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## SYNESTHESIA AND FEMINISM: A CASE STUDY ON AMY BEACH (1867–1944)

**Abstract:** As one of the most notable American woman composers of the early 20<sup>th</sup> Century, Amy Beach had to struggle with her social role as a woman born into the middle class of New England, USA. Before marrying into the upper class, she was already established as a concert pianist. Her husband pressured her not to perform in public, which affected her emotionally and compositionally. This paper will re-evaluate the work of Amy Beach within the context of her struggle/les as a woman composer and more specifically focus on her synesthesia and how it influenced her choice of keys and modes within her music. The colors of her keys will be compared to affects according to color psychology, as well as affects of key signatures.

**Key Words:** Amy Beach, American music, synesthesia, feminism, gender studies, color-key associations, music perception, compositional process

### A Brief Biography

Amy Marcy Cheney was born on 5 September 1867 in Henniker, New Hampshire, to Charles Abbott Cheney (1844–1895) and Clara Imogene (Marcy) Cheney (1846–1911). She quickly established herself as a musician at an early age.

At the age of one she could sing 40 tunes accurately and always in the same key; before the age of two she improvised alto lines against her mother's soprano melodies; at three she taught herself to read; and at four she mentally composed her first piano pieces and later played them, and could play by ear whatever music she heard, including hymns in four-part harmony.<sup>1</sup>

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<sup>1</sup> Adrienne Fried Block and E. Douglas Bomberger. "Beach, Amy Marcy." *Grove Music*

Mrs. Beach would go on to become what most consider, even to this day, the premiere female US-American composer, and undeniably the first US-American woman to successfully compose in a large-scale form.

Her father Charles was a paper manufacturer, while her mother, Clara, was an amateur musician, both a singer and pianist. It is important to note that this suggests Mrs. Beach was born into middle class New England, a telling factor contributing to her later life and her struggle with dealing with the upper class and social elite, as well as her battle to attain training in music, beginning with her childhood. Her family moved to Chelsea, Massachusetts, in 1871, when Amy was four. She began to learn piano from her mother at the age of six and began to give public recitals at seven, playing Handel, Beethoven, Chopin, and pieces of her own. Her family moved again in 1875, this time to Boston. In Boston, her parents were encouraged to place their daughter in a European conservatory, advice they chose not to take. Instead they allowed young Amy to develop as a musician under the instruction of local teachers. She studied piano with Ernst Perabo (1845–1920) and Carl Baermann (1810–1885). Quite a group of people oversaw young Amy and her progress at the piano, including Louis C. Elson (1848–1920), Percy Goetschius (1853–1943), H. W. Longfellow (1807–1882), Oliver Wendell Holmes (1809–1894), William Mason (1829–1908), and most notably Henry Harris Aubrey Beach (1843–1919), a physician that she would go on to marry in 1885. Dr. Beach was also a lecturer at Harvard University as well as an amateur singer.

Amy Marcy Cheney debuted as a professional concert pianist in Boston on 24 October 1883, playing Ignaz Moscheles' *G minor Concerto* and Chopin's *Rondo in E*. Adolf Neuendorff (1843–1897) conducted her debut performance. Willhelm Gericke (1845–1925) conducted the Boston Symphony Orchestra, with Cheney performing Chopin's *F minor Concerto* on 28 March 1885. This was the first of several of her performances with the Boston Symphony Orchestra. Shortly after, she married Henry Harris Aubrey Beach and immediately (even if temporarily) halted her concert career. Dr. Beach was twenty-four years her senior. While there is no specific evidence of an arranged marriage, the patriarchal culture of the era, especially concerned with a woman marrying into the upper class, suggests this was very likely. At the 'wish' of Dr. Beach, Mrs. Beach stopped concertizing, but still performed once or twice a year. These performances were required to be for a benefit or charity, a restriction put in place by Dr. Beach. Dr. Beach made it very clear that he would be the sole 'bread winner' of their family. Nevertheless, Dr. Beach did heavily influence and, for lack of a better word, encourage Mrs. Beach to compose.

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Online. *Oxford Music Online*. Oxford University Press, accessed September 22, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2248268>.

Before this point, Mrs. Beach's studies of harmony and counterpoint had been limited to one year, under the instruction of Junius W. Hill (1840–1916). In 1884, she turned to Gericke,

who prescribed a course of independent study using the masters as models. Following his advice, and for the next ten years, she taught herself fugue, double fugue, composition, and orchestration, using a range of theory texts, and translating treatises by Hector Berlioz and François-Auguste Gevaert.<sup>2</sup>

Within those ten years, Beach produced some of her large-scale works, including her Mass in E op. 5 and the *Gaelic Symphony* op. 32. Her *Piano Concerto* op. 45, followed shortly after in 1900. Her only publisher from 1885 to 1910 was Arthur P. Schmidt, who published almost all of her works.

Dr. Beach died in 1910, and Mrs. Beach's mother died shortly after, in 1911. These deaths explained her prompt return to the stage. She began concertizing in Europe almost immediately, in the same year of her mother's death on 5 September 1911. She gave recitals to establish herself as both a performer and composer, playing many of her own works in Leipzig, Hamburg, and Berlin, among other European cities.

With the onslaught of World War I, Mrs. Beach rebounded to the United States. She arrived with 30 concerts already booked. She moved between New York and San Francisco, before establishing permanent residences. She split her time between touring in the winters and practicing and composing through the summers at Hillsborough, New Hampshire, Cape Cod, Massachusetts, or the MacDowell Colony. She owned the land on Cape Cod, which was paid for solely with the royalties of her song *Ecstasy* (1893).

A devout Episcopalian, she was appointed the virtual composer-in-residence at St. Batholomew's Episcopal Church in New York. She was also the leader of the Music Teachers' National Association and the Music Educators' National Conference. In 1925, she co-founded and served as the first president of the Society of American Women Composers. Heart disease led to her retiring in 1940, which eventually would cause her death in 1944. She left all of her royalties to the MacDowell Colony.

### **A Brief Introduction to Synesthesia**

Synesthesia is a neurophysiological phenomenon defined by the automatic and involuntary response of one sensory experience with another. The word is a combination of the Greek words *aesthesia* ("sensation") and *syn* ("together" or "union"). There are around sixty possible synesthetic relationship permutations. These include the five senses as well as body postures. People have known of synesthe-

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<sup>2</sup> Ibid.

sia's existence for, at the very least, over three hundred years. Cytowic points out: "The first medical reference to synesthesia was about 1710, where an English ophthalmologist, Thomas Woolhouse, described the case of a blind man who perceived sound-induced colored vision."<sup>3</sup> The literature concerning present-day research is almost entirely based in neurology, psychology, psychoanalysis, and other science-based disciplines, brimming with medical jargon that is practically incomprehensible for someone not in these disciplines, including non-interdisciplinary music theorists or musicologists. In fact, a colossal book was published near the end of 2013, entitled *The Oxford Handbook of Synesthesia*<sup>4</sup>, in which music is only briefly mentioned. The book is almost exclusively written for the science community and presents itself as a comprehensive summary on the state of research. How could this be? Of the most common cases of synesthesia are color hearing and color-key associations. These almost always relate to music. Some of the most famous synesthetic composers are Olivier Messiaen (1908–1992), György Ligeti (1923–2006), and Amy Beach, and none of them are mentioned. While the music field has tried to utilize our knowledge of synesthesia over the years, particularly regarding color hearing and color-key associations, very little research in connection with music analysis exists, and no recent research has been done since the neurology world's re-ignition of interest in the subject.

### **Amy Beach's Synesthesia**

We know some aspects regarding Mrs. Beach's absolute pitch and synesthetic color-key associations to be true, either from her first-hand accounts or from the writings and correspondences of her close family and friends. Block explains:

Evidence that the child had perfect pitch surfaced early, although her parents did not recognize it until later. She would ask for music by its color: 'Play the pink or blue music,' she would demand. Her mother erroneously thought the child was referring to the colors on the cover page, but eventually she discovered that Amy was referring to the key of each piece. Her color associations for the major modes were C, white; E, yellow; G, red; A, green; A-flat, blue; D-flat, violet; E-flat, pink. She named only two minor keys, F-sharp and G-sharp, both black. While the list is incomplete – she identified only nine correspondences out of a possible twenty-four – the colors strongly suggest mood and will later help to explain some of Amy Beach's compositional practices.<sup>5</sup>

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<sup>3</sup> Richard E. Cytowic, *The Man Who Tasted Shapes* (New York: Putnam, 1993), 52.

<sup>4</sup> Julia Simner and Edward M. Hubbard, eds. *The Oxford Handbook of Synesthesia* (Oxford: Oxford University Press, 2013).

<sup>5</sup> Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), 10.

These color-key associations stayed true to Mrs. Beach throughout her entire life, and, therefore, we know she was a true synesthete. Further proof lies in her reaction regarding the unauthorized transposition of her songs:

At the annual Beach Day in Henniker on 15 October, 1935, William R. McAllaster ‘took the liberty of transposing [her *Stella viatoris*, op. 100] down from A-flat to G-flat’ to accommodate the singer, Vera Oxner; after the concert, ‘Mrs. Beach blasted out’ at McAllaster, ‘What did you do to my song?’<sup>6</sup>

Mrs. Beach did not understand how someone could transpose her song without thinking about the devastation it would have on its mood and character, because she had absolute pitch and very specific color-key associations. In order for a song to fit a singer’s voice, she would have to transpose it herself to a fitting key in order for the piece to retain its mood and color. Thereafter, most of her songs were published in three keys, so that one of the keys would surely accommodate any singer’s voice, without interfering with the original color, mood, or expression Mrs. Beach had intended.

Mrs. Beach only spoke of nine color-key associations, only two of which were minor keys. We do not know, and we may never know, if she had associations for every key, because proof of that has yet to surface. Concerning color-grapheme synesthesia, in which letters, numbers, months of the year etc. are specific colors, the lists are always complete. For example, if a person associates letters of the alphabet with colors, there is a color for every letter. We do not know if Mrs. Beach’s synesthesia would be defined as color-grapheme, or sound-color synesthesia. The fact that she had absolute pitch points to the latter choice, but there is no way to be sure. The problem of subjectivity in analyzing synesthesia is obvious; each person’s synesthesia is unique to them. An attempt to explain Mrs. Beach’s color-key associations and their moods will be made by comparing color psychology to Christian Schubart’s (1738–1791) “Affective Key Characteristics.”<sup>7</sup> While Mrs. Beach probably knew nothing of color psychology, especially considering how modern a field it is, color affects are considered to be an inherent quality. She may or may not have been aware of Schubart’s key affects, but seeing that, by the very definition of synesthesia, she also did not have a choice in the matter of which colors were assigned to which keys, this information may still be valuable.

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<sup>6</sup> Walter S. Jenkins, *The Remarkable Mrs. Beach, American Composer* (Michigan: Harmonie Park Press), 125.

<sup>7</sup> Christian Schubart, *Ideen zu einer Aesthetik der Tonkunst* (Vienna: JV Degen, 1806). Color psychology and the idea of affective characteristics of keys are both highly subjective.

Mrs. Beach associated white with C major. According to color psychology, white can be characterized as follows:

Positive: Hygiene, sterility, clarity, purity, cleanness, simplicity, sophistication, efficiency.

Negative: Sterility, coldness, barriers, unfriendliness, elitism.

Just as black is total absorption, so white is total reflection. In effect, it reflects the full force of the spectrum into our eyes. Thus it also creates barriers, but differently from black, and it is often a strain to look at. It communicates, ‘Touch me not!’ White is purity and, like black, uncompromising; it is clean, hygienic, and sterile. The concept of sterility can also be negative. Visually, white gives a heightened perception of space. The negative effect of white on warm colours is to make them look and feel garish.<sup>8</sup>

According to Schubart, C major is “Completely pure. Its character is: innocence, simplicity, naivety, children’s talk.”<sup>9</sup> Purity and simplicity are obvious parallels. Some of Beach’s “white” compositions in C major include: *Shena Van*, Op. 56, No. 4, and *Meadow Larks*, Op. 79, No. 1 (1917).<sup>10</sup> *Meadow Larks* was published in two different keys in order to accommodate a singer’s voice without compromising the original mood Beach had intended. This C major version is for “low voice.”

G major was red to Mrs. Beach. Color psychology tells us that we can attribute the following characteristics to red:

Positive: Physical courage, strength, warmth, energy, basic survival, ‘fight or flight’, stimulation, masculinity, excitement.

Negative: Defiance, aggression, visual impact, strain.

Being the longest wavelength, red is a powerful colour. Although not technically the most visible, it has the property of appearing to be nearer than it is and therefore it grabs our attention first. Hence its effectiveness in traffic lights the world over. Its effect is physical; it stimulates us and raises the pulse rate, giving the impression that time is passing faster than it is. It relates to the masculine principle and can activate

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<sup>8</sup> “Psychological Properties of Colours.” <http://www.colour-affects.co.uk/psychological-properties-of-colours>. See also:

Andrew J. Elliot and Markus A. Maier, “Color and Psychological Functioning,” *Current Directions in Psychological Science* vol. 16 (October 2007): 250–254.

Andrew J. Elliot and Markus A. Maier, “Color Psychology: Effects of perceiving color on psychological functioning in humans,” *Annual Review of Psychology* vol. 65 (January 2014): 95–120.

T. W. Whitefield and T. J. Wiltshire, “Color psychology: A critical review,” *Genetic, Social and General Psychology Monographs* vol. 116 (November 1990): 385–411.

<sup>9</sup> Christian Schubart, op. cit.

<sup>10</sup> Some compositions lack Opus numbers and/or composition or publication dates.

the “fight or flight” instinct. Red is strong, and very basic. Pure red is the simplest colour, with no subtlety. It is stimulating and lively, very friendly. At the same time, it can be perceived as demanding and aggressive.<sup>11</sup>

To Schubart, G major is “Everything rustic, idyllic and lyrical, every calm and satisfied passion, every tender gratitude for true friendship and faithful love – in a word, every gentle and peaceful emotion of the heart is correctly expressed by this key.”<sup>12</sup> The only real parallel here is friendship. One of Beach’s compositions in her “red” key of G major, is *O Mistress Mine*, Op. 37, No. 1 (1897). This is another song that she published in more than one key, to preserve the original mood she had intended. This version is for “high voice.”

Mrs. Beach associated A-flat major with blue. Blue is described as an intellectual color, and according to color psychology has these traits:

Positive: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm.

Negative: Coldness, aloofness, lack of emotion, unfriendliness.

Blue is the colour of the mind and is essentially soothing; it affects us mentally, rather than the physical reaction we have to red. Strong blues will stimulate clear thought and lighter, soft blues will calm the mind and aid concentration. Consequently it is serene and mentally calming. It is the colour of clear communication. Blue objects do not appear to be as close to us as red ones. Time and again in research, blue is the world’s favourite colour. However, it can be perceived as cold, unemotional and unfriendly.

Schubart considers A-flat major the “key of the grave. Death, grave, putrefaction, judgment, eternity lie in its radius.”<sup>13</sup> It is difficult to draw a parallel here, but calm, peacefulness, and reflection could certainly be thought of in connection with a grave. After all, the most common phrase said in connection with death, and often inscribed on tombstones is ‘rest in peace’. Some of Beach’s “blue” compositions in A-flat major include: *With Thee*, Op. 35, No. 3, *Ah, Love, But a Day!* Op. 44, No. 2, *Wir Drei*, Op. 51, No. 2, *Canzonetta, Menuet Italien*, Op. 28, No. 2, *The Summer Wind*, and *Springtime* (1929). “Springtime was published in two keys, this version is the original and for “high voice.”

Mrs. Beach associated E major with the color yellow. Yellow is described as an emotional color, and here is what we know about its affects:

Positive: Optimism, confidence, self-esteem, extraversion, emotional strength, friendliness, creativity.

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<sup>11</sup> “Psychological Properties of Colours,” op. cit.

<sup>12</sup> Christian Schubart, op. cit.

<sup>13</sup> Christian Schubart, op. cit.

Negative: Irrationality, fear, emotional fragility, depression, anxiety, suicide.

The yellow wavelength is relatively long and essentially stimulating. In this case the stimulus is emotional, therefore yellow is the strongest colour, psychologically. The right yellow will lift our spirits and our self-esteem; it is the colour of confidence and optimism. Too much of it, or the wrong tone in relation to the other tones in a colour scheme, can cause self-esteem to plummet, giving rise to fear and anxiety. Our “yellow streak” can surface.<sup>14</sup>

Schubart’s take on E major’s affects is different, but still relatable: “Noisy shouts of joy, laughing pleasure and not yet complete, full delight lies in E major.”<sup>15</sup> These two affects could certainly be described as related. Extraversion and noisy shouts of joy are absolutely complimentary. Some of Mrs. Beach’s compositions in her “yellow” key of E major are: *Valse Caprice*, Op. 4, and *Nocturne*, Op. 107.

A major was Mrs. Beach’s green key. Color psychology considers green to be the color of balance, and attributes the following qualities:

Positive: Harmony, balance, refreshment, universal love, rest, restoration, reassurance, environmental awareness, equilibrium, peace.

Negative: Boredom, stagnation, blandness, enervation.

Green strikes the eye in such a way as to require no adjustment whatever and is, therefore, restful. Being in the centre of the spectrum, it is the colour of balance – a more important concept than many people realise. When the world about us contains plenty of green, this indicates the presence of water, and little danger of famine, so we are reassured by green, on a primitive level. Negatively, it can indicate stagnation and, incorrectly used, will be perceived as being too bland.<sup>16</sup>

Schubart’s explanation of A major: “This key includes declarations of innocent love, satisfaction with one’s state of affairs; hope of seeing one’s beloved again when parting; youthful cheerfulness and trust in God.”<sup>17</sup> Harmony and balance could surely be related to satisfaction with one’s state of affairs, but that could also be compared to boredom, stagnation, and blandness. Universal love and declarations of innocent love share similarities as well. Some of Mrs. Beach’s “green” compositions in A major are: *The Sea Fairies*, Op. 59, *O Sweet Content*, Op. 71, No. 2, *Romance for Violin and Piano*, *Sketches*, *Phantoms*, Op. 15, No. 2, *Prelude and Fugue*, Op. 81, *Fantasia Fugata*, Op. 87, and *Tyrolean Valse Fantaisie*, Op. 116 (1924).

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<sup>14</sup> “Psychological Properties of Colours,” op. cit.

<sup>15</sup> Christian Schubart, op. cit.

<sup>16</sup> “Psychological Properties of Colour,” op. cit.

<sup>17</sup> Christian Schubart, op. cit.

Mrs. Beach's purple, or violet key was D-flat major. Violet is referred to as a spiritual color, and according to color psychology, illustrates these traits:

Positive: Spiritual awareness, containment, vision, luxury, authenticity, truth, quality.

Negative: Introversive, decadence, suppression, inferiority.

The shortest wavelength is violet, often described as purple. It takes awareness to a higher level of thought, even into the realms of spiritual values. It is highly introvertive and encourages deep contemplation, or meditation. It has associations with royalty and usually communicates the finest possible quality. Being the last visible wavelength before the ultra-violet ray, it has associations with time and space and the cosmos. Excessive use of purple can bring about too much introspection and the wrong tone of it communicates something cheap and nasty, faster than any other colour.<sup>18</sup>

Schubart: "A leering key, degenerating into grief and rapture. It cannot laugh, but it can smile; it cannot howl, but it can at least grimace its crying. Consequently, only unusual characters and feelings can be brought out in this key."<sup>19</sup> Some of Beach's "violet" compositions in D-flat major are: *The Canticle of the Sun*, *The Year's at the Spring*, Op. 44, No. 1, *Three Pieces*, Op. 28, No. 3, *Danse des Fleurs* (1894), *Ecstasy*, Op. 19, No. 2 (1893), *The Lotos Isles* (1914), and *My Love Is Like a Red, Red, Rose*, Op. 12, No. 3.

Her pink key was E-flat major. Here is what color psychology states about the color pink:

Positive: Physical tranquility, nurture, warmth, femininity, love, sexuality, survival of the species.

Negative: Inhibition, emotional claustrophobia, emasculation, physical weakness.

Being a tint of red, pink also affects us physically, but it soothes, rather than stimulates. (Interestingly, red is the only colour that has an entirely separate name for its tints. Tints of blue, green, yellow, etc. are simply called light blue, light green, etc.) Pink is a powerful colour, psychologically. It represents the feminine principle, and survival of the species; it is nurturing and physically soothing. Too much pink is physically draining and can be somewhat emasculating.<sup>20</sup>

Schubart: "The key of love, of devotion, of intimate conversation with God."<sup>21</sup> As we have seen with most affects so far, almost all of them pertain to love. Pink and E-flat major are no different here. Some of Beach's "pink" compositions in E-flat major are: *Je Demande à l'Oiseau*, Op. 51, No. 4, *Chanson d'Amour*, *Ecstasy*, Op. 19, No. 2 (1893), for "high voice," *Elle Et Moi*, Op. 21,

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<sup>18</sup> "Psychological Properties of Colour," op. cit.

<sup>19</sup> Christian Schubart, op. cit.

<sup>20</sup> "Psychological Properties of Colour," op. cit.

<sup>21</sup> Christian Schubart, op. cit.

No. 3 (1893), *Far Awa'!* Op. 43, No. 4, *For Me the Jasmine Buds Unfold, Go Not Too Far*, Op. 56, No. 2 (1904), *My Sweetheart and I, O Mistress Mine*, Op. 37, No. 1 (1897), *Oh Were My Love Yon Lilac Fair!* Op. 43, No. 3 (1899), *Prayer of a Tired Child*, Op. 75, No. 4, *Spring*, Op. 26, No. 3 (1894), and *Springtime* (1929).

Beach only identified correspondences to two of the minor keys, and both of them were associated with black. Her two black keys were f-sharp minor and g-sharp minor. This is especially intriguing considering how drawn she was to major keys and preferred them to minor tonalities because, “Music in the minor keys made her sad and disconsolate.”<sup>22</sup> Color psychology has many speculations about black:

Positive: Sophistication, glamour, security, emotional safety, efficiency, substance.

Negative: Oppression, coldness, menace, heaviness.

Black is all colours, totally absorbed. The psychological implications of that are considerable. It creates protective barriers, as it absorbs all the energy coming towards you, and it enshrouds the personality. Black is essentially an absence of light, since no wavelengths are reflected and it can, therefore, be menacing; many people are afraid of the dark. Positively, it communicates absolute clarity, with no fine nuances. It communicates sophistication and uncompromising excellence and it works particularly well with white. Black creates a perception of weight and seriousness.<sup>23</sup>

Schubart on f-sharp minor: “A gloomy key: it tugs at passion as a dog biting a dress. Resentment and discontent are its language.” and on g-sharp minor (identified as a-flat minor), “Grumbler, heart squeezed until it suffocates; wailing lament, difficult struggle; in a word, the color of this key is everything struggling with difficulty.”<sup>24</sup> Some of Beach’s “black” compositions are: *Sketches, In Autumn*, Op. 15, No. 1 (1892), *Extase*, Op. 21, No. 2, and the *Piano Quintet* in f-sharp, Op. 67 (1907).

These lists of Mrs. Beach’s compositions are in no way complete; in fact it is difficult to locate some of her scores, or even a complete list of her works that includes key signatures, opus numbers, and publication and composition dates. Sadly, this fact is undoubtedly contributed to by Mrs. Beach being a woman. Some of her pieces have yet to be performed, much less catalogued. Nevertheless, the importance of which keys Mrs. Beach chose to compose her music in are clearly of the utmost importance, not only to her personally, but in how we

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<sup>22</sup> Interview of Mrs. Beach by George Y. Loveridge, *Providence Journal*, 4 December 1937, 5.

<sup>23</sup> “Psychological Properties of Colour,” op. cit.

<sup>24</sup> Christian Schubart, op, cit.

choose to analyze her music. The pieces discussed are concretely in the keys mentioned. This research is yet to include relative key signatures, which in most of her pieces are plainly tonicized, if not fully modulated to. This is merely the beginning of what one could do regarding the research of Mrs. Beach's choice of keys. An entire dissertation could be written on the subject, and as more research surfaces, it may even be possible to attempt to determine what keys she chose to utilize in a timeline, considering: before she was married, during her marriage, and after the death of her husband. One thing has definitively surfaced in this research: the majority of Mrs. Beach's art songs were composed in one of her color-associated keys, while her larger-scale works were not. They were however, mostly composed in minor keys that were relative to her color-associated major keys. Many questions come to mind when considering this. Most of her large-scale works were composed while she was married and kept from performing regularly. These works were also primarily written in a minor key, which as has been illustrated, Mrs. Beach associated with sadness. Was Mrs. Beach happily married to the man that was twenty-four years older than her? This man kept her from performing, and 'encouraged,' if not forced her into large-scale composition. Without the systematic patriarchal society of Mrs. Beach's time, would we have her "Gaelic" symphony, piano concerto, or other large-scale works? The analysis of her choice of keys in all of her works may help us arrive, at the very least, at a strong speculation.