The Problem Posed by Elliott Carter's "Saëta" to Cyclic Form as Closure

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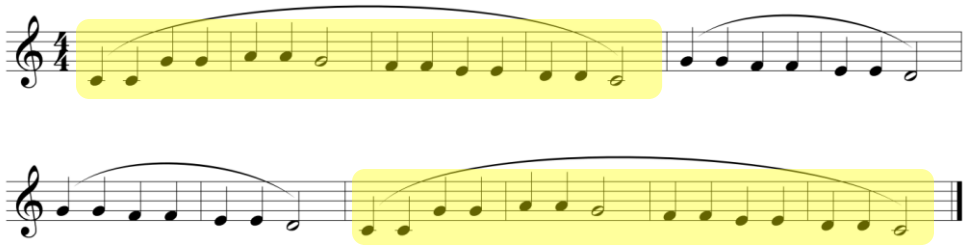
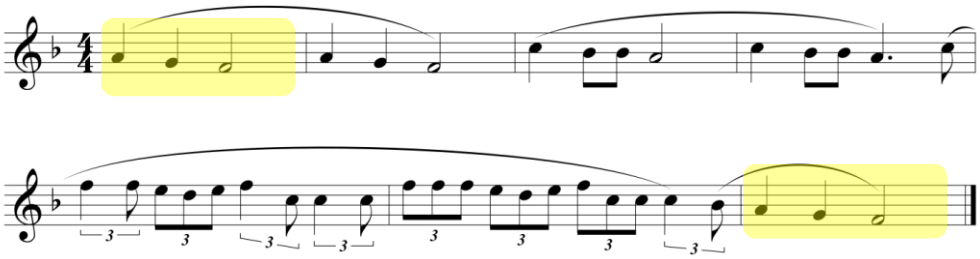
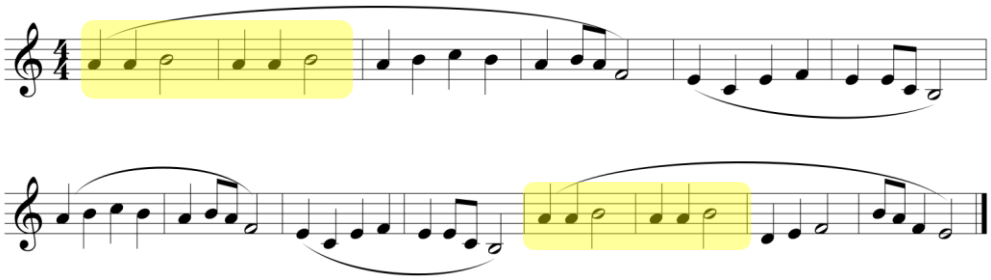
(a) TWINKLE, TWINKLE LITTLE STAR



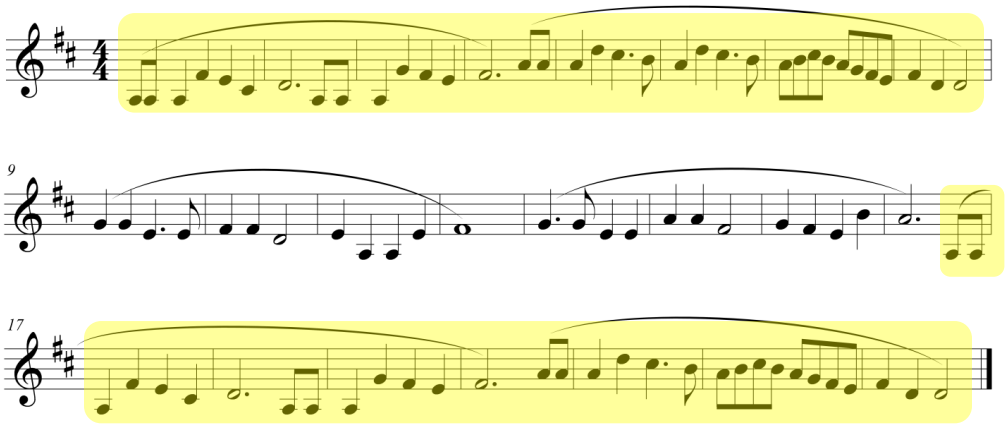
(b) THREE BLIND MICE



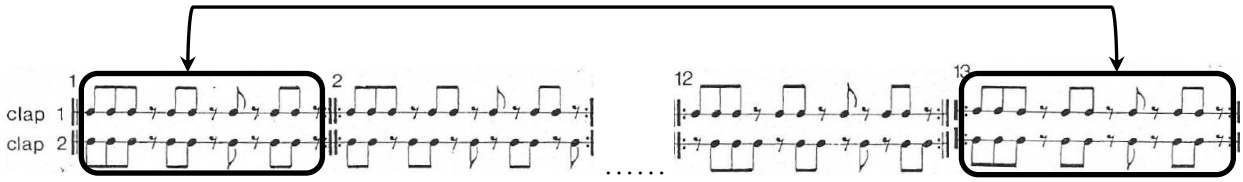
(c) SAKURA SAKURA



(d) WHY HAS THE SNOWMAN DISAPPEARED?

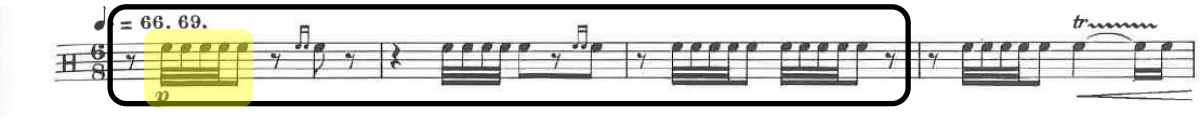


EXAMPLE 1. Cyclic form in foundational repertoires

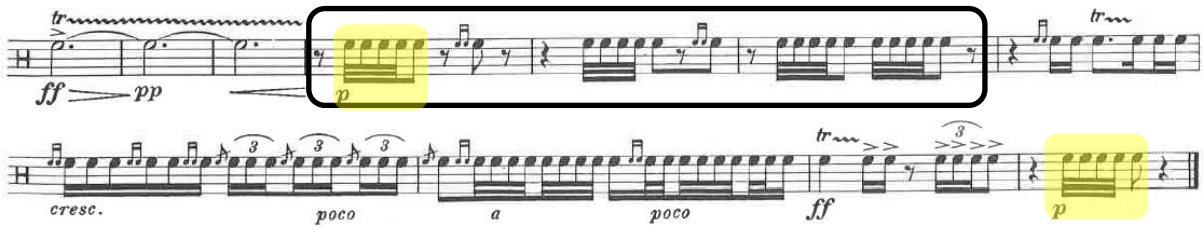


EXAMPLE 2. Cyclic form in *Clapping Music* (1984) by Steve Reich

(a) Opening, mm. 1–4

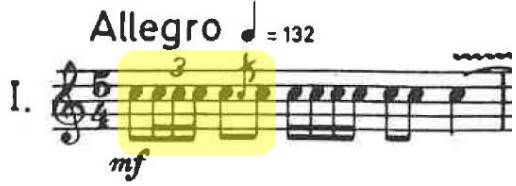


(b) Close, mm. 40–50

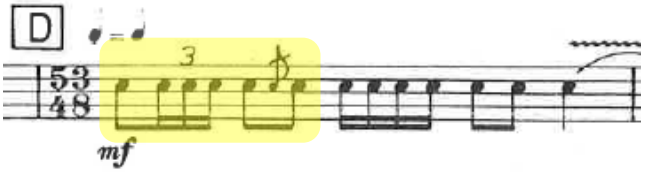


Example 3. Cyclic form in Study No. 9 from *Twelve Studies for Snare Drum* (1964) by Jacques Delécluse

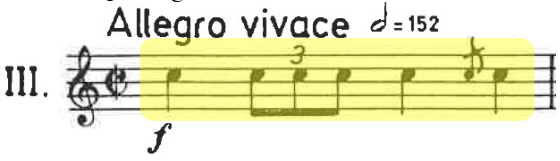
(a) Opening, Movement I



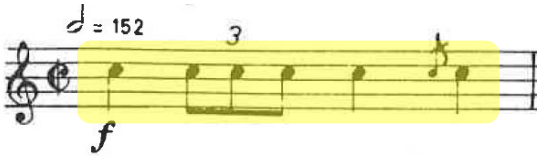
(b) Start of closing reprise, Movement I (m. 53)



(c) Opening, Movement III

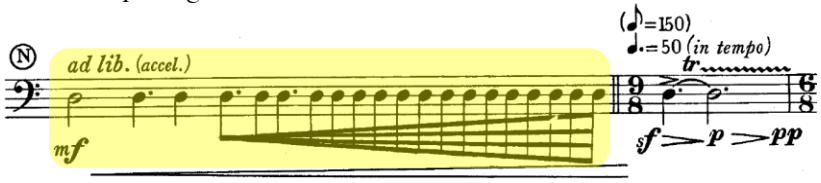


(d) Start of closing reprise, Movement III (m. 26)

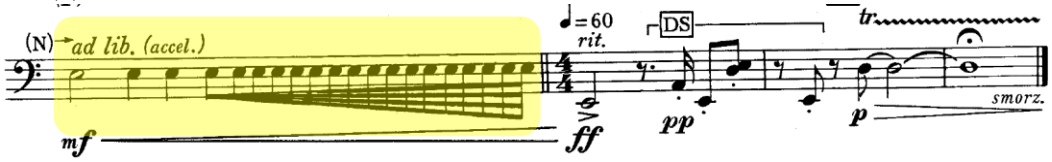


Example 4. Two levels of cyclic form in Fink's *Sonata for Snare Drum* (1969)

(a) Opening, mm. 1–2



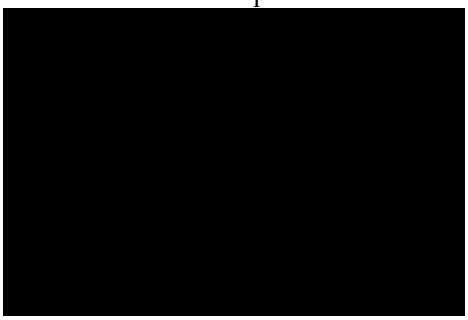
(b) Close, mm. 92–95



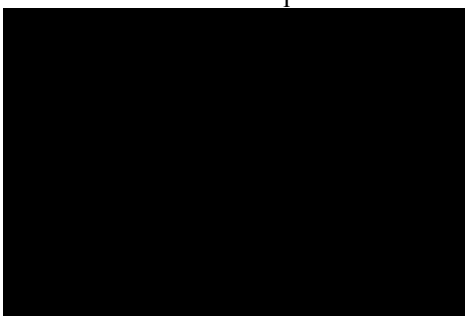
Example 5. Cyclic form in Elliott Carter's "Saëta" from *Eight Pieces for Four Timpani* (1950)

Example 6. Stuart Marrs' approach

First sample



Second sample



Example 7. An alternative approach

(a) Chinese Buddhist drumming

(b) Korean Buddhist drumming

(c) Japanese taiko

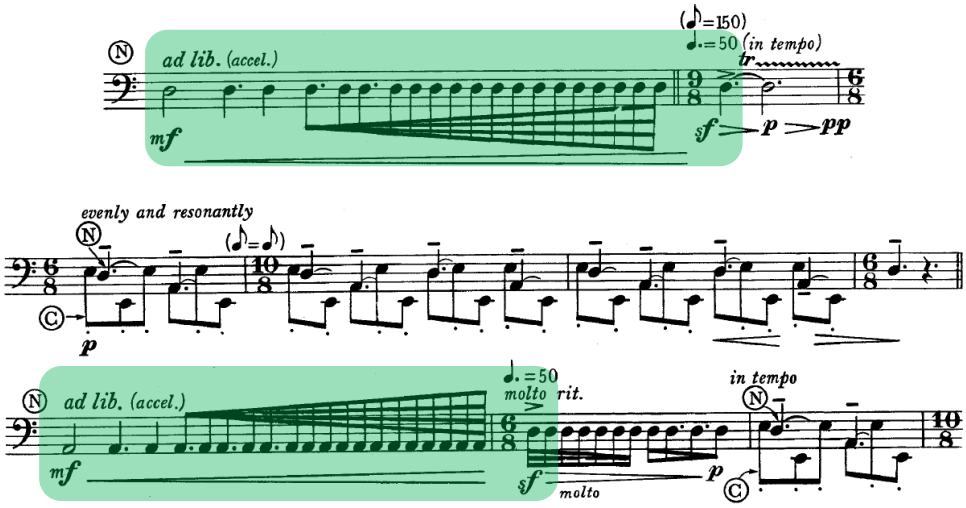
(d) Korean drum ensemble

(e) Chinese drum ensemble

(f) Korean mixed ensemble

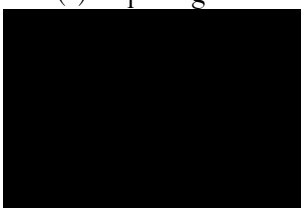
(g) Chinese opera

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



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

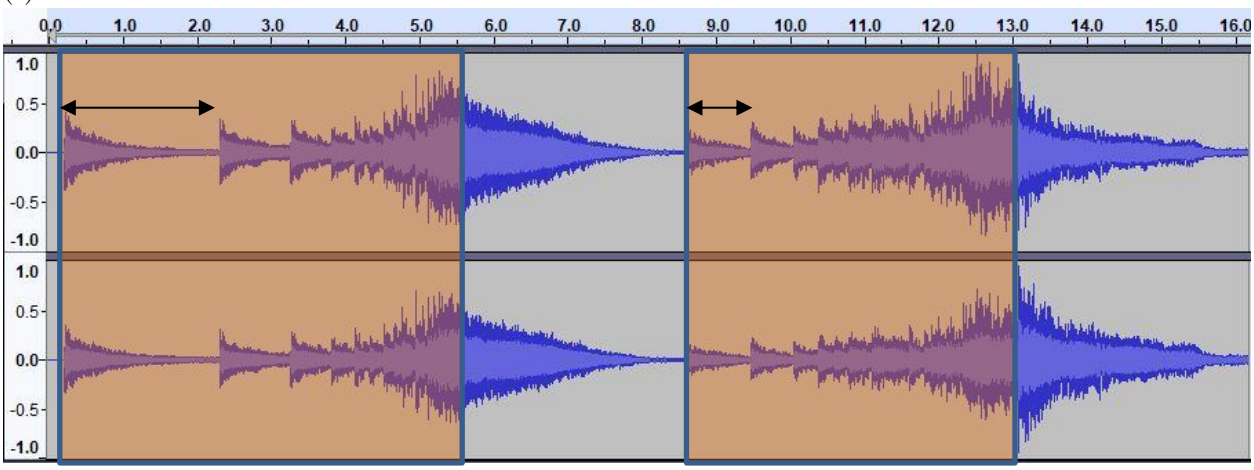
(a) Opening



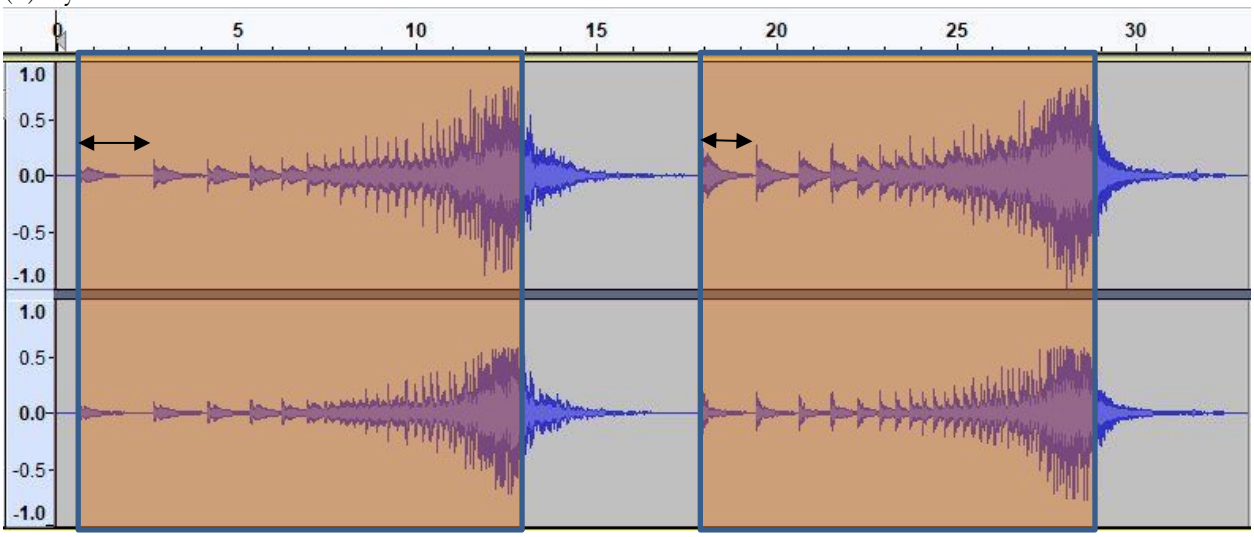
(b) Close

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

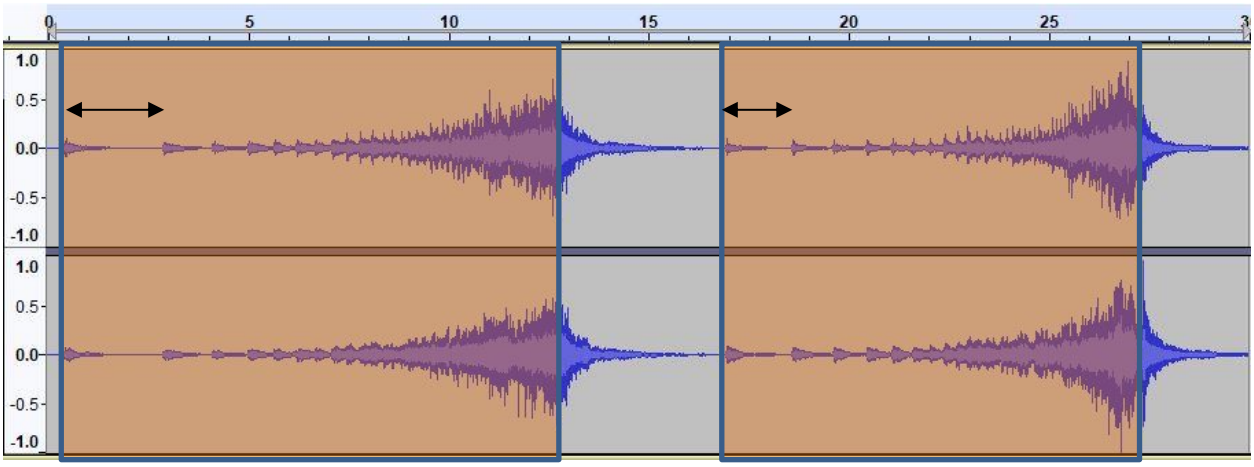
(a) Stuart Marrs



(b) Ayami Okamura



(c) Sam Um



Example 11. Spectrograms of framing accelerations in "Saëta"

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