

Anthony S. Cincotta II
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There are three sections found in Ruth Crawford Seeger's Prelude No. 7. The first section is found from the beginning to the end of the fermata in measure 7. The second section starts in measure 8, and goes until the end of the fermata on beat 2 of measure 12. The third section starts on beat 3 of measure 12 and goes to the end of the piece. Within each section lies a common theme in the melody. A sequence of three notes is played, and in class we outlined each of these sequences as X, Y, and Z. In my analysis, I'll explore how X, Y, and Z are treated within each of the three sections.

In section one of the piece, X is specified as {0, 4, 5}, Y is specified as {6, 10, 11}, and Z is specified as {4, 5, 9}. All three of these share a prime form of (015). While all three of these are related. Because they all share a prime form, they are all related either through transposition or inversion. The equations below show the relationships between the different sets.

$$Z=T_5Y \quad X=I_3Y$$

In Section 2, Seeger starts out with the same X theme, only with a pitch class of {6, 10, 11}. The X theme in section 2 also has a prime form of (015). Seeger sets section 2 up to be a transposition of the section 1 based off of the X theme. However, how she employs the Y theme in section 2 is the start of a large deviation. In section 2, the Y theme is stated with a pitch class of {4, 5, 10}. This pitch class has a prime form of (016). This is a subtle change, but the change take the perfect fourth that was established in the Y theme of section one between the B and the E, and stretches it in the Y theme of section 2 to a tritone between an E and a Bb. This tritone marks the start of the deviation in section 2. From here, Seeger would the approach the Z theme section 2. However, in continuation with the deviation, she abandons the Z theme and ends section 2 on the fermata in measure 12.

The start of section 3 is where Seeger brings the audience back to some semblance of balance and familiarity. While the X, Y, and Z themes are not restated with the original pitch class of section 1, section 3 does contain all three themes. X is specified as pitch class {3, 4, 11}, Y is specified as pitch class {3, 10, 11}, and Z is specified as pitch class {3, 4, 8}. The pitch classes vary from what was seen in section 1, but the prime form for all three themes is (015), just like in section 1. The entire melody of section 3 is a transposition of the melody of section 1. In accordance with the transposition equation we have used in class, $\text{Section 1} = T_1 \text{Section 3}$.

As you can see in the table below, Seeger has utilized the prime form (015) to create a balance in her piece. Sections 1 and 3 are balance across the axis of section 2. The deviation from the expected prime form in the Y theme in section 2 acts as the pivot point of the piece.

	X		Y		Z	
	Pitch Class	Prime Form	Pitch Class	Prime Form	Pitch Class	Prime Form
Section 1	0, 4, 5	(015)	0, 4, 11	(015)	4, 5, 9	(015)
Section 2	6, 10, 11	(015)	4, 5, 10	(016)	N/A	N/A
Section 3	3, 4, 11	(015)	3, 10, 11	(015)	3, 4, 8	(015)

RUTH CRAWFORD

Intensivo *

(Melodic line)

↓ landing

Y

1 *pp* *m.s.* 5 *m.s.* *pp* 6 *m.d.* *m.s.*

B

3 *mf* *m.d.* 5 *m.s.* 7 *f* 6 *m.d.* *m.s.*

segue

5 *ff* *ff* *pp* *ppp* *m.d.* 5

E^b G A D

* Signifies notes to be played by Left Hand.
 * Signifies notes to be played by Right Hand.

E♭ E γ

Musical score for measures 9-11. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with octaves and triplets. Handwritten annotations include pink circles around notes in the vocal line and a pink circle around a note in the piano part. Performance markings include *pp*, *sospirato*, *ppp*, and *mf*. Measure numbers 9, 10, and 11 are visible.

Musical score for measures 12-13. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with octaves and sextuplets. Handwritten annotations include pink circles around notes in the vocal line and a vertical orange line in the piano part. Performance markings include *f*. Measure numbers 12 and 13 are visible.

Musical score for measures 14-15. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with octaves and triplets. Handwritten annotations include pink circles around notes in the vocal line. Performance markings include *pp*. Measure numbers 14 and 15 are visible.

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with octaves and a *pesante* section. Handwritten annotations include pink circles around notes in the vocal line. Performance markings include *fff*, *ff*, *mf*, and *pp*. Measure numbers 16, 17, and 18 are visible.