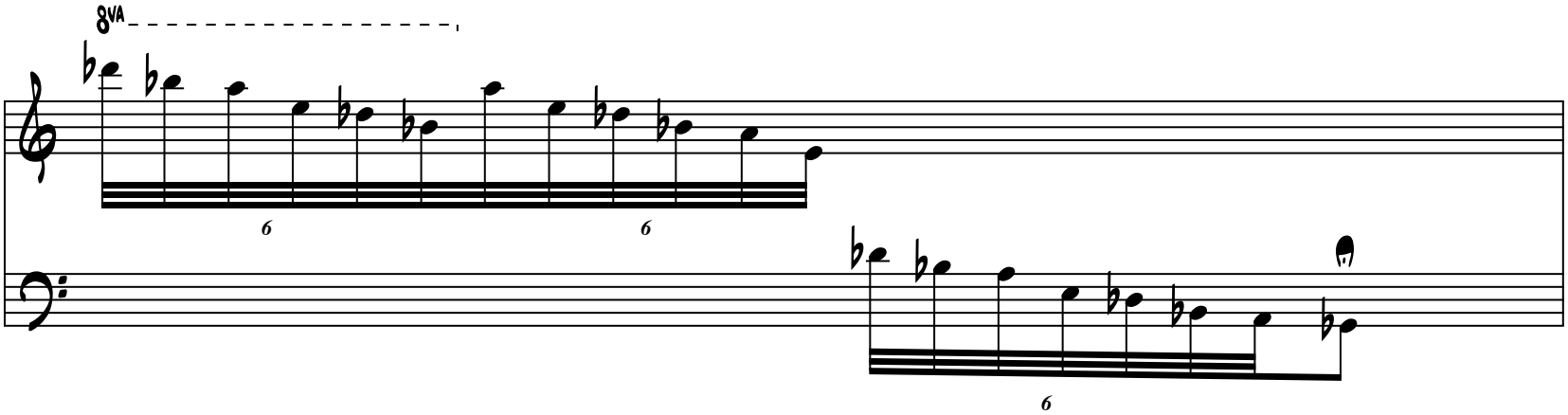
The Clothed Woman

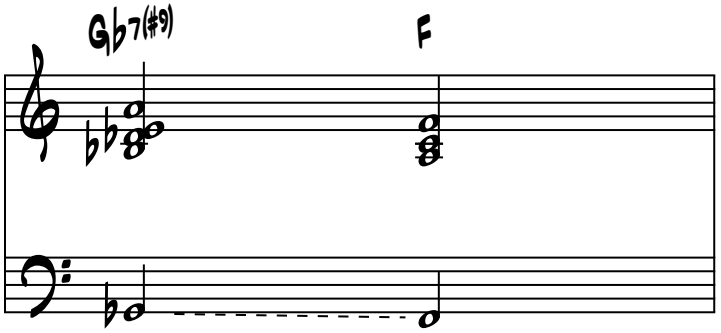
Musical Examples

EX. 1



The swooping downward arpeggio ends on a Gb bass note.
The structure is diminished scale tones in repeating intervals.
With the Gb in the bass, it sounds like Gb7(#9).The intervals give it an ethereal sound – a minor 3rd and perfect 4th separated by a half step.

EX. 2



One harmonic device in the piece is the substitute dominant, or tritone sub. Chromatic voice movement and strong, melodic resolution are what this makes this progression work.

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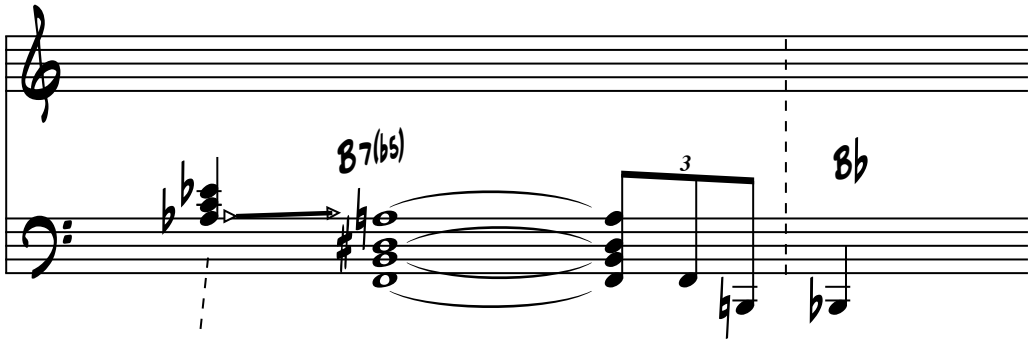
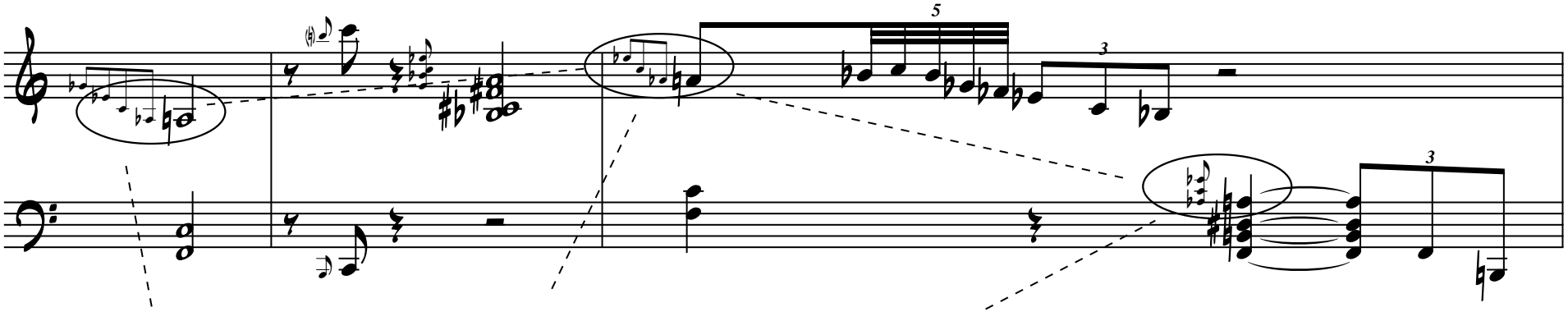
EX. 3



Upper structure is a Ab triad comprising the 3rd of B7 plus the extensions b9 and 13.

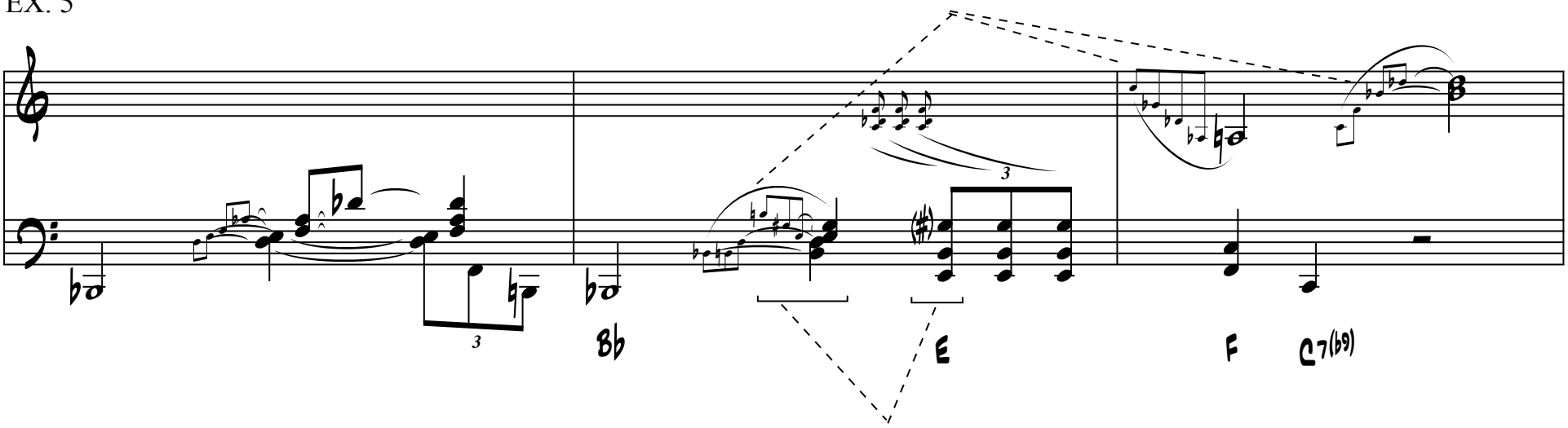
EX. 4



The motivic RH grace note to LH chord licks fit the hands. Grace note Ab triads function differently depending on the root. The bluesy Ab-A "blue note" motion and provides chromatic embellishment.

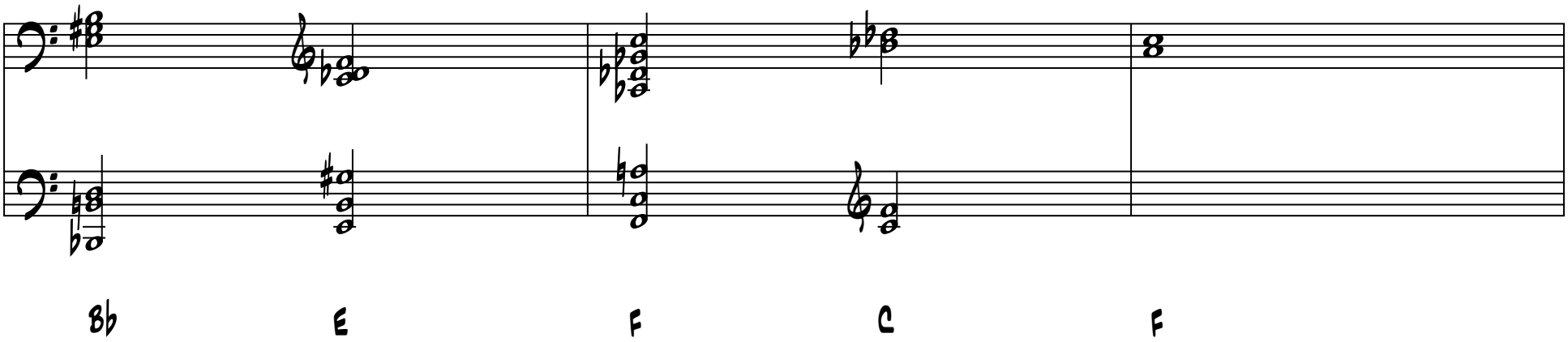
EX. 5

Chromatic embellishments
The note choices are chord tones and extensions

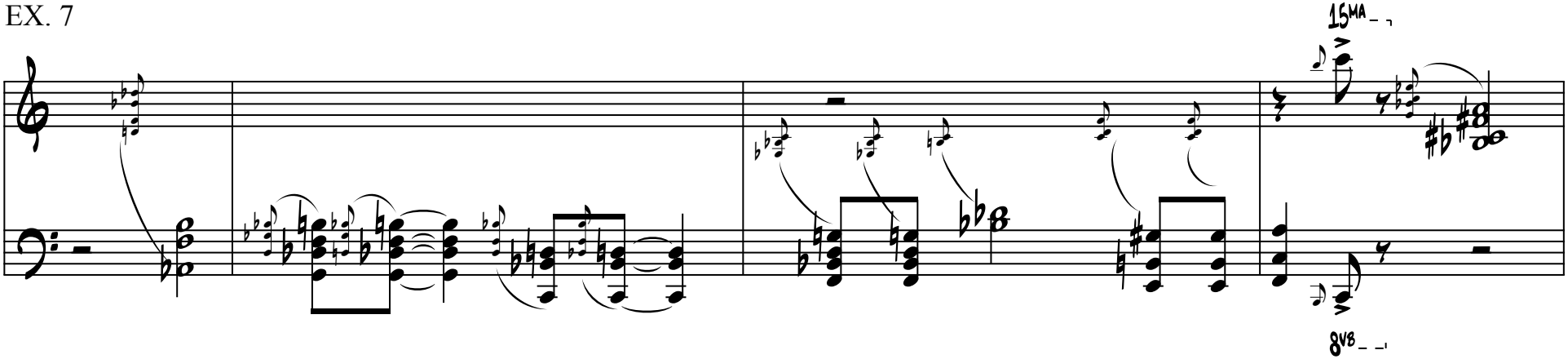


RH grace notes move to chord structures on the strong beats. On the third beat of M5 the chord is Bb7(b9b5)–but also it's also an E triad over a Bb triad. On the fourth beat the triplet is both an E13(#5b9), or Bbmi9 (or Dbmaj7) over an E triad–polytonal, melodic, dissonant, separated and stratified. The goal is the tonic, F.

EX. 6



EX. 7



What seems atonal and dissonant is actually functional harmony.
Passing chord Abdim moves down to G7(b5) then to C9, which begins the II-V of the blues progression.
Then back to what might be called a Gmi7 in inversion, then to E7, which moves up to F to complete the cadence.
Grace notes embellish from above, but also from the side chromatically.