‘New Chaconnes for Old?’: Steve Reich’s Sketches for *Variations for Winds, Strings and Keyboards*, with some thoughts on their significance for the analysis of the composer’s harmonic language in the late 1970s

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Figures
Figure 1: Steve Reich, *Variations for Winds, Strings and Keyboards*, bars 1-8
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Figure 2: Steve Reich, sketches, ‘July 4, 1979, VERMONT[:] Analysis of harmonic progression in Purcell’s “A New Ground”–1689’; ‘July 5 [including] ‘Romanesca–bass’ [Sketchbook 18]. Courtesy of the Steve Reich Collection, Paul Sacher Foundation, Basel.
Figure 3: Steve Reich, sketches, ‘7/9/79 [= 9 July 1979:] Cycles of scale – key . . . constant melodic – scale pattern –’; ‘7/10 [= 10 July 1979]; and ‘7/11 [= 11 July 1979:] Chord progressions in Music for Mallet Inst. – as chorale to repeat as harmony for strings’ [Sketchbook 18]. Courtesy of the Steve Reich Collection, Paul Sacher Foundation, Basel.
Figure 4: Steve Reich, sketch, ‘Aug 3 [= 3 August 1979:] MUSIC FOR STRINGS AND WINDS’ [Sketchbook 18, page numbered 14]. Courtesy of the Steve Reich Collection, Paul Sacher Foundation, Basel.
Figure 5: Steve Reich, sketch, ‘8/6/79 [= 6 August 1979:] Harmonic structure – Music for Strings and Winds’ [Sketchbook 18, page numbered 18]. Courtesy of the Steve Reich Collection, Paul Sacher Foundation, Basel.
Figure 6: Steve Reich, sketches, ‘8/10’, ‘8/13’, ‘8/14’ and ‘8/15’ [= 10, 13, 14 and 15 August 1979:] ‘Music for Strings + Winds’ [Sketchbook 18, pages numbered 23 and 24]. Courtesy of the Steve Reich Collection, Paul Sacher Foundation, Basel
Figure 7: A Harmonic Analysis of Steve Reich’s *Variations for Winds, Strings and Keyboards*, Section I (Bars 1-144)