Example 1. Lead sheet of “E.S.P.” (transcribed by the author)
Example 2. Melody of “E.S.P.”; new pitches (circled) appearing in pairs

**Example 4.** “E.S.P.” a. Alternative starts of the melody; b. The “proper” order of the pitches within the ambitus of the melody

![Example 4. “E.S.P.” a. Alternative starts of the melody; b. The “proper” order of the pitches within the ambitus of the melody](image)

**Example 5.** “E.S.P.,” overview of interval combinations

![Example 5. “E.S.P.,” overview of interval combinations](image)
Example 6. “E.S.P.,” distribution of “filled-in” motive in the melody

Example 7. “E.S.P.” a. Voice leading in mm. 1–4;
  b. Potential—not actual—course of events in mm. 5–8
Example 8. “E.S.P.,” overview of harmonic framework (parentheses denote secondary functions, and arrows point to target chord)

Example 9. “E.S.P.,” tritone as important interval in twelve-note unfolding of stack-of-fourths

Example 10. “E.S.P.,” pairs extended to twelve-note unfolding
Example 11. “E.S.P.,” first two measures of Shorter’s solo

Shorter’s line (mm. 1-2):

Example 12. “Witchcraft,” mm. 17–22

Cause it’s witchcraft

F major triad
Example 13. Lead sheet of “Infant Eyes” (transcribed by the author)

Example 14. “Infant Eyes,” core motive

compound motif
Example 15. “Infant Eyes,” harmony and skeleton melody

Example 16. “Infant Eyes,” overview of modulations
Example 17. Lead sheet of “Virgo” (transcribed by the author)
Example 18. Opening of “Virgo,” mm. 1–8

Example 19. “Virgo,” underlying model (mm. 1–8)

Example 20. Opening measures of “Giant Steps” (mm. 1–3) and “Virgo” (mm. 1–4)
Example 21. Model and modifications in “Virgo,” mm. 1–8

Example 22. a. “Virgo,” mm. 9–13; b. Melodic model; c. “Giant Steps,” melodic motive
Example 23. “Virgo,” mm. 13–16 (reduction in upper staff)

Example 24. “Virgo,” mm. 9–16, harmony and harmonic model

Example 25. “Virgo,” core notes of melody in mm. 21–29

Example 26. Opening motive of “Virgo Rising” (transcribed by the author)