Look at me, I'm as helpless as a kitten up a tree, and I feel like I'm clinging to a cloud; I can't understand, I get misty just holding your hand. Walk my
way, and a thousand violins begin to play, or it might be the sound of your hollow, that music I hear. I get misty the moment you're near.

You can say that you're
leading me on, but it's just what I want you to do. Don't you notice how helplessly I'm lost, that's why I'm following you.

D.S. to 2nd Ending
**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, ° [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”).

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**Roman Numeral Analysis of Basic Chord Progression of Tune:**

```
-------------------1-------------------
V7 ||: I v7 I7 IV iv7 bVII7 | I vi ii V | III7 VI7 II7 V7 :||

---2, 3----
| I || v7 I7 IV | #iv7 VII7 | vi7 II7 | ii7 V7 :||
```

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

```
-------------------1-------------------
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

---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.
Analysis: 1. The last four measures are an elaboration of the simple I VII VI progression. 2. The next four measures are the old warhorse, I VI ii V with scalar harmonies (Fm7, Gm7) added between I and VI and the upcoming III7. Normal back-cycling to G7 would use the III7 type preceded by an Am7, F or E7 type, so the A77 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 V7 II6, which is the basis for the above cross-cycle and backcycle principles (like the G7 with the C9, B7 with F7b9, Fm7 before B7b9). 4. In the second chord of the time motive, the B7 to E7 in 2nd inversion is a classical music type of change, the B7777 is a borrowed chord; E77s are commonly used before I chords where time factor + the melody of a turnaround. 5. Notice the back-cycling directly after the E7 to precede the C7 (Ab7b9, G71311) and then again before the Gm7 (G7C7). 6. The E7 Abm6 Eb is a typical 2nd or final ending in a tune. 7. Once again, back-cycling with Bbm7 as the destination of 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 (C6) 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:**


**Roman Numeral Analysis of Tune in Terms of Sifting Tonal Centers:**


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.**
Misty

11/3/73
Misty - E. Garner: IMPROV CHORUS

Counts | 4 | 2 | 1 | 2 | 4 | 1

Guitar chord progression:
- Count 1: G, A, B, C, D
- Count 2: G, A, B, C, D
- Count 3: G, A, B, C, D
- Count 4: G, A, B, C, D