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MTO 3.1 Examples: Agmon, The Bridges that Never Were

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.97.3.1/mto.97.3.1.agmon.php

Figure 1a. From J. J. Fux, "The Study of Counterpoint." Figures 63–64 (page 56)

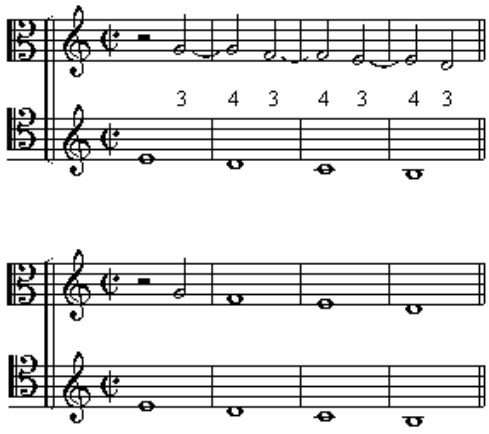


Figure 1b. From J. J. Fux, "The Study of Counterpoint." Figures 135–36 (page 94)

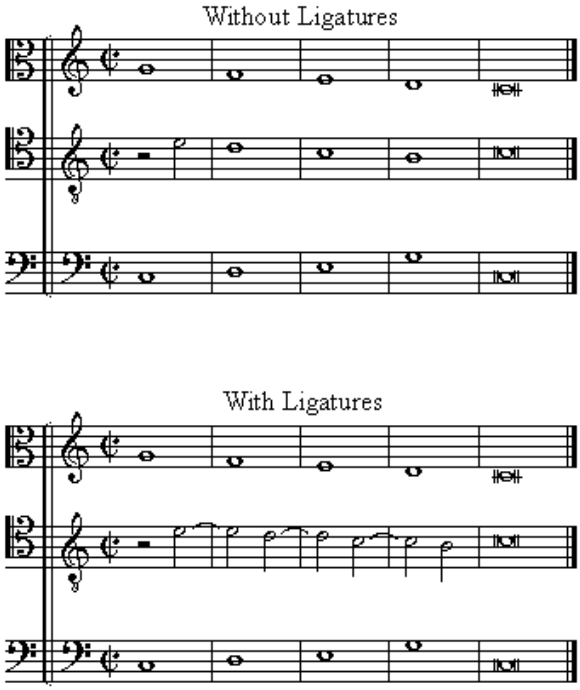


Figure 2a. "The Study of Counterpoint," Figure 190 (page 129)

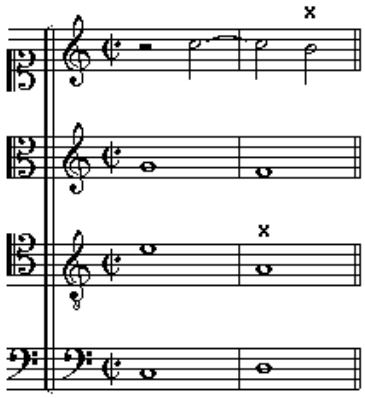


Figure 2b. "The Study of Counterpoint," Figure 191 (page 129)

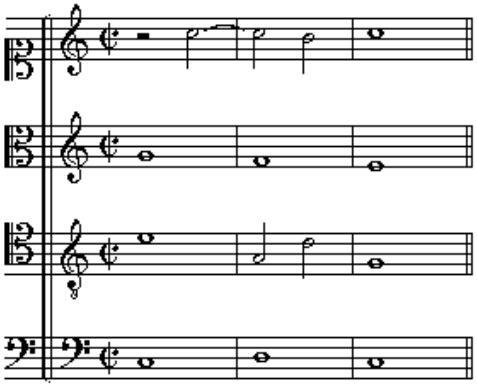


Figure 2c. Figure 2b, with the suspension revoked

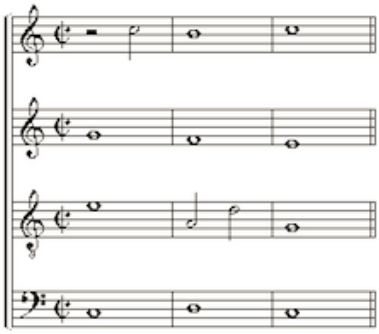


Figure 3a. "The Study of Counterpoint," Figure 197 (page 132)

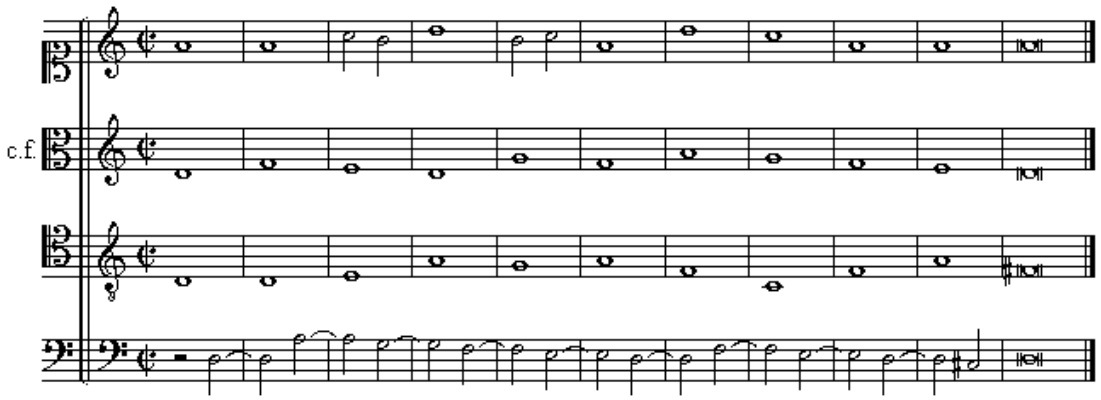


Figure 3b. Measures 3 and 5 of Figure 3a, with the suspensions revoked

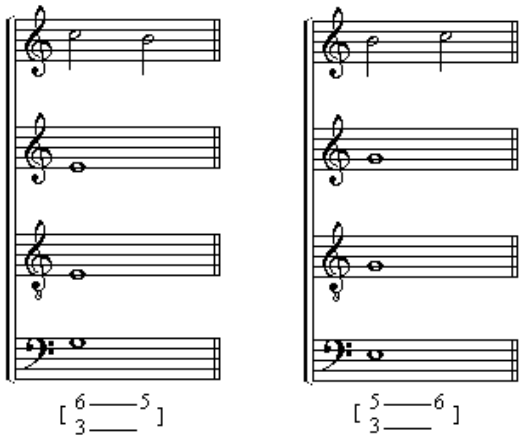
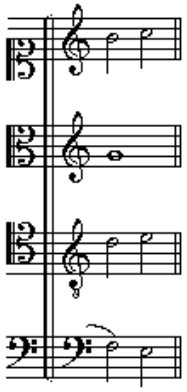


Figure 3c. "The Study of Counterpoint," Figure 198 (page 133)



Example 1. Mozart, K.V. 550, measures 28–33 (strings only)

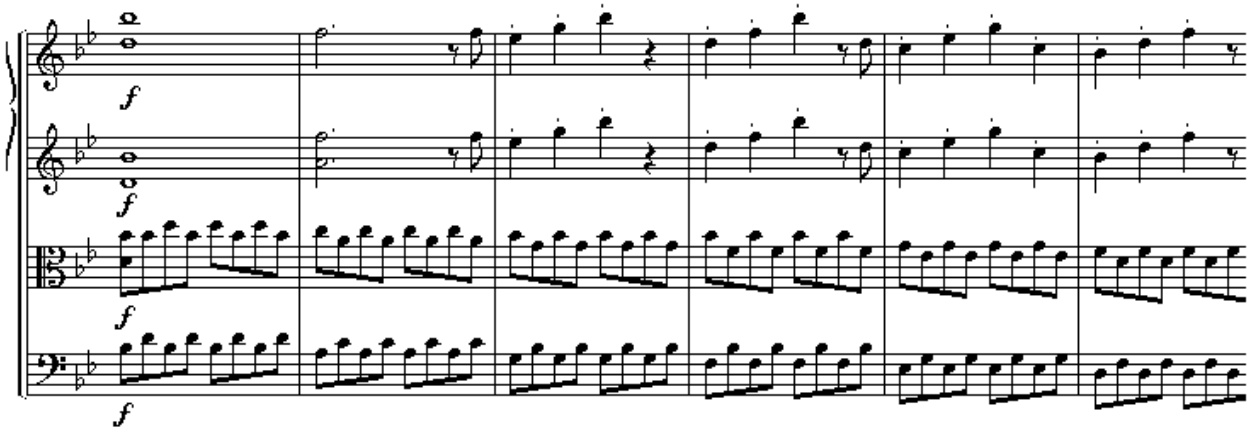
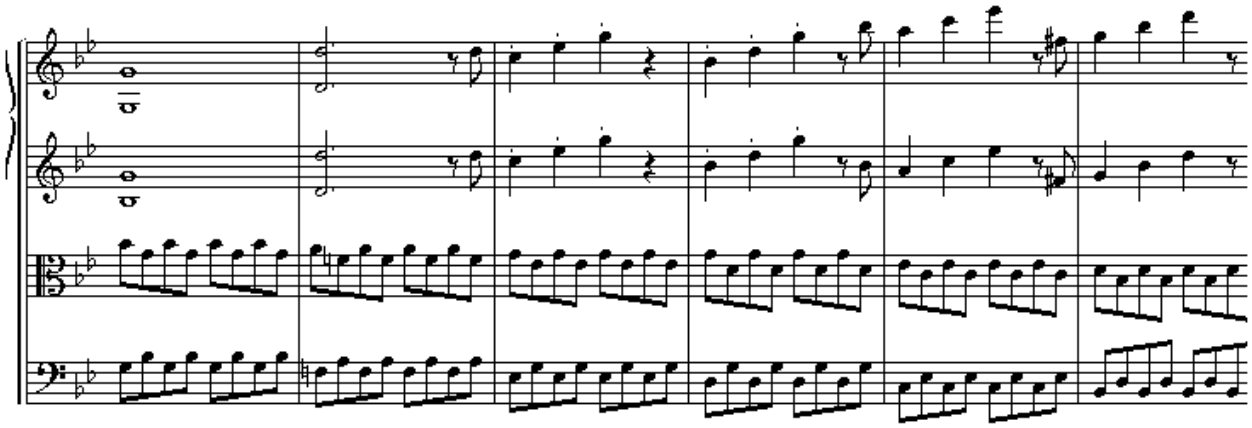


Figure 4a. Two harmonic analyses of Example 1

	I	V_6	IV_6	I^6_4	II_6	I_6
Level 1:	T———					
Level 2:	T———		S———			T
Level 3:	T–D		T—D–T			

Figure 4b. Two harmonic analyses of Example 1

	I	V_6	IV_6	I^6_4	II_6	I_6
Level 1:	T———					
Level 2:	T———		S———		D–T	
Level 3:	T–D		T—D			

Example 2. Mozart, K.V. 550, measures 211–16 (strings only)