



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 27.2 Examples: Kozak, Anne Teresa De Keersmaeker's Violin Phase and the Experience of Time, or Why Does Process Music Work?

(Note: audio, video, and other interactive examples are only available online)

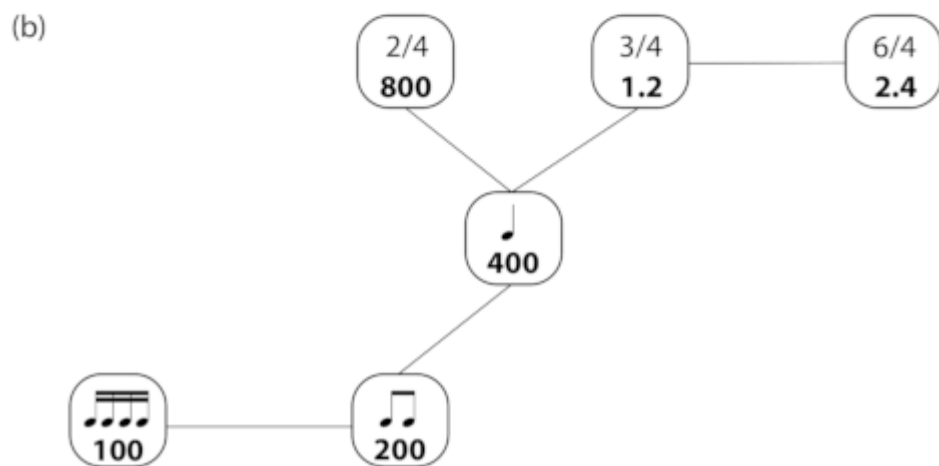
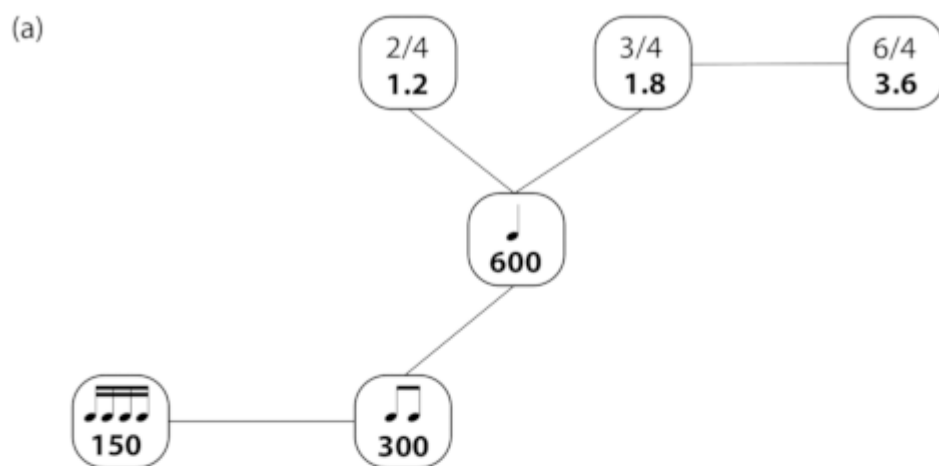
<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.kozak.html>

Example 2. Steve Reich, *Violin Phase*. Basic pattern.

♩ = ca. 144



Example 3. Multiply related metric periodicities in (a) Zukofsky's and (b) Guibbory's recordings of Reich's *Violin Phase*

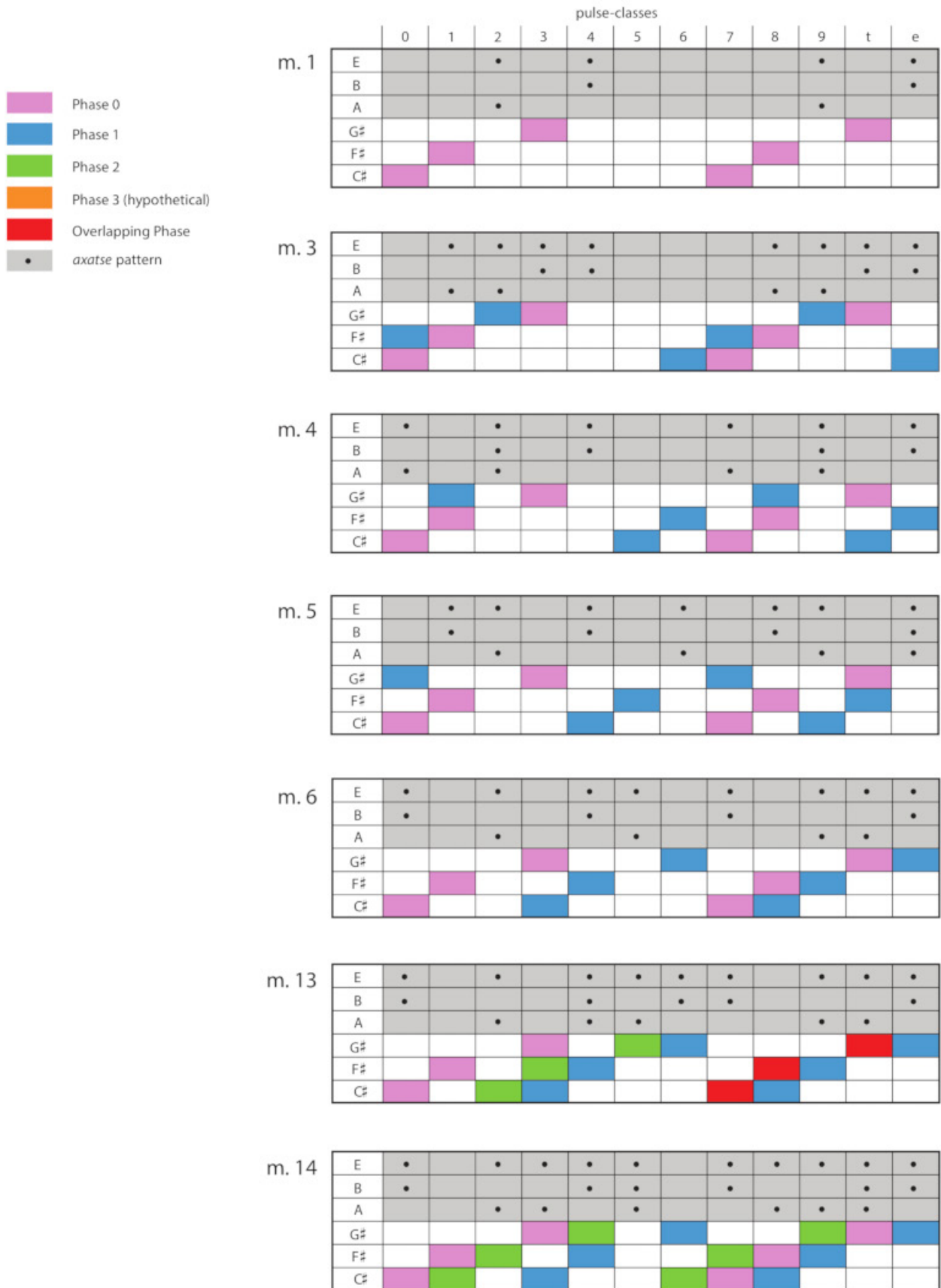


Example 4. Steve Reich, *Violin Phase*, “resulting patterns”
 Numbers refer to measures in the Universal Edition score (1979)

Example 5. Derivation of the *Violin Phase* basic pattern from the *gankogui/makwa* pattern

	pulse-class	0	1	2	3	4	5	6	7	8	9	t	e
<i>gankogui/makwa</i> pattern		•		•		•	•		•		•		•
<i>Violin Phase</i> basic pattern		•	•		•		[x]		•	•		•	

Example 6. Steve Reich, *Violin Phase*. Phasing of the *gankogui/makwa* pattern



m. 15

E	•		•		•	•		•		•	•	•
B	•				•			•		•		•
A			•			•		•		•	•	
G#				Red			Blue		Green		Pink	Blue
F#		Red			Blue		Green		Pink	Blue		
C#	Red			Blue		Green		Pink	Blue			

m. 16

E	•	•	•	•	•	•	•	•	•	•	•	•
B	•			•	•			•	•			•
A		•	•			•	•			•	•	
G#			Green	Pink			Blue	Green		Pink	Blue	
F#	Green	Pink			Blue	Green			Pink	Blue		
C#	Pink			Blue	Green			Pink	Blue			Green

Hypothetical Phase 3

E												
B												
A												
G#		Orange	Green	Pink			Red	Green			Pink	Blue
F#	Green	Pink			Red	Green			Pink	Blue		Orange
C#	Pink			Red	Green			Pink	Blue		Orange	Green

E												
B												
A												
G#	Orange		Green	Pink		Orange	Blue	Green		Pink	Blue	
F#	Green	Pink		Orange	Blue	Green			Pink	Blue	Orange	
C#	Pink		Orange	Blue	Green			Pink	Blue	Orange		Green

E												
B												
A												
G#			Green	Pink	Orange		Blue	Green		Pink	Red	
F#	Green	Pink	Orange		Blue	Green			Pink	Red		
C#	Pink	Orange		Blue	Green			Pink	Red			Green

E												
B												
A												
G#			Green	Red			Blue	Green			Red	Blue
F#	Green	Red			Blue	Green			Red	Blue		
C#	Red			Blue	Green			Red	Blue			Green

Example 7. Steve Reich, *Violin Phase*. Rotations of pulse-classes in m. 16

E	1 1 1 1
B	1 0 0 1
A	0 1 1 0
G#	0 0 1 1
F#	1 1 0 0
C#	1 0 0 1

Example 8. Steve Reich, *Violin Phase*. 4-eighth note subcycles in m. 16

m. 16

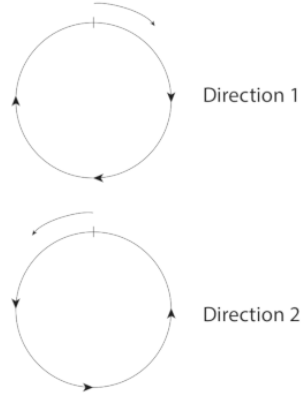
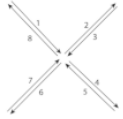
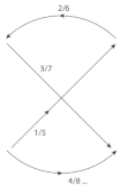
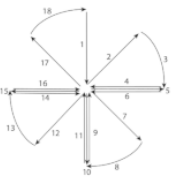
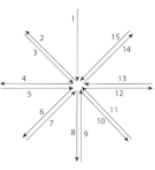
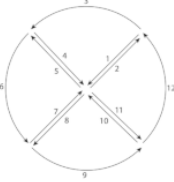
E	•	•	•	•	•	•	•	•	•	•	•	•
B	•			•	•			•	•			•
A		•	•			•	•			•	•	
G#			■	■			■	■			■	■
F#	■	■			■	■			■	■		
C#	■			■	■			■	■			■

Example 9. Steve Reich, *Violin Phase*. Final “resulting pattern” (mm. 22–22g)

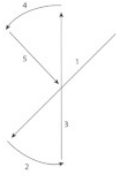
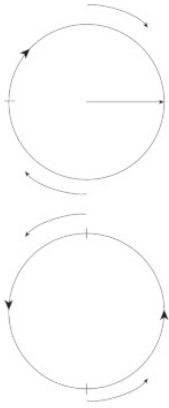
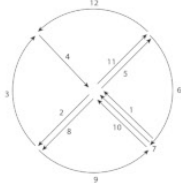
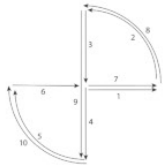
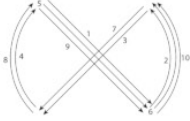
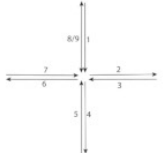
22:

x x y x y^{r-i^*}
 α β

Example 10. Formal diagram of De Keersmaeker's *Violin Phase*

TIME	CHARACTERISTIC GESTURE	PATH	MEASURE NO. (TIME)
0:17	- swinging arms; - twisting torso; - walking	<p>Main Theme</p>  <p>Direction 1</p> <p>Direction 2</p>	m. 2 (0:17)
3:57	- no change	<p>Variation 1</p> 	m. 9 (3:57)
5:04	- jumping	<p>Variation 2</p> 	m. 11 (5:12)
6:17	- <i>rond de jambes en dedans</i>	<p>Variation 3</p> 	m. 12 (6:17)
7:39	- pointing at center of circle; - spiriling from spine through hip	<p>Variation 4</p> 	m. 14 (7:48)
8:35	- pirouette w/ stretched arms; - knocking the floor w/ a jump	<p>Variation 5</p>  <p>*step 1 of Variation 5 overlaps w/ step 15 of Variation 4</p>	m. 15 (8:31)

(continued on next page)

<p>9:20</p>	<p>- swinging the leg</p>	<p>Variation 6</p> 	<p>m. 16 (9:26)</p>
<p>10:04</p>	<p>- no change</p>	<p>Variation 7</p> 	<p>m. 19a (9:50)</p>
<p>11:12</p>	<p>- crouching & folding in w/ fists - opening w/ right arm back and bend w/ head behind - spinning</p>	<p>Variation 8</p> 	<p>m. 20 (11:12)</p>
<p>11:50</p>	<p>- spinning</p>	<p>Variation 9</p> 	<p>m. 21 (12:22)</p>
<p>13:20</p>	<p>- extended jump from as low as possible</p>	<p>Variation 10</p> 	<p>m. 22 (13:36)</p>
<p>14:40</p>	<p>- spinning</p>	<p>Variation 11</p> 	<p>m. 23 (14:34)</p>

