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Jouni Koskimäki

Happiness Is… a Good Transcription

Reconsidering the Beatles Sheet Music Publications

JYVÄSKYLÄN YLIOPISTO

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ABSTRACT

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The thesis consists of six articles written during 1998-2006, a resume, and five appendices (3 full score transcriptions, one chart, and a CD). There are four main topics in the study: a) how the available sheet music publications have succeeded in transcribing the music of the Beatles, b) what the main problems are in making a good transcription, c) how the music of the Beatles has been arranged, especially from the variation point of view, and d) how accurate a critical review it is possible to present of the story of Northern Songs Ltd. Both sheet music publications and arrangements are neglected themes in popular music research. In spite of the huge amount of Beatles literature published, there are practically no previous academic studies concentrating specifically on these topics. The lack of relevant studies was one of the key motivations for carrying out this research project.

Due to the large number of songs the Beatles have released on records and the huge amount of sheet music publications of them, the research was carried out as a series of case studies. As for comparison of sheet music publications, the following two songs were chosen: 'Happiness Is A Warm Gun' (since its rhythmic complexity) and 'Lucy In The Sky With Diamonds' (since its harmonic complexity). 'Cry Baby Cry' was the song chosen for the study of arrangement. Because it appeared that there were no reliable sheet music publications of the case songs, the only solution was to start with making new transcriptions. During the making of the transcriptions, a new method, Simultranscribe, was discovered. This method involves the simultaneous use of the record and the notation software and it proved to be a great help in making the transcriptions. The analysis of sheet music publications showed that many of them lack reliability and certainly leave a lot to be desired. The results also suggest that variation was surely one of the key principles in the arrangements of the Beatles, at least as far as the years 1967-68 are considered.

Because of copyright reasons, the appendices consisting of the full scores of the three songs ('Cry Baby Cry', 'Happiness Is A Warm Gun', 'Lucy In The Sky With Diamonds') are not included in the Internet version of the thesis, and neither is the CD, which is attached to the printed version of the dissertation.

Keywords: The Beatles, transcription, sheet music publication, arrangement, variation, rhythm, harmony, Northern Songs Ltd.

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PREFACE

It was almost fifteen years ago that George Martin, the Beatles' famous producer, wrote in the foreword of his second book (Summer of Love – The Making of Sgt. Pepper) that the books written about the Beatles make such a big pile that there should probably be some sort of law against to making it bigger. Martin's plea did not, however, help; during the last fifteen years, far more books about the Beatles have been published than before it. Nobody knows exactly how many, but the estimates rise up to more than 3,000 books. That is a big pile, indeed, and the same is true of the Beatles records sold worldwide: well over one billion copies. The Beatles certainly mean *something special* to people – myself included: I was one of the millions who grew up with their music, and they were probably the main reason for me starting a musical career.

My journey to postgraduate scientific adventures was not the usual one: there was a sixteen-year creative break (from 1982 to 1998) after I had completed my Master of Arts degree at the University of Jyväskylä, Finland. Since the early seventies, my musical career had relied heavily on practice in composing, musicianship, and teaching music. Since the beginning of the eighties, my main topic in teaching music at the University of Jyväskylä has been popular and traditional music arranging. Being myself a composer, arranger and musician, and having twenty years of experience in teaching arrangement, I had a solid and insightful basis to begin to study the arrangements in the music of the Beatles. The subject practically chose itself as the topic of my dissertation: I had always hoped to someday find out how the Beatles had arranged their songs. I also realised that, in spite of the vast number of writings on the Beatles, their arrangements were a rather neglected subject, as was the case with popular music studies in general.

The present study began as part of the BEATLES 2000 Research Project, led by my supervisor Yrjö Heinonen in 1998-2001. Originally, my aim was to focus solely on the variation of the arrangements in a couple of songs released by the Beatles during 1962-70. As so often happens, themes for research change during the years. Now, after some eight years of scholarly work, music arrangement is only one of the topics in my study, the other key themes being transcription, sheet music publications and publishing policy. The connecting factor between the articles is transcription.

This study would not have been possible without a great deal of support from various people and institutions. The most significant is, undoubtedly, my supervisor, Ph.D., Academy Research Fellow, Yrjö Heinonen. His insightful, analytic and brilliant comments encouraged and supported me during the years. Since, after the sixteen-year break, my academic writing was rather rusty, he instructed and guided me in how to study seriously in the scholarly world. I am also truly indebted to my colleagues in the *Beatles 2000* research group - my gratitude to all the members of the team: Phil. Lic. Terhi Nurmesjärvi, M.A. Seppo Niemi, and Ph.D. Tuomas Eerola for their valuable and critical

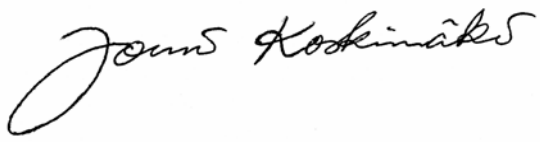
comments. It was such a joy to work with them. I am also grateful to the reviewers of my work, Associative Professor Walter Everett from the University of Michigan, USA, and Docent Hannu Saha from the University of Tampere, Finland, for their valuable comments on this thesis. Walter Everett's vast knowledge about the study of music in general and especially on the Beatles was of great value to me, and Hannu Saha's insightful thoughts were also precious.

There were many others who contributed to this work. In the early stages of my study I received many valuable comments from Professor Sheila Whiteley from the University of Salford, England. In addition, many colleagues from the Department of Music at the University of Jyväskylä have encouraged and helped me during the process: especially Librarian Hannele Saari and Lecturer, Ph.D. Riitta Rautio. I would also like to thank the Assistants Eila Kautto and Anja Liponen, and computer expert Hannes Juutilainen for the support they have given to me. Ph.D. John Richardson, M.Sc.MusTech and B.A. Francis Kiernan, and Ph.D. Jeff Luck all proof-read parts of the dissertation, for which I am grateful. However, my special gratitude goes to my colleague and Beatles enthusiast and collector Markku Helin for the proof-reading of the finished version of the dissertation.

I am also much indebted to all the institutions that have supported my study: the Faculty of Humanities at the University of Jyväskylä, Jenny and Antti Wihuri Foundation, and Rector Aino Sallinen of the University of Jyväskylä, for granting me a scholarship for six months, which was of great help. I would also like to thank Professor Petri Toiviainen for accepting this study in the series Jyväskylä Studies in Humanities.

Lastly, I would like to thank my family, my wife, Outi, and our two sons, Aku-Ville and Joona. They have been my greatest source of strength and inspiration during the entire research work. I express my gratitude for their patience and, since they all are creative persons, they showed understanding and faith in my creative work in the world of science – I wish to dedicate this study to my sons.

Jyväskylä, 23 August 2006



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1 INTRODUCTION

Everybody who wants to listen to the Beatles can easily find his or her favourite record in the local record shop or supermarket. In doing so, he or she can be sure that the record really sounds like the Beatles. Similarly, everybody who wants to play the Beatles can easily find sheet music publications of his or her favourite songs in a music library or store. In this case, however, it cannot be taken for granted that the contents of the sheet music publication correspond to the recorded song. The aim of the present study is to tackle on this problem.

There is, of course, a huge amount of existing books and articles related to the Beatles. This literature saw its beginning as early as 1964 when Michael Brown published his documentary on the Beatles, 'Love Me Do: The Beatles Progress' (Brown 1964). In 1968, Hunter Davies published the only authorised biography of the group, simply called 'The Beatles'. Philip Norman's 'Shout: The Beatles in Their Generation' (1981) was the next noticeable biography. The serious Beatles music analysis had already started with William Mann's article, 'What Songs the Beatles Sang', in the *Times*, 27th December 1963. Mann was the first to use analytical and classical musicological terms when he described 'Not A Second Time' with the following words: "… [so] natural is the Aeolian cadence at the end of 'Not A Second Time' (the chord progression which ends Mahler's 'Song Of The Earth')". After Mann, serious musical analyses of the Beatles' output were written by, for example, Mellers (1973), O'Grady (1975 & 1984), and Riley (1988). There is also a large number of the Beatles interview books – the most prominent are the two interviews with John Lennon (Wenner 1971, Sheff & Golson 1981).

The eighties saw the beginning of a new era in the Beatles literature when Mark Lewisohn published his first two books, 'The Beatles Live!' (1986) and 'The Complete Beatles Recording Sessions – The Official Story of the Abbey Road Years' (1988). Lewisohn was the first person outside of the Beatles and George Martin who was granted the opportunity to listen to all surviving tapes recorded by the Beatles in the Abbey Road studios, totalling over 400 hours of music (Hertsgaard 1995, 1). Lewisohn's pioneering work, together with the release of "new" Beatles material [The Anthology Vol. 1-3 (1995-1996) in particular], has inspired both popular and academic writers. As regards the (mostly) popular side, there are new biographies (e.g. Miles 1997), revised editions of the older

ones (e.g. Davies 1985, 1996, and 2004), interview compilations (e.g. Badman (2000 & 2002), encyclopaedias (e.g. Harry 1992), chronologies (e.g. Lewisohn 1992, Miles 2002, Cross 2005), compilations (e.g. Thomson & Gutman (eds.) 1988, Inglis (ed.) 2000, Trynka (ed.) 2004[1], Womack & Davis (eds.) 2006 and all kinds of academic and non-academic publications concentrating on a variety of general or particular issues about the Beatles [e.g. Martin & Pearson 1994, Sulpy & Schweighardt 1994, Sulpy 1995 (updated 2004), Gottfridsson 1997, Doggett 1998, Engelhardt 1998, Badman 1999 (updated 2001), The 'Beatles Anthology' 2000, Babiuk (2001), Evans 2004 and Emerick & Massey 2006].

One clear trend can be found in the academic Beatles literature after Lewisohn's pioneering work: almost every year during the last ten years, one or more studies on some specific topic concerning the Beatles have been published. It is very common that the intensive research (usually profound musical analyses) of each topic has taken several years to complete. These include MacDonald (1994), Moore (1997), Everett (1999, 2001a), Reising (2003), and Pedler (2003). Worth mentioning is also the Soundscapes – Online Journal on Media Culture, which includes a dossier devoted to Beatles studies (Tillekens 1998-2005), Markus Heuger's 'Beabliography' (2006), a reference site of "mostly academic writings about the Beatles", Alan Pollack's Notes on … Series (1989-2001), containing analyses of all Beatles songs, and Ian Hammond's 'Beathoven – Studying the Beatles' (2006). Last but not least, there are the three volumes of Beatlestudies (Heinonen et al. 1998, Heinonen et al. 2000, Heinonen et al. 2001), which include most of the BEATLES 2000 Research Project's published output; moreover, Beatlestudies 3 (Heinonen et al. 2001) includes a representative selection of papers presented in the BEATLES 2000 Conference in Jyväskylä, Finland.

The Beatles research is part of more general popular music studies. Accordingly, in the following section I will relate the basic concepts of the present study – arrangement, transcription, sheet music – to broader themes of popular music research. This discussion starts with an overview of the theoretical subtexts concerning the production, distribution, and consumption of popular music. I continue by discussing the earlier research related to the basic concepts of my study. This is followed by an exploration of the basic problems and principles in making a good transcription. After the theoretical subtexts, I explore the course of the study with brief summaries of each study. The final chapter, 'Conclusion', sums up the findings, implications and limitations of the whole study. There is also a brief reflection on recommendations for future research.

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[1] This extensive compilation, published by *MOJO* magazine, includes dozens of high calibre articles by most of the leading Beatles experts and historians, such as Lewisohn, Badman, MacDonald, Miles, Davies, Doggett, Shaar Murray, Du Noyer and Harry.

2 PRODUCTION, DISTRIBUTION, AND CONSUMPTION OF POPULAR MUSIC

Popular music studies cover a wide range of different styles under its wide umbrella. In general, the amount of popular music studies has been remarkable in the whole field of music research during the last couple of decades.[2] In the following, I will briefly outline the starting points of this research with a special reference to the main topics of the present study.

2.1 Defining popular music

The term "popular music" is difficult to define precisely. As a historical term, its roots date back to the mid-19th century, when its meaning was 'of the ordinary people', but the term did not start to gain wider currency until the 1930s and 1940s (Shuker 1998, 226). The abbreviation term 'pop music' was "not in use as a generic term until the 1950s, when it was adopted as an umbrella term for a special kind of musical product aimed at a teenage market (Gammond (ed.) 1991, 457, quoted in Shuker 1998, 225). Popular music is often defined by negation, that is, in terms of what it is not (e.g. popular music is not folk music, art music, and so on). The term is widely used in everyday discourse, generally to refer to types of music that are considered to be of somehow lower value and complexity than so called art music. (Middleton 2006).

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[2] As for a comprehensive overview of popular music studies, cf. Richard Middleton's articles 'Popular Music' and 'Pop' in the *Grove Music Online* (Middleton 2006); see also Tagg (1982), Manuel (1988), Middleton (1990, 2000), Frith (1981, 1996), Frith & Goodwin (1990), Negus (1992, 1996), Moore (1993), Shuker (1994, 1998), Whiteley (1997a), Horner & Swiss (1999). The early 1980s saw the founding of two milestones of popular music research: an academic journal (Popular Music) and a scholarly society (IASPM = the International Association for the Study of Popular Music), both in 1981.

Richard Middleton has linked popular music to the concept of dissemination, popularity with scale of activity, and popularity within a social group – either a mass audience or a particular class (most often, the working class). With a mass audience the theory is usually 'top-down' (production *for* the people), and with a particular class, the theory is 'bottom-up' (production *by* the people).

Roy Shuker approaches the definition from three different perspectives: a) definitions placing an emphasis on 'popular', b) definitions based on the commercial nature of popular music, and embracing genres perceived as commercially oriented, and c) identification by general musical and non-musical characteristics.

As regards the first definition, Shuker notes that "obviously the criteria for what counts as popular, and their application to specific musical styles and genres are open to considerable debate. Record sales, concert attendance, number of performers, radio and television air play, are all quantifiable indicators of popularity, but classical music clearly has sufficient following to be considered popular while, conversely, some forms of popular music are quite exclusive. Furthermore, many musical forms now cross over in the market place ... [consider], for example, the highly commercial marketing of the Three Tenors, whose classical music has topped the 'pop' charts" (Shuker 1998, viii-ix). Regarding the second definition it must be noted that popularity varies from country to country, and this approach is largely concerned with *recorded* popular music. With respect to the third approach, Philip Tagg (1982) has pointed out that popular music is characterised by the nature of its distribution (usually mass distribution) and storing (recordings rather than oral transmission or notations), and the existence of *its own musical theory* and *aesthetic*. The third and last definition is, naturally, widely used among musicologists, while sociologists have concentrated on the first two definitions and dimensions (Shuker 1998, 226-228).

But since the most active and most supported branch of popular music studies has been identified with social and cultural studies interests, and because there have also been remarkable studies of the industry, audience semiotics [e.g. Frith (1981 and 1996), Tagg (1979 & 1987) and Negus (1992 & 1996)] these research areas have somewhat overshadowed the other fields of popular music studies – such as the study of popular *music* itself: musical analyses and musical practices, structures and meanings.

As a conclusion, it seems that a satisfactory definition should include both musical and socioeconomic characteristics. Popular music simply embraces such a vast context (often complex) that the study of it is *distinctively interdisciplinary*, e.g it deals with "aesthetics and musicology, economics and sociology, and social psychology. It necessarily includes reference to the music industry, the creators of the music, its textual forms, the means whereby it is disseminated, and its reception and consumption. Further, these are *active* processes, which articulate and interact with one another." (Shuker 1998, x-xi).

2.2 Popular music business

2.2.1 Music industry

In sociologically oriented popular music research (e.g. Frith), popular music is usually defined in terms of its production, distribution and consumption. There are three key metaphors concerning these issues: 1) 'assembly-line', 2) 'gatekeeper', and 3) mediation.

Theodor W. Adorno was one of the first to explore popular music in the context of industry. His key concept was *standardisation*, which is essential for all assembly-line industry. Adorno considered record business, as well as songwriting in popular music, an expression of this *assembly-line culture*. He assailed popular music, and wrote as early as the forties that the "whole structure of popular music is standardised, even where the attempt is made to circumvent standardisation".[3] However, Adorno also noted that "producing the songs still remains at the handicraft stage", and that songwriting is not as simple as the "standardisation of motor cars or breakfast foods." (Adorno 1990, 302 & 306).

Paul M. Hirsch applied the term '*gatekeeper*' to popular music business in the early seventies. He noticed that there was a large number of people working in the music business whose responsibility was commercial success, and who were the crucial 'gatekeepers' of the industry with enough power to decide who can make a record and who cannot (Hirsch 1990, 125-138). According to him,

> "artist and mass audience are linked by an ordered sequence of events: before it can elicit any audience response, an art object first must succeed in (a) competition against others for selection and promotion by an entrepreneurial organization, and then in (b) receiving mass media coverage in such forms as book reviews, radio station airplay, and film criticism." (Frith & Goodwin 1990, 128).

Simon Frith has developed further Hirsch's gatekeeper metaphor. He lists what he considers to be the most important gatekeepers and describes their function in the production and distribution process as follows (Frith 1981, 89-129):

- A & R men decide which musicians can make records and which records will be released and promoted
- agents & concert promoters decide which performances will be presented live
- music journalists decide which acts will be reported and written about

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[3] He also often compared popular music with classical music and tried to show how much deeper and more serious classical music is (see Adorno's article 'On Popular Music' from 1941, reprinted in 'On Record' (ed. Frith & Goodwin 1990, 301-314)

- ❖ the program directors and disc jockeys of radio and TV stations decide which records will get airplay

- ❖ record store owners decide which products to stock.

Keith Negus, in turn, has reconsidered the assembly-line theory, trying to find a balance between it and artistic creativity:

> "The industry needs to be understood as both a commercial business driven by the pursuit of profit and a site of creative human activity from which some very great popular music has come and continues to emerge. The problem is trying to bring the two together: most theorists have tended to come down on the side of corporate machine or the human beings." (Negus 2001, 36).

According to Negus, the record industry, the press, radio and television act as *mediators* in popular music, constantly "mediating the movements between artist, audiences, and corporations", and also "come in between and influence the production and consumption of popular music". (Negus 1996, 66-98).

2.2.2 Primary and secondary texts

The English musicologist Alan F. Moore states in his book, 'Rock: The Primary Text', that *records* are the most essential source of rock music (and popular music in general). In other words, he suggests that *sound* (timbre in conventional musicology) is the primary element of popular music. Moore claims that popular music is "both a recorded and live music … [focus] will be on former, since in that format the majority of its listeners know the majority of it" (Moore 1993, 4). Paul McCartney has underlined the importance of records as follows:

> "Recording was always the thing. Rather than TV and films. TV and films are a possibility, if we became stars, but the records were the main objective. That was what we bought, that was what we dealt in. It was the currency of music: records. That's were we got our repertoire from, the B-sides, the 'Shot Of Rhythm And Blues', the lesser known stuff that we helped bring to the fore, the R & B stuff."(Lewisohn 1989, 6).

Against this background it may be surprising for many people in music industry that sheet music publishing is still a *big business* – the publishing copyrights (including sheet music publications) of successful and famous artists are extremely desirable. The most valuable catalogue of popular music is without doubt the music of the Beatles. Its value is nowadays simply astronomical – estimates rise up to 700 million Euros (Alenius 2005, 16-17). It is remarkable that the only edition containing all the recorded songs by the Beatles in a full score format, 'The Beatles Complete Scores' (first published in 1989), is still one of the top five sellers among the Beatles literature (Amazon 2006).[4] An average hit song usually sells 10,000-15,000 sheet music copies, but

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[4] The Beatles Complete Scores' chart position on January 2nd, 2006 was 4. In the Amazon top ten best-seller list of all the 1,160 Beatles related books, there were three

the world record exceeds one million: Jimmy Page and Robert Plant's (from the group Led Zeppelin) 'Stairway To Heaven' holds the record for the biggest-selling sheet music in rock history (Hoskyns 2006, 62). As regards the number of different Beatles sheet music publications, there are, solely in the United States, more than 500 different editions, excluding the various reissues – and there are also hundreds of different editions originally published in other countries (McGeary and Croft, 1996-2004).

Barry Kernfeld, in turn, has studied the influence of the illegal 'Fake Books' (the first one was titled 'Real Book') in jazz:

> "*The Real Book* was an immense underground success. Today, despite the subsequent appearance of numerous legitimate, authorized, copyrighted rivals, this bootleg jazz fake book continues to be used extensively throughout the world, because its combination of tasteful repertory and idiomatic representation remains unmatched." (Kernfeld 2003).

The first 'Real Book' was written in the mid-seventies by a couple of students in the famous Berklee Music School in Boston, USA – Pat Metheny, a young student and guitarist, was one of its creators, and his reminiscing is characteristic to its success: "It still is kind of unbelievable to me when I see it almost 30 years later now, on bandstands from Kiev to Bali, knowing it's history like I do. Believe me, no one involved would have ever imagined it" (Kernfeld 2003). Steve Swallow, a professional bassist teaching at Berklee at that time, described the book's impact at its inception:

> "In order to walk to the rooms where I taught my ensembles in Berklee, I had to run the gamet of dozens of rehearsal rooms, down a corridor. On either side of this corridor I would hear twenty or thirty . . . guys playing standards and a month after *The Real Book* was published, all of a sudden I was hearing the right changes to tunes that had been butchered. It used to be a hilarious journey down the corridor, to hear the flagrant harmonic violations just spewing out of these rooms. It's not to say that all of a sudden everything sounded great and it was Bill Evans at every turn, but there was a huge improvement." (Quoted in Kernfeld 2003).

These examples illustrate that notation is still an important textual form of popular music distribution. They also imply that the gatekeeper system obviously works in the music publishing business as well. At least the following gatekeepers may be listed:

- publishing rights owners decide which publishers the publishing rights are granted to
- publishers decide which songs are to be transcribed and by who, which sheet music format is to be used, and to which audience the publication will be addressed

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other sheet music publications: 'The Beatles Complete Chord Songbook' (2000), 'Best of The Beatles for Acoustic Guitar (Guitar Signature Licks)' (2001), and 'Fingerpicking Beatles and Expanded Edition: 30 Songs Arranged for Solo Guitar in Standard Notation and Tab' (1996). Amazon 2006.

- ❖ music shops and bookstores, as well as libraries, decide which publications to stock.

Consequently, taking the notation into account, raises questions about the relationships between the original recordings and the printed publications – *transcriptions* – of the songs.

3 ARRANGEMENT, SHEET MUSIC, AND TRANSCRIPTION

Despite the huge quantity of literature on popular music in general, and the Beatles in particular, there are no previous studies concentrating on the same themes as the present study. Even the existing basic terminology concerning the topics of this study is rather confusing. In this chapter, I will try to clarify the *meanings* and *general definitions* of the following terms and concepts as well as the relations between them: arrangement, sheet music, and transcription.

3.1 Arrangement

3.1.1 General definitions

The common meaning of 'arrangement' coincides with the common meaning of 'transcription' in the context of Western art music. The Collins Pocket Dictionary of Music (1982, 513) states simply: "transcription, same as arrangement". Although some of the meanings of the two terms are synonymous, they also have specific different meanings, which clearly distinguish them from each other. In the present study, these two terms are separated. In the context of Western art music, arrangement has at least the following four meanings:

- rearrangement of the basic and unchanging components of music (for example, from one music genre/style to another or from one line-up to another: from large to small and vice versa)
- music based on or incorporating pre-existing materials
- elaboration (or simplification) of a piece, with or without a change of medium – in many cases re-harmonising the texture
- transference of a composition from one medium to another

In the first case, the meaning of ‘arrangement' coincides to a large extent with that of 'composing', whereas the second meaning refers to specific compositional techniques, such as variation, pasticcio, potpourri etc. (all widely used in the Western culture). The third and fourth meanings coincide with the common meaning of transcription although some degree of recomposition is involved in each case (see for example Boyd 2006).

3.1.2 Arrangement in popular music

In popular music, the term 'arrangement' is understood much in the same way as in art music. For example, *The New Grove Dictionary of Jazz* defines 'arrangement' as the reworking or recomposing of a musical composition or some part of it for a medium or ensemble other than that of the original" (Schuller 1988, 33). Arranging has a special position in popular music production. According to Heinonen, the songwriting and recording process of the Beatles consists of five main stages, as shown in the following (Heinonen 1995, Heinonen & Eerola 1998):

- songwriting
- arranging
- recording
- mixing
- releasing

Usually the order of the different stages in the process was as shown above, but they almost always overlapped to some degree. Typically, the process returned to a previous stage before proceeding further. On the other hand, individual stages were often linked with each other in different ways. Usually the songwriting was more clearly separable from the recording process, which, in turn, was more obviously separable from the releasing process. At the time it was common that arranging was more closely linked to recording than to songwriting, and mixing was more closely linked to releasing than to recording (see a more detailed description in Heinonen & Eerola 1998, 7-12).

In popular music, musicians do not usually play from notated transcriptions but use so-called head arrangements. Schuller defines the term as follows: "such 'arrangements' are generally not written down (though in some cases they are partially written or sketched out in notation) but are assembled instead from ideas (as it were, out of heads) of an entire band or perhaps some of its leading members" (Schuller 1988,33). 'Head arrangement', as defined above, is one of the leading methods in the Beatles' arrangement process (and, actually, the *most common practice* in popular music in general).

3.1.3 Earlier research

The studies on arrangements concentrate mostly on *how to arrange* – the focus is on arranging instructions and general know-how. Related books are e.g. 'Arranging in rock, pop, and jazz: Facts and know-how' (Runswick 1996), 'Songwriter's Guide, Das Handbuch für die Komponier- und Arrangierpraxis' (Fiedler 1996).[5] There are only a few articles about arrangements, for example 'Singer-songwriter sidemen' by Hamburger (1977).

The most relevant and solid previous studies that discuss and at least touch upon e.g. the Beatles arrangements are the following: MacDonald (1994), Everett (1999 & 2001a), and Pedler (2003). On the Internet, there is an extensive music analysis collection (probably the largest and most relevant of its kind) dissecting every Beatles song published. In 1989, the American musicologist, Alan W. Pollack, began analysing the songs of the Beatles, and the task took more than ten years. Pollack's compilation also includes a chapter on the arrangement of each song (see Pollack 1989-2001).

3.1.4 Arrangement and variation

Variation is closely related to arrangement and is the key subject in my study of arrangement. In essence, *variation* in music is a form *founded on repetition*, and as such a natural product and an outgrowth of a fundamental musical principle, in which a discrete musical motive, theme or another figure/passage *is repeated with various modifications.* In a more general sense, *development* of theme(s) inherently contains alterations and changes, and may, therefore, itself consist of a form of variation (Sisman 2006). Variation reflects a technique and process that is important in nearly all music, especially in every aural music tradition, such as almost all of the traditional folk music, and the majority of popular music.

It is impossible to overestimate the importance of variation in arrangements. This is evident in textbooks of arrangement and orchestration. Variation is also, as is arrangement, closely linked to the concepts of improvisation, interpretation, and composition. A theme for variations may be a melody, a bass line, a harmonic progression; in other words variation changes are mostly founded on melodic, rhythmic, harmonic, contrapuntal, timbral or orchestral (scoring) features, or a combination of these elements.

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[5] Especially in the field of jazz, there are lots of different arrangement tutorials and guidebooks – published since the days of Glenn Miller (the first one was Miller's own 'Glenn Miller's Method for Orchestral Arranging' (1943). In the context of jazz, four American musicians and writers are famous for their contribution to jazz education during the last decades: David N. Baker (over 50 different books!), Jerry Coker and William Russo. In the early seventies, Jamey Aebersold started a new approach to jazz education by producing play-along records. Compared to jazz, pop and rock arrangement guidebooks are very scarce – among the best are Sten Ingelf's books, such as 'Jazz och Rock Arrangering' (1991).

The Western classical music tradition, in which variation is an essential concept, provides many musical forms of variation.[6] There are numerous studies about variation in classical music but the great majority of them deal with variation concepts and practices solely in the genre of Western classical music. A large portion of the literature on this subject is devoted to a single composer's use of variation (see the extensive bibliography on variation in Grove Music Online, compiled by Elaine Sisman (2006). [7]

In general, variation in the popular music tradition is not as widely discussed in literature as variation in folk music. Several studies show that variation has been the most important single element in helping folk music and its structural stability survive through the centuries without musical notation. [8] The very nature of playing folk music is based on variation: when playing alone, every musician makes his or her own alterations to the tunes. Naturally, the amount of variation is less evident when several musicians are playing together – however, variation is always present when folk music is played. Intentional variation is so essential among folk musicians that they often perceive making music as variation and variation as music (see e.g. Saha 1996, 11).

Folk music and popular music are essentially aural music cultures, and variation is a central factor of creative musicianship in both of them. One element in the variation of popular music differs significantly from most of the other musical styles: since the mid-sixties, no other musical genre has experimented with record mixing techniques as creatively as popular music. Literature on variation in popular music is rather scarce, but some writings that concentrate on arranging also discuss variation; these include e.g. Ingelf (1988), Lindeman (1998), Koskimäki & Heinonen (1998), and Koskimäki (2001). The following quotation from Ingelf emphasises the essential role of variation in popular music: "*it is very important* to have variation in an arrangement. This creates alteration and keeps the listener's interest alive" (Ingelf 1988, 96). One aim of the present study is to provide a more thorough exploration of the use of variation in the arrangement of popular music.

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6 Elaine Sisman (2006) has categorised these different forms in Grove Music Online: a) ostinato variations, b) constant-melody or cantus firmus variations, c) constant-harmony variations, d) melodic-outline variations, e) formal-outline variations, f) characteristic variations, g) fantasy variations, h) serial variations. The forms of variation listed above appear in many different musical styles and frameworks, such as Ground bass, Chaconne and Passacaglia (typical ostinato variation features in Western music of the late 16th and 17th Centuries), and also in Folia and Romanesca (constant-harmony variations). Many of these techniques can be found in folk music and popular music as well.

7 R.U. Nelson is one of the most prolific writers on musical variation and has written articles on the use of variation in the works of e.g. Igor Stravinsky, Arnold Schönberg, Anton Webern, and Alban Berg (Nelson 1962, 1964, 1968-69, and 1970). Nelson also wrote one of the first overviews on musical variation in the late forties (Nelson 1948), and Koenig (1997) has studied variations in the 20th century electronic music.

8 Noteworthy studies about variation in folk music include Cooley (1991-92), Saha (1996), Phil (1997), and Juhász (2000).

3.2 Sheet music

The term ‘sheet music' refers literally “to a single item of published music, typically a piano piece or a popular song in ‘short score' (i.e., a version in which the accompaniment is reduced to a piano part and usually also to chord symbols or tablature so that it may be realized on plucked string instruments)” (Jazzgrove 2002, 560). Sheet music collections, such as songbooks, consist of songs originally published as single items. The term can also be applied to the basic formats of printed popular music. The sheet music publications in popular music can be divided into several categories inside the common three main formats, *lead sheet, sheet music*, and *full score*.

In published editions, the *Sheet music* format is probably the most commonly used in popular music. There are two types of this format: piano (or other keyboard staves) *with* or *without* vocal stave. It is, at least in principle, an arrangement of the main sections of the song for piano (or other keyboard instrument). Piano staves are, in principle, the same in both types of sheet music. In these formats, the upper piano stave – treble clef, intended to be played with the right hand – includes the main melody (occasionally incorporating secondary melodies) together with some supporting chord tones, where appropriate. The *lead sheet format* comprises only a single stave for the main melody (other vocal or instrumental parts may occasionally be added), above which the chord symbols – with or without guitar diagrams – are written. In popular music, the *full score format* was not common before the 1980s. As its name implies, a full score is intended to represent all of the instruments on an actual recording (or performance) as accurately as possible.[9] At least the following categories can be found in all three formats: a) published transcriptions following the official record release, b) complete sheet music and lead sheet editions of the whole repertoire of an artist, c) "theme" collections etc. as well as different "album sets", d) transcriptions of an instrumental part originally played on a record and different improvised solo transcriptions (especially in the jazz genre), e) simplified editions, f) arrangements for different instruments, and for different ensembles, and g) miscellaneous other publications.

Although arranging usually takes place in a relatively early stage of production and the sheet music transcription is usually made after the release of the finished product, different sheet music formats seem to be related to different stages in the production process. It may be argued that the lead sheet format is related to the song itself (consisting of melody, lyrics, chords), which allows various different arrangements. The full score format, in turn, ideally presents a single performance (recorded or live) of the song as accurately as possible. The sheet music format seems to be something in between. It usually includes some arrangement ideas that remain unvaried from one performance to another but still leaves much room for variation. Consequently, there are plenty of reasons to examine these two activities in the same study.

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9 As for music examples of different sheet music formats, cf. Study III.

Regarding sheet music, notations, and music theory in general, the members of the Beatles have always maintained that they cannot read or notate music. In those days, most pop and rock musicians were self-taught and could not read music (this was also the case with the Beatles, especially in the early days). In general, the group worked in the true oral tradition of head arrangement. The truth is, however, not necessarily so simple.[10]

The third main topic of the present study, publishing policies (Study V), has been a largely neglected field of study in popular music research. Among the most interesting works are e.g. Jörger (1991), Schwenzer (1997) and Whiteley (1997b). However, there is quite a lot of literature available on music publishing and printing (see e.g. the large bibliography on 'publishing music' in Grove Music Online, compiled by Donald W. Krummell (2006).

As regards the sheet music publication research, the situation is even more unusual: practices in publishing as well as meticulous comparison with the original source materials, normally the records, are both *almost totally untouched* topics in popular music research, including the Beatles studies.

3.3 Transcription

In general, transcription is a subcategory of notation. The most common meanings of the term 'transcription' include three basic elements (see for example Ellingson 2006, Tucker & Kernfeld 2005):

- a copy of a musical work, usually with some change in notation
- writing down of music from a live or recorded performance
- an arrangement, especially one involving a change of medium

The first meaning refers primarily to copying manuscripts of early music with or without simultaneously changing the notation. The second element of

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10 Especially Paul McCartney has often emphasized how self-educated he is musically – but that is part of the myth he wishes to create – certainly, the Beatles had very little knowledge of notation and music theory during the early years, but at least they knew the names of chords – typically the group worked from written-out lyrics sheets with occasional chord symbols also marked. According to Greg Toppo, Paul McCartney took some piano lessons during three brief periods in the fifties and sixties, but soon lost interest because he "got very bored with the five-finger exercises" (Toppo 2005). George Harrison learned the basics of Indian music notation and, at least in the beginning of the 70s, he was also able to notate in the Western music tradition – there are facsimiles of his hand-written arrangements for brass instruments for four songs, 'All Things Must Pass', 'Awaiting For You All', 'Art Of Dying' and 'Bangla Desh' in his book, 'I Me Mine' [Harrison & Taylor 2002, the inner covers – see also facsimiles in Henke 2003, 29 and 59 of John Lennon's 'Lucy In The Sky With Diamonds' and '(Just Like) Starting Over'; first lyric sheet includes some points of entrance of the various instruments and the second one includes also some chord symbols].

transcription is especially widely used in folk (traditional) and popular music. This is also how the *term is used in the present study* (it is a part of the methodology of the study, as well). The third meaning coincides with the common meaning of the term 'arrangement' and is not relevant in this study.[11]

In ethnomusicology, transcription is an essential and more often used tool than in popular music research, and it is only natural that there are more transcription writings in the field of ethnomusicology. Charles Seeger (1958) and Mantle Hood (1971) were the leading figures in developing the methodology of transcriptional work in their innovative studies, and since Hood, there have been more and more writings on transcription (dealing especially with transcriptional problems and the use of modern technology and computers in particular) – see e.g. Reinecke (1968), Aron (1985), Ellingson (1986, 1992 and 2006), Dvorin-Spross (1992), Marinkovic (1999) and Levine (2002). In popular music, the main focus of transcription literature is on jazz – among the most representative books and articles are e.g. Owens (1974, a dissertation on Charlie Parker's improvisation technique), Stewart (1982), Morgenstern (1986), Haywood (1993) and Kernfeld (1995).

Many popular music researchers are reluctant to use notation (meaning here transcriptions) as a basis of music analysis – also in many cases, the music analysis is completely omitted. Alan F. Moore states that popular music analysis through transcriptions is 'secondary text': "therefore, although the analysis of art music *is*, normally, the analysis of the score, an analysis of rock *cannot* follow the same procedure. It must refer to the primary text, which is, in this case, what is heard. And yet, we cannot ignore notation altogether, since it does play a role (sheet music remains available), and can be valuable if its use is carefully considered" (Moore 1993, 33). Moore continues, "that the wholesale application of a conventional academic musicology is unwarranted and unhelpful" in popular music analysis, although, on the other hand, he writes: "[conventional] analytical musicology is pertinent…. [of] harmony, melody and rhythm". The problem is "that the importance of the sounds is too often ignored".

Richard Middleton is far more conciliatory: "[rather] than pulling to one side, with the traditional musicologists, or the other, with the 'total critics' of musicology, it will be better to *look both ways, living out the tension*" (Middleton 1990, 123). Moreover, Middleton points out five different aspects "what exactly is wrong with the old-style musicological pop text? … [usually] the problems are seen as lying in the following areas: 1) There is a tendency to use inappropriate or loaded terminology. Terms like 'pandiatonic clusters' applied to pop songs[12] really do tend to position them alongside Stravinsky, even though it is not at all clear that anything comparable is going on there, while

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11 There are further meanings to transcription, especially in jazz (see Rye 2005): (1) a process of copying sound from one source to another; in some cases the term is synonymous with dubbing or dub; (2) a recording (on disc or tape) produced for sale or for distribution to radio stations for broadcasting, also called *broadcast transcription*. The term is commonly used only with discs.

12 The pop song in question was 'Not a Second Time' by the Beatles. The music critic William Mann applied this famous analytical term as early as 1963.

similarly a phrase such as 'the primitively repetitive tune', for example, is weighed down with evaluative baggage; 2) The focus is more or less skewed – traditionally, musicology is good with harmony and pitch structures and not so good with rhythm, rather bad with sounds and timbre: this hierarchy is not really valid in most popular music; 3) 'Notational centricity' (a term used by Philip Tagg) tends to equate the music with a score. There is a danger that the parameters that are more easily transcribed (such as pitch) may overemphasise other parameters that are more difficult to transcribe (such as complex rhythm nuances and, naturally, the sound); 4) The most common aesthetic is one of abstractionism – a contextualised process turned abstract, and this procedure, especially in formalist modes of analysis, tend to reduce the meaning of structure, ignoring emotional and corporeal aspects; 5) Listening is monologic – what the analyst hears correlates with 'the music' – the possibility of varied hearing is ignored. (Middleton 2003, 4).

I mostly agree with these transcriptional deficiencies and problems presented by Moore and Middleton but I would not be as drastic regarding the use of traditional musicology as Moore seems to be, and I certainly line up with Middleton's view to "look both ways, living out the tension" between traditional musicology and its critics. In the following chapters I will present the basic principles, problems and solutions of the transcription in more detail.

4 ON MAKING A GOOD TRANSCRIPTION OF POPULAR MUSIC

4.1 Problems

In general, the list of problems in transcription is so long that there appear to exist more shortcomings than solutions; however basically there are 'only' three main categories of those problems: complexity of the source, subjectivity of perception, and limitations of notation.

4.1.1 Complexity of the source

Many problems in making a good transcription are due to the *complexity* of a single musical event. Even in the music of a simple line-up (and music that seems to be simple music, like solo singing) the information would easily increase in complexity and – even if there were an accurate way to present this information – the transcription would be too complex to read and comprehend.

One of the basic starting points in making a full score transcription is to specify the instrumentation used on the recording. It may often be very difficult to determine *which instruments and how many of them* were used. For example, in old mono recordings only the middle-range frequencies may be present and there is usually a lot of disturbing noise as well (this is, of course, due to the limited recording technology of the time). Naturally, the same is also true of many ethnic recordings. In some cases, the Beatles represents the ultimate example of these difficulties. One of the most typical cases is 'Strawberry Fields Forever', released in February 1967. With this particular song, it seems impossible to exactly define what instruments were used in the recording.[13]

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[13] The number of different instruments rises as high as 43 if you count up the instruments from six well-known sources [Lewisohn (1988), Dowdling (1989), Martin & Pearson (1994), MacDonald (1998), Everett (1999), The Beatles Complete Scores (1989)]. However, the right number of different instruments in 'Strawberry Fields Forever' is 'only' something between 21 and 24. On the other hand, the different sources vary in reliability: *Lewisohn* (1988) *is far more reliable* than most of the other

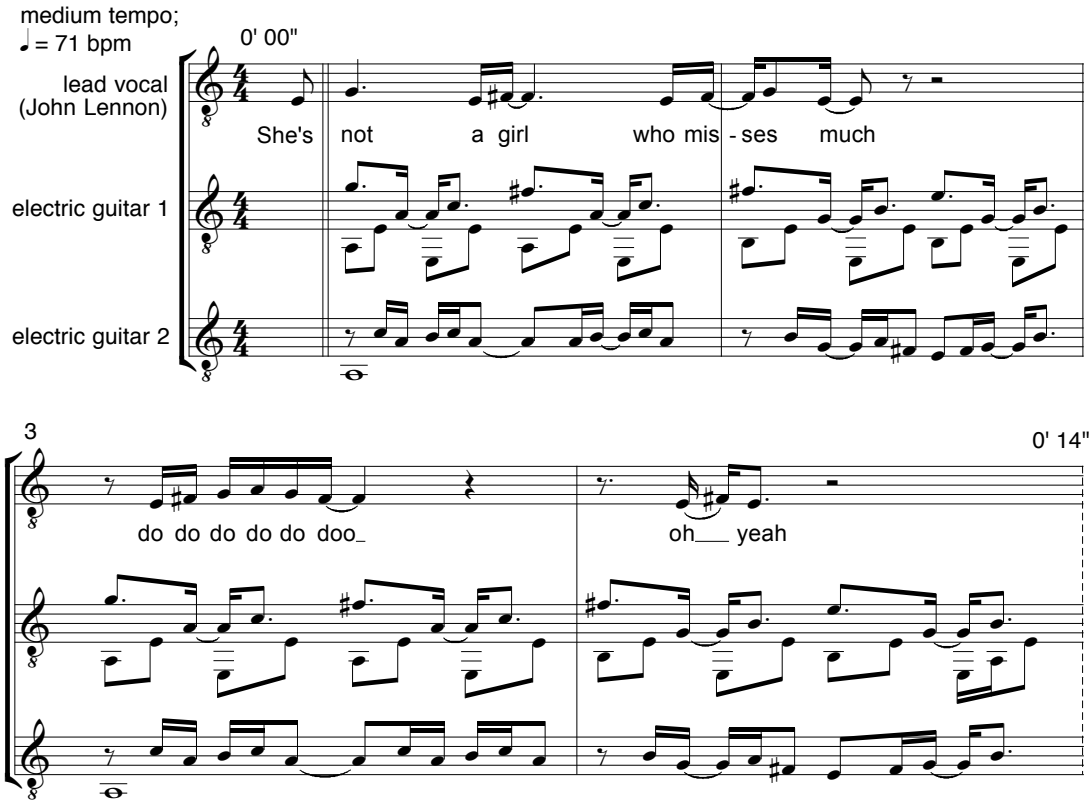
There are several reasons for this:

- ❖ due to sub-mixes[14] done during the recording sessions most tracks include several instrument

- ❖ the recording process consisted of many different phases and one of the sessions used about ten different percussion instruments; there are also many instruments that sound rather similar

- ❖ there are no surviving notes or other documents available of all sessions, just some fragmentary pieces of information.

Sometimes specifying the instruments used might not seem initially problematic at all – this kind of situation surprised me when I was transcribing the very beginning of 'Happiness Is A Warm Gun'. Practically all literal sources and sheet music editions – including such respectable sources as Lewisohn (1988), MacDonald (1994), Everett (1999), Riley (2002), and Pedler (2003) – suggest that the song begins with John Lennon's voice and his *single* (fingerpicking) guitar accompaniment. Example 1 illustrates clearly why that kind of two-guitar texture is simply impossible to play by a single player:



EXAMPLE 1 The beginning of 'Happiness Is A Warm Gun'.

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sources because Lewisohn was the only writer with access to the original Beatles' recording sheets.

14 Sub-mixes are also called reduction or premix (Emerick & Massey 2006, 191).

At first I had no reason to doubt that there is only one guitar. Being myself a guitarist, I tried to figure out that guitar part in the beginning of the song by playing my guitar along to the record. That was a truly nightmarish task! I began to wonder how John Lennon could possibly fingerpick all the notes in that part! After several frustrating days and not being able to play that beginning with *one* guitar, I began to approach that transcribing problem from a new angle: could there be more than just one guitar? After realizing that this was indeed the case it took me about half an hour to figure out accurately that tricky accompaniment. Most likely John Lennon recorded the second guitar part immediately after the first because the sound is exactly the same and there is no stereo panning between these two guitars, so there was no selectivity. I have found only one transcription (Beatles Book 1, transcribed by Jesse Gress 1999) that supports my own interpretation.

4.1.2 Subjectivity of perception

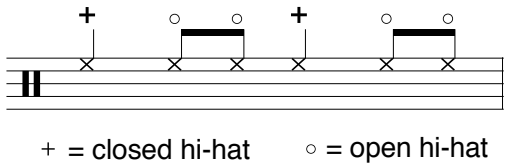
Another problem is that the results of practically all transcriptions are highly *subjective*. For example, comparisons between transcriptions of the same music by different transcribers show clearly individual differences and subjectivity (see for example Ellingson, 2006). According to Middleton (2003, 4), the possibility of varied aural reading is ignored, and I would like to add that this is too often done *without notice*. As regards foggy and complex parts it is clear that the results may vary between transcribers – it would be pertinent to remind that these unfocused parts could also be transcribed differently.
A good example of subjective transcribing (meaning actually how subjectively you *hear* the music) can be found in the Beatles song 'I Want To Hold Your Hand' – in the original recording, the fourth chord of the song is played rather muddily resulting in a blurred sound. Pedler's 'The Songwriting Secrets of The Beatles' includes a good compilation of all the interpretations of that chord. Various transcribers have interpreted this B-based chord in no fewer than four different ways: Bm triad, B triad, B7 or B5 (a so called power 'chord', consisting only of an open fifth with no major- or minor-defining third). (Pedler 2003, 111).

Even one person may hear and comprehend the same musical information differently in different moods and/or on different days. Moreover, after a long transcription session without a break, the human ear easily gets tired and 'lost'. Thirdly, the way human memory works has its effect on how music can be perceived and – since transcription is based on perception – how it can be transcribed (see Studies I - IV). Indeed, the list of problems in transcription is so long that there appear to be more shortcomings than solutions!

4.1.3 Limitations of notation

A third problem is due to the limitations of the notational system itself. For example, as mentioned by both Allan F. Moore and Richard Middleton, there are no effective, accurate and objective ways or tools to transcribe and notate *sound* (timbre). In almost all types and genres of music, sound and articulation (e.g. touch of the instrument, attack and release) are the most difficult basic

musical elements to represent by notation**.** In spite of the many insuperable difficulties in transcribing sound, there are, however, some established practices to notate a specific sound (for example, as regards percussion, brass, and plucked string instruments). Example 2 illustrates an example of percussion sound notation:[15]



EXAMPLE 2 Percussion sound notation: closed and open hi-hat.

But there are many more examples where it is simply impossible to notate the sound – e.g. the sound of an electric guitar is often extremely difficult to transcribe. One needs only to think about the various guitar sounds on the following recordings by the Beatles: 'Tomorrow Never Knows', 'I'm Only Sleeping', 'Revolution' and 'Nowhere Man'. Of course, it may be possible to identify the type of instrument played as well as the amplifier used and how its tone was adjusted during the recording. A very important aspect in creating a particular sound is the *player* – for example, how a guitar player hits the strings (in what angle, using a plectrum or fingers etc.). In the context of popular music, this is a special problem since *sound* is one of the key musical elements, sometimes even the most important element. Musicians can spend hours in finding the 'right sound'. Therefore, it is a pity that this segment of transcription is not on a more advanced level.

4.2 Solutions

It is, however, possible to make a good and clear transcription, even though there certainly are limits in every notation system. Perhaps the most advanced tools have been developed in ethnomusicology. In ethnomusicological transcription, music is written down from a live or recorded performance, or is transferred from sound to a written form by using different kinds of electronic or mechanical tools. Over the last couple of decades, this has been increasingly done using computers. The ethnomusicological tradition of making transcriptions has quite a long history: the methods and terminology stem from the work done at the turn of the 20th century by key figures such as Ellis, Stumpf, and Hornbostel.[16] After their pioneering work, particularly two ethnomusicologists, Charles Seeger and

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15 Grove Music Online's article 'Jazz notation' by Witmer and Finley gives a good overview of all the essential aspects of the notation representation in the context of jazz (Witmer & Finley, 2006).

16 More detailed information about the history and development of transcriptional work among the musicologist see the anthology of articles in Shelamay (1990).

Mantle Hood, have developed the methodology of transcriptional work. Seeger (1958, 184-195) distinguished between prescriptive and descriptive transcription and Hood (1971, 50-196) developed the methodological basis further in his proposal of "three solutions": (1) adaptation of traditional notations of various cultures to their own musics, (2) use of melograph (electronic instrument invented by Seeger), and (3) development of musical equivalent of Labanotation (a method for write down the dance).

During the last two decades, 'the first solution' by Mantle Hood**,** using the traditional notations of different cultures (instead of the standard Western system) has become more popular among transcribers. For example, the Javanese number notation has gradually replaced the Western notation transcriptions [e.g. Becker and Becker (1981), and Sutton (1985, 1991 and 1993)]. African music began to generate new transcriptional alternatives, as exemplified by the discoveries of Simha Aron (1985). Also other new transcriptional alternatives were explored in the late 20th century. Rather than exhaustively trying to notate all musical information and features of musical sound, the transcription attempts to acoustically embody the musical concepts that are essential to each musical culture. Many different types of new notational solutions (especially graph notations) have been produced since the late fifties. Some ethnomusicologists are even experimenting with non-print forms, such as computerized animation from sound to film and video (e.g. Hugo Zempf, more information at www. grovemusic.com/transcription and Fürniss 2006).

With respect to popular music, the making of transcriptions has been increasingly *computer*-based. Since the last decade, computer software for automatic transcription of music has been commercially available. Some of the software is intended for scientific study as well as for commercial applications (see e.g. Study III and Klapuri 2000). There is, however, a difference between human transcription and computer-based transcription, in how they outline and process music. Human transcription is sequential rather than concurrent [see Klapuri & Davy (eds.) 2006, 12-13].[17] According to S.W. Hainsworth, "no-one transcribes anything but the most simple music in a single pass" (quoted in Klapuri & Davy 2006, 13). Moreover, human transcription detects distinct sounds, pitch and timing – according to Klapuri, these are "aspects which are very difficult to model computationally" (Klapuri & Davy 2006, 13). In recent years, one of the most promising commercially available pieces of transcription software has been 'Transkriber', and another, recently published and highly developed transcription software is called 'Transcribe!' (see Seventhstring 2006). Although many pieces of software are capable of reproducing pitches and time-values very accurately, *they cannot analyse* the rhythmic organization of music very well. That is: they cannot represent the music as it is perceived and performed by humans. A good example of this problem is the complex additional rhythm – with misleading beaming of the rhythmic phrase, you may get very different solutions, and the music will be misunderstood (see examples

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17 Klapuri and Davy's (eds.) book 'Signal Processing Methods for Music Transcription' is an excellent compilation of technically oriented articles on computational transcription (Klapuri & Davy 2006).

in Study III, 178-179). Moreover, the end result depends too much on how well the *defaults* – which are determined by the user – fit the music to be transcribed. In the end, it is usually the *musical competence* of the transcriber that counts, not the properties of the software. Another recent tool, especially in the commercial market, is the Internet, which seems to have many promising advantages: there are, for example, hundreds of transcriptional services to be found worldwide. In practice, this often means that you can order your favourite (popular) music transcribed to standard notation by professional transcribers.

No transcription of any musical piece can ever be *totally complete*. It is simply impossible to translate *all* the information included in one musical performance into a visual representation. However, using the following three principles as guidelines helps a lot in making a good transcription:

- the transcription should always *make the organization of music as clear as possible – it should make it easier to comprehend and perform*

- transcriptions may have different functions and *the level of details vary according to its function* – in any case, the transcriber should *make the purpose of his or her transcription explicit at the outset*; the essential question is how much detail it is necessary and reasonable to notate.

- the transcriber should *trust* his or her *own ears* – a *trained ear* can (*with a little help of technology*) figure out and select information even from a very complex texture

After all, the *skill of making an accurate transcription is similar to other musical skills* – meaning that the more you transcribe and rehearse it, the more and better you can do it. This is the old "*learning by doing*" principle. Transcribing, as well as reading and writing music, is an acquired ability and is affected by different teaching conventions in different musical institutions. Musical dictation is widely used in practicing transcription: typically, a musical excerpt is played and it is then transcribed. D.P.Hedges has recently studied the practice of ear training pedagogy and musical dictation (Hedges 1999).

One good way of making and testing the transcription is to play or sing along with the source. It is relatively easy to notice when the playing is similar to the source (probably as easy to notice when it is *not* the same!). There are, of course, quite a lot of helpful methods, special arrangements, and tricks in transcribing. In Study I, I have explored six different methods of making at least a reasonably accurate transcription (see pages 128-129). A new method that I used in this study is based on my own discovery of how to simultaneously use the source and notation software.

5 THE COURSE OF THE STUDY

The present study began as part of the BEATLES 2000 Research Project, whose aims and methodological starting points are discussed in Heinonen, Eerola, Koskimäki & Nurmesjärvi (1998, i-v). Originally, my aim was to focus on the variation in the arrangements of the songs released by the Beatles during 1962-70 on the EMI/Parlophone and Apple labels. Being myself a composer and arranger, studying arrangement felt close to me and so I chose it as the main topic of my research. A great help for the study was also my experience as a teacher of popular and traditional music arrangement for over twenty years at the University of Jyväskylä, Finland. As so often happens, themes for research change during the years. Now, after some eight years of scholarly work, the arrangement is only one of the topics in my study. The other key themes are transcription, sheet music publications, and publication policy (especially as regards Northern Songs Ltd, the company that owns the publishing rights of John Lennon & Paul McCartney's songs). This course of study is illustrated in Figure 1.

Because of the lack of previous research on arrangement as well as the large number of original compositions the Beatles recorded between 1962 and 1970 (almost 200 songs), explorative case study approach appeared to be a natural starting point. Case I ('Cry Baby Cry', released on *The Beatles* in 1968), was chosen partly accidentally, partly since I discovered that there is lot of variation in the arrangement of the song to study. My first plan this article was to explore all main aspects of variation in this song.[18] However, this task appeared to be beyond the scope of the article I was writing. So it was decided, together with co-author Yrjö Heinonen, to concentrate "only" on form, scoring, and mixing. Studies IIa (2001) and IIb (2006c), the follow-ups to the first study, completed the original plan to study all the essential aspects of variation. Study IIa focused solely on the arrangement of the vocal parts of 'Cry Baby Cry', while Study IIb concentrated on the drum, bass guitar, acoustic guitar and piano

18 The original context of my research included the following aspects of variation: variation in playing (e.g. rhythmic, melodic and harmonic variation), variation in gracing (grace notes) and in effects, variation in timbres/sounds and playing techniques as well as variation in phrasing, form, scoring and mixing.

parts. The variations were examined with respect to three different levels: surface level (motives, phrases), intermediate level (sections), and deep level (the entire song). The aim of these articles was to illustrate, from the variation point of view, how the instrumental parts of 'Cry Baby Cry' were arranged.

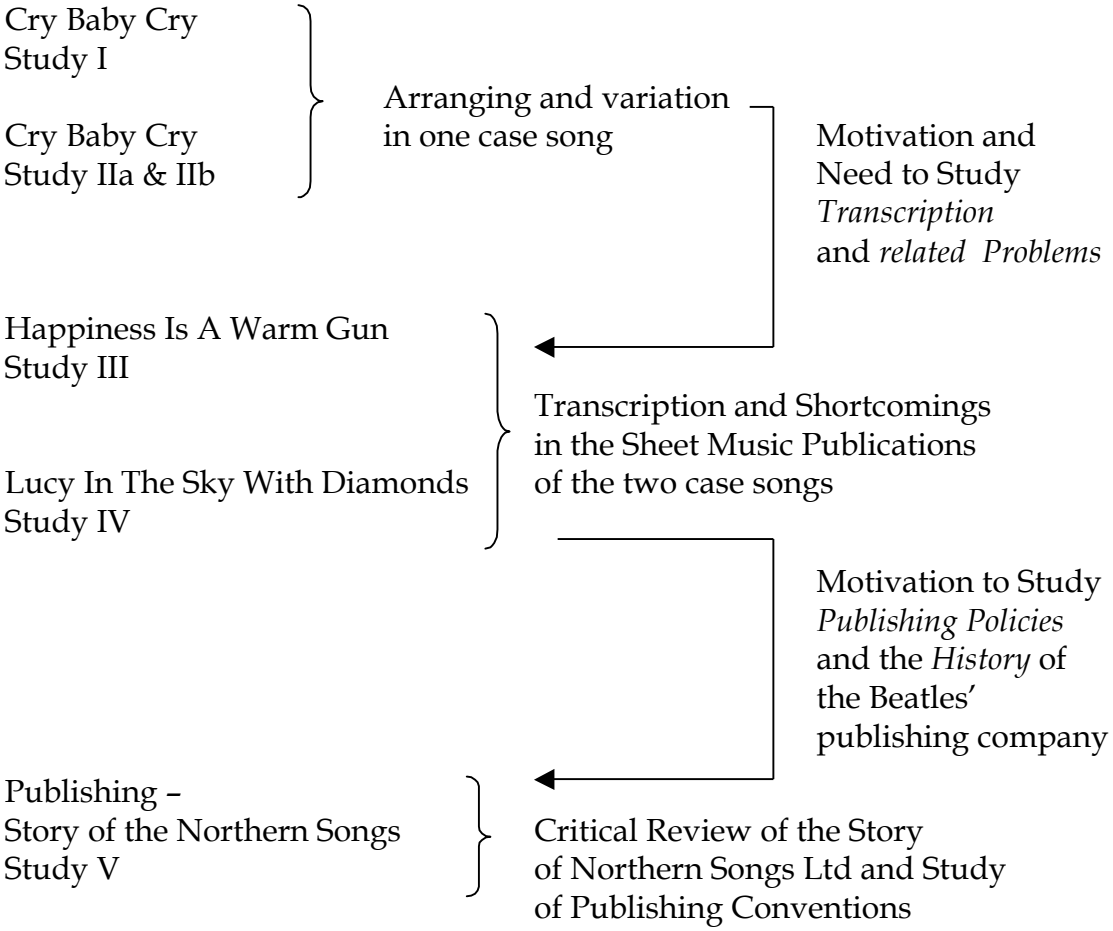
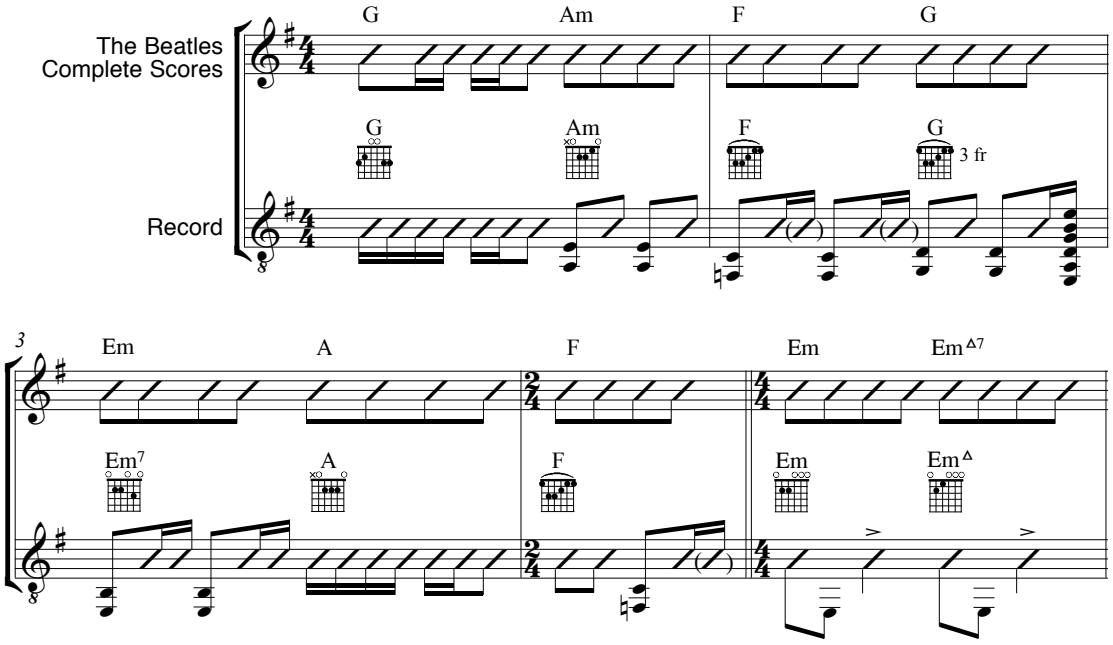


FIGURE 1 The course of the study.

The first case study taught me that if I wanted to seriously study the variation in the arrangements, I would have to make my own transcriptions. Because, throughout the years, the records of the Beatles have been released in various different versions with different mixes, I had to choose the versions which to transcribe. Regarding the official Beatles records, there are at least four different versions: from the sixties the original mono and stereo album mixes, from the late eighties the official CDs, and the recent multi-channel 5.1. mixes (*Yellow Submarine Songtrack* 1999). I chose the official CDs because they are the standard versions today.

One basic problem is that the existing full scores *have not transcribed all of the different sections* of a song. In general, even 50-70% of the sections may be missing. Another basic problem is their inaccuracy: there are simply too many transcribing mistakes, simplifications, missing parts and missing instruments. For example, the only existing full score compilation including all the songs

recorded by the Beatles during 1962-1970, 'The Beatles Complete Scores', illustrates these shortcomings clearly[19] – the following example is from the beginning of 'Cry Baby Cry' where John Lennon accompanies his own singing with acoustic guitar:



EXAMPLE 3 The beginning of 'Cry Baby Cry' (the record) as compared with the 'complete' score by Fujita et al (The Beatles Complete Scores, 1989).

I also realised that it is not possible to make accurate transcriptions without first exploring the principles, common shortcomings, and methods of transcription. In Study III (case song II, 'Happiness Is A Warm Gun', also released on *The Beatles* in 1968), I went through the basic principles and problems regarding the making of a good transcription of rhythmically complex popular music. Study IV ('Lucy In The Sky With Diamonds', released on *Sgt. Pepper's Lonely Hearts Club Band* in 1967) continued this work, now focusing on the transcription of harmonically complex popular music. Both studies involved critical comparisons between a selection of existing sheet music publications and my own transcriptions, which were based on the CD releases of the original recordings.

Finally, in order to put the results of studies III and IV into a perspective, I decided to carry out a further study focusing on the history of the sheet music publications of the Beatles. After some preliminary work on this topic – partly reported in Study III (pages 172-174) – I decided that Study V would concentrate "only" on the history of the Northern Songs Ltd., the publishing company of the songs of John Lennon & Paul McCartney.

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19 On the other hand not all songs are badly transcribed, some songs in the 'The Beatles Complete Scores' are well transcribed; especially some of the guitar parts are very accurate.

On this basis, the main research questions of the present study can be summarized – in the order they emerged in the course of the study – as follows:

1. How the music of the Beatles has been arranged, especially from the variation point of view, and

2. What the main problems are in making a good transcription,

3. How the available sheet music publications have succeeded in transcribing the music of the Beatles,

4. How accurate a critical review it is possible to present of the story of Northern Songs Ltd

The following summaries of the articles I-V outline the designs as well as the main results of the case studies. The specific aims, research questions, methods, results, and conclusions of each case study are described in detail in the original articles.

5.1 Summary of publications

Study I: Variation as the Key Principle of Arrangement in 'Cry baby Cry'

Study I was written together with Yrjö Heinonen. The starting point was originally to explore the amount and means of variation in the arrangements of the Beatles' music. Because of the lack of previous research on this topic, it was decided to perform an explorative case study in order to get a broader view of this particular research area. John Lennon's 'Cry Baby Cry' was chosen as the song to be studied. The study itself was carried out mainly by me: I chose the song, outlined the design of the study, made the transcription and performed the analysis. Heinonen wrote the theoretical framework and interpreted my analysis within this framework.

The primary source of the study was the official CD release of the song [1987 – originally the song was released on *The Beatles* ('White Album'), November 1968)]. It appeared that none of the existing sheet music transcriptions (including the only full score) was reliable enough. Consequently, I decided to make a full score transcription of my own (Appendix 1). One of the key methods in making this transcription was the simultaneous use of MIDI information of the notation software and the record itself. There were three aspects of variation that were examined more closely: form (the order and the length of the sections), scoring (number of individual parts and texture) and mixing (balance, sense of closeness or distance, and panning).

The study showed that the principle of ever-changing variation is the core idea of the arrangement and construction of 'Cry Baby Cry'. It seems also safe enough to conclude that the principle of variation (in form, scoring and mixing) was intentionally used. Another important discovery was that the only existing full score, Beatles Complete Scores (1989), is not at all reliable: there is over-simplification as well as several transcribing mistakes (see Example 3). It would appear, therefore, that if one wishes to study the subtleties of the arrangements, the first task is to make a better transcription.

Study IIa: Variation as the Key Principle in the Vocal Parts of 'Cry Baby Cry'

Study II was a follow-up of Study I. The aim was to illustrate, from the point of view of variation, how the vocal parts of 'Cry baby Cry' have been arranged. In this study, variation was examined with respect to three levels: surface level (motifs, phrases), intermediate level (sections), and deep level (whole song). The procedure included the qualitative and quantitative analysis of the song from the CD release (1987) and the transcription originally made for Study I (listen to Tracks 1 – 7 on the Appendix CD).

In the qualitative analysis, I paid special attention to the following aspects: transformation of motives, phrase structure, types of vocal texture, textural density, and mixing. In the quantitative analysis, I concentrated on how variation takes place regarding the frequency (number of changes) and density. The following three aspects were taken into account in the quantitative analysis: (1) the number of voices, (2) the volume of the double-tracked lead vocal, and (3) the degree of melodic and rhythmic variation. The quantification was carried out in two stages. During the preliminary stage, I estimated a numerical value for each bar of the song by using ad hoc scales consisting of integers. In the second stage, I transformed these ad hoc values into relative values and calculated their averages. I suggest that these average values may be taken as a rough indicator of the changes in the degree of variation in 'Cry Baby Cry'.

A close analysis of the vocal parts of 'Cry Baby Cry' shows that variation is, indeed, the key principle of arranging these parts. Some surface level variations in the song are so minor that they are hardly or not at all perceivable by listening. This is apparently due to how human memory works. It is simply impossible to remember variations concerning minor details if there is a remarkable temporal distance between the events (that is, approx. 10-15 seconds) and if, at the same time, there is a great variety of other intervening events. In ‘Cry Baby Cry' the temporal distance between the corresponding events is about 30 seconds.

Although some of these surface level variations are obviously results of spontaneous improvisation, it is apparent that many other variations were intentionally planned. A good example of this is the gradual increase of density (see Example 1, pages 260-261). It is very difficult to believe that such a highly structured development could be a result of spontaneous improvisation. It might be argued that most listeners become aware of this deep level pattern only after careful listening. It is, however, impossible – or, at least, extremely

difficult – to analyse by listening exactly what the variations are and how they are carried out. This can be done only with a help of a detailed and accurate transcription and analysis.

Study IIb: NEW SECTION – NEW MUSICAL IDEA. Variation as the Key Principle in the Instrumental Parts of 'Cry Baby Cry'

Study IIb is a direct follow-up to Study IIa. The aim was to illustrate, from the variation point of view, how the instrumental parts of 'Cry baby Cry' have been arranged. Like my previous research (Koskimäki 2001, Study IIa), the present study focuses on musical variation on three different levels: surface level (motifs, phrases), intermediate level (sections), and deep level (the entire song). The methods included qualitative analysis of the song from the official CD release (1987) and the transcription originally made for Study I (see the transcription in Appendix 1).

In the qualitative analysis, attention was paid to the following aspects: alteration of styles and patterns, motives, figures and phrase structure, playing technique, types of instrumental texture, and textural density.

A close analysis of the instrumental parts of 'Cry Baby Cry' shows that *variation* is, indeed, the *crucial principle of arranging* also in the instrumental parts. Regarding the entire song 'Cry Baby Cry', the deep level aspect of the variation is based on the alteration of contrasting intermediate level units, the sections A and B. The A sections represent variation on the intermediate level but also some surface level variation, especially in the bass guitar part. The B sections, on the other hand, represent a more uniform accompaniment style and patterns, and the variations exist on the surface level. The bass guitar and acoustic guitar parts, in particular, are very sophisticated and strongly varied throughout. As mentioned earlier, some surface level variations are so minor that they are hardly perceivable by ear. This is apparently due to how human memory works (see the summary of Study IIa above). The accurate and detailed transcription of the song was, once again, the primary source for the findings regarding these minor surface level variations.

Although many of these surface level variations undoubtedly resulted from spontaneous improvisation, it is apparent that some of the variations were carefully planned, as was certainly the case with the vocal parts. The analysis of the instrumental parts also shows that especially Paul McCartney's bass lines (see Examples 5-7, pages 14-16) and John Lennon's acoustic guitar accompaniment (see Examples 10 and 11, pages 20 and 22) were arranged according to the principle of maximal variation. Paul McCartney, in particular, appears to master the skill of variation but all the members of the Beatles show great skill and imagination in their abilities to vary their playing spontaneously.

Study III: HAPPINESS IS… A GOOD TRANSCRIPTION - Shortcomings in the Sheet Music Publications of 'Happiness Is A Warm Gun'

The aim of Study III was to analyse how accurately the music, especially the rhythm, has been transcribed in different sheet music publications of 'Happiness Is A Warm Gun'. This song was chosen as the case because of its rhythmical complexity. Another aim was to explore the problems in making a good transcription, especially as regards rhythmically complex music.

The basic procedure of the study was to compare a selection of published sheet music representations of the song with the actual recording. Collecting a representative selection of the published transcriptions was not an easy task due to the vast number of publications available. The eligibility of the selection was confirmed by choosing some of the best known publications, different publication formats as well as editions from different time periods (from the seventies to the mid-nineties). The transcriptions were compared with both the CD release of the song [1987 – originally the song was released on *The Beatles* ('White Album'), November 1968)], and my own transcription (Appendix 2).

The analysis showed clearly that the making a good transcription of rhythmically complex music is very difficult. Most of the publications were simply illogical, hard to read, and more or less filled with mistakes. It is safe to say that the average quality of the transcriptions was little above fair (listen to Tracks 8 – 13 on the Appendix CD). Unfortunately, the poor state of the Beatles sheet music transcriptions probably reflects the overall state of popular music transcriptions.

Study IV: IMPERFECT HARMONY – Problems in the Sheet Music Publications of 'Lucy In The Sky with Diamonds'

In Study IV, the aim was to explore how accurately the selected sheet music publications present the complex and ambiguous harmony of 'Lucy In The Sky With Diamonds'. The song was chosen on the grounds of its obvious tonal ambiguity. The procedure was basically the same as in Study III, with the exception of studying the harmony instead of rhythm. Once again, the analysis was based on the CD release (1987 – originally the song was released on *Sergeant Pepper's Lonely Hearts Club Band*, June 1967), and a transcription of my own (Appendix 3). Harmony was examined with respect to large dimensions (tonal and textural plan), middle dimensions (modulations, texture types), and small dimensions (chords and non-chordal events). Particular attention was paid to the use of key signatures and accidentals, most significant vocal and instrumental parts, and chord symbols and guitar diagrams.

In most of the studied publications the key signatures were illogical and confusing. One publication even changed the entire tonal plan of the song (suggesting I – II – VII instead of I – bII – bVII). Three publications used key signatures logically, although two of them preferred the 'tonal' signatures while one preferred the 'modal' signature. None of the publications presented the chord symbols accurately. There were also textural shortcomings in all publications although, in a couple of cases, the texture was arranged quite well

for the sheet music format. As regards the sole full score publication, there were some shortcomings which are hard to understand; for example, the tamboura part is missing altogether.

This study supported strongly the results of Study III. Although the selection was rather small in both studies it seems safe to conclude that, in general, the Beatles sheet music publications are not reliable and certainly leave a lot to be desired. Unfortunately, this is also true of the only existing 'full score' transcription, which includes all of the Beatles' songs. On the more positive side, the most substandard publications are rather old (approximately 20 years), whereas some recent publications are of very high quality. One possible goal for future Beatles research could be the publication of a critical full score edition of the entire Beatles catalogue.

Study V: MONOPOLY WITH REAL MONEY – A Critical Review of the Story of Northern Songs Ltd.

The purpose of Study V was to critically review the story of Northern Songs Ltd, the company owning the Beatles sheet music publishing rights. Although there is an abundance of literature on the Beatles in general, the story of Northern Songs Ltd has not earlier been critically reviewed or even overviewed as a whole.

The method of the study is a source critical exploration of the existing literature. As regards the literature written about Northern Songs Ltd. during the last decades, the main problem lies in the *huge variation* presented in different sources. There is, for example, a lot of contradictory and incorrect information in all the main sources, even within single publications. For example, when Northern Songs Ltd. was founded in 1963 there are well over ten different ownership percentages given in the main sources. Another key problem was that there were several other companies founded in order to handle the publishing copyrights of the Beatles' songs, and it seems almost impossible to get valid *information about* all those *companies* (or in some cases, any information at all). The main question was and is: *who owns which copyright and how much of it*. Due to all this incomplete and conflicting information about the companies as well as the often vetoed reason by the companies – this is a *business secret* – some of the key questions have remained unanswered, such as the ownership of Maclen Music.

According to the other results of the study, the main finding concerns the founding deal of Northern Songs in 1963: there were six owners at the beginning, not only four as has so many times been presented in the Beatles saga as a historical fact (meaning John Lennon, Paul McCartney, Brian Epstein and Dick James). The other two founding owners of Northern Songs were Emmanuel Charles Silver via Dick James Music Ltd and Brian Epstein's brother, Clive Epstein, via NEMS Enterprises Ltd.

One big problem was that the majority of all information was presented in three and rather fragmented form and only rarely the information was *as a whole in one category* – i.e. the information concerning ownerships was presented

either in percentages, either in the amount of money, or in the amount of stock shares, or, in many cases, *mixing* the two *categories incorrectly*. In the Study this problem was luckily solved: those different fragments of different categories were combined and transformed into a single category (see the Table 2 and 3, pages 24, 36) and so the Northern Songs ownership history is here presented in a more solid and condensed form and also the main percentages in ownership changes are presented more accurately than in previous studies and sources.

The whole story of Northern Songs is extremely complex, colourful and interesting. First of all, during the company's 43-year existence, its main ownership has changed *four* times and Lennon and McCartney have never had control over their own song publishing – that is, they have never owned the *majority share* of the publishing rights. The study also includes a review and a reinterpretation of the three situations when it was very close for the authors to win 'their songs back', i.e. to obtain the majority shares of the Northern Songs publishing rights for themselves – actually the last chance would only have affected McCartney, since it was in 1981, a year after John Lennon's assassination.

6 CONCLUSION

The research for the present study began as a study of variation as a means of arrangement in the music of the Beatles but ended up with questions concerning transcription (especially the problems and shortcomings in it), sheet music publications and copyrights as well as publication policy.

6.1 Main findings

In the following, I briefly summarize the main findings as related to each topic of my research. As regards the variation in the arrangements of the song 'Cry Baby Cry' (Studies I, IIa and IIb) the result was clear: the *principle of ever-changing variation is the core idea of the arrangement and construction of the entire song*. It seems, indeed, safe enough to conclude that the principle of variation was intentionally used as the main guiding principle in the arrangement of 'Cry Baby Cry'. In general, the whole idea of the widely varied arrangement of the song can be encapsulated as follows:

- New section – new musical idea
- The Beatles' built-in ability and desire to vary their arrangements

Perhaps the most important finding of the study was that, with the help of an accurate and solid transcription, it is possible to go directly into the essence of the Beatles' music – happiness is a good transcription! Another essential finding was that it is, indeed, true that the Beatles had zero tolerance for the words "can't" and "no". Without this attitude, many of their unorthodox and unconventional arrangemental ideas and solutions would not have been realised. They simply did what they wanted, in their own and unique way.

Considering studies III and IV, where the main focus was to analyse how well the existing sheet music publications succeed in transcribing the two case songs ('Happiness Is A Warm Gun' and 'Lucy In The Sky With Diamonds') the essential finding is that a great deal of publications lack reliability and certainly

leave a lot to be desired. In Study III ('Happiness'), one reason for the poor quality of the transcriptions is undoubtedly the complexity of the song itself. Another relevant finding was that none of the available sheet music editions pay attention to the natural Balkan feel and character of the rhythm in the third section ('Mother Superior' -section). All interpretations of that particular part were more or less illogical, hard to read, and filled with mistakes. With the logic of the additional 'Balkan rhythms' notation the part is much easier to comprehend and play (see Appendix 3). Variation was not the principal research topic in studies III and IV, but after completing the accurate full score transcriptions of 'Happiness Is A Warm Gun' and 'Lucy In The Sky With Diamonds', it is safe to conclude that the principle of ever-changing variation is the key arranging idea in also these two songs.[20]

In Study V (a critical review of the story of Northern Songs Ltd), all main owners and the changes in the ownership of Northern Songs are presented in a more coherent and compact form than elsewhere. In addition to this, the main percentages of ownership have been presented here in a more detailed and accurate way than in any previous publication.

Considering these findings in relation to existing literature, the most remarkable discovery is, perhaps, in addition to the arrangemental findings through the accurate full scores, that no other study in popular music has focused on and *examined the existing sheet music publications on this scale.* In this respect, the present research can, therefore, be considered pioneering. In spite of the transcribing problems and limits in popular music analysis, I hope that the findings show that accurate full score transcriptions help the reader (musician or researcher) comprehend and find details and nuances of the music (especially of the arrangement) that otherwise would pass unnoticed.

6.2 Limitations

One obvious limitation of the present study is that it concentrates solely on the Beatles. Another limitation is that the number of analysed songs is small (3 songs). A third limitation is that all these songs come from 1967-68. A still further limitation is that all the songs were written mainly or solely by John

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[20] Regarding the variation there are dozens of comments quoted in different sources by the individual members of the Beatles (and their producer George Martin) stating how they were *always looking for something new and different.* Here are two characteristic quotations – the first is from Paul McCartney and the second is from George Martin: "…[We] were always pushing ahead: *louder, further, longer, more, different*. I always wanted things to be different because we knew that people, generally always want to move on…" (Paul McCartney in Lewisohn 1998, 13); "The Beatles were always looking for new sounds, always looking for a new horizon and it was a continual but happy strain to try and provide new things for them. They were always waiting to try new instruments even when they didn't know much about them." (George Martin in the Beatles Anthology 2000, 196).

Lennon. However, as pointed out in Heinonen, Eerola, Koskimäki & Nurmesjärvi (1998, iii-iv), concentrating comprehensively on a single case – for example, on a certain composer or a group – may prove fruitful as to the subsequent studies of different representatives of the same musical genre.

6.3 Applications and need for further study

In spite of the limitations, the present study resulted in methodological innovations and opened new vistas for further research.

During the work on studies I and IIa, two *methodological* innovations were made: the more important one probably being the simultaneous use of MIDI information of the notation software and the source (i.e. the record) itself, because it was of great help in the transcription work (this method was used in all three full score transcriptions in the present study). I call this method '*Simultranscribe*' although the term was not used in the articles (listen to an example of 'Simultranscribe' on Track 16 of the Appendix CD).[21] The second methodological innovation was the use of a *statistic quantitative model of variation,* which was used in study II (see Study IIa, page 267). In this graphic presentation, the variation parameters (such as volume and the number of musical parts) have been transformed into numerical and relative values.

Considering the practical applications of the present study, one interesting starting point would be the further testing of the 'Simultranscribe' method in different musical contexts, as well as the testing of the other methodological finding in this study, the statistic quantitative model of variation. It appears that the statistic quantitative model of variation, used in Study IIa, may also be a useful tool in the general study of musical variation.

I hope that the present study shows that variation really is the *key principle* of arrangement in these three case songs. It would be interesting to study whether this basic idea is characteristic of all the different stylistic phases of the Beatles. Another interesting topic would be to discuss the contribution of each Beatle to the Beatles' catalogue, including their work on the arrangements. Beside Lennon and McCartney, George Harrison's contribution is certainly remarkable. In all, Harrison wrote 22 of the songs the Beatles recorded during 1963-1970. A thorough examination of the Beatles' arrangements could not omit producer George Martin's contribution either.

But perhaps the most *essential point* suggested by the present study is the need for a definitive *Urtext* of the Beatles canon. If a definitive '*Critical Edition*' were eventually written, it would probably require a lot of international collaboration. Although hard work, it is not impossible – at the moment there are, by a rough estimation, some 25 accurate and solid full scores (both published and unpublished). The 'Urtext Edition' would certainly have great

[21] One of the best things about the Simultranscribe method is that no special or expensive tools are needed – two (high quality) headphones, one basic notation software, and one regular CD player (or mp3-player) are the only pieces of equipment needed. It only takes some practice to master the process.

commercial potential since 'The Beatles Complete Scores', published by Wise and by Hal and Leonard, have been steady sellers for over fifteen years.

The Beatles phenomenon has been documented, analysed, and discussed now for over forty years, and hundreds of scholarly books about the group have been published. In all, the number of published books about the Beatles amounts to more than 3,000, written mainly by journalists and cultural scholars. During the last decade, the musicological texts have increased in number, and there is good reason to presume that this trend will continue in the future. As Walter Everett puts it in his article, 'The future of Beatles research': "[but] so rich are the Beatles' contributions in these arenas, I've have no doubt that the careers of many music scholars can be filled for yet another forty years without exhausting what is fascinating about the subject" (Everett 2001b). I could not agree more.

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YHTEENVETO (SUMMARY IN FINNISH)

Onni on… hyvä transkriptio – Beatles-nuottijulkaisut uudelleen arvioituna

Väitöskirja käsittää kuusi vuosina 1998-2006 kirjoitettua artikkelia, näiden yhteenvedon sekä 5 liitettä (3 transkriptiota, yhden taulukon ja CD-äänitteen). Tutkimuksessa on neljä pääongelmaa: (a) kuinka levyltä kuultava musiikki on onnistuttu transkriptoimaan saatavissa olevissa nuottijulkaisuissa, (b) minkälainen problematiikka liittyy hyvän transkription tekemiseen, (c) miten Beatlesin kappaleet on sovitettu erityisesti variaation kannalta ja (d) kuinka tarkka ja kriittinen yleisesitys on kirjoitettavissa Beatlesien nuottien kustannusyhtiön, Northern Songsin historiasta. Sekä nuottijulkaisut että sovitukset ovat olleet lähes koskemattomia aiheita populaarimusiikin tutkimuksessa. Lisäksi Beatles-historiikista on tähän mennessä puuttunut kokonaisesitys Northern Songsin vaiheista.

Huolimatta Beatles-kirjallisuuden poikkeuksellisen suuresta määrästä em. aiheista ei juuri ole aikaisempia tutkimuksia. Olemassa olevien tutkimusten puute olikin yksi tämän tutkimuksen suorittamisen tärkeimmistä syistä. Beatlesien julkaisemien kappaleiden (virallisen olemassolon aikana yhtye julkaisi vähän yli 200 kappaletta) sekä näiden nuottijulkaisujen suuresta määrästä (lähes 800) johtuen tutkimusasetelmaksi oli perusteltua valita joukko tapausanalyyseja. Nuottijulkaisujen vertailukappaleiksi valittiin 'Happiness Is A Warm Gun' (perusteena kappaleen rytminen kompleksisuus) ja 'Lucy In The Sky With Diamonds' (perusteena laulun tonaalinen moniselitteisyys). Myös nuottijulkaisujen vertailujen osalta oli perusteltua valita erilaisista nuottijulkaisutyypeistä eri aikakausilta edustava otos (vertailussa oli mukana 'Happiness Is A Warm Gun' -kappaleen osalta kymmenen ja 'Lucy In The Sky With Diamonds' -kappaleen osalta seitsemän erilaista julkaisua). Sovituksien variaation tutkimisen kohteena oli 'Cry Baby Cry'.

Koska saatavilla ei ollut yhtään luotettavia ja/tai riittävän tarkkoja transkriptiota kyseisistä kappaleista, ainoaksi mahdollisuudeksi jäi omien transkriptioiden tekeminen. Transkriptiotyön yhteydessä kehittyi uusi menetelmä, *Simultranscribe*, joka perustui äänilevyn ja tietokoneen notaatio-ohjelman nuotinnoksen yhtäaikaikaiseen kuuntelemiseen. Menetelmä osoittautui erinomaiseksi transkription tekemisen apuvälineeksi.

Nuottijulkaisujen analyysi osoitti yksiselitteisesti, että suuri osa julkaistuista transkriptioista oli epäluotettavia ja jätti paljon toivomisen varaa jokseenkin jokaisella musiikin eri osa-alueella – tutkituissa julkaisuissa oli vain vähän hyviä transkriptioita. Myös ainoa kaikki julkaistut kappaleet sisältävä partituurikirja (nk. full score, jossa on transkriboitu kaikki soittimet), The Beatles Complete Scores (julkaistu ensimmäisen kerran 1989), on kaukana siitä mitä levyillä todellisuudessa on. Huolimatta suuristakin puutteistaan kirjaa on kuitenkin myyty valtavat määrät. Yksi tulevaisuuden suurista haasteista olisikin saada kattava ja luotettava kriittinen editio, nk. *Urtext*, Beatlesien tuotannosta.

Tulosten perusteella näyttää myös selkeästi siltä, että *variaatio* oli yksi Beatles-yhtyeen sovitusten keskeisistä periaatteista – ainakin vuosien 1967-68 kohdalla. Tutkimuksen perusteella selvisi myös että analysoidussa kappaleessa 'Cry Baby Cry' variaation tekniikkaa oli sovituksellisesti käytetty runsaasti kaikilla eri tasoilla kokonaisrakenteesta (deep level) pintatasoon saakka (surface level). Jotkut pintatason yksittäisten fraasien ja motiivien variaatiot ovat niin hienovaraisia ja pieniä että niiden havaitseminen pelkän kuulokuvan perusteella on mahdotonta tai ainakin erittäin vaikeaa ja epätodennäköistä. Nämä finessit tulivat esiin vain tarkan transkription avulla, ja vaikka variaatiot olivat erityisen hienovaraisia, ne olivat usein suunniteltuja (esim. 'Cry Baby Cry' -kappaleen lauluosuuksien variaatiot). Voidaan perustellusti sanoa että Beatlesien jäsenillä oli kyky ja halu varioida jatkuvasti, esim. uuden kertautuvan jakson alkaessa esitellään lähes poikkeuksetta aina uusi variaatio ja musiikillinen idea – ja useimmiten myös monella tasolla. Myös yksittäisten soittimien osalta (varsinkin Paul McCartneyn bassonsoitto) heillä on taipumus varioda soittoaan maksimaalisella tasolla: variaatio ei olekaan aina jatkuvaa, vaan epässäännöllisesti joitakin motiiveja saatetaan myös toistaa, jolloin saavutetaan suurin mahdollinen yllätyksellisyys soittoon.

Northern Songs -yhtiön historian kriittinen kokonaisselvitys paljasti paljon puutteellisuuksia ja epätarkkuuksia olemassaolevassa kirjallisuudessa. Huolellinen lähdekritiikki osoitti paitsi sen, että virheelliset tiedot kertautuvat vuosikymmenien aikana, niin myös sen kuinka tärkeitä ensimmäiset kirjoitukset ja tutkimukset ovat: jos näissä on epäloogisuuksia, niin myöhemmät tutkimukset vain valitettavan harvoin kyseenalaistavat niitä. Kokonaisuudessaan Beatlesien nuottikustannustoiminnan selvittäminen oli varsin työlästä, siksi monimutkaiseksi ja vaiherikkaaksi tämä historia osottautui. Nuottikustannustoiminta on ainakin Beatlesin osalta suurta bisnestä – kuitenkaan John Lennonilla ja Paul McCartneylla ei ollut koskaan niiden kustannusoikeuksia hallinnassaan eli eivät omistaneet enemmistöä Northern Songsista. Kolme kertaa heillä oli lähellä saada omien laulujen kustannusoikeudet hallintaansa, mutta joka kerralla yritys kariutui viime hetkillä. Tosin viimeinen kerta koski vain Paul McCartneytä – tämä mahdollisuus oli 1981, jolloin oli kulunut vuosi John Lennonin salamurhasta.

Yhteenvetona sekä nuottijulkaisujen vertailujen että sovituksellisen variaation tutkimuksesta voidaan todeta, että tarkkojen transkriptioiden avulla on mahdollista päästä Beatlesien musiikin ytimeen: saada selville miten kappaleet on tehty ja sovitettu – eli onni on hyvä transkriptio, ainakin tarkkoja musiikkianalyyseja tehtäessä.

Tekijänoikeudellisista syistä kolmen liitteenä olevan kappaleen ('Cry Baby Cry', 'Happiness Is A Warm Gun' & 'Lucy In The Sky With Diamonds') full score –transkriptiota ei ole voitu julkaista väitöskirjan verkkoversiossa. Samoin liitteenä oleva CD on saatavana ainoastaan painetussa väitöskirjassa.

ORIGINAL PAPERS

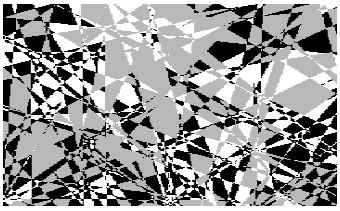
STUDY I

VARIATION AS THE KEY PRINCIPLE OF ARRANGEMENT IN 'CRY BABY CRY'

by

Jouni Koskimäki & Yrjö Heinonen

Published in the year 1998 in *Beatlestudies 1: Songwriting, Recording and Style Change*, 119-145. Edited by Yrjö Heinonen, Tuomas Eerola, Jouni Koskimäki, Terhi Nurmesjärvi & John Richardson. University of Jyväskylä, Department of Music: Research Reports 19



BEATLES 2000

VARIATION AS THE KEY PRINCIPLE OF ARRANGEMENT IN 'Cry Baby Cry'

Jouni Koskimäki & Yrjö Heinonen

MOTTO: *We never did the same thing once...*

The motto of this paper, a quotation from Paul McCartney, reflects the endless urge of the Beatles for something new, different, and unknown. The same theme is repeated several times in 'Many Years From Now', by Barry Miles, based on interviews with McCartney:

> "We always tried to make every song different because we figured, why write something like the last one? We've done that. We were always on a staircase to heaven, we were on a ladder so there was never any sense of stepping down a rung, or even of staying on the same rung, it was better to move one rung ahead. That's why we had strange drum sounds using tables and tops of packing cases. We'd say to Ringo, 'We heard that snare on the last song.' Whereas now, a drummer just sets up for a whole album, he keeps the same sound for his whole career! But we liked to be inventive. It seemed to us to be crucial to never do the same thing twice, in fact, as they do now, 'They never did the same thing once!' (Miles 1997, 38-39.)

McCartney's statement refers to making subsequent songs different to those that preceded them. One of the main purposes of this paper is to explore

whether this approach of “making every song different” is analogous to variations within one song, especially with respect to how it is arranged.

Arranging in popular music is an almost untouched research area. Even the basic terminology concerning the topic is confusing. Because of the lack of previous study on the topic, it was decided to perform an explorative case study in order to get a broader picture of this particular research area. Developing appropriate designs for study (including theoretical and methodological frameworks) is another main purpose of the article.

The study was carried out mainly by Koskimäki. All the crucial choices — the idea of concentrating on the arrangements, outlining the design of the study and the overall form of the article as well as writing the preliminary manuscript — were made by him. Further, the case — 'Cry Baby Cry' — was chosen by him, partly accidentally, partly because he discovered by listening that there was enough variation in the arrangement of the song to study. He also decided what aspects of the arrangement to study (form, scoring, mixing), made the transcription of the song, compared this transcription to existing ones, performed the analysis, and interpreted it from the point of view of a performing and recording musician, a lecturer in group playing and arranging, a songwriter-arranger in his own right. What was left to Heinonen, was to explore the relationships between the key concepts (variation, arranging) and some related concepts; to write sections concerning form and scoring from the theoretical point of view; to interpret Koskimäki's analysis within this theoretical framework; and to make some editorial changes to the manuscript. The final version of the manuscript was edited in true collaboration á la Lennon-McCartney — that is, eyeball to eyeball.

THEORETICAL FOUNDATIONS

Variation as a fundamental form-building process in music

The most fundamental form-building process in music is based on a peculiar characteristic of the human psyche: the (automatic) habit of segmenting temporal information into meaningful units. To quote Robert E. Tyndall:

> "A fundamental element in the structuring of a composition is the division of the work into a series of blocks or sections. These sections are separated in time, the primary dimension of music. All but the very shortest compositions consist of two or more sections, and the interrelationships between the material contained in these sections is a major factor in the organization of the work." (Tyndall 1964, 1-2.)

The central activity in perceiving — as well as analyzing — music is comparison. By comparing the listener or analyst "determines the structural elements and discovers the functions of those elements" (Bent 1980, 342).

The central act of a listener or analyst is thus "the test for identity". This test involves two operations: "the measurement of amount of difference, or degree of similarity" (Bent 1980, 342).

> "A second basic facet of musical design is the use of the technique of contrast and return. Since the temporal nature of music allows the listener to hear only one area of a composition at a time, and since the listener must hear these areas in a definite, prearranged order, the composer may introduce material, move on to new and contrasting material, and then return to the material that was presented first. This creates the effect of motion and of a final return to the point of departure." (Tyndall 1964, 2.)

Actually there are three fundamental form-building processes in music: recurrence (AA), contrast (AB), and variation (AA'). (Bent 1980, 374) Tyndall (1964) has distinguished the following three basic techniques for creating a multisectional piece from a few basic musical ideas:

- recapitulating material after an intervening contrast
- developing previously presented themes or motives
- varying previously presented segments or sections

The first technique combines recapitulation and contrast, whereas the latter two techniques may be considered as different means of variation (or transformation). The difference between development and variation is a slippery one, as is obvious in the following quotation from Tyndall:

> "The sections within a piece of music may be divided into two very basic types — those which are essentially engaged in the presentation of material, and those that are engaged in developing material that has been previously presented. The process of development consists of taking a musical idea previously presented and varying it and altering its treatment to create a new passage." (Tyndall 1964, 39.)

Tyndall goes on defining the technique of developing already presented material as follows: "A very basic factor in this technique is that of drawing from a previous melody a basic motive and creating a new passage, often extensive, dominated by this motive." (Tyndall 1964, 39.) This definition comes very near to the following definition of variation form given in Grove (variations):

> "A form in which successive statements of a theme are altered or presented in altered settings. The theme may range in length from a short melodic motif or harmonic scheme to a complete melody of one or more strains." (Fischer & Griffiths 1980, 536.)

Collins Pocket Dictionary of Music defines variation as a "process of modifying theme, figure or passage so that the resulting product is recognizably derived from original." The definition continues as follows:

> "Basic elements to be found in series of variations are: variation of melody; variation of figuration or texture; variation of rhythm; variation of tonality (e.g.

> minor for major or vice versa); and variation of harmony. Any or all of these may be combined in same variation." (Collins 1982, 531.)

Also here the lack of a clear-cut distinction is acknowledged: "In more general sense, DEVELOPMENT of theme(s) consists in realizing possibilities inherent in material and so is itself a form of variation" (Collins 1982, 531).

Arrangement and related concepts

The most common meaning of 'arrangement' coincides with the most common meaning of 'transcription' in the context of Western art music. The Collins Pocket Dictionary of Music (1982, 513) puts it bluntly: "transcription, same as arrangement". Although some of the meanings of the two terms are synonymous, they also have some specific meanings distinguishing them clearly from each other. Here is a closer look at the differences.

Transcription

The most common meanings of the term 'transcription' include

- a copy of a musical work, usually with some change in notation
- writing down of music from a live or recorded performance
- an arrangement, especially one involving a change of medium.

The first meaning refers primarily to copying manuscripts of early music with or without simultaneously changing the notation (for example from tabulature to staff notation). Transcription in the second sense is an essential part of the methodology of ethnomusicology and popular music studies and is also the very sense in which the term is to be understood here (it is a part of the methodology of this study, too). The third meaning coincides with the most common meaning of the term 'arrangement' and is not relevant in this context.

Arrangement

The common meaning of the term 'arrangement' refers, according to New Grove Dictionary of Music and Musicians (1980, 117) to the "reworking of a musical composition, usually for a different medium from that of the original". The main meanings of the word include

- rearrangement of the basic and unchanging components of music
- music based on or incorporating pre-existing material
- transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium.

In the first case, 'arranging' coincides with 'composing', at least as far as composing is considered to be rearranging the "basic and unchanging components of music". The second case refers to specific compositional techniques such as variation, pasticcio, paraphrase, potpourri, all widely used in Western culture as well as other musical cultures. The third sense of the word coincides, of course, with the common meaning of 'transcription'. Some degree of recomposition is involved in each case. The result may vary from almost literal transcription to a paraphrase, which may be more the work of the arranger than the original composer.

In popular music, the term 'arrangement' is understood much in the same sense as in art music. The New Grove Dictionary of Jazz defines the common meaning of 'arrangement' as the “reworking or recomposing of a musical composition or some part of it (such as the melody) for a medium or ensemble other than that of the original; also the resulting version of the piece” (Schuller 1988, 32).

Again, a broad and a narrow sense of the term can be found. In a broad sense, "all jazz performance, insofar as it is improvised and constantly renewed, constitutes a form of arranging; that is, the performers rearrange the basic material in ever new variations and forms" (Schuller 1988, 32-33). In a narrower sense an arrangement is "a written-down, fixed, often printed and published version of a composition, usually arranged for one of the various standard jazz ensembles (jazz orchestra, big band, small group, etc.)" (Schuller 1988, 33).

However, in popular music — especially in jazz, rock, and related genres — there is a specific sense of the word not common in art music. This sense refers to what is known as a 'head arrangement'.

> "Such 'arrangements' are generally not written down (though in some cases they are partially written or sketched out in notation) but are assembled instead from the ideas (as it were, out of the heads) of an entire band or perhaps some of its leading members. Widespread in jazz, this form of arrangement results from a conceptually simple yet technically complex combining of players' suggestions, the working out of individual parts in rehearsals, intuitive spontaneous contributions, memorization, and, sometimes, the group leader's final arbitration concerning all these elements." (Schuller 1988, 33.)

'Head arrangement', in the sense defined above, is taken as the primary meaning of the term 'arrangement' in this paper. As is apparent in the above description, a 'head arrangement' does not exclude the use of notation — scoring (orchestration, instrumentation) — as a part of the arrangement.

Scoring and related concepts

Scoring is closely related to arranging, as is apparent in the following definition presented in The New Grove Dictionary of Music and Musicians:

> "The verb 'to score' means to compose or arrange for ensemble performance, either with or without voices. 'Scoring' in its creative sense may thus mean either 'orchestration' or 'instrumentation'." (Charlton 1980, 59.)

'Orchestration' and 'instrumentation' are, in turn, used virtually interchangeably to mean "the art of using instruments in a composition" (The New Grove Dictionary of Music and Musicians 1980, 237). Here the term 'scoring' is preferred because it seems to apply equally well to ensembles with and without voices (both 'orchestration' and 'instrumentation' seem to have at least a slight emphasis on ensembles without voices).

Arrangements of the songs of the Beatles

The collaboration of the Beatles and George Martin

The arrangements of the songs of the Beatles cannot be examined without taking into account the role of the producer George Martin. In Martin's own words: "I did all the arrangements for all the Beatles songs up to the *Let It Be* album" (Porter 1979, 403.) The method of arranging was that of head arrangements, as is explicit in the following description by George Martin:

> "I would meet them in the studio to hear a new number. I would perch myself on a high stool, and John and Paul would stand around me with their acoustic guitars and play and sing it — usually without Ringo or George, unless George joined in the harmony. Then I would make suggestions to improve it, and we'd try it again. That's what is known in the business as a 'head arrangement' […]." (Martin & Hornsby 1979, 132.)

The vocals were arranged as follows:

> "We established the working format that whoever wrote the song generally sang it, and the others would join in. If it were John's song, he would sing it, and when we came to the middle eight — the section in the middle of a song where the tune changes — Paul would sing thirds above or below, or whatever; if a third part were needed, George would join in. It was a very simple formula." (Martin & Hornsby 1979, 132.)

During the early period much of the head arrangement was done by the four Beatles, either in the recording studio or during the rehearsals before entering to the studio. Martin's role was as follows:

> "At that point there wasn't much arranging to do. My function as a producer was not what it is today. After all, I was a mixture of many things. I was an executive running a record label. I was organizing the artists and the repertoire. And on top of that, I actually supervised the recording sessions, looking after what both the engineer and the artist were doing. Certainly I would manipulate the record to the way I wanted it, but there was no arrangement in the sense of orchestration. They were four musicians — three guitarists and a drummer — and my role was to make sure that they made a concise, commercial statement. I would make sure that the song ran for approximately two and a half minutes, that it was in the right key for their voices, and that it was tidy, with the right proportion and form." (Martin & Hornsby 1979, 132.)

The significance of the form as part of the arrangement is more explicit still in the following quotation:

> "At the beginning, my speciality was the introductions and the endings, and any instrumental passages in the middle. I might say, for instance: '"Please Please Me" only lasts a minute and ten seconds, so you'll have to do two choruses, and in the second chorus we'll have to do such-and-such.' That was the extent of the arranging." (Martin & Hornsby 1979, 132.)

Later (from 1965 onwards) the formula was to become more complicated: "With 'Yesterday' we used orchestration for the first time; and from then on, we moved into whole new areas." (Martin & Hornsby 1979, 133.) There were changes in arranging vocal parts, too:

> "The vocal counterpoint depended on the song and in the early days, the Beatles would naturally sing simple harmonies of their own. Later, I would add my ideas and although their harmonies were never written down, they were the product of my arranging and the singers themselves." (Porter 1979, 403.)

The ideas Martin added to the vocal arrangement include adopting certain contrapuntal techniques from the art music tradition: the combination of the main melody and counter-melody (as in 'Help!'), the simultaneous presentation of sections previously presented as separate (as in 'Eleanor Rigby' and 'I've Got A Feeling'), and the canon-like reiteration of the title-phrase (as in the coda of 'All You Need Is Love'). In the case of 'Because', Martin says, "all the parts would have been given to the Beatles by myself" (Porter 1979, 403.)

Writing and Recording 'Cry Baby Cry'

'Cry Baby Cry' was released on 22 November 1968 as a track on the LP The Beatles (also known as the White Album). The song, written by John Lennon, was one of about 30 songs he and Paul McCartney wrote in India, Rishikesh, where the Beatles attended Maharishi Mahesh Yogi's course on TM (Transcendental Meditation) from mid-February to mid-April 1968. In May 1968 the Beatles recorded demos of these songs at George Harrison's house Kinfauns in Esher, near London. 'Cry Baby Cry' was probably the first song recorded during these Esher sessions. It was recorded in mid-July during three days: unnumbered rehearsal takes (about 30 minutes) on 15th July, the basic track on 16th July, and the final overdubs (including the vocals) on 18th July. During July and August of 1968 the tension within the Beatles and between the group and the recording staff of EMI reached a peak. It was during the recording sessions of 'Cry Baby Cry' that the recording engineer Geoff Emerick quitted. (Lewisohn.) This song was mixed only during the final mixing sessions of the 'White Album' in mid-October.

MATERIALS AND PROCEDURE

Methodological foundations

It is assumed that the analysis of the arrangement of 'Cry Baby Cry' does not differ essentially from the analysis of the orchestration of a composition by a "classical" composer. Walter Piston describes the latter as follows:

> "The objective in analysis of orchestration is to discover how the orchestra is used as a medium to present musical thought. Its immediate purpose is the simplification of the score so that order is seen in what to the layman is a 'sea of notes.' It is a means of studying how instruments are combined to achieve balance of sonority, unity and variety of tone color, clarity, brilliance, expressiveness, and other musical values. Ultimately, the analytical process shows the differences in orchestral style between various composers and periods." (Piston 1980, 355.)

Although Piston talks about orchestration, his objective may also be applied to the analysis of arrangement — or, to be more specific, to "discover how" the arrangement is used "as a medium to present musical thought". The first task is "the simplification of the score" as "a means of studying how instruments are combined to achieve balance of sonority, unity and variety" and so on.

The main difference between popular music and classical music is that the primary text of a popular song is a record, whereas the primary text of an classical composition is the score — either the original manuscript written by the composer or a reliable edition of it. This does not mean that popular music scholars have no need for score. It simply means that if they need one, they will probably write it — that is, a transcription of it — themselves. This is because it is probable that there is no reliable score available.

Materials

The primary source of the study is the CD stereo release of *The Beatles* ("White Album"). What is said here is based on what is — or, rather, can be — heard on the record. It would have been very handy and helpful had there been a reliable score of 'Cry Baby Cry'. There was none. The following brief review illustrates the state-of-the-art regarding the published complete scores of the Beatles.

There are dozens of "Complete Beatles" scores. These collections may include all the songs (officially) released by the Beatles, all — or, at least, almost all — the songs Lennon and McCartney (sometimes also Harrison and Starkey) wrote before, during, and/or after the Beatles. I will concentrate only on these "complete" scores.

Notations of popular music may be divided roughly into the following three categories:[1]

- lead sheet notations (fake books)
- sheet music notations
- fully notated scores

A lead sheet typically presents the melody, lyrics (if any), and chords (shown by symbols). Some additional information — cues for essential accompanying figures and elements of the arrangement — may also be included. The sheet music format comprises three staves: the uppermost shows the melody, lyrics, and chord symbols, whereas the lower two include a fully-written out piano arrangement. Full scores leaving no room at all for improvisation are rare. During the last two decades there has been an increasing tendency to publish full scores — by mainly transcriptions — of jazz and rock music (the rock score series is but one example of this tendency). In most "Complete Beatles" collections the songs are presented either as lead sheets or sheet music. Full scores of some songs have also been published in the rock score series. Not a single "complete Beatles" collection contains full scores — by this we mean, *truly* full scores.

Three collections are for different reasons more important than the others. The first is the four-book collection (*50 Hit Songs by John Lennon and Paul McCartney*, volumes 1-4), edited by Dick James — the former executive of the Northern Songs Ltd —, and was published in the 1960s and early 1970s. This collection may be considered the official Complete Beatles Scores, although it is far from complete in many respects. The second collection is the *Compleat Beatles* in two volumes, arranged and edited by Milton Okun and published by Edition Olms in 1981. The arrangements are much more complete and all the songs are (said to be) in the right keys in this edition. Yet the Compleat Beatles is arranged for a basic small group without any intention of reproducing the variety of instrumentation used in the original recordings. An attempt to do this was eventually made by four Japanese transcribers — Tetsua Fujita, Hagino Youji, Kubo Hajime and Sato Goro — whose The Beatles Complete Scores was published by Wise Publications in 1989. This collection is undoubtedly the most ambitious so far. But also this score is far from complete. Firstly, there are hundreds (or thousands) of transcription errors in the book — there are dozens in 'Cry Baby Cry', including some major mistakes. All in all, there are simply too many errors for the collection to be considered reliable. And only a small portion for the parts of different instruments is written down. The task remains, for someone wishing to make a detailed analysis of the arrangement, of making one's own transcription — a score that is truly "complete". Actually, this is what is done here.

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[1] For a more detailed division and description: Witmer 1988. Notation. In *The New Grove Dictionary of Jazz*. [253-260].

The differences between the above-mentioned notations (James, Okun, and the four Japanese) are discussed at the end of this article.

Procedure

The state-of-the-art being what it is, the procedure consists of two main stages: writing the transcription — the real complete score — and analyzing the arrangement, using both the record and the transcription as the material.[2]

Making of transcription

The equipment used in the transcription:

- SONY 1bit DAC Discman CD-player
- AKAI Reference Master Digital Integrated Amplifier AM-75
- SONY Dynamic stereo Headphones MDR –65
- BBX -Loudspeakers
- Roland U-20 Synthesizer
- Power Macintosh G3 Computer
- Encore 4.1.4. -notation software
- Master Tracks Pro 5.0 -sequencer software

The following special arrangements and tricks were used in the transcription:

- First of all simultaneous playing with acoustic piano and acoustic guitar as on the record (almost all instruments was tested in real time in this manner)
- Heavy use of balancing (sometimes one of the channels was totally turned off)
- The bass and treble controllers of the amplifier were often turned to the maximum level (other Equalizers or slowing the tempo were not used)
- The simultaneous use of loudspeakers and headphones
- CD-players 'from A to B-technique', which made it possible to make desired loops from any time and any place in the record.
- The Extremely difficult parts (for example piano fill in bar 39, which was in very quick 128th notes) were tested by a very specific procedure playing the together CD and notation software at same time.

[2] No transcription of any musical score can ever be totally complete: it is simply impossible to translate all the information included in one musical performance into any visual form (which all transcriptions and notations are). Compared to the common practice regarding transcriptions the one presented here is a truly full score: all audible notes produced by various instruments (including the sound effects) with dynamics and other performing marks has been included in the present transcription

The last technique mentioned involved setting the same tempo as on the record to the notation with the help of a sequencer. After synchronizing the notation and the record in the above mentioned manner, it was possible to start playing the MIDI information and the record simultaneously at any place desired. This facilitated picking out the rapid passages note by note as well as comparing the results to the record in real time. Finally you achieve a match – when you hear from the headphones exactly the same notes as on the record; and you see at the same moment the right notation on the screen of your computer!

The transcription started with the bass part and the second instrument to be transcribed was drums. The bass part was the only one, which was transcribed in its entirety. After this the transcription work went section by section: after the first chorus, the second etc. The last things to transcribe were the other subjects (riffs, effect etc.), dynamics and other performing marks.

The following three aspects are considered as relevant regarding the analysis of variation as a means of arranging:

- form
- scoring
- mixing

The analysis of the form is relevant for two reasons: (1) the recurrent sections have to be recognized before it is possible to study how they are varied, and (2) the form itself may be the subject of variation. The first reason is a precondition for the study, whereas the second reason deals directly with variation itself. There are (at least) two aspects of form, which are assumed to be varied: the order and the length of the sections.

With respect to scoring, the following four aspects have to be taken into account:

- timbre — the vocal, instrumental, and other colors (including sound effects) chosen by the composer;
- dynamics — the intensity of the sound, both as indicated by markings and as implied by the disposition of forces employed for the piece;
- individual parts — including both instrumental and vocal parts
- texture — the arrangement of timbres both at particular moments and in the continuing unfolding of the piece

The function of mixing in sound recording is comparable to the contribution of the conductor and the acoustics of the concert hall in a live performance of a symphony orchestra. The three main aspects controlled during mixing are balanced, the sense of closeness or distance imparted the sound, and panning (distributing various instruments and vocal parts across the stereo picture). All three aspects of arrangement — form, scoring, and mixing — are analyzed in the following.

FORM

Form in popular music

It is a common opinion that most popular music is constructed in an assembly-line manner from simple and four-square 8-bar blocks, creating similarly simple and four-square 32-bar standard forms. This is not, however, the whole truth, as has been pointed out by Lee:

> "This statement about 8-bar units is the one most commonly made, but needs qualification, since a not insubstantial number of tunes (e.g. 'How High The Moon') are built up of sections which can only satisfactorily be analysed as two 16-bar units. Furthermore, though in practice 8- and 16-bar units are the normal length of comprehensible sections, or 'sentences', the fact that the fundamental unit of popular music composition is really 2 bars becomes important in considering exceptions." (Lee 1970, 220.)

Lee lists some famous exceptions to the 32-bar assembly-line rule: 'Moonlight In Vermont' comprises 28 bars (6+6+8+8), 'Stormy Weather' 36 bars (8+10+8+10), and 'I Got Rhythm' another 36 bars but now with a different inner structure (8+8+8+12 bars). Lee concludes that exceptions like these are "too frequent to support the commonly found statement that 'Pop tunes are all 32 bars long'." 'Cry Baby Cry' is a brilliant example of this kind of exceptions.

Another characteristic of popular music forms is that they rely heavily on the principle of recurrence and contrast: first something is introduced (A), perhaps repeated (AA), after which contrasting material is presented (B, resulting in AB or AAB), again followed by a return to the material presented first (A, resulting in ABA, AABA). Further extensions result in, for example the ABAB and the repeated AAB (that is, AAB+AAB) forms. By adding a further contrasting section (C), more complex forms, such as ABABCAB, may be created.

Variation of the form in 'Cry Baby Cry'

Table 1 shows a summary of the form of 'Cry Baby Cry'. The overall form consists of an intro, based on the B section ('refrain'), four choruses based on an AAB form, and a coda, based on the B section as in the intro. The AAB (or verse-verse-refrain) form is very common in folk music as well as in Western classical music and is, in musicology, often called the Bar form. The basic time signature in 'Cry Baby Cry' is 4/4, the form of each chorus is AAB, and all choruses comprise 10 bars. To this extent the form is regular.

Form / Time	Section		Amount of Quarter Notes	Amount of the Bars per Section
1. Intro (0:00-0:11)	B	(bars 1-4)	14	three bars 4/4 and one 2/4
2. I chorus (0:11-0:40)	A	(bars 5-7)	12	three 4/4-bars
	A (rep)	(bars 8-10)	10	two bars 4/4 and one 2/4
	B1	(bars 11-14)	16	four 4/4 bars
3. II chorus (0:40-1 :10)	A1	(bars 15-17)	12	three 4/4-bars
	A1 (rep)	(bars 18-20)	10	two bars 4/4 and one 2/4
	B2	(bars 21-24)	16	four 4/4 bars
4. III chorus (1:10-1 :40)	A2	(bars 25-27)	12	three 4/4-bars
	A2 (rep)	(bars 28-30)	10	two bars 4/4 and one 2/4
	B3	(bars 31-34)	16	four 4/4 bars
5. IV chorus (1:40-2 :09)	A3	(bars 35-37)	12	three 4/4-bars
	A3 (rep)	(bars 38-40)	10	two bars 4/4 and one 2/4
	B4	(bars 41-44)	14	three bars 4/4 and one 2/4
6. Coda (2:09-2:33)	B5	(bars 45-48)	14	three bars 4/4 and one 2/4
	B6	(bars 49-52)	17	three bars in 4/4-time signature & 1 bar in 5/4-time signature (last bar)

TABLE 1. Form of the 'Cry Baby Cry'.

The irregularity — that is, variation — lies in the inner structure of each chorus. Within each chorus there are two A sections, both of different length. The length of the first A section is always 3 bars in 4/4, whereas the second A always consists of 2 bars in 4/4 and 1 bar in 2/4. The length of the concluding B section is in the first three choruses 4 bars in 4/4, whereas in the fourth chorus it is 3 bars in 4/4 and 1 bar in 2/4. The intro — based on the B section — consist of 3 bars in 4/4 and 1 bar in 2/4 (that is, its formal structure is similar to the concluding B section of the fourth chorus). The coda consists of two B sections (B5 and B6) and the length of both of these sections is irregular. The inner structure of B5 is similar to the intro and B4, whereas B6 differs from all other B sections (the last bar is in 5/4 meter).

This kind of irregularity was obviously intentional, as is evident in the following comment by John Lennon: "[…] there would be things like a beat is missing or something like that to see if anybody noticed." (Wenner: remembers, 97.) Variation of form does not occur only at the level of missing beats. Rather it seems to be the very principle on which the inner structure of each chorus is based.

The A section ('verse') tells the story and thus has different lyrics each time. The B section ('refrain') contains the title phrase and has almost the same lyrics when repeated. Musically, the A section ("verse") is based on an E minor chord, with a chromatic descending scale from the tonic to the submediant, whereas the B section ("refrain") is based on a more varied chord structure:

A:	Em	EmΔ	Em7	Em6	C7	G	//	
	6	5#	5	4#	4			
	:	.	:	.	:	.		
A:	Em	EmΔ	Em7	Em6	C7	//		
	6	5#	5	4#	4			
	:	.	:	.	:	.		
B:	G	Am	F	G	Em	A	F	G	//
	1	2	7b	1	6	2	7b	1	
	:	.	:	.	:	.	:	.	

The B section comprises two melodically independent two-bar phrases ("Cry, baby, cry, make your mother sigh" and "She's old enough to know better, so cry, baby, cry"). Harmonically, however, the second phrase is a variation of the first. In other words, the last two bars repeat the chord sequence of the first two, with the exception of substituting the opening G major chord with an E minor chord and the following A minor chord with an A major chord. So, the last half of the B section is that kind of variation of the first one in which the melody is varied and the harmony remains fixed — with the exception of varying the first two chords. The sense of similarity is enhanced by using the characteristic F major chord (bVII) both at the beginning of the second and the fourth bar of the B section.

All in all, the amount of sections of irregular length and changes in time signature found in 'Cry Baby Cry' is very rare in popular music. It is almost a rigid, unwritten law that popular songs are built on phrases of equal length — the most common length being 4 bars, sometimes with an added or reduced 2 bars — and common time signature. Together with the idea of constructing the B section a melodic variation with fixed harmony it makes 'Cry Baby Cry' anything but a simple and four-square assembly-line popular song. Actually, 'Cry Baby Cry' is a brilliant example of an exception to that rule.

SCORING

Scoring in popular music

Variation is a question of life and death in music. This is evident in textbooks on arrangement and orchestration. It is emphasized very explicitely in the following quotation from Sten Ingelf's textbook on arranging popular music:

> "IT IS VERY IMPORTANT to have variation in an arrangement. This creates alteration and keeps the listener's interest alive. To 'add' another part or a background is an example of how to vary something you already have worked with.
>
> Still another way is to change instrumentation, for example, by letting instruments or groups of instruments alternate with or build above each other. In both cases such a change is allowed to happen near the beginning of a new section, a new formal unit, or — in certain cases — a new phrase. As listeners we are so accustomed to this that our 'ear' demands such changes." (Ingelf 1988, 96.)

When and how often should the instrumentation be changed? As emphasized by Ingelf, the changes should preferably be permitted to happen when moving from one section to another. How often the timbres should be changed depends on how many instruments there are available. If there are only a few instruments available, it is natural to have longer periods with the same instrumentation (Ingelf 1988, 97). This procedure is here referred to as scoring rule of thumb 1 and is illustrated in Figure 1a. This creates contrast even when repeating a section (that is, when the melody and harmony remains fixed). On the other hand, the difference between contrasting sections can be further enhanced by changing instrumentation. It is a common practice to use light accompaniment in the verses and add instruments as well as backing vocals in the refrain. This procedure is here referred to as scoring rule of thumb 2 and is illustrated in Figure 1b.

If more instruments are available, there are also more variation possibilities and a chance for more frequent changes. Wider possibilities require some further principles as to how to use them. To quote Ingelf again:

> "A certain regularity and symmetry is also an important formal principle. If you present something [new] after 8 bars, one expects a change also after the next 8-bar period […]. If you, instead, had already presented something [new] after four bars, a new change will be expected after the next period of four bars!" (Ingelf 1988, 97.)

This procedure is here referred to as scoring rule of thumb 3, illustrated in Figure 1c. However, as emphasized above, variation is what makes music enjoyable. Thus regularity should not lead to four-squareness. Ingels puts it as follows:

> "Also, if an arrangement is put together in this manner, one should not use regular changes throughout the whole arrangement. Therefore a change may take place, for example, in order to create tension or reduce it into a long quiet section [...]" (Ingelf 1988, 97.)

This procedure is here referred to as scoring rule of thumb 3 illustrated in Figure 1d.

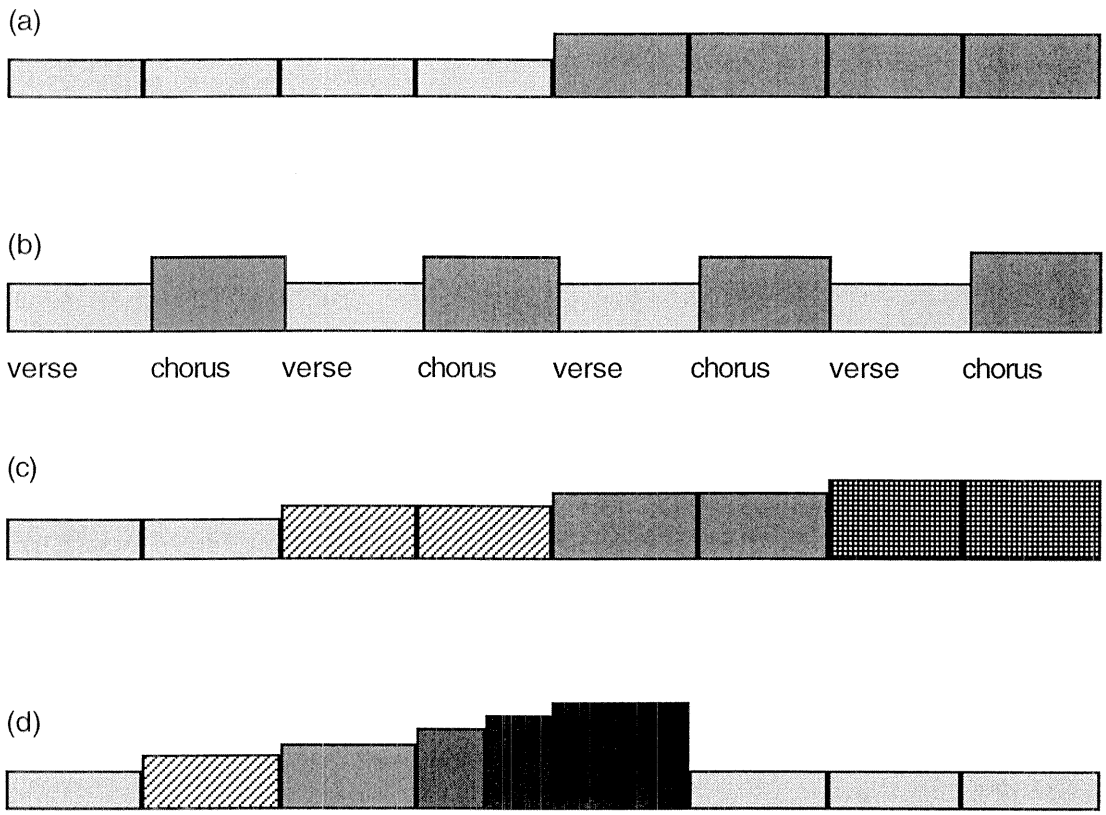

FIGURE 1. Common rules of thumb of creating variation in scoring. The rules a, c, and d are from Ingelf 1988.

Thus, the four techniques of creating regularity and at the same time breaking it include (1) abrupt increasing in the amount of instruments at certain crucial turning point of the song; (2) enhancing the contrast of different sections by analogous changes in instrumentation; (3) adding the amount of instruments gradually and regularly towards the end of the song; and (4) adding the amount of instruments less regularly to a crucial turning point and then reducing it. Any of these techniques may result in a successful scoring but it is assumed that good arrangements often combine two or more of them.

Instruments used in 'Cry Baby Cry'

There is no general agreement on what instruments were used in 'Cry Baby Cry'. Different sources give different listings. It is claimed here that the instruments audible in the record include and are restricted to the following:

- lead vocals
- background vocals (I & II)
- electric guitar
- piano
- organ
- accordion
- sound effects
- acoustic guitar
- bass
- tambourine
- drums

Most sources mention the use of harmonium in 'Cry Baby Cry'. It may very well be that harmonium was originally used when the song was recorded but in any case it is not audible on the record — either it was completely mixed out or its level was set extremely low in the final mix. As opposed to the harmonium, the accordion is very easy to hear. The accordion, in turn, is for one reason or another omitted in the main literature (Lewisohn 1988, 1990, 1996, Stannard 1982, Macdonald 1994, Dowlding 1989). It seems, then, that the accordion is erroneously listed as harmonium in these sources. There is also some disagreement concerning who sings the background vocals. It is, however, very probable that all vocals in 'Cry Baby Cry' are sung by John Lennon.

Variations of scoring in 'Cry Baby Cry'

Table 2 shows the scoring of each section of 'Cry Baby Cry'. The use of a bold font refers to cases where an instrument is part of the scoring from its first entry to the end of the song. This first entry is indicated by bold text, after which its use is not referred to in the figure. The acoustic guitar is an exception to this rule: there are two bars in A1, two bars in A1 (rep), two bars in A3 and two bars in A3 (rep), where the acoustic guitar is not sounded.

As is apparent in Table 2, the drums enter before the bass. This practice is very rare in popular music (usually the two instruments enter simultaneously and if they enter separately, it usually the bass that enters first). The changes in the amount of instruments are shown in Figure 2.

Form	Part	Scoring (bars & places when instruments comes in)	Other Subjects (Riffs, Fills etc.)	Amount of Instr.(incl. vocals)	Amount of Vocals
1. Intro	B	**lead vocal** + **ac.guitar** accordion (bars 2-5)		2-3	1
2. I chorus	A	snare drum (light beats) **piano** (from 7 bars on)	unidentif.percussive sound (bars 6-7)	3-5	1
	A (rep)	more hearable beats on snare drum (bars 8-10)	unidentif.percussive sound (bars 9-10) piano fill (bar 10)	4	1
	B1	**drums comping** tambourine	drums fill (bar 14)	5	1
3. II chorus	A1	**bass** (ac. guitar only two bars	organ with pedal point (drone)	5-6	1
	A1 (rep)	in A1-sections!)		5-6	1
	B2	lead vocal doubled in backgr. (weakly) & tambourine background vocal (II voice only one line)		8	3
4. III chorus	A2		sound-effects (bars 25-27)	7	1
	A2 (rep)		electric guitar riff (bar 27) another el. guitar riff (bar 30)	6	1
	B3	lead vocal doubled (in bg) & tambourine backgr. vocal (II voice, two lines, bars 32-34)		8	3
5. IV chorus	A3	drum comp on ride cymbal (quarter notes)		4-5	1
	A3 (rep)	ride cymb. (16th notes) (ac. guitar only two bars on A3-sections)	very short piano glissando (in bar 39)	5	1
	B4	lead vocal doubled (in bg) & tambourine backgr. vocal (II voice, two lines, bars 42-44)		8	3
6. Coda	B5	lead vocal doubled (in bg)& tambourine backgr. vocal (II voice, two lines, bars 42-44)		8	3
	B6	lead vocal doubled (in bg) & tambourine background vocals (II & III voice, two lines, bars 50-52)		9	4

TABLE 2. Scoring and amount of instruments in different parts of ´Cry Baby Cry´.

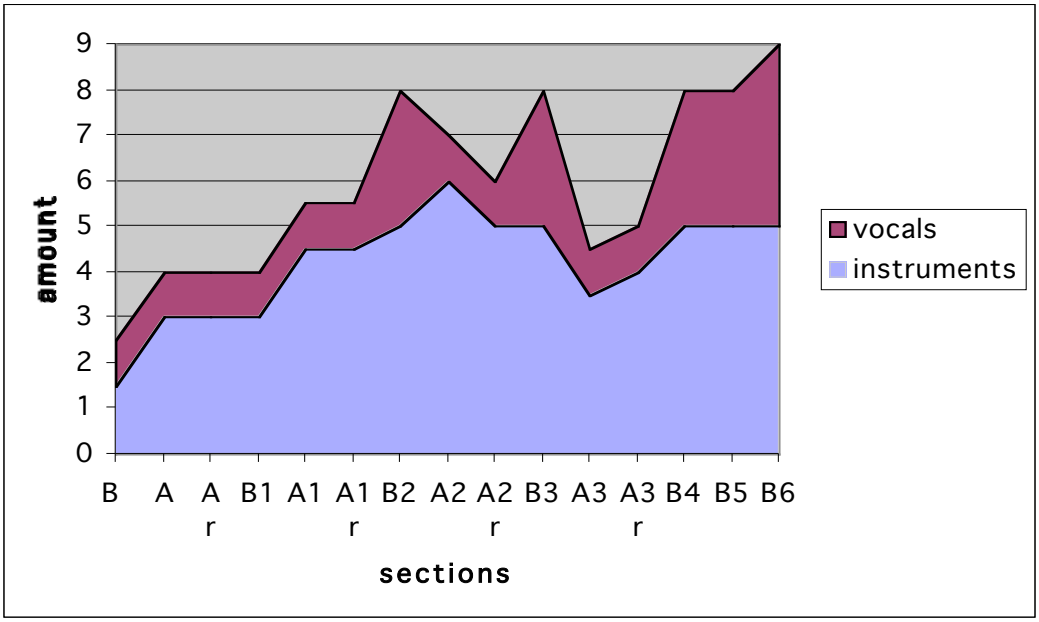

FIGURE 2. Changes in the amount of instrumental and vocal parts.

On the basis of a quick glance two observations can be made:

- the amount of instruments clearly increases from the beginning to the end
- there are some peaks as well as drops — abrupt increases and decreases — in the amount of instruments across time.

The most dramatic increase in the amount of instruments occurs in the refrain (section B2) of the second chorus. In the remaining refrains (B3 and B4) and the first part of the coda (co 1) the amount of instruments is exactly the same. The most dramatic decrease in the amount of instruments occurs at the beginning of the fourth chorus (section A7). This shift emphasizes, again, the contrast between the verse and refrain. It is as if the entire song was going to start over again. A similar but a slightly less marked drop occurs also after the second refrain (B2).

Despite the seemingly irregular saw-like appearance of Figure 2, the following four regularities may be found (the numbered rule after each regularity refers to the four scoring principles presented above):

- the total amount of instruments increases always when moving from the A (rep) section to the B section — scoring rule of thumb 2 (emphasizing contrast between sections)
- there is an overall increase in the total amount of instruments towards the end of the song — scoring rule of thumb 3 (cumulative instrumentation)
- there is an abrupt increase in the total amount of instruments when moving from A2 (rep) to B3 as well as from A3 (rep) to B4 — scoring rules

of thumb 1 and 2 (abrupt increase combined with emphasizing contrast between sections)

- the first two of these increases are followed markedly by a decrease when moving from the refrains (B2 and B3) to the subsequent verses (A3 and A4, respectively) — scoring rules of thumb 2 and 4 (abrupt decrease combined with emphasizing contrast between sections)

An apparent conclusion of this is that the scoring of 'Cry Baby Cry' combines various practices — rules of thumb — of scoring common in popular music and explicated in textbooks of arranging and orchestration.

MIXING

Mixing in popular music

Mixing became an essential part of the recording process of popular music in the mid-sixties with the breakthrough of stereo LP records. The first albums were mixed by producer George Martin with recording engineer Norman Smith. The Beatles did not attend the mixing sessions. The importance of mixing increased during the 'experimental' years (1966-67) of the Beatles. The Beatles began to attend the mixing sessions from *Rubber Soul* (1965) onwards. However, at this stage, they were interested only in the mono mixes and left stereo mixing to producer George Martin and the recording engineer (at the time discussed here Geoff Emerick). Even the final mixes of *Sgt Pepper's Lonely Hearts Club Band* (1967) were done in this manner. There are, of course, lots of interesting details in the stereo mixes of *Sgt Pepper* — for example, in 'A Day In The Life' the lead vocal is heard on the left, in the middle, and on the right during the song — but the credit for this belongs to the recording staff of EMI rather than to the Beatles. The work of Emerick was, indeed, acknowledged in the form of a Grammy Award: *Sgt Pepper* was considered to be the best engineered album of 1967. Actually, it was not until the recording sessions of the *'White Album'* that the Beatles first had overall control over the mixing process — including the stereo mixes. In mixing there are three main aspects to be controlled:

- balance
- the sense of closeness/distance
- panning

Balancing defines a desired signal level (volume) to each instrument or other sound information. The common habit has been to assign more volume to the more important instruments – usually the lead vocals and solo. Another rule of thumb is to assign sufficient volume to each instrument for them all to be audible. To sum up, the main idea of balance is that each

instrument, vocal part, or other sound information gets an appropriate signal level in proportion to its importance in the mix as a whole. The sense of closeness or distance of certain sound information is controlled by simultaneous use of echo or delay and signal level (volume).

Whereas balance and the sense of closeness/distance are involved both in mono and stereo mixing, panning is relevant only with respect to stereo mixing. To put it simply, panning means distributing different instruments across the stereo picture that is across an imaginary horizon from the left loudspeaker to the right. The panning is most important aspect in the stereo mixing; it is also very close related to the balance – with proper panning you can add more balance to the whole mixing context. In panning you put the instruments to the imaginary horizon from the left loudspeaker to the right.

Variations in the stereo mix of 'Cry Baby Cry'

Figure 3 shows the overall plan of distributing various instruments across the stereo picture in 'Cry Baby Cry'. Both the vocals and the main accompanying instruments are distributed across the stereo picture, whereas the 'color-instruments' and the sound effects are placed mostly in the middle. The lead vocals in section B — as well as in the intro and the coda which are based on section B — are placed on the left, whereas the acoustic guitar is placed on the right. In section A, in turn, the lead vocals are placed in the middle. The shift of the lead vocals from the left to the middle is indeed one of the leading characteristics of the panning in 'Cry Baby Cry'. The backing vocals — as well as the double-tracked lead vocals in section B — are set a little to the right of the middle. The main accompanying instruments are panned as follows. The piano is set in the middle, as is the tambourine. The drums are placed somewhere between the middle and the right, whereas the bass is put between the middle and the left. The sound effects and all 'color-instruments' (accordion, organ and electronic guitar) are placed in the middle.

There are some exceptions to this overall plan. These, as well as the above-mentioned wandering of the lead vocals from left to the middle, are shown in Table 3 (bold type refers to the main instruments). The very first sound effect — the unidentified percussive sound in the first A section — is assigned strictly to the left. A couple of 'experimental' tricks are also used in the panning of the drums. Firstly, the drum fill leading to the second chorus is mixed in a very unusual way: the first beat of the fill is strictly on the left and the rest (five beats, on tom-tom) are strictly on the right! Secondly, a somewhat similar idea is used when panning the cymbals at the end of each A section (from A1 onwards). In the first A section the first beat is slightly on the right and the second beat is in the middle. In the repetition the first beat is, again, slightly on the right but the second beat is on the left.

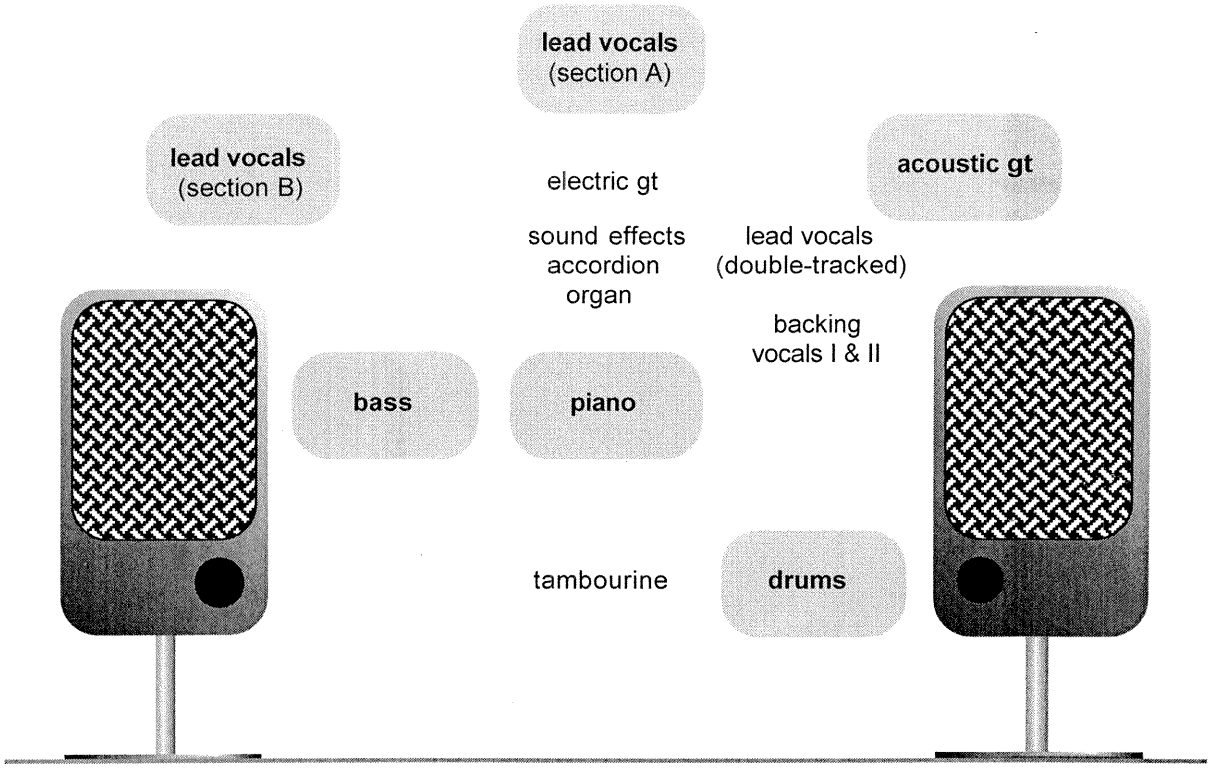

FIGURE 3. The overall plan of panning in 'Cry Baby Cry'

The 'instrumental crescendo' achieved by the principle of cumulative instrumentation (see the previous chapter) is further enhanced by controlling the overall dynamics (volume) and closeness/distance of the voices and instruments. The lead vocals are mixed clearly to the front from the very beginning, and towards the end the volume and closeness of all the vocals — including the backing vocals — is increased. From the point of view of dynamics, the volume and closeness/distance control results in a long and intensive crescendo from the middle of the song (B3 onwards) to the end.

The balance between the voices and instruments — as well as between individual voices and individual instruments — is clear. Almost all voices, instruments and sound effects are clearly audible.

Section	Left	Between left-middle	Midldle	Between right-middle	Right
(intro) B	**lead vocal**		accordion		**ac. guitar**
A A (rep)	perc. (unident.) perc. (unident.)		**lead vocal** **piano** snare drum piano gliss.		**ac. guitar**
B1	**lead vocal** first beat of drum fill		**drums** tambourine		rest beats of the fill
A1 A1 (rep)		**bass** II cymbal beat	**lead vocal** **piano** organ II cymbal beat	**drums** I cymb. beat I cymb. beat	ac. guitar plays only two bars in A1-sections
B2	**lead vocal**		tambourine	db lead voc backgr voc	**ac. guitar**
A2 A2 (rep)		**bass** II cymbal beat	**lead vocal** **piano** II cymb. beat sound effects el. guitar riff (twice)	**drums** I cymb. beat I cymb. beat	**ac. guitar**
B3	**lead vocal**		tambourine	db lead voc backgr voc	
A3 A3 (rep)		**bass** II cymbal beat	**lead vocal** **piano** II cymbal beat	**drums** I cymb. beat I cymb. beat	ac. guitar plays only two bars in A3-sections
B4	**lead vocal**		tambourine	db lead voc backgr voc	**ac. guitar**
Coda B5 B6	**lead vocal**	**bass**	**piano** tambourine	**drums** db lead voc backgr voc db lead voc background vocals	**ac. guitar**

Table 3. Panning in the mix of 'Cry Baby Cry'.

Towards the end the tambourine is very difficult to hear. In sections A2 and A3 the acoustic guitar is for some reason mixed very low and is almost inaudible. These parts are audible only when using good equipment. From the beginning of the coda the piano part is rather difficult to hear because of the increase in the amount of instruments. There is not much sound manipulation, so the crescendo and increasing feel of closeness is created almost solely by controlling the volume.

DISCUSSION

This article began with a quotation from Paul McCartney ("we always tried to make every song different because we figured, why write something like the last one?"). The quotation was taken to represent the endless urge of the Beatles for something new, different, and unknown. The main purpose of this paper was to explore whether this approach of making every song different is analogous to variations within one song.

Because of the lack of previous study on this topic, it was decided to perform an explorative case study in order to get a broader picture of this particular research area. John Lennon's 'Cry Baby Cry' was chosen as the song whose arrangement to study, partly by chance, partly because Jouni Koskimäki noticed by listening that there is enough variation in the arrangement to be studied. The arrangement of 'Cry Baby Cry' was studied here with respect to form, scoring, and mixing. The results may be summarized as follows: regarding 'Cry Baby Cry' *this principle of ever changing variation is the very core idea of the arrangement and construction of the entire song.* It seems, indeed, safe enough to conclude that the principle of variation was intentionally used by the members of the Beatles as the main guiding principle in arranging 'Cry Baby Cry'. Thus, the approach of making everything differently also applies to 'Cry Baby Cry' — even to the degree that the opening quotation from Paul McCartney could be rewritten as follows: "we tried to make every chorus and section of a song different because we figured, why write something like the last chorus or last section?"

Whether the further assertion "we *always* tried to make every chorus and section differently" can be made, cannot be answered on the basis of only one case study. A further problem in trying to generalize the results is that there are virtually no previous studies concentrating on the arrangements of the Beatles. Arrangement itself is a neglected topic in popular music. Because of the lack of comparisons, the results of this study must be considered as tentative. Some support to the results of this particular case may be found from elementary textbooks of arranging (Ingelf 1988) and orchestration (Piston 1980), as well as those concerning form (Tyndall 1964).

All relevant aspects of the arrangement were not included in this study. One apparent aspect of variation in the arrangement of 'Cry Baby Cry' — the variation of individual parts (instruments, voices) — was intentionally left out of this report. Individual parts can only be analyzed using a full score — that is, from a complete transcription of every sound audible on the record. The original intention was to publish the transcription made by Koskimäki as part of this article. However, it was not possible because negotiations concerning the copyright conditions are still in progress and because the authors wanted to keep this article concise. The analysis of the individual parts as well as the publication of Koskimäki's transcription is intended to form a follow-up (part II) to this article.

The results of this study, therefore, concerning the arrangement of 'Cry Baby Cry' will be completed in the near future. The 'complete' score by Fujita et al, contains only the intro, the first chorus, and the coda of 'Cry Baby Cry' — in other words, some 60% (choruses II, III and IV) of the arrangement is missing altogether. Because varying the form, scoring, and mixing in subsequent sections is the key principle of arrangement in 'Cry Baby Cry', it was obviously impossible to use this score as the main source of the analysis. There are some minor details in choruses II, III and IV — a couple of bars of the second voice and two electric guitar riffs — but in general all of these three choruses are missing altogether. The main differences between the transcription made by Fujita, Youji, Hajime and Goro — and the original record made by the Beatles are illustrated in Table 4.

	intro	I chorus	II chorus	III chorus	IV chorus	Coda
Form	B	A - A - B	A - A - B	A - A - B	A - A - B	B - B
Beatles Complete Scores	B	A - A - B	-	-	-	B - B

TABLE 4. The form of 'Cry Baby Cry' compared to the "complete" score by Fujita et al (The Beatles Complete Scores, 1989)

After closing the case 'Cry Baby Cry', Koskimäki will continue his research on the arrangements of the Beatles from the variation point of view by choosing examples representing different points in the career of the Beatles. The underlying goal is to find out how their arrangements developed across the years. Another very interesting research topic would be to explore to what degree this ever-present variation is indeed the thing *an sich* — an explanation for the fact that the music of the Beatles has remained and still appears so fresh after 30 years or more. One answer to this question may be that the Beatles simply raised the effect of the ever-present variation to its

highest power! But shedding further light on this issue is another story — and another large but, nonetheless, fascinating task for future research.

The popular music literature is full of all sorts of descriptions but rather few articles or books have concentrated on the music as such. Another bias is that too few (academic) writers have concentrated on music that really popular (as measured by popularity and distribution). The Beatles are a natural starting-point in any deeper analysis of popular music — this famous quartet had and still has a very strong impact on all popular music and almost all musical cultures in the last thirty-five years.

But, because written notation is the most handy and illustrative way to demonstrate musical phenomena in popular music, as well as classical, reliable transcriptions would be needed. It would, indeed, be a great cultural act to publish full scores —truly complete scores — of all the songs the Beatles released during 1962-70. This would be a very laborious task, which would require the time of several transcribers over several months or years. This is beyond the scope of the BEATLES 2000 project. But, only after this work, the study of the music of the Beatles — especially that of the arrangements — can be started from the same starting line as, say, the study of the music of Bach or Beethoven. Why should we Beatles researchers accept anything less than that?

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STUDY IIa

VARIATION AS THE KEY PRINCIPLE IN THE VOCAL PARTS OF 'CRY BABY CRY'

by

Jouni Koskimäki

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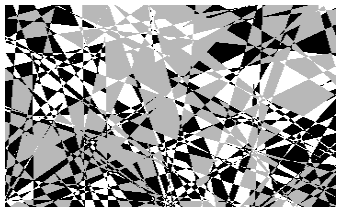


BEATLES 2000

VARIATION AS THE KEY PRINCIPLE IN THE VOCAL PARTS OF 'CRY BABY CRY'

Jouni Koskimäki

Variation seems to be one of the key principles in the arrangements of the Beatles in general. This is apparent from the many comments by the members of the Beatles (se for example Miles 1997,482 and The Beatles Anthology 3, the end of the track 2, Disc 2). Variation in 'Cry Baby Cry' has already been studied by Koskimäki & Heinonen (1988). In that article three aspects of arrangement were studied: form, scoring and mixing. The aim of this article is illustrate from the point of view of variation how the vocal parts of 'Cry Baby Cry' have been arranged.[1]

[1] 'Cry Baby Cry' was released on 22 November 1968 as a track on *The Beatles* (also known as the *White Album*). The song was written by John Lennon and its first compositional drafts were made during the autumn 1967 (Everett 1999, 166). The song was recorded in the middle of the *White Album* sessions, on July 16 and 18, 1968, and was mixed only during the final mixing sessions in Mid-October. (Lewisohn 1988, 143 & 1997, 289).

Background

Three basic elements of composing and arranging: repetition, variation and contrast

There are three methods that are basic to the composing and arranging of music: *repetition*, *variation* and *contrast* (see Bent 1980). Repetition is a commonly used compositional method especially in traditional and popular music. It is widely used in rhythmic patterns, dynamics, chord progressions, and timbre. Variation refers to changes in previously presented musical material. It is used to change, extend or shorten melodic, rhythmic, harmonic, dynamic and/or timbral material. Contrast provides an opposite to previous musical material – in contrast a musical idea is changed to a different one. Sometimes it is difficult to define whether a change should be interpreted as variation or contrast. (See for example Mitchell & Logan 2000.)

All these methods can be examined with respect to three overlapping but conceptually distinguishable levels: surface level, intermediate level, and deep level. Surface level is the level that is immediately perceived by listening, whereas deep level is the overall arrangemental pattern or schema of the entire song. Intermediate level, in turn, is the level into which the details are imposed but which, at the same time, forms the (major) units of the deep level. In other words, surface level is the level of motives or phrases, intermediate level is the level of sections, and deep level is the level of a whole song.

The most common patterns of repetition, variation and contrast are presented in Table 1. These basic patterns form the basis for the structural planning of musical material.

	basic pattern	extended patterns	related patterns/forms
repetition	A-A	A-A-A-A-A-A	A-A-B-B (Binary)
			A-A-B-A
variation	A-A1	A-A1-A2-A3-A4	A-A1-A-A2-A-A3-A-A4
contrast	A-B	A-B-C-D-E-F-G-H (Through composed)	A-B-A-C-A-D-A-E (Rondo) A-B-C-D-E -D-C-B-A (Arch)

Table 1. Basic patterns of repetition, variation and contrast based on Mitchell & Logan 2000.

The roles of different instrumental and vocal parts in 'Cry Baby Cry'

According to French musicologist Antoine Hennion there are four basic aspects in music: form, melody, rhythm and arrangement. A typical popular music hit includes an intro, verses and choruses, usually also a solo-section, interlude and

coda. In the verse the melody is often neutral and simple – its function is to carry on the lyrics, the story. The chorus usually has a more characteristic and 'hooked' melody. The rhythm section (drums, bass, guitar and keyboards) keeps the pulse and tempo and also provides the chord progression.. The arrangement and mixing create a kind of bridge between the vocalist (the person) and the rhythm section. (Hennion 1983.)

Form and variation are linked together in different ways. The form itself can be varied in many ways, as is evident from this song, and it is common that each new section brings in a new arrangemental idea; for example new instruments and a new accompaniment style. One common practice in popular music is the use of variation in repeated sections. Usually this is carried out either by varying the last bars of the section or arranging the whole repeated section differently. (See Ingelf 1995, 98-100.)

The instrumentation of 'Cry Baby Cry' is as follows:[2]

- lead vocals
- harmony/background vocals (II & III)
- acoustic guitar
- piano
- bass
- drums
- sound effects
- electric guitar
- organ
- accordion
- tambourine

For the variation point of view the first six instruments on the list are relevant. The function of the last four of the listed instruments is more or less to add color to the sound: for example the electric guitar plays only two bars and altogether eight single notes; the accordion plays only in the intro and approximately three bars and so on.

In this paper I concentrate only on the vocal parts. Besides the lead vocal there may be one or more harmony/background vocals, which quite often add more or less contrapuntal texture to the lead vocal. Usually the lead vocal remains basically the same from verse to verse, although there may be some variation in it. Harmony vocals, in turn, may vary a lot: their arrangement may be based on repetition, variation or contrast.

[2] There is no general agreement on what instruments are used in 'Cry Baby Cry'; for example most sources mention the use of harmonium but omits the accordion. However as opposed to harmonium, the accordion is very easy to hear – it seems, then, that the accordion is erroneously listed as harmonium in most major sources such as Lewisohn 1988, 143 & 1997, 289; Stannard 1982, 70; MacDonald 1995, 238 & 1998, 260 and Dowlding 1989, 247).

Procedure

The procedure consisted of three main components: (1) transcription, (2) qualitative analysis, and (3) quantitative analysis. Since all sheet music publications of this song include errors, and more or less omit entire sections, the only way to perform an analysis was to make a new transcription. A detailed description of how this transcription was made is presented in Koskimäki & Heinonen 1998. I am aware of the problems concerning the making of an accurate transcription.[3] I made the transcription with the following three principles in mind:

- making the music as clear and unambiguous as possible – in other words, the transcription should make the music easier to comprehend and perform
- making the best you can within the limits of the format (as well as making the limits explicit) and
- using a combination of a trained ear and available technology.

One of the main methods in making the transcription was the simultaneous use of the record and notation software (the details of this method has been explained in Koskimäki & Heinonen 1998, 128-129).

In the qualitative analysis, I paid special attention to the following aspects: transformation of motives, phrase structure, types of vocal texture, textural density, and mixing. In the quantitative analysis, I concentrated on how variation takes place regarding the frequency (number of changes) and density (thickness of texture). A more detailed description of how the quantitative analysis was carried out will be presented later in this article.

Variation in the Vocal Parts of 'Cry Baby Cry'

An overview of the entire form of 'Cry Baby Cry' is presented in Table 2 (a more detailed description is given in Koskimäki & Heinonen 1998, 130-132). The vocal parts in the A sections remain more or less the same through the song – the only variation is due to changes in the lyrics (the melody follows the rhythm of the lyrics). In the A sections there are no harmony/background vocals; all the harmony vocals take place in the last two motives of the B section (*'She's old enough to know better, so cry baby cry'*). All major variations take place in the B sections.

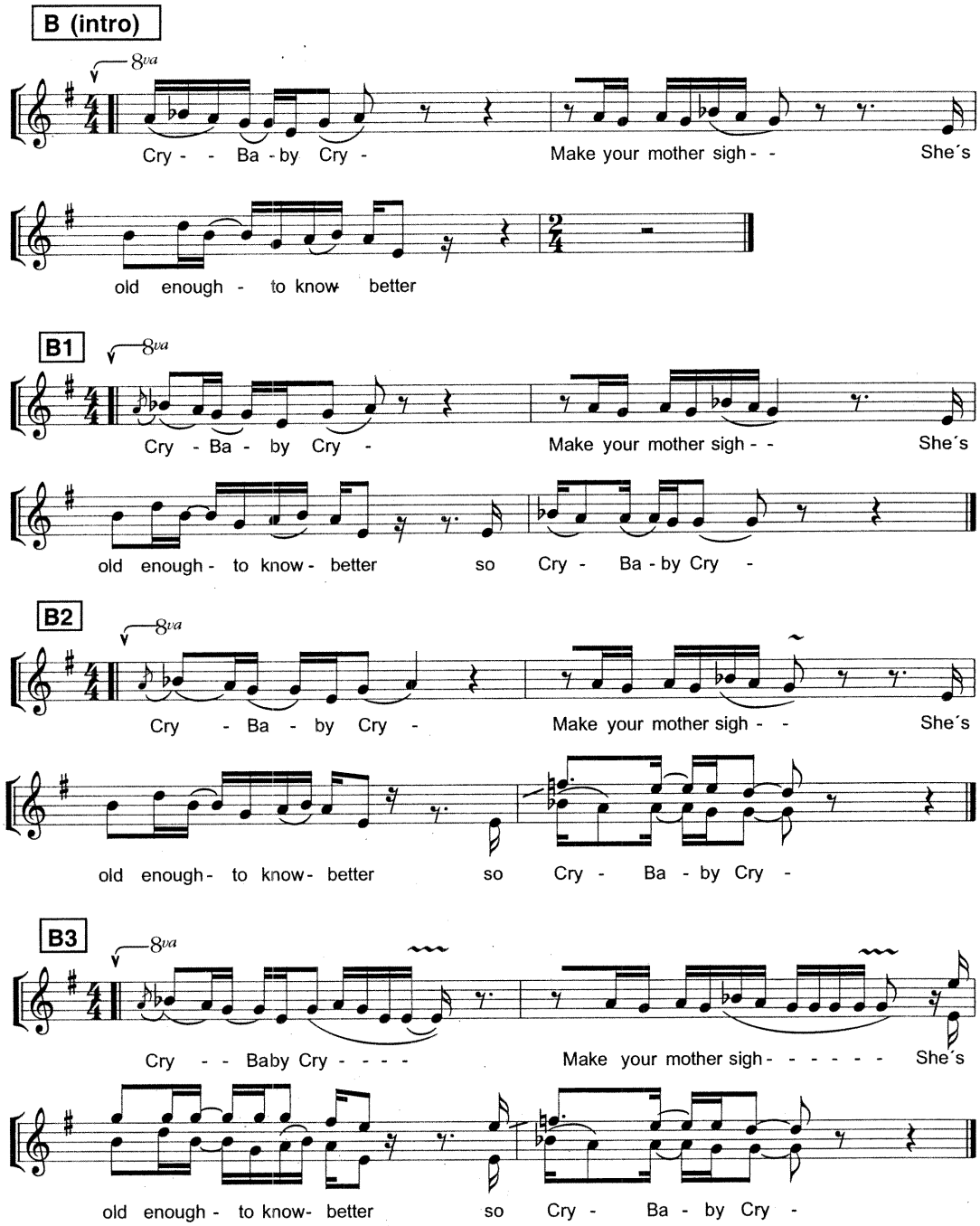
[3] It must be remembered that no transcription of any musical piece can ever be totally complete. It is simply impossible to translate all the information included in one musical performance into a visual representation (which all transcriptions and notations are). For example, there is no effective, accurate and objective way or tools to transcribe and notate sound. (See Koskimäki & Heinonen 1998, Koskimäki 2000.)

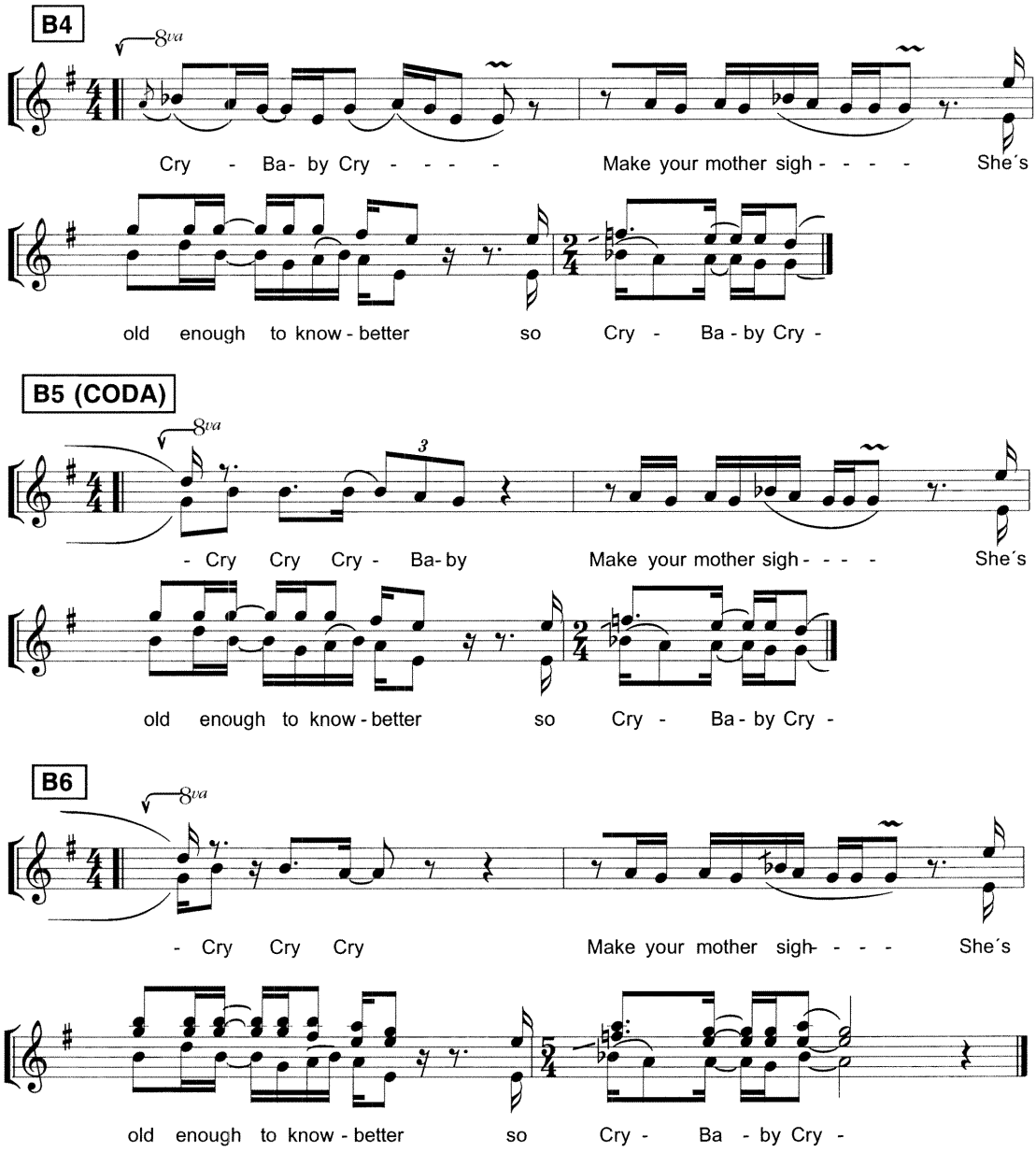
Form / Time	Section		Number of quarter notes	Number of the bars per section
1. Intro /				
0:00–0:11	B	(bars 1-4)	14	three bars 4/4 and one 2/4
2. I chorus /				
0:11–0:20	A	(bars 5-7)	12	three 4/4-bars
0:20–0:28	A (rep)	(bars 8-10)	10	two bars 4/4 & one 2/4
0:28–0:40	B1	(bars 11-14)	16	four 4/4 bars
3. II chorus /				
0:40–0:49	A1	(bars 15-17)	12	three 4/4-bars
0:49–0:57	A1 (rep)	(bars 18-20)	10	two bars 4/4 & one 2/4
0:58–1:10	B2	(bars 21-24)	16	four 4/4 bars
4. III chorus /				
1:10–1:19	A2	(bars 25-27)	12	three 4/4-bars
1:19–1:27	A2 (rep)	(bars 28-30)	10	two bars 4/4 & one 2/4
1:27–1:40	B3	(bars 31-34)	16	four 4/4 bars
5. IV chorus /				
1:40–1:49	A3	(bars 35-37)	12	three 4/4-bars
1:49–1:57	A3 (rep)	(bars 38-40)	10	two bars 4/4 & one 2/4
1:58–2:09	B4	(bars 41-44)	14	three bars 4/4 & one 2/4
6. Coda /				
2:09–2:20	B5	(bars 45-48)	14	three bars 4/4 & one 2/4
2:20–2:33	B6	(bars 49-52)	17	three bars 4/4 & one bar in 5/4 (last bar)

Table 2. Form of the 'Cry Baby Cry'.

B sections

There are seven B sections in 'Cry Baby Cry'. Example 1 and Table 3 shows all vocal parts in the seven B sections. Taken together, Example 1 and Table 3 demonstrate how the whole B section is built on variation (extended variation pattern: B-B1-B2-B3-B4-B5, compare with Table 1). Table 3 also includes some other aspects that are not present in Example 1 (double tracking, changes in dynamics).


B (intro)
8va
Cry - - Ba - by Cry -
Make your mother sigh - -
She´s
old enough - to know better
B1
8va
Cry - Ba - by Cry -
Make your mother sigh - -
She´s
old enough - to know - better
so
Cry - Ba - by Cry -
B2
8va
Cry - Ba - by Cry -
Make your mother sigh - -
She´s
old enough - to know - better
so
Cry - Ba - by Cry -
B3
8va
Cry - - Baby Cry - - - -
Make your mother sigh - - - - - -
She´s
old enough - to know - better
so
Cry - Ba - by Cry -



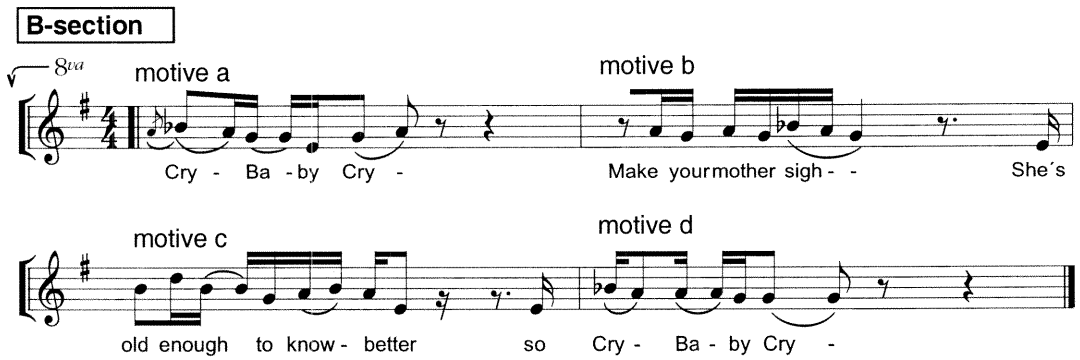
Example 1. Vocal parts in the B-sections of 'Cry Baby Cry'.

Section	Vocal arrange-ment type	Doubled lead vocal/ volume	Length of lead vocal part	Lengths of harmony vocals	Number of voices (+doubled lead vocal)	Melodic variation etc. in lead vocal
B (intro)	lead vocal	–	three 4/4-bars	–	1	
B1	lead vocal	yes (very low volume)	four 4/4-bars	–	1 (+1)	one motive more (motive d)
B2	lead & harmony vocal	yes (low volume)	four 4/4-bars	one 4/4-bar	2 (+1)	first time harmony vocal
B3	lead & harmony vocal	Yes (quite low)	four 4/4-bars	two 4/4-bars	2 (+1)	extended motive a & b
B4	lead & harmony vocal	yes (medium volume)	three 4/4-bars & one 2/4-bar	one 4/4-bar & one 2/4-bar	2 (+1)	slight variations in motive a & b
B5 (Coda)	lead & harmony vocal	Yes (higher volume	Three 4/4-bars & one 2/4-bar	One 4/4 bar & one 2/4-bar	2 (+1)	new motive in first bar (motive e)
B6	lead & harmony vocals (voices II & III)	Yes (high volume, well audible; also other vocals volumes are higher)	four 4/4-bars	two 4/4-bar	3 (+1)	variation in the melody of the motive e and variations in motive b & d pitch

Table 3. A summary of variation in vocal parts of the B sections.

It is obvious from Example 1 and Table 3 that the increasing density of vocal harmonies is the basic idea of variation (see for example the increasing number of voices through the song and partly increasing length of vocal harmony, and also the increasing volume of the double tracked lead vocal). A second apparent idea regarding the arrangement of vocal-parts is the variation in the main melody (pitch, rhythm and the length of the motives). The length of each B section is four

bars and the number of motives varies from three to four (motives a-d). Also the length of the last bar varies: it is either one 4/4-bar (four times) or 2/4-bar (three times). The four motives are presented in Example 2.

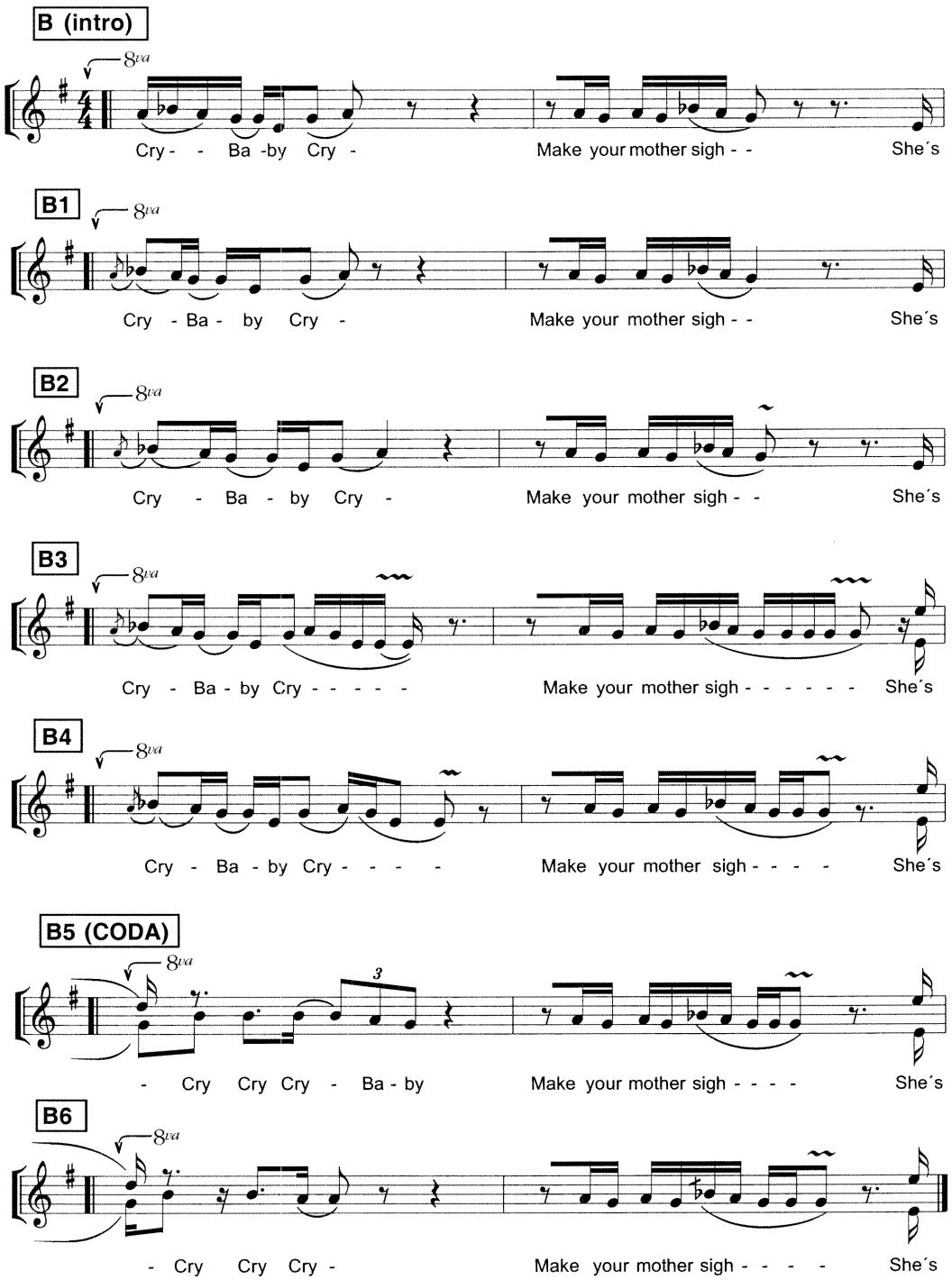


Example 2. The four motives of the B-section.

Bars 1 and 2

Some variations, for example the little melodic and rhythmic changes in the first and second bars of the lead vocal, are so minor that they are probably not possible to perceive by listening (see Example 3). This is due to the fact that the previous occurrence of the corresponding musical event has taken place approximately 30 seconds earlier (see Table 1) and there is at the same time a great variety of intervening events. On one hand, human short-term memory is able to hold information for 30 seconds maximum. On the other hand, the more there is intervening material, the shorter the duration of short-term memory is. (Dowling & Harwood 1986, 139, Meyer 1973, 44-51.) In 'Cry Baby Cry' there is a lot of intervening material. Moreover, the duration of one bar is only about one second; so the motive slips quickly away.

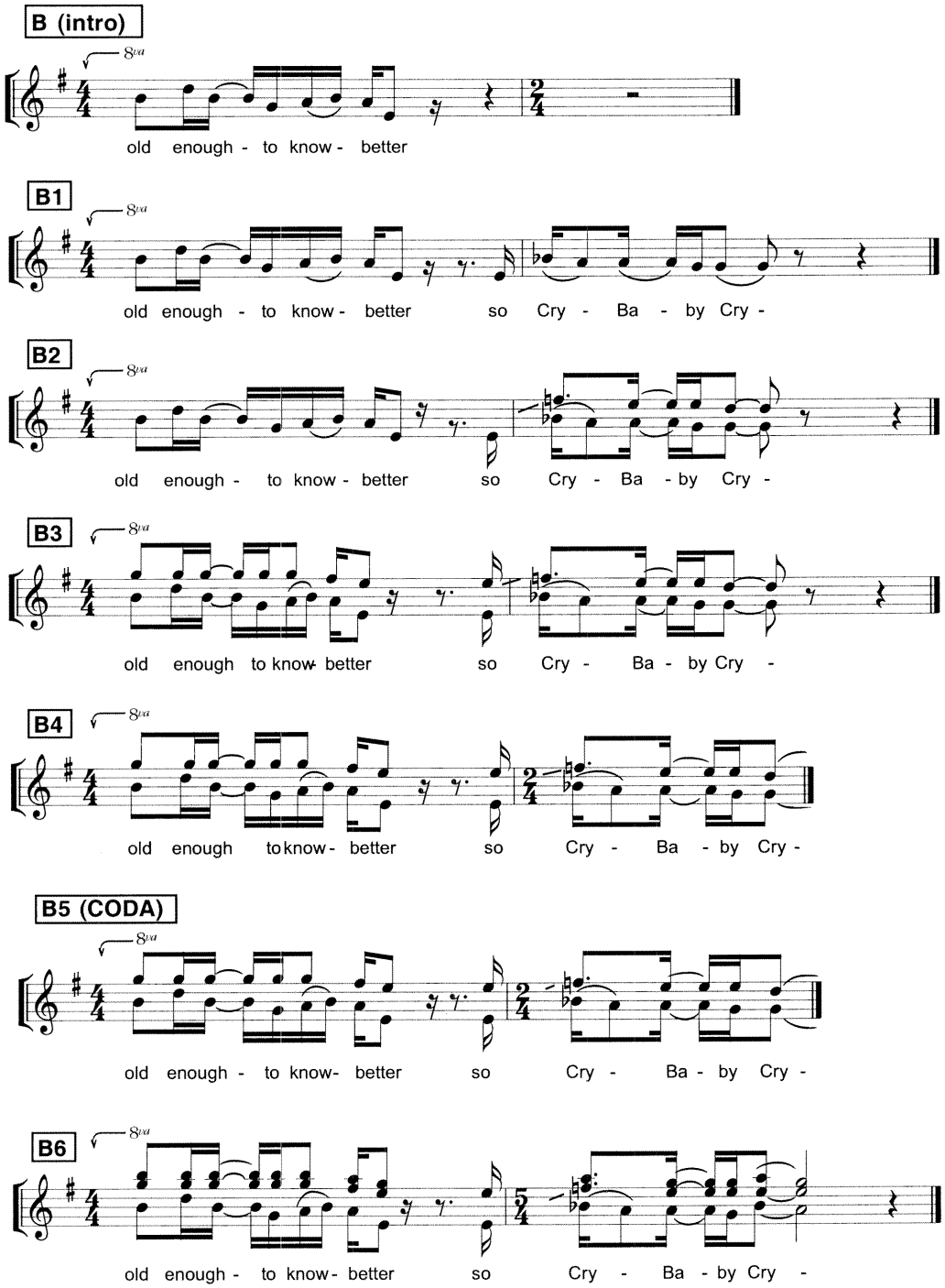
The variations presented in Example 3 are most probably results of spontaneous improvisation – with the exception of B5 and B6, where the motive a is replaced by motive e. There is also another kind of variation that is probably not noticeable by listening but which is obviously intentionally planned. It is, for example, difficult to believe that the subtle increase in the volume of the double-tracked lead vocal in the B-sections could be a result of spontaneous improvisation during the mixing process.



Example 3. Melodic and rhythmic variations in the motives a and b of the lead vocal.

Bars 3 and 4

Another obviously intentional arranging strategy is to increase the density of the vocal texture of the motives c and d. This is illustrated in Example 4.



Example 4. Variations in the density of the vocal texture of motives c and d.

The key idea of variation in the concluding motives in section B is surely the increasing density of texture. In the first four B sections this is carried out by adding something more either to the third or to the fourth bar of each B section:

B only one motive (*she's old enough to know better*); the last bar empty
B1 two motives (adding the fourth motive (motive d) to the last bar: *cry baby cry*)
B2 adding harmony vocal to the fourth bar (to motive d)
B3 adding harmony vocal to the third and fourth bar (to motive c and d)

In B4 and B5 this increase of density is not so easily audible: only the volume of the double-tracked lead vocal is increased (see Table 3). However, in section B6 this idea becomes once again clearly audible: adding one extra harmony vocal increases the number of vocal parts to three different voices. Although this growing density idea is not so prominent in the B4 and B5-sections, there are yet other kinds of variations in those sections. These include small changes concerning pitch and rhythm in the lead vocal in B4-section (see Examples 3 & 4 and Table 3). Further, the B5-section brings in one major variation: the first bar of the lead vocal is based on a new melody (see Example 3 and Table 4). B6 is the most varied section in the whole song. Besides the increasing density there are variations concerning the melody, harmony and bar length. Moreover, the final chord of the B section is now varied to E-minor add 11 instead of the previous G-major: this change leaves the song somehow on the air.

Quantitative analysis of the vocal parts of 'Cry Baby Cry'

Figure 1 summarizes some important changes in the vocal-parts of 'Cry baby Cry' in a quantitative form. In quantifying the degree of variation, I took the following three aspects into account: (1) the number of voices, (2) the volume of the double-tracked lead vocal, and (3) the degree of melodic and rhythmic variation. The quantification was carried out in two stages. During a preliminary stage, I estimated a numerical value for each bar of the song by using ad hoc scales consisting of integers. In the second stage I transformed these ad hoc values into relative values and calculated their averages. I suggest that these average values may be taken as a rough indicator of the changes in the degree of variation in 'Cry Baby Cry'.

There are four different vocal parts in 'Cry Baby Cry': lead vocal, double-tracked lead vocal, harmony vocal 1, and harmony vocal 2. I simply counted the number of vocal parts separately for each bar of the song. So, in the preliminary quantification, the ad hoc scale for the number of vocal parts was 1-4. There is in practice no objective way to estimate the changes in the volume of the double-tracked lead vocal since, in the released record, all parts are mixed together with many other instrumental and vocal parts.[4] Because of this, changes in volume were estimated subjectively by listening. There are seven B sections in 'Cry Baby

[4] The only way would be to measure these changes directly from the original multi-tracked master tape which was used when the song was originally mixed.

Cry' and the gradual increase in volume in this particular part is fairly perceivable by listening. On this basis, I transformed the changes in the volume of the double-tracked lead vocal into numerical values simply by using a stepwise ascending scale ranging from 1 to seven (B = 1, B1 = 2, B2 = 3, ..., B5 = 6, B6 =7). With respect to melodic-rhythmic variation, I divided the changes roughly into two categories: minor and major changes (compared to the previous occurrence of the corresponding musical event). The A sections received a value of 1 since variation in the lead vocal part is almost completely restricted to rhythmic changes that are due to changes in lyrics. As for the B sections, minor variations received a value of 2, whereas major variations received a value of 4.

After this preliminary quantification I transformed all numerical values into relative values as follows: (1) the values indicating the number of vocal parts were divided by 4, (2) the values indicating the volume of the double-tracked lead vocal were divided by 7, and (3) the values indicating the degree of variation were divided by 4; so that in all cases the maximum value would be 1. The average of these values I take as an indicator of the degree of variation. Figure 1 shows the average value (y-axis) of these three factors for each bar (x-axis).

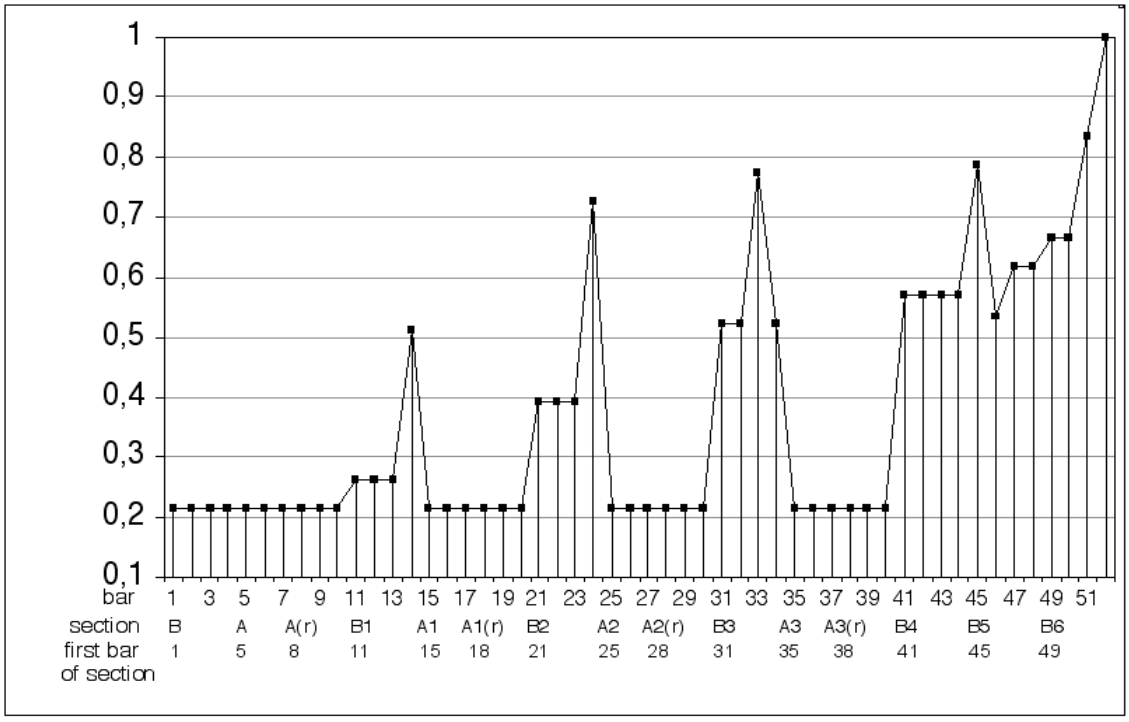


Figure 1. The degree of the variation and it changes of 'Cry Baby Cry'

It is apparent from the Figure 1 that on the intermediate level the leading ideas of variation are (1) the alteration of contrasting sections (A and B) and (2) the general increase in the complexity and intensity (number of changes and textural density) in the B sections. The A section has been presented here as neutral since variation of the vocal parts is almost completely restricted to the changes in the lyrics. With respect to the B sections, the degree of variation

increases gradually from B1-section to B3-section. In the last three B sections the degree of variations is higher compared to the three earlier B sections but the degree of variation changes quite a lot within these three concluding sections. The peaks of variation occur in the bar 45 and in the last bar (52).

There is still one aspect of variation, which is not taken into account in Figure 1 since it is difficult to quantify although it is surely experienced as a variation. This is the change in time signature in the end of sections A and B. In the end of A (rep) there is always a change from 4/4 to 2/4. In the B sections, the changes from 2/4 to 4/4 do not follow any regular pattern (see Example 1 and Table 3).

Concluding Remarks

A close analysis of the vocal parts of 'Cry Baby Cry' shows that variation is the key principle of arranging these parts. In this paper, variation was examined with respect to three levels: surface level (motifs, phrases), intermediate level (sections), and deep level (whole song).

Some surface level variations in 'Cry Baby Cry' are so minor that they are hardly or not at all perceivable by listening. This is due to how human memory works. It is extremely difficult or impossible to remember variations concerning minor details if there is remarkable temporal distance between corresponding events and there is at the same time a great variety of intervening events. The temporal distance may be considered "remarkable" if it exceeds the temporal capacity of short-term memory (that is, some 10-15 seconds). In 'Cry Baby Cry' the temporal distance between corresponding events in different B sections is approximately 30 seconds (with the exception of B5 and B6). Some of these surface level variations are obviously results of spontaneous improvisation. In other cases, however, it is apparent that many of the minor variations are intentionally planned. A good example of this is the gradual increase of density in the vocal parts between sections B and B4. It is very improbable that this kind of highly structured development could be a result of spontaneous improvisation.

In 'Cry Baby Cry' this intentional planning is apparently related to the deep level arrangemental pattern, which, in turn, is based on (1) the alteration of contrasting intermediate level units – sections A and B – and (2) the general increase in the complexity and intensity (number of changes and textural density) in the B sections (see Figure 1). It may be claimed that listeners in general become aware of this deep level pattern after listening to the song. It is, however, impossible – or, at least, extremely difficult – to analyze by listening exactly what the variations are and how they are carried out. This can be done only with a help of a detailed and accurate transcription.

A previous study (Koskimäki & Heinonen 1998) implies that also the arrangement of the instrumental parts of 'Cry Baby Cry' is based on similar principles. It would be interesting to study how common this arrangemental practice was to the Beatles in general – and how common it was to other groups of their time.

I wish to thank Yrjö Heinonen for reading a preliminary version of this article and for his valuable comments.

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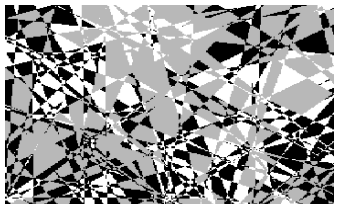
STUDY IIb

NEW SECTION – NEW MUSICAL IDEA
Variation as the Key Principle in the Instrumental Parts of 'Cry Baby Cry'

by

Jouni Koskimäki

Submitted manuscript



BEATLES 2000

NEW SECTION – NEW MUSICAL IDEA

Variation as the Key Principle in the Instrumental Parts of 'Cry Baby Cry'

Variation in 'Cry Baby Cry' has previously been studied by Koskimäki & Heinonen (1998) and by Koskimäki (2001). In these articles, four different aspects of the arrangement and variation in the song were examined: form, scoring, mixing and the vocal parts. This article is a direct follow-up to Koskimäki (2001), concentrating on the instrumental parts of 'Cry Baby Cry'. The previous studies show that the use of variation was the key method in the arranging process.

In Koskimäki (2001), variation in the vocal parts of ‘Cry Baby Cry’ was examined with respect to three different levels: surface level (motives, phrases), intermediate level (sections), and deep level (the entire song). The aim of the present article is to illustrate, from the variation point of view, how the instrumental parts of 'Cry Baby Cry' have been arranged. As in the vocal

parts study, I will concentrate on the three levels mentioned above: surface level, intermediate level and deep level.

Background and Procedure

The three basic elements in the process of composing and arranging music are: *repetition*, *variation* and *contrast* (Bent 1980, cf. also Fischer & Griffits 1980 and Sisman 2006). A more detailed description of the theoretical background of the present study is presented in Koskimäki & Heinonen (1998, 120-124 and 133-134). In essence, variation in music is a form founded on *repetition*, and as such a natural product and an outgrowth of a fundamental musical principle, in which a discrete musical motive, theme or another figure/passage *is repeated with various modifications* (Sisman 2006).

In popular music, instrumental variation occurs mostly in relation to one or more of the following aspects:

- melody
- figure or texture
- rhythm
- tonality
- harmony
- dynamics
- phrasing
- playing techniques
- timbre and sound
- gracing (grace notes) and ornamentation

Any combination of the aspects mentioned above may be used simultaneously, resulting in dozens of different possible variations.

According to the French musicologist Antoine Hennion, there are four principal aspects in music: form, melody, rhythm and arrangement. A typical popular song includes an intro, verses and choruses, usually also a solo-section, interlude and coda. The rhythm section (usually drums, bass, guitar and keyboards) keeps the pulse and tempo and also provides the chord progression. The arrangement and mixing create a kind of bridge between the vocalist (the person) and the rhythm section. (Hennion 1983).

In popular music songs, form and variation can be integrated in many different ways. For example, it is common that each section of a song brings in a new musical or arrangemental idea; e.g. new instrument(s) and a new accompaniment style: an often-used practice in popular music is variation in repeated sections (see e.g. Ingelf 1995, 98-100). Here the focus will be on the variations between the repeated sections (intermediate level).

The instrumentation of 'Cry Baby Cry' is as follows**:**

- lead vocals
- harmony/background vocals (II & III)
- acoustic guitar
- piano
- bass
- drums
- sound effects
- electric guitar
- organ
- harmonium[1]
- tambourine

As regards variation, only the first six instruments on the list above are relevant. The function of the last four instruments is more or less to add colour to the sound: e.g. the electric guitar may be played only for two bars, and the harmonium only in the intro etc. In the present paper I will concentrate on the following instruments in the following order: drums, bass, bass and drums together, acoustic guitar and piano.

The procedure consisted of two main stages: (1) transcription, (2) qualitative analysis. Since all previous sheet music publications of 'Cry Baby Cry' include errors, and omit entire sections, the only way to perform an analysis was to make a new transcription. This full score transcription was used also in the previous two studies (Koskimäki & Heinonen 1998, Koskimäki 2001).[2]

[1] In 1998, when I transcribed 'Cry Baby Cry', I assumed that the keyboard instrument in the intro was an accordion. Now, eight years later, I have to admit that the majority of the sources, which mentioned harmonium in the line-up, were right. In all, the difference is very subtle.

[2] A detailed description of how this transcription was made is presented in Koskimäki & Heinonen (1998).

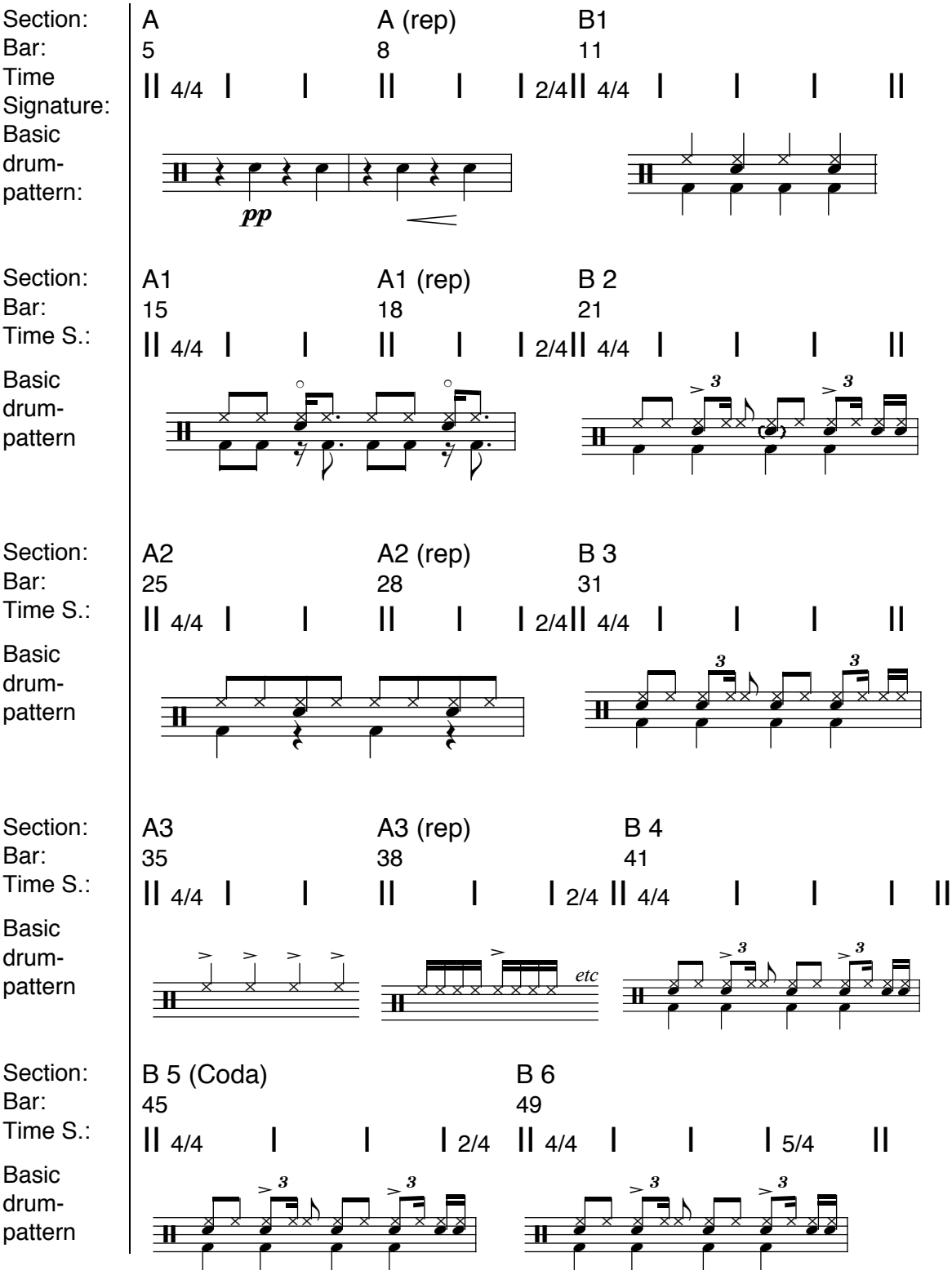
Variation in the Drum part in 'Cry Baby Cry'

There are a total of 15 sections in 'Cry Baby Cry': four A and four A (reprise) -sections, and seven B sections (the first B-section being the intro and two last B sections a concise coda). An overview of the entire form of 'Cry Baby Cry' is presented in Koskimäki (2001, 259; a more detailed description is given in Koskimäki & Heinonen 1998, 130-132).

It is apparent that the deep level variation in the drum part arrangement of 'Cry Baby Cry' is based on the alteration of contrasting intermediate level units – the sections A and B. The A sections represent variation in accompaniment styles on the intermediate level and the B sections represent a relatively uniform, slightly funky accompaniment style with mixed even and triplet rhythms, and the variations are minor and occur only on the surface level.

Example 1 and Table 1 show the basic musical idea of the drum accompaniment patterns in the sections where drums are played. Together, Example 1 and Table 1 also demonstrate how the entire song is built on variation in all A sections (extended variation pattern: A-A1-A2-A3). Together, Example 1 and Table 1 show that the large-scale variation in the drum accompaniment occurs in the A sections, and on the intermediate level. The drums start playing in the first A-section with a very gentle snare drum backbeat (in piano pianissimo, bar 5, 0'11") and in the first A sections [A- and A (rep) -sections] there are no other beats than the snare drum on the backbeat; towards the end of the A sections the snare drum beats create a long crescendo. The following B1-section is also very elementary; still not a full accompaniment but now also the bass drum and hi-hat play quarter beats. The full accompaniment begins in the next section (A1), and it is in the A sections that the accompaniment is most complicated and syncopated.

In the last A sections [A4 and A4 (rep)], the drums return to the idea presented in the first A section: single beats but now on the ride cymbal – in this A section, variation is used also in the repeated section [A4 (rep)], where the cymbal beats are much faster, in 16^{th} notes. In the B sections, there is only one intermediate level variation: from section B1 to B2. Thereafter the basic accompaniment drum pattern is based on the same idea, a groove mix of shuffle (based on triplets) and even beat. From B2 onwards, the variation in the B sections exists only on the surface level and is slight – except for the drum fills, which will be examined in the following chapter.



Example 1. Basic accompaniment pattern in drum part.

Section	Time/ Bars	Basic pattern	Variation compared with the previous similar section	Main remarks
A & A (rep)	0:11-0:28 bars 5-10	Single beats (backbeat) on the snare drum	–	Beginning with piano pianissimo; long crescendo
B1	0:28-0:40 bars 11 - 14	Very simple beat with quarter notes only	–	Simplified beat based on quarter notes; bass drum played on every quarter note
A1 & A1 (rep)	0:40-0:57 bars 15 - 20	'slightly funky beat'	Full accompaniment; previous A sections had only single beats on the snare drum	Snare drum & open hi-hat together: syncopated bass
B2	0:58-1:10 bars 21 -24	Shuffle mixed with even rhythm	Accompaniment based on eighth notes; much more beats	Driving beat based on mixing triplets with even rhythms
A2 & A2 (rep)	1:10-1:27 bars 25-30	Very basic beat	Variation returns to the most basic beat pattern	Beat style, as simple as possible
B3	1:27-1:40 bars 31-34	Shuffle mixed with even rhythm	Same as the previous B section; slight variation on the surface level	
A3	1:40-1:49 bars 35-37	Quarter beats on the ride-cymbal	Similar to the A1 sections but here the single beats are on the ride-cymbal;	
A3 (rep)	1:49-1:57 bars 38-40	16th beats on the ride-cymbal	Change of the quarter beats into the 16th beats occurs in the reprise	
B4	1:58-2:09 bars 41-44	Shuffle mixed with even rhythm	Same as the previous B section; slight variation on the surface level	
B5 (Coda)	2:09-2:20 bars 45-48	Shuffle mixed with even rhythm	Same as the previous B section; slight variation on the surface level	
B6	2:20-2:33 bars 49-52	Shuffle mixed with even rhythm	Same as the previous B section; slight variation on the surface level	

Table 1. Summary of the variation in the drum part of 'Cry Baby Cry'

Drum-fills

In popular music drums often play fills, mostly at the end of different sections and their usual duration is from half a bar to two bars. Typically, fills are fast rolls on different tom-toms and the snare drum, but there can be a lot of variation. Often they are technically more complicated than the accompaniment patterns used in the song. In general, drum fills are often polyrhythmic and syncopated. In 'Cry Baby Cry', Ringo Starr plays a total of nine small fills and their duration is only half a bar (two quarters). Table 2 shows their positions in the song as well as what would be more conventional positions, i.e. the last bars of different sections

Starr's drum fills are marked as follows: (= ), and the conventional positions for drum fills in popular music are marked as follows: (= ).

Table 2 shows that the position of Ringo Starr's drum fills are far from conventional: actually, only one of the fills is played in the final bar of a section (the first one in bar 14, 0:39). It is also usual in popular music that the drums come in with a fill – in 'Cry Baby Cry', however, Starr plays his first fill much later, after ten bars (at the end of the B1-section) and this is the only fill positioned conventionally. The remaining eight fills are all in unconventional positions: In the A sections they are at the end of the second bar, and in the last two B sections they are at the beginning of the first bar. There are also three sections (B2, B3, and B4) with no drum fills.

It is easy to notice that Starr usually plays a fill one bar before or after the more conventional positions. The essence of a drum fill is undoubtedly variation, but to a lesser degree when its position is concerned. Example 2 below illustrates how Ringo Starr varies his drum fills, and how he distributes the beats and rolls in 'Cry Baby Cry'.

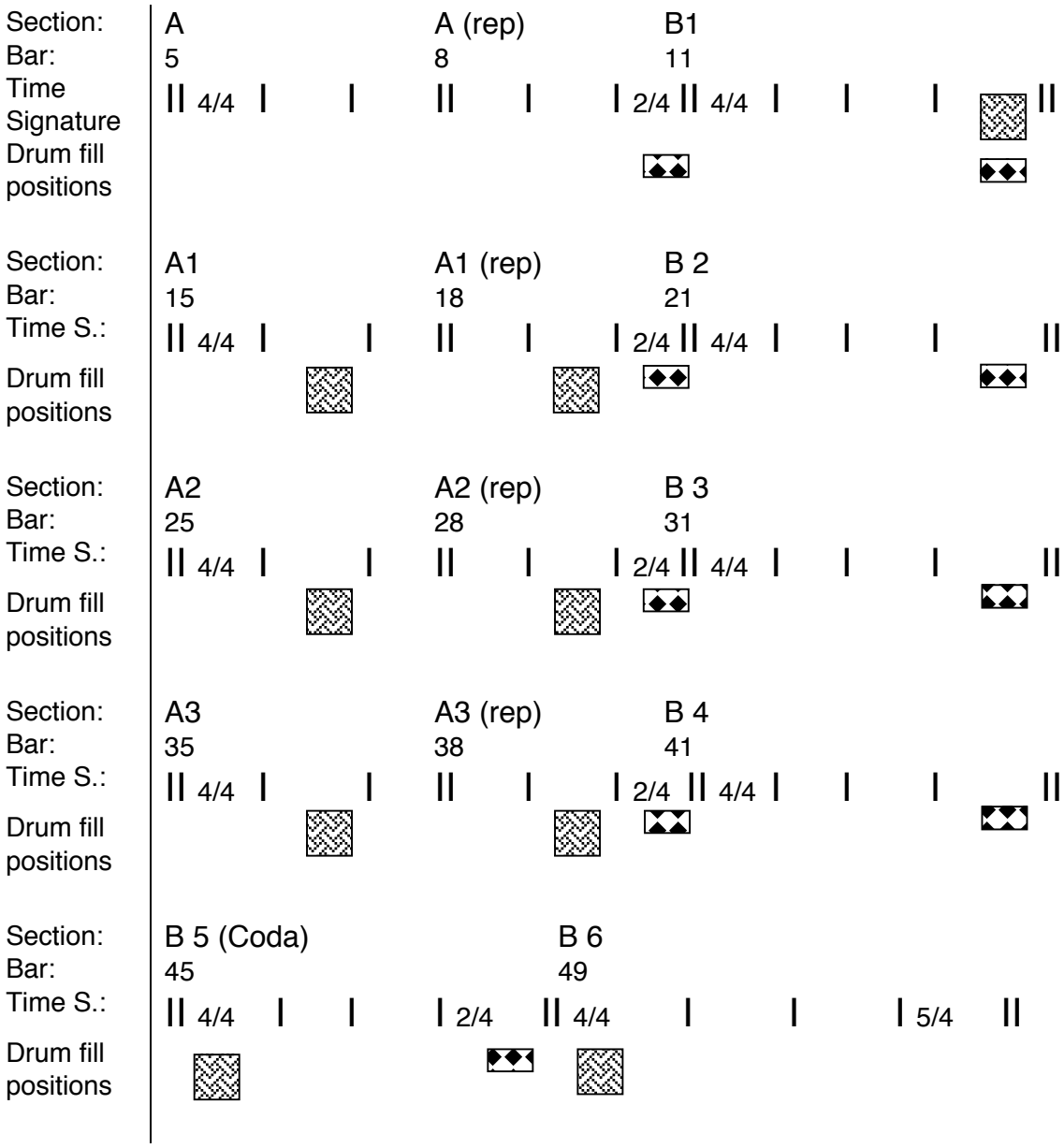
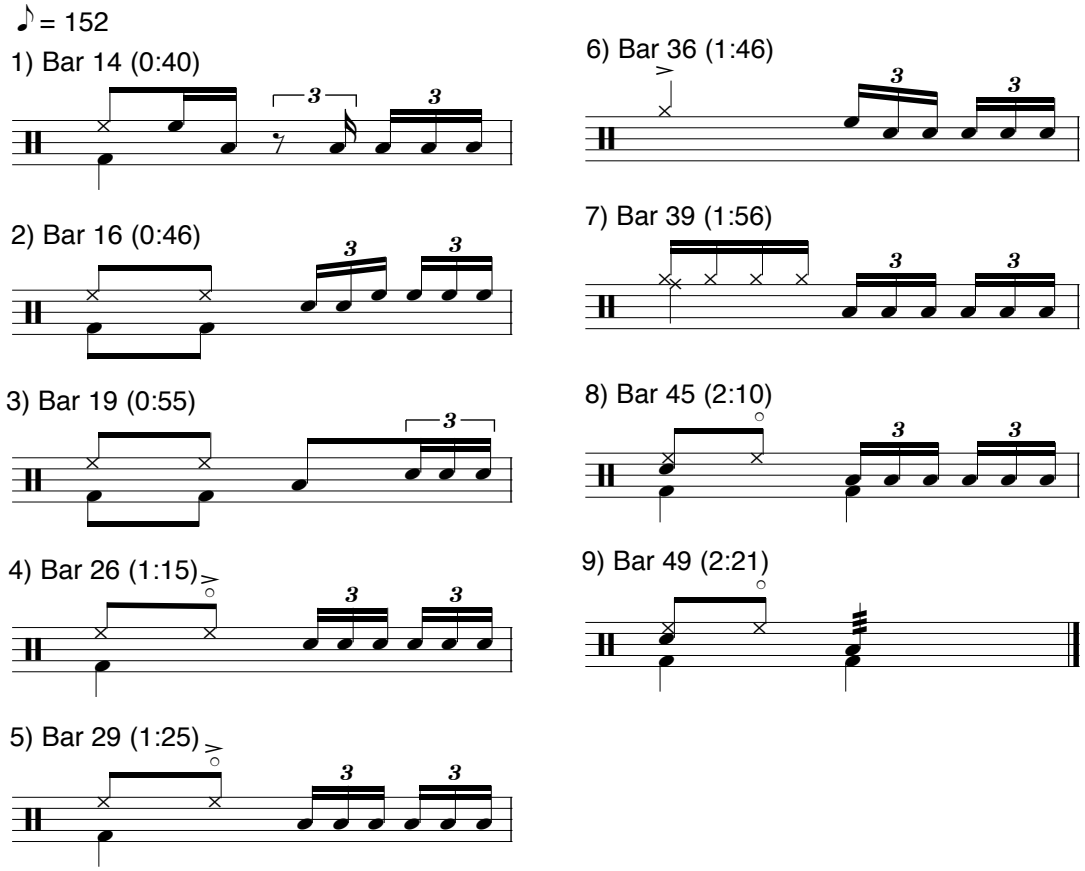
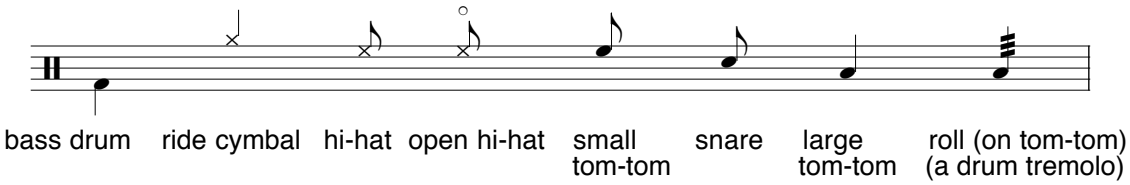


Table 2. Ringo Starr's drum fills in 'Cry Baby Cry' (=), compared with the conventional positions for drum fills in popular music (=).



Example 2. The nine drum fills in 'Cry Baby Cry'

Explanation of symbols in Example 2:



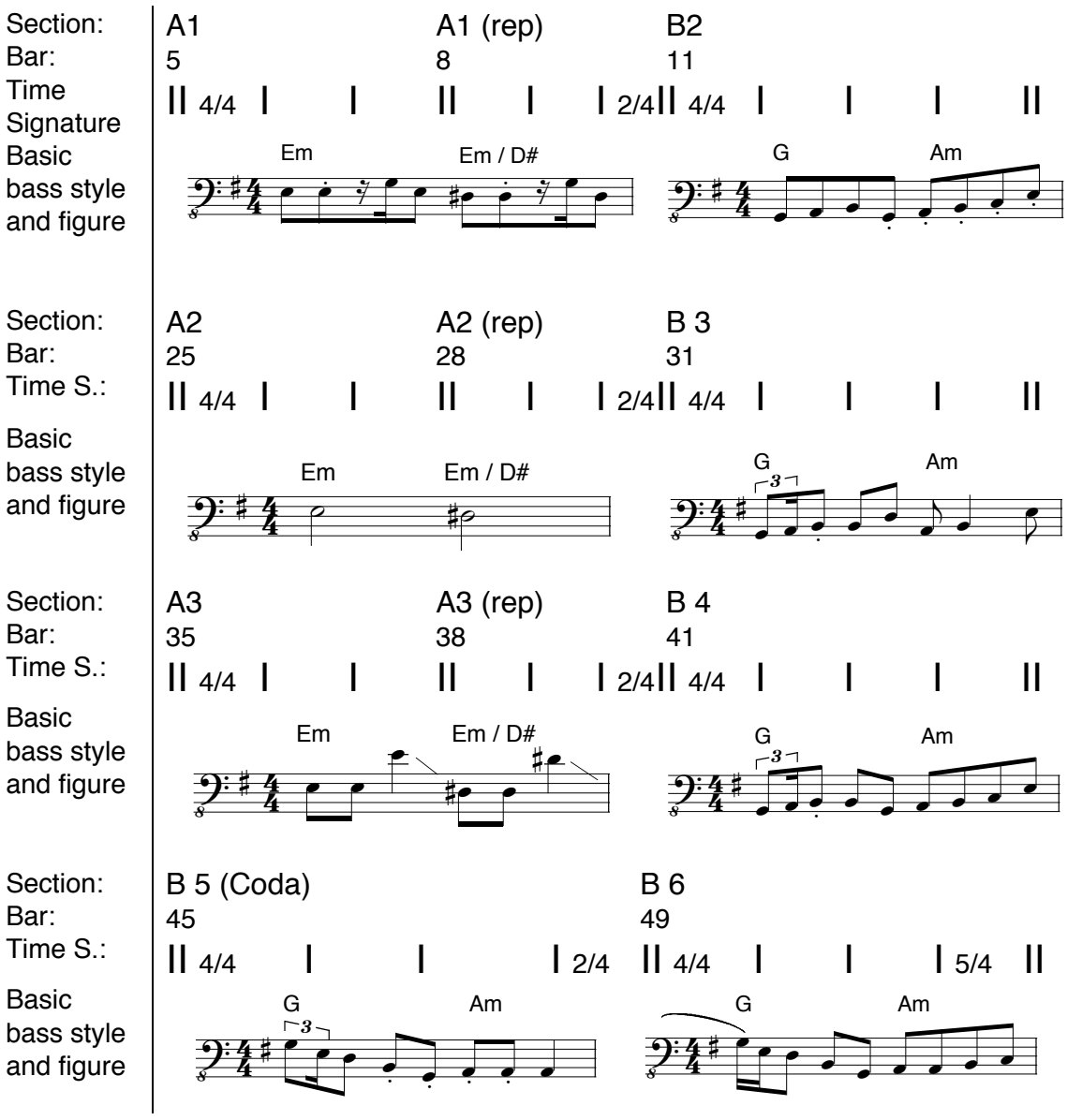
Example 2 shows that almost all of the fills are based on two triplets (16th - notes) in the last quarter of the fill. Only the last one differs rhythmically, being a large tom-tom tremolo. The triplets are played either on the small tom-tom, snare drum or the large floor tom-tom. There is also lot of variation in the first quarter of the fills, created by using ride cymbals, tom-toms, snare drum, close and open hi-hat.

Variation in the Bass part

Regarding the entire song, the deep level aspect of the variation in the bass part is similar to the drum part. The idea of the arrangement is based on the alteration of contrasting intermediate level units, the sections A and B. The A sections represent variation on the intermediate level with surface level

variation especially in bass part. The B sections, on the other hand, represent a more uniform walking bass style with mixed even and triplet rhythms, and the variation exists only on the surface level. Compared with the drums, there is more surface level variation in the bass part, both quantitatively and qualitatively it is sophisticated and strongly varied throughout.

In 'Cry Baby Cry', the bass part begins two sections later than the drums – a highly original scoring: usually, the bass and drums come in together, and if one comes in earlier it is far more often the bass than drums. In all, the bass is played in eight sections, starting with the A1 section (bar 15, 0:40). Example 3 and Table 3 show the basic musical and stylistic ideas and patterns of the bass lines. Together, Example 3 and Table 3 also demonstrate how the entire song is built on intermediate level variation in all A sections (extended variation pattern: A-A1-A2), and surface level variation in all B sections:



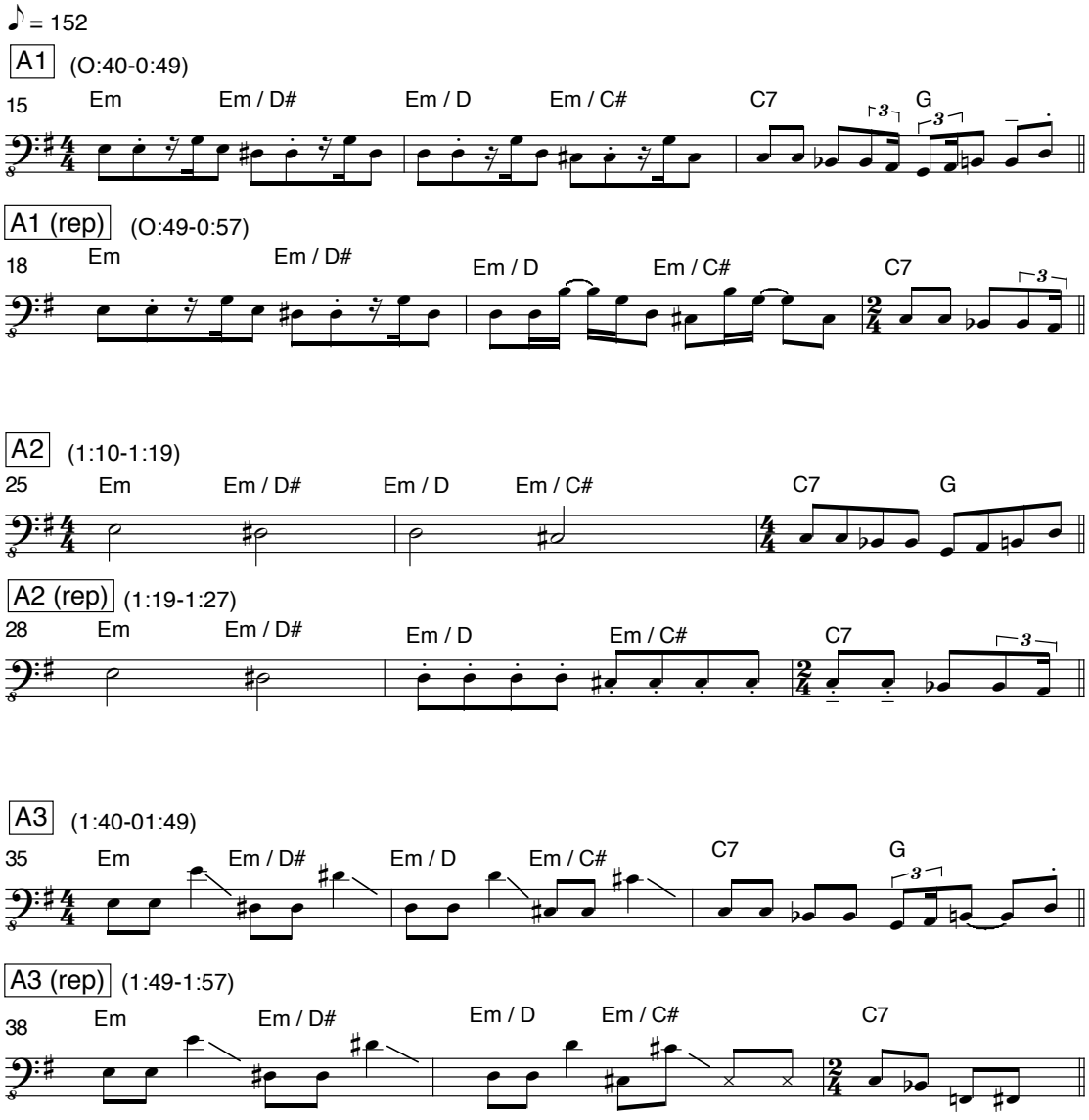
Example 3. The basic stylistic patterns in the bass part of 'Cry Baby Cry'

Section	Time/ Bars	Basic style/pattern	Variation compared with the previous similar section	Main remarks
A1	0:40-0:49 bars 15-17	Slightly funky	–	Several rests
A1 (rep)	0:49-0:57 b. 18 - 20	Slightly funky	Slight variation on the surface level	
B2	0:58-1:10 b. 21 -24	Walking bass played in 8th notes	–	Abundant use of staccato
A2	1:10-1:19 bars 25-27	Relaxed and basic (slow movements)	Return to very elementary playing	Chromatic descending lines with half notes
A2 (rep)	1:19-1:27 bars 28-30		slight variation on the surface level	
B3	1:27-1:40 bars 31-34	Walking bass played in 8th notes	Same as previous B; variations on the surface level	Use of legato & syncopation
A3 & A3 (rep)	1:40-1:57 bars 35-40	Octave jumps	Much faster movements. Octave jumps	Strong use of descending slide
B4	1:58-2:09 bars 41-44	Walking bass played in 8th notes	Same as previous B; variations on the surface level	Use of staccato
B5 (Coda)	2:09-2:20 bars 45-48	Walking bass played in 8th notes	Same as previous B; variations on the surface level	Opening phrase now descending
B6	2:20-2:33 bars 49-52	Walking bass played in 8th notes	Same as previous B; variations on the surface level	Use of syncopation

Table 3. A summary of variation in the bass guitar part of 'Cry Baby Cry'

The Bass Parts in the A sections

As was the case with the drum part, Example 3 and Table 3 show that the place of the bigger scale variations in the bass part occur in the A sections, and on the intermediate level. But when compared with the drum part, there is more surface level variation in the bass part in the repeated A sections. However, the situation changes in the last A3 (rep) section, where the drum part has more surface level variation than the bass part. As regards the more stabile B sections in general, the bass part has many more small variations than the drums on the surface level. Example 4 shows the variation of the bass part in the A sections:



Example 4. Bass in all A sections.

Example 4 illustrates also the surface level variation in the A sections. In the A1 sections, variation occurs in the second bar of A1 (rep): now the chords Em/D and Em/C# are played with a different rhythm and melodic figures. In the next A2 sections, the position of the surface level variation is the same as in the previous section: in the second bar of the A2 (rep) section, where the bass part includes a rhythmic variation as well as variation in the playing technique: now the D and C# -notes are played with eighth notes instead of the previous half notes, and the playing technique is staccato. Once again, the surface variation occurs in the same position as in the last A3 sections and is also of the same type as in the previous A section – the bass guitar plays a rhythmic variation and the playing technique also changes: now the descending slide comes an eighth note earlier and the last two eighth notes are heavily damped. In the last bars of the A sections (chords C7 and G in A1, A2 and A3; chord C7 in the repeated A sections), there are also slight rhythmical variations in all bars with two exceptions: the endings of the A1 (rep) -section and A2 (rep) -section are played using the same phrase (bars 24 and 34).

The Bass Part in the B sections

The variations in the B sections occur solely on the surface level. However, here the selection of surface level variations is rather broad, including variation in rhythm, melody, playing technique, phrasing, and harmony. In all, the B section is repeated seven times, and the bass part runs through five sections, from B2 to the end of the song (see Example 3 and Table 3). All B sections contain four bars, which are built on the repetition and variation of the same basic chord progression:

Sections	Bar 1		Bar 2		Bar 3		Bar 4		
B1-B3	G	Am	F	G	Em7	A7	F	G	
B, B4-B5							F		*
B6							F	Em	**

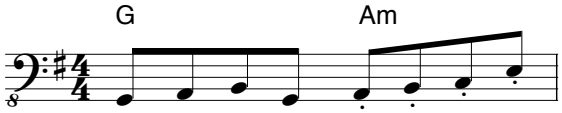
* Bar 4 in 2/4 time instead of the basic 4/4.
** Bar 4 in 5/4 time instead of the basic 4/4.

In the first B section (intro) and the fifth and sixth B sections (B4 and B5), the last bar is in 2/4 time signature and includes only the F chord (see the chord progressions above). B4 is followed directly by B5 (where the coda begins at 2:09). Because the B section starts with a G major chord, the position is both harmonically and formally complex: here the G chord is the first chord of a new section and previously it functioned as the last chord of a section. The same happens when B5 changes into B6. Actually, 'Cry Baby Cry' is an interesting mix of two different tonalities, major and relative minor (double tonic). The choruses (the B sections) are in G major, and the A sections (verses) are in E minor. Lennon uses highly originally the F major as a 'pivot' chord between the

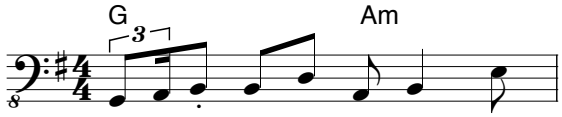
A and B sections: the chord acts as bVII in the opening tonality of G and as bII (rare in popular music) in the key of E minor (see a detailed harmony analysis in Pedler 2003, 284-286).

The B sections can be divided into motive a (1st bar), motive b (2nd and 4th bars, because of the similarity in the chord progression), and motive c (3rd bar). I examined these motives from the variation point of view.

Bar 21 (0:58)

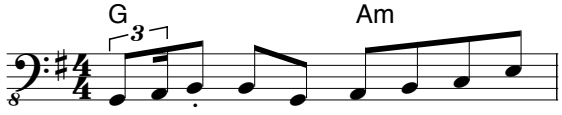


Bar 31 (01:27)



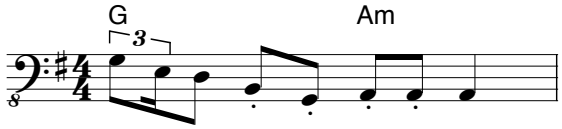
variation
in rhythm, melody & phrasing

Bar 41 (1:58)



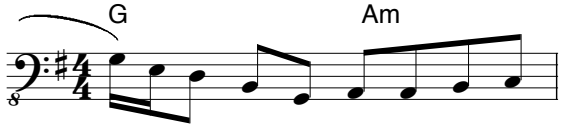
variation
in rhythm and melody

Bar 45 (2:09)



variation
in rhythm, melody & phrasing

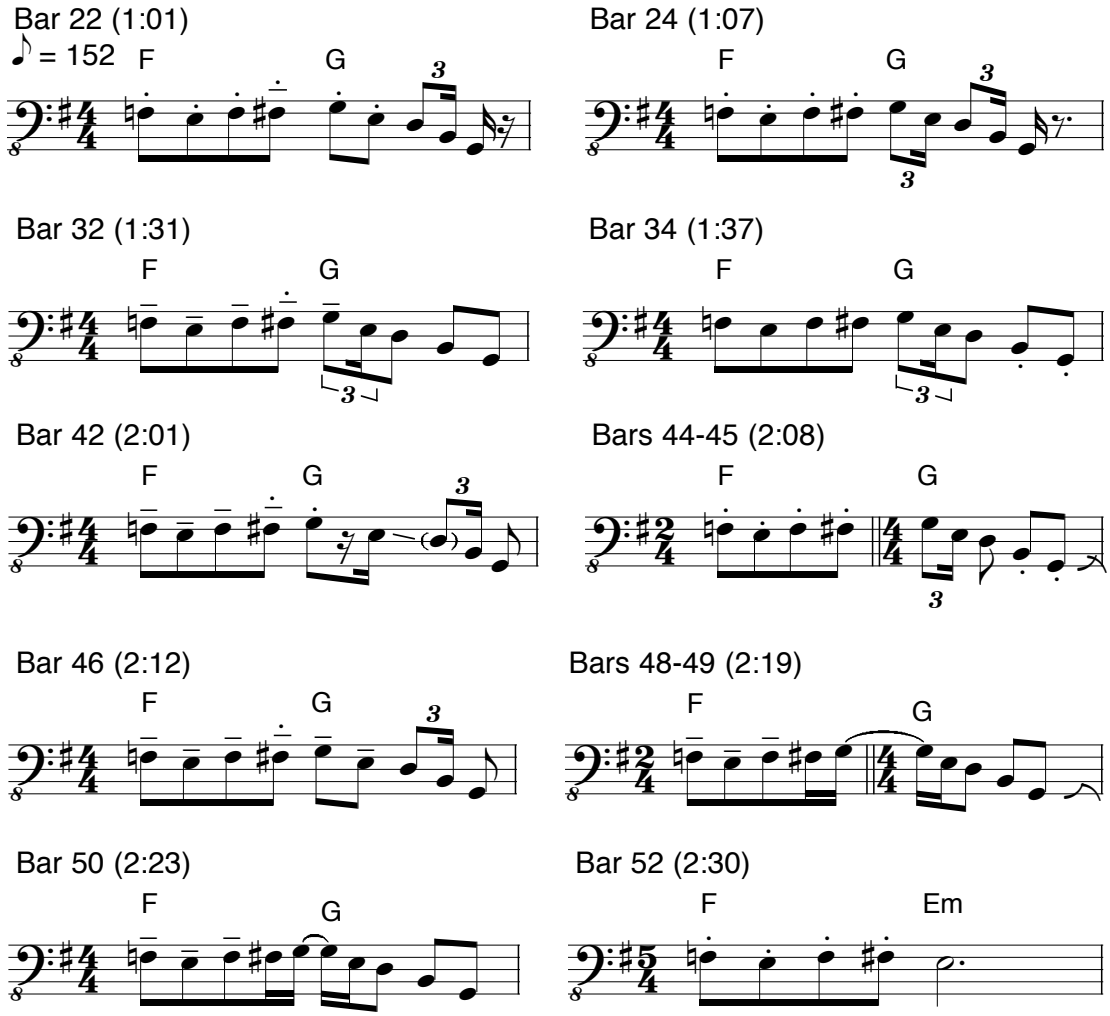
Bar 49 (2:20)



variation
in rhythm, melody & phrasing

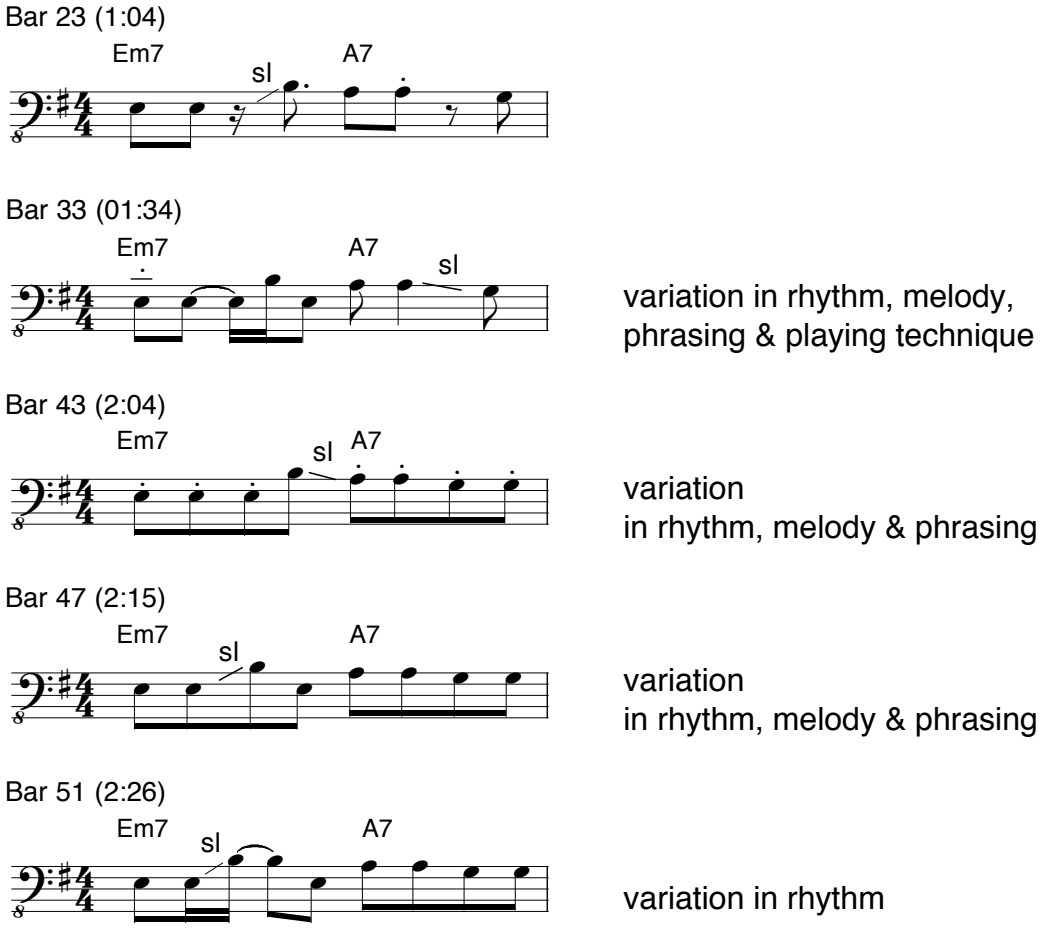
Example 5. Variations in motive a.

As Example 5 illustrates, there are three kinds of variation in motive a: rhythmic and melodic variation, as well as variation in phrasing. There is also variation in the curve of the first figure (in the G major chord): the first three are ascending, while the last two are descending lines.



Example 6. Variations in motive b.

The variations in motive b (Example 6) are very slight: mainly rhythmic variation in the G chord descending line**.** Another type of variation can be found in phrasing: the bass figures are played with irregular changes between staccato, tenuto or legato**.** The same exact bass figure is repeated only once in this F-G chord progression (in consecutive bars; 48-49 and 50).

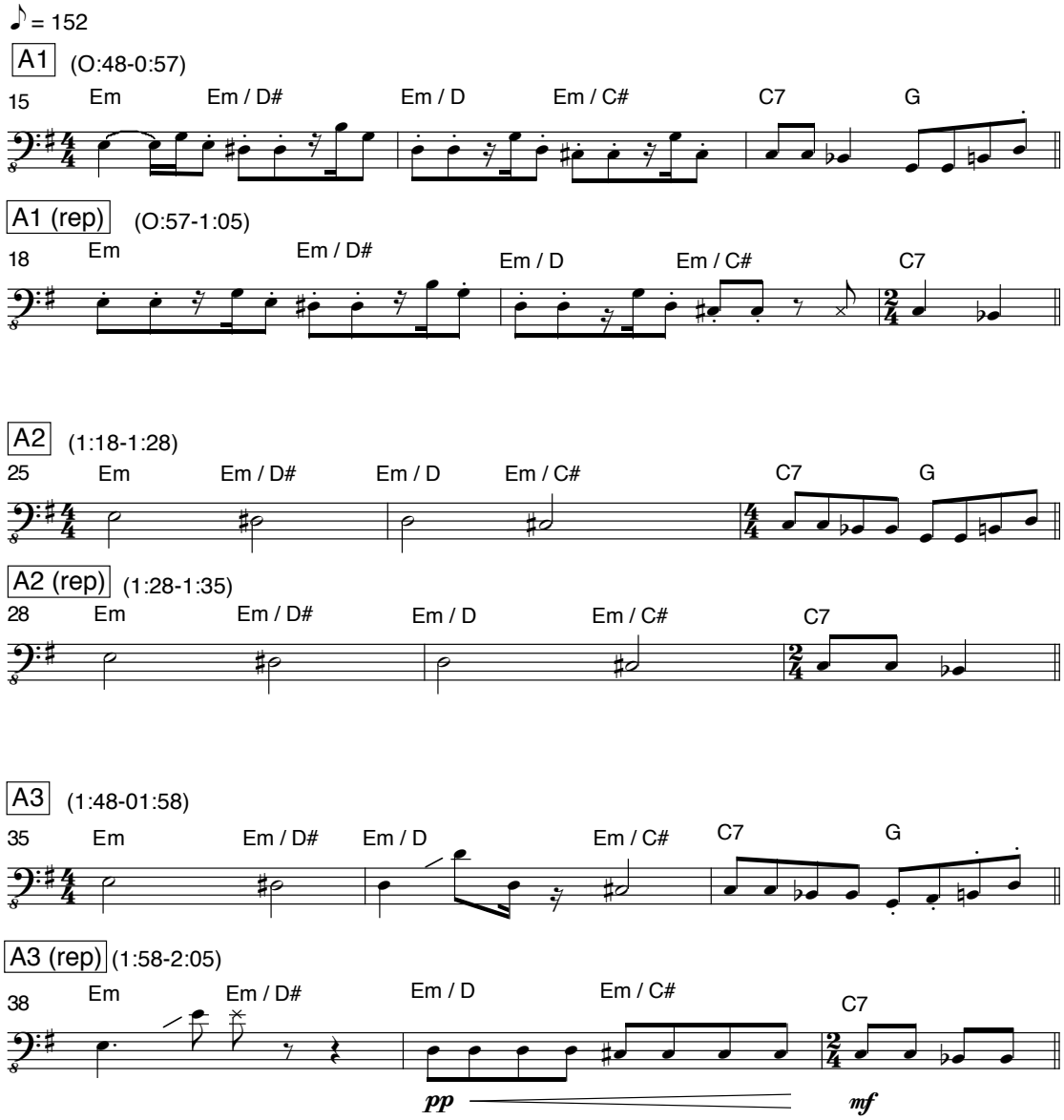


Example 7. Variations in motive c.

The motive c variations (Example 7) are very similar to those in motive a, including rhythmic, melodic, and phrasing variations, but in motive c, also the playing technique is varied. The slide technique is used in all the bars examined, but its position and curve vary every time. There is also considerable variation in the B note, which is played in the beginning with every E minor seventh chord: the position and/or playing technique is different every time.

The Bass Part in the first take of 'Cry Baby Cry'

In 1995-96, three volumes of the Beatles *Anthology* albums were released, each being a double CD. The third volume includes a studio live version of 'Cry Baby Cry', which was the first take of the song and probably a rehearsal (see Everett 1999, 167). This version has only Lennon's lead vocal and acoustic guitar as well as the bass and drums accompaniment. According to the album sleeve notes, this take was recorded five hours earlier than the originally released version, the tenth take (Lewisohn 1996, 11; 1988, 143). In Example 8, I have transcribed the bass lines in all A sections of the first take:



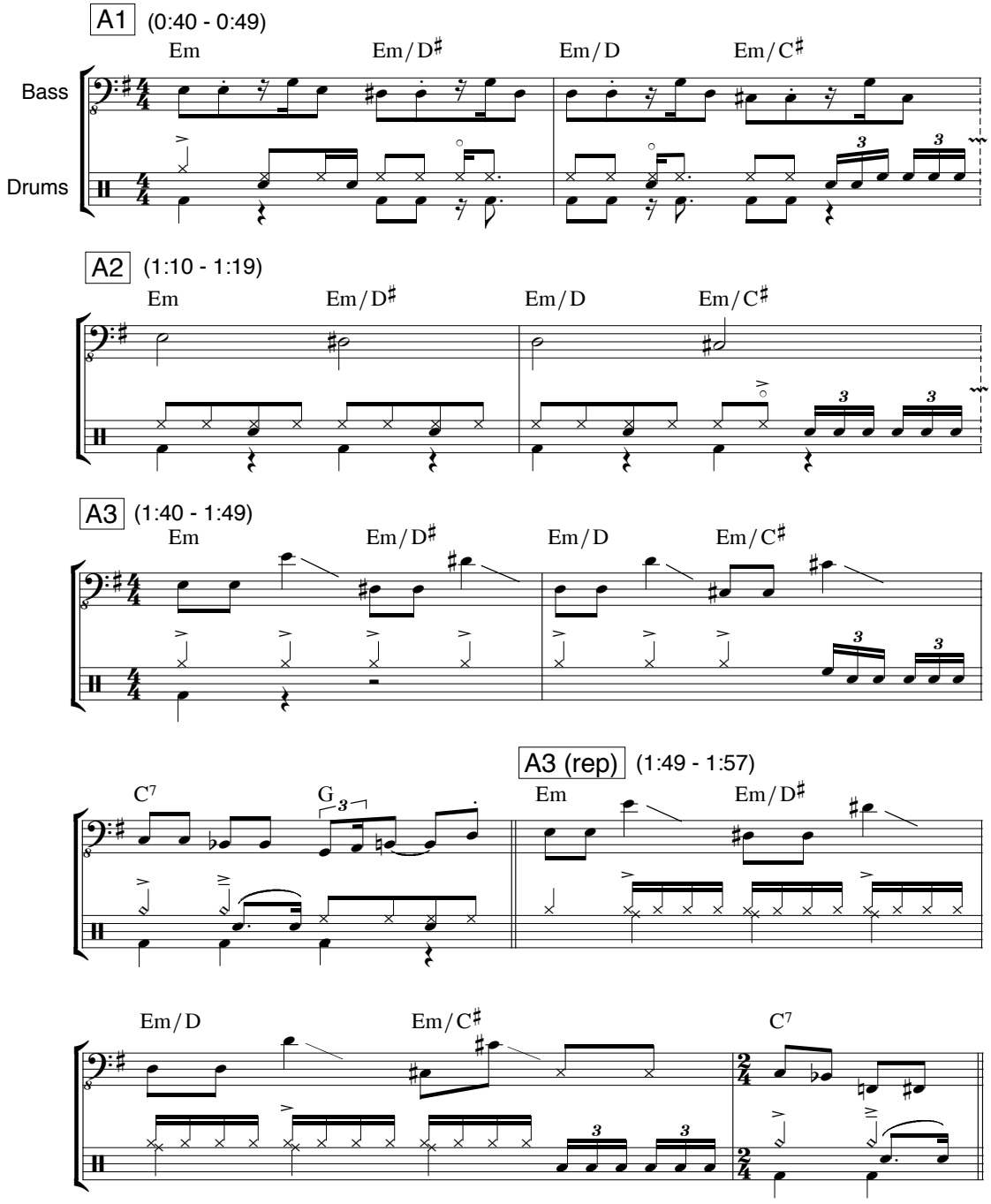
Example 8. Bass in A sections in the take one.

Comparison with Example 4 above (the bass part in the A sections of the originally released version, take 10) shows that the basic arrangemental ideas of variation are already present in the first take, but not yet complete in all sections. The first two sections (A1 and A2) are almost in their final form, and the bass lines are very similar to the original release, but in the third A3 section the work on the arrangement is still in progress: there are octave jumps and use of sliding technique only in two bars, which form the musical basis of the A3 bass lines in the originally released version. In the first take, there are in general also fewer surface level variations. In this first take the drums and bass guitar come in together in the A1 section, whereas in the originally released version (in *The Beatles*, known also as the 'White Album') the drums start 10

bars earlier than the bass guitar (the sketchy few high bass notes played in the intro of the first take are not taken into account here).

Bass and Drums

The examples presented here show that the bass and the drums play very closely together throughout the entire song, especially in the A sections. Example 9 illustrates how the bass and the drums play together in the A sections:.



Example 9. Bass and drums in A sections.

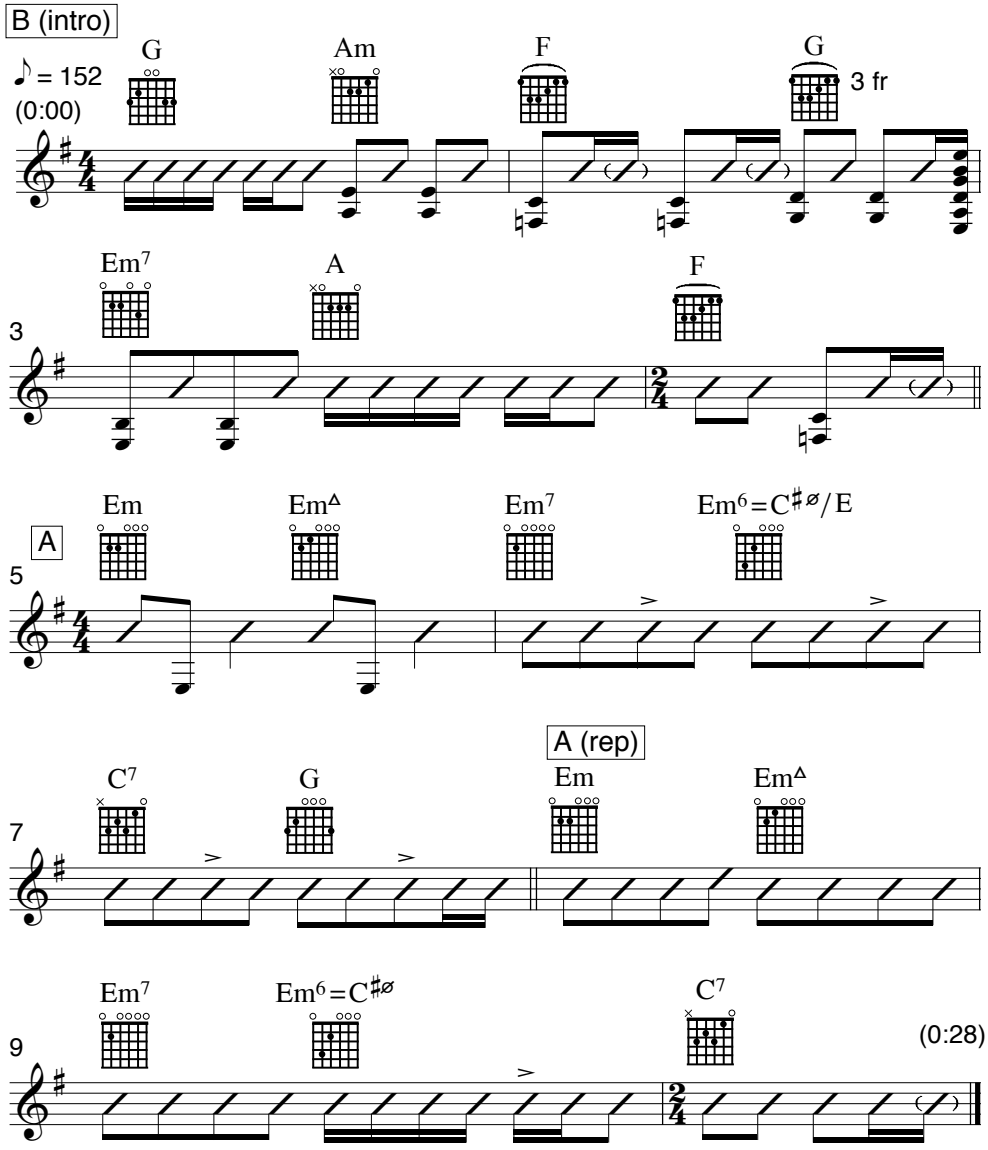
Here the variations occur on the intermediate level and are easier to perceive than in the B sections, where the variation is slight and takes place on the surface level (with the exception of the drums between the B1 and B2 sections, where the variation is on the intermediate level).

The funky groove of the A1 & A1 (rep) sections is a result of the carefully planned interplay of the bass and drums – based on the same rhythm played by the bass guitar and the bass drum. In the A1 sections, the 16th G notes played on the bass guitar function as an organ point hit the off beat bass drum kick altogether five times. Together, the staccato style of the bass part and the rest just before the G notes emphasize the funkiness of the A1 sections. In the next A sections [A2 and A2 (rep)], the accompaniment style changes to a very basic and simple beat and the half notes played on the bass guitar blend well with the standard beat drumming. Perhaps this laid-back accompaniment style was chosen to give space to the sound effects (e.g. birds) in the first two bars of the A2 section. The drums begin in the next A sections [A3 and A3 (rep)] with only single quarter note hits on the ride cymbal, giving a lot space to the bass lines, the descended slides after octave jumps. In A3 (rep), the drums vary the ride cymbal beat density, now played in 16th notes, but still give enough room for the bass guitar's descending slides. In conclusion, there is no doubt that all the A sections, where the bass and drums play together, have been planned very carefully, and as a result, the different sections fit very well together.

As regards the surface level variations, it is interesting to note that in the A sections, the varying drum fills are played in the second bar of each section, as are almost all of the surface level bass variations.

Variation in the Acoustic Guitar part

“Cry Baby Cry” begins with John Lennon’s vocals and his acoustic guitar accompaniment (if acoustic guitar was needed, Lennon used to play it in his own songs – for more information about who plays which instrument, see e.g. MacDonald 1995, 238) and both are featured until the end of the song, except for eight bars where guitar is not played, these being the opening two bars in the following sections: A1, A1 (rep), A3 and A3 (rep). Lennon varies his style of playing the guitar throughout the song, and among the first 14 bars [sections B (intro), A, A (rep), and B1)] there are *no two bars that are identical*. The variation is mostly rhythmic. Lennon strums the guitar chords on all six strings, but often he also plays fifths on the two lowest strings. Highly original is his accompaniment in the 5th bar (0:12-0:14) where he first strums the chord and then, on the following 8th note, picks a low single note [E, on the (thickest) 6th string], and after that, strums again the E minor chord but this time in quarter note time. Example 10 illustrates the first ten bars of the song (intro plus the A sections), showing the great amount of variation in Lennon's acoustic guitar accompaniment.



Example 10. First ten bars in acoustic guitar part.

In general, the deep level variation of the guitar part belongs to the same category as the previously analysed drum and bass parts: the basic arrangemental idea lies once again on the alteration of contrasting intermediate level units (A & B). Also, there are more variations in the A sections than the B sections. In the B sections, the variation occurs on the surface level, and is strongly based on rhythmic changes. The variation in the A sections can be found on both intermediate and surface levels. The intermediate level variations in the A- sections are:

A *full accompaniment* with mixed patterns (mostly strumming on all six strings)

A1 *tacet* in the first two bars of both A1 sections; chord strumming in the last bars

A2 in the first bars of the A2 sections, a single line played *unisono* with the bass guitar and piano

A3 as in A1: *tacet* in the first two bars and chord strumming in the last bars

In addition to the intermediate level, there is also a lot of surface level variation in the A sections (usually rhythmic variations). Also the B sections are filled with surface level rhythmical variations, and Example 11 (on the next page) illustrates all of the 21 different rhythmic accompaniment patterns used in the B sections. In Example 11, the standard notes illustrate either a fifth played on the two lowest strings of the guitar (marked as two notes) or a three-note chord (1-5-8; keynote, fifth and octave – marked as three standard notes).

The A and B sections of 'Cry Baby Cry' include a total of 27 different accompaniment patterns on the acoustic guitar (see Examples 10 and 11). In all, 35 of the bars that include guitar, are in 4/4 time and in 27 of them the rhythmic patterns differ from each other! [3]

Variation in the Piano part

On the deep level, the variation in the piano part is much like with the other instruments. It is based on the alteration of contrasting intermediate level units, the sections A and B. The main difference is that the piano part has much less variation on both levels (intermediate and surface) than the instruments discussed above.

The acoustic piano comes in in the seventh bar (0:18), and is featured throughout the entire song as an accompaniment instrument. On the intermediate level, the variations in the A sections are as follows:

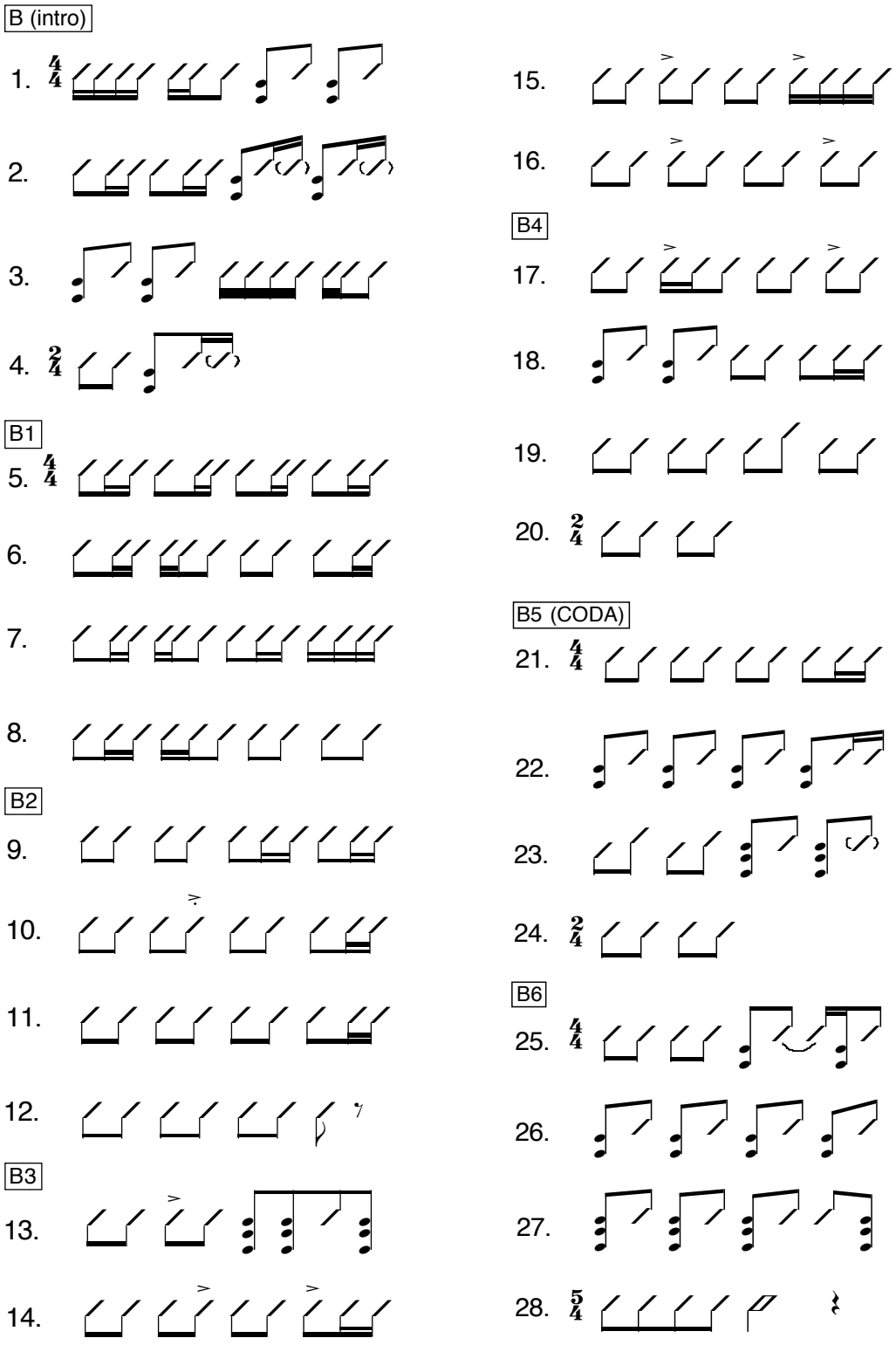
A *tacet* in the first two bars of both A sections; chords in the last bars
A1 *descending line* in half notes (octave with left hand)
A2 *descending line* in half notes (octave with left hand)
A3 *descending line* in half notes (octave with left hand)

The piano arrangement is the most invariable so far, with only one intermediate level variation in the A sections (between A and A1). On the surface level, there are minor variations, but fewer, if compared with the other instruments.

In the B sections, the variation occurs strictly on the surface level; there are some slight variations in rhythm and voicing. There is only one notable

[3] In the song's seven 2/4 time signature bars the guitar chords are strummed with three different rhythmical patterns; i.e. there are two variations on the surface level in these 2/4 bars.

variation on the surface level: the texture thickens in bar 42 (2:03), where Lennon's right hand begins playing all the chords in triads (previously, every second note in the B sections was, for the most part, a single note).



Example 11. Acoustic guitar's accompaniment patterns used in B sections.

Conclusion

After closely analysing the variation in 'Cry Baby Cry' both in the two previous studies (Koskimäki & Heinonen 1998, Koskimäki 2001) and in the present study), it is obvious that the entire arrangement of 'Cry Baby Cry' is based on *the extensive use of variation*. At times it looks as if variation is used as broadly as possible, as in e.g. some surface level bass guitar and acoustic guitar parts. In this paper, as in my previous article on the variation in the vocal parts (Koskimäki 2001), variation was examined in three different levels: surface level (motives, phrases), intermediate level (sections), and deep level (the entire song).

Some surface level variations, such as the small melodic and rhythmic changes in the bass and acoustic guitar parts, as well as the numerous drum fills, are so minor that they are probably not possible to perceive by ear (see e.g. Examples 2 and 5-7). This is due to the fact that, in most cases here, the previous musical event has occurred approximately 30 seconds before the next corresponding event (see Table 1) and that there is, simultaneously, an abundance of other intervening events. Furthermore, human short-term memory is able to hold information for a maximum of 30 seconds and, as the duration of short-term memory corresponds to the quantity of the intervening material, the result is that the more material there is the shorter the duration of memory is (see e.g. Dowling & Harwood 1986, 139, and Meyer 1973, 44-51). Moreover, the variations are often very slight, e.g. two-quarter notes' variation in time, and considering that the duration of each bar is approximately two or three seconds, the motive and its variation can easily slip from memory.

My view is that most of the surface level variations in the bass, drum and guitar parts are more or less a result of *spontaneous improvisation*. But the essence of these surface level variations lies elsewhere: it seems that, when recording 'Cry Baby Cry', Paul McCartney, John Lennon and Ringo Starr had some sort of *built-in ability* and *desire* to play their instruments with as much variety as possible. In particular, this applies to the way in which McCartney plays the bass guitar and how Lennon varies his guitar accompaniment patterns. It is not surprising that McCartney's bass playing style is widely recognized as one of most influential and innovative in the history of popular music. One of the key musical elements in his playing is the use of diverse variations. It is also obvious that John Lennon's accompaniment style on the acoustic guitar in 'Cry Baby Cry' is based almost entirely on *variation*, and in some ways resembles jazz improvisation in that it is difficult to predict what comes next. The variation in the piano part is much slighter in comparison with the guitar part and the reason is probably simple: John Lennon's piano technique is much weaker than his abilities on the guitar (John Lennon's contribution to the whole song is largest: beside vocals he has also played the acoustic guitar and piano, and most likely the organ (see e.g.Lewisohn 1988, 143; MacDonald 1995, 238).

Ringo Starr's drumming style has been amply discussed and, on the Internet alone, one can find a huge collection of different sites on the topic (see e.g. Expert 2006). His style is widely recognised as being very personal and unique. One of the reasons for this might be that, although being left-handed, Starr plays a right-handed drum kit. In 1987, George Harrison commented: "Ringo could be the best rock "n" roll drummer – or at least one of the best rock and roll drummers ... He does fills which crack up people like Jim Keltner. He's just amazed because Ringo starts them in the wrong place and all of that, but that is brilliance, that's pure feel."(Schultz, 2006).[4] The drum fills in 'Cry Baby Cry' are a clear proof of this. But the most remarkable thing about these unusually placed and variedly played drum fills is that they always feel very natural and fluent. The most essential aspect of his playing is that he approached the song more like a songwriter than a drummer. He does not stick to just one accompaniment pattern and always serves the music itself; Ringo Starr plays the song, not learned patterns.

In addition to the instruments discussed above, two bars of George Harrison's bluesy electric guitar playing (1:17 and 1:27) and the two glissando piano effects (0:27 and 1:56) are characteristic of the entire song in that even these short passages varied when repeated.

The intermediate level variations between the B sections are for the most part not improvised, and, for example, the bass and drum parts appear to be carefully planned; only some surface level variations might have been improvised. The release of the first take of 'Cry Baby Cry' on the *Anthology* album offered the possibility to examine the arranging process of the song. Comparison of the transcriptions of the bass parts (A sections) in the first take and the originally released version shows that all the arrangemental ideas and elements are already present in the first take but the boundaries between different sections were not yet solid and complete; especially in the last A section (A3).

While it is probably safe to say that, as regards the analysis of the instrumental parts in 'Cry Baby Cry', most listeners are able to perceive the deep level pattern in the song, it is not true of some of the surface level patterns. For the most part, these surface level variations are simply impossible to perceive by ear – this can only be done with a help of a detailed and accurate transcription.

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[4] An interview in *Guitar* Magazine in 1987 (quoted in Schultz 2006). According to drummer Phil Collins, Ringo Starr is "vastly underrated. The drum fills on "A Day in the Life" are very complex things. You could take a great drummer today and say, 'I want it like that.' They wouldn't know what to do." According to Mark Lewisohn, Starr was both remarkably reliable and proficient: "there were less than a dozen occasions in the Beatles' eight-year recording career where session 'breakdowns' were caused by Starr making a mistake, while the vast majority of takes were stopped due to mistakes by the other three members". (Experts 2006).

It can be concluded that the most unexpected variations in both long term and deep level structures are done by *occasionally and irregularly repeating a previous motive or figure*: if there were variations in every new section and/or repeated phrase, the listener would easily anticipate the new variation. Paul McCartney, in particular, appears to master the skill of maximum variation but all the members of the Beatles show great skill and imagination in their abilities to vary their playing**.** As mentioned previously, it would be interesting to study how common this arrangemental practice of constant variation was in the complete works of the Beatles.

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STUDY III

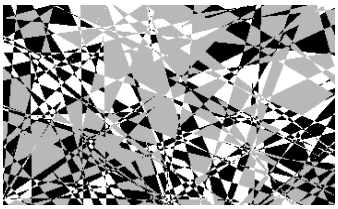
HAPPINESS IS… A GOOD TRANSCRIPTION

Shortcomings in Sheet Music Publications of 'Happiness Is A Warm Gun'

by

Jouni Koskimäki

Published in the year 2000 in *Beatlestudies 3: History, Identity, Authenticity*, 169-205. Edited by Yrjö Heinonen, Jouni Koskimäki, Seppo Niemi & Terhi Nurmesjärvi. University of Jyväskylä, Department of Music: Research Reports 23



BEATLES 2000

HAPPINESS IS … A GOOD TRANSCRIPTION

Shortcomings in Sheet Music Publications of 'Happiness Is A Warm Gun'

Jouni Koskimäki

It is common knowledge that neither John Lennon nor Paul McCartney could read or write music – that is, they were not familiar with the common notation system. Nevertheless, although both of them were suspicious of music theory, they were not against writing music down. They simply found it problematic. In Lennon's own words:

> "In the early days they were always asking us 'Would you and Paul consider learning music?' and we always said, 'No, No, it would wreck our style' or whatever we said would ruin it. That's what we said. Sometimes it's annoying not to be able to write down something, but to write down a bit of music I have to go through a whole complicated thing to remember it. I've lost lots of good music through not being able to write it down. But if we could write it there would be some counter loss. I tape-record it so there's no need for it. I think writing music would be all right if it was up-dated, they use a very old fashioned style of note

> formation. Most of my songs, on the sheet music, have always been incorrect. If ever I get anybody to play me the notes on the sheet music, it's all wrong. There seem to be minor notes against major, I'm always singing minor notes against major because I think it's bluesy but it turns out that it isn't. It's a mistake they keep telling me, so they never write it like that, they always write a major note. All those bands who read from the sheet music, they're just playing the wrong tunes altogether. So there's certain notes you can't write down. If they are going to have written music then somebody should invent a new musical notation, which covers *all* the notes. But there always seems to be something wrong." (Miles & Marchbank 1978, 76.)

It seems, however, that the problem was not so much in the notation system as such but, rather, in the way the music was written down. The difficulty was in and between the ears of the transcribers.

The aim of my study is to compare how accurately the music and especially the rhythm has been transcribed in different sheet music publications of 'Happiness Is A Warm Gun', which is, in my opinion, the most complex of the Beatles songs from a rhythmic point of view. Actually, because of the rhythmic complexity of the song, the Beatles spent quite a long time in the studio when recording it. The sessions lasted three days (from 23 to 25 September, 1968) and the number of the different takes rose up to 70, which is one of the highest amount of takes for a single song they ever recorded. The final version was edited from two takes (53 and 65) (see for example Lewisohn 1988, 157 and Lewisohn 1997, 300). I will also take into account how well the transcriptions serve musicians who want to learn and play the songs from these publications. Through the analysis of 'Happiness Is A Warm Gun' I will also demonstrate the problems in the authenticity and shortcomings of sheet music publications. Naturally the record is considered as the authentic source, to which the notations are compared.

PROBLEMS IN MAKING A CORRECT TRANSCRIPTION OF RHYTMICALLY COMPLEX MUSIC

main sheet music formats

If the arrangements for non-original instruments and line-ups are not taken into account, most of publications fall into one of the following publication formats:

- sheet music editions (mainly the so called vocal/piano edition)
- lead sheet editions
- full score editions
- editions containing transcriptions of an instrumental part
- simplified editions (called mainly the easy edition)

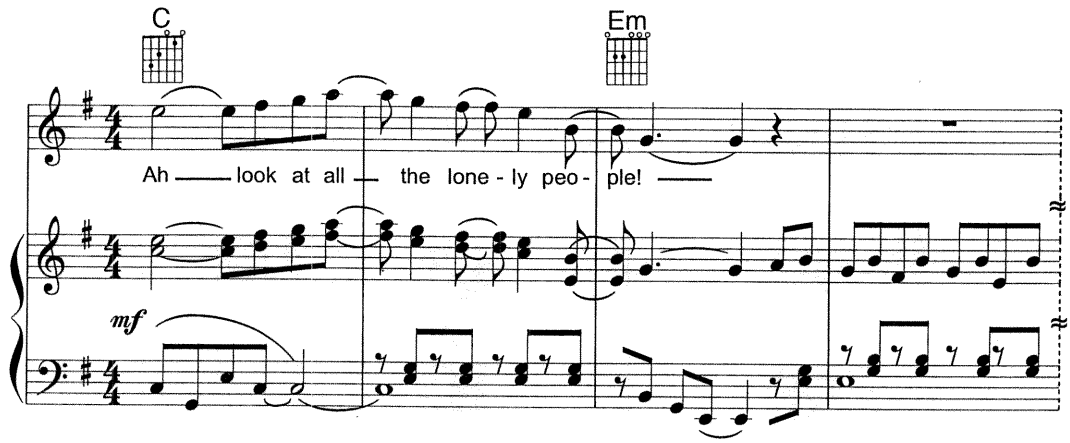
Sheet music editions are probably the most commonly used in popular music. There are two types of this format: piano (or other keyboard staves) *with* or *without* vocal stave. It is, at least in principle, an arrangement of the main sections of the song for piano (or other keyboard instrument). Piano staves are in principle the same in both types of sheet music. In these formats, the upper piano stave – treble clef, intended to be played with the right hand – includes the main melody (occasionally incorporating secondary melodies) together with some supporting chord tones where appropriate. The lower stave – bass clef, intended to be played with the left hand – occasionally coincides with the actual bass line heard on the record but is more often arranged for the left hand of the piano. The lyrics are written under the upper stave and the chord symbols over the upper stave in the case of format without a vocal stave. With the vocal stave lyrics are also placed underneath but the chord symbols are either in between of piano staves or over the vocal staff. Previously (in the sixties and often in seventies the chord symbols were placed under the lower stave in both sheet music formats. Guitar diagrams may also be added, usually so that they, together with the chord symbols, are written above the upper stave (see Example 1).

The *lead sheet format* comprises only a single stave for the main melody (other vocal or instrumental parts may occasionally be added), above which the chord symbols – with or without diagrams – are written. Sometimes all chord diagrams are given in the space between the song title and the first stave, so that only the chord symbols are written above the staves.

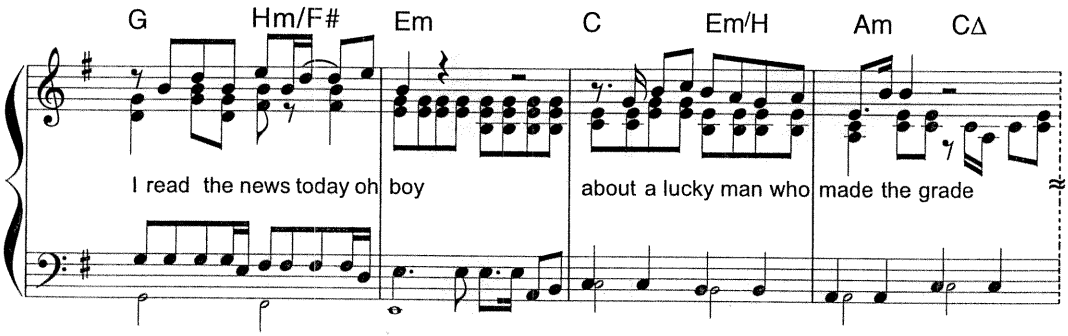
In popular music, the *full score format* has not been common before the 1980s. As its name implies, a full score is intended to represent all of the instruments heard on an actual record (or performance) as accurately as possible. The parameters indicated in a full score usually include the pitch (as in melody or harmony) and the rhythm. Such aspects as dynamics or phrasing are more rarely indicated. Actually, many publications titled "full scores" or "complete scores" are in practice far from full or complete: certain instruments as well as entire sections of a song may be omitted altogether –

actually in the majority of publications these shortcomings exist. During the entire publishing history of the Beatles it was only at the beginning of eighties that the first editions of their music in the original key were released (Milton Okun's edited and arranged books 'Compleat Beatles I & II' almost all songs are in the original key). Also in the end of this decade the first accurately transcribed improvised guitar solos, and also the first so-called full score publications of the Beatles were released – unfortunately the first issues of these full scores were rather poor, omitting both a large amount of sections and quite many instruments.

A) With vocal stave



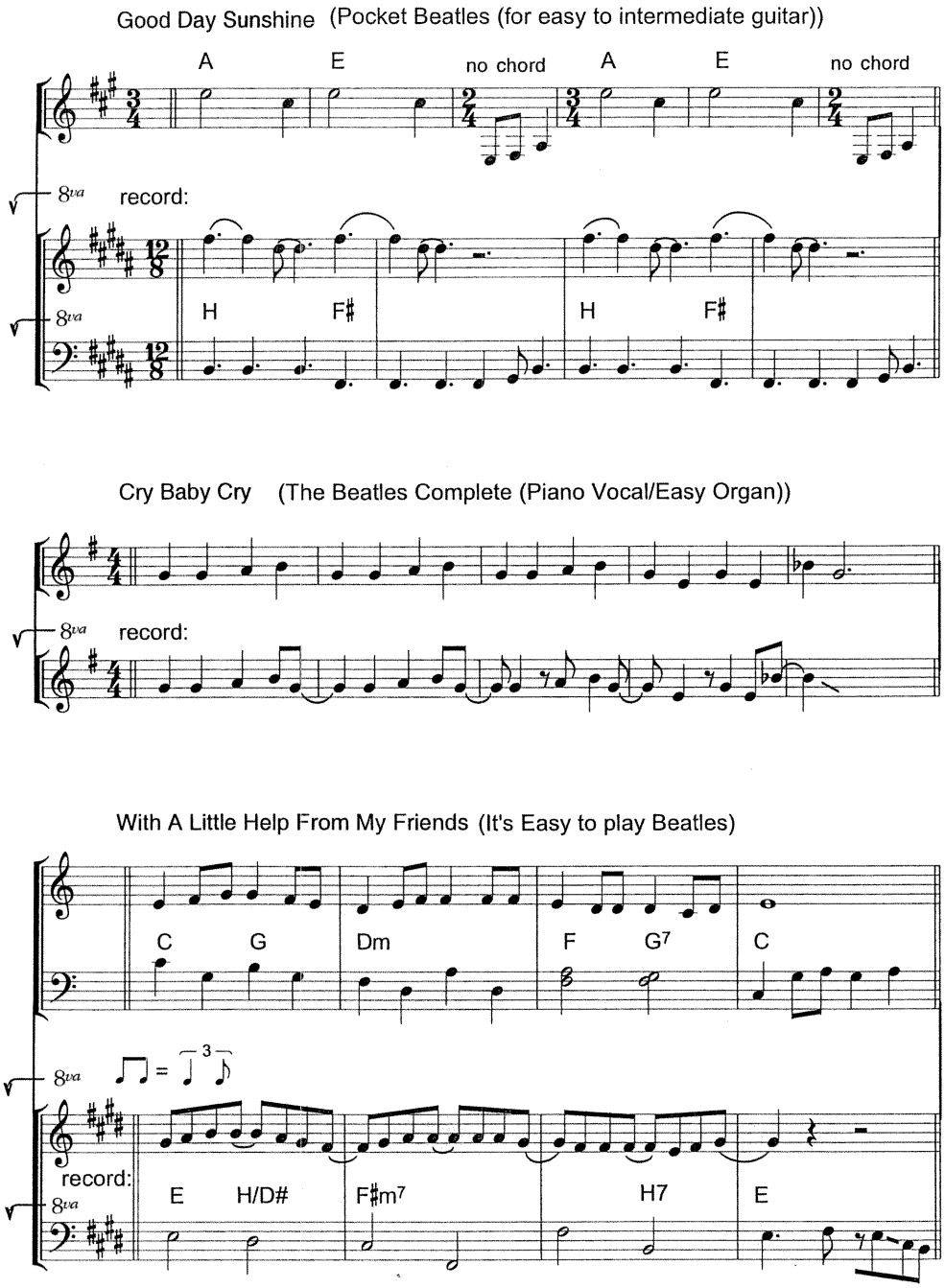
B) Without vocal stave



Example 1. Two types of Sheet music format

One category of sheet music publications includes *transcriptions of an Individual instrumental part*, originally played by a member of the Beatles on a recording. Most of these transcriptions concern the guitar part.[1] The

[1] The first accurate transcriptions of improvised rock guitar solos were published in thebeginning of the 1980s. One of the leading pioneers in this field was guitar virtuoso



Example 2. Simplified Beatles notations and comparison to the record (transcriptions by Koskimäki)

first transcriptions of solo guitar improvisations by the Beatles were also published in the 1980s. However, more accurate transcriptions were to be

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Steve Vai, whose early transcriptions – mostly published in the leading popular music magazines such as Guitar Player – included solos by Eddie Van Halen.

published only in the beginning of the 1990s. These transcriptions include *The Beatles Guitar Book* by Joff Jones (1990) and *The Beatles Guitar Techniques* by Jesse Gress (1993). There are also some publications for other instruments, for example *Basslines: The Beatles* (1992). There are also keyboard-oriented publications such as *The Beatles Keyboard*, The *Complete Piano Player*, and *Creative Keyboard Series: The Beatles*. There is, however, no corresponding publication for percussion, although it is probable that such a publication will be published in the near future.

A full chapter of its own could have been devoted to the so-called *easy* or *simplified editions*. Such editions are very common in popular music. As for the Beatles, this category too is exceptionally large. The titles of these editions are usually something like "The Beatles – Easy Edition" or "It's Easy to Play the Beatles". The title immediately implies the essence of the publication: the music is simplified to the degree that a even a novice is assumed to be able to play it. The most common simplifications concern the chords (usually there are less chord changes and/or the chords themselves are simpler) or the rhythm (usually there is less syncopation, the time-values are less complex, and/or grace notes or figures are omitted). From the basic music elements the rhythm is the mostly simplified parameter (see Example 2).

transcribing rhythmically complex music

To begin with, I would like to suggest that anyone who wishes to make a good transcription, should keep in mind the following three principles:

- the transcription should always make the organization of music as clear as possible – it should make it easier to comprehend and perform.

- transcriptions may have different functions and the level of details vary according to its function[2] – in any case, the transcriber should make the purpose of his or her transcription explicit at the outset.

[2] It must be remembered that no transcription of any musical piece can ever be totally complete. It is simply impossible to translate all the information included in one musical performance into a visual representation (which all transcriptions and notations are). For example, there is no effective, accurate and objective way or tools to transcribe and notate sound.

- the transcriber should trust his or her own ears – it is amazing how a trained ear can (with a little help of technology) figure out and select information even from a very complex texture.[3]

The most important element in making a transcription of a rhythmically complex piece of music is to identify the rhythm: how it is perceived and should be performed. Also, on this basis, how a transcription could, as stated above, "make the organization of music as clear as possible". To follow I will give a brief definition of musical rhythm and the basic concepts associated with it. These definitions are based on two articles (Kernfeld, 1988 and Dürr & Gerstenberg, 1980) and one compilation of Web-sites by Mitchell and Logan, 2000.

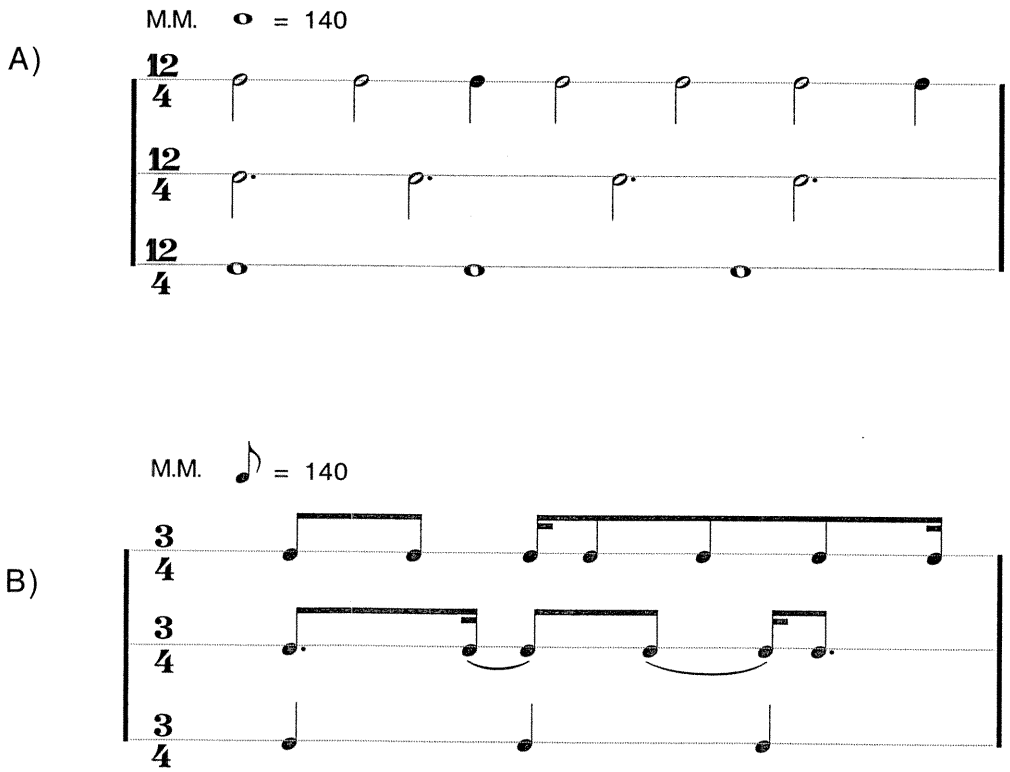
musical rhythm

Musical rhythm is the grouping of musical sounds principally by means of duration and stress. It is one of the four basic parameters of music – the others being melody, harmony, and sound – and is, since the others contribute to the rhythm and are activated only in association with the rhythm, inseparably linked to the others. Meter, tempo, and pulse are the basic corner stones of musical rhythm.

3 During the last decade some computer software for automatic transcription of music have appeared on the market. Some of them are intended for scientific study (for example Maher 89 & 90, Illinois University; Katayose 89, Osaka University; Kashino93 & 95, Tokyo University; Martin 96, MIT) as well as commercial applications (for example SmartScore, Logic Audio, Studio Vision Pro, IntelliScore). As for a review of softwares for automatic transcription see Klapuri 2000. One of the most recently published and developed programs on the transcription software market is 'Transcriber': it can slow down the tempo yet retaining the pitches of notes. This is a considerably benefit trying to figure out fast and complex passages. Although many of above mentioned software packages are capable of reproducing pitches and time-values very accurately, they can not sufficiently analyze the rhythmic organization of music. In other words, they can not represent the music as it is perceived and performed by humans. Moreover, the end result depends too much on how well the defaults – which are determined by the user – suit to the music to be transcribed. So, in the end, it is the musical competence of the transcriber that counts, instead of the properties of the software. A method based on simultaneous use of the original record and notation software has been presented by Koskimäki & Heinonen 1998.

beat, pulse, and tempo

The beat is the most basic rhythmic unit while the pulse is a recurring time pattern that consists of a succession of beats (a steady pulse resembles the ticking of a clock). In popular music, the pulse is usually explicitly stated by a regular accompaniment pattern played by drums and bass. Tempo determines the speed or rate of the pulse. Sometimes, especially when the texture is complex, the pulse is only implied and may be difficult to determine. In such cases there are at least two ways to identify the basic pulse: (1) the so-called majority principle (that is, the pulse of the majority of instruments), and (2) the pulse of the basic accompaniment (particularly drums and bass). It could also be misleading if you choose note-values that are too long combined with tempo values that are too fast. It is hard to understand and play with fast tempo if the notes are whole note or dotted half notes especially in polyrhythmic texture – the common practice has been that long note-values means also slow tempo. This kind of difficulty is demonstrated in Example 3.

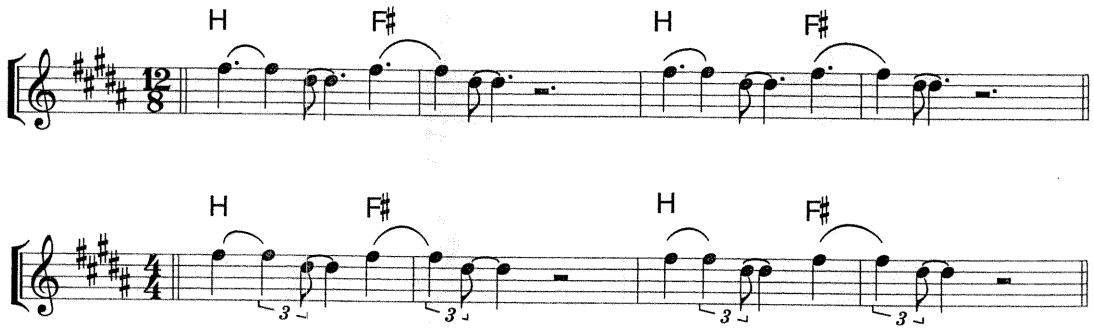


Example 3. Prolonged tempo marking and note values (A) and more acceptable time signature and metronome marking (B)

meter, time values, and time signature

Meter forms the temporal framework through which the rhythm is perceived and established by grouping the unaccented flow of the pulse into patterns based on a hierarchy of accents. The most basic unit of this kind of accent hierarchy is the bar. Bars are formed by stressing the first in a series of two or more beats, so that the beats group themselves into a pattern. Time values refer to the lengths of individual notes. For the pulse to be heard as a common denominator, the time values of individual notes must be exact multiples or subdivisions of the time value to the basic pulse. Time signature consists of two Arabic numerals, the upper numeral of which indicates the number of beats in one bar while the lower indicates the time value accorded to each beat. 1/4 -notes and 1/8 -notes are the most common time values used in time signatures. In simple meters (such as 3/8 and 2/4) the first beat in a series of two or three beats is stressed. In compound meters (such as 6/8 and 4/4), each measure has, in addition to the principal accent on the first beat, one or more subsidiary accents (the same hold true to such irregular meters as 5/4 and 7/8).

One essential factor is identify the most suitable time-signature and pulse to each rhythm. Sometimes it can be difficult: "should I use 12/8 and 1/8 -note pulse, or, 4/4 -time and 1/4 -notes and lots of triplets?" Example 4 ('Good Day Sunshine') shows the same excerpt with two different time signatures (12/8 and 4/4). Both notations have good properties but also some shortcomings. The preference depends largely on the users earlier experience of music and notation.



Example 4. 'Good Day Sunshine' with two different time signatures

accentuation

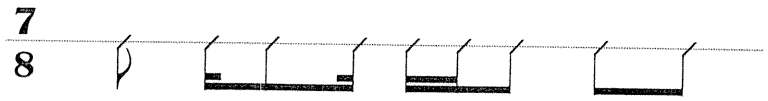
An accent may be defined as intensification in length or loudness of an individual note as compared to its surrounding notes. Much of the rhythmic interest in music depends on accentuation – especially in the case of popular music, where accents occur against the regular accented pattern. In the common notation system, accents are indicated by various accentuation marks (light, moderate, heavy etc.). However, most are not notated within the music but are inserted into the music by the "interpretation" of the performer. To be able to place accents correctly, the performer must, then, be familiar with the genre and style which the song represents.

phrasing and beaming

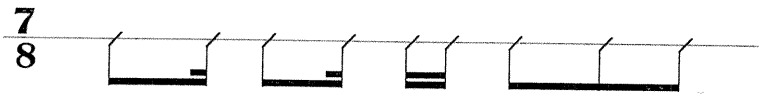
The phrase is the shortest self-sustaining musical expression (self sustaining in the sense that it has a perceivable beginning, middle, and end). In popular music, phrases tend to be two or four bars long. In notation, correct phrasing can be indicated by phrasing marks or slurs. Beaming – that is, joining a group of eighth-notes, sixteenth-notes and so on together with a beam – is a very useful way of highlighting small-scale rhythmical patterns and accentuation without using accentuation marks. Usually beaming implies accentuation: the first note of any group of beamed notes is typically assumed to have a stress or accent on it. This is why it is extremely important to use beaming in such a way that it complies with the musical context. Incorrect beaming only leads to a performance that corresponds neither to the original source nor what was intended by the transcriber. In example 5 there's a demonstration of misleading beaming.[4]

[4] This real life example which actually occurred in my arrangement-class, one student notated the rhythm of a quartet as in example 5A. However, her phrasing and accentuation in the piano-part was as presented in example 5B. The notated beaming different considerably from what was actually played by the transcriber. Other band members could not follow her lead due to discrepancy between performance and score. Onomatopoetic representation of example 5A where the accents are with **bold** fonts is as follows: "**ton te**-kont-te **te**-ke-ton **ton**-ton" whereas example 5B is: "**tonk**-ke **tonk**-ke **te**-ke **ton**-ton-ton". With false outlining of the rhythmic phrase and incorrect beaming, the result of the music is noticeably different: the notation does not make the music more understandable, on the contrary: it changes the music to something else.

A) notated rhythm



B) performed rhythm



Example 5. Misleading beaming

complex rhythms

Although much popular music is based on regular rhythmic patterns, there are numerous examples avoiding this kind of regularity. Commonly used devices in breaking from overly regular rhythmical patterns include

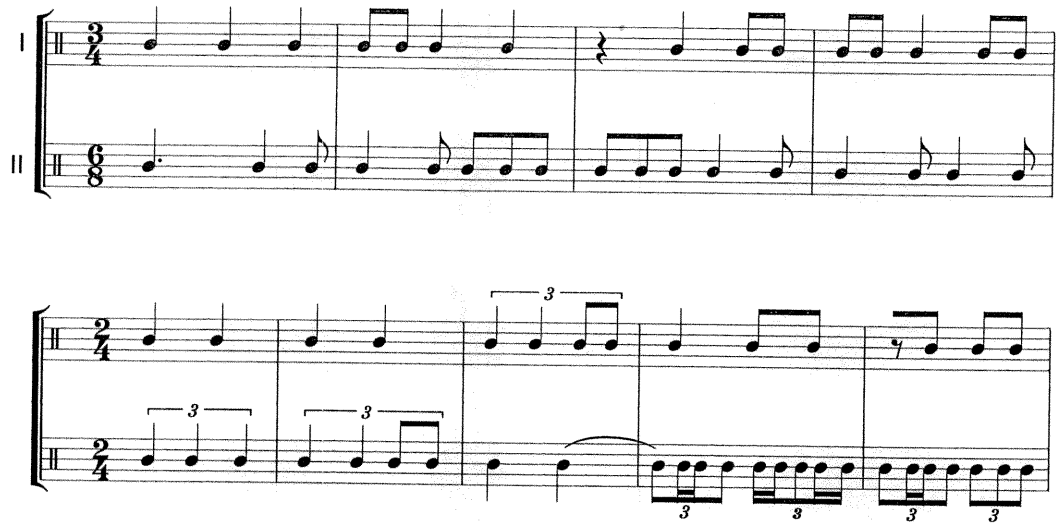
- the use of irregular meters (5/4, 7/8; here the irregularity only takes place within a bar)

- altering the lengths of measures (for example, a series of four measures with time signatures 3/8, 4/8, 2/8, and 5/8)

- the use of polyrhythm (that is, the simultaneous use of different meters in different parts) The most common variations in polyrhythmic texture are two against three (for example 1/4-note duplets and 3/4, or, 6/8 and 3/4, in which 6/8 has two beats in one bar)

All of these devices can be combined into a single piece or even in one short section of a piece. Stravinsky's *Rite of Spring* is a good example of this. 'Happiness Is A Warm Gun' by the Beatles is another. It goes without saying that, in the case of complex rhythms, it Is extremely important to chose the most natural pulse (including tempo indications) and time signature as well as to indicate the metrical structure within a bar by using beaming in a logical

and illustrative way (the use of phrasing and accentuation marks may also be helpful). In example 6 there is a demonstration of a typical polyrhythmic texture.



Example 6. Polyrhythmic texture

PROCEDURE AND MATERIALS

The basic procedure of this study is to compare a collection of published sheet music representations of 'Happiness Is A Warm Gun' to the actual recording. The main point is to explore how accurately the transcriptions reproduce that which is audible on the record. Furthermore, I will explore how these transcriptions work from the musician's point of view (for example how easy, illustrative, and unambiguous they are to learn and play). I will pay attention particularly to the aspects referred to in the previous section.

Gathering of a representative collection of published transcriptions is not an easy task due to the enormous quantity of publications available. Because of the lack of a complete sheet music bibliography, it is rather difficult to estimate how many transcriptions of a particular song are available. Another matter is that, in this case, the array material would easily become too large and difficult to deal with, therefore the best solution is to choose a

representative selection. In this case, the eligibility of the selection was determined by choosing

some of the best known and widely used publications,
examples representing different publication formats, and
editions from different time periods, from the early 1970s to the late1990s.

The selected publications as well as information concerning them is presented in Table 1.[5] The most well-known and widely used publications include James (the authorized publisher), Okun (the first in which songs were transcribed in original keys and where most of the instrumental solos were also included), and Scores (the first and to date the only full score publication of all Beatles songs). Unfortunately an example could not be found of 'Happiness Is A Warm Gun' in the lead sheet format, so there are eight transcriptions in sheet music format (three in piano format and five in vocal/piano format), one full score (Scores), and one analysis of the song's rhythm (MacDonald). There is only one explicitly simplified edition (Complete/Easy) in the selection. Two of the selected editions (*Complete/Easy* and *The Beatles*) have no release date printed.[6]

ANALYSIS AND COMPARISON

In the following, I will present my own analysis of 'Happiness Is A Warm Gun' and compare the transcriptions presented in the sheet music publications belonging to the sample of this study within my analysis. The comparison and analysis proceed section by section, in the order in which sections appear in the original song.

[5] After the name and other information concerning the publication there is a shortcut name of the edition in *italics*. From here on, I will use these shortcuts in the analyzes, in the text, tables and examples.

[6] According to adjustments made by the Jyväskylä city library the *Complete/Easy* publication was released in the beginning of seventies (most probably in 1973) and *The Beatles* publication in the middle-seventies (most probably year with this edition 1975) (Mäkelä 1999).

Publication	Sheet music format	Shortcut
The third book of 50 Hit songs by John Lennon & Paul McCartney, edit. Dick James (1970)	Sheet music (vocal/piano)	*James*
The Beatles Complete Piano Vocal/Easy Organ (197-?)	Sheet music (piano); Easy edition	*Complete/Easy*
The Beatles (Wise Publications) (197-?)	Sheet music (vocal/piano)	*The Beatles*
The Beatles Bumper Songbook (1980)	Sheet music (vocal/piano)	*Bumper*
The Compleat Beatles, volume two, edit. Milton Okun (1981)	Sheet music (piano)	*Okun*
The Beatles Complete. Piano/Organ/Vocal Edition (1983)	Sheet music (piano)	*Complete/Piano*
The Complete Beatles, volume one, A-I, arr. Lowry (1988)	Sheet music (vocal/piano)	*Lowry*
The Beatles Complete Scores. Transcriptions: Tetsua Fujita, Hagino Youji, Kubo Hajime and Sato Goro (1989)	Full score	*Scores*
The Beatles: The White Album (1992)	Sheet music (vocal/piano)	*White Album*
Ian MacDonald: Revolution in the Head (1998)	Rhythm analysis	*MacDonald*

Table 1. The selected publications.

overview

The song consists of four sections each section being based on a different pulse. Moreover, the lengths of the sections are different and the meter (time signature) varies from 4/4 via 3/8, 3/16, and 4/8 back 4/4. There are also similar variations concerning the rhythm within certain sections (C and D). Table 2 illustrates the overall rhythmic complexity of 'Happiness Is A Warm Gun'.

During the first half of the song the pulse doubles on two occasions: from the 4/4 of section A to the 3/8 of section B and from the 3/8 of section B to the 3/16 of the beginning of section C. In the end of the song the pulse changes just the opposite direction: from the 3/6 at the beginning of section C to the 3/8 (4/8) at the end of the same section and from the 4/8 of the end of section C to the 4/4 of section D. So, at the conclusion the pulse returns to that with which the song began.

Section	**A** (She's not a girl..)	**B** (instru-mental & I need a fix..)	**C** (three times repeated) (Mother Superior jump the gun)				**D** (Happi-ness...)	(When I ...)	(Be-cause.)
Sub-section			C1	C2	C1'	C2'	D1	D2	D3
Most natural pulse	**4/4**	**3/8**	**3/16** (4 x 3/16 in the melody or 2 x 6/16)	**3/8** (only one bar)	**3/16** (4 x 3/16 in the melody or 2 x 6/16)	**4/8** (only one bar)	**4/4**	**3/8**	**4/4**
Time	(0'00"-0'44")	(0'44"-1'12")	(1'13" - 1'15")	(1'15"-1'16")	(1'16"-1'18")	(1'18" - 1'19")	(1'34"-0'44")	(1'47" - 2'02")	(2'02"-2'41")

Table 2. The pulse changes in 'Happiness Is A Warm Gun'.

section A – "She's not a girl who misses much..."

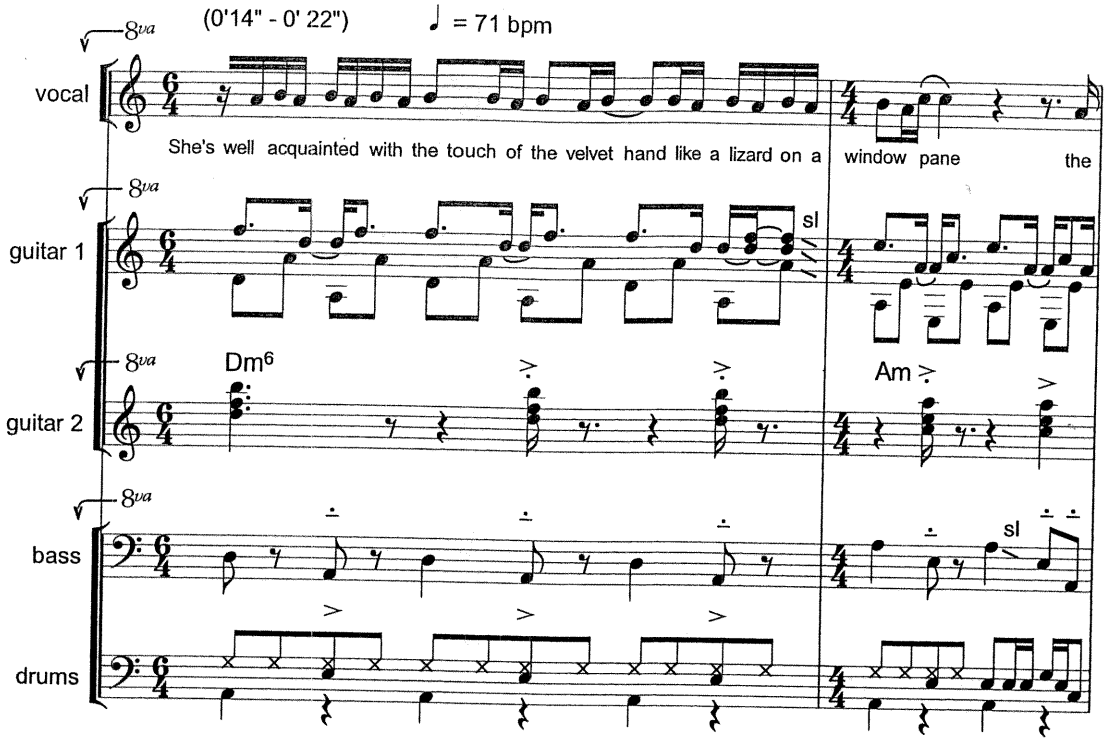
analysis

Determining the basic pulse of the section is by no means problematic. The vocals and the finger-picking guitar play mostly in 1/8 -notes and 1/16 -notes, while the bass and drums play mostly in 1/4 -notes. Because the basic accompaniment (bass & drums) has a major impact on the overall feel of the rhythm, the most natural pulse of the section is based on quarter notes. According to the majority principle, the most natural pulse of this section is based on quarter notes. The section itself consists of six phrases as follows:

1	"She's not a girl..."	0'00"
2	"Do do do do..."	0'07"
3	"She's well acquainted..."	0'14"
4	"The man in the crowd..."	0'23"
5	"Lying with his eyes..."	0'30"
6	"A soap impression..."	0'37"

Taking the quarter note pulse, the lengths and time signatures of the six phrases of section A are as follows. The first two phrases are eight 1/4 -notes long each and form two bars in a 4/4 meter. Contrary to this, the third phrase consists of ten 1/4 -notes and is most naturally divided into two bars, one in 6/4 and the other in 4/4 (See Example 7).

The fourth and fifth phrases are similar to the first two bars (eight 1/4 -notes, forming two 4/4 bars). The sixth bar is once different again, consisting of nine 1/4 -notes, which are naturally divided in two bars, one in 5/4 and the other in 4/4 meter. Section A is based only on two chords and it is most natural to try to fit the bar lines to the chord changes where possible. On this basis, it is better to write the sixth phrase as suggested above (that is, one bar in a 6/4 meter) rather than dividing the beginning of the phrase into one 4/4 and one 2/4 phrase, as has been done in many publications.



Example 7. The third phrase of A-section as in a full score format by Koskimäki

comparison of the publications

For one reason or another the variety concerning the rhythm of 'Happiness Is A Warm Gun's A-section is astonishingly large amongst the published transcriptions. This is astonishing because section A is *not* particularly complex compared to the rest of the song. Within the ten chosen publications there are seven different notations of the rhythm for this section. This variety is shown in Table 3.

The phrases consisting of eight 1/4 -notes (1, 2, 4, and 5) are calculated correctly in all publications. Contrary to that, the two phrases of irregular length (3 and 6) are in my opinion understood incorrectly in these publications. In principle, the third phrase is represented basically the same way but, because two publications have chosen half note as the basic pulse, the length of this phrase is different between the publications. Strangely enough,in all publications the third phrase (based on the progression Dm6–Am) is divided into three measures, despite the fact that there is no musical reason to support this. As stated above, it is much more natural, and

consistent, to notate the beginning (Dm6) as one 6/4 measure rather than dividing it to two bars (4/4 + 2/4).

For some irritating reason four publications (James, Bumper, Okun and The Beatles) change the pulse, even though nothing in the music supports such an alteration. Moreover, all publications, with the exception of Scores, divide the sixth phrase into three bars. The natural division is, however, two bars as in the case of the third phrase (see Ex. 7). The only difference to the third bar is that now there are five beats as opposed to six. Thus the most natural time signature is 5/4 (instead of the 6/4 of the third bar). In fact, this is the way the sixth phrase is notated in Scores. In Complete/Easy there is yet another mistake: the sixth phrase is shortened to eight beats instead of nine.

section B – "I need a fix 'cause I'm going down..."

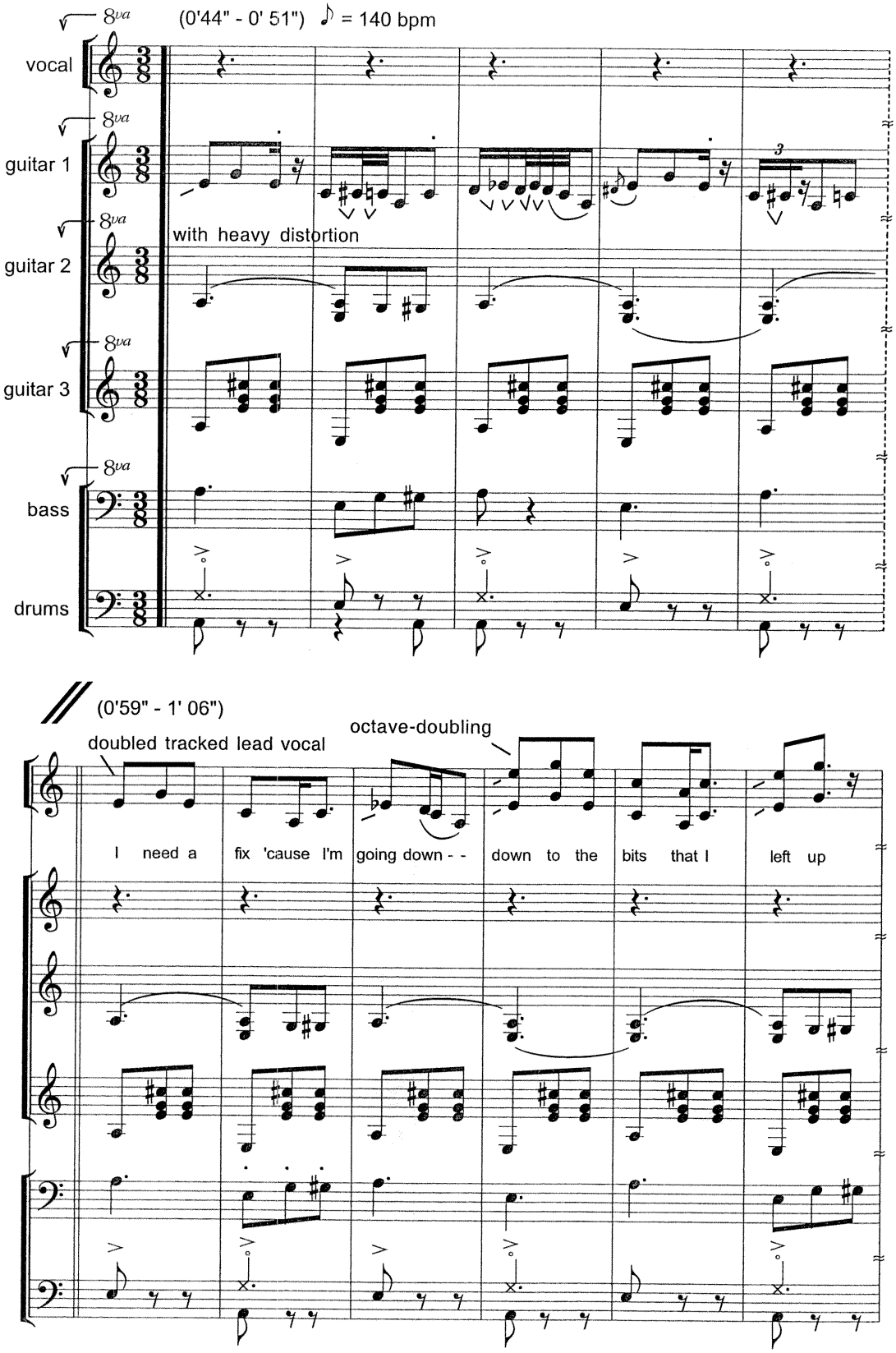
analysis

In section B the pulse changes for the first time in the song. The rather slow 4/4 time of section A is now substituted for a faster 3/8 pulse. Along with this change of pulse comes the polyrhythm, with drums playing dotted 1/4 -notes over the basic 3/8 pulse (this accompaniment kept throughout the entire section). The first dotted 1/4 -note occurs on cymbal while the latter occurs on the snare. The meter of this accompaniment is basically even 2/4 (where each 1/4 -note played by the drums is equal to the dotted 1/4 -notes sung by Lennon and played by the other instruments.) The resulting texture is very polyrhythmic (see Example 8)

As the section proceeds, the complexity reaches an even higher level. This is due to two factors: (1) the varying lengths of phrases, and as mentioned above, (2) the 2/4 -feeling drum accompaniment in 3/8 time signature through the whole section (although the lengths of the drum beats are mostly dotted quarters). The first phrase comprises of three bars while the second and third each comprise four bars. In the beginning of the second phrase (at 0'48"), the percussion accompaniment is inverted: now the first beat occurs on the snare (instead of the cymbal) and vice versa. Again, when this irregular 3+4+4 bar structure is repeated, the drum accompaniment is switched back to a more standard accompaniment figure. This takes place eight bars before the end of the section (at 1'02").

	Time signatures	Number of bars
Koskimäki	2 x 4/4 (first phrase) (0' 00"- 0'06") 2 x 4/4 (second) (0'07" - 0'14") 6/4 + 4/4 (third) (0'14"- 0'22") 2 x 4/4 (fourth) (0'23"-0' 29") 2 x 4/4 (fifth) (0'30" - 0'36") 5/4 + 4/4 (sixth) (0'37" - 0'44")	12
James	2 x 8/8 (first) 2 x 8/8 (second), 8/8 + 4/8 + 8/8 (third), 2 x 8/8 (fourth), 2 x 8/8 (fifth), 4/8 + 6/8 + 8/8 (sixth)	14
Complete/Easy	25 x 4/4	25
The Beatles	2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 2/4 + 6/8 + 4/4 (sixth)	14
Bumper	2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 2/4 + 6/8 + 4/4 (sixth)	14
Okun	2 x 4/4 (extra intro), 2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 2/4 + 6/8 + 4/4 (sixth)	16
Complete/Piano	22 x 4/4 alla breve, 2 x 6/4 + 2 x 4/4 alla breve, moderato	26
Lowry	2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 2/4 + 3/4 + 4/4 (sixth)	14
Scores	2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 5/4 + 4/4 (sixth)	13
White Album	2 x 4/4 (first), 2 x 4/4 (second), 4/4 + 2/4 + 4/4 (third), 2 x 4/4 (fourth), 2 x 4/4 (fifth), 2/4 + 3/4 + 4/4 (sixth)	14
MacDonald	4 x 4/4, 1 x 4/4, 1 x 2/4, 6 x 4/4, 1 x 1/4 and 1 x 4/4	14

Table 3. A-section's time-signatures and the time-signatures in the studied publications.



Example 8. Polyrhythm in B-section in full score format by Koskimäki.

comparison of the transcriptions of section B in sheet music publications

Even though the transcriptions of section B are much more homogeneous compared to those of section A, there is still considerable variation between them (Table 4).

	Time signatures	Number of bars
Koskimäki	11 x 3/8 (instrumental) (0'44" - 0'58") 11 x 3/8 (I need a fix 'cause...) (0'59" - 1'22")	22
James	22 x 3/8	22
Complete/Easy	11 x 3/4	11
The Beatles	11 x 3/4	11
Bumper	11 x 3/4	11
Okun	22 x 3/4, slow waltz, ♩ = ♩.	22
Complete/Piano	11 x 3/4, moderate waltz	11
Lowry	22 x 3/4, double tempo	22
Scores	9/8, 2 x 12/8, 9/8 and 2 x 12/8	6
White Album	22 x 3/4, double tempo	22
MacDonald	22 x 3/8	22

Table 4. B-section's time-signatures and the time-signatures in the studied publications.

Basically section B has been transcribed in three different ways: (1) in 3/4 meter (Complete/Easy, The Beatles, Bumper, Okun, Complete/Piano, White Album, and Lowry), (2) in 3/8 meter (James, MacDonald), (3) alternating between 9/8 and 12/8 (Scores).

In some publications the rhythm has been simplified. Four publications (Complete/Easy, The Beatles, Bumper, and Complete/Piano) have completly omitted the instrumental parts (11 bars). In three publications (Compleat/Easy, The Beatles, and Bumper) there is no sign of a change of pulse. James has utilised the same pulse for section B as for section A

(instead of being a 1/4 -note it is a 1/8 -note for both A- and B-sections). *Scores* favours the utilization of more beats per bar**:** according to it, section B consists only of six bars while half of the publications present it as being 22 bars. Time signatures in Scores are either 9/8 or 12/8 while all the other editions have either 3/8 or 3/4. For musicians it very difficult to comprehend especially the lead guitar solo from Scores: the notation also includes many grace notes, 16th triplets and 32nd notes. The psychological impact of compressing multiple rhythmic alterations into one bar is considerably greater than by dividing the same passage over a series of bars.

section C – the Beatles go Balkan

analysis

Section C is undoubtedly the most complex and rhythmically rich of all sections of the song. It simultaneously combines complex polyrhythms and frequent changes of pulse (11 in total). In Example 9 is presented the entire C-section transcription in full score format by Koskimäki.

Section C consists of a unit of two melodic phrases (both with the lyrics "Mother Superior jump the gun") repeated three times. The pulse of the first phrase is based on 1/16 -notes (3/16) while the pulse of the second is based on 1/8 -notes (3/8). This kind of rhythm is called additive rhythm and it is common all over the world but particularly in Balkan areas.[7] Indeed, in the C-section of 'Happiness Is A Warm Gun' the Beatles do go Balkan! The most prominent features of this kind of additive rhythm includes (1) a rapid change of between a duple and triple meter and (2) a specific figuring of the pulse. By the 'specific figuring' I mean that it is natural to notate the duple meter in slower time values than the triple meter (usually twice as slow).[8]

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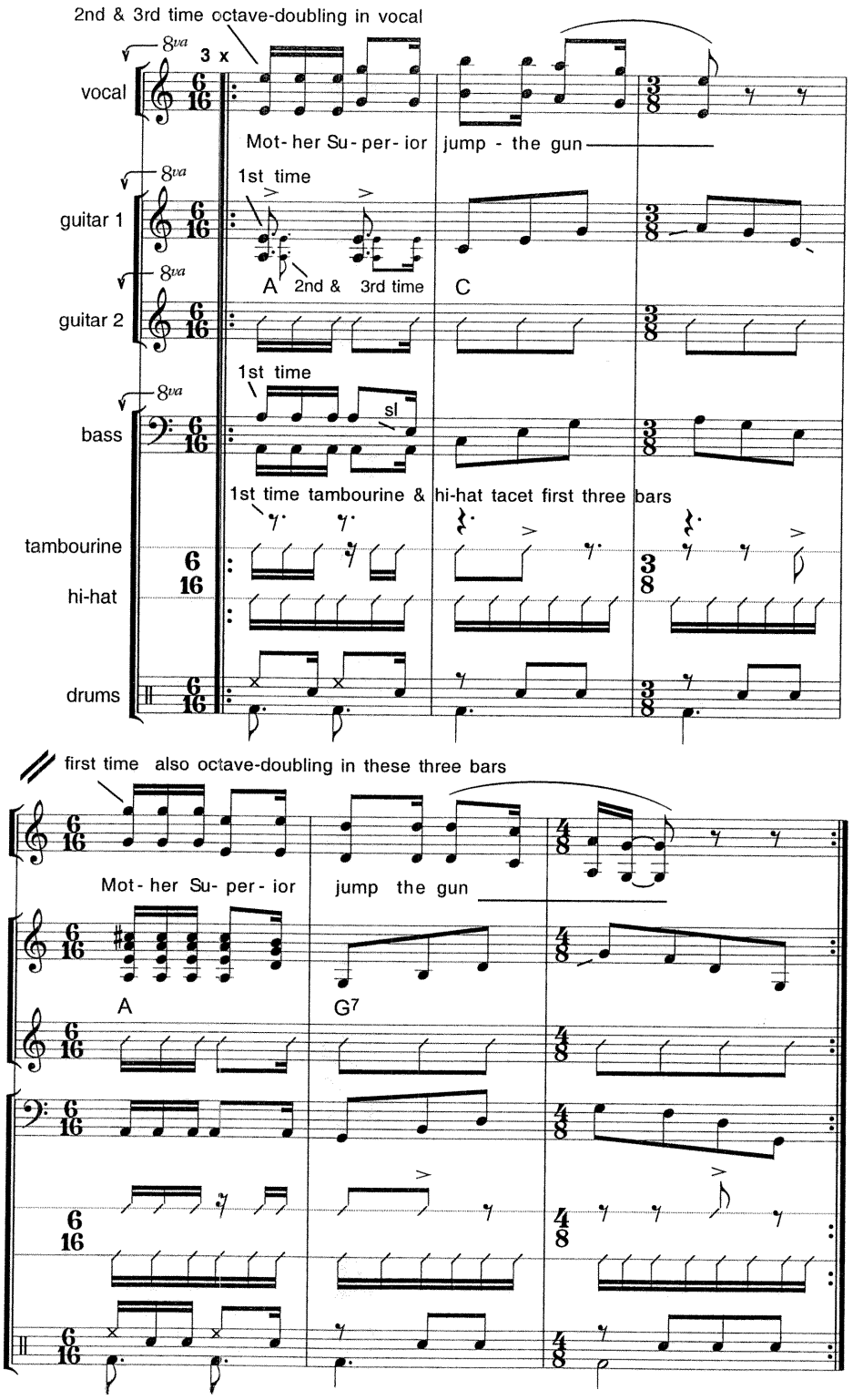
[7] Bela Bartok used the term 'Bulgarian rhythms' to describe this kind of additive rhythm. For example, in his Microcosmos VI there is a movement entitled 'Six Dances in Bulgarian Rhythm'. Although it is common all over the world, this kind of additive rhythms became known as "Bulgarian" since they were first analyzed in Bulgaria by Bartók. (Kaufman 1981, 432.)

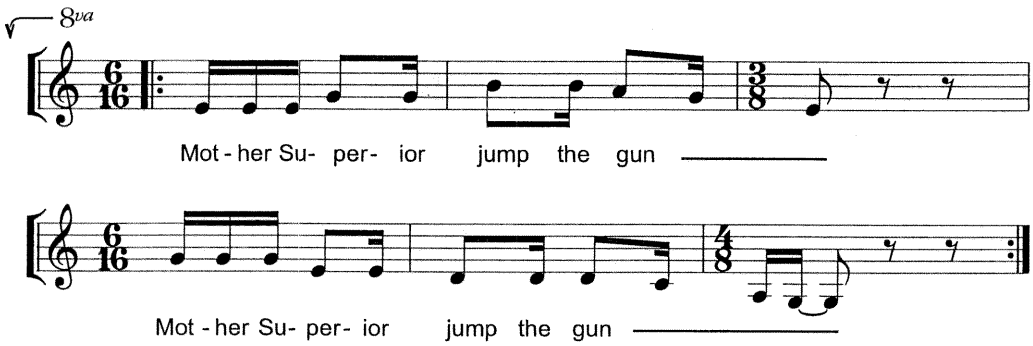
[8] I got a good lesson of this in 1987 when I had an opportunity to be acquainted with local Bulgarian folk musicians working habits – as well as playing with them. When they taught new songs, they consistently used the above-mentioned method of outlining the changes of pulse. For example, the very common rachenitsa rhythm – which is in a 7/8 meter and mostly played with a division of 2+2+3 – was taught by singing it with onomatopoetic syllables as "ton-ton + te-ke-te" and clapping it as



Example 9: C-section in full score format by Koskimäki

♩ ♩ ♫♫. Another well-known dance rhythm, kopanitsa, which is in 11/8 meter, was taught as "ton-ton – te-ke-te – ton ton", clapping it as ♩ ♩ ♫♫ ♩ ♩ .

As to its rhythm, the section C of 'Happiness Is A Warm Gun' is "pure Balkan". Perhaps the way this "Balkan" beat works in section C is best illustrated by illustrating how the accents are positioned in the lyrics. If written as "MOther SuPErior JUMP the GUN" (where the capitalized syllables indicate accents), all the accentuated notes function at the same time as the first notes of each bar in a 3/16 meter. In the last bar of both phrases, the basic pulse is changed from 1/16 -notes to 1/8 -notes. First time this concluding bar consists of three eight-notes (3/8) and the second time of four eight-notes (4/8). Thus, the rhythm of section C is genuinely "Balkan" in the sense that its phrases are naturally written in the same manner as the additive Balkan rhythms are taught by local musicians: the first phrase goes as 3+3+3+3 + 2+2+2 and the second one as 3+3+3+3 + 2+2+2+2 (Example 10).



Example 10. The melody of the C-section notated in "Balkan style" (transcribtion by Koskimäki)

comparison of the transcriptions

Once again there is a huge variety in the way in which the section C of 'Happiness Is A Warm Gun' has been transcribed in sheet music publications. There are, yet again, seven different ways – as was the case in transcribing sections A and B – presented in Table 5.

Among the selected material, little attention has been paid to the "Balkan-type" rhythmic quality of the section. Most editions have not noticed it at all and only some show a tiny glimpse of this kind of rhythmic structuring.

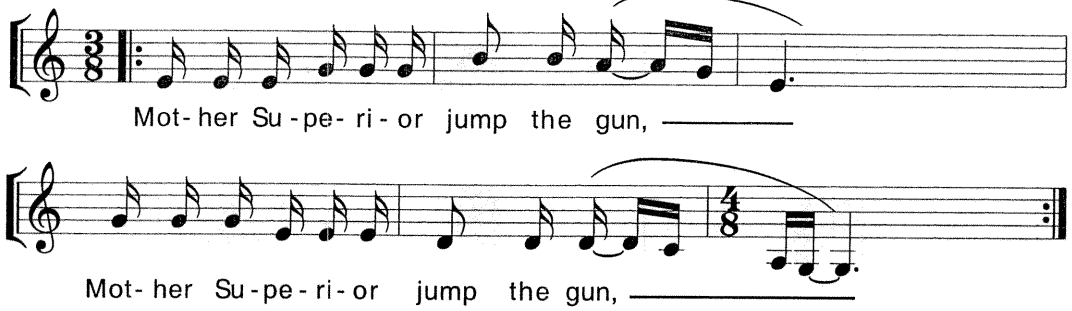
	Time signatures	Number of bars
Koskimäki	2 x 6/16 "Mother Superior jump the gun.." (1'13" - 1'15") 1 x 3/8 (1'15" - 1'16") 2 x 6/16 "Mother Superior jump the gun.." (1'16" - 1'18") 1 x 4/8 (1'18" - 1'19") 3 times	3 x 6 (18)
James	5 x 3/8 and 1 x 4/8, 3 times	3 x 6 (18)
Complete/Easy	4 x 6/8, 3 times	3 x 4 (12)
The Beatles	6 x 3/4, 2 times	2 x 6 (12)
Bumper	6 x 3/4, 3 times	3 x 6 (18)
Okun	5 x 3/4 and 1 x 4/4, 3 times	3 x 6 (18)
Complete/Piano	5 x 3/4 and 1 x 4/4, 2 times faster	2 x 6 (12)
Lowry	5 x 3/4 and 1 x 4/4, 3 times	3 x 6 (18)
Scores	9/8 and 10/8, 2 times	2 x 2 (4)
White Album	5 x 3/4 and 1 x 4/4, 3 times	3 x 6 (18)
MacDonald	1 x 6/8, 1 x 8/8, 1 x 4/8, 1 x 6/8, 1 x 8/8 and 1 x 6/8	(3 x 6) (18)

Table 5. C-section's time-signatures and the time-signatures in the studied publications

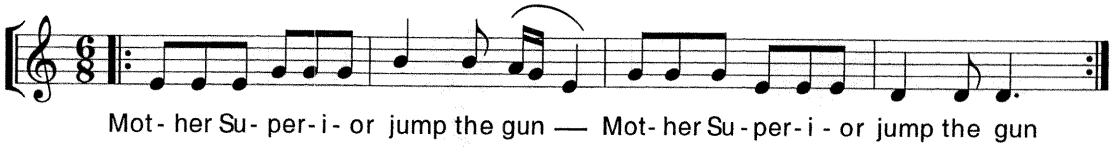
Example 11 shows how the melody of this section is presented in the publications belonging to the selection of my study. Two publications (Bumper, The Beatles) omit the last beat of the last bar altogether. In Complete/Easy the last bar of each phrase are omitted and the rhythm is transcribed incorrectly in the second and fourth measure (there is also a discrepancy in the melody of the last bar). Other flaws concerning the melody (that is, the pitches) are rare – only Okun, Complete/Piano and Scores include tiny idiosyncrasies concerning this matter. Scores is the only one that has the first

two words ("Mother Superior") positioned correctly – that is ♫♫ ♩ ♪ instead of ♫♫ ♫♫.

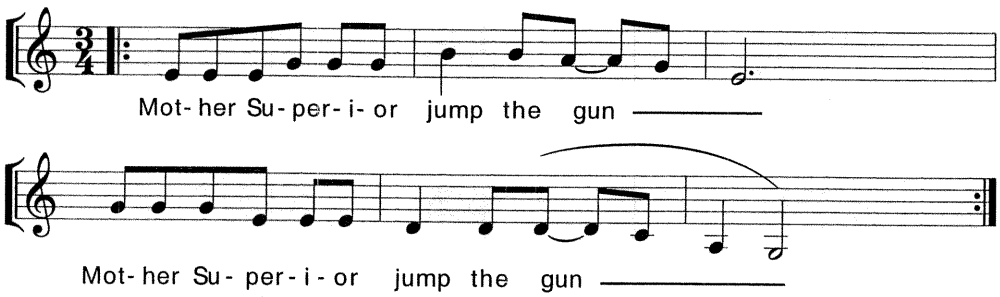
1. James



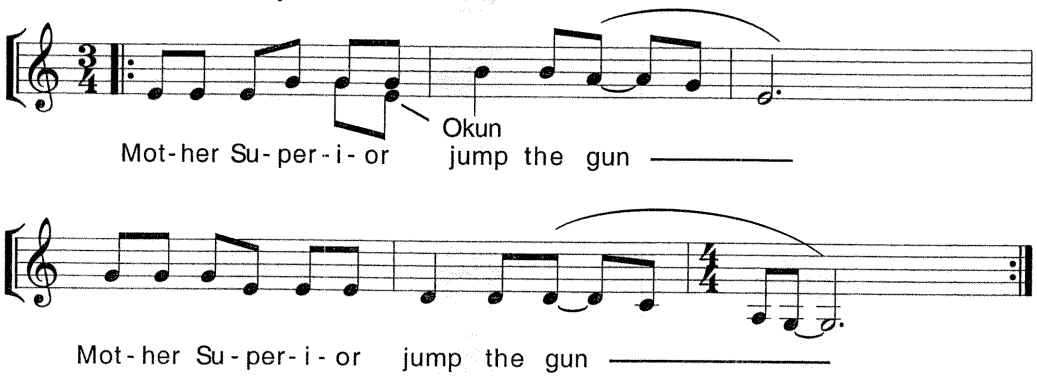
2. Complete/Easy



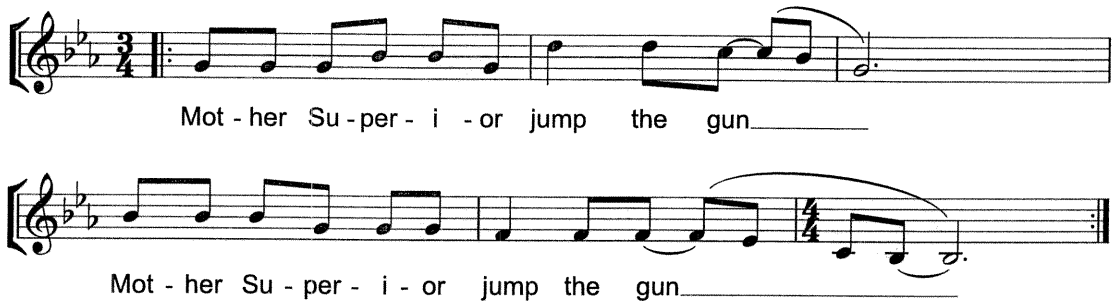
3. The Beatles & 4. Bumber



5. Okun , 7. Lowry & 9. White Album



6. Complete (Piano)



8. Scores

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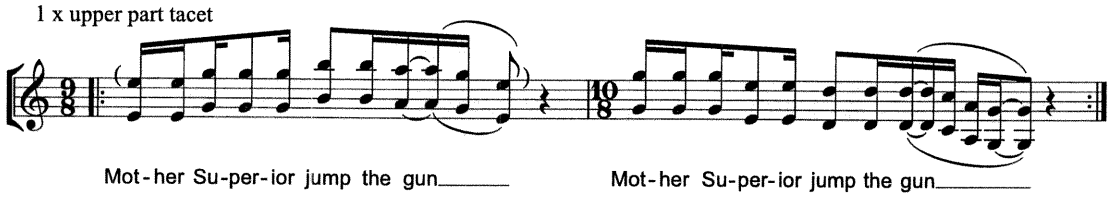
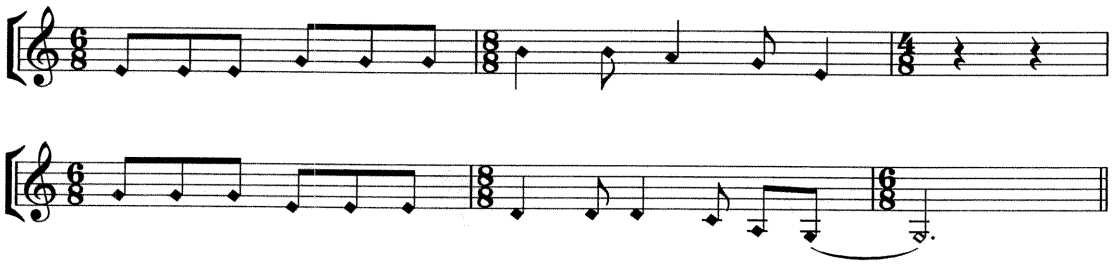


10. MacDonald



Example 11. C-section's melody in the studied publications (7 different versions).

Choosing the correct time signature for each section is crucial to outlining and determining the essence of the rhythm. Moreover, it is highly important to use logical beaming – and it is the beaming that is perhaps the most flawed and misleading aspect of the transcriptions, at least with respect to section C. For example, when the meter is 6/16 and the logical beaming would be 3+3, the sheet music publications prefer writing it either as 2+2+2 or as 4+2 (cf. Example 11). If you try play this C-section through with "non-Balkan" notations, as printed, it is extremely difficult due to the false beaming.[9]

[9] If you play with these misleading rhythms within this section, the resulting rhythm would be rather different. Somewhat similar to Leonard Bernstein's famous 'America' from 'West Side Story' which has been notated as 2+2+2+3+3 (or in onomatopoetic

With respect to beaming (as well as syncopation, phrasing, and the overall layout), the most illogical and confusing publication is undoubtedly Scores, however, there are also mistakes and shortcomings within other publications.

James, the pioneer of all Beatles sheet music publications, has for some reason left the whole section without any beaming. This makes the transcription very difficult to read and comprehend. McDonald is the only one where there is a change in time signature in every bar of C-section. This is understandable from the melodic point of view but given the whole texture (including instruments, especially the basic rhythm section) the frequent changes in time signature only make the transcription unnecessarily restless.

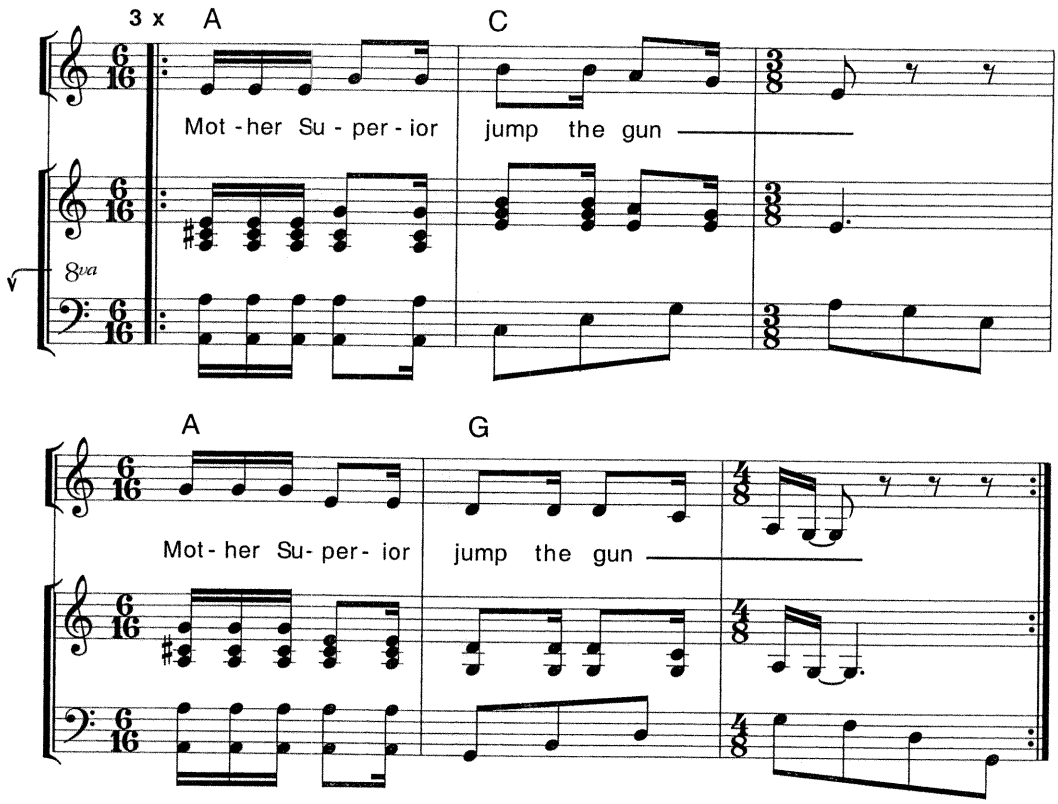
Although the beaming is, in most cases, against the natural pulse of music, there are quite many examples of how a natural articulation is indicated by phrasing marks. The most accurate publications as to the phrasing marks are James, Okun, Lowry, and White Album. In Scores, the phrase markings begin too late and this also holds true for the phrasing marks given in Complete/Piano. The only phrasing mark Complete/Easy provides is correct but this does not help much since the rhythm of that particular phrase is incorrectly notated.

Of the nine publications (the tenth is MacDonald's analysis of the rhythm) only four have paid some attention to the rich polyrhythm so evident in section C. In this regard, the best ones are White Album and Lowry. Both have transcribed the most important elements into a piano notation format (which is by no means an easy task). In Scores the time values are correct but they are obscured by an unclear layout – in fact, misleading beamings and syncopation marks make this edition extremely difficult to read and/or comprehend. James has transcribed the polyrhythm quite accurately, only in the first measures of the section are there some inaccuracies. The rest of the publications pay little attention to the polyrhythm and the notation is often unconvincing in relation to the beaming, phrasing, and syncopation. In Complete/Easy there is no indication as to the polyrhythm. An obvious explanation for this would be that polyrhythm is seldom easy!

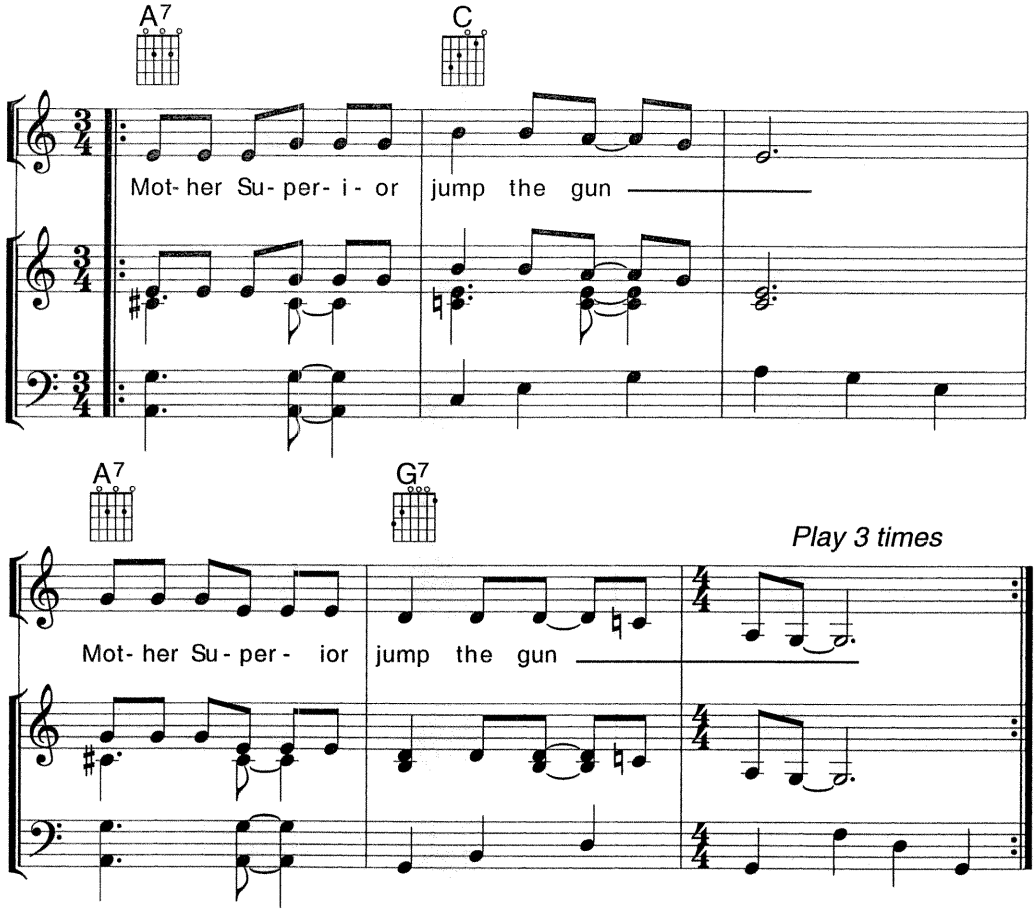
terms "ton-ton-ton – te-ke-te – te-ke-te"), The correct figured pulse is totally contrary: 3+3+2+2+2: in syllables " te-ke-te – te-ke-te – ton-ton-ton".

Example 12 shows my own transcription of section C, together with three others – one good (White Album), one bad (Complete/Easy), and one average (Complete/Piano).

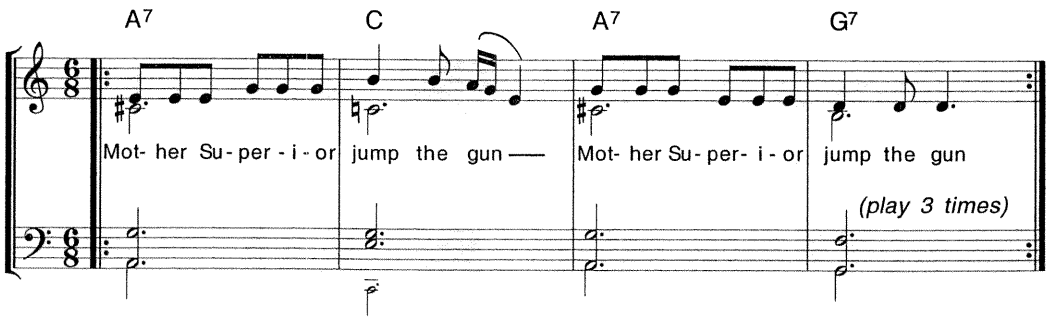
A) Koskimäki



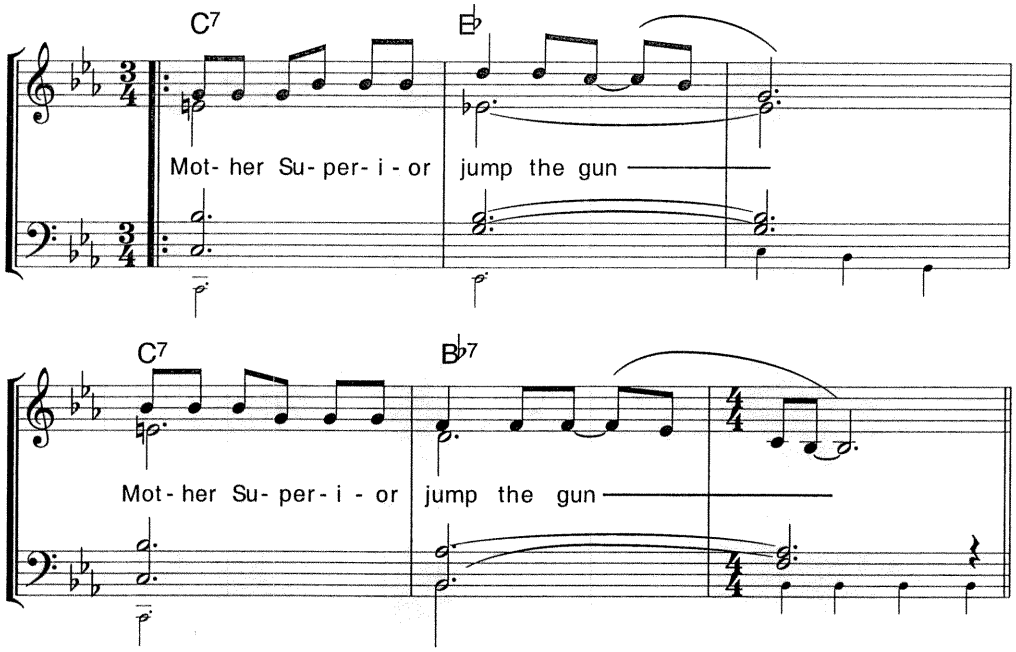
B) White Album



C) Complete/Easy



D) Complete/Piano



Example 12. Four transcriptions of the C-section as sheet music (Koskimäki, White Album, Complete/Easy, and Complete/Piano)

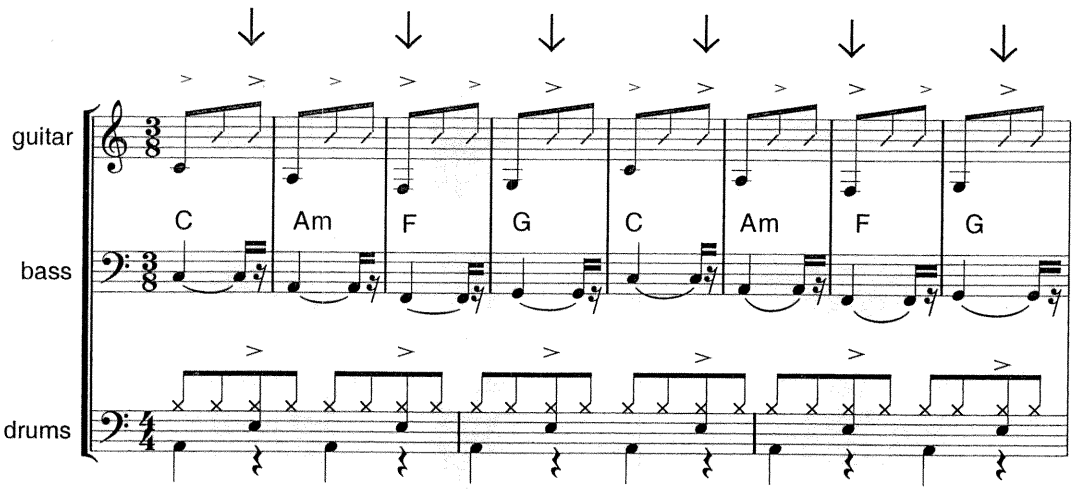
section D – "Happiness is a warm gun..."

analysis

Section D consists of three sub-sections, the second of which is heavily polyrhythmic (Example 13). All instruments and vocals are in 3/8 pulse, with the exception of the drums which continue even beat (3 x 4/4 and 1 x 2/4). While the basic beat of the drums is 4/4 the snare drum plays accents that coincide with the 3/8 pulse of the other instruments and the bass drum adds tricky kicks to this polyrhythmic texture.

The final sub-section offers another kind of polyrhythm. It consists of contrapuntal melodies with different rhythms. The background vocals add polyrhythmic complexity to the free and recitative-like lead. In the third and last sub-section (from 2'02"– 2'41") there is a one-bar cadence (on Fm7 chord), with ritardando and fermata. After this comes the last five bars (2'21" - 2'39"), which are a variation of the opening melody of the section with respect

to both the music and lyrics. The song ends with a drum solo consisting of a pair of additional coda-like beats.



Example 13. Polyrhythm in section D

comparison of the transcriptions

Once again, a great variety is apparent within the transcriptions of section D: there are seven different ways to notate this section amongst the ten publications (Table 6). Obviously, the most misleading and inaccurate transcription is offered by Complete/Easy, in which the entire 26-bar section is compressed, for some peculiar and unknown reason, to only six measures. Even though this publication is explicitly an "easy" edition, it is unforgivable to omit 80% of an entire section. Two other publications (The Beatles and Bumper) have made serious cuts. In Complete/Easy, there is also another serious blunder: the melody of the six bars that *have* been transcribed, has been transcribed so inaccurately that the notation of section D in this publication has virtually nothing to do with the original. Even the lyrics have been reorganized. For example, the title phrase ("Happiness is a warm gun") is repeated only three times. *O transcriptiones, o mores!*

A common shortcoming in notating this section is that in three publications there is no sign of the change of pulse that occurs in the central sub-section. The others have noticed this change of pulse more or less accurately – only in Complete/Piano this change is notated in an unnatural

way (from 4/4 to 6/8 instead of from 4/4 to 3/8). The most confusing factor in that publication is, however, that the time value indications beside the time signatures – first slow 4 (♩= ♪) then 6/8 (♪= ♪.) – simply do not make any sense.

	Time signatures		Number of bars
Koskimäki	4 x 4/4 (Happiness is a...) 12 x 3/8 (When I hold you ...) 4 x 4/4 (Because..is a warm..) 1 x rit. 4/4 + ferm. (Happiness is .) 5 x 4/4 (Gu--n.....) extra coda beats on drums	(1'34" - 1'47") (1'47" - 2'02") (2'02" - 2'15") (2'15" - 2'20") (2'21" - 2'39") (2'40" - 2'41")	26
James	4 x 8/8, 12 x 3/8 and 11 x 8/8		27
Complete/Easy	6 x 4/4		6
The Beatles	4 x 4/4, 12 x 3/4 and 6 x 4/4		22
Bumper	4 x 4/4, 12 x 3/4 and 6 x 4/4		22
Okun	half tempo: 4 x 4/4 double tempo: 12 x 3/4 half tempo: 10 x 4/4		26
Complete/Piano	slow 4, (♩ = ♪) 4 x 4/4; (♪ = ♪.), 6 x 6/8 slow 4, 10 x 4/4		20
Lowry	half tempo:4 x 4/4, double tempo: 12 x 3/4 half tempo: 10 x 4/4		26
Scores	4 x 4/4, 3 x 12/8, 5 x 4/4, 1 x 2/4 and 5 x 4/4		19
White Album	half tempo:4 x 4/4 double tempo: 12 x 3/4 half tempo: 10 x 4/4		26
MacDonald	4 x 4/4, 12 x 3/8 4 x 4/4, 1 x out of tempo & pause 5 x 4/4		26

Table 6. D-section's time-signatures and the time-signatures in the studied publications.

The most accurate transcriptions concerning section D are undoubtedly James and MacDonald (in the latter only the rhythm part is transcribed). Scores is consistent to the style the transcribers have chosen: it prefers time signatures based on long time values. According to Scores, the central sub-section of section D comprises of only three bars in a 12/8 meter while the others use a much more natural 3/8 signature.

CONCLUDING REMARKS

The above analysis on a selection of transcriptions of 'Happiness Is A Warm Gun' shows that the making a good transcription of rhythmically complex music is quite a task to undertake. Most of the publications in the selection were simply illogical, hard to read, and more or less full of mistakes. To sum up; this paper has illustrated that the state of Beatles sheet music publications lack reliability and certainly leave a lot to be desired. One may assume that the same holds true, more-or-less, for all published popular sheet music. One reason for the poor quality of the transcriptions is undoubtedly the complexity of the song itself. It is no wonder that cover versions of 'Happiness Is A Warm Gun' are extremely rare compared to the songs of the Beatles in general.[10] Making a transcription of rhythmically complex music is not, however, an impossible task if one keeps in mind the three requirements suggested at the outset:

- making the structure of the music as clear and unambiguous as possible,

[10] There is only one cover version of this song (by Bobby Bryant) referred to in acknowledged literature (Okun 1982, 66). There are little less than 200 original Beatles compositions in total and there are several cover versions of most of them. It is possible that 'Revolution 9' is the only song in the entire Beatles catalogue without any cover versions. 'Yesterday' is the most covered individual song in the history of popular music. Walter Everett (1999, 278) estimated that there were more than 2500 released recordings of 'Yesterday' by mid-1995. An obvious reason for the fact that there may be only one cover version of 'Happiness Is A Warm Gun', is the rhythmical difficulties and complexity of the song.

- making the best you can within the limits of the format (as well as making the limits explicit),
- and using a combination of a trained ear and available technology.

I am fully aware that all of these sheet music publications were not made with the intention to reproduce all the information audible in the original recording. It is, however, obvious that the majority of the transcriptions (at least Dick James, Milton Okun, Todd Lowry and Scores) were published with the intention to provide a fairly good transcription within the limits of the given notation format. Unfortunately, most transcribers have succeeded rather badly. The average quality of the transcriptions being but little more than fair. Among the publications there was one explicitly simplified edition (Complete/Easy). It is so inaccurate that it might be considered as a rape of the original song. It is hard to imagine that this kind of publication could serve anybody – especially a beginner who will get a wrong impression of the music. Unfortunately there were similar examples amongst the publications without any indication of them being simplified (Complete/Piano).

'Happiness Is A Warm Gun' is full of pulse changes. The ideal notation method is to change the time-signature along with the pulse. For example, the accurate transcription in one case would be a transition from 4/4 to 3/8-time, in which case the pulse change is implied. An alternate, and often used method, is to make the transition from 4/4 to 3/4 with an additional tempo change (for example ♩= ♪).

Unfortunately a considerable number (Okun, Complete/Piano, Lowry and White Album) of the analyzed publications have largely or completely used the latter method notation. In the case of this song, various types of tempo markings ("double-tempo" and "half-tempo") frequently occur. In the case of three publications, these transitions have given no indication of the pulse change. (i.e. 4/4 to 3/4-time without visible tempo alteration) The result of such an edition is a very bizarre sounding composition which only distantly resembles the original. From a rhythmical point of view one will be totally lost. In particular three editions (Complete/Easy, The Beatles and Bumper) exemplify this violation of the originally intended musical idea.

The number of sheet music publications of the Beatles repertoire is so enormous that everybody who wants to play the Beatles can easily find his or her favorite songs in the local music library or store. The most essential factor

in the search for a proper sheet music publication should be source criticism: the best way to check whether or not the transcription is good is to compare it to the original recording. The most common way to learn popular music as well as folk music has always been the method of learning by ear.

In spite of the flops there were also a few good – or, at least satisfactory – transcriptions in the selected material of this study (White Album, Lowry, and partly James). The increasing tendency to make full score transcriptions of popular pieces may be taken as a sign of a better future. In fact, with the improvement of historical Beatles' literature (the turning point was Mark Lewisohn's first books in late eighties), there is no reason to doubt that this tendency will, in the near future, also be reflected in sheet music publications.

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STUDY IV

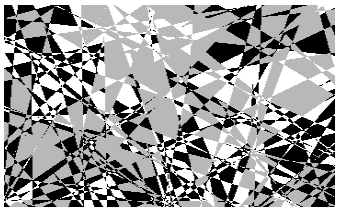
IMPERFECT HARMONY

Problems in Selected Sheet Music Publications of 'Lucy In The Sky With Diamonds'

by

Jouni Koskimäki

Submitted manuscript



BEATLES 2000

IMPERFECT HARMONY

Problems in Selected Sheet Music Publications of 'Lucy In The Sky With Diamonds'

Tonality in popular music is often something else than that of the Western major-minor: it may be for example modal, pentatonic or bluesy. The Beatles is a good example of versatile tonality.[1] However, in the 1960s, the transcribers of the sheet music publishing companies were not accustomed to tonalities other than the common major-minor – a state of affairs that constantly irritated John Lennon. In his own words:

> "Most of my songs, on the sheet music, have always been incorrect. If ever I get anybody to play me the notes on the sheet music it's all wrong. There seem to be minor notes against major because I think it's bluesy but it turns out that it isn't. It's a mistake they keep telling me, so they never write it like that, they always write a major note. All those bands who read from the sheet music, they're just playing the wrong tunes altogether. So there's certain notes you can't write down. If they are going to have written music then somebody should invent a new

[1] For example, one of their trademarks was the rich use of modal chords, bIII, bVI, and bVII in particular (see e.g. Heinonen 1995, Eerola 1998, Everett 1999, Heinonen & Eerola 2000, and Pedler 2003).

> musical notation which covers all the notes. But there always seems to be something wrong." (Miles & Marchbank 1978, 76.)

Of course the problem was not so much in the notation system as such but in the musical attitudes of the transcribers.

The rise in popular music education in the last two decades has also emphasized the need for relevant forms of analysis – not least their contributions to both discussions surrounding genre and style, but equally for students of composition and arranging. Besides the primary aim of my study, which is to explore how accurately the music, particularly the harmony, has been transcribed in different sheet music publications of 'Lucy In The Sky With Diamonds', I have also tried to develop the analysis methods of music (especially in harmony) for different sheet music formats. 'Lucy In The Sky With Diamonds', where harmony is surely one of the key elements of the fantastic atmosphere of the song, was released on '*Sergeant Pepper's Lonely Hearts Club Band* ' (1967), and was mainly written by John Lennon, but also Paul McCartney, George Harrison, and George Martin participated in the songwriting/arranging process.[2]

Instrumentation in 'Lucy In The Sky With Diamonds' is:

- Lead vocal
- Harmony vocals (voices I & II)
- Acoustic guitar
- Electric guitar
- Lowrey organ
- Bass
- Drums
- Tamboura
- Maracas

[2] McCartney was involved in the creative process by writing for example the catchy counter-melody to the intro and A section: he also played this melody with the Lowrey-organ. George Martin probably had something to do with the modulations between the different sections of the song. And it was George Harrison who suggested the use of the tamboura as a backing instrument (see e.g. Dowlding 1989, 165-167; Coleman 1995, 103; Martin 1994,101-104; Lewisohn 1988, 100-101; Lewisohn 1997, 247.)

The piano part can only be heard on the monophonic album mix (1967) and on the *Yellow Submarine Songtrack* (1999) version but not in the stereo mix on the CD release of *Sgt. Pepper's Lonely Hearts Club Band* (1987). I used the 1987 CD version for transcription, and therefore the instrument is omitted from the full score. Actually, the piano is only played in four bars, the two bars at 0:29 (heavily reverberating D-minor chord) and at the corresponding point in the next verse. The harmonic structure is built with the interaction of a Lowrey organ[3], guitars, bass and vocals. Even today, the song remains one of the most *essential psychedelic recordings* of the entire Beatles catalogue: its sounds and timbres are as essential as the other innovative elements of the song, e.g. its harmonic structures and rhythmic features. Walter Everett has written an excellent aural analysis on the creative use of various timbres and tones in 'Lucy In The Sky With Diamonds' in his recent article 'Painting their Room in a Colorful Way' (Everett 2006, 86-88).

THE MULTICOLOUR WORLD OF HARMONY

According to LaRue there are two main functions in harmony: *colour* and *tension.* These functions appear on three different levels: *large, middle* and *small* dimensions (La Rue 1997, 39-68). Many compositional and textural tools have also direct impact to harmony. These tools include such polyphonic techniques as counterpoint, part exchange, and various kinds of imitation. For this reason, harmonic analysis cannot be carried out without taking texture into account.

Large dimension in harmony refers to the *general impressions* as well as to the *movement between tonalities* (tonal or modulatory plan) of a musical work. According to La Rue, "if we are dealing with a large series of movements, it may yield quite important general conclusions if we can construct a typology of

[3] The full name of the Lowrey organ is the Lowrey DSO Heritage Deluxe electronic console organ – According to Andy Babiuk, the registration used in the Intro and A

impressions among the following alternatives: colouristic – tensional, chordal – contrapuntal, dissonant – consonant, active – stable, uniform – variegated, major – minor, diatonic – chromatic (modal, quartal, exotic, etc.). La Rue 1997, 50).

The main types of large dimensional tonality are, according to LaRue:

- *linear and modal*: melodic line plays a dominant part in determining vertical choices;
- *migrant*: explores constantly from one temporary key center to another without establishing consistent directions or any central gravitational goal;
- *bifocal*: shifting between major and relative minor but not so much other excursion as migrant tonality;
- *unified* (major-minor tonality): functioning hierarchy of chords centered around a single tonic;
- *expanded*. extending harmonic resources primarily in search of affective or descriptive colour, for example such as

  a) enlarged diatonicism
  b) chromaticism – for example alteration of conventional chords and modulation between chromatically related chords
  c) neomodality: exploiting flavor of modal progressions, particularly antitonal character (such as I - bVII, IV – Im, and V 3b – I), and whole-tone scale
  d) structural dissonance, and
  e) bitonality and polytonality – where two keys such as F and A may proceed as parallel structures

- *atonality*: the conscious avoidance of tonality and the use of antitonal procedures (use of syntactical substitute: dodecaphonism and serialism)

Examples of unified, bifocal, migrant, and expanded tonalities can be found from the Beatles catalogue. 'Lucy In The Sky With Diamonds' combines aspects of migrant, unified, and expanded (chromaticism, neomodality)

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sections was a combination of harpsichord, vibraharp, guitar and music-box (Babiuk 2002, 202).

tonalities. The overall tonality is migrant: the song literally explores "from one temporary key center to another without establishing any central gravitational goal". The modulatory plan itself (I – bII – bVII) seems to be more modal than tonal. La Rue's identification of large dimensional tonality is a useful tool in discussions of modes – through the melodic lines you determine the vertical harmony, and if those melodic lines form scales from the earliest period of Western polyphony to the middle of Renaissance (e.g. Dorian, Lydian etc.), the large dimensional tonality is then preferably modal. In 'Lucy In The Sky With Diamonds', functional tonality and chromaticism can be found in the middle and small dimensions.

With respect to middle dimension, harmonic action concentrates on such smaller effects of harmonic rhythm as *modulation* and *chord rhythm*. The functions of modulation can be either ornamental (a relatively short modulation, which leads rapidly back to departure) or structural. In 'Lucy In The Sky with Diamonds', the modulations are clearly structural. Small-dimensional aspects of harmony concentrate primarily on *individual chords (including their inversions)* and *chord progressions.* Although chords are basic tools of harmony, their definition may sometimes be highly problematic – the following questions arise often in analyses: "what is a chord?", "when is a chord?" and "what chord is that?" (see La Rue 1997, 42). These questions are relevant especially in analyzing the A section of 'Lucy In The Sky With Diamonds' where the texture is rather contrapuntal (lead vocals versus the chromatic bass line) than chordal and the emphasis is on colour rather than in tension. In the B- and C sections, which make use of conventional tonal chord progressions (Bb: I – V/V – V – I, G: I – IV – V – I), the emphasis is more clearly on tension. Another interesting aspect is the lyrics, and their relationships to the harmonies and chords – but that topic is beyond the scope of my study.

For the purposes of this paper, I define the basic means of harmony and texture as follows: (1) large dimensions: tonal and textural plan, (2) middle dimensions: key/mode and texture type, and (3) small dimensions: chords, their inversions, non-chordal notes (passing notes, appogiaturas etc.). The aim of my analysis is to explore how the above aspects of harmony are taken into account in selected sheet music publications.

MATERIALS AND PROCEDURE

The main procedure was as follows: I compared transcriptions of 'Lucy In The Sky With Diamonds' in selected publications to my own *full score transcription* of the song (Appendix 3). I tried to determine the eligibility of the selection by choosing (1) some of the best known and most widely used publications, (2) examples representing different publication formats, and (3) editions from different time periods (in this case from the early 1970s to the early 1990s). The selected publications as well as information concerning them are presented in Table 1.[4]

[4] After the name and other information concerning the publication there is a shortcut name of the edition indicated by *italics*. From this on, I will use these shortcut names instead of the complete reference. This applies to the text as well as to the tables and examples.

Publication	Sheet music format	Shortcut
The second book of fifty hit songs by John Lennon and Paul McCartney (1974)	Sheet music (vocal/piano)	*50 Hit*
The Beatles Bumper Songbook (1980)	Sheet music (vocal/piano)	*Bumper*
The Compleat Beatles, volume two, ed. Milton Okun (1981)	Sheet music (piano)	*Okun*
The Beatles Complete. Piano/Organ/Vocal Edition (1983)	Sheet music (piano)	*Complete/ Piano*
The Complete Guitar Player The Beatles Songbook (1988)	Lead sheet	*Guitar*
The Beatles Complete Scores. Transcriptions: Tetsua Fujita, Hagino Youji, Kubo Hajime and Sato Goro (1989)	Full score	*Scores*
The Beatles: Sgt. Pepper's Lonely Hearts Club Band (1992)	Sheet music (vocal/piano)	*Pepper*

Table 1. The selected publications.

None of the analyzed publications is so-called *easy edition*, five of them are in sheet music format (three in vocal/piano and two in piano format), one is a full score (*Scores*), and one is lead sheet (*Guitar*). Two sheet music publications (*50 Hit* and *Bumper*) are basically identical: the texture is the same although there are, for some reasons, minor alterations in chord symbols and guitar diagrams. In the analysis of the publications I paid attention particularly to the following aspects:

- key signatures/accidentals – how consistently the modulations are indicated by key signatures (or are they at all?);
- chord symbols/diagrams – how accurately they represent the original source, are the inversions right;

- texture – how the essential features of different vocal and instrumental parts (lead and harmony vocals, bass, and Lowry-organ in particular) are taken into account.

In the analysis I distinguished between clear mistakes and solutions that are more likely matters of interpretation. For example, calling a D major chord G minor is clearly a mistake, whereas saying that a section is in A major instead of A mixolydian is more likely a matter of interpretation. However, the choice of the key signature reflects whether the modal interpretation is preferred over the tonal. For example, the mixolydian flavor of the A section of 'Lucy In The Sky With Diamonds' may be indicated either by key signature (two sharps) or by accidentals (three sharps, flatted 7ths indicated by accidentals). The former signature emphasizes the modal character of the section, whereas the latter seems to consider the modal 7^{th} only accidental.

Making of the transcription

Mostly using two methods made the transcription: first of all, simultaneous playing with acoustic guitar and electric bass as on the record (acoustic piano was also used, and almost all instruments were tested in real time in this manner). Second method was synchronizing the notation software midi-data with the record in such a way that allowed their simultaneous listening (for a detailed description of this method, see Koskimäki & Heinonen 1998, 128-129).

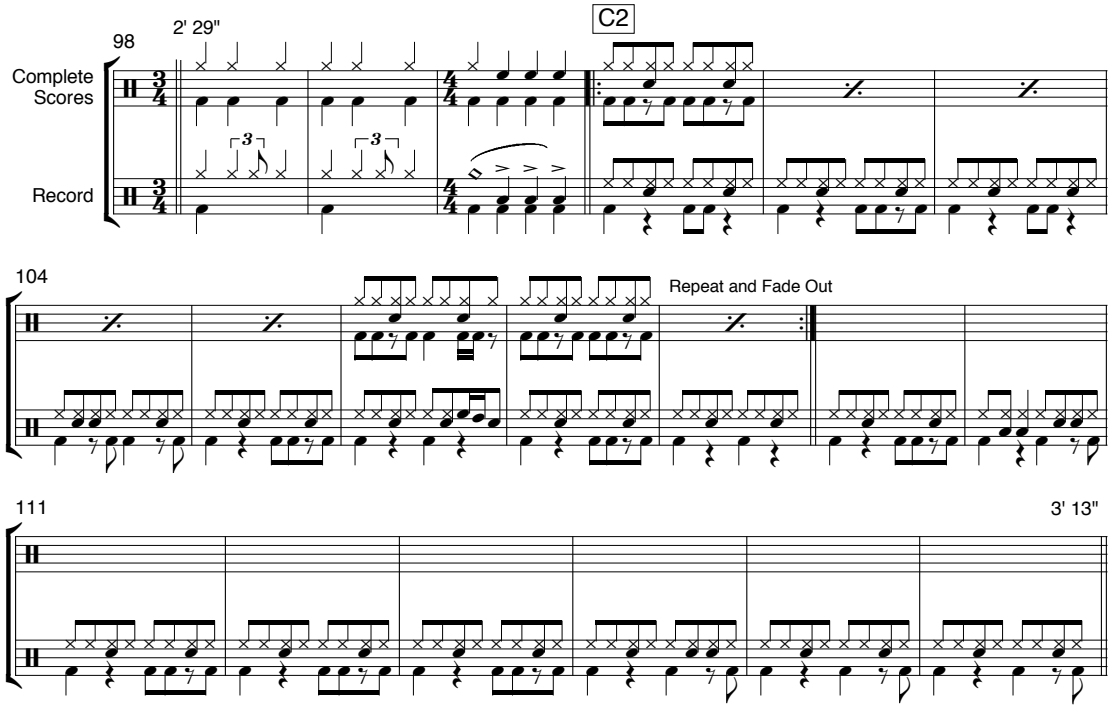
Unfortunately, the existing full scores of the song give only little help with the transcription: the basic problem lies (like with the earlier case 'Cry Baby Cry') in the fact that they *have not transcribed all different sections* of a song. Example of the 'Lucy In The Sky With Diamonds' from the only existing full score book of all the Beatles songs, *The Beatles Complete Scores* (made by Fujita, Youji, Hajime and Goro, released in 1989) clearly shows that problem – Table 2 illustrates the differences between the transcription of *Scores* and the

original record made by the Beatles – 'Lucy In The Sky With Diamonds' contains 10 sections all together, but the *Scores* presents only four of them[5]:

	Intro	I chorus	II chorus	III chorus	Coda
Form	4 bars	A - B - C	A - B - C	A - C	C - 1/2 C
Beatles Complete Scores	4 bars	A - B - C	–	– C	–

Table 2. The form of 'Lucy In The Sky With Diamonds' compared to the 'complete' score by Fujita et al (*The Beatles Complete Scores*, 1989).

Example 1 (drums) shows how much the *Scores* leaves to be desired also otherwise: e.g. there are numerous little errors, simplifications, and the variations in later appearances of the same section are missing:



Example 1. Drums in the last C sections of 'Lucy In The Sky With Diamonds' compared to the 'complete' score by Fujita et al (*The Beatles Complete Scores*, 1989).

[5] In the *Scores*, the missing sections have only the lyrics written and very occasionally there would be some tiny details that have been notated. Usually the form has been marked with different Repeat, Segno etc. marks. For example, in 'Lucy In The Sky With Diamonds', *repeat and fade out* is written at the end of the song.

There are two aspects in 'Lucy In The Sky With Diamonds' that caused extra difficulties in making the transcription: the complexity of sound and the changes in tempo (see Appendix 4).[6] As for the complexity of *sound*, most instruments in 'Lucy' are treated with *sound manipulation*. For example, the acoustic guitar has a strong phasing effect, the electric guitar is recorded through a Leslie loudspeaker in the C sections (in B sections it is played with slide), and the vocals are not only heavily echoed but also manipulated by ADT. Different kind of compressors and/or limiters have also been used throughout the song. Moreover, the sound of the tamboura is very "swirling" or "round" because of the resonance drone-strings. As a result, it is extremely difficult to hear which are the actual pitches played by the different instruments and it is also often difficult to distinguish individual instruments from each other, because some of the different sounds blend together (to a more detailed description of the difficulties, see the notes concerning the transcription in Appendix 3).

The other problem concerned the synchronization of the output of the notation software with the record. This problem was due to the continuing *changes in tempo* (for a detailed description of the tempo changes, see Appendix 4). Also this "tempo modulation" may be, at least partly, due to the technical experimentation, particularly to the experimentation with the tape-speeds. According to Lewisohn (1988, 101) 'Lucy In The Sky With Diamonds' was the most varispeeded song in the '*Sgt Pepper*': the rhythm track was done at 49 cycles per second, Lennon's lead vocal at 45 cycles, another vocals by Lennon and McCartney (to another track) at 48 1/2 cycles, and finally McCartney's bass and Harrison's guitar at normal speed, which was 50 cycles (see Martin 1994, 105). 'Lucy In The Sky' was also the most quickly recorded song in '*Sgt Pepper*', it took only two days to be finished (see e.g. Lewisohn 1988, 100-101). Perhaps, when a great deal of the time was spent by

[6] In 'Lucy In The Sky With Diamonds' the tempo varies from 122 bpm to 148 bpm;

experimenting with varispeed and "colouring" different instruments, nobody paid too much attention to continuing changes in tempo.

Taking the different functions of sheet music formats into account

Different sheet music formats perform different functions and this must be taken into account in the analysis. With respect to chord symbols, the main issue is: *should they refer to the overall harmony* (constituted by all vocal and instrumental parts) *or only explore the notes that are played with a single accompaniment instrument*, usually the guitar. In *lead sheet* format (melody and chord symbols) it is far better to try to catch the *overall harmony*, since when you are playing the accompaniment with one single instrument (e.g. piano or guitar), it is better that the performance harmony is more like the original source (unless you are not making a re-harmonization). For this reason, I have analyzed the *Guitar* publication from that point of view. The *full score* format should present all instruments as accurately as possible – so the guitar part should show the notes the instrument has really played. The 'intermediate' format, *sheet music* is more problematic. Usually it has three staves: one for vocals and two for piano. If chord symbols and/or guitar diagrams are included, they should preferably take the overall harmony into account. Usually the accompaniment is played from these chord symbols and if the player wants the harmony to sound similar to the record, the symbols should be written on the basis of the overall harmony. In my own *analysis* (Table 4) the chord symbols are based on the overall harmony, whereas in the *full score* (Appendix 3) the symbols only refer to the acoustic guitar part that strums only plain triads.

As for texture, the main function of the *sheet music format* is obviously not to transcribe the entire texture as precisely as possible. When the texture is very

already during the first 50 seconds the tempo accelerates from 122 bpm to 145 bpm!

complex, it is obviously difficult to transcribe this complexity to simple piano staves. In many cases it is not really necessary even to try it. Hence, in my analysis, I have tried to take into account how well the *overall sense of the texture* has been *arranged for the sheet music format*.[7] It must also be noted that the lead sheet format is, due to its purpose to provide only the melody and chord symbols/guitar diagrams, incapable of presenting any textural subtleties. However, presenting all instrumental parts as accurately as possible is, again, something that one can expect full score transcriptions to provide.

ANALYSIS

Tonal plan

The overall form of 'Lucy In The Sky With Diamonds' is Intro ABC + ABC + ACC. Each of the main sections is based on different tonality. The general impression as well as the modulatory plan of the song is clearly modal rather than tonal. There are brief modulations between A and B, between B and C, and, in the third time, between A and C.

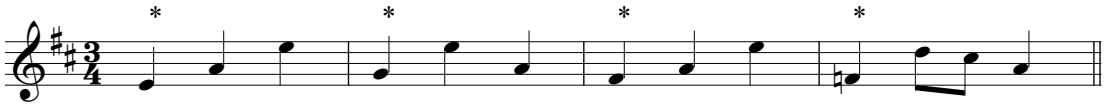
Note that the last bar of the A section is at the same time the first bar of the modulation (see Table 3 on the next page); the lengths of the different sections is then highly uneven: A + 1st modulation (15 + 4), B + 2nd modulation (8 + 5), and C (first two times 7, but third time 8).

[7] In the case of 'Lucy' this means, for example, that the rapid and rather complicated riffs of the bass (section C, on the D major chord in particular) work best when they are partly simplified. Moreover, in section C, it would be very difficult for a keyboardist to play simultaneously the accurate rhythm of the organ accompaniment with the syncopated lead vocal.

Section	Tonality	Overall harmony as expressed in chord symbols	Number of bars
Intro	ambiguous (see Example 2)	–	4
A	A -hypomixolydian	I A I A7/G I F#m7 I F 5# I I A/E I A7/G I F#m7 I F I F I I A/E I A7/G I F#m7 I F(Δ)5# I I A/E I A7/G I F#m7 I	16
modulation from A to B	A → Bb	I F#m7 I F#m7 I Dm I Dm/C I	4
B	Bb - lydian	I Bb I Bb I Cadd9 I Cadd9 I I F6 I F6 I Bb I Bb I	8
modulation from B to C	Bb → G	I Cadd9 I Cadd9 I G I I G (D7/F#) Em7 I D I *second time* (B1): I Cadd9 I Cadd9 I G I I G - G Δ9 I D I	5
C & C1 (1st & 2nd time)	G major	I G C I D I G C I D I I G C I D I D I	7
modulation from A to final C	A → G	I F#m7 I F#m7 I I open D (add9) I	3
C 2 (final time)	G major	I G C I D I G C I D I I G C I D I D I A I	8

Table 3. Tonality in 'Lucy In The Sky With Diamonds'

Note that the last bar of the A section is at the same time the first bar of the modulation; the lengths of the different sections is then highly uneven: A + 1st modulation (15 + 4), B + 2nd modulation (8 + 5), and C (first two times 7, but third time 8).



Example 2. Intro in 'Lucy In The Sky With Diamonds'.

The first notes of each bar (indicated by asterisks in Example 2) create the descended bass line, which is so characteristic to the A section of the song.

In previous analytical literature (for example Moore 1997 and Everett 1999), 'Lucy In The Sky With Diamonds' has generally been analyzed in terms of major-minor tonality. Both Moore and Everett make use of Schenkerian analysis. Within this framework, Everett interprets the tonal plan of the song to be II – V – I in G major. Mellers (1973) has suggested that the A and C sections have strong modal sense. Heinonen (2000), in turn, has analyzed the entire song in modal terms. According to him, the modulatory plan of the song is I – bII – bVII – (I). I also prefer the modal interpretation and suggest that the modes of the different sections of the songs are as follows (the preferred key signature is given in parenthesis): A section – A Mixolydian (two sharps), B section – Bb Lydian (one flat), and C section – G major (one sharp). Although the tonal plans are often in migrant songs highly open to various interpretations, I prefer here the more modal interpretation because the melodic lines in A and B sections are rather clearly Mixolydian and Lydian. According to Middleton (1990, 195-196) the Schenkerian 'tonalism' is not so often "satisfactorily applied to much Afro-American and rock music, in which pentatonic and modal structures are important, and where harmonic structures in any case plays a comparatively small role (for example, songs with a drone chord, but with richly inflected melodic structure)". On the other hand Middleton claims that "there seems no reason why Schenker analysis could not be applied to popular songs governed by functional-tonal processes". (Middleton 1990, 193).

Table 4 summarizes the key signatures and implied keys used in the studied publications. Only *Scores* has marked the signatures from the modal point of view. *Okun* and *Pepper* have preferred the tonal interpretation. For some strange reason there is lots of variety in the key signatures of the C sections: *50 Hit, Bumper, and Guitar* have used two different but equally illogical signatures there. In spite of these oddities, the tonal plan is as it should be: the use of illogical key signatures only lead to the needless use of accidentals. In *Complete/Piano* also the tonal plan is changed. The song is transposed into F major (A section) but the B section is written in G major (in F major it should be Gb) and the C- section in E major (in F major the correct key would be Eb). It is difficult to understand for which purposes these revisions have been made.

	Section A	Section B	Sections C & C1	Section C2
Koskimäki	two sharps (A mixolydian)	one flat (Bb lydian)	one sharp (G major)	one sharp (G major)
50 Hit	three sharps (A major)	two flats (Bb major)	two flats (G major!)	three sharps (G major!)
Bumper	three sharps (A major)	two flats (Bb major)	two flats (G major!)	three sharps (G major!)
Okun	three sharps (A major)	two flats (Bb major)	one sharp (G major)	one sharp (G major)
Complete/ Piano	one flat (F major)	one sharp (G major)	one sharp (E major!)	one sharp (E major!)
Guitar	three sharps (A major)	two flats (Bb major)	two flats (G major!)	three sharps (G major!)
Scores	two sharps (A mixolydian)	one flat (Bb-lydian)	one sharp (G major)	one sharp (G major)
Pepper	three sharps (A major)	two flats (Bb major)	one sharp (G major)	one sharp (G major)

Table 4. Key signatures and implied keys in studied publications.

Section A – "Picture yourself in a boat on a river"

Chord symbols

Table 5 shows how the studied publications have interpreted the harmony of the A section.

	Chord symbols / Chord progression
Koskimäki	A I A7/G I F#m7 I F 5# I A/E I A7/G I F#m7 I F I F I A/E I A7/G I F#m7 I F (Δ)5# I A/E I A7/G I F#m7 I
50 Hit	–
Bumper	–
Okun	only *N.C.* mark (= *no chords*)
Complete/ Piano	F I F7 I Bb I Bbm I F I F7 I Bb I Db I Db I F I F7 I Bb I Bbm I F I F7 I Dm I
Guitar	A I A7/G I F#m7 I FΔ (+5) I A I A7/G I F#m7 I F I F I A I A7/G I F#m7 I FΔ (+5) I A I A7/G I F#m7 I
Scores	A I A/G I A/F# I A/F I A I A/G I A/F# I A/F I A/F I A I A/G I A/F# I A/F I A I A/G I A/F# I
Pepper	A I A/G I F#m7 I Dm I A/E I A/G I F#m7 I F I F I A/E I A/G I F#m7 I Dm I A/E I A/G I F#m I

Table 5. The chord progression of the A section.

Three publications (*50 Hit, Bumper, Okun*) have not used any chord symbols in this section. This is understandable since there are only three instruments in this section (in addition to this, there are also the tamboura and drums which play only occasionally) and none of these is playing chords. The rest have

more or less omitted the inversions of the chords: *Complete/Piano* all of them, *Guitar*, *Scores*, and *Pepper* some of them. *Guitar, Scores* and *Pepper* have notated the A section most correctly: *Guitar* and *Pepper* have only minor mistakes on the F 5# chord (in fourth bar). Interestingly they have made different kinds of mistake with respect to this augmented F chord: *Guitar* has marked it as an FΔ 5# chord although there is no major seventh on any instrument at the first appearance of this augmented chord. *Pepper* has notated this chord incorrectly as Dm (like the chord in the thirteenth bar, too). *Scores* has notated the eight and ninth bar as A/F although the chord in these bars is plain F. In the *Complete/Piano* the chords are mostly wrong: in F tonality (the song is transposed into F major) the chord progression should be F - F/Eb - Dm7 - Db 5# instead of the F - F7 - Bb – Bbm. Moreover, the omission of all chord inversions in *Complete/Piano* is a major mistake since it is the inversions that create the descending bass line, which is *essential* to the character of the A section.

An additional point: in the previous analytical literature, there is one interesting interpretation by Dominic Pedler. He analyses that the A section is based on the chord progression A – A/G – D/F# – A/F, and he calls that structure 'The Rock Descent (8 – b7 – 6 – b6 – in major)', and that 'Descent' is familiar in many other songs in pop music including the Beatles (e.g. 'Dear Prudence', 'I Am The Walrus'). (Pedler 2003, 307-310).

Texture

The arrangement of the texture into sheet music format is done well in *50 Hit* and *Bumper* where all essential melody lines are presented properly. The piano part accompanies the texture well: the right hand plays the organ lines while the left plays both the vocal melody and the descending bass line. Instead, *Okun, Complete/Piano*, and *Pepper* have not succeeded in this task:

the Lowry-organ lines are missing altogether from all these editions, and there are also extra harmony notes in *Okun* and *Complete/Piano*. *Complete/Piano* also omits the entire intro. In *Pepper*, the left hand accompany the bass lines well and there are only few minor rhythmical mistakes. *Guitar*, which is the only lead sheet format in the studied publications, indicates the overall harmony through chord symbols. Instrumental parts are not taken into account. *Scores*, the only full score format, has placed the chord symbols above the lead vocal stave instead of the guitar part, which implies that they are intended to illustrate the overall harmony and not just the guitar part. From this viewpoint, there are only minor mistakes. However, *Scores* omits the tamboura part altogether and this is a major mistake.

Modulation from A to B

Chord symbols

Table 6 shows how the publications have presented the chords of the first modulation.

The chords of the first modulation has been notated correctly only in *Scores. Pepper* and *Guitar* are otherwise correct but in *Pepper* the first two chords are minor triads instead of minor sevenths, and *Guitar* omits the inversion from the last chord (there is Dm instead of Dm/C). *50 Hit* and *Bumper* have marked only the last two chords of the first modulation – both have also notated the last chord incorrectly as Cm7 (in *50 Hit* this chord also has an added sus4). However, in *Complete/Piano* the presentation of the modulation is even worse. Firstly, this publication has shortened the entire modulation to two bars instead the four. Secondly, the chord progression itself has almost nothing to do with

the original: there is Dm - D7, instead of the correct Dm7 - Dm7 - Bbm - Bbm/Ab (when transposed to F major).

	Chord symbols / Chord progression	Number of bars
Koskimäki	F#m7 I F#m7 I Dm I Dm/C I	4
50 Hit	I - I - I I Dm7 I Cm7(sus4)I (only the last two bars marked)	4
Bumper	I - I - I I Dm7 I Cm7 I (only two last bars marked)	4
Okun	only *N.C.* mark *(= no chords)*	4
Complete/ Piano	Dm I D7 I	2
Guitar	F#m7 I F#m7 I Dm I Dm I	4
Scores	A/F# I A/F# I Dm I Dm/C I	4
Pepper	F#m I F#m I Dm I Dm/C I	4

Table 6. The chord progression in the modulation from section A to section B.

Texture

None of the publications has presented the texture accurately. The best publication in this sense is Okun. 50 Hit and Bumper succeed in arranging the texture into sheet music (piano) format quite well: all essential melody lines come out rather properly. There are minor mistakes only in the organ melody, and the bass line is written in treble clef - that is, two octaves higher than in

the original (it is yet notated for the left hand!). The only full score (Scores) is original (it is yet notated for the left hand!). The only full score (Scores) is otherwise correct but there are minor mistakes in the organ lines. Also the tamboura and the guitar (bars 22-23) are omitted. *Pepper* has arranged the texture rather well: the bass line is accurate, there are only minor mistakes in the organ lines. In *Complete/Piano* the case is just the opposite: again, the notation has almost nothing to do with the record – for example two bars, bass and organ lines are omitted altogether.

Section B – "Cellophane flowers of yellow and green"

Chord symbols

There is a rather big variety in the outlining the chord progression of section B (see Table 7).

	Chord symbols / Chord progression
Koskimäki	Bb I Bb I Cadd9 I Cadd9 I F6 I F6 I Bb I Bb I
50 Hit	Bb I Bb I C I C I F6 I F6 I Bb I Bb I
Bumper	Bb I Bb I C I C I F6 I F6 I Bb I Bb I
Okun	Bb I Bb I C9 I C9 I F6 I F6 I Bb I Bb I
Complete/ Piano	G I G I A9 I A9 I D7 I D7 I G I G I
Guitar	Bb I Bb I Cadd9 I Cadd9 I F6 I F6 I Bb I Bb I
Scores	Bb I Bb I C I C I F I F I Bb I Bb I
Pepper	Bb I Bb I C9 I C9 I F I F I Bb I Bb I

Table 7. The chord progression of section B.

The chord progression of this section is presented accurately only in *Guitar*. All other publications have written the second chord either as C9 or plain C. However, this chord does not include the flat seventh (Bb), which belongs to C9 chord. Plain C, in turn, omits the 9th (D), which is provided by the lead vocal and doubled by the electric guitar. The proper symbol for this chord is, then, Cadd9. *Complete/Piano* contains also two extra mistakes. The first one is a major error _ the tonality itself is incorrect: it should be Gb instead of G (the main key being F, as in this publication). The second error is that the third chord of the section is written as D7 instead of the correct F6.

Texture

In general, all publications provide only the texture of the first B section (B), without paying any attention to the variations that take place in the second B section (B1). *Okun* presents the bass line correctly, but there are some extra voices in some chords. *50 Hit* and *Bumper* present the texture rather well, there are only minor variations in the bass line and in the rhythm. Also *Scores* presents this section rather accurately – there are only few minor alterations in the lead vocal's rhythm. *Complete/Piano* is once again something else: the whole texture is heavily simplified – for example the entire bass line is missing. In *Pepper* the texture is very thin in the first two bars: there are only three different voices. The bass line has, for some odd reason, octave jumps in three bars.

Modulation from B to C

Chord symbols

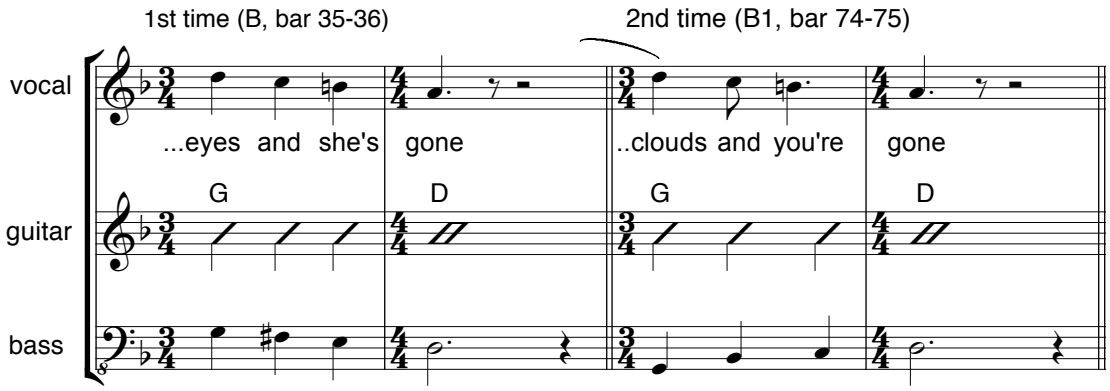
Table 8 shows how the publications present the chord progression of the modulation from section B to section C.

	Chord symbols / Chord progression
Koskimäki	Cadd9 I Cadd9 I G I G (D7/F#) Em7 I D (in B) Cadd9 I Cadd9 I G I G – CΔ9 I D (in B1)
50 Hit	C9 I C9 I G IG D7 Em7 I Dm
Bumper	C9 I C9 I G IG D7 Em7 I Dm
Okun	C9 I C9 I G IG D7 Em I D
Complete/ Piano	A9 I A9 I E I E I Bm
Guitar	C9 I C9 I G I G I Dm
Scores	C I C I G I G I D
Pepper	C9 I C9 I G IG D7 Em I D

Table 8. The chord progression of the modulation from section B to section C.

None of the studied publications has noticed that the modulation is different in its second appearance. It is the penultimate bar that varies: the bass goes firstly downwards (g – f# – e, bar 35, 0' 46" - 0' 47") and second time upwards (g-b-c, bar 74, 1' 47"- 1' 48"), see Example 3.[7]

[7] The texture differs clearly at the second time. Since the second quarter of those particular bars (35 & 74) are clearly *passing tones*, these rather dissonant chords are partly counted out in my analysis. Also the low mixing level of acoustic guitar makes the dissonant chords hardly audible.



Example 3. The last two bars of the modulation from section B to section C.

All publications have used C9 or plain C for the first chord of the modulation although the proper symbol would, again, be Cadd9. Most of the publications (*50 Hit, Bumper, Complete/ Piano,* and *Guitar*) have a major error in the last chord: they have written it as a minor although it is very clearly a major. Especially in *Complete/Piano* this modulation is far from what can actually be heard on the record: the first chord is a ninth instead of the add9, the second and third chords of the fourth bar (B7/D# and C#m7 in G major) are omitted altogether, and the last chord is a minor instead of the major!

Texture

In general, the transcription has been made only from the first B section: the variation of the bass line in the B1-section is thus missing from all publications. Reasonably good arrangements are provided in *50 Hit, Bumper*, and *Pepper.* Also *Scores* is basically good in spite of the simplification of some chords. *Complete/Piano* is once again the worst one among the publications: for example, both the bass line and many chords are missing altogether. Also the rhythm of the accompaniment is clumsily in whole notes (in record the strums are in quarters).

Section C and C1 – "Lucy in the Sky ..." (including the modulation from C to A)

Chord symbols

The chord progression of the C sections and their interpretation in the publications is shown in Table 9.

	Chord symbols in C & C1 -sections	Chord symbols in final C (C2)
Koskimäki	I G C I D I G C I D I I G C I D I D I	I G C I D I G C I D I I G C I D I D I A I
50 Hit	I G C I D I G C I D I I G C I D I D I	I G C I D I G C I D I I G C I D I D I A I
Bumper	I G C I D I G C I D I I G C I D I D I	I G C I D I G C I D I I G C I D I D I A I
Okun	I G C I D7 I G C I D7 I I G C I D7 I D I	I G C I D7 I G C I D7 I I G C I D7 I D I A I
Complete/ Piano	I E A I B I E A I B I I E A I B I C I	I E A I B I E A I B I I B I F# I
Guitar	I G C I D I G C I D I I G C I D I D I	I G C I D I G C I D I I G C I D I D I A I
Scores	I G C I D I G C I D I I G C I D I D I	I G C I D I G C I D I I G C I D I D I A I
Pepper	I G C I D7 I G C I D7 I I G C I D7 I D I	I G C I D7 I G C I D7 I I G C I D7 I D I A I

Table 9. The chord progressions in section C, C1, and C2.

With respect to chord symbols, section C is the easiest one of the song: there are only three different major triads and the tonality is quite clearly G major. So it is no wonder that there is only little variation in the interpretation of the chords among the publications. However, both *Okun* and *Pepper* have added an extra seventh to the dominant D-chord, which is clearly a plain triad.

Texture

In general, the notations leave quite a lot to be desired: not only there are minor mistakes in all publications but also the texture is rather heavily simplified. Certainly, due to the nature of the sheet music format (not to mention the lead sheet), there must be some simplification. However, it is safe to say that of the studied editions have gone too far in this work. All publications (except *Scores*) have also notated only the first C section – thus omitting all variations in C2.

Scores – the only full score - is full of minor mistakes. For example the voicing in the organ part are incorrect, the variations in the harmony vocals are missing, and there are many mistakes in the guitar and bass lines especially with respect to rhythm. The drums are simplified and written without any variations although the drum part is full of them. The maracas are missing altogether. The final C (C2) is in general the same as the previous C sections (= lots of minor mistakes in the above listed instruments). *Guitar* – the only lead sheet – is rather good although the rhythm of the lead vocal is simplified; for example, the melody of the first bar is written without syncopation.

50 Hit and *Bumper* are otherwise good but there are some minor mistakes in the inversions of the chords and the rhythm of the vocal melody is heavily wrong. The bass line is quite well arranged for the sheet music format. Also harmony vocals and the diagram of the final guitar chord are missing. In *Okun* the bass line is arranged quite well for piano staves. There is, however, an extra-simplified bass on the left hand (all notes in quarters). All harmony vocals are missing. *Pepper* is almost identical to *50 Hit* (= rather good arrangement) – only the chords are thinner and the harmony vocals are missing altogether.

In *Complete/Piano*, the texture is heavily simplified and there are major errors even in the form of this section. The last bar is transposed one step higher and sounds really strange. This transposition makes sense only because without it the modulation back to the A section would take place via triton-related chords (B-F). The only thing that is correct in *Complete/Piano* is the melody of the first bar!

Modulation from A to C

Chord symbols

Table 10 shows the interpretation of the chord progression of the modulation from section A to section C2 in the publications.

	Chord symbols / chord progression
Koskimäki	I F#m7 I F#m7 I open D (add9)
50 Hit	I – I – I Dm (D) I*
Bumper	I – I – I Dm (D) I*
Okun	only *N.C.* mark *(= no chords)*
Complete/ Piano	–
Guitar	I F#m7 I F#m7 I Dm I
Scores	I A/F# I A/F# I Dm I
Pepper	I F#m I F#m I D I

Table 10. The chord progression of the modulation from the A section to the final C section.

* In those two publications there are conflicting information about the last chord: in notation it is written as D major but in the guitar diagram as D minor.

None of the studied publications has noticed that the last chord of this modulation is not a triad (*50 Hit, Bumper, Guitar*, and *Scores* suggest Dm; *Okun* and *Pepper* suggest D major). This time the last chord is *neither* minor, *nor* major. Harmonically, in this place there are only three voices well audible, and only the open fifth interval (d – a) on lead vocal, organ, and bass. The other chords are notated correctly in all publications but *Pepper,* which, again, omits the seventh from the F#m7-chord. *Complete/Piano* omits the modulation from A to C altogether.[8]

Texture

All publications have presented only the end of the previous A section and have not taken into account the variations in the modulation from A to C (the end of section A2, see score). There are also minor mistakes throughout the publications (mostly small errors concerning the melody and rhythm of the organ and bass parts. Two publications (*50 Hit, Bumper*) have transcribed the bass line incorrectly in the treble clef, and in these publications there are extra voices in the first two bars. *Pepper* is the only edition that has taken the variation of the bass line into account but has still minor mistakes (the notes have turned upside down: instead of the correct f#-a-f# here is a-f#-a). *Scores* is otherwise correct but has minor mistakes once again in the organ and bass lines. Also the tamboura is missing from *Scores* altogether.

The Coda-like final C (C2) – repeated "Lucy in the Sky ..."

In general the chord progression of this section is transcribed quite well. All publication except *Scores* has repeated the previous C sections.

[8] Instead of moving from A to C there is an extra B section between the final A and C sections (even the lyrics are the same as in B).

Unfortunately, there is a lot to be desired also in *Scores*. For example, the last five bars are missing altogether! Concerning the length of this final C section none of the publications has presented it properly: the common solution to say either repeat till fade or repeat and fade. In the actual record the fade out is uncommonly long and begins approximately in the middle of the second repetition and its duration is about nine bars (see the score).

CONCLUDING REMARKS

The aim of this study was to explore how accurately selected sheet music publications present the complex and ambiguous harmony of 'Lucy In The Sky With Diamonds'. Harmony was examined with respect to large dimensions (tonal and textural plan), middle dimensions (modulations, texture types), and small dimensions (chords, non-chordal events). Attention was paid especially to the use of key signatures and accidentals, most significant vocal and instrumental parts, as well as chord symbols and guitar diagrams.

In the majority of the studied publications (*50 Hit*, *Bumper*, *Guitar*, and *Complete/Piano*) the key signatures are illogical and/or confusing. *50 Hit*, *Bumper*, and *Guitar* use three sharps (A major) for section A and two flats (Bb major) for both section B and section C, with the exception of C2, for which all of them use three sharps (A major) although also this section is rather clearly in G. Very strange. *Complete/Piano* transposes the song into F major and revises the modulatory plan from modal I – bII – bVII – (I) to "tonal" I – II – VII – (I). The key signatures are as follows: section A – one flat (F major), section B – one sharp (G major), and section C – one sharp (E major; c#, g#, and d# indicated by accidentals). This kind of revision does not serve any musician or researcher. The rest of the publications (*Scores, Okun, Pepper*) are logical; they also provide different interpretations concerning the modality/tonality

question. *Scores* uses the "modal" signatures in the A- and B sections (two sharps and one flat, respectively), whereas *Okun* and *Pepper* favor the "tonal" interpretation [three sharps in A section (A major), two flats in B section (Bb-major)].

None of the analyzed publications has presented the chords symbols accurately. The most accurate is *Guitar* (the only lead sheet format), which has only few minor mistakes in A- and B sections. All others include more errors. Among the studied publications the *Complete/Piano* is a true disaster – with respect to harmony there are more errors than correctly transcribed notes!

Two of the sheet music publications (*50 Hit, Bumper*) have succeeded quite well in arranging the most important instrument parts for piano or vocal/piano format. The same holds true of *Okun* and *Pepper*, with the exception of omitting the Lowry organ part altogether. *Complete/Piano* is, again, something else. Guitar is a lead sheet and there are no indications concerning texture. *Scores* leaves rather lot to be desired – taking into account that is intended to be a full score – there are some shortcomings that are difficult to understand (for example, the tamboura and maracas parts are missing altogether). Moreover, the texture is as it is firstly presented and the variations in later appearances of the same section are mostly missing. There are also numerous little errors in individual parts.[9]

The studied publications included some of the best known editions (such as *James, Okun* or *Scores*), all common types of sheet music formats (lead sheet, sheet music, full score) were represented, and the selection also covered all relevant historical phases of the sheet music publication of the

[9] In this sense the only complete "full score" publication of the music of the Beatles (*Scores*) is not a full score at all but a draft, which could work as a moderate starting point in the making of a *critical full score edition* of the Beatles' music.

music of the Beatles. Although the selection is small, it probably reflects the overall state of the sheet music publications of the Beatles quite well. One may assume that the same rather poor state holds true, more-or-less, for most published popular sheet music. The general situation may be even worse since the historical position of the Beatles is more important than that of an average popular band. However, this study, together with a similar study concerning the transcription of rhythm (Koskimäki 2000), indicates that the quality of publications is getting better all the time. All the worst examples are rather old (approximately 20 years), and some new publications – like the guitar editions of the 'White Album', the Beatles, book 1 and book 2, transcribed by Jesse Gress – are of very high quality. So there are signs of a better future. One huge task for the near future of Beatles research would, indeed, be the publication of a critical full score (*Urtext*) edition of the music of the entire Beatles catalogue.

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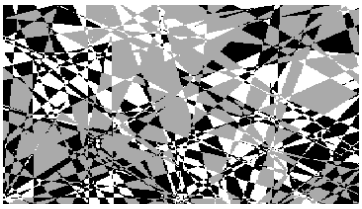
STUDY V

MONOPOLY WITH REAL MONEY
A Critical Review of the Story of Northern Songs Ltd.

by

Jouni Koskimäki

Submitted manuscript



BEATLES 2000

MONOPOLY WITH REAL MONEY –
A Critical Review of the Story of Northern Songs Ltd.

The Beatles were, and probably still are the most influential rock group in the world. They changed almost every aspect of popular culture. As regards songwriting and related issues, such as sheet music publishing, they certainly started a new era in popular music. The most powerful impact was that the songwriting team of Lennon and McCartney put an end to the Tin Pan Alley songwriting tradition, which had dominated popular music since the beginning of the 20th century. The success of the Beatles also encouraged bands to write their own music; songs were no longer written solely by professional songwriters.

The back catalogue of the Beatles is probably the most sought-after in music business – the financial value of Northern Songs Ltd, the Beatles' publishing company, is almost astronomical. This is no surprise, considering that the songs of the Beatles have been and still are the most covered and performed ones in the world. For example, 'Yesterday', the most recorded song of this famous catalogue, had reached the mark of 2,500 cover versions by 1995, and had, during its first thirty years, six and a half million airplays in the USA alone. (Coleman 1995, vii). This means approximately 600 airplays every day during 30 years! According to Samuel T. Trust, there were 2000 cover versions already in 1981 (Trust 1981, 106), and according to the Paul McCartney 04 Summer Tour Programme book, there are now more than 3,000

cover versions and eight million airplays in American broadcast alone (Baker & Du Noyer 2004, 45).[1]

The influence of the Beatles on popular culture has been analyzed and documented in detail in hundreds of books and articles during the last forty years. However, one particular area – the sheet music publishing history of the Beatles – has not been critically reviewed. The main goal of this article is to provide a critical overview on this topic.

BACKGROUND AND APPROACH

A sheet music publisher issues musical editions, which, in most cases, are musical notations. A publisher who issues other formats of music (such as books about music methods, librettos, textbooks etc.) is not generally regarded as a music publisher. Previously, music publishers did not include records as items of publication (this was left to record companies), but recently also records have been included in music publishers' catalogues in many countries. The activities of music publishers include all kinds of promoting, advertising, as well as the distribution of the records. The publisher also finances the printing of sheet music. Printing is part of the history of music technology, and is closely related with music publishing – most publishers do their own printing.

Publishing Popular Music

Originally, the publishers were the main commercializers of popular music. They were responsible for the distribution of music decades before the beginning of the record industry early in the 20th century. For a long time, the printed and published sheet music was the only distribution channel, not only for popular music, but for all music. The first printed publications of other than established music were issued in the second half of the 17th century, when printed collections of songs and dance tunes were published - including, for example, John Playford's The English Dancing Master, from 1651 (Middleton 2003).

[1] According to the charts on the Sony/ATV Music Publishing web site, to this day, 'Yesterday' has been performed approx. seven million times, i.e. not quite as many times as the McCartney 04 Summer Tour Programme book claims. Moreover, two Paul McCartney songs, 'Michelle' and 'Let It Be', have had about five million airplays in American broadcast, and four McCartney songs, 'Eleanor Rigby', 'Penny Lane', 'Hey Jude', and 'The Long And Winding Road', about three million airplays in the USA alone (Sony/ATV 2005). In Guinness World Records, Paul McCartney holds more world records (e.g. most records sold and largest audience in concert) than any other person in history, a total of 22 (16 of them with the Beatles and six as a solo artist) (GWR 2004, 192).

The first radical change took place in the beginning of the 20th century, when the 'aural' mass media was invented: As far as music is concerned, this meant the birth of the *broadcasting companies* and *record industry*. But although the roles of the music publishers, as regards the distribution of music, diminished, they were quite important until the end of the 20th century. This is particularly true of Tin Pan Alley, which was the nickname of the popular songwriting and sheet-music publishing industry centred in New York between the 1890s and the 1950s. The golden era of those music publishers was the early 20th century (especially the 20s and 30s). The label Tin Pan Alley came to be applied to a general type of song distributed by the publishing industry in America and later in Europe, until the rise of the singer-songwriters and bands writing their own music in the mid-1960s.[2] The Beatles were the *primus motor* of this change; since their breakthrough it became a rule that bands also wrote the music they performed.

Even though the importance of the publishers decreased towards the end of the 20th century, their role remained quite significant until the 1990s. The most recent radical change regarding music distribution took place with the rise of the Internet. Internet-based distribution technology has developed so enormously that it is safe to say that no other change in the history of music distribution has been as significant.[3] Today, anybody who wishes can, after learning to use proper music notation software, produce high quality notations and distribute them via the Internet very effectively and, in most cases, without any costs.

Copyright in Music

Copyright is a concept linked with music publishing. In the English, and more generally, Anglo-American culture, there is only one term (copyright or copyrights) referring to the proprietary rights of music. Copyright is the exclusive right, granted by law for a given period, usually until 70 years after the death of the (last) surviving author of the work. Copyright protected creative works include, for example, all copies of literary, musical, dramatic, pictorial or other copyrightable works (Music Licenses & Copyrights 2003). However, this single term includes various different meanings that need clarification. Firstly, when talking about someone owning the "*rights*" – or, more precisely, *copy*rights - to songs, one is usually referring to the *publishing* rights. Considering this case (the articles about Northern Songs), there are

[2] See e.g. Hitchcock 2003.

[3] It is a well-known fact that the rise of free downloading of music from the Internet (the MP3-format) has caused serious problems to record companies and stores. In 2002, one of the biggest record distributors in America, Kmart, closed 513 stores and now have 1,500 stores. Another distributor, Handleman Co., reports a sales decrease of $45-$50 million annually. Moreover, Best Buy has recently closed 110 Musicland stores and plans to close all Musicland stores. Similar reports are announced around the world (see e.g. Robert F. Lomnicki & Carlo Cavagna 2003).

only a few instances when the terms publishing copyrights or publishing royalties are used.

Typically, songwriters assign these publishing rights to music publishing companies, which, in turn, perform marketing and promotional services for the songwriters they represent. In other words, when somebody has purchased a music catalogue, which has been on sale on the market, it is said that the copyrights of that music have been bought. In almost every case this means, however, that *only* the *publishing rights* of the music have been purchased, not the songwriter's/composer's copyrights (the so-called *author's rights*). However, in a certain sense, the publishing rights are very important: If you own the publishing rights of any music (or, at least, a major part of it), you also own the music in the sense that you have full *control of the use* of this music. You can, for example, decide who can record a cover version, whether it is possible to use the music on a film soundtrack or in commercials etc. And beside the profits you gain from the use of published music, it is *the control of the music* that is the main reason why publishing rights are so desired. Unfortunately, in the case of Northern Songs, there are only a few sources, which have clearly defined the two different meanings of copyright (i.e. author's rights and publisher's rights) – such sources are e.g. Davies (1974), Coleman (1995), and Lehtonen (1998). Davies, in particular, discussed this subject in his Beatles biography (The Beatles' Finances, Appendix B):

"All Lennon-McCartney royalties as composers are of course shared fifty-fifty with their music publishers. But the Beatles also own a good part of their music publishers, Northern Songs, which bring us to the Beatles as Owners of Themselves" (Davies 1974, 372).

Consequently, there are basically two different kinds of copyrights: first, the composer/songwriter owning the copyright of a composition/song (author's rights) and second, the publisher who can grant usage rights of a composition (publishing rights). When Lennon and McCartney made their contract with Northern Songs Ltd, they negotiated over the publishing rights of their songs. This is normally the case when authors and other parts (usually publishers) negotiate over copyrights: they are "only" dealing with publishing rights. The most common share between the author's rights and publishing rights during the sixties was fifty-fifty: one half to the songwriter(s) and the other half to the publisher (Coleman 1995, 113).

Typically, when one wants to license popular music, one has to consult many different sources to obtain the various licenses needed. First, one has to contact the music publisher (or composer, if there is no publisher) to obtain the *mechanical rights*, *synchronization rights* (if the music is in timed relation with visual elements, such as in a film or a video), and also negotiate about the *performing rights*. Then, if one wishes to use the recorded music, one has to contact the record label that owns the *copyright of the sound recording* in order to obtain the *master use rights*. One has to make a contract with each part of the different copyright owners until one has full license to use all the

aspects of the music protected by copyright.[4] In many cases, one does not need all possible rights – for instance, if somebody wants to record a *cover* version of copyrighted music, only the publishing permission of the copyrights is needed. This permission may be obtained from the publishing rights owner, which, in the case of the Beatles, is Northern Songs Ltd, which today is part of the Sony/ATV Music Company.

Solving a Jigsaw Puzzle

One particular problem in popular music research is the circulation of information based on *secondary* sources. This applies, in particular, to the Beatles research, since journalists without proper source criticism have written so much about the group. This "information" is then circulated for decades, because new writers do not always bother to check out the original sources. Even direct quotations are often edited and given as "the artist's own words". On the other hand, many original sources, including autobiographical collections and different interviews, are not necessarily reliable, either. In many cases, this depends on how human memory works. It is obvious that when the time distance to the original event grows, also the unreliability of the memory tends to grow.[5] (Heinonen 2000, 127-128).

There is also another aspect, which adds to the difficulty of recalling what actually happened, and concerns almost all Beatles research: the enormous scope of the topic itself (the group played some 1500 gigs and had hundreds of TV and radio performances in just six years). This sometimes makes it

[4] For more detailed definitions of different copyrights, see Music Licenses & Copyrights 2003.

[5] It is interesting to notice that memory tends to smoothen out opinions as time passes. When the members of the Beatles have reminisced about various events that took place in the 60s, in interviews given at different times, many events have "become" much mellower with the passing of time. This is evident in, for example, Keith Badman's 'The Beatles off the Record, Outrageous Opinions & Unrehearsed Interviews' (Badman 2000). Badman has transcribed the interviews directly from the original tapes and TV broadcasts, and the original statements are often different (and in many cases “wilder”) from those given in dozens of reprinted books. Another interesting issue is that journalists and historians tend to make history more fascinating with subtle editorial alterations. A good example is the famous Ed Sullivan Show in New York in February 1964. All compilations of the show suggest that after Sullivan introduced the Beatles and when the curtains opened, the group began with 'She Loves You'. What actually happened was that the curtains opened first, Paul McCartney counted in, and then the Beatles began with 'All My Loving' (Archives of the American TV and Radio Museum in New York, 2003). In fact, a couple of days later, in the Beatles’ second Ed Sullivan show, on 16th February 1964, the group started with 'She Loves You', but that was not the case in the first show (see e.g. The Four Complete Historic Ed Sullivan Shows Featuring The Beatles DVD, released in 2003).

difficult for the group members to remember how (also when and why) things really happened. The following example illustrates this aspect: When their official biographer, writer Hunter Davies, interviewed the Beatles in 1967, they did not remember exactly how many times they had visited Hamburg during the years 1960-62. As Davies puts it: "It was all relatively recent, in 1967, and they had hardly been back very long, but they couldn't remember very much. One thought they had been there three times, another four. John could remember almost nothing" (Davies 2004, 247).[6]

There is another aspect regarding the story of Northern Songs and the complex meanings of copyright in music. In the various source articles, the different meanings of copyright are usually not clearly defined and, in some cases, it is impossible to specify which kind of copyright they are referring to, because of missing or incomplete information.

The story of Northern Songs, with all the dramatic changes in its ownership, is extremely intricate, including different subsidiary companies and sub-publishing firms, such as Maclen Music Ltd and Maclen Music Inc. (for administrating America, Mexico and the Philippines only – see e.g. Lomnicki & Cavagna 2003).[7] Furthermore, there were several other publishing,

[6] The correct answer to this question: The Beatles visited Hamburg five times during the years 1960-62. The following two quotations show clearly how little John Lennon could remember only after a couple of years after the events had happened – the examples are from the famous Rolling Stone interviews in December 1970: "... Can you tell me if that white album with the drawing by Klaus Voormann on it (*Revolver*) was before *Rubber Soul* or after"? Jann Wenner: "After. You really don't remember which"? John: "No. Maybe the others do. I don't remember those kinds of things because it doesn't mean anything. It's all gone." (Wenner 1980, 83). In the following quotation, John was remembering what the Beatles did right after Brian Epstein's death (in late summer 1967): "... we went and made a record. And I suppose we made *Pepper* I'm not sure." Jann Wenner: " No, that was before." John: "That was before Brian, oh, I see ... Was Magical Mystery Tour after Brian? ... Yeah, that was the real ... you see." (Wenner 1980, 54). Producer George Martin discusses the memory problems as follows: "A few years ago I was with Paul, and we were reminiscing like the old codgers we've become. Suddenly, we found ourselves disagreeing over a silly little detail. I said that George had done something, 'No, it was Ringo,' said Paul. We were both so sure of ourselves. Then we well about laughing. 'My God!' I exclaimed, 'if we can't get it right, who the hell can?" (Martin 1994, xi).

[7] This is also true of the dozens of companies the Beatles started after they went into business with full force with their own Apple Corps Ltd in the late 1960s. The whole issue is – to say the least – extremely complicated. For example, Apple Corps Ltd has more than a dozen subsidiary companies, such as Apple Corps Inc. (which is parent company to) Apple Records Inc. (California), Apple Records Inc. (New York), Apple Music Publishing Co., Apple Films Inc., Apple Publicity Ltd, etc. (see e.g. Robert F. Lomnicki & Carlo Cavagna 2003). Actually, the first company bearing the name Apple was founded during Brian Epstein's last year. On May 25th, Apple Music Ltd saw its beginning with Brian Epstein being one of the managers (Coleman 1989, 459). No wonder, then, that after the disbanding of the Beatles in 1970, it took about twenty

administering, and stewardship companies who were under license of the original Northern Songs Ltd, distributing and controlling the Beatles' songs (a basic licensing deal usually covers one country.[8]

The main confusion stems from the highly complex changes in the ownership of these companies. To this day, there exists neither a fully reliable nor well-defined chronicle of Northern Songs, discussing the changes in its ownership. This is partly due to the fact that business companies have the right to decide what kind of information they put out in public – facts about ownership are simply *business secrets*. Hence, it is practically impossible to get valid *information about* all the *companies* that have been set up in order to handle the Beatles' copyrights – or, for that matter, to get any information at all.

The main question remains *who owns which copyright and how much* of it. For example, I was not able to track down which copyrights Lenmac Enterprises Ltd dealt with. Lenmac Enterprises Ltd was started by John Lennon and Paul McCartney in 1964 to handle their part of the copyrights. Two years later, it was sold to Northern Songs, and there is no clear evidence as to which copyrights changed ownership in that purchase. This is also true of another important Lennon-McCartney company, Maclen Music Ltd, which was formed in 1965 for the very same purpose as Lenmac earlier. Rockmine is very explicit about this: "Although it is obvious that Maclen Music continued to represent an important part of Lennon and McCartney's financial affairs, there is no indication in the accounts as to what income is derived from, or remitted to Maclen Music Ltd or Inc." (Rockmine 2003). After several queries about the relationships between the companies and the ownership of copyrights (especially as regards Maclen Music Ltd and Maclen Music Inc.) from both Sony and EMI, the only answer I received was the following one from Sony (USA): *The requested information is not available from this location. Sorry*! (E-mail from Sony 27.10.2003).

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years and dozens of different courts to settle all the problems concerning the shares of the Beatles' property between the ex-members of the group.

[8] In America alone, there were four attorney and stewardship companies during the first 10 years when the Beatles songs were published as sheet music: Hofer's Copyright Service Bureau, Bob Casper, ATV-Kirshner, and ATV Music Corp. (Trust 1981, 106-107). The printing and distributing of sheet music was carried out by several different companies, e.g. Charles Hansen Publications, Keys, and Sheet Music Institute, Gil Music Corp., Leeds Music Corp. Shawnee Press, Inc. Later, the foremost music book publishing companies printing books have been e.g. Warner Bros., Hal Leonard Publishing and WISE Publications. (McGeary and Croft, 1996-2004). Between 1996 and 2004, Mitch McGeary and Andrew Croft compiled a huge collection of web sites presenting hundreds of sheet music publications by the Beatles (there are e.g. more than 400 scanned pictures of the original covers). It is probably the largest and most detailed collection of the Beatles sheet music available. The years of publication are, for the most part, stated correctly but there is also some seriously false information included.

But the main problem with Northern Songs is that there is *so much variation* between different sources. The most inconsistent (and, in fact, also the most chaotic) period in the history of Northern Songs was spring 1969: From late March to late May, literally dozens of negotiations and secret meetings were held, bids and counter-bids were issued, and rumours and counter-rumours were settled during the dispute over the Northern Songs shares between the Beatles and ATV. It seems almost impossible to completely straighten out all the contradictory information about this peculiar phase of the company. All main chronicles contain contradictory information, but one can also find inconsistencies within a single publication.[9] This is no wonder considering the complexity of the whole issue. Since it would have been practically impossible to check out all the original and official documents of the contracts (partly due to business secrets) as well as other documents (such as stock exchange values in England during the sixties), the next best approach was to *write a critical overview* of all main sources. As regards the sheet music publishing history of the Beatles, source criticism would surely be one of the leading principles when dealing with the highly fragmented and enormously large corpus of written texts about the colourful history of Northern Songs Ltd.

In spite of the thousands of books and articles written about the Beatles, no comprehensive overview exists about the sheet music publication history of the group. The few accurate and available articles focus mostly on the early stages of Northern Songs during the sixties, especially the chaotic period of the Beatles' business life in 1969, when Northern Songs, the company owning the publishing copyrights to almost all Beatles songs since 1963, dramatically changed owners. Unfortunately, there is not much information available about the further adventures of this famous company from the seventies onwards.

[9] Indeed, it seems almost impossible to accurately analyze all phases of Northern Songs. The information concerning both the share numbers and their holders as well as the percentages of ownerships, vary greatly between different sources and, occasionally, within a single source. For example, the information given about John Lennon's number of shares in spring 1969 (i.e. when Dick James sold his shares to ATV), varies a lot; also, the price Lew Grade offered for the rest of the Northern Songs shares in spring 1969, as well as his selling price of Northern Songs in 1981, vary according to different sources. Furthermore, the number of shares included in the very first contract between Dick James Music Ltd and the Beatles (here meaning Lennon, McCartney, Brian and Clive Epstein) varies a lot, depending on the source – there are even three different dates given regarding when the Northern Songs main contract was signed. It may be characteristic of the complexity of Northern Songs that a usually reliable encyclopedia of high repute, The Continuum Encyclopedia of Popular Music of the World includes an article on Northern Songs (written by David Sanjek, 2003, pages 589-90) filled with false information and errors, concerning e.g. the purchase price of ATV in 1969, as well as both the price and year of Michael Jackson's purchase of Northern Songs in 1985. The article also claims that 'Please Please Me' is one of the songs in the Northern Songs catalogue when, in fact, that particular song was owned by Dick James Music Ltd from 1962 onwards and later, in the 1980s, purchased by PolyGram. (see e.g. Coleman 1995, 112).

To this day, there exist only three highly detailed accounts of Northern Songs Ltd. These three sources are also the most accurate and reliable although they all contain some minor errors. The first one, published in 1972, is Stella Shamoon's extensive article "It's Only a Northern Song" in Peter McCabe & Robert D. Schonfeld's 'Apple to the Core – The Unmaking of the Beatles'. This article recounts the dispute between ATV and the Beatles during spring 1969: It devotes 15 pages exclusively to this theme. The second is Ray Coleman's book 'McCartney, Yesterday & Today', which includes two lengthy chapters on the topic (Coleman 1995, 104-142). The third one is Mark Lewisohn's recent article "Going for a Song" in the book 'The Beatles, 10 Years That Shook the World', published by MOJO magazine in 2004. Lewisohn's article continues the high standards set by his well-researched work of the last two decades.[10]

One can also find highly detailed information in 'The Beatles - a Diary' (Miles 1998), as well as 'The Ultimate Beatles Encyclopedia' (Harry 1992). Philip Norman's 'Shout' (1981) also devotes a chapter on Northern Songs (pp. 387-391), but includes quite a lot of incorrect information. Keith Badman's three books, 'The Beatles Off the Record – Outrageous Opinions & Unrehearsed Interviews' (2000), 'The Beatles Diary. Volume 2: After The Break-Up (2001) and 'The Beatles, The Dream Is Over – Off the Record 2" (2002), include some details of the publishing history not available elsewhere. Also Barry Miles' 'Paul McCartney, Many Years From Now' (1997), George Martin's 'All You Need Is Ears' (1979), Peter Brown & Steve Gaines' 'The Love You Make, An Insider's Story' (1983) and Ray Coleman's 'Lennon, The Definitive Biography' (1984) have chapters about the publishing of the Beatles' music – they also include information not presented elsewhere. There is also a lot of detailed information in Ross Benson's 'Paul McCartney, Behind the Myth' (1992).

There are some good but rather brief articles discussing the topic on the Internet. Probably the most accurate and reliable of these is the Rockmine Archives (Rockmine 2003), which includes chapters on Northern Songs and Maclen Music (another company publishing the music of the Beatles). Other good Internet sources are Barbara and David P. Mikkelson (2001), Geir Verket (2003) and beatlemoney.com (2005). The latter is a huge compilation of hundreds of detailed quotations and has information about different financial aspects concerning the Beatles, including Northern Songs.

[10] However, Lewisohn's article is another proof of the topic's (i.e. Northern Songs) extreme complexity – this time even Lewisohn presents some incorrect information, such as the incorrect percentage of Dick James' holdings when James sold his shares to ATV (12,8 % is correct, not 17 %); the dispute between the Beatles and ATV went on for some seven weeks, not 25 days. Furthermore, some miscalculations concerning the Maclen/Northern Songs deal are included (Lewisohn 2004, 386-389).

THE STORY OF NORTHERN SONGS

Before Northern Songs

Ardmore and Beechwood

The Beatles began their recording career with EMI in 1962. The contract was signed in early June, and the first single, 'Love Me Do'/ 'PS I Love You', was released in October. Before the recording deal, almost all leading record companies in England had turned down Brian Epstein. Actually, Brian Epstein had begun the search for a record company already in December 1961, which was one month prior to his official management contract with the Beatles, signed on 24th January 1962. In December 1961, three of EMI's four A & R men (Norrie Paramor, Walter Ridley and Norman Newell) turned the group down – with the exception of George Martin of the Parlophone label. Martin was on holiday when Epstein first contacted EMI (Coleman 1989, 423-424).[11] Brian Epstein was treated by the music publishers much in the same way as by the record companies: during early 1962, he offered the Beatles to just about every major publisher but was turned down. (Shamoon 1977, 153).

On May 8th 1962, the Beatles' and Epstein's fortunes changed when Epstein met music publisher Sid Coleman, manager of EMI's own publishing company, Ardmore and Beechwood. When Brian Epstein presented Coleman the tapes from the Decca audition[12] (on 1st January 1962), he casually mentioned that he had been turned down by several record companies. Coleman phoned one of EMI's A & R men, George Martin of the small Parlophone label. On the following day, May 9th, a meeting was arranged for Martin and Epstein at Abbey Road studios (Davies 1974, 139-140, Martin 1979, 120, Coleman 1989, 424, Harry 1992, 168, Miles 2002, 47)[13]. Martin liked the Beatles' music

[11] The next step was another giant record company, Decca: the Beatles made there the well-known audition session at 1st January 1962 but was turned down by the head of Decca, Dick Rowe. After Decca, there were three other companies that turned the group down during early 1962: first there was Pye, then Oriole and Philips (for more details, see the chapter 'The battle for a record deal' in Coleman's Epstein biography (Coleman 1989, 84-120).

[12] Epstein had made a couple of 78 rpm demonstration discs of the Decca audition tapes at the HMV record shop in Oxford Street, London before meeting Sid Coleman on May 8th because he thought it would be more convenient to handle records than tapes. It was in the HMV shop that Epstein first met disc cutter Jim Foy, who liked the demonstration discs and, consequently, contacted Coleman. Epstein and Coleman met later on the same day (Lewisohn 1988, 16). Pawlowski supports that story also, but claims that the disc cutter was Ted Huntly, not Jim Foy (Pawlowski 1990, 72).

[13] Both Harry and Martin remember incorrectly that the meeting of Brian Epstein and Sid Coleman took place one month earlier – most sources suggest that Epstein met Martin for the first time the day after he met Coleman, and this is probably true.

and offered a recording deal – and the rest is history (see a detailed story in e.g. Davies 1974, 139-140**,** and Coleman 1995, 106).[14]

Actually, Ardmore and Beechwood was allied with the American music publisher, Beechwood Music Corporation, a subsidiary of Capitol Records, which in turn was owned by the British company EMI. (Lewisohn 2004, 385). Sid Coleman wanted to publish two Lennon-McCartney songs, 'Love of the Loved' and 'Hello Little Girl'. However, Epstein thought it was better to have a recording contract first (Harry 1992, 168). Eventually, during the recording of the first single, in early autumn 1962, Brian Epstein showed his gratitude to Sid Coleman for getting him in contact with George Martin by granting his company the publishing rights of the Beatles' first single ('Love Me Do' and 'PS I Love You') (Coleman 1995, 106): Ardmore and Beechwood even put out the sheet music of the songs.[15]

"Plugging" was a term used in the early 1960s British music industry. Plugging was the job of publishers, even more so than record companies, and meant to wake up and stir interest in a song through airplay and the sales of sheet music. This job was not done particularly well by Ardmore and Beechwood: The Beatles' first single received virtually no BBC airplay, and was not reviewed on the important television show, 'Juke Box Jury' (Lewisohn 2004, 385). The contract with EMI's subsidiary, Ardmore & Beechwood, was a disappointment to Epstein; he felt that the company did such a poor job in promoting 'Love Me Do' that he decided not to sign with them – he wanted to take the publishing elsewhere, and EMI thereby lost a hundred million pounds, but nobody knew it at the time. Later, Paul McCartney's company, MPL Communications Ltd, succeeded in buying these two songs. This happened in 1976 (Lewisohn 2004, 385).[16]

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[14] Immediately after the meeting, Brian Epstein sent the famous telegram to the Beatles, on their third trip to Hamburg: "Congratulations Boys. EMI request recording session. Please rehearse new material." (see e.g. Davies 1974, 140, Beatles 2000, 70 and Miles 2000, 47).

[15] The Beatles sheet music publishing coincided with the release of their first single (Brown & Gaines 1983, 176), but there are no exact dates available of this particular publication. It was most likely during the autumn of 1962. McGeary and Croft agree and also claim that, at 150 US dollars, it was the most valuable single item in a Beatles sheet music auction. According to McGeary and Croft, the first compilation of the Beatles sheet music was published as early as the beginning of 1964 in America (McGeary and Croft, 1996-2004). In England, the first Beatles sheet music compilation was probably published in 1965, when Northern Songs Ltd released Dick James' first book, the serial issue, '50 Hit Songs by John Lennon & Paul McCartney'. James' first publication of the Beatles' sheet music took place almost two years earlier, when he published 'Please Please Me' under Dick James Music Ltd (Northern Songs had not yet been founded). (50 Hit Songs, 1965, 4).

[16] McCartney started his own company in the late sixties. At first, it was called Adagrove Limited (set up on 12th February, 1969; see Harry 2002, 133 and 630-631, and Lewisohn 1990, 114). On August 21st, 1969, Adagrove Ltd changed its name to

The Meeting of Brian Epstein and Dick James (1962)

The Londoner Dick James [born Richard Leon Vapnick (see e.g. Miles 1997, 145) first heard about the Beatles sometime in the summer of 1962, when he approached his old friend, producer George Martin, with a new song in his publishing catalogue, Mitch Murray's 'How Do You Do It'. (Harry 1992, 338).[17] He told Martin that it would be suitable for a vocal group.[18] Martin felt that,

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McCartney Productions Limited (Harry 2002, 135 and Lewisohn 1990, 120) and, finally, on April 7th, 1976, to MPL Communications Limited (Harry 2002, 631 and Lewisohn 1990, 172). McCartney's company was originally established to manage Paul and Linda McCartney's various projects, including songwriting, recordings, books, videos etc. Linda Eastman's father, Lee Eastman, however, advised McCartney to invest in music publishing, and today the company's main interest lies in publishing. MPL Communications Ltd owns the publishing rights to some 30,000 songs – including the back catalogues of Buddy Holly, Meredith Wilson, Harold Arlen, Jelly Roll Morton, Mel Torme and Bessie Smith (MPL 2005). MPL was the largest independent music publishing company already in the beginning of the eighties (Bacon & Maslow 1982, 54). One of the songs he has owned for many years is 'Happy Birthday', the most frequently sung tune ever! (Benson 1992, 270-271). In April 2003, MPL Communications bought the copyrights to Carl Perkins' 23 most famous songs. To this day, 'Love Me Do' and 'PS. I love You' remain the only Beatles songs whose publishing rights are owned by Paul McCartney. One source (B. & D. Mikkelson 2001) claims that also 'Please Please Me' and 'Ask Me Why' are now owned by MPL Communications, but according to the MPL website (April 11th, 2005), only 'Love Me Do' and 'PS. I Love You' are included in the MPL catalogue. Originally, the publishing rights of 'Please Please Me' and 'Ask Me Why' were owned by Dick James Music until James' death in 1986, and were subsequently bought by PolyGram Music (Coleman 1995, 112). It is also characteristic of the complexity of the Northern Songs history that the following five songs from the beginning of the Beatles' career are *not included* in the Northern Songs back catalogue (i.e. the first two singles plus George Harrison's first composition) and are deficiently and incorrectly listed in different sources. I managed to find only one source that had all the songs not published by Northern Songs listed almost correctly. According to Badman, "All of the Lennon/McCartney songs, with the exception of 'Love Me Do', 'PS. I Love You' (both now owned by McCartney's MPL), 'Please Please Me', 'Ask Me Why', and 'Don't Bother Me' (all owned by Dick James) are included in the sale of ATV Music to Michael Jackson." (Badman 2001, 357). The error here is that 'Don't Bother Me' was written by Harrison, not Lennon/McCartney.

[17] The story of how George Martin came to hear 'How Do You Do It' varies slightly according to different sources – Lewisohn claims that Mitch Murray first brought 'How Do You Do It' to Ron Richards, who was George Martin's assistant at EMI. The acetate stayed on Richards' desk for a long time and he later gave it to George Martin at the time when Martin was pondering about the Beatles' first record during the summer of 1962. (Lewisohn 1998, 18).

[18] Dick James went into publishing after a moderately successful singing career in the 40s and the 50s: In 1959, he quit singing and started working in the field of music publishing. In September 1961, at the age of 41, James started his own company, Dick James Music Ltd, together with Emanuel Charles Silver, 47. Silver gave James

after the Beatles' first recording session on 4th June 1962, with the absence of any stronger Lennon-McCartney material ('Love Me Do' was not very successful with Pete Best on the drums), 'How Do You Do It' should be the A-side of the group's first single (Lewisohn 1988, 18 and Lewisohn 1995, 16). James first reaction upon hearing that the new group was from Liverpool, has remained in history; he laughed and said: "Liverpool? A group from Liverpool – you gotta be kidding?" (Harry 1992, 338-339).[19]

In November 1962, when the Beatles recorded their second single, 'Please Please Me', Epstein was discussing publishing matters with George Martin. At first, Epstein thought of offering the two new Beatles songs to the American company, Hill & Range Songs, which was administering Elvis Presley Music. Martin felt that if Ardmore and Beechwood, which was, in certain respects, an American company, had done so little for the Beatles (Ardmore & Beechwood published the Beatles' first single, 'Love Me Do'/'PS. I Love You'), it was far better to find a British publisher. He advised Epstein to choose a company with desire and hunger, and gave him the names of three publishers, but Epstein preferred Dick James Music Ltd.[20]

The historical meeting between Epstein and James took place on November 27, 1962 – the day after the Beatles' second single, 'Please Please Me'/'Ask Me Why', was recorded (Coleman 1995, 109). Epstein played the brand new acetate of 'Please Please Me' and 'Ask Me Why' and James was very enthusiastic about it, immediately asking for permission to publish the songs.[21] Brian asked what he could do in order to promote the Beatles. James used his old contacts and phoned Philip Jones, the producer of the popular national TV show 'Thank You Lucky Stars'. James played him 'Please Please Me' on the

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the start-up capital and was a silent member of the company although he owned an equal part of it. James' first copyright in Dick James Music Ltd, marked as number 001, was George Martin's instrumental piece 'Double Scotch' (see Lewisohn 2004, 386 and Harry 1992, 338).

[19] Hunter Davies included the following quotation in his Beatles biography: "Liverpool? You're joking. So what's from Liverpool?" (Davies 1974, 173).

[20] See the details in 'All You Need Is Ears' by George Martin with Jeremy Hornsby (Martin 1979, 128) and in Coleman (1989, 118). Epstein did not arrange meetings with Holmes or Platz, but did meet Dick James. However, Epstein arranged an extra appointment with Francis, Day and Hunter, an EMI subsidiary, at 10 a.m. the next day, one hour earlier than the planned meeting with Dick James. At 10 a.m., Epstein went to the Francis, Day and Hunter office but a secretary was the only person he found there. At 10.25, tired of waiting for the manager, he walked to Dick James' office nearby – there he met Dick James twenty minutes before the appointed time (Coleman 1989, 119).

[21] The night before, Dick James had asked his 16-year old son Stephen whether he had heard about the Beatles and what he thought of them: "Oh yeah, they are great. 'Love Me Do' is a hit. It would be good if you can sign them", he answered (Coleman 1989, 119).

phone and immediately secured a performing contract for the Beatles – it all happened as in Hollywood movies. Epstein was very impressed and the first deal with Dick James was made: Epstein granted the publishing rights of ‘Please Please Me’ and ‘Ask Me Why’ to Dick James Music Ltd, and the authors, Lennon and McCartney, agreed on the standard 10% royalty on income (see Lewisohn 2004, 386 and Coleman 1995, 109-110). Unfortunately, there is no information about what this '10% standard' means. There are at least four possible interpretations: 10% of all copyrights to the publisher, but this would have been far too beneficial to the artist (author's right) – such favourable author’s contracts simply did not exist in those days. And vice versa: 10% to the author and 90% to the publisher – this would have been impossible, too. Consequently, the 10% must consist of the publication rights, which was commonly 50% of the whole copyright income. Seen from this point of view, the 'Please Please Me' contract makes much more sense: 10% of the publishing rights are given also to the authors, i.e. Lennon and McCartney (if the 10 % of the publishing rights is only the publisher's portion, this does not make sense because it would mean that the authors get 95 % in total). Unfortunately, the sources do not tell whether it was 10 % for both Lennon and McCartney individually or collectively – my personal opinion is that this 10 % was shared between them.

Only one source claims that, in the November 1962 meeting, the new publication company was founded solely for the Beatles' compositions and that the agreement was signed between Dick James and Brian Epstein (and even the name of the new company, Northern Songs, had already been chosen) (Brown & Gaines 1983, 177). But this was not the case, according to dozens of other sources: the new company was started a couple of months later, in *February 1963*. Only one source agrees, albeit partially, with Brown and Gaines: Coleman's book about Epstein (1989) quotes the conversation between James and Epstein immediately after Epstein had played 'Please Please Me' to James. His reaction was: "That's a number one". Epstein said: "If you can make it number one you can publish it and have Lennon and McCartney on a long-term contract … Do a great job, and we will do something together" (Coleman 1989, 119). This first meeting with Brian Epstein was truly a turning point for Dick James: he had already become a very lucky man: the guidelines for a proper publishing contract for Lennon's and McCartney's own songs were negotiated in November 1962, and his chance of a lifetime to make a proper publishing deal with the Beatles was just around the corner.

Dick James (1963-69)

According to George Martin, Dick James was initially rather dismissive of the Beatles, but James' doubts were soon to disappear. Already before ‘Please Please Me’ became the Beatles’ first number one hit, James got a smart idea: In the beginning of February 1963, he suggested to Epstein (who represented Lennon and McCartney) that it would be better to start a new company exclusively for the Beatles compositions – and this also happened; in early

1963, a new publishing company, *Northern Songs Limited*, was founded. (see e.g. Lewisohn 2004, 386). The new company was called Northern Songs because the Beatles came from Liverpool (north of London), and there already existed a company called Southern Songs (Benson 1992, 88).[22] According to Doggett, it was James who suggested the name: "I said, considering you're all from the North, perhaps it should be called Northern Songs" (Doggett 2004, 114). Brian Epstein's disbelieving gratitude to Dick James, when Northern Songs was formed, was simply: "Why are you doing all this for us" – doing something like this for a novice artist or group was so rare in the publishing business (Norman 1987, 387).

Founding a new publishing company exclusively for one artist or group was, of course, a remarkable move for the Beatles. It was an important move also in another sense: with Northern Songs, Dick James began a new era in publisher-songwriter relations by allowing songwriters to become co-owners of publishing companies (Coleman 1995, 113). The contract with Dick James covered only the songs written by John Lennon and Paul McCartney, simply because they were the only songwriting members of the Beatles at the time.

Founding contract

Unfortunately, there has been a lot of inconsistent information about the shares of Northern Songs since the very first contract, signed in February 1963. This chapter attempts to clarify the issue.

The publishing contract with the Beatles quickly proved to be perhaps the most fortunate one in the entire publishing history of popular music. Details of this historical contract are, however, missing – they have not been properly documented, but the first agreement between the parties was dated February 11th, 1963, in London, the same day the Beatles recorded most of the songs for their first LP, *Please Please Me*. The company was registered on February 22nd, 1963 by the Board of Trade (today, the Department of Trade & Industry) (Coleman 1995, 109-112 and Lewisohn 2004, 386). But as regards the dates of signing, the information varies according to different sources, and it is only the registration date that all sources agree upon. The only available information, represented in all sources is, firstly, that the signing parties included at least Dick James, John Lennon, Paul McCartney and Brian Epstein. Another piece of information represented in all sources includes the percentages assigned to the different parties involved.

[22] Dick James offered a small share of Northern Songs to George Martin, but Martin did not accept the offer: "It's very kind of you to think of me like that, but on the other hand, it isn't ethical. I'm working for EMI ... I'm engaging an act, and therefore, in a way, I'm engaging you. I think it would be wrong to split my interest." (Martin 1979, 129, see also Benson 1992, 152). By rejecting the offer, Martin turned down millions of pounds.

However, the confusing and varied information about the Northern Songs founding contract, as presented in various sources, leave the following questions open:

1) When was the deal signed?

2) Who were the actual signing parties and how many owners did Northern Songs have?

3) How were the percentages of the original deal shared between the different parties?

4) Did Dick James Music Ltd charge a 10 % fee for managing Northern Songs or not?

Date of Signing

In the sources, three different dates are given for the signing of the original Northern Songs main deal: February 11 and 22 as well as August 14, 1963. Barry Miles claims in 'Many Years from Now' that the place and date of signing was a small mews house in Liverpool, on February 22, 1963 (Miles 1997, 146). To make things more complicated, Coleman states (as the only source) that the contract was signed on August 14th, 1963, but was backdated to February 28 (Coleman 1995, 112-113). Also Coleman claims that the place of signing was in Liverpool, a "very dark ground floor mews flat, with no lights on". According to McCartney, it was the same day when the Beatles went to Manchester for a TV or radio show – in various Beatles chronicles that day can be identified as August 14th (see e.g. Lewisohn 1990, 24 and Lewisohn 1992, 119). On the other hand, Coleman also claims that the first pack of the Northern Songs deal was dated February 11th and the company was registered eleven days later; but the main agreement was not signed until mid-August 1963. Peter Doggett's article 'Empire Building' (2004) may very well have it right in suggesting (as the only source) that when Northern Songs was founded in 1963, Dick James had six months to prove himself, after which another three-year deal would be signed (Doggett 2004, 114). February to August is precisely six months and it seems that the crucial Northern Songs deal was signed in August 1963 because, by then, James had surely proved his ability to boost the Beatles' career as a publisher and, consequently, in August, the main deal of Northern Songs was signed and also backdated to February 1963.[23]

[23] In February 1963 John Lennon was 22 years old and Paul McCartney 20 years old, but in August Paul was 21 and John nearly 23.

Owners

Concerning the second issue, the crucial questions are whether the signing parties comprised of Dick James alone or his company, Dick James Music Ltd, and Brian Epstein alone or NEMS Enterprises or one or another of Epstein's companies. If the contract was signed by a company, there were certainly more owners in Northern Songs than just Dick James, John Lennon, Paul McCartney and Brian Epstein.

Emmanuel Charles Silver's name was first mentioned as a founding member of Northern Songs in Philip Norman's 'Shout' (1982, 387). I have found only four other sources supporting this view: 'Paul McCartney - Many Years from Now' (1997, 147) and 'The Beatles - A Diary (2002, 63) by Barry Miles, Verket (2003) and Doggett's article, 'Empire Building' (Doggett 2004, 115), but Doggett is actually repeating the quotation from Miles' 1997 book. Mark Lewisohn's recent article, 'Going for a Song' (2004), is also supportive of Silver's role as the fifth owner of Northern Songs, although he does not actually mention this. Lewisohn claims that when Dick James Music Ltd was founded in 1961, Emanuel Charles Silver gave Dick James the start-up capital, and became a silent but equal partner in Dick James Music Ltd (Lewisohn 2004, 386). However, none of the other sources mention Silver's name or role at the beginning of Northern Songs – according to these sources, Silver does not arrive on the scene until two years later, when Northern Songs went public in 1965. My view is that Silver was the *fifth owner* of Northern Songs at the beginning because of his position (equal but silent member) in Dick James Music Ltd.

One confusing thing about the founding of Northern Songs was the *position of different companies.* All of the sources agree on that if there was a 10 % managing fee 'off the top', it went to Dick James Music Ltd. But as regards the actual sharing of Northern Songs, the question is whether any other companies were involved. Three sources claim that there was Dick James Music Ltd collecting James' portion. According to six sources, there was a company to collect Brian Epstein's shares. Five of them suggest that it was NEMS Enterprises (Davies 1968, Coleman 1989, Lewisohn 1990, Rockmine 2003, and Lewisohn 2004), and two that it was NEMS (Verket 2003 and Doggett 2004). One source claims that it was Nemporer Holdings Ltd (Sanjek 2003). In fact, the latter was NEMS Enterprises since NEMS Enterprises was renamed Nemporer Holdings just a few years after the founding of Northern Songs, probably in 1969 (Benson 1992, 201). There are many reasons to believe that there were two companies (one on behalf of Dick James and one on behalf of Brian Epstein) involved in the first Northern Songs contract, and that only John Lennon and Paul McCartney signed the deal without any company on their shoulders. It would not have made much sense if Dick James Music Ltd had first charged a 10 % managing fee and then the remainder (and a bigger portion) of James' shares would go to Dick James as a single person. There is one important source that strongly supports the view that the signing party on behalf of Dick James was his own company, Dick James Music Ltd, namely, the book where the Northern Songs founding percentages were presented for the first time, Hunter Davies' Authorised

Biography, first released in 1968. Davies certainly interviewed both Epstein and James (he was commissioned to write the Authorised Biography in late 1966 (Davies 2004, 247). This was only a couple of years after the founding of Northern Songs and, therefore, Davies' book is undoubtedly *more reliable* than trying to remember the facts some 30 years later would be. The shares and owners of Northern Songs given by Davies are as follows: 50 % to Dick James Music Ltd, 20 % to John Lennon and Paul McCartney each and the remaining 10 % to NEMS Enterprises Ltd.

Brian Epstein founded NEMS Enterprises Ltd in 1962 as a theatrical, concert and variety agency to manage, among other things, the Beatles. The company was registered on June 26th and the shares were divided equally between Brian Epstein and his brother, Clive Epstein.[24] On April 27, 1964, the Beatles became involved with NEMS Enterprises: Brian Epstein gave 10 % of NEMS Enterprises shares to the Beatles (2.5 % each) as a gift, and after this arrangement, Clive Epstein's portion was 40 % (Brian got the remaining 50 %) (Coleman 1995, 113 and Harry 2002, 480).[25]

Since NEMS Enterprises Ltd was one of the Northern Songs owners, also Clive Epstein was one owner when the company was founded in 1963. Consequently, there were *six* owners in the beginning: Dick James and Charles Silver via Dick James Music Ltd, John Lennon, Paul McCartney and Brian Epstein and Clive Epstein via NEMS Enterprises Ltd. Less than half of the sources report that Charles Silver was one of the owners (see Table 1 below), but none of them noticed that there was also a sixth owner, Clive Epstein, via NEMS Enterprises. This sixth owner is presented here for the first time.

[24] Brian Epstein was involved in business via his father's furniture store and, as part of the family business, he was running (before he met the Beatles) a large music store called North End Music Stores (but it was simply called NEMS – see e.g. Harry 2002, 479-480, and Miles 1997, 86). Brian Epstein appointed his younger brother, Clive, as the manager, although Brian soon found that he was the only staff member since Clive was very busy with the family business (Epstein 1998, 170).

[25] By December 1965, the figures had changed again: Brian Epstein now owned 70 %, Clive Epstein 20 % and the members of the Beatles 2.5 % each (Harry 2002, 479-480, see also Benson 1992, 91; Davies 1968, 215 and Davies 1974, 372-373). Brian Epstein did not have to give the 10 % to the Beatles, but he wanted to, perhaps because he was worried that he might be taking advantage of the Beatles (Brown & Gaines 1983, 208). Actually, his fee for managing the Beatles was as high as 25 % (and it was NEMS Enterprises where the money went). It was not until Brian Epstein had taken his portion, that the expenses were deducted and the remaining money divided between the members of the Beatles (Miles 1997, 144-145). With this 1964 NEMS Enterprises arrangement, the Beatles got back some of the money they paid to Brian Epstein for managing them. I found only one source, which stated this connection between NEMS Enterprises, Northern Songs and the Beatles (i.e. that the members of the Beatles also got money from Northern Songs via NEMS Enterprises): Hunter Davies' Authorised Biography (Davies 1968, 214 and Davies 1974, 372-373).

Ownership Percentages

As regards the third issue, the percentages given vary according to different sources as follows: Dick James received either 25, 49, 50 or 55 % and John Lennon received 19 or 20 %; Brian Epstein's share was 10 %, either alone or via one of his companies (three possible companies). John Lennon, Paul McCartney and Brian Epstein together had 45, 49 or 50 %. Charles Silver may have had 25 %, but it is possible that he was not involved in this deal. Dick James and Charles Silver together had either 50 or 51 %. The only percentage that all sources agreed upon was Paul McCartney's 20 % share.

I have gathered information about the Northern Songs founding contract from 16 different sources, including all the essential Beatles books and articles that discuss the issue. The oldest source is Hunter Davies' biography, which was published in 1968 (other useful books or articles are e.g. Martin (1979), Norman (1981), Lewisohn (1990, originally published in 1987), Harry (1992), Coleman (1989 & 1995), Miles (1997 and 2002), Lewisohn (2004) and Doggett (2004). Unfortunately, the contract was not dealt with in Brian Epstein's autobiography 'A Cellarful of Noise' – this renowned book was written and published in 1964, only a year after Northern Songs was founded. However, in Ray Coleman's 1989 Brian Epstein biography there is some detailed information about Northern Songs Ltd, some of it not found in any other sources.

Table 1 presents a summary of the different variations of all possible options regarding the Northern Songs deal – what is evident is the confusing and sometimes contradictory information surrounding the whole history of Northern Songs. One of the sources is from the sixties (Davies 1968), one from the seventies (Martin 1979), four from the eighties, five from the nineties and six from the last three years (the latest two from 2004).

Decade	60	70	80			90			00					
SOURCE	DA	MA BE C2	NO	BR GR	LE1 C1 RO	HA	MI1	MI1 DO	MI2	VE	SA	LE2	D O	D O
Publishing Year	68	79 92 95	81	83 95	87 89 03	92	97	97 04	02	03	03	04	04	04
Dick James Music Ltd (Managing)	–	10	So- Me	–	–	–	–	–	–	–	–	10	10	
Dick James		50		50	49	55	25					49	49	
Dick James Music Ltd	50										50			50
D. James & C.Silver			50					51	51	50				
C.Silver							25							
John Lennon	20		20	20	19		20		20	20	20	19	19	
Paul McCartney	20		20	20	20		20		20	20	20	20	20	
Brian Epstein			10	10			10		10					
NEMS Enterprises	10				10							10		
NEMS/ Epstein										10			10	
Nemporer Holdings/ Epstein											10			
Other shares (John, Paul & Brian)		50				45		49						50
Total	100	100	100	100	98	100	100	100	101	100	100	98	98	100

Table 1. Summary of the various owners and percentages in the first Northern Songs deal (1963) as given in different sources.[26]

Explanation of table abbreviations: DA = Hunter Davies (1968), MA = George Martin (1979), NO = Philip Norman (1981), BR = Peter Brown (1983), C1 & C2 = Ray Coleman (C1 =1989 & C2 = 1995), LE1 & LE2 = Mark Lewisohn (LE1 = 1987 & LE2 = 2004), BE = Ross Benson (1992), HA = Bill Harry (1992), GR = Ted Greenwald (1995), MI1 & MI2 = Barry Miles (MI1 = 1997 & MI2 = 2002), RO = Rockmine (2003), VE = Verket (2003), SA = Sanjek (2003), and DO = Doggett (2004). The bottom row (Total) shows the percentages combined, with the exception of the managing percentage. There are two sources by

[26] Not surprisingly, you can find even more different share figures in the Internet – I have not included any of those in my paper due to high unreliability (see e.g. the otherwise reliable site, Cumberland 2002-2005).

Mark Lewisohn (1987 & 2004)[27]: the first one does not mention Dick James' 10 % management fee, but his more recent article (2004, 386) does. Two of the sources offer more than just one approach: Barry Miles (1997) suggests two possible options regarding the shares, while Peter Doggett presents no less than three alternatives. Ray Coleman, on the contrary, gives different percentages in his two books: 49-49 (1989) and 50-50 (1995).

Table 1 shows the fourteen different views on the first Northern Songs contract as presented in the sources. Only four of them are supported by more than one of the sources (two views is supported by three sources and two other views by two sources). The second oldest view is the first one supported by three sources: the share 10-50-50, which means 10 % for management and the remainder (50-50) shared between Dick James on one side and John Lennon, Paul McCartney and Brian Epstein on the other (Martin 1979, 129, Benson 1992, 87 and Coleman 1995, 112). The second view that is supported by three sources, is probably presented first time by Lewisohn (1987)[28]: the share 49-20-19-10, which means 49 % for Dick James, 20 % for Paul McCartney, 19 % for John Lennon, and 10 % for NEMS Enterprises (Lewisohn 1990, 14**,** Coleman 1989, 343 and Rockmine 2003).

Almost all sources suggest that the share was 50-50 between the two parties (meaning Dick James on one side and the Beatles (Lennon, McCartney and Epstein) on the other). Only four sources claim that the share was 49-49 (Lewisohn twice, Coleman and Doggett once), and, according to two sources, it was 51-49, to the favour of Dick James (Miles and Doggett).

As regards the latter share (51-49), there is a quotation from McCartney in Miles' book 'Many Years from Now' (1997), in which he reminisces, perhaps for the first time in public, the original Northern Songs percentages.[29] McCartney remembers that we (meaning John Lennon and himself) always had a minority share:

"There was always this voting share that could beat us. We could only muster 49; they could muster 51. They (meaning Dick James and Charles Silver) could always beat us. John and I were highly surprised to find that even though we'd been promised our own company, it actually was a company within Dick James's company

[27] I have the second edition of the first Lewisohn book, originally published in 1987 – in Table 1, I placed the book in the eighties column because it was originally released then. The same is true of Philip Norman's 'Shout': I have the second edition (1982), but, in the table, I placed the book according to its original year of release, which is 1981.

[28] I have the 1990 edition of that book – at least in that edition this information exist (Lewisohn 1990, 14).

[29] As expected, I could not find any quotations or sources concerning John Lennon's views on the original percentages.

that was to be our own company. And we thought that's not fair at all, but this was just the way they pulled the wool over our eyes" (Miles 1997, 147).

The 51-49 share, here mentioned by McCartney for the first time (more than 30 years after the Northern Songs deal), appears rather odd. However, these figures (with small variations) are given in the most recent three sources beside the two earlier sources: Rockmine (2003) as well as Lewisohn's and Doggett's comprehensive articles (both 2004). Rockmine (2003) reports 49% to James, 19% to Lennon, 20 % to McCartney and 10% to Epstein's NEMS Enterprises Ltd, as does Lewisohn (2004, 386, and also earlier 1990, 14), Doggett 2004, 115) and Coleman (1989, 343). Interestingly, in the previous chapter of Miles' book (where is the previous '51-49' quotation from McCartney), different percentages are given: 25 % to Dick James, 25 % to Charles Silver, 20 % to John Lennon and Paul McCartney each, and the remaining 10 % to Brian Epstein (Miles 1997, 147). Doggett repeats the quotation from McCartney in his recent article, 'Empire Building' – oddly, he also suggests two other possible shares, but without any further comments (Doggett 2004, 114-115).

As regards the 49-49 share, which was probably first presented in Lewisohn's 1987 book, the percentages are inconsistent: *firstly,* the total adds up to only 98% and, *secondly,* there is no reason to believe that McCartney's percentage was bigger than Lennon's. In the beginning, John Lennon was undoubtedly the leading member of the Beatles – it simply does not make sense that he would have accepted a lower share than McCartney.[30]

Ten Percent Management Fee?

The last issue is whether Dick James Music Ltd charged 10 % 'off the top' for managing Northern Songs, my opinion is that it did. Two arguments support that. Firstly, according to many reliable sources, *before* sharing the publishing rights, Dick James Music Ltd first charged a 10 % *managing fee* from the publishing income. This 10 % managing fee is mentioned in the following sources: Martin (1979, 129), Norman (1982, 182), Benson (1992, 88), Coleman (1995, 112), Lewisohn (2004, 114) and Doggett (2004, 115).[31]

[30] If you compare the information concerning the original Northern Songs deal given in Miles' and Lewisohn's books, you notice two different sum totals of the percentages: 100 % (Miles) and 98 % (Lewisohn). McCartney has claimed that "They (i.e. Dick James and Charles Silver) could always beat us 51 against 49". It seems that McCartney has added the missing 2% to Dick James' share. According to Lewisohn, the original deal was 49-49 (which adds up to 98%). By adding 2 + 49 you get 51, the percentage mentioned by McCartney. To make things even more confusing, Miles' other book ('The Beatles – A Diary, 2002), presents the figures as follows: 51 to James and Silver, 20 to Lennon and McCartney each, and the remaining 10 to Brian Epstein. But this adds up to 101 %! (Miles 2002, 63).

[31] Norman does not mention the exact percentage but notes that: "James' own company would take a percentage of Northern Songs earnings 'off the top'." (Norman

Secondly, with this arrangement Dick James secured the majority of the publishing rights to his own company and, furthermore, every source discussing this issue claims that the Beatles (meaning here John Lennon, Paul McCartney and Brian Epstein) never owned the majority of the Northern Songs publishing rights.

Summary of the Founding Contract

According to George Martin, Dick James was very smart when he offered such a large sum of money (50 %) to Epstein (meaning here Lennon, McCartney and Epstein, via NEMS Enterprises), hereby ensuring that they would sign a contract for a long period of time. This kind of deal would not have been possible if James had offered them a smaller share (Martin 1979, 129). If you compare that 50 % with the 10 % (or 20 % if John Lennon and Paul McCartney got 10 % each) of publishing rights (given e.g. to Lennon and McCartney when Dick James got the publishing rights to 'Please Please Me' and 'Ask Me Why' in November 1962 – see the previous chapter 'The meeting of Brian Epstein and Dick James) the difference is really remarkable to Lennon's and McCartney's advantage. Peter Brown, on the other hand, suggested in his book (The Love You Make in 1983) that the Northern Songs deal was extraordinarily good for Dick James since "he got 50 % of Lennon-McCartney's publishing fees for *nothing.* It made him wealthy beyond imagination in eighteen months" (Brown & Gaines 1983, 177).

It is difficult to summarize what the percentages mentioned above mean to each party of the Northern Songs contract as a whole, and what percentage each party gets from all the copyright income when e.g. a Lennon/McCartney song is performed. Table 2 hopefully clarifies these percentages:

1982, 182). According to Bill Harry, it was 55% for James and the remaining 45% shared between Lennon, McCartney and Epstein (Harry 1992, 339). Actually, Harry appears to have it right, since Dick James Music LTD charged 10 % for the managing of Northern Songs, leaving 45% to James and the remaining 45 % to Lennon, McCartney and Epstein. Coleman (1995, 112) mentions this 10% management fee but does not include it in the complete share, whereas Harry does not mention it at all. Benson claims that also Harrison and Starr had a small share of Northern Songs in the beginning (1.6 % each) (Benson 1992, 88), but that is simply incorrect – no other source mentions Harrison and Starr: they had not yet written any songs and, in fact, they were not involved with Northern Songs until a little later.

Copyrights	Owners		Owners of the firms		% of all copyrights	
Author's rights 50	John Lennon	25			**34** (= 25+9)	
	Paul McCartney	25			**34** (= 25+9)	
	All author's rights	50				
Publishing rights 50	Dick James Music Ltd (Management fee)	5	Dick James C. Silver	2.5 2.5	**13.75** (= 2.5 **13.75** (= 2.5	+ 11.25) + 11.25)
	Dick James Music Ltd	22,5	Dick James C. Silver	11.25 11.25		
			James &	Silver	segment'	**27.5**
	John Lennon	9		9		
	Paul McCartney	9		9		
	NEMS Enterprises Ltd	4.5	Brian Epstein Clive Epstein	**2.25** **2.25**		
				'Beatles	segment'	**22.5**
All copy-rights 100	All publishing rights	50		50		50

Table 2. The publishing copyright percentages of the owners of Northern Songs as regards the entire copyright income in 1963, when the company was founded.

Table 2 requires some clarification: It is not known for certain what the share of the publishing rights was of the entire copyrights, but it was probably 50%. If this is true, McCartney and Lennon (and later Lennon's estate) have *always* received their 50% songwriter's share of all copyright royalties of every Lennon-McCartney song. This 50-50 share between author's rights and publishing rights is supported by a couple of sources (e.g. Coleman 1995, 139, Cecil Adams 1995 and B. & D. P. Mikkelson 2001). Table 2 is based on the 50-50 shares. Dick James Music Ltd charged first 10 % for management, which was 5 % of all copyrights income. After this, the remaining 45 % of the publishing rights was shared as follows: 50 % to James and Silver via Dick James Music Ltd (= 25 % each), 20 % to Lennon and McCartney each and the remaining 10 % to NEMS Enterprises Ltd (= 2.25 % of the entire copyright income to Brian and Clive Epstein each). The entire shares percentages, including author's and publishing rights, of each party are presented **in bold**.

But the most crucial issue here is who owns the majority of the publishing rights and, consequently, has the authority to decide how the Beatles songs are used – and that is not, and has never been, the Beatles themselves. As shown on Table 2, Dick James (together with Charles Silver) had the majority of the publishing rights (55 % against 45 %).

The owners of the entire copyright percentages of Lennon/McCartney songs in 1963:

John Lennon	34	%
Paul McCartney	34	%
Dick James	13.75	%
Charles Silver	13.75	%
Brian Epstein	2.25	%
Clive Epstein	2.25	%

The first Northern Songs contract package was signed on February 11th, 1963 and the main deal was signed on August 14th, 1963: the main content of the contract was that Lennon and McCartney assigned all the copyrights (i.e. the publishing rights) of their songs to Northern Songs for a period of three years, starting from February 28th, 1963[32] (Coleman 1995, 112-113). With this contract, the then 22-year-old Lennon and the two years younger McCartney not only assigned Dick James Music Ltd the exclusive rights to publish their songs, but also granted the company 55% of all the publishing rights income from their songs.[33]

Later, McCartney has said that he and Lennon did not really know what they were doing when they signed the first contract in 1963: "…. we didn't know anything about it, we had no idea – we literally were children, in age and in mind" (Coleman 1995, 111). In Miles' 'Many Years from Now' (1997), McCartney recalls:

"Brian was at house with a lawyer-type guy, but nobody said to us, 'This is your lawyer and he's representing your interest in this thing.' …we just signed this thing, not really knowing what it was at all about, that we were signing our rights away for our songs. And that became the deal and that is virtually the contract I'm still under. John and I didn't know you could own songs. We thought they just existed in the

[32] In spring 1963, Brian Epstein suggested to Dick James that the Beatles' first hit, 'Please Please Me'/'Ask Me Why', should remain in the Dick James Music publishing catalogue. Before the flotation of Northern Songs and the release of *Please Please Me* (the album) the songs on the album and the Beatles' third single 'From Me To You'/'Thank You Girl' (recorded on March 5th and released on April 11th, 1963 – see e.g. Lewisohn 1998, 28 & 32) were owned by Dick James Music company for a short period (the *Please Please Me* album also included the Beatles' first single, 'Love Me Do'/'PS I Love You', but these two songs were administrated by Ardmore & Beecham, and later, in 1976, bought by Paul McCartney's own company, MPL Communications, see e.g. Lewisohn 2004, 385). When Northern Songs Ltd was started, all songs on *Please Please Me* as well as the Beatles' third single, 'From Me To You'/'Thank You Girl', were transferred from Dick James Music to Northern Songs. 'Please Please Me' and 'Ask Me Why' were the only songs from the *Please Please Me* album that remained in the Dick James Music catalogue (Coleman 1995, 110 & 112). In 1963, Dick James made a deal with George Harrison, according to which Dick James Music Ltd would publish the first Beatles song written by Harrison, 'Don't Bother Me', one of the tracks on the Beatles' second LP, *With The Beatles,* released on November 22nd, 1963 (see e.g. The Beatles Complete Scores 1989).

[33] In February 1963 John Lennon was 22 years old and Paul McCartney 20 years old, but in August, when the main deal was signed, Paul was 21 and John nearly 23.

air…a song, not being a physical object, we couldn't see how it was possible to have a copyright in it. And therefore, with great glee, publishers saw us coming. We said to them, 'Can we have our own company?' They said, 'Yeah.' We said, 'Our own?' They said, Yeah, you can.' …. [so] we really thought that meant 100 per cent owned. But of course, it turned out to be 49 per cent to me and John and Brian, and 51 per cent to Dick James and Charles Silver." (Miles 1997, 146-147).

Although Lennon and McCartney did not know much about sheet music publishing rights and contracts, they knew very well how important it was to have records released by a proper record company. A quotation from McCartney about the record contract puts it simply: "we were desperate to get a deal. It's just like any young novelist to be published: they would just die for Doubleday, they wouldn't care what the deal was, so long as their friends, 'Oh my new book's coming out on Doubleday.' – 'What, the real Doubleday?' – 'Yeah!' So, that's all we wanted; to be published: 'Our records coming out on EMI.' – What, *the* EMI?" (Beatles Anthology 2000, 98).

Even though the first publishing rights agreement was not due to expire until February 1966, a second contract was made in February 1965. This contract, most probably signed on February 4th, 1965, when Lenmac Music Ltd[34] was founded, altered the terms of the original one. Under this new agreement, Northern Songs was assigned a full publishing copyright to all songs written by Lennon and McCartney, whether together or as individuals, from February 1965 to February 1973. The two composers guaranteed Northern Songs a minimum of six new compositions per calendar year (Coleman 1995, 113).

Going Public (1965)

The Beatles' worldwide success from 1964 onwards increased their income level enormously, which, in turn, reflected in the amount of taxes they had to pay. The question now was how best to shelter their income. The personal taxation rate for high earners in mid-sixties Britain was at least 83 % (Lewisohn 2004, 386) or 90 % (Doggett 2004, 115), or more than 90 %, as Mikkelson claims (B. & D. Mikkelson 2001) – according to Brown and Gaines, it was as high as 94 % (Brown & Gaines 1983, 99). Numerous financial schemes were planned, the most dramatic being the *flotation* of Northern Songs on the London Stock Exchange. Now anybody could buy a piece of 'All My Loving', 'A Hard Days Night' or 'Ticket To Ride' as well as the future Lennon-McCartney hits (a fairly safe invest since there were no signs yet of the less commercial songs, such as 'Revolution 9', released some three and a half years later).

[34] The first company founded by John Lennon and Paul McCartney was Lenmac Enterprises Ltd (May 1964) – a year later, in February 1965, they started another company, Maclen Music Ltd, for the same purpose as Lenmac: to handle their copyright issues.

The main catalyst behind the stock flotation idea was the Beatles' financial adviser, James Isherwood. He was a chartered accountant and started working for Brian Epstein in May 1964, when he set up a company called Lenmac Enterprises Ltd. The purpose of the company was to collect John Lennon's and Paul McCartney's Performing Rights Society fees, which consisted of the fees brought by their copyrighted songs (published between February 1963 and February 1966) being played e.g. on the radio, TV or in concerts (= their share of the Northern Songs publishing rights income). This was totally understandable since the contract with Dick James assigned the full publishing rights of these songs to Northern Songs (Coleman 1995, 114 and Miles 1997, 144).[35]

The change from a private publishing company into a public company was a revolutionary idea in the British music industry – no one had ever done anything like that before and Isherwood was not sure whether the Stock Exchange would even accept the company. Isherwood's new concept was an efficient means to reduce taxation: in the sixties, there was no capital gains tax and, consequently, they did not have to pay any taxes on the profits they made when they sold their shares on the Stock Exchange. (see e.g. Shamoon 1977, 152, Miles 1997, 178, B. & D. Mikkelson 2001, Beatles history/1965 2003, and Lewisohn 2004, 386-387).[36]

Remarkably, Brian Epstein did not take part in the Stock Exchange transaction. Isherwood recalled in Miles' book (1997, 178-179):

"He didn't know enough about the financial side of the things to be particularly interested. He left the whole operation entirely in my hands. I'd always felt that Brian was extremely efficient, but it soon became clear to me that while he was adept at arranging tours, he had no financial expertise of any kind."

On February 18th, 1965, when the Beatles had just started recording their forthcoming album, *Help!*, Northern Songs 'went public'. In July 1965, the company was listed for first time on the London Stock Exchange, making part-

[35] Miles spells the company's name incorrectly as Lenmac Limited. Again, there are small variations in the sources as regards the founding of Lenmac Enterprises Ltd According to one of them (The Beatles history/1965 2003), Lenmac Enterprises was formed to handle only the Beatles' UK publishing profits, but most probably it was worldwide since no other source mentions this and there was no other company as yet. Furthermore, several other agreements, deals, and new companies were set up during the first two years of Northern Songs. In all, the result was a highly complicated system of ownerships regarding the compositions of the Beatles. In May 1964, Lenmac Enterprises was the first of the companies to be set up, and sometime before the flotation, Dick James also set up an American company, Maclen Music Inc., along the lines of Northern Songs (Lewisohn 2004, 386). Unfortunately, there is not much information available about this company. (see e.g. Lomnicki & Cavagna 2003).

[36] The Beatles history/1965 claims that this information comes directly from The Complete Beatles Chronicle (Lewisohn 1990); this is, however, not true.

ownership of the Beatles compositions available to the public (Coleman 1995, 113-114). Now there were more owners to Northern Songs than just James, Silver, Lennon, McCartney and Brian and Clive Epstein[37] and, after a couple of years, there were thousands of them! (See e.g. Lewisohn 2004, 387).

Considering this, it is very difficult to understand why Lennon and McCartney sold Lenmac Enterprises to Northern Songs for 365,000 English pounds in April 1966 (Lewisohn 2004, 387).[38] In retrospect, this move can be considered unsuccessful: when John Lennon and Paul McCartney, some years later, sold (and also *lost*) all their Northern Songs shares, with this transaction (Lenmac Enterprises sold to Northern Songs), Lennon and McCartney lost all the publishing income from 56 songs written during that three-year period. Among these songs were many of the Beatles' biggest hits, including 'Yesterday', 'A Hard Days Night', 'Can't Buy Me Love', 'All My Loving', 'I Want to Hold Your Hand' etc. (see e.g. Coleman 1995, 113-114). The biggest loss was, without doubt, the publishing income from 'Yesterday', the most covered song ever in the music business, with over 3,000 cover versions today (see footnote 1).

On February 4th, 1965, just two weeks before Northern Songs went public, a new company, Maclen Music Ltd, was set up to handle Lennon's and McCartney's copyrights. Maclen Music was linked with Northern Songs and, consequently, all songs were assigned to Northern Songs through this new company. The ownership of Northern Songs and Maclen was shared on a 50-50 basis, after Dick James Music Ltd had first taken the 10% management fee. The remaining 90% was divided so that Maclen took 50% and the remainder went to Northern Songs in 1965. Consequently, Maclen's share rose to 55 %, but only regarding songs written after 1969 (Coleman 1995, 113). According to Lewisohn, the publishing royalties were split in three ways: Dick James Music Ltd (10 % management fee), Maclen (55 %) and Northern Songs (35 %). Lewisohn appears to have forgotten the 1965-69 period of the deal (when the remainder after the 10 % management fee was divided 50-50) and also that the share was, after 1969, 55-45 for Maclen (not 55-35, as Lewisohn suggests) (Lewisohn 2004, 387). However, all sources discussing the Maclen ownership issue, agree that Lennon and McCartney had 40% each and NEMS Enterprises Ltd had 20% (see e.g. Lewisohn 2004, 387 and Coleman 1995, 113).[39] Again, no reliable information as to which copyrights

[37] Actually, with the April 27th, 1964 agreement, also George Harrison and Ringo Starr became small shareholders of Northern Songs via NEMS Enterprises: they acquired 2.5 % of the NEMS Enterprises shares and NEMS, in turn, owned 10 % of the Northern Songs publishing rights in 1964. Through this NEMS connection, both Harrison and Starr owned 0.25 % of the Northern Songs publishing shares.

[38] According to Rockmine, the sum was 284,000 English pounds; however, both sums (£365,000 and £284,000) appear high.

[39] Lewisohn claims that in the beginning Brian Epstein was the third owner of Maclen Music Ltd, and it was not until later that NEMS Enterprises Ltd became the third owner (Lewisohn 2004, 387).

were included in Maclen, is available. Was it *only about collecting publishing rights* shares *or* were there *also other copyrights* included? Shamoon's article is the only source to imply that there was something more than just publishing rights: "John and Paul claimed half of their writer's share of the copyright profits via a company called Maclen Music Ltd" (Shamoon 1972, 153). The truth remains unclear, as remains the further destiny of Maclen Ltd. The sources do not state whether it still is an independent company or a subsidiary of Northern Songs. Neither do they say anything about the present ownership of the company.

Beside Lennon and McCartney, also George Harrison started writing songs more actively during winter 1965. He wrote two songs for *Help!* ('I Need You' and 'You Like Me Too Much'). Following Lennon and McCartney, he made a publishing contract with Northern Songs even though he had just formed his own music publishing company, Harrisongs Ltd (Lewisohn 2004, 387). Coleman tells a slightly different story in his Epstein biography: Harrisongs Ltd was founded on 20th April 1965, a month after Harrison made his contract with Northern Songs – however, it seems rather odd to start a publishing company right after having signed a deal with another. Harrison's contract with Northern Songs covered a three-year period, from March 1965 to March 1968. The Beatles recorded a total of 22 songs written by Harrison between 1963 and 1970. However, his first song, 'Don't Bother Me', from 1963, had already been published by Dick James Music. The next 12 Harrison songs, recorded by the Beatles between 1965 and 1968, from 'I Need You' and 'You Like Me Too Much' to 'The Inner Light', were published by Northern Songs Ltd (see e.g. The Beatles Complete Scores 1989).[40]

There is slightly contradictory information about how many new shares were listed in the first stock listing of Northern Songs in July 1965. First, all Northern Songs shares were divided into five million five-shilling (25 pence) shares.

[40] In March 1968, the contract with Northern Songs had expired, and Harrison did not renew it – instead, he sold his Northern Songs shares (Coleman 1995, 123). After this, he would publish all his nine songs recorded by the Beatles in 1968-70 via his Harrisongs Ltd company, which was licensed to the Beatles' own Apple Music Publishing Ltd, founded (among several other Apple oriented companies) on September 27th, 1967 (Black 2004, 374). The first compositions published by Harrison's own company were his four songs included on the *The Beatles* double album, released in November 1968. The last two songs were 'For You Blue' and 'I Me Mine', released on *Let It Be* in May 1970. In all, the Harrison compositions that were released on the Beatles records between 1963 and 1970, were published by three different companies: one song by Dick James Music Ltd ('Don't Bother Me' in 1963), 12 songs by Northern Songs, and the remaining nine songs by his own Harrisongs Ltd Ringo Starr followed Harrison's example: On July 16th, 1968, he started his own publishing company, Startling Music, which was part of Apple Music Publishing Ltd (Clayson 2001, 180). His first songs for the Beatles were 'Don't Pass Me By', released on *The Beatles* double album and 'Octopus' Garden' on *Abbey Road*, released in September 1969. Before these songs, his co-compositions with the Beatles, 'What Goes On' and 'Flying', were assigned to Northern Songs (Lewisohn 2004, 387).

This division was made on the basis of each owner's percentages: Dick James and Charles Silver had (via Dick James Music Ltd) 1,250,000 shares each, (= 25 % of Northern Songs). John Lennon and Paul McCartney had 1,000,000 shares each, and the remaining 500,000 belonged to NEMS Enterprises Ltd (Miles 1997, 179).[41] Lewisohn claims in his 2004 article that 98% of the company's privately held shares were divided into five million public shares (Lewisohn 2004, 386). Also Coleman suggests that five million shares were issued publicly but he does not state the percentage of the privately held shares (Coleman 1995, 114).

Miles claims incorrectly (as does Doggett, 2004, 115) that it was decided to offer 40 % of all the holdings to the public in July 1965, which would make 2,000,000 shares (Miles 1997, 179). The actual percentage of the shares placed for public offering in July 1965 was 25 % because, according to all the other sources, Lennon and McCartney owned 750,000 shares *after* the first Northern Songs flotation, and since they owned 1,000,000 shares *before* the flotation, it means that 25 % of their shares were listed on sale.[42] Philip Norman's *'Shout'* states the 25 % portion clearly: a quarter of the two-shilling shares were quoted on the London Stock Exchange at 7s 9d each, and bought up (Norman 1982, 388). This equals 1,250,000 shares.

When Northern Songs was founded in 1963, there were six owners: Dick James, Charles Silver, John Lennon, Paul McCartney, Brian Epstein and Clive Epstein.[43] Two years later, in the beginning of the flotation, the number of owners was increased by three new shareholders (Dick James' family, George Harrison and Ringo Starr – see Table 3 below). Moreover, the original ownership percentages changed since all the original shareholders sold 10-40 % of their shares. It was decided that all original Northern Songs shareholders place 25 % of their holdings for public offering in the first stock listing: John Lennon, Paul McCartney and Brian Epstein (via NEMS Enterprises) did so, but

[41] Since Miles does not consider NEMS Enterprises Ltd an original Northern Songs owner, he mentions Brian Epstein instead of NEMS Enterprises Ltd – however, the true owner was NEMS Enterprises Ltd.

[42] While Lennon and McCartney originally owned 20% of Northern Songs, the percentage of their shares from 1965 onwards was only 15%. This is because in the first Northern Songs stock listing, they both sold 25% of their Northern Songs shares (20 - 25 % = 15). In fact, this was the first time they received a large sum of cash (94,270 English pounds each) from the publishing rights of their songs. (Coleman 1995, 123; Rockmine 2003).

[43] Emmanuel Charles Silver, who was a little older than Dick James, was co-director of Dick James Music and chairman of Northern Songs. It is rather odd that Paul McCartney (and probably none of the other Beatles) *never met* Silver in person although he was one of the largest shareholders and also chairman of Northern Songs for many years in the sixties (Miles 1997, 147). He was the *largest shareholder* in spring 1969, just before he sold his Northern Songs holdings to ATV - see footnote 48.

there were different arrangements for James and Silver. Silver sold 40 % of his shares and his percentage was now 15 instead of the original 25. James assigned 15 % of his shares to his family and kept only 7.5 % for himself (i.e. Dick James Music Ltd) and, consequently, Dick James and his family now owned 22.5 % of the shares (Verket 2003).[44]

At the beginning of the flotation, in July 1965, James Isherwood was holding substantial sums of money for both George Harrison and Ringo Starr. Isherwood bought 25,000 shares for each of them at the original issue price (seven shillings and nine pence). After this purchase, both Harrison and Starr earned also some publishing income from the music they were playing (Miles 1997, 180). Other sources state that the number of George Harrison's and Ringo Starr's shares was now 40,000, which is 0.8 % of the Northern Songs publishing rights. Every source agrees that Harrison's and Starr's portion was 0,8 % and, consequently, the correct number of their shares was 40,000 each (see e.g. Coleman 1995, 114 and Davies 1974, 373).

According to Verket (2003), the percentage of the shares given for free sale on the stock exchange was 23.4 – according to Norman it was 25 (Norman 1982, 388). Paradoxically, both numbers appear to be correct since Verket has deducted Harrison's and Starr's shares from the 25 % (25 - 1,6 = 23,4 %) but Norman has not done it.

The beginning of the first stock listing in July 1965 was a very exciting time for Brian Epstein: he feared that an unsuccessful flotation might destroy John Lennon's and Paul McCartney's reputation as songwriters. He disappeared and nobody could reach him for several days – leaving all decisions concerning the Northern Songs flotation to James Isherwood. Isherwood recalls worrying that negative press comments might have a disastrous effect on the flotation – there was some adverse press coverage, e.g. by the financial editor of the Daily Express, who strongly advised against buying Northern Songs shares. Isherwood formed a syndicate using his own money, money under his control and also some cash from Charles Silver. The syndicate had enough money for as many as 500,000 shares in case something went wrong. (Miles 1997, 179). Isherwood recalls:

"I remember well that first morning .... [there] were lot of shares on offer. I instructed the brokers to buy every share that came on market. There didn't appear to be another buyer, and in consequence the price dropped. It continued to fall over the next few days, and I bought every available share until eventually the market reached rock bottom at five shillings and nine-pence ... over the next two or three weeks the public suddenly began to realise that the music of John and Paul was being so widely played on the radio... and buying orders for the shares began to arrive at the brokers.

[44] Besides Verket, there is only one source that mentions the James family as a new shareholder, Rockmine (2003). Rockmine claims that both Epstein's and James' percentage of the shares at the time of the first stock listing was 7 % – Verket's 7.5 % seems to be correct, because otherwise the total percentage of the shares would add up to only 99 %. According to all other sources, James and Silver together owned 37.5 % of the shares (i.e. 1,875,000 shares).

They had none available! They got in touch with me, and I agreed to release five thousand shares that day, and subsequently about ten thousand each day at gradually increased price. The last of the syndicate shares I released were at a price of fourteen shillings (70p), nearly double the original issue price." (Miles 1997, 179-180).

On financial terms, the move to the London Stock Exchange was really "a Number One hit" (Norman 1982, 388): for the first time in the history of stock exchanges, the shareholders could now look at the *Top Ten* charts as well as the *Financial Times* for news of their investment (there were now some 3,000 new Northern Songs owners). Lennon-McCartney songs were, indeed, a really good investment: on 14th October 1966, it was announced that Northern Songs profit from the previous year was 614,000 English pounds (Coleman 1989, 454)[45], and in two years' time after the flotation, Northern Songs shares quintupled their value and brought profits of nearly one million English pounds. These profits were a minor miracle among City of London investors: "No diamond mine in South Africa, no gold or zinc or coffee or sugar cane had quite the same sure-fire market certainty as a Lennon-McCartney song." (Norman 1982, 388.). No wonder the Beatles got their MBEs.

Lew Grade and ATV (1969-82)

The Bargain

The first big change in Northern Songs ownership took place only six years after the company was founded. On March 27th, 1969 (the agreement was published on March 28th), Dick James, now a multi-millionaire,[46] sold, together with Emmanuel Charles Silver, his shares of Northern Songs to ATV Music, owned by Lew Grade.[47] James and Silver sold all their shares (approx. 32% of Northern Songs, a total of 1,604,750 shares) and James netted 1.2 million

[45] Northern Songs Ltd also made some bargains. On 25th February 1966, it bought control of two American publishing companies: Sweco Music Corp, and Cole & Gale. Around the same time it also bought the UK publishing rights of the US publishing company, Comet Music (Coleman 1989, 449).

[46] As early as 1965, just two years after the foundation of Northern Songs, James was able to buy the Lawrence Wright catalogue, one of the most cherished song collections in popular music. The catalogue includes hundreds of evergreens, such as 'Happy Days Are Here Again' and 'Stardust'. With £812,500, James was able to beat other offers – one of them coming, somewhat ironically, from Lew Grade's ATV (Coleman 1995, 115).

[47] Lew Grade was Britain's leading post-war show business impresario. He was especially keen to take a slice of the Beatles, actually having wanted it for years: his first attempt to 'buy the Beatles' was as early as late 1963, when he tried to buy the concert management operations from Epstein. When Brian Epstein told the Beatles about this, Grade's offer was turned down. Lew Grade was knighted in early 1969 – he was now Sir Lew Grade (Lewisohn 2004, 387-388).

pounds from this transaction, which cost ATV some three million pounds (Coleman 1995, 120-121 and Badman 2002, 432). ATV already owned 137,000 shares (some 2.7%) of Northern Songs, which ATV had bought a couple of years earlier. After this transaction, ATV owned nearly 35% of Northern Songs (Coleman 1995, 120-121 and Badman 2002, 432).[48] In his article in the Continuum Encyclopedia, Sanjek claims that the transaction cost ATV 2.5 million US dollars, and that both Northern Songs and Maclen Music were purchased by ATV (Sanjek 2003, 590). Both the amount of money stated and the purchase itself are, however, not true; the sum is too low and the deal concerned only Northern Songs, not any other companies – Sanjek is the only source suggesting that also Maclen Music was involved.

Dick James' sale of his Northern Songs shares was a big surprise to the Beatles – but for James it was a logical thing to do. The first steps to this bargain were set shortly after Brian Epstein's death, in late summer 1967, when Lew Grade contacted James in order to buy his (and Silver's) shares: "Lew had in fact been romancing me for months and months, since shortly after Brian Epstein died" (Coleman 1995, 121). But at that time James was not willing to sell (one of the reasons was that Northern Songs was performing too well on the stock exchange) – however, James told Grade that if he and Charles Silver ever changed their minds, Grade's ATV would get the first option (Coleman 1995, 115 and Shamoon 1972, 154). Then, during autumn 1968, he changed his mind, and secret meetings between James and Grade began. They continued in early 1969 and finally, in late March, James accepted Grade's final offer – 35 shillings per share (it was 7 shillings 9 pence per share when Northern Songs was floated in 1965). (Coleman 2000, 494).

Sir Lew Grade's (and also Dick James') timing was impeccable, although at the end of the negotiations there were difficulties.[49] As regards the timing, both John Lennon and Paul McCartney were abroad and so was Lennon's (and

[48] If the figure (1.2 million pounds) is correct, Dick James owned only 12.8% of Northern Songs before the sale. This can be concluded from the sum total (3 million) and the shares (1,604,750) that James and Silver sold and acquired. Consequently, as James had already sold a large portion of the Northern Songs shares during the preceding three and a half years, in summer 1965, he and his family owned 22.5%, but in March 1969, only 12,8 % of the shares. Under the circumstances, Emmanuel Charles Silver was clearly the *single largest owner* of Northern Songs before the ATV sale, owning 19.2% of the company. No source has reported this. Only Verket (2003) mentions the percentage of the shares James sold to ATV, namely 23%, which is, obviously, far too much.

[49] Jack Gill, ATV's financial manager, had started negotiations one morning with James and Silver, but they ended without success. After the meeting, Gill contacted Grade: "the deal is dead, there are too many complications". Grade went to meet James and Silver in person during the afternoon. Lew recalls: "I got there ten minutes early (....) James and Silver arrived before our lawyers. Very simply I said: "Don't let's mess about, let's do the deal now", and I made them a proposition. It took exactly five minutes and they said: "You got the deal". (Shamoon 1972, 155).

George Harrison's and Ringo Starr's) new manager, Allen Klein (the management deal was signed on 8th May but already on 28th January, when John Lennon first met Klein, Lennon announced that "from now on Allen Klein would look after my things" (see e.g. Coleman 2000, 729 and Beatles 2000, 325). At the time of the Northern Songs sale statement, Lennon and his then new wife, Yoko Ono, were having their famous 'Bed-in' in Amsterdam and McCartney was honeymooning in America with his wife Linda Eastman. Allen Klein was on a short holiday in Puerto Rico (see e.g. Lewisohn 2004, 388).

Both Lennon and McCartney were very disappointed. Lennon's first comment was: "I won't sell. They are my songs and my shares and I want to keep a bit of the end product. I don't have to ring Paul. I know damn well he feels the same as I do" (Miles 2002, 290). Also producer George Martin was furious: "Betrayal! This can't be true!", he fumed on the phone to James - "I told him he was a rat" (Coleman 1995, 122). John Eastman (who was the brother of Paul McCartney's new wife Linda, and worked with his father, Lee Eastman, as McCartney's new manager) told James "he was a bastard to sell to Grade" (Shamoon 1972, 154).

It is easy to understand why John Lennon and Paul McCartney were so angry about this. Those songs were 'their babies' and they wanted to control them – they had no idea of James' plans to sell. What is remarkable is that James did not offer his shares to Lennon and McCartney at all – he did not even bother to tell them, or any of the Beatles, about his forthcoming business plans (Coleman 1995, 119-120). That he had done so without first consulting them made them really furious. And the selling to ATV: that was an unforgivable sell out to the establishment (Shamoon 1972, 154). On the contrary, it is far more difficult to understand James' motives and explanations:

"What I did, I did in their interest as well as mine, and the rest of the shareholders. I hope that, one day, I can justify my decision to them. I was not acting behind their backs. I believed I was acting for them and for the whole future good of the company" (Badman 2000, 432).

John Lennon's comment on James' statement was simple:

"Although he says he was acting in our interest you would have thought the first thing he would have done would have been to consult us". (Badman 2000, 432).

Dick James also believed that Northern Songs was very vulnerable to all kinds of financial corporation takeovers. He thought that by selling Northern Songs to ATV, the company would be under a serious and stable music-publishing house (Coleman 2000, 494). James' credibility to the Beatles had decreased a lot during the past two years and the last meetings with them were icy and unpleasant – James was also aware that Lennon and McCartney refused to discuss any contract extensions until the terms were improved. The

relationship between James and the Beatles was obviously strained (Lewisohn 2004, 388 and Harry 1992, 340).[50]

There is an interesting story in Brown and Gaines' book (1983) about the first personal Beatle-James contact after the news of ATV's purchase. Brown and Gaines claim that because John Lennon, Paul McCartney and Allen Klein were abroad there was only George Harrison left to go and see Dick James and ask him to postpone the sale until Lennon and McCartney returned to London. Derek Taylor and Neill Aspinall accompanied Harrison on this sensitive mission. It was only two minutes in James' office and things got out of control. James said he had no intention of waiting for John Lennon to get out of bed; he had to move his holdings quickly or the price might fall – "it's a very serious matter". George Harrison lost his temper and began to scream: "It's fucking serious to John and Paul is what it is!" Derek Tailor and Neill Aspinall joined in and the meeting turned into a verbal bloodbath. It ended with all three storming out of the office. (Brown & Gaines 1983, 312-313).[51]

Ownership Percentages in 1963, 1965 and 1969

There had now been three big changes in the Northern Songs story: a) 1963, when the original contract was signed, b) 1965, when Northern Songs went public, and c) 1969, when Northern Songs was sold to ATV. The most illustrative way to chart all the changes in ownership percentages and the owners of Northern Songs is to present them in a table. The percentages concerning the year 1963 are based on Table 1 above. The 1965 percentages are based on the information found in previous chapters, and the 1969 percentages are compiled from Coleman (1995, 123), Shamoon (1977, 155) and Verket (2003).

[50] Between 1967 and 1969, there were a couple of meetings with the Beatles and Dick James, and the atmosphere was rather cold to say least, e.g. during the 'Magical Mystery Tour' in autumn 1967, when James came to the studio and asked McCartney and Lennon to write some new songs for Barbara Streisand. Lennon's insulting comment was simply: "Fuck off" (Harry 1992, 340). James had also noticed that there were some activities and happenings during 1968 and in the beginning of 1969 that could hardly improve the image of a stock company like Northern Songs: e.g. the drugs use and busts (both John Lennon and George Harrison), Lennon's shocking nude cover of the *Two Virgins* album in November 1968, the very bizarre (at least in the world of pop music) 'Revolution 9' collage piece on the 'White Album' etc. However bad their relationship was after ATV's purchase, they still met each other at McCartney's St. John's Wood house where James explained the Beatles why he sold his shares to ATV – he told Lennon that "at least this means you can put some money by for your children." Lennon's brief answer was: "I have no desire to create another fucking aristocracy." (Coleman 2000, 494-495).

[51] This story can only be found in Brown & Gaines' 'The Love You Make ' (1983), and should, therefore, be approached with caution. Also, it has been documented several times that Paul McCartney dislikes the book, calling it rubbish – he is even reported to have burnt his copy of the book.

The 1969 percentages are from the period immediately after Northern Songs was sold to ATV. None of the sources concerning 1969 include all of the information presented here, and, furthermore, I have transformed the number of John Lennon's shares to percentages, since the sources only give the number of the shares. I have also counted McCartney's 1,000 new shares transformed the total amount to percentages.

Table 3 illustrates the publishing rights ownerships and percentages during the three different phases:

Owner	Owners of the firms	% in 1963 *	% in July 1965	% in March 1969
Dick James Music Ltd 50	Dick James	25	7.5	
	C. Silver	25	15	
Dick James' family			15	
John Lennon		20	15 + 0.19 **	12.9
John Lennon as trustee				2
Paul McCartney		20	15 + 0.19	15.02
NEMS Enterprises Ltd 10	B. Epstein	5	3.75 **	
	C. Epstein	5	3	
George Harrison			0.8 + 0,19	
Ringo Starr			0.8 + 0,19	0.8
Subafilms				0.6
(controlled by the Beatles)				
Patti Boyd				0.02
ATV				34.7
Triumph Investment Trust				4.7
Consortium				14
"3000 other shareholders without identification"				15.26
Free sale to Stock without identification			23.4	
Total		100 %	100 %	100 %

Table 3. Owners of the Northern Songs publishing copyrights and the percentages of their shares in 1963, in July 1965 and in March 1969.

* Dick James Music Ltd had already charged a 10 % management fee.

** In 1965, NEMS Enterprises owned 7.5 % of the Northern Songs shares – after the April 1964 deal, the owners were: Brian Epstein 50 %, Clive Epstein 40 % and each of the Beatles 2.5 %: In 1965, 2.5 % of NEMS Enterprises meant 0.19 % of the Northern Songs publishing shares (the precise portion of each Beatle was, via NEMS, 0,1875 %) In 1964, when NEMS Enterprises owned 10 % of Northern Songs, each of the Beatles owned 0.25 % of Northern Songs via NEMS Enterprises.

Table 3 requires some clarification since the sources contain contradictory information and the changes shown here are more significant compared to the changes in 1965. Firstly, in 1969 there were thousands of new small

shareholders as a consequence of Northern Songs going public in 1965. Secondly, there were now two large Northern Songs owners: Triumph Invest Trust and the so-called Consortium. Triumph had bought all NEMS shares in late February 1969, only a month before ATV's purchase. Apple Corps, the Beatles' own company, had lost this struggle (see e.g. Coleman 1995, 123-124). The Consortium, or Syndicate, as Shamoon called it (Shamoon 1972, 157), included clients from the three leading London brokerage companies, Astaire and Company, W.I.Carr, and Spencer Thornton. They had widely different backgrounds and differing interests. The clients of these companies included e.g. the theatre owners Howard and Wyndham, Ebor Unit Trust, and the Slater Walker Invan Trust (Shamoon 1977, 157). The Consortium now owned approx. 14% of Northern Songs, which was more than e.g. John Lennon's share.

There are, however, some shortcomings in Verket's article concerning the 1969 percentages. He claims that ATV's share was 37.7%, which is incorrect (3 % too much), and, as regards Lennon, he omits the trustee part (2 % and, furthermore, 0.9 % of Lennon’s shares are missing). However, only Verket states the remaining percentage after the known (such as the Beatles and ATV) shareholders, which is 24.4%. He also claims that these (24.4%) shares (including the Consortium’s 14%) were free sales in the Stock Exchange. Verket states also, as the single source, the 5 % of shares belonging to three different (and unidentified) London brokerage companies. Since there were some mistakes concerning the percentages in the table in Verket, the remaining percentage is also incorrect (see Table 3). However, there would soon be plenty of Northern Songs shares for free sale, since when Northern Songs first went public, after ATV's purchase, the price of a share soared (to 39s 3d) and also the shareholders’ interest to put Northern Songs shares for sale increased (Coleman 1995, 121 and 124; Verket 2003).

McCartney had now 751,000 shares (15.02 %) while Lennon had only 644,000 (12.9 %), but held 100,000 shares as trustee (2%). Again there is varying information in different sources: Coleman claims (1995, 123) that the trustee portion was 50,000 shares, and Davies states (1968, 215) that McCartney had 744,000 shares in 1968 (Davies, in turn, wrote in his Biography that Lennon had 644,000 shares and another 100,000 shares in trust to his children). According to Rockmine (2003), Lennon's number of shares was 650,000 and that the difference in the number of shares between Lennon and McCartney originated in Lennon's divorce in 1968. If you compare the above numbers with each other, you can calculate the logical connection between them. When Northern Songs went public in 1965, John Lennon’s and Paul McCartney's number of shares was 750,000 each. Then Lennon left 100,000 shares in trust to his children, keeping 650,000 shares to himself (the number given by Rockmine). However, all the other sources claim that Lennon owned 644,000 shares in 1969 (in March 1969, when ATV bought James’ and Silver's shares). The only source written before 1969 is Hunter Davies' book from 1968: also Davies claims that Lennon had 644,000 shares: this means that he would have had to sell 6,000 shares sometime between 1965 and 1968 but no source indicates this. On the other hand, Davies also claims (in 1968) that

McCartney had little less than the original 750,000 shares, namely 744,000. No other source mentions that – they all agree that McCartney had 750,000 shares in March 1969.

Actually, McCartney owned a little more than 750,000 shares: He had bought 1,000 shares without telling Lennon – Peter Brown tells in his book that he had, at Paul's direction, been purchasing shares secretly for him in his own name. McCartney had learned the value of copyright, especially his own: "it was a matter of investing in something you believed in instead of supermarkets…[so] I invested in myself." (Brown & Gaines 1983, 313). This hurt Lennon, and the tension between the two arose once again in spring 1969: "You've been buying up stock behind our backs! This is fuckin' low, this is the first time any of us have gone behind each other's back." (See e.g. Brown & Gaines 1983, 314 – similar quotations can be found in many different sources – Peter Brown claims that this transaction by McCartney was the "final wedge between John and Paul." (Benson 1992, 212).

According to Lennon, they had made a verbal agreement that they would have equal ownership in Northern Songs. McCartney, in turn, has explained and remembered that he was investing both for himself and for Lennon, and that he had told Lennon about it, and also that they had often agreed that investing in their own company (and work) was a good principle (Coleman 1995, 123). As McCartney puts it:

"… [it] was like two hundred or something. It wasn't a major holding or anything. But then the big game was on... and it was all deadly serious... and they (John & Allen Klein) accused me of trying to corner the market, and it went down like that. But if I had wanted to corner the market, I would have bought more bloody shares than two hundred" (Beatles history/1969, 2003).

The Battle between ATV and the Beatles

After hearing the news of ATV's purchase, John Lennon, Paul McCartney and Allen Klein rushed back to London, and the big question now was: how could they stop ATV and get Northern Songs for themselves? (Shamoon 1972,155). On April 2nd they all visited the Beatles' merchant bankers, Henry Ansbacher and Company, and met their adviser, Mr. Bruce Ormrod – they tried to build up a strategy in order to gain the control of Northern Songs, i.e. more than 50 % of the shares (Miles 2002, 290).[52]

On the other side, after the James deal, also ATV announced that it will try to buy all the shares of the company: on April 10th, 1969, ATV offered (most probably) 9 million pounds for the remainder of Northern Songs. The actual sum of money, as well as the purpose of the offer, vary a lot according to different sources: some sources claim that it was an offer only for the Beatles'

[52] Yoko Ono was also present – since the summer of 1968, John Lennon and Yoko Ono were practically inseparable for some five years, until autumn 1973**.**

own holdings (e.g. Badman 2002, 438 and Miles 2002, 292) but other sources suggest that it included all the remaining shares of the company (e.g. Benson 1992, 211; Shamoon 1972, 172). Secondly, the sum offered by ATV varies as follows: £9,000,000 (Miles 2002, 292 and Badman 2002, 292), £9,500,000 (Benson 1992, 211) and even £19,500,000 (Brown & Gaines 1983, 312). The correct sum of money for the remainder of the shares was probably £9,000,000 since ATV had just bought approx. 32 % of the shares for £3,000,000. There is some interesting and confusing information in an excerpt facsimile included in Lewisohn's article (2004), originally published in some English newspaper soon after ATV's purchase, in late March 1969. This newspaper article was written by Trevor Bass with the heading 'Bid for Beatle songs – John and Paul say 'No' but 10 million pounds offer is on'. If this is true, it suggests that ATV had made the offer to buy more shares right after the James/Silver transaction. The heading also gives the impression that this £10,000,000 offer was for Lennon's and McCartney's shares alone, not for the remainder of Northern Songs. It is apparent that ATV made an offer to buy Northern Songs just after the James/Silver deal and not on April 10th (excerpt of Trevor Bass' article in Lewisohn 2004, 384).

When, after the purchase, ATV owned nearly 35 % of the shares, it would certainly have made more sense to offer nine million pounds for the remaining 65 % than nine million pounds for the 29.7 %, which was the percentage of the Beatles' shares.[53] It would have been illogical to offer three times more per share only a week after the deal ATV had made with James and Silver. Consequently, since the Beatles owned approx**.** 30% of the remaining shares, ATV's offer would have earned them roughly 3 million pounds.

What followed was a very intensive fight between ATV and the Beatles, who now wanted to get complete control over Northern Songs. The remaining 35% (excluding ATV's and the Beatles' holdings) was owned by others, mostly by hundreds of small shareholders. The Beatles pressed on, determined to play the game by the brokers' rules; the struggle was very frustrating, at least for the Beatles themselves, who, in the end, lost the fight.

John Lennon's and Paul McCartney's first tactical move was to announce that if ATV won they would stop writing songs together and not fulfil their six songs a year minimum, as stated in their Northern Songs contract. Sir Lew Grade wrote a statement to the *Financial Times,* saying: "I have every confidence in the boys' creativity. They would not possibly be able to sit still and write only

[53] 29.7 % is presented in all sources as the Beatles' portion of the shares in March 1969 – there is one interesting divergence as compared to Table 3, where the Beatles' share was stated slightly higher, 30.72 % (McCartney's 15.02 + Lennon's 12.9 + 2, and Starr's 0.8 add up to 30.72 %). It seems that John's shares in trust to his children (2%) have been divided after his divorce from Cynthia Lennon in 1968 so that one half went to Cynthia (50,000 shares = 1 %), and the other half to his son Julian (50,000 shares = 1 %). It appears that in March 1969, the Beatles left out Cynthia's portion but kept Julian's portion to themselves (or vice versa): this would explain the Beatles' 29.7 % share in 1969.

six new songs a year. Apart from that, songwriting plays an important part in the boys' income." (Brown 1983, 314, see also Benson 1992, 211).

During the seven weeks between April 2nd and mid-May, the Beatles had dozens of intensive, long and exhausting meetings and negotiations regarding mostly the ownership of Northern Songs. No other period in their career was so filled with business meetings. It is surprising that Lennon – not McCartney – was the most active member of the group in this struggle and, in the beginning, even enjoyed the meetings:

"Oh, it was fantastic. It was like this room full of old men smoking and fighting, you know, deciding. It's great. People seem to think that businessmen like Allen or Grade or any of them are a race apart... [they] play a game and they have rituals, and they create... [it's] a sight to see" (Wenner 1980, 62-63, see also Fawcett 1977, 86) [54]

He also described this business period as "*monopoly with real money* " (see e.g. Shamoon 1977, 152; Miles 2002, 292).[55]

Besides ATV and the Beatles, there were also other shareholders holding a considerable number of Northern Songs shares. One of these companies was NEMS, Brian Epstein's old company, now owned by Triumph Invest Trust. These companies were very valuable for both of the struggling parties. But neither Grade nor the Beatles knew at the time that a third, powerful part emerged the scene. As soon as ATV had laid its bid, the professionals, various brokers and investment fund managers, united their forces for a stock game. A powerful syndicate consisting of institutional Northern Songs shareholders was formed, called the *Consortium* (or Syndicate, as it is called in Shamoon's article). The price of Northern Songs soared when they went to the stock market. (See e.g. Shamoon 1977, 156-157).

The Consortium was a union of large companies, such as Howard and Wyndham. The key companies were clients of the three leading London brokerage companies, Astaire and Company, W.I. Carr and Spencer

[54] The same quotation can be found in Peter Doggett's book 'Classic Rock Albums – Abbey Road & Let It Be', albeit with different wording: "It was like this room full of men, smoking and fighting, deciding. It's great. Businessmen play the game the way we play music, and it's something to see." (Doggett 1998, 52). According to Doggett, it was a quotation from *Rolling Stone* magazine (December 1970), where Jann Wenner's famous 'Lennon Remembers' book (1971) was first published.

[55] The quotation in Shamoon's article is 'Monopoly for real money'. These business meetings inspired McCartney to write 'You Never Give Me Your Money' (beginning with the words: "You never give me your money, you only give me your funny papers. And in the middle of the negotiations, I break down"). Paul McCartney introduced his new song during the Northern Songs battle, on 6th May, and the message was straightforward and clear. Harrison, in turn, wrote 'Here Comes the Sun' during one business meeting he skipped.

Thornton. In early 1969, the Consortium owned approx. 14% of the Northern Songs shares (Shamoon 1977, 157, see also Table 3 above).

The question now was which side would buy the shares of the Consortium. At first, it seemed that the Beatles had a good chance to win since Howard and Wyndham, a theatre company, also had sympathies for other fields of art. On April 15th, the agreement between the Consortium and the Beatles was very close. Mr. Ormrod (the Beatles' foremost financial adviser in this struggle) had persuaded the Consortium to sell their shares to the Beatles, a transaction that would have secured them the majority of the shares. In fact, all the documents had already been written, *waiting only to be signed* by the Beatles. But, at the very last minute, Lennon started worrying about the Consortium's potential influence over his music (Norman 1982, 391). His arrogant and insulting comment to the Consortium was: "I'm not going to be fucked around by men in suits sitting on their fat asses in the City!" With this comment, the Beatles eventually lost their chance to win the battle: The City businessmen decided to side with ATV. (See e.g. Norman 1982, 391; Badman 2002, 440; Miles 2002, 292).

Once again, there is contradictory information as regards when Lennon's famous statement was made – some sources claim that it was in the end of the battle, in mid-May and not in mid-April (see e.g. Lewisohn 2004, 389, Brown & Gaines 1983, 315 and Hertsgaard 1995, 286). The two most extensive articles on the topic (Shamoon 1977 and Coleman 1995) do not give any dates, but the quotation in Shamoon is not given in the final stage of the battle. However, it seems that, after an insult like that, it would have been very difficult to continue the negotiations – it is far more logical to think that Lennon's comment was a crucial catalyst for the Consortium to turn down the Beatles' offer and side with ATV – but, unfortunately, the truth remains unclear.[56]

Nevertheless, the fight continued. The value of the remaining shares (excluding the shares owned by the Beatles) was so high that the members of the group themselves could not afford to buy the whole company: it would have cost them at least 9.5 million pounds in cash, and they simply did not have enough money (Shamoon 1977, 156). On April 18th, they announced that they were only bidding for control of Northern Songs (meaning a minimum of 50.1 percent of the shares) (Miles 2002, 292), but it was not an easy task to collect the money needed: on April 20th, there was a massive row at Ansbacher's office, because McCartney, on Eastman's advice, refused the use of his Northern Songs shares as collateral for the loan.[57] However, John

[56] Brown claims that John Lennon lost his temper after a marathon five-hour negotiation (Brown & Gaines 1983, 315) – it is easy to understand that after long unsuccessful meetings you can easily tire of the whole affair – that was actually quite usual of Lennon.

[57] Allen Klein and the Eastmans were now in disagreement: "we co-operate with Klein for about two weeks," said John Eastman. "Do you know what he did? It was agreed

Lennon was able to collect enough money for the bid, with the help of Klein's Metro-Goldwyn-Mayer shares (Shamoon 1977, 159-160).

On April 24th, the Beatles announced that they had made a deal with NEMS (or, in fact, with Triumph Invest, the owner of NEMS after the death of Brian Epstein) in order to obtain the 4.5% of the Northern Songs shares owned by NEMS. Now, if the Beatles used the option, they could own approx. 35 % of Northern Songs. On the same day, the Beatles offered 42 shillings and 6 pence per share (a little more than ATV's offer) for the 20 percent of the Northern Songs shares they needed in order to get control of the company. The offer would expire on May 19th (Miles 2002, 293 and Shamoon 1997, 165).

Suddenly, there was an extra concern in this struggle: it was rumoured that, if the Beatles won, Allen Klein would become the manager of Northern Songs, and Klein's wild business history might injure the Beatles' chance to win the battle. To mute the argument, Klein arranged a press conference on 28th April, where he announced that the experienced music publisher, David Platz, of Essex Music Group would be the next manager in case the Beatles won (see e.g. Coleman 1995, 124, Lewisohn 2004, 389 and Shamoon 1977, 161).[58] Two days later, the Beatles decided not to interfere with the Northern Songs administration and made it clear to the public by placing quarter-page ads in four national newspapers. In the statement, they also promised to continue writing songs (see e.g. Miles 2002, 293 and Shamoon 1997, 161).
Time was running out for ATV's offer (due to close on May 2nd and only 1.8 million shares were in ATV's possession (which was not enough for complete control). They arranged an emergency meeting and, as a result, ATV's reply came on the same day, May 2nd: ATV announced that it now had the support of 45% of the shareholders and that they had extended their offer until May 15th (Shamoon 1997, 162 and Miles 2002, 293).

During mid-May, the final days of the struggle were very dramatic, including long negotiations, secret meetings and dozens of phone calls.[59] At times it seemed that the Beatles' side would win – on May 17th, ATV even announced

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that both of us (Eastman and Klein) would see all the Beatles' documents, but Klein took out all the important stuff and sent along a huge bundle of documents containing nothing of importance. Klein is impossible to deal with." Klein's answer was: "Yup, I ripped off those documents, damn right! But Eastman and McCartney had already gone behind our backs buying Northern Songs shares." (Shamoon 1997, 148). It was soon obvious that those two parties were truly enemies (see e.g. Wenner 1970) – the disagreement between Paul McCartney and John Lennon about who was going to be the Beatles' manager – Klein or Eastman – was one of the biggest reasons for the Beatles' break-up.

[58] David Platz was at the time a fourteen-time winner of the Ivor Novello Award for Great Britain's best music publisher (Brown & Gaines 1983, 314).

[59] Documented in detail in Shamoon's article (Shamoon 1977, 162-167).

on the front page of the Financial Times, two days after the expiry of the offer (they only managed to gain 47% of the shares), that they lost the bid for Northern Songs (see e.g. Lewisohn 2004, 389 and Brown & Gaines 1983, 315).

The crucial agreement was made on May 19th, barely fifteen minutes before the Beatles' offer closed, at 3 p.m. ATV made an option to buy all the shares of the Consortium. The line-up of the Northern Songs board also changed and now included six members, four of them representing ATV (now having the share of the Consortium), one representing the brokers, and one representing the Beatles. According to Shamoon, while ATV made the option deal with the Consortium, the Beatles (expect Paul McCartney, who had gone on holiday in Corfu on May 15th, see e.g. Lewisohn 1990, 119.) were sweating it out at Ansbacher's office, unaware of the events just a few yards away. Jack Gill from ATV has claimed that Klein had told him afterwards that they were already planning the future of Northern Songs, arguing over who should be the manager. (Shamoon 1977, 167) [60]

Upon hearing the news of the new board line-up, Lennon said he did not understand why the Beatles should bother to take over a company and then be told that they could not do what they wanted with it: "I would rather let Grade have it than be dictated to like this" (Miles 2002, 296; Badman 2000, 448). He also added bitterly: "it's nice of them to give us one" (Badman 2000, 448). In fact, it was the option concerning the Consortium and the new board line-up, which led to the Beatles losing the battle to ATV. The Beatles were now back to square one – and finished with paying Ansbacher 5,000 pounds for his services (Miles 2002, 296 and Shamoon 1977, 167).

A couple of days later, on May 23rd, it was announced that Dick James would continue as MD of Northern Songs and Emmanuel Charlie Silver would remain chairman of the board. The other board members were Jack Gill and Louis Benjamin from ATV, and Ian Gordon would be the representative of the Consortium. The Beatles were invited to nominate a board member but they declined (Shamoon 1997, 167 and Miles 2002, 296).

ATV's Takeover

It was exactly four months after the 19th May agreement that the struggle for the control over Northern Songs finally came to an end: On September 19th, ATV bought all the shares of the Consortium; the Beatles had now definitely lost the fight. ATV also succeeded in buying shares from other sources, and

[60] The Beatles Anthology includes an interesting facsimile, a brief note from Peter Brown to the Beatles: "We did not get home ATV and majoriy of Consortium did last minute deal. Details not known yet. Love to all, Peter. Apple London. (Beatles 2000, 328 – note the spelling mistake in the word majority).

announced on September 25th, 1969, that it owned 54% of the Northern Songs shares (Shamoon 1997, 171 and Badman 2000, 467).[61]

Allen Klein was, however, determined to salvage what he could after the struggle was over. Klein called Sir Grade almost immediately after ATV had claimed its victory. Klein and Grade got on very well and negotiated very good terms for the forthcoming deal with the Beatles. Accordingly, ATV would buy all the Northern Songs shares owned by the Beatles and offer ATV's shares and cash in exchange. Consequently, the Beatles came to own a number of ATV shares, which controlled the copyrights of their songs. The deal also stipulated that Lennon and McCartney continue as songwriters until 1976, and that George Harrison and Ringo Starr leave Apple publishing (both had earlier made a deal with Apple with their own publishing companies, Harrisongs and Startling Music). Furthermore, Lenmac would be sold to Lennon and McCartney, and Apple would get the lucrative sub-publishing rights in the United States. Sadly enough, this deal never happened, because McCartney did not approve of it. His representative managers, Lee and John Eastman, did not want to be involved with Allen Klein and, since McCartney remained loyal to Eastman's side, the deal fell through.[62] Grade's comment was: "I can't understand it …. [they] (the Eastmans and McCartney) were mad not to take ATV shares considering what they'd have been getting" (Shamoon 1977, 171-172).

The final nail in the coffin came on October 22nd. Following the advice of Allen Klein, Lennon and McCartney sold all their Northern Songs shares to ATV. They got 3.5 million pounds each (Badman 2000, 467 & 475). In January 1970, ATV announced that it owned 99.3 % of Northern Songs. The remainder, 0.7 %, was now owned by approx. 500 small shareholders (Coleman 1995, 124). As the sale of Lenmac in 1966, this sale was a big mistake by Lennon and McCartney – even though they got a lot of money. With this sale, they lost *all* future publishing income from their Beatles songs, which is, financially, what really matters.

In the early 1970s, there was an interesting dispute between Paul McCartney and ATV: In February 1971, McCartney released his first solo single, 'Another Day', which was credited to Paul and Linda McCartney. However, Linda had not written any songs before this and was not musically trained. In fact, it seemed obvious that co-crediting the song to Linda was a *tricky move* from

[61] In early autumn, Allen Klein was still trying to buy shares from the Consortium but all the attempts failed (Sahamoon 1977, 168-171).

[62] In spite of this, McCartney was, in certain issues, also grateful to Klein. For example, he congratulated Klein in September 1969, when Klein had increased the Beatles' Capitol royalties by no less than 25%, which is *extraordinary* in record business. Considering that the Beatles had already fulfilled the required number of records for 1969, and that the contract with EMI and Capitol would not expire until 1976, Klein negotiated the contract with Capitol extremely well. Klein's argument was simply: "no increased royalties, no more records". (Shamoon 1972, 168.)

Paul McCartney to get some compensation for the copyrights he had lost when Northern Songs went under ATV's control some 1.5 years earlier. Lew Grade was not happy with this and threatened to sue McCartney.[63] McCartney has later confessed that crediting Linda as an equal songwriter partner was not completely fair: "I think at the time their organization (ATV) suddenly thought, 'Hello, they're pulling a fast one, they're trying to get some of the money back', whereas in fact, it was true". However, McCartney also said, in the same context, that "whoever I worked with, no matter what the collaboration was, that person, if they did help on the song, should have a portion of the song for helping me" (Harry 2002, 24).

The dispute about these new songs, written by Paul McCartney but credited to both Paul and Linda McCartney, was eventually settled outside of court. Lew Grade allowed some of the songs to be credited to both Paul and Linda McCartney, and McCartney agreed to do a TV spectacular 'James Paul McCartney' for ATV. The film was first screened on American TV on April 16th, 1973 (Harry 2002, 24, 145 and Gambaccini 1976, 44 & 47).[64]

Once again, different sources tell different stories. Brown claims that the case went to court, where McCartney's lawyers maintained that Linda's musical ability was not the issue, and it was McCartney's privilege to compose with absolutely anyone he wanted to compose with, no matter whether musically trained or not. Brown continues that Paul and Linda won the case (Brown & Gaines 1983, 362). Interestingly, also John Lennon had a similar case in early 1973: On January 22nd, Northern Songs and Maclen Music of London and New York (Northern Songs was at the time owned by ATV) sued John Lennon for over 1 million US dollars, claiming that he had violated the 1965 agreement, according to which both companies (Northern Songs and Maclen) had the exclusive rights to Lennon's compositions, either written or co-written by him. The songs at issue were five tracks from Lennon's 1972 double album, *Sometime in New York City* ('Sunday Bloody Sunday', 'Luck of the Irish', 'Angela', Attica State' and 'Woman Is the Nigger of the World'), which John

[63] It must be remembered that both McCartney and Lennon belonged to Northern Songs until February 1973, the expiry of the 1965 contract. This means that all of their songs would be published via Northern Songs until the date of expiry. Lew Grade, after investing a lot of money in Northern Songs, noticed that he is losing half of the copyrights from McCartney's new songs because the co-composer, Linda McCartney, was not signed to Northern Songs. Actually, this was also true of Lennon in the beginning of the seventies, when he released some of his songs credited as Lennon/Ono. The only difference was that Yoko Ono was musically trained, and Linda McCartney was not.

[64] In Gambaccini's book (1976), there is a quotation from McCartney: "I wrote Sir Lew Grade a long letter saying: don't you think I'm ought to be able to do this … [hey], man, why have you gotta sue me?" He wrote me back a very rational letter. I can't remember exactly what it said, but it was a very nice letter. He's actually OK, Lew, he's all right. After that I did a TV show for him (James Paul McCartney) and all the suits were dropped by then (Gambaccini 1976, 47).

Lennon had written with Yoko Ono, and half of the copyright claimed by Ono Music Ltd (Coleman 2000, 742, Lewisohn 1990, 154 and Verket 2003). There is no information about the case but it is apparent that Lennon won it.

After ATV (1982 onwards)

Robert Holmes à Court (1982-85)

The second big change regarding the ownership of Northern Songs took place when Lew Grade decided to sell the company in the beginning of the 1980s. Grade had invested a gigantic sum of money in various projects, one of them being a film called "Raise of the Titanic", with a budget of 33 million US dollars. This plan was never executed.[65] Grade was not a music publisher, so perhaps he did not quite understand how valuable the Northern Songs catalogue was. Consequently, he decided to improve his financial situation by selling Northern Songs. The actual transaction took place in 1982, when Australian businessman Robert Holmes à Court gained the control over the ACC shares (ATV was renamed Associated Communications Corporation in 1981). Northern Songs became part of ACC or, more precisely, part of the ACC controlled ATV Music.

However, before the sale there was an interesting period of negotiations. In November 1981, when Grade was looking for a buyer for Northern Songs, he first offered the catalogue to Paul McCartney (to McCartney's great delight and amazement) for the price of 20 million English pounds, but that was too much even for McCartney (Coleman 1995, 133-137). Again, there are two different stories regarding the negotiations between Grade and McCartney. It is unclear whether Grade put for sale only the Northern Songs catalogue or the entire ATV Music publishing catalogue (totalling 5,000 songs, including the Northern Songs catalogue).[66] The second issue under dispute is whether Paul McCartney made his first counter offer alone, or whether he made all offers together with Yoko Ono. John Lennon had been murdered in December 1980, and now Yoko Ono, his widow, owned Lennon's copyrights.

According to Coleman (1995, 135), Grade was offering – against all advice – only Northern Songs, and, as Grade has claimed, this offer was made only to Paul McCartney. He also maintains that McCartney was, from the very

[65] A film about the destiny of Titanic was completed some 20 years after Grade's original plan – the film was the biggest hit ever in the entire film industry. *Titanic* was premiered on December 19th, 1997, and became the first film ever to make more than one billion US dollars. More than 130 million people saw the film and its ticket sales exceeded 1.8 billion dollars (GWR 2004, 164). However, Lew Grade was not associated with this film in any way.

[66] Coleman (1995, 141) claims that the number of songs included in the ATV Music catalogue is 5,000. According to B. & D. Mikkelson (2001), the number is 4,000.

beginning, trying to buy Northern Songs together with Yoko Ono. In McCartney's words (Coleman 1995, 135): "If I bypass Yoko, and Sean and Julian … [my] morals wouldn't let me do that. There was no way I was going to be seen as the guy who had stolen John's songs." A conflicting story is told in two books written by Keith Badman (2001, 2002). Badman claims that after Grade's original offer, McCartney made *alone* a counter offer of 21 million English pounds for Northern Songs only. But, according to Badman, Grade turned this offer down:

"If I sell, I sell the whole business. But they only wanted part of the catalogue of the music publishing division, Northern Songs. They know what price I am looking for... [I] have had no approach from Yoko Ono for the Beatles' songs. Maybe she's thinking about it." (Badman 2002, 296)

According to Badman's other book "Grade insisted that he will only sell the Beatles songs as part of ATV Music and not separately". He is then reported to have received the following reply from McCartney: "I'm only interested in the Beatles' tunes!" Yoko Ono has reportedly claimed that she never approached Grade, nor did she have any interest in the songs. (Badman 200, 290.) But one can only guess what the actual comments were and *how the story went in reality.*

However, if it is true that Grade had rejected McCartney's counter offer of 21 million English pounds, it means that the sum mentioned by Coleman (20 million English pounds for Northern Songs) is most probably incorrect – obviously, it does not make sense not to accept 21 million if you only ask for 20 million! One logical explanation would be that Grade first put the entire ATV Music catalogue for sale. According to Badman, the total selling price of ATV Music was 25 million English pounds – this would explain why Grade rejected McCartney's counter offer, which was only 21 million (Badman 2002, 296). Yet there seems to be something wrong with the quotation from Grade, according to which "*they* only wanted part of the catalogue" (my italics) while, at the same time, Grade had had "no approach from Yoko".

All the other sources suggest (especially when McCartney is quoted) that McCartney did not make any counter offer alone but was, from the very beginning, planning to share the offer with Yoko Ono. It is generally known that the relationship between McCartney and Ono was not very friendly at the time (and did not change for the better until the early nineties). In McCartney's own words, his morals would not have allowed for him to bypass Ono, as regards the plans to buy Northern Songs. Lew Grade gave McCartney one week in late November 1981 to make a decision. McCartney suggested to Yoko Ono that he pay 10 million pounds, and Ono the remaining 10 million pounds so that together they could eventually control the publishing rights of the Beatles songs. Ono disagreed and insisted that she can lower the price to 5 million pounds! Grade replied bluntly: "I would like Paul McCartney to have his songs back but he must come up with the right offer". (Coleman 1995, 133-137).

Meanwhile, ATV had received five different offers from large entertainment corporations, such as Warner Bros., CBS and Paramount, but none of them reached the figure Grade was apparently hoping for (Badman 2002, 296-297 and Coleman 1995, 136). McCartney and Ono continued negotiating; in April 1982, they met in New York without finding a solution (Q Magazine 1999, 125). Eventually, Grade decided to sell the company to Robert Holmes à Court. The transaction took place sometime in 1982 (no date or purchase price is given in any of the sources). After the sale, McCartney tried to buy Northern Songs from the new owner. He met Holmes à Court "but the price had gone up" (McCartney called him "an Australian asset stripper" (Benson 1992, 259). Moreover, the contract would also have stipulated that McCartney go to Perth, Australia, and appear on a television special on Channel Nine, owned by Holmes à Court. "But it was all too much money so I couldn't do it", said McCartney. Shortly after, the entire ATV Music catalogue, including 263 Beatles songs, was withdrawn from sale. (Coleman 1995, 137)

Interestingly, *Robert Holmes à Court*, the *third* majority owner of Northern Songs, is *totally omitted* from most sources dealing with Northern Songs. He is mentioned only in three sources (Benson 1992, Coleman 1995 and Rockmine 2003). All other sources imply that it was Michael Jackson who bought Northern Songs after Lew Grade had put the company on sale – but this is not true.

Michael Jackson (1985-95)

For three years, there was no activity, and McCartney thought that the state of affairs regarding Northern Songs was over. But then, suddenly, on August 10th, 1985, it was announced that Michael Jackson had bought ATV Music (including Northern Songs) for the price of $47.5 million.[67] (Coleman 1995, 137, B. & D. Mikkelson 2001, Rockmine 2003, Verket 2003, Lewisohn 2004, 385, Benson 1992, 259). Once again, the competition was tight, and Jackson beat many well-known global companies, including EMI, CBS, and the Coca-Cola Corporation (Badman 2001, 357). Paul McCartney was especially hurt that Jackson, with whom he had worked together, did not even telephone him and tell of his plans to buy ATV:

"This is where our friendship suffered a bit of a blow. He didn't ring me. I was rung by someone who said: "Michael Jackson has just paid 53 million American dollar for Northern Songs." I've hardly spoken to Michael since then except to say, er Michael, you're the man who could give me a deal now, then.

[67] Coleman (1995, 137) claims that the price was 53 million US dollars. BBC News (May 10th) report that it was 47 million US dollars, and Sanjek claims (2003, 590) that the sum was 40 million US dollars (Sanjek 2003, 590) All sources agree, however, that the sum was 34 million English pounds. In 1984, Northern Songs' annual revenue amounted to half of ATV's annual revenue, 15 million US dollars (Beatles Book Monthly, October 1985).

Will you give me a deal? Talk about stonewalling! He's worse than all of them. At least Dick James said: "I am sorry, lads, I can't do anything." (Coleman 1995, 137).

Again, there is contradictory information about the purchase. Three sources, Benson's book (1992), Martin Wainwright's article in the *Guardian* as well as the BBC net news site (2001b), suggest that Paul McCartney was aware of the sale, and was even interested in buying. Benson also claims that Michael Jackson's purchase happened in 1984 and that McCartney's decision not to buy Northern Songs actually took the music industry by surprise. Peter Brown offered an explanation in a television interview in the United States. When he was asked why McCartney did not buy his own work, Brown's answer was: "because he's too cheap." (Benson 1992, 259-260, BBC News 2001b). Wainwright claims that McCartney teamed up with Yoko Ono and made a bid, but Jackson's offer won. There is also some interesting information about how much ATV's income was in 1984: some 7.5 million English pounds (≈ approx. 10 million US dollars) (Wainwright 1995). If this were true, some four years later (he bought the company for 47.5 million dollars) Jackson would begin to collect huge profits every year.

There was a certain irony in the bargain. In the beginning of the 1980s, McCartney had been collaborating with Jackson: They guested on each other's albums as soloists and co-composers (Jackson: *Thriller,* 1982 and McCartney: *Pipes of Peace,* 1983). During the recording of the latter, Jackson asked McCartney for advice on how to invest the large sums of money he had recently earned with *Thriller*, still the greatest selling album of all time.[68] McCartney's advice was to buy music-publishing rights. Jackson's comment was laconic: "I'm going to buy your songs" (Coleman 1995, 132). At the time, McCartney considered this to be an example of Jackson's sense of humour, but it soon became reality (for more details, see Coleman 1995, 115-142).
Financially, the purchase of Northern Songs was not an easy task, even for the very wealthy Michael Jackson. The documents at Companies House show, according to Rockmine (2003), that Jackson had to arrange a 30 million American dollar loan for this transaction. He loaned the sum from the Chemical Bank and transferred the ownership to Nassau, Bahamas, where two bankers were invited to the board.

During Jackson's ownership, one of the Beatles' worst nightmares came true: some Beatles songs were used in TV commercials. The Beatles had always tried to prevent their work from being used in advertising, and also succeeded in that during the 60s and 70s. But now they were powerless because the new publishing rights owner, Michael Jackson, took advantage of the rights as he pleased. 'Revolution' was the first Beatles song ever to be used in a commercial.

[68] According to Guinness World Records web site in August 1006, *Thriller* had sold over 51 million copies to date since 1982 (GWR 2006).

Michael Jackson owned the copyrights to the Beatles' lyrics and music, while the record companies, EMI (UK) and Capitol (US), owned the copyrights to the original Beatles recordings. The Beatles were more successful in preventing the use of the original recordings, but in the case of 'Revolution', the actual original recording was used in a commercial. Nike used it for one year as part of its 7 million US dollar campaign to sell shoes. Nike had reportedly paid 250,000 dollars to Capitol for the permission to use the Beatles' original version. Nike announced later that it was satisfied with the campaign and that sales rose substantially (Dowlding 1989, 208-209). The sources do not tell how much Michael Jackson was paid for the use of 'Revolution', but most probably the figure was very high. All members of the Beatles were upset. Harrison's comment was quite bitter: "If it's allowed to happen, every Beatles song ever recorded is going to be advertising women's underwear and sausages. We've got to put a stop to it in order to set a precedent... [they] don't have any respect for the fact that we wrote and recorded those songs, and it was our lives..." (Dowlding 1989, 209). McCartney was even more dissatisfied with Jackson and contacted him:

"I said, let me explain why. We were very smart not to let them be used for Coca-Cola ads, all the songs, because it kept the integrity of the songs. The songs will last longer, if they're not cheapened." Michael said: "I've cried over this, Paul. I've cried." So I thought: "I'm getting nowhere fast, here. And I've not heard from him since. I've written him three handwritten letters and he has not even answered me. I'm a thirty year employee of this company, on a slave deal, and the guy won't even answer my letters" (Coleman 1995, 138).[69]

Although McCartney has several times told that he did not receive any answers to these handwritten letters he sent to Jackson in the early 1990s, he finally got an answer in 1997 – evidence for both letters (McCartney's and Jackson's) was published in the Belgian magazine *Flair* (Harry 2002, 458).[70]

[69] There are also other Beatles songs that have been used for advertising purposes during Jackson's ownership, including 'All You Need Is Love' and 'Good Day Sunshine' (Coleman 1995, 138). Bill Harry claims in 'The Paul McCartney Encyclopedia' (2002, 458) that the first time the Beatles' music was used in TV commercials was in early 1985, when 'Help' was used to sell Ford cars. If so, the first use of the Beatles' music in TV commercials was during Holmes à Court's [not Lew Grade's] ownership, since Michael Jackson bought ATV in August 1985, and August can barely be considered to be early in the year. According to all other sources, Jackson was the first to let some Beatles songs be used in commercials. Considering the large number of mistakes in Harry's book (see also footnote number 72, one should be sceptical about the commercial use of 'Help' in early 1985.

[70] McCartney made a suggestion for peace: "I know it has been a long time, but isn't it a time to forget the past? As a peace offer, my new CD. I think it's a pretty good one (haha!). Especially "Souvenir" and "Great Day". So, friends again? PS. but keep your hands off the rights this time!" Jackson answered: "Paul, my dear friend... [let's] reunite, make up and forget the past. I'll promise not to remix "Yesterday". Remember, I'm a lover not a fighter!" (Harry 2002, 458-459). According to another source, Jackson denies not returning McCartney's telephone calls: "I speak to Paul, he calls me, we have talks on the phone. I am a friend of his and his family. It's the same phone number. He can call me anytime." (Lehtonen 1998, 187-188).

During the early 1990s, McCartney either tried to buy Northern Songs from Jackson, or tried to increase his share of royalties. In February 1990, he was in Los Angeles and met Jackson, who then agreed to increase McCartney's share. However, there is no strong evidence of whether this really happened. Perhaps the motivation behind this promise was the new American copyright law, which was revised in 1978, and will assign more rights to widows and orphans. Bill Harry has claimed that, under this new law, Yoko Ono would get half of the publishing rights (solely in America) after 1980, when John Lennon was assassinated (Harry 2002, 457).

With Yoko Ono (via the John Lennon Estate) getting half of the publishing rights, each Lennon/McCartney song earns the owners as follows:

John Lennon Estate	50 %	(half of the author's rights + half publishing rights)
Paul McCartney	25 %	(half of the author's rights)
Publishing rights owner *	25 %	(half of publishing rights)

***** after Lennon's assassination in 1980, the publishing rights of Northern Songs were first owned by ATV (until 1982), then by Robert Holmes à Court (1982-85). After Court, Michael Jackson was the sole owner for ten years (1985-95) and during the last ten years, Jackson has, together with Sony, owned Northern Songs.

Consequently, according to Harry, this means that 62.5 % of all copyrights income goes to Ono, 25% to Jackson[71], and the remaining 12.5 % to McCartney, which is a very small share (Harry 2002, 457). There must, however, be an error here because consequently, if Yoko Ono obtained half of the publishing rights, it would imply that her share of the publishing rights was 25% of the total copyrights income (which is half of the publishing rights), and since her portion of the songwriter's share is 50% (as Lennon's widow), her total share would then be 25% + 25%, totalling 50 %, not 62.5%, as mentioned by Harry. Correspondingly, Jackson's total share would be 25 % (half of the publishing rights), and McCartney's share 25% (half of the author's rights). As regards this issue, one should be sceptical of Harry's 'The Paul McCartney Encyclopedia' (2002).[72] Ray Coleman claims that McCartney got (after the 1978 law, and after Lennon's assassination) 16.6 % of the Lennon/McCartney copyrights income in the United States (Coleman 1995, 139).[73]

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[71] Harry (2002) mentions only Jackson but, after 1980, the publishing rights were at different times owned by ATV, Court, Jackson and Sony.

[72] There are dozens of mistakes and errors in this book. For example, the birth dates of Linda McCartney, Yoko Ono and George Harrison are incorrect.

[73] This percentage gives the impression that the widow's (or orphan's) added portion (half of the publishing rights) has taken from both sections of the copyrights income (author's and publishing rights, and with the assumption of 50-50 dividing). If this were true, the US percentages of the entire copyrights would then be: John Lennon Estate 43.75 %, McCartney 18,75 %, and the publishing rights owner 37,5 %. McCartney's share (18.75%) is close to the 16.6 % mentioned in Coleman's book – if they were

It is characteristic of McCartney that he sometimes tends to exaggerate things in favour to himself. For example, he has often said that he would only get 15 % of the copyrights of 'Yesterday': "for 'Yesterday', which I wrote totally on my own, without John's or anybody's, I am on 15 %. To this day I am only 15 % because of the deals Brian made; and that is really unjust, particularly as it has been such a smash. It is possible the smash of century." (Beatles 2000, 98). Actually, during Brian Epstein's time (see Table 1 above) Paul McCartney got a total of 34% of 'Yesterday' copyrights (as well as all the other Lennon/McCartney songs) (25 % (author's rights) + 9 % (publishing rights), and after autumn 1969, when he sold all his publishing rights, he would get 25% of the copyrights.[74] McCartney has also said that he had only bought some 200 new Northern Songs shares – the correct number was, however, five times bigger, 1,000 shares (Beatles history 1969/2003). When discussing the original Northern Songs contract in a press conference in February 1993, McCartney recalled: " ...when John and I were kids, probably under the age of twenty, we signed a deal, we signed a song deal. And we didn't know that you can *own* songs, it was a surprise to us." (Quoted in Lehtonen 1998, 186). It is certainly true that McCartney and Lennon (and Brian Epstein) did not know much about music business at the time, but they were surely older than teenagers – In August 1963 (when the main contract was most probably signed), John Lennon was almost 23 and Paul McCartney 21.

Paul McCartney met Jackson also in 1992 in Los Angeles, when Jackson was making the 'Black and White' video with director John Landis. McCartney told Jackson: "Michael, I hope you'll understand, I'm under a slave agreement. Really, you could be the historical person who could actually put things right. It's not like you're aching for money. You are doing all right. I think you should do this, morally…" Jackson answered: "You know, I've cried so much about this, Paul." Paul continued: "Well yeah, OK, Michael, but please, will your people? Give me a promise that you will talk to your people about this. Michael said: "I've cried. I have told them…." (Coleman 1995, 137-138). But nothing happened.

In 1993, Jackson signed a contract, which granted EMI's publishing division managerial control over the Northern Songs catalogue, and received 70 million US dollars in advance. The agreement was valid for five years, starting on January 1st, 1994. According to Harry (2002, 459), the previous licence holder was MCA – but again, Harry is the only source mentioning the managerial control (and this otherwise unknown company). Obviously, some sort of agreement was made between Jackson's ATV and EMI, since a portion of the

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some management reductions done before the final publishing rights share, 16.6 % is perhaps the correct US percentage to McCartney after 1980.

[74] Even according to the lowest percentage given in the sources, after the 1978 US copyright law, Paul McCartney profited more than 15 % (in USA alone) – the percentages varied between 16.6 and 25, depending on from which party the 'half of the publisher's portion' has been deducted (see the calculations above).

publishing copyrights goes to EMI even today (E-mail from Teosto 17.4.2003)[75] – this implies that the managerial deal was renewed in 1999. There is, however, no detailed information available about the effect of the agreement on the percentages and publishing rights.

Since the early 1990s, Jackson has been through dozens of court cases. One of them was about Northern Songs. In 1994, Eric Kolper and Jay Bildstein sued Jackson, claiming that he had given his permission to use the Beatles' music for a Beatles rap album, featuring artists like Run DMC and Beastie Boys. The New York Court ruled in favour of Jackson, and it was generally believed that he decided to withdraw the permission because of McCartney's explicit dislike of the way Jackson had handled the Beatles catalogue earlier. (Harry 2002, 457).

Michael Jackson and Sony (since 1995)

The latest change in the ownership of Northern Songs took place on November 7th 1995, when Michael Jackson sold half of the publishing rights to Sony (Sony Music Entertainment Inc.), after a year of negotiations (Lewisohn 2004, 385 and Lehtonen 1998, 188).[76] There was a dramatic turn in Jackson's career in the early nineties, when it was rumoured that he had been sexually involved with a boy under age. There were many lawsuits (beginning in 1990), but the case was eventually settled outside of court when Jackson paid 25 million US dollars to the boy's family in 1994 (Sinisalo 2003, 25 and Mäkelä 2005, 16).[77] After this, his career began to sink. It was rumoured that one reason for the sale of Northern Songs was Jackson's huge need for money, due to the negative turn in his career and his expensive lifestyle.

As a consequence of the deal between Sony Music Publishing and ATV Music Publishing, the two companies merged, resulting in a new company called Sony/ATV Music Publishing. This company became one of the most important divisions of Sony Music Entertainment (BBC News 2001b, Lomnicki & Cavagna, 2003; B. & D. Mikkelson 2001). Jackson's profits from this remarkable purchase were very high. Ten years earlier, he had invested 47.5 million US dollars in the Northern Songs catalogue. In November 1995, he

[75] EMI still receives a portion of the profits of MacLen Music Ltd (and Sony/ATV Music Publishing Scandinavia gets a portion of the profits of Northern Songs Ltd) – this means that MacLen company is functional today, but there is no further information available of the company. (Teosto 2003).

[76] Lehtonen claims that the announcing day of the purchase was 5th November.

[77] According to Mäkelä, the sum was 23 million Euros. She also claims that Michael Jackson paid 2 million US dollars to another young boy who had charged Jackson with molesting during the nineties (Mäkelä 2005, 16).

sold *half* of the catalogue to Sony for 110 million US dollars (BBC 2001).[78] The price of the Northern Songs catalogue had risen almost 500 % in ten years.

Paul McCartney was not aware of this November 1995 transaction. However, the desire to buy the Beatles catalogue was always in his mind. Just one month before Jackson's Sony deal, in October 1995, McCartney commented the issue in *Newsweek*:

"Yep! You know, it would be lovely. It would be right for me to be able to get back something of the songs because we were ripped off – not by Michael, but we were ripped off in the beginning and he bought a rip-off contract ... I would like him to do something because I think he's historically placed. Here's the one guy who could recompense this whole thing. But what the hell, who cares? Life's too good, you can't just go on bitching all your life." (Quoted in Lehtonen 1998, 187).

In 2001, there were rumours that Michael Jackson would sell also the remaining 50% of Northern Songs for the incredible price of 700,000,000 US dollars. (Verket 2003). According to the rumours, the reason was Jackson's financial problems. For example, his "out-of-this-world" Neverland ranch in California was reported to spend more money than he was earning. On May 8th, 2001, Jackson commented: "I want to clarify a silly rumour – the Beatles catalogue is not for sale, has not been for sale and will never be for sale" (BBC News 2001b).

Once again, in spring 2005, Michael was in court, charged with child molesting.[79] The month-long trial increased Jackson's need for money, and there were rumours that he would sell his half of Northern Songs. The *New York Post* magazine also revealed that Jackson's 50 % holdings of Northern Songs had been collateral for his 150 million dollar bank loan, and that the loan was to fall due in December 2005. It was rumoured that to be able to pay back the loan he would have to sell his share of Northern Songs, and that the negotiations are so far that there is only the question of the purchase price (Sony is the probable buyer). The price is estimated to be around 350 million Euros! (Alenius 2005, 16-17).

AFTERTHOUGHTS

The story of Northern Songs, the sheet music publishing company of the Beatles, is extremely complex, colourful and – interesting. Writing the story of Northern Songs has been quite a heavy task since the sources include so many conflicting stories, and because of the lack of reliable information on

[78] According to B. & D. Mikkelson (2001) and Verket (2003) the sum of purchase was "only" 95 million US dollars – Lewisohn (2004, 385) states that the price varies according to different sources, between 90 and 110 million US dollars.

[79] On June 2005 Jackson was found not guilty to all charges (BBC 2005).

many key questions. As a consequence, many questions have remained unanswered. Most of these questions were about the ownership of various copyrights, which are often business secrets.

In spite of this, some aspects of the story have become much clearer. For example, all main owners and the changes in the ownership of Northern Songs are presented here in a more coherent and compact form than elsewhere. In addition to this, the main percentages of ownership have been presented here in a more detailed and accurate way than in any previous publication. When doing the research for this article, I have to admit that I sometimes felt more of a business detective than a musicologist!

In spring 1969, The Beatles, especially John Lennon and Paul McCartney, were having a very heavy phase in their life, including many difficult rows (when the battle of Klein/Eastman and ATV/The Beatles was going on).[80] In the end of 1969, Lennon commented the events in the *New Musical Express* as follows: "We were together every day for these terrible, terrible meetings which made us uptight. It's all that (stuff) that's still in the air between us. It was so hard for us. We had to listen to all that jazz about business, and about banking, and try to think about the technicalities." (Quoted in Doggett 1998, 52).

In the preceding chapters I have attempted to present a critical overview of the main sources dealing with the issue, and at the same time, to clarify the colourful history of Northern Songs. In the following two chapters, I attempt to contextualize the goodness or badness of the first contract and, finally, to speculate on the question of whether it could have gone otherwise?

[80] It is remarkable that no matter how bad their relationship was at the time, they were still able to create fine music (April to mid-May, 1969): 'The Ballad of John And Yoko', 'Old Brown Shoe' and 'You Know My Name' were finished, and 'Something', 'Oh Darling', 'Octopus' Garden', 'I Want You (She's So Heavy)' and 'You Never Give Me Your Money' were being recorded during this period**.** 'The Ballad of John And Yoko' was recorded and completed in one day (14th April), and Lennon And McCartney, who were the only musicians on that particular recording, were in high spirits (see e.g. Lewisohn 1988, 173, Lewisohn 1992, 319, Robertson 1990, 108, and MacDonald 1995, 277). After the battle of Northern Songs was over (May 19th), they were able to concentrate on making music again. The disappointment of the miserable *Let It Be* sessions in January 1969 made the group eager to achieve something more valuable in the summer of 1969. In George Harrison's words: "Let It be was not released until May 1970. It was lying dormant and we decided, let's make a *good* album again." (Beatles 2002, 337). And they made *Abbey Road,* regarded by many as their best album ever – including George Martin (Members 2006).

Good Deal, Bad Deal?

Considering the Beatles' enormous success and the standards of today, the first publishing contract with Dick James was, from the songwriters' point of view, not good at all. The worst aspect of the contract is that the songwriters cannot control the usage of their own work. During the first 42 years, the main ownership has changed four times, but Lennon and McCartney have never owned, together or separately, the majority share of the publishing rights. This means that they have never had control over the publishing or their own songs. Paul McCartney is still tied to the contract he made decades ago. For example, if he wants to re-record one of the Beatles songs written by him, he has to ask for permission from the owner of Northern Songs (i.e. from Sony/ATV Music Publishing, owned by Sony Music Entertainment and Michael Jackson). In hindsight, it seems that the contract with Dick James was a bad one.

One should, however, remember that in the 1960s the music publishing business was quite different from what it is today. At that time, it was uncommon that the members of a pop group wrote their own music. The songwriters were simply happy enough if somebody wanted to distribute their music. George Harrison puts it simply:

"When I first started writing songs, it was presented to me like this: 'Do you want your song published?' and as John Lennon and Paul McCartney's songs were published by Dick James, I said, 'Yeah, OK, I'll have my songs published.' Nobody actually says, 'And when you sign this bit of paper to have your song published I am going to steal the copyright of your song from you.' So I signed this contract, thinking, 'Great, somebody's going to publish my song,' and ten years later I'm saying, 'What do you mean, I don't own it?' I mean that was terrible theft" (Beatles Anthology 2000, 98).

John Lennon’s and Paul McCartney's songwriting abilities were, perhaps more than anything else, the driving force behind the radical change in the attitudes and practices concerning songwriting during the 1960s. However, even though it is documented that John Lennon joked already in Hamburg that some day the Beatles will be rich and famous, it is clear that the Beatles had no idea that they would change the entire songwriting culture within popular music. Had they known this, they would surely have negotiated better terms for their publishing contracts. Instead, they were truly inexperienced about publishing sheet music, and there was nobody they could ask for advice when they made their first publishing deal.

The music publishing business has changed radically since those days. Today, songwriters have much more control over their compositions. According to Roger Greenaway:

"They were on 50-50, as I was, … [but] if only they'd lived in these times they would be on a 90-10 in their favour after that first hit record. Writers today don't understand how good they've got it by comparison with the 1960s. You never hear of an artist

getting less than 70 or 75 per cent, or of them giving more than 25 per cent of their royalties away – at source, too." (Quoted in Coleman 1995, 141-142.)

Greenaway probably refers to the division between author's rights and publisher's rights – nowadays it is standard that the publisher gets a maximum of 33 % of the entire copyrights.

Considering this, the first publishing contract the Beatles made was quite average or even better. Lennon and McCartney cannot be blamed of making a bad deal – probably only few artists, if any, could have got a better deal: from the beginning of Northern Songs they (Lennon and McCartney) got 68 % of the entire copyrights. It was not until five years later (after selling their Northern Songs shares) that they got only 50 % of the entire copyrights.

It must also be remembered that sheet music publishing is only one part of music business. Accordingly, the Beatles' first publishing contract should be seen as related to this larger context. The Beatles were pioneers in practically all branches of the rapidly evolving popular music business culture during the 1960s. Perhaps the worst deals were made in the Beatles merchandizing in 1964, when they conquered America. Brian Epstein made deals (even his father, Harry Epstein, was involved in those deals when he gave the permission to use the Beatles' name for a poor price) of various Beatles products, which earned the Beatles only 10% or less and the remainder went to the industry that produced and marketed these goods (see e.g. Beatles 2000, 98). The same is true of the royalties from the records, which were very low in the beginning. It was not until autumn 1969 that Allen Klein succeeded in negotiating a very good deal with Capitol (their American record company). Since late 1969, the Beatles received 25% of the royalties from their records released by Capitol. So, on financial terms, the contracts varied: they were either bad, reasonable or good; for example, the 1969 Capitol contract was an extraordinarily good one for them.

As regards sheet music publishing, the "goodness" or "badness" of the deals went in reverse order when compared with the recording contracts. In a sense, their original publishing contract with Northern Songs was far better than what was usual in the 1960s: they were the co-publishers of their songs. It was not until autumn 1969, when they sold all their Northern Songs shares to ATV, that they lost all publishing income of their songs, although they earned a great sum of money in this transaction. This, considering the unique popularity of the group, not only during the 1960s but also decades after their break-up, was their ultimate mistake – if you need to pick one.

If Only...

In retrospect, would it have been possible for the Beatles to gain control of Northern Songs during the past four decades? I think yes. Three times it was very close – but afterwards it is so much easier to see *what* went wrong, *when*

it went wrong, and *why* it went wrong. Below, I will repeat the crucial moments and reasons for why it never happened.

The first time it was close, was in spring 1969, when the Beatles' financial adviser, Mr. Omrod, had negotiated a deal with the Consortium, according to which the Consortium would sell their Northern Songs shares to the Beatles. Unfortunately, the Beatles were going through an extremely chaotic period in their career at the time – they were practically about to split up. In early 1969, the Beatles had divided into two camps, the question of the forthcoming manager of the group being the dividing issue. On one side there were Lennon, Harrison, and Starr, who wanted Allen Klein to be Brian Epstein's follower. On the other side there was McCartney with his two 'in-law' jurists, Lee and John Eastman – Lee Eastman being the father of McCartney's wife Linda and John Eastman being her brother. Considering the general atmosphere after the unhappy *Let it Be* sessions in January 1969, the timing for the search of a new manager was surely not the best possible. And it was immediately after the *Let It Be* sessions that Allen Klein and the Eastmans entered the scene.[81] Soon there were arrogant rows between the Eastmans and Klein – with the consequence that Eastman and Klein could barely stand each other.[82] The representatives of a large company that was part of the Consortium (the Astaire company) knew Lee Eastman, and so there was a link between the Consortium and Eastman. Perhaps this was one of the reasons why Lennon was so provocative towards the Consortium in spring 1969, resulting in the Consortium withdrawing their offer.[83] The rest is history.

The second time a good deal was close but did not happen, was in early autumn 1969, although this time it was not actually a matter of gaining control of Northern Songs. It was about the contract between ATV and the Beatles, negotiated by Allen Klein and Sir Lew Grade. With this deal the Beatles could, for example, have acquired Lenmac back to Lennon and McCartney, including the US sub-publishing rights, and a large number of ATV shares (ATV owned the majority of Northern Songs at the time).

Now it was time for McCartney to get tough and be in opposition: since Klein had negotiated the deal, he would not (by Eastman's advice) accept the agreement. This was due to the fact that the relationship between Eastman and Klein could not have been worse: "I don't do business with him (Klein),

[81] John Lennon (with Yoko Ono) was actually the first Beatle to meet Allen Klein. They met for the first time very briefly in December 1968 at the Rolling Stones' *Rock 'N' Roll Circus*, but the first business meeting was on 28 January 1969, just two days before the famous Apple rooftop concert (Cross 2005, 253 and 266).

[82] For more details, see McCabe & Schonfeld 1972, which also outlines the story of Apple.

[83] "I'm not going to be fucked around by men in suits sitting on their fat asses in the City!" was Lennon's well-known insulting line to the Consortium (see e.g. Norman 1982, 391; Badman 2002, 440; Miles 2002, 292).

he's a swine" is a quotation from Lee Eastman from 1969 (McCabe & Schonfeld 1977, 148). Ringo Starr explained the situation later in the Beatles Anthology:

"Paul had different ideas from the rest of us about who we wanted to run Apple. We had great arguments with Paul. The three of us felt, 'Well, we have gone this way – why don't you?' I felt that he was tied because it was a family affair: if he hadn't been in the Eastman family – if John Eastman had been John 'Northman' – it could have been more easily sorted out. But it got really emotional, *because* it was a family matter." (The Beatles Anthology 2000, 326).

The third, and perhaps the most critical moment was in late 1981, when Lew Grade offered Northern Songs to Paul McCartney. This time the "guilty" one was Yoko Ono, whose highly unrealistic bid (four times lower than what was asked!) was the reason why a good offer fell through.

What about now, when Northern Songs is a part of Sony/ATV Music Publishing? Sony and Michael Jackson own half of the company. It seems highly unrealistic to assume that either Sony or Michael Jackson would give up Northern Songs and put it on sale. This seems to be the case at least with Sony – from Jackson's side it might happen someday, perhaps even in the near future (see the chapter *Michael Jackson and Sony (since 1995)* above). Consequently, it seems that Paul McCartney can never buy his work back – if Northern Songs was ever to be for sale, the price would be so high that even a multimillionaire, such as McCartney[84] could not afford it.

Since McCartney does not own any Northern Songs shares he receives no publishing income from the Beatles songs. In spite of this, he still gets a large amount of annual fees from the songwriter's copyrights share. And, of course, he earns money from the performing rights of the records, both as royalties from the sales and as royalties from being a (key) performer on these records. But it is probably not the money that counts anymore – he is surely rich enough. Basically, the problem seems to be that McCartney *cannot control* (and never has controlled) *the use of his own songs*. Paul McCartney released new live versions of his Beatles period hits for the first time in 1976 on his *Wings over America* triple album[85]. Since then, he has often recorded Beatles songs, especially after 1989, when he started his very successful worldwide tours – at least half of the songs he performed or recorded live on these tours

[84] According to the Sunday Times list of the richest persons in 2004, McCartney was the richest celebrity in Britain (and number 40 among the richest persons in Britain) with a fortune of 1.1 billion Euros (Pennanen 2004, 16-17). Paul McCartney has increased his assets rapidly during the last couple of years: in 2000 (according to the same Sunday Times list), they were around 500 million English pounds, which equals approx. 740 million Euros (BBC News 2000), and in just one year he has increased his assets to 713 million English pounds (approximately 1.06 billion Euros) (BBC News 2001a).

[85] The album included five Beatles songs: 'Lady Madonna', 'The Long And Winding Road', 'I've Just Seen a Face', 'Blackbird' and 'Yesterday' (see e.g. Harry 2002, 912).

where from the Beatles years. Every time that he wants to record his own songs he has to ask for permission to do it. For example, when he recorded his *Give My Regards To Broad Street* album, he was asked to pay a nominal fee of one pound for the permission to sing and record 'Yesterday'. Later it appeared that the fee was waived. As McCartney put it: "And you have got to believe that was … *hard*." (Coleman 1995, 104-105).

Concluding Remarks

There is no doubt that many of the original deals concerning the financial issues and different control aspects of the Beatles could have been negotiated better. But in defence of Brian Epstein and the Beatles, there were so many things that they did for the first time in the history of popular music that there was no tradition to lean on – actually, the results are not a disgrace to them. It was simply very hard to handle such an enormous phenomenon properly. The Beatles' incredible success certainly overwhelmed everybody's mental as well as legal capacities. Even decades later, it would be very hard to imagine such a unique situation to begin negotiations. The consequences of many of the deals are simply impossible to estimate, as proven by this paper.

There is no doubt either that the story of Northern Songs is the most famous in the sheet music publishing business. Practically every aspect of the Beatles' career has led to its own branch of literature, and their publishing history is no exception. Lew Grade sold Northern Songs in the beginning of the 1980s, but he encapsulated the reason why the Beatles matter so much as early as 1969: "The songs in Northern will live on forever" (Shamoon 1977, 172).

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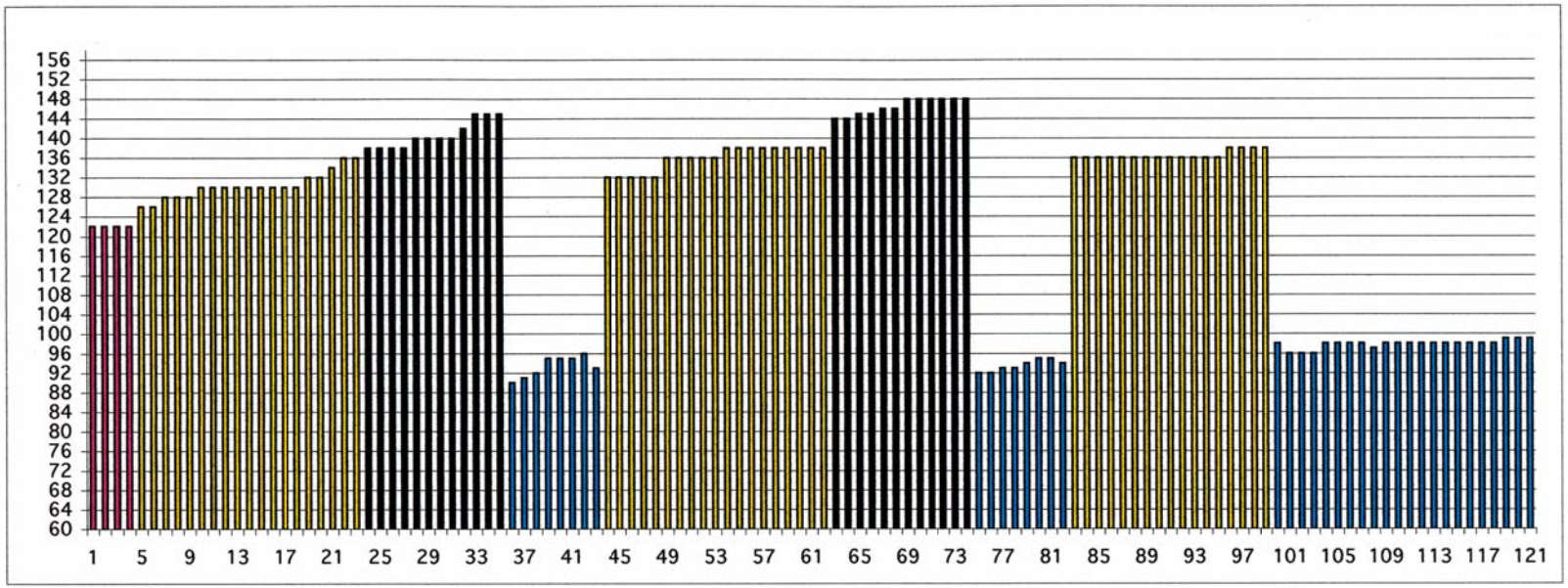

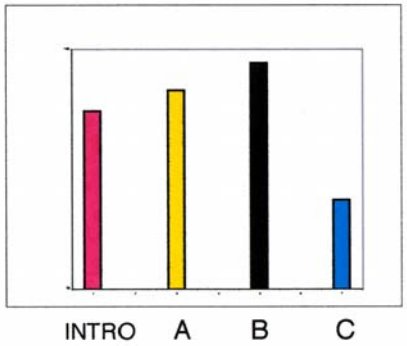

INTRO	122	bpm
A	126 – 136	bpm
B	138 – 145	bpm
C	90 – 96	bpm
A1	132 – 138	bpm
B1	144 – 148	bpm
C1	92 – 95	bpm
A2	136 – 138	bpm
C2	96 – 99	bpm

X-axis = tempo indicator (beats per minute = bpm)
Y-axis = bar indicator