

## Rethinking an arrangement from Ted Greene

*Revised – altered and edited by David Oakes*

**A note from David Oakes:** This version of “Misty” was one of the first arrangements that Ted shared with me. I learned his arrangement but then set on looking at some different possibilities to what Ted had arranged. Ted’s version was in an outline style and so I wrote out my arrangement coming up with some different voicings and substitutions that helped me go further in understanding the tune. Ted was very happy with what I came up with in terms of what I did in terms of rethinking his arrangement.

Ted wrote an analysis of the Tune “Misty” on his sheet. On page three of my arrangement, I had some room so I added the basic changes that would go with his analysis. Ted’s version of this song helped me to realize the power of the back cycle and its use in reharmonization.

I could not find this version of Misty on his website, so I included it here. Ted’s arrangement stopped at the bridge and should repeat the first A section. I wrote my own “C” section using some contrapuntal ideas from the late great Jimmy Wyble.

I consider myself very fortunate to have been able to spend time with and learn from such great chord melody masters as Ted Greene, Jimmy Wyble and Ron Eschete.

I hope that you enjoy this post,

David Oakes  
March 28, 2010

# MISTY

Based on an arrangement by Ted Greene

Erroll Garner

revised - altered and edited by David Oakes

**A**

B $\flat$ 7/6 B $\flat$ 13( $\flat$ 9) E $\flat$ maj7(+5) E $\flat$ maj13 B $\flat$ m $\flat$ 9 E $\flat$ 13 A $\flat$ maj7 E $\flat$ 7 A $\flat$ maj7

Musical notation for the first line of the 'A' section, measures 1-6. The notation includes a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes with various triplets and slurs. Fingering numbers (1-4) are indicated below the notes. Chord symbols are placed above the staff.

A $\flat$ m $\flat$ 9 D $\flat$ 13 E $\flat$ maj7 Fm7 Gm7 Cm7 Fm7 B $\flat$ 9 Am7( $\flat$ 5) A $\flat$ 13

Musical notation for the second line of the 'A' section, measures 7-12. The notation continues the melody from the first line, including slurs and triplets. Fingering numbers are provided for the notes. Chord symbols are placed above the staff.

G13 D $\flat$ 9 C9 G $\flat$ 13 F7/6 B9 Fm7 B $\flat$ 7/6

Musical notation for the third line of the 'A' section, measures 13-18. The notation includes a treble clef and continues the melody with various rhythmic patterns and slurs. Fingering numbers are indicated below the notes. Chord symbols are placed above the staff.

**A1**

E $\flat$ maj7 B $\flat$ 9 E $\flat$ maj7 B $\flat$ 9 E $\flat$ 13( $\flat$ 9) E $\flat$ 7 E $\flat$ 7 A $\flat$ (add9)

Musical notation for the fourth line of the 'A' section, measures 19-24. The notation continues the melody with slurs and triplets. Fingering numbers are provided for the notes. Chord symbols are placed above the staff.

A $\flat$ m7 D $\flat$ 13 B13 E $\flat$ /B $\flat$  A $\flat$ 7/6 G13( $\flat$ 9) C7( $\flat$ 9) G7 C7 Fm7 B $\flat$ 9 Bdim7

Musical notation for the fifth line of the 'A' section, measures 25-30. The notation includes a treble clef and continues the melody with various rhythmic patterns and slurs. Fingering numbers are indicated below the notes. Chord symbols are placed above the staff.

Misty arr. page 2 of 3

15 Eb6 Abm6 Eb6 Eb7/Bb Ab13 G6 Cm7 F7(b9)

17 Bbm Bbm(maj7) Bbm7 Eb7 Eb7(b9) Abmaj7 Ab6

20 Abmaj7 G13 Cm7 Fm7 Bb7 Eb13 Am11 D9 Cm7 F9

23 Db7/6 C7 Bbm9 Gb/B Bb7/6 Bdim7

25 Ebdim7 Eb6 Gm7 Abm7 Am7 Bbm7 Eb13(b9) Eb Abmaj7 Eb7 Abmaj7

28 Abm9 Db13 Ebmaj7 C7(alt) Fm7 Bb9

E<sup>b</sup>6

A<sup>b</sup>6

Adim<sup>7</sup>

E<sup>b</sup>6/B<sup>b</sup>

B<sup>b</sup>9

31

SOLO CHANGES

**A**

33

E<sup>b</sup>maj<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

D<sup>b</sup>7

37

E<sup>b</sup>maj<sup>7</sup>

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

1.

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

41

2. E<sup>b</sup>6

A<sup>b</sup>6

E<sup>b</sup>6

E<sup>b</sup>7

**B**

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

45

A<sup>b</sup>maj<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

Cm<sup>7</sup>

F<sup>7</sup>

49

Gm<sup>7</sup>

C<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

**A**

E<sup>b</sup>maj<sup>7</sup>

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

53

A<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>m<sup>7</sup>

D<sup>b</sup>7

E<sup>b</sup>maj<sup>7</sup>

Cm<sup>7</sup>

Fm<sup>7</sup>

B<sup>b</sup>7

57

E<sup>b</sup>6

A<sup>b</sup>6

E<sup>b</sup>6

(B<sup>b</sup>7)

BACK TO **A** FOR MORE SOLOS

5-15-77

OF OPTIONAL NOTE  
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 - 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 + vi and chromatic back-cycling between V and the upcoming III7, normal back-cycling to b7 would use the D7 type preceded by an Am7, F, 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 + back-cycle 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 (bII7) is a borrowed chord; bVII7's are commonly used before I chords where time, taste, + the melody of a tune permits. 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:

I7 | I7 I7 IV iv, bVII7 | I vi ii V | III7 VI7 II7 V7 | I 2,37 | V7 I7 IV #IV, VII7 vi7 II7 ii7 V

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

I7 | I ii, I7 I ii7 V7 | I vi ii V | V of VI, V of II, V of IV, I 2,37 | ii7 V7 I ii7 V7 ii7 V7 ii7 V7 | I of IV | V of III | V 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.