The Referential Collection

(= B♭: 17)
4c. The “fourths”

- Not a true fourth (contrapuntal motion in two voices)
- Unfolded thirds (not a fourth)
- Metrically weak, nonharmonic tone
- NB! first real fourth progression is displaced registrally
- \( B^b - C - D^b - D^\flat \) (= C\# - D)
- Fourth progression’s first definitive arrival on F coincides with i.

4d. “Bess, You Is My Woman” (Porgy and Bess)

- “Normative” foreground
- Cf. alto in final version, bars 7–9
- Registral shift redefines top voice
- Rising 5th (from inner voice)
- Half-bar shift back
- (Bars 1–3 as before)
- Cf. bracketed alto notes to “normative” top voice, bars 5–7
- 1\(^\text{st}\) restored with 2!