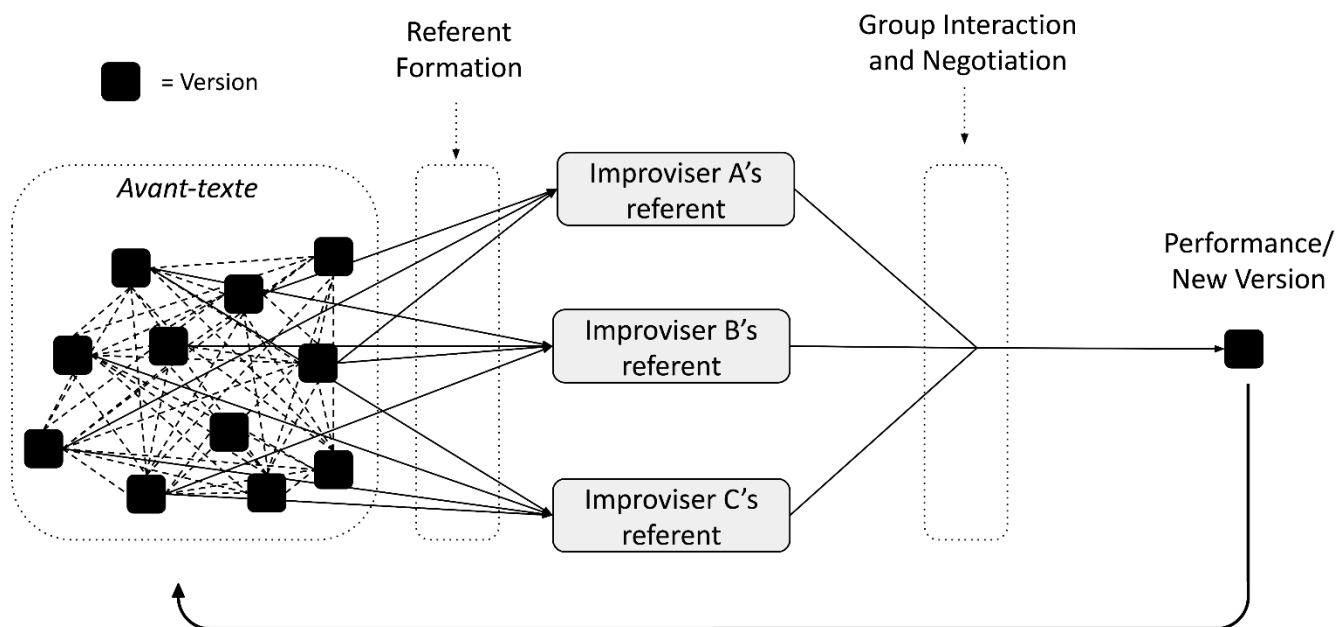


MTO 30.3 Examples: Smither, Referents in the Palimpsests of Jazz

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

<https://mtosmt.org/issues/mto.24.30.3/mto.24.30.3.smither.html>

Example 1. Diagram showing the relationship between *avant-textes* and referents. Adapted from Smither 2021 (175).



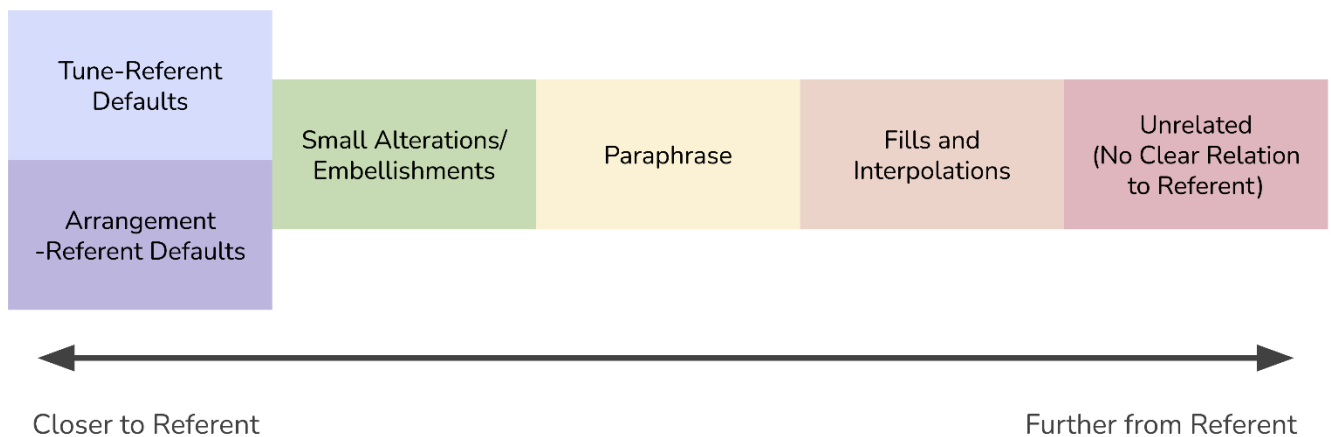
Example 2. Illustration of my weighted harmonic defaults in m. 5 of Kern's "All the Things You Are"

Third-level default: $D\flat^7$
 Second-level default: $Dm^{7(\flat 5)}$ G^{7alt}
 First-level default: G^7

Example 3. Illustration of my non-weighted harmonic defaults in m. 2 of Rodgers and Hart's "Have You Met Miss Jones?"

Defaults
 (not weighted):
 D^7
 $F\#\circ^7$

Example 4. Spectrum of relations between performed melody and referent defaults. Categories further to the left of the spectrum are considered to represent the tune/arrangement more faithfully, whereas categories to the right increasingly deviate from the tune/arrangement.



Example 5. My *avant-texte* for "Satin Doll" (Ellington and Strayhorn)

Artist	Release	Date	Label
Duke Ellington and His Famous Orchestra	<i>Satin Doll/Without A Song</i>	1953	Capitol (2458)
Ella Fitzgerald	<i>Ella Fitzgerald Sings the Duke Ellington Songbook, Vol. 1</i>	1958	Verve (MGV 4008-2)
The Wes Montgomery Trio	<i>The Wes Montgomery Trio</i>	1959	Riverside (RLP 12-310)
J. J. Johnson Quartet	<i>A Touch of Satin</i>	1961	Columbia (CS 8537)
McCoy Tyner	<i>Nights of Ballads & Blues</i>	1963	Impulse (A-39)
The Incredible Jimmy Smith Featuring Kenny Burrell and Grady Tate	<i>Organ Grinder Swing</i>	1965	Verve (V-8628)
Erroll Garner	<i>Ready Take One</i>	1967 [2016]	Legacy (LGCY 536332)
Oscar Peterson and Clark Terry	<i>Oscar Peterson and Clark Terry</i>	1975	Pablo (2310 742)
Count Basie and His Orchestra	<i>Warm Breeze</i>	1981	Pablo (D2312131)

Example 6. Lead sheet of my referent for "Satin Doll," based on the *avant-texte* in Example 5

A

Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷

Dm⁷ Db⁷ C⁶

B

Gm⁷/C C⁷ Gm⁷/C C⁷ F /

Am⁷/D D⁷ Am⁷/D D⁷ G⁷

Example 7. Lead sheet transcription and reduction of the head in Ellington's premiere recording of "Satin Doll"

A

Dm⁷ G⁷ Dm⁷ G⁷ Em⁷ A⁷ Em⁷ A⁷

D⁷ A^bm⁷ D^b7 C⁶

B

Gm⁷ C⁷ Gm⁷ C⁷ F

A^m7 D⁷ A^m7 D⁷ (D^m7 / G⁷) G⁷

Example 8. Transcriptions of the first A and B sections in each of the recordings of the "Satin Doll" *avant-texte*, compared against my referent

A

Referent: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Dm7 Db7 C6

Duke Ellington: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D7 Abm7 Db7 C6

Ella Fitzgerald trans. F: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D7 Abm7 Db7 C6

J. J. Johnson trans. F: Dm7 G7 Em7 A7 Em7 A7 D7 Db7 C6

Wes Montgomery: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Dm7 Db7 C6

Jimmy Smith: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D-7 Db7 C6

Erroll Garner trans. Ab: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D7 Db7 C6

Count Basie trans. Bb: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D7 Abm7 Db7 C6

Clark Terry / Oscar Peterson: Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 D7 Abm7 Db7 C6

McCoy Tyner: Dm7 G7 Em7 A7 D7 Db7 C6

B

Referent: Gm7/C C7 Gm7/C C7 F Am7/D D7 Am7/D D7 G7

Duke Ellington: Gm7 C7 Gm7 C7 F Am7 D7 Am7 D7 (Dm7 G7)

Ella Fitzgerald trans. F: Gm7 C7 Gm7 C7 F Am7 D7 Am7 D7 Dm7 G7

J. J. Johnson trans. F: Gm7 C7 Gm7 C7 F Am7 D7 Am7 D7 Dm7 G7

Wes Montgomery: Gm7 C7 Gm7 C7 F Am7/D D7/A Am7/D D7/A Dm7 G7/Db7

Jimmy Smith: Gm7 C7 Gm7 C7 Gm7 F Am7 D7 Am7 D7 Am7 D7 G7

Erroll Garner trans. Ab: Gm7/C C7 Gm7/C C7 F Am7/D D7/A Am7/D D7/A G7

Count Basie trans. Bb: Gm7 C7 Gm7 C7 F Am7 D7 Am7 D7 G7

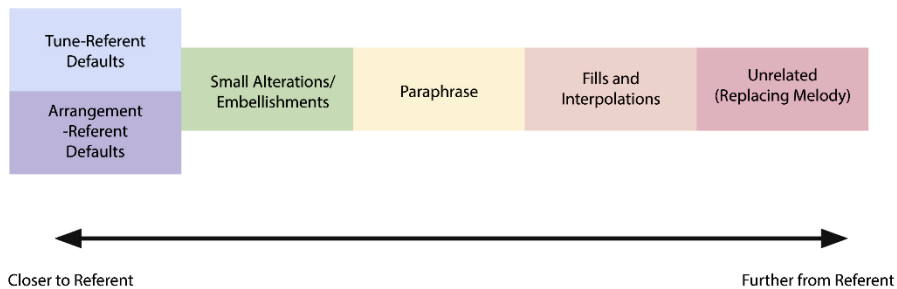
Clark Terry / Oscar Peterson: Gm7 C7 Gm7 C7 F F7 Am7 D7 Am7 D7 D7

McCoy Tyner: Gm7 C7 Gm7 C7 F F7 Am7 D7 Am7 D7 D7

Example 9. Relations of A-section melodies of "Satin Doll" to referent defaults and arrangement features

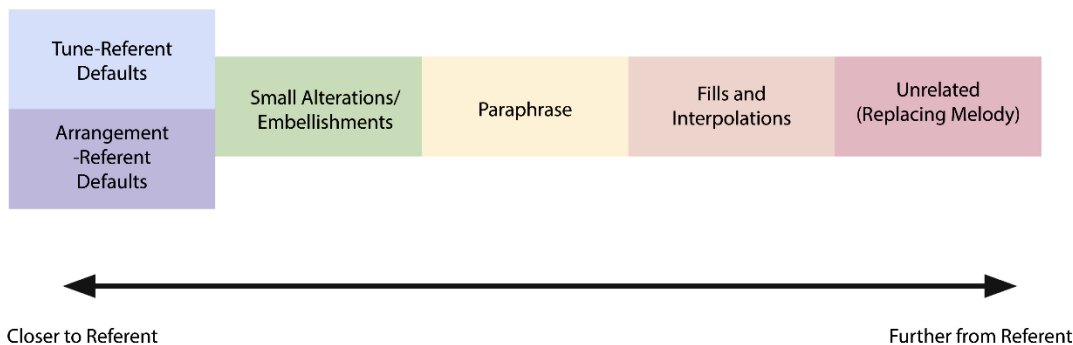
The image displays a musical score for the A-section of "Satin Doll" in 4/4 time, featuring a referent melody and ten different arrangements. The referent melody is shown at the top with chords: Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, Dm⁷, D⁷, Abm⁷, D⁷, C⁶. The arrangements are as follows:

- Duke Ellington:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, Abm⁷, D⁷, C⁶. (Tone-referent)
- Ella Fitzgerald trans. F:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, Abm⁷, D⁷, C⁶. (Tone-referent)
- J. J. Johnson trans. F:** Dm⁷, G⁷, Em⁷, A⁷, D⁷, D⁷, D⁷, C⁶. (Arrangement-referent)
- Wes Montgomery:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, Dm⁷, D⁷, D⁷, C⁶. (Arrangement-referent)
- Jimmy Smith:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, D⁷, D⁷, C⁶. (Arrangement-referent)
- Erroll Garner trans. Ab:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, D⁷, D⁷, C⁶. (Arrangement-referent)
- Count Basie trans. Bb:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, Abm⁷, D⁷, C⁶. (Tone-referent)
- Clark Terry / Oscar Peterson:** Dm⁷, G⁷, Dm⁷, G⁷, Em⁷, A⁷, Em⁷, A⁷, D⁷, Abm⁷, D⁷, C⁶. (Tone-referent)
- McCoy Tyner:** Dm⁷, G⁷, Em⁷, A⁷, D⁷, D⁷, D⁷, C⁶. (Arrangement-referent)



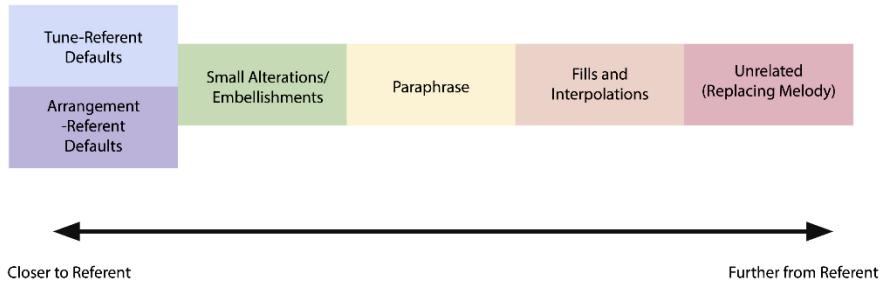
Example 10. Relations of B-section melodies of "Satin Doll" to referent defaults and arrangement features

The image displays a musical score for the B-section of "Satin Doll" in 4/4 time. It includes a referent melody and ten different arrangements, each with its own set of chord symbols and melodic line. The chord symbols are: Gm7/C, C7, Gm7/C, C7, F, Am7/D, D7, Am7/D, D7, G7. The arrangements are: Duke Ellington, Ella Fitzgerald trans. F, J. J. Johnson trans. F, Wes Montgomery, Jimmy Smith, Erroll Garner trans. A3, Count Basie trans. Bb, Clark Terry / Oscar Peterson, and McCoy Tyner. The score is color-coded to show relationships between the referent and the arrangements.



Example 11. A postulated referent for Burrell's B section of "Satin Doll," drawn from a comparative analysis of Burrell's and Johnson's recordings

The musical score consists of three staves in 4/4 time. The top staff is for Kenny Burrell with Jimmy Smith, the middle for J.J. Johnson trans. F, and the bottom for a postulated referent. Chord changes are indicated above the staves: Gm7, C7, Gm7, C7, Gm7, F, Am7, D7, Am7, D7, Am7, D7, G7. The postulated referent staff shows a simplified version of the melody and harmony.



Example 12. Terefenko's Phrase Model 4 and accompanying table indicating types of harmonic departure. Adapted from Terefenko 2004 (194–195).

Initial Projection *Harmonic Departure*

I⁷—⁶vi⁷ ii⁷ V⁷ ii⁷ V⁷ I⁷—⁶

Cadential Closure

Harmonic Departure			No Harmonic Departure
IV	VI	II	
Ain't Misbehavin	I Can't Get Started	My One and Only Love	Blue Moon
Bewitched	Time After Time	I've Never Been in Love Before	Don't Be That Way
Blue Room	The Touch of Your Lips	I've Got the World on a String	I Could Write a Book
But Not For Me		Deep Purple	For Sentimental Reason
Easy Living		Imagination	Have You Met Miss Jones
Easy Street			I'm in the Mood for Love
It's Only a Paper Moon			Long Ago and Far Away
Mean to Me			Taking a Chance on Love
These Foolish Things			Don't Get Around Much Anymore
You Took Advantage of Me			But Not for Me
Young and Foolish			Isn't It Romantic
			Stormy Weather
			Memories of You

Example 13. Henry Martin’s demonstration of how prolongation-by-arrival results in hierarchical relationships in the chord changes of the first two A sections of Jerome Kern’s “All the Things You Are”; adapted from Martin 1988 (17, Example II-3)

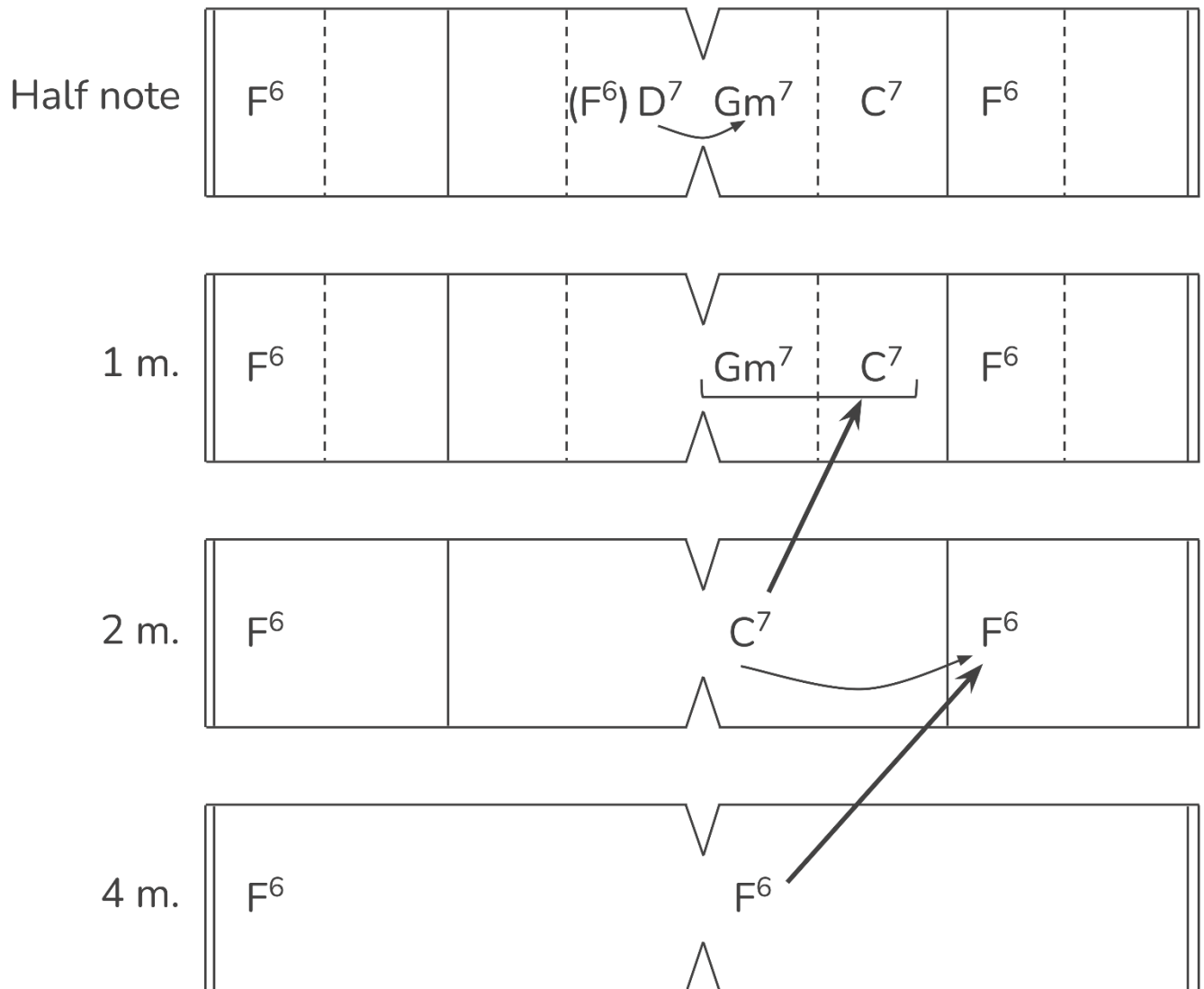
m. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
GM⁷

CM ⁷								GM ⁷							
A b M ⁷				CM ⁷				E b M ⁷				GM ⁷			
E b ⁷			A b M ⁷	G ⁷		CM ⁷		B b ⁷			E b M ⁷	D ⁷		GM ⁷	
B b m ⁷		E b ⁷	A b M ⁷	G ⁷		CM ⁷		Fm ⁷		B b ⁷	E b M ⁷	D ⁷		GM ⁷	
Fm ⁷	B b m ⁷	E b ⁷	A b M ⁷	D b M ⁷	G ⁷	CM ⁷		Cm ⁷	Fm ⁷	B b ⁷	E b M ⁷	A b M ⁷	D ⁷	GM ⁷	

Example 14. Geyer’s essential harmonic motions in section-length formal containers for ten standard tunes. Adapted from Geyer 2021 (104, Table 21).

		Container 1	Container 2	Container 3	Container 4
1	Just Squeeze Me	I-I	I-I	IV-V	I-I
2	'Deed, I Do	I-I	I-I	IV-V	I-I
3	A Tisket, A Tasket	I-I	I-I	IV-V	I-I
4	Mean to Me	I-I	I-I	IV-V	I-I
5	Take the “A” Train	I-I	I-I	IV-V	I-I
6	If I Were a Bell	I-V	I-III	I-V	I-I
7	All of Me	I-ii	vi-V	I-ii	IV-I
8	But Not for Me	I-I	IV-V	I-I	IV-I
9	Bourbon Street Parade	I-V	V-I	I-IV	IV-I
10	I Can’t Give You Anything but Love	I-V	I-V	I-IV	IV-I

Example 15. Geyer's demonstration of hierarchical relationships in Ellington's "Just Squeeze Me."
Adapted from Geyer 2021 (107, Figure 66).



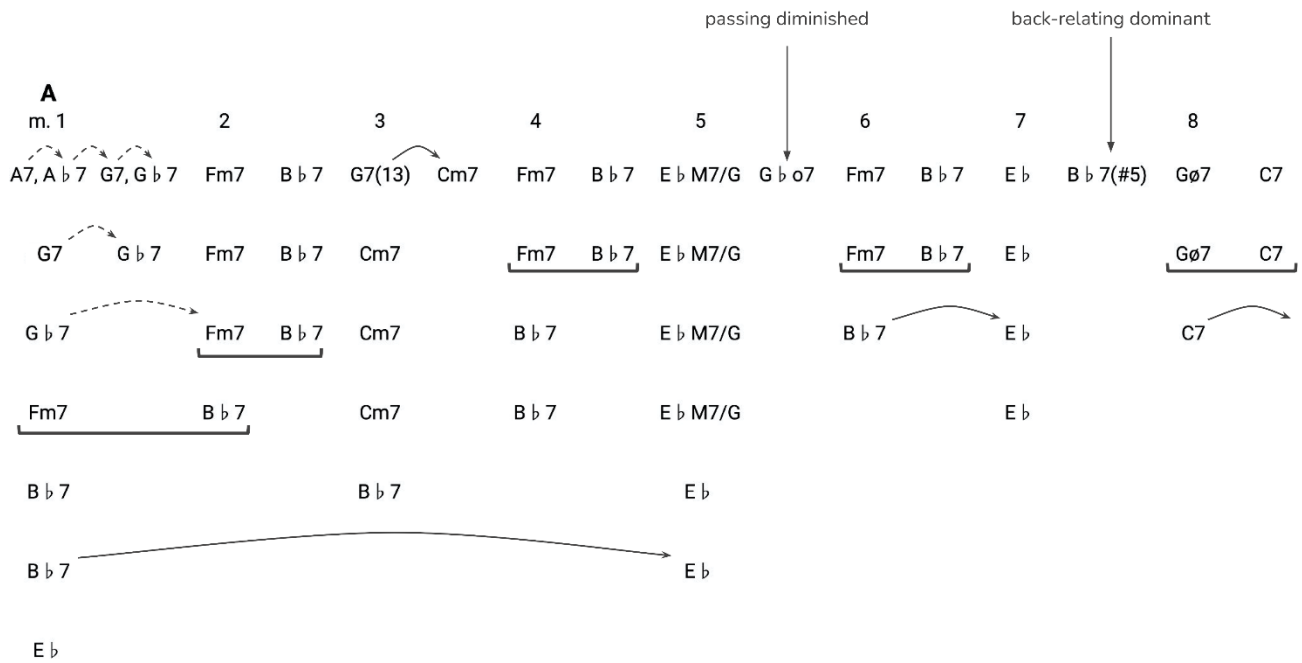
Example 16. A limited *avant-texte* for "Isn't It Romantic?" (Rodgers and Hart)

Artist	Release	Date	Label
Chet Baker Quartet	<i>Chet Baker Quartet</i>	1953	Pacific Jazz (PJ LP-3)
The Art Tatum Trio	<i>Presenting... The Art Tatum Trio</i>	1957	Verve (MGV-8118)
Oscar Peterson	<i>Oscar Peterson Plays the Richard Rodgers Songbook</i>	1959	Verve (MG V-2057)
Betty Carter	<i>Inside Betty Carter</i>	[1964] 1993	Capitol Jazz (CDP 0777 7 89702 2 4)
Bill Evans Trio	<i>At Shelly's Manne-Hole</i>	1966	Riverside (RM 487)

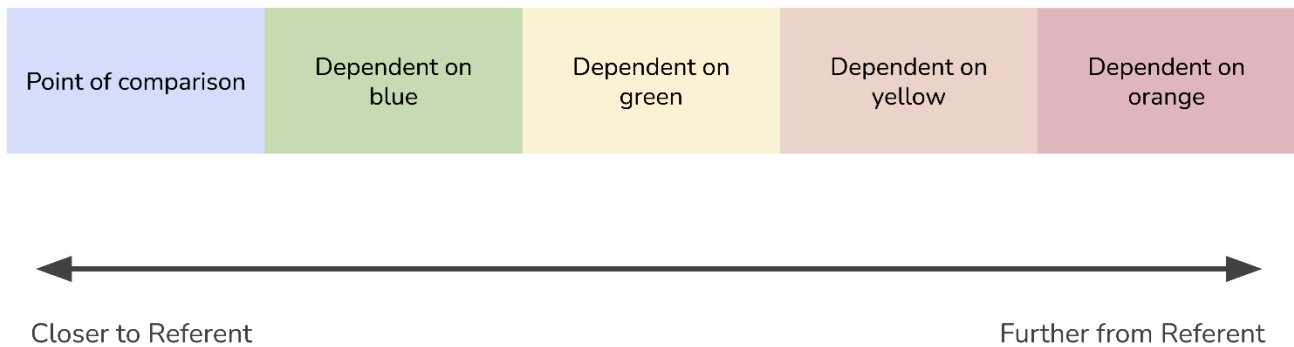
Example 17. Transcriptions of the foreground harmonies in the opening head in each of the recordings of the "Isn't It Romantic?" *avant-texte*. Chords in parentheses are implied but not sounded.

	A															
	m. 1	2	3	4	5	6	7	8								
Chet Baker Quartet:	E ♭	C7	Fm7	B ♭ 7	Gm7	C7(♭9)	Fm7	B ♭ 7	E ♭	C7	Fm7	B ♭ 7	Gm7	C7(♭9)		
Art Tatum Trio:	E ♭	Cm7	Fm7	B ♭ 7	E ♭	B ♭ 7(#5)	E ♭	B ♭ 7(#5)	E ♭	Cm7	Fm7	B ♭ 7	E ♭	G♭7	C7(♭9)	
Oscar Peterson:	A7, A ♭ 7	G7, G ♭ 7	Fm7	B ♭ 7	G7(13)	Cm7	Fm7	B ♭ 7	E ♭ M7/G	G ♭ o7	Fm7	B ♭ 7	E ♭	B ♭ 7(#5)	G♭7	C7
Betty Carter:	E ♭		Fm	B ♭ 7	E ♭	B ♭ 7(#5)	E ♭	B ♭ 7(#5)	E ♭		Fm7	B ♭ 7	E ♭	G♭7	C7	
Bill Evans Trio:	E ♭	Cm7	Fm7	B ♭ 7	E ♭	Eo7	Fm7	B ♭ 7	G7(♭13)	C7(#9)	Fm7	B ♭ 7	E ♭	A ♭ 7(13)	G♭7	C7(♭9)
	B															
	m. 9	10	11	12	13	14	15	16								
Chet Baker Quartet:	Fm	B ♭ 7	G7	Cm	G/B	B ♭ m7	A7	A ♭ M7	D♭7	G7	Cm	F7	Bm7	E7		
Art Tatum Trio:	Fm7	E ♭ m7	D♭7	G7	Cm	D♭7, G7	Cm, C ♭ m7	B ♭ m7, E ♭ 7	A ♭ M7	E ♭ M7/G	Fm7	G7	Cm	F7	G ♭ 7	B ♭ 7
Oscar Peterson:	A ♭ M7	Fm7	B ♭ 7	G7/B	Cm7	D♭7, G7	Cm7, C ♭ m7	B ♭ m7, E ♭ 7	A ♭ M7	Fm7	B ♭ 7	G7/B	Cm7	F7	G ♭ 9	B ♭ 7(13)
Betty Carter:	Fm	B ♭ 7	G7	Cm	G7	Cm	E ♭ 7	A ♭		Fm	G7	Cm	F7	E7	B ♭ 7	
Bill Evans Trio:	Fm7	E ♭ M7/G	A ♭ M7	G7	Cm7	C ♭ 7(♭13)	B ♭ m7	E ♭ 7	A ♭ M7	E ♭ M7/G	Fm7	G7	Cm7	F7	B7	B ♭ 7
	A															
	m. 17	18	19	20	21	22	23	24								
Chet Baker Quartet:	E ♭	C7	Fm7	B ♭ 7	Gm7	G ♭ 7	Fm7	B ♭ 7	E ♭	C7	Fm7	B ♭ 7	Gm7	C7(♭9)		
Art Tatum Trio:	E ♭	Cm7	Fm7	B ♭ 7	E ♭	B ♭ 7(#5)	E ♭	B ♭ 7(#5)	E ♭	Cm7	Fm7	B ♭ 7	E ♭	E ♭, A ♭ 7	G♭7	C7 ♭ 9
Oscar Peterson:	E ♭	Cm7, C7	Fm7	B ♭ 7	E ♭	B ♭ 7(#5)	E ♭	Fm7 B ♭ 7	E ♭	Cm, G ♭ 7	Fm7	B ♭ 7	E ♭	B ♭ 7(#5)	B ♭ -7	E ♭ 7(#11)
Betty Carter:	E ♭		Fm	B ♭ 7	E ♭	B ♭ 7(#5)	E ♭	B ♭ 7(#5)	E ♭		Fm7	B ♭ 7	E ♭	G♭7	C7	
Bill Evans Trio:	E ♭	Cm7	Fm7	B ♭ 7	E ♭	Eo7	Fm7	B ♭ 7	G7(♭13)	C7(#9)	F7(#9)	B ♭ 7	E ♭ 7(#9)	D7(#9)	D ♭ 7(#9)	C7(#9)
	C															
	m. 25	26	27	28	29	30	31	32								
Chet Baker Quartet:	Fm	D♭7	G7	Cm	Cm/B	Cm/B ♭	Cm/A (A ♭ 7)	Gm7	C7	Fm7	B ♭ 7	E ♭				
Art Tatum Trio:	Fm7	E ♭ m7	D♭7	G7	Cm	Cm/B ♭	Cm/A	A ♭ m7	Gm7	G ♭ 7	F7	E7	E ♭			
Oscar Peterson:	A ♭ M7	Fm7	B ♭ 7	G7/B	Cm	Cm/B ♭	Cm/A	A ♭ m6	Gm7	G ♭ 7	C ♭ M7	(B ♭ 7)	(E ♭)			
Betty Carter:	Fm	B ♭ 7	G7	Cm	E ♭ 7/B ♭	A♭7	A ♭ m6	E ♭ /G	G ♭ o7	Fm7	B ♭ 7	(E ♭)				
Bill Evans Trio:	Fm7	E ♭ M7/G	A ♭ M7	G7	Cm7	B ♭ m7	A♭7	A ♭ m7	Gm7	G ♭ 7	Fm7	B ♭ 7	E ♭			

Example 18. Demonstration of the derivation of structural levels in the opening A section of Oscar Peterson’s recording of “Isn’t It Romantic?” Structural levels of the full opening head of each recording may be found in the Appendix.



Example 19. Spectrum of relations between harmonic structural levels. Categories further to the left of the spectrum are considered to represent deeper structural levels that are less likely to be transformed, whereas categories to the right represent surface-level elaborations that are less likely to be considered essential.



Example 20. A multilayered postulated harmonic referent based on the middleground levels of all five recordings in the "Isn't It Romantic?" *avant-texte*

		A														
		m. 1	2	3	4	5	6	7	8							
Postulated Referent	Common middleground defaults:	E♭	B♭7	E♭	B♭7	E♭	B♭7	E♭	C7							
	Unranked defaults:			C(m)7	Fm7											
	Unranked defaults:			B♭7(#5)	E♭											
	Second-level defaults:		C7				Cm7									
	First-level defaults:		Cm7				C7									
	Shared foreground defaults:	E♭	▼	Fm7 B♭7	E♭	?	B♭7	E♭	Fm7 B♭7	E♭	G♭7 C7					
	Chet Baker Quartet:	E♭	C7	Fm7 B♭7	Gm7 C7(♭9)	Fm7	B♭7	E♭	C7	Fm7 B♭7	Gm7	C7(♭9)				
	Art Tatum Trio:	E♭	Cm7	Fm7 B♭7	E♭ B♭7(#5)	E♭ B♭7(#5)	E♭	Cm7	Fm7 B♭7	E♭	G♭7 C7(♭9)					
	Oscar Peterson:	A♭7	G7	G♭7	Fm7 B♭7	G7(13)	Cm7	Fm7	B♭7	E♭ M7/G	G♭7	Fm7 B♭7	E♭	B♭7(#5)	G♭7	C7
	Betty Carter:	E♭		Fm B♭7	E♭ B♭7(#5)	E♭ B♭7(#5)	E♭	Fm7	B♭7	E♭	G♭7	C7				
Bill Evans Trio:	E♭	Cm7	Fm7 B♭7	E♭	E♭7	Fm7	B♭7	G7(♭13)	C7(#9)	Fm7	B♭7	E♭	A♭7(13)	G♭7	C7(♭9)	

		B																		
		m. 9	10	11	12	13	14	15	16											
Postulated Referent	Common middleground defaults:	Fm	G7	Cm	E♭7	A♭M7	G7	Cm	B♭7											
	Unranked defaults:				Cm C♭m7	B♭m7	E♭7		B♭7											
	Unranked defaults:				B♭m7	E♭7			D♭7											
	Second-level defaults:			D♭7	G7															
	First-level defaults:			G7					Fm7											
	Shared foreground defaults:	Fm	B♭7	G7	Cm	▼	▼	▼	▼	▼	A♭M7	▼	G7	Cm	F7	?	B♭7			
	Chet Baker Quartet:	Fm	B♭7	G7	Cm	G/B	B♭m7	A7	A♭M7	D♭7	G7	Cm	F7	Bm7	E7					
	Art Tatum Trio:	Fm7	E♭m7	D♭7	G7	Cm	D♭7	G7	Cm	C♭m7	B♭m7	E♭7	A♭M7	E♭M7/G	Fm7	G7	Cm	F7	G♭7	B♭7
	Oscar Peterson:	A♭M7	Fm7	B♭7	G7/B	Cm7	D♭7	G7	Cm	C♭m7	B♭m7	E♭7	A♭M7	Fm7	B♭7	G7/B	Cm7	F7	G♭7	B♭7(13)
	Betty Carter:	Fm	B♭7	G7	Cm	G7	Cm	E♭7	A♭	Fm	G7	Cm	F7	E7	B♭7					
Bill Evans Trio:	Fm7	E♭M7/G	A♭M7	G7	Cm7	C♭7(♭13)	B♭m7	E♭7	A♭M7	E♭M7/G	Fm7	G7	Cm7	F7	B7	B♭7				

		A													
		m. 17	18	19	20	21	22	23	24						
Postulated Referent	Common middleground defaults:	E♭	B♭7	E♭	B♭7	E♭	B♭7	E♭	C7						
	Unranked defaults:		C7												
	Unranked defaults:		Cm7												
	Second-level defaults:				?	Fm7									
	First-level defaults:				B♭7(#5)	E♭									
	Shared foreground defaults:	E♭	▼	Fm7 B♭7	E♭	▼	B♭7	E♭	C7	Fm7 B♭7	E♭		?	C7	
	Chet Baker Quartet:	E♭	C7	Fm7 B♭7	Gm7	G♭7	Fm7	B♭7	E♭	C7	Fm7 B♭7	Gm7		C7(♭9)	
	Art Tatum Trio:	E♭	Cm7	Fm7 B♭7	E♭ B♭7(#5)	E♭ B♭7(#5)	E♭	Cm7	Fm7 B♭7	E♭	E♭	A♭7	G♭7	C7(♭9)	
	Oscar Peterson:	E♭	Cm7/C7	Fm7 B♭7	E♭ B♭7(#5)	E♭ B♭7(#5)	E♭	Cm	G♭7	Fm7 B♭7	E♭	B♭7(#5)	B♭m7	E7(♭11)	
	Betty Carter:	E♭	Fm	B♭7	E♭ B♭7(#5)	E♭ B♭7(#5)	E♭	Fm7	B♭7	E♭		G♭7	C7		
Bill Evans Trio:	E♭	Cm7	Fm7 B♭7	E♭	E♭7	Fm7	B♭7	G7(♭13)	C7(#9)	F7(#9)	B♭7	E♭7(#9)	D7(#9)	D♭7(#9)	C7(#9)

		C												
		m. 25	26	27	28	29	30	31	32					
Postulated Referent	Common middleground defaults:	Fm7	G7	Cm		B♭7		E♭						
	Unranked defaults:		B♭7			A♭m6								
	Unranked defaults:		D♭7			A♭m7								
	Second-level defaults:													
	First-level defaults:													
	Shared foreground defaults:	Fm7	▼	G7	Cm	7/B♭	A♭7	▼	Gm7	G♭7	Fm7	B♭7	E♭	
	Chet Baker Quartet:	Fm	D♭7	G7	Cm	Cm/B	Cm/B♭	Cm/A	(A♭7)	Gm7	C7	Fm7	B♭7	E♭
	Art Tatum Trio:	Fm7	E♭m7	D♭7	G7	Cm	Cm/B♭	Cm/A	A♭m7	Gm7	G♭7	F7	E7	E♭
	Oscar Peterson:	A♭M7	Fm7	B♭7	G7/B	Cm	Cm/B♭	Cm/A	A♭m6	Gm7	G♭7	C♭M7	(B♭7)	(E♭)
	Betty Carter:	Fm	B♭7	G7	Cm	E♭7/B♭	A♭7	A♭m6	E♭/G	G♭7	Fm7	B♭7	(E♭)	
Bill Evans Trio:	Fm7	E♭M7/G	A♭M7	G7	Cm7	B♭m7	A♭7	A♭m7	Gm7	G♭7	Fm7	B♭7	E♭	

Example 21. A comparison of the postulated harmonic referent of the “Isn’t It Romantic?” *avant-texte* and the lead sheets from the fifth and sixth editions of *The Real Book*, Vol. 1

		A								
		m. 1	2	3	4	5	6	7	8	
Postulated Referent	Common middleground defaults:	E ♭	B ♭ 7	E ♭	B ♭ 7	E ♭	B ♭ 7	E ♭	C7	
	Unranked defaults:			C(m)7	Fm7					
	Unranked defaults:			B ♭ 7(#5)	E ♭					
	Second-level defaults:		C7				Cm7			
	First-level defaults:		Cm7				C7			
	Shared foreground defaults:	E ♭	Fm7 B ♭ 7	E ♭	?	?	B ♭ 7 E ♭	Fm7 B ♭ 7	E ♭	G ♭ 7 C7
	<i>The Real Book</i> (5th Ed.):	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7 Eo7	Fm7 B ♭ 7	E ♭ 6/G	C7 Fm7 B ♭ 7	E ♭ M7	B ♭ m7 E ♭ 7	
<i>The Real Book</i> (6th Ed.):	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7 Eo7	Fm7 B ♭ 7	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7	B ♭ m7 E ♭ 7		

		B								
		m. 9	10	11	12	13	14	15	16	
Postulated Referent	Common middleground defaults:	Fm	G7	Cm	E ♭ 7	A ♭ M7	G7	Cm	B ♭ 7	
	Unranked defaults:				Cm C ♭ m7 B ♭ m7 E ♭ 7		B ♭ 7			
	Unranked defaults:				B ♭ m7 E ♭ 7		D ♭ 7			
	Second-level defaults:			D ♭ 7 G7						
	First-level defaults:			G7				Fm7		
	Shared foreground defaults:	Fm	B ♭ 7 G7	Cm			A ♭ M7	G7	Cm F7	? B ♭ 7
	<i>The Real Book</i> (5th Ed.):	A ♭ M7	B ♭ 7 G7	Cm G7/B	B ♭ m7	E ♭ 7	A ♭ M7 C7/G	Fm D ♭ 7 G7	Cm7 F7	B ♭ 7 alt. B ♭ 7
<i>The Real Book</i> (6th Ed.):	A ♭ M7	B ♭ 7 G7	Cm7 G7/B	B ♭ m7	E ♭ 7	A ♭ M7 C7/G	Fm D ♭ 7 G7	Cm7 F7	B ♭ o7 B ♭ 7	

		A								
		m. 17	18	19	20	21	22	23	24	
Postulated Referent	Common middleground defaults:	E ♭	B ♭ 7	E ♭	B ♭ 7	E ♭	B ♭ 7	E ♭	C7	
	Unranked defaults:		C7							
	Unranked defaults:		Cm7							
	Second-level defaults:				?	Fm7				
	First-level defaults:				B ♭ 7(#5)	E ♭				
	Shared foreground defaults:	E ♭	Fm7 B ♭ 7	E ♭		B ♭ 7	E ♭ C7	Fm7 B ♭ 7	E ♭	? C7
	<i>The Real Book</i> (5th Ed.):	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7 Eo7	Fm7 B ♭ 7	E ♭ 6/G	C7 Fm7 B ♭ 7	E ♭ M7	B ♭ m7 E ♭ 7	
<i>The Real Book</i> (6th Ed.):	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7 Eo7	Fm7 B ♭ 7	E ♭ 6	Cm7 Fm7 B ♭ 7	E ♭ M7	B ♭ m7 E ♭ 7		

		C							
		m. 25	26	27	28	29	30	31	32
Postulated Referent	Common middleground defaults:	Fm7	G7	Cm		B ♭ 7		E ♭	
	Unranked defaults:		B ♭ 7			A ♭ m6			
	Unranked defaults:		D ♭ 7			A ♭ m7			
	Second-level defaults:								
	First-level defaults:								
	Shared foreground defaults:	Fm7	G7	Cm	?/B ♭	A ♭ 7	Gm7 G ♭ 7	Fm7 B ♭ 7	E ♭
	<i>The Real Book</i> (5th Ed.):	Fm Fm/E ♭	D ♭ 7 G7	Cm Cm/B ♭	Cm/A	A ♭ m6	Gm7 G ♭ 7	Fm7 B ♭ 7	E ♭ 6
<i>The Real Book</i> (6th Ed.):	Fm Fm/E ♭	D ♭ 7 G7	Cm Cm/B ♭	Cm/A	A ♭ m6	Gm7 G ♭ 7	Fm7 B ♭ 7	E ♭ 6	