

## Chapter 1 : Quartets | Great Lakes Harmony Region 17 Sweet Adelines

*Endings (, this translated edition ) is set in the village of al-Tiba on the desert border in Saudi Arabia. There is a drought again. For its livelihood al-Tiba relies on rain and agriculture.*

To some extent, it can be said that this was his first major breakthrough work as a composer. Movements are marked as follows: Maestoso - Allegro scorrevole Allegro scorrevole - Adagio Variations A primary compositional technique used in the quartet is the principle of metric modulation temporal modulation –one for which Carter was to become particularly renowned. It is said that Carter assigned to tempo the structural role that earlier composers gave to tonality. The quartet embeds four movements in three sections, all contained between two solo cadenzas acting as bookends at each end of the quartet. The two cadenzas—the first for cello and the concluding for first violin—frame the piece conceptually, as Carter explains: Like the desert horizons I saw daily while it was being written, the First Quartet presents a continuous unfolding and changing of expressive characters—one woven into the other or emerging from it—on a large scale. Just as the chimney begins to fall apart, the shot is broken off and the entire movie follows, after which the shot of the chimney is resumed at the point it left off, showing its disintegration in mid-air, and closing the film with its collapse on the ground. However, the movements are not differentiated by pauses, instead bleeding into one another for an integration that pauses would only distort. Carter elaborates on this point: Note that while there are really four movements in this piece, only three are marked in the score as separate movements, and these three do not correspond to the four "real" movements. The four "real" movements are Fantasia, Allegro scorrevole, Adagio, and Variations. But the movements are all played attacca, with the pauses coming in the middle of the Allegro scorrevole and near the beginning of the Variations. Thus there are only two pauses, dividing the piece into three sections. The reason for this unusual division of movements is that the tempo and character change, which occurs between what are usually called movements, is the goal, the climax of the techniques of metrical modulation which have been used. It would destroy the effect to break off the logical plan of movement just at its high point. Thus pauses can come only between sections using the same basic material. This is most obvious in the case of the pause before the movement marked Variations. In reality, at that point the Variations have already been going on for some time. Specifically, Carter claims that he was guided by an all-interval tetrachord in the development of this work. In all my works from the Cello Sonata up through the Double Concerto I used specific chords mainly as unifying factors in the musical rhetoric—that is, as frequently recurring central sounds from which the different pitch material of the pieces was derived. For example, my First String Quartet is based on an "all-interval" four-note chord, which is used constantly, both vertically and occasionally as a motive to join all the intervals of the work into a characteristic sound whose presence is felt "through" all the very different kinds of linear intervallic writing. This chord functions as a harmonic "frame" for the work in just the sense I meant earlier, in talking about all the events and details of a piece of music feel as if they belong together and constitute a convincing and unified musical continuity. This chord is not used at every moment in the work but occurs frequently enough, especially in important places, to function, I hope, as a formative factor. In the former case the tempo will change as the number of micro-pulses which maintain their rate within the beat change; in the latter signaled in the score with doubled bar lines the subdivision will change while the macro-pulse stays the same. Within the progression of modulations different voices behave as though they are in different meters as different voices either prepare, result from, or resist meter changes, not in congruence with each other. This allows Carter to move smoothly between asynchronicity and synchronicity of voices. As musicologist Joseph Kerman summarizes, "Simultaneous speeds give Carter novel possibilities of texture; successive speeds give him novel possibilities of musical movement. References[ edit ] Carter, Elliot. University of Rochester Press, ; reprinted from Musical Quarterly 46, no. University of Rochester Press, The Music of Elliott Carter. Cornell University Press, Jonathan Bernard, Rochester, NY: University of Rochester Press, , Norton, ,

## Chapter 2 : Emerging Voices

## DOWNLOAD PDF ENDINGS (EMERGING VOICES (QUARTET))

See what your friends are reading. Listen with Audible. Sponsored.

### Chapter 3 : Emerging Voices [Live] | Jesus Culture | Free Internet Radio | Slacker Radio

*Endings (Emerging Voices has ratings and reviews. Eman said: Ø§Ù,,Ù†Ù‡Ø§ÙŠØ§Øª - Ø¹Ø¨Ø§Ù,,Ø±Ø-Ù...Ù†Ù...Ù†ÙŠÙ•Ø§Ù,,Ù¨Ø¹Ù¨,, Øœ Ø§Ù,,Øª²Ù,,Ø§Ù† Ø·ÙŠÙ¨± Ø§Ù,,Ù†Ø¨±ÙŠ Ù¨Ø§Ù,,Øª±Ø¨Ø§Ù† Øœ Ù†Ù,,Ø§Ø¨Ø§Ù,,ØµÙŠØ¨ Ù¨Ø§Ù,,Ø-Ø±Ø§.*

### Chapter 4 : VOICES + QUARTET: A SONIC DIALOGUE

*Endings (Emerging Voices (Quartet)) by Munif, Abd al-Rahman, Text in English, Arabic. Sewn binding. Cloth over boards. p. Emerging Voices (Quartet).*

### Chapter 5 : Girls of Alexandria (Emerging Voices (Quartet)) - | SlugBooks

*In the spring of , the Dover Quartet was recognized with the Hunt Family Award, one of the inaugural Lincoln Center Emerging Artist Awards, and in past years has taken top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition.*

### Chapter 6 : Used Girls of Alexandria (Emerging Voices (Quartet)) on OnBuy

*If you have this book go ahead and post it here and your listing will appear for all students at your school who have classes requiring this specific book.*

### Chapter 7 : Writer | CT | Emerging Voices Production Company

*Las Vegas QSF #6 ClassRing Quartet, Song #Last Night Was the End of â€¢ Style and personality emerging , well-developed voices but uneven across quartet.*

### Chapter 8 : Endings (Emerging Voices by Abdul Rahman Munif

*Young Women in Harmony (YWIH), for girls through age 25, teaches emerging voices the skills, joy and rewards of performing and singing four-part harmony, barbershop style. YWIH delivers both musical excellence and education while it gives young women a taste of show business.*

### Chapter 9 : 3 Sisters Music Festival Returns Oct. - calendrierdelascience.com

*Find helpful customer reviews and review ratings for A Sister to Scheherazade (Emerging Voices (Quartet)) at calendrierdelascience.com Read honest and unbiased product reviews from our users.*