MTO 18.3 Examples: Waters, Other Good Bridges

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

Example 1. Bridge (measures 17–24) of Gershwin’s “I Got Rhythm”
Example 2. Pattern completion in “La cathédrale engloutie,” measures 16–19
Example 3. Lead-in to thematic restatements in *Prélude à l’après-midi d’un faune*

3a. mm. 9-12

3b. Mm. 19-22

3c. Mm. 25-27

3rd Restatement
Figure 1. Bridge created by overlap across two formal sections

\[
\begin{array}{cc}
X & X \\
Y & Z \\
\end{array}
\]

New section

Figure 2. Formal organization of “Reflets dans l’eau”

A1  measures 1–8  
B    measures 9–34 
A2  measures 35–42  
C    measures 43–70  
A3  measures 71–80  
Coda measures 81–end

Example 4a. Rondo refrain (measures 1–8)
Example 4b. Rondo refrain (regularized)

Gb    (f)    ebm7    Db (added 6th)

Db: Plagal motion (IV/i7) to I
Example 5. End of B and return of refrain (A2) (measures 31–38)
**Figure 3.** End of B and beginning of A2

<table>
<thead>
<tr>
<th>Plagal Harmony</th>
<th>Plagal Harmony</th>
</tr>
</thead>
<tbody>
<tr>
<td>^5 in Bass</td>
<td>Delayed ^1 in Bass</td>
</tr>
</tbody>
</table>

End of B m. 34 | A2 Section mm. 35–36

**Figure 4a.** End of B and beginning of A2

<table>
<thead>
<tr>
<th>Motive: (C)-Db-Bb</th>
<th>Begins Gb-Bb-Db</th>
</tr>
</thead>
<tbody>
<tr>
<td>G°7 as V7/V (“Eb7”)</td>
<td>Plagal Harmony</td>
</tr>
<tr>
<td>^5 in bass</td>
<td>Delayed ^1 in bass</td>
</tr>
</tbody>
</table>

End of B m. 34 | A2 Section mm. 35–36
Figure 4b. Stages A–C at end of B and beginning of A2

<table>
<thead>
<tr>
<th>Motive: C-Db-Bb-C</th>
<th>Motive: (C)-Db-Bb</th>
<th>Motive: (C)-Db-Bb</th>
<th>Begins Gb-Bb-Db</th>
<th>F minor 7th to Bb minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>C7-“B7”-Bb7-“Eb7”</td>
<td>G⁰7 as V⁷/V (“Eb7”)</td>
<td>G⁰7 as V⁷/V (“Eb7”)</td>
<td>Plagal Harmony</td>
<td>Tonic harmony (with 6th)</td>
</tr>
<tr>
<td>5 in bass</td>
<td>5 in bass</td>
<td>5 in bass</td>
<td>Delayed 1 in bass</td>
<td>1 in bass</td>
</tr>
</tbody>
</table>

Stage A
m. 31.5
B 32–33
C 34
A2 Section
35–36
37–38
Example 6. End of A2 and beginning of C section (measures 39–47)
Figure 5. End of A2 and beginning of C.

<table>
<thead>
<tr>
<th>Bb minor in RH</th>
<th>Bb minor in RH, m. 43</th>
</tr>
</thead>
<tbody>
<tr>
<td>Db lowest bass pitch</td>
<td>G lowest bass pitch</td>
</tr>
</tbody>
</table>

End of A2 | Beginning of C

Example 7. End of C and return of refrain (A3) (measures 68–74)

Refrain (A3) (Gb-f#min7)

Eb minor overlaps with beginning of A2
Figure 6. End of C and beginning of A3

<table>
<thead>
<tr>
<th>Gb, f, eb triads (Plagal)</th>
<th>Gb, f, ebmin7 (Plagal)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Ab drops out</td>
<td>LH holds eb minor</td>
</tr>
</tbody>
</table>

mm. 69.75-71 | Beginning of A3 (m. 71)