

MISTY

O = OPTIONAL NOTE
X = MELODY NOTE ADDED AFTER CHORD

USE BROKEN CHORD TECHNIQUE TO FILL IN

[Follow notation for melodic additions]

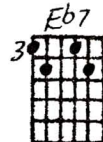
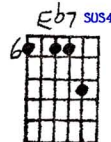
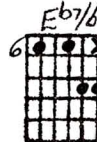
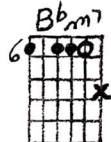
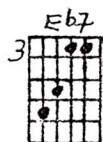
Look at me, I'm as help - less as a kit - ten up a

tree, and I feel like I'm cling - ing to a cloud; I

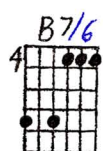
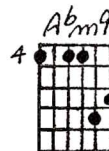
can't un - der - stand, I get mis - ty just hold - ing your

hand. Walk my

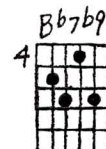
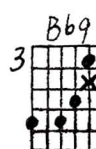
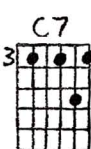
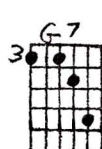
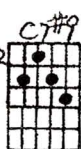
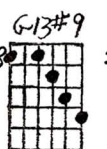
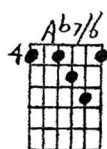
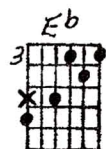
Misty - Ted Greene Arrangement, 1974-05-15 (p. 2)



9 way, and a thou - sand vi - o - lins be - gin to

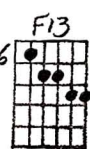
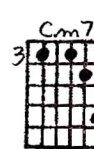
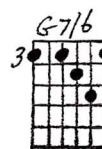
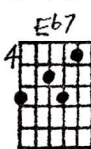
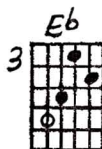
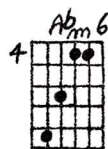
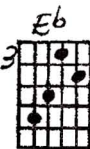


11 play, or it might be the sound of your hel - low, that



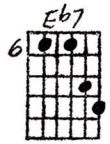
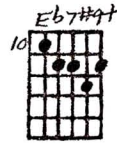
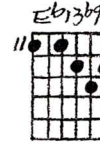
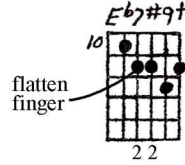
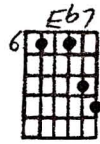
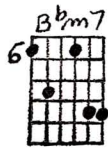
13 mus - ic I hear, I get mis - ty the mom - ment you're

BRIDGE



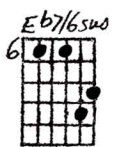
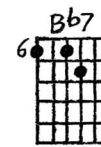
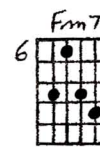
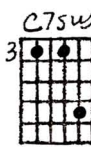
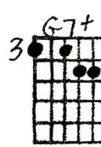
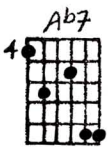
15 near. You can say that you're

Misty - Ted Greene Arrangement, 1974-05-15 (p. 3)



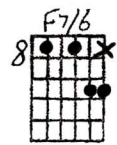
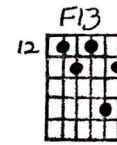
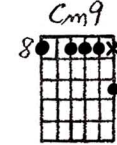
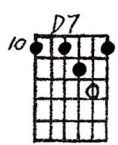
17

lead - ing me on, _____ but it's just what I



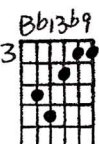
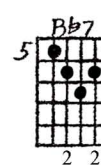
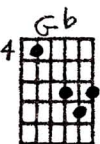
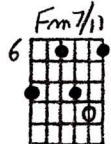
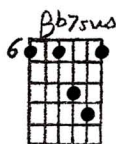
19

want you to do. _____ Don't you no - tice how



21

help - less - ly I'm lost, _____ that's why I'm fol - low - ing



D.S. to 2nd Ending

23

you. _____ On my

Misty

Ted Greene Arrangement and Analysis

Ted Greene - 1974, May 15

Analysis:

- 1) The first four measures are an elaboration of the simple I – I7 – IV – iv progression.
 - 2) The next two measures are the old war-horse, I – vi – ii – V with scalar harmonies (Fm7, Gm7) added between I and vi, and chromatic back-cycling between V and the upcoming III7. Normal back-cycling to G7 would use the D7 type preceded by an Am7, ø [half-diminished], or 7th type, so the Ab7 is being used for D7 according to the cross-cycle principle.
 - 3) The next two measures are known as a *turnaround*, which could be defined as a series of chords connecting one section of a tune to another, or back to its own beginning again. One of the most common is III7 – VI7 – II7 – V7, which is the basis for the above cross-cycle and back-cycle principles (like the Gb13 with the C9, B9 with F7/6, Fm7 before Bb76).
 - 4) In the second chorus of the tune, note the B7 to Eb in 2nd inversion. This is a classical music type of change; the B7 (bVI7) is a borrowed chord; bVI7's are commonly used before I chords where time, taste, and the melody of a tune permit.
 - 5) Notice the back-cycling directly after the Eb to precede the C7 (Ab7/6, G13#9) and then again before the Fm7 (G7, C7).
 - 6) The Eb (I) – Abm6 (iv) – Eb (I) is a typical 2nd or final ending in a tune.
 - 7) Once again, back-cycling with Bbm7 as the destination, at the beginning of the bridge, also, again, preceding the Am7/11.
 - 8) The final turnaround is an example of a progression founded on the pull of an upward bass line. Notice the borrowed chord (Gb) and the strength of the 2nd inversion (2nd inversions are notorious for their richness if used “properly”).
-

Roman Numeral Analysis of Basic Chord Progression of Tune:

V7 ||: I v7 I7 IV iv7 bVII7 | I vi ii V | III7 VI7 II7 V7 :||
-----1-----
---2, 3---
| I || v7 I7 IV | #iv7 VII7 | vi7 II7 | ii7 V7 :||

Roman Numeral Analysis of Tune in Terms of Shifting Tonal Centers:

V7 ||: I ii7 V7 I ii7 V7 | I vi ii V | V of vi, V of ii, V of V, V7 :||
 of IV of bIII
-----1-----
---2, 3---
| I || ii7 V7 I | ii7 V7 | ii7 V7 | ii7 V7 :||
 of IV of iii of V

There are advantages and disadvantages to both ways of looking at the tune; you should pick from the *best* of both ways in any tune you are working on.

Every tune that you play should be learned in Roman numerals for ease of transposition, memorization, comparison, and communication.

5-15-A

Misty 11-BEATS

○-OPTIONAL NOTE
x-MELODY NOTE ADDED AFTER CHORD
USE BROKEN CHORD TECHNIQUE TO FILL IN

Analysis: (1) The 1st four measures are an elaboration of the simple I IV IV progression. (2) The next two measures are the old war-horse, I vi ii V with secular harmonies (Fm7, Gm7) added between I + vi and chromatic back-cycling between V and the upcoming III7, normal back-cycling to G7 would use the D7 type preceded by an Am7, D, or 7th type, so the Ab7 is being used for D7 according to the cross-cycle principle. (3) The next two measures are known as a TURNAROUND, which could be defined as a series of chords connecting one section of a tune to another or back to its own beginning again. One of the most common is III7 VI7 II7 V7 which is the basis for the above cross-cycle + backcycle principles (like the Gb13 with the C9, B9 with F7/6, Fm7 before Bb7/6). (4) In the second chorus of the tune, note the B7 to Eb in 2nd inversion. This is a classical music type of change; the B7 (bVII) is a borrowed chord; bVII's are commonly used before I chords where time, taste, + the melody of a tune permit. (5) Notice the back-cycling directly after the Eb to precede the C7 (Ab7/6, G13#9) and then again before the Fm7 (G7 C7). (6) The Eb Abm6 Eb is a typical 2nd or final ending in a tune. (7) Once again, back-cycling with Bbm7 as the destination, at the beginning of the bridge, also, again, preceding the Am7/11. (8) The final turnaround is an example of a progression founded on the pull of an upward bass-line. Notice the borrowed chord (Gb) and the strength of the 2nd inversion (2nd inversions are notorious for their richness if used "properly").

ROMAN NUMERAL ANALYSIS OF BASIC CHORD PROGRESSION OF TUNE:

I, | I vi I IV iv, bVII | I vi ii V | III7 VII7 II7 V7 | I I V7 I IV | #iv, VII7 | vi, II7 | ii, V7 ||

ROMAN NUMERAL ANALYSIS OF TUNE IN TERMS OF SHIFTING TONAL CENTERS:

I, | I (II, I, I) (II, V) | I vi ii V | I (of vi), I (of ii), I (of V), V | I I (II, V) I (II, V) (II, V) | I (II, V) I (II, V) (II, V) | I (II, V) I (II, V) (II, V) | I (II, V) I (II, V) (II, V) ||

There are advantages and disadvantages to both ways of looking at the tune; you should pick from the best of both ways in any tune you are working on. EVERY TUNE THAT YOU PLAY SHOULD BE LEARNED IN ROMAN NUMERALS FOR EASE OF TRANSPOSITION, MEMORIZATION, COMPARISON AND COMMUNICATION.

MOVE
MELODY
UP 1 OCTAVE
NORMALLY FOR
GUITAR

MISTY

9-3-73

Handwritten musical score for "Misty" in B-flat major, 4/4 time. The score consists of three staves of music with various chords and melodic lines.

Staff 1: Eb, Bbm7, Eb7, Ab, Abm7, Db7, Eb, Cm7. Includes a double bar line with repeat dots.

Staff 2: Fm7, Bb7, G7, C7, F7, Bb7, Eb, Bbm7, Eb7, Ab. Includes the instruction: "LAST TIME Eb instead of G".

Staff 3: Am7, D7, Cm7, F7, Bb7, Ab7. Ends with "D.S.".

Misty - E. Garner : IMPROV. CHORUS

● X □ △

8 8 7 6 6 6 6 X X X

COUNTS 1 2 1 3 1 4 1 2 1 2 1 2 1 2 1 2 1 2 1 2

MISTY

WALKING
CHORDS

Key of D

