AINT MISBEHAVIN' - Eats Collier

1st ending 2nd ending
1st ending

1st ending

ON GREEN DOLPHIN ST. - Bronson/Lane

GEORGIA (on my Mind) - Horrey/Carmichael

CUTE - New Key

WHEN SONNY GETS BLUE - Maryjon Fischer
Angel Eyes (in Gm)

**Ankels Eyes in Gm? ASC 5 [etc.]**

**Specific MusiK:**

- Nottions: Phrase as cleanly as possible (use breaks, slides, sustains, accents)
- **Tempo:** Med. Slow (Booker T. & The M.G.'s)
- **Rhythm:** Rubato
- **Arrangement:**
  - Gm7, Eb9, D7, C9
  - Gm7, Eb9, D7, Gm7, C9, Gm7, Eb9, D7

**Bridge:**

- Gm7, Eb9, D7, C9, Gm7, Eb9, D7, C9, Gm7

**After Bridge:**

- Pedal: "Halloween sound" etc.
- 2nd phrase: Em7, D7, C9, Gm7, Eb9, D7, C9, Gm7

**Rub Bridge:**

- From (actually..., Fm) to Em7

**Treatment:**

- Booker T.
- Halloween to B7
- Matt Dennis (2nd to 1st)
- Matt Dennis to IV7

**Actually, Maybe Better is to Play Everything Above Down a 4th Step (Instead in Key of F#m, etc.)**

**Round Minutes:**

- In Em, after bridge to (Matt) G7 over Cm
9-6-01

EMILY

I  vi7  I7  IV  V7

I  V7  IV  V7

I  v7  II7  iii7  V7

V7  VII7  iii7  V7

(VII7)  bVII7

OR

II7
INVITATION

A1: i6

A2: Same up a small 3rd

B: i16/9 | IV 13 | ii7 11 | V 7

C: i16/9 | IV 13 | 13th chord

D: C. al Coda

E: up a small 3rd: i6 | (bVI9 or i3) | II7 ALT. | V7 ALT. | 16/9

F: again to the 2nd key again

G: which will contain the chords at right

H: Raised

Hence

II VI7 = Am7b5 (in Cm)
Road Map: Like Someone in Love

I / R | vi / R | I / 3 | V / 7 | ii / 7 | I

117 | V7 | E | V7 | E | IV

New I on next line

D.C.

Al Cosa
# STELLA BY STARLIGHT

## 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)

<table>
<thead>
<tr>
<th>Em7(b5)</th>
<th>A7(b9)</th>
<th>The home key</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>II mi7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cm7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V7</td>
</tr>
</tbody>
</table>

Change dom.7 to minor 7

<table>
<thead>
<tr>
<th>Fm7</th>
<th>B♭7</th>
<th>E♭maj7</th>
<th>A♭7</th>
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</table>

## SECTION #2

Home Key - #4 or Lydian note then forward cycle

<table>
<thead>
<tr>
<th>B♭maj7</th>
<th>Em7(b5)</th>
<th>A7(b9)</th>
<th>Dm7</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

Buffer VI chord - Move up a half step and play Dom.9 or 13

Convert Dom.7 to mi7b5 (linger on this chord) then continue the forward cycle and we are in the home key.

<table>
<thead>
<tr>
<th>Fmaj7</th>
<th>Em7(b5)</th>
<th>A7</th>
<th>Am7(b5)</th>
<th>D7(b9)</th>
</tr>
</thead>
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</table>

Move up a whole step and play Ma.7

Down a half step and VII mi7b5 - III Dom.7

Or: I VI II Home keys: I i7 V i7 V i7 VII
In practicing, the Roman Numerals ("the numbers") trigger the letters. Ex: You come upon the VII (after day, a I). Let's say you want to play in Bb ("Stompin' at the Savoy" for instance). Your brain will say Bb7 (we hope). The fact that the diatonic chord on the 6th degree is Bbm7 doesn't change the foregoing. The numbers still trigger the letters.

ROADMAP:
- Stompin' at the Savoy (practice in D and F)

**Pickup**

V-7: I, I, V-7 (opt: I) I VI-7 I I I V-7 I I V-7 I V-7 I V I VII-7 I V I VII-7 I V I VII-7 I

Bridge

IV-7 up 1/2 step | IV-7 | bVII-7 | V-7 up to A7 another 1/2 step

bIII-7 up a 1/2 step | bIII-7 | bVI-7 | V-7 up to the 10th fret at the top
The best of all things is the end.

- Aristotle

The best of all things is the end.