



MTO 26.3 Examples: Baker, Review of Waters

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

<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.baker.html>

Example 1. Waters's dominant substitutions (transposed to C)

chord: 1 G¹³ 1a FM7([#]11)/E 2 G7(b13b9) 2a A^bm⁶ 3 G7([#]11b9) 3a D^bM/D

preserves upper structure:

C: V⁷ ~IV⁴/2 V⁷ ^bvi V⁷ ← [OCT_{1,2}]

tune (composer), p. in Waters: "Penelope" (Shorter), p. 35 "Dindi" (Jobim), p. xx "Inner Space" (Corea), p. 104

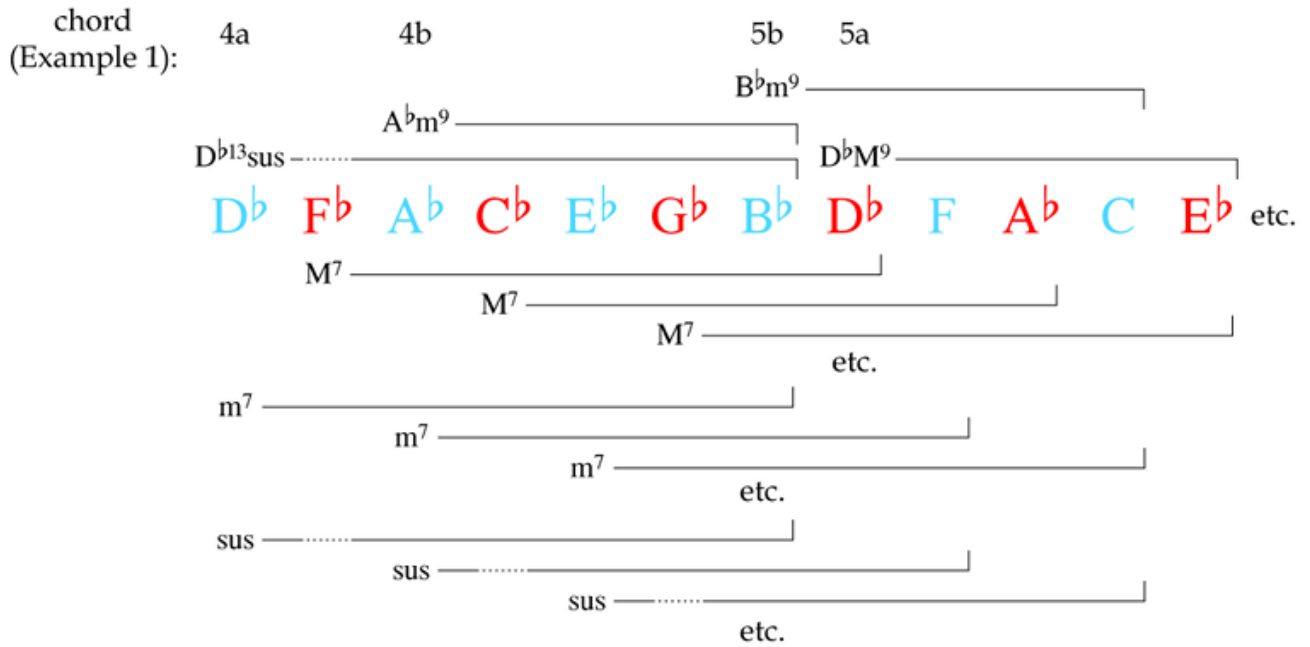
chord: 4 D^b13 4a D^b13sus 4b A^bm⁹ 5 D^b9 5a D^bM⁹ 5b B^bm⁹

preserves upper structure of quality change:

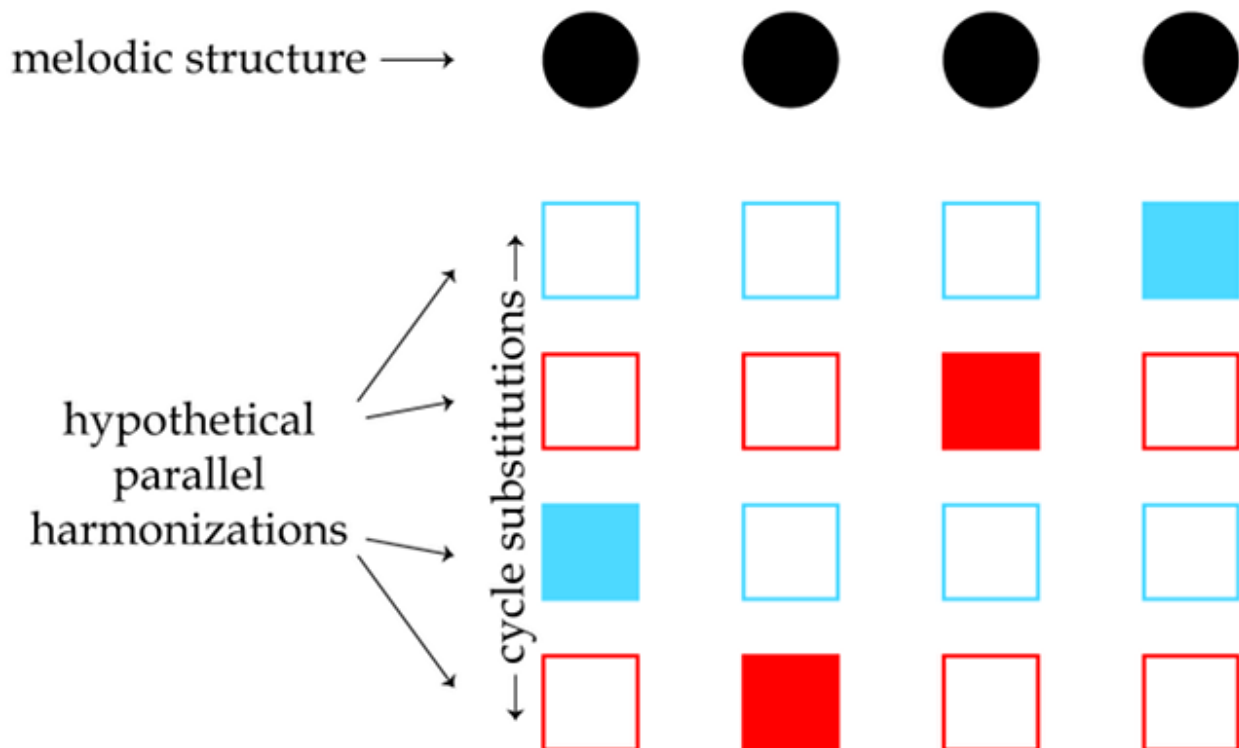
C: V⁷ V⁷sus ii⁷ V⁷ V⁷M⁷ ← [rel. minor]

tune (composer), p. in Waters: "Pinocchio" (Shorter), p. 42 "Inner Space" (Corea), p. 104 "Pinocchio" (Shorter), p. 43

Example 2. Common-tone relationships in a subset of the m3/M3 cycle



Example 3. Generalized schema for Waters's m3/M3 cycle substitutions



Example 4. "Picardy" effects between common-tone-related pairs of m3/M3 cycle subsets

