

AIN'T MISBEHAVIN' - FATS WALLER

11.4.50
© Fred Steiner

I VI7 | ii7 V7 | V7 I7 | IV bVII7 | I VI7 | ii7 V7 |

1ST ENDING TURNAROUND — 2ND ENDING TRY THIS TURNAROUND HERE — KEY of VI (RELATIVE MINOR)
 I IV7 | ii7 V7 | i | bVI7 | IV7 | I7 |
 KEY OF V
 I VI7 | ii7 V7 | V7 VI7 | II7 V7 | Repeat the 1ST 6 BARS and throw an ending in....

ON GREEN DOLPHIN ST. - BRONISLAW KAPER

I | I | i7 | i7 | II7 | bII | I | ii7 | V7 |

I | I | KEY of bIII ii7 | V7 | I | V7 | D.C. al Coda

ii7 | III7 | VI7 | II7 (bIII7) | III7 VI7 | ii7 V7 | I | I |

OPTIONAL LAST LINE:

ii7 ii7/b7 | vii7/b7 III7 | VI7 VI7/b7 | #IV7 IV7 | iii7 bIII7 | ii7 bII7 | " | " |

GEORGIA (on my mind) - HOAGY CARMICHAEL

I | III7 | VI I7 | IV bVII7 | I VI7 | II7 V7 | III7 VI7 | II7 V7 | I IV7 | ii7 V7

KEY of VI
 i7 IV7 | i7 bVI7 | i7 IV7 | i7 IV7 | i7 IV7 | VI7 #IV7 VII7 | iii7 VI7 | II7 V7 | Repeat the 1ST 6 BARS + add an ending

CUTE - NEAL HEFTI

ii7 | V7 | I | FILL | ii7 | V7 | V7 | I7 | IV | bVII7 | iii7 | VI7 | IV6 | ii7 V7 | I | FILL | D.C. al Coda

WHEN SUNNY GETS BLUE - MARVIN FISCHER

ii7 V7 | IV7 bVII7 | I ii7 | iii7 VI7 | #IV7 IV7 | iii7 biii7 | ii7 V7 | III7 VI7 | ii7 V7 |

KEY of VI
 I ii7 | iii7 VI7 | ii7 V7 | I | ii7 V7 | I VI7 | ii7 V7 | ii7 V7 | Repeat up to 1ST ENDING and then play I

in Eb TUNING

ANGEL EYES in Gm

(or Am/11 over A.H.A.C. pedal)
Am/11 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$
RT. HAND

RUBATO

ASC. INNER VOICE

10th fl.

FROM MUSAK = PHRASE as bluesy as possible (use breakups, slides, sustains, accents)

10th fl.

MEAN SLOW TEMPO

"BOOKERT" - JOLLY BREAD

MATT DENNIS

new goal chord

BRIDGE:

AFTER BRIDGE:

PEDAL "HALLOWEEN SAND" 2nd phrase

etc.

RUB BRIDGE in F#m (actually...)

to Fm "BOOKERT" TREATMENT; Halloween Treatment to Bb9 instead of D9 to last phrase also

ACTUALLY, MAYBE EVEN BETTER is to play everything above down a 1/2 step (ie start in key of F#m etc.)

1/2 ROUND MIDNITE in Em after bridge to Abm (often bridge to Cm)

- 1) Angel Eyes in Gm
- 2) ASC 5
- 3) MUSAK
- 4) BOOKERT to bVI?
- 5) Matt Dennis to IV9 after bridge to Matt Dennis' in
- 6) F#m
- 7) Halloween to bVI after bridge to Fm
- 8) BOOKERT
- 9) Halloween to IV9

9-6-01

EMILY

I

vi7

ii^{or} IV

V7

I

I7

IV

ϕ bVII7

Key of VI
which you get to by simply going down one 1/2 STEP

I

vi

IV

V7

Now this new I becomes a i to the ear, let your mind think: Home Key VI7

original Key

VI7

II7

(V¹¹)
ii7

V7

III7

VI7

VII7

iii7

VI7

(think up a whole step)

ii7

V7

bVII7

VI7

#iv ϕ 7
(II7)

iv7
bVII7

I^{or}
iii7

VI7

ii7 V7

I

OR

ii7

10-4-01

INVITATION

[A] i6 | | i^{ADD9} i^{Δ9} | i9 i^{Δ9} | i9 | IV 13 | bVII 11 (13) | bVII #11 Dom.

last beat here:
1/2 step into

[A2] Same up a small 3rd

MORPH
a m7 type

[B] new: ii7 V7 ALT. | i6/9 | MORPH ii7 V7 ALT. | i6/9 | new: ii7 V7 ALT. | MORPH ii7 V7 ALT.

i6/9 | i^{Δ9} | IV 13 | up a #4th → 13 | VI φ7 | II7 | ii φ7 | V7 | S.C. al Coda

up a small 3rd to a 13th chord

⊕ up a small 3rd again } to the 2nd key again which will contain the chords at right

i6 | | bVI 9 or 13 | II7 ALT. | V7 ALT. | i6/9

π = Raised

hence

$$\pi \text{ VI } \phi 7 = A m 7 b 5 \text{ (in C m)}$$

ROAD MAP:

LIKE SOMEONE IN LOVE

9.20.01

I_{1/2} | VI_{1/2} | II_{1/3} | V^{7M}_{1/2} | III_{1/2} | bIII_{1/2} |

ii₇ | V₇ | I | Vm₇ I₇ | IV

UP A 4th or b5
or "CROSS CYCLE"
and begin a
new I on next line

new I
⊕
(K I₇ ii₇ | iii₇ ii₇ I₇)

1 morph to orig. key^s
VI₇ | II₇ | ii₇ | V₇ ALT.

D.C.
N
CODA

⊕ IV Dom.
of where you are
"

now go
up a 1/2
step
& play
a 07 chord

now up
another
1/2 step
& begin a

iii₇ VI₇ | ii₇ V₇ | | |

Actually: *Road Map*
not an analysis
How it feels while playing
 8.13.92

STELLA BY STARLIGHT

Victor Young

SECTION #1

Think the #4 or the Lydian note for the root of the first mi7b5 chord. Then in the 2nd bar forward cycle (up 4th)

The home key
 II mi7 V7
 Cm7 F7

Em7(b5) A7(b9)

Musical notation for the first section of 'Stella by Starlight' in 4/4 time, showing the first two bars of the melody.

yielding!
SMALL i.e. lower edge Roman numeral for chords w/ small 3rds

Change dom.7 to minor 7
 Vmi7 V7
 Fm7

I7 Bb7
 IVma.7 Ebmaj7
 bVII dom Ab7

Musical notation for the second section of 'Stella by Starlight' in 4/4 time, showing the next two bars of the melody.

SECTION # 2

Home Key - #4 or Lydian note then forward cycle Buffer VI chord Move up a half step and play Dom.9 or 13

IMa.7 II mi.7b5 V7 Imi.7
 Bbmaj7 Em7(b5) A7(b9) Dm7 Eb7

down a half step to a minor 7 & companion Dom. 7
or up two whole steps to a minor 7 & companion Dom. 7

Musical notation for the third section of 'Stella by Starlight' in 4/4 time, showing the next two bars of the melody.

Move up a whole step and play Ma.7
 Fmaj7

Down a half step and VII mi.7b5 - III Dom.7
 Em7(b5) A7

Convert Dom.7 to mi.7b5 (linger on this chord) then continue the forward cycle and we are in the home key.
 Am7(b5) D7(b9)

Musical notation for the fourth section of 'Stella by Starlight' in 4/4 time, showing the final two bars of the melody.

OK: I VI II V in this key of V
Home keys
 II7 V7 I7 VII7
 III7 VI7

which is the now is the Home key's VII7 III7

11-11-02 In practicing, the Roman Numerals ("the numbers") trigger the letters. Ex: You come upon the VI_7 (after say, a I). Let's say you want to play in D \flat ("STOMPIN' AT THE S.", "BODY + SOUL" for instance). Your brain will say B \flat T (we hope). The fact that the diatonic chord on the 6th degree is B \flat m7 doesn't change the foregoing. "The numbers still trigger the letters."

ROADMAP:

STOMPIN' AT THE SAVOY (practice in D \flat and F)

PICKUP:

V_7 | I | I V_7 | I (opt: V_7) | I VI_7 | II $_7$ | V_7 | I VI_7 | II $_7$ V_7 |

I IV_6 | I

Bridge

IV_7 $\text{op } \frac{1}{2}$ st. | IV_7 $\text{now up a 4th to } \text{bVII}_7$ | bVII_7 $\text{opt: } \text{V}_7$ | bVII_7 $\text{now another 4th to the } \text{bIII}_7$

bIII_7 $\text{up a } \frac{1}{2}$ st. | bIII_7 | bVI_7 | V_7

bIII_7 another 4th up | bVI_7 | V_7

V_7 $\text{now to the } \text{I} \text{ at the top + out}$

Roadmap They Can't take that Away

10-18-01

OPT bb7

I ii7 | I/3 i^{opt} / b3 | ii7 | V7

Ist ending 2nd ending

I V7 ALT. MORPH. | V7 I7 | IV VI7 | II7 V7 | IV V7 | I

think up a [you could be]

non-tent down a 1/2 step any alt. down

Bridge:

Key of iii is where you've landed

i6 V7 | i7 IV7 | i Raised 6th degree ϕ 7

or i i7/b7 bVI9 att. V7

you go a 4th and expected

i6 V7 | ϕ 7

PIVOT CHORD ORIG. KEY: iii ϕ 7 VI7 | II7 | ii7 V7 | J.C. ad Code

ϕ IV V7 or down III7 | (Rel. Min.) VI bVII9 | I six | two five one |

up a 1/2 st.