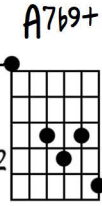
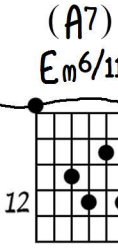
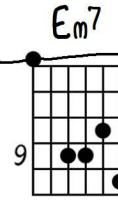
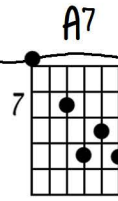
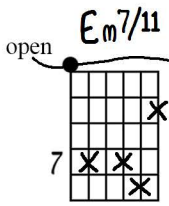
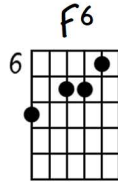
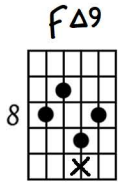


YESTERDAY

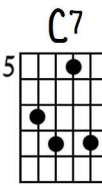
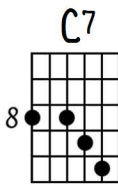
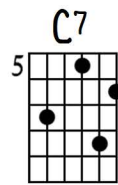
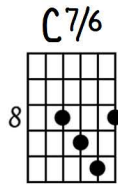
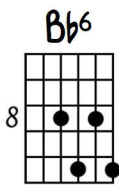
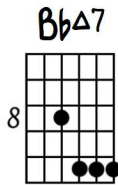
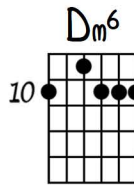
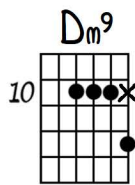
Playing order: ● × □ △
○ = opt.

A More Complex Arrangement

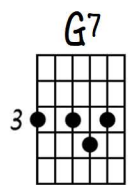
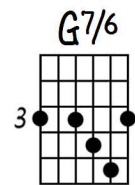
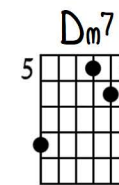
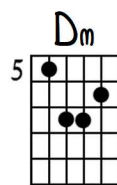
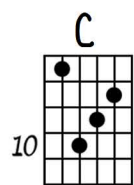
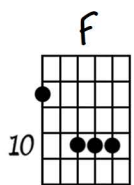
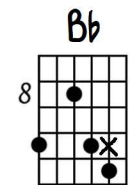
Key of F



1. Yes - ter - day, all my trou - bles seemed so
2. Sud - den - ly, I'm not half the man I
3. Yes - ter - day, love was such an eas - y



3 far a way, now it looks as though they're
used to be. There's a shad - ow hang - ing
game to play. Now I need a place to



5 here to stay. Oh, I be - lieve in
o - ver me. Oh, yes - ter - day came
hide a - way. Oh, I be - lieve in

The image shows guitar chord diagrams and a corresponding vocal line. The chords are Em7/11, A7, A7b9+, and D/9. The vocal line is in the key of F major and contains the lyrics: "all my troubles seemed so". Arrows point from the lyrics to the notes in the vocal line: "all" (F), "my" (A), "trou" (C), "bles" (E), "seemed" (F), and "so" (A).

Notice that these are not really thought of as chords, but are the product of the individual lines or voices moving from the first chord to the last chord, which as you remember must be based on the V7.

- 5) [Measure #9]: The C7 and C9 are anticipating the C7 in the next measure.
- 6) [Measure #10]: G7b9 is also a diminished chord, and if you read the part on diminished chords (page 62) [*in Chord Chemistry*], you will recall that they are used to connect other chords. So here you have a diminished chord breaking into the flow of the dominant chords.

3rds, 6ths, and 10ths

Sometimes to contrast the sound of chords, or if the song is too fast for chords, you may harmonize the melody with notes that are a 3rd, 6th, or 10th interval *below* the melody. The notes must be in the same general scale as the portion of the melody you are trying to harmonize.

Example: Try the 2nd measure of "Yesterday" as follows:

The image shows three examples of harmonization for the second measure of "Yesterday". Each example shows a vocal line with lyrics "all my trou- bles seemed so" and a guitar line with chords Em7 and A7. The first example shows 3rds below the melody, the second shows 6ths, and the third shows 10ths.

The thirds fit with the scale of A7 (mixolydian) If this confuses you, see the section on scales and harmonies (page 86) [*in Chord Chemistry*].

Notice this could be F# instead; it is a matter of taste.

Could be Bb instead.

This type of sound (3rd's, 6th's, and 10th's) must be treated with care; there are places where it sounds good, and places where it does not.

- A More Complex Arrangement -

Notes:

- 1) for the basic Em + A7 chords in measure 2 - a mixture of extensions & altered chords are used, notice how in the 1st half of the measure where Em is the basic chord an A7 type (A9) chord is used. This can be thought of as anticipating the next chord (A7). But there is another type of logic that is good here. Think of the Em, A7 as the II or V 7 (or 2 chords back in the cycle) of the next chord (Dm); when you have a II or V 7 progression, you may harmonize the melody above them with any combination of the 2 kinds (Em 7 type + V dom type) of chords as long as the last one is based on the V 7 not the II or V. So in measure 2 above, you have: Em7/11 A9 A7 Em7 Em7/11 A7b9+
↑
last chord is based on V-7
- 2) C is considered to be a "passing" chord between F + Dm. One reason C works here is that it is the 5th of the F chord & it is right below the Dm so it is kind of related to it; but the main reason will be given in Section.
- 3) again C is a passing chord.
- 4) Notice the movement of each individual "voice" or note in the 1st 2.1 11. #. . . . #. 1 # 1. 1.

that the bass line is moving in what is known as contrary motion (that is, in an opposite direction) with the rest of the notes in the chords. This can be a very desirable effect if used in certain places. As with most other things relating to chords, experimentation + perseverance will teach you when + when not you can + should use contrary motion.

Some other ideas for measure 2 that concentrate on moving "lines" or "voices" are listed below:

↑
listen to the bass line as you play these chords.

↑ notice that these are not really thought of as chords but are the product of the individual lines or voices moving from the 1st chord to the last chord

which as you remember must be based on the V7.

- 5) The C7 + C9 are anticipating the C7 in the next measure
- 6) G7b9 is also a diminished chord and if you read the part on diminished chords (page), you will recall that they are used to connect other chords, so here you have a diminished chord breaking into the flow of the dominant chords.

3rds, 6ths, 10ths

Sometimes to contrast the sound of chords or if the song is too fast for chords, you may harmonize the melody with notes that are a 3rd, 6th, or 10th interval below the melody. The notes must be in the same general ^{scale} as the portion of the melody you are trying to harmonize. Example: try the 2nd measure of "Yesterday" as follows

3rds
Em7 A7

the thirds fit
with the scale of
A7 (mixolydian)

notice this could be F# instead, it's a matter of
taste.

If this confuses you see the section on scales + harmonies (page 7).
This type of sound (3rds, 6ths, + 10ths) must be treated
with care, there are places where it sounds good + places
where it does not.

10ths

could be B4 instead