Ted Greene
Arrangement
[Image 0x0 to 612x792]

**YESTERDAY**

*A More Complex Arrangement*

Key of F

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FΔ9
F6
E₇/M7/11
A9
A7
E₇/M7
E₆/6/11
A7b9+
```

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

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D₉⁹
D₆
B₉⁷
B₆
C⁷/₆
C₇
C₇
C₇
```

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
to

```
B₉
F
C
D₉
D₆⁷
G⁷/₆
G₇
```

here to stay. Oh, I be - lieve in
oh me. Oh, I
hide a way. Oh, I be - lieve in
"Yesterday" (key of F) - Ted Greene Arrangement, p. 2

Yes - ter - day.
Suddenly.
Yes - ter - day.

Why she

had to go I don't know, she wouldn't

say. I said something wrong, now I

long for yes - ter - day

D.C. al Fine
NOTES:
1) For the basic Em and A7 chords in measure 2, a mixture of extensions and altered chords are used. Notice how in the first 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 – V7 (or two chords back in the cycle) of the next chord (Dm). When you have a ii7 – V7 progression, you may harmonize the melody above them with any combination of the two kinds (ii7 type and V dominant type) of chords, as long as the last one is based on the V7, not the ii. So, in measure 2 above, you have: Em7/11 – A9 – A7 – Em7 – Em6/11 – A7b9+
   The last chord is based on V7.

2) [Measure #5]: C is considered to be a “passing” chord between F and Dm. One reason C works here is that it is the 5th of the F chord, and it is right below the Dm, so it is kind of related to it; but the main reason will be given in section [?].

3) [Measure #9]: Again, C is a passing chord.

4) [Measure #9]: Notice the movement of each individual “voice” or note in the first three chords of the measure…. [Notice] 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 and perseverance will teach you when and when not you can and 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 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 thirds fit with the scale of A7 (mixolydian)
If this confuses you, see the section on scales and harmonies (page 86) [in Chord Chemistry].

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.
Notes:

1) for the basic Em + A7 chords in measure 2 a mixture of extended 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 m7/V7 (or 2 chords back in the cycle) of the next chord (Dm). When you have a II m7/V7 progression, you may harmonize the melody above them with any combination of the 2 kinds (Em7 type + a dominant type) of chords as long as the last one is based on the V7 not the II7.

So in measure 2 above, you have: Em7/11 A9 A7 Em7 Em7/11 A7b9 +

That chord is based on V7.

2) C is considered to be a "passing" chord between F + Dm. The reason C works here is that it is the 5th of the F chord and 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" note in the
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 and perseverance will teach you when not you can and should use contrary motion.

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

\[
\begin{align*}
\text{notice that these are not really thought of as chords but are the product of the individual lines or voices moving from the 1st chord to the last chord which as you remember must be based on the V7.}
\end{align*}
\]

5) The C7 + C9 are anticipating the C7 in the next measure.

6) G7b9 is also a diminished chord and if you read the past diminished chords (page 1), 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 position of the melody you are trying to harmonize. Example: try the 2nd measure of “Yesterday” as a 10th.
3rds A7
Em7
6ths

the thirds fit
with the scale of
A7 (minumian)

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

If this confuses you see the section on scales + harmonies (page 7).

This type of sound (3rds, 6ths, + 13ths) must be treated
with care, there are places where it sounds good + places
where it does not,

\[ \text{could be B}^{\#} \text{ instead} \]