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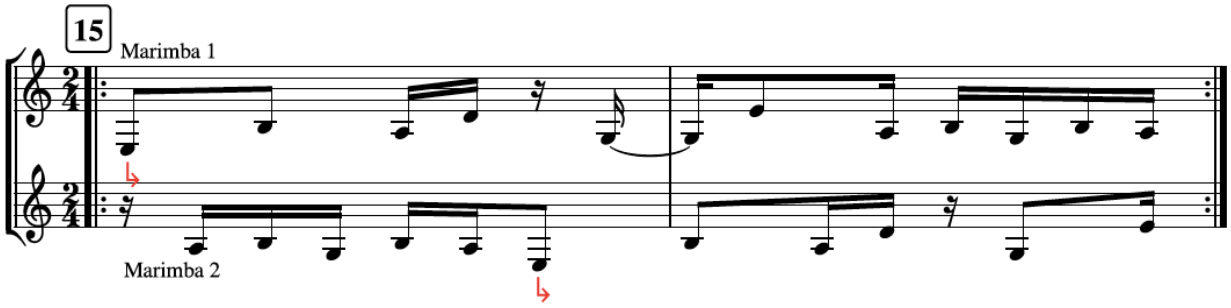
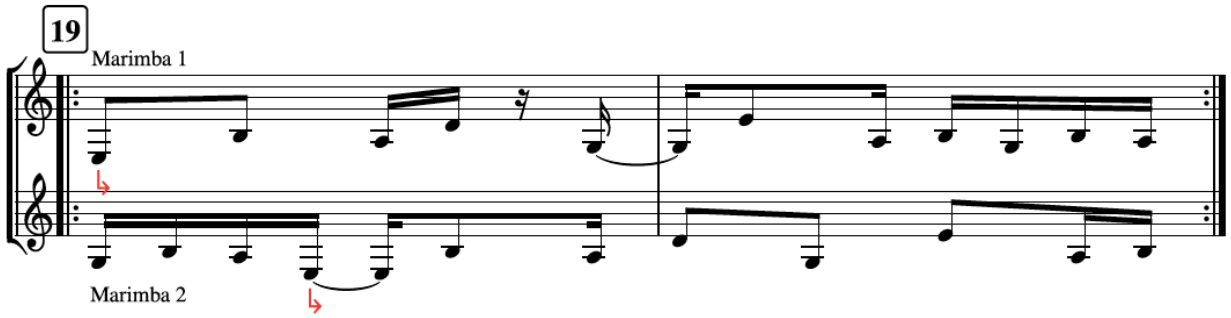
"Interventionist" Phasing in Steve Reich's *Nagoya Marimbas*
Handout

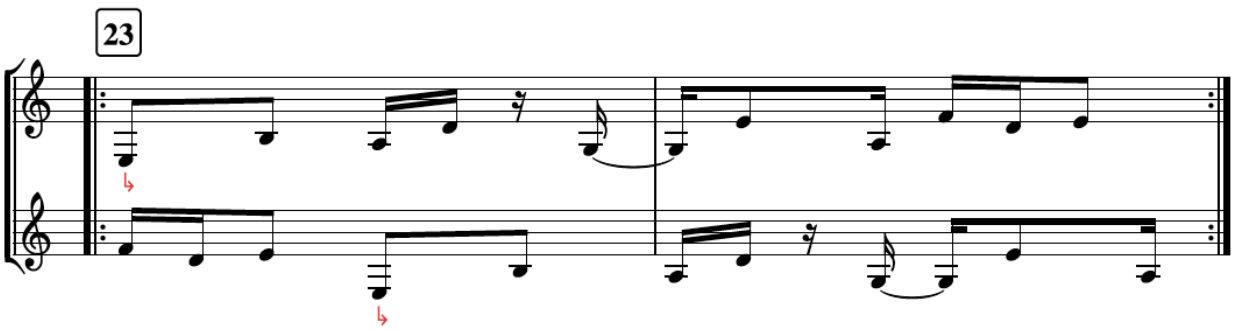
Example 1: Marimba 2 plays a beat-class transposition of Marimba 1.



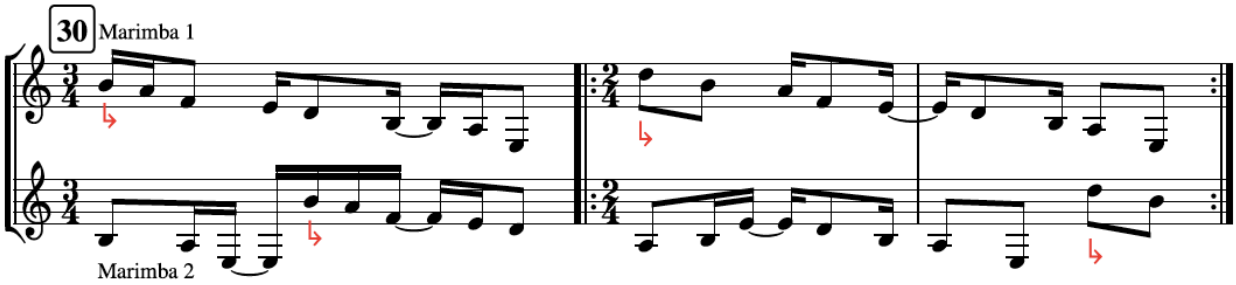
Example 2: Marimba 2 plays a different beat-class transposition of Marimba 1.



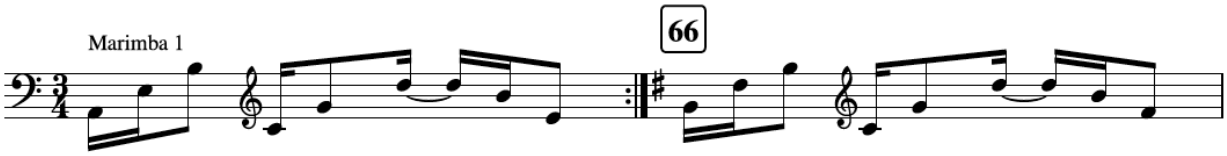
Example 3: In mm. 23–24, Marimba 2 "appears to know" the tail end of Marimba 1's part before Marimba 1 plays it.



Example 4: Registral high points send a false signal to the listener.



Example 5: A "subcollection shift" occurs between m. 65 and m. 66.



Example 6: During mm. 21–28, Reich changes from [7, 9, E, 2, 4] to [9, E, 2, 4, 5] via a two-step process. Meanwhile, during mm. 21–27, Reich shifts from downbeat low-points to downbeat high-points via a two-step process.

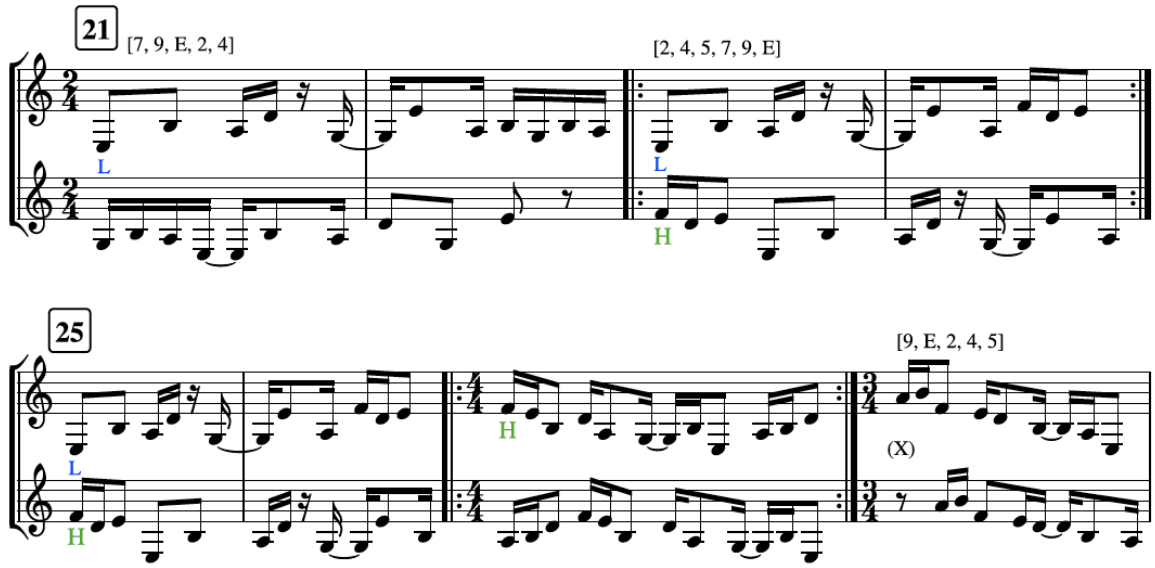
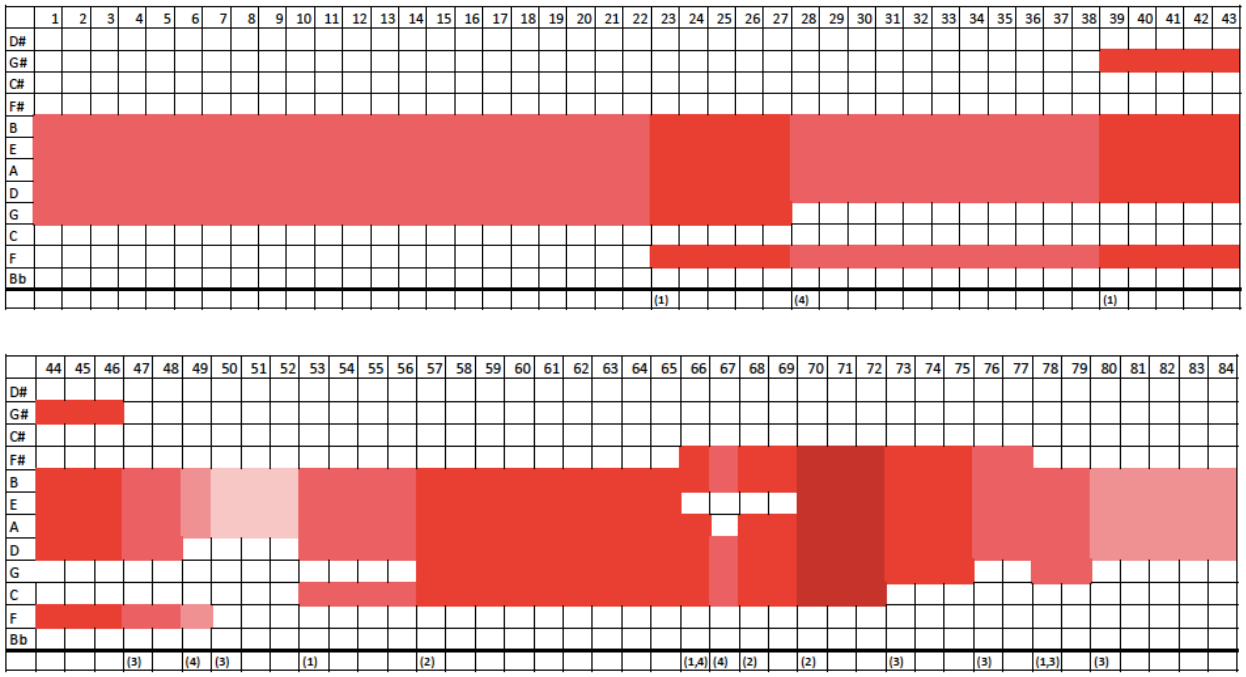


Table 1: Registral extremes on the first beat of each 3- or 4-beat unit. H = high, L = low, **X** = neither present. Shaded boxes indicate triple meter; all other boxes are two measures of duple meter or one measure of quadruple meter.

mm. 1–2: L	m. 28: **X**	m. 46: H, L	m. 60: L	m. 74: L
mm. 3–4: L	m. 29: L	m. 47: L	m. 61: L	m. 75: L
mm. 5–6: L	m. 30: H	m. 48: **X**	m. 62: L	m. 76: L
mm. 7–8: L	mm. 31–32: H	m. 49: H	m. 63: L	m. 77: L
mm. 9–10: L	mm. 33–34: H	m. 50: L	m. 64: L	m. 78: L
mm. 11–12: L	mm. 35–36: H	m. 51: L	m. 65: L	m. 79: L
mm. 13–14: L	mm. 37–38: H	m. 52: L	m. 66: L	m. 80: H, L
mm. 15–16: L	m. 39: **X**	m. 53: H	m. 67: L	m. 81: L
mm. 17–18: L	m. 40: **X**	m. 54: H	m. 68: L	m. 82: L
mm. 19–20: L	m. 41: H, L	m. 55: H	m. 69: L	m. 83: L
mm. 21–22: L	m. 42: H, L	m. 56: **X**	m. 70: L	m. 84: L
mm. 23–24: H, L	m. 43: H	m. 57: L	m. 71: L	
mm. 25–26: H, L	m. 44: H	m. 58: L	m. 72: L	
m. 27: H	m. 45: H, L	m. 59: L	m. 73: H, L	

Figure 1: A "line of fifths" representation of pitch classes used in *Nagoya Marimbas*. Measures are displayed horizontally. The lightness/darkness of the shaded box corresponds to the cardinality of the pitch-class collection. Numbers in parentheses on the row categorize changes to the collection, ordered from most salient to least salient.



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