

The Problem Posed by Elliott Carter’s “Saëta” to Cyclic Form as Closure

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(a) TWINKLE, TWINKLE LITTLE STAR

Two staves of musical notation in 4/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. Yellow highlights are placed under the first four measures of each staff, indicating a cyclic structure.

(b) THREE BLIND MICE

Two staves of musical notation in 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. Yellow highlights are placed under the first two measures of each staff, indicating a cyclic structure.

(c) SAKURA SAKURA

Two staves of musical notation in 4/4 time. The first staff contains the first four measures, and the second staff contains the next four measures. Yellow highlights are placed under the first two measures of each staff, indicating a cyclic structure.

(d) WHY HAS THE SNOWMAN DISAPPEARED?

Three staves of musical notation in 4/4 time. The first staff contains the first eight measures, the second staff contains measures 9-16, and the third staff contains measures 17-24. Yellow highlights are placed under the first four measures of each staff, indicating a cyclic structure.

EXAMPLE 1. Cyclic form in foundational repertoires

EXAMPLE 2. Cyclic form in *Clapping Music* (1984) by Steve Reich

(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

Musical score for the opening of Elliott Carter's "Saëta". The score is written on a bass clef staff. It begins with a circled 'N' and the instruction "ad lib. (accel.)". The first part of the score, from measure 1 to 8, is highlighted in yellow and features a series of eighth notes that gradually increase in pitch and amplitude, starting at a mezzo-forte (*mf*) dynamic. At measure 9, the tempo is marked as $\text{♩} = 150$ and $\text{♩} = 50$ (in tempo). The dynamic changes to fortissimo (*sf*), then piano (*p*), and finally pianissimo (*pp*). The score ends with a trill and a fermata.

(b) Close, mm. 92–95

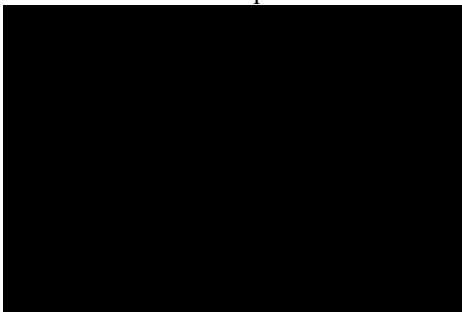
Musical score for the close of Elliott Carter's "Saëta". The score is written on a bass clef staff. It begins with a circled 'N' and the instruction "ad lib. (accel.)". The first part of the score, from measure 92 to 95, is highlighted in yellow and features a series of eighth notes that gradually increase in pitch and amplitude, starting at a mezzo-forte (*mf*) dynamic. At measure 96, the tempo is marked as $\text{♩} = 60$ and *rit.* (ritardando). The dynamic changes to fortissimo (*ff*), then pianissimo (*pp*), and finally piano (*p*). The score ends with a trill and a fermata, marked *smorz.* (smorzando).

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

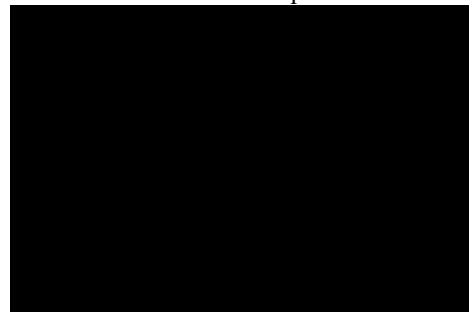


Example 6. Stuart Marris' approach

First sample



Second sample



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

The musical notation for Example 8 consists of three staves of drum rolls. The first staff begins with a circled 'N' and the instruction 'ad lib. (accel.)' above the staff. The dynamic is marked 'mf'. The roll accelerates and ends with a circled 'N' and a tempo marking of '(♩=150)'. The second staff begins with a circled 'C' and the instruction 'evenly and resonantly' above the staff. The dynamic is marked 'p'. The roll is marked with a circled 'N' and a tempo marking of '(♩=50) (in tempo)'. The third staff begins with a circled 'N' and the instruction 'ad lib. (accel.)' above the staff. The dynamic is marked 'mf'. The roll accelerates and ends with a circled 'N' and a tempo marking of '(♩=50) molto rit.'. The final part of the staff is marked 'in tempo' and 'p'.

Example 9. Two accelerating rolls at the opening of "Saëta"

(a) Opening

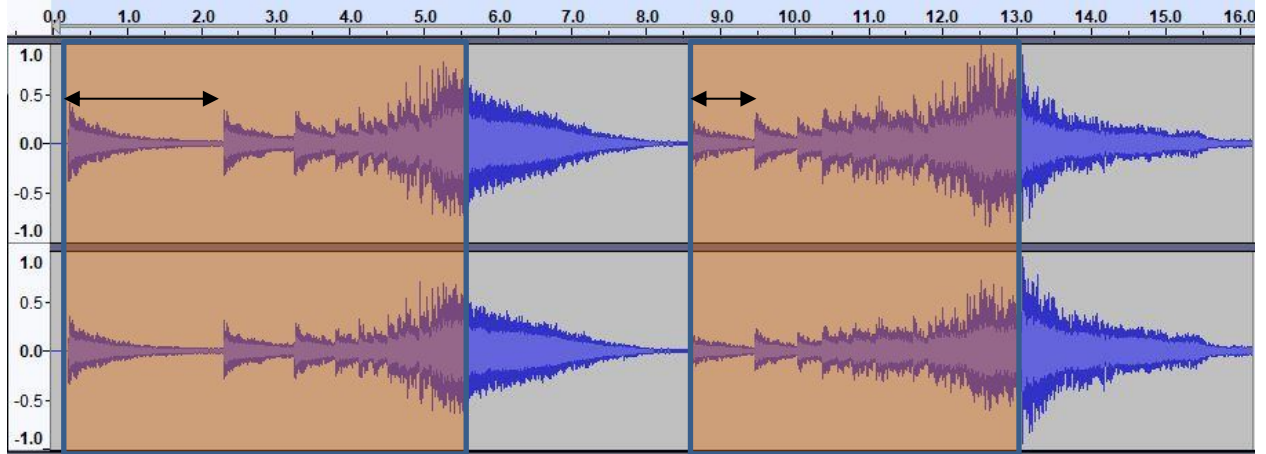


(b) Close

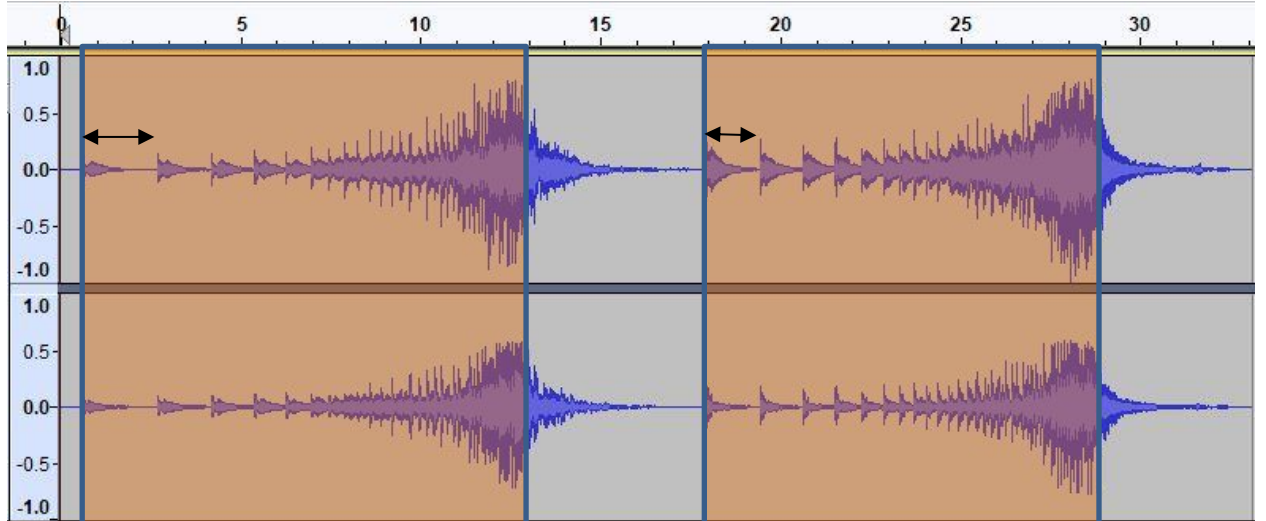


Example 10. Accelerating drum rolls as framing gestures in Korean Buddhist drumming

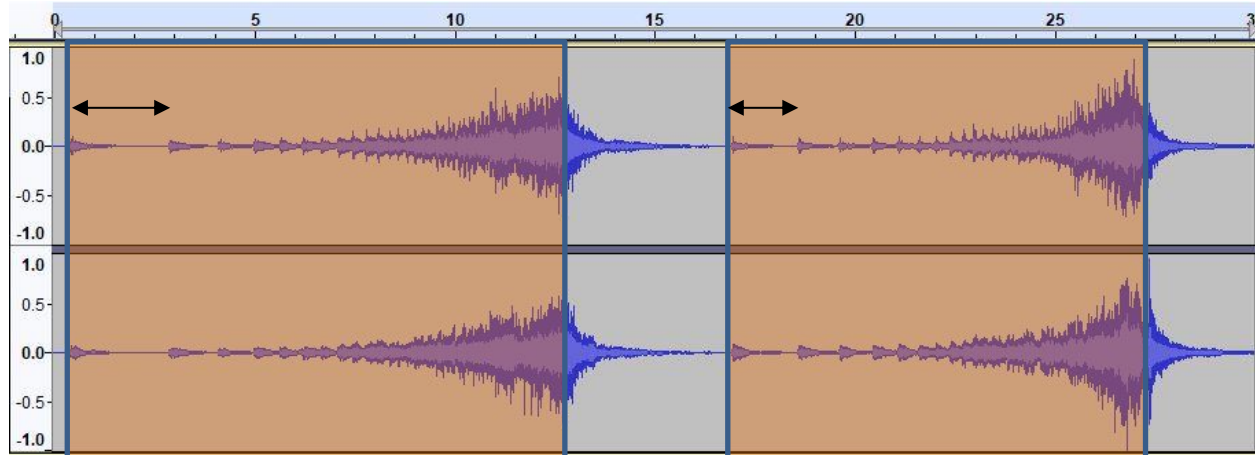
(a) Stuart Marrs



(b) Ayami Okamura



(c) Sam Um



Example 11. Spectrograms of framing accelerations in “Saëta”

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