

Violet Archer's "The Twenty-Third Psalm" (1952):

**An Analytical Study of Text and Music Relations Through
Fibonacci Numbers, Melodic Contour,
Motives, and Piano Accompaniment**

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**To Mom and Dad
With Love and Gratitude**

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ABSTRACT

This study explores text and music relations in Canadian composer Violet Archer's "The Twenty-Third Psalm" by analysing the text of Psalm 23, Fibonacci numbers, melodic contours, motives, and the role of the accompaniment. The text focuses on David's faith in God and his acceptance of God as his shepherd on earth. The four other approaches allow us to examine the work on three different structural levels: background through Fibonacci numbers, middleground through melodic contour analysis, and foreground through motivic analysis and the role of the accompaniment. The measure numbers that align with Fibonacci numbers overlap with some of the melodic contour phrases, which are demarcated by rests, as well as with the most important moments at the surface level, such as the emphasis on the word "death" through recurring and symbolic motives. The piano accompaniment further supports these moments in the text.

Keywords: Violet Archer, Canadian music, text and music relations, Fibonacci numbers, melodic contour, motivic analysis, Psalm 23, theory, music analysis, "The Twenty-Third Psalm" (1952), contemporary music, Robert D. Morris, Elizabeth West Marvin and Paul A. Laprade

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CHAPTER 1

INTRODUCTION

1.1: Introduction

I was first exposed to Violet Archer (1913-2000)'s music in a third-year theory seminar during my undergraduate studies. Although I was fascinated by her works, the pivotal moment that piqued my interest in her works came when I learned that she had dedicated all of her music to God when she died. I felt a direct connection to her because we are both composers and Protestant Christians. This led me to an interest in studying Archer's sacred works for voice and piano, and stirred my curiosity on how she highlights religious text through music.

My research on Archer's "The Twenty-Third Psalm" explores text and music relations in this sacred work for voice and piano. My reason for choosing to focus on Archer's voice and piano music stems from the intimacy of two performers and how the piano supports the text sung by the singer. As well, none of the current research has specifically focused on her sacred voice and piano works. My analytical approach will draw from the Fibonacci numbers, melodic contour theory, motivic analysis, and the role of the accompaniment in expressing the text. The first two will be useful for middle-scale and large-scale relations, while the latter two will allow me to discuss surface-level text-music relations. My study will contribute to a better understanding of Archer's sacred works, as well as offer a methodological approach to analyse these wonderful works. In this first chapter, I will provide an overview of Archer's life, followed by a survey of relevant literature, and a chapter outline.

1.2: Violet Archer's Biography

As one of the most prominent female Canadian composers of the twentieth-century, Violet Balestreri Archer's works are commonly featured on the Canadian music scene, as well as part of the Royal Conservatory of Music curriculum. A brief survey of this composer's life will allow me to contextualize her work. I will divide her biography into three sections. First, I will begin with the early years (1913-1947), focusing on her childhood and undergraduate studies at McGill University. I will then turn to her studies with Bartók (1942) and Hindemith (1947-49), and will finish with the later years (1949-2000) and her return to Canada.

1.2.1: *Early Years (1913-1947)*

Violet Balestreri was born in Montreal on April 24, 1913 to Italian immigrants. Her last name was later translated to its English equivalent "Archer," but the composer preserved her original Italian family name as her middle name. She showed great interest in music from an early age. In an interview, she recounts her early impressions of music: "As an infant the sound of the piano cast a spell over me. The sound of a violin made me cry. The piano drew me to music."¹ Recognizing her unique ability, her parents enrolled her in piano lessons at the age of eight with Madame Cadieux-Abran and later with Madame Gagnon², who not only taught her piano, but also the rudiments of music and solfege. Even though Archer enjoyed performing as a pianist, her love of music was centered on composition from her early teens. At sixteen, she wrote her first composition for voice and piano with a text

¹ Barbara Harbach, "Violet Archer: A Life Long Learner," in *Woman of Note* (February 1998), 3.

² The full names of Archer's piano teachers are not available in the current literature on Archer and her works.

from a Lord Tennyson poem. Her parents discouraged her from studying composition at the university level because they believed in the traditional role of women getting married and having children. Nonetheless, Archer was determined to further her training in composition and enrolled at McGill University.

Since she began her undergraduate degree during the Depression, Archer studied part-time in order to earn money from work, which resulted in requiring six years to complete her degree. In the first two years of the Bachelor, she accompanied the voice studio of Merlin Davies. By the third year, she wanted to focus more on her studies and so she stopped accompanying and began teaching piano privately. She received the Teacher's Licentiate in Piano from McGill University in 1934, and in 1936, a Bachelor of Music in composition under Claude Champagne and Douglas Clarke.

During her compositional studies at McGill University, Clarke had the strongest influence on Archer. At that time, he was the conductor of the Montreal Symphony Orchestra, and he encouraged his composition students to study the scores being performed by the orchestra, as well as to attend a rehearsal every week. Through this experience, Archer became drawn to orchestral music and was present for almost every rehearsal and performance. Moreover, it was through Clarke that Archer was given the opportunity to have her orchestral work, *Scherzo Sinfonico*, premiered by the Montreal Symphony Orchestra in 1940.

In addition to her studies at McGill, Archer received an Associate Diploma of the Royal Canadian College of Organists in 1939. As well, after graduation, she remained active on the Montreal music scene by joining the Montreal Women's Symphony in 1940. She was the first percussionist of the orchestra and remained a member until 1947.

1.2.2: Studies with Bartók and Hindemith (1942-49)

Although Champagne and Clarke contributed to her formal training, Archer sought out other composers. In 1942, Béla Bartók was supposed to perform with the Montreal Symphony Orchestra, but due to restrictions imposed by the war, he was not able to travel to Canada. Nonetheless, Archer was determined to meet and study with the famous composer, and she wrote a letter to his publisher, Boosey and Hawkes, requesting Bartók's mailing address. Archer describes her first letter to Bartók in the following: "I wrote [Bartók] a letter and in very simple terms explained that I was working for my living and still studying and wanting to improve myself and hopefully be accepted as a student by someone of his stature."³ He responded to her letter four months later requesting sample compositions; after a month, he wrote back that he would accept her as his student in New York that summer and teach her for ten dollars per lesson. The following was the first letter Bartók wrote to Archer on April 7, 1942:

Dear Miss Archer,

I probably will be in New York during the whole summer, so I could be at your disposal. Nevertheless it would be advisable to let me know the date of your coming a few weeks in advance. I charge as a lowest fee for a lesson ten dollars and I hope you can meet that.

Yours, sincerely
Béla Bartók⁴

The next year when Archer was in New York, she wrote to Bartók requesting lessons, but due to his health, he was unable to meet with her. The following was Bartók's last letter to Archer, dated July 8, 1943:

³ C. David Keith, "A Conductor's Analysis of The Sacred Choral Music of Violet Archer." (Diss. Southwestern Baptist Theological Seminary, 1980), 15.

⁴ Letter, Béla Bartók to Violet Archer, 7 April 1942, National Library and Archives of Canada.

Dear Miss Archer,

Many thanks for your kind letter of June 30. I am very sorry but I gave up my Riverdale apartment, and am now in Saranac Lake for a cure until end of September. This place in the Adirondacs—is 11 hours from New York by train, and as a matter of fact is much nearer to Montreal than to New York. Many thanks for that Canadian folk collection; perhaps you could either mail it, or deposit it at Boosey & Hawkes' Artists' Bureau, 119 West 57th Street. I hope you will enjoy your stay in New York and will not suffer too much from heat. I regret very much that there is no occasion to meet you, and am

Yours, very sincerely
Béla Bartók⁵

On September 26, 1945, Bartók passed away from leukemia and it was not until several years later that Archer realized she had been one of only three students Bartók had accepted in America.

Through lessons with Bartók, Archer learned how to harmonize folk songs and write variations on these songs. However, the full impact of Bartók's influence came retrospectively, as she shares: "I learned more from him upon reflection and recollection than I did at that time. I was not ready to take all that he had to offer."⁶ In later years, Archer adapted Bartók's teaching techniques to introduce harmonization to her students.

After studying with Bartók, Archer returned to teach at McGill University until 1946 when she decided to pursue graduate studies in composition. In 1947, she was admitted to the Master in Composition program at the Yale School of Music with two scholarships: the Bradley-Keeler Memorial Scholarship in 1947 and the Charles Ditson Fellowship in 1948. However, before Archer could begin her studies as a graduate student, she had to complete two undergraduate courses, German and European History, which earned her a Bachelor of Music from Yale in 1948. While at Yale, she had wanted to study composition with Paul

⁵ Letter, Béla Bartók to Violet Archer, 8 July 1943, National Library and Archives of Canada.

⁶ Harvey Huiner, "The Choral Music of Violet Archer." (Diss. University of Iowa, 1980), 24.

Hindemith, but was unable to do so for reasons she described in a letter she wrote to her sister, Carolyn, on September 19, 1947:

[T]hough I really hate to say it, I am up against a great disappointment because I cannot study with Hindemith since I did not take his entrance exams in March and they tell me that he is only taking in 2 new pupils out of those who passed his exams.⁷

Although Archer did not have the opportunity to study composition with Hindemith, she was still able to enroll in his theory and counterpoint classes. She studied composition under Richard Donovan, but her experience was not fruitful, as explained in a letter to her sister on November 20, 1947:

Ever since the beginning [Donovan] has resented me. It irks him that my work is good and that I know what I want. He knows very well that I ought not to be in that class yet he enjoys talking down to me when he can. I feel his antagonism. It isn't my fault if I know what I know and why should I feign ignorance.⁸

Her interactions with Donovan were not positive and she resented not being recognized for her compositional skills. While struggling with these issues, she found comfort in her classes with Hindemith:

I like Hindemith's lectures by the way. I think he is perhaps the only solace I have. He's indeed a genius and I enjoy watching him and listening to him. He has a fine sense of human and what mastery of his subject. It is wonderful to behold a great mind. How can anyone result the greatness of such a mind?⁹

Although her classes with Hindemith were in a large-class setting rather than as a private student, Hindemith influenced her profoundly not only as a composer, but also as a teacher.

Archer asserted years later that:

I am still influenced in my creative thinking and in my teaching processes by the Hindemith approaches which are toward a fundamental, but

⁷ Box 90 Folder 15, University of Alberta Archives (hereon referred to as UAA), and letter, Violet Archer to Carolyn (Archer) Osborne 19 September 1947, UAA.

⁸ Letter, Violet Archer to Carolyn (Archer) Osborne 20 November 1947, UAA.

⁹ Ibid.

comprehensive, approach. [...] In other words, one should take on a broad background even when one is studying the basics.¹⁰

In this last excerpt, Archer may be alluding to Hindemith's encouragement for his students in acquiring a thorough knowledge of the instruments for which the work is composed and the connection to the performers. In this way, the composer creates with a purpose. Rising above Donovan's criticism, Archer graduated from Yale in 1949 with the Wood Chandler Prize for her graduate composition "The Bell."

1.2.3: Later Years (1949-2000)

After finishing her graduate studies at Yale in 1949, Archer travelled to Europe for a year hoping to find employment in England, but teaching opportunities were limited to school teachers and she wanted a position at a university or conservatory. Hence, she returned to the United States and became the composer-in-residence at North Texas State College from 1950-53. However, due to funding issues, Archer's position was terminated at North Texas State College and she accepted a position as a professor of composition at the University of Oklahoma from 1953-1961. In Oklahoma, Archer taught composition, counterpoint, orchestration, and score reading.¹¹ In 1959, she received a \$4000 Canada Council Grant that allowed her to return home to Montreal and live with her parents. At that time, her mother was ill and Archer was seeking a teaching position in Canada. In 1960, an opportunity arose when Dick Eaton, chair of the music department at the University of Alberta, contacted her and asked if she would be interested in a teaching position; she seized the opportunity to return to Canada.

¹⁰ Keith, "A Conductor's Analysis," 17.

¹¹ Huiner, "Choral Music of Violet Archer," 31.

At first, her appointment at the University of Alberta was temporary; however, she held a lengthier position from 1961 until her retirement in 1978 as a professor emeritus. She served not only as a professor, but also as the chair for the division of theory and composition. The role that Archer played during her time at the University of Alberta was significant since she was one of five faculty members in a music department that only offered a three-year bachelor of music program. When she retired, there were more than thirty members of the music department and it had expanded to include a four-year music program, Master's degrees, and the beginnings of a doctoral program.¹² Thus, Archer played a significant role in the growth and development of the music department at the University of Alberta.

Archer remained active even after she retired by giving guest lectures at various universities across Canada and the United States. In addition, she received many honorary doctorates, including ones from McGill University (1971), the University of Windsor (1986), the University of Calgary (1989) and, of course, the University of Alberta (1993). Furthermore, she was awarded the Order of Canada in 1983 for her contribution to Canadian culture. Moreover, in the following year, Archer was chosen as "Composer of the Year" by the Canadian Music Council.

After writing more than 250 works for stage, orchestra, piano, organ, voice, choir, chamber setting, electronic media, and film scores, Archer died on February 21, 2000 in Ottawa. Even though this influential composer passed away more than a decade ago, her music still remains prominent on the Canadian concert scene. As well, her name has been honoured in different ways, such as the Violet Archer music festival, the Violet Archer

¹² Emma Banfield, "Violet Archer: A Canadian Woman in Composition." (Diss. Northwestern University, 2008), 20.

Library at the Canadian Music Centre's prairie branch, and two scholarships at the University of Alberta.¹³ To end this section, it seems appropriate to quote Archer one last time on her desire for her music:

I feel that I must believe in what I am writing, because I would like the music that I write to project itself, so that it may bring something to someone in the audience—hopefully more than just one or two... I think that it is quite normal to wish that one's music should have a future.¹⁴

Indeed, Archer's music continues to live on.

1.3: Literature Review

Many sources have contributed to contextualizing Archer's life and compositional process, as well as my interpretation of Archer's works. This literature review will be divided into three sections: (1) biographical, (2) sources on Archer's works, primarily theses and dissertations, and (3) methodologies. In the biographical section, I will outline the sources from which I borrowed information for Archer's biography. I will then discuss theses and dissertations written on the music of Archer according to their relevance for my research. Lastly, I will focus on the methodologies, more precisely on the Fibonacci numbers and melodic contour theory, which I will use as tools to analyse "The Twenty-Third Psalm."

¹³ Box 98 Folder 18, UAA.

¹⁴ Huiner, "Choral Music of Violet Archer," 51.

1.3.1: Biographical Information

Numerous studies on Archer's life are available, but for the purpose of this research, I will limit my review to writings by Linda Hartig, Emma Banfield, and select journal articles. Hartig collaborated with Archer to create a catalogue of the composer's music, which was published as a book: "Violet Archer: A Bio-Bibliography." Later, after Archer died, Hartig wrote an article, "Violet Balestreri Archer (1913-2000): An Update," to complete the catalogue and document Archer's personal life from 1947 to 1949, when she was studying at Yale. The information in Hartig's writings is helpful to contextualize the composer and "The Twenty-Third Psalm" by providing a brief overview of Archer's life. Banfield's doctoral dissertation,¹⁵ "Violet Archer: A Canadian Woman in Composition" (2008), also contributes greatly to information on Archer's life. Banfield researched Archer's materials at the University of Alberta Archives, the University of Calgary Special Collection Unit, and Library and Archives Canada; this research involved an examination of Archer's personal correspondence, as well as professional records. Aside from biographical information, Banfield also explored Archer's role as a female composer in Canada. In addition, she analysed three works by Archer, but her analysis only presents a surface understanding of the piece. Hence, I borrow primarily biographical materials from Banfield's dissertation.¹⁶ Moreover, Barbara Harbach's "Violet Archer: A Life Long Learner" in *Women of Note* and William Bruneau's "In Memory of Violet Archer, 1913-2000" in *International Alliance for Women in Music Journal* serve as two key articles on Archer's life. The remaining articles, from which I draw, include interviews with the composer: "The Composer's Voice: What Women Can Do" in *Canadian University Music*

¹⁵ Banfield completed a Doctor of Musical Arts in Violin Performance at Northwestern University in 2008.

¹⁶ Most theses and dissertations that I have consulted contain a biographical section on Archer, but Banfield's dissertation is more detailed than the others.

Review by Brenda Dalen and “An Interview with Four of Canada’s Senior Composers: Murray Adaskin, Violet Archer, Jean Papineau-Couture and John Weinzwieg” in *Sound Notes: An Independent Review of New Music in Canada* by Colin Eatcok. The above writings on Archer’s life and the personal interviews contribute to the information collected in the biographical section of my study.

1.3.2: Studies on Archer’s Works

In addition to biographical sources, studies on the analysis of Archer’s works were also beneficial for my research. In this next section of the literature review, I will discuss theses and dissertations written on Archer’s works. Although some are most pertinent for my study, I will survey others in order to highlight the literature that exists on Archer and her music. Some studies on Archer’s works overlap in relation to the instrumental works examined and the methodological approaches used to analyse the works. The theses and dissertations that overlap in these ways include those by Harvey Huiner, C. David Keith, Mary Willis Heap, Martha Massey, and Liana Elise Valente. In “The Choral Music of Violet Archer” (1980), Huiner’s dissertation¹⁷ provides a discussion of Archer’s choral style, as well as a comparative analysis of her choral works. The section on Archer’s choral style focuses on her compositional technique in terms of text, rhythm, melody, harmony, and tonality. In the comparative analysis of her choral works, Huiner compares “Two Songs of Praise” with “The Glory of God,” and “The Bell” with “Psalmody.” Huiner’s work is important for my study because Archer’s compositional style in a choral setting is similar to

¹⁷ Huiner completed a Doctor of Philosophy in Music at the University of Iowa in 1980.

her treatment of the voice in a song setting. In “A Conductor’s Analysis of the Sacred Choral Music of Violet Archer” (1980), Keith¹⁸ describes characteristics of Archer’s sacred choral works and analyses the two sacred choral works “Psalmody” and “The Bell” by focusing on form, melody, rhythm, harmony, and texture. Although Keith’s work overlaps with some of Huiner’s, he provides a different perspective on the works by approaching them from a conductor’s standpoint. In “Sacred Songs and Arias by Women Composers: A Survey of the Literature and Performer’s Analysis of Selected Works by Isabella Leonarda, Luise Reichardt, Ethel Smyth, Violet Archer, Margaret Bonds and Edith Borroff” (1995), Heap¹⁹ gives an overview of women composers and an analysis of “Three Biblical Songs” through text painting, mood, phrase structure, and form; her approach overlaps significantly with Harvey’s and Huiner’s. In “A Style Analysis of Violet Archer’s *Psalmody*” (1983), Massey proposes a theoretical approach to interpret “Psalmody” through form, text setting, rhythm, harmony, and melodic contour. Similar to Huiner and Keith, Massey²⁰ focuses on “Psalmody,” but her method is rooted in the music theory literature. Although Massey analyses melodic contour through intervallic relationships that recur, this method would probably be best labeled as melodic transformation and differs from my proposed model. Nonetheless, Massey’s work influenced my conception of an analytical model by presenting a technique to interpret Archer’s music. Lastly, in “Violet Balestreri Archer: Her Life, Her Vocal Literature, and Her Influence on Contemporary Canadian Music” (1999), Valente²¹ approaches Archer’s music differently from Huiner, Keith, and Massey by focusing on

¹⁸ Keith completed a Doctor of Musical Arts in Conducting at Southwestern Baptist Theological Seminary in 1980.

¹⁹ Heap completed a Doctor of Musical Arts in Voice Performance at Southwestern Baptist Theological Seminary in 1995.

²⁰ Massey completed a Master of Music in Music Theory at the State University of New York at Potsdam in 1983.

²¹ Valente completed a Doctor of Musical Arts in Voice Performance at the University of South Carolina in 1999.

Canadian music in the twentieth century, influences on Archer's compositional style, and analyses of songs, rather than choral works. Valente examines select secular songs, including "In Just Spring," "The Daffodils," "Cradle Song," and "Kaleidoscopio." Although my thesis focuses on a sacred song—"The Twenty-Third Psalm"—the five scholarly writings offer some useful tools to analyse surface-level materials in Archer's vocal music.

Other dissertations by Rosalyn Wai-Yan Soo and Angela Sue Willoughby have indirectly contributed to my interpretation of Archer's works. In "Selected Intermediate to Early-Advanced Works for Piano Solo by Violet Balestreri Archer: An Analysis for Teaching and Performance" (1997), Soo proposes a structural analysis, as well as teaching and performance suggestions for Archer's piano works. While Soo's dissertation presents a structural analysis of Archer's works, it is through the perspective of a performer rather than a theorist. In other words, Soo derives her analysis from the surface level of the music while my research examines the music beyond the surface. Lastly, in "The Solo Piano Music of Violet Archer: A Study of Selected Didactic Works" (1998), Willoughby examines Archer's elementary to intermediate piano works. Thus, similar to Soo's dissertation, Willoughby focuses on piano techniques students can learn through the works. These two studies offer different and interesting perspectives on Archer's works, which fall beyond the scope of my research.

1.3.3: Methodologies

The previously discussed studies have contributed to situating Archer and her works in the context of her life, while also offering some tools to examine surface-level features in

her vocal works. I will analyse “The Twenty-Third Psalm” by combining these tools with the Fibonacci numbers, melodic contour, motives, and the role of the accompaniment. In this section of the literature review, I survey only sources on the Fibonacci numbers and melodic contour theory, since the analysis of motives and of the role of the accompaniment is contextual. I will elaborate on these latter two approaches in the methodology chapter.

1.3.3.1: Fibonacci Numbers

Of the many sources explaining Fibonacci numbers, I have selected three that make reference to Bartók’s use of the numbers in his works for the purpose of my study, given his profound influence on Archer. I will only present the sources here and will elaborate on the Fibonacci numbers in the next chapter. In “Fractals in Music: Introductory Mathematics for Musical Analysis” (1999), Charles Madden provides a brief chapter on the Fibonacci numbers, but he also includes a section on Béla Bartók’s use of the Fibonacci numbers in his works. Jay Kappraff, in his “Connections: The Geometric Bridge between Art and Science” (1991), also discusses the Fibonacci numbers in one chapter, but he adopts a more mathematical approach to the Fibonacci series with in-depth calculations on how the Fibonacci works mathematically. In addition, he applies this approach to illustrate how the Fibonacci numbers are evident in Bartók’s music. The third source, Ernő Lendvai’s transcription of “The Workshop of Bartók and Kodály” (1983), also gives us relevant information on Bartók’s use of the Fibonacci series in his music, since the composer provided extensive examples on how he applied the Fibonacci numbers in his works. These

three sources not only present the basic principles behind the Fibonacci numbers, but also different ways of applying them to music.

Aside from Bartók, other composers, like Claude Debussy, have also incorporated the Fibonacci numbers into their compositions. In his book, “Debussy in Proportion,” (1983) Roy Howat identifies the Fibonacci numbers in the composer’s works. For the purpose of this study, I will not elaborate on Howat’s work, as it overlaps in many ways with Lendvai’s transcription of Bartók and Kodály’s workshop. Rather, I focus on the criticism surrounding the analysis of musical works through Fibonacci numbers in order to identify potential problems with the application of this approach to Archer’s works. Edward A. Friedman’s review of Howat’s study cautions against applying the Fibonacci numbers for the analysis of large-scale formal structures by arguing that: “[i]f we use form as a context for talking about other aspects, then we are being wise; but if we want to talk about form for its own sake, then we would be wise to be careful.”²² Friedman warns against forcing the application of Fibonacci numbers to draw conclusions on the form of a musical work, since some of these numbers align well with formal divisions, such as the number “8” and the end of a period form. In my analysis, the Fibonacci numbers will be combined with contour theory and motivic analysis in order to interpret the formal structure of “The Twenty-Third Psalm.”

1.3.3.2: *Melodic Contour Theory*

The main analytical tool for my study will consist of the *melodic contour reduction algorithm* proposed by Robert D. Morris and extended by Elizabeth West Marvin and Paul

²² Edward A. Friedman, “Review: Roy Howat. *Debussy in Proportion: A Musical Analysis*,” in *In Theory Only*. (1986): 33.

A. Laprade. Other scholars, such as Michael L. Friedmann, Ian Quinn, and Larry Polansky and Richard Bassein, have also contributed to melodic contour theory. Each approach will be briefly discussed in relation to my study.

In “New Directions in the Theory and Analysis of Musical Contour” (1993), Morris outlines the basic algorithm and how to construct the contour of a musical line, as well as applications beyond the musical line, such as dynamic and rhythmic contour. Marvin and Laprade adopt Morris’s contour theory in “Relating Musical Contours: Extensions of a Theory for Contour” (1987), but expand on it by classifying contours as classes of contour segments (similar to pitch-class set theory) and by comparing different contour segments. This tool allows them to show subtle relationships that may not be obvious at first. Since I will be borrowing extensively from these two sources for my methodology, I will describe them more thoroughly in chapter 2.

Other scholars have also examined the concept of melodic contour and expanded on the theory. In “A Methodology for the Discussion of Contour: Its Application to Schoenberg’s Music,” Friedmann describes contour through tools, such as the *contour adjacency series vector* (CASV), *contour interval* (CI), *contour interval succession* (CIS), *contour interval array* (CIA), *contour class vector I* (CCV I), and *contour class vector II* (CCV II). Since my analysis focuses on the comparison of contour segments and not their content, Friedmann’s approach falls beyond the scope of my research. Furthermore, Friedmann explains in “A Response: My Contour, Their Contour” that overlaps occur between his and Marvin and Laprade’s concepts; for example, Marvin and Laprade’s *contour segment* (*cseg*) is the same as Friedmann’s *contour class*.²³ Although I will not be

²³ Michael L. Friedmann, “A Response: My Contour, Their Contour,” in *Journal of Music Theory*. 31 no. 2 (1987): 268.

applying Friedmann's contour theory for my study, his work has contributed greatly to my understanding of melodic contour.

Other scholars, such as Quinn, and Polansky and Bassein, have also examined melodic contour theory. In his article, "Fuzzy Extensions to the Theory of Contour," Quinn explains:

[t]he application developed [...] seems simple on the surface: given a family *M* of highly similar *n*-note contours, to judge whether or not another given *n*-note melody is a viable candidate for inclusion in *M*. To do so, however, is impossible at worse, and uncomfortable at best, using the existing tools of contour theory. But by introducing fuzziness into certain strategic spots within the theory of contour, it becomes a simple and elegant enterprise to solve this problem.²⁴

Quinn's methodology appears to align well with Marvin and Laprade's application of the *contour similar function* (CSIM) and the *contour embedding function* (CEMB). However, I will not be applying CSIM and CEMB to my analysis because I will only compare contour segments in relation to the prime, inversion, retrograde, and retrograde-inversion form. Thus, Quinn's added flexibility in contour theory will not be required for my study. Lastly, Polansky and Bassein's article, "Possible and Impossible Melody: Some Formal Aspects of Contour," explores the abstract mathematical definition of contour. The authors formulate a theory of contour for asymmetrical and non-ternary contours.²⁵ As with Quinn's approach, Polansky and Bassein's work falls outside the scope of my research.

In summary, although seven main scholars have contributed in different ways to the field of melodic contour analysis, as well as to my understanding of contour theory, I limit the scope of contour theory to the approaches proposed by Morris and Marvin and Laprade.

²⁴ Ian Quinn, "Fuzzy Extensions to the Theory of Contour," in *Music Theory Spectrum*. 19. no. 2 (1997): 233.

²⁵ Non-ternary contour is a term used by Polansky and Bassein in their article to describe a contour that does not contain three contour notes.

1.3.4: Concluding Remarks

My brief survey of relevant scholarly literature has included biographical and analytical sources on Archer and her works. I have examined important moments in Archer's life as a student and composer in order to situate her work. I have also discussed sources that focus on the analysis of her works, as well as important studies for the analytical approach that I will propose in chapter 2. These studies focus on the Fibonacci numbers and contour theory, and will be applied to analyse "The Twenty-Third Psalm."

1.4: Chapter Outline

My study will be divided into four chapters: (1) introduction, (2) methodology, (3) analysis, and (4) conclusion. In this first chapter, I have explained my interest and main goal for this study, followed by Archer's biography and a literature review. The information from this chapter serves to illustrate the purpose of my research as well as provide a background for my analysis. In chapter 2, I will outline the analytical tools that I will apply to interpret text and music relations in "The Twenty-Third Psalm." These tools include the Fibonacci numbers, melodic contour, motivic analysis, and the role of the accompaniment. Chapter 3 will provide an analysis of the text followed by the application of the tools from chapter 2 to "The Twenty-Third Psalm." Finally, in chapter 4, I will conclude with a synthesis of my main arguments and suggestions for further research on Archer.

CHAPTER 2

METHODOLOGY

2.1: Introductory Remarks

In this chapter, I will expand on the four primary tools used to analyse “The Twenty-Third Psalm” in chapter 3: (1) the Fibonacci numbers, (2) melodic contour theory, (3) motivic analysis, and (4) the role of the accompaniment. The first of these tools provides a means to understand the large-scale structure of the work. I will survey the origins of the Fibonacci numbers, different compositional applications of the Fibonacci numbers in music, and how these numbers play a structural role in Archer’s work. The second tool will involve melodic contour analysis, which will allow me to interpret the structure of musical phrases. I will draw on studies by Morris, as well as Marvin and Laprade, to explain my process in deriving the prime contour and its prime form. The third approach will focus on two principal motives and their contribution to a deeper meaning beyond the text. I will interpret the meaning of the text using a recurring motive and a symbolic motive. Lastly, the different accompaniment patterns that I will identify allows me to analyse the role of the piano accompaniment and how it expresses the meaning of the text. In short, this chapter explains my methodological approach to analyse Archer’s work.

2.2: Fibonacci Numbers

Bartók once noted that “[w]e are guided by nature in composition.”²⁶ Since many composers intuitively create works, often influenced by elements from nature, we may examine the inclusion of the Fibonacci numbers—a series of numbers associated with nature—in the music of select composers. In this section, I will begin with a brief history of the Fibonacci numbers, followed by different approaches to applying Fibonacci numbers in music, and conclude with my analytical application of Fibonacci numbers to “The Twenty-Third Psalm.”

The Fibonacci numbers were discussed first in the twelfth century when Leonardo of Pisa, also known as Fibonacci, discovered a pattern of numbers found in nature and wrote a book, *Liber Abaci*, examining the relationship between these numbers. Pisa explained the principle of the Fibonacci numbers with the reproduction of rabbits. Assuming that a pair of rabbits mate and the female rabbit gives birth to a female and male rabbit, after a month, the newborn rabbits will be ready to mate and give birth to another female and male. If this pattern continues with none of the rabbits dying and each pair producing two offsprings, after a month, the total number in the pairs of rabbits will increase at a rate that coincides with the Fibonacci series. Fibonacci numbers also occur in relation to other natural elements, such as plants and shells. In mathematical terms, the Fibonacci series results by adding two numbers to produce the next one or through the following equation: $F_n = F_{n-1} + F_{n-2}$, where F represents the Fibonacci number, $n-1$ the first number, $n-2$ the second number, and n the sum of $n-1$ and $n-2$. The first elements of the Fibonacci series unfold as: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc.²⁷

²⁶ Erno Lendvai, *The Workshop of Bartók and Kodály*. (Budapest: Editio Musica, 1983), 33.

²⁷ Charles Madden, *Introductory Mathematics for Musical Analysis*. (Salt Lake City: High Art Press, 1999) 57.

Closely related to the Fibonacci numbers, the Golden Mean consists of a desired middle between two extremes, and often is associated with architectural structures. To derive the Golden Mean, one must add successive Fibonacci numbers and divide them by the total amount of Fibonacci numbers, as expressed in the equation: $\psi = \frac{1 - \sqrt{5}}{2} = 1 - \varphi = -\frac{1}{\varphi} \approx -0.618$, where the Golden Mean is about 0.618. Although my analysis of the Fibonacci numbers in “The Twenty-Third Psalm” does not consider the Golden Mean, some composers include the Golden Mean with the Fibonacci numbers.

In the works of Béla Bartók, Joseph Schillinger, Arnold Schoenberg, and Karlheinz Stockhausen, we may find traces of the Fibonacci numbers. Bartók applies the Fibonacci numbers in the formal structure of select works by aligning measures of significant moments with the Fibonacci numbers. In addition, he organises his compositions to ensure that the climatic moment coincides with the measure of the Golden Mean. Furthermore, Lendvai notes that Bartók uses Fibonacci numbers to derive the meter, as well as melodic and chordal constructions.²⁸ Schillinger applies the Fibonacci numbers in some of his works, but in a way that differs from Bartók’s, as Madden explains:

One technique was to create rhythmic patterns by “interference,” i.e. running numerical sequences forward and backward against each other to produce new combinations. The Fibonacci numbers were among [Schillinger’s] favourite sequences because they produced many offbeat rhythms.²⁹

Schillinger uses the Fibonacci numbers differently from Bartók by manipulating the series to derive rhythms in some of his works. Schoenberg also draws on the Fibonacci numbers in his works, but not consciously since he focuses on the Golden Mean.³⁰ In other words, he decides on the total number of measures, divides this total by 0.618, and rounds the product

²⁸ Ibid., 69.

²⁹ Ibid., 70.

³⁰ Ibid., 68.

to the nearest whole number to design the placement of the measure with the Golden Mean; he does not, however, consider the sequence of Fibonacci numbers. Lastly, Stockhausen uses the Fibonacci numbers to derive the amount of beats per measures in his time signatures over an eighth note or a sixteenth note, but does not preserve the sequence of numbers.³¹ We may conclude that the four composers discussed above use the Fibonacci numbers in different ways as a means to create new works.

Similar to Bartók's application, Archer includes the Fibonacci numbers to mark large sections and to highlight significant moments in the music, and more importantly in the text.³² In the analysis of the Fibonacci numbers, I will limit my interpretation on the significance of the Fibonacci number to within one measure. For example, with Fibonacci number 21, I will not only examine measure 21 but also consider measures 20 and 22 in order to understand how it contributes structurally to the work. In other words, the flexibility to observe the Fibonacci numbers within one measure will allow the interpretation of work to not be confined only with what appears strictly at the measure but also with its surroundings.

I will also discuss the application of the Fibonacci numbers in Archer's work in relation to the large-scale structure in combination with an analysis of melodic contour. The melodic contours will be numbered from 1 to $n-1$, where n equals the total number of phrases; these will then be used to compare the first occurrence of a *prime form* with the position of a new Fibonacci number. I will elaborate further on my analytical approach in the next chapter, where I will present a chart outlining how the Fibonacci numbers align with the large-scale structure and the prime forms of contours.

³¹ Ibid., 71.

³² I will not be arguing whether or not Archer composed consciously with Fibonacci numbers but rather I will focus on how Fibonacci numbers contribute to the structure of "The Twenty-Third Psalm."

In summary, although the Fibonacci numbers were first observed in nature, the application of these numbers is not necessarily present or the same in every musical work. Some composers choose the Fibonacci numbers as a tool to derive material in the creative process, as well as to organize surface-level and large-scale structures, resulting in different application of the series of numbers.

2.3: Melodic Contour Theory

Although the Fibonacci numbers were first related to nature, melodic contour theory built its foundation on human cognition. Many researchers agree that most listeners can differentiate between contour shapes, but may not necessarily be able to recognize specific elements, such as individual pitches. As explained by Marvin and Laprade, studies have shown that listeners often identify the fugal subject and tonal answer as the same because of the shared melodic contour and diatonic scale type, even though the pitch content differs.³³ Although the intersection between music cognition and contour theory is fascinating, I will focus solely on the theoretical application of melodic contour for my study. As previously discussed, I borrow principles of contour theory from Morris, as well as Marvin and Laprade. Even though I surveyed different analytical approaches on melodic contour in my literature review, these approaches fall beyond the scope of my analysis. I adapt Morris's model in reducing a melodic phrase or motive to its contour through a logical series of steps, known as the *melodic contour reduction algorithm*. Morris explains the process of contour reduction as the following: "the algorithm prunes pitches of a contour until no more can be

³³ Elizabeth West Marvin and Paul A. Laprade, "Relating Musical Contours: Extensions of a Theory for Contour," in *Journal of Music Theory*, 31, no. 2 (1987): 225.

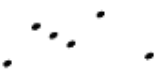
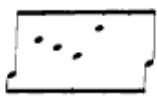
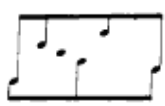
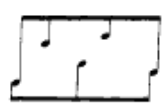
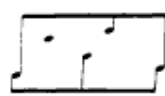
deleted; the result is called a *prime* contour.”³⁴ With the prime contour, I will use the *prime form algorithm*, developed by Marvin and Laprade to transform the prime contour into its prime form. The difference between a prime contour and a prime form is that a prime contour refers to the basic skeleton of a melodic phrase, while a prime form represents the prime contour in its most compact form. Another way to understand this concept is in relation to pitch-class set theory, where the prime form of a prime contour is analogous to the prime form of a set. In other words, two melodic phrases with different prime contours may share the same prime form. For my analysis, the prime form algorithm serves a vital role in finding connections between melodic contours beyond the surface level. I will begin this section by explaining Morris’s melodic contour reduction algorithm, followed by Marvin and Laprade’s prime form algorithm, and conclude with how I will apply these analytical tools to “The Twenty-Third Psalm.”

Morris’s melodic contour reduction algorithm consists of six steps to derive the prime contour, as shown in Figure 2.1. In step 1, he begins by writing all of the pitches, without stems, in the same order as they are presented in the music while omitting any consecutive repeated notes. In step 2, on the first and last pitches of the phrase, he draws a double stem: one stem pointing upwards and one stem pointing downwards. For the pitches within the phrase, in step 3, he draws a stem pointing up if the pitch is approached from below and a stem pointing down if it is approached from above. In step 4, he begins the pruning process, which removes pitches situated between the peaks of the notes with the upward stems and downward stems. Then, in step 5, he compares the pitches that remain and prunes other pitches that may not be significant to the overall representation of the contour.

³⁴ Robert D. Morris, "New Directions in the Theory and Analysis of Musical Contour," in *Music Theory Spectrum*, 15, no. 2 (1993): 212.

In step 6, he repeats step 5 again until the desired number of pitches is left to represent the contour of the phrase. Morris labels the final product as the prime contour which can also be referred to as a *contour segment* or *cseg*.

Figure 2.1: Morris's Six Step Process for the Melodic Contour Reduction Algorithm

Step 1	Step 2
	
Step 3	Step 4
	
Step 5	Step 6
	
Final Product	
	

As a general rule, the first and last pitches of the melodic segment will be retained for the cseg, as with the highest and lowest pitches of the segment. To label the cseg, the lowest pitch will be assigned the number “0,” while the highest pitch will be given the number $n-1$, where n equals the total number of pitches present in the contour. The cseg in Figure 2.1 is (021) because the contour segment consists of three pitches.

The first phrase of “The Twenty-Third Psalm” serves as a good example to show the application of the melodic contour reduction algorithm. The opening phrase, “The Lord is my shepherd,” contains four different pitches (see Example 2.1), resulting in a cseg with a cardinality of four c-pitches. Drawing from Morris’s six-step process, I begin by writing the ordered pitches as ordered pitch classes $\langle 10\ 2\ 2\ 0\ 7 \rangle$ (see Figure 2.2).³⁵ After removing consecutive repeated pitches, the pitch-class segment becomes $\langle 10\ 2\ 0\ 7 \rangle$. The ordered-pitch intervals allow us to preserve the intervallic distance between the pitches, as well as the direction: $\langle +4\ -2\ -5 \rangle$. I include these directed pitch intervals for my comparison of contours. The final step involves the interpretation of the contour pitches from 0 to $n-1$. For this opening phrase, the cseg is (1 3 2 0).

Example 2.1: Archer, “The Twenty-Third Psalm,” m. 1



Figure 2.2: Archer, “The Twenty-Third Psalm,” Contour Segment on the First Musical Phrase

Text	The	Lord	is	my	shep-herd,	
Pitch Classes	10	2	2	2	0	7
Directed Pitch Interval	+4		0		-2	-5
<i>Cseg</i>	1	3			2	0

³⁵ A detailed explanation of the figure can be found in Section 3.4: Melodic Contour Theory.

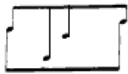
Contour segments may also be grouped into *contour-segment classes*, which are represented by one prime form. This prime form consists of the most compact form of the prime, inversion, or retrograde forms. Marvin and Laprade developed the prime form algorithm, as a three steps process to convert any cseg into its prime form.³⁶ Figure 2.3, outlines the steps in the prime form algorithm through a sample contour. To begin, step 1 translates the cseg so the content consists of integers from 0 (the lowest pitch) to $n-1$ (the highest pitch); for the sample contour, this results in (2013). In step 2, if $n-1$ minus the last contour-pitch (or c-pitch) is less than the first c-pitch, we must invert the cseg. In other words, $n-1$ (3) minus the last c-pitch (3) equals 0, which is less than the first c-pitch (2); hence, the cseg must be inverted. Finding the inversion of a cseg is exactly the same as inversion in pitch-class set theory, except that the arithmetic modulo number reflects the total number of c-pitches minus 1. In the sample contour, the arithmetic modulo number is 3, thus the inversion of (2013) is (1320).

$$\begin{array}{rcl}
 \text{(modulo)} & 3 & 3 \ 3 \ 3 \\
 \text{(cseg)} & - & 2 \ 0 \ 1 \ 3 \\
 \text{(inversion)} & & \hline
 & 1 & 3 \ 2 \ 0
 \end{array}$$

In other words, the numbers from the original cseg and the numbers from the inversion should add to 3. Finally, in step 3, if the last c-pitch is less than the first c-pitch, we must retrograde the cseg to find the prime form. In other words, since the last c-pitch (0) is less than the first c-pitch (1), the cseg needs to be retrograded in order to arrive at the prime contour of [0231]. To differentiate between a cseg and its prime form, round brackets will be used to identify a cseg, while square brackets will be used to identify the prime form.

³⁶ Marvin, and Laprade, "Relating Musical Contours," 234.

Figure 2.3: Marvin and Laprade’s Three Step Process for the Prime Form Algorithm

Sample Contour	
Step 1 – <i>prime</i> contour	(2013)
Step 2 – invert	(1320)
Step 3 – retrograde	[0231]
Contour-Space Segment Class	c 4-4

The goal of the prime form algorithm is to reduce csegs to prime forms that can be grouped as the same *contour-space segment class* or *c-space segclass*. Marvin and Laprade provide a table of c-space segclass with all the possible prime forms for all csegs from cardinalities 2 to 6 in the appendix to their article. For the sample contour, the csegclass for the prime form of [0231] is c 4-4, where c represents contour, the first “4” represents the number of c-pitches and the second “4” is an arbitrary number used to organise the list. I will be adopting this labeling system for my analysis to compare more easily the contour segments.

My application of the melodic contour theory will begin by finding the prime contour of the melodic phrases, followed by transforming the prime contour into its prime form. This will allow me to examine and compare relationships or patterns. I will identify a melodic phrase not by its length, pitch content, or text, but rather by the rests that demarcate each melodic phrase. In addition, I will limit my application of contour theory to the vocal part because it contains the text and would be most prominent when listening to the work. Moreover, because there are only four pitches in the opening phrase, I have decided to limit the prime contour cardinality to only four c-pitches. In other words, the prime contour will always contain the first and last pitches, as well as the highest and lowest pitches, of the

phrase. Each prime contour will also be transformed into its prime form to highlight relationships beyond the surface level. Like the Fibonacci numbers, I will apply contour theory to “The Twenty-Third Psalm” in the next chapter.

In summary, I will borrow tools proposed by Morris (melodic contour reduction algorithm), as well as Marvin and Laprade (prime form algorithm), in order to analyse and compare melodic phrases in Archer’s “The Twenty-Third Psalm.”

2.4: Motivic Analysis

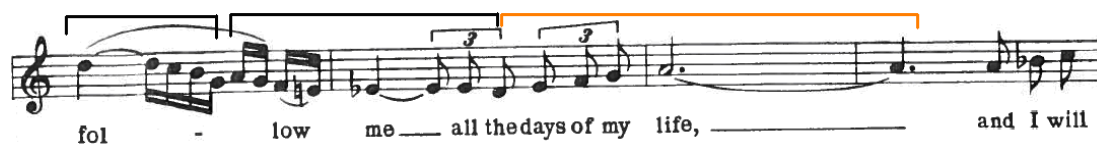
Motivic analysis serves an important role in discussing text and music relation in vocal work. In this section, I will outline my approach to identify and analyse two primary motives in Archer’s work.

Since my primary criteria for the segmentation of motives is that it must be short, I will restrict the length of the motives to less than one measure. The two types of motives that I will examine are: (1) recurring motives and (2) symbolic motives. Recurring motives must be easily recognized in the melody and occur throughout different sections of the work. Symbolic motives do not need to recur, but they must project an external meaning that is common knowledge to the listener. Symbolic motives may include quotations or gestures from other musical works.

In my analysis, I will narrow my focus to trace one motive from each of the two categories explained in the previous paragraph since these two permeate “The Twenty-Third Psalm.” For the recurring motive, I have identified a perfect fifth descending motive (P5↓), which returns in different guises throughout the work. In Example 2.2, the descending line

marked in the first black bracket consists of *D-natural-C-natural-B-natural-G-natural*, while the descending line marked in the second black bracket begins on *A-natural* and ends on *D-natural*. Both have the same contour, but the motive is slightly expanded through ornamentations in the second instance. Moreover, the durations differ, but these two examples may be interpreted as variations of each other through the descending contour. Furthermore, the vital aspect in the P5↓ motive is that the outer notes of the motive form a perfect fifth. Defined by the framed perfect fifth, I have also identified the retrograded version of the motive, known as the perfect fifth ascending motive (P5↑) or counter motive, with an orange bracket in Example 2.2. The interaction between these two motives will be examined more thoroughly in chapter 3.

Example 2:2: Archer, “The Twenty-Third Psalm,” mm. 44-47



For the symbolic motive, I have chosen the tritone motive, shown in Example 2.3, since it contributes to expressing the text; in this case, the word “death” is highlighted in part through the tritone. Although I will only be examining two motives, these add greatly to the meaning of the music because they are easily identifiable. In the next chapter, I will interpret the significance of the recurring and symbolic motives, and how these enhance the expression of the text.

Example 2.3: Archer, “The Twenty-Third Psalm,” mm. 12-13



2.5: Role of the Accompaniment

Finally, the role of the piano accompaniment is crucial in a song since it supports the voice in creating the atmosphere and mood that reflects the imagery of the text. Similar to the previous section on motivic analysis, no pre-existing model can easily be applied to analyse the piano accompaniment in Archer’s work. In this section, I will elaborate on my approach to analyse the role of the accompaniment.

Archer employs four types of accompaniment patterns in “The Twenty-Third Psalm”: (1) major and minor triads, (2) vocal doublings, (3) perfect fifth, and (4) bass octave doublings. To illustrate the four types of accompaniment, I have provided excerpts below from the music. In Example 2.4, the major and minor triads are shown in red and blue boxes, respectively. Example 2.5 reproduces an excerpt of vocal doublings with green circles, while perfect fifths are labeled with a yellow box. Lastly, Example 2.6 illustrates the bass octave doublings in orange boxes.

Example 2.4: Archer, “The Twenty-Third Psalm,” m. 1, Major and Minor Triads

con moto e leggiero

stor - eth my soul; — He lead-eth me — in the paths of right-eous-ness

cresc. mf dim.

Example 2.5: Archer, “The Twenty-Third Psalm,” mm. 28-31, Vocal Doublings and Perfect Fifths

fore — me in the pres - ence of mine en-em-ies. —

mf dim.

Example 2.6: Archer, “The Twenty-Third Psalm,” mm. 6-7, Bass Octave Doublings

p rall.

Although Archer’s use of the major and minor triad accompaniment pattern in Example 2.4 may allude to traditional tonal harmony, the triads do not conform to the conventions of the system; instead, the triads progress in a manner that promotes a type of

simplicity in the music. The vocal doublings in Example 2.5, shown with green circles, illustrate the piano accompaniment joining the vocal melody in the same register; however, there are sections with the vocal doublings where the accompaniment plays the voice part an octave lower. In addition, the perfect fifth accompaniment pattern from Example 2.5 is not limited to only perfect fifths, but also includes its inversion—the perfect fourth. Lastly, the bass octave doublings in Example 2.6 highlight moments when the accompaniment plays successive octaves.

In chapter 3, I will examine the recurrence of each accompaniment pattern and show how it relates to the text. In addition, I will also analyse the interaction of the accompaniment patterns with each other. In other words, the accompaniment patterns may appear simultaneously with one another, as seen in Example 2.5.

2.6: Concluding Remarks

Although the Fibonacci numbers and contour theory are somewhat mathematical when compared to motivic analysis and the role of the accompaniment, these methodologies each serve an important role in understanding how Archer brings meaning to the text through the music. I will use Fibonacci numbers as a method to organize the large-scale structure of the work. Through contour theory, I will draw middleground connections and identify patterns beyond the surface level of the musical phrases. The motivic analysis will allow me to examine surface-level materials and how these relate to the text, as well as how they contribute to generate an extrinsic meaning. Lastly, the accompaniment plays an important role as it holds the work together and shapes the impression of the text through the

music. In the next chapter, I will analyse text and music relation, as well as structural elements in Archer's "The Twenty-Third Psalm." The goal of my analysis is to show how the large-scale structures and surface-level material interact to express the text.

CHAPTER 3

ANALYSIS OF “THE TWENTY-THIRD PSALM”

3.1: Introductory Remarks

In this chapter, I will apply the four tools previously discussed to analyse “The Twenty-Third Psalm”: (1) Fibonacci numbers, (2) melodic contour theory, (3) motivic analysis, and (4) the role of the accompaniment. Since I will interpret the music in relation to the text, it is appropriate to begin with a discussion of the text before moving on to the music. I will present a brief analysis of the text—Psalm 23—by examining its significance, its background, different perspectives on its interpretation, and its compositional appeal. I will then turn to Archer’s setting of this religious text. I will analyse large-scale formal structures in the work through Fibonacci numbers and interpret middleground connections through melodic contour theory. I will then focus on the recurring motive and the symbolic motive, identified in the previous chapter, in relation to the text. Lastly, I will conclude with the role of the accompaniment and discuss how the different accompaniment patterns interact with the text. My goal is to illustrate how Archer expresses the text in her music.

3.2: Analysis of the Text

In this section, I will present the significance, the background, and three different perspectives on the source of the text—Psalm 23. As well, I will propose reasons why numerous composers have chosen psalms as primary sources of texts to set to music. In

short, this section will serve as an introduction to the text in order to facilitate the analysis of text and music relations.

3.2.1: Significance of the Text

The presence of the text is vital in most vocal works because it often serves as the heart of the composition. This is certainly the case for Archer, who carefully chose the text as part of her creative process. As Keith noted, “Archer spen[t] a great amount of time searching for the best possible text. [...] Very little thought [wa]s given to the musical construction until the proper text ha[d] been established.”³⁷ As well, in her choice of text, the composer was more inclined to select a religious text over a secular one, possibly due to her non-liturgical Protestant background.³⁸ After selecting the text, Archer began the compositional process by framing the melodic lines according to the accentuation, meaning, and the rhythm of the text.³⁹ Since the composer carefully chose Psalm 23 as her source of inspiration, a discussion of the text for “The Twenty-Third Psalm” is necessary for the analysis of her work.

³⁷ C. David Keith, “A Conductor’s Analysis of The Sacred Choral Music of Violet Archer.” (Diss. Southwestern Baptist Theological Seminary, 1980), 28.

³⁸ Harvey Don Huiner, “The Choral Music of Violet Archer.” (Diss. University of Iowa, 1980), 54.

³⁹ Keith, “A Conductor’s Analysis,” 28.

3.2.2: Background on the Text

A historical background provides the means to gain a deeper understanding of the psalm. The text, which is taken directly from the King James Version of the Bible, is as follows:

¹The LORD is my shepherd; I shall not want.

²He maketh me to lie down in green pastures: He leadeth me beside the still waters.

³He restoreth my soul: He leadeth me in the paths of righteousness for His name's sake.

⁴Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff they comfort me.

⁵Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; my cup runneth over.

⁶Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD forever.⁴⁰

This text is extracted from a chapter in the book of Psalm that was written by multiple authors, including Solomon, Moses, David, and David's son. Even though there were many authors, Psalm 23 was believed to have been written by David during an unknown period of his life. The next section will approach the text from three points of view in order to show how differently the psalm may be interpreted.

3.2.3: Different Perspectives to Interpreting the Text

The text of Psalm 23 may be analysed from many perspectives. In this section, I will examine the text from three of these perspectives: (1) well-known commentator Matthew Henry, (2) Christians as a group, and (3) David. I have chosen to include Henry's commentary since it is widely used for understanding Christian Protestant Theology;

⁴⁰ Psalm 23 (King James Version, hereafter referred to as KJV).

moreover, he derives his interpretation from the King James Version of the Bible. Henry (October 18, 1662 – June 22, 1714), a Presbyterian minister who lived in England, summarises the message of Psalm 23 in the following:

The believer is taught to express his satisfaction in the care of the great Pastor of the universe, the Redeemer and Preserver of men. With joy he reflects that he has a shepherd, and that shepherd is Jehovah.⁴¹

In other words, Henry presents a believer's perspective of the psalm in acknowledging the creator of the universe as the shepherd. He uses verse 6 of Psalm 23—"Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD forever"⁴²—to differentiate between religious perspectives of the past and the present. For the past, he explains that:

Past experience teaches believers to trust that the goodness and mercy of God will follow them all the days of their lives, and it is their desire and determination, to seek their happiness in the service of God here, and they hope to enjoy his love for ever in heaven.⁴³

Henry's interpretation of the past suggests that religion taught believers that salvation came through believing; however, in the present, there are duties to be fulfilled:

While [presently], the Lord can make any situation pleasant, by the anointing of his Spirit and the joys of his salvation. But those that would be satisfied with the blessings of his house, must keep close to the duties of it.⁴⁴

The past and the present differ in that the Lord promises good to those who believe in Him, and it is important for believers to keep His commands; in other words, faith brings God's goodness and mercy in the past, but, in the present, aside from faith, work must be done to sustain the faith. This significant shift to understanding the Bible from the perspective of the

⁴¹ Matthew Henry. *Matthew Henry's Concise Commentary on the Bible*. (Peabody: Hendrickson Publishers, 2008), 761.

⁴² Psalm 23:6 (KJV)

⁴³ Henry, *Concise Commentary*, 761.

⁴⁴ Ibid.

past and present resulted from the death of Jesus. Through Him, salvation was brought, not only to the Jews, but also the Gentiles and His last command before He ascended to Heaven, from Matthew 28:19-20, was:

Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you always, even unto the end of the world.⁴⁵

In other words, the duty for believers in the present time is to spread the gospel as they are motivated by the command of their great shepherd—Jesus. To summarise briefly, Henry’s interpretation provides the church’s perspective on Psalm 23 through the views of the past and the present.

From the Christian perspective, Psalm 23 is the most cited psalm in reference to how Christians have been encouraged to walk with God because He is their shepherd. Throughout the Bible, the reference to the Lord as the shepherd has appeared in the Old and New Testaments. For example, Hebrews 13:20a explicitly acknowledges Jesus as the Shepherd: “Now the God of peace, that brought again from the dead our Lord Jesus, that great shepherd of the sheep.”⁴⁶ As well in John 10:14, Jesus declared: “I am the good shepherd, and know my sheep, and am known of mine.”⁴⁷ Although these examples come from the New Testament, the Old Testament also makes references to God as the shepherd as evidenced in Ezekiel 34:11-12:

For thus saith the Lord GOD; Behold, I, even I, will both search my sheep, and seek them out. As a shepherd seeketh out his flock in the day that he is among his sheep that are scattered; so will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day.⁴⁸

⁴⁵ Matthew 28:19-20 (KJV)

⁴⁶ Hebrews 13:20a (KJV)

⁴⁷ John 10:14 (KJV)

⁴⁸ Ezekiel 34:11-12 (KJV)

We may conclude from the above scriptural references on the role of the shepherd that Christians perceive God in the Old Testament, and Jesus, in the New Testament, as the shepherd in their lives.

Lastly, David's perspective highlights his joy and comfort through the Lord. I begin with a brief survey of David's life, from when he was anointed by the prophet Samuel until he became King of Israel, to situate the author of the psalm.⁴⁹ Jesse's youngest son, David, was a shepherd and also a musician. When Saul, who was King of Israel at that time, had lost favour with God, God told the prophet Samuel to anoint one of Jesse's sons to become the future King of Israel. From Jesse's seven sons, Samuel selected David and anointed him as the chosen one from God. David went into the service of Saul as a harp player and Saul was originally pleased with him. However, when the Israelites were threatened by war against the Philistines, David was sent to battle Goliath, the giant Philistine, and won by striking him down with a simple sling and a stone. After the battle, Saul became jealous of David and tried to kill him several times, but failed because the Lord's favour was on David. When David realized that Saul wanted him dead, he fled into hiding until he found out that Saul had taken his own life during a battle with the Philistines. After Saul's death, David was appointed King of Israel.⁵⁰ Although more information on David's life from his reign as king until his death can be found throughout the Bible, our focus remains on Psalm 23 and the above discussion provides enough information for the analysis the work.

We may speculate that David wrote the text while he was in hiding since the psalm includes David's tribulations in the face of death. However, the text does not express

⁴⁹ For a description of David's full life, consult 1 Samuel chapter 16 to the end of 2 Samuel in the Bible.

⁵⁰ Paraphrased from 1 Samuel 13:13-14; 1 Samuel 16:1, 10-13, 18, and 22; 1 Samuel 17:1-58; 1 Samuel 19:1-24; 1 Samuel 31:1-6; and 2 Samuel 2:1-7.

David's fear and distress, but rather his joy and comfort from the Lord. David refers to God as a shepherd and to Christians as his sheep. Under the guidance of the Lord, David follows Him to "green pastures," "still waters," and "paths of righteousness" that restore his soul. In other words, the psalm highlights the role of the shepherd as a metaphor for the tremendous impact and influence that God has in David's life. David trusts the Lord since He provides him with food and rest. Furthermore, David has no fear; even when attacked by Saul, he knows that the Lord is with him always. In addition, David references the rod and staff—two objects that a shepherd carries when tending the sheep (the former represents a weapon and the latter a guiding staff).⁵¹ Moreover, David persuades Saul to send him into battle with Goliath by arguing that he is trained as a shepherd to fight and rescue his sheep from danger.⁵² David understands a shepherd's duties and trusts that the Lord, as the great shepherd, will protect him from Saul and other enemies. As well, through David's faith in the Lord, he recognizes that he will be with the Lord for all eternity in heaven. Generations after David, his descendant, Jesus,⁵³ will become the great shepherd bringing salvation to all those who follow him. In summary, Psalm 23 reflects David's perspective on the role of a shepherd as he acknowledges the shepherd of his life is God.

I have presented three perspectives (Henry, Christians, and David) to understand Psalm 23; even though they differ, they share commonalities in identifying the Lord as the leader of their lives and in highlighting the great need for faith in God. When discussing text and music relations, I will primarily consider the text from David's perspective.

⁵¹ Leopold Sabourin, S. J., *The Psalms: Their Origins and Meaning*. (New York: Alba House, 1974), 272.

⁵² Found in 1 Samuel 12:34-35.

⁵³ A genealogy for Jesus can be found in Matthew 1:1-17 (see Appendix B).

3.2.4: Compositional Appeal of the Text

Many composers select psalms as texts for reasons that may not be governed by religious considerations. Since the traditional use of the psalms was for worship, the text is lyrical and naturally fits into song. More specifically, Psalm 23 presents itself as an attractive text for four main reasons. First, the verses in the text have a diverse number of syllables, which provide the composer with many creative possibilities on how to set the text. Figure 3.1 summarizes the number of syllables for each verse of text. We find instances where the number of syllables repeats, allowing the possibility of strict repetitions, but the number of syllables also differs. This gives the composer freedom to set asymmetrical phrases. In addition, there is a mixture of even and odd number of syllables, providing the composer with greater flexibility in the text setting.

Figure 3.1: Psalm 23 and Number of Syllables

MUSICAL TEXT	NUMBER OF SYLLABLES
The Lord is my shepherd	6
I shall not want.	4
He maketh me to lie down in green pastures;	11
He leadeth me beside the still waters;	10
He restoreth my soul;	6
He leadeth me in the paths of righteousness	11
For His name sake.	4
Yea, though I walk through the valley of the shadow of death,	14

I will fear no evil: for Thou art with me;	11
Thy rod and Thy staff, they comfort me.	9
Thou preparest a table before me in the presence of mine enemies.	19
Thou anointest my head with oil; my cup runneth over.	14
Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	30

Second, the length of text for Psalm 23 is relatively short when compared to other psalms, which can include over one hundred verses. The shorter psalms provide the means to maintain the listener's attention to the music without being overwhelmed with words.

Third, the text can be sectioned differently to provide contrast between sections. Figure 3.2 outlines three ways of dividing Psalm 23. In the second column, I include Archer's sectional divisions based on the contrasting piano accompaniment between sections. In the third column, I group the text based on the personal pronouns used; in this column, I consider how the voice in the text changes from the first person (I, me) to the second person (Thou, Thy) and to the third person (He). The last column offers formal divisions based on the Protestant Christian Bible's separation of the verses; here we see a variation of long and short verses. The text thus offers different possibilities for formal divisions.

Figure 3.2: Psalm 23 and Different Sectioning

TEXT	ARCHER’S INTERPRETATION	PERSONAL PRONOUN INTERPRETATION	BIBLE’S INTERPRETATION
The Lord is my shepherd. I shall not want.	Section 1	Section 1 (First person)	Section 1
He maketh me to lie down in green pastures;		Section 2 (Third person)	Section 2
He leadeth me beside the still waters;			Section 3
He restoreth my soul;			
He leadeth me in the paths of righteousness, For His name sake.			
Yea, though I walk through the valley of the shadow of death,	Section 2	Section 3 (First person)	Section 4
I will fear no evil: for Thou art with me;			
Thy rod and Thy staff, they comfort me.	Section 3	Section 4 (Second person)	
Thou preparest a table before me in the presence of mine enemies.	Section 4		
Thou anointest my head with oil; my cup runneth over.	Section 5		

Surely goodness and mercy shall follow me all the days of my life,	Section 6	Section 5 (First person)	Section 6
And I will dwell in the house of the Lord; forever.			

Lastly, the text is full of imagery, which may inspire the composer in the creative process. For example, the text “He leadeth me beside still waters” evokes the notion of a calming atmosphere, while “Yea, though I walk through the valley of the shadow of death” brings upon a frightening feeling.

In summary, the compositional appeal of the text from Psalm 23 lies in the various numbers of syllables in the verses, the length of the text, the different possibilities for sectioning the text, and the vivid imagery. Even though the text may be sectioned in a variety of ways, the composer may connect sections with similar content through motives and/or the instrumental accompaniment in order to evoke the imagery of the text. By carefully selecting this text, Archer realised the many compositional choices that this text offered her.

We may conclude that the text for Psalm 23 lends itself to different interpretations, but that these interpretations share the same message of faith. The discussion of the text and its compositional appeal allows us to now proceed to an analysis of text and music relations in Archer’s work.

3.3: Fibonacci Numbers

As previously discussed, I will apply the Fibonacci numbers to discuss the large-scale structure of “The Twenty-Third Psalm.” At first glance, the work seems through composed since Archer does not borrow conventional formal designs, such as the setting of contrasting material through binary or ternary structures, but the Fibonacci numbers align with measure numbers to highlight large-scale structural moments in Archer’s work.⁵⁴ I begin by situating these measure numbers and then examine how these moments relate to the text.

Archer demarcates the first measure from m. 2 with double barlines, a new tempo, and a change in the piano accompaniment (see Appendix C). The first measure, which comprises the first three verses of the psalm, spans over four staves and is the longest measure of the work; this may seem peculiar, but not when considered in the context of Fibonacci numbers. The majority of the Fibonacci numbers that follow appear on measures that either outline the formal structure or highlight a significant moment in the work. For example, Fibonacci number 2 begins the transition section that continues until m. 8. This transition section holds three Fibonacci numbers—2, 3, and 5. However, only Fibonacci number 2 marks a large-scale structural moment (beginning of the transition), while the other two numbers, 3 and 5, are absorbed within the transition. This could appear problematic, but in relation to the overall work, these are the only two numbers from the Fibonacci series that do not contribute to the large-scale structure. After the transition section, the placement of the Fibonacci number 8 aligns with the return of the text, as shown in Example 3.1. This measure also coincides with a change in the text, which shifts from

⁵⁴ As a reminder, the Fibonacci series unfold as: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc.

referring to God in the second person (“You”) to the third person (“He”). The next Fibonacci number in the series, 13, appears in the middle of a phrase, highlighting the only vertical tritone of the work on the word “death.” I will elaborate on the significance of the tritone as a symbolic motive later in the motivic analysis section of this chapter.

Example 3.1: Archer, “The Twenty-Third Psalm,” mm. 8-9

The image shows a musical score for two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). Measure 8 is highlighted with a black box containing the number '8'. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The lyrics 'Yea, — though I' are written below the vocal line. The dynamic marking *mf* is above the vocal line. The piano accompaniment starts with a half note G2, followed by a half note A2, and then a series of chords. The dynamic marking *p subito* is above the piano line.

Fibonacci numbers 21 and 34 share a similar situation by marking the downbeats of the phrases, rather than the beginning of the text, as shown in Example 3.2 (for Fibonacci number 21) and Example 3.3 (for Fibonacci number 34). In other words, the Fibonacci numbers do not align with the text, which begins with a musical upbeat, but with the metrically accented beats. This contradicts the alignment of the phrase with Fibonacci number 8, but, given the length of the opening measure, the offset of the Fibonacci numbers with the measure numbers by two beats mm. 21 and 34 seems acceptable in the context of the entire work. In addition, as we will see, the Fibonacci numbers occur also with the introduction of new prime forms of the melodic contour for the phrases. Hence, Fibonacci

numbers 21 and 34 continue to outline the large-scale structure by highlighting the beginning of new material.⁵⁵

Example 3.2: Archer, “The Twenty-Third Psalm,” mm. 20-21

Poco più mosso

mf

Thy rod and Thy

Example 3.3: Archer, “The Twenty-Third Psalm,” mm. 33-34

f

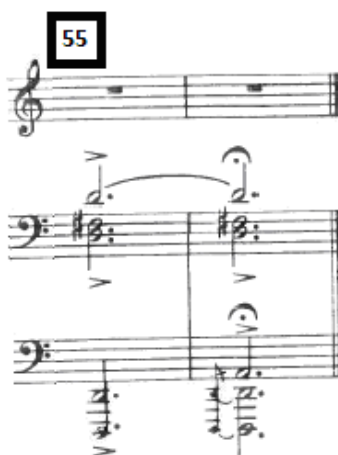
Thou anointest

f *mf*

⁵⁵ Even though I will not be examining the Golden Mean in the analysis of “The Twenty-Third Psalm,” m. 34 marks the moment where the Golden Mean occurs in the work.

The last Fibonacci number, 55, is located one measure before the end of the work, as shown in Example 3.4. Although not accompanied by any text, I interpret the last two measures as the “amen” cadence. Even though it may not be plagal, there is support for this interpretation when considering the cadence found in Archer’s revised version of this work in 1989. In the SATB version, the choir sings in unison the word “amen” in the last three measures of the work.⁵⁶ Thus, Fibonacci numbers help to articulate the end of the work.

Example 3.4: Archer, “The Twenty-Third Psalm,” mm. 55-56



The inclusion of Fibonacci numbers not only articulates large-scale structures in the music, but also marks differences in atmosphere, mood, and emotion expressed in the text. For example, at the beginning, where the first three verses of the psalm are not separated by any barlines, the music aligns with the Lord leading David; there are no concerns or worries in David’s life as he can trust in the Lord’s care. When Archer begins placing barlines and grouping beats in a $\frac{3}{4}$ meter at the start of the transition section (from mm. 2-7), the regular

⁵⁶ Violet Archer. *The Twenty-Third Psalm*, SATB. (Toronto: Canadian Music Center, 1989), 8.

meter helps set up the next section of the text (mm. 8-19), where David describes his walk with the Lord and the trials he will face; but, he acknowledges that there is no fear as the Lord is with him. Fibonacci number 13 appears in the middle of the phrase on the word “death” to evoke the emotion of fear, which is then contrasted with the rest of the text that expresses a comforting mood. The following section (mm. 20-32) aligns with the protection and security that David receives through the Lord; even in the midst of David’s enemies, the Lord is still there with him. The next section (mm. 33-54) highlights David’s reward in heaven with goodness and mercy because he followed the Lord on earth. Lastly, mm. 55-56, as already discussed, conclude the work with an “amen” cadence.

Figure 3.3 summarises how the Fibonacci numbers separate each section of the work, as well as my explanation of text and music relation at the large-scale level. The columns are organized as Fibonacci numbers, text corresponding to the Fibonacci numbers, text measure numbers, Fibonacci number in relation to the structure, and text and music observations. In short, the figure shows large-scale relations between the text and music as they align with Fibonacci numbers.

Figure 3.3: Archer, “The Twenty-Third Psalm,” Fibonacci Numbers

FIBONACCI NUMBERS	TEXT CORRESPONDING TO THE FIBONACCI NUMBERS	TEXT MEASURE NUMBERS	FIBONACCI NUMBERS IN RELATION TO THE STRUCTURE	TEXT AND MUSIC OBSERVATIONS
1	(v1) The Lord is my shepherd I shall not want. (v2) He maketh me to lie down in green pastures; He leadeth me beside the still waters; (v3) He restoreth my soul; He leadeth me in the paths of righteousness for His name sake.	1	- written without barlines - all verses are part of m. 1	- text without barline reflects how David is worry-free in life as the Lord leads him
2, 3, 5	[None, it is a transition section]	2-7	- Fibonacci number 2 begins the transition section - Fibonacci numbers 3 and 5 have no structural function	- barlines set up the time signature of $\frac{3}{4}$ - regular meter sets up the mood for next section
8, 13	(v4) Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me;	8-19	- Fibonacci number 8 begins a new section - Fibonacci number 13 highlights a significant moment in the phrase on the word “death”	- no fear in David walking alone because the Lord is with him - the tritone on the word “death” contrasts with rest of the phrase

21	Thy rod and Thy staff, they comfort me. (v 5) Thou preparest a table before me in the presence of mine enemies.	20-32	- Fibonacci number 21 does not begin the section - the phrase starts on an upbeat thus making the Fibonacci number the first complete measure of the section	- the section aligns with the protection and security received the Lord - even in the midst of David's enemies, the Lord is still with him
34	Thou anointest my head with oil; my cup runneth over. (v6) Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	33-54	- Fibonacci number 34 does not begin the section - like the previous section, the phrase starts on an upbeat thus making the Fibonacci number the first complete measure of the section	- the section highlights David's reward in heaven with goodness and mercy because he followed the Lord on earth
55	[None, it is the "amen" cadence to close the piece]	55-56	- not a true plagal cadence - Archer's revised version for SATB with choir singing "amen" at the end of the work supports the interpretation of the "amen" cadence in this work	- the section does not correspond with any text - the cadence signifies closure in the music

I have discussed the connection between the Fibonacci numbers and the large-scale formal structure of the work. Even though only six out of the nine Fibonacci numbers—1, 2, 8, 21, 34 and 55—found in the work contribute to the form and one of the Fibonacci number—13—emphasises an important moment in the music, “The Twenty-Third Psalm” still reflects a work governed by Fibonacci numbers. I will further elaborate on the importance of Fibonacci numbers in the following section through a melodic contour analysis of the vocal line.

3.4: Melodic Contour Theory

As previously discussed, melodic contour theory will serve as a tool to examine the vocal part in “The Twenty-Third Psalm.” I will apply Morris’s melodic contour reduction algorithm, along with Marvin and Laprade’s prime form algorithm, to discuss middleground relationships between melodic phrases. I will begin by translating all of the melodic phrases into csegs, followed by a transformation of the csegs into their prime forms. I will then discuss relationships between contours and the text. I will conclude by examining the introduction of the prime forms of the csegs in Archer’s work in relation to the Fibonacci numbers.

Figure 3.4 illustrates the process of translating the melodic phrases into csegs, using Morris’s melodic contour reduction algorithm. The rows in the figure include the text, (ordered) pitch classes, (directed) pitch intervals, and csegs. The text serves as a guide for the placement of the pitch classes. The directed-pitch intervals reproduce the exact distance between two adjacent pitches in semitones, as well as the direction: below (-) or above (+).

As mentioned in the previous chapter, the cseg always includes the first and last pitches of the phrase, as well as the highest and lowest pitches within the phrase. For phrases that contain more than four pitches, I number all of the pitches from the lowest to the highest. Then, I prune pitches that are not significant to the overall contour until only four c-pitches remain.⁵⁷ For phrases in which the highest or the lowest pitch appears as either the first or last pitch of the phrase, I select the second highest or second lowest pitch within the phrase as the fourth c-pitch. Finally, I number each phrase in the order of appearance so that I can refer to specific phrases in the analysis. For example, the first two phrases of Figure 3.4 (phrases 1 and 2) only contain four pitches; hence labeling the contour for these two phrases consists of simply identifying the pitches from the lowest to the highest. Some phrases include less than four c-pitches or more than four c-pitches. Phrase 6 is exceptional since it contains only two pitches, the only one to do so in the entire work; hence, labeling its contour involves simply identifying the lowest and highest pitch. In instances where the phrase contains more than four pitches, like phrase 4, I begin by assigning all the pitches from lowest to highest while keeping in mind that the first and last pitches frame the contour. In this case, however, the first and last pitches of phrase 4 are neither the highest nor the lowest pitch. Thus, I label the first and last pitches as either the second lowest (1) or the second highest (2) pitch. Then, I search within the phrase and label the lowest (0) and the highest (3) pitch as part of the overall contour. Therefore, for phrases with more than four pitches, I number all the pitches from lowest to highest and then apply the process of pruning to determine which of the pitches will remain for the final contour.

⁵⁷ C-pitches refer to contour pitches, which are pitches that contribute to the outline of the phrase.

Figure 3.4: Archer, “The Twenty-Third Psalm,” Contour Segments*Phrase 1*

Text	The	Lord	is	my	shep-herd,	
Pitch Classes	10	2	2	2	0	7
Pitch Interval	+4		0		-2	-5
Cseg	1	3			2	0

Phrase 2

Text	I	shall	not	want.
Pitch Classes	5	7	0	2
Pitch Interval	+2		-7	+2
Cseg	2	3	0	1

Phrase 3

Text	He	mak-eth		me	to	lie	down -		in	green		pas- tures,	
Pitch Classes	4	5	5	5	7	9	7	5	2	5	4	0	0
Pitch Interval	+1	0		+2	+2	-2	-2	-3	+3	-1	-4	0	
Cseg	2	3			4	5	4	3	1	3	2	0	
	2					4			1	3		0	
	2					3			1			0	

Phrase 4

Text	He	lead-eth		me		be- side -			the	still -		wa- ters;	
Pitch Classes	4	5	5	5	7	9	7	5	2	5	7	3	3
Pitch Interval	+1	+2		+2	-2	-2	-2	-2	-3	+3	+2	-4	0
Cseg	2	3			4	5	4	3	0	3	4	1	
	2				3	4	3		0		3	1	
	2					3			0			1	

Phrase 5

Text	He	re-	stor-	eth	my	soul; -	
Pitch Classes	8	8	10	10	10	0	7
Pitch Interval	0	+2	0	+2	-5		
Cseg	1	2			3	0	

Phrase 6

Text	He	lead-eth	me	in	the	paths	of	right-eous-ness		
Pitch Classes	7	7	7	7	7	7	7	9	9	9
Pitch Interval	0						+2	0		
Cseg	0							1		

Phrase 7

Text	for	His	name's	sake.
Pitch Classes	9	7	0	2
Pitch Interval	-2	-7	+2	
Cseg	3	2	0	1

Phrase 8

Text	Yea,	though	I	walk	through	the	val-	ley	of	the
Pitch Classes	7	7	7	8	8	8	11	9	6	7
Pitch Interval	0		+1	0		+3	-2	-3	+1	-
Cseg	5			6			8	7	4	5
	4						5		3	4
	2						3			

sha-	dow	of	death,
3	2	5	11
4	-1	+3	-6
2	1	3	0
	1	2	0
		1	0

Phrase 9

Text	I	will	fear	no	e- vil:		for	Thou - -			art
Pitch Classes	3	1	3	4	8	6	3	11	10	6	1
Pitch Interval	-2	+2	+1	+4	-2	-3	+8	-2	-4	+7	-
Cseg	1	0			3			4			5
	1	0						3			4
	1	0									3

with	me;	-
11	10	8
2	-1	-2
		2
		2
		2

Phrase 10

Text	Thy		rod			and		Thy		staff			
Pitch Classes	8	6	10	8	6	10	8	11	6	1	11	8	
Pitch Interval	-2		+4	-2	-2	+4	-2	+3	-5	+7	-2	-3	-
Cseg	2	0	4	2	0	4	2	5	0	6	5	2	
	2	0											

they	com- - - - - - - - - fort											me.
6	8	9	6	11	1	2	11	9	6	7	7	7
2	+2	+1	-3	+5	+2	+1	-2	-2	-3	+1	0	
0	2	3	0	5	6	7	5	3	0	1		
						3				1		

Phrase 11

Text	Thou	pre- par- - - - est						a	ta - - - ble					
Pitch Classes	5	7	8	7	3	1	5	7	8	7		3	1	5
Pitch Interval	+2	+1	-1	-4	-2	+4	+2	+1	-1	-4	-2	+3	+	
Cseg	2	3	4	3	1	0	2	3	4	3	1	0	2	
	1					0						0		
	1													

be-fore-- --										me	in	the
7	8	7	3	1	5	7	8	8	7	8		
2	+1	-1	-4	-2	+4	+2	+1	0	-1	+1	+	
3	4	3	1	0 0 0	2	3	4	3	4	6		

pre-	sence	of	mine	en-	em-	mies.
0	7	10	8	3	0	8
4	-5	+3	-2	+7	-3	-4
6	3	5	4	7	6	4
4		3		5		2
				3		2

Phrase 12

Text	Thou	an-	oint-	est	my	head	with	oil;	my	cup
Pitch Classes	10	0	2	2	0	9	7	2	2	3
Pitch Interval	+2	+2	0	-2	-3	-2	+7	0	+1	-
Cseg	3	4	5		4	2	1	5		6
	2						1			
	2						1			

run-	neth	o-	-	-	-	-	ver.
0	3	4	2	0	9	5	5
3	+3	+1	-2	-2	-3	-4	0
4	6	7	5	4	2	0	
	3	4				0	
		3				0	

Phrase 13

Phrase 18														
Text	Sure-ly		good - - - - ness							and -		mer- cy		shall
Pitch Classes	4	4	2	0	11	7	9	7	5	4	3	3	2	
Pitch Interval	0	+10	-2	-1	-4	+2	-2	-2	-1	-1	0	-1	+	
Cseg	2		10	8	7	4	5	4	3	2	1		0	
	1		3	2									0	
	1		2										0	

fol - - - - low -									me	all	the	days	of
2	0	11	7	9	7	5	4	3	3	2	3	5	
12	-2	-1	-4	+2	-2	-2	-1	-1	0	-1	+1	+2	+
10	8	7	4	5	4	3	2	1		0	1	3	
3	2									0			

my	life,	and	I	will	dwelt	in	the	house	of	the	
7	9	9	10	0	7	5	7	9	10	0	
2	+2	0	+1	+2	-3	-2	+2	+2	+1	+2	+
4	5		6	8	4	3	4	5	6	8	

Lord			for- ev- er.		
1		3	4	5	5
1	+2	+1	+1	0	
9		11	12	13	
				4	
				3	

Figure 3.4 shows the diversity in the length of musical contours that Archer uses, beginning with shorter phrases and progressively becoming longer. For example, the shortest phrase (phrase 2) contains four non-repetitive pitches, while the longest phrase (phrase 13) contains thirteen pitches with some pitches repeating within the phrase. As previously

mentioned, Archer demarcates the different contour phrases through rests in the vocal part. The number of c-pitches in the different phrases, which varies from two (found in phrase 6) to thirty-eight (found in phrase 13), contributes to the expression of the text. For example, Archer includes only one phrase (phrase 6) with two c-pitches for “He leadeth me in the paths of righteousness.” This is significant since the repetition of pitches sets this text apart from the remainder of the psalm. This phrase clearly identifies the role of the Lord as David’s shepherd. The phrases with four c-pitches also emphasise certain parts of the psalm because of the limited number of c-pitches before the rests. The text for these phrases consists of: “The Lord is my shepherd” (phrase 1), “I shall not want” (phrase 2), “He restoreth my soul” (phrase 5), and “for His name’s sake” (phrase 7). All of these articulate the profound influence of the Lord in David’s life.

Other contour phrases contain more c-pitches, and thus are more complex than the phrases already discussed. Three phrases that include ten c-pitches support the following text: “He maketh me to lie down in green pastures” (phrase 3), “He leadeth me beside the still waters” (phrase 4), and “Yea, though I walk through the valley of the shadow of death” (phrase 8). These phrases evoke imagery in the music by relating “green pastures” to a pastoral theme⁵⁸ through the conjunct lines in the vocal part and the simple accompaniment in the piano, “still waters” to wave-like motion in the music through the repetition of the previous phrase with added ornamentation, and “valley of the shadow of death” to the tritone. The other phrases contain more c-pitches, but none duplicate the number of c-pitches. Phrase 9 with fourteen c-pitches supports the text “I will fear no evil for Thou art with me,” which acknowledges that there is no fear for the Lord is faithful. The words “Thou” and “art” are accented by relatively high registers. Archer includes sixteen c-pitches

⁵⁸ It is noteworthy to mention that the pastoral theme has a direct link to shepherds.

for phrase 12 (“Thou anointest my head with oil; my cup runneth over”). This phrase evokes the imagery of oil being poured on David as the word “over” is accented with five c-pitches. Similarly, the phrase with twenty-three c-pitches (phrase 10), “Thy rod and Thy staff, they comfort me,” uses ten c-pitches on the word “comfort” to emphasise the comfort from the Lord. The phrase with thirty c-pitches (phrase 11) refers to the Lord’s judgement: “Thou preparest a table before me in the presence of mine enemies.” The repetition of the melodic line starting on F_4 breaks at “in the presence of mine enemies,” the last word being emphasised once more through the high registral replacement. This contributes to the interpretation that David’s enemies will be judged differently from David since he has put his faith in God. The last phrase (phrase 13) consists of thirty-eight c-pitches and supports the following text: “surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.” It seems appropriate that the phrase about David’s grandiose blessing from God should contain the most c-pitches and that the pitches with the longest durations are “life,” “Lord,” and “forever.” A connection may be drawn between phrase 12 and the last phrase since both promote the point that the Lord’s judgement must come before anyone receives His blessing; thus, Archer carefully articulated each phrase in the music to draw meaning from the text. Figure 3.5 summarises the analysis of c-pitches and text relations by including the total number of c-pitches, the corresponding text, and c-pitches and text relations.

Figure 3.5: Archer, “The Twenty-Third Psalm,” C-Pitches and Text Relations

TOTAL NUMBER OF C-PITCHES	CORRESPONDING TEXT	C-PITCH AND TEXT RELATIONS
2	(Phrase 6) He leadeth me in the paths of righteousness	- identifies the role of the Lord as David’s shepherd
4	(Phrase 1) The Lord is my shepherd (Phrase 2) I shall not want (Phrase 5) He restoreth my soul (Phrase 7) for His name’s sake	- articulates the profound influence of the Lord in David’s life
10	(Phrase 3) He maketh me to lie down in green pastures (Phrase 4) He leadeth me beside the still waters (Phrase 8) Yea, though I walk through the valley of the shadow of death	- evokes imagery in the music with “green pastures” related to a pastoral themes; “still waters” related to wave-like motion in the music; and “valley of the shadow of death” related to the tritone
14	(Phrase 9) I will fear no evil: for Thou art with me;	- acknowledges there is no fear for the Lord is faithful - the words “Thou” and “art” are accented by relatively high registers
16	(Phrase 12) Thou anointest my head with oil; my cup runneth over	- evokes a flowing imagery of oil being poured onto David
23	(Phrase 10) Thy rod and thy staff, they comfort me.	- emphasises the comfort of the Lord through a ten c- pitch melisma
30	(Phrase 11) Thou preparest a table before me in the presence of mine enemies.	- second longest phrase draws the importance on the Lord’s judgement table

38	(Phrase 13) Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.	- longest phrase to articulate the grandiose blessing for David who follows the Lord - longest durations on the words “life,” “Lord,” and “forever”
----	---	--

Figure 3.6 draws from the information included in Figure 3.4 to illustrate the connection between the text and the csegs. The figure includes text, phrase number, contour segment, prime form of contour segment, and the connection between prime (P) form contours. For example, phrase number 1 has a cseg of (1320) and a prime form of [0231] which I label as P_A because it is the first appearance of that particular prime form. I continue in this manner, labelling new prime forms with new letters, until phrase 4, where the prime form of the cseg repeats that of phrase 2; I then identify the prime form contour as P_B to indicate its connection.

Figure 3.6: Archer, “The Twenty-Third Psalm,” Contour Segments and Prime Form

Text	Phrase Number	Contour Segment	Prime Form of the Contour Segment	Connection Between Contours
The Lord is my shepherd	1	(1320)	c 4-4 [0231]	P _A
I shall not want.	2	(2301)	c 4-7 [1032]	P _B
He maketh me to lie down in green pastures;	3	(2310)	c 4-2 [0132]	P _C
He leadeth me beside the still waters;	4	(2301)	c 4-7 [1032]	P _B
He restoreth my soul;	5	(1230)	c 4-6 [0321]	P _D

He leadeth me in the paths of righteousness	6	(01)	c 2-1 [01]	P _E
For His name sake.	7	(3201)	c 4-2 [0132]	P _B
Yea, though I walk through the valley of the shadow of death,	8	(2310)	c 4-2 [0132]	P _B
I will fear no evil: for Thou art with me;	9	(1032)	c 4-7 [1032]	P _B
Thy rod and Thy staff, they comfort me.	10	(2031)	c 4-8 [1302]	P _F
Thou preparest a table before me in the presence of mine enemies.	11	(1032)	c 4-7 [1032]	P _B
Thou anointest my head with oil; my cup runneth over.	12	(2130)	c 4-5 [0312]	P _G
Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	13	(1203)	c 4-5 [0312]	P _G

We may conclude that, with the exception of phrase 6, six different contours with a cardinality of four from the possible eight occur in the work. The only missing prime form csegs are c 4-1 [0123] and c 4-3 [0213]. In search of a possible explanation for the occurrences of six prime forms, I return to Fibonacci numbers to show that a new prime form is introduced with a phrase number that is a Fibonacci number. Figure 3.7, shows this relationship by including the phrase number, contour segment, prime forms, and Fibonacci numbers.

Figure 3.7: Archer, “The Twenty-Third Psalm.” Fibonacci Numbers and Contour Analysis

Phrase Number	Contour Segment	Prime Form	Fibonacci Numbers
1	(1320)	C4-4 [0231]*	1
2	(2301)	C4-7 [1032]*	2
3	(2310)	C4-2 [0132]*	3
4	(2301)	C4-7 [1032]	
5	(1230)	C4-6 [0321]*	5
6	(01)	C2-1 [01]*	
7	(3201)	C4-2 [0132]	
8	(2310)	C4-2 [0132]	8
9	(1032)	C4-7 [1032]	
10	(2031)	C4-8 [1302]*	
11	(1032)	C4-7 [0312]	
12	(2130)	C4-5 [0312]	
13	(1203)	C4-5 [0312]*	13

Remarkably, the prime contours align with the Fibonacci numbers in most cases. Only three exceptions occurs: (1) with phrase number 6, as there are only two pitches, (2) with Fibonacci number 8, which does not align with a new prime contour, and (3) with phrase number 10, which contains a new prime contour that does not align with the Fibonacci number. Although Archer may not have intended to superimpose contour phrases and measure numbers that unfold the Fibonacci series, this brief analysis demonstrates that such relationships exist on an abstract level.

In summary, I have examined the relationship between the contour phrases in the vocal part of “The Twenty-Third Psalm.” In doing so, I interpreted the number of c-pitches in different phrases in relation to the text. Moreover, I highlighted the significance of Fibonacci numbers as large-scale formal markers, which overlap with the introduction of new prime contours at the middleground level.

3.5: Motivic Analysis

As previously discussed, the motivic analysis will explore how melodic motives contribute to the expression of the text. My observations will be presented in two sections: (1) recurring motive and (2) symbolic motive. For each of the sections, I will identify the occurrences of the motive, followed by an interpretation of the motive, and how it deepens the understanding of the text. The goal of the motivic analysis is to examine text and music relations at the foreground level in Archer's "The Twenty-Third Psalm" to support the previous background and middleground analyses.

3.5.1: *Recurring Motive*

In the previous chapter, I identified the perfect fifth descending motive (P5↓) as the recurring motive, a motive that appears in both the vocal part and the piano accompaniment. In addition, I discussed the retrograded version of the recurring motive—the perfect fifth ascending motive (P5↑)—and identified it as the counter motive. This latter motive occurs only in the vocal part. In this section, I will begin by outlining the occurrences of the motives in the vocal part, as well as the piano accompaniment. I will then interpret the motives in relation to the text.

In the following examples, I describe the recurring motive found in "The Twenty-Third Psalm." I begin with the vocal part and label the P5↓ motive with a black bracket, while the P5↑ motive will be identified with an orange bracket, shown in Examples 3.5 and 3.6.

Example 3.5: Archer, "The Twenty-Third Psalm," mm. 25-29

Thou pre - par - - est a ta - ble be -

fore - - - me in the

Example 3.6: Archer, "The Twenty-Third Psalm," mm. 41-54

Largo
mf

Sure - ly good - - ness and mer - cy shall

fol - low me - - all the days of my life, - - - and I will

poco rit. *ff a tempo*

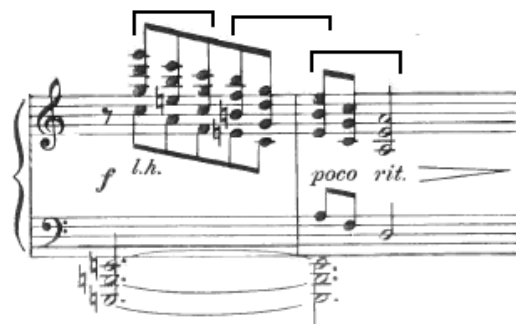
dwell - in the house of the Lord; - - - for - ev - -

- er. - - -

We readily notice that the $P5\downarrow$ motive and the $P5\uparrow$ motive share the same bass note. For example, in m. 28 of Example 3.5, the $P5\downarrow$ motive begins on $A\text{-flat}_4$ and descends to $D\text{-flat}_4$, while $P5\uparrow$ motive begins on the $D\text{-flat}_4$, which ended the $P5\downarrow$ motive, and ascends to $A\text{-flat}_4$. This pattern occurs again in Example 3.6, where the $P5\downarrow$ motive beginning on the third beat of m. 44 on A_4 descends to D_4 ; this D_4 shifts to the bass note of the $P5\uparrow$ motive and ascends to the A_4 . The bass note that connects the two motives may also be interpreted as the pivot note between the motives. However, there is one exception found in m. 48 of Example 3.6, where the $P5\uparrow$ motive does not begin with the shared bass note, but rather, it begins on F_4 and ascends to C_4 . I will interpret the relationship between the $P5\downarrow$ motive and $P5\uparrow$ motive later in this section, and discuss how these motives contribute to expressing text and music relations.

The $P5\downarrow$ motive also occurs in the piano accompaniment, as shown in Examples 3.7 and 3.8. Example 3.7 shows a new version of the $P5\downarrow$ motive in each line of the eighth-note chords. The brackets identify three instances of the interval of the $P5\downarrow$: first three pitches, the last two eighth notes of m. 38 and the first of m. 39, and the three pitches of m. 39. Although the $P5\downarrow$ motive does not return on mm. 42-53 (see Example 3.8), Archer preserves the gesture of successive descending chords connecting these measures to those of Example 3.7. Thus, the piano accompaniment in Example 3.8 can be considered as an expanded version of the $P5\downarrow$ motive.

Example 3.7: Archer, "The Twenty-Third Psalm," mm. 38-39



Example 3.8: Archer, "The Twenty-Third Psalm," mm. 42-53



When analysing the relationship between the P5↓ motive and the P5↑ motive, we may conclude that the motives mirror the relationship between David and Saul. I interpret the P5↓ motive as David being overpowered and suppressed by a higher authority. The P5↑ motive moves in the opposite direction and projects victory and the rise from defeat. In other words, the P5↓ motive represents Saul's power over David, while the P5↑ motive represents David's rise to triumph over Saul.

The tension that arises between the two motives (P5↓ and P5↑) is supported by the text of the psalm. As shown in Example 3.5, multiple instances of the motives occur with the following text: "Thou preparest a table before me." This excerpt references the Lord's judgment (table) that will occur in the presence of David and his enemy (Saul). The repetition of the P5↓ motive reflects Saul's determination to abolish David, but David trusts the Lord to rescue him. Thus, P5↑ motive that arrives at the end of the musical phrase in m. 28 represents how David prevails from adversity. Furthermore, since the P5↑ motive shares the same bass note as the P5↓ motive, we may conclude that David rises when faced with persecution.

The next occurrence of the P5↓ motive appears over the text: "surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever" (shown in Example 3.6). The piano accompaniment supports the text with

successive descending chords (shown in Example 3.8). Once more, the P5↓ motive appears in the vocal part four consecutive times in order to convey David's hardship. However, unlike Example 3.5, the P5↓ motive is supported by the successive descending chords, which represent the strong forces acting against David. These are unsuccessful since the P5↓ motive bass note pivots and transforms into the P5↑ motive in m. 45, representing David's will to defeat his enemies. Through the appearance of the P5↑ motive, David asserts that he will not be beaten by Saul, but will rise from oppression. Furthermore, the P5↑ appears a second time in m. 48, but this time the bass note is not shared with the P5↓ motive. In other words, the second P5↑ motive may be interpreted as David's independence from Saul. Moreover, the second P5↑ motive does not end after the highest pitch creates the interval of a perfect fifth with the lowest; it continues to ascend until it forms an octave with the lowest note of the motive, marking the highest pitch of the work. The octave span may be interpreted as David's rise from the depths of affliction to becoming King of Israel.

My analysis of Examples 3.5 and 3.6 is supported by excerpts from the Bible, which document various attempts by Saul to murder David.⁵⁹ The recurring motive in Example 3.5 aligns with Saul's first attempt to kill David (1 Samuel 19:10): "And Saul sought to smite David even to the wall with the javelin; but he slipped away out of Saul's presence, and he smote the javelin into the wall: and David fled, and escaped that night."⁶⁰ In other words, Saul wanted to kill David with a javelin, but David moved away from the javelin, causing the javelin to hit the wall instead. The P5↓ motive in Example 3.5 represents Saul's attempt to kill David⁶¹ and transitions into the P5↑ motive to show musically that David was able to

⁵⁹ Saul's various attempts to abolish David can be found in 1 Samuel chapter 19-24 and 26.

⁶⁰ 1 Samuel 19:10 (KJV)

⁶¹ Saul was jealous of David because of his increasing popularity with the Israelites, a popularity that resulted from his victories against the Philistines (1 Samuel 18).

flee from death. In Example 3.6, the story continues after David has fled and Saul pursues David with his army.⁶² Thus, the support of the successive descending chords with the P5↓ motive represents Saul and his army attempting to take David's life, but even with an army, Saul fails to capture the future King of Israel. The Lord later delivers Saul into the hands of David, who vowed not to take Saul's life since he knows that the Lord will judge Saul's actions.⁶³ The appearance of the P5↑ motive in m. 45 reflects David overcoming adversity, and the return of the P5↑ in m. 48 that extends beyond a perfect fifth into an octave represents the work of the Lord who is David's shepherd. In addition, the disappearance of the P5↓ motive may signify Saul's acknowledgement that David will be King of Israel after him.⁶⁴ To end the story, Saul takes his own life to avoid being killed by the Philistine army and as a result, David becomes King of Israel.⁶⁵

Although the text of Psalm 23 describes God as the shepherd in David's life and I interpret the reoccurring motive in relation to David and Saul, they indirectly reflect the same underlying message. David put his faith in God and followed His word, but Saul was a man who acted according to his own desires.⁶⁶ In other words, Saul tried to defeat David because of his desire to keep power as King of Israel, while David relied on the strength of the Lord and His wisdom, resulting in David being proclaimed as the new King of Israel.⁶⁷

⁶² If David had not fled from Saul's kingdom, Saul's men would have captured and killed him (1 Samuel 19:11-12). However, David did escape and because he did, Saul rallied his army for battle against David (1 Samuel 23:8).

⁶³ The original text is the following: "The Lord judge between me and thee, and the Lord avenge me of thee: but mine hand shall not be upon thee." (1 Samuel 24:12 [KJV])

⁶⁴ Saul acknowledged that David would be King of Israel when David had the opportunity to kill him, but spared his life. Saul proclaimed: "And now, behold, I know well that thou shalt surely be king, and that the kingdom of Israel shall be established in thine hand." (1 Samuel 23:20 [KJV])

⁶⁵ The death of Saul can be found in 1 Samuel 31:3-6.

⁶⁶ Saul did not keep the Lord's command while he was at Gilgal, resulting in his lost of favour from the Lord (1 Samuel 13:11-15).

⁶⁷ The original text is: "A man after the heart of the Lord" (1 Samuel 13:14b); where a man after the heart of the Lord is someone who sought out the Lord's favour and obeyed His will in every situation.

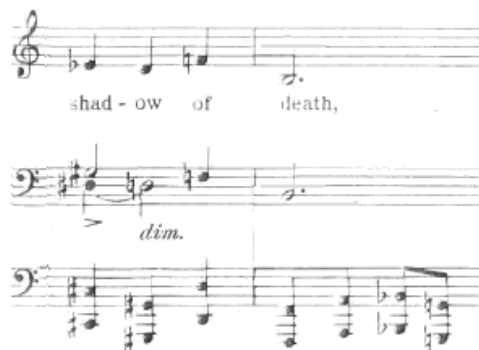
3.5.2: Symbolic Motive

As discussed in the previous chapter, the symbolic motive does not need to recur throughout the music, but rather it supports the text by evoking an external meaning that is common knowledge to most listeners. I have chosen to focus on the tritone motive, even if it only occurs once vertically in the entire work, because of its strong significance in promoting the text.⁶⁸ In this section, I will begin by identifying the measure where the motive arises, followed by an interpretation of the motive in relation to Archer's compositional choices, and conclude with an examination of how the motive contributes to expressing the text.

Even though the tritone motive only appears once in the work, its presence cannot be missed since it occurs on the word “death” in m. 13. In the vocal line of Example 3.9, the pitch *F-natural*₄ (m. 12) descends to *B-natural*₃ (in m. 13), forming a melodic tritone. The downbeat in the piano accompaniment at m. 13 also creates a tritone, this time harmonic, with the *B-natural*₂ of the highest bass clef and the pitches of the lowest clef (*F-natural*₁ and *F-natural*₂). Since the tritone occurs in the vocal part and the piano accompaniment, I label it as a “double tritone.” In addition to its placement on the word “death,” the tritone aligns with the lowest pitch sung in the entire work, giving it further emphasis. Moreover, the full text of the phrase that encompasses this motive consists of “Yea, though I walk through the valley of the shadow of death.” Of all the words in the text, the word “death” holds the longest duration, which also assists in accentuating the tritone motive. In short, through the tritone motive, the listeners will be drawn to the word “death” because of the double tritone, the low registral placement in the voice, and the long duration.

⁶⁸ The first occurrence of the tritone can be heard melodically in the piano accompaniment at mm. 4, 6, 8, 10, and 12 through the octave *G-sharp* going to *D-natural*. However, the symbolic motive points to the tritone that occurs in the vocal part and the accompaniment at the same time.

Example 3.9: Archer, “The Twenty-Third Psalm,” m. 12-13



The compositional choice Archer made to emphasise the word “death” through the tritone is not surprising. In an interview with C. David Keith, Archer explains how she chooses intervals in her work: “my melodic construction is very much guided by the accentuation, meaning, and rhythm of the words. My intervals are chosen in relation to the mood of the text.”⁶⁹ The intervals thus play an important role in reflecting the text in Archer’s music. With regards to the tritone, Harvey Huiner explains her inclusion of this interval: “The use of a particularly jarring dissonance under words which suggest evil, pain or death is frequent in Archer’s choral music.”⁷⁰ Although Huiner’s observation on Archer’s use of the tritone derives from her choral music, I believe this practice remains consistent in all her music. This is certainly the case for “The Twenty-Third Psalm,” which includes the only tritones of the work on the word “death.” Thus, Archer’s decision to use the tritone on the word “death” is unmistakably intentional.

In the context of text and music relations, the tritone motive not only contributes to setting the mood of the text, but also creates contrast from the rest of the work. The tritone evokes an ominous mood on the word “death.” Although this ominous tritone builds the

⁶⁹ Keith, “A Conductor’s Analysis,” 28.

⁷⁰ Huiner, “Choral Music of Violet Archer,” 57.

emotion of fear, it also provides the contrast for the hope of being saved that comes through the next verse: “I will fear no evil: for Thou art with me.” Without the presence of the tritone motive, the comfort of knowing there is nothing to fear, not even death, would not have a sense of resolution. Hence, Archer was able to express not only tension on the word “death,” but also bring reassurance in having no fear in death through the Lord.

By analysing the recurring motive and the symbolic motive in “The Twenty-Third Psalm,” I was able to interpret text and music relations at the surface level. Through the recurring motive, I considered the interaction between the P5↓ motive and the P5↑ motive as mirroring the biblical relationship of David and Saul. For the symbolic motive, the tritone on the word “death” served a dual purpose of reflecting an ominous mood and creating a contrast for the sections that follows. In summary, the motives that I analysed represent musically the Lord who blesses those who follow Him and keeps them away from death through eternal life.

3.6: Role of the Accompaniment

Although the motives are crucial to the interpretation of text and music relations in Archer’s work, the piano accompaniment also serves a vital role in reflecting the atmosphere, mood, and imagery of the text. As discussed in the previous chapter, four types of accompaniment patterns occur in “The Twenty-Third Psalm”: (1) major and minor triads, (2) vocal doublings, (3) perfect fifths, and (4) bass octave doublings. In this section, I will discuss the accompaniment patterns for the full work, followed by an interpretation of the role of the accompaniment patterns in relation to the text.

I include an analysis of the piano accompaniment, labeled with colours as in Chapter 2, in Appendix D. The colour red is used to identify major triads, blue represents minor triads, green is used for vocal doublings, yellow for perfect fifths, and orange for bass octave doublings. We immediately notice that the major and minor triadic accompaniment pattern appears distinctively on its own, while the other accompaniment patterns occur simultaneously. Of the possible combinations, the following three combinations are the ones found in the work: (1) vocal doublings and bass octave doublings (shown in Example 3.10), (2) vocal doublings and perfect fifths, (shown in Example 3.11), and (3) vocal doublings, perfect fifths, and bass octave doublings (shown in Example 3.12). I will later explain how the combination in accompaniment patterns contributes to expressing the text.

Example 3.10: Archer, “The Twenty-Third Psalm,” mm. 11-14, Vocal Doublings and Bass Octave Doublings

The image displays a musical score for Example 3.10, featuring vocal and piano parts. The vocal line is written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "val - ley of the shad - ow of death, I will". The piano part includes markings for *dim.* (diminuendo) and *pp* (pianissimo). The score is annotated with green circles around specific notes in both the vocal and piano staves, indicating vocal doublings. An orange rectangular box highlights the piano accompaniment in the lower register, specifically the bass octave doublings.

Example 3.11: Archer, “The Twenty-Third Psalm,” mm. 28-31, Vocal Doublings and Perfect Fifths

fore — me in the pres - ence of mine en-em-ies.

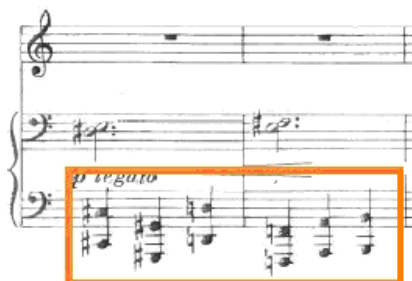
Example 3.12: Archer, “The Twenty-Third Psalm,” mm. 44-47, Vocal doublings, Perfect Fifths and Bass Octave Doublings

fol - low me — all the days of my life, — and I will

The above examples share some similarities, such as the inclusion of the vocal doublings as an accompaniment pattern, but none are identical. Although most pitches can be included as part of the accompaniment patterns, some pitches are excluded from these patterns. For example, in mm. 6-7 (shown in Example 3.13), the pitches in the upper bass clef do not fit in any of the accompaniment patterns, while the pitches in the lower bass clef can be grouped as bass octave doublings. Even though not all of the pitches contribute to the accompaniment pattern, they do not interfere with the accompaniment pattern already

identified. In other words, I consider that both measures contain an accompaniment pattern even if not all pitches participate in it.

Example 3.13: Archer, “The Twenty-Third Psalm,” mm. 6-7



Measures 52-54 (shown in Example 3.14) presents a similar situation since the chord on the downbeat of m. 54 contains the following pitches in the bass: *A-natural*₁, *A-natural*₂, *G-natural*₃, *C-natural*₄, and *G-natural*₄. Although the chord does include an octave doubling in the bass and a perfect fifth, it does not follow the pattern of its surrounding chords that are preceded and followed by the accompaniment pattern with perfect fifths. Thus, though the chord on the downbeat of m. 54 does not belong to one of the accompaniment patterns, it does not affect the overall accompaniment pattern that supports the text.

Example 3.14: Archer, “The Twenty-Third Psalm,” mm. 52-54



The different accompaniment patterns examined in the previous examples contribute to text and music relations. However, before analysing how the piano accompaniment expresses the text, I will examine each accompaniment pattern individually with the text that corresponds with it to better understand the role of the accompaniment pattern. Even though some of the corresponding text appears in more than one category of the accompaniment pattern, the focus is not on the meaning of the text through the accompaniment, but rather on the role of the accompaniment in supporting the text.

I begin with the major and minor triadic accompaniment pattern, which occurs twice with the following lines: (1) “The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths of righteousness for His name sake,” and (2) “Thy rod and Thy staff, they comfort me.” The common theme in the two verses relates to the shepherd; the leadership of the shepherd is explicitly mentioned in the first verse through “leadeth me” and implied in the second verse through “Thy rod and Thy staff.” Hence, the major and minor triadic accompaniment pattern supports the leadership of the Lord.

The vocal doubling accompaniment aligns with the following four verses: (1) “Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me;” (2) “Thou preparest a table before me in the presence of mine enemies,” (3) “Thou anointest my head with oil; my cup runneth over,” and (4) “Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.”

Different from the previous accompaniment pattern, the text in the vocal doubling sections makes no references to shepherding, but rather, the vocal doubling reflects the presence of the Lord. Even though the vocal doubling accompaniment occurs in conjunction with other accompaniment patterns, what differentiates it from the others is that the vocal doubling contains the remainder of the text not found with the major and minor triadic accompaniment pattern. In other words, when the accompaniment doubles the voice, it signifies the omnipresence of the Lord even when the text does not speak of His guidance.

The perfect fifth accompaniment pattern accompanies two verses: (1) “Thou preparest a table before me in the presence of mine enemies,” and (2) “Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.” The succession of the perfect fifth accompaniment represents the righteousness of the Lord, where He has the authority to make the final judgement on people and decide whether or not they will spend eternity with Him. Since the Lord prepares a table before David in the presence of his enemies, it illustrates how the Lord acknowledges the good, as well as evil, but in the end, good always triumphs. Thus, the righteousness of the Lord prevails through the perfect fifth accompaniment pattern.

Finally, the bass octave doublings supports the text of three verses: (1) “Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me;”

(2) “Thou anointest my head with oil; my cup runneth over,” and (3) “Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.” Although the text with the bass octave doubling accompaniment has already appeared in the above mentioned accompaniment patterns, the text in this section shares a commonality in conveying the message on the blessing of the Lord. The message is first expressed when David walks through the valley of the shadow of death alone; he knows the Lord is with him and therefore is blessed with His faithfulness. Then, the act of David being anointed with oil represents the pouring of blessing into David’s life from the Lord. Lastly, the Lord blesses David by allowing him to dwell in His house forever. Hence, the bass octave doubling may be interpreted as the blessing of the Lord.

Figure 3.8 summarises the text and interpretation for each of the accompaniment patterns mentioned above. The columns are organized as: accompaniment pattern, corresponding text, and role of the accompaniment. My interpretation of the accompaniment patterns in relation to David’s perspective expresses the leadership, presence, righteousness, and blessing of the Lord.

Figure 3.8: Archer, “The Twenty-Third Psalm,” Accompaniment Patterns and Interpretation

ACCOMPANIMENT PATTERN	CORRESPONDING TEXT	ROLE OF THE ACCOMPANIMENT
Major and Minor Triads (Leadership of the Lord)	- The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths	- represents leadership of the Lord - two verses point to leadership of the Lord; explicitly mentioned in the

	of righteousness for His name sake. - Thy rod and Thy staff, they comfort me.	first verse in “leadeth me” and implied in the second verse in “Thy rod and Thy staff”
Vocal Doublings (Presence of the Lord)	- Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; - Thou preparest a table before me in the presence of mine enemies. - Thou anointest my head with oil; my cup runneth over. - Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	- vocal doubling reflects the presence of the Lord. - vocal doublings found in the remainder of the verses that are not accompanied by the major and minor triads - when the accompaniment doubles the voice, it signifies the omnipresence of the Lord
Perfect Fifths (Righteousness of the Lord)	- Thou preparest a table before me in the presence of mine enemies. - Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	- represents righteousness of the Lord - the Lord has the authority to make the final judgement on people and decide whether or not they will spend eternity with Him
Bass Octave Doublings (Blessing of the Lord)	- Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; - Thou anointest my head with oil; my cup runneth over. - Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	- the text conveys the message on the blessing of the Lord: (1) first expressed when David walks through the valley of the shadow of death alone, he is blessed with His faithfulness; (2) the act of David being anointed with oil represents the pouring of blessing into David’s life from the Lord; (3) the Lord blesses David by allowing him to dwell in His house forever.

After having examined the role of the accompaniment patterns, we can now analyse the text in relation to the accompaniment. Even though the accompaniment patterns do not necessarily span entire phrases, they do support most of the text in the phrases. In m. 1, the major and minor triads accompany the first three verses: “The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths of righteousness for his name’s sake.” The major and minor triads are pure, simple, and do not overwhelm the text. Moreover, similar to the content of the text, David declares the Lord as his shepherd and the peacefulness from the piano accompaniment reflects no worry in David as he follows the Lord who brings his basic needs, rest, and righteousness. In addition, there are no barlines in the music which emphasises a sense of timelessness that further contributes to the tranquility of the text.

As Archer begins to mark barlines, the accompaniment pattern shifts from major and minor triads to bass octave doublings for the next verse (mm. 2-19): “Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me.” The regular pulses of the bass octave doubling accompaniment pattern supports David walking through the valley of the shadow of death. However, as David says, he will fear no evil because the Lord is with him. The presence of the Lord is evoked through the vocal doublings; the piano plays the melody an octave below the voice from the beginning of the text until the word “death.” The vocal doublings for “I will fear no evil: for Thou art with me” continue in unison with the voice, as if the Lord makes His presence known when David acknowledges Him there.

In mm. 20-25, the accompaniment returns to major and minor triads with the text “Thy rod and Thy staff, they comfort me.” However, this phrase differs from the first phrase

with same accompaniment because of the inclusion of barlines. Nonetheless, the placement of the chords preserves sense of timelessness because it does not present a steady pulse. Moreover, the accompaniment pattern reminds us of the beginning, even though the shepherd is not explicitly stated in the text. The rod and staff represent props for the shepherd and serve as a reminder of the comfort from the Lord through the serene accompaniment.

The next phrase (mm. 25-32) contains the vocal doubling and perfect fifth accompaniment patterns with the text “Thou preparest a table before me in the presence of mine enemies.” In the text, David describes the Lord preparing a table before him; hence the presence of the Lord is vital and reflected through the vocal doubling at the unison. Moreover, as mentioned before, the action of the Lord preparing a table represents His righteousness for judgement, which is musically expressed through the perfect fifths.

In the following phrase (mm. 33-40), the text “Thou anointest my head with oil; my cup runneth over” begins with the vocal doubling and bass octave doubling accompaniment that shifts in mm. 36-40 to the perfect fifth accompaniment; the phrase concludes with a major triad, as shown in Example 3.15. The vocal doubling accompaniment occurs at the unison as it supports musically the Lord anointing David with oil. The accompaniment pattern for the majority of the text consists of bass octave doublings representing the blessing from the Lord. With the text “over,” the accompaniment pattern shifts to successive perfect fifths like the act of the Lord’s blessing pouring over David. By including an accompaniment pattern that shifts to a single major triad at the end of the phrase, Archer recalls the peace and comfort from the Lord as David’s shepherd.

Example 3.15: Archer, “The Twenty-Third Psalm,” mm. 36-40

The last phrase (mm. 41-56), with the text “Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever,” contains the vocal doubling, perfect fifth, and bass octave doubling accompaniment, as well as two major triads. The text in this phrase is the only one that uses all four accompaniment patterns identified, making it the most elaborate when compared to the others; it represents the grandiose rewards that come from following the Lord and living in His house forever. The presence of the Lord comes through the vocal doublings at the octave above the vocal part, while the perfect fifths represent the righteousness that overwhelms David when he meets the Lord in heaven. As well, the bass octave doublings are accented by a regular pulse, which also highlight the blessing coming from the Lord. The work ends with two major triads that articulate the “amen” cadence,⁷¹ as if the Lord agrees with David’s psalm declaring “so be it.”⁷²

⁷¹ The “amen” cadence found in mm. 54-56 consists of an *A-flat* major triad moving to a *D* major triad. Although these chords do not belong to the same key, the relationship between these two chords is quasi-plagal and reminiscent of a I-IV progression in tonal harmony.

⁷² “Amen” is defined as “so be it” in Hebrew.

Figure 3.9 summarises in more general terms the ways in which the piano accompaniment supports the text. The columns are as follows: measure numbers, text, accompaniment pattern, and text and accompaniment relations. When comparing the two figures in this section, Figure 3.8 differs from Figure 3.9 in that the former deals with specific text and music relationships, while the latter supports the text in more general terms. In other words, the column with text and accompaniment relations outlines the progressive change in the accompaniment patterns and how they contribute to the overall interpretation of the phrases.

Figure 3.9: Archer, “The Twenty-Third Psalm,” Text and Accompaniment Relations

MEASURE NUMBERS	TEXT	ACCOMPANIMENT PATTERN	TEXT AND ACCOMPANIMENT RELATIONS
1	The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He leadeth me in the paths of righteousness for his name's sake.	- Major and minor triads	- major and minor triads are pure, simple, and do not overwhelm the text - the peacefulness from the piano accompaniment reflects no worry in David as he follows the Lord who brings his basic needs, rest, and righteousness - the omission of barlines in the music gives a sense of timelessness that further contributes to the tranquility of the text
2-19	Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me;	- Vocal doubling - Bass octave doubling	- regular pulses of the bass octave doubling resemble David walking through the valley of the shadow of death. - presence of the Lord can be found through the vocal doublings
20-25	Thy rod and Thy staff, they comfort me.	- Major and minor triads	- the second phrase with major and minor triads accompaniment pattern - placement of the chords preserves the sense of timelessness - reminiscent of the beginning, especially with the rod and staff representing a shepherd's tools and serving as a reminder of the comfort from the Lord

25-32	Thou preparest a table before me in the presence of mine enemies.	- Vocal doubling - Perfect fifth	- presence of the Lord found through vocal doublings - the Lord preparing a table represents His righteousness for judgement, expressed through the perfect fifths
33-40	Thou anointest my head with oil; my cup runneth over.	- Vocal doubling - Bass octave doubling - Changes to the perfect fifth accompaniment towards the end of the phrase - Ends with a major triad	- vocal doublings support musically the Lord anointing David with oil - bass octave doublings represent the blessing from the Lord - accompaniment pattern shifts to successive perfect fifths like the Lord's blessing in righteousness pouring over David - concludes with a single major triad, recalling the peace and comfort from the Lord as the leader
41-56	Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord; forever.	- Vocal doubling - Perfect fifth - Bass octave doubling - Ends with two major triads	- only phrase that uses all four accompaniment patterns identified - the most elaborate compared to the other phrases as it displays the grandiose rewards in following the Lord - the presence of the Lord comes through the vocal doublings - bass octave doublings are accented by a regular pulse to highlight the blessing coming from the Lord - ends with an "amen" cadence articulated by two major triads as if the Lord agrees with David's psalm declaring "so be it"

In summary, the different accompaniment patterns in the piano part support the text. These four accompaniment patterns—major and minor chords, vocal doublings, perfect fifths, and bass octave doublings—highlight not only individual words, but also the mood of the full phrases. In addition, by identifying the individual accompaniment patterns, I interpreted how the accompaniment patterns support the text. Although I analysed the accompaniment patterns from David’s perspective, there are other elements that can be explored in relation to the interdependence of the text and piano accompaniment, as will be discussed in the last chapter.

3.7: Concluding Remarks

In this chapter, I have examined the significance, background, different perspectives, and compositional appeal of Psalm 23. I have also interpreted text and music relations through David’s perspective for Archer’s “The Twenty-Third Psalm” through Fibonacci numbers, melodic contour theory, motivic analysis, and the role of the accompaniment. In the section on Fibonacci numbers, I demonstrated how the Fibonacci numbers align with measure numbers with significant musical moments, and how these articulate the large-scale formal structure of the work. For the melodic contour analysis, I reduced the musical phrases to csegs through Morris’s melodic contour reduction algorithm. I then translated the contours into prime forms through Marvin and Laprade’s prime form algorithm. In addition, I examined how the number of c-pitches could be interpreted in relation to the text. Moreover, I showed how the Fibonacci numbers overlap with the middleground structure since most of the new prime forms occur on phrases that coincide with the Fibonacci numbers. In the

motivic analysis section, I examined the recurring motive and symbolic motive to comment further on text and music relations. For the recurring motive, I identified the P5↓ motive and its retrograde, the P5↑ motive. I then analysed the interaction between the recurring motives as the mirroring of the biblical relationship between Saul and David. For the symbolic motive, I focused on the arrival of the tritone on the word “death” and commented on its use in other vocal works by Archer. Lastly, I examined the role of the accompaniment through the four accompaniment patterns that I identified in the previous chapter. I explained the meaning behind each accompaniment pattern in relation to the text, as well as how the accompaniment patterns contribute to the corresponding text. I have explored text and music relations by analysing “The Twenty-Third Psalm” on three levels: (1) background through the Fibonacci numbers, (2) middleground through melodic contour theory, and (3) foreground through motivic analysis and the role of the accompaniment. In the next chapter, I will compare my analytical results to show that some points of convergence arise between the three levels and discuss other elements that could be further explored in Archer’s work.

CHAPTER 4

CONCLUSION

4.1: Introductory Remarks

My analysis of Archer's "The Twenty-Third Psalm" through Fibonacci numbers, melodic contour theory, motivic analysis, and the role of the accompaniment provides the means to interpret text and music relations at three different levels—background, middleground, and foreground. In this last chapter, I will synthesize the main arguments presented in the previous chapter, followed by an outline of the limitations that I encountered in my study, and conclude by proposing further studies on Archer's work.

4.2: Synthesis of Main Arguments

Even though I examined text and music relations in "The Twenty-Third Psalm" from the perspective of three levels, these levels not only relate to each other, but also complement one another. In this section, I will summarise my findings from each of the levels and connect the different analyses to show how they combine to reflect the text.

We have seen that, at the background level, Fibonacci numbers highlight the large-scale structure of the work by aligning with measure numbers that contain significant musical moments. Melodic contours allowed us to draw connections between contour phrases at the middleground level and to further discuss text and music relations. The Fibonacci numbers overlapped with the introduction of the new prime forms of melodic contours. Lastly, the motivic analysis and the role of the accompaniment gave us the means

to focus on the foreground level. The motivic analysis traced the P5↓ and P5↑ recurring motives in the context of David's struggles and his will to fight, while the symbolic motive, which highlighted the interval of the tritone on the word "death," evoked eerie sensations, which are rooted in or transferred from other works. For the role of the accompaniment, I identified four accompaniment patterns: (1) major and minor triads, (2) vocal doublings, (3) perfect fifths, and (4) bass octave doublings; these also contributed to the setting of the text. The background, middleground, and foreground levels not only function on their own terms, but also intersect with one another to convey the text more effectively.

I have selected two phrases to show that the three levels align to express the text: (1) "Thy rod and Thy staff, they comfort me" (phrase 10) and (2) "surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the lord forever" (phrase 13). The Fibonacci number 21 helps to mark the beginning of phrase 10 (mm. 20-32), where the text focuses on the protection and security through the Lord. This message is reiterated at the middleground level since Archer places the highest numbers of c-pitches in this phrase on the word "comfort," which is what protection and security brings. Moreover, the prime form connection between contours for the phrase is P_F , which does not duplicate any other contours. In other words, the phrase does not share its contour with any of the other phrases. This can be interpreted as the Lord being the only source of comfort. Furthermore, at the foreground level, the accompaniment pattern that supports the phrase consists of major and minor triads. The first appearance of this accompaniment pattern came at the beginning of the work, where David describes the leadership of the Lord; but, this time, it brings comfort in reminding us that David's worries are taken care of by the Lord. In short, all three levels articulate the central theme of comfort.

The second example on which I would like to focus occurs in mm. 33- 54. Phrase 13 is not only the last phrase, but also the longest of the work. It expresses the great abundance of blessing that the Lord pours into David's life. At the background level, Fibonacci number 34 aligns with the beginning of the phrase that highlights David's reward in heaven with goodness and mercy for following the Lord. The contour phrase contains the most c-pitches, with thirty-eight, further supporting the grandiose blessing David has received because he followed in the steps of the Lord. The recurring P5↓ and P5↑ motives at the foreground level were interpreted as Saul's oppression of David, but in the end, David prevails from adversity. The reason that Saul failed in his attempts to kill David was because he relied on his own strength to beat David; David sought the will of the Lord and believed in His power to bring down Saul. Hence, the recurring motives articulate the message of following the Lord to receive His blessings. This last phrase includes all four accompaniment patterns, which represent the leadership (major and minor triads), presence (vocal doublings), righteousness (perfect fifths), and blessing of the Lord (bass octave doublings). Thus, all three levels contribute to express the blessing of the Lord for those who follow Him.

The two above examples have served to show that the three structural levels interact and align to convey the text of psalm 23. The Fibonacci numbers mark significant moments, while the melodic contours highlight specific words, as does the symbolic motive. The recurring motive traces David's struggles and victories, and the accompaniment patterns set the mood or context for the narrative. Archer cleverly aligns all of the structural levels to convey the text of this wonderful work.

4:3: Limitations in the Study

My initial research goal was to explore how Archer's religious beliefs played a role in the compositional process of her sacred voice and piano works. However, during my visit to the University of Alberta Archives, I encountered a letter Archer wrote to her sister, Carolyn, on November 26, 1952,⁷³ that raised the question as to whether or not Archer was a devout Christian when she wrote "The Twenty-Third Psalm." The following excerpt puts into question Archer's religious devotion at the time she wrote the work:⁷⁴

Yesterday I bought "The Imitation of Christ" by Thomas and Kempis in pocket session for 75 cent. It is really a very fine book. I assure you I am not off on a religious jag but I find that reading out of such writing does give me strength at times.

Today is Thanksgiving. So I told you the married people have in general would never think of bothering someone like me (when I am 75 years old they may). Perhaps the town people would, if I knew any, because they are really kind but I don't go to church so I don't know any.⁷⁵

Religion did not appear to figure prominently in Archer's life at that time, as she writes "I am not off on a religious jag"⁷⁶ and "I don't go to church."⁷⁷ We can therefore conclude that she was not motivated by her devotion to God when she wrote "The Twenty-Third Psalm." With this information in hand, I had to limit my research to text and music relations in the work, rather than examining how Archer's religious beliefs influenced her compositional process.

⁷³ The letter was written two weeks after the premiere of "The Twenty-Third Psalm," which occurred on November 18, 1952.

⁷⁴ A copy of the excerpt from the letter can be found in Appendix E.

⁷⁵ Letter, Violet Archer to Carolyn (Archer) Osborne 26 November 1952, UAA.

⁷⁶ Ibid.

⁷⁷ Ibid.

4.4: Further Studies on Archer's Work

While my study of text and music relations in “The Twenty-Third Psalm” contributes to the literature on Archer’s works, there are other aspects that have yet to be explored in relation to Archer’s voice and piano works. I will offer three possible directions that can be taken in the analysis of the voice and piano works: (1) arrangements, (2) women’s studies, and (3) religious context.

“The Twenty-Third Psalm” was not only a work for voice and piano; a revised version was written for SATB in 1989. A comparison of the two versions could show how Archer expressed text and music relations differently in the two works, especially since the SATB version is sung *a capella*.⁷⁸ Even though the vocal line changes in the revised version so that the choir can sustain sounds, it would be interesting to compare the melodic contours of both works to examine whether or not Archer retained the same contour shape in the phrases. Furthermore, Archer had to make some compositional choices in the new rearrangement so that the work could be easily performed by the choir. For example, the first three verses of Psalm 23 of the choral version are no longer written in one measure as in the voice and piano version, but, rather, they are written with barlines that group notes in a 6/8 meter. It would be interesting to study other compositional changes that were governed by the ensemble or performance considerations.

Another area that could be explored further is in relation to women or gender studies. Some of Archer’s personal letters to her sister highlight the struggles that the composer had to face as a woman in a field dominated by men. These letters, which are housed at the

⁷⁸ Violet Archer. *The Twenty-Third Psalm*, SATB. (Toronto: Canadian Music Center, 1989), 1.

University of Alberta Archives, are addressed to Carolyn and date from 1947 to 1953.⁷⁹ For example, in a letter dated November 22, 1952, Archer references the premiere of “The Twenty-Third Psalm” and how her work was received by the Dean of the school:

Last Tuesday my 23rd Psalm was sung here and turned out a great success. As per usual—the Dean has not said a word to me about it. There was a reception afterwards at his house to which I was invited along with other faculty members etc. He was the only one who said nothing to me about the song. But somehow it does not matter to me because I feel sure about that work.

We may infer from the above excerpt that there appears to be a conflict between Archer and the Dean of music while she was teaching at North Texas State College⁸⁰. However, Archer was not affected by the Dean’s attitude towards her because she was confident in herself and her works. We can potentially draw a connection between the analysis of “The Twenty-Third Psalm” in chapter 3 and Archer’s relationship with the Dean. This relationship mirrors that of David and Saul, where in this case, Archer would be David and the Dean would be Saul. Thus, Archer may identify her struggle and success through the P5↓ and P5↑ motive in a world dominated by men.

As briefly mentioned in the previous section, it would be interesting to analyse all of Archer’s sacred voice and piano works in order to examine how Archer expressed her religious beliefs in the compositional process. The only works from Archer’s collection that are written explicitly for voice and piano using texts from the Bible consist of: “The Twenty-Third Psalm” (1952), “The Forty-Second Psalm” (1959), and “I Corinthians 13” (1976). Even though there are only three works, they were written at different stages of Archer’s life. As already discussed, Archer wrote “The Twenty-Third Psalm” when she was teaching at

⁷⁹ Appendix E contains selective letters written by Archer, from 1947-1952 that I transcribed while I was at the University of Alberta Archives; these support a women’s studies’ perspective.

⁸⁰ The school is now presently known as the University of North Texas.

North Texas State College. “The Forty-Second Psalm” was completed while she was teaching at the University of Oklahoma, and “I Corinthians 13” was written when Archer was in Edmonton, as a tribute to her sister, Carolyn, who died of cancer that year.⁸¹ These three pieces would provide a context for Archer’s religious life, as she increasingly turned towards God. She was a member of the Knox Metropolitan United Church in Edmonton until she moved to Ottawa; since membership with any church represents a commitment to regularly attending services, we may conclude that she had become far more involved with the church after she returned to Canada. Even though Archer was not religious when she wrote “The Twenty-Third Psalm,” she eventually became devoted to God before she died. Therefore, it would be fascinating to analyse Archer’s sacred voice and piano works in light of Archer’s walk with God.

4.5 Concluding Remarks

Although I was unable to speculate on Archer’s religious beliefs in the compositional process, I was still inspired by how she expressed the central meaning of the Psalm 23 through music. I have been blessed and honoured to have had the opportunity to analyse “The Twenty-Third Psalm,” and even though my journey in writing this thesis has to come to an end, my journey with the Lord continues. There is no other more fitting way to end this thesis than to reiterate the first verse of Psalm 23: “The Lord is my shepherd, I shall not want.”⁸²

⁸¹ Violet Archer, *I Corinthians, 13: A Song for Mezzo-Soprano and Piano*. (Toronto: Canadian Music Center, 1976), 1.

⁸² Psalm 23:1 (KJV)

Appendix A: Permission to Reproduce “The Twenty-Third Psalm”

From: SOCAN
 To: David Archer
 Subject: SOCAN
 Sent: Thursday, May 24, 2012

Hello David,

Jessica Wan, an MA student at U. of Ottawa, would like to analyse the score for one of Violet Archer's piece "The 23 Psalms" as part of her thesis and wanted to get clearance from you to do that. I told her that due to our privacy policy, we can't give out your/the Violet Archer estate's contact information without your prior consent, so can you please contact her directly at [REDACTED] or let me know what message I should pass on to her. Thank you David.

Member Services, SOCAN
 [REDACTED] (toll-free in US/Canada; weekdays, 9am -5pm)
 [REDACTED] (fax)

NOTE TO SOCAN MEMBERS: SOCAN members who earned performing right royalties in 2011 are eligible to attend SOCAN's Annual General Meeting (AGM) being held in Toronto on June 19. Once again this year, SOCAN will be providing all AGM documentation for eligible members exclusively on-line. Watch your inbox for more information on how to access these documents.

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From: David Archer
 To: Jessica Wan
 Subject: Re: SOCAN
 Date: Fri, 25 May 2012

Jessica,
 As per the request from SOCAN please consider this approval to analyse the score for Violet's "The 23 Psalms".
 Good luck with your thesis,
 David Archer
 Executor – Estate of Violet Archer

From: Jessica Wan
To: David Archer
Subject: RE: SOCAN
Sent: Monday, May 28, 2012

Dear David,

Thank you for the approval to analyse the score of Violet Archer's "The Twenty-Third Psalm."

I realize the explanation from SOCAN did not include my actual request to include the full score of "The Twenty-Third Psalm" when I publish my thesis. For my research, I am analysing the text and music relation in "The Twenty-Third Psalm" and thus, it will benefit future readers on my thesis if they can correspond my analysis with the music. Let me know what is required of me to have the full score of "The Twenty-Third Psalm" to be published with my thesis, as well as any questions you may have.

Thanks and I look forward to hearing from you again.

Sincerely,
Jessica

From: David Archer
To: Jessica Wan
Subject: Re: SOCAN
Date: Mon, 28 May 2012

Thank you for the clarification – I must admit I wasn't clear on why you would need approval to analyze.

The actual original score resides at the University of Alberta library archives under the "Fonds of Violet Archer", and it is copyrighted by the Estate of Violet Archer

The estate is in agreement with you publishing the score with your thesis solely for academic and not for commercial purposes.

David Archer
Executor Estate of Violet Archer

Appendix B: Matthew 1:1-17 (King James Version) on the Genealogy of Jesus

Matthew 1:1-17 (King James Version)

- ¹ The book of the generation of Jesus Christ, the son of David, the son of Abraham.
- ² Abraham begat Isaac; and Isaac begat Jacob; and Jacob begat Judas and his brethren;
- ³ And Judas begat Phares and Zara of Thamar; and Phares begat Esrom; and Esrom begat Aram;
- ⁴ And Aram begat Aminadab; and Aminadab begat Naasson; and Naasson begat Salmon;
- ⁵ And Salmon begat Booz of Rachab; and Booz begat Obed of Ruth; and Obed begat Jesse;
- ⁶ And Jesse begat David the king; and David the king begat Solomon of her that had been the wife of Urias;
- ⁷ And Solomon begat Roboam; and Roboam begat Abia; and Abia begat Asa;
- ⁸ And Asa begat Josaphat; and Josaphat begat Joram; and Joram begat Ozias;
- ⁹ And Ozias begat Joatham; and Joatham begat Achaz; and Achaz begat Ezekias;
- ¹⁰ And Ezekias begat Manasses; and Manasses begat Amon; and Amon begat Josias;
- ¹¹ And Josias begat Jechonias and his brethren, about the time they were carried away to Babylon:
- ¹² And after they were brought to Babylon, Jechonias begat Salathiel; and Salathiel begat Zorobabel;
- ¹³ And Zorobabel begat Abiud; and Abiud begat Eliakim; and Eliakim begat Azor;
- ¹⁴ And Azor begat Sadoc; and Sadoc begat Achim; and Achim begat Eliud;
- ¹⁵ And Eliud begat Eleazar; and Eleazar begat Matthan; and Matthan begat Jacob;
- ¹⁶ And Jacob begat Joseph the husband of Mary, of whom was born Jesus, who is called Christ.
- ¹⁷ So all the generations from Abraham to David are fourteen generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations.

Appendix C: Archer, "The Twenty-Third Psalm," Score with Fibonacci Numbers Marked

The Twenty-Third Psalm

for medium voice and piano

VIOLET ARCHER

1 *Molto largo (freely)*

Voice

mf

The Lord — is my shep-herd, I shall not want.

Piano

mf

meno largo

He mak-eth me to lie down — in green pas-tures; He

molto largo

lead-eth me — be-side the still — wa-ters; He re-

allargando

con moto e leggiero

stor - eth my soul; — He lead-eth me — in the paths of right-eous-ness

cresc. *mf* *dim.*

2 **3** **5**

molto largo *Molto andante*

for his name's sake.

p *r. h.*

8 *mf*

Yea, — though I walk through the

p legato *p subito*

13

val - ley of the shad - ow of death, — I will

dim. *pp* *mp*

cresc. *dim.* *p*

fear no e - vil: for Thou art with me; —

cresc. *dim.* *p*

Poco più mosso **21** *mf*

Thy rod and Thy staff, they com -

mf

poco rit. *a tempo* *mf cresc.* *mf cresc.* *poco più mosso*

fort me. Thou pre - par - est a ta - ble be -

poco rit. *a tempo* *mf cresc.*

fore me in the pres - ence of mine en - em - ies.

f

34

Thou an - oint - est my head with

oil; — my cup run - neth o

poco rit.

cresc. *f* *l.h.* *poco rit.*

a tempo *Largo* *mf* *f*

ver. Sure - ly good - ness and mer - cy shall

mp a tempo *p* *l.h.* *f* *l.h.* *fp* *leggiere*

fol - low me — all the days of my life, — and I will

f *r.h.* *l.h.* *p*

The first system of the musical score. The vocal line is in treble clef, starting with a half note 'fol', followed by a quarter note 'low', then a half note 'me' with a slur over two eighth notes, and finally a half note 'and I will'. The piano accompaniment consists of two staves. The right hand (r.h.) plays a series of chords, mostly triads, in a descending sequence. The left hand (l.h.) plays a single line of music, primarily consisting of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

dwel — in the house of the Lord; — for - ev - -

poco rit. *ff* *a tempo*

f *r.h.* *l.h.* *p* *f* *p* *f* *poco rit.* *ff* *a tempo*

The second system of the musical score. The vocal line continues with a half note 'dwel', followed by a half note 'in the house of the', then a half note 'Lord;' with a slur over two eighth notes, and finally a half note 'for - ev - -'. The piano accompaniment continues with similar chordal textures. Dynamics include *f* (forte), *p* (piano), *poco rit.* (poco ritardando), and *ff* (fortissimo) *a tempo*.

er. —

f *rit.*

The third system of the musical score. The vocal line begins with a half note 'er.' followed by a half note. The piano accompaniment continues with similar chordal textures. Dynamics include *f* (forte) and *rit.* (ritardando). A box containing the number '55' is located between the second and third systems.

Appendix D: Archer, "The Twenty-Third Psalm," Score with Accompaniment Patterns Marked

The Twenty-Third Psalm

for medium voice and piano

VIOLET ARCHER

Molto largo (freely)

Voice

mf The Lord — is my shep-herd, I shall not want.

Piano

mf

meno largo

He mak-eth me to lie down — in green pas-tures; He

molto largo

lead-eth me — be-side the still — wa-ters; He re-

allargando

con moto e leggiero

stor - eth my soul; — He lead-eth me — in the paths of right-eous-ness

cresc. *mf* *dim.*

molto largo *Molto andante*

for his name's sake.

p

mf

Yea, — though I walk through the

p legato *subito*

val - ley of the shad - ow of death, — I will

dim. *pp*

cresc. *dim.* *p*

feared no evil: for Thou art with me; —

cresc. *dim.* *p*

Poco più mosso *mf*

Thy rod and Thy staff, they com —

mf

poco rit. *a tempo* *mf cresc.* *Poco più mosso*

fort me. Thou pre — par — est a ta — ble be —

poco rit. *a tempo* *mf cresc.*

fore me in the pres — ence of mine en — em — ies.

Thou an - oint - est my head with

oil; my cup run - neth o

cresc. *f l.h.* *poco rit.*

a tempo *Largo* *mf*

ver. Sure - ly good - ness and mer - cy shall

mp a tempo *p* *l.h.* *> l.h. f. leggiero*

fol - low me — all the days of my life, — and I will

r.h. f l.h. p

r.h. f l.h. p

This system contains the first two staves of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). Annotations include green circles around specific notes in the vocal line and yellow boxes around corresponding chords in the piano part. The piano part is marked with *f* and *p* dynamics.

dwel — in the house of the Lord; — for - ev -

poco rit. ff a tempo

f l.h. p

f l.h. p

f l.h. p

f l.h. p

poco rit. ff a tempo

This system contains the second and third staves of music. It continues the vocal and piano parts. Annotations include green circles around notes in the vocal line and yellow boxes around chords in the piano part. The piano part includes markings for *f*, *p*, *poco rit.*, and *ff a tempo*.

er.

f rit.

This system contains the fourth and fifth staves of music. It concludes the vocal and piano parts. Annotations include yellow boxes around chords in the piano part and a red box around the final chords. The piano part is marked with *f rit.*

Appendix E: Transcript of Selected Letters from Violet Archer to Carolyn (Archer) Osborne from 1947-1952

June 29, 1947

I realize how utterly irrational I must sound to good sane people like my brothers. I become desperate sometimes simply because I know that people around me just cannot know the hell I go through and which only people who have knowledge of my work can know. I am determined that NOTHING is going to stop me after this and that I am asking no one's advice but am going to do only what I feel is right—God willing yes, I sound positively out of my mind no doubt but you must know that the Dean and Mrs. T indulged in a silent and underhanded going to stop me from getting out of here.

[...]

When I told him I was accepted by Hindemith. He[DC] answered that I would learn a lot about physics.

[...]

I know now how bitchy certain women can be and how cruel certain men can be. My life has not been happy will the day in.

[...]

About my trip out west, I am supposed to be going around the end of July I think. I hardly know what to do.

I shall have to confess to a crush on him[Lyell] and he has one on me since he has harped on my going out there all along but he is the type who never talks and expects the opposite side to make all advances. He passed through Montreal two weeks ago and was here for a couple of hours.

He has cast all sorts of hints in his letters about redecorating his house and getting a new car and so on etc. He left under the impression that he was displeased at my going to Hindemith. I asked him point blank—Did he not think I ought to go—and he said that he never advises anyone, and shut up dead on the subject. He seems to think that I don't need to go to anyone for my creative work.

I am aware that practically no man will allow a woman they like to pursue her own life. I suppose that is natural, or is it?

He evidently admires me very much and thinks my work is very fine. I am grateful for such admiration but I cannot help it if I feel that I am undeveloped and would hate myself for life, were I to close my eyes to the fact at present.

All this is quite painful because I like this man very much, but then I know too that the only city with any musical life in the west is Vancouver.

I think he realizes the situation and must sense that I realize it too.

I'm afraid I am not big enough yet to cut myself off from the realm of orchestral music and to be self sufficient.

He seems to be in his early fifties and has been around a lot and to Europe etc. Therefore he is quite self-sufficient and wrapped up in his work. He does a tremendous amount of teaching and practically organizes the musical life of the young people of Saskatoon. I received an Alumni Bulletin issued by his pupils and it contains amount its names of his former pupil, all kinds of people who have made good outside.

He has the real pioneering spirit and I admire him for it but I feel that I am in the verge of making a mark in my creative work and I intend to pull myself together and be the first woman to accomplish something lasting in the creative world of music.

How can I explain this to him? It is rather difficult and as I say he will never commit himself an inch and mother thinks quite rightly that a woman should never hurl herself at a man. I think that he has likely been chased by so many women out west that he just thinks that it cannot be required of any woman but to pursue him.

I am surprised that he has not been married before. Surely there must be plenty of nice women out there.

July 27, 1947

I don't think he has any intentions of every changing from this state of continued bachelorhood. I like him a lot anyhow.

[...]

I am sure that I will have to meet with a lot of jealousy from people who wish that they had the same opportunity as I have worked hard to work for myself.

September 19, 1947

Well, I am at Yale on a scholarship and as you heard the province of Quebec also came across but though I really hate to say it, I am up against a great disappointment because I cannot study with Hindemith since I did not take his entrance exams in March and they tell me that he is only taking in 2 new pupils out of those who passed his exams.

I was hoping to at least get into his theory class where he teaches unity up to 3 parts that would have given me a fine idea of how he works but they won't even let me into that. They say it was already booked up. This way I shall end up only by taking his History of Theory (which has nothing to do with what I want) and his "Teaching of Theory" which I think will be helpful in my teaching later on. Well, such are schools and colleges!

[...]

I am to take composition with a Mr. Donovan and I am to sit in at another teacher's class to observe his methods in compositions.

[...]

I hope you don't look upon this letter as a complaint because it really isn't but heaves alone, if one brauts a bit of freedom an individuality I can see now all too clearly that much will never be found within the walls of an institution. Mind you everyone has been nice to me and frankly I was so terribly amused because the three composition teachers in charge just did not seem to know what to do with me or where to put me and each in turn praised my work and they all tried to get me as a pupil but one needs people with vision and imagination and I could see that one must remain by one's self and think by one's self.

The experience of being away from Montreal etc. will be good for me.

I am afraid I had better leave my story about Lyell until my next letter because it is long and involved and I don't know at present how we shall end up. I know he cares for me and wanted me to stay with him, but is one of those people who will not speak up because having been a bachelor for so long and fought shy of marriage he just can't force the fact, that is, admit that he's stuck on me.

So much happened to bust things up between us over which I had no control, but don't get too preoccupied and excited over it. I'll try to tell you all in detail in my next.

I know very little about men so I won't say anything. I do feel that he is also shy of speaking because he feels that he is a good bit older than I and also the west is rather isolated.

Where woman are cornered, and I am learning more and more. I know that there are some who are so hypocritical and smooth and traitorous that I hardly know if I can ever trust any. (Count yourself out of this, you must be laughing to yourself). I do think that women are more evil and deliberately so than men.

November 20, 1947

I'm sorry that you have had an emotional upset because that is what I gather from the little you say about yourself. Those things are so painful but there is always a saving grace if one has the talent for a career. Best to stand alone than to be unhappily jointed to someone else. I think you are right of course about choosing to go back, since your chances of advancement lie there. As for marriage you will probably find someone congenial in due course. You have many years ahead of you but of course a lot depends on your self sufficiency. It is no use, the man who will acknowledge a woman's equality and live with her without in due course trying to (somehow) beat her in subtle ways is indeed a rare thing. There are men of fine qualities I am sure but their equanimity is generally upset whether consciously or subconsciously by the encounter of an equal or superior thinking machinery in a woman. If it isn't that then it is something else. I unfortunately have been unlucky. What you say about male musicians is so true also.

[...]

Oh well he seems to jump forward and draw back etc. until I get fed up. He ought to understand that a woman can't ask a man to marry her. He has probably had others ask him and turned them down. I would not give him the satisfaction.

Almost a month ago I had a letter from him saying that "when I went back"—there would be a mean do in my honour and that he was having new drapes etc. in the house and that I would not find it down at the heel. I never found it so when I was there but he seems to have an inferiority complex or something or else he must think I have lived in luxury. Do I look it?

Well, I wrote him back and of course he knows how I feel about him, but my letter was quite gay and I told him about a symphony concert I went to and that the student I sat with (a girl, but he probably thinks it is a boy because I did not specify) had a good time, also that the percussionist of the New York Philharmonic was nice to me and gave me a free

lesson on cymbals and gong. He has never answered me though I sent him a whole batch of Hindemith notes. I guess he is either mad or ill or busy.

[...]

I really have had too much all at once emotionally, spiritually etc. Forgive me for going on like this.

November 20, 1947

I hate to tell you however that the instructor I have in composition Mr. Donovan is a mean of musical accomplishment but has a mean nature. He is small minded.

Ever since the beginning has he resented me. It irks him that my work is good and that I know what I want. He knows very well that I ought not to be in that class yet he enjoys talking down to me when he can. I feel his antagonism. It isn't my fault if I know what I know and why should I feign ignorance. You say I ought to approach Hindemith. I'm afraid that on such things he's unapproachable. He was quite huffy when I wanted to go into his class at first and referred me to the office. As far as Donovan I know he would not help me though he might do so were he a bigger person. If you knew how sickening I find it to have this continually on my mind and to find no solution. It would not be so bad if I only could devote time to composition but do you know that I can only really work at it two days a week Tuesdays and Sundays.

[...]

Perhaps you can understand now how hard it is to stand such tension I feel that if he could he would not want me to be heard. Sometimes I could sit down and cry. I feel so helpless about it all. These is just one thing if I could come out alive and on top of things enough to get a renewal of the Quebec grant I want to go to Paris. I'm sure that I could not be in a worse situation. At least I would be allowed to compose. What do I care about instructions begin good or bad. What I would say about institution could not be put on paper just now. Yet I feel I have been jipped and that I must have a year of at least spiritual freedom somehow. I could not go back to Montreal immediately and face the friction of having to fight of Clarke and McGill.

I am so tired heaven knows.

I like Hindemith's lectures by the way. I think he is perhaps the only solace I have. He's indeed a genius and I enjoy watching him and listening to him. He has a fine sense of human and what mastery of his subject. It is wonderful to behold a great mind. How can any one result the greatness of such a mind. I know Mr. Donovan is somewhat resentful toward me because he knows I wanted to go to Hindemith. You see I did try to fight my way at first though not obnoxiously but it did not help me.

January 4, 1948

I only hope that there will be some day of spite things up some time, and that the people who deliberately do evil will meet with the reward which they fully deserve.

Well enough of that and I hope this year will be a little better than last and that I shall have learned something from last year's experiences. One thing I do know now that a woman is not born free and that if she happens to be an individual mind everything will be done to crush her much more so than if she were a man. She is regarded as an upstart and men like Donovan and DC will do their utmost to show her that they are the lords and masters.

I think however that Donovan is a shade worse because he at least does not suffer from any physical handicap but only his bitterness and frustration, what a pity I have felt him deliberately trying to break me.

[...]

As far as Mr. Donovan, it is unfortunate that he is so resentful of the fact that students all want to go to Hindemith, One can't help but admire Hindemith after all, I guess it must be maddening to be in such a (piteous) as D's but I don't see how it keeps any acting the way he does to me. Of course, if I were the only type I would use a little politics to get into his good graces but what can I do. I can't be insincere well I'll for the best. If I can only learn to be a bit tougher.

March 7, 1948

What is the use it seems that every time I wrote to you I must tell you some kind of tale of woe so I decided to just keep quiet.

The weeks before last I decided that I could not stand my composition lessons anymore so I cut classes. [...] I hate this man [Donovan]. I have never really hated anyone before. [...] The students have noticed his treatment of me.

[...]

There is just one thing. I'm learning something from the Hindemith classes which will be of great help to me later. If I can ever be myself I again, because I feel completely smothered at present.

[...]

As for Lyell, I did call him up as I had told you I would do. He seemed pleased to hear from me and said that he hoped I would go there next summer and that he would see me in the late spring when he comes to examine the East but I like a fool could not resist telling him that I still care for him and I guess that scared him to death again. Either that or as you say there is something wrong with him which he won't say.

Do you think he is stringing me along? He certainly more or less proposed to me in a vague sort of way last winter. He told me that I was so good and sincere and he added that Thelma thought him pickle. I guess that is what he been griping him. She probably got fed up and gave him a piece of her mind. She must had got good and mad at his letting Gladys lead him around by the nose.

April 3, 1948

I don't trust schools anymore, no, not even in Paris. My one desire is, just not to be left alone and to have a little peace, or else I may never be able to get over the ill effects which the past two winters (and summer) have had on my nervous system.

It is terrible to be so uncertain as to what I will do but I can't help this at the moment.

[...]

I can't help mistrusting him now. I had written him a letter (a very brief one) a short time ago in which I told him I had been ill and I let him think I was practically dying. I did it on purpose because I felt I wanted to torment the daylights out of him and that is just what I feel like doing. He ought to get some of his own medicine back. I just don't care if he worries himself sick.

[...]

I imagine she [Thelma] is the silent, stubborn, if good and secure type. She strikes me as bearing the kind who would never forget our offense I believe Lyell is like that so she will probably break him down in the end I guess; though mother thinks he will never get marry.

[...]

Well, God bless him, I could worry his neck for his childishness. I hope he visits Montreal so that I can give him a "lot" time.

October 19, 1952

There is nothing really one can do. Well I can say for the present Thank God for one's job and one's health but I surely feel I want to better myself if I can and am sure you feel the same because I don't just want to exist but to live. A good deal of that depends on one's self though.

November 6, 1952

So far as you're never marrying, well—I wouldn't look at it from a hopeless standpoint but it is a good thing if for the present you can organize yourself so that you can manage to get along without it and be happy too. I don't think that altogether impossible,--especially when I see what a mess many married people make of each other lives—not to speak of running personalities at the moment I feel I am living on a desert island as far as social relationships have. The outlook is so pitifully narrow that it makes me cringe with disgust at times. [...] Thank God I do not have to see much of her.

November 9, 1952

I have been doing a lot of thinking these days and have decided that this year I am going to try to make a move (change of environment kind of move). I have cross examined myself just to be sure I was not prompted by the fact that I was getting a bit depressed by my surroundings (social) but actually I can see that I really could not make much headway here in our school in my live for work.

I am not letting them [people] worry me. He [Hodgsan] is like a bird in a cage and at times I feel sorry for him but he would never push me forward in the school because he is too afraid. Now that I know all this I accept it and don't even try to fight it. If I had been a man I know my relationship would be a much more comfortable one.

November 22, 1952

Last Tuesday my 23rd Psalm was sung here and turned out a great success. As per usually—the Dean has not said a word to me about it. There was a reception afterwards at his house to which I was invited along with other faculty members etc. He was the only one who said nothing to me about the song. But somehow it does not matter to me because I feel sure about that work.

November 26, 1952

I just thought I would tell you that I had a satisfactory interview with Dr. Hodgsan. He really was very nice. Perhaps he realized that I am serious about my work—at any rate I ought to be listened to. I think that fundamentally (I have said it before) he is good-hearted and when he is alone will let his better self come forth. [...] I had a real talk with the Dean and he advised me to do some work toward a PhD (I'm back to that) He told me straight out that his hands are tied because of regulations in this half of the country. It has almost become a water tight ruling in colleges that only PhDs can be in line for Assistant Professorships etc.
[...]

Yesterday I bought "The Imitation of Christ" by Thomas and Kempis in pocket session for 75 cent. It is really a very fine book. I assure you I am not off on a religious jag but I find that reading out of such writing does give me strength at times.

Today is Thanksgiving. So I told you the married people have in general would never think of bothering someone like me (when I am 75 years old they may). Perhaps the town people would, if I knew any, because they are really kind but I don't go to church so I don't know any.

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