

Hr:Mn:Sc:Fr	Lk	M:B:T	Name
00:00:00:21		1:03:120	First chorus - bass in '2' - piano leaves lots of space
00:00:04:16		4:03:016	No sustain pedal used
00:00:07:24		7:01:000	LH jabs chords in more or less regular pattern just before '1' and just before '3'
00:00:19:23		16:01:947	'Surround' tones on A (the 9th) then finally on G (root) then D (5th)
00:00:28:17		23:01:038	On F7 - play from F chromatically up to tritone (B) back a m3rd (Ab) up a tritone (D) etc
00:00:33:00		26:02:720	Many melodic phrases are chord tones 'enclosed' with upper and lower neighbors
00:00:50:08		39:03:922	This is just an arbitrary pattern - can be imposed on any chord -as long as it resolves smoothly
00:00:56:11		44:02:808	Typical Bill Evans-ish arpeggio like pattern on BbMaj7 to EbMaj7
00:00:59:20		47:01:000	Simple melodic phrase can be enhanced by repeating each note in a regular rhythm
00:01:10:25		55:03:392	4 note pattern repeats moving down (more or less) in scale steps
00:01:19:04		62:01:000	Basic triad chord tones played rhythmically
00:01:21:00		63:02:701	Same melodic/rhythmic idea repeated diatonically on another chord
00:01:23:02		65:01:082	Same rhythm begins the next chorus, but seamlessly moves into other melodic ideas
00:01:24:10		66:01:000	Rhythm section moves away from '2' feel - bass walks more regularly
00:01:25:15		66:04:600	The note C is used as a 'pivot' tone repeated between other notes
00:01:36:00		75:01:000	the F7 is played as a #9 chord
00:01:37:09		76:01:000	Same for Bbmaj7 - is played as Bb7#9
00:01:46:22		83:02:057	On D7, the notes of an E triad are used melodically
00:01:50:18		86:01:928	Diatonic thirds up the keyboard - volume increasing
00:02:03:07		96:01:008	Black notes under some chord tones can be used to slide into the chord
00:02:05:02		97:02:560	Next chorus back to '2' feel
00:02:23:10		111:02:928	Chord tones enclosed by neighbors weave around for this longer phrase
00:02:33:02		119:01:000	On this F7, a brief switch to E Major pentatonic adds a bit of spice!
00:02:37:06		122:01:644	A simple 3 note phrase is repeated with increasing intensity
00:02:44:12		127:03:856	More of the chords 'dirtied up' a bit with black note lower neighbors
00:02:50:24		132:03:607	Another brief move into unrelated pentatonic (E) then quickly resolved back in key
00:02:54:14		135:02:856	Another more or less arbitrary pattern unrelated to the underlying harmony
00:03:00:11		140:01:171	2 notes (more or less chord tones) play in regular rhythmic pattern
00:03:08:20		146:02:656	Another chromatic type phrase is shifted down in scale steps
00:03:28:06		161:02:865	Octave tremolo is effective to sustain a note and give it 'character'
00:03:31:14		164:01:044	Some wrong notes (an E triad) add spice
00:03:34:02		166:01:000	This phrase's integrity comes just from its strong angular shape ...
00:03:36:21		168:01:107	.... and its final resolution strongly in key
00:03:37:28		169:01:000	Small clusters of notes and the note below are played in a strong rhythmic pattern
00:03:40:29		171:02:284	Increasing intensity and volume
00:04:03:28		189:01:076	Same idea as at measure 26
00:04:10:28		194:02:720	Out chorus - melody played fairly simply this time with chords
00:04:49:09		224:01:056	'Tag' ending - a bar of Gm11 alternates with a bar of Fm11