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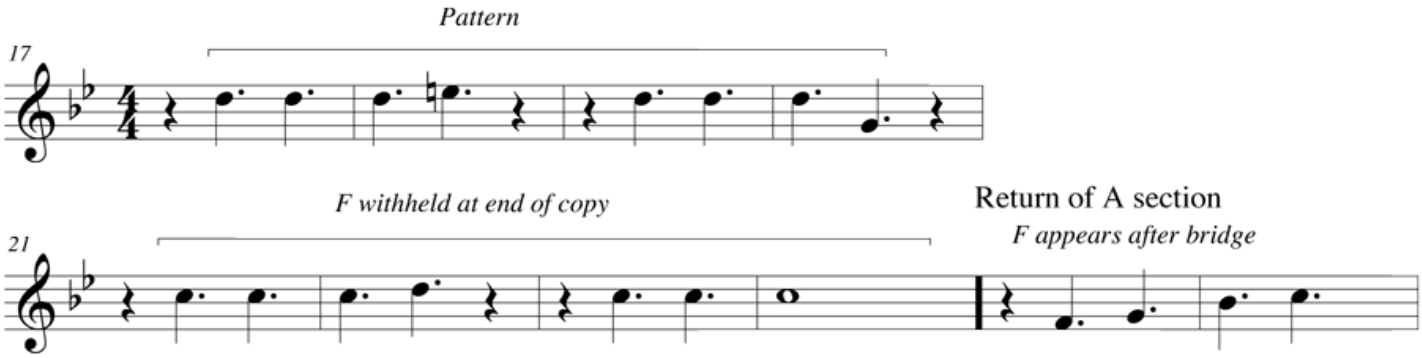
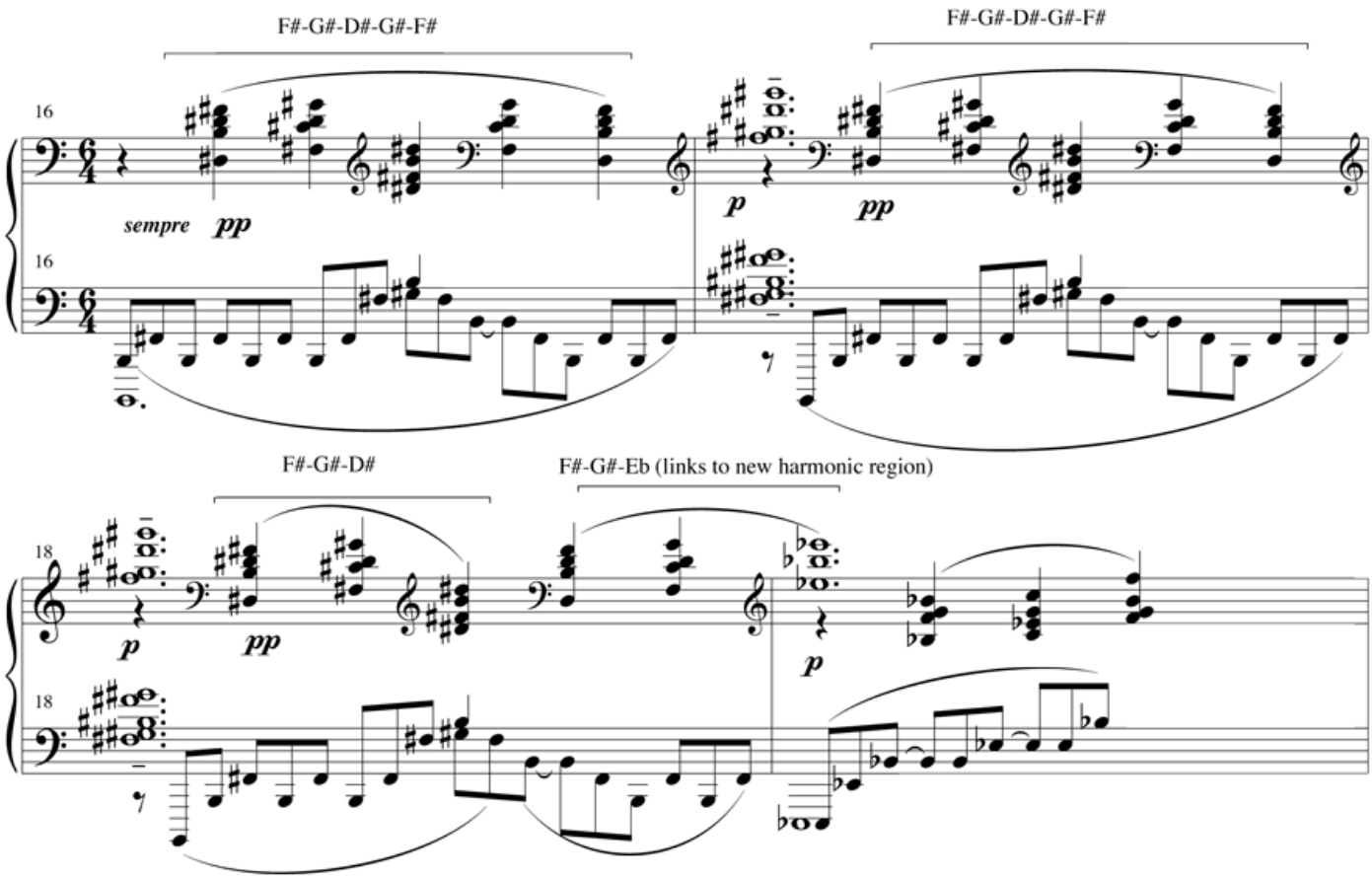
MTO 18.3 Examples: Waters, Other Good Bridges

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.waters.php

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*

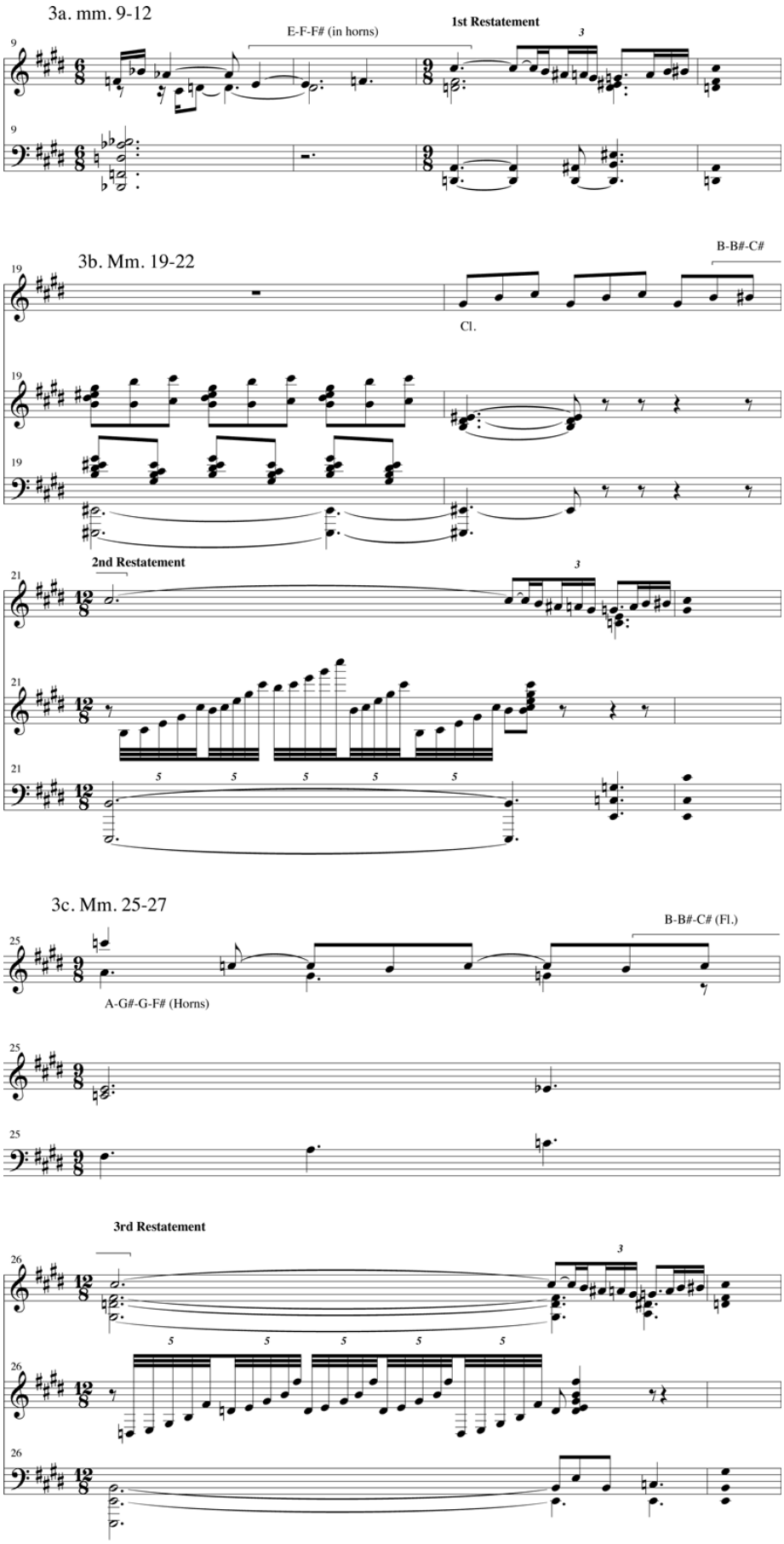


Figure 1. Bridge created by overlap across two formal sections

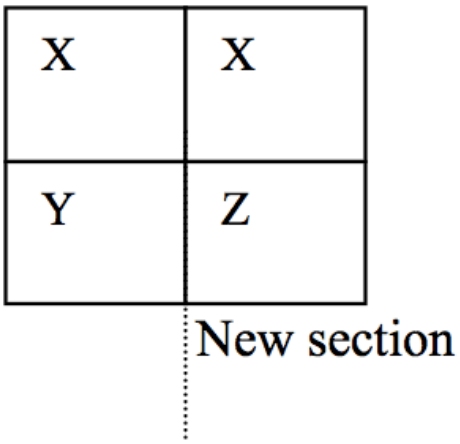
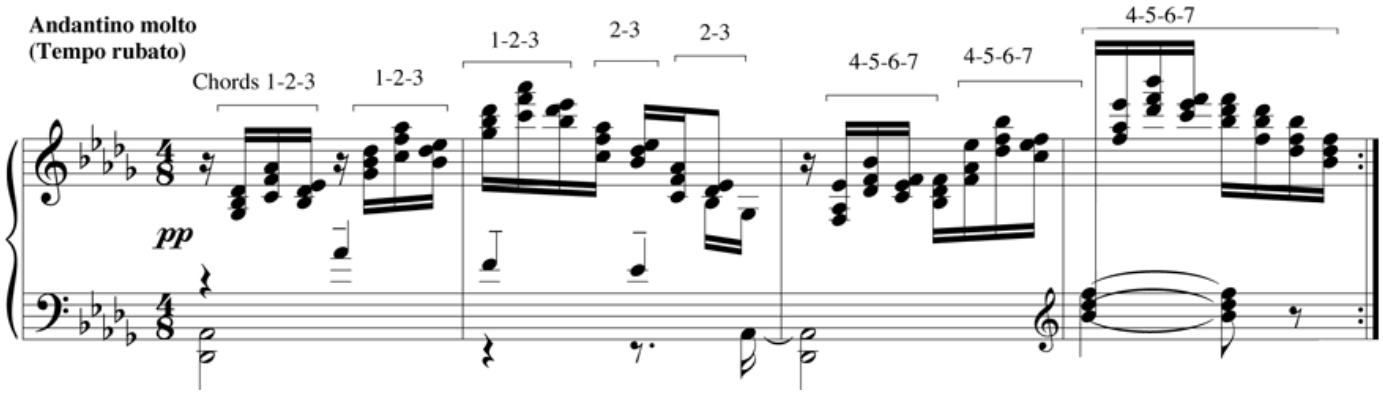


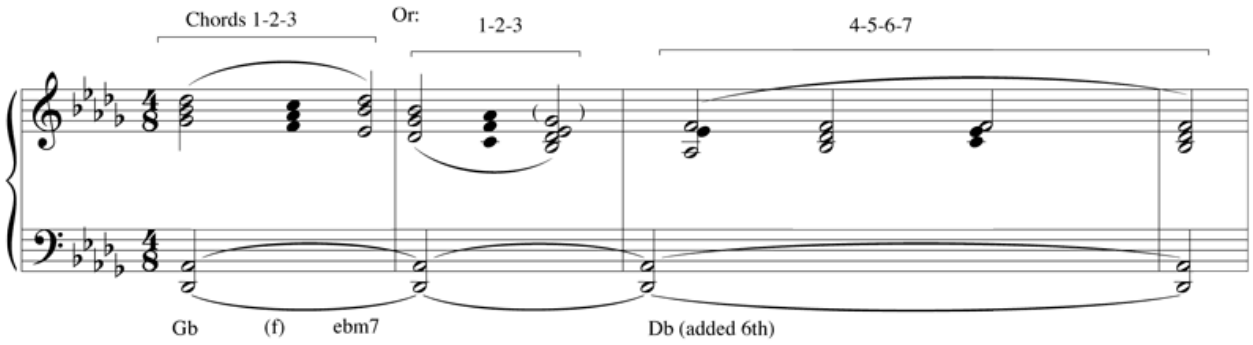
Figure 2. Formal organization of "Reflets dans l'eau"

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)



Db: Plagal motion (IV/ii7) to I

Example 5. End of B and return of refrain (A2) (measures 31–38)

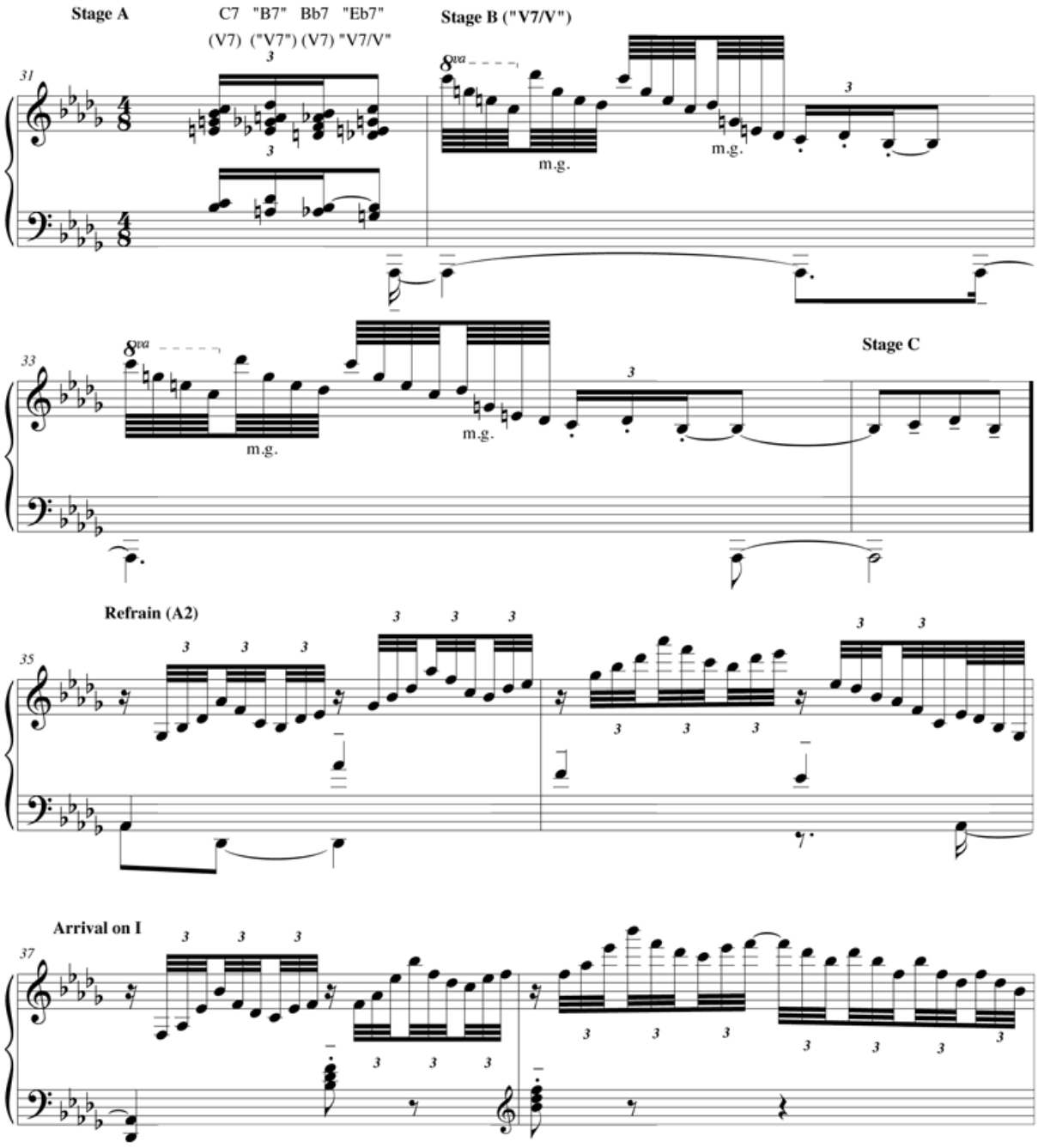


Figure 3. End of B and beginning of A2

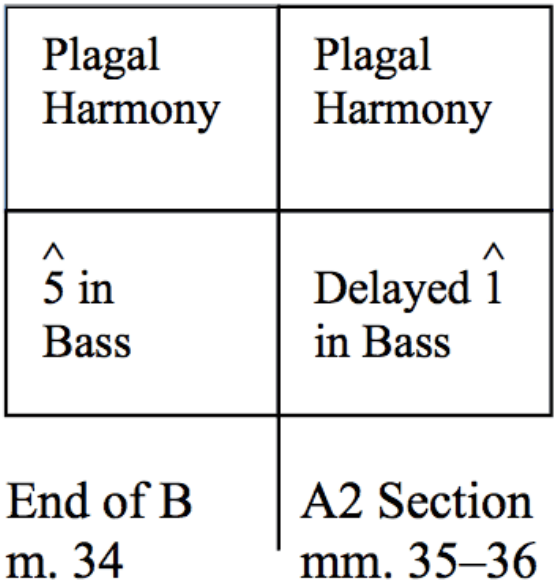


Figure 4a. End of B and beginning of A2

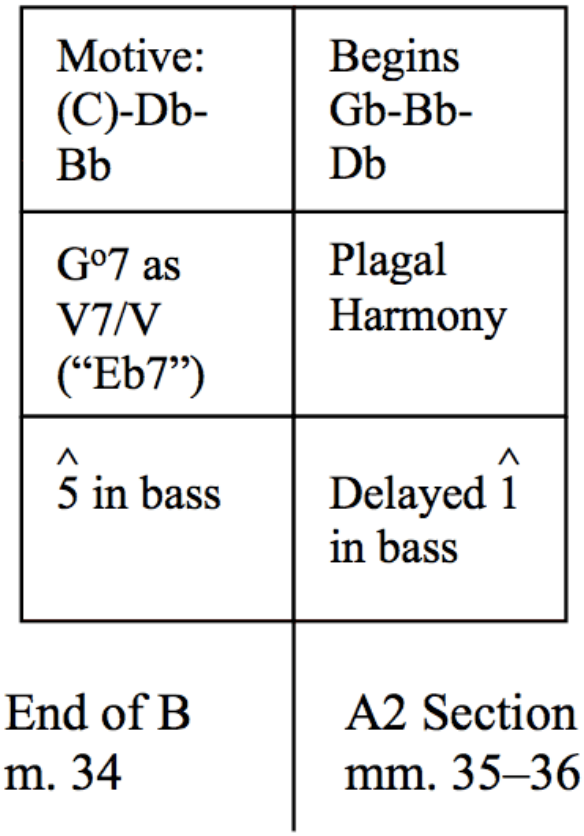


Figure 4b. Stages A–C at end of B and beginning of A2

Motive: C-Db-Bb-C	Motive: (C)-Db-Bb	Motive: (C)-Db-Bb	Begins Gb-Bb-Db	F minor 7th to Bb minor
C7-"B7"-Bb7-"Eb7"	G°7 as V7/V ("Eb7")	G°7 as V7/V ("Eb7")	Plagal Harmony	Tonic harmony (with 6th)
$\hat{5}$ in bass	$\hat{5}$ in bass	$\hat{5}$ in bass	Delayed $\hat{1}$ in bass	$\hat{1}$ in bass
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)

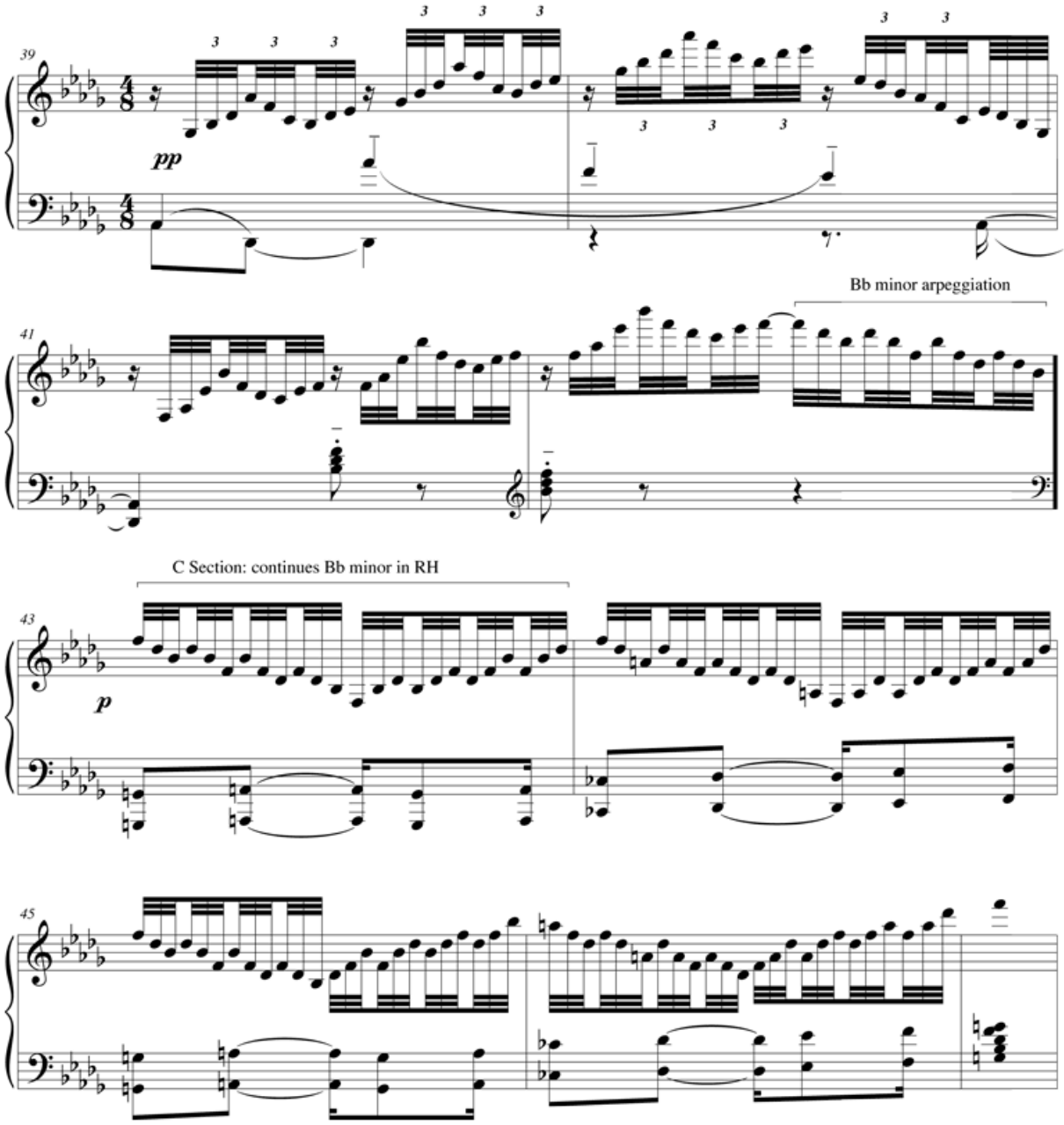


Figure 5. End of A2 and beginning of C

Bb minor in RH m. 42	Bb minor in RH, m. 43
Db lowest bass pitch	G lowest bass pitch
End of A2	Beginning of C

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

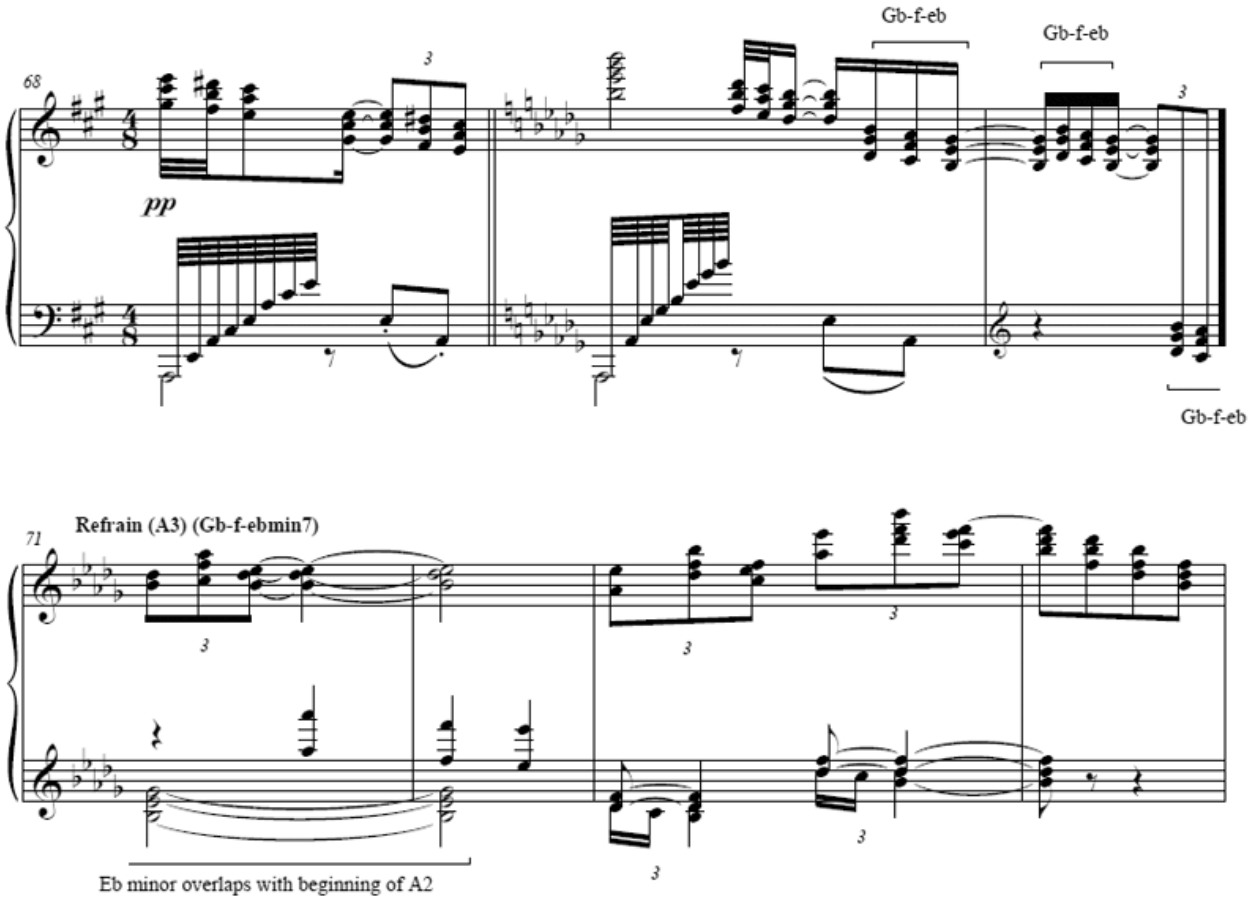


Figure 6. End of C and beginning of A3

Gb, f, eb triads (Plagal)	Gb, f, ebmin7 (Plagal)
Bass Ab drops out	LH holds eb minor
mm. 69.75-71	Beginning of A3 (m. 71)