

スティーヴ・ライヒ「漸進的プロセスとしての音楽 Music as a Gradual Process」バージョン比較

¶	I.	Writings on Music: 1965-2000, pp. 34-36.	Anti-Illusion: Procedures/Materials, pp. 56-57.	Source, vol. 5, no. 2, p. 30.	[No title.] Liner notes for Angel 36059 (LP).	Liner notes for Deutsche Grammophone 2740 106 (LP).	Writings about Music, pp. 9-11.	[No title.] Liner notes for Angel 7243 5 6769 2 0 (CD).	Liner notes for Deutsche Grammophone 427 428 (CD).
		MGP 2002	MGP 1969	MGP 1971	MGP 1973	MGP 1974A	MGP 1974B	MGP 1973 (CD)	MGP 1974A (CD)
1					[Four Organsの解説の後、“Four Organs is an example of music that is a “gradual process.” By that”に続いて“Music as a Gradual Process”本文に入る]			[Four Organsの解説の後、“Four Organs is an example of music that is a “gradual process.” By that”に続いて“Music as a Gradual Process”本文に入る]	
	1	composition but	composition, but	composition, but	composition, but	composition, but	composition, but	composition, but	composition, but
2					[段落切れずに続く]	[段落切れずに続く]		[段落切れずに続く]	[段落切れずに続く?]
	3	all the note-to-note (sound-to-sound) details and the overall form	all the note to note (sound to sound) details and all the over-all formal morphology			the note-to-note details and the overall form	all the note-to-note (sound-to-sound) details and the over all form		the note-to-note details and the overall form
		simultaneously.				simultaneously.			
	5	or infinite canon.)	or infinite canon in traditional music.)	or an infinite canon.)	or an infinite canon.)			["(Think of [...] canon.)"なし]	
3					[段落切れずに続く]			[段落切れずに続く]	
4					[段落切れずに続く]	[段落切れずに続く]		[段落切れずに続く]	[段落切れずに続く]
	8	facilitate closely detailed listening a musical process	facilitate really close perception, a process	facilitate closely detailed listening, a musical process	facilitate closely detailed listening, a musical process	facilitate closely detailed listening, a musical process	facilitate closely detailed listening a musical process	facilitate closely detailed listening, a musical process	facilitate closely detailed listening, a musical process
		extremely	very						
5	10	a gradual musical process	music that is a perceptible, gradual process						
		resembles:			resembles:[改行なし]	resembles:[改行なし]		resembles[改行なし]	resembles[改行なし]
	11		["pulling back [...]”と“turning over [...]”の順番は逆]						
		gradually come to rest;		gradually;	gradually come to rest... [改行なし]	gradually come to rest... [改行なし]		gradually coming to rest... [改行なし]	gradually come to rest... [改行なし]
	12	hour glass						hourglass	
	13	bottom;			bottom... [改行なし]	bottom... [改行なし]		bottom... [改行なし]	bottom... [改行なし]
	15	waves gradually						waves as they gradually	
6					[¶6なし]	[¶6なし]		[¶6なし]	[¶6なし]
	16	Although	Though	Though	[なし]	[なし]	Though	[なし]	[なし]
7					[¶7なし]	[¶7なし]		[¶7なし]	[¶7なし]
8					[¶8なし]	[¶8なし]		[¶8なし]	[¶8なし]
	22	As to whether	Whether		[なし]	[なし]		[なし]	[なし]
	23	electromechanical	electro-[?]mechanical	electro-mechanical	[なし]	[なし]		[なし]	[なし]
		not finally the main issue.	not finally very important.	not, in the final analysis, very important.	[なし]	[なし]		[なし]	[なし]
	25	when it's		when its	[なし]	[なし]		[なし]	[なし]
9					[¶5より段落切れずに続く]			[¶5より段落切れずに続く]	
	26	It is	It's	It's	It's	It's		It's	It's
		is frequently working			has frequently worked	has frequently worked		has frequently worked	has worked frequently
	27	electromechanical	electro-mechanical	electro-mechanical	electro-mechanical	electro-mechanical	electro-mechanical	electro-musical	electro-mechanical
		All [...] ethnic music.		(All [...] ethnic music.)	(All [...] ethnic music.)			(all [...] ethnic music.)	
10	30	control, I mean that	control I mean that	control I mean:	control I mean:	control I mean:		control I mean	control I mean:
		by running							in running
	32	also that I		also I	also I	also I		I also	I also
11	33	John Cage has used processes and has certainly accepted			During the 1950s and '60s John Cage used processes and certainly accepted	During the 1950s and '60s John Cage used processes and certainly accepted		During the 1950s and 1960s, John Cage used processes and certainly accepted	During the 1950s and '60s John Cage used processes and certainly accepted
	34	were compositional ones	were more compositional ones						
	35	piece				music			music
	38	Similarly, in		Similarly in	Similarly in	Similarly in	Similarly in	Similarly in	Similarly in
	39	(This is [...] work.)		This is [...] work.	["(This is [...] of the work.)"なし]	["(This is [...] of the work.)"なし]		["(This is [...] of the work.)"なし]	["(This is [...] of the work.)"なし]
		serial - basically European - music, and serial - basically American - art,	serial, (basically European) music and serial (basically American) art,	serial (basically European) music and serial (basically American) art,	[なし]	[なし]	serial (basically European) music and serial (basically American) art,	[なし]	[なし]
		where the perceived		where, in the latter, the perceived	[なし]	[なし]		[なし]	[なし]
12								[段落切れずに続く]	
	42	What I'm interested in is							What interests me is

13	44				["James Tenney said [...] privy to anything." "なし"]	["James Tenney said [...] privy to anything." "なし"]		["James Tenney said [...] privy to anything." "なし"]	["James Tenney said [...] privy to anything." "なし"]
		"Then anything."	"then anything".		[なし]	[なし]		[なし]	[なし]
	46	reasons	reason's						
		is because						is, because	
		it's							it is
14	50	process, there	process there					process there	
	51	psychacoustic	psycho-acoustic	psycho-acoustic	psycho-acoustic	psycho-acoustic	psycho-acoustic	psycho-acoustic	psycho-acoustic
		by-products	bi-products						
	52	submelodies heard within repeated melodic patterns, stereophonic effects due to listener location, slight irregularities in performance, harmonics, difference tones, and so on.	harmonics, difference tones, sub-melodies heard within repeated melodic patterns, stereophonic effects due to loudspeaker or listener location, slight irregularities in performance, etc.	sub-[?]melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.	sub-melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.	sub-melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.	sub-melodies heard within repeated melodic patterns, stereophonic effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.	sub-melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.	sub-melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.
15			[¶15なし]						
	55	it, but it	[なし]					it, but it	
	56	makes it interesting to that musical process again.	[なし]	makes its interesting to that musical process again.					makes it interesting to yet again.
	57	every	[なし]					a very	
	58	process, where	[なし]						process where
	59	is it.	[なし]					is it.	
16	60	sustain close attention and a gradual process invites my sustained attention.							sustain attention.
	61	extremely						extremely	
		gradual;							gradual -
	63	a minute hand		the minute hand	the minute hand	the minute hand		the minute hand	the minute hand
		moving after you stay with it a little while.						moving after you stay with it for a little while.	moving only after you observe it for a while.
17			[段落切れずに続く]	[段落切れずに続く]				[段落切れずに続く]	
	65	Several currently popular modal musics like Indian classical and drug-oriented rock and roll may	Many modal musics like Indian classical, John Coltrane's during the early 1960's, some recent rock and roll and other new musics may	Several currently popular modal musics, such as Indian Classical and drug-oriented rock and roll, may	Several currently popular modal musics, such as Indian Classical and drug-oriented rock and roll, may	Several currently (1968) popular modal musics, such as Indian Classical and drug-oriented rock and roll, may	Several currently popular modal musics like Indian classical and drug oriented rock and roll may	Several currently popular modal musics, such as Indian classical and drug-oriented rock and roll, may	Several modal musics popular in the late '60s, such as Indian classical and drug-oriented rock-'n-roll, may
	66	details because		details; because					details, because
	67	droning and repetitious)	droning)						
	68	on key modulation, counterpoint, and	on key modulation, counterpoint and			on frequent key change, counterpoint, and	on key modulation, counterpoint and		on frequent key change, counterpoint, and
	69	Western	western						
	70	musics	western					"musics"	
	70	improvisation.	improvisation and/or expression.						
18			[¶18なし]					[段落切れずに続く]	
	71	determine all the	[なし]			determine the			determine the
	72	overall form	[なし]				over all form		
		simultaneously.	[なし]			simultaneously.			
19	74	to gradual				to a gradual			to a gradual
		processes, one	processes one	processes one	processes one	processes one	processes one	processes one	processes one
	75	particular	particularly	particularly	particularly	particularly	particularly	particularly	particularly
	76	he and she and you and me outward toward it.	he and she and you and me outwards towards it.	he and she and you and me outwards towards it.	he and she and you and me outwards towards it.	he and she and you and me outwards (or inwards) towards it.	he and she and you and me outwards towards it.	he and she and you and me outwards towards it.	he and she and you and me outwards (or inwards) towards it.
¶	I.	MGP 2002	MGP 1969	MGP 1971	MGP 1973	MGP 1974A	MGP 1974B	MGP 1973 (CD)	MGP 1974A (CD)

Writings on Music 1965-2000 所収のバージョン (MGP 2002) を基準として異同を赤字で示した。異同のうちで、意図的・意味的な変更箇所を黄色でマーキングし、そのなかでも特に大きな変更箇所をページ色でマーキングした。段落番号 (¶) および行番号 (I.) はMGP 2002に基づく。