

25 G^b-7 B^7 $F-7$ B^b7

motif motif displaced and adjusted

E^b-7 A^b7 $D^b\Delta$ E^b-7 A^b7

completion of musical sentence

Second Chorus

33 $D^b\Delta$

Lydian ($\Delta\#11$) back to ionian

$D^b\Delta$ $F-7$ B^b7

rhythmic interest (8th notes grouped in 3s)

41 E^b-7 A^b7 $F7(b9)$ B^b-7

contrasts with previous idea (longer notes, more lyrical)

B^b-7 E^b7 E^b-7 A^b7

repetition of previous idea this leads to...this note

49 $D^b\Delta$

expansion of previous idea

A^b-7 D^b7 G^bΔ

57 G^b-7 B7 F-7 B^b7

E^b-7 A^b7 D^bΔ E^b-7 A^b7

maintaining narrative.... following through with an idea

Herbie's solo

65 D^bΔ

maintains thematic material for 8 bars

D^bΔ F-7 B^b7

73 E^b-7 A^b7 F7(b9) B^b-7

B^b-7 E^b7 E^b-7 A^b7

Musical staff showing notes and chords: B^b7, E^b7, E^b7, A^b7. Includes a triplet of notes.

Musical staff starting at measure 113 with chord D^b9. Annotation: "idea developed over 4 bars".

Musical staff showing notes and chords: A^b7, D^b7, G^b9.

Musical staff starting at measure 121 with chord G^b7. Annotations: "motif" and "displacement and fragmentation".

Musical staff showing notes and chords: E^b7, A^b7, D^b9, E^b7, A^b7. Measure number 129 is indicated.

If possible, list 5 - 10 key features and devices employed by these 2 master improvisors. Continue overleaf...