

1. Context and structure

1	Ralph Vaughan-Williams	Finnish composer, who has studied in Helsinki, Germany and Paris, where she now lives. Interests included computer-based sound spectrum analysis, electronic music, music combining live performance and electronics and the use of computers in the actual composition of music. Identifies as a spectralist composer.
2	Colouristic	Slower moving passages where the emphasis is on changing sounds of long notes. Section 1, 3, 5 and 7.
3	Energetic	Section with short note lengths and faster moving passages. Section 2, 4 and 6.
4	Staves	Rather than using bars, everything is divided into staves. In the colouristic sections, each staff must last for a minimum length.

2. Melody

1	Chromatic	Movement by semitones. Stave 4-7
2	Microtone	An interval smaller than a semitone. Glissandi are seen in stave 7 – the logical extension of microtones.
3	Quarter tone	The tone between a semitone. Seen in stave 4-7
4	Retrograde	Play a melody backwards. Seen in stave 10.
5	Sequence	The immediate repetition at a different pitch of a melody. Seen in stave 10.

3. Sonority – How the instruments are used

1	Artificial Harmonic	A harmonic produced on a stopped string on a stringed instrument. E.g. Section 5.
2	Double Stopping	Playing two notes at the same time on a string instrument. E.g. Stave 18.
3	Electronic amplification	Making a sound louder by electronic means.
4	Fundamental	The musical pitch of a note that is perceived as the lowest partial present.
5	Glissando	Slide from one note to another. E.g. Stave 18.
6	Harmonics	A very high note on a string instrument produced by placing a finger on a string very lightly before plucking or bowing.
7	Partials	Higher, much quieter sounds above the fundamental.
8	Pizzicato	Pluck the string.
9	Signal processing	Analysing, modifying and synthesizing sound signals.
10	Trill	A quavering or vibratory sound, especially a rapid alternation of sung or played notes.

4. Key vocabulary

1	Spectralists	A group of French composers who use computer analysis of sound as the basis for composition.
2	Nymphaeas	Composition in 1987 for string quartet and electronics, which Saariaho uses as a basis for the opening.
3	Harmoniser	A device that detunes' the input pitch by adding pitches a quarter tone above and below simultaneously.
4	Reverberation	A sustaining effect that creates the impression of being in a physical space. For this piece a reverb unit is used.
5	Close mic	A technique where the mic is placed close to the string to pick up all of the sounds made by the player.

5. Texture

1	Drone	Pedal note that usually consists of the tonic and dominant. Seen in section 3.
2	Monophonic	A single line which can be played or sung by several people. Most of the piece is monophonic, however the reverb unit often allows notes to overlap.
3	Pedal	A sustained or repeated note sounded against changing harmonies. Seen in staves 17-27.

6. Tempo, metre and rhythm

1	Accelerando	Getting faster
2	Dectuplet	10 notes in the time of 8. Staves 4-7.
3	Pulseless	No particular pulse. Free time. Lento sections.
4	Quintuplet	5 notes in the time of 4. Seen in stave 10-13.
5	Ritenuato	Hold back the music for dramatic effect.
6	Septuplet	7 notes in the time of 4. Seen in stave 10-13.
7	Syncopation	Emphasising beats of the bar that are normally unaccented. Seen in stave 10-13.

7. Harmony and Tonality

1	Atonal	Sounds that are pleasant when played together. Seen in all pieces.
2	Dyad	A chord made up of two notes. Stave 9 is an example of a D and an A. Other chords are seen in the piece.
3	Overtone	A musical tone which is a part of the harmonic series above a fundamental note, and may be heard with it.
4	Spectral analysis	Computer analysis of sound as the basis for composition.
5	Pedal	A repeated or held note, normally used to give some sense of tonal centre to a piece. An example is seen with the low C in staves 17-27, although it is undermined through the constant use of the F#.

8. Key vocabulary

1	Flautando bowing	To give a high murmuring flute like string sound.
2	Free tempo	No established tempo
3	Tremolo	Quickly repeating the same note, builds tension in the music.
4	Heavy bow pressure	Gives a heavy scratching sound and replaces a clean pitch.
5	Vibrato	A fast wobbling of the pitch – piece ranges from none to heavy vibrato.