

**Shayla Chilliak**  
**EAST 205**  
**9/11 Report**  
**Vector Alpha**  
**Date submitted: December 14<sup>th</sup>, 2012**

### **Part One: Overview of structure**

#### 1. Eruption

Instruments: Bass (drones/percussion), cymbals/percussion, finally solo piano. High energy jumps between first and section halves and continues to build.

#### 2. Aqua

Instruments: piano, percussion, solo violin. Energy level static.

#### 3. A-Trractor

Instruments: piano, horn, violin. Piano solo, becoming competing parts, and finally a chaotic swarm. Gradually building energy throughout this movement.

#### 4. Maschinen

Instruments: percussion, synthesizer, piano, processed vocals, additional percussive voices. Vocals solo during first half, later overtaken by high-pitched sounds by the end. Instruments are sometimes competing. Energy builds gradually throughout the section.

#### 5. Percussion Solo

Instruments: toms, synthesized sound, rattling, bells. Parts work together, coordination.

High energy starts the movement, falling through a few rapid transitions, then building and falling. Wildly fluctuating energy level throughout first half. Movement is slower in second half; peaks and dips more gradual.

#### 6. Filigran

Instruments: Keyboard/synthesizer solo, different synthesized voices in competition, playing similar parts.  
Energy level static and fairly low, diminishing at end of movement.

#### 7. Eisige Resonanz

Instruments: synthesized sound, percussion. Low energy building gradually. Solo transitions from electronics to piano.

#### 8. Piano Solo

Solo; energy level static for first half, abruptly rising for second half and building until end of movement.

#### 9. Urgrund-Verweht

Instruments: electronics, percussion, flute.  
Building energy through first 2/3, followed by a rapid fall in energy; energy falls gradually until end of movement.

#### 10. Violin Solo

Instruments: violin, electronics, percussion.  
Dips and surges in energy, but overall energy is constant throughout first half, building throughout 3<sup>rd</sup> quarter, and falling again during the last quarter.

#### 11. Sporaden

Instruments: electronic sound, percussion. Voices are coordinated; bursts of low-level energy amidst silence.

## 12. Fetzen

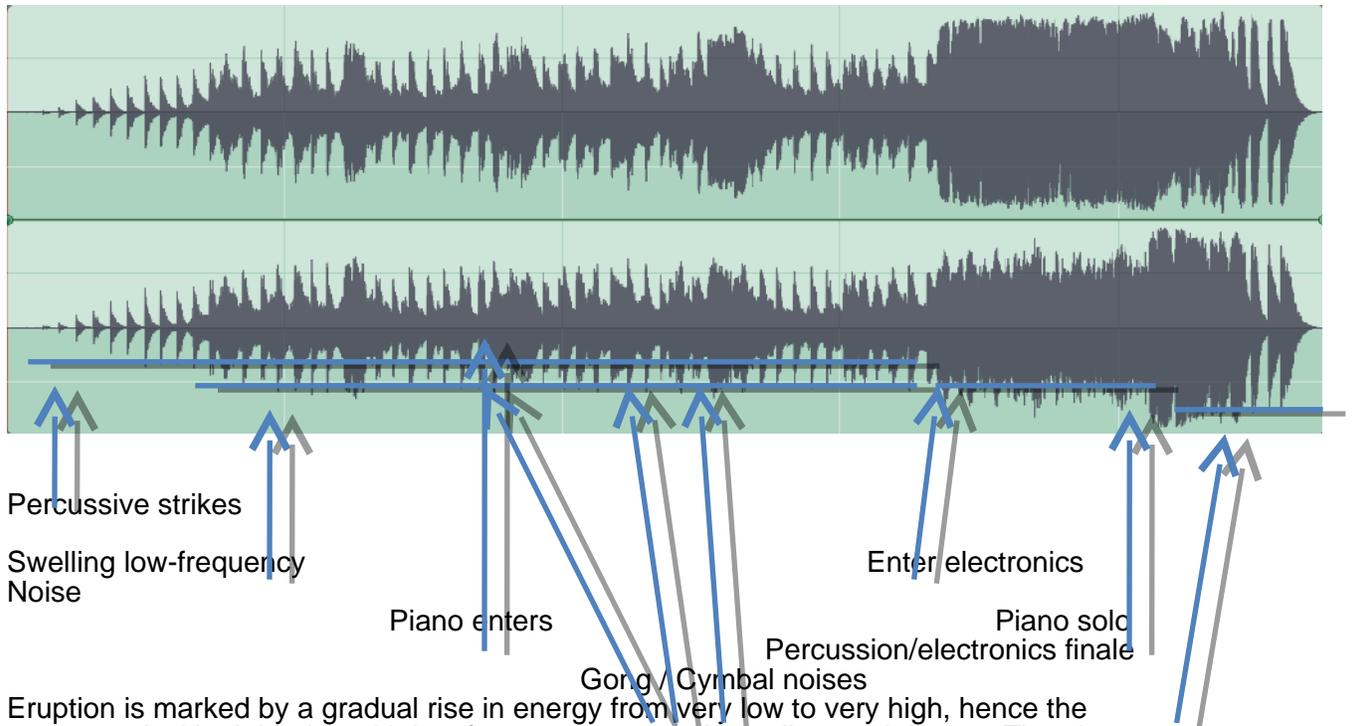
Instruments: violin, piano, electronics. Voices are in coordination and dialogue.  
Descending to competition and chaos.

## 13. Finale

Instruments: all. Chaos and competing voices for first half; ends with coordinated glissandos.

### Part Two: Section Analyses

#### 1. Eruption



Eruption is marked by a gradual rise in energy from very low to very high, hence the movement's title. It begins with low-frequency percussive strikes and drones. The piano and percussion gradually enter in spurts throughout the first two thirds of the movement. As of about the 2/3 mark, the drones and low gong-like strikes cease, replaced by a piano solo, and increasingly frantic and sporadic accompaniment by violin, electronics, and percussion. The percussion is now the whole drum kit, which interjects in bursts. The piano solo coalesces in an outpour of simultaneous sound from all voices, and finally a finale of coordinated bursts from the percussion and electronic sound.

#### 5. Percussion Solo

##### Section one. 0:00 – 2:30

This section starts out rhythmic and chaotic. Tom solo overlaid with electronic sounds. Begins very high-energy, with a steady beat. March-like themes enter and exit, along with orderly glissandos and other gestures. At 1:45, the beat begins to deteriorate into a low-pitched, swirling mass of sound with punctuated gestures from the drum kit. By 2:30, the energy level has fallen drastically.

##### Section two. 2:30 – 3:41

Non-pitched electronic sound is overlaid with gestural statements from the drum kit. This section is ambient with little energy change.

##### Section three – 3:41 – 4:18

This section features a zylophone solo. Energy is much calmer than in the previous two

sections.

Section four – 4:18 – 5:00

Evil-sounding gestures enter and exit - there is a sense of foreboding due to the timbre of these sounds. They are in conversation with un-pitched accompaniment.

Section five – 5:00 – 7:55

Energy is building as electronic sounds are overlaid with more regular rhythms from the drum kit. Rhythm descends into noise by 5:40, and energy falls abruptly to nothing by 6:00.

Section six – 6:00 – 7:55

The section begins with low-frequency, indistinct thuds. A heavy sense of foreboding and threat is implied. The rhythmically regular bass is punctuated by electronic gestures. The percussive rhythm becomes higher pitch and less regular between 7:00 and 7:30, then returns to the bass rhythm, dying out around 7:55. Energy remains fairly static.

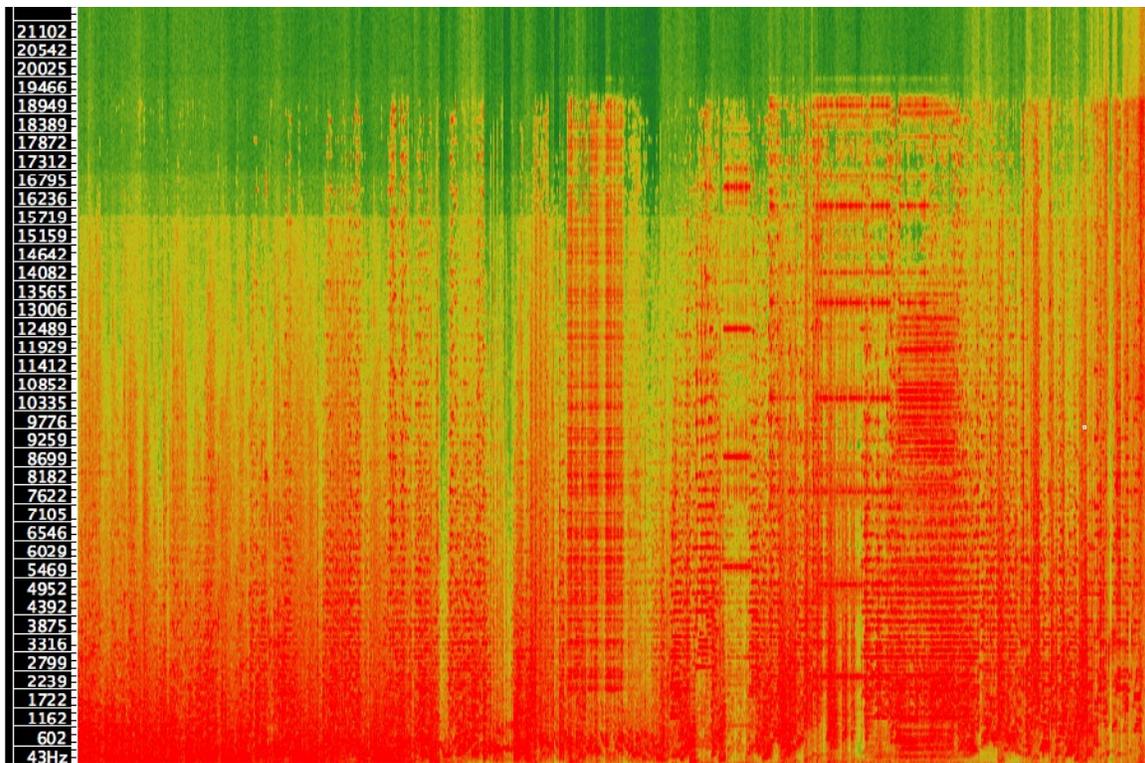
Section seven – 7:55 – 10:20

Sweeping electronic sounds of all frequencies, pitched and unpitched, begin to layer themselves on top of one another, along with the violin. The polyphony becomes increasingly dense, with slightly rising energy to 9:10. Downwards electronic glissandos overlay ambient un-pitched drones that sweep across the stereo image.

Section eight - 10:20 –

Somewhat regular percussion with accompaniment of bells and other pitched percussion. Section becomes increasingly dense in polyphony, with the addition of more and more percussive sounds and overlaid electronic sounds. Energy rises until around 11:43, when the drum set gives way to sweeping electronic sounds. Energy falls rapidly from here until the end of the movement.

## 6. Filigran

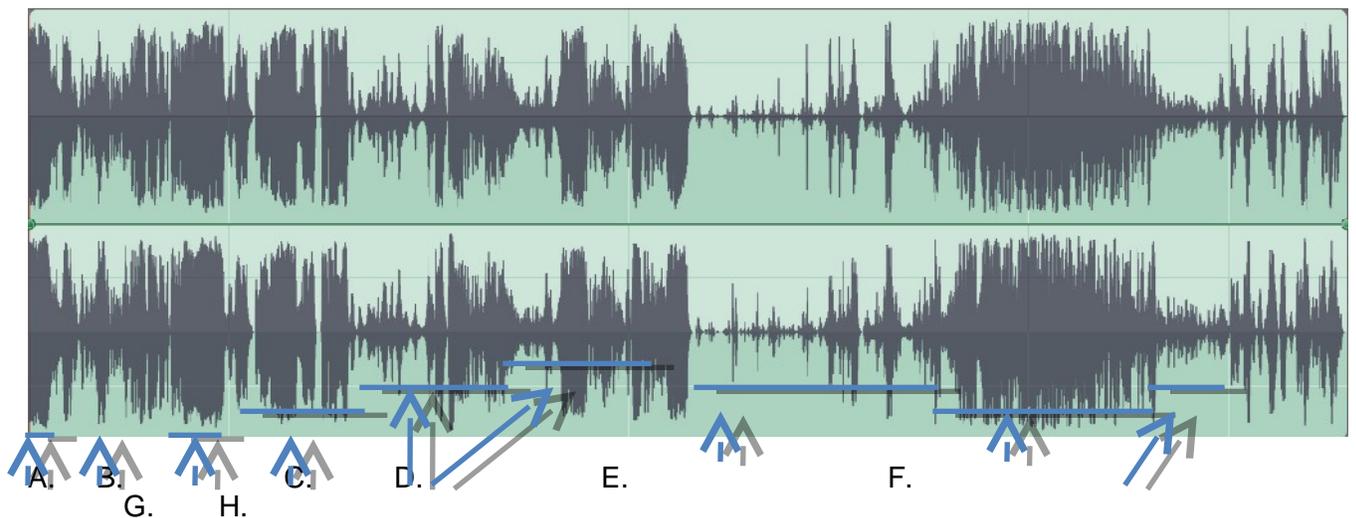


This movement is characterized by glissandos of various electronic sound, punctuated by sweeps of noise. The different electronic voices are similar, and seem to be competing with each other. Some are more voice-like, and some more keyboard-like. By the end of the piece, the synthesized voice has lost its tonality.

Energy levels remain constant throughout this movement.

It seems as though we are waiting for something, in some sort of in-between space in the piece. The sounds are whimsical and dream-like, in contrast with sections 5 and 7 which flank it. There is still something somewhat foreboding about this movement – like the calm before the storm.

#### 10. Violin Solo



- A. Chaotic, high-energy
- B. Energy falls abruptly, then builds gradually. Punctuated statements from violin and accompaniment.
- C. Medium-high energy; coordination of polyphony between violin and accompaniment.
- D. Coordinated polyphony continues, in sporadic outbursts punctuated with silence and slow sections.
- E. Two consecutive movements from melodic to atonal solo.
- F. Soloist recedes; violin and accompaniment play same role here. Very low energy, building gradually through denser polyphony of staccato punctuations.
- G. Energy builds, then reaches a climax. A cacophony of equal and indistinguished voices gradually individuate by the end of the section.
- H. Solo seems to have returned, but is challenged towards the end of the piece by the accompaniment. Accompaniment is coordinating with the soloist, but threatens to overtake it.