

26-2 Line Matrix

Measures are numbered by their original location in solo

A. First 4 Bars of "A"

Assembled by Andrew Frankhouse

The musical score is written in 4/4 time and consists of a line matrix of chords and a corresponding melodic line. The chords are: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, D7, Dm7, G7. The melodic line is written in treble clef and includes various rhythmic patterns, including eighth notes, quarter notes, and a triplet. The score is divided into measures, with measure numbers A1, A9, A25, A33, A41, A57, A65, A73, and A89 indicated at the beginning of each line. The key signature has one sharp (F#).

A1 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A9 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A25 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A33 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A41 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A57 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A65 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A73 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

A89 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

97 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

105 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

121 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

Detailed description: This block contains three staves of musical notation. The first staff (measures 97-104) features a sequence of chords: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, D7, Dm7, and G7. The melody consists of eighth and quarter notes. The second staff (measures 105-110) continues the chord sequence: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, D7, Dm7, and G7. This staff includes a complex melodic line with many sixteenth notes and includes three triplet markings (indicated by a '3' over a bracket). The third staff (measures 121-128) repeats the chord sequence: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, D7, Dm7, and G7. The melody is simpler, using quarter and eighth notes.

B. Second half of "A"

B5 Cmaj7 Eb7 Abmaj7 B7 Em7 A7 Am7 D7

B13 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B29 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B37 Cmaj7 Eb7 Abmaj7 B7 Em7 A7 Am7 D7

B45 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B61 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B69 Cmaj7 Eb7 Abmaj7 B7 Em7 A7 Am7 D7

B77 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B93 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

B101 Cmaj7 Eb7 Abmaj7 B7 Em7 A7 Am7 D7

B109

Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7
B125

C. First half of bridge

C17 Dm⁷ G⁷ F#m⁷ B⁷ Emaj⁷ G⁷ Cmaj⁷

C49 Dm⁷ G⁷ F#m⁷ B⁷ Emaj⁷ G⁷ Cmaj⁷

C81 Dm⁷ G⁷ F#m⁷ B⁷ Emaj⁷ G⁷ Cmaj⁷

C113 Dm⁷ G⁷ F#m⁷ B⁷ Emaj⁷ G⁷ Cmaj⁷

D. Second half of bridge

D21 Fm⁷ Bb⁷ Ebmaj⁷ Am⁷ D⁷

D53 Fm⁷ Bb⁷ Ebmaj⁷ Am⁷ D⁷

D85 Fm⁷ Bb⁷ Ebmaj⁷ Am⁷ D⁷

D117 Fm⁷ Bb⁷ Ebmaj⁷ Am⁷ D⁷

6 **E. Truncations/early resolutions of four measure 3-tonic cycle**

E13 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

E17 Dm7 G7 F#m7 B7 Emaj7 G7 Cmaj7

E45 Cmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

E49 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7 Dm7 G7

E53 Dm7 G7 F#m7 B7 Emaj7 G7 Cmaj7

F. Implied pedals, "rhythmic pedals", and related motifs

F14 Ebmaj7 F#7 Bmaj7 D7

F16 Emaj7 G7 Cmaj7 Fm7 Bb7 Ebmaj7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7

3333

F94 Ebmaj7 F#7 Bmaj7 D7 Gmaj7

F97 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 D7

F117 Fm⁷ B⁷ E^bmaj⁷

G. Small interval / narrow ranged phrases

G47 B^{maj7} D⁷ G^{maj7} D^{m7} G⁷

G50 F^{#m7} B⁷ E^{maj7} G⁷ C^{maj7} F^{m7}

G68 D^{m7} G⁷ C^{maj7} E^{b7} A^bmaj⁷ B⁷ E^{m7} A⁷

G72 A^{m7} D⁷ G^{maj7} B^{b7} E^bmaj⁷ F^{#7} B^{maj7} D⁷

H. Larger interval / wide ranged lines

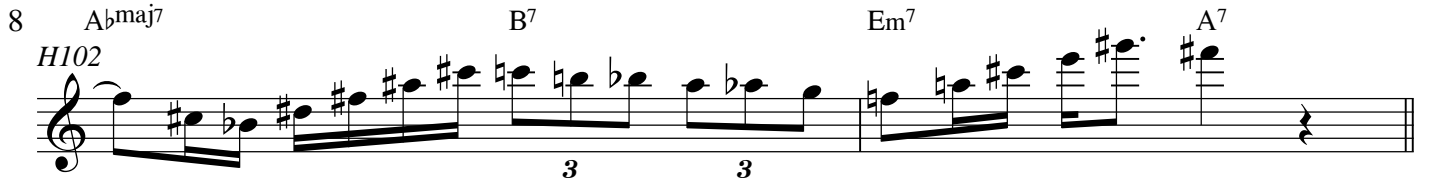
H76 D^{m7} G⁷ C^{maj7} B^{b7} E^bmaj⁷ F^{#7}

H79 B^{maj7} D⁷ G^{maj7} D^{m7} G⁷

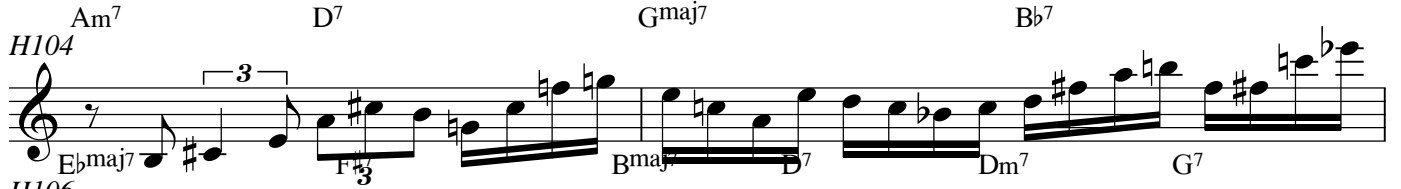
H82 F^{#m7} B⁷ E^{maj7} G⁷ C^{maj7}

H100 D^{m7} G⁷ C^{maj7} E^{b7}

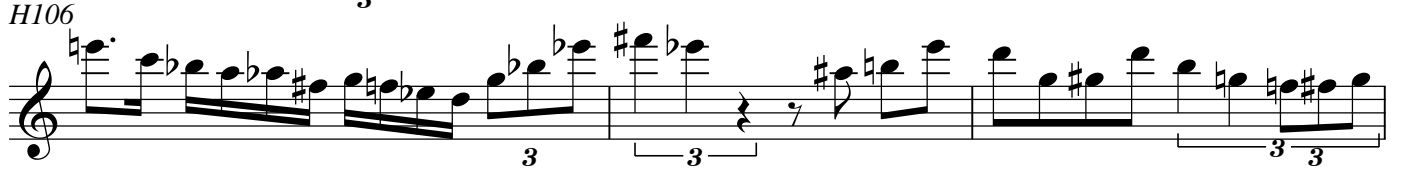
8 $A\flat\text{maj}7$ B^7 $E\text{m}^7$ A^7
H102



$A\text{m}^7$ D^7 $G\text{maj}7$ $B\flat^7$
H104



H106



$C\text{maj}7$ $B\flat^7$ $E\flat\text{maj}7$ $F\sharp^7$ $B\text{maj}7$ D^7 $G\text{maj}7$ $D\text{m}^7$ G^7
H109

