

Kaija Saariaho, *Sept Papillons*, IV

1. Make a harmonic reduction of the movement based on sounding pitches (you don't need to retain the rhythm). Use a separate staff for each of the cello's four strings (I've attached a chart of cello harmonics to aid your transcription).

2. How would you divide the movement into sections, and why?

3. Locate focal pitches and explain your criteria for choosing them (this could be related to pitch, timbral quality, dynamics, register, etc.)

4. There are several possible tonal interpretations of this movement. Give a thumbnail sketch (verbal or visual) of your interpretation. You might want to consider one or more of the following:

1. the upper harmonics can be heard as partials of C, D and/or G fundamentals (open strings), giving weight to fundamental over the others, or suggesting "partial modulation"

2. timbral qualities and articulations may favor certain pitches over others

3. registral stratification may prioritize one band over another.

