The Problem Posed by Elliott Carter’s “Saëta” to Cyclic Form as Closure
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(a) TWINKLE, TWINKLE LITTLE STAR

(b) THREE BLIND MICE

(c) SAKURA SAKURA

(d) WHY HAS THE SNOWMAN DISAPPEARED?

EXAMPLE 1. Cyclic form in foundational repertoires

(a) Opening, mm. 1–4

(b) Close, mm. 40–50

Example 3. Cyclic form in Study No. 9 from *Twelve Studies for Snare Drum* (1964) by Jacques Delécluse

(a) Opening, Movement I

(b) Start of closing reprise, Movement I (m. 53)

(c) Opening, Movement III

(d) Start of closing reprise, Movement III (m. 26)

Example 4. Two levels of cyclic form in Fink’s *Sonata for Snare Drum* (1969)
(a) Opening, mm. 1–2

(b) Close, mm. 92–95

Example 5. Cyclic form in Elliott Carter’s “Saëta” from *Eight Pieces for Four Timpani* (1950)

Example 6. Stuart Marrs’ approach

Example 7. An alternative approach
(a) Chinese Buddhist drumming  (b) Korean Buddhist drumming  (c) Japanese taiko  
(d) Korean drum ensemble  (e) Chinese drum ensemble  
(f) Korean mixed ensemble  (g) Chinese opera

Example 8. Accelerating drum rolls as opening gestures in East Asian musics

Example 9. Two accelerating rolls at the opening of “Saëta”
Example 10. Accelerating drum rolls as framing gestures in Korean Buddhist drumming
Example 11. Spectrograms of framing accelerations in “Saëta”

Bibliography


Um, Sam. 2017. “‘Saëta’ by Elliot Carter - Sam Um.” YouTube video, 5:01. Posted December 1. https://www.youtube.com/watch?v=fit1TN8VcnA