stems. Crosby combines the whole-tone sound with a tonal melody and open fifth on C-G in the left hand. Initially, the student may find reading a three-staff score to be challenging, but once the whole-tone pattern is learned, he will be able to focus on the hypnotic and atmospheric effect created by the rhythmic arm crossing.

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[35] David Duke, "Dragon March," in *Special Days* (Waterloo: Waterloo Music Co. Limited, 1994): 13.

[36] Anne Crosby, "Floating in Space," in *In My Dreams* (Mississauga: The Frederick Harris Music Co., Ltd, 1996): 2.

[37] Ibid.

A partly whole-tone ostinato in the left hand of *Drifting on the Lake* by Jean Coulthard (Example 5.3.4) captures the descriptive quality of Impressionism. For example, according to the composer, the opening measures represent a boat on the water. The parallel sevenths in measures 2 and 3 demonstrate the unusual harmonic possibilities available with the whole-tone scale.

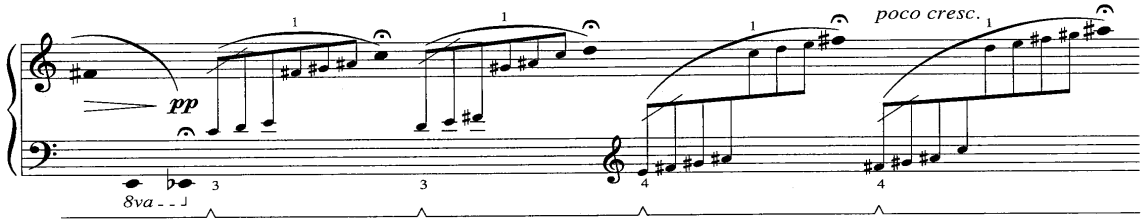
EXAMPLE 5.3.4. Jean Coulthard, *Drifting on the Lake*, mm. 1-9.[38]



Although Coulthard only uses the first four notes of the whole-tone scale (followed by a minor third), the effect of the vague tonality combined with the blurred pedal is effective.

O Moon by Alexina Louie (Example 5.3.5) presents an excellent example of using the whole-tone scale in a short passage to offer contrast to the surrounding character.

EXAMPLE 5.3.5. Alexina Louie, *O Moon*, opening.[39]



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Each of these four events, to be played as quickly as possible, utilizes the same form of the scale, but starts on a different pitch. For the pianist, the shape of each scale might feel somewhat unusual due to the short fingers playing the black keys. It will be important to discover how to flow smoothly from hand to hand for the most fluent execution of each whole-tone passage.

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[38] Jean Coulthard, "Drifting on the Lake," in *Music in Many Forms*, eds. Jean Coulthard, David Duke, and Sylvia Rickard (Waterloo: Waterloo Music Co. Limited, 1981): 50.

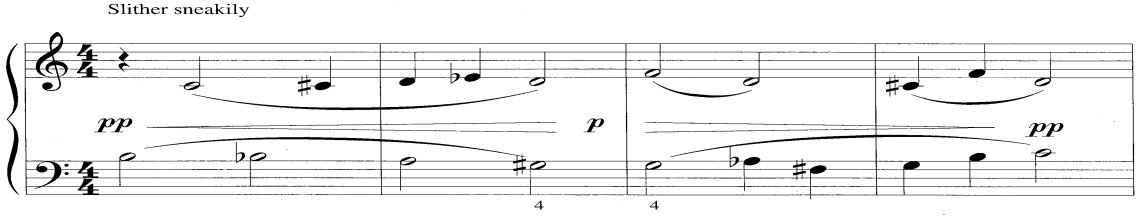
[39] Alexina Louie, "O Moon," in *Star Light, Star Bright* (Mississauga: The Frederick Harris Music Co. Limited, 1995): 18.

5.4 Chromatic Scale

In twentieth-century composition, the notes of the chromatic scale may be used as the basis of a melody, a musical passage, an accompaniment, or an entire piece.

David Duke represents the creeping, slithery movement of a *Snake* (Example 5.4.1) with chromatic movement. Both hands begin with the thumb and move mostly in contrary motion throughout the piece, and the irregular note patterns fit the hand quite well (the use of fingers 1-2-3-4-5 provides more control than the traditional chromatic scale fingering 1-3 1-3 1-2-3, etc. in terms of legato and phrase shaping).

EXAMPLE 5.4.1. David Duke, *Snake*, mm. 1-4.[40]



The entire melodic material in *Bumblebees* by Linda Niamath (Example 5.4.2) consists of parallel chromatic movement with a whole step between the hands. The beginning-level student should strive for an even tone throughout, avoiding over-accents or "bumps" in the line, especially when playing the thumb. The close proximity of the two hands should not create a problem if the student adheres to the fingering provided.

EXAMPLE 5.4.2. Linda Niamath, *Bumblebees*, mm. 1-2.[41]



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[40] David Duke, "Snake," in *Magical Years of the Chinese* (Waterloo: Waterloo Music Co. Limited, 1990): 24.

[41] Linda Niamath, "Bumblebees," in *In My Garden* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 6.

This piece makes an excellent exercise by isolating fingers 1 and 2. The pattern, easily taught by rote, is repeated with only slight variation.

In *Whirling Dervish* (Example 5.4.3), Nancy Telfer uses chromatic passages in both hands to create a sense of frenzy and energy. The right hand plays a continuous, four-note "whirling" melody throughout, and the left hand punctuates with short chromatic scale fragments.

EXAMPLE 5.4.3. Nancy Telfer, *Whirling Dervish*, mm. 1-8.[42]



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Traditional chromatic scale fingering (1-3 1-3 1-2-3) will be effective to achieve fluency and speed in *Chromatic Etude* by Stephen Chatman (Example 5.4.4). The left hand chords on beats 1 and 3 of each measure will provide rhythmic stability.

EXAMPLE 5.4.4. Stephen Chatman, *Chromatic Etude*, mm. 1-4.[43]



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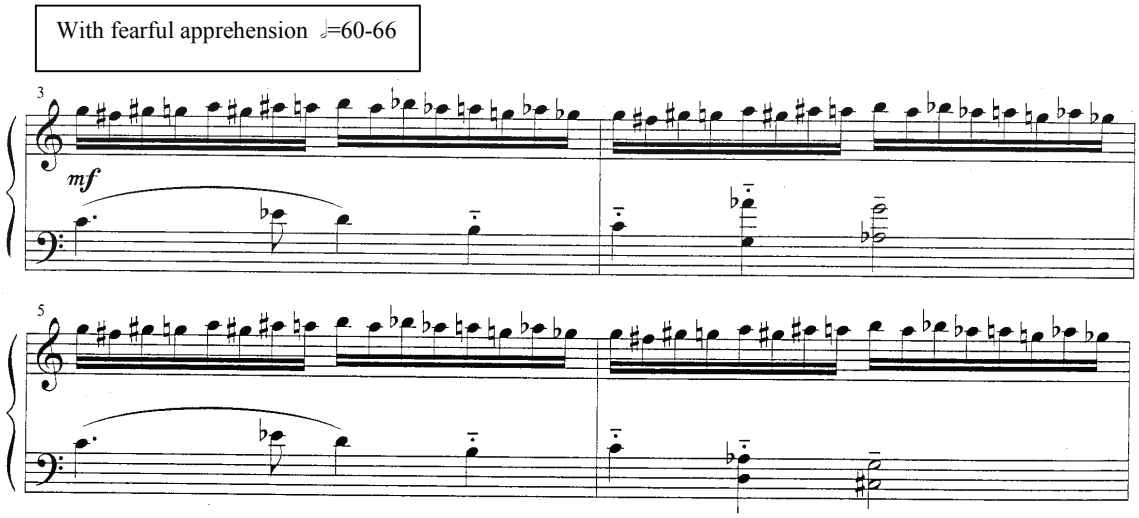
[42] Nancy Telfer, "Whirling Dervish," in *I'm Not Scared* (Mississauga: The Frederick Harris Music Co., Limited, 1994): 16.

[43] Stephen Chatman, "Chromatic Etude," in *Preludes for Piano, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 2002): 9.

Measures 5 through 7 of *Chromatic Etude* use overlapping chromatic scale fragments that alternate between the hands. The texture of the opening is later reversed as the left hand takes over the chromatic line.

The chromatic figure in *Spider on the Ceiling* by Stella terHart (Example 5.4.5) is a consistent pattern of eight notes, which is then presented in retrograde. A good fingering, such as 3-2-4-1-3-2-4-1/3-1-4-2-3-1-4-2 will achieve consistent success. The composer writes, "Play with a mysterious and eerie mood. Play the right hand 'creepy' pattern as smoothly and quietly as possible, thus allowing the left hand melody to dominate."[44]

EXAMPLE 5.4.5. Stella terHart, *Spider on the Ceiling*, mm. 3-6.[45]



The rhythm of the left hand melody is written twice as fast toward the end of the piece, culminating with a two-octave parallel chromatic scale and finally ending with a "splat."[46]

[44] Stella terHart, *Forgotten Dreams* (Bobcaygeon, ON: Oceanna Music Publications, 2003): 2.

[45] Stella terHart, "Spider on the Ceiling," in *Forgotten Dreams*, 2.

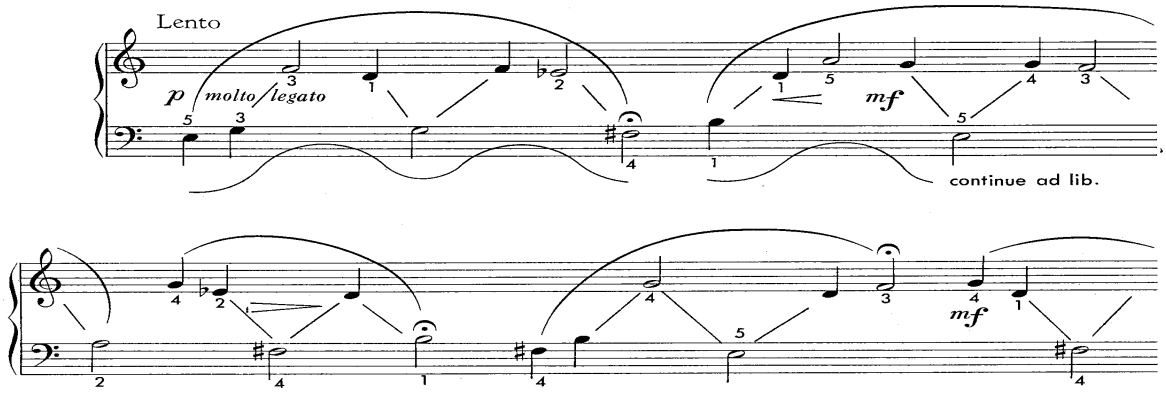
[46] The composer has provided the following words to accompany the rhythm of the left hand melody: "There's a spider on my wall. Oh, I hope he does not fall. If he does, then I will start to scream."

5.5 Disjunct Melody

Melody is described as a series of linear events occurring either successively or simultaneously.[47] Classical and romantic period melodies often emphasize a lyrical and vocal quality, exhibit motivic unity through repetition, sequence and inversion, and imply the basic harmonic structure. Such traditional approaches to melodies are still available to the composer, but many contemporary melodies are characterized by unconventional rhythms, avoidance of traditional harmonic implications, irregular phrase structures, and less emphasis on lyricism in general. As Ellen Thompson writes, the most important features of contemporary melody are "extended range, limited range, exploitation of extremely high and low registers, angular and disjointed lines caused by numerous wide and dissonant leaps (sevenths, ninths, tritones), and successive skips in the same direction."[48]

The angular, monodic melody in *Floating* by Barbara Pentland (Example 5.5.1) rises and falls as it transfers between the hands. Pentland suggests, "A contour drawing might aid in hearing [the melody], such as the opening phrase."[49] The widest leaps are emphasized by the recurring rhythmic patterns (♩ ♩ ♩ and ♩ ♩).

EXAMPLE 5.5.1. Barbara Pentland, *Floating*, opening.[50]



[47] Wittlich, ed., *Aspects of Twentieth-Century Music*, 270.

[48] Thompson, 43.

[49] Barbara Pentland, *Music of Now, Book Two* (Waterloo: Waterloo Music Co. Limited, 1970); 16.

[50] Pentland, "Floating," in *Music of Now, Book Two*, 16.

It may help the student to practice hands separately to feel how each hand's part lies easily within a five-finger pattern.

In her piece *Moonbeams* (Example 5.5.1), composer Joan Hansen borrows a technique used in painting called "pointillism"[51] which refers to isolated 'points' of sound rather than thick, chordal sonorities.[52] Melodic events become spatial, creating the feeling of a suspension of time. As with many pieces utilizing pointillism, *Moonbeams* is atonal with all twelve chromatic semitones being used freely without tonal center.

EXAMPLE 5.5.1. Joan Hansen, *Moonbeams*, mm. 1-7.[53]



Hansen writes many dissonant intervals like the major seventh and the tritone, which contribute to the angularity of the line. These intervals and other wide leaps are to be played legato as indicated by the slur marks. According to Hansen, "an expressive style is absolutely necessary in order to impart the right feeling of delicate intensity to the few, well-chosen notes."[54]

Another work by Hansen with a pointillistic feel is *Stars* (Example 5.5.2). Although the melody is not continuous, it is based on tertian shapes. The reliance upon a limited number of pitches and a recurring rhythmic pattern (𝄾 ♪♪ 𝄾♪𝄾 | 𝄽♪𝄾 ♪𝄾) provide a cohesive structure to the work. Hansen combines a melody that implies the key of C Minor with a left hand

[51] Similar in texture, *Klangfarbenmelodie*, or "tone color melody" is often used in orchestral music where almost every pitch is colored by a different instrument.

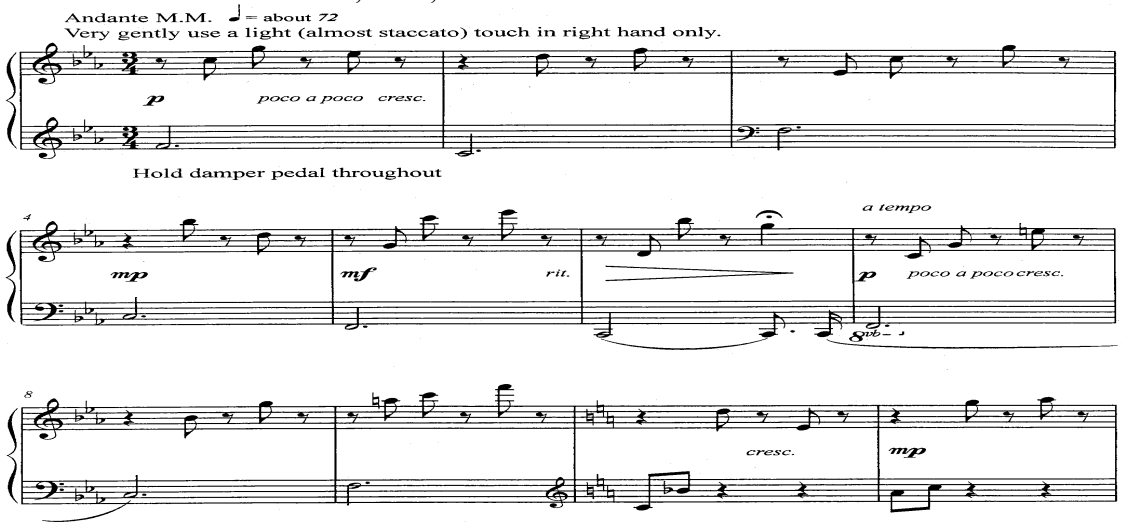
[52] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1977): 44.

[53] Joan Hansen, "Moonbeams," in *Music of Our Time, Book IV*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 9.

[54] Ibid.

accompaniment that suggests a tonic-dominant relationship in F Major. The indication to hold the damper pedal throughout emphasizes the nebulous tonality and the blurred harmonies.

EXAMPLE 5.5.2. Joan Hansen, *Stars*, mm. 1-11.[55]



Sleepwalking by Susan Griesdale (Example 5.5.3) is similar to *Stars* in its use of an ostinato in the accompaniment and a melody that is largely based on an expanding pitch set. Griesdale incorporates a syncopated, spacious melody over a pedal note E in the bass, creating a "dreamlike" mood.

EXAMPLE 5.5.3. Susan Griesdale, *Sleepwalking*, mm. 1-12.[56]



[55] Joan Hansen, "Stars," in *Whisper Time* (Waterloo: Waterloo Music Co. Limited, 2004): 6.

[56] Susan Griesdale, "Sleepwalking," in *Piano Mime* (Bobcaygeon, ON: Oceanna Music Publications, 2004): 14.

In Joan Hansen's piece, *Nocturne* (Example 5.5.4), the tonal center of D♯ is established in measures 1, 8, and 18. Between these tonal centers, the widely spaced and non-linear melody weaves through various keys with a harmonically independent accompaniment.

EXAMPLE 5.5.4. Joan Hansen, *Nocturne*, mm. 1-8.[57]



Hansen pays homage to the nocturne genre with a gently moving left hand accompaniment consisting of rising and falling three-note figures. Within this accompaniment, Hansen incorporates quartal and quintal harmonies (consecutive fourths and fifths in measure 2 and 6) and harmonic parallelism (measure 4).

An angular melodic line can be found within a chordal texture as well. *Prairie Sky* by Stephen Chatman (Example 5.5.5) maintains similar chord spacing throughout the piece with an open fifth in the left hand and various added-note chords in the right hand, always with a major or minor-second interval in the bottom part of the right hand. The piece is very tonal, with melodic intervals of perfect fourths and fifths, major sixths and minor thirds throughout.

[57]Joan Hansen, "Nocturne," in *Music of Our Time, Book VIII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 62.

EXAMPLE 5.5.5. Stephen Chatman, *Prairie Sky*, mm. 1-12.[58]

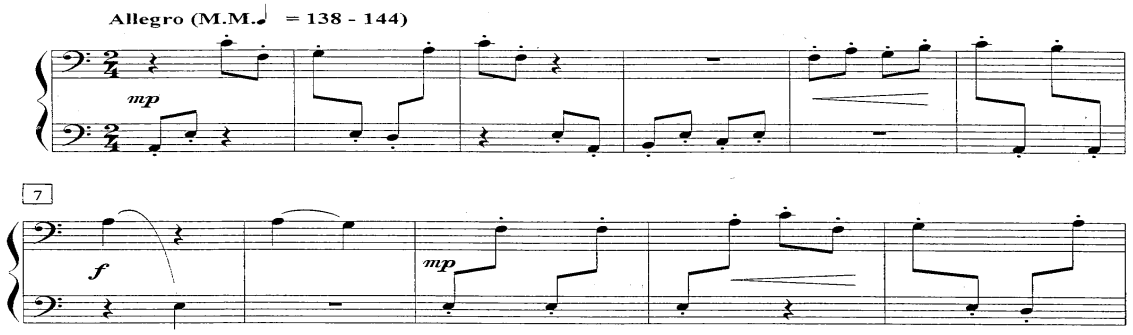


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The contrary motion texture is initiated at the opening of the piece, creating some interesting counterpoint between the hands. The range of the melody is quite extreme, with the right hand alone spanning two and a half octaves.

Composers of contemporary melody can exploit the ability of the keyboard player to execute wide leaps with ease. The playful quality of *Jumping Beans* by Roberta Stephen (Example 5.6.6) is created with a single-line melody that "jumps" between the hands in various patterns and intervals.

EXAMPLE 5.5.6. Roberta Stephen, *Jumping Beans*, mm. 1-11.[59]



[58] Stephen Chatman, "Prairie Sky," in *Preludes for Piano, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 2002): 12.

[59] Roberta Stephen, "Jumping Beans," in *Diamond Jubilee Collection* (Waterloo: Waterloo Music Co. Limited, 1997): 26.

The piece utilizes diatonic intervals of the Aeolian mode. Although the composer does not provide fingerings, the use of five-finger patterns in both hands will prove the most effective.

The largely monophonic texture of *The Big Leap Forward* by Gerhard Wuensch (Example 5.6.7) provides an excellent example of a "non-vocal" melody. The technique known as intervallic octave expansion creates wide leaps by adding an octave to the basic interval, *i..e.,* the interval of a major second becomes a major ninth. The student may find it helpful to play each phrase within the same octave to hear the direction of the line and the voice leading.

EXAMPLE 5.5.7. Gerhard Wuensch, *The Big Leap Forward*, mm. 1-15.[60]



Because the nature of the keyboard instrument allows the player to readily navigate angular melodies in either hand, one of the major challenges of such melodic writing is providing shape and direction to each musical gesture.

[60] Gerhard Wuensch, "The Big Leap Forward," in *Twelve Glimpses into 20th Century Idioms* (Toronto: Leeds Music, 1970): 14.

CHAPTER SIX

TEXTURES AND EXTENDED TECHNIQUES

Introduction

With a new aesthetic philosophy towards the concept of sound in the twentieth century, composers have expanded the range of textures and created new timbres through extended performance techniques.

Musical texture involves the density of pitches, timbres and durations, the relationships between rhythm and contours, and the aspects of spacing and dynamics.[1] Two categories of traditional musical textures that continue to be important in twentieth-century music include monophony and polyphony. In the second half of the twentieth century, two other compositional procedures developed that are directly associated with musical texture: indeterminacy and minimalism.

The use of extended techniques has required performers to learn new and sometimes unusual performance methods for producing sounds with traditional instruments, including the percussive use of the piano strings and case[2] and a wide variety of vocal sounds.[3] In some instances, the appearance of the score has changed dramatically to represent the composer's intentions, often through the inclusion of text, diagrams and symbols. Although many new techniques do not yet have a standard notation, several approaches to commonly used notations have become recognized and imitated.[4]

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[1] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2d ed. (New Jersey: Prentice Hall, 1999): 220.

[2] Ibid., 220-221.

[3] David Cope, *Techniques of the Contemporary Composer* (New York: Schirmer Books, 1997): 99.

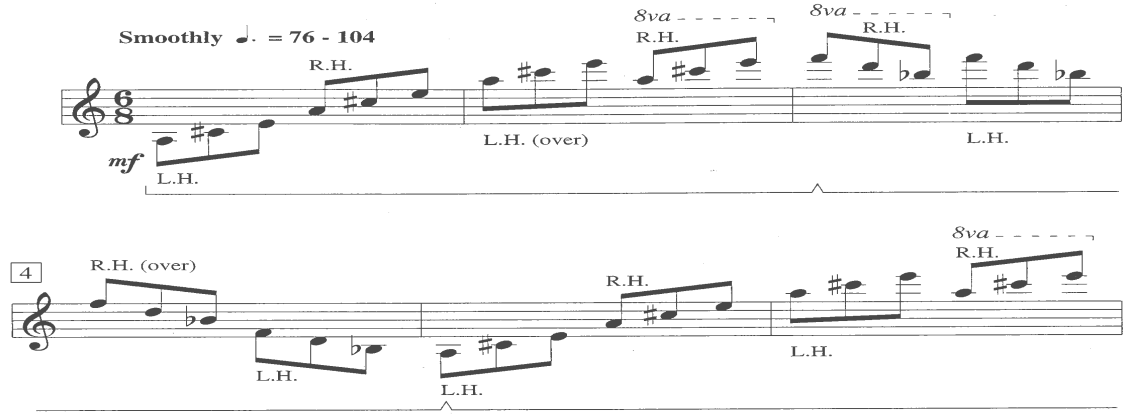
[4] Ibid.

6.1 Monophony

Monophony involves a single line as the predominant texture within a work. Generally written on one staff, the array of stem and beam combinations indicate hand crossings, note distribution between the hands, irregular patterns, and rhythmic groupings. They may present visual and physical challenges to the student.

The patterned rising and falling root position triads in *Skating* by Linda Niamath (Example 6.1.1) provide an excellent introduction to monophony in early piano study. The composer indicates R.H. (right hand) and L.H. (left hand) in the score to clarify the physical distribution. Many young students learn to play arpeggios in this fashion early in musical study to develop the concept of hand crossing and hand-eye coordination. Because of the repetitive pattern of musical material, *Skating* could effectively be taught by rote or transposed into other keys.

EXAMPLE 6.1.1. Linda Niamath, *Skating*, mm. 1-6.[5]



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Presto Popcorn by Rémi Bouchard (Example 6.1.2) features a monophonic melody with a repetitive rhythmic pattern that alternates between the hands. The right hand figure is loosely based on the I, IV and V progression in C major, while the left hand inserts chromatic notes on

[5] Linda Niamath, "Skating," in *Soda Pop and Other Delights* (Mississauga: The Frederick Harris Music Co., Limited, 1982): 10.

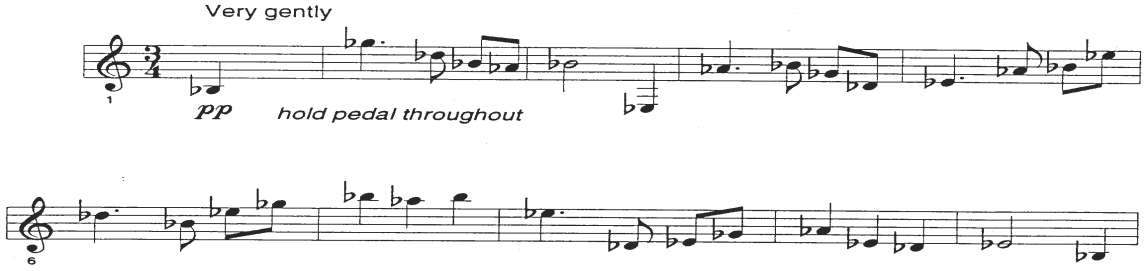
beats 1 and 3 of each measure. The musical effect is intended to be rhythmic rather than melodic as the music imitates the sound of popping corn.

EXAMPLE 6.1.2. Rémi Bouchard, *Presto Popcorn*, mm. 1-6.[6]



The hauntingly beautiful pentatonic melody of *Easy Pieces for Piano No. 3* by Ernst Schneider (Example 6.1.3) can be played entirely with one hand as the large leaps are made possible by holding the sustain pedal throughout the piece. The musical statement is simple yet effective.

EXAMPLE 6.1.3. Ernst Schneider, *Easy Pieces for Piano No. 3*, mm. 1-10.[7]



It is possible to take some of the lower notes with the left hand (B♭ in measure 1, E♭ in measure 3). Because the composer does not indicate phrasing or articulation marks, the student is at liberty to interpret the notes in the style of his or her choosing.

On the Run (Example 6.1.4), also by Ernst Schneider, is notated on a grand staff even though the music uses only one clef at a time. There is a striking absence of any other typical score features, including a time signature, bar lines, or key signature. The eighth notes in

[6] Rémi Bouchard, "Presto Popcorn," in *Sounds Delicious* (Edmonton: Black Cat Productions, 1995): 12.

[7] Ernst Schneider, "No. 3," in *Easy Pieces for Piano* (Penticton, BC: Musick on Main, 1994): 7.

perpetual motion will require the student to find the structure of the piece without the aid of phrase marks, although the phrasing is delineated by the larger spaces between notes (for example, notes 8 and 9). The directions of the stems indicate the alternation of hands on every note.

EXAMPLE 6.1.4. Ernst Schneider, *On the Run*, opening line.[8]



Chinese Kites by Gem Fitch (Example 6.1.5) combines a monophonic texture with the black-key pentatonic scale for a dazzling effect. Perhaps the most important consideration for this piece is the "hand choreography." The hands must be placed on the keyboard with the left hand above the right hand (downward stems indicate the left hand, upward stems indicate the right hand) so that both hands can remain close to the keys.

EXAMPLE 6.1.5. Gem Fitch, *Chinese Kites*, mm. 1-6.[9]



[8] Ernst Schneider, "On the Run," in *Eleven Pieces for Piano* (Penticton, BC: Musick on Main, 1994): 24.

[9] Gem Fitch, "Chinese Kites," in *Diamond Jubilee Collection* (Waterloo: Waterloo Music Co. Limited, 1997): 7.

Louis Applebaum created a "synthetic" or "artificial" scale as the basis for *Keep Moving* (Example 6.1.6). The left hand, primarily based on the D♭ major five-finger pattern, should be played with slight accents on each note to keep the pulse in control. The right hand plays three-note gestures on the white keys (except for the A♭ in measures 6 and 9). The contrast between perpetual motion and sudden stops at a fast tempo creates an energetic musical result.

EXAMPLE 6.1.6. Louis Applebaum, *Keep Moving*, mm. 1-9.[10]

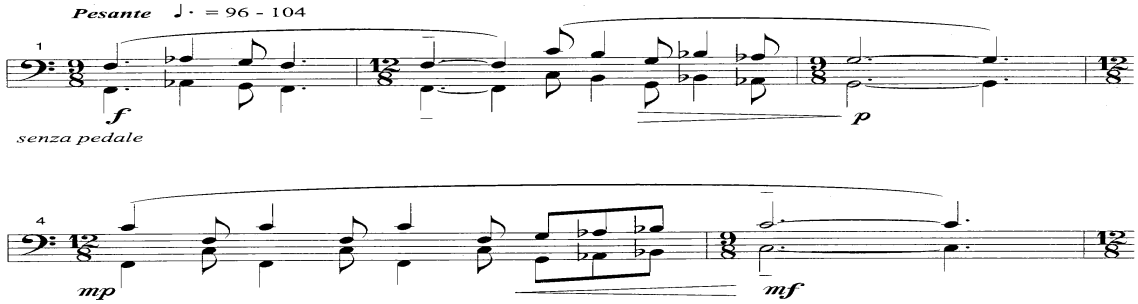


The practice of harmonizing a monophonic melody in fourths or fifths, a technique known as harmonic doubling or *organum*, began in the twelfth century.[11] Today, composers frequently use doubling at the octave, third and sixth for melodic color, while more dissonant intervals such as seconds, sevenths, and even tritones can be used to invigorate a melodic line. In *The Bears* by Veronika Krausas (Example 6.1.7), the texture of the single-line melody is reinforced with doubling at the octave. The hands should be considered equal in terms of dynamics and melodic shaping.

[10] Louis Applebaum, "Keep Moving," in *Horizons, Book One*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 4.

[11] Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego: Kjos West Publishing, Inc, 1976): 92.

EXAMPLE 6.1.7. Veronika Krausas, *The Bears*, mm. 1-5.[12]



The Alligator (Example 6.1.8), also by Veronika Krausas, includes similar features as *The Bears* with changing meters and a bass clef melody cast in octaves. Here, the alternating hands, along with dynamic shifts, changing articulations, and rests contribute to the sinister mood. This style of monophonic writing is possible only on the piano.

EXAMPLE 6.1.8. Veronika Krausas, *The Alligator*, mm. 1-6.[13]



[12] Veronika Krausas, "The Bears," in *The Bestiary* (Edmonton: San Marco Publications, 1996): 6.

[13] Krausas, "The Alligator," in *The Bestiary*, 4.

6.2 Polyphony

The melodic and harmonic expressiveness of nineteenth century composition gave way to the re-emergence of linear polyphonic textures, a stylistic feature in the music of the leading twentieth-century composers such as Stravinsky, Bartók, Schoenberg, Webern and Hindemith.[14] The renewed interest in polyphony, coupled with the harmonic evolution, resulted in dissonant counterpoint. This combination of seemingly unrelated and independent parallel melodic lines, characterized by augmented or diminished intervals, seconds and sevenths, unresolved tones, parallel motion, and the absence of a harmonic relationship unifying the horizontal lines,[15] has been criticized because "the unrestrained accessibility (to imitation) increases the proclivity for unimaginative and mechanical usage."[16] However, as author Otto Deri writes in *Exploring Twentieth-Century Music*, "it is often easier to distinguish the contrapuntal lines of twentieth-century music than those of baroque polyphony [because] the single lines are set off sharply by the dissonant intervals."[17] The types of polyphony that will be discussed here are imitation, canon, invention, and fugue.

There are two categories of imitative procedures: direct and modified. *Scherzino* by David Duke (Example 6.2.1) represents direct or exact imitation at the octave, with entrances separated by one measure. The tonal center is C, but Duke inserts F♯ and B♭ to create a feeling of ambiguity and modality.

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[14] Otto Deri, *Exploring Twentieth-Century Music* (New York: Holt, Rinehart and Winston, Inc., 1968): 78.

[15] Ibid., 77-78.

[16] Leon Dallin, *Techniques of Twentieth Century Composition*, 3d ed. (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974): 179.

[17] Deri, 80.

EXAMPLE 6.2.1. David Duke, *Scherzino*, mm. 1-8.[18]



An arrangement of a popular hymn tune, Jean Coulthard's *A First Chorale* (Example 6.2.2) provides an introduction to modified imitation. The chorale tune is stated in the right hand with a seemingly exact imitation two beats later in the left hand. Coulthard writes of the imitation, "Note the more twentieth-century treatment of the fourth and seventh [intervals] in bars 2 and 8, beats 1 and 2 respectively."[19] The answering voice constantly changes its relationship with the original subject through shortened time intervals between subject and answer (measure 1 versus measure 3-4), and altered melodic intervals (measure 5). The first phrase ends with both voices aligned.

EXAMPLE 6.2.2. Jean Coulthard, *A First Chorale*, mm. 1-5.[20]



[18] David Duke, "Scherzino," in *Special Days* (Waterloo: Waterloo Music Co. Limited, 1994): 18.

[19] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1978): 14.

[20] Jean Coulthard, "A First Chorale," in *Music of Our Time, Book I*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 9.

These slight alterations to the imitation create a beautiful interaction between the voices. The linear orientation of this style of composition will benefit from separate hand practice to familiarize the student with distinct melodies.

In *Canon* by David Duke (Example 6.2.3), the imitation is not strict as the left hand 'catches up' with the right hand, and goes ahead at bar 4.[21] Be sure to emphasize the entrance at measure 4 to establish the statement of the theme in the left hand.

EXAMPLE 6.2.3. David Duke, *Canon*, mm. 1-10.[22]



The subject is comprised of simple rhythmic values and scale patterns. Duke uses F♮ and F♯ to create clashing "false" harmonic relationships that were in practice during the English Renaissance.

[21] Ibid., 29.

[22] David Duke, "Canon," in *Music of Our Time, Book II*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 19.

As an introduction to polyphonic writing, *A Walk in the Woods for Two* by Jean Coulthard (Example 6.2.4) tells a story about two characters named Jeanne and Jacques. Coulthard writes, "At the beginning, Jeanne walks ahead (bar 1) with Jacques following (left hand, bar 2). Then at bar 5, Jacques walks ahead with Jeanne following in bar 6."[23]

EXAMPLE 6.2.4. Jean Coulthard, *A Walk in the Woods for Two*, mm. 1-6.[24]



Modified imitation begins in measure 5, as the "walking" theme now uses a different series of intervals but with the same ♩♩ ♩♩♩♩ rhythm.

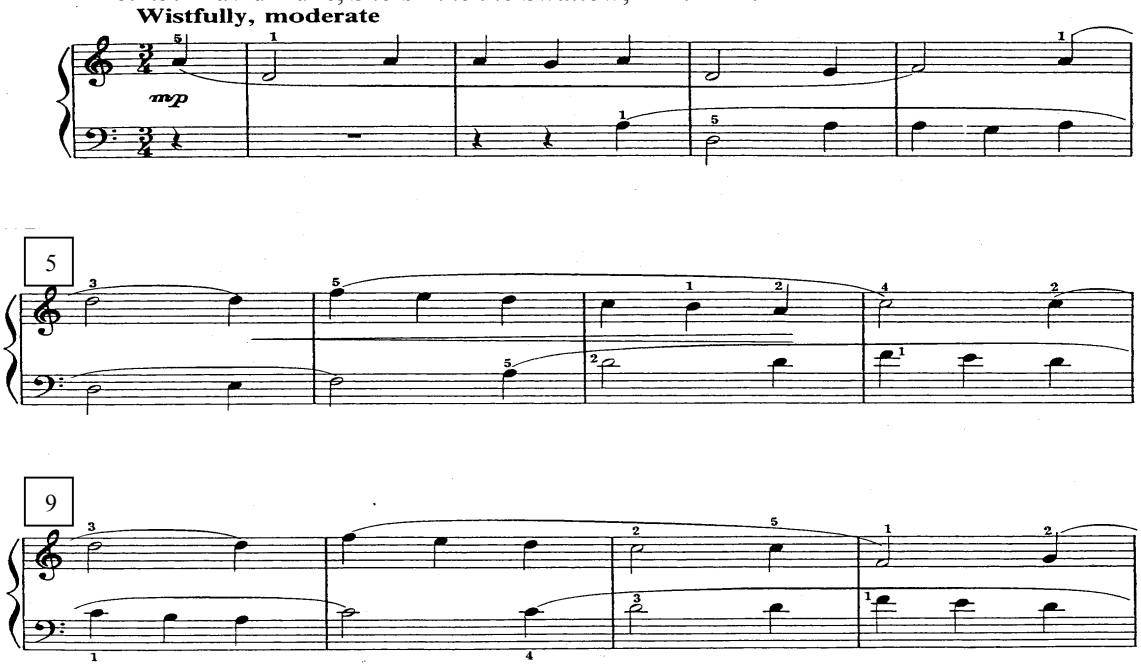
The setting of the Nova Scotia folk-song, *She's Like the Swallow* by David Duke (Example 6.2.5) is "designed to demonstrate canon and dissonant counterpoint."[25] This through-composed melody in the Dorian mode is stated in the right hand and exactly imitated at the octave below in the left hand. The dissonances in counterpoint occur between C and D, with an expressive use of the major seventh and major ninth (note the interesting voice exchange in measure 10-11).

[23] Jean Coulthard, "A Walk in the Woods for Two," in *Music of Our Time, Book IV*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 6.

[24] Ibid., 7.

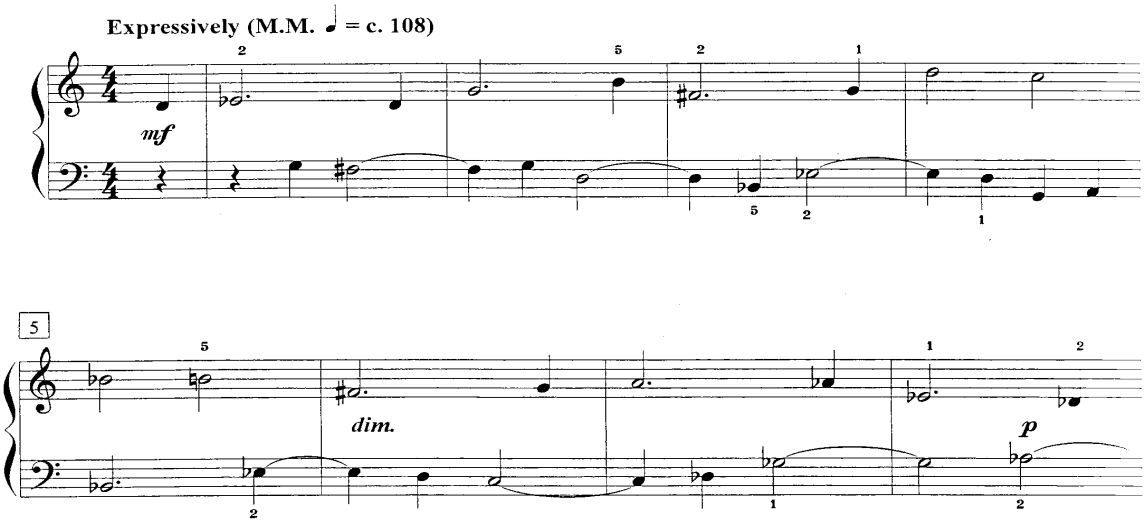
[25] Coulthard, Duke, and Hansen, *Music of Our Time, Book II*, 8.

EXAMPLE 6.2.5. David Duke, *She's Like the Swallow*, mm. 1-12.[26]



Boyd MacDonald incorporates mirror imitation into *Misty Mirror* (Example 6.2.6), as the two voices move by the same harmonic interval in opposite directions. The variety of ascending and descending intervals, rather than a linear contour, creates interest in the reflection between the hands.

EXAMPLE 6.2.6. Boyd MacDonald, *Misty Mirror*, mm. 1-8.[27]



[26] David Duke, "She's Like the Swallow," in *Music of Our Time, Book II*, 8.
[27] Boyd MacDonald, "Misty Mirror," in *Cat Works for Young Keyboardists*, score, 1984: 3.

Despite the non-linear melody, the intervals are perfect fourths and fifths, or major and minor seconds. According to the composer, "even though the hands are equal in shape and form, the right-hand melody must sing over the left hand to reveal the expressiveness."[28]

The intermediate-level *Invention: The Chase*[29] by Joan Hansen (Example 6.2.7) is a study in modern dissonant counterpoint. It includes parallel fourths in measure 7, the Dorian mode in mirror writing in measure 8, and a suggested whole tone scale in measures 9 and 10.

EXAMPLE 6.2.7. Joan Hansen, *Invention: The Chase*, mm. 1-7.[30]



The two-part *Invention* by Dale Reubart (Example 6.2.8) uses exact imitation of the jaunty subject but freely interprets the countersubject.

[28] *Diamond Jubilee Collection Teachers' Manual* (Waterloo: Waterloo Music Co. Limited, 1998): 14.

[29] The *canon* was originally called *caccia*, the latin word for "chase," and is reflected in the title of this piece.

[30] Joan Hansen, "Invention: The Chase," in *Music of Our Time, Book V*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 15.

EXAMPLE 6.2.8. Dale Reubart, *Invention*, mm. 1-15.[31]



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At measure 5, dissonant counterpoint is created through frequent major sevenths and tritones between the subject and countersubject. The appearance of F♯ in the right hand suggests G major against the A Dorian subject in the left hand. The subject is altered to become a stepwise figure in measure 9 and it is inverted at measure 13. Careful fingering will be especially useful to the student, as the patterns are at times awkward.

Another invention with a rollicking triplet gigue rhythm is *Invention* by David Duke (Example 6.2.9). Duke uses C♯ with C♮ to create "wrong note" clashes, as in measures 3 and 4, in the neo-classical style of Stravinsky and Prokofiev. The piece tends to suggest polytonality combining A major and D major. The gigue theme is slightly varied at measures 5, followed by the left hand in canon in measure 6. The theme is duplicated one more time in measure 7, creating a three-part texture of first inversion triads. This overlapping reaches its peak at the return of the subject in its original form in measure 8 with a stretto effect (two or more subjects presented simultaneously).

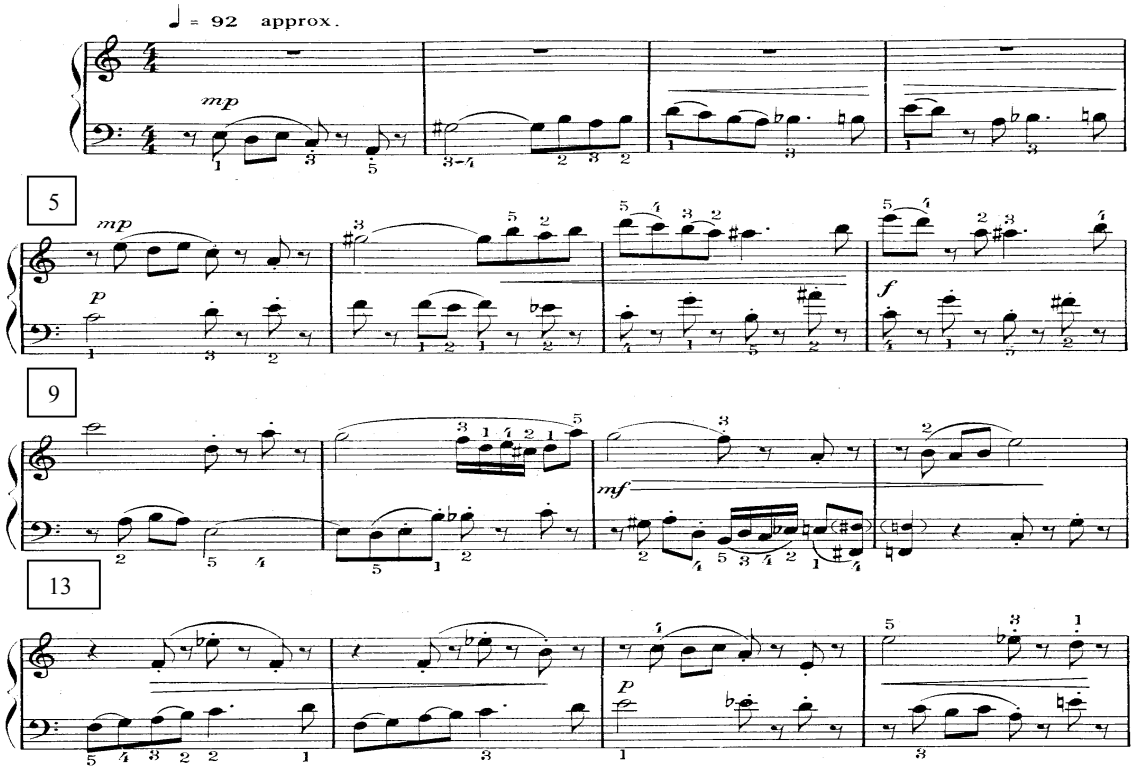
[31] Dale Reubart, "Invention," in *Pantomimes* (Mississauga: The Frederick Harris Music Co., Limited, 1996): 5.

EXAMPLE 6.2.9. David Duke, *Invention*, mm. 1-6.[32]



An invention that approaches the complexity of a fugal texture is the two-part *Invention* by Sylvia Rickard (Example 6.2.10). This consists of a four-measure subject introduced in the left hand, which is then imitated two octaves higher in the right hand starting in measure 5 accompanied by a left hand countersubject.

EXAMPLE 6.2.10. Sylvia Rickard, *Invention*, mm. 1-16.[33]



[32] David Duke, "Invention," in *Music of Our Time, Book VI*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1978): 23.

[33] Sylvia Rickard, "Invention," in *Music in Many Forms*, eds. Jean Coulthard, David Duke, and Sylvia Rickard (Waterloo: Waterloo Music Co. Limited, 1981): 16.

The middle section, beginning at measure 9, consists of rhythmically altered fragments of the subject and a more active interplay between the two parts. The subject returns at measure 15, stated only in the right hand with the countersubject in the left hand.

David Duke's early-advanced level *Fugue* (Example 6.2.11) is based on an angular and chromatic subject. The beginning presents the subject in all three voices, first in the alto voice (mm. 1-4), then answered in the bass voice (mm. 5-8) transposed to G, the dominant key. The exposition ends with the subject stated in the soprano voice (mm. 9-12), an octave higher than at the opening. During the bass and soprano entries, the countersubject is presented in the alto and bass voices, respectively.

EXAMPLE 6.2.11. David Duke, *Fugue*, mm. 1-15.[34]



[34] David Duke, "Fugue," in *Music of Our Time, Book VIII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 34

While Duke's *Fugue* is essentially contrapuntal, measures 13-20 present a more harmonically oriented texture based on the quartal nature of the fugue subject. At this point in the piece, "the fugue is no longer restricted to '3 voices' and dramatic chords are used to act as harmonic punctuation to reiterate contrapuntal ideas."[35] The climax builds with the subject presented in increasingly smaller fragments (mm. 13-20) until measure 21 where the subject and its inversion are presented simultaneously at a *fff* dynamic. The final cadence of the piece emphasizes the composer's desire to "avoid traditional V-I harmonic relationships" by writing an F♯ major to C major progression.

[35] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual Books V-VIII*: 47.

6.3 Indeterminacy

The evolutionary process of composition in Western music in the early twentieth century brought about notational developments and techniques that would increasingly limit the performer's creativity. As demonstrated in the highly organized and detailed scores of Arnold Schoenberg, Milton Babbitt, Pierre Boulez and even Claude Debussy, the emphasis was on greater exactness and more control of sounds. As a reaction against this total organization, some composers in the second half of the twentieth century moved in the opposite direction toward indeterminacy, defined as "any process whose outcome is unpredictable in regard to one or more of its parameters."[36]

The purest form of indeterminacy is the application of chance operations, often used by American composer John Cage in the early 1950s, most notably in his composition, *Music of Changes* for piano. This approach to composition, termed *aleatory*[37] by French composer Pierre Boulez, incorporates random decision-making procedures into the compositional process, such as the use of the *I-Ching*,[38] the rolling of dice, or the flipping of a coin. The following three types of indeterminate processes will be examined here:

1. Composer determinacy (mobiles and randomly ordered events)
2. Performer indeterminacy (improvisation)
3. Indeterminate and Graphic notation

Composer determinacy (mobiles and randomly ordered events)

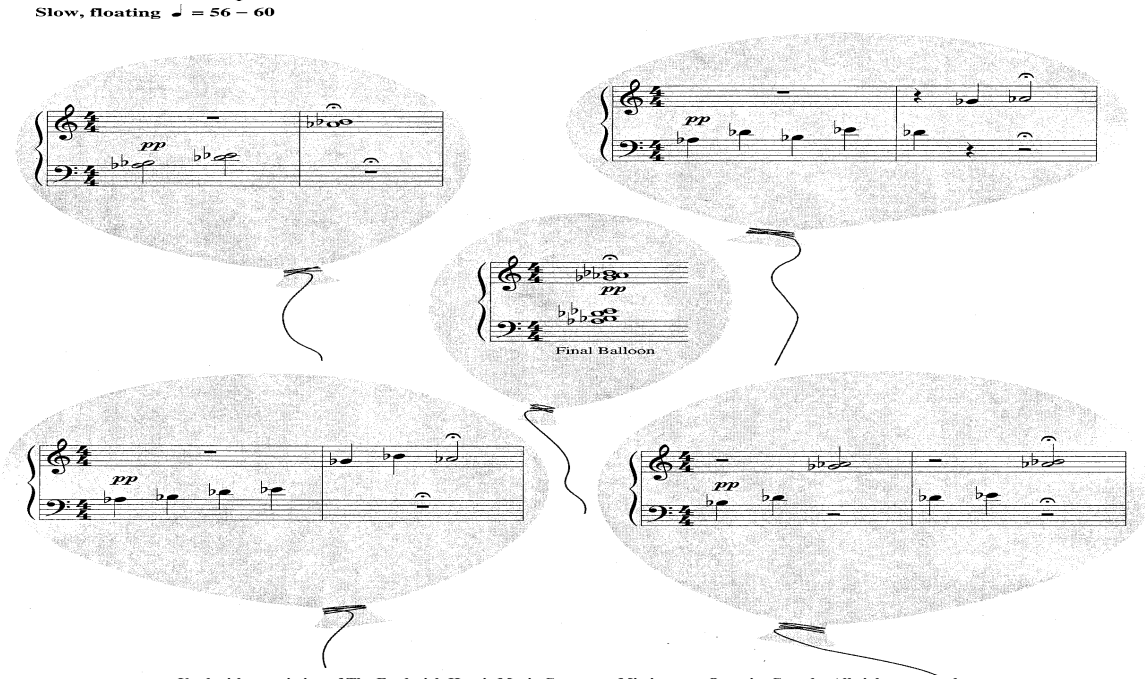
The use of a mobile form provides the composer a relatively high degree of control over content but permits freedom in form and organization for the performer. The composer notates several segments (also referred to as boxes, cells, events, or fragments) and the performer plays them in the order and sometimes the manner of his choice.

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[36] Cope, *Techniques of the Contemporary Composer*, 161.
[37] From the Latin word *alea* meaning "the rolling dice."
[38] The *I-Ching* is a Chinese treatise on probabilities.

One style of notation in mobile form is to arrange a number of separated and physically isolated musical statements on the page.[39] The performer glances at the score and plays the first statement that he sees. In *Balloons* (Example 6.3.1), Stephen Chatman provides performance instructions: "Play each of the four outer balloons once, in any order," "Play the fifth or 'Final Balloon' last," and "Hold the pedal down throughout the piece (optional)."[40]

EXAMPLE 6.3.1. Stephen Chatman, *Balloons*.[41]



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The musical material is built on the black-key pentatonic scale. The piece can be played as a duet with the inclusion of a teacher's part that involves more active musical gestures. If played as a duet, the teacher will choose which balloon to play with the same randomness as the student. The teacher is to "cue the student for simultaneous entrances on each balloon."[42]

[39] David Cope, *New Music Notation* (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976): 16.

[40] Stephen Chatman, "Balloons," in *Preludes for Piano, Book 1* (Mississauga: The Frederick Harris Music Co., Ltd, 2002): 4.

[41] Ibid.

[42] Ibid., 5.

The eleven separate segments in *Game of Hypnosis* by Stephen Chatman (Example 6.3.2) can produce a large number of possible combinations. The student may play any progression of events, provided no event is omitted or repeated. The segments are written without meter using proportional notation, and the tempo marking of ♩=60 is a guide (large notes to occur on the beat, with smaller-note figures occurring before the beat). Each fragment ends on a low G except for the final event, specified by Chatman as a predetermined low C♯.

EXAMPLE 6.3.2. Stephen Chatman, *Game of Hypnosis*.[43]



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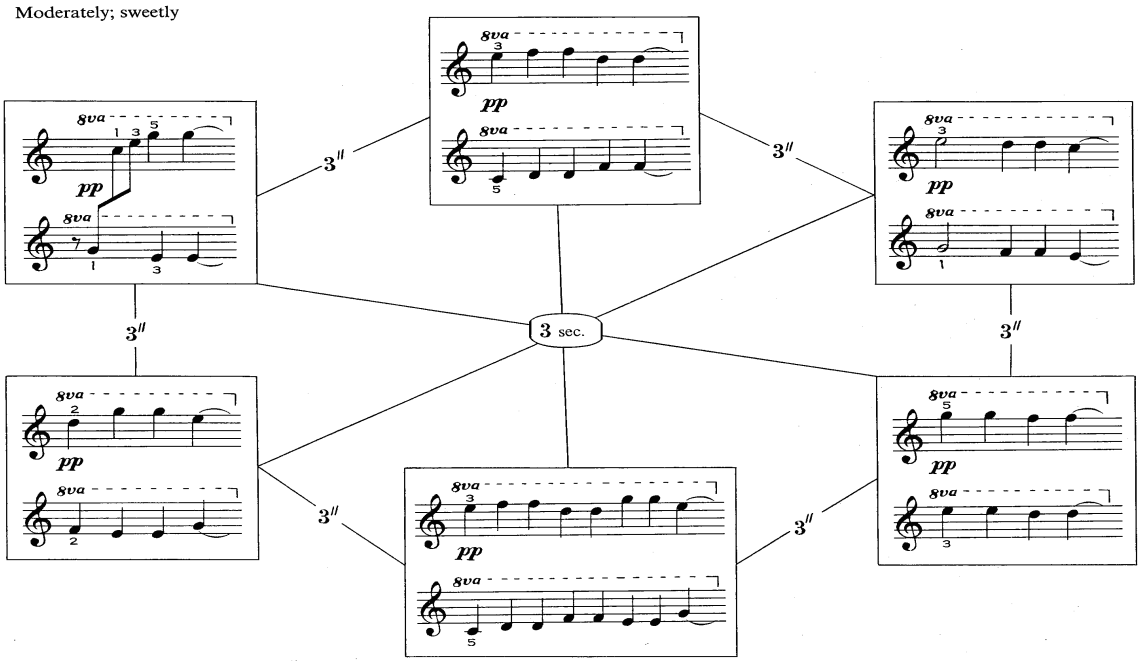
Another style of notation is the use of connections or paths between the boxes. The performer, starting anywhere he wishes, moves along a path of his choice as long as he moves to a connected or adjacent cell.[44] The performance notes for Stephen Chatman's *Broken Music Box* (Example 6.3.3) instruct the performer to "begin by playing any box, proceeding with any

[43] Stephen Chatman, "Game of Hypnosis," in *Amusements, Book 3* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 6.

[44] Cope, *New Music Notation*, 16.

progression of [connected] boxes until you decide to end the piece." [45] The duration between ending one box and beginning another should be approximately three seconds.

EXAMPLE 6.3.3. Stephen Chatman, *Broken Music Box*.[46]



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The unmeasured musical fragments in each box are derived from the notes of the C major five-finger pattern, and are arranged in parallel or contrary motion.

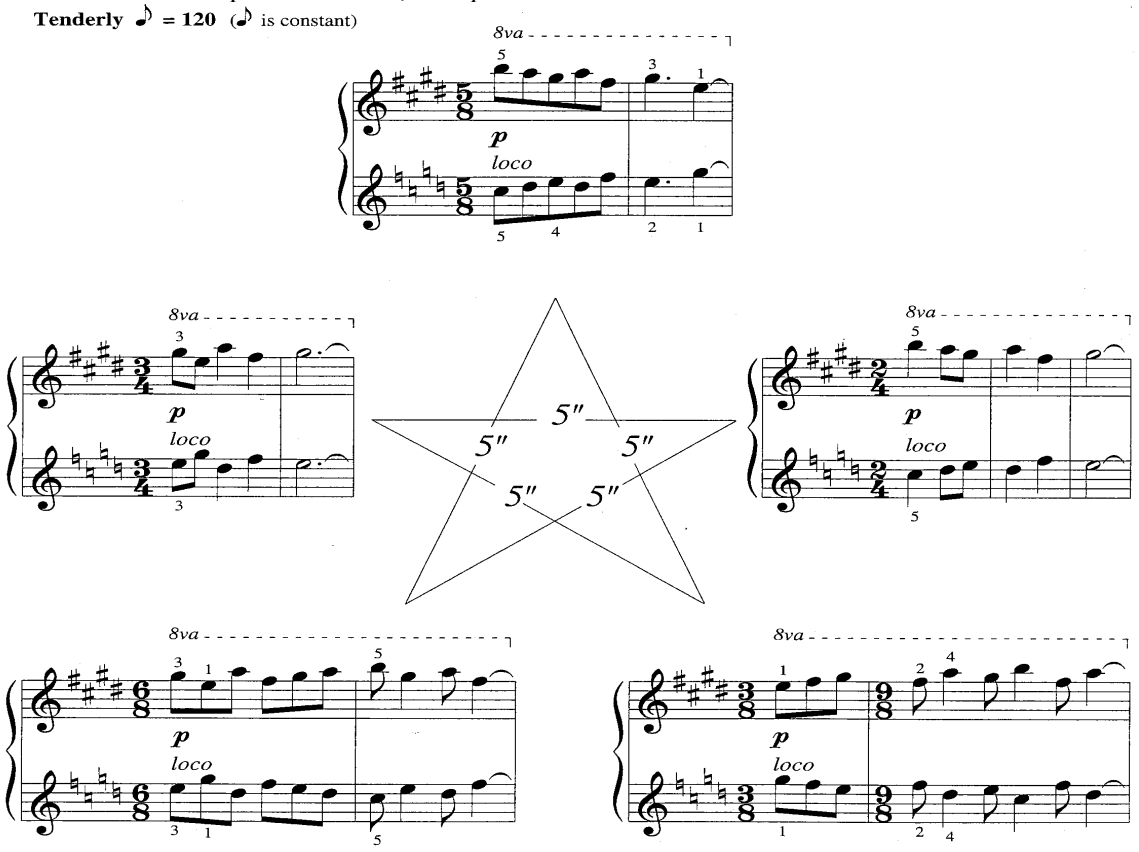
Whisper, Star by Stephen Chatman (Example 6.3.4) incorporates a star diagram connecting the musical fragments. The performer begins anywhere he chooses, but then must "Proceed with any progression of sections which follows the lines of the star. The piece ends after each section has been played once."[47]

[45] Stephen Chatman, "Broken Music Box," in *Amusements Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 5.

[46] Ibid.

[47] Stephen Chatman, *Escapades, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 3.

EXAMPLE 6.3.4. Stephen Chatman, *Whisper, Star*.[48]



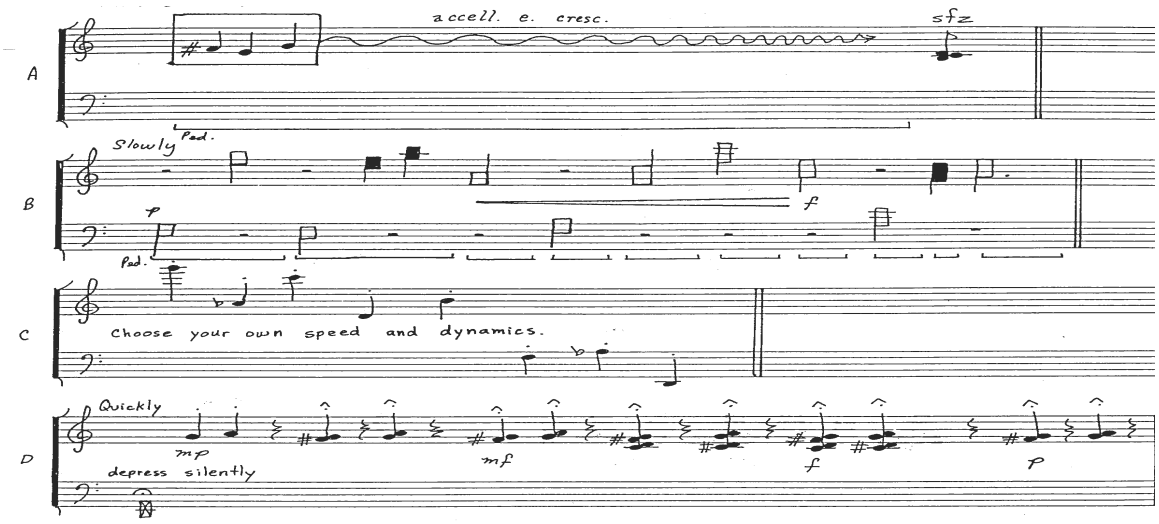
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Every section of the piece uses bitonal five-finger patterns (right hand in E major, left hand in C major) and mirror writing. Despite the different meters in each section, the eighth-note beat is to remain constant throughout at M.M. ♪=120. The MIDI accompaniments that are included with the book play in alternation with the student.

There are various ways a composer can arrange the layout of mobile notation using more traditional staff notation. *Puzzle* by Nancy Telfer (Example 6.3.5) consists of six unmeasured systems (letters A through E plus a coda), which incorporate different styles of notation and playing technique, including black- and white-key clusters, playing on the strings, and silently depressed notes. The systems are to be performed in any order that the performer desires, ending with the coda.

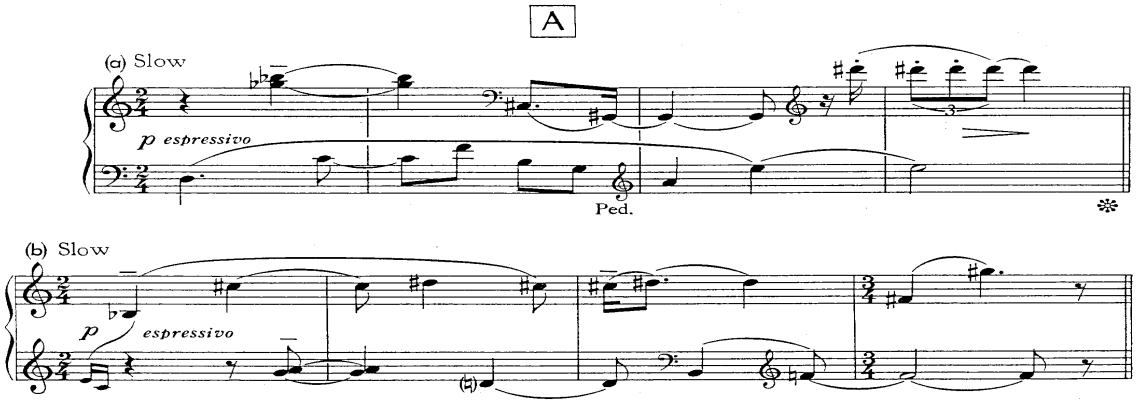
[48] Chatman, "Whisper, Star," in *Escapades, Book 2*, 3.

EXAMPLE 6.3.5. Nancy Telfer, *Puzzle*, first four sections.[49]



In *White-Black* by John Beckwith, the staves that comprise Group A and Group B each contain four segments that may be played in any order, but no more than two from the same group should be played in succession. The segments of Group A (Example 6.3.6a) contain highly rhythmic and detailed writing marked *espressivo* with varying tempo indications. Hand crossing and octave displacement are used extensively, and the right hand plays only the black keys.

EXAMPLE 6.3.6a. John Beckwith, *White-Black*, first two lines of section A.[50]

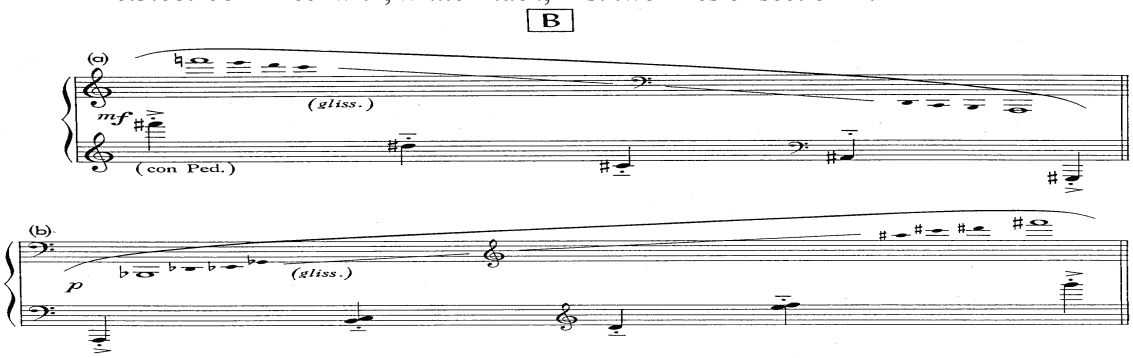


The texture of Group B (Example 6.3.6b) contrasts strikingly with Group A. These segments are to be played in irregular, free time as indicated by the notation.

[49] Nancy Telfer, *Puzzle* (Toronto: Canadian Music Centre, 1983): 1.

[50] John Beckwith, "White-Black," in *Horizons, Book Two*, ed. Richard Johnston (Waterloo: Waterloo Music Co. Limited, 1973): 14.

EXAMPLE 6.3.6b. John Beckwith, *White-Black*, first two lines of section B.



The student should begin each new segment with as little pause as possible. In addition, the contrast of textures between the groups should be emphasized through precise rhythms and impressionistic tonal colors.

If by Samuel Dolin (Example 6.3.7) is described as an example of a "free" or "open" form as the student is allowed to play the musical units in any order.[51]

EXAMPLE 6.3.7. Samuel Dolin, *If*, sections A, B, and D.[52]

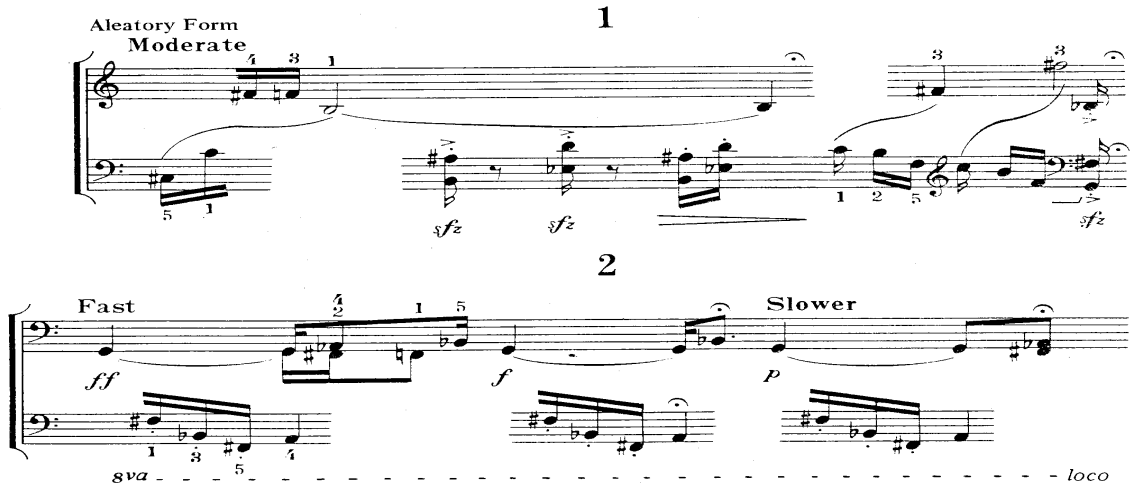


[51] Samuel Dolin, "If," in *Horizons, Book Two*, 19.
[52] Ibid.

The six segments, composed using twelve-tone technique, are vastly different from one another in terms of the style, tempo, and character.

The composition entitled *Modules* by David Duke (Example 6.3.8) consists of a series of six segments using non-metric notation. Whereas the previous examples have allowed the performer to choose the order of performance, here the rolling of dice determines the order of segments. The student will play the segment that corresponds to the number on the dice until all the numbers from 1 to 6 have appeared at least once. If the student should roll any number more than twice, he should stop at the first fermata on subsequent repetitions and proceed to the next segment.

EXAMPLE 6.3.8. David Duke, *Modules*, sections 1 and 2.[53]



Despite the lack of bar lines, the student will need to be precise yet flexible with the rhythmic figures. The spaces in the staff seem to indicate "modules within modules" and may provide some indication of the phrasing of each motivic idea.

Performer Indeterminacy (Improvisation)

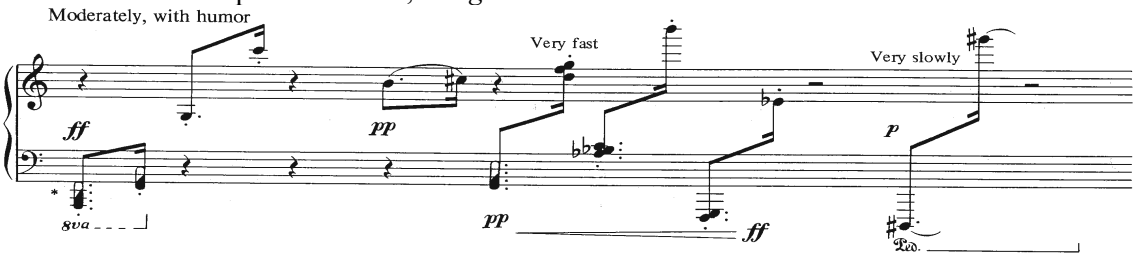
Indeterminacy for the performer can range from small details that only slightly vary the outcome of the performance, to a totally improvised piece that is completely different each time it

[53] David Duke, "Modules," in *Music in Many Forms*, eds. Jean Coulthard, David Duke, and Sylvia Rickard (Waterloo: Waterloo Music Co. Limited, 1981): 56.

is played. The compositional elements that may be decided by the performer include, but are not limited to, pitch, expression (dynamics, articulation), duration (rhythm and tempo), and form.[54] While many composers equate performer indeterminacy with improvisation, it has been argued that the performer is not improvising but "merely allowing chance to take its course."[55]

Pitch indeterminacy often shows a general contour while leaving the actual choice of pitches up to the performer. In *Kangaroo Parade* (Example 6.3.9), Stephen Chatman indicates pitches, but they represent only a possible realization of the piece and should not be played as written. Allow the student to explore the full range of the keyboard without worrying about accuracy of pitch or notated rhythms. A wide variety of melodic and harmonic intervals should be explored as well as dynamics, textures, and tempi. The "kangaroos" should leap "in a number of different ways (fast, slow, short, great, regular, irregular, stopping, starting, etc.)"[56] In short, the printed piece should only be followed as a general representation of the style and character.

EXAMPLE 6.3.9. Stephen Chatman, *Kangaroo Parade*.[57]



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*Popping Cor*n (Example 6.3.10) is another work by Stephen Chatman based on pitch indeterminacy. Chatman is more specific about the musical execution here than in *Kangaroo Parade*; the beamed rhythms are to be played evenly, the points of rest are marked with fermatas, staccati and accents are placed on every note, and the size of each note-head indicates volume (big note=*ff*, small note=*p*).

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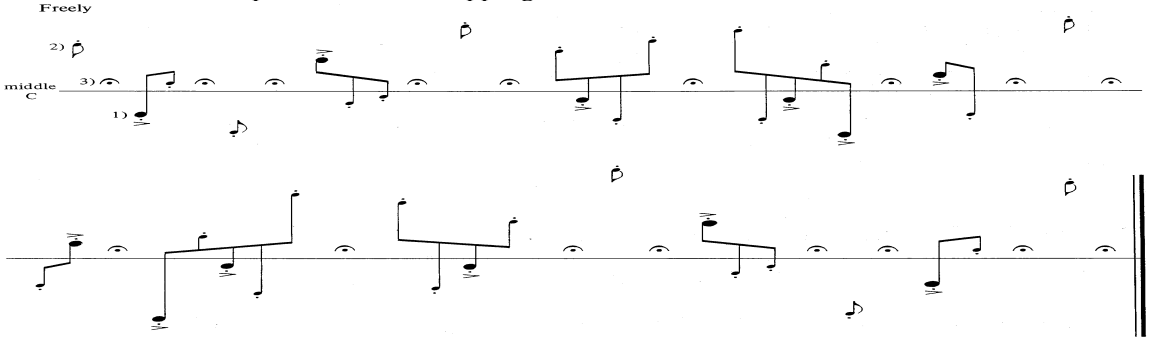
[54] Kostka, 283.

[55] Deri, 136.

[56] Stephen Chatman, "Kangaroo Parade," in *Amusements, Book 1* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 13.

[57] Ibid.

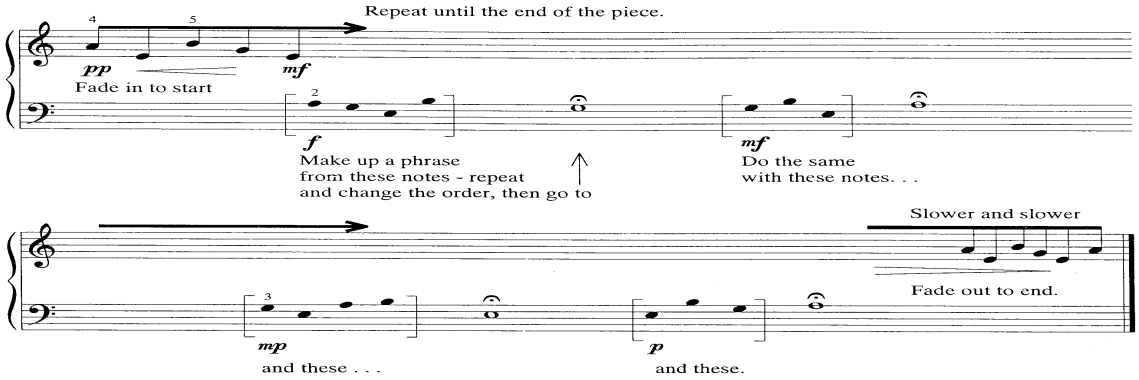
EXAMPLE 6.3.10. Stephen Chatman, *Popping Corn*.[58]



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David Duke calls his *Picnic* (Example 6.3.11) an "improvisation" because the final musical product will assume a different shape each time it is played. The performer makes up a phrase in the left hand from a set of specified pitches while accompanied by a right-hand ostinato pattern. The fermatas delineate each new series of pitches and provide a sense of phrasing.

EXAMPLE 6.3.11. David Duke, *Picnic*.[59]

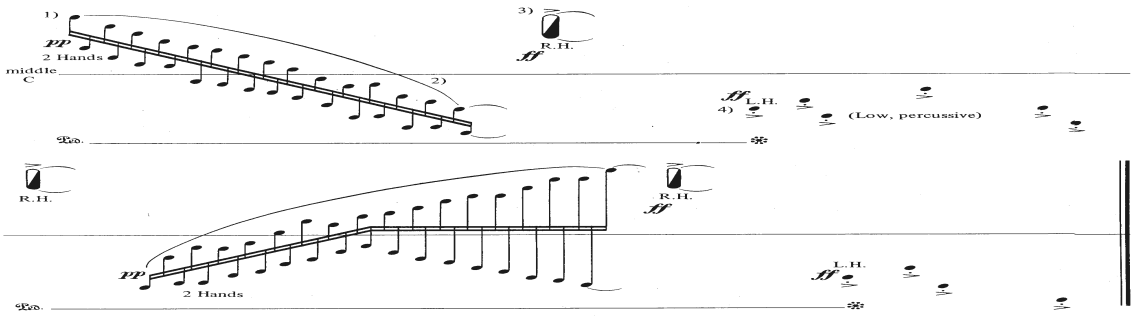


Being Obnoxious by Stephen Chatman (Example 6.3.12) uses a one-line staff indicating middle C. The pitches are to be randomly improvised, and the tempo is left up to the performer. The opening gesture is played with alternating hands in a descending motion, either as single pitches or as clusters (a combination is suggested by the composer).

[58] Stephen Chatman, "Popping Corn," in *Amusements, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 13.

[59] David Duke, "Picnic," in *Special Days* (Waterloo: Waterloo Music Co. Limited, 1994): 25.

EXAMPLE 6.3.12. Stephen Chatman, *Being Obnoxious*.[60]

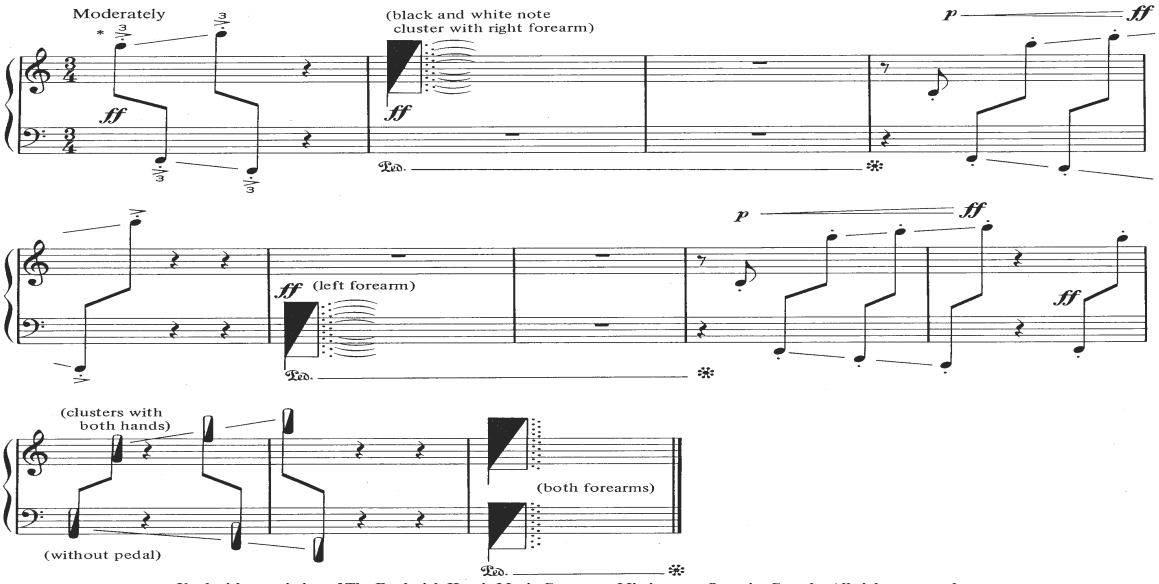


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The student will achieve the correct sound and effect without injury by using a flat hand with a "slapping" motion.

Stephen Chatman incorporates improvised, random pitches with precisely notated meter, rhythm, dynamics, articulation, pedal, and instructions for performance in *Freak Out* (Example 6.3.13).

EXAMPLE 6.3.13. Stephen Chatman, *Freak Out*.[61]



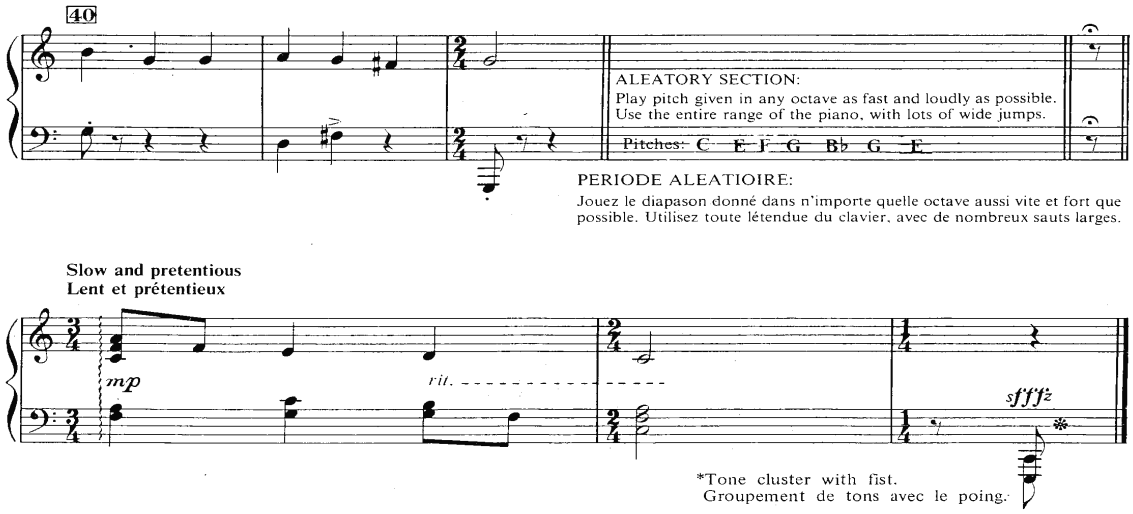
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The slanted lines drawn between pitch indications are only provided to show melodic direction. Chatman notates black and white forearm clusters in both 𝅗𝅥. and ♫ rhythms.

[60] Chatman, "Being Obnoxious," in *Amusements Book 2*, 9.
[61] Chatman, "Freak Out," in *Amusements Book 2*, 8.

David Duke owes his inspiration for *Anti-Confederation Song* (Example 6.3.14) to the American composer Charles Ives. Set within an arrangement of a Newfoundland folk-song, the reckless abandon of the "aleatory section" represents the culmination of a "political argument."[62] The composer chooses the pitches, but he specifies to play them "in any octave as fast and loudly as possible," and to " use the entire range of the piano."[63] The student can also play the pitches arranged as chords and melodic or harmonic intervals as well. A fragment of the British national anthem and an abrupt tone cluster end the piece.

EXAMPLE 6.3.14. David Duke, *Anti-Confederation Song*, mm. 40-end.[64]



Indeterminate and Graphic notation

The use of indeterminate or chance procedures in the compositional process is typically reflected in a freedom of notation. Graphic notation abandons conventional notation in favor of non-traditional symbols, geometric shapes and text, all of which only suggests how the music is to be performed. In many instances, the score will appear only as a seemingly unrelated series of dots, lines, symbols, and shapes. These scores are intended to produce indeterminate and unpredictable results.

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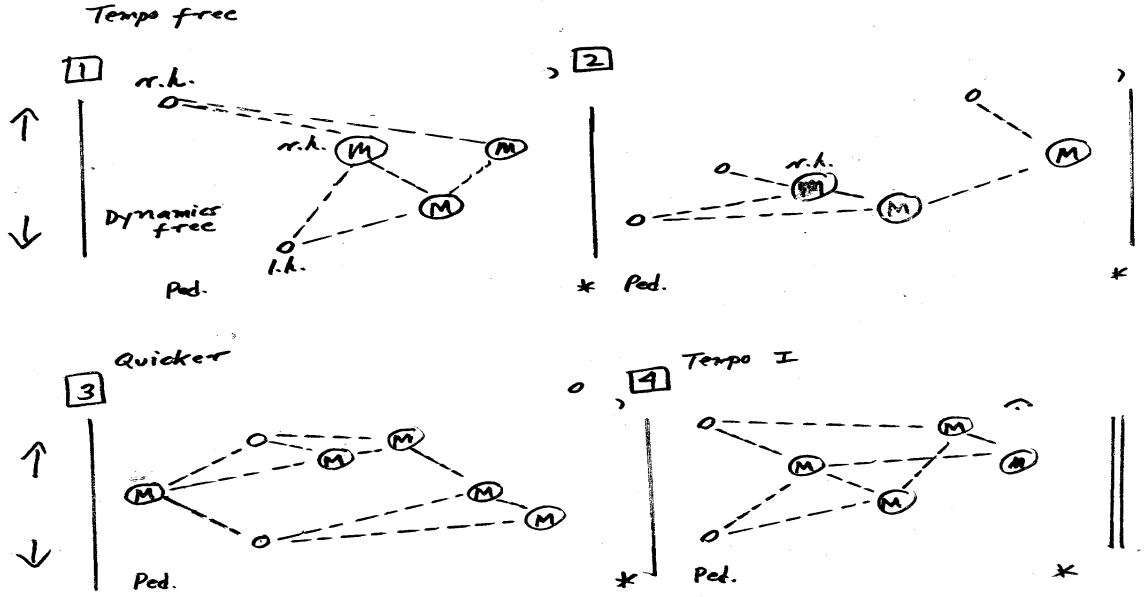
[62] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Book VII* (Waterloo: Waterloo Music Co. Limited, 1979): 28.

[63] Ibid.

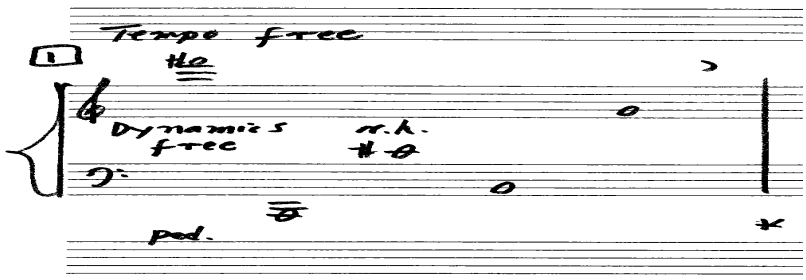
[64] David Duke, "Anti-Confederation Song," in *Music of Our Time, Book VII*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1979): 28.

The eleven "explorations" or "games" in *The Game of Improvisation* by Jack Behrens (Example 6.3.15) contains several symbols that the composer has invented to represent the musical interpretation. A "Guide to Symbols" is provided at the front of the collection to instruct the performer. The circles represent notes that are played, while the M refers to "the approximate midpoint of the indicated preceding pitches."[65] The dashed lines represent a sustained (or repeated) pitch (accomplished with the sustain pedal). Each of the games are quite different in sound and appearance. A wide range of the keyboard should be incorporated.

EXAMPLE 6.3.15. Jack Behrens, *The Game of Improvisation*, Game No. 1.[66]



Provided on the page adjacent to each example are conventionally notated possible realizations of each exploration. For example, the first module above could be interpreted as follows:



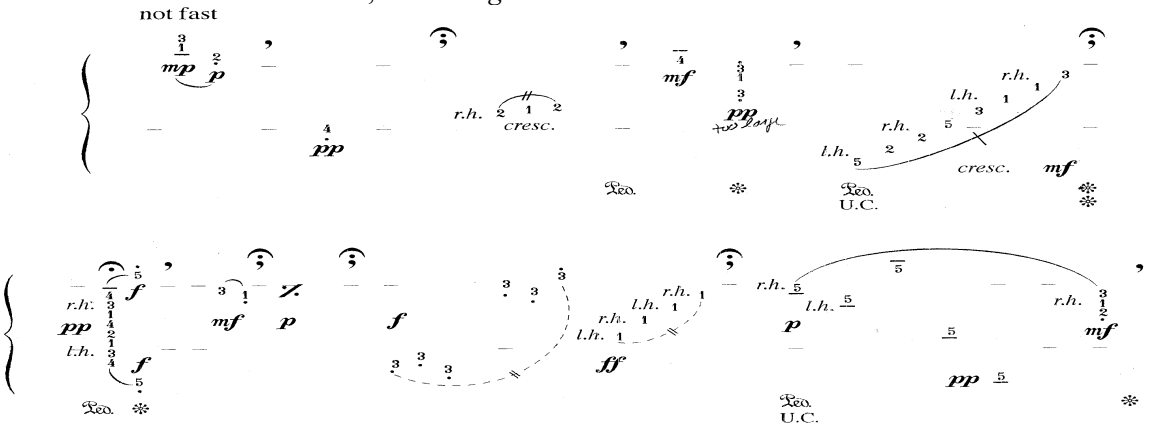
[65] For example, if the student were to start with a G in the right hand and then play a C in the left hand, the midpoint pitch would be an E, the next midpoint pitch would be a D, and so on.

[66] Jack Behrens, *The Game of Improvisation*, score, 2002, A.

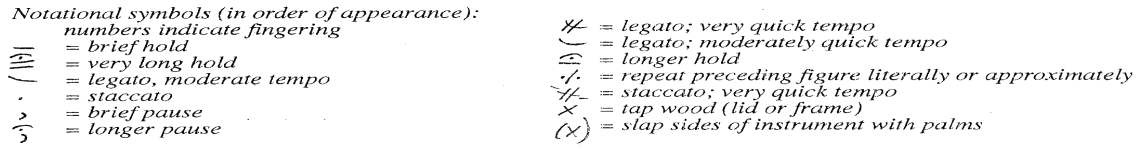
The composer realizes that there are "myriad possibilities of variations" for the student to explore, and he warns against "self-indulgence or lapsing unthinkingly and uncritically into familiar and trite patterns."[67]

Jack Behrens' *No Wrong Notes* (Example 6.3.16) was written to provide students with an opportunity to overcome their primary objective of "conquering technical challenges as they strive to attain note perfect renditions of the repertoire prescribed."[68] By combining standard articulation and dynamic markings with implied and relative pitch placement, the composer intends for the student to make music rather than recreate a past performance. In these pieces, Behrens indicates the grand staff brace, but no actual staff lines. This notational method indicates everything except the pitches to the performer, thus allowing "no wrong notes."

EXAMPLE 6.3.16. Jack Behrens, *No Wrong Notes*.[69]



In the score, note-heads are replaced with numbers, which refer to the fingering that should be used (these numbers are oriented either horizontally or vertically depending on the texture the composer desires). The other notational symbols incorporated in the pieces are defined in the following chart provided by he composer:

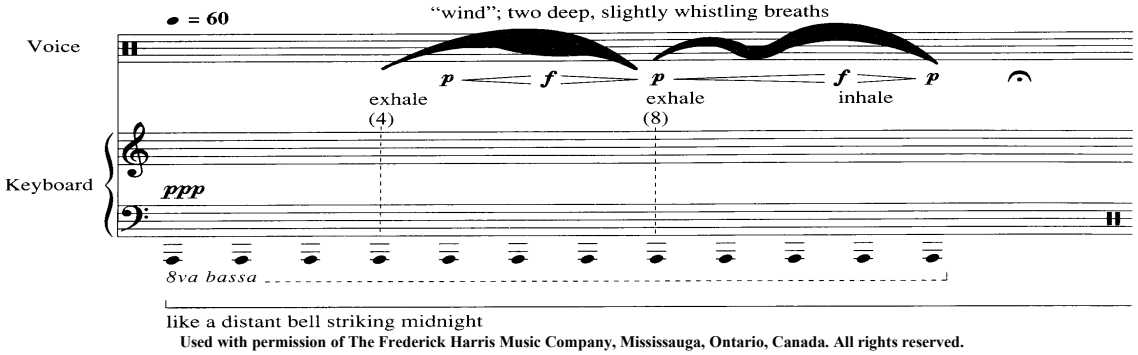


[67] Ibid., preface.
[68] Behrens, *No Wrong Notes*, score, 2000, 1.
[69] Ibid., 3.

This piece should be studied with an ear towards developing creativity and freedom at the keyboard, and the desire to achieve a rendition that would be considered the definitive version should be avoided.

The directed improvisation of *Night Sounds* by Stephen Chatman (Example 6.3.17a) relies on graphic notation to represent "the creation of quiet, sometimes humorous sounds: wind whispers, animal voices, rain, a leaky faucet."[70] At the opening of the piece, two graphic shapes represent the desired contour and dynamic gesture of the vocal effect.

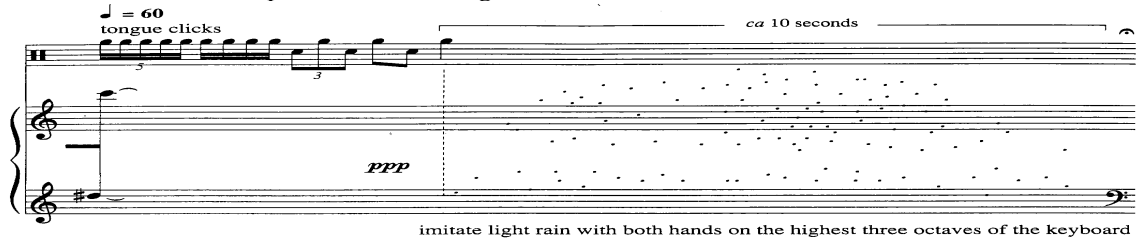
EXAMPLE 6.3.17a. Stephen Chatman, *Night Sounds*, opening.[71]



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Chatman also uses dots to represent random pitches (Example 6.3.17b). Played on the highest three octaves of the keyboard over a ten-second time frame, the changes in texture, density and register are visually notated by the placement of dots within the time frame. The vertical measurement indicates pitch range, and the horizontal placement suggests the proportional rhythm.

EXAMPLE 6.3.17b. Stephen Chatman, *Night Sounds*, middle.[72]



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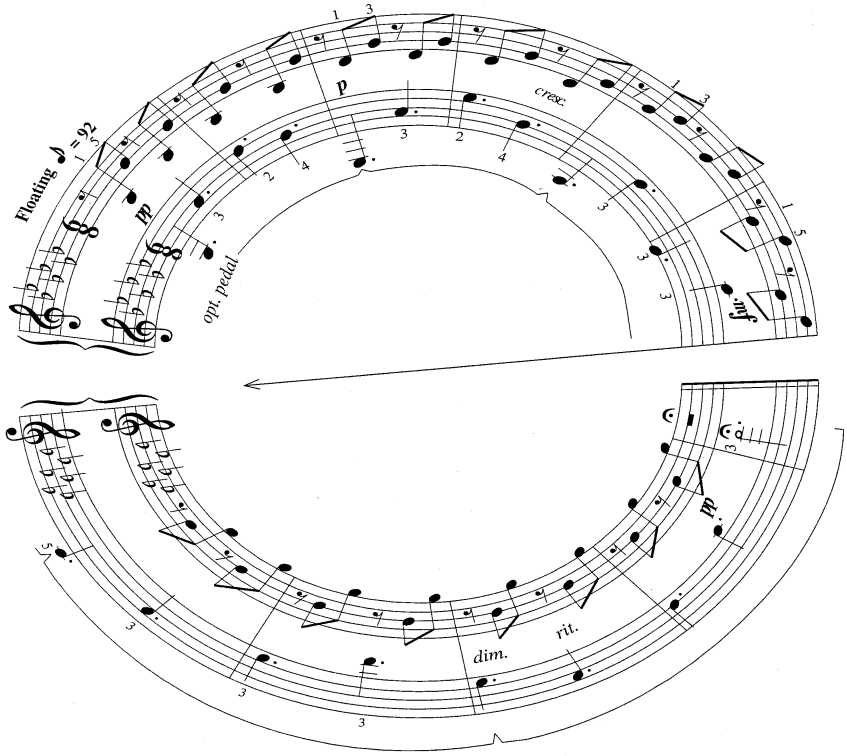
[70] Ibid, 2.

[71] Stephen Chatman, "Night Sounds," in *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 12.

[72] Ibid.

Scores can be designed to resemble a recognizable shape or pattern, such as a circle, spiral, or cross. The influential American composer, George Crumb, frequently used such designs in his compositions. In *Orion's Orbit* (Example 6.5.3), Chatman uses traditional staff notation, but the shape of the grand staff is symbolically laid out in a circle to represent the title of the piece visually.

EXAMPLE 6.3.18. Stephen Chatman, *Orion's Orbit*.[73]



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Although the initial appearance of the score is imposing, the staves are laid-out in a normal, "right-side-up" orientation for easy reading. The repetitive right hand uses only the black keys and will provide the student with a familiar hand position. The left hand, written in the treble clef, must cross over the right hand in several places. The fingering provided suggests a non-legato approach to the melody to create the sound of "outer space."

[73] Chatman, *Escapades, Book 2*, 6.

6.4 Minimalism

Minimalism developed out of musical experiments by American composers John Cage, Christian Wolff, and Morton Feldman in the 1950s. It is often associated with the meditative style of Eastern music. The first composition to exemplify the characteristics of the minimalist style is Terry Riley's *In C*, a work with an unspecified duration performed by an unspecified ensemble.[69] Other composers who are most readily identified with minimalism are LaMonte Young, Steve Reich, John Adams and Philip Glass. Minimalist works display some or all of the following characteristics: repetition (often or short musical phrases with minimal variations over long periods of time); restricted pitch and rhythm materials; static harmony (drones or ostinatos); steady pulse; indeterminacy; and long duration.[70]

An example of minimalism based on ostinato repetitions is *Trance* by Stephen Chatman (Example 6.4.1). The instructions above each measure (x 3-4, x 4-5) indicate to the performer the desired number of repetitions. Similarly, the (x 3-5) in measure 8 indicates the crescendo is to occur over three to five measures. Each new element that is introduced should not be emphasized, but rather seamlessly integrated into the already established musical texture.

EXAMPLE 6.4.1. Stephen Chatman, *Trance*, mm. 1-8.[71]



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In the MIDI accompaniment for *Trance*, a high F sounds on the downbeat of each measure to keep the student rhythmically precise.[72] With the maximum number of repetitions taken, the piece

[69] Kostka, 297.
[70] Ibid., 298.
[71] Stephen Chatman, "Trance," in *Escapades, Book 2* (Mississauga: The Frederick Harris Music Co., Limited, 1997): 9.

consists of fifty measures; the instructions indicate, "The performer should complete the piece before the end of the disk accompaniment of fifty-three measures."[73]

In *Traffic* (Example 6.4.2), composer Michael Horwood has indicated a predetermined number of repeats for each measure. Given the prominent use of octaves, the lengthy duration, and the brisk tempo, *Traffic* is appropriate for an early-advanced student with an adequate hand span.

EXAMPLE 6.4.2. Michael Horwood, *Traffic*, mm. 1-8.[74]



The gradual change of a repetitive figure over a long period of time is the minimalist style known as *phase*. In *Soundspinning I* by Ann Southam, (Example 6.4.3), the sense of phase is achieved through the use of shorter note patterns and an unchanging ostinato in the left hand. The patterns move with each other and against each other simultaneously.

EXAMPLE 6.4.3. Ann Southam, *Soundspinning I*, mm. 1-6.[75]



[72] The General MIDI disks included with the two books of *Escapades* are a wonderful practice aid, and can provide excellent motivation to the student.

[73] Chatman, *Escapades, Book 2*, 9.

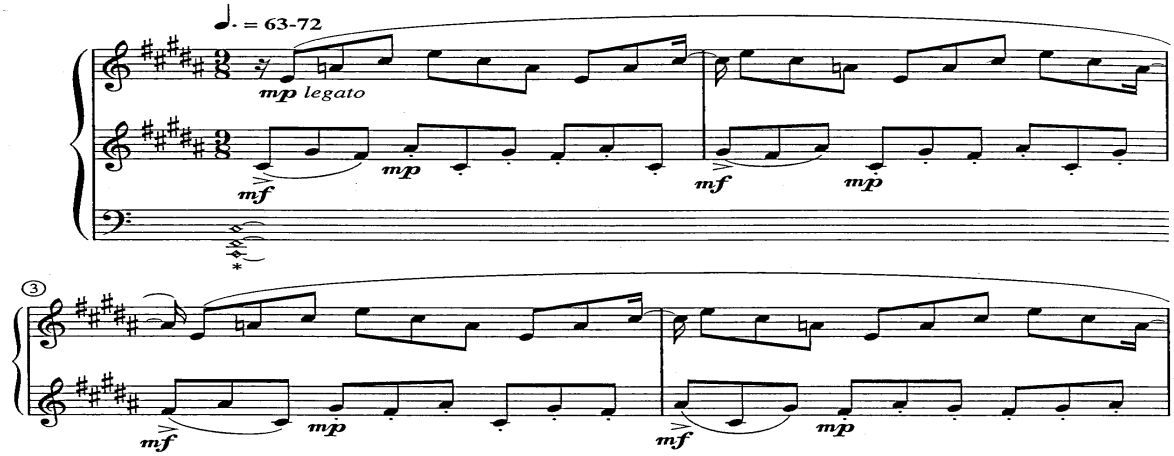
[74] Michael Horwood, "Traffic," in *Canada Music Week Silver Anniversary Collection* (Waterloo: Waterloo Music Co. Limited, 1985): 15.

[75] Ann Southam, "Soundspinning I," in *Stitches in Time* (Ottawa: Studea Musica, 1999): 10.

In the preface to her collection of eleven minimalist pieces, *Stitches in Time,* Southam writes, "I like this kind of music because it tickles my ear and tickles my brain—what I really enjoy is the interaction of the right and left hand patterns, and the little "tunes" that are produced inadvertently when the patterns overlap."[76] These pieces provide an excellent introduction to the minimalist style as Southam writes simple yet engaging patterns that lie easily in the hand, and the rhythmic complexity is modest.

In *Soundspinning VII* by Ann Southam (Example 6.4.4), the right hand repeats a six-note phrase while the left hand is grouped into a four-note pattern (although the beaming reflects the 9/8 meter). In measure 4, the pattern changes in the left hand only, creating new melodic fragments between the hands. As the piece progresses, the phrase lengths are altered in both hands until the beginning and the end of each pattern is undetectable. This rhythmic activity provides a more significant challenge for the student than the previous example.

EXAMPLE 6.4.4. Ann Southam, *Soundspinning VII*, mm. 1-4.[77]

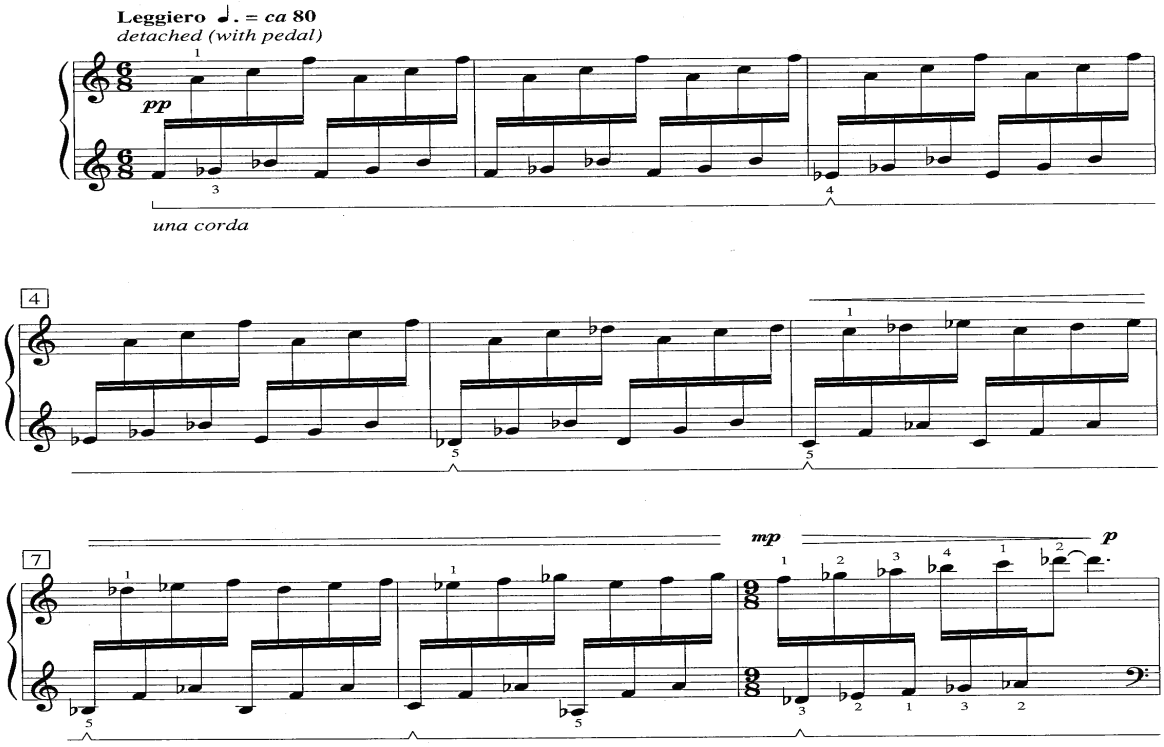


A third staff is provided at the opening of the piece to indicate the notes to be depressed silently and held with the sostenuto pedal before starting to play.[78] A simple yet effective technique, the sostenuto pedal is to be held throughout the piece, while the damper pedal is only used in the last two measures.

[76] Ibid, 2.
[77] Southam, "Soundspinning VII," in *Stitches In Time*, 22.
[78] Ibid., 24.

Composer Alexina Louie combines the minimalist style with a free formal design in *Moonlight Toccata* (Example 6.4.5). Although Louie uses shorter groupings and more frequent pitch changes in her piece, generally the phase process develops very gradually over a long period of time and with subtle rhythmic shifting.

EXAMPLE 6.4.5. Alexina Louie, *Moonlight Toccata*, mm. 1-9.[79]



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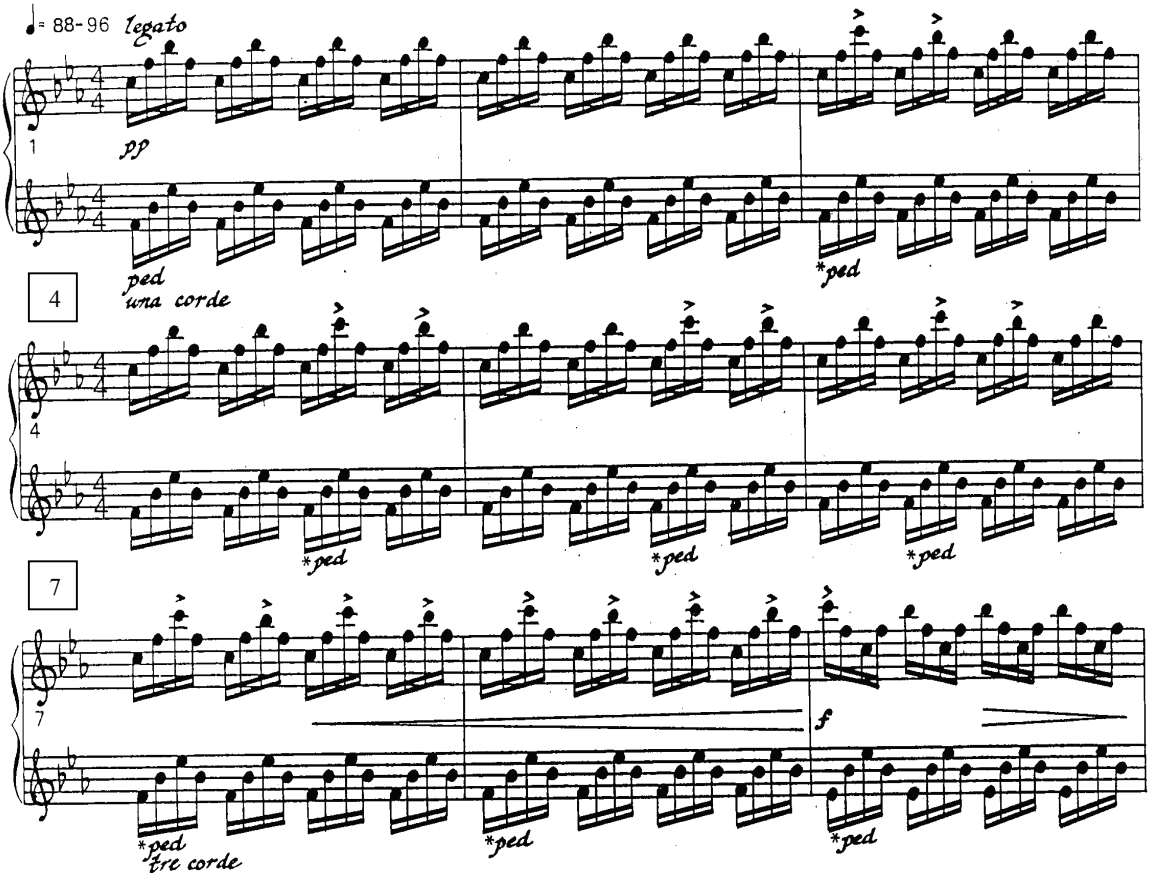
The effect is engaging and meditative, and the detached articulation combined with the sustain pedal creates a shimmering wash of sound. The student must maintain tonal and dynamic control while keeping the sixteenth-note patterns precise to avoid disturbing the hypnotic rhythmic consistency.

Another advanced piece by Alexina Louie in the minimalist style is *Changes* (Example 6.4.6). While repetition is a major feature of the piece, neither ostinato nor rhythmic phase is used exclusively. Instead, the lulling constancy of sixteenth notes in four-note groups provides the basic

[79] Alexina Louie, "Moonlight Toccata," in *Star Light, Star Bright* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 14.

texture for subtle changes of pitch (measure 3), of rhythmic placement (measures 5-6) and of direction of patterns (measure 9).

EXAMPLE 6.4.6. Alexina Louie, *Changes*, mm. 1-9.[80]



[80] Alexina Louie, "Changes," in *Music for Piano* (Toronto: Canadian Music Centre, 1985): 6.

6.5 Inside the Piano

The first composer to directly activate the strings of the piano without using the keys and hammers was Henry Cowell in *Aeolian Harp* (1923) and *The Banshee* (1925).[81] Playing inside the piano involves plucking, stroking, scraping or striking the strings using fingers, fingernails, pencils, drumsticks, mallets, and other implements that produce a desired sound.[82] In conjunction with playing one hand on the keyboard, harmonics can be achieved by touching the harmonic nodes on the strings. Damping or muting by touching the string between the tuning nut and the damper produces an effective and resonant timbre.[83] The notation of these techniques can range from simple symbols to elaborate instructions. Some composers allow the performer to discover the most effective way of producing the sounds; others, like George Crumb, are explicit in their intentions and provide highly detailed notes in the score to achieve the innovative effects.

A wide range of tonal effects can be created with these techniques when used in conjunction with the damper pedal, the sostenuto pedal, silently depressing keys to allow only the chosen pitches to vibrate, or using no pedal at all. Palm clusters on the lower strings with the sustain pedal down creates a gong-like sound, scraping the fingernail on the lower wound strings produces an eerie tone, and melodies can be achieved by plucking strings with the sustain pedal down or up. Glissandi are used with great frequency, both across the strings and lengthwise on a single or on multiple strings.[84]

There are some considerations when playing music that involves the inside of the piano. Most students will need to stand to gain access to the inside of the piano, most often with the damper pedal depressed.[85] The music rack must be removed in order to have unrestricted access

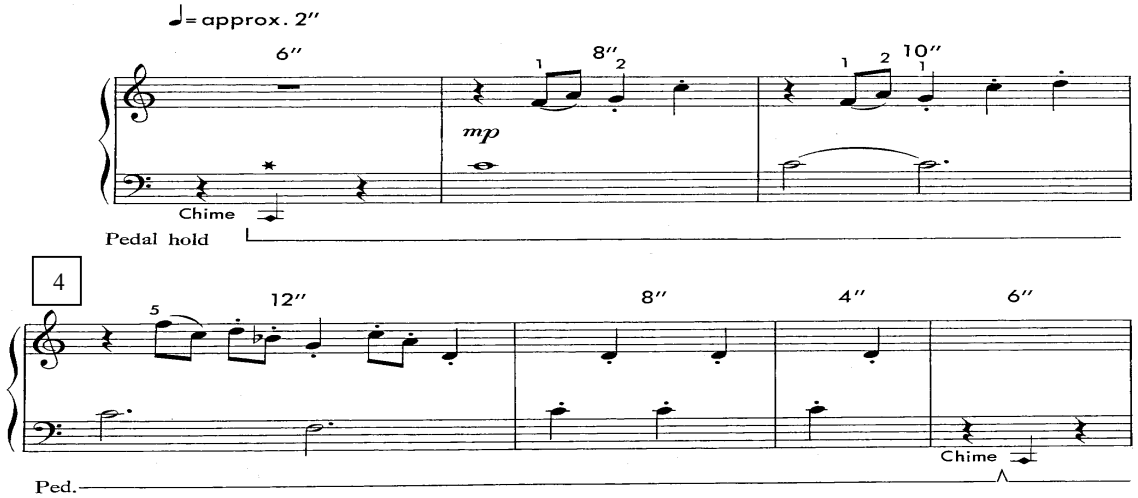
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[81] Dallin, 234.
[82] Kostka, 229.
[83] Cope, *Techniques of the Contemporary Composer*, 133.
[84] Doris Leland Harrel, *New Techniques in Twentieth Century Solo Piano Music—An Expansion of Pianistic Resources from Cowell to the Present* (D.M.A. document, University of Texas at Austin, 1976): 62.
[85] Jessica Johnson, "Exploring New Sounds" (*American Music Teacher* 54, no. 4 April-May 2005): 32.

to the entire range of the instrument. Placing the music rack inside the piano, or using a standing music rack can work as viable alternatives. It is important to remember that the inside layout of pianos vary depending on the manufacturer and the size of instrument, resulting in last-minute adjustments that may have to be made at the performance. Preparations to the inside of the piano should be done with utmost care for the instrument. Marking dampers to locate pitches, using tape or chalk that is easily removed afterwards, must be done with the pedal depressed to avoid damage to the mechanism.

The "chime" notes in *Grandfather's Clock* by Jean Coulthard (Example 6.5.1) are to be plucked with the left hand. Although the score would seem to indicate a low C in traditional notation, Coulthard's instructions say, "Pluck the lowest string in the piano."[86] Engaging the string with the fingernail will produce the most resonant sound on the large bass string.

EXAMPLE 6.5.1. Jean Coulthard, *Grandfather's Clock*, mm. 1-7.[87]



Because of the absence of meter and tempo, the piece allows the student enough time to stand, pluck the string, and then sit back down to play the notes on the keyboard.

Each of the six modules in *Puzzle* by Nancy Telfer use a different compositional feature. In the fifth module, (Example 6.5.2) the (×) symbol indicates a plucked string (the student would

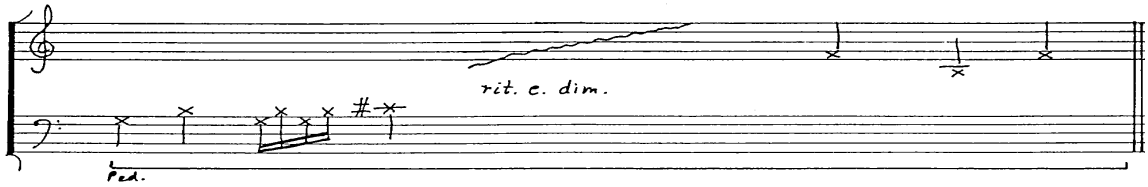
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[86] Jean Coulthard, "Grandfather's Clock," in *Pieces for the Present* (Waterloo: Waterloo Music Co. Limited, 1974): 20.

[87] Ibid.

need to mark the notes G-B-C♯-F inside the piano). In this instance, the figure would be executed most effectivel with two hands. The jagged line is an upward glissando across the strings.

EXAMPLE 6.5.2. Nancy Telfer, *Puzzle*.[88]



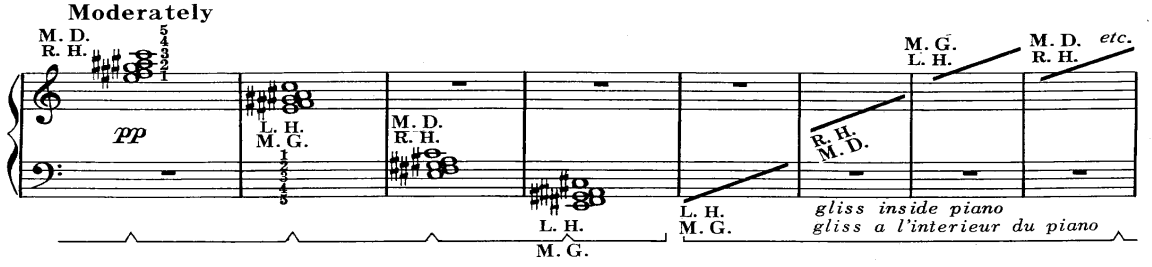
The key of *Melody in D* by Nancy Telfer (Example 6.5.3) is established by the repeatedly plucked D string in the left hand. The melody is stated five times, each with a different accompaniment pattern. A detached "plucking motion" on the keys will emulate the articulation of the left hand. The sustain pedal allows the notes to ring, and the composer writes in the score, "Pedal markings may be changed to achieve the most musical effect on the particular piano used."[89]

EXAMPLE 6.5.3. Nancy Telfer, *Melody in D*, mm. 1-4.[90]



Clusters and glissandi on the strings in *The Haunted Staircase* by Joan Hansen (Example 6.5.4) pay homage to Henry Cowell.

EXAMPLE 6.5.4. Joan Hansen, *The Haunted Staircase*, mm. 1-8.[91]

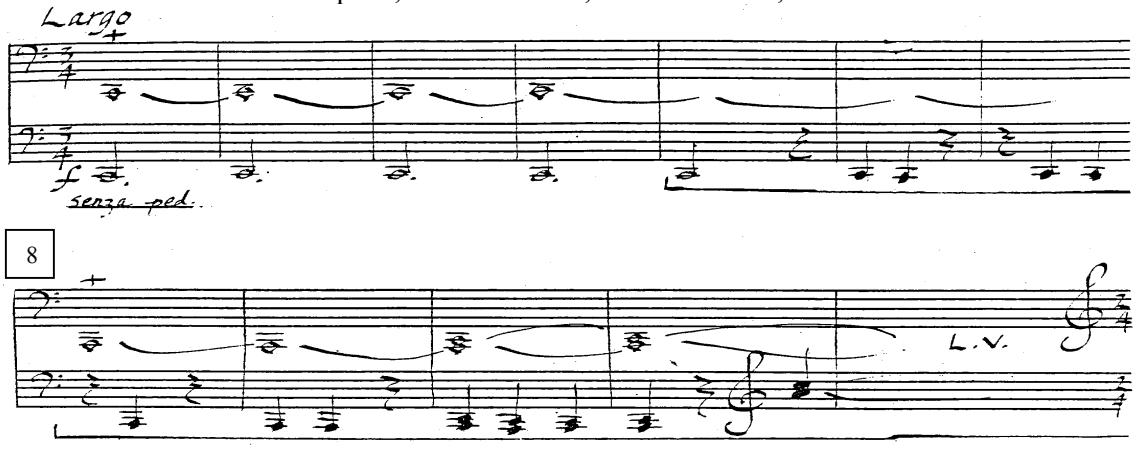


[88] Nancy Telfer, *Puzzle* (Toronto: Canadian Music Centre, 1983): 1.
[89] Nancy Telfer, *Melody in D* (Toronto: Canadian Music Centre, 1983): 2.
[90] Ibid.
[91] Joan Hansen, "The Haunted Staircase," in *Music of Our Time, Book V*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1978): 25.

The glissandi are executed with alternating hands and the sustain pedal to "produce a very unusual and unexpected timbre."[92] As some students at this level might be too short to reach into the piano while seated at the bench, they should become comfortable with standing throughout the piece. To avoid injury, the student should lightly sweep the tops of the fingernails across the strings, rather than using the fingertips, which could be cut or blister with repetition.

The first movement of *Sonatina No. 1* by Roberta Stephen incorporates two different techniques of playing on the strings. In Example 6.5.5, the + sign refers to stopping or muting the string inside the piano. The right hand mutes the low C string while the left hand plays on the keyboard as written. The effect at the opening is abrupt, but when the sustain pedal is engaged at measure 5 it creates a more gong-like sound. The indication of L.V. (*laissez vibrer*) means to keep the pedal down and let the strings vibrate.

EXAMPLE 6.5.5. Roberta Stephen, *Sonatina No. 1*, first movement, mm. 1-12.[93]



These techniques used in the opening measures of the piece provide an interesting introduction, and Stephen returns to this material two other times within the movement to contrast with the Allegro material.

At the *Allegro* in *Sonatina No. 1* (Example 6.5.6), Stephen uses ▭ to indicate glissandi played inside the piano. The student would most likely remain seated at the keyboard, reaching into the piano with the right hand to strum the strings. The glissandi are notated to start

[92] Ibid., 24.
[93] Roberta Stephen, *Sonatina No. 1*, score, 1989, 1.

on the note A, but this is only a general pitch guideline indicating to begin in the upper register. The sustain pedal is to be lifted at the end of each glissandi to keep the rhythm and the harmonies clean.

EXAMPLE 6.5.6. Roberta Stephen, *Sonatina No. 1*, first movement, mm. 36-45.[94]



[94] Ibid., 2.

6.6 Percussive and Vocal Effects

Numerous compositions for the piano incorporate different parts of the instrument (including the case and the iron frame) to create special effects. Clapping, tapping pencils and other objects, snapping fingers, whistling, speaking, and other vocal sounds have also been incorporated into the pianist's score. American composer George Crumb (b. 1929), a leading postwar exponent of what has been called "theatricalism," has explored extended performance techniques to produce new timbres and textures from traditional instruments, and he has required the performer to sing, whisper and whistle.[94]

Clapping and Vocal Sounds

To achieve the loud percussive sounds in Stephen Chatman's *Foolin' Around* (Example 6.6.1) and *Monkey Business* (Example 6.6.2), the performer has the choice of clapping, stamping, shouting, or hissing. The symbol (x) notated within the regular grand staff is a common percussion notation, indicating a non-pitched event.

EXAMPLE 6.6.1. Stephen Chatman, *Foolin' Around.*[95]



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[94] Richard Steinitz: "George Crumb", *Grove Music Online* ed. L. Macy (Accessed 5 March 2005), <http://www.grovemusic.com>

[95] Stephen Chatman, "Foolin' Around," in *Amusements, Book 1* (Mississauga: The Frederick Harris Music Co., Limited, 1989): 5.

These two pieces actually mirror one another, with the melody in the left hand of *Foolin' Around* and in the right hand of *Monkey Business*.

EXAMPLE 6.6.2. Stephen Chatman, *Monkey Business.*[96]



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The percussive effects in *Snappy March* by Roberta Stephen (Example 6.6.3) can include "clicking your heels on the bare floor, clapping your hands, hitting the wood of the piano and snapping your fingers."[97] Stephen notates her piece with an extra percussion staff to indicate the rhythmic placement of the non-keyboard sounds against the syncopated rhythm of the keyboard material.

[96] Chatman, "Monkey Business," in *Amusements, Book 1*, 4.

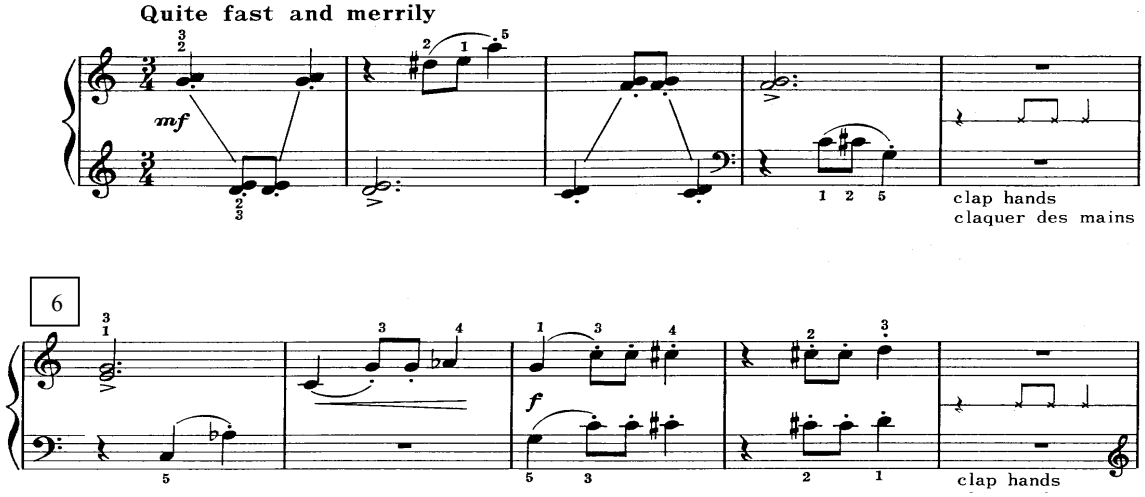
[97] Roberta Stephen, *Knock, Knock & Other Surprises* (Calgary, AB: Alberta Keys Music Publishing Co. Limited, 2000): preface.

EXAMPLE 6.6.3. Roberta Stephen, *Snappy March*, mm. 1-18.[98]



The title of *A Little Joke* by Jean Coulthard (Example 6.6.4) is musically represented through hand clapping in every fifth measure as it echoes the rhythm of the previous measure.

EXAMPLE 6.6.4. Jean Coulthard, *A Little Joke*, mm. 1-10.[99]



The contrast of 2/4 and 3/4 meter together with the three-measure phrases establishes a folk-like rhythmic character in *Poco a Poco Potato* by Rémi Bouchard (Example 6.6.5). Because the piece is based on a consistent pattern of meter changes and rhythmic repetition, the student should feel confident when the clapping (or tapping of the foot) is introduced in the second section of the piece (measure 14) as a rhythmic "punctuation."

[98] Stephen, "Snappy March," in *Knock, Knock & Other Surprises*, 5.

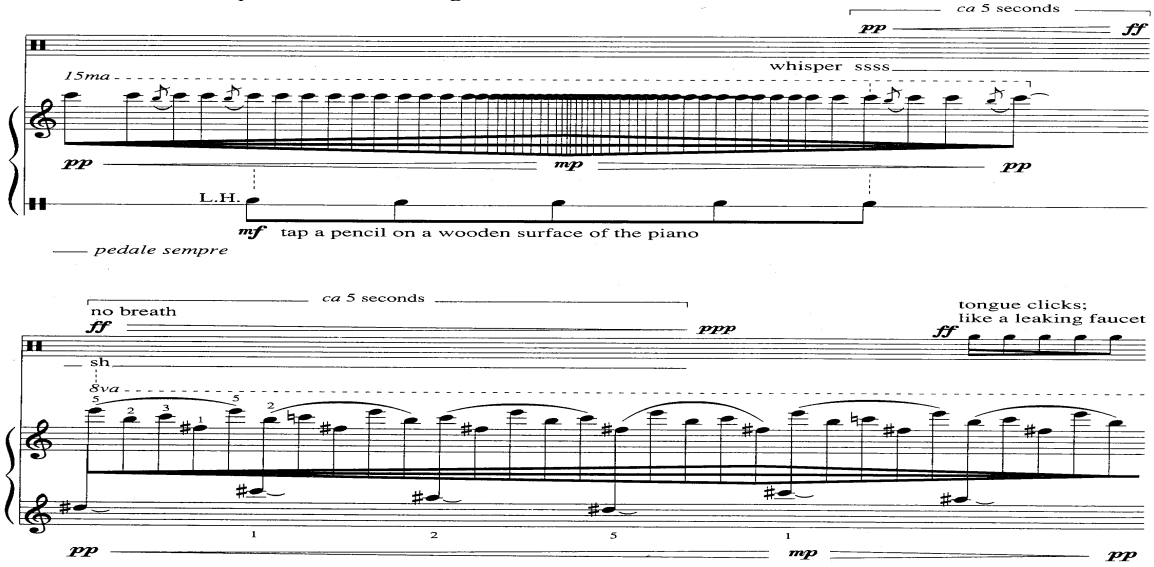
[99] Jean Coulthard, "A Little Joke," in *Music of Our Time, Book 1*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Ltd., 1977): 16.

EXAMPLE 6.6.5. Rémi Bouchard, *Poco a Poco Potato*, mm. 11-20.[100]



Night Sounds by Stephen Chatman (Example 6.6.6) is an improvisation piece that directs the performance and interpretation through proportional notation and written instructions. The prominent vocal part (intended for the pianist) is notated on a third staff placed above the piano score. The performer must create quiet, sometimes humorous sounds such as the whistling wind, whispered hisses, tongue clicks, a meowing cat, a snorting pig, and a hooting owl, often while playing or tapping on the piano.

EXAMPLE 6.6.6. Stephen Chatman, *Night Sounds*.[101]



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[100] Rémi Bouchard, "Poco a Poco Potato," in *Sounds Delicious* (Edmonton: Black Cat Productions, 1995): 26.

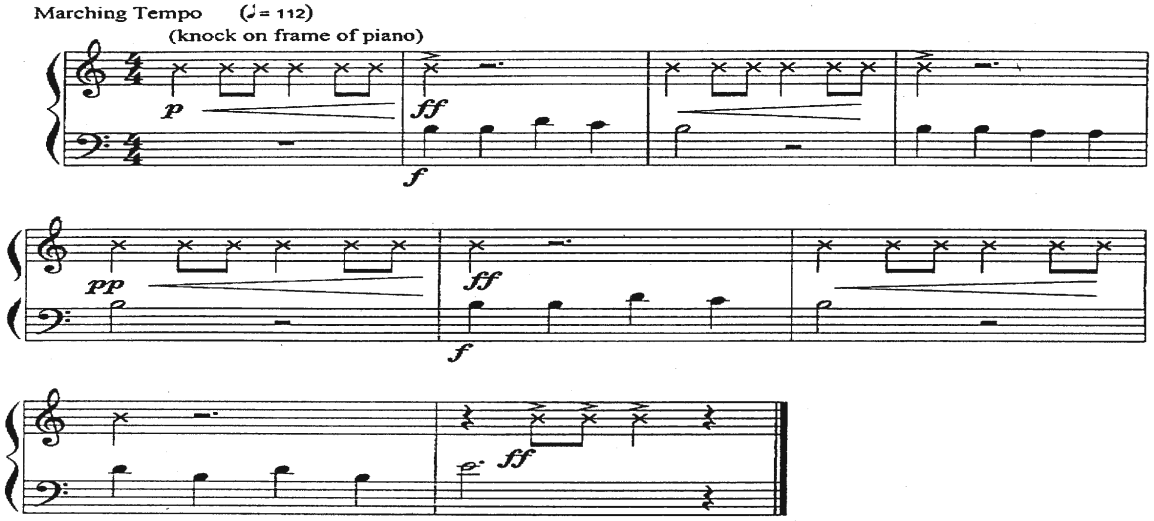
[101] Stephen Chatman, "Night Sounds," in *Fantasies* (Mississauga: The Frederick Harris Music Co., Limited, 1995): 12.

Knocking on the piano

The composer may require the performer to knock or tap the case or the frame of the piano. With the sustain pedal depressed, this gesture produces a drum-like effect. While the knocking action will not damage the iron frame or the wood of the instrument, the student must be cautious with the force of the action to prevent injury to himself.

In *Festival Collection No. 1* (Example 6.6.7), David Duke instructs the performer to knock on the iron frame of piano. Gaining access to the frame means standing up and reaching inside the piano. On an upright piano, the student can open the top portion of the lid and knock on the exposed part of the frame.

EXAMPLE 6.6.7. David Duke, *Festival Collection No. 1.*[102]



The student will need to experiment with the sounds created by the various crossbars, struts and structural supports, as they each produce a different sound. After the student has found the proper technique for knocking, he will need to become accustomed to simultaneously playing with the left hand on the keyboard.

The use of the piano case as a percussion instrument is explored in *Una's Ghost* by Debra Wanless (Example 6.6.8). The depressed sustain pedal combined with the knocking allows the

[102] David Duke, "No. 1," in *Festival Collection* (Palmerston, ON: Julyn Music Publications, 2002): 2.

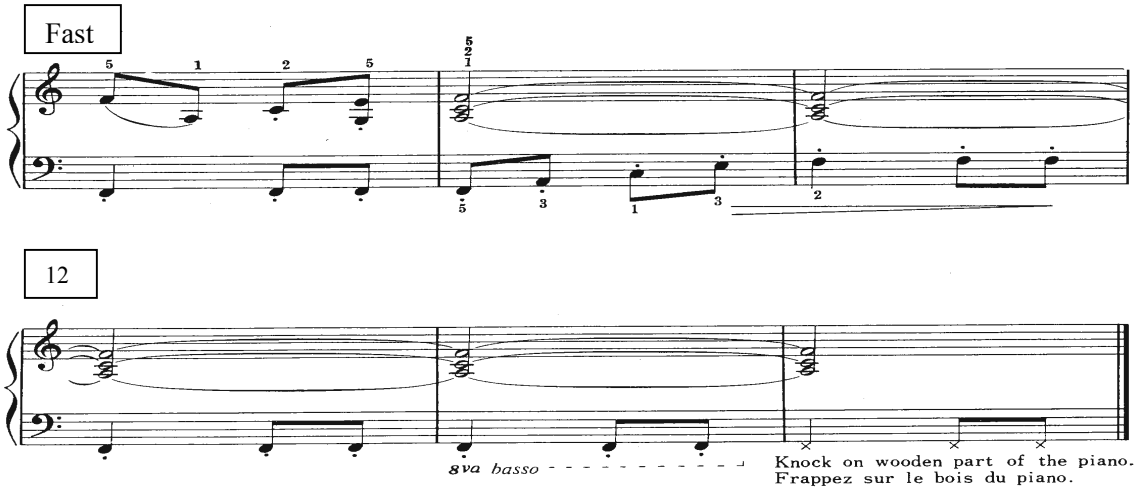
strings to vibrate sympathetically creating an eerie ghost-like shimmer of sound. For convenience, the student could knock on the fallboard of the piano, allowing time to get back into position for the alternating keyboard passages.

EXAMPLE 6.6.8. Debra Wanless, *Una's Ghost*, mm. 1-11.[103]



Similar to *Una's Ghost*, the last measure of *March* by David Duke (Example 6.6.9) indicates, "Knock on wooden part of the piano" in the rhythmic pattern of ♩ ♫ (repeated throughout the piece in the left hand). Although there are many places where the student could knock on the wood of the piano, in this instance the most convenient location would be at the end of the keyboard, to the left of the lowest A.

EXAMPLE 6.6.9. David Duke, *March*, mm. 9-14.[104]



[103] Debra Wanless, "Una's Ghost," in *Rats 'n' Bats and Witches Hats* (Palmerston, ON: Julyn Music Publications, 1997): 4.

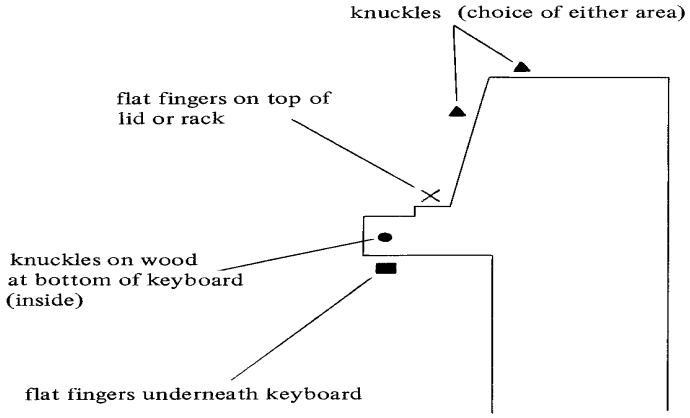
[104] David Duke, "March," in *Music of Our Time, Book I*, 29.

Knocking can be used in a composition for theatrical or comedic purposes, to create a special effect, or a different timbre used in conjunction with a melodic line. In *Knock, Knock* (Example 6.6.10), Roberta Stephen incorporates the knocking as one voice of the imitative musical texture, alternating with the voices throughout.

EXAMPLE 6.6.10. Roberta Stephen, *Knock, Knock*, mm. 1-11.[105]



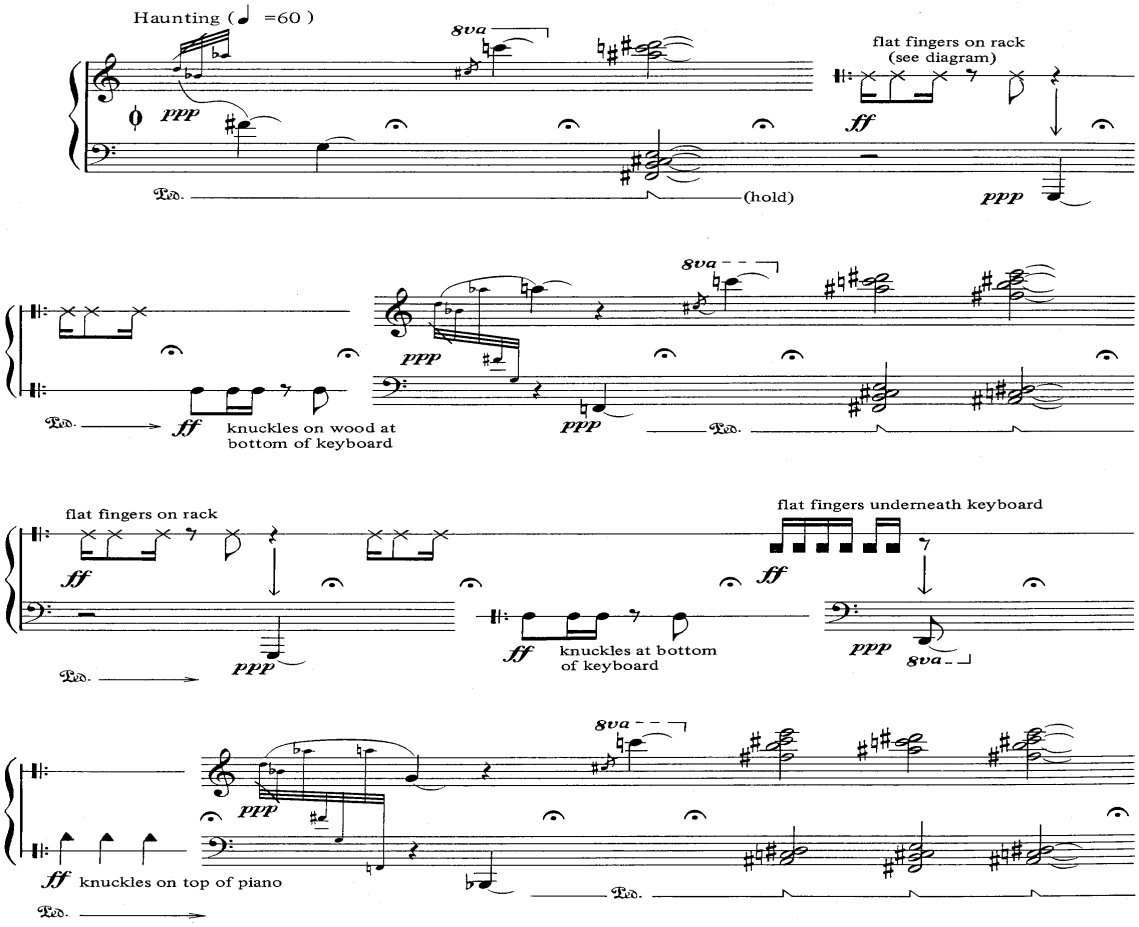
For students without a grand piano, the percussive use of the upright piano case is explored in *Who's There?* by Stephen Chatman (Example 6.6.13). In this piece, four different areas of the piano are knocked with the knuckles or tapped with flat fingers in the positions indicated below:



The score is explicit, with events on the keyboard notated on the grand staff in traditional notation, while the percussion events are indicated on percussion staves using the symbols in the diagram above.

[105] Stephen, "Knock, Knock," in *Knock, Knock & Other Surprises*, 1.

EXAMPLE 6.6.13. Stephen Chatman, *Who's There?*[106]



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At the end of the piece, Chatman writes, "Slowly lower lid; then slam it down. If possible, the lid should creak."[107]

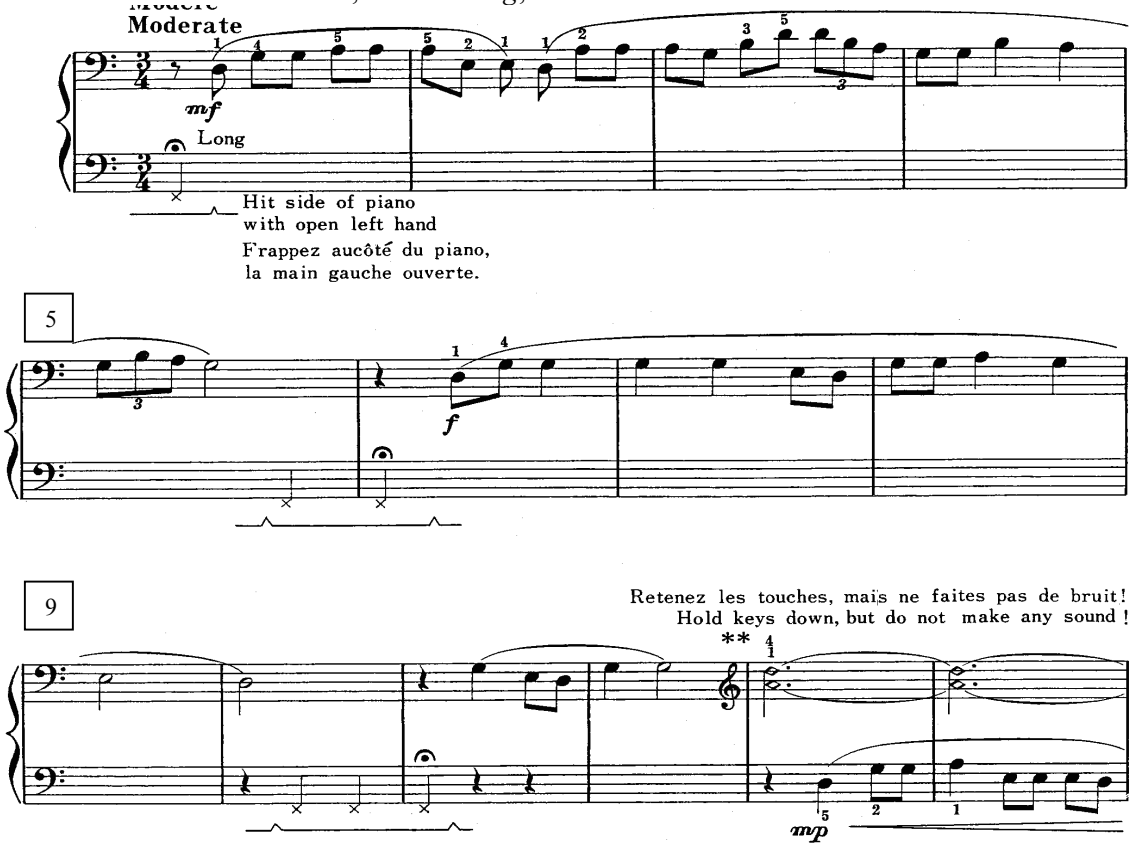
The distinctive folk music of Canada's Eskimo and Inuit people consists of vocal melodies typically accompanied by a shallow drum. Composers David Duke and David Dahlgren have represented this drum-beat effect in works for young students. In *Eskimo Song* (Example 6.6.11), Duke creates the drum beats by holding the pedal down and sharply striking the side of the piano case with a flat, open left hand. The composer states that, "Few students will have

[106] Stephen Chatman, "Who's There?," in *Amusements, Book 3* (Mississauga: The Frederick Harris Music Co., Ltd., 1989): 12.

[107] Ibid.

difficulty mastering the melodic content of this piece. The effects are apt to be a problem, though not for the more adventurous students."[108]

EXAMPLE 6.6.11. David Duke, *Eskimo Song*, mm. 1-14.[109]



With the damper pedal already depressed, the sympathetic vibrations resonate and the echo effect of the hand slap is amplified and sustained. The student must be precise about the way the composer has notated the music. In measure 6, for example, the right hand G must be held on the keyboard when the damper pedal is cleared for the next hand slap, avoiding an abrupt silence. In measure 13, the right hand presses down the indicated pitches silently while the left hand plays the melody. The composer evidently wants the damper pedal to be released here to allow the dampers of only the depressed notes to be raised, creating a different resonant effect.

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[108] Jean Coulthard, David Duke, and Joan Hansen, *Music of Our Time, Teacher's Manual, Books I-IV* (Waterloo: Waterloo Music Co. Limited, 1977): 35.

[109] David Duke, "Eskimo Song," in *Music of Our Time, Book III*, eds. Jean Coulthard, David Duke, and Joan Hansen (Waterloo: Waterloo Music Co. Limited, 1977): 11.

The traditional Eskimo song, *I am remembering something in Winter* (Example 6.6.12), is arranged by David Dahlgren with a drum accompaniment that continues through the entire piece, with momentary pauses. To achieve the drum effect, he indicates that another person may accompany the student quietly with a drum, or he may "kick the bottom board of the piano, just above the pedals."

EXAMPLE 6.6.12. David Dahlgren, "*I am remembering something in Winter,"* opening.[110]



[110] David Dahlgren, "I am remembering something in Winter," in *Piano Potpourri* (Brandon, Manitoba: Blis Music Publishers, 1999): 4.

CHAPTER SEVEN

SUMMARY, CONCLUSIONS, AND RECOMMENDATONS

Summary

The purpose of this document was to present a compendium of beginning to early advanced-level piano repertoire by Canadian composers written between 1970 and 2004. Over two hundred compositions incorporating contemporary compositional styles and techniques were reviewed. The presentation of this vast amount of repertoire was intended to illustrate the emphasis on introducing contemporary music to young students in Canada. In addition, the intent was to stimulate an appreciation and understanding of this music, to encourage music teachers to widen their knowledge and experience of Canadian works, and to support composers and performers of Canadian music.

The first chapter presents background information pertaining to composers in Canada and their thoughts on writing contemporary pedagogical repertoire. Other information includes the purpose, limitations, and need for the study. In addition, related literature, procedures, and organization for the project are presented. The second chapter provides an overview in three areas: 1) the establishment of contemporary composition in Canada, 2) the support of contemporary music within Canada, and 3) the publishing of contemporary music in Canada. Brief biographical accounts for each composer represented in the document serve as an introduction to their backgrounds and influences.

The ensuing four chapters categorize the repertoire according to compositional technique: rhythm and meter (shifting accents, changing meters, asymmetrical meter, polymeter, non-metric notation, and metric and non-metric notation); harmony and tonality (tertian harmony, non-tertian harmony, ostinato, bitonality, atonality, parallelism, and tone clusters); melody and modality (church modes, pentatonic scale, wholetone scale, chromatic scale, and disjunct melody); and textures and extended techniques (monophony, polyphony, indeterminacy, minimalism, inside the

piano, and percussive and vocal effects). Musical excerpts are incorporated into the text. For each piece, brief annotations provide pedagogical, stylistic, and interpretive considerations, performance suggestions, an explanation of notational symbols and compositional devices, and any directions provided by the composer. Analytical observations and musical suggestions, by nature intuitive and subjective, are merely intended to provide some of several possible interpretations and ideas.

Conclusions

A unique feature of music study in Canada is the availability of contemporary repertoire written by Canadian composers specifically for beginning to advanced-level students. The dedicated support for contemporary teaching compositions in Canada is strengthened by the popular organizations for teachers (The Canadian Federation of Music Teachers, the examination systems, and performance competitions), which encourage the study and performance of contemporary music through selective repertoire requirements. The activities of the music publishing industry and government-sponsored establishments and associations, such as the Canadian Music Centre and the Alliance for Canadian New Music Projects, promote the composers through the commissioning and distribution of their repertoire.

A significant number of Canada's most prominent composers are dedicated to introducing and promoting twentieth-century music to the audiences of tomorrow.[1] The diversity of contemporary techniques utilized by Canadian composers challenges and inspires students through artistic, pedagogically conceived compositions, and demonstrates the eclectic approach to musical composition in Canada.

Among the compositional techniques explored by Canadian composers is the concept of rhythm. Shifting accents, changing meters, and polymeter are used in the intermediate and early advanced works of Mary Gardiner, Brian Cherney, and Gerhard Wuensch to create unpredictable

[1] Rosalyn Soo, "Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer," (D.M.A. document, University of Oklahoma, 1996): 227.

rhythmic patterns and metric ambiguity. While each of these techniques utilize traditional notation, perhaps the most striking development in rhythm is non-metric notation. The absence of regular metric patterns and bar lines provides the opportunity for musical expression and freedom. The use of proportional, time-span, ametric and improvisational notation, a typical feature in beginning to advanced-level compositions by Stephen Chatman, David Duke, Mary Gardiner, and Alexina Louie, provides the student with complete freedom from constraints of traditional metric notation.

The extensive developments of the harmonic and tonal system in the twentieth century led to an unprecedented exploration of dissonance; the result was the establishment of non-functional harmony as a viable method of harmonic organization. Composers such as Linda Niamath and Jean Coulthard have written creative beginning-level pieces using simple, non-functional triadic textures. Gerhard Wuensch has explored the harmonic colors of fourths, fifths, seconds, sevenths, and tritones in several early-advanced pieces. The arrangement of non-functional chordal structures has been expanded to include the tone cluster, a prominent feature of pedagogical compositions by Stephen Chatman, and parallelism, which uses blocks of sound that avoid traditional voice leading for an archaic effect.

Other significant harmonic developments include the rise of neotonality, polytonality, and atonality. The ostinato technique establishes a tonal center by drawing attention to a particular pitch class (used frequently by Anne Crosby, David Dahlgren and David Duke). Bitonality combines two or more tonal centers simultaneously, and atonality (including serialism) avoids a tonal center altogether, a device employed most notably in late-intermediate pieces by Jean Coulthard.

The composer's melodic resources have been greatly influenced by scale patterns from the past, such as the church modes, the pentatonic scale, and the whole-tone scale. These are simple yet useful melodic devices that can create a folk-like or exotic character, and have been

extensively explored by Jean Coulthard, David Duke and Joan Hansen in the *Music of Our Time*[2] series. The expanded use of chromatic harmony allows the chromatic scale to function as the basis for a melody, an accompaniment, or an entire piece, as demonstrated by Stephen Chatman, Linda Niamath and Nancy Telfer. Angular, disjunct melodic contours and pointillism are prominent in works by Joan Hansen.

Many of the characteristic timbres and sonorities associated with contemporary music are directly related to texture and extended performance techniques. A renewed interest in traditional musical textures, such as monophony and polyphony, has been coupled with the harmonic evolution. After 1950, composers such as John Cage were experimenting with indeterminacy as a reaction against total organization in music. Stephen Chatman has written several pieces for beginning and intermediate students that incorporate randomly ordered events, performer indeterminacy, and graphic notation. Minimalism is a compositional process that generally features repetition, restricted pitch and rhythmic materials, and static harmony over a long duration. Ann Southam promotes this compositional texture in numerous pieces.

The predisposition of composers towards freedom of form, experimentation with new sound materials as well as the structural elements of the music is an important part of Canadian contemporary music. The development of extended techniques involves playing inside the piano with the fingers or other implements. These effects can occur either on the strings or on the iron frame depending on the desired effect. The notation can range from simple symbols to elaborate instructions. Joan Hansen and Nancy Telfer have incorporated extended playing techniques to help intermediate students experience these new methods of producing sounds. Numerous beginning-level compositions by Stephen Chatman, Jean Coulthard, David Duke and Roberta Stephen incorporate percussive and vocal effects such as clapping, tapping, or vocal sounds to produce unexpected timbres and, often, humorous results.

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[2] Jean Coulthard, David Duke and Joan Hansen, *Music of Our Time, Books I-VIII* (Waterloo: Waterloo Music Co. Limited, 1977-1979).

Recommendations for Further Study

The research for this document was limited to Canadian pedagogical piano repertoire written since 1970 that incorporates contemporary compositional techniques. Separate studies could be conducted on several of the individuals and organizations that were only mentioned in this project. A number of additional topics related to the study and performance of piano music in Canada are also worth exploring.

The following are the author's recommendations for further study:

(1) A performance and teaching analysis of the pedagogical repertoire written in Canada before 1970. This topic would include a large representation of the earlier generation of composers who devoted much of their careers to writing teaching music for the young, such as Violet Archer, John Beckwith, Boris Berlin, Jean Coulthard, Sonia Eckhardt-Gramatté, Otto Joachim, Earle Moss, Barbara Pentland, Clermont Pépin, and Clifford Poole.

(2) In-depth studies of the current generation of Canadian composers are needed, including personal interviews and biographical research, as well as teaching and performance analyses of their piano music. Such figures as Stephen Chatman, David Duke, Alexina Louie, Roberta Stephen, Ann Southam, and Nancy Telfer are at the forefront in promoting Canadian music, and their prolific output should be researched and disseminated to a wider audience.

(3) There is a need for a broad, comprehensive guide to piano music written by Canadian composers that would encompass all styles and levels. Currently, there is no single source available for information about Canadian piano music. The Canadian Music Centre maintains an extensive collection of piano repertoire in a variety of categories, including solo piano, piano duets, piano sonatas and piano trios.

(4) The establishment of regional and national music conservatories across Canada and their contributions to music study should be researched. A comparison of the Canadian content in the examination requirements, repertoire lists, and recommended publications for all Canadian examining boards would be a useful resource for teachers.

(5) An investigation into the history of music organizations, competitions and festivals in Canada and the impact they have on contemporary music should be undertaken. The Canadian Alliance for New Music Projects and its annual Contemporary Showcase Festival, the Kiwanis Music Festivals, Canadian Music Competitions, and the Eckhardt-Gramatté Music Competition are some of the important and distinctive opportunities for teachers and students to become aware of Canadian composers and their compositions.

(6) A study of prominent Canadian pedagogues who have helped establish Canada's reputation of musical excellence by producing a strong lineage of students, teachers and performers is warranted. The study could include the biography, teaching philosophies, pedagogical approaches, and musical contributions of such figures as William Aide, Marc Durand, Lyell Gustin, Marek Jablonski, Earle Moss, Edward Parker, and Robin Wood.

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APPENDIX A

GRADED REPERTOIRE CHART

GRADED REPERTOIRE CHART

The repertoire contained in this document is organized in the following chart according to the approximate grade and difficulty level, the composer, the title of the piece, collection, and publisher, and the page number where the piece can be located in the document. The difficulty of each piece corresponds to the grading levels used in the syllabi of The Royal Conservatory of Music, Conservatory Canada, and the Contemporary Showcase:

Grade Level	Difficulty
1	Early Beginner
2	Beginner
3	Late Beginner
4	Early Intermediate
5	Intermediate
6	Late Intermediate
7	Early Advanced
8-9	Advanced
9-10	Late Advanced

The abbreviations for the publishers are as follows: [1]

AK	Alberta Keys
BC	Black Cat Publications
Blis	Blis Music Publications
CMC	Canadian Music Centre
Comp	Composer
FH	The Frederick Harris Music Co., Limited
Jaymar	Jaymar Music
Julyn	Julyn Music
Leeds	Leeds Music
Mayfair	Mayfair/Montgomery Music Publishers
Oceanna	Oceanna Music Publications
Pine Grove	Pine Grove Music
San Marco	San Marco Publications
Studea	Studea Musica
WM	Waterloo Music Company Limited

[1] See Appendix C for contact information.

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
1	Early beginner	Jean Coulthard	A Little Joke	Music of Our Time, Book I	WM	196
1	Early beginner	David Duke	Bear Dance	Music of Our Time, Book I	WM	128
1	Early beginner	Joan Hansen	Aeolian Lullaby	Music of Our Time, Book I	WM	133
1	Early beginner	Debra Wanless	In a Chinese Garden		Julyn	136
1	Early beginner	Linda Niamath	Spider's Web	In My Garden	FH	140
1	Early beginner	Anne Crosby	Floating in Space	In My Dreams	FH	141
1	Early beginner	Jean Coulthard	A First Chorale	Music of Our Time, Book I	WM	159
1	Early beginner	Stephen Chatman	Balloons	Preludes for Piano, Book 1	FH	169
1	Early beginner	Stephen Chatman	Kangaroo Parade	Amusements, Book 1	FH	176
1	Early beginner	Stephen Chatman	Catch Me!	Sports	FH	135
1	Early beginner	David Duke	March	Music of Our Time, Book I	WM	199

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
2	Beginner	David Duke	Clouds	Music of Our Time, Book I	WM	100
2	Beginner	Joan Hansen	Twotone	Music of Our Time, Book II	WM	104
2	Beginner	Stephen Chatman	Tara's Tango	Escapades, Book 2	FH	116
2	Beginner	Stephen Chatman	Freak Out	Amusements, Book 2	FH	178
2	Beginner	Roberta Stephen	Singing Strings	Knock, Knock & Other Surprises	AK	121
2	Beginner	David Duke	Counting Game	Special Days	WM	130
2	Beginner	David Duke	Arioso	Music of Our Time, Book I	WM	134
2	Beginner	David Duke	Rooster	Magical Years of the Chinese	WM	137
2	Beginner	Linda Niamath	Butterflies	Fancy-Free	FH	138
2	Beginner	Linda Niamath	Bumblebees	In My Garden	FH	143
2	Beginner	David Duke	Monkey	Magical Years of the Chinese	WM	83

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
2	Beginner	Nancy Telfer	A Sioux Lullaby	My Bark Canoe	FH	84
2	Beginner	Nancy Telfer	The Shadow	I'm Not Scared	FH	68
2	Beginner	David Duke	Up Late	Special Days	WM	69
2	Beginner	Stephen Chatman	Berceuse	Escapades, Book 1	FH	69
2	Beginner	Stephen Chatman	Daydream	Amusements, Book 2	FH	75
2	Beginner	David Duke	The Cathedral in the Snow	Music of Our Time, Book II	WM	78
2	Beginner	David Duke	Picnic	Special Days	WM	177
2	Beginner	Stephen Chatman	Popping Corn	Amusements, Book 2	FH	177
2	Beginner	Stephen Chatman	Being Obnoxious	Amusements, Book 2	FH	178
2	Beginner	Remi Bouchard	Presto Popcorn	Sounds Delicious	Black Cat	154
2	Beginner	David Duke	Scherzino	Special Days	WM	159

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
2	Beginner	David Duke	She's Like the Swallow	Music of Our Time, Book II	WM	162
2	Beginner	David Duke	Canon	Music of Our Time, Book II	WM	160
2	Beginner	Stephen Chatman	Broken Music Box	Amusements, Book 2	FH	171
2	Beginner	Stephen Chatman	Whisper, Star	Escapades, Book 2	FH	172
2	Beginner	Stephen Chatman	Popping Corn	Amusements, Book 2	FH	177
2	Beginner	David Duke	Picnic	Special Days	WM	80, 177
2	Beginner	Stephen Chatman	Freak Out	Amusements, Book 2	FH	120, 178
2	Beginner	Stephen Chatman	Spring Light	Away!	FH	131
2	Beginner	Stephen Chatman	Meditation	Away!	FH	131
2	Beginner	Stephen Chatman	Foolin' Around	Amusements, Book 1	FH	194
2	Beginner	Stephen Chatman	Monkey Business	Amusements, Book 1	FH	195

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
2	Beginner	Roberta Stephen	Snappy March	Knock, Knock & Other Surprises	AK	196
2	Beginner	Remi Bouchard	Poco a poco potato	Sounds Delicious	Black Cat	197
2	Beginner	David Duke	No. 1	Festival Collection	Julyn	198
2	Beginner	DebraWanless	Una's Ghost	Rats 'n' Bats and Witches Hats	Julyn	199
2	Beginner	Roberta Stephen	Knock, knock	Knock, Knock & Other Surprises	AK	200
2	Beginner	Barbara Pentland	Study in Clusters	Music of Now, Book Two	WM	122
3	Late beginner	Linda Niamath	Underwater	Fancy-free	FH	91
3	Late beginner	Susan Greisdale	Cotton Candy	Little Hands, Big Pieces!	Oceanna	92
3	Late beginner	Anne Crosby	Can't Catch Me!	In My Dreams	FH	99
3	Late beginner	Anne Crosby	The Waterfall	In My Dreams	FH	101, 137
3	Late beginner	Ruth Watson	Lullaby in Black and White	Six Miniatures for Piano	FH	106

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
3	Late beginner	Jean Coulthard	A Cold Still Night	Music of Our Time, Book III	WM	112
3	Late beginner	Linda Niamath	Bears	A Zoo for You	FH	118
3	Late beginner	David Duke	Back to School	Special Days	WM	119
3	Late beginner	Janice Thoreson	Fog	Pranks and Other Tricks	AK	123
3	Late beginner	Nancy Telfer	The Friendly Ghost	I'm Not Scared	FH	124
3	Late beginner	David Duke	Eskimo Song	Music of Our Time, Book II	WM	136
3	Late beginner	David Duke	Dragon March	Special Days	WM	141
3	Late beginner	David Duke	Snake	Magical Years of the Chinese	WM	143
3	Late beginner	Joan Hansen	Moonbeams	Music of Our Time, Book IV	WM	147
3	Late beginner	Joan Hansen	Stars	Whisper Time	WM	148
3	Late beginner	Janice Thoreson	The Enchanted Mermaid	Pranks and Other Tricks	AK	52

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
3	Late beginner	Brian Cherney	No. IV	Pieces for Young Pianists, Book I	Jaymar	53
3	Late beginner	Stephen Chatman	Copycat	Amusements, Book 2	FH	75
3	Late beginner	Linda Niamath	Skating	Soda Pop and Other Delights	FH	153
3	Late beginner	Ernst Schneider	No. 3	Easy Pieces for Piano	Comp	154
3	Late beginner	Gem Fitch	Chinese Kites	Diamond Jubilee Collection	WM	155
3	Late beginner	Jean Coulthard	A Walk in the Woods for Two	Music of Our Time, Book IV	WM	161
3	Late beginner	Boyd MacDonald	Misty Mirror	Cat Works for Young Keyboardists	Comp	162
3	Late beginner	Stephen Chatman	Trance	Escapades, Book 2	FH	184
3	Late beginner	Barbara Pentland	Floating	Music of Now, Book Two	WM	146
3	Late beginner	Stephen Chatman	Tomato the Tomcat	Escapades, Book 1	FH	111
3	Late beginner	Roberta Stephen	Jumping Beans	Diamond Jubilee Collection	WM	150

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
3	Late beginner	Barbara Pentland	Duo	Music of Now, Book Three	WM	51
4	Early intermediate	Nancy Telfer	Eyes in the Dark	I'm Not Scared	FH	96
4	Early intermediate	Robert Bruce	Autumn Rain	Piano Connections, Book 4	AK	100
4	Early intermediate	John-Paul Jackson	Indian Cayenne Pepper's...	Charms	AK	72, 103
4	Early intermediate	Roberta Stephen	The Wizard	Knock, Knock & Other Surprises	AK	105
4	Early intermediate	Joan Hansen	Deux Danses Fantastiques I	Music of Our Time, Book VII	WM	108
4	Early intermediate	George Fiala	Mood in the Dorian Mode	Horizons, Book One	WM	131
4	Early intermediate	Violet Archer	Quiet Chat	Horizons, Book One	WM	130
4	Early intermediate	John-Paul Jackson	Song of the Szechwan Pepper	Freckles for Piano	AK	138
4	Early intermediate	Nancy Telfer	Whirling Dervish	I'm Not Scared	FH	144
4	Early intermediate	Bert Tersteeg	Four Over Three Makes Five	Kick Up Your Heels!	Pine Grove	65

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
4	Early intermediate	Anne Crosby	Celebration	In My Dreams	FH	50
4	Early intermediate	John Beckwith	White-Black	Horizons, Book Two	WM	71, 173
4	Early intermediate	Stephen Chatman	Game of Hypnosis	Amusements, Book 3	FH	170
4	Early intermediate	John Beckwith	White-Black	Horizons, Book Two	WM	71, 173
4	Early intermediate	Jean Coulthard	Grandfather's Clock	Pieces for the Present	WM	190
4	Early intermediate	Nancy Telfer	Melody in D		CMC	191
4	Intermediate	David Duke	Snowdrops	Duets from a Winter Garden	Mayfair	65
5	Intermediate	Dale Reubart	Prelude	Pantomimes	FH	95
5	Intermediate	Gerhard Wuensch	La danse a quinte	Twelve Glimpses into 20th Century	Leeds	95
5	Intermediate	Lorna Paterson	Ostinato	Just a Second!	FH	101
5	Intermediate	Mary Gardiner	Turnabout No. 1	Turnabout	Studea	107

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
5	Intermediate	Jean Coulthard	Strange Dance	Music of Our Time, Book VI	WM	113
5	Intermediate	Ernst Schneider	Ogo Pogo Feels Very Happy	Five Moods of Ogo Pogo	WM	139
5	Intermediate	Brian Cherney	Elegy for a Misty Afternoon	Horizons, Book One	WM	87, 139
5	Intermediate	Mary Gardiner	Turnabout No. 3	Turnabout	Studea	57
5	Intermediate	Mary Gardiner	Turnabout No. 2	Turnabout	Studea	60
5	Intermediate	Ernst Schneider	No. 6	Easy Pieces for Piano	Comp	59
5	Intermediate	Murray Adaskin	Toccatina	Horizons, Book one	WM	63
5	Intermediate	David Duke	Modules	Music in Many Forms	WM	175
5	Intermediate	David Duke	Morning Fog	Music of Our Time, Book V	WM	77
5	Intermediate	Nancy Telfer	Puzzle		CMC	79, 173, 191
5	Intermediate	Stephen Chatman	Bells Over Deep Cove		FH	81

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
5	Intermediate	Louis Applebaum	Keep Moving	Horizons, Book One	WM	156
5	Intermediate	Joan Hansen	Invention: The Chase	Music of Our Time, Book V	WM	163
5	Intermediate	David Duke	Modules	Music in Many Forms	WM	175
5	Intermediate	Joan Hansen	The Haunted Staircase	Music of Our Time, Book V	WM	191
5	Intermediate	David Dahlgren	“I am remembering...”	Piano Potpourri	Blis	203
5	Intermediate	Jean Coulthard	Strange Dance	Music of Our Time, Book VI	WM	113
5	Intermediate	Stephen Chatman	Orion’s Orbit	Escapades, Book 2	FH	183
5	Intermediate	Stephen Chatman	Elephant’s Thunder	Escapades, Book 2	FH	94
5	Late intermediate	Veronika Krausas	The Bears	The Bestiary	San Marco	157
5	Late intermediate	Veronika Krausas	The Alligator	The Bestiary	San Marco	157
6	Late intermediate	Stephen Chatman	Frenzy	Preludes for Piano, Book 3	FH	90

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
6	Late intermediate	Gerhard Wuensch	Four Square	Twelve Glimpses into 20th Century	Leeds	93
6	Late intermediate	David Dahlgren	Jazz Cat		AK	96
6	Late intermediate	Joan Hansen	March	Music of Our Time, Book VI	WM	97
6	Late intermediate	Brian Cherney	Sonorous Seconds	Intervals, Patterns, Shapes	WM	98
6	Late intermediate	Gerhard Wuensch	BIG 7, little 2	Twelve Glimpses into 20th Century	Leeds	98
6	Late intermediate	David Dahlgren	Time on my Hands	Piano Potpourri	Blis	102
6	Late intermediate	Mary Gardiner	Filament	Short Circuits	Studea	49, 103
6	Late intermediate	Joan Hansen	Hymn for Justina	Music of Our Time, Book VII	WM	117
6	Late intermediate	Dale Reubart	Chorale	Pantomimes	FH	118
6	Late intermediate	Mary Gardiner	Live Wire	Short Circuits	Studea	48, 121
6	Late intermediate	David Duke	Cape Breton Lullaby	Music of Our Time, Book V	WM	127

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
6	Late intermediate	Jean Coulthard	Where the Trade Winds Blow	Pieces for the Present	WM	132
6	Late intermediate	Jean Coulthard	Drifting on the Lake	Music in Many Forms	WM	142
6	Late intermediate	Stella terHart	Spider on the Ceiling	Forgotten Dreams	Oceanna	145
6	Late intermediate	Susan Greisdale	Sleepwalking	Piano Mime	Oceanna	148
6	Late intermediate	Gerhard Wuensch	The Big Leap Forward	Twelve Glimpses into 20th Century	WM	151
6	Late intermediate	Wolfgang Bottenberg	Dance in Bulgarian Rhythm	Moods of the Modes	WM	60
6	Late intermediate	Brian Cherney	Interval Patterns	Intervals, Patterns, Shapes	WM	52
6	Late intermediate	David Dahlgren	Lullaby	Piano Potpourri	Blis	54
6	Late intermediate	Mary Gardiner	Live Wire	Short Circuits	Studea	48, 121
6	Late intermediate	Mary Gardiner	Filament	Short Circuits	Studea	49, 100
6	Late intermediate	Nancy Telfer	Fantasy		CMC	85

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
6	Late intermediate	Sylvia Rickard	L'arc-en-ciel	Music in Many Forms	WM	73
6	Late intermediate	Mary Gardiner	Space Probe	Short Circuits	Studea	76
6	Late intermediate	Dale Reubart	Invention	Pantomimes	FH	164
6	Late intermediate	David Duke	Invention	Music of Our Time, Book VI	WM	165
6	Late intermediate	Sylvia Rickard	Invention	Music in Many Forms	WM	165
6	Late intermediate	Samuel Dolin	If	Horizons, Book Two	WM	174
7	Early advanced	Joan Hansen	Jugglers	Music of Our Time, Book VIII	WM	92
7	Early advanced	Stephen Chatman	Celebration	Fantasies	FH	108
7	Early advanced	Gerhard Wuensch	The Psychedelic Pencils	Twelve Glimpses into 20th Century	Leeds	110
7	Early advanced	David Duke	Variations	Music of Our Time, Book VII	WM	114
7	Early advanced	Stephen Chatman	Ginger Snaps	Preludes for Piano, Book 3	FH	115

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
7	Early advanced	Alexina Louie	Into Forever	Star Light, Star Bright	FH	122
7	Early advanced	Stephen Chatman	Final Argument	Fantasies	FH	124
7	Early advanced	Stephen Chatman	Chromatic Etude	Preludes for Piano, Book 3	FH	144
7	Early advanced	Stephen Chatman	Prairie Sky	Preludes for Piano, Book 3	FH	150
7	Early advanced	Joan Hansen	Summer	Two Sundances	WM	62
7	Early advanced	Mary Gardiner	Currents	Short Circuits	Studea	56
7	Early advanced	Steven Gellman	Allegro Scherzando	Album for Piano	FH	58
7	Early advanced	Brian Cherney	Two in One	Six Pieces for Piano	WM	64
7	Early advanced	Stephen Chatman	Sunrise at Jericho Beach	Fantasies	FH	88
7	Early advanced	Stephen Chatman	Night Sounds	Fantasies	FH	70, 182, 197
7	Early advanced	Stephen Chatman	Who's There?	Amusements, Book 3	FH	201

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
7	Early advanced	Mary Gardiner	Luminescence	Short Circuits	Studea	81
7	Early advanced	Stephen Chatman	Earthquake	Amusements, Book 3	FH	82
7	Early advanced	Stephen Chatman	Eagle's Flight	Amusements, Book 3	FH	80
7	Early advanced	Ernst Schneider	On the Run	Eleven Pieces for Piano	Comp	155
7	Early advanced	David Duke	Fugue	Music of Our Time, Book VIII	WM	166
7	Early advanced	David Duke	Anti-Confederation Song	Music of Our Time, Book VII	WM	179
7	Early advanced	Jack Behrens	No Wrong Notes		Comp	181
7	Early advanced	Michael Horwood	Traffic	Canada Music Week Silver	WM	185
7	Early advanced	Roberta Stephen	Sonatina No. 1		Comp	192
8	Advanced	Jean Coulthard	Far Above the Clouds	Pieces for the Present	WM	91, 129
8	Advanced	Stephen Chatman	Dance of the Barbarians	Fantasies	FH	106

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
8	Advanced	Alexina Louie	O Moon	Star Light, Star Bright	FH	88, 77, 142
8	Advanced	Joan Hansen	Nocturne	Music of Our Time, Book VIII	WM	149
8	Advanced	Gerhard Wuensch	Scherzo	Horizons, Book Two	WM	54
8	Advanced	David Duke	...but what is the nature of		CMC	55, 73
8	Advanced	Gerhard Wuensch	Four Against Three	Six Little Etudes	WM	66
8	Advanced	Gerhard Wuensch	Oliver's Twist	Twelve Glimpses into 20th Century	Leeds	49
8	Advanced	Nancy Telfer	Dreams		CMC	85
8	Advanced	Alexina Louie	Rings of Saturn	Star Light, Star Bright	FH	86
8	Advanced	Jack Behrens	Game No. 1	The Game of Improvisation	Comp	180
8	Advanced	Ann Southam	Soundspinning VII	Stitches in Time	Studea	186
8	Advanced	Ann Southam	Soundspinning I	Stitches in Time	Studea	185

Grade	Difficulty Level	Composer	Title of Piece	Collection	Publisher	Page
8	Advanced	Stephen Gellman	Introspection	Album for Piano	FH	116
9	Advanced	Gerhard Wuensch	Study in Sound	Spectrum, op. 41	Leeds	76
9	Advanced	Alexina Louie	Moonlight Toccata	Star Light, Star Bright	FH	187
9	Advanced	Alexina Louie	Changes	Music for Piano	CMC	188

APPENDIX B

COMPOSITIONAL TECHNIQUE CHART

COMPOSITIONAL TECHNIQUE CHART

The repertoire contained in this document is organized in the following chart alphabetically according to the compositional technique, the composer, the title of the piece, collection, and publisher, and the page number where the piece can be located in the document.

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Tone clusters	Stephen Chatman	Freak Out	Amusements, Book 2	FH	Beginner	120
Tone clusters	Roberta Stephen	Singing Strings	Knock, Knock & Other Surprises	AK	Beginner	121
Tone clusters	Barbara Pentland	Study in Clusters	Music of Now, Book Two	WM	Beginner	122
Tone clusters	David Duke	Back to School	Special Days	WM	Late beginner	119
Tone clusters	Janice Thoreson	Fog	Pranks and Other Tricks	AK	Late beginner	123
Tone clusters	Nancy Telfer	The Friendly Ghost	I'm Not Scared	FH	Late beginner	124
Tone clusters	Mary Gardiner	Live Wire	Short Circuits	Studea	Late intermediate	121
Tone clusters	Alexina Louie	Into Forever	Star Light, Star Bright	FH	Early advanced	122
Tone clusters	Stephen Chatman	Final Argument	Fantasies	FH	Early advanced	124
Whole tone	Linda Niamath	Spider's Web	In My Garden	FH	Early beginner	140
Whole tone	Anne Crosby	Floating in Space	In My Dreams	FH	Early beginner	141

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Asymmetrical meter	Mary Gardiner	Turnabout No. 2	Turnabout	Studea	Intermediate	60
Asymmetrical meter	Ernst Schneider	No. 6	Easy Pieces for Piano	Comp	Intermediate	59
Asymmetrical meter	Wolfgang Bottenberg	Dance in Bulgarian Rhythm	Moods of the Modes	WM	Late intermediate	60
Asymmetrical meter	Joan Hansen	Summer	Two Sundances	WM	Early advanced	62
Atonality	Jean Coulthard	A Cold Still Night	Music of Our Time, Book III	WM	Late beginner	112
Atonality	Stephen Chatman	Tomato the Tomcat	Escapades, Book 1	FH	Late beginner	111
Atonality	Jean Coulthard	Strange Dance	Music of Our Time, Book VI	WM	Intermediate	113
Atonality	Gerhard Wuensch	The Psychedelic Pencils	Twelve Glimpses into 20th Century	Leeds	Intermediate	110
Atonality	David Duke	Variations	Music of Our Time, Book VII	WM	Early advanced	114
Bitonality	Joan Hansen	Twotone	Music of Our Time, Book II	WM	Beginner	104
Bitonality	Ruth Watson Henderson	Lullaby in Black and White	Six Miniatures for Piano	FH	Late beginner	106

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Bitonality	Roberta Stephen	The Wizard	Knock, Knock & Other Surprises	AK	Early intermediate	105
Bitonality	Joan Hansen	Deux Danses Fantastiques I	Music of Our Time, Book VII	WM	Early intermediate	108
Bitonality	Mary Gardiner	Turnabout No. 1	Turnabout	Studea	Intermediate	107
Bitonality	Stephen Chatman	Celebration	Fantasies	FH	Early advanced	108
Bitonality	Stephen Chatman	Dance of the Barbarians	Fantasies	FH	Advanced	106
Changing meters	Janice Thoreson	The Enchanted Mermaid	Pranks and Other Tricks	AK	Late beginner	52
Changing meters	Brian Cherney	No. IV	Pieces for Young Pianists, Book I	Jaymar	Late beginner	53
Changing meters	Barbara Pentland	Duo	Music of Now, Book Three	WM	Late beginner	51
Changing meters	Mary Gardiner	Turnabout No. 3	Turnabout	Studea	Intermediate	57
Changing meters	Brian Cherney	Interval Patterns	Intervals, Patterns, Shapes	WM	Late intermediate	52
Changing meters	David Dahlgren	Lullaby	Piano Potpourri	Blis	Late intermediate	54

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Changing meters	Mary Gardiner	Currents	Short Circuits	Studea	Early advanced	56
Changing meters	Steven Gellman	Allegro Scherzando	Album for Piano	FH	Early advanced	58
Changing meters	Gerhard Wuensch	Scherzo	Horizons, Book Two	WM	Advanced	54
Changing meters	David Duke	...but what is the nature of		CMC	Advanced	55
Chromatic scale	Linda Niamath	Bumblebees	In My Garden	FH	Beginner	143
Chromatic scale	David Duke	Snake	Magical Years of the Chinese	WM	Late beginner	143
Chromatic scale	Nancy Telfer	Whirling Dervish	I'm Not Scared	FH	Early intermediate	144
Chromatic scale	Stella terHart	Spider on the Ceiling	Forgotten Dreams	Oceanna	Late intermediate	145
Chromatic scale	Stephen Chatman	Chromatic Etude	Preludes for Piano, Book 3	FH	Early advanced	144
Church modes	David Duke	Bear Dance	Music of Our Time, Book I	WM	Early beginner	128
Church modes	Joan Hansen	Aeolian Lullaby	Music of Our Time, Book I	WM	Early beginner	133

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Church modes	David Duke	Arioso	Music of Our Time, Book I	WM	Beginner	134
Church modes	David Duke	Counting Game	Special Days	WM	Beginner	130
Church modes	Stephen Chatman	Meditation	Away!	FH	Beginner	131
Church modes	George Fiala	Mood in the Dorian Mode	Horizons, Book One	WM	Early intermediate	131
Church modes	Violet Archer	Quiet Chat	Horizons, Book One	WM	Early intermediate	130
Church modes	David Duke	Cape Breton Lullaby	Music of Our Time, Book V	WM	Late intermediate	127
Church modes	Jean Coulthard	Where the Trade Winds Blow	Pieces for the Present	WM	Late intermediate	132
Church modes	Jean Coulthard	Far Above the Clouds	Pieces for the Present	WM	Advanced	129
Disjunct melody	Joan Hansen	Moonbeams	Music of Our Time, Book IV	WM	Late beginner	147
Disjunct melody	Joan Hansen	Stars	Whisper Time	WM	Late beginner	148
Disjunct melody	Roberta Stephen	Jumping Beans	Diamond Jubilee Collection	WM	Late beginner	150

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Disjunct melody	Barbara Pentland	Floating	Music of Now, Book Two	WM	Late beginner	146
Disjunct melody	Susan Greisdale	Sleepwalking	Piano Mime	Oceanna	Late intermediate	148
Disjunct melody	Gerhard Wuensch	The Big Leap Forward	Twelve Glimpses into 20th Century	WM	Late intermediate	151
Disjunct melody	Stephen Chatman	Prairie Sky	Preludes for Piano, Book 3	FH	Early advanced	150
Disjunct melody	Joan Hansen	Nocturne	Music of Our Time, Book VIII	WM	Advanced	149
Graphic Notation	Stephen Chatman	Orion's Orbit	Escapades, Book 2	FH	Intermediate	183
Indeterminacy	Stephen Chatman	Balloons	Preludes for Piano, Book 1	FH	Early beginner	169
Indeterminacy	Stephen Chatman	Kangaroo Parade	Amusements, Book 1	FH	Early beginner	176
Indeterminacy	Stephen Chatman	Broken Music Box	Amusements, Book 2	FH	Beginner	171
Indeterminacy	Stephen Chatman	Whisper, Star	Escapades, Book 2	FH	Beginner	172
Indeterminacy	Stephen Chatman	Popping Corn	Amusements, Book 2	FH	Beginner	177

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Indeterminacy	David Duke	Picnic	Special Days	WM	Beginner	177
Indeterminacy	Stephen Chatman	Being Obnoxious	Amusements, Book 2	FH	Beginner	178
Indeterminacy	Stephen Chatman	Freak Out	Amusements, Book 2	FH	Beginner	178
Indeterminacy	Stephen Chatman	Game of Hypnosis	Amusements, Book 3	FH	Early intermediate	170
Indeterminacy	John Beckwith	White-Black	Horizons, Book Two	WM	Early intermediate	173
Indeterminacy	Nancy Telfer	Puzzle		CMC	Intermediate	173
Indeterminacy	David Duke	Modules	Music in Many Forms	WM	Intermediate	175
Indeterminacy	Samuel Dolin	If	Horizons, Book Two	WM	Late intermediate	174
Indeterminacy	David Duke	Anti-Confederation Song	Music of Our Time, Book VII	WM	Early advanced	179
Indeterminacy	Jack Behrens	No Wrong Notes		Comp	Early advanced	181
Indeterminacy	Stephen Chatman	Night Sounds	Fantasies	FH	Early advanced	182

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Indeterminacy	Jack Behrens	Game No. 1	The Game of Improvisation	Comp	Advanced	180
Inside the piano	Jean Coulthard	Grandfather's Clock	Pieces for the Present	WM	Early intermediate	190
Inside the piano	Nancy Telfer	Melody in D		CMC	Early intermediate	191
Inside the piano	Nancy Telfer	Puzzle		CMC	Intermediate	191
Inside the piano	Joan Hansen	The Haunted Staircase	Music of Our Time, Book V	WM	Intermediate	191
Inside the piano	Sylvia Rickard	L'arc-en-ciel	Music in Many Forms	WM	Late intermediate	73
Inside the piano	Roberta Stephen	Sonatina No. 1		Comp	Early advanced	192
Metric/Non-metric	David Duke	Monkey	Magical Years of the Chinese	WM	Beginner	83
Metric/Non-metric	Nancy Telfer	A Sioux Lullaby	My Bark Canoe	FH	Beginner	84
Metric/Non-metric	Brian Cherney	Elegy for a Misty Afternoon	Horizons, Book One	WM	Intermediate	87
Metric/Non-metric	Nancy Telfer	Fantasy		CMC	Late intermediate	85

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Metric/Non-metric	Stephen Chatman	Sunrise at Jericho Beach	Fantasies	FH	Early advanced	88
Metric/Non-metric	Nancy Telfer	Dreams		CMC	Advanced	85
Metric/Non-metric	Alexina Louie	Rings of Saturn	Star Light, Star Bright	FH	Advanced	86
Metric/Non-metric	Alexina Louie	O Moon	Star Light, Star Bright	FH	Advanced	88
Minimalism	Stephen Chatman	Trance	Escapades, Book 2	FH	Late beginner	184
Minimalism	Michael Horwood	Traffic	Canada Music Week Silver	WM	Early advanced	185
Minimalism	Ann Southam	Soundspinning VII	Stitches in Time	Studea	Advanced	186
Minimalism	Ann Southam	Soundspinning I	Stitches in Time	Studea	Advanced	185
Minimalism	Alexina Louie	Moonlight Toccata	Star Light, Star Bright	FH	Advanced	187
Minimalism	Alexina Louie	Changes	Music for Piano	CMC	Advanced	188
Monophony	Remi Bouchard	Presto Popcorn	Sounds Delicious	Black Cat	Beginner	154

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Monophony	Linda Niamath	Skating	Soda Pop and Other Delights	FH	Late beginner	153
Monophony	Ernst Schneider	No. 3	Easy Pieces for Piano	Comp	Late beginner	154
Monophony	Gem Fitch	Chinese Kites	Diamond Jubilee Collection	WM	Late beginner	155
Monophony	Veronika Krausas	The Bears	The Bestiary	San Marco	Late intermediate	157
Monophony	Veronika Krausas	The Alligator	The Bestiary	San Marco	Late intermediate	157
Monophony	Louis Applebaum	Keep Moving	Horizons, Book One	WM	Intermediate	156
Monophony	Ernst Schneider	On the Run	Eleven Pieces for Piano	Comp	Early advanced	155
Non-metric	David Duke	Picnic	Special Days	WM	Early begininner	80
Non-metric	Nancy Telfer	The Shadow	I'm Not Scared	FH	Beginner	68
Non-metric	David Duke	Up Late	Special Days	WM	Beginner	69
Non-metric	Stephen Chatman	Berceuse	Escapades, Book 1	FH	Beginner	69

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Non-metric	Stephen Chatman	Daydream	Amusements, Book 2	FH	Beginner	75
Non-metric	David Duke	The Cathedral in the Snow	Music of Our Time, Book II	WM	Beginner	78
Non-metric	Stephen Chatman	Spring Light	Away!	FH	Beginner	71
Non-metric	Stephen Chatman	Copycat	Amusements, Book 2	FH	Late beginner	75
Non-metric	John Beckwith	White-Black	Horizons, Book Two	WM	Early intermediate	71
Non-metric	John-Paul Jackson	Indian Cayenne Pepper's...	Charms	AK	Early intermediate	72
Non-metric	David Duke	Morning Fog	Music of Our Time, Book V	WM	Intermediate	77
Non-metric	Nancy Telfer	Puzzle		CMC	Intermediate	79
Non-metric	Stephen Chatman	Bells Over Deep Cove		FH	Intermediate	81
Non-metric	Sylvia Rickard	L'arc-en-ciel	Music in Many Forms	WM	Late intermediate	73
Non-metric	Mary Gardiner	Space Probe	Short Circuits	Studea	Late intermediate	76

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Non-metric	Stephen Chatman	Night Sounds	Fantasies	FH	Early advanced	70
Non-metric	Mary Gardiner	Luminescence	Short Circuits	Studea	Early advanced	81
Non-metric	Stephen Chatman	Earthquake	Amusements, Book 3	FH	Early advanced	82
Non-metric	Stephen Chatman	Eagle's Flight	Amusements, Book 3	FH	Early advanced	80
Non-metric	David Duke	...but what is the nature of		CMC	Advanced	78
Non-metric	Alexina Louie	O Moon	Star Light, Star Bright	FH	Advanced	77
Non-metric	Gerhard Wuensch	Study in Sound	Spectrum, op. 41	Leeds	Advanced	76
Non-tertian	Stephen Chatman	Elephant's Thunder	Escapades, Book 2	FH	Intermediate	94
Non-tertian	Nancy Telfer	Eyes in the Dark	I'm Not Scared	FH	Early intermediate	96
Non-tertian	Dale Reubart	Prelude	Pantomimes	FH	Intermediate	95
Non-tertian	Gerhard Wuensch	La danse a quinte	Twelve Glimpses into 20th Century	Leeds	Intermediate	95

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Non-tertian	Gerhard Wuensch	Four Square	Twelve Glimpses into 20th Century	Leeds	Late intermediate	93
Non-tertian	David Dahlgren	Jazz Cat		AK	Late intermediate	96
Non-tertian	Joan Hansen	March	Music of Our Time, Book VI	WM	Late intermediate	97
Non-tertian	Brian Cherney	Sonorous Seconds	Intervals, Patterns, Shapes	WM	Late intermediate	98
Non-tertian	Gerhard Wuensch	BIG 7, little 2	Twelve Glimpses into 20th Century	Leeds	Late intermediate	98
Ostinato	David Duke	Clouds	Music of Our Time, Book I	WM	Beginner	100
Ostinato	Anne Crosby	Can't Catch Me!	In My Dreams	FH	Late beginner	99
Ostinato	Anne Crosby	The Waterfall	In My Dreams	FH	Late beginner	101
Ostinato	Robert Bruce	Autumn Rain	Piano Connections, Book 4	AK	Early intermediate	100
Ostinato	John-Paul Jackson	Indian Cayenne Pepper's...	Charms	AK	Early intermediate	103
Ostinato	Lorna Paterson	Ostinato	Just a Second!	FH	Intermediate	101

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Ostinato	David Dahlgren	Time on my Hands	Piano Potpourri	Blis	Late intermediate	102
Ostinato	Mary Gardiner	Filament	Short Circuits	Studea	Late intermediate	103
Parallelism	Stephen Chatman	Tara's Tango	Escapades, Book 2	FH	Beginner	116
Parallelism	Linda Niamath	Bears	A Zoo for You	FH.	Late beginner	118
Parallelism	Joan Hansen	Hymn for Justina	Music of Our Time, Book VII	WM	Late intermediate	117
Parallelism	Dale Reubart	Chorale	Pantomimes	FH	Late intermediate	118
Parallelism	Stephen Chatman	Ginger Snaps	Preludes for Piano, Book 3	FH	Early advanced	115
Parallelism	Stephen Gellman	Introspection	Album for Piano	FH	Advanced	116
Pentatonic	Debra Wanless	In a Chinese Garden		Julyn	Early beginner	136
Pentatonic	Stephen Chatman	Catch Me!	Sports	FH	Early beginner	135
Pentatonic	David Duke	Rooster	Magical Years of the Chinese	WM	Beginner	137

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Pentatonic	Linda Niamath	Butterflies	Fancy-Free	FH	Beginner	138
Pentatonic	Anne Crosby	The Waterfall	In My Dreams	FH	Late beginner	137
Pentatonic	David Duke	Eskimo Song	Music of Our Time, Book II	WM	Late beginner	136
Pentatonic	John-Paul Jackson	Song of the Szechwan Pepper	Freckles for Piano	AK	Early intermediate	138
Pentatonic	Ernst Schneider	Ogo Pogo Feels Very Happy	Five Moods of Ogo Pogo	WM	Intermediate	139
Pentatonic	Brian Cherney	Elegy for a Misty Afternoon	Horizons, Book One	WM	Intermediate	139
Percussive effects	Jean Couthard	A Little Joke	Music of Our Time, Book I	WM	Early Beginner	196
Percussive effects	David Duke	March	Music of Our Time, Book I	WM	Early beginner	199
Percussive effects	Stephen Chatman	Monkey Business	Amusements, Book 1	FH	Beginner	195
Percussive effects	Roberta Stephen	Snappy March	Knock, Knock & Other Surprises	AK	Beginner	196
Percussive effects	Remi Bouchard	Poco a poco potato	Sounds Delicious	Black Cat	Beginner	197

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Percussive effects	David Duke	No. 1	Festival Collection	Julyn	Beginner	198
Percussive effects	Debar Wanless	Una's Ghost	Rats 'n' Bats and Witches Hats	Julyn	Beginner	199
Percussive effects	Roberta Stephen	Knock, knock	Knock, Knock & Other Surprises	AK	Beginner	200
Percussive effects	David Duke	Eskimo Song	Music of Our Time, Book III	WM	Late beginner	202
Percussive effects	David Dahlgren	"I am remembering..."	Piano Potpourri	Blis	Intermediate	203
Percussive effects	Stephen Chatman	Night Sounds	Fantasies	FH	Early advanced	197
Percussive effects	Stephen Chatman	Who's There?	Amusements, Book 3	FH	Early advanced	201
Percussive effects	Stephen Chatman	Foolin' Around	Amusements, Book 1	FH	Beginner	194
Polymeter	David Duke	Snowdrops	Duets from a Winter Garden	Mayfair	Intermediate	65
Polymeter	Bert Tersteeg	Four Over Three Makes Five	Kick Up Your Heels!	Pine Grove	Early intermediate	65
Polymeter	Murray Adaskin	Toccatina	Horizons, Book one	WM	Intermediate	63

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Polymeter	Brian Cherney	Two in One	Six Pieces for Piano	WM	Early advanced	64
Polymeter	Gerhard Wuensch	Four Against Three	Six Little Etudes	WM	Advanced	66
Polyphony	Jean Coulthard	A First Chorale	Music of Our Time, Book I	WM	Early beginner	159
Polyphony	David Duke	Canon	Music of Our Time, Book II	WM	Beginner	160
Polyphony	David Duke	Scherzino	Special Days	WM	Beginner	159
Polyphony	David Duke	She's Like the Swallow	Music of Our Time, Book II	WM	Beginner	162
Polyphony	Jean Coulthard	A Walk in the Woods for Two	Music of Our Time, Book IV	WM	Late beginner	161
Polyphony	Boyd MacDonald	Misty Mirror	Cat Works for Young Keyboardists	Comp	Late beginner	162
Polyphony	Joan Hansen	Invention: The Chase	Music of Our Time, Book V	WM	Intermediate	163
Polyphony	Dale Reubart	Invention	Pantomimes	FH	Late intermediate	164
Polyphony	David Duke	Invention	Music of Our Time, Book VI	WM	Late intermediate	165

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Polyphony	Sylvia Rickard	Invention	Music in Many Forms	WM	Late intermediate	165
Polyphony	David Duke	Fugue	Music of Our Time, Book VIII	WM	Early advanced	166
Shifting accents	Anne Crosby	Celebration	In My Dreams	FH	Early intermediate	50
Shifting accents	Mary Gardiner	Live Wire	Short Circuits	Studea	Late intermediate	48
Shifting accents	Mary Gardiner	Filament	Short Circuits	Studea	Late intermediate	49
Shifting accents	Gerhard Wuensch	Oliver's Twist	Twelve Glimpses into 20th Century	Leeds	Advanced	49
Tertian	Linda Niamath	Underwater	Fancy-free	FH	Late beginner	91
Tertian	Susan Greisdale	Cotton Candy	Little Hands, Big Pieces!	Oceanna	Late beginner	92
Tertian	Joan Hansen	Jugglers	Music of Our Time, Book VIII	WM	Early advanced	92
Tertian	Stephen Chatman	Frenzy	Preludes for Piano, Book 3	FH	Late intermediate	90
Tertian	Jean Coulthard	Far Above the Clouds	Pieces for the Present	WM	Advanced	91

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Tone clusters	Stephen Chatman	Freak Out	Amusements, Book 2	FH	Beginner	120
Tone clusters	Roberta Stephen	Singing Strings	Knock, Knock & Other Surprises	AK	Beginner	121
Tone clusters	Barbara Pentland	Study in Clusters	Music of Now, Book Two	WM	Beginner	122
Tone clusters	David Duke	Back to School	Special Days	WM	Late beginner	119
Tone clusters	Janice Thoreson	Fog	Pranks and Other Tricks	AK	Late beginner	123
Tone clusters	Nancy Telfer	The Friendly Ghost	I'm Not Scared	FH	Late beginner	124
Tone clusters	Mary Gardiner	Live Wire	Short Circuits	Studea	Late intermediate	121
Tone clusters	Alexina Louie	Into Forever	Star Light, Star Bright	FH	Early advanced	122
Tone clusters	Stephen Chatman	Final Argument	Fantasies	FH	Early advanced	124
Whole tone	Linda Niamath	Spider's Web	In My Garden	FH	Early beginner	140
Whole tone	Anne Crosby	Floating in Space	In My Dreams	FH	Early beginner	141

Technique	Composer	Title of Piece	Collection	Publisher	Difficulty Level	Page
Whole tone	David Duke	Dragon March	Special Days	WM	Late beginner	141
Whole tone	Jean Coulthard	Drifting on the Lake	Music in Many Forms	WM	Late intermediate	142
Whole tone	Alexina Louie	O Moon	Star Light, Star Bright	FH	Advanced	142

APPENDIX C

MUSIC PUBLISHERS IN CANADA

MUSIC PUBLISHERS IN CANADA

The following is a list of Canadian publishers and their contact information:

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