



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)

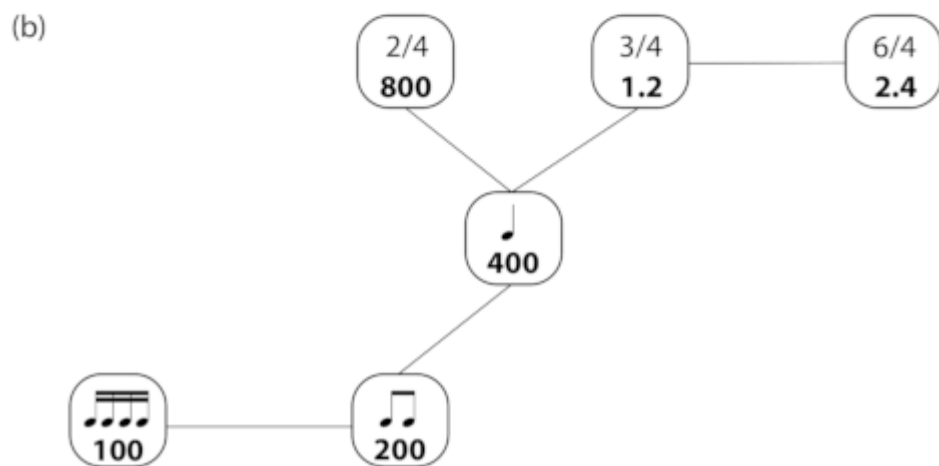
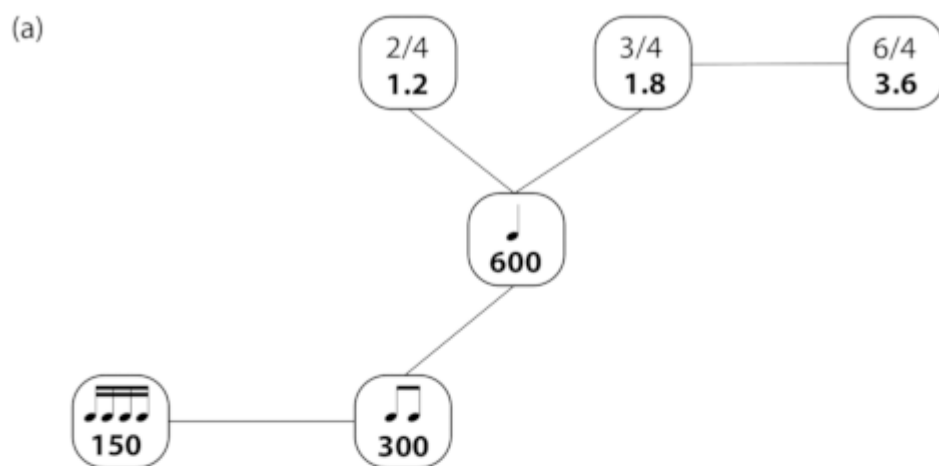
<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.kozak.html>

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*

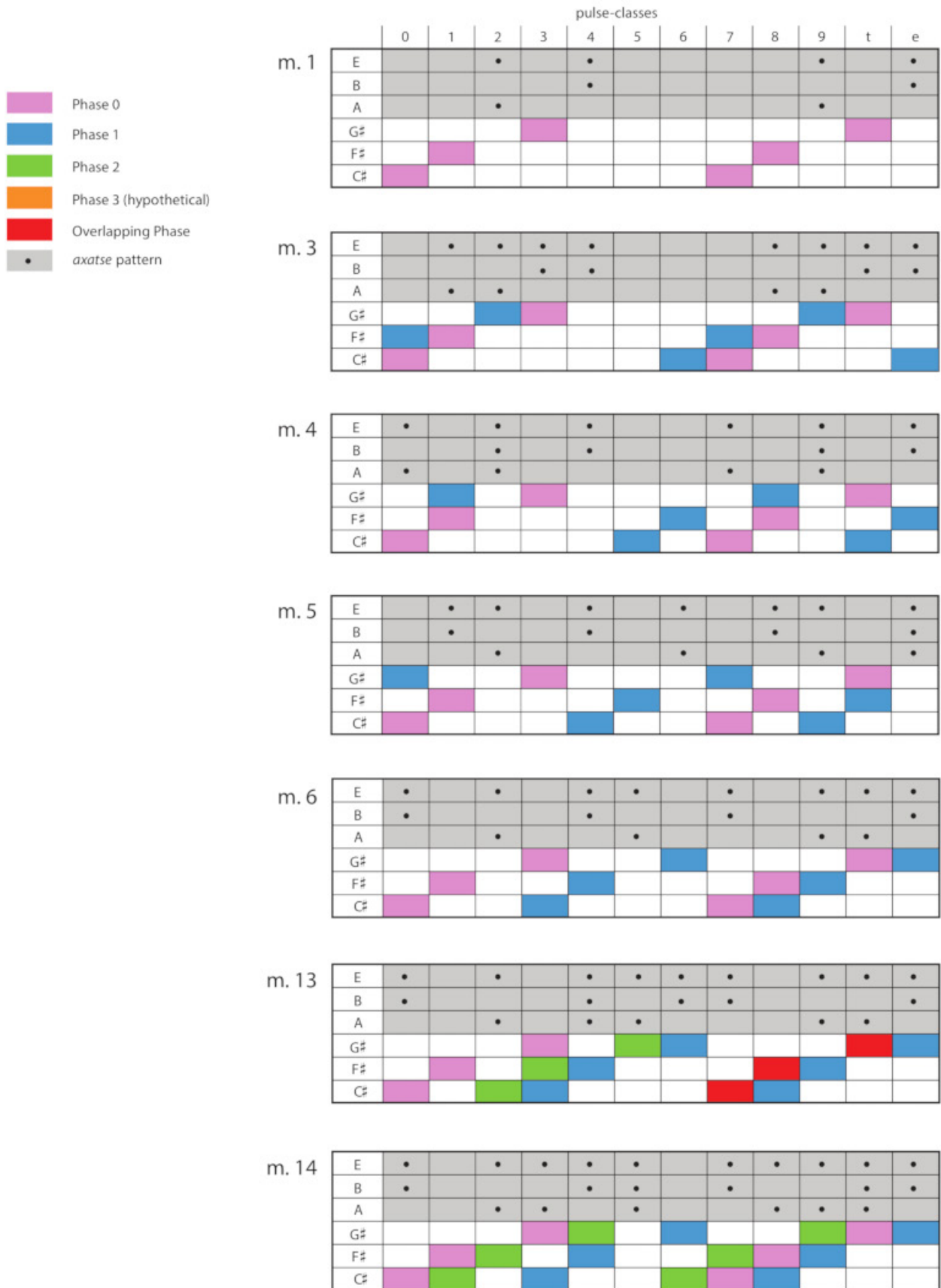


Example 4. Steve Reich, *Violin Phase*, “resulting patterns”
 Numbers refer to measures in the Universal Edition score (1979)

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

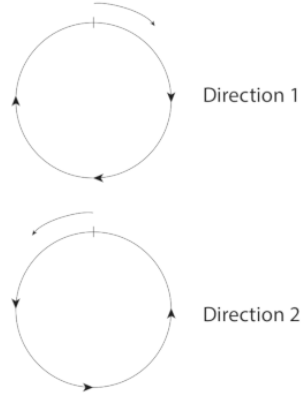
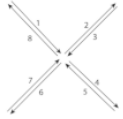
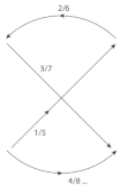
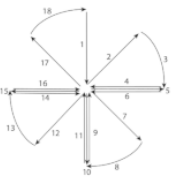
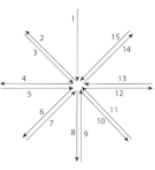
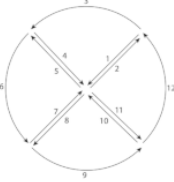
| | | | | | | | | | | | | |
|----|---|---|---|---|---|---|---|---|---|---|---|---|
| E | • | • | • | • | • | • | • | • | • | • | • | • |
| B | • | | | • | • | | | • | • | | | • |
| A | | • | • | | | • | • | | | • | • | |
| G# | | | ■ | ■ | | | ■ | ■ | | | ■ | ■ |
| F# | ■ | ■ | | | ■ | ■ | | | ■ | ■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

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

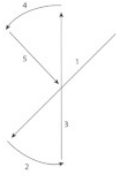
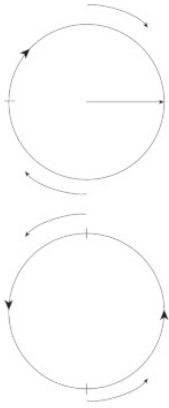
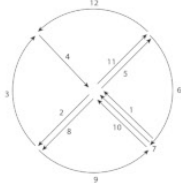
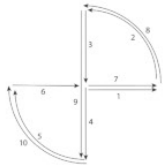
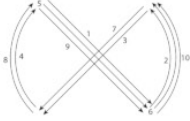
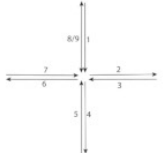
22:

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</p> <p>- opening w/ right arm back and bend w/ head behind</p> <p>- 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> |

