ANALYSIS:

BARS 1 - 3: LINES AROUND THE KEY CENTER (C)
BARS 5 - 4: CHORD SCALE / CHROMATIC LINE LEADING TO...
BAR 5: EXTENDED CHORD TONE IDEA
BARS 6 - 8: KEY CENTER LINES (ALSO EXTENDED CHORD TONE FLAVOR)
BAR 9: EXTENDED CHORD ARPEGGIO
BARS 10 - 11: CHORD SCALE / ARPEGGIO LINE WITH A CHROMATIC NOTE LEADING TO A STOCK D MINOR IDEA
BARS 12 - 19: KEY CENTER OR CHORD LINE LEADING INTO A STOCK D7 IDEA
BARS 14 - 15: STOCK BEBOP IDEAS CHAINED INTO A LONG PHRASE
BAR 16: CLEAR MODULATION WITH PARALLEL MOVEMENT
BARS 17 - 19: KEY CENTER LINE (E) WITH A CHROMATICALLY MOVING VOICE, RELEASED BY A BLUES PHRASE
BAR 20: ANOTHER BLUES SCALE FLURRY
BARS 21 - 22: KEY CENTER LINE SWITCHING TO MINOR PENTATONIC
BARS 23 - 24: MODULATION BACK THROUGH PARALLEL MOVEMENT
BAR 25: EXTENDED CHORD ARPEGGIO
BAR 26: CHORD TONE LINE INTO...
BAR 27: AN EXTENDED CHORD TONE IDEA (9, 11)
BARS 28 - 31: BLUES SCALE STUFF TURNING INTO KEY CENTER BEBOP IDEAS
BAR 31: A STOCK 7 b9 -LINE (HARMONIC MINOR)
BAR 32: EXTENDED CHORD ARPEGGIOS (THE "CHARLIE CHRISTIAN" -SHAPE)

RECORDED ON KENNY BURRELL’S "BLUESIN’ AROUND"