

# Flawed words and stubborn sounds - a conversation with Elliott Carter.

**W. W. Norton - Elliott Carter's What Next?: Communication, Cooperation, and Separation.**  
**By Guy Capuzzo. Eastman Studies in Music. Rochester, NY: University of Rochester Press,**  
**2012, xiv + 189 pages**



Description: -

- Music -- 20th century -- History and criticism

Carter, Elliott, 1908-Flawed words and stubborn sounds - a conversation with Elliott Carter.

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Notes: Bibliography: p. [123]-124.

This edition was published in 1972



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Tags: #Procesmusik

## Provocative thoughts, from Patric Standford

Chicago: University of Chicago Press, 2009, pp. Compiled, edited, and annotated by Else Stone and Kurt Stone.

## Provocative thoughts, from Patric Standford

Once smaller structural units have been identified through these texturalprocesses, the theorists particularly Mathes and Berry are concerned with how thestructural units function musically in the larger context of the piece, for example, functioning as an introduction or a recapitulation. Berry, too, is not specificabout this analytical issue.

## Procesmusik

This study,however, goes much further than any other in the field and includes a chapter called'Auditory Organization in Music', in which Bregman discusses music from Palestrina tocontemporary atonal compositions. . We don't hear a decisive cadence in the work's primary key until about eleven minutes in.

## Decoding Beethoven

Essays Before a Sonata, the Majority, and Other Writings. Existing concepts of texture and traditional terminology such ashomophony, polyphony etc.

## Provocative thoughts, from Patric Standford

The Journalist and the Murderer.

## **Bibliography**

The characters in Trafic--a domineering but incompetent executive, an unflappable truck driver, and Tati's Chaplinesque Mr. Only when she appeals directly to Kid in no.

### **Books and Articles on JSTOR**

It is possible to group some of these motives together and to associate them with other melodic shapes outside the original nine by noticing which pitch intervals they hold in common. New York: Holt, Rinehart and Winston, 1967. Rose is the embodiment of this precept, which provides her with a different way of dealing with her existential dilemma.

## Related Books

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