

Hr:Mn:Sc:Fr	Lk	M:B:T	Name
00:01:13:01		34:02:344	Upper and lower n'bours on Cm triad
00:01:15:07		35:02:352	F9 notes arpeggiated with final chromatic connection to the 7th (Eb)
00:01:29:14		42:01:000	A strong phase on Bb runs into an E pentatonic run before resolving smoothly back
00:01:46:09		49:03:330	An easily reached 10th - Eb and Gb - 'Basie style' in the upper treble register.
00:02:22:03		66:01:208	Gm triad with upper & lower neighbours
00:02:25:00		67:02:312	F Half/whole diminished scale on F7
00:02:37:16		73:01:318	Strong phrase is played twice to establish it - then 'side -shifted'
00:03:02:03		84:02:330	'Locked Hands' style block chords descending in minor 3rds - with chromatic LH connections
00:03:14:05		90:01:000	Strongly accented triplets - each in groups of three diatonic tones - then upper/l'ower neighbours.
00:03:34:19		99:02:200	Bb blues scale figure
00:03:36:01		100:01:024	Descending 4 or 5 note arpeggios
00:03:49:03		106:01:000	'Locked Hands' style - diminished chords above and below inversions of the chord
00:03:55:26		109:01:172	Fast ascending phrase - based on Eb scale 3rds with a lower chromatic neighbour
00:04:05:10		113:02:300	More 'Basie' style 10ths in treble
00:04:09:26		115:03:024	Notes in the phrase are played rhythmically twice.
00:04:14:02		117:02:312	Ascent - accented 16th notes-becomes a 'fast-as-you-can' Ab Maj scale-ends on Bb 'target' note
00:04:24:00		122:01:000	More bluesy 'Oscar Peterson-ish' phrases
00:04:41:09		129:04:282	Final chorus