

Emergent Flux Projecting Form in Ruth Crawford Seeger's Quartet (1931)

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Ruth Crawford Seeger's contribution is enigmatic in the developments of 20th century music, bridging between the European serial avant-garde and burgeoning American experimentalism. For instance, her String Quartet (1931) is among the first American works to employ permutational serial pitch organization (Straus 1995, 2010), but also forecasts processive (algorithmic) form procedures used by minimalist composers Tenney and Duckworth. (Graphs comparing the quartet's fourth movement to Tenney's *Diaphonic Toccata* and Duckworth's *Time Curve Prelude* No.9 illustrate.) Hisama (1995, 2001) showed quantitatively how climactic form in the quartet's *third* movement arises subtly through flux of what may be called an emergent quality: *degree of twist*.

By focusing on the *first* movement of the quartet, my paper examines Crawford Seeger's innovative ways of projecting form in her music. The analysis shows how form is projected through flux of intensity of four qualities emerging holistically from the quartet's surface: *durational diversity*, *fluency*, *vibrancy*, and *viscosity*. Computational (quantitative mathematical) models of all three qualities are presented along with *temporal dynamic form* graphs generated through the models. These illustrate how Ruth Crawford Seeger projects form in a nuanced and innovative way: through both crisp and smooth flux of intensity of enticingly unconventional emergent qualities.