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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)

preserves upper structure:

chord: 1 G¹³ 1a FM^{(#11)/E} 2 G^{7(b13b9)} 2a A^bm⁶ 3 G^{7(#11b9)} 3a D^bM/D

C: V⁷ ~IV^{4/2} V⁷ bvi V⁷ ← [OCT_{1,2}] "Inner Space" (Corea), p. 104

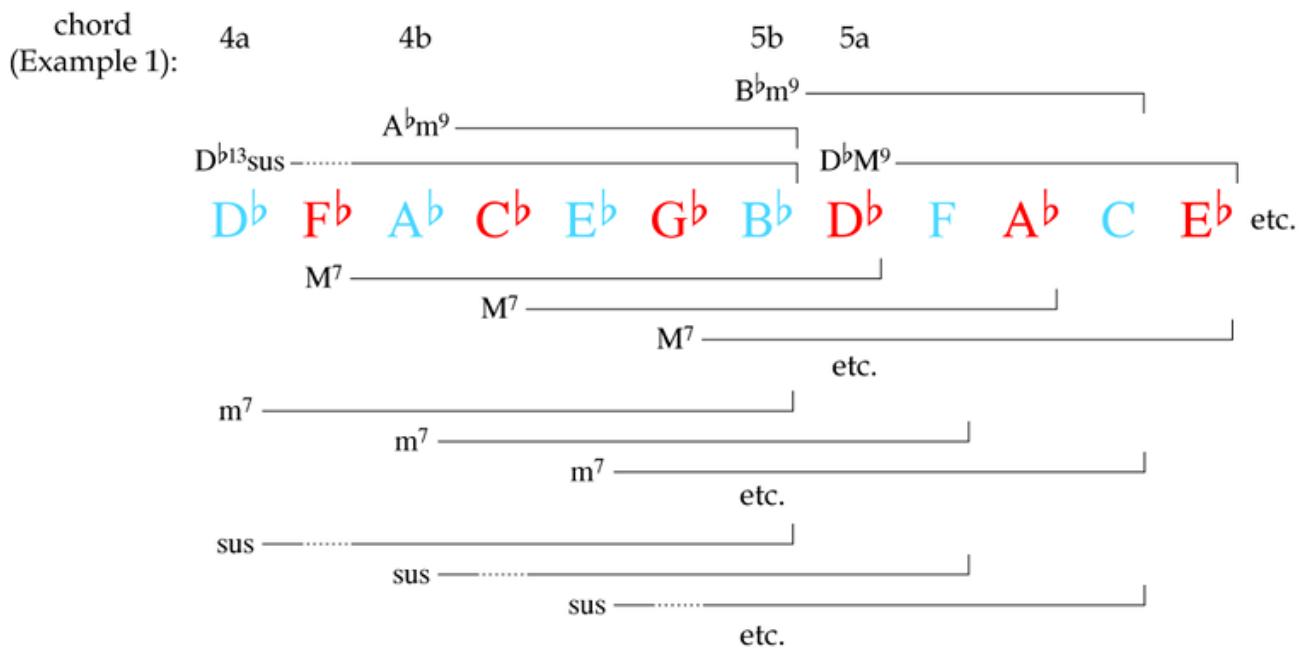
tune (composer), p. in Waters: "Penelope" (Shorter), p. 35 "Dindi" (Jobim), p. xx

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

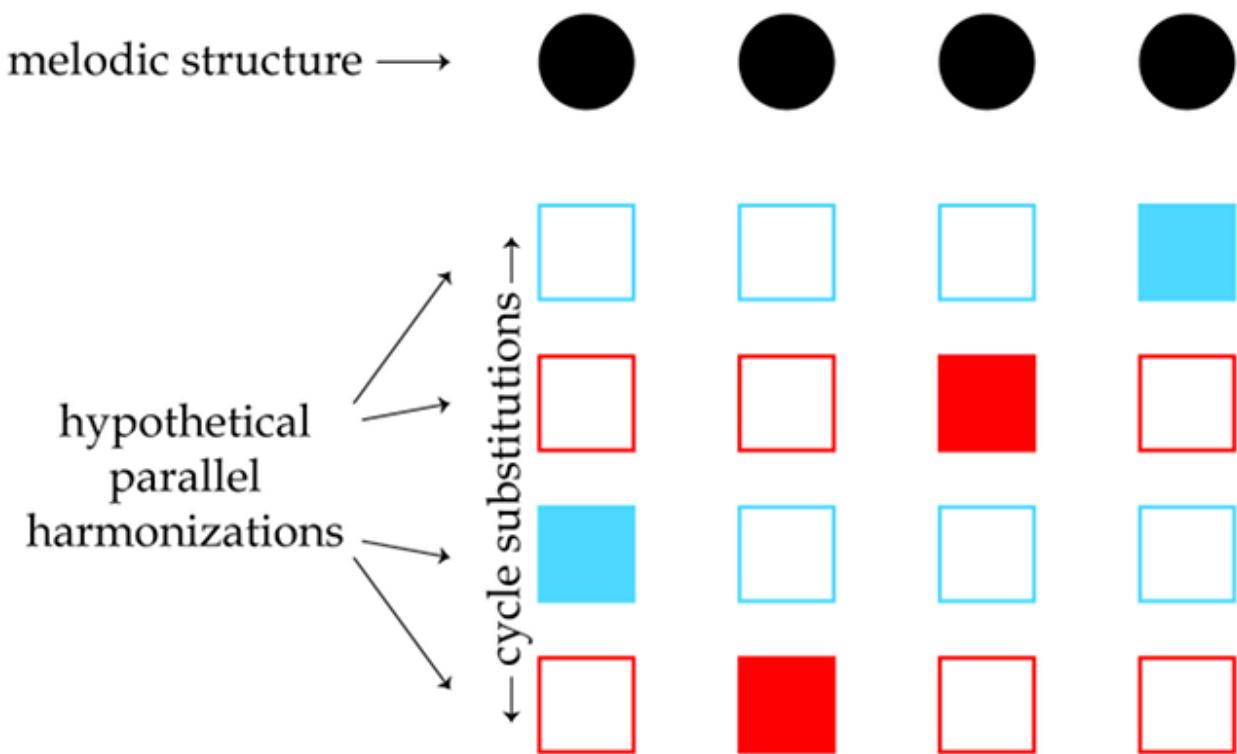
C: V⁷ V^{7sus} ii⁷ V⁷ V⁷ ← [rel. minor] "Inner Space" (Corea), p. 104 "Pinocchio" (Shorter), p. 43

tune (composer), p. in Waters: "Pinocchio" (Shorter), p. 42

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

