

1. Toshio Hosokawa's *Kalligraphie* for string quartet (2007; rev. 2009) is composed of six brief movements. The equal-tempered pitches in movement V compose what common 20th c. symmetrical pitch collection (list the normal form = the specific collection)?
2. Although the pitch content is restricted, Hosokawa chooses a variety of contrasting harmonies from this collection to define central sonorities in the movement. For instance, the movement opens with a diminished triad, but only a few appear (and one fully-diminished tetrachord in m. 9). Major triads on A and C appear fleetingly, as do whole-tone trichords and symmetrical tetrachords (such as 0347—the major-minor tetrachord—and 0145). Do you hear any of these vertical chords as significant markers of form, or simply as the result of the moving lines in each voice?
3. How would you describe the form of this movement?
4. How would you describe the relationship between the two violins in mm. 1–8? Does this relationship continue throughout the piece?
5. Find two spots in the score where a horizontal line reappears as a double-stop interval, or v.v. Does this suggest anything to you about the relation among the lines?

6. The densest harmony is the hexachord in mm. 14-15, in which each instrument plays a double stop, with the cello doubling first C-Eb then Eb-A—played *fff, con espressivo*—then *pianissimo, sul ponticello*. After this point the texture thins again and the voices move more quickly. How do you hear the role of this sonority in the piece as a whole?
7. Discuss those aspects of Kalligraphie V that seem to you to express the “Japanese” aesthetics that Hosokawa discusses in “The Pattern and the Fabric.”
8. Which aspects of the movement seem to reflect the influence of the German modernist tradition?