

OCTATONIC PITCH STRUCTURE AND MOTIVIC ORGANIZATION
IN GEORGE WALKER'S *CANVAS* FOR WIND ENSEMBLE, VOICES AND CHORUS

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Canvas was commissioned by the College Band Directors National Association (CBDNA) Consortium in fall 1999 for the CBDNA Biennium National Conference to be held at the University of North Texas in February 2001. This substantial and profound three-movement work is Pulitzer Prize-winning composer George Walker's first work for wind ensemble and is a milestone in wind composition at the turn of the millennium. This analysis considers Walker's sophisticated use of octatonic collections and their subsets. Walker uses the three transpositions of the octatonic scale as a harmonic framework for the work. Within this framework, specific subsets of the collection are used in traditional harmonic ways. A hierarchy of pitch sets is created, lending a "tonic" function characteristic to prevalent and specifically placed sonorities. Onto this "canvas" of octatonic harmonies, Walker "paints" specific motivic gestures. These motivic gesture monopolize specific intervallic relationships that are initially presented in the beginning of the work. Certain motivic techniques are then employed in the ongoing development of the motivic content. These motivic techniques include melodic suspension, interval alternation, double stroke articulation, irregularly recurring patterns, chordal punctuations, interrupted sequences, and dramatic uses of silence. Formally, Walker uses short "cells" of similar motivic and harmonic content as a tool of organization.

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CHAPTER I

GEORGE WALKER: PERFORMER, COMPOSER, TEACHER

Biographical Information

George Theophilus Walker, Jr. is heralded world-wide not only as a renowned and well respected performer, composer, and teacher but also as an African-American musical pioneer. Walker was born into a highly musical West Indian-American family on June 27, 1922 in Washington, D.C.. His father, who had emigrated to the United States, had become a physician after graduating from Temple University Medical School in Philadelphia. It was important to Walker's parents that both he and his sister had exposure to quality music throughout their youth. Under the supervision of his mother, Rosa King, he began study, at age five, on what became his primary professional instrument, the piano. While a student at Dunbar High School (1934-1937), he studied piano with Lillian Baskerville Mitchell Allen at the Howard University School of Music Junior Preparatory Division. Walker reflects upon Allen's instruction:

In retrospect, one of the most important aspects of the agenda that she set for the class was that of informing us about black artists who had been successful...¹

At the age of fourteen, he gave his first public recital at Howard University's Andrew Rankin Memorial Chapel.

Piano was, admittedly, mostly recreational for Walker until he began to consider where he wanted to attend college. He decided on a career in music when he enrolled in Oberlin College at the age of fifteen. While on full scholarship at Oberlin (1937-1941), Walker studied piano with David Moyer, organ with Arthur Croley and Arthur Poister, and composition with Normand

¹ Mickey Thomas Terry, "An Interview with George Walker," *The Musical Quarterly* 84, no.3 (Fall 2000): 374.

Lockwood. In 1939, he became the organist for the Graduate School of Theology at Oberlin College.

At age eighteen, Walker graduated from Oberlin College with the highest honors in his conservatory class. He then entered the Curtis Institute where, in 1945, he would become their first black graduate. He studied piano with Rudolph Serkin and Mieczyslaw Horszowski, composition with Rosario Scalero, orchestration with Gian Carlo Menotti, and chamber music with Gregor Piatigorsky and William Primrose. Walker earned Artist Diplomas at Curtis in both piano and composition. His pianistic ability was formidable. It was generally accepted that he was the most outstanding pianist at Curtis at the time (1941-1945) in a group that included Eugene Istomin, Seymour Lipkin, Gary Graffmann, and Jacob Lateiner.²

Walker went on to earn another Artist Diploma in piano from the American Academy in Fontainebleau in 1947, where he studied with Robert Casadesu. A man of many "firsts," Walker became the first black student to earn the Doctor of Musical Arts degree from the Eastman School of Music in 1956, where he studied with José Echániz. He was also awarded the Artist Diploma in piano from Eastman in 1957. Subsequently, Walker spent two years in Paris studying with Nadia Boulanger, supported by a Fulbright and John Hay Whitney Fellowship.

Walker's time with Boulanger was a defining period in his life as a composer. She was very impressed with his compositional abilities and exempted him from the customary harmony and counterpoint exercises that she had required of her more famous pupils. Walker states:

The importance of my connection with her was that she was the very first person to acknowledge my ability as a composer and to express her confidence in it to me and to others. She also provided opportunities for my music to be played, which few Americans had done.³

²Terry, 376.

³ Terry, 378.

Walker had several very important performances early in his career, including his first professional concert in 1939 at the Shiloh Baptist Church in Washington, D.C. and his first concerto performance (Tchaikovsky's *Piano Concerto in B-Flat Minor*) in 1941 with the Oberlin Conservatory Orchestra. However, it was his New York debut recital at Town Hall in 1945 that was the most notable of Walker's early performing triumphs. The recital was sponsored by Mr. and Mrs. Efrem Zimbalist. Zimbalist, a frequent supporter of Walker, was a famous violinist and composer and was Director of the Curtis Institute. The New York Times described George Walker as:

...an authentic talent of marked individuality and fine musical insight...a rare combination of elegance, sincerity, and understanding [with] a technical competence and a sensitiveness rarely heard at debut recitals.⁴

Walker was the first black instrumentalist to perform in Town Hall. Two weeks later he appeared with Eugene Ormandy and the Philadelphia Orchestra performing Rachmanioff's *Third Piano Concerto*. This performance was the result of his winning the Philadelphia Youth Auditions while a student at Curtis.

Walker's early compositional successes paralleled his early performing triumphs. The premiere of Walker's first important composition, *Lament for Strings* (later called *Lyric for Strings*), debuted in 1947, the same year he performed the Brahms *Piano Concerto in B-Flat Major* with the Baltimore Symphony. This performance was a result of the success he had with Ormandy and the Philadelphia Orchestra.

Throughout the 1950s and 1960s Walker appeared in solo recitals and with leading symphony orchestras throughout the United States and Europe. His accomplishments included: an unprecedented concert tour of seven European countries, which included Sweden, Denmark,

⁴ Annotation from CD liner notes: *George Walker in Recital.*, George Walker, piano, TROY 117 (Albany Records, 1994).

Holland, Germany, Switzerland, Italy, and England in 1954; a performance of the Brahms *Piano Concerto in B-Flat Major* in 1956 with the Rochester Philharmonic, Howard Hanson conducting; a concert tour in France, Holland, and Italy in 1959; and a 1963 London recital in Wigmore Hall. At this recital (again sponsored by the Zimbalist family) Walker received an honorary membership in the Frederic Chopin Society. In 1968 he organized the New England Festival Concerts with cellist Paul Olefsky and in 1972 his *Symphony for Orchestra* was featured on a WNET television presentation, "Music by Black Composers." Five of his orchestral works were played by the New York Philharmonic between 1977 and 1984.

Walker's teaching career has been as substantial and influential as his performance and compositional career. He has held teaching positions in piano, composition, and music theory at a number of universities. One year prior to entering the D.M.A. program at Eastman, Walker taught at Dillard University in New Orleans. His teaching career continued in 1960 with appointments at the Dalcroze School of Music, The New School for Social Research (where he introduced a course in Aesthetics), Smith College (1961-68), University of Colorado at Boulder (1968-69 as Visiting Professor), Peabody Institute Conservatory of Johns Hopkins University (1975-78), and the University of Delaware (1975-76, where he was the recipient of the first Minority Chair established by the University). Walker spent most of his career at Rutgers University, teaching piano, theory, music history, and composition there from 1969 until his retirement in 1992. From 1975 to 1977 he was Chair of the Music Department.

Compositional Output, Commissions, and Awards

Walker's compositional output is prodigious. His published catalog (MMB Music, Inc.) exceeds over eighty works that include instrumental and vocal solos, chamber music, orchestral,

wind, and choral music. His orchestral works have been performed by virtually every major symphony in the United States. In addition to his *Lyric for Strings*, other notable works include his *Sonata No. 2 for Piano*, *Music for Brass (Sacred and Profane)*, *Folk Songs for Orchestra*, *Poem for Soprano and Chamber Ensemble*, and *Lilacs*. *Lilacs*, for voice and orchestra, received the Pulitzer Prize for Music in 1996. It was commissioned and premiered by the Boston Symphony, Seiji Ozawa conducting.

Walker has received commissions from many well-known organizations around the country.

These commissions include:

1974	David Ensemble	<i>Five Fancies for Clarinet and Piano Four Hands</i>
1975	Pew Charitable Trust	<i>Piano Sonata No. 3</i>
1976	Cleveland Orchestra	<i>Dialogus for Cello and Orchestra</i>
	Maryland International Piano Competition	<i>Bauble</i>
1979	Kennedy Center for the Performing Arts	<i>Violin Sonata No.2</i>
1982	The Boys Choir of Harlem	<i>Cantata</i>
1982	New York Philharmonic	<i>Cello Concerto</i>
1983	Eastman School of Music	<i>An Eastman Overture</i>
1986	Affiliate Artists and Xerox	<i>Guido's Hand</i>
1994	Cleveland Chamber Symphony	<i>Orpheus</i>
1995	Boston Symphony	<i>Lilacs for Voice and Orchestra</i>
1997	New Jersey Symphony	<i>Pageant and Proclamation</i>
1998	Mary Flagler Cary Charitable Trust	<i>Modus</i>
1999	Columbia Pro Musica Chamber Orchestra	<i>Tangents</i>
1999	New Jersey Chamber Music Society	<i>Wind Set</i>
2001	College Band Directors National Assoc.	<i>Canvas</i>

In addition to the Pulitzer Prize he has received numerous awards, including: American Academy and Institute of Arts and Letters Award (1982), two Koussevitsky Fellowships (1988, 1998), two Guggenheim fellowships (1969, 1988), and two Rockefeller awards, a MacDowell Colony Fellowship, the Harvey Gaul Prize, Yaddo and Bennington Composer Conference Fellowships, a Fromm Foundation commission, a Mary Flagler Cary Charitable Trust Award, the Mason Gross Memorial Award, and numerous grants from the Research Councils of Smith

College, The University of Colorado, Rutgers University, the New Jersey Council on the Arts, and National Endowment for the Arts. In 1996 he also received a Letter of Distinction from the American Music Center for his significant contributions to the field of contemporary American music in addition to two Alumni Awards from the Eastman School of Music and the University Medal from the University of Rochester. Walker also holds honorary doctorates from Lafayette College (1982), Oberlin College (1983), the Curtis Institute of Music (1996), Montclair State University, and Bloomfield College, and Spelman College (2001).

In 1997, Marion Barry, Mayor of Washington, D.C., proclaimed June 17 as George Walker Day in the nation's capitol. Walker was elected to the American Academy of Arts and Letters in 1999, and in April of 2000 he was inducted into the American Classical Musical Hall of Fame. In 2001, the Detroit Symphony awarded Walker their first annual Classical Roots Award for lifetime achievement in American music. Most recently, the Delaware Symphony presented Walker with their annual Dupont award in 2002.

Walker's works have been recorded on Columbia, Mastersound, Serenus, Da Camera Magna, BIS, GM, CRI, Desto, Mercury, Orion, Klavier, and Albany Records. Albany Records, in fact, has released five recordings of both Walker's piano performance and his compositions. Walker states:

I produced four of the five Albany recordings because no record company was willing to release any of my music even when I provided the tapes. Peter Gelb, the president of Sony Records, informed me that my music would not sell. Yet, white composers with far less significant works have exclusive recording contracts. Recently, CRI issued a CD of music that I recorded for them on LPs in the 1970s and 1980s. On this recording I collaborated with my older son, Gregory, a very gifted violinist and composer, in a recording of my Sonata no.1 for Violin and Piano. My younger son, an actor and writer, appears on another CD as a narrator. I believe these recordings will contribute to making some of my music better known.⁵

⁵Terry, 379.

An African-American Artist

George Walker stands out as one of the few Black American composers of Western classical music in the twentieth and twenty-first centuries. Of the 125 black composers mentioned in Eileen Southern's *Biographical Dictionary of Afro-American and African Musicians*, few are well known as serious composers. Walker is included with composers like Duke Ellington (1899-1974), Scott Joplin (1868-1917), and William Grant Still as well as those who are less known in the world of classical music: T.J. Anderson (b.1928), Harry T. Burleigh (1866-1949), Will Marion Cook (1869-1944), William L. Dawson (1899-1990), R. Nathaniel Dett (1882-1943), Ulysses Kay (1917-1996), Florence B. Price (1888-1953), Hale Smith (b.1925), Howard Swanson (1907-1978), Clarence Cameron White (1880-1960), and Olly Willson (b.1937).

William C. Banfield states in his upcoming publication, *Landscapes in Color: Conversations with Black American Composers*, that many concert works by black composers have been overlooked and excluded in the American concert scene. This is regardless of the musical worth, accessibility, and profundity of the compositions. He believes they have often been dismissed as either being too vernacular or too abstract.

Banfield cites a list of contemporary black composers of concert masterworks with which he associates Walker. The list includes Hale Smith, T.J. Anderson, David Baker, Olly Wilson, Tania Léon, Anthony Davis, Donald Fox, Adolphus Hailstorck, Hannibal Lokumbe, and Regina Haqrris Baiocchi. He believes that these composers are leading a "quiet but forceful" revolution in contemporary classical music. He states:

As tradition-bearers, the work of Black American composers extends back and forth between West African encoding and Western European training, all the while infused by the comfortably compatible with the contemporary American experience. They are all

extending the tradition - and their extensions are both the seeds and the end-products of the expressive experience we all can claim as part of the canon of truly American music.⁶

Walker is regarded as a pioneer for many of these black musicians in the twentieth century.

He was considered the first African-American in several of his achievements and honors. Walker was the first black musician to win the Philadelphia Youth Auditions in 1941, and consequently the first black soloist to perform with the Philadelphia Orchestra conducted by Eugene Ormandy. In 1945 he was the first black graduate of the Curtis Institute of Music and the first black musician to perform at Town Hall. In 1950 he was the first black musician to be signed by major concert management agencies, National Concert Artists and Columbia Artists Management.

Regarding the difficulty in finding this representation, Walker states:

It took me five years before I could sign with a major management. I had to play several auditions for Columbia Artists Management, which became the second management with which I was affiliated. The fact that they refused to consider me initially was disheartening because I knew that their decision was essentially racial. When I did sign with National Concert Artists, their agents professed that it was difficult to sell me as a black pianist.⁷

The "firsts" continued for Walker, however, and in 1957 he was the first black student to be awarded a doctorate by the Eastman School of Music. Most recently (1996) he became the first living black composer to receive the Pulitzer Prize (in 1976, a posthumous award was given to Scott Joplin).

Walker has, over the years, cited many instances of racism and discrimination that have affected him in his musical career. In spite of this he chooses to protect his art form from becoming a tool of social activism. Walker states:

⁶ William C. Banfield, *Landscapes in Color: Conversations with Black American Composers* (Lanham: Scarecrow Press, 2003).

⁷ Terry, 377.

I believe that music is above race. I am steeped in the universal cultural tradition of my art. It is important to stress one's individuality beyond race, but I must do it as a black person who is aspiring to be a product of a civilized society.⁸

Even with this belief, Walker is also very direct about the prevalence of racism in classical music:

Racism is alive and well in classical music. Its legacy which has affected society in general, has left its imprint on performers [and] academics as well as marketing moguls. There appears to be a systematic and exclusionary view of the importance and value of black composers' works by musicologists and music critics.⁹

It is important to consider Walker's performing career and education within a historical context. Desegregated musical education had a great influence on many black American composers in the middle decades of the century. During his time at Oberlin (1937 - 1941), Walker felt that several of the professors were determined to grade him lower than he deserved. But at Curtis, things were different. Walker states:

I had the respect of all my teachers. I certainly cannot say there was anything of a racial nature of which I was aware at Curtis that involved any of my teachers or fellow students. Philadelphia, however, was a city in which discrimination persisted in restaurants and even in churches. I experienced no problems at the Eastman School of Music except for housing in Rochester.¹⁰

None of these schools had observed segregation prior to the Supreme Court's 1954 ruling. However, given the sociological framework of this time, composition teachers were not looking for ethnic characteristics in their students' work.¹¹ Composers were educated more in abstract expression than in folkloristic expression. While these influences are readily observable in Walker's compositions, strict allegiance to the neo-classic philosophy of the time is certainly not a hallmark of his style.

⁸ M. Clague, "George Theophilus Walker, Jr.," In *International Dictionary of Black Composers II* (Chicago: Fitzroy Dearborn Publishers, 1999), 1173.

⁹ Terry, 380.

¹⁰ Terry, 376.

Compositional Style

George Walker, who has often been described as an “eclectic” twentieth century composer, combines modern techniques with a traditional romantic spirit. Walker believes that eclecticism is an ignorant descriptor of any composer's music. According to Walker, all great composers are inherently eclectic. Each draws upon many sources for ideas and inspiration. "Music is not created in a vacuum!"¹²

His music, which appeals to a wide variety of listeners, is comprised of traditional musical materials, serial techniques, complex rhythms, and engaging melodies. Much of his music is infused with a sometimes subtle and other times obvious use of black folk, jazz, and popular idioms. Walker is a quintessential American composer, utilizing many of the cultural traditions found in his country. In terms of its foundations, his music is very difficult to distinguish from the music of his "canonized" white contemporaries. Walker's music, which is occasionally based on the blues, spirituals, gospel, or jazz styles of black culture, draws no more upon these influences than his contemporaries. Walker believes that black music is "almost indefinable in today's culture."¹³ He draws upon jazz and popular idioms in very subtle ways, often incorporating short, almost unrecognizable passages.

His compositional style melds the techniques of Schoenberg, Stravinsky, Hindemith, Debussy, Ravel, and Copland. The motivic development, variation, and twelve tone melodic conception found in his works are clearly Schoenbergian in nature. His orchestration and rhythmic complexity, particularly the way each generates form, are hallmarks of a style very much influenced by Stravinsky. The influences of Hindemith can be seen in Walker's use of

¹¹ Dominique-René de Lerma, "The Choral Works of George Walker," *American Choral Review* 23, no.1 (January, 1981): 4.

¹²Terry, 381.

counterpoint, while Walker's pianistic background helps to generate his conception of melodic shape (much like Debussy and Ravel). Like Copland's popular style, Walker's music has a sense of lyricism, spaciousness of texture, and a connection to American folk materials.

Walker's initial style began with the infusing of basic classical and baroque forms (variations, fugue, and sonata) with contemporary material. He leaned toward the use of these conservative forms at a time when his contemporaries were employing mostly free forms. Walker had a great interest in understanding historical techniques in his development and education as a composer. In understanding his musical language, it is also important to consider his musicianship was grounded in piano literature and theory. Walker states:

I was not really concerned about developing a personal style...I wasn't especially interested in being a composer, but in having a technique that would be useful at some time...When I graduated from the Curtis institute, I was in no rush to imitate any of the current icons that attracted many American composers.¹⁴

Walker's penchant for contemporary music follows his personal belief system for new music:

Interest [in contemporary music] is dependent upon the consistency and coherence of the tonal and rhythmical means employed in relation of the variables introduced. Logic has no meaning in music if it cannot be supported by a convincing aural statement. An idea taken as a musical premise must be developed in a well-considered tonal orbit to be acceptable as more than just an idea. The suppression of a triadic-harmonic concept, the negation of 18th-century chordal tendencies and their replacement with the notion of non-associative tones does not eliminate the need for the composer to consider the proper selection of intervallic relationships in order to achieve a coherent work of art.

No matter what means are used, the prosaic will remain the prosaic and the good will communicate its excellence. It is in the superior works of musical craftsmanship that one finds the carefully knit threads which make the bolder outline significant. The source of continuity and interest lies in these tenuous threads chosen for their strength and flexibility for the evolvement of the musical fabric in diverse and repetitive patterns. The stitches and seams in their interlocking capacities are the baser elements which must bear scrutiny. The interplay of silence and sound, of movement and rest, of tension and relaxation, song and rhythm is still a vital part of the organization of every composition

¹³Ibid.

¹⁴Terry, 378.

and these are the elements which instinctively command the attention of the listener above and beyond the professed intentions of its creators.¹⁵

Walker teams a secure craft in contemporary musical language with humanistic spirit in his music. This characteristic is evident over a long period of time, beginning with his *Lyric for Strings* (1946) to one of Walker's favorite works, *Mass* (1977), and continuing to his Pulitzer Prize Winning *Lilacs* (1996) and his latest large scale work, *Canvas* (2001).

Canvas, for wind ensemble, voices and chorus (2001) is work that demonstrates superior craftsmanship. Walker creates engaging musical motives which exist within the tonal framework of the octatonic scale. More specifically, he suppresses traditional triadic harmony through the use of subsets of each transposition of the octatonic scale. These subsets, or "tonal orbits," are the musical fabric for Walker's "threads" of motivic gesture and interval relationship. His convincing aural logic progresses from the first bar of each movement, as he expertly weaves these "carefully knit threads" within the musical fabric - or, if you will, masterfully painted lines (creating thousands of hues and colors) onto an originally "blank canvas." Walker's interplay of silence and sound, movement and rest, tension and relaxation, and song and rhythm certainly "command the attention of the listener" and merits closer examination.

¹⁵ George Walker, "Let's Consider the Listener," *Music Journal* 19, no. 1 (January 1961): 104.

CHAPTER II

GENESIS OF CANVAS

Commission

Canvas was commissioned by the College Band Directors National Association (CBDNA) Consortium in fall 1999 for the CBDNA Biennium National Conference to be held at the University of North Texas in February 2001. Previous commissions by CBDNA have resulted in works by Leslie Bassett, Aaron Copland, Daron Hagen, Howard Hanson, John Harbison, Joseph Schwanter, and others. These works, including Walker's, have greatly enhanced the wind band's literature.

The University of North Texas Wind Symphony, conducted by Eugene Migliaro Corporon, gave the premiere performance of the work on February 22, 2001 at the Murchison Performing Arts Center in Denton, Texas.

Canvas is dedicated to Walker's parents and is comprised of three substantial movements. These movements, according to Walker, can be performed together or separately. *Extract I, Landscape – “The View Below”* is seven minutes in length and is composed for winds alone. *Extract II, Commentary – “Voices in the Corridor”* is five minutes in length and utilizes five narrators in addition to winds. *Extract III, Psalm 121 – “The Horizon and Beyond”* is seven and one-half minutes in length and is composed for SATB chorus and winds. Total performance time is approximately twenty minutes. The work is scored for piccolo, 3 flutes, alto flute, 2 oboes, English Horn, Eb clarinet, 2 Bb clarinets, bass clarinet, alto saxophone (only used for one measure!), 2 bassoons, contra bassoon, 4 horns, 4 C trumpets, 2 trombones, bass trombone, tuba, timpani, celesta, harp, and contra bass. There is a considerable amount of percussion writing.

Percussion instruments include: glockenspiel, xylophone, vibraphone, marimba, chimes, triangle, wood blocks, temple blocks, claves, maracas, castanets, tambourine, suspended cymbal, anvil, timbales, snare drum, bass drum, roto-toms, tam-tam, and glass wind chimes.

Correspondence and Compositional Process

The College Band Directors National Association was very interested in having a composer with a stature of George Walker compose a piece for winds. In 1999, while Walker was in Tempe, Arizona for a performance of one of his compositions, Gary Hill, Director of Bands at the University of Arizona, invited him for lunch. Hill brought up the proposition of the commission and Walker was extremely interested. Walker was intrigued with the idea of composing for wind ensemble, particularly in view of the fact that he was not working on any other compositional projects at the time. The only project Walker was working on was the completion of a compact disc of his solo piano music. He told Hill he was very interested in the CBDNA project and that he would be in a position to start working on the commission after he completed the compact disc.¹

Much of the correspondence regarding the commission was through electronic mail. However, there are a handful of official letters that can be cited in regards to the project. In a letter to Walker dated August 31, 1999 from Gary Hill, then chair of the CBDNA commissioning committee, CBDNA outlined five parameters for this commission:

1. If possible, a work with narrator that comments on our "human condition" as we approach/enter the new century and millennium (the text could be extant or a separate commission, as agreed upon by CBDNA and the composer).
2. It is desirable that the work be performable by a large number of college/university wind bands (or that a separate work, derived from the more playable sections of the original, be made available).

¹ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001. A transcript of this interview can be found in the appendix.

3. With point two in mind, the instrumentation should closely adhere to a "wind orchestra" instrumentation (picc/2-3 fl/2 ob/2 bssn/3 cl/bcl/4 hn/3 trp/3 tb/tuba/perc and, if desired, saxophones).
4. The length is negotiable, but would likely receive a greater number of performances if in the 10 - 15 minute range.
5. The premiere must take place at the next national conference, February 2001, in Denton, Texas, the performing ensemble to be selected by CBDNA national board.²

These parameters were only the suggestions of the commissioning committee. Their foremost goal was to have a work for wind band by George Walker. In an email response, George Walker accepted the commission from CBDNA on September 18, 1999.

Dear Professor Hill:

Thank you very much for your letter. I am very interested in composing a work for the National College Band Directors National Association. My principal concern will be to find a text or texts with which I am comfortable. But, that's always the case when a voice is involved. This will be decided after some exploration. Has the commissioning fee been determined? I would like to have the copying costs for the score and parts kept separate from the fee itself.

Sincerely,
George Walker³

Walker's principal concern was indeed the selection of text. At their first meeting, Gary Hill had suggested text from the speeches of Martin Luther King or Bishop Tutu. Walker felt uncomfortable with this, mainly because he did not feel like he was very "politically attuned."⁴ Walker's son even sent him a collection of poetry that might serve as a source for the text. However, Walker did not find anything in the collection in which he was interested. Instead of using a text that was extant, he decided to write his own. Walker had previously written a preface to a chamber work that made use of the poetry of T.S. Eliot. He had also created a narration for *Orpheus*, a work commissioned by the Cleveland Chamber Symphony in 1994. For the retelling

² Gary Hill, CBDNA, to George Walker, 31 August 1999.

³ Email correspondence from George Walker to Gary Hill, 18 September 1999.

⁴ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001.

of this famous myth by Walker, spoken lines of narration are interpolated into the musical narrative of the work.

Thus, given his past experience, Walker was reasonably confident that he could devise a text for the CBDNA commission. He began by trying to find a way in which he could present a text which would have some political overtones. Walker found this difficult because of his concern for the precise selection of words. Originally, he conceived the text to be almost completely subservient to the music. So much so, that it would be overlayed and not necessarily heard. However, upon the creation of the text, Walker then decided that it was so important that it must be heard and that the speakers would necessarily have to be amplified. He first divided his new text into four parts for male speaking voices and assigned the voices according to the vocal range of the text. The soprano voice was added later, after Walker concluded he was not being completely fair to the female gender (or, according to Walker, the "fair sex.")⁵

The narrative that Walker composed for what would be the second movement, "Extract II, Commentary," is as follows:

Baritone:	If I were you...
Tenor 1:	It's just a thought, mind you, just a thought.
Tenor 2:	Pure speculation, I would say, that stretches even my imagination.
Tenor 1:	Clearly a hypothetical factor when measured on a scale of one to nine hundred sixty-eight and a half with only a 2% margin of error.
Baritone:	The old cheese, is still, still porous!
Bass:	Hah, he's at it again – there's obviously a message that he wants to send.
Tenor 2:	Whatever's on his mind may augur something important in due time.
Tenor 1:	Consider, if you will, certain issues that remain unchanged and unresolved still.
Baritone:	Think about it!
Tenor 1:	Certain attitudes that persist towards persons displaced, excluded and stigmatized by race should be excised now, if we insist.

⁵ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001.

Tenor 2:	Fill us in brother!
Baritone:	We could converse on many subjects like this, even worse.
Tenor 1:	It can be said with some assurance, that may be perceived by some as arrogance, that if we are determined to obliterate the strata of inequity that victimizes the dispossessed, and if we repudiate the polarizing patterns embedded in years of sanctioned neglect, and if we voice our objection to the propagation of the violent activity that threatens to destroy the moral fabric of our society...
Soprano:	Let's not forget those pandering, posturing, political puppets!
Tenor 1:	I'm sure that you understand the drift of this...
Tenor 2:	It can be said, yes, it should be said, and certainly must be said...
Baritone:	Another word to be heard?
Tenor 1:	With this, I venture to say, regarding other matters of extreme gravity – there's more to be said; but, we must move ahead.
Soprano:	I must confess – this leaves me more than a little bit distressed.
Bass:	May I ask, who will be challenged by this task?
Tenor 2:	It's just a thought, just a thought, mind you.
Baritone:	If I were you...
Bass:	A premise, in this case, to be considered another time – another place. ⁶

The poignant and direct racial commentary is obvious and yet highly poetic. Walker shows through this text that his compositional skills are not limited to a musical manuscript. A review of the condensed score shows Walker's incessant rewriting of various lines and their placement within the musical structure. This text was very clearly an important foundation for the movement.

In October 1999, the College Band Directors National Association enthusiastically endorsed the Commissioning Committee's proposal inviting Walker to compose a new work for wind band. The October meeting set forth the following specifics regarding the commission:

1. The composition will set a text for narrator or voice, the setting and text to be determined by Walker.
2. The wind band instrumentation utilized will be at Walker's discretion, but likely will comprise that of a standard orchestra wind section plus percussion (i.e. wind orchestra).
3. The work will be from eight to twelve minutes in length.
4. CBDNA will pay George Walker up to \$18000, with \$9000 paid in advance

⁶George Walker, *Canvas* (Saint Louis: MMB Music, 2001), 5.

- upon the initiation of the work and at his request.
5. CBDNA will assume the \$5000 cost of copying parts and score.
 6. The composition will be complete one year from now, ensuring a properly prepared premiere performance at the CBDNA National Conference in Denton, Texas in February, 2001.⁷

Walker did not begin work on *Canvas* for several months. At the time of the commission he was undertaking a piano recording project that was moving more slowly than he had anticipated. He writes:

Dear Gary:

Thank you very much for your letter. I am considerably behind schedule with my piano recording project. Mundane frustrations like finding a tuner have contributed to this. The tuner who I have used most recently takes jobs outside of the country. He was in the Caribbean and South America for a short period.

I have no objections to autographing my score and there would not be a problem with my publisher in doing so. I am still considering ideas for the new work. I expect that with some luck the piano recording will be completed next month. At that time, I will feel comfortable about receiving the advance from you.

I hope that you are having a good year in that most enviable of climates.

Sincerely,
George Walker⁸

Walker composed *Canvas* throughout the Spring and Summer of 2000. In August 2000, he wrote to Gary Hill regarding how the as yet unnamed work differs from typical band scoring.

Dear Gary,

Although it is somewhat premature to anticipate problems with it, I think that you will have a better understanding of the idea behind it when the score is finished. Unlike the typical band score, doublings are relatively rare. A great deal will depend on the balance of the instruments, rather than the coordination of a massed sound. In this respect, the score will have a variety of chamber music sonorities. I hope that the conductor will be up to this particular challenge as well as the vocal part of the score - which may be better served by a choral conductor.

With best regards.

⁷ Gary Hill, CBDNA, to George Walker, 6 January 2000.

⁸ George Walker to Gary Hill, February 2000.

Sincerely,
George Walker⁹

The variety of chamber music sonorities in *Canvas* is evident. In fact, the doublings are almost exclusively restricted to the percussion section. Walker uses percussion instruments to color and clarify melodic motives and to reinforce harmonic events. The work is truly in the wind ensemble genre, with each instrument acting as both an individual solo timbre and important timbral contributor to specific and unique chamber scoring.

Walker completed the work about one month later. In an email correspondence with Gary Hill dated September 24, 2000 he announces some specifics about the piece.

Hello Gary,

I will be finishing the new work this week. It is called, "Canvas." The three sections are: Extract I, Extract II (Commentary) and Extract III, Psalm. The copyist is Peter Jarvis, who lives in New Jersey. He has done all of my recent scores. He would like to talk with you about payment for the score and parts. Do you have a telephone number where you can be reached? I can, of course, give him your e-mail address.

He is beginning today to work on the 3rd section, the choral setting of Psalm 121. He has both the vocal-piano score and the orchestrated section. I will turn over the first two sections to him later this week. The second section only needs to be Xeroxed.

Several questions will need to be addressed when the choral part has been copied. Shall I ask my publisher to make the 40 - 60 copies necessary for the chorus and the copies of the full score?

The second section uses a spoken text for soprano, 2 tenors, baritone, and bass voices. I have written the text. There are only a few lines for each person. Eugene Corporon and I agreed that actors, not singers, should be used. For this section, I think that it would be best for each actor to have a copy of the score. Some of the text is rhythmically noted with other passages that are spoken rather freely within the confines of the measure.

The first section is purely instrumental and is slightly longer than the other two. I suspect the total length of the work will be closer to 22 minutes than 18. I have not put in the tempo markings for the first section at this point.

⁹ Email correspondence from George Walker to Gary Hill, 28 August 2000.

I was pleased that Eugene Corporon wants to record the work and I hope that there will be other performances of it. I am happy that it can be performed in its entirety (preferable) or in sections. It is considerably more complicated than *Lilacs*. I have expended an enormous amount of time and thought on it, more than with any work in years. But, it will be exciting to put together. Eugene is not aware of its title.

With best regards.
George Walker¹⁰

Gary Hill responded to Walker's announcement of *Canvas*'s impending completion:

It was with great pleasure that I read your note concerning the wonderful outcome of the CBDNA project that you so graciously agreed to just one year ago. In fulfilling this commission, you not only have met our expectations, but have surpassed many of our dreams! *Canvas* is just the work that we needed at this time and, more importantly, that will meaningfully enrich the permanent literature of the wind band. I know that I speak for all when I tell you that we most anxiously await the premiere performance five months from now!¹¹

Walker replied:

Many thanks for your very kind message. I am very pleased that I have had the opportunity of composing for a wind ensemble as well as having the chance to hear a choral setting performed. I have had very little success in even getting this genre considered by conductors. One of my fondest hopes is that I will have another performance of my *Mass*, the longest of all of my works (but still only 26 minutes in length).¹²

It is staggering to consider that Walker not only believed *Canvas* to be more complicated than *Lilacs*, but that he "expended an enormous amount of time and thought on it, more than with any work in years." Such is evident in the *Canvas* score. More than any of his more recent works, *Canvas* stands as the pillar of his large ensemble/orchestral style.

As can be inferred from the previous correspondence, Walker's compositional process first entails the writing of a piano score. From this piano score, Walker assigns instrumentation and scores the work. This is an important process to consider in gaining a full understanding of the

¹⁰ Email correspondence from George Walker to Gary Hill, 24 September 2000.

¹¹ Email correspondence from Gary Hill to George Walker, 26 September 2000.

¹² Email correspondence from George Walker to Gary Hill, 27 September 2000.

work's conception. Melodic lines that are heard in separate sections due to their instrumentation were not always originally conceived in this manner. In addition, the interaction between motives and their accompanying harmonic textures seems more organic in the piano score than through listening to the final instrumented version. Close examination of the piano score reveals a broader harmonic and motivic conception than is apparent through the full score. For this reason, consideration of Walker's full compositional process is important in gaining a true understanding of *Canvas*. It is through this process that one can see Walker's pianistic background shine through the final realized full score. Walker states:

There is a tradition to this from my teacher who at one time said that Brahms wrote everything as a two piano version and worked from that. When I do the instrumentation, I am working from that. When I finish the instrumentation that's the final score.¹³

For any composer, their original performing instrument has a great effect on their compositional style. In balancing his roles as composer and performer, Walker comments on how his piano playing informs his composing and visa versa:

...I can't wait to finish a piece so that I can go practice it. And sometimes it is the other way around. I have this very intense love of piano literature and I feel very strongly about the contribution literally that my pianistic background has made to my compositional efforts. One of the things that [Nadia] Boulanger remarked and I'm sure she did many times was that, and of course she was very very fond of Stravinsky...there are times when you find things. I find things through my fingers. It's rather incredible that although I don't really depend on the piano exclusively in my writing that there is sometimes a kind of verification of an idea that may occur to me and I find the precise notes that I want to use and I confirm it at the piano. Or sometimes, much more rarely now than ever, I will find something, a particular sound along at the piano. But most recently my ideas have almost been generated away from the piano.¹⁴

Although scoring is not part of Walker's early compositional process (particularly in regard to harmonic and motivic ideas), its effects are essential to the final product and the listener's experience. Walker's process of scoring the work centers around the coloristic possibilities of the

¹³ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001.

¹⁴ Ibid.

instruments he is using. The scoring decisions he makes are based more on the contrasts of the different tone colors and timbres than the colors themselves. Having recently completed his *Wind Set*, a wind quintet for the New Jersey Chamber Music Society, just a year before, he was not overly concerned about not having string instruments at his disposal. Walker states:

There was only one place in the first movement where I wanted some notes sustained beyond what I thought was the breathing possibilities of the instrument. I simply arranged for the second flute to take over from the first flute and the alto flute to take over from the second flute. Beyond that I think that I was able, from my point of view, to maximize the coloristic possibilities of the winds.¹⁵

In preparing to compose works for a particular medium, in this case the wind ensemble, Walker does try to listen to other works in that medium. And while he listens to the kind of sounds that are generated by other composers, he inevitably comes back to the sounds that interest him. Walker states:

In writing this particular piece, as with other pieces, I am trying to think that I am beginning fresh. That it's not something that I have done before, and yet I know more and more the things I have done before creep in. I try to find the kind of beginning, for me the beginning is so crucial, that is unlike something that I have done before...or like something that I might have heard. So the search process is really trying to find those initial notes that will convey the sense of freshness. After that things come to me, as in the case of the quote from in the second movement where I want to inject something personal, I want to inject something that has some meaning for me. At some point it just simply occurs to me that this might work. I feel so fortunate that, almost without exception, whatever has occurred to me that might work, does work.¹⁶

Rehearsal Collaboration

An important part of the genesis of *Canvas* was the rehearsal collaboration with Eugene Corporon and the North Texas Wind Symphony in preparation for the premiere and recording. Walker states:

¹⁵ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001.

¹⁶ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 2001.

I was fortunate in working with Eugene Corporon, who proposed the idea of sending me tapes of rehearsal so that I could follow the progress of the evolution of the piece. The meticulous way in which he works, the segments were very small and it was almost impossible to get an idea of exactly the scope of the work...which I knew...when I finish these things I know exactly how it is going to sound and almost exactly what effect it will have.¹⁷

Walker is very careful to use a very exact notational style. His precision marking of dynamics, articulations, and tempos allow him to quickly recognize any discrepancies between how he hears the piece and how it is performed. Because of this exactness, very few revisions were made through the rehearsal collaboration. One large rhythmical change was made, of which Walker was fully aware before hand of its problematic issues. He had composed a passage of sixty-fourth notes in the time of four sixteenths, which was almost impossible for the woodwinds to negotiate. Walker himself was not as concerned with accuracy, but upon consultation with Corporon, modified the rhythmic gesture. Most of the other corrections consisted of small articulation changes and changes in dynamic markings which were realized after hearing the ensemble and the hall. Some of the double-stroke gestures Walker is fond of were eventually omitted from the low reed instruments. There were also some tempos in the second movement which were slowed down to further clarify the content of the spoken passages.

As stated earlier, it is very important for Walker to spend a great deal of time and effort in making a new work very precise. It therefore follows that he should demand an equal response from the conductor. This is in respect of the fact that there is a certain intention by the composer there that should be observed and followed. Walker tries to be as precise as possible in his writing, and he does not really believe in interpretation. He states:

Eugene [Corporon] was an absolute model as a conductor because he approached the piece with the conviction that what I had done was right...and that if there was any doubt

¹⁷ Ibid.

as to what was written in terms of notation that he would consult with me and find out about that.¹⁸

Canvas was recorded by the North Texas Wind Symphony and the North Texas A Cappella Choir on February 16 - 18. Eugene Migliaro Corporon conducted the recording session and performance and Dr. Jerry McCoy, Director of Choral Studies at the University of North Texas, prepared the choir. *Canvas* was subsequently released on the Klavier Records compact disc "Time Pieces," which includes all of the works performed on the night of *Canvas*'s premiere. The program from the North Texas Wind Symphony's CBDNA performance on Thursday, February 22, 2001 is listed below.

North Texas Wind Symphony

- Timepiece* (2001).....Cindy McTee
- Chamber Symphony* (1993).....Daniel McCarthy
I. Deer Hunting in Michigan
II. Harmonic Rhythms
III. The Stuff of Adventure
- Mark Ford, marimba
- Stomp Igor* (1998).....Robert Patterson
- Bradley Geneviro, guest conductor
- Canvas* (2000).....George Walker
I. Extract I, Landscape - "The View Below"
II. Extract II, Commentary - "Voices in the Corridor"
III. Extract III, Psalm - "The Horizon and Beyond"
- University of North Texas A Cappella Choir
Jerry McCoy, conductor
- Vortex* (2000).....Dana Wilson
- Pamela Mia Paul, piano
Dennis Fisher, guest conductor
- Symphony in Bb* (1951).....Paul Hindemith

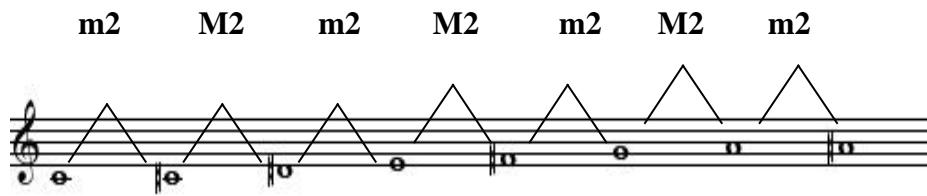
¹⁸ Ibid.

CHAPTER III

OCTATONIC PITCH STRUCTURE IN *CANVAS*

Octatonic Properties

The principal melodic and tonal organizing device in George Walker's *Canvas* is the use of the octatonic scale. The octatonic scale is an eight note collection of alternating half-steps and whole-steps (Example 1).



Example 1. Octatonic Scale

There are several interesting features regarding the octatonic scale. The most distinct feature of an octatonic set, or collection, is that only three transpositions of it are possible before the pitch content is duplicated. In order to be consistent with the octatonic research of Pieter C. van den Toorn and Allen Forte, the three distinct transpositions will be labeled Collection I (CI), Collection II (CII), and Collection III (CIII). This labeling system provides the mnemonic convenience of each collection beginning on its appropriate pitch-class number.¹ CI begins on C#(1), CII begins on D(2), and CIII begins on Eb(3) (See example 2).

¹ According to Allen Forte's *The Structure of Atonal Music*, a pitch-class number (pc) is one of the 12 pitch-classes designated by the integers 0 through 11. Pitch-class 0 refers to all notated pitches C, B-sharp, and D-double-flat. Pitch-class 1 refers to all notated pitches C-sharp, D-flat, B-double-sharp, and E-double-flat, and so on. (210)

Collection I (CI)



Collection II (CII)



Collection III (CIII)



Example 2. Octatonic Collections I, II, and III.

Another feature of the octatonic scale is its inversive symmetry. Upon inversion, each collection yields the same pitch content as another collection. The inversion of CI yields CIII, the inversion of CII yields CI, and the inversion of CIII yields CII. Since the three collections are mere transpositions of each other and inversion yields one of the three collections, the octatonic scale is considered of inversive and transpositional equivalence. Operations of transposition and inversion are of fundamental importance to non-tonal music. Configurations which may be seemingly dissimilar in many respects can be equivalent at a more basic level of structure.² These inversive relationships, in particular, are significant when examining harmonic progression through collections.

If considered in a tonal framework, each transposition of the octatonic collection also provides a large number of tertian based chords which are common to functional tonality. These

² Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973), 7.

include four major chords, four minors chords, eight diminished chords, four dominant 7th chords, two fully diminished seventh chords, and a variety of other half diminished and major/minor seventh chords. This is important in considering the tonal allusions (or illusions) an octatonic set can yield. Example 3 shows the major, minor, and dominant seventh chords that are found in Collection I (CI). Thus exclusive use of one octatonic collection can generate a variety of tonal implications. While the post-tonal use of synthetic scales (such as the octatonic) can seem constricting, the triadic possibilities can be quite liberating. According to Joseph Straus, allusions to traditional tonal music permeate the post tonal music of the Twentieth Century.³ However, we will find that George Walker is a master of avoiding and suppressing almost all of the possible octatonic triadic-tonal allusions in *Canvas*, particularly within its first two movements.

Example 3 displays the major, minor, and dominant seventh chords found in Octatonic Collection I. The chords are organized into three rows of musical notation, each with a corresponding label below it.

Row 1 (Major chords): C#M, EM, GM, BbM, C#m, Em, Gm, Bbm

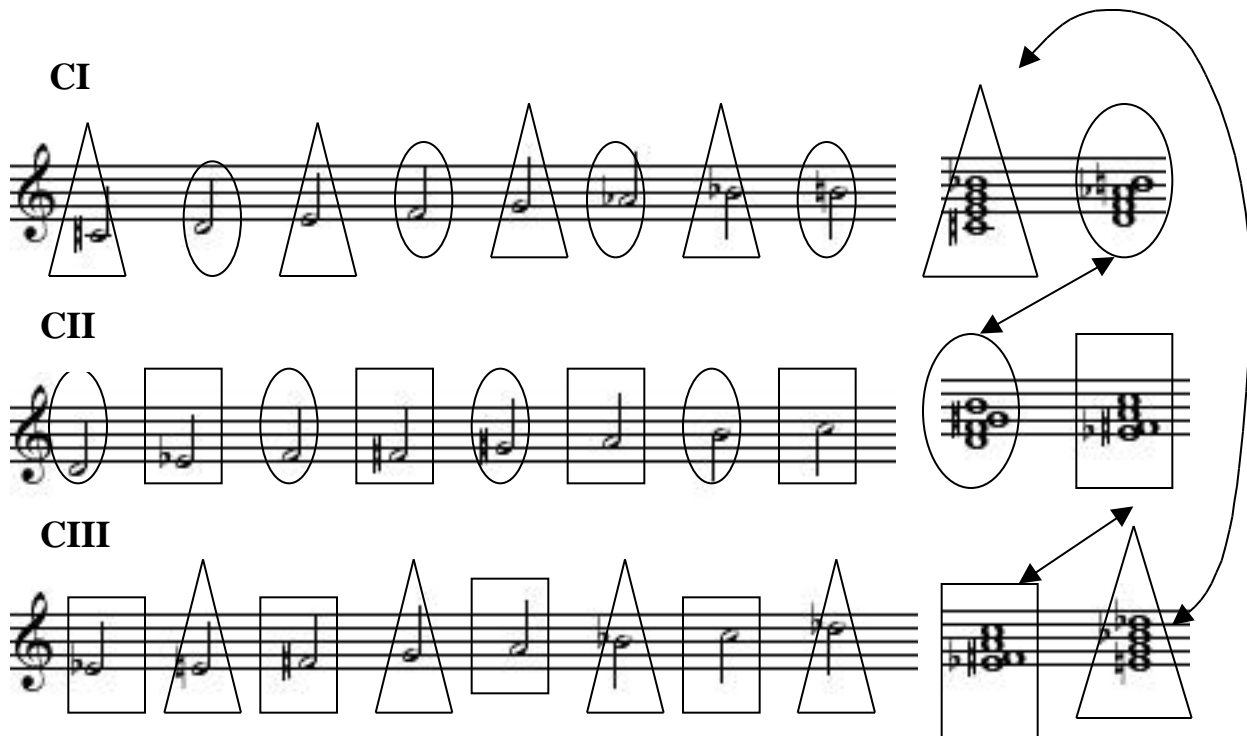
Row 2 (Minor chords): C#dim, Ddim, Edim, Fdim, Gdim, Ebdim, Bbdim, Bdim

Row 3 (Dominant seventh chords): C#7, E7, G7, Bb7

Example 3. Major, minor, and dominant seventh chords found in Octatonic Collection I.

³ Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge: Harvard University Press, 1990), 184.

Stravinsky is most known for using octatonic collections in frequent and systematic ways. Debussy, Liszt, Ravel, Rimsky-Korsakov, and Messiaen also utilized the octatonic scale to some extent in their compositions. In his 1944 publication, *Technique de mon langage musical*, Messiaen describes seven of his modes of "limited transposition."⁴ These modes are self-similar such that a highly limited number of transpositions are possible before reproducing the original scale. Messiaen's second mode is the octatonic scale. Messiaen compares the second mode to the diminished seventh chord, which it outlines. In fact, the octatonic scale can be viewed as two diminished seventh chords which coexist a half-step apart. Since the diminished seventh chord itself has only three transpositions, there is a considerable overlap of diminished sevenths chords between each octatonic collection (Example 4).



Example 4. Overlap of the three diminished seventh chords in Octatonic Collections I, II, and III.

⁴Olivier Messiaen, *Technique de mon langage musical*, trans. John Satterfield (Paris: A. Leduc, 1956), 59-62.

Tonal ambiguity, in a traditional harmonic sense, is a trademark of the diminished seventh chord and thus, the three collections of octatonic scale. The ambiguity, which is also present in other symmetrical scales (whole tone, chromatic, etc.) arises from the fact that each of these structures has no true beginning or end. They possess no true tonal center, for their symmetry suggests an infinite series of pitches with no defined stopping point. Walker maximizes this traditional ambiguity and uses each of the three transpositions of the octatonic collection as delineating tonal structures in the composition. The distinct use of the three separate collections within each movement allows Walker to create pseudo-tonal structure without the accompanying audible results .

For example, in traditional tonal music a composer may begin a piece in the key of Ab Major, modulate to Eb Major, then to Bb Major, modulate back to Eb Major, and eventually return to Ab Major. The listener can easily perceive the fifth relationships of the modulations and the return to the tonic. In the first movement of *Canvas*, Walker begins in Collection III, modulates to Collection II, then to Collection I, modulates back to Collection II, and eventually returns to Collection III. However, because there is no inherent tonal center to these collections, the modulation is not perceived (at least on a purely harmonic level) by the listener. Rather, motivic relationships within the collections identify the modulations.

There are several harmonic issues to consider when analyzing a work constructed by exclusive use of the octatonic scale. The priority use of one pitch class set over another (one transposition of the octatonic scale over another) can establish a "tonal hierarchy," both on the local and structural level. Formal, melodic, and rhythmic designs can "tonicize" a given octatonic collection over another. Additionally, within the context of a particular octatonic collection, a perceived tonal center can be created by a motivic emphasis on the inherent minor second

leading tone quality that exists between the consecutive two note groups in the scale (each note representing one of the two diminished chords in the collection). A further perceived "centricity" can be established by motives that highlight the inherent tritone division of the scale as well as the major and minor third bi-modal properties of the scale. This motive induced perception of pitch centricity within a hierarchical organization of the octatonic collection is the underlying tonal design in the work.

The many possible tonal centers within the octatonic collection are numerous when considering the four transpositions each of the major, minor, and diminished triads within each transposition, including all of the seventh-chord types. However, as mentioned previously, Walker avoids all references to a traditional triadic harmonic organization. Instead an emphasis is found on the tri-tone and the major/minor third interval relationships found in the many subsets of the octatonic collection. Octatonic subsets are smaller distinctive sonorities comprised of between three and seven pitches. These sonorities can be considered to be analogous to tonal sonorities such as the major, minor, diminished, and augmented chords. Diads (two note sets) are considered motivic and not harmonically defining.

However, octatonic pitch sets (subsets of the octatonic scale) are not mutually exclusive to each collection. Remembering that each transposition of the octatonic set has four pitches (the diminished seventh chord) in common with one of the two other transpositions, and that these four pitches make up half of the total collection, many subsets of each octatonic collection can have a dual identity.

For this reason, the degree to which octatonic pitch sets can govern the general pitch content (octatonic collections) of a given passage can often be speculative.⁵ Therefore, in analyzing

⁵ Joel Eric Suben, "Debussy and Octatonic Pitch Structure," Ph.D. Dissertation (Brandeis University, 1979), 19.

George Walker's *Canvas* in terms of octatonic structure, the following concepts will be considered:

1. Formal cells (areas of motivic coherence) identified as exclusive to one transposition (collections) must include 5 or more pitches (more than half of the total set).
2. Formal cells identified as transitional (progressing through collections) will often juxtapose several octatonic subsets (sonorities) simultaneously.
3. Some sonorities may consist of pitches derived from two transpositions of the octatonic pitch set. These sonorities, which cannot be defined as subsets of a particular collection, are considered transitional between collections (analogous to harmonic progression).
4. Individual notes that seem unaccountable within a given transposition can be viewed as:
 - a. Part of a compound structure (the presence of two transpositions). These compound structures can be perceived as connective moments between the exclusive use of transposed sets.
 - b. Anticipations and suspensions.
 - c. A product of voice leading (passing tones).

Consonance and Dissonance

Traditionally tension and release in a musical passage is created by the moving of a dissonant interval to a less dissonant (or consonant) interval. Consonance and dissonance have a different meaning in non functional harmony. They are not a product of a specific interval (minor second, minor seventh, etc.), but instead a product of ordered sets of intervals (in this case, the ordered sets of minor and major seconds... the octatonic scale). Given the prevalence of half steps in the octatonic set, the minor second can not be automatically considered dissonant. Dissonance is instead determined by context. One note, for example, used within a an octatonic passage to which it does not seem to belong can be considered dissonant. These non-harmonic tones (notes outside of the transposed set which hold prevalence) can be a product of voice-leading,

anticipation of a new transposition (new harmonic area or collection), and suspension of a previous transposition (old harmonic area or collection). It can also point to a dual use of transpositions, where the pitch content is determined more by smaller motivic structures. This particular overlapping of pitch content among the transpositions of the octatonic scale can be considered analogous to chordal progression because harmonic change is equated with change of pitch content (octatonic transposition).⁶

Allen Forte's Research

In order to most effectively label and compare the octatonic sets used in *Canvas*, Allen Forte's system of set-theoretical analysis will be used. The assigned Forte number (pc set) for the octatonic scale is 8-28. This merely means that there are eight pitches in the set (octatonic) and the set is twenty-eighth in Forte's listing of eight pitch sets. The prime form of the set is [0,1,3,4,6,7,9,10]. This prime form is determined by assigning integer notation to each pitch in the collection (C=0, C#=1, D=2, Eb=3, etc.). These integers are then placed in their best normal order, which is an ascending order with the smallest interval content first. Finally, the normal order is transposed so that the first integer is 0. Thus, the prime form is the same for each of the three transpositions of the octatonic scale (see example 5). This prime form is useful in establishing similar interval content (similar sonority) of pc sets regardless of transposition.

⁶ Joel Eric Suben, "Debussy and Octatonic Pitch Structure," Ph.D. Dissertation (Brandeis University, 1979), 47.

<u>Pitch class set 8-28</u>	<u>Normal Form</u>	<u>Prime Form</u>
Octatonic Collection I	[1,2,4,5,7,8,10,11]	[0,1,3,4,6,7,9,10]
Octatonic Collection II	[2,3,5,6,8,9,11,12]	[0,1,3,4,6,7,9,10]
Octatonic Collection III	[3,4,6,7,9,10,12,13]	[0,1,3,4,6,7,9,10]

Example 5. Forte's pitch class set terminology as applied to Octatonic Collections I, II, and III.

The Interval Vector Forte lists for pc set 8-28 (the octatonic scale) is [448444]. This means that the intervals between all of the notes in the octatonic set (assuming octave and inversive equivalence) include four minor seconds; four major seconds, eight minor thirds, four major thirds, four perfect fourths, and four augmented fourths. Again, the set is ripe with intervallic possibilities, particularly those that utilize the minor third. Because of its inherent prominence, the minor third figures into the motivic organization of the work in a prevalent way.

Forte makes several important observations about the octatonic scale (8-28) in *The Structure of Atonal Music* and in *Atonal Music of Anton Webern*. He points out in both publications that one of the most extraordinary features of (8-28) is the fact that all eight of the octatonic scale's seven element subsets belong to the same pc set: 7-31 [0,1,3,4,6,7,9]. That is, all of the seven note chords that are derived from the octatonic collection share the same sonority.

In the latter publication, Forte further breaks down the important sonorities of (8-28). These subsets include six classes of hexachords, seven classes of pentads, thirteen classes of tetrachords, and seven classes of trichords. All of the subsets are listed below with their prime forms.

Octatonic Octad

8-28 [0,1,3,4,6,7,9,10]

Octatonic Septad

7-31 [0,1,3,4,6,7,9]

Octatonic Hexachords

6-Z13 [0,1,3,4,6,7]

6-Z23 [0,2,3,5,6, 8]

6-27 [0,1,3,4,6,9]

6-30 [0,1,3,6,7,9]

6-Z49 [0,1,3,4,7,9]

6-Z50 [0,1,4,6,7,9]

Octatonic Pentads

5-10 [0,1,3,4,6]

5-16 [0,1,3,4,7]

5-19 [0,1,3,6,7]

5-25 [0,2,3,5,8]

5-28 [0,2,3,6,8]

5-31 [0,1,3,6,9]

5-32 [0,1,4,6,9]

Octatonic Tetrachords

4-3 [0,1,3,4]

4-9 [0,1,6,7]

4-10 [0,2,3,5]

4-12 [0,2,3,6]

4-13 [0,1,3,6]

4-Z15 [0,1,4,6]

4-17 [0,3,4,7]

4-18 [0,1,4,7]

4-25 [0,2,6,8]

4-26 [0,3,5,8]

4-27 [0,2,5,8]

4-28 [0,3,6,9]

4-Z29 [0,1,3,7]

Octatonic Trichords

3-2 [0,1,3]

3-3 [0,1,4]

3-5 [0,1,6]

3-7 [0,2,5]

3-8 [0,2,6]

3-10 [0,3,6]

3-11 [0,3,7]

What is most valuable about Forte's recent scholarship is his insistence on the possible prevailing organization of the octatonic structure in post tonal music. To Forte, octatonic structures are manifestations of significant segments of each of the three distinct transpositions of the octatonic (labeled according to van den Toorn's CI, CII, CIII). Formations that do not themselves form subsets of the octatonic collection are explained as the conjunction of octatonic subsets from two of the three transpositions. This is critical in understanding George Walker's *Canvas* as well. While the large scale octatonic structures are readily identifiable, there are areas of chromatic complexity that could only be explained according to Forte's thesis. While insisting on the prevalence of a governing octatonic structure for passages that seem purely chromatic could be considered controversial, the large scale use of the octatonic structure in *Canvas* demands such passages be interpreted in this way. Forte's belief that "chromaticism results from the interaction of octatonic threads"⁷ must be applied to an analysis of *Canvas*.

Subsets of the Octatonic

This "interaction of octatonic threads" creates a web of interrelated octatonic subsets. The subsets which are prevalent in *Canvas* are listed below with their related subsets and attributes. These subsets represent Walker's chordal language and can be found in all three of the transposed collections. Each is a specific and distinct sonority.

4-13

(4-13) can be considered the "tonic" sonority in the first movement of *Canvas*. The movement begins and ends with this subset. At the heart of this set is the diminished triad [0,3,6] (3-10).

⁷ Allen Forte, *The Atonal Music of Anton Webern* (New Haven: Yale University Press, 1999), 193.

This diminished formation organically connects (4-13) with hexachords (6-Z23) and (6-30); pentads (5-10), (5-19), (5-28), and (5-31); and tetrachord (4-12). These diminished sonorities figure prominently into cells that are stable in a given octatonic collection.

5-10

(5-10) can be considered the "tonic" sonority in the second movement of *Canvas*. (5-10) is the only linear pentad because it is derived from adjacent notes of the octatonic scale. Hexachords (6-Z13) and (6-Z23), which are common to the work, also are strong indicators of an octatonic scalar presence.⁸

5-28

(5-28) can be considered the "tonic" sonority in the third movement of *Canvas*. Its presence defines the use of the CII collection as well as serves as a link to the modal sets utilized in the third movement. These modal sets will be discussed in the next section.

6-30

(6-30) is termed the "ultra-octatonic hexachord" and is famous for its appearance in the Coronation Scene of Mussorgsky's *Boris Godunov*.⁹ According to Forte, the remarkable characteristic of (6-30) is the regularity of its pentadal subsets. Pentads (5-19), (5-28), and (5-31) are all subsets of (6-30) and again figure prominently into stable octatonic cells in *Canvas*.

4-Z15

Dubbed the "all-interval tetrachord," (4-Z15) is the most flexible of all the tetrachords and, according to Forte, "was made for atonal music."¹⁰ The malleable nature of the subset allows it to occur quite often and within several collections. Its twin all-interval set (4-Z29) can often be heard as a segment of the diatonic scale.

⁸ Forte, 17.

⁹ Forte, 16.

4-3

(4-3) is one of only two linear tetrachords derived from the octatonic collection. Its adjacent pitches can be compressed within a major third and each of the three octatonic collections contains four forms of the sonority. (4-3) is also quite prevalent in the works of Stravinsky.¹¹

4-18

According to Forte, (4-18) is "very characteristic of the octatonic sound."¹² However its allusion to the major triad relegates it to very little use in *Canvas*.

3-5

The most prevalent trichord of the work, (3-5) is only one of three trichords that span the interval of the tritone. Other trichords in *Canvas* include (3-2), the only linear trichord, and (3-3).

This brief examination of the subsets reveals the interconnected nature of the octatonic sonorities Walker utilizes in the work. However, it is not the purpose of this analysis to explore implications of these connections. Rather, Forte's labeling system for octatonic pitches serves as a tool for identifying like sonorities within *Canvas*.

Use of Modal Sets

As it seems to occur with any large scale analysis, certain postulates, like the pure use of octatonic sets, never seem to hold true for an entire composition. Such is the case with the final movement of *Canvas*, Extract 3 (Psalm 121) "The Horizon and Beyond." In this movement

¹⁰ Forte, 19.

¹¹ Ibid.

¹² Forte, 20.

Walker transforms the eight note octatonic collection CII into each of the seven seven-note modal sets; ionian, dorian, phrygian, lydian, mixolydian, aeolian, and locrian. Obviously, this creates a movement with a much stronger root in tonality. However, Walker masterfully retains the octatonic harmonic identity throughout the tonal setting by avoiding sonorities which represent those very tonal implications. A thorough examination of the process can be found in Chapter VII.

Audibility

Finally, there is the inescapable issue of audibility when dealing with octatonic pitch structures. Because each of the transpositions is equadistant from the other two and each shares half of its members with another, it is very difficult for the listener to hear each octatonic structure as a specific and defining harmonic event. Exactly! The treasure of the octatonic structure is that it works both vertically and horizontally with no need for a specific reference pitch or bass. Thus, the octatonic structure is the foundation for what is most musically important, the motivic organization of the work. The motivic design of *Canvas* is organized within specific octatonic structures, allowing the listener to, almost unknowingly, experience the work's broad harmonic design.

CHAPTER IV

MOTIVIC ORGANIZATION IN CANVAS

According to the *New Harvard Dictionary of Music*, a motive can be defined as:

A short rhythmic and or melodic idea that is sufficiently well defined to retain its identity when elaborated or transformed and combined with other material and that thus lends itself to serving as the basic element from which a complex texture or even a whole composition is created. The term is used rather flexibly but is usually taken to refer to something less than a phrase.¹

Within the entire work, one is hard pressed to find a phrase of any length in George Walker's *Canvas*. Instead, motivic gestures, that is, short melodic and rhythmic motives encapsulated in specific motivic techniques are used as the identifying thematic material of the work. As discovered in the previous chapter, these motivic gestures both work within and define the greater octatonic harmonic foundation of the work. Before identifying the salient melodic and rhythmic motives of *Canvas*, it is important to explore the motivic techniques through which these motives are organized and presented.

Motivic Techniques

Walker often utilizes a melodic gesture that is very similar to composer Joseph Scwantner's technique of shared monody. Shared monody is a single linear event that is melodically shared by many players, with each single player entering and sustaining a different pitch of the linear event in order. These single notes combine to form one connected line of music with unique timbral and textual qualities.² While the gesture is inherently melodic, the definition itself implies other motivic implications including rhythmic, timbral, and harmonic gestures. This

¹ *The New Harvard Dictionary of Music* (1986), s.v. "Motive, motif."

technique, which pervades all of *Canvas*, might be better identified as a type of melodic suspension. This melodic suspension technique is apparent from the very first measure of movement one in which the opening melodic statement of the octatonic scale is comprised of moving and sustained pitches in the flute, oboe, clarinet, bassoon, horn, glockenspiel, and vibraphone.

Often these suspended melodic lines lead to harmonic events. The sustained pitches of the linear event collect themselves until there is no more melodic movement. This results in a harmonic event or simultaneity. This is why the term "melodic suspension" is more accurate. Pitches in the melodic statement are suspending into the final motion of the motive, the harmonic arrival. Measures 1 - 2 of the first movement shows this melodic suspension and harmonic arrival on beat four (Example 1)

The image displays a musical score for measures 1 and 2 of the first movement. The score is written for seven instruments: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Glockenspiel, and Vibraphone. The notation is in 4/4 time. The key signature has one flat (Bb). The score illustrates the 'melodic suspension technique' where sustained pitches in the melodic lines lead to harmonic events. The instruments are arranged vertically, with Flute at the top and Vibraphone at the bottom. The notation includes various musical symbols such as notes, rests, and bar lines, indicating the melodic movement and suspension of pitches across the measures.

Example 1. Melodic suspension technique in Movt. I, measures 1 - 2.

² James Popejoy, "From a Dark Millenium Comes the Music of Amber: A Comparative Study of Two Works by Joseph Schwantner" (D.M.A. diss., University of North Texas, 2000), 15.

Many short melodic motives play on the specific interval content of the octatonic scale, namely the half steps and whole steps. Short motives involving the minor second interval abound, usually used to clarify an octatonic pitch set gesture. An example of this is also found in the opening of the first movement. Two note bass motives and melodic alternations between adjacent notes in the octatonic collection are used to mark the use of the particular collection. An example of Walker's "D#-E" alternation can be seen in the measure 8 of the first movement (Example 2). This minor second motive clarifies the use of the CIII collection (D# and E are the first two notes of this collection).

The image displays a musical score for five instruments: Trombone, Tuba, Trumpet and Horn, Clarinet, and Contrabass. The score is for Measure 8 of the first movement. The key signature is one sharp (F#) and the time signature is 4/4. The Trombone and Tuba parts show a two-note alternation (D#-E) in the first half of the measure, marked with a bracket and the number '2'. The Trumpet and Horn part also shows this alternation. The Clarinet part has a single note (D#) in the first half of the measure. The Contrabass part has a single note (E) in the first half of the measure. The second half of the measure is mostly empty for all instruments, with some faint lines indicating continuation or rests.

Example 2. Two note alternation (D#-E), Movt.I, measure 8.

Walker often sequences a short motivic event, but in subtle and sometimes obscured ways. His sequences often involve the insertion of "non-sequence" pitches and usually accentuate certain "signature" intervals that germinate from the opening of the piece. The sequences often

involve a slight extension or inserted embellishment. Of these "signature" intervals, which will be identified in the next section, the minor third is most common. This is not surprising, given that it is the most prevalent interval in the octatonic collection.

One of the hallmarks of Walker's motivic technique is the use of the double stroke articulation. Apparent from measure one, this articulation style adds prominence to a usually extended linear event. This technique, most often used in the woodwinds and keyboard percussion, increases the rhythmic activity of the linear event. Walker monopolizes this articulation in the climactic points of the work.

Patterns which are often offset by an irregularly occurring number of notes are used as well. A thematic group of pitches (pitch set) is repeated in a way that prominent, usually higher, pitches occur with a different rhythmic emphasis throughout a passage. These patterns also accentuate the interplay between the short motives within larger pitch sets. In measures 27 - 29 of movement one, Walker accentuates the "B-C" motive within the clarinet pitch set {C,Eb,Gb,Ab,A,B} (Example 3).



Example 3. Movt. I, measures 27-29; irregular accentuation of "B-C."

Horizontal or linear melodies are often alternated with short chordal punctuations. These vertical statements are used to begin a section or phrase and to highlight a climactic section. Rarely does chordal accompaniment support a linear motive. In addition to highlighting a climactic moment, these chordal punctuations almost always clarify an arrival in a specific

octatonic collection. The aggregate of the presented chords usually includes all eight pitches of the collection. On the other hand, chordal statements that are set in a more chorale-like texture usually signify a harmonic progression from one collection to another. Examples of both of types of chordal punctuations will be seen in the following analysis chapters.

Perhaps as dramatic as Walker's use of chordal punctuations is his use of silence. Very often formal cells and climactic moments begin with short tutti rest. Approximately twenty measures occur in the work that include a short dramatic silence, including the beginning of four of the first five cells in movement one.

Melodic Motives

As Walker has stated, the initial notes of a piece convey its "sense of freshness."³ From these initial notes, Walker builds the melodic motives for the entire work. While the genesis of each important motivic event will be explored in the analysis chapters, they all share similar interval content. The following intervals are "signature" intervals of the work:

1. Descending minor third.
2. Descending perfect fifth.
3. Ascending major second.
4. Descending major second.

The signature motive, or theme, of movement one is the motive containing the progression of these intervals. This signature motive is an outgrowth of the shorter "Dies Irae" motive stated in the opening cells of movement one. The four note quote of the liturgical sequence utilizes the descending major second, ascending, major second, and descending minor third. The "Dies Irae"

³ George Walker, interview by Frank Battisti, tape recording, Denton, TX, 23 February 21.

motive (Example 4) can be considered the "seed" for all of the subsequent motives, including the "signature motive" (Example 5).



Example 4. "Dies Irae" motive.



Example 5. "Signature" motive.

Rhythmic Motives

Walker's rhythmic gestures are often quite complex and highly subdivided. The abundance of asymmetrical and polyrhythmic devices are often unified by simple and forward moving ostinatos. These ostinatos, which are most prevalent in the first and second movements, function as both melodic motives and rhythmic motives. The organic manner in which melodic and rhythmic motives are interchanged is the foundation of the work's organic unity.

Perhaps the most pervading rhythmic aspect of the work is its wide spread use of syncopation. Because of the extremely slow tempos in the work's initial two movements (between 40 and 60 beats per minute), the pulse is most often perceived on the eighth-note level. Thus, eighth and sixteenth combinations (including dotted notes and ties), asymmetrical meters (usually 5/8 and 7/8), and the abundant use of displaced accents contribute to a feeling of syncopation on almost

every measure. The final choral movement is also quite syncopated, but on the quarter-note pulse level. The final movement's tempos include the broad range of 40 - 80 beats per minute.

Timbral Motives

The timbral unification of wind and percussion sounds is also a hallmark of the work (and of Walker's instrumental writing in general). The thin texture and chamber group scoring achieves an amazing clarity and variety of tone color. Timbral modification of melodic motives is used throughout as a device of variation. However, as mentioned earlier, timbre considerations in scoring were employed after the creation of the original piano score. Therefore, the timbral characteristics of *Canvas* will not be considered in this analysis which focuses on motivic organization and octatonic structure.

These broad descriptions of motivic techniques and their motivic content will be more closely examined in the following three chapters. The motivic organization of *Canvas* will be made clear through the identification of the work's important motivic gestures and how they relate to and are used within the three octatonic collections.

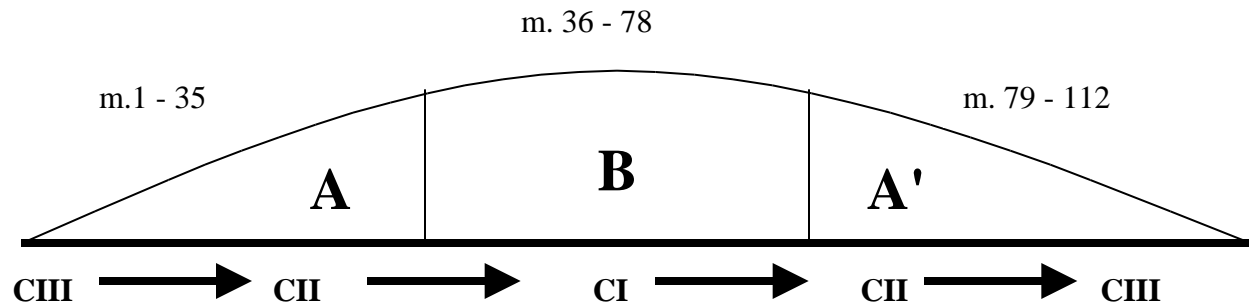
CHAPTER V

ANALYSIS

Extract 1 (Landscape) "The View Below"

Overall Features

What is most apparent from an initial listening to *Canvas* is how it is organized by "cells" of motivic ideas. The cells, which are quite short (only a few measures in length) share a unified motivic and harmonic structure. Many of these cells are marked by fermati, changes in tempo, changes in meter, changes in texture, and often begin with a brief silence. While Walker uses these cells to organize the motivic content, the cells are only a part of the larger harmonic arch form of the movement. The arch form structure is determined by both the use of specific octatonic collections and the use of returning motivic material. The structure can be considered to be in three sections (A,B,A'), each section comprising approximately one-third of the movement. Section A is marked by harmonic movement from Octatonic Collection III to Octatonic Collection II. Section B is much more tonally unstable, fluctuating between all of the Octatonic Collections, but using Collection I as the "tonicized" collection for the section. The final Section A' serves as a mirror to the first, moving from Collection II back to Collection III. The cellular structure of the movement is much more audible to the listener and thus will be the tool which informs Walker's ingenious and subtle creation of the large harmonic (octatonic) arch form. Example 1 shows the arch form of movement one and the harmonic progression between collections.



Example 1. Harmonic Arch Form of Movement I.

Each cell will be examined for both its harmonic and motivic content. The specific octatonic collection will be identified, vertical harmonic events (pitch class sets) will be identified according to their pitch content {C,D,Eb,etc.}, prime form [shown in brackets], and Forte-Pitch Class Label (in parentheses). The latter will be used to compare prominent pitch class formations (sonorities) regardless of transposition or inversion. Motives will then be identified for interval content and function within the local octatonic structure.

SECTION A (Measures 1 - 35)

Cell #1 (measures 1 - 2)

Cell #1 (measures 1 - 2) serves as the introductory cell of the movement. The Octatonic Collection III (CIII) is used exclusively within these two measures. CIII serves as a tonal collection for the movement. This particular transposition of the octatonic collection opens and closes the movement. The entire set is immediately presented horizontally as a scalar melodic passage beginning on "B#". The passage is marked by the slashed articulation marking (double-

stroke articulation) and passes from the flutes to the clarinets in measure one. The reduction of this melodic passage can be see in Example 2.



This sonority (5-10), which is a subset of the octatonic (8-28), is missing three notes that were "passed by" and not sustained (A, F#, and G). You can see in Example 3 that these pitches are not suspended into the resulting harmony. "F# and G," however, are inferred and inserted into the suspended harmony through a prominent descending and ascending minor second interval motive that is used throughout the work. This motive can be seen in the horn on beat 3 of measure 1 (Example 4).



Example 4. Descending/ascending minor second motive in horn (measure 1).

Thus we can consider measure one to consist of the complete octatonic scale passage (CIII) that, through melodic suspension, results in an vertical harmonic event. This harmonic event is the complete CIII collection, except for a missing "A" (the F# and G are inferred from the descending minor second motive). This resultant chord (Example 5) can be identified as a seven member subset of the octatonic collection (7-31).



Example 5. Sustained subset 7-31 (measures 1, beat 4).

Cell #1 concludes with an accented chord which begins on the last sixteenth note of measure one and is sustained through measure two. It is quite common for a cell in this movement to end on an accented and sustained vertical structure. In this seven member chord, the "A" is now present. The "F#" is conspicuously absent, after its previous melodic prominence in the descending minor second motive. Example 6 shows the final harmony (7-31) of Cell #1.



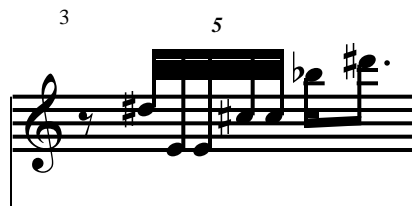
Example 6. Final harmony (7-31) of cell #1 (measure 2)

It is clear that the function of this introductory cell is to establish the prominence of the octatonic scale, particularly Collection III. What is interesting is how Walker avoids the obvious eight note vertical harmonic event in the cell, and for that matter, the entire movement. Complete statements of collections are rather horizontal. The seven member subsets are the result of an inner motivic statement. The notable absence of the "E" from the first seven member chord and the absence of the "F#" from the final chord help distinguish the minor second motive (example 4) and its resulting note "E." This motive, has an even broader meaning for the movement. The sequence "G-F#-G-E," with its final descending minor third is reminiscent of the liturgical motive "Dies Irae." This motive will play a prominent role in the rest of the movement.

It is also important to point out that "D#" occupies a primarily melodic position for the entire Cell #1 progression. This is an early sign of the pitch centrality that Walker creates in each collection. "D#" is the first pitch (3) of collection III, and it holds both melodic and harmonic prominence within the use of this collection.

Cell #2 (measures 3 - 7)

It is very common for many cells in movement one to begin with a rhythmically dense "flourishing" figure. This figure is often followed by a more melodious statement. Such is the case with Cell #2 (measures 3 - 7). This "flourish," which usually begins after a short (eighth note or sixteenth note) rest, can be seen in Example 7. The figure establishes a melodic subset of CIII which includes the pitches {D#,E,C#,Bb} [0,1,3,6] (4-13).



Example 7. Melodic "flourish figure" (measure 3).

Concurrently, the subset is harmonically established through the same melodic suspension technique used in Cell #1. Example 8 shows the resulting vertical harmony.



Example 8. Resulting vertical harmony {C#,D#,E,A#} [0,1,3,6] (4-13) in measure 3.

Set (4-13) can be considered the "tonic chord" of the work. After Cell #1's initial establishment of the full octatonic collection, (4-13) asserts itself as the prominent chordal feature of the movement's opening measures. While this sonority reappears several times in the movement, its function as both the opening and closing chord defines its tonic function.

The intervallic relationship between "D# and E" (minor second) is an important motivic feature of the CIII Collection. As stated earlier, Collection III is so named because it begins on pitch 3 (D#). Walker uses the minor second interval to give prominence to the central tone of CIII. Thus, "D#" continues its melodic dominance from Cell #1, and now becomes harmonically important as the fundamental bass tone and central pitch of Collection III. It is also interesting to note the large scale implications of "D# - E" leading tone device. Both the first and second movements of *Canvas* contain many manifestations of this device, which is eventually played out with the final movement's last note resolution to "E."

This harmony (4-13) is sustained through measures 4 and 5, creating the harmonic background the first extended melodic passage of the work. The three distinct motivic sections are reinforced by the scoring of the passage and can be seen in Example 9.

4 5 6 7

Flute / Clarinet

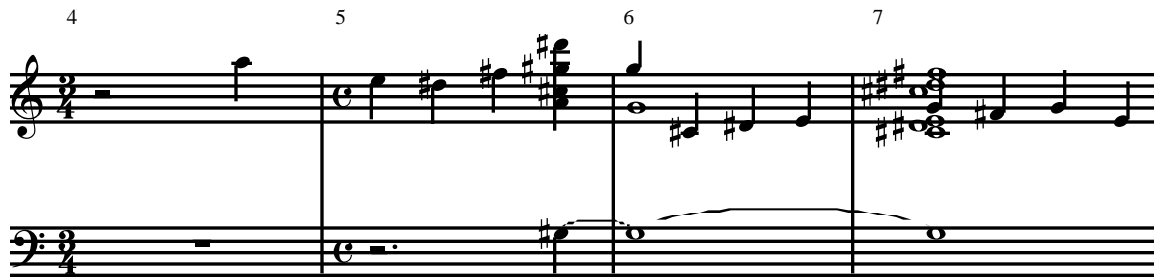
Clarinet / Bassoon

Oboe

Example 9. Cell #2 melodic passage (measures 4 - 7).

While most of Cell #2 conforms to CIII, a "G#" appears in the flute melody on beat 4 of measure 5. It is at this point that we find a slight harmonic change. The previous CIII subset is replaced

by a "G#" pedal that continues through the rest of the cell. Example 10 shows the harmonic shift that occurs in measure 5.



Example 10. Harmonic events in measures 5 and 7.

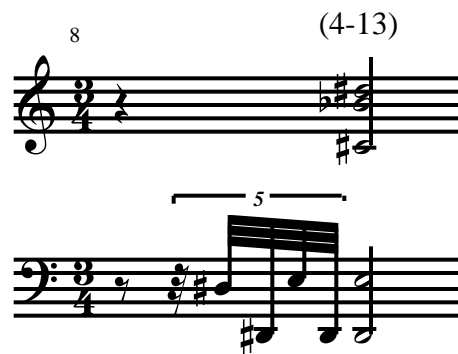
The "G#" is curious because it does not belong to the CIII collection. While its melodic appearance could be dismissed as an upper neighbor tone, its presence as a bass pedal denotes something much more important. The final sustained harmony of Cell #2 occurs in measure 7. The subset {C#,D#,E,F#,G} [0,1,3,4,6] (5-10) sits above the "G#" pedal. In this measure we can see a recurrence of the "Dies Irae" motive, at the same pitch level as it occurred in Cell #1, measures 1 - 2. The entire Collection III is present in Cell #2 except for "C." The "C" has been replaced by the "G#," a tri-tone below.

This "tri-tone substitution" will pave the way for a harmonic modulation to Collection II in the next cell. The "G#" is the 5th scale degree of CII (also a tri-tone away from the root "D") and serves as an anticipation of the next CII harmonic area. Here Walker is using the octatonic collection in a very traditional way, by root movement of a fifth.

Also of importance is the way Walker uses the same pitch class (5-10) to harmonize the "Dies Irae" motive in both Cell #1 and Cell #2. This subset is the only linear pentad of the octatonic subsets. Its use in both cells reinforces the strong octatonic scalar presence in those cells.

Cell #3 (measures 8 -14)

Cell #3 (measures 8 - 14) begins, like Cell #2, with a flourishing figure. This figure also appears after a rest, but is found in the lower register only. It, too, is comprised of an alteration between the notes "D# and E" (see example 11). The inversion of this interval was found in the opening flourish of Cell #2 as well, and underscores the importance of "D#" as the central tone of CIII.

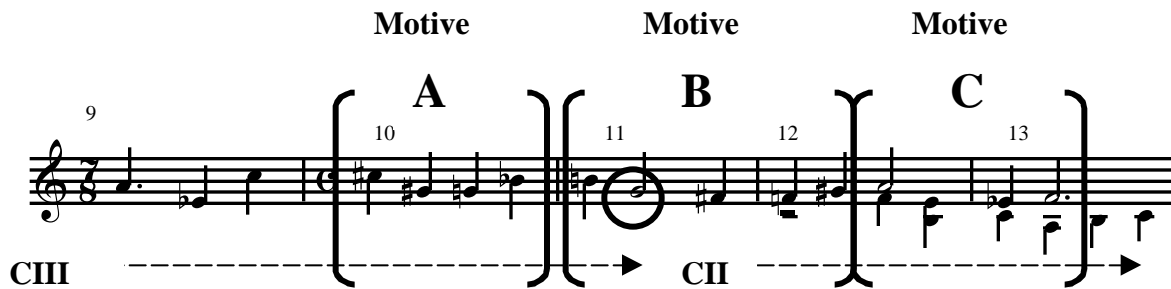


Example 11. Flourish figure and opening harmony of Cell #3 (measure 8).

Both Cell #2 and Cell #3 share the same opening harmonic subset of CIII (4-13). However, the arrival of this subset in Cell #3 is much more definitive. The alternating "D# - E" figure introduces the block chord {C#,D#,E,Bb} [0,1,3,5] (4-13) on beat 2. Again, this chord works as the "tonic chord" of the entire work as well as the primary chord of Collection III with D# as a fundamental bass tone. As this harmony is sustained (through measure 10), a second extended melodic passage is introduced in the horn (measures 9). Example 12 shows the entire extended melodic passage (measures 9 - 14).

Example 12. Cell #3 melodic passage (measures 9 - 13).

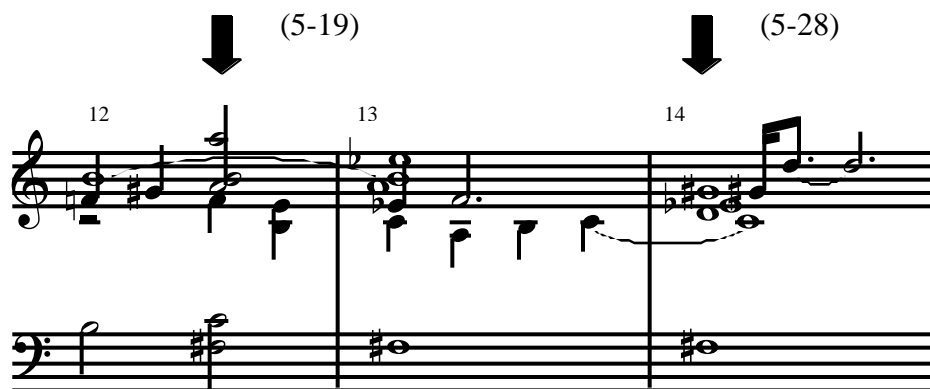
This melodic passage begins in horn and continues in the oboe, clarinet, and bassoon. Two secondary lines continue in the second oboe (measure 12, beat 3) and then in the second clarinet (measure 12, beat 4). This melody, as a whole, does not exclusively belong on Collection III. The pitches in Cell #3's melodic statement begin as members of CIII and transform to an exclusive CII set. However, there are a few exceptions (considered individual non-harmonic tones), which is rare for the piece. The "G# and B" in measure 10 and 11 do not conform to set CIII, and the "E" in measure 12 does not conform to CII. This can be explained if the passage is examined from the view of a motivic sequence. All three of the motives in parentheses below (Example 13) contain the same basic intervallic progression; descending perfect fourth, descending minor second, ascending minor third, ascending minor second. A similar motivic device can be found in Cell #2 (measure 5) as well.



Example 13. Motivic sequence in Cell #3 (measures 9 - 13)

The pitch material preceding the motivic sequence is clearly part of CIII. The descending Perfect 4th of Motive A (C#-G#) reintroduces the foreshadowing "G#" of CII. A sequence of this interval (at the lowered major second) begins with the "B" of Motive B (also a dissonant note in CIII). The "G" in measure 11 can be viewed as a passing note in the sequence to the "F#." This "G" is also one of the last pitches firmly rooted CIII. By the sequence in Motive C, the melody has clearly moved to CII, the presence "E" explained through the use of this sequence as well as its passing tone quality to "Eb."

There are several harmonic events that coincide with this progression. Most notably, the harmony that coincides with the beginning of Motive C (measure 12, beat 4) contains more than half of the CII collection (5-19). The remaining pitches of CII [5-28] are presented in measure 14, the concluding measure of the cell. The "C and F#" (tritone) interval in the accompaniment is maintained through both events. Again, like previous cells, this cell concludes with a sustained and static harmony. Both of these harmonic events, which together complete the full CII collection, can be seen in Example 14.

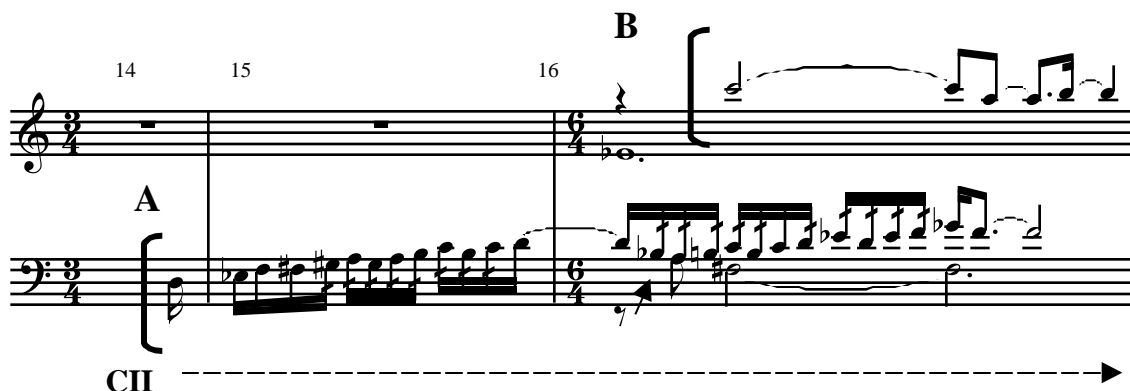


Example 14. CII harmonic events in Cell #3 (measures 12 - 14). *The chord tones are listed in their normal order to show the completion of the CII collection.*

One final melodic "fanfare" motive is introduced in the trumpet in measure 14. The sixteenth note dotted-eighth note figure is a common rhythmic device which utilizes the interval of a perfect fourth or tritone. This tritone example (measure 14) can be compared to the perfect fourth version found in Cell #2 (measure 3). Again, there is an emphasis on the fifth scale degree (the tritone) of the octatonic scale. "D" now becomes prominent as a central tone.

Cell #4 (measures 15 - 16)

Cell #4 (measures 15 - 16) brings to full fruition the double stroke articulation melodic feature that was introduced in Cell #1. This short cell differs from previous cells in that its rhythmic activity is much more dense and it does not begin with silence. The main melodic passage (A) of Cell #4, which begins in the bass clarinet and bassoon, can be seen in Example 15.



Example 15. Melodic passage (A) and melodic motive (B) of Cell #4 (measures 15 - 16).

Melodic passage (A) is a straight ahead octatonic scale pattern (CII) beginning on its tonic, "D". Walker is quite literal in his use of the octatonic collections. They are readily identifiable by their beginning pitches. The "Bb" in measure 16 (2nd sixteenth note), which is not a member of CII, can be explained as a non-harmonic passing tone to "A." The passage continues through the flutes and clarinets and ends with the familiar sixteenth dotted-eighth rhythmic motive (as seen in measures 3 and 14).

A second melodic motive (B) is comprised of a common intervallic progression: descending minor third to and ascending major second (measure 16). This is a derivative of the "Dies Irae" motive found in Cell #1 and Cell #2 (simply reordered) and plays prominently into the interval content of Cell #3.

It is important to note that Cell #4's CII pitch set centers around the minor second interval of "D-Eb." This can be observed in the anacrusis to the melodic passage in measure 15. This interval is further amplified by the "D-Eb" reiteration created on downbeat of measure 16. This is analogous to CIII's minor second interval of "D#-E." Both diads function to define the "central"

notes of their respective collections (CIII = D#, CII=D). Thanks to the two-note motive the change in transposition (harmonic progression) is quite audible to the listener.

The final sustained harmony in measure 16 {C,Eb,F,F#,B} [0,1,3,6,7] (5-19) is closely related to (5-28), the final CII harmony of the previous cell. Both (5-19) and (5-28) are subsets of (6-30) which will be the final harmony of the next cell.

Cell #5 (measures 17 - 25)

Cell #5 (measures 17 - 25) is a cell of extended length that can be organized into four segments; measures 17 - 18 (segment A), 19 - 20 (segment B), 21 - 22 (segment C), and 23 - 25 (segment D). The unifying feature of this entire cell is a syncopated ostinato on the pitch "F." The ostinato begins in the horn and continues in the clarinet and bassoon, finally returning to the horn (see Example 16). This ostinato is a simple rhythmic feature which is present in several other cells in the movement.

The musical score for Example 16 illustrates the 'F' ostinato in Cell #5 (measures 17-25). It is organized into three systems of staves. The first system contains measures 17-20, with the French Horn playing measures 17-18 and the Clarinet playing measures 19-20. The second system contains measures 21-24, with the Bassoon playing measures 21-22 and the French Horn playing measures 23-24. The third system contains measure 25, with the French Horn playing. The ostinato is a syncopated rhythmic pattern on the pitch 'F'.

Example 16. "F" ostinato in Cell #5 (measures 17 - 25)

Each segment (A,B,C,D) is marked by a melodic and harmonic event. Segment A (measures 17 - 18) opens with a short harmonic punctuation of CII subset [0,1,3,6] (4-13). (4-13) is the same pitch class set that begins Cells #2 and #3 (measure 8). Here its harmonic role is different. (4-13) is now a member of the CII collection. This is followed by a short melody in the English horn, accompanied by the bassoons (Example 17).

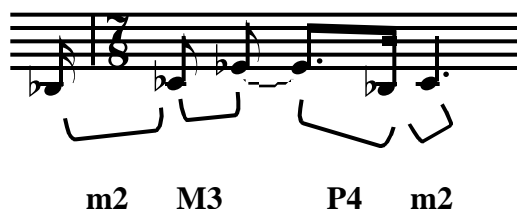
17 [0,3,5,6] 18 English Horn

(4-13)

Bassoon

Example 17. Segment A of Cell #5 (measures 17 - 18)

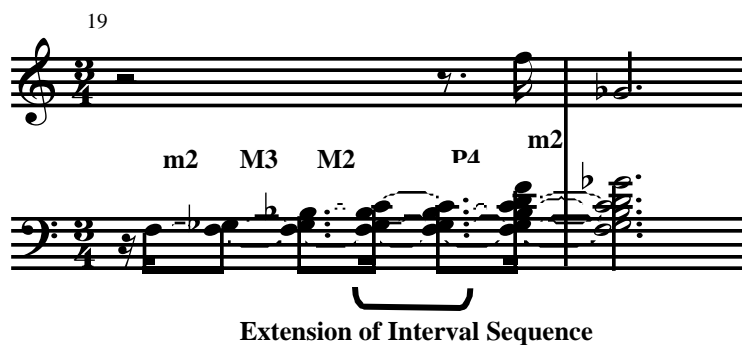
The presence of the "Bb" in the English horn melody and bassoon accompaniment is troublesome. The "Bb-Cb" motive in the melody and the "Bb-Ab" accompaniment are both indicative of CI, yet this harmonic language is not sustained much beyond the segment. The overall pitch set of the entire cell is decidedly CII. Again, the answer here is a motivic one. The short English horn melody can be considered to be a motive on which the entire cell is built. Example 18 examines the intervallic structure of the English horn melody.



Example 18. Intervallic structure of English horn melody (measures 17 - 18).

This sequence of an ascending minor 2nd, ascending major 3rd, descending perfect 4th, and ascending minor 2nd in the English horn melody can be compared to each subsequent melodic statement in the same cell. This is the first motive of the piece to emphasize the major third interval.

Segment B (measures 19 - 20) also contains both an harmonic event and a melodic event. In fact, the melodic event is the harmonic event. The suspension (shared monody) technique witnessed in the opening measure of Cell #1 is employed here to the same effect. Each pitch of the melodic material is sustained to create a static harmony at the end of the segment. This melodic suspension technique can be seen in Example 19.



Example 19. Melodic suspension in Segment B of Cell #5 (measures 19 -20)

Segment B utilizes the CII subset {C,D,F,Gb} [0,1,4,6] (4-Z15), the all interval tetrachord, with the addition of "Bb." The "F" is sustained through the use of the ongoing ostinato. The intervallic sequence of Segment B is the same as Segment A with the addition of the major 2nd interval in the middle of the sequence. This new and extended motive is a perfect 5th higher than the motive in English horn in Segment A. The "Bb" in question (not belonging to CII), can again be explained by the sequence of the motive. The opening minor 2nd interval, now "F-Gb" (due to the upward perfect 5 transposition) is reinforced by the descending major 7th (F-Gb) by the oboe at the end of the segment. These are examples of motivic ideas that are set against a stronger harmonic background.

Segment C begins with a short melodic motive that is followed by a harmonic event. Harmonic suspension is again utilized with the melodic motive (measure 21). This motive is a linear statement of (4-13).

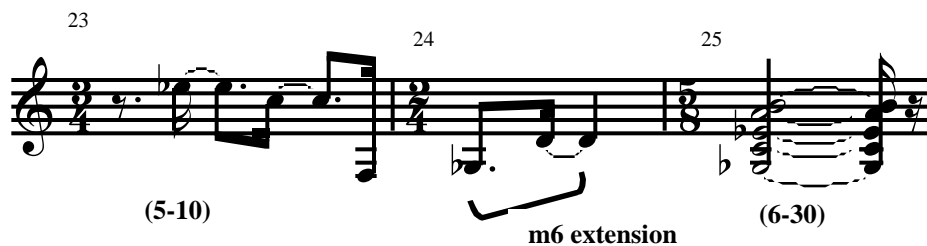
[0,1,3,6] (4-13) [0,1,3,4,6] (5-10)

Example 20. Segment C of Cell #5 (measures 21 - 22)

The interval content of the motive in measure 21 is related to segments A and B. The rising minor "C - F - Gb" is maintained with a falling minor third preceding the "C" (Eb - C). This falling minor third is the next step in an ongoing mutation in this cell. The final result of the

motive can be seen in Segment D. Harmonically, a "D" is added to the redistributed CII subset {C,Eb,F,Gb}[0,1,3,6](4-13), yielding a final static harmony of {C,D,Eb,F,Gb}[0,1,3,4,6] (5-10).

Segment D repeats the mutated melodic motive found in Segment C with the extension of an ascending minor 6th (measures 23 - 24). Again utilizing the harmonic suspension technique, this melodic/harmonic figure leads to a final reiterated sonority (measure 25). Segment D can be seen in Example 21.



Example 21. Segment D of Cell #5 (measures 23 - 25).

The melodic / harmonic figure in measures 23 - 25 utilizes the CII subset [0,1,3,4,6] (5-10) , the same subset used in the preceding segment's final harmony (see Example 22). This harmony is slightly changed in the final restatement in measure 25 to CII subset [0,1,3,6,7,9] (6-30). It is observed that each final harmonic statement builds upon its preceding melodic statement. (6-30), the ultra-octatonic hexachord, is prepared by a mutation of its own subsets, (4-13) and (5-10).

Cell #5 is the first cell to contain significant melodic development or motivic mutation. With the exception of the presence of the "Bb," it is completely comprised of pitch set CII. The "F" ostinato anchors the entire cell as does the alteration between melodic and harmonic CII subsets. The prevalent intervals of the descending minor third and ascending major second continue, while the perfect fourth and fifth begin to become more prevalent. Thus we see an expansion

towards the signature interval content of the movement. All of these intervals have grown out of the original "Dies Irae" motive in Cell #1 and Cell #2.

Cell #6 (measures 26 - 29)

The beginning of Cell #6 (measures 26 - 29) is characterized by a simultaneous harmonic and melodic event. Both occur as in the anacrusis to measure 26. After the initial establishment of the CII subset {C,D,Eb,F,G} [0,1,3,4,6] (5-10), the melodic material fills the remainder of the cell. This double-stroke sixteenth note melodic passage is similar to the one encountered in Cell #4 and Cell #1. The entire cell is made up of the CII collection (see Example 22).

The image displays musical notation for measures 26 through 29. Measure 26 shows a complex harmonic texture with multiple voices. Measures 27, 28, and 29 show a melodic line in the upper voice with double-stroke sixteenth notes, some marked with star symbols. The lower voice is mostly silent in measures 27-29.

Example 22. Harmonic and melodic activity in Cell #6 (measures 26 - 29).

In measures 27 - 29 of this CII octatonic melody, a pattern involving the pitches { C,Eb ,Gb,A,Ab,Cb} can be observed. The pattern repeats in primarily the same order with the exception of a sometimes missing "Eb." These patterns can be found between the brackets in Example 22. The pitches "C and Cb" (minor second) are accentuated by the melodic percussion

in these pitches as well. This technique of irregular accentuation is a common motivic gesture in the work.

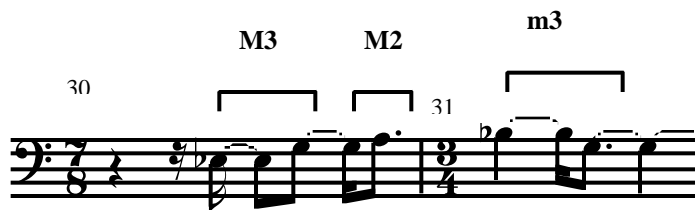
Cell #7 (measures 30 - 33)

Cell #7 (measures 30 - 33) brings back the ostinato device of Cell #5. This time instead of a unison "F," the ostinato employs the important CII minor 2nd interval (D - Eb). After an initial short harmonic "hit" of the same "D-Eb" diad (which is rescored and sustained), the horns play the melodic passage of the cell. This melodic passage is followed by a trumpet / trombone repeated chordal figure (see Example 23).

The musical score for Example 23, Cell #7 (measures 30 - 33), is presented in two systems. The first system contains measures 30 and 31, and the second system contains measures 32 and 33. The notation is for two staves, Treble and Bass, in 3/4 time. In measure 30, the Treble staff has a melodic passage starting with a half note D4, followed by eighth notes E4, F4, G4, A4, B4, and C5. The Bass staff has a harmonic 'hit' consisting of a half note D3 and a half note Eb3. In measure 31, the Treble staff continues the melodic passage with eighth notes D5, C5, B4, A4, G4, F4, and E4. The Bass staff has a sustained harmonic figure consisting of a half note D3 and a half note Eb3. In measure 32, the Treble staff has a repeated chordal figure consisting of eighth notes D4, Eb4, F4, G4, A4, B4, and C5. The Bass staff has a sustained harmonic figure consisting of a half note D3 and a half note Eb3. In measure 33, the Treble staff continues the repeated chordal figure with eighth notes D4, Eb4, F4, G4, A4, B4, and C5. The Bass staff has a sustained harmonic figure consisting of a half note D3 and a half note Eb3.

Example 23. Cell #7 (measures 30 - 33)

Looking at the horn melodic figure more specifically, several intervallic features should be noted. The opening rising major 3rd and major 2nd intervals "Eb -G - A" is reminiscent of the Segment B motive in Cell #5 (measure 19). The descending minor 3rd interval "Bb - G" is extremely prevalent. This interval is found in Cell #1 (measure 1) and Cell #5 (measures 21 and 23). What is particularly interesting is the fact that this melodic motive consists solely of CIII pitches while the rest of the cell is CII. Example 24 shows the intervals used in this melodic motive.



Example 24. Intervallic content of melodic motive in Cell #7 (measures 30 - 31)

The harmonic language of this cell is the simplest of all the cells thus far. The opening sustained harmony only utilizes two pitches from the CII set, "D and Eb." This is also the set used in the continuing ostinato. The brass chords in measures 32 - 33 add an "A and C" to set [0,1,3,6] (4-13). This creates a harmonically weak cell since the collection is only four notes and "D# and A" live both in set CIII and CII. Considering that the melody is CIII, only the pervading "D - Eb" ostinato anchors the cell in CII.

This dual set harmony is further played out in the rhythmic struggle in measures 32 -33. The alternating "D-Eb" set (ostinato) and (4-13) set (brass and percussion) further mask a definitive hearing of set CIII or CII.

Cell #8 (measures 34 - 35)

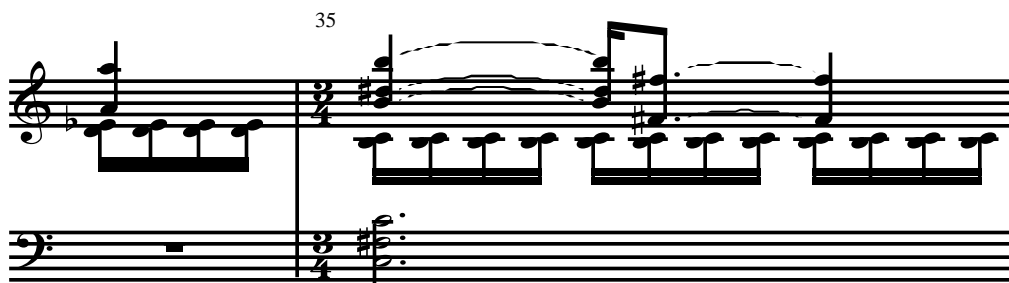
Because of the continuation of the "D - Eb" ostinato, Cell #8 (measures 34 - 35) can be viewed as a second part of Cell #7. However, the melodic material is quite different. The cell begins with the same motive found in Segments C and D of Cell #5 (Example 25).



Example 26. "Signature" melodic motive in measure 34.

This motive (descending minor third, descending perfect fifth, ascending minor second) is the "signature" motive of the movement. Its intervallic materials are found in Cells #1, #5, and #7. The "seeds" of this motive were found in the opening "Dies Irae" motive. All pitches in Cell #8 belong to the CII collection. The written "A" (sounding G) in the bass clarinet part (measures 34) is clearly a mistake. This is confirmed when consulting the original condensed score manuscript. The purpose of the bass clarinet is to reinforce the end of the motive. It should be a written "F" (sounding Eb).

The signature motive is followed by a second motive on beat 4 of measure 34. It is at this moment that the ostinato moves out of the clarinets and into the horns. On the downbeat of measure 35, the ostinato changes pitches. The second motive, ostinato, and resulting harmony can be seen in Example 26.



Example 26. Cell #8 (measures 34 - 35)

The new harmony in measure 35 is CII subset [0,1,4,7] (4-18). These pitches are only connected to the previous measure by the "D#." Cell #8 marks the end of the first A section of the arch form. The section is harmonically organized by a progression from the CIII collection to the CII collection. Within this progression we see a intervallic metamorphoses of the original "Dies Irae" motive. The minor third, major second, minor second, and perfect intervals are expanded toward the creation of a "signature" motive for the movement. The clarity of motivic delineation will begin to disappear as the movement moves into its middle, more developmental section.

SECTION B (Measures 36-78)

Cell #9 (measures 36 - 40)

Cell #9 is marked by three distinct motivic sections which coincide with each of the three octatonic collections. Measure 36 completes the extended CII area of Section A (measures 12 - 35) and connects it to the new harmonic area. Measures 37 - 38 uses a CI motivic device, while

the final measures of the cell (39 - 40) are completely within the CIII collection. Thus, Cell #9, the first cell of the middle 'B' section, constitutes a harmonic progression from CII through CI to CIII, to which the next cell completely belongs.

The three presented vertical sonorities coincide with each change of collection. The CII brass hexachord in measure 36 {C,D,Eb,G#,A,B} [0,1,3,4,6,7] (6-Z13), is an elision of the previous cell's CII harmonic content. The nine note double-stroked bass clarinet/bassoon motive is comprised of seven notes from CII scale {D,Eb,F#,F,G#,A,C,G#,A} [0,2,3,5,6,8,9] (7-31). This motive is marked with the familiar D-Eb punctuation which defines the CII collection. Example 27 shows the harmonic and motivic content of measures 36.

Example 27. CII harmonic and motivic content of measure 36.

A second sixteenth note motive is introduced in the trombones in measures 37-38. This non-scalar motive, in octaves, includes the pitches {B,C#,D,F,E,G,G#,A#}. Obviously this is a complete statement of CI. However, these measures are not as harmonically decisive as one might expect. The sustained horn and trumpet tetrachord {F,B,E,A} [0,1,5,7] (4-16) is not a subset of any octatonic collection. Three members of the chord are members of CII {F,A,B}, while two members belong to each CI {E,B} and CIII {E,A}. The octatonic ambiguity created in

these two measures further clarifies the transitional role of the cell in moving from the previous CII collection to a more extended CIII collection. This ambiguity can be seen in Example 28.

37 (4-16) *Not a subset of the octatonic* 38

CI trombone line

Example 28. Harmonic ambiguity in measures 37 - 38.

Measures 39 - 40 are the final two measures of the cell, as well as the final two measures of this harmonic progression. The double-stroked woodwind motive returns in the woodwinds, using five notes of CIII {B#,C#,D#,E,G} [0,1,3,4,7] (5-16). The final harmonic event of the cell can be heard as an aggregate of all of the pitches presented in measure 40. This hexachord {C,C#,D#,E,F#,G} [0,1,3,4,6,7] (6-Z13) is the same pc set used to begin the harmonic progression in the beginning of the cell (measure 36). It is important to note the closely related nature of (5-16) and (6-Z13). Their Prime Form differs by only one integer. Example 29 shows the two harmonies.



Example 29. CII linear and aggregate harmonies in measures 39 - 40.

Thus, this cell is transitional, a harmonic progression in which all of the motives are presented as large subsets of all three octatonic collections. This progression connects a large CII section to a large CIII section.

Cell #10 (measures 41 - 43)

This climactic CIII cell is marked by virtuosic vibraphone passage which is punctuated by a series of syncopated brass chords. The thirty second note vibraphone passage includes the seven note set {A,Bb,C,C#,G,D#,E} [0,1,3,4,7,9,10] (7-31) and centers around "A" (Example 30). The ten chord progression in the brass that accompanies the vibraphone can be seen in Example 31. Each chord is three quarters of a beat long with the exception of the first and last chords, which are one beat and a quarter in length.



Example 30. Virtuosic vibraphone line in Cell #10 (measures 41 - 43).

(3-3) (4-12) (5-31) (6-30) (6-30) (5-31) (5-28) (6-Z23) (6-30) (5-28)

a b c d e f g h i j

Example 31. Ten chord progression, Cell #10, measures 41 - 43.

The following is the pitch class information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{D#,E,G}	[0,1,4]	(3-3)
b.	{C,C#,E,Bb}	[0,2,3,6]	(4-12)
c.	{B#,C#,E,G,Bb}	[0,1,3,6,9]	(5-31)
d.	{C#,D#,E,G,A,Bb}	[0,1,3,6,7,9]	(6-30)
e.	{C#,D#,E,G,A,Bb}	[0,1,3,6,7,9]	(6-30)
f.	{C#,D#,E,G,Bb}	[0,1,3,6,9]	(5-31)
g.	{C#,D#,E,G,A}	[0,2,3,6,8]	(5-28)
h.	{C#,D#,E,F#,G,A}	[0,2,3,5,6,8]	(6-Z23)
i.	{C#,D#,E,G,A,Bb}	[0,1,3,6,7,9]	(6-30)
j.	{C#,D#,E,G,A}	[0,2,3,6,8]	(5-28)

There are several observations that can be made regarding this chord progression. Most obvious is the fact that the entire CIII collection is used. At first glance, chord "a" seems out of place. With the exclusion of chord "a", each remaining chord is very closely related to the chord that follows, usually by one or two notes. However, if the vibraphone and marimba line is taken in a harmonic context, the addition of "A and C#," brings chord "a" into a closer relationship with chord "b." Also important is recurrence of (6-30) (chords d,e, and i). This "ultra-octatonic hexachord" is the most common hexachord used in the movement. Each chord in the

progression is either a subset of (6-30) or (6-Z23). Both harmonically and motivically Cell #10 is a very strong statement of Collection III and the first dynamic and virtuosic climax of movement.

Cell #11 (measures 44 - 47)

Cell #11 begins a dissipation of the dynamic and rhythmic energy from Cell #10 and leads to a pianissimo chorale in Cell #12. The cell's content is primarily linear, coming to a brief rest on a tetrachord in measure 47. The linear writing can be organized into four motives, each identifiable by its scoring with a different pair of instruments. The syncopated counterpoint of each line comprises the composite of the motive. Each motive is mostly scalar, therefore its interval content is not as defining.

Motive (A) begins after a rest in measure 44 and continues into measure 45 in the clarinet and bassoon. The eight note set includes the pitches: {Bb,A,G#,B,C#,D,E,F}. The "E" in the clarinet does not resolve to the "F", but is suspended over the bassoons resolution. The presence of the "A" in this set excludes it from being purely CI. However, the "A" can be considered a dissonant passing tone between "B" and "G#" which is derived from the previous CII collection. Thus the clarinet and bassoon motive(A) establishes a firm foundation in CI utilizing a seven note motivic set [0,1,3,4,6,7,9] (7-31).

Motive B is also found in measures 44 and 45, as a composite of the English horn and bass clarinet lines. This motive is primarily an alteration between "C# and D," which also happens to be that familiar minor second motive on the first two scale degrees of the collection (CI).

Motive C is the most contrapuntal, involving diverging lines in the oboe and bassoon in measure 46. The entire CI collection is found within this measure.

Motive D (measure 47) involves a composite of each of the previously entered voices (oboe, English horn, clarinet, bass clarinet, and bassoon). The motive composite encompasses the entire CI collection as well. Four of these pitches are sustained, resulting in the final tetrachord of the cell {F,Ab,Bb,B} [0,1,3,6] (4-13), the tonic harmony transposed to CI. Motives A, B, C, and D can be seen in Example 33.

The image displays a musical score for five woodwind instruments across four measures, labeled 44, 45, 46, and 47 at the top. The instruments, listed on the left, are Oboe, English Horn, Clarinet in B \flat , Bass Clarinet, and Bassoon. The score is written in 2/4 time. Measures 44 and 45 are in 3/8 time, while measures 46 and 47 are in 4/4 time. The Oboe part begins in measure 46 with a melodic line. The English Horn, Clarinet in B \flat , Bass Clarinet, and Bassoon all have parts throughout the measures, with the Bassoon playing a more active, rhythmic role in measures 46 and 47. The notation includes various musical symbols such as notes, rests, and accidentals.

Example 32. Motives in Cell #11, measures 44 - 47 (non-transposed).

Cell #12 (measures 48 - 55)

Cell #12 is a coda-like chorale which concludes the first half of the movement. It is important to note that the first movement is quite symmetrical in its number of bars. Each section comprises exactly one-third of the work, and the fermata at the end of Cell #12 divides the work exactly in half. The cell is a progression of fourteen chords progressing from CI through CIII to CII, coming to rest (in measure 55) on a unison "B". The progression can be seen below in Example 33.

48 49 50 51 52 53 54 55

a b c d e f g h i j k l m

Example 34. Cell #12 chorale.

The following is the pitch class and octatonic collection information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>	<u>Collection</u>
a.	{F,Ab,G,B}	[0,2,3,6]	(4-12)	CI
b.	{C#,D,E,F}	[0,1,3,4]	(4-3)	CI
c.	{D,F,G,Ab}	[0,1,3,6]	(4-13)	CI
d.	{C#,D,E,A#,B}	[0,1,3,4,6]	(5-10)	CI
e.	{D,F,G#,A#,B}	[0,1,3,6,9]	(5-31)	CI
f.	{C#,E,F,B}	[0,1,4,6]	(4-Z15)	CI
g.	{D,E,G,G#}	[0,1,4,6]	(4-Z15)	CI
h.	{C#,D,G#,B}	[0,1,3,4]	(4-3)	CI
i.	{C#,D#,E,F#,G}	[0,1,3,4,6]	(5-10)	CIII
j.	{E,F#,G,A,B*}	[0,2,3,5]	(4-10)	CIII
k.	{C,F,F#}	[0,1,6]	(3-5)	CII
l.	{C,D,Eb,G#,A}	[0,1,3,6,7]	(5-19)	CII
m.	{C,Eb,F,F#,A,B}	[0,1,3,6,7,9]	(6-30)	CII

Notice the closely related nature of the progression and how a double presentation of the malleable (4-Z15) sonority, the all interval tetrachord, paves the way for the progression to CIII. If the "B" is considered a non-harmonic anticipation of the CII collection, then chord "j" can be identified as a member of the CIII collection. This chord progression occurs at the midpoint of the movement. It is similar to the chordal statement in Cell #10 in the way its chords are closely related by one or two tones, but differs in its dynamic presentation and harmonic function.

Cell #13 (measures 55 - 58)

Cell #13 begins the second half of the movement and returns to the use of a linear motivic statement. After a brief harmonic punctuation in measure 55 {D,E,Gb,A} [0,1,4,7] (4-18), Walker presents one of the most complicated cells in the movement in terms of counterpoint and scoring. A winding melody begins in the English horn in measure 55 and is quickly a six part motivic counterpoint involving flute, alto flute, oboe, clarinet, bassoon, and horn (measures 57 - 58). The melody uses a twelve tone pitch set which, harmonically, includes any two transpositions of the octatonic collection. This cell can therefore be considered transitional, progressing from a CII harmony in measure 55 to the next harmonic area (which would either be CI or CIII). Transitional cells often lack definitive motivic design. This contrapuntal cell can be seen in Example 34.

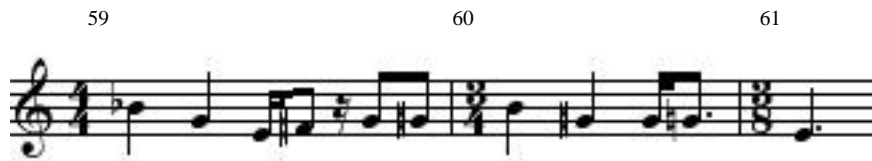
Example 34. Contrapuntal Cell #13 (measures 55 - 58).

Cell #14 (measures 59 - 61)

Cell #14, however, is not the cell of harmonic arrival. It is also transitional, being comprised of several motives representative of different collections. The winding melodic line is continued in measure 59 with the clarinets, bassoons, and contra bassoon. The line uses a chromatic ten pitch set with only "C and B" excluded. It is followed in measures 60 - 61 by the double-stroke articulation figure in the flute, oboe, bassoon, and clarinet. This figure is limited to a chromatic set of only seven notes {D,Eb,E,F,F#,G,G#}, still not exclusive to a particular collection.

Overlaid on top of this winding chromatic line is a more defined motivic figure which forcefully begins in the horn in measure 59. The figure, which encompasses the entire cell,

moves from the horns to the upper flutes and oboes, concluding (in measure 61) with the trumpets, trombones, and timpani. The six note set {E,F#,G,G#,Bb,B} is used. With the exception of the "F#", this set is CI, foreshadowing the upcoming large CI cell area and clarifying the progressional role of the mixed collection cells. The "F#" is then eliminated in the motivic sequence. The reduction of this motive can be seen in Example 35.



Example 35. Cell #14 motive.

What is most intriguing about this motive is its interval content. The common use of the descending minor third and ascending minor second has returned. There has not been an obvious motivic utilization of these intervals since Cell #8, the final cell of Section A. This further marks Section B as developmental and lacking in clarity of motivic deliniation. Notice the use of the descending diminished chord in measure 59. This diminished chord and the "F#" that follows makes up the (4-12) sonority. This sonority is very closely related to the (4-13) tonic sonority because of their shared diminished triad [0,3,6].

Cell #15 (measures 62 - 63)

An arrival in CI is marked by the opening harmony {D,E,A#,B} [0,1,4,6] (4-Z15), of which "D" is sustained in the trumpets. The motivic material of the cell consists of an alternation between two chords in measure 62 and two chords in measure 63. After a short melodic

introduction, the horns alternate the chords {E,F,Bb,B} [0,1,6,7] (4-9) and {D,G,Ab,B} [0,1,4,7] (4-18). This is followed in the woodwinds (measure 63) with an alternation of (4-9) and the trichord {G,Ab,B} [0,1,4] (3-3), which is a subset of (4-18). The horns conclude the statement with the same alternation of (4-9) and (4-18). This use of chordal alternation within the CI collection solidifies CI as the harmonic area for the cell and Section B as a whole.

Cell #16 (measures 64 - 68)

The previous chordal statement continues with a syncopated rhythmic statement of chords (similar to Cell #10) in Cell #16. The twenty chords below all represent the CI collection. Three long sustained notes {F, G, Bb} are found in the cell, each of which functions harmonically rather as a separate motivic feature. The CI chord progression can be seen below in Example 36.

a b c d e f g h i j k l m n o p q r s t u

Example 36. CI chord progression in Cell #16.

The following is the pitch class information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{ C#,D,E,F }	[0,1,3,4]	(4-3)
b.	{ C#,D,F,B }	[0,2,3,6]	(4-12)
c.	{ C,D,F,A#,B }	[0,1,3,4,7]	(5-16)
d.	{ C#,D,F,B }	[0,2,3,6]	(4-12)
e.	{ E,F,G,Ab }	[0,1,3,4]	(4-3)
f.	{ C#,D,F,G,B }	[0,2,3,6,8]	(5-28)
g.	{ C#,D,G,Ab }	[0,1,6,7]	(4-9)
h.	{ C#,D,F,G,G# }	[0,1,3,6,7]	(5-19)
i.	{ C#,G,Ab,Bb,B }	[0,1,3,4,6]	(5-10)
j.	{ C#,D,F,G,Ab,B }	[0,1,3,6,7,9]	(6-30)
k.	{ C#,D,E,F,G,B }	[0,2,3,5,6,8]	(6-Z23)
l.	{ D,E,G#,Bb,B }	[0,2,3,6,8]	(5-28)
m.	{ C#,D,G#,A# }	[0,1,4,6]	(4-Z15)
n.	{ C3,D,G#,Bb,B }	[0,1,3,4,6]	(5-10)
o.	{ C#,D,A#,B }	[0,1,3,4]	(4-3)
p.	{ C#,D,G#,Bb,B }	[0,1,3,4,6]	(5-10)
q.	{ C#,G#,A#,B }	[0,2,3,5]	(4-10)
r.	{ C#,D,F,G#,Bb,B }	[0,1,3,4,6,9]	(6-27)
s.	{ C#,D,E,F,Bb }	[0,1,3,4,7]	(5-16)
t.	{ D,F,G,G#,Bb,B }	[0,1,3,4,6,9]	(6-27)
u.	{ C#,D,E,G#,Bb,B }	[0,2,3,5,6,8]	(6-Z23)

Like Cell #10, every note in CI is used. The chords are also closely related, usually only changing by one or two notes. However, in this progression, Walker uses a greater variety of chord types, twelve in all. Many of which are subsets of larger octatonic subsets, namely (6-30), (6-Z23), (6-27), and (5-10).

Cell #17 (measures 69 - 70)

Cell #17 is again transitional, progressing from CI through CIII to CII. This is very clearly outlined in the three vertical harmonies that are presented. The first chord, which arrives on beat

2 of measure 69 is {E,F,Ab,B} [0,1,4,7] (4-18) which moves to the sustained diad {C, Db} on the next beat. The final chord of the cell, on the downbeat of measure 70, is the trichord {D,Eb,B} [0,1,4] (3-3). These three chords clearly outline the progression {E,F,Ab,B} (CI) - {C,Db} (CIII) - {D,Eb,B} (CII). Within this chordal progression is the tonally ambiguous winding melody that is presented both in a legato and double-stroke articulation. The harmonic and motivic contents of this cell are very similar to Cell #9.

Cell #18 (measures 71 - 75)

Cell #18 revives the syncopated chordal progression. This progression is most rhythmically similar to Cell #10. The progression is in two parts, separated by a short woodwind double-stroke 16th note line. The entire cell is CII with the exception of the last 3 chords, which move to CI. It should be noted that the 16th note line that separates the two chord progressions is tonally ambiguous. Four pitches in the line {G,A#,C#,E} do not belong to CII, and instead makes up one of the diminished seventh chords of both CI and CIII. However, do its surrounding harmonic context it can be considered to be CII.

a b c d e f g h i j k l m n

Example 37. Chord Progression in Cell #18

The following is the pitch class and octatonic collection information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>	<u>Collection</u>
a.	{D,Eb,F,A}	[0,1,3,7]	(4-Z29)	CII
b.	{C,D,Eb,F#,A}	[0,1,3,4,7]	(5-31)	CII
c.	{D,Eb,A,B}	[0,1,4,6]	(4-Z15)	CII
d.	{C,D,Eb,A}	[0,1,3,6]	(4-13)	CII
e.	{C,Eb,F,Gb,A,B}	[0,1,3,6,7,9]	(6-30)	CII
f.	{D,Eb,A,B}	[0,1,4,6]	(4-Z15)	CII
<i>Interrupting CII line.</i>				
g.	{D,Eb,F,A}	[0,1,3,7]	(4-Z29)	CII
h.	{C,D,Eb,F#,A}	[0,1,3,6,9]	(5-31)	CII
i.	{D,Eb,A,B}	[0,1,4,6]	(4-Z15)	CII
j.	{C,D,Eb,A}	[0,1,3,6]	(4-13)	CII
k.	{Eb,F,B}	[0,2,6]	(3-8)	CII
l.	{D,G#,A#,B}	[0,2,3,6]	(4-12)	CI
m.	{C#,D,G#,B}	[0,1,3,6]	(4-13)	CI
n.	{*E,F,G#,A#,B}	[4,5,8,10,11]	(5-19)	CI

It should be noted that the first four chords of each group are the same. Walker begins a harmonic transition (chord k) with the weaker trichord (3-8) and moves to the final three CI chords. While both the manuscript and the full score show chord "n" with an "Eb". It is the authors belief that this "Eb" is a mistake. The "Eb" does not belong to CI and it is not consistent with Walker's compositional practice to introduce one random nonharmonic tone with no apparent function. It was quite possible that a natural sign was left off of the original manuscript.

Cell #19 (measures 76 - 78)

Cell #19 is a problematic cell in term of defining its harmonic role. The opening bass figure "Bb-A" can be only indicative of CIII. However, all of the melodic and motivic material in the woodwinds belongs to CI. The static sustained harmony in measure 98 {D,G,G#} [2,7,8] (3-5) is

only exclusive to CI and is even most closely related to CII (by G# and D). The use of "A" as a nonharmonic pedal foreshadowing the next harmonic area (as in Cell #2) is also not an option. The next large harmonic area is CII. This highly ambiguous cell paves the way for a harmonic transition and a connection to the return of the original A section.

Thus, Section B is quite volatile in terms of its octatonic structure. The CI collection prevails, but there is a great deal of harmonic progression between the other two collections. The use of motives is also not as defining. This developmental middle section is best described as an exploration of various octatonic sonorities related to the outer sections through their characteristic motivic techniques.

SECTION A' (Measures 79-112)

Beginning with Cell #20, most of the concluding cells are a return of the motivic material presented in the first third of the piece. Cell #20 brings back the motivic material from Cell #5, Cell #21 brings back the motivic material from Cell #6, Cell #22 brings back the motivic material from Cell #7, and Cell #25, the climactic cell of the latter third, brings back the climactic cell from the first third, Cell #10.

Cell #20 (measures 79 - 84)

Cell #20 marks a return of both the F pedal ostinato and the motivic material from Cell #5 (also CII). Like Cell #5, Cell #20 can be broken into segments. Segment A (measures 79 - 80) establishes the harmonic content of the entire cell, which includes a short progression from the previous CI area to CII. The opening diad "E-F" (CI) immediately moves up a semi-tone to "F-Gb" (CII). This upward transposition sets the F ostinato in motion. The Horn still lingers in CI

with its opening Bb in measure 79, but the line leads to the first decisive CII harmony on the down beat of measure 80 {C,D,F,Gb} [0,1,4,6] (4-Z15).

Segment B (measure 81 - 82) is an exact return of the motivic and harmonic material of Segment C of Cell #5 (measures 21-22). The final harmony in measure 83 {C,D,Eb,F,Gb} [0,1,3,4,6] (5-10) is the same as in measure 22.

Segment C (measures 83 - 84) repeats the same material as Segment D of Cell #5 (measures 23-24), ending on very closely related chord in measure 84 (in terms of absolute pitch content). The chord {C,Eb,F,B} [0,1,4,6] (4-Z15) only differs from {C,Eb,F,Gb,A,B} [0,1,3,6,7,9] (6-30) by two notes, "Gb and A".

Each of these cell that present a return of previous material do so through a change in scoring and slight harmonic and melodic alterations. Each cell description in Section A' is best viewed with the full score.

Cell #21 (measures 85 - 86)

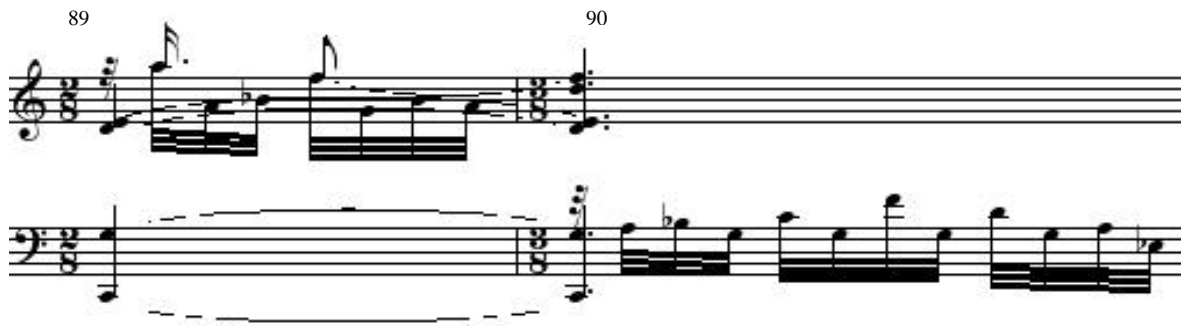
Cell #21 begins with harmonic statement {C,D,Eb,F,F#} [0,1,3,4,6] (5-10) which is marked by the two note motive "F-Eb". This CII harmonic and motivic event also begins Cell #6 (measure 26). The double-stroke 16th note line that follows outlines the CII scale. While the general content of the cell is almost exactly the same, the note sequence is different from the one encountered in Cell #6.

Cell #22 (measures 87 - 90)

Cell #22 parallels the harmonic and motivic content of Cell #7 (measures 30 - 33). The broad horn melody of Cell #7 returns in the trombone and trumpet in Cell #22. The D-Eb ostinato also

returns in Cell #22 for two measures. This cell shares the same ambiguous harmonic features of Cell #7. The D-Eb ostinato firmly anchors the CII harmonic characteristics of the cell, while the brass melody belongs to CIII.

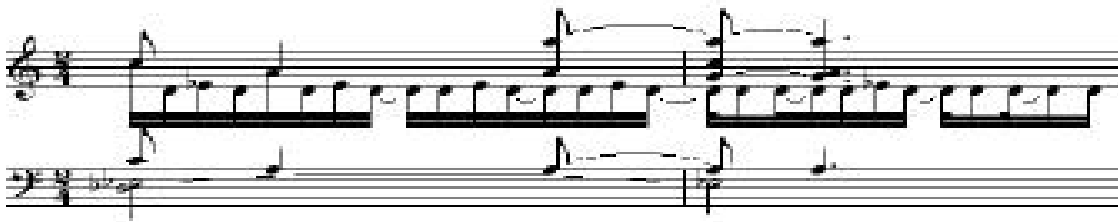
There is a two measure extension in this cell (measures 89-90) which contains several motives indicating a mixture of CIII and CII. The descending D minor motive in the flute {A,F,D} is CII while the thirty second note oboe motive {F,G,A,Bb} can be read as a mixture of the CII and CIII collections. The virtuosic horn passage in measure 90 {C,D,Eb,F,G,A,Bb} can also be read as a mixed passage. A reduction of this extension can be seen in Example 38.



Example 38. Extension of Cell #22 (measures 89 - 90).

Cell #23 (measures 91 - 92)

This short cell is not a return of any previous material, but a confirmation of CII harmony. The D-Eb ostinato of the previous cell is simply broken up in the bassoon line. The familiar descending minor third motive is present in the woodwinds. The final harmony of the cell is {C,D,Eb,A} [0,1,3,6] (4-13). A reduction of this cell can be seen in Example 39.



Example 39. Reduction of Cell #23 (measures 91 - 92).

Cell #24 (measures 93-94)

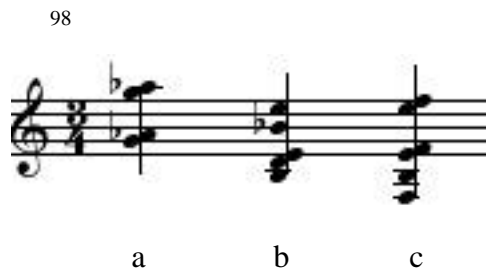
Cell #24 is suddenly slower (quarter=40, meno mosso) and is comprised of four harmonic events. The first three chords are CII while the last chord contains a dissonant "E." This nonharmonic note in CII foreshadows an upcoming harmonic progression to a new collection (CI). The short trombone motive in measure 94 {D#,F#,D#,F#,F,A} and the bass line movement from "C to B" both maintain a firm grasp in the CII collection while moving to the common tone (B) between CII and CI. A reduction of Cell #24 can be seen in Example 40.



Example 40. Reduction of Cell #24 (measures 93-94).

Cell #25 (measures 95 - 99)

Much like Cell #10, this cell functions as the climactic cell of the section. The opening sustained harmony {C,E,F,A,B} is mostly CII with "E" considered as an nonharmonic tone [0,1,3,7] (4-Z29). The double-stroke woodwind line is a clear statement of the octatonic scale CI. This is reflected in the harmonic brass punctuations in measures 98 and 99. Example 41 shows the three trumpet / horn chords in measure 98.



Example 41. Trumpet/horn chord punctuation in measure 98.

The following is the pitch class information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{G,Ab}	(DIAD)	-----
b.	{D,Eb,Bb,B}	[0,1,4,6]	(4-Z15)
c.	{E,F,B}	[4,5,7]	not a subset of octatonic

The final chord on the fermata at bar 99 is {Db,Eb,F,F#,G,G#,B} is not indicative of the CI collection. Four notes belong to CI, five notes belong to CII, and four notes belong to CIII. The unique feature of this cell is the harmonic convergence of all three octatonic collections.

Cell #26 (measures 100 - 102)

The melodic motive in the trombone, tuba, and horn is also not exclusive to one particular collection. However, the final harmony at measure 102 {C,D,Eb,F#,A,B} [0,1,3,4,7] (6-27) is entirely CII.

Cell #27 (measures 103 - 105)

The harmonic ambivalence of motives is continued in this cell. The cell concludes on the CI harmony {C#,D,E,F,B} [0,1,3,4,6] (5-10) in measure 105. As the movement approaches completion, the cells get smaller and their content becomes more obscure. With the exception of the final harmonies, the harmonic and motivic content of Cell #26 and Cell #27 is indecisive.

Cell #28 (measures 106 - 112)

The final cell of the movement opens with a subset of the previous CI harmony {D,E,F,G} [0,1,3] (3-2). This was preceded with the familiar minor second alternation, this time between "F and E." This is a weaker pronouncement, because "F and E" are not the initial pitches of the CI collection. This is because the cell's true purpose is a return of the melodic material from Cell #2. The cell quickly progresses to the CIII collection, including a confirmation of the tonic chord {C#,D#,E,Bb} [0,1,3,6] (4-13). This sonority is held for the final three measures.

Summary

In terms of harmonic and motivic vocabulary, "The View Below" is the most substantial and complex of the three "Extracts" in *Canvas*. Walker sets forth most of the work's compositional features in this opening movement. The most unique feature of the movement is its use of formal

cells of harmonic and motivic coherence. Each short cell is quite distinct, and within each lies one or several specific motivic gestures which are placed in the harmonic context of the octatonic collection.

The outer sections (A, A') of the movement's arch form are most harmonically stable, consisting of larger sections devoted to one of the three octatonic collections (usually CIII and CII). These outer sections also contain very clearly defined melodic motives made up certain "signature intervals" (minor third, major/minor second). These intervals are developed from the opening cells of the movement and are derived from the octatonic scale itself. The middle section (B) is more developmental. Its harmonic identity bounces between collections, most often returning to the CI collection. This middle section lacks clearly defined motives and is instead comprised of more scalar and chordal features within weaving contrapuntal textures.

Walker favors specific subsets of the octatonic collection (8-28) in each section. The (4-13), (5-10), and (6-30) sonorities are most common to the outer sections, while the middle section explores a great variety of octatonic subsets. (4-13) begins and ends the movement, and thus can be considered the "tonic" chord of the CIII collection. However, Walker freely uses many of these sonorities in each transposition of the octatonic collection.

Octatonic collections are often identified through motivic means. Minor second alternations are prevalent at the beginning of a new collections. Prominent melodic use of the first scale degree and extended collection specific chord progressions also identify new octatonic areas.

Harmonic progression, which is usually relegated to specific formal cells, is accomplished through the mixing of collections in melodic motives and, to lesser extent, chordal harmonies. Walker seems to present all of his "colors" on this pieces of the "Canvas." In the second movement, we will see a more selective use of his motivic materials and octatonic sonorities.

.CHAPTER VI

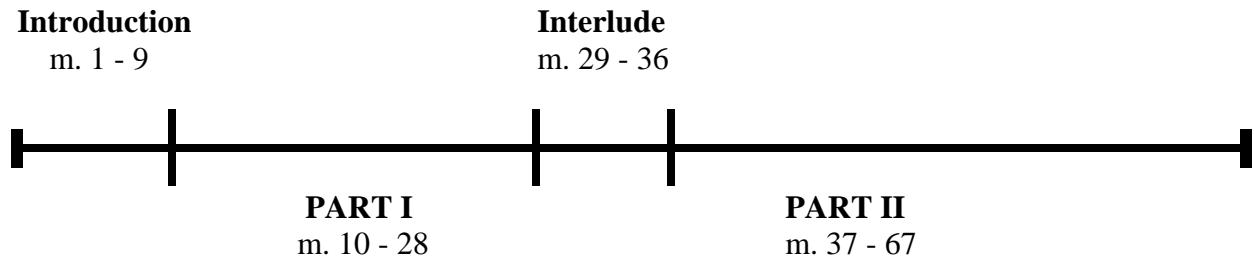
ANALYSIS

Extract 2 (Commentary) "Voices in the Corridor"

The formal organization through cells of motivic coherence is continued throughout the second movement. However, the clear delineation of cells by common motivic material is overshadowed by the interplay of the narrative text. After an introduction, the narration is presented in two sections, separated by a short instrumental interlude. The purely instrumental introduction and interlude are easily heard in distinct cell units. During the narration, each motivic idea is tied to a narrative event. There are fourteen musical characterizations of the text. The musical characterizations sometimes precede the specific portion of the narrative, sometimes comment on it, and are often simultaneously integrated with it. Thus, the well defined formal nature of the "cells" in movement one becomes more vague and elided as the narrative appears in movement two.

The octatonic structure of the movement, however, is as equally strong and influential as it was in the first movement. The majority of the movement is set in CII Octatonic Collection. There are a number of highly stable harmonic sections that belong to this collection. The transitional harmonic progressions often involve the remaining collections. The harmonic form of movement two is quite similar to the harmonic form the middle "B" section of movement one. In this case there is no larger harmonic progression scheme, but simply a moving in and out of the CII collection. Pentachord (5-10) is the most prominent harmony in the movement and be considered the "tonic" chord of the movement.

Because of the unique interaction of the narrative segments and the lack of well defined motives, consultation with the full score is recommend while following the descriptions of the cells. Example 1 shows the form of the movement.



Example 1. Form of Extract 2.

Introduction (measures 1 - 9)

Instrumental Cell #1 (measures 1 - 2)

Cell #1 begins with Walker's trademark use of silence, a sixteenth note rest. This silence leads to a rhythmically complex brass motive in measure 1 that is then followed by a rhythmically complex woodwind motive in measure 2. The brass motive, which is split between the trumpet, trombone, and horn is harmonically ambiguous. Its eight-note pitch set {C#,D,D#,E,G,G#,A,A#} is not exclusive to any particular octatonic collection. The woodwind motive, which is separated from the brass by another short silence, is also harmonically ambiguous. Its six-note pitch set {C,F#,G,A,A#,B} is also not exclusive to any particular collection, but leads to the final sustained CI harmony {C#,D,F,G,G#,B} [0,1,3,6,7,9] (6-30) at the end of the bar. (6-30), the ultra-octatonic hexachord, establishes CI as the first harmonic area of the movement.

Instrumental Cell #2 (measures 3 - 6)

In the second cell of the movement, a harmonic transition begins from CI to CII through six distinct motivic events. The first event occurs in measure 3 with the imitation of a dotted figure that passes from trombone to clarinet to horn. Each of these short figures utilize the minor second and minor third intervals and all of them belong to the CI collection.

A short triplet trumpet fanfare follows in measure four. In terms of its rhythm and contour, it is very similar to the triplet motive that opened the movement, and its CI pitch set {C#,D,E,F,B} [0,1,3,4,6] (5-10) is the first occurrence of this very important pentachord.

The remaining four motives in the cell are not harmonically well-defined. Each is not exclusive to any particular collection, and can thus be viewed as the congruence of two collections (CI and CII). A second trumpet motive follows the fanfare in measure 4. This five-note pitch set {F#,G#,A,Bb,B}, while not exclusive to any collection, is very much a CII set with a dissonant "Bb." The "Bb" does occur twice in a prominent way (due to the use of a larger interval), so the set can be viewed as an overlap of CI and CII. This trumpet motive sets the quick clarinet and bassoon motive in measure 4 into motion. This new woodwind motive, while still not exclusive to a collection, is even closer to a true CII set. The clarinet and bassoon pitch set {D,E,F,F#,G#,A} has only one note not belong to CII, the "E."

A short bassoon motive follows in measure 5 consisting of the pitch set {D,G#,A,Bb,B}, which is again very close to CII. The final clarinet triplet motive {D#,E,F,F#,B} follows suit leading to a fermata on its final "B." Above the end of this motive in measure six, the English horn pronounces a two note gesture "Bb-A" which allows the final diad {A,B} to be the final sustained harmony of the cell. Thus we see a harmonically ambivalent set of motives which is

very much rooted in CII but alternates dissonant "E" and "Bb." The final diad {A,B} is the arrival to a true CII set.

Instrumental Cell #3 (measures 7 - 9)

The three events that occur in Cell #3 are all within the CII collection. Cell #3 is the last cell of the introduction, thereby establishing CII as the fundamental tonal area for the movement.

A linear double-stroke passage in the woodwinds {C,D,D#,G#,A,B} [0,1,3,4,6,7] (6Z-13), reminiscent of movement one, leads to and creates a sustained harmony that continues for the rest of the cell. This harmony, {C,D,D#,A,B} [0,1,3,4,6] (5-10), continues through the introduction and into the first several narrative events. Walker hints at (5-10) with the trumpet fanfare motive in Cell #2, but he establishes its harmonic prominence here through its sheer length of duration. Within these harmonic environment, two short rhythmic motives occur. In measure 8 the trombone and trumpet present the pitch set {D,D#,E,F,G#,A,Bb,B}. This motive is again harmonically unclear. The presence of the "E" and "Bb" connect back to the tonal instability of Cell #2. However, this moment of harmonic indecision is reassured by the final alto flute motive in measure 9. The alto flute's pitch set {D,D#,G#,A,B} [0,1,3,6,7] (5-19) is completely CII.

It is interesting to note that the harmonically ambiguous trombone and trumpet motive in measure 8 would be (6-30) without the dissonant "E" and "Bb." (5-19) is a common subset of (6-30).

Part 1 Narration (measures 10 -28)

Each segment of the narration, or "narrative cell," has been assigned a letter. A narrative cell is equivalent to a normal cell without as clearly defined borders. Each narrative cell will be listed, first with its narrative text, and then with its motivic and octatonic features.

Narrative Cell A (measures 10 - 11)

Baritone:	If I were you...
Tenor 1:	It's just a thought, mind you, just a thought.
Tenor 2:	Pure speculation, I would say, that stretches even my imagination.
Baritone:	Think about it.

This set of narrative text is accompanied by the woodwind CII chord (5-10) which was established at the end of the introduction. Within this harmonic framework are six rhythmically pointed brass chords. The chords are set in motion by the "D-Eb" minor second interval which is often used to mark the beginning of the CII collection. All of the brass chords are within the collection. The "A#" in the second and fifth trumpet chords is a misprint. "A#" does not belong to the CII collection and it is not found on the original piano score. The following is the pitch class information for the punctuated brass chord progression. Note the symmetry and closely related nature of the progression as it moves from and returns to (5-19). This harmonic punctuation reflects the rhythmic punctuation of the text. Example 2 shows the six chord progression.



Example 2. Chord progression in Narrative Cell A (measure 11).

The following is the pitch content information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{C,D,Eb,G#,A}	[0,1,3,6,7]	(5-19)
b.	{C,Eb,F,G#,A,B}	[0,1,3,4,7,9]	(6-Z49)
c.	{C,F,B}	[0,1,6]	(3-5)
d.	{C,D,G#,A}	[0,1,4,6]	(4-Z15)
e.	{C,D,Eb,A,B}	[0,1,3,4,6]	(5-10)
f.	{C,Eb,F,F#,B}	[0,1,3,6,7]	(5-19)

Narrative Cell B (measures 12 - 15)

Tenor 1: Clearly a hypothetical factor when measured on a scale of one to nine hundred sixty eight and a half. With only a 2% margin of error.

A soft vibraphone CII ostinato {D,D#,A,B} [0,1,4,6] (4-Z15) precedes the text and sets the mood for the tenor narration. This ostinato makes the descending major sixth and descending perfect fourth quite prominent. There is a repeated punctuation of a "C" underneath the ostinato in the marimba. The sustained (5-10) woodwind harmony continues, which is rearticulated in measure 13. In measure 14 the flute and Eb clarinet take over the vibraphone and marimba dialogue.

The Tenor 1 text here is not notated rhythmically. It is more free flowing, which is reflected in the musical setting. The obvious change of texture in measure 14 is shown in the original

piano score. Walker obviously considered a change in scoring for this cell previous to the actual scoring of the work.

Narrative Cell C (measures 16 - 17)

Baritone (with reverb added): The old cheese is still, still porous! (shouted)

This Baritone exclamation occurs in measures 14 - 15 (elided with the previous narrative cell). It is countered by an explosive reaction in the winds in measure 16. Rhythmically, the bar is similar to opening measure of the movement. There is a short sixteenth note rest which is followed by a sixteenth-note triplet. This triplet is then followed by a complex scoring of a quintuplet. The trademark CII "D-Eb" motion is found again in the trombone and tuba. The entire narrative cell is CII with exception of the reappearing dissonant "Bb." The resultant sustained harmony in measure 17 {C,D,D#,A} [0,1,3,6] (4-13) continues into the next narrative cell.

Narrative Cell D (measures 17 - 18)

Bass: Hah, he's at it again.....there's obviously a message that he wants to send.

A pointillistic staccato bass line motive accompanies the text {C,D,Eb,G,A}. The presence of the "G" excludes the linear motive from any particular collection. This line leads to a sustained chord in measure 18 in the trumpet and horn. This chord {C,D,E} is also not exclusive to any collection. While the opening "D-Eb" of the bass motive is indicative of CII, this narrative cell can be considered harmonically transitional. Both "G and E" are members of the CIII collection.

Narrative Cell E (measures 18 - 20)

Tenor 2: Whatever's on his mind may augur something important in due time.
Tenor 1: Consider, if you will certain issues that remain unchanged and unresolved
 still.

A sustained harmony is begun in the trumpet and horn in measure 18 and passes into the flute, oboe, bassoon, and horn for the remainder of the cell. This pitch set {C,D,E,G,Bb} is not exclusive to a collection. "E, G, and Bb" are members of both CI and CIII. The trombone motive in measure 18 is reminiscent of movement one with its ascending minor sixth and descending minor third intervals. This three note set {D,G,Bb} [0,3,7] (3-11) is part of CI. The overlapping ostinato-like clarinet motive consists of the CIII pitch set {E,F#,A,A#} [0,1,4,6] (4-Z15). This ostinato is very similar to the vibraphone ostinato in Narrative Cell B in the use of the descending perfect fourth. However, displacement of the pitches creates an interval shift in measure 19.

Within this cell, Walker creates a coexistence of the CI and CIII collections. This was set up by the transitional nature of Narrative Cell D. This coexistence partly reflects the presence of two divergent narrative statements.

Narrative Cell F (measures 21-24)

Baritone: Think about it.

This fortissimo Baritone exclamation overlaps the Tenor 1 text in measure 21. However, there is no musical commentary at that same dynamic and forceful nature. Instead, a straight ahead statement of the CIII scale is presented in the woodwinds. Some of the notes of the scalar presentation are sustained, creating a perceived CIII harmony. This harmony abruptly shifts to CII on beat two of measure 22. This new sustained CII sonority in the bassoon, horn, clarinet,

and oboe is {C,D#,A,B} [0,2,3,6] (4-12). Above this harmony, the flute brings back the ostinato-like motive that has been reappearing since measure 18. While the intervals are always slightly different, the melodic gesture is similar. If these four pitches {D,Eb,A,B} are included in the underlying harmony, the tonic CII pitch set (5-10) is revealed.

Narrative Cell G (measures 25 - 28)

Tenor 1:	Certain attitudes that persist towards persons, displaced, excluded, and stigmatized by race should be excised now, if we inssits.
Baritone:	Fill us in, brother.

There is a rearticulation of (5-10) the downbeat of measure 25, creating a very distinctive cellular effect. The familiar double-stroked articulation motive returns in the clarinet, this time creating an ostinato effect. This pitch set used with the double stroke ostinato is {D,D#,F,F#,B} [0,1,3,4,7] (5-16). The figure moves to the oboe in measure 27 with a slight change in pitch content {C,D,D#,B} [0,1,3,4] (4-3). The aggregate of this linear double-stroked line is (6-Z13). A final ascending minor third motive in the harp and clarinet punctuates the Baritone's "Fill us in, brother" in measure 27. The final ending sustained CII harmony of this first narrative section in measure 28 is (5-10). All of these chords have very similar prime forms and are very closely related.

Narrative Cell H (measure 28)

Baritone:	We could converse on (my) many subjects like this, even (worst) worse. <i>Casually and freely spoken.</i>
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The final text of the first narrative section is freely spoken over a highly syncopated percussion pattern involving the vibraphone, anvil, and temple blocks. The vibraphone repeats

the pitch "B" which is the most common pitch in the utilized CII harmonies. "B" often functions as a point of harmonic repose in the work.

Interlude (measures 29 - 36)

This instrumental interlude presents two cells that contain many motivic gestures that are reminiscent of movement one. The cells are highly contrapuntal and rhythmically complex. The entire interlude is firmly rooted in the CII collection.

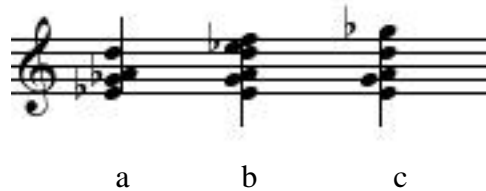
Instrumental Cell #4 (measures 29 -33)

Cell #4 is scored for brass only and consists of three interconnected motivic events. Most prevalent is a weaving CII sixteenth note line in the trumpets and horns. There are a few dissonant pitches in the weaving line that can be identified as non-harmonic passing tones (Bb and C#). Interspersed throughout the weaving line are short sixteenth note and thirty second note gestures and dotted rhythms. Most of these gestures utilize the minor second and minor third intervals. Finally, there are sustaining gestures throughout the line that create the perceived effect of continuing CII harmonies.

Instrumental Cell #5 (measures 35 - 36)

Again, this cell is CII with the few exceptions of a dissonant Bb. The virtuosic vibraphone writing of movement one reappears with several short vibraphone flourishes. The first two flourishing figures use the pitch set {D,Eb,F,Gb} [0,1,3,4] (4-13). The third figure, in measure 36, is extended using the pitch set {D,Eb,F,Gb,A,B} [0,1,3,4,7,9] (6-Z49). (4-13) is a subset of (6-Z49). Again the important CII punctuation of "D - Eb" is seen in these motives.

A sixteenth note motor ostinato occurs in the first two bars of the cell using the scalar trichord {C,D,D#} [0,1,3] (3-2). Simultaneous with the vibraphone flourishes and horn ostinato in measures 34 - 35, there are three successive brass chord punctuations marked by the familiar sixteenth dotted-eighth rhythm. The progression (Example 3) is quite similar in its pitch content.



Example 3. Brass chord punctuations in measures 34 - 35.

The following is the pitch content information for the three chords:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{D,Eb,Gb,A}	[0,1,4,7]	(4-18)
b.	{D,Eb,F,Gb,A}	[0,1,3,4,7]	(5-16)
c.	{D,Eb,Gb,A}	[0,1,4,7]	(4-18)

These three rhythmic / harmonic statements lead to a two trichord chordal punctuation at the end of measure 35 (Example 4). Both trichords punctuate a sixteenth note gesture in the horn and clarinet {Eb,G#,A,Bb}. The presence of the "Bb" in the second trichord is considered part of the non-harmonic passing tone motion of the horn / clarinet gesture.



Example 4. Trichords in measure 35.

The following is the pitch content information for the two trichords:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
d.	{D,Eb,Gb}	[0,1,4]	(3-3)
e.	{D,Ab,B}	[0,3,6]	(3-10)

The final extended vibraphone flourish in measures 36 is punctuated by five chords (Example 4).

These five chords represent all of the pitches in CII. There are no dissonant "Bb's" in this final interlude measure.



Example 4. Chord progression in measure 36.

The following is the pitch content information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
f.	{C,Eb,F,Gb,A}	[0,1,4,6,9]	(5-32)
g.	{C,D,Eb,A,B}	[0,1,3,4,6]	(5-10)
h.	{C,Eb,F,Gb}	[0,1,3,6]	(4-13)
i.	{C,D,Eb,B}	[0,1,3,4]	(4-3)
j.	{C,Eb,Gb,A,B}	[0,1,3,6,9]	(5-31)

Part 2 Narration (measures 37 - 67)

Narrative Cell I (measures 37 - 47)

Tenor 1: It can be said with some assurance, that may be perceived by some as arrogance, that if we are determined to obliterate the strata of inequity that victimizes the dispossessed, and if we repudiate the polarizing patterns embedded in years of sanctioned neglect and if we voice our objection to the propagation of the violent activity that threatens to destroy the moral fabric of our society.

Soprano: Let's not forget those pandering, posturing, political puppets.

This narrative cell is the longest of the movement. Because of the continuing Tenor 1 text it can be considered one as one cell, though there is an abrupt stylistic change in measure 45 (Tenor: "we voice our objection"). The Soprano enters at the end of the cell as an interjecting reminder.

Narrative Cell I features a weaving sixteenth note line which is occasionally interrupted by short fanfare-like motives. These motives are usually sustained, creating subtle harmonic motions. All of these harmonies between measures 37 and 44 are CII.

The stylistic change in measure 45 is marked both by a changes in the rhythmic gestures and a shift to the CI collection. The final harmony in measure 47 is {D,E,F,G,Ab} [0,1,3,4,6] (5-10). Here the tonic (5-10) harmony is found transposed to CI.

Narrative Cell J (measures 48 - 49)

Tenor 1: I'm sure that you understand the drift of this.

Tenor 2: It can be said, yes, it should be said, and certainly must be said.

This narrative cell, which begins after a short rest, is composed of highly fragmented motives. The pitch content of the cell is mainly CII with a dissonant "C#." This "C#" can be viewed as a connective element to the previous CI set. The outer melodic motive in the oboe is comprised of

the pitches {C,C#D,A,B}. After a complicated quintuplet gesture, four audible two-note gestures are heard. In measure 48, the horn highlights the descending minor third (F-Eb). In measure 49, the clarinet marks the descending tritone (B-F), which is contrapuntal to the melodic ascending minor third gesture in the oboe. The final two note gesture is the horn ascending minor third (F#-A). All of these two note motives belong to the CII collection.

Narrative Cell K (measures 50 - 52)

Baritone: Another word to be heard.

There is a total change of texture with the Baritone statement. The harp's quintuplet - eighth figure {C,D,D#,B,A} [0,1,3,4,6] is a linear statement of the CII tonic, (5-10). A perfect example of Walker's melodic suspension technique is seen in the woodwind scoring of the harp motive. Each pitch of the motive is sustained, creating a static (5-10) harmony for the remainder of the cell.

Underneath this harmony is a rhythmically complex brass statement written in 5/16 and 6/16 meter. The melodic statement outlines CII, but there is a dissonant "G."

Narrative Cell L (measure 53)

Tenor 1: With this, I venture to say, regarding other matters of extreme gravity....

A seemingly new harmonic statement begins measure 53 {C,F#,G#,A,B}. However, it is merely a restatement of the (5-10) sonority with different pitches. The prime form of the set is identical [0,1,3,4,6]. This one measure cell can be considered a brief moment of repose in reaction to the frenzied activity of the previous three measures. The trumpet, trombone, vibraphone, and harp presented a repeated "D#," one of the key pitch centers of CII.

Narrative Cell M (measures 54 - 55)

Tenor 1: ...there's more to be said, but we must move ahead.

This cell continues the Tenor text, and could be considered part of the previous cell.

However, the distinct pointilistic bass motive and change in harmony marks it as a distinct section. The bass clarinet and bass present the CII motive {C,Eb,F,Ab,A,B} [0,1,3,4,7,9] (6-Z49). The harmonic change is not as clear. The new sustained harmony in measure 54 {D,Eb,G,B} is not exclusive to a particular collection.

Narrative Cell N (measures 56 - 61)

Soprano: I must confess, this leaves me more than a little bit distressed.
Bass: May I ask, who will be challenged by this task?
Tenor 2: It's just a thought, just a thought, mind you.

The harmonic and motivic content of this cell is generated by Walker's inference of an unidentified popular song quote. The complete quote of the tune is found in the alto saxophone in measure 61. This is the only appearance of the saxophone in the entire piece. The first three pitches of the tune are inherently octatonic {E-F#-G} and could be considered to be within CIII.

This tune is preceded by a number of short motivic gestures. Each of the gestures present the major second or minor second interval (the building blocks of the octatonic scale). The following list outlines these motives.

<u>Measure</u>	<u>Instrument</u>	<u>Pitches</u>	<u>Interval</u>
56	trombone / horn	D-E-F#	M2
57-58	horn	C-D-F#	M2, m3
58	bassoon	G - A	M2
58	English horn	B - C	m2
59	trombone / horn	D - E - F#	M2
60	clarinet	B - C	m2

The trombone / horn motive in measure 59 is extended and includes the descending perfect fourth interval found at the end of the tune. Thus, the entire cell is generated from a quoted theme. The octatonic properties of this theme have wide implications as the possible motivation for the entire work as a whole.

Narrative Cell O (measures 62 - 64)

Baritone: If I were you.
 Bass: A premise, in this case to be considered another time another place.

Just as "If I were you" opened the narrative text in the beginning of the movement, it closes the movement. A distinct harmonic progression accompanies the final narration. The first three chords are not specific to a particular collection. This cell can be viewed as a convergence of several collections. A trombone appears in measures 64-65. This ascending diminished chord marks collections CIII and CII. It is possible that this cell is only a convergence of those two collections. The final harmony of the cell {D,Eb,F#,A} [0,1,4,7] (4-18) is CII. This connects the return of the CII harmonic area to the codetta.

Codetta (measures 66 - 67)

The final harmony of the movement is sustained by the woodwinds in the codetta. Walker brings the music to a close with the CII tonic (5-10) chord. But one final motive appears, the "questioning" ascending major seventh (G-F#) in the horn. "G" has often been a dissonant foil within the CII collection in this movement. The motive also serves as a reflection on the text, "who will be challenged by this task?." The leading tone to "G" again is resolved in the final choral movement with the answer to the question, "I will."

Summary

"Voices in the Corridor" continues the use of formal cell organization. The instrumental cells in the introduction and interlude are most like the cells found in the first movement. Their boundaries, defined by octatonic sonorities and specific motives, are quite clear. The cells continue throughout the sections with narrative text, but their borders are often elided and not distinct. The social commentary of Walker's original text is reinforced, echoed, and sometimes foreshadowed by an accompanying musical commentary.

This movement monopolizes the CII Octatonic Collection. A great majority of the cellular material belongs to CII. The CI and CIII collections are present, but only in transitional passages. In the first half of the movement (cells previous to the instrumental interlude), Walker puts great emphasis on the (5-10) sonority. This sonority can be considered the "tonic" sonority of the movement. (6-30) is also common in the first half. However, in the second half Walker uses a

much greater variety of octatonic sonorities. Most are set in the CII transposition and can be found in several lengthy chordal statements.

There is also a much greater use of non-harmonic tones in the movement. Most often used as passing tones, these dissonant pitches are much more common in the extended CII areas. In this movement Walker is not as strict in his use of exact octatonic sets. While harmonic transitions are again marked by the coexistence of different octatonic transpositions, the different transpositions are often juxtaposed in divergent motivic lines.

The second movement is the only movement which uses a quote from an outside musical source. The saxophone is used to introduce the popular song quote at the end of the movement. The melodic motive is inherently octatonic and its intervals are very similar to the "signature" intervals found in movement one.

With this middle movement of *Canvas*, Walker is more select in his use of octatonic and motivic materials. The focus of the CII collection and the introduction of text are the stepping stone to the final choral movement.

CHAPTER VII

ANALYSIS

Extract 3 (Psalm 121) "The Horizon and Beyond"

The final movement of *Canvas* is organized by its choral text. After a very brief introduction, each section is comprised of two lines of Psalm 121. The repetition of the final line of text serves as the coda. Harmonically, the movement is fascinating. The use of octatonic pitch structures in this movement is much less formal than in the previous two movements. Specific use of octatonic collections is not used as an organizing device. In fact, this movement leans predominately towards a traditional tonal framework and, in the most generic sense, can be considered to be in the key of C. It begins in the minor (aeolian) mode and traverses all of the remaining modes before ending in the major (ionian) mode. Walker uses seven note modal sets to organize the movement. Octatonic structures are integrated within this C modal design. While none of the octatonic collections are inherently C modal, Collection II is the most closely related to all seven of the modes. Distinct CII sections are utilized in the introduction and concluding sections of the movement. Collections I and III are also alluded to, particular within some of the short instrumental connective moments of the movement. There is also a broader melodic framework which clarifies the form of the movement as well. The chromatic movement from "C to E" reinforces the minor to major destiny of the work. Each section uses a melodic design which centers around these five pitches.

The motivic features found in the previous movements are also less evident. Walker's choral writing involves a much greater use of imitation than his instrumental writing. However,

sixteenth note fanfares, syncopated gestures, and the use of silence as a formal device abound as with the previous movements.

The analysis of this final movement will highlight those octatonic and motivic features which are retained and alluded to within the C modal framework. Despite, the looser octatonic design and less distinctive motivic textures, Walker creates a subtle unity with the piece as a whole through his allusions to the motivic and harmonic properties which precede it. Example 1 shows the form of Extract III.



Example 1. Form of Extract III

Introduction (measures 1 - 4)

This four measure introductory cell presents a linear motivic gesture in the winds, of which each pitch is sustained into a resultant harmony. The sequence of pitches "C - D - Ab - Eb - F# - D" creates the CII set [0,2,3,6,8] (5-28). Immediately, the octatonic collection is clear. Movement III begins where Movement II ends, within the CII collection. It is important to note the outlined C diminished triad "C - Eb - F#" within (5-28). This triad will become the connective element to the C modal sonorities which follow.

Section I (measures 5 - 28)

*I will lift up mine eyes unto the hills, from whence cometh my help.
My help cometh from the Lord, which made heaven and earth.*

Within this setting of text, all of the pitches belong to the C minor (aeolian) scale. The sequence from the introduction begins again in the winds. After the "C-D" of the sequence, the choir interjects "G-Ab" with their opening statement, "I will." The presence of "G" moves to harmonic organization from the CII octatonic collection to C aeolian mode. After the second "G-Ab" "I will" statement, the choir fully states the opening melody "G - C- D - Eb." This sequence of pitches strongly establishes the predominance of C minor while simultaneously alluding to the CII collection through the "C-D-Eb" motive. The bass sequence in measures 5 - 9 also alludes back to the introductory CII bass sequence.

Because Walker's modal pitch sets are more related to tonality, the appearance of traditional triadic chords becomes more prevalent. The most obvious of which, an Ab major seventh chord, appears in measure 11. However, these triadic structures do not point to any functional type of harmony in the work. Walker continues to utilize the concept of pitch class sets and their subsets in a non-traditional functional role.

Imitative motivic writing appears immediately in measures 11 - 16 with the text, "unto the hills." The alto's rising perfect fourth and descending minor third motive is imitated by the tenors in the following bar. The basses, sopranos, and altos follow each telescoping the interval size of the gesture through the diminuendo. The bass motive is reduced to only minor thirds, while the soprano and alto move by only a major second. This telescoping focuses the arrival on one of the first cadential harmonies of the movement. The trichord {C,D,Ab} [0,2,6] (3-8) is

sustained throughout the close of this motivic gesture (measures 14 - 16). This trichord falls neatly into both the CII collection and the C minor pitch set.

Dramatic changes in dynamics in this movement are often marked by a slight harmonic shift. "From whence cometh my help" (measures 16 - 18) is the only statement in this first section that departs from C minor. Walker dispenses with "Eb and Ab" for the short phrase, creating a C mixolydian statement. This can be considered as a short move to the dominant mode for the section. The original instrumental sequence from the introduction quickly follows (measures 17-21), this time including the interjection of the choral "G" (C - D - G - Ab - Eb). Thus, C minor quickly restates its self in the accompaniment, while the choir reiterates "my help" first in unison, then in quartal harmony. Walker often repeats key phrases from the text in a marked and rhythmic style. Measures 21 contains the entire C aeolian pitch set.

Walker restates the original melody (G-C-D-Eb) "my help cometh from the Lord" in measures 22 - 23. The arrival of this phrase again utilizes the Ab major seventh harmony. This is followed by imitative writing integrated within two phrases, a repetition of "cometh from the Lord" and "which makes heaven and earth" (measures 26 - 28). The same motivic pattern (ascending perfect fourth, descending minor third) that appeared in measure 12 is found in the soprano in measure 25. It is imitated by the tenor in measures 26, again a perfect fifth above.

The final static harmony of measures 27 - 28 includes the pitches {C,D,G,Ab}. This subset of the C minor collection is directly related to the opening CII bass sequence of the section. The bass motive in the bassoon and bass clarinet in measures 27 - 28 {D-Eb-F} is highly reminiscent of CII.

Throughout this initial section, "C" has maintained melodic prominence. This reinforces the foundation of the C modal harmonic framework. This tonal centrality will begin to ascend chromatically through the following sections.

Section II (measures 29 - 42)

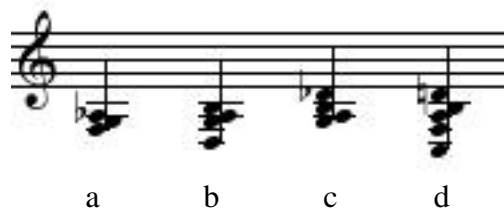
*He will not suffer thy foot to be moved:
He that keepeth thee will not slumber.
Behold, He that keepeth Israel shall neither slumber nor sleep.*

The setting of this section of text is marked by a sudden harmonic shift. This harmonic shift is clearly announced by the initial "Db." The addition of the "Db" to the pitch set moves the section from the aeolian mode to the phrygian mode. "He will not suffer thy foot be moved" is entirely set in C phrygian. While the use of the "Db" is quite abrupt, it does not signal a move to a "Db" tonal framework. The gesture is important in noticing the large scale chromatic movement to "E," but any "Db centering" effect is countered by imitation of the "Db-Ab" soprano / alto / tenor gesture in measure 29 with "C-G" in the bass. Thus, while "Db" is important in establishing the change in mode, it is not signaling a change in tonality to the Db Lydian pitch set.

This section of text is marked by Walker's typical motivic techniques. The section begins after a short rest, and the mostly homophonic writing is highly syncopated. The vertical harmonies are all subsets of the phrygian pitch set. The setting of "He that keepeth thee will not slumber" marks another subtle harmonic change. Walker's introduction of the "Gb" to this line moves the mode from phrygian to locrian. The change in mode is marked both by a change in tempo (*meno mosso*) and the lack of accompaniment. This a cappella section is highly imitative

with the actual introduction of the "Gb" in measure 35 on the word "slumber." Here we see a prime example of how Walker's use of modal pitch sets enhances the expression of the text.

A strong instrumental interlude in measures 37 - 39 connects this a cappella section to the tenor solo, "Behold. He that keepeth Israel" (measures 39-40). The interlude follows the same bass sequence used in the introduction. This time it is transposed up a perfect fourth, putting the sequence within Octatonic Collection I. The resultant sustained harmony in measure 29 is also the same as the introduction, (5-28). CI continues through the tenor solo and the chordal punctuations in the horns and trombones that follow in measures 40 - 41. These four chordal punctuations are all subsets of CI. Notice the increasing confirmation of the CI collection with this chord progression (Example 1).



Example 2. Chord progression in measures 40 - 41.

The following is the pitch content information for the chord progression:

	<u>Pitch Content</u>	<u>Prime Form</u>	<u>Forte #</u>
a.	{F,G,Ab}	[0,1,3]	(3-2)
b.	{D,G,Ab,B}	[0,1,4,7]	(4-18)
c.	{Db,G,Ab,B}	[0,1,4,6]	(4-Z15)
d.	{D,E,F,Ab,B}	[0,1,3,6,9]	(5-31)

The following choral response, "Shall neither slumber nor sleep" is transitional. The pitch content of "Shall neither slumber" (measure 41) is mostly within the CI collection (with the exception of "C") while the final chord on "sleep" {D,F#,G,Ab} with its "D-Eb" trombone

motive is most closely related to CII. Neither measure is definitive in terms of modal structure. However a move back to a CII - like collection allows for a smooth transition to any of the C modal pitch sets, particularly the minor (aeolian) mode.. It is also important to point out the ever prevalent and all important "D-Eb" motive that is most often used to mark CII.

Section III (measures 43 - 53)

*The Lord is thy keeper: the Lord is thy shade upon thy right hand.
The sun shall not smite thee by day, nor the moon by night.*

Section III returns to the aeolian mode. This section and Section I are the only large portions of the piece that are stable within one particular mode. These sections create the overall impression of a movement that is mainly in C minor. Two striking features are apparent from the first measure of the section (measure 43). The overarching melodic "C - E" chromatic movement has again moved up a half step, now to "D." The soprano statement of the "D," "The Lord," is then imitated by the three flatted notes in the C minor mode (Eb, Ab, and Bb). The soprano writing for the remainder of the phrase (measures 45 - 46) alternates between "Eb and C," the defining pitches of the minor mode. Thus, Walker again moves the large scale melodic / chromatic gesture up a half step to "D" while retaining the identity of the C aeolian mode.

The imitative texture continues through "The sun shall not smite thee by day nor the moon by night" (measures 47 - 53). The instrumental accompaniment in this section is sparse, relegated to the begin and end only. The instrumental scoring in measures 50 - 53 outline the C minor pitch set, punctuated by the CII "D-Eb" motive (measures 52 - 53). It is important to mention that the final sustained note in measures 53 is "D," confirming the large scale "C - E" chromatic movement.

Section IV (measures 54 - 76)

*The Lord shall preserve thee from all evil: He shall preserve thy soul.
The Lord shall preserve thy going out and thy coming in from this time forth, and
even for evermore.*

This section, like Section II, contains several shifts in modal content. The a cappella setting of "The Lord shall preserve thee " (measures 54 - 56) is comprised of the C dorian pitch set. The soprano and tenor melody contains the same intervallic relationship as the opening melody in Section I. The harmony quickly moves to C lydian for the completion of the a cappella portion of this section (measures 57 - 67). The bass clarinet motive that interrupts this a cappella section (measures 61) is reminiscent of the dotted rhythms of the previous movements and alludes to the CIII collection (which is closely related to the C lydian mode).

The harmony abruptly shifts in measures 68 upon the addition of the instrumental accompaniment ("and thy coming in from this time forth"). The pitch content of these final measures of Section IV (measures 68 - 76) is entirely within the CII collection. The familiar weaving CII instrumental lines reappear for this final climactic section. The section ends with the clarinet sustaining a "B." This is another gesture familiar from both the first and second movements.

Finally, the chromatic melodic gesture to "Eb" is realized through the "Eb-F" bass line motive in measures 68 - 72 and the soprano "D#" in the final sustained harmony. This harmony {C,Eb,F,B} [0,2,3,6,8] (5-28) is now confirmed as the tonic CII chord for the movement.

Coda (measures 77 - 79)

*The Lord shall preserve thy going out and thy coming in from this time forth, and
even for evermore.
Credo in unum deum.*

Through this movement Walker has established the predominance of CII and the C modal pitches. Short sections of Collections I and III have also appeared. The coda presents the arrival of the harmonic destination, C major (ionian). As a final harmonic uplifting and optimistic gesture, the repetition of the final line from Psalm 121 is set completely within the major mode. Simultaneously, the large scale chromatic movement from "C - E" is realized both in the initial choral imitation (measures 77 - 78) and in the final note of the tenor solo. *Credo in unum deum.* We believe in one God.

Summary

"The Horizon and Beyond" departs from many of the conventions Walker uses in the first two movements of *Canvas*. There is a very limited use of motivic gesture and movement has a much stronger root in tonality. However, Walker integrates his octatonic language into the harmonic framework of the movement. He uses the CII collection of the second movement as a transition to the seven, seven-note C modal sets. Each set, particularly the aeolian (minor) set, is very closely related to the CII collection. After the CII octatonic introduction, the four formal sections of the work explore the seven modalities of C. The first and third are mostly aeolian, while the second and fourth sections are quite transitional, each using several of the remaining modes. The major (ionian) mode, the modal destination of the movement, is resolved in the coda.

Walker uses changes of mode to reflect dramatic moments in the Psalm 121 text. In addition, he presents a larger melodic gesture which encompasses the entire movement. A subtle

chromatic movement from "C to E" is found in the upper choral writing. The choral writing is often imitative, but does not utilize the short motivic gestures common to the work. Walker does retain his rhythmic language of syncopation, dotted figures, as well as the dramatic use of silence.

While triadic chords do sometimes appear, they are particularly avoided at the opening and closing of large sections. Walker continues to use subsets of collections, in this case seven-note modal collections.

CHAPTER VIII

SUMMARY

Canvas is Pulitzer Prize-winning composer George Walker's first work for wind ensemble. This substantial and profound three-movement work is a milestone in wind composition at the turn of the millennium. Walker is one of few Pulitzer Prize-winning composers and one of the only African American composers to have composed a piece of this scope for the wind medium. *Canvas* is also one in a handful of works for winds that involves a full chorus and narrators.

Canvas is an extremely challenging work due to the nature of Walker's complex scoring and rhythmic sophistication, the coordination of the narrated text, and the difficulty of the choral writing. The performance and conducting obstacles are numerous. Walker considers *Canvas* considerably more complicated than *Lilacs*, for which he won the 1996 Pulitzer Prize for Music. As stated previously, Walker felt that he had dedicated more time and energy into the work than any work he had composed in years, including *Lilacs*.

This time and energy is evident in his sophisticated use of octatonic collections and their subsets. Walker uses the three transpositions of the octatonic scale as specific tonal orbits for the work and creates a harmonic framework that is incredibly logical. Within this framework, specific subsets of the collection are used in quite traditional ways. A hierarchy of pitch sets is created, lending a "tonic" function characteristic to prevalent and specifically placed sonorities. While Walker uses several dozen different pitch class sets, he most often uses the (4-13), (5-10), (6-30), and (5-28) sets as harmonically defining sonorities. The consistency of these pitch structures creates an aural statement which is both unified and coherent because they are all built upon the diminished triad (3-10) [0,3,6]. Thus, Walker suppresses any possible chordal

tendencies and tonal implications within his harmonic palette through the purposeful use of non-associative diminished sonorities, which is the very foundation of the octatonic scale.

Onto this "canvas" of octatonic possibilities, Walker "paints" specific motivic gestures. These motivic gesture monopolize specific intervallic relationships that are initially presented in the beginning of the work, including the minor third, the minor and major second, and the perfect fourth. The small intervals (seconds and thirds) are the building blocks of the octatonic scale, and therefore, the motivic content of the movement. Certain motivic techniques are then employed in the ongoing development of the motivic content. These motivic techniques include melodic suspension, interval alternation, double stroke articulation, irregularly recurring patterns, chordal punctuations, interrupted sequences, and dramatic uses of silence. The interplay of these small melodic gestures and the octatonic pitch structures is fascinating. Clearly defined motives are only used in cells with stable octatonic harmonies. Less defined contrapuntal gestures are used in cells that are harmonically shifting through several collections. Non-motivic chordal chorale writing is also used to clarify an arrival in an octatonic area and to highlight an octatonic progression. These gestures and structures are Walker's "stitches and seams" and their "interlocking capacities" create a work that certainly "commands the attention of the performers and the audience."

Formally, the work is simply realized by a large arch form in Extract I, a binary form in Extract II, and a four-part form organized by the choral text in Extract III. Within these forms Walker uses short "cells" of similar motivic and harmonic content as a tool of organization. The cells are quite distinct in the first movement, often beginning with a dramatic silence or chordal punctuation. The purely instrumental cells in the second movement are quite similar, however the "narrative cells" are often elided and not clearly defined. These elisions are caused by

"commenting" motivic gestures that are not only integrated into the narrative text, but also precede and follow the narration. Due to its organization by the choral text (Psalm 121), the cell technique is not necessary in the final movement.

The prevalence of Walker's use of the CII collection in Extract I and Extract II inevitably leads to the connection between that collection and the C modal sets found in Extract III. Walker continues to avoid triadic relationships in this movement while simultaneously painting the colors of a C minor/major tonality in his choral writing. Extract III professes a message of hope and comfort by turning to God. It is fitting that the work progresses upward toward a destination of major tonality. This upward progression is masterfully framed by the chromatic movement from "C to E" in the upper choral writing of each section. It is as if the entire work was always trying to get there, first having to reconcile the octatonic collection (CII) that could connect to the tonal destination.

It is this superior craftsmanship of the octatonic pitch structures and motivic organization that binds together the three seemingly diverse movements. These sonorities and motives evolve throughout the entire work, culminating and a resolution to the final melodious and tonal statement, *Credo in unum deum*, "We believe in one God." As a whole, *Canvas*, is a masterful work of craftsmanship and creative exuberance. It is a work worthy of much continued study and performance.

The analytical criteria used for this study, the cataloguing of motives and octatonic sonorities, does not infer that George Walker approached *Canvas* in this theoretical way. The criteria are only used to help describe events and sounds in the work that would be impossible to describe with a traditional tonal language. Walker's background as a performer and teacher informs his composition. His firm knowledge of post-tonal structures, such as the octatonic scale, and his

comfortability with short , piano-oriented motivic gestures are organically integrated into his compositional technique. The tonal coherence he creates through the use of similar diminished sonorities was surely not devised through a chart of Forte labeled pitch-class sets. While the analysis uncovered many logical similarities in the use of octatonic subsets, the logic is not so pervading and overriding to suggest that Walker had any strict or serial plan controlling his choice of sonorities. The piece flows quite naturally, suggesting that Walker's compositional technique, while quite learned, is an intuitive product of his musical experiences.

This analysis only serves to help organize and describe the musical content of the work from one view point. The comparisons and speculations that are made are only appropriate within the stated conditions of the analysis - the octatonic pitch structure and motivic organization.

Certainly, other factors have been excluded, most notably Walker's unique scoring techniques.

This subject alone merits another full dissertation. It is hoped that the detail of the analysis will help conductors to better understand some of the harmonic and melodic implications in Walker's music and to open up a fresh perspective on the formidable compositional techniques of a great modern composer, George Theophilus Walker, Jr.

APPENDIX

APPENDIX

Frank Battisti Interview with George Walker
February 23, 2001
CBDNA Convention
Denton, TX

Frank Battisti: This is an interview with George Walker, conducted on Friday, February 23, 2001 in Denton, TX. George, what was your first reaction when you received an invitation from CBDNA to write a work for wind band?

George Walker: I was in Tempe, Arizona and Gary Hill invited me for lunch and he said he wanted to talk over something with me. At lunch he brought up the proposal...that I found extremely interesting. The opportunity of writing something for band or wind ensemble....in view of the fact that I didn't have anything that I was working on...but I was preparing to finish a CD of solo piano music...I told him I was very interested and that when I finished the CD I would be in a position to start the work on the commission.

Frank Battisti: Did you find writing your first piece for the wind ensemble challenging, exciting, interesting, stimulating, or all of the above? And did you explore other works for winds or other works for winds and if you were thinking about voices or narrator.....any of that type of compositions?

George Walker: In our initial meeting, Gary first suggested his interest in having a narrator used in connection with the music. He also mentioned that he thought it would be a good idea if it were a sectional work and that the sections could be isolated. I took all of these ideas very much to heart. The one problem that I had was that when Gary first suggested the text he mentioned the text of speeches of Martin Luther King or Bishop Tutu. I guess my reaction when I started to think about composing the work was that I was not very politically atuned...I had ideas at the time and, of course, the disappointments that one eventually discovers when learning about the careers of prominent persons and their own personal problems. My son even sent me a book of poetry which I rather quickly dismissed because I'm extremely critical about poetry and I really didn't find anything in that anthology that I liked. So I decided I would write my own text. I previously had written a preface to a chamber work that made use of the poetry of T.S. Eliot. In a more recent work, *Orpheus*, I had created a narration. I was reasonably confident that I could put together a text, but I started out with the idea of trying to find the way in which I could present a text which would have some political overtones. This was difficult only in terms of the fact that I wanted to be very precise in the choice of words. I initially had wanted the text to be almost completely subservient to the music, so that the text would not be heard. There would be an overlay of voices. Then I concluded that the text was so important that it should be heard and that eventually in setting up the work that the speakers I would

use would have to be amplified. Eventually I decided on dividing the text, first with four male speaking voices, then I decided this was not completely fair to the fair sex. So the last voice that I decided to use was that. I use the voices in terms of the vocal range, the soprano.

Frank Battisti: Very affective that one woman's voice.

George Walker: Yes.

Frank Battisti: Very interesting, that's a wonderful description of the process you went through. What was your first reaction when you heard the work? And after you heard it, did you find that you wanted to make some changes?

George Walker: I was fortunate in working with Eugene Corporon, who proposed the idea of sending me tapes of rehearsal so that I could follow the progress of the evolution of the piece. The meticulous way in which he works, the segments were very small and it was almost impossible to get an idea of exactly the scope of the work...which I knew...when I finish these things I know exactly how it is going to sound and exactly almost what affect it will have. There was so much that was very personal in this piece that I made certain that everything was notated in a way that I would recognize any discrepancies. The only changes that I made were rhythmical changes which in the first instance I was fully aware of the problem...having a

gesture that was very very fast in the very beginning...but I was not concerned with the accuracy with which it was played...in the matter of 64th notes in the time of four 16ths...so I modified that...and I modified something else which was a notational error, a mistake which I discovered. In general the only corrections were dynamic markings which can be subject to different emphasis depending on how the player feels or how strong the player is...

Frank Battisti: The hall. The hall itself.

George Walker: Yes exactly, because there was a major difference between the sound coming from the rehearsal room and the sound coming from the concert hall. The one thing that I was concerned about primarily was the spacing of the voices....I wanted the speaking to be, in some instances, very rapid...the tempo that I initially indicated was, in [Eugene Corporon's] opinion, a bit too fast..so I slowed it down.

Frank Battisti: I think that you've addressed some of this....but you might find there is something else you might have to say. What advice would you give conductors planning to play your new piece...in the sense of what would you like to have them keep as priorities when they study and try to interpret the piece?

George Walker: Eugene was an absolute model as a conductor because he approached the piece with the conviction with what I had done was right...and that if there was any doubt as to what was written in terms of notation that he would consult with me and find out about that. I try to be precise as possible and I really don't believe in interpretation. I believe that...

Frank Battisti: Integrity to the score....

George Walker: Absolutely. That what is for me the great effort in trying to make something precise should demand an equal response in respect of the fact that there is a certain intention there that should be observed and followed.....because there is a certain relativity to everything, particularly dynamics, but ...

Frank Battisti: There's a lot of precision.

George Walker: There is a lot of precision there. If the precision is observed the work will emerge as I hear it and what I expect to hear it.

Frank Battisti: The conductor has got to decide that the composer knows what they want....

George Walker: Exactly.

Frank Battisti: And have great integrity to do exactly what they indicated. What qualities of the wind band ensemble world do you find interesting and maybe refreshing?

George Walker: When I wrote this piece, it follows a procedure that I apply to every work, which is simply to write what some people would call a piano score...but it is the score and then...

Frank Battisti: Like Stravinsky used to do. Stravinsky used to write a piano score and then orchestrate it.

George Walker: Yes. There is a tradition to this from my teacher who at one time that said Brahms wrote everything as a two piano version and worked from that. When I do the instrumentation, I'm working from that. When I finish the instrumentation that's the final score. I don't recopy or anything. It is, literally, the score. In thinking about the instrumentation, I also think in terms of things that are coloristic possibilities...which are based really upon contrasts...rather than color per se. I found especially in view of the fact that I had just previously finished a wind quintet....that I really was not awfully concerned about not having strings. There was only one place in the first movement where I wanted some notes sustained beyond what I thought was the breathing possibilities of the instrument. I simply

arranged for the 2nd flute to take over from the first flue and the alto flute to take over from the 2nd flute. Beyond that I think that I was able, from my point of view, to maximize the coloristic possibilities of the winds.

Frank Battisti: What are the sources of inspiration for the music you write?

George Walker: I do try to listen to other works in that particular medium. I think primarily because I end up usually being dissatisfied or if not dissatisfied, coming to the realization that I don't want to write this kind of piece or that it's really not part of me to write that kind of piece....to listen to the kind of sounds that are generated by others and inevitably come back to the kinds of sounds that interest me. In writing this particular piece, as with other pieces, I am trying to think that I am beginning fresh. That it 's not something that I've done before, and yet I know more and more the things I have done before creep in. I try to find the kind of beginning, for me the beginning is so crucial, that is unlike something that I have done before...or like something that I might have heard. So the search process is really trying to find those initial notes that will convey the sense of freshness. After that things come to me, as in the case of the quote from in the second movement where I want to inject something personal, I want to inject something that has some meaning for me. At some point it just simply occurs to me that this might work. I feel so fortunate that, almost

without exception, whatever has occurred to me that might work, does work.

Frank Battisti: I know that the piece, Canvas, is dedicated to your mother and father. I remember that one of your pieces was dedicated to your grandmother.

George Walker: Yes.

Frank Battisti: Obviously your family is very very important.

George Walker: Yes.

Frank Battisti: I think it's wonderful. I don't recall, I'm sure that other people have done that. I was struck when I read that.

George Walker: Yes.

Frank Battisti: Obviously your early training and your family are huge parts of who you are, what you do.

George Walker: They are everything. I owe everything to my parents. I owe everything to my background. I wish that they could participate in what I owe them.

Frank Battisti: It's wonderful. Besides being a composer, you are a gifted and talented and wonderful performer. How helpful is the performer in you to your composing and vice versa?

George Walker: I felt that I can't do both simultaneously so I can't wait to finish a piece so that I can go practice it. And sometimes it is the other way around. I have this very intense love of piano literature and I feel very strongly about the contribution literally that my pianistic background has made to my compositional efforts. One of the things that Boulanger remarked and I'm sure she did many times was that, and of course she was very very fond of Stravinsky.....there are times when you find things...I find things through my fingers. It's rather incredible that although I don't really depend on the piano exclusively in my writing that there is sometimes a kind of verification of an idea that may occur to me and I find the precise notes that I want to use and I confirm it at the piano. Or sometimes, much more rarely now than ever, I will find something, a particular sound along at the piano. But most recently my ideas have almost been generated away from the piano.

Frank Battisti: Now that you've written the piece for winds, are you interested in the possibility of writing some more music for winds or winds in combination with other things....a piano concerto?

George Walker: Well I think that would like to take a breather at this point. It has been a wonderful experience to have heard a piece that was just so extraordinarily well performed. I really feel that I have set a water mark for myself that will be really difficult to repeat, literally. Often I feel this way about works. Once I feel that they have filled a particular niche, that it's just almost impossible to think that I can come up with something that is sufficiently different... that would also make a significant contribution.

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