

# *Beatlestudies 3*

*Proceedings of the BEATLES 2000 Conference*

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BEATLES 2000



**University of Jyväskylä**

**Department of Music: Research Reports 23**

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Edited by Yrjö Heinonen, Markus Heuger, Sheila Whiteley,  
Terhi Nurmesjärvi & Jouni Koskimäki

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## PREFACE

This book contains a selection of papers presented at the BEATLES 2000 Conference, held at the University of Jyväskylä, Finland, from 15 to 18 June, 2000. The conference was organized by the Department of Music at the University of Jyväskylä, the BEATLES 2000 research project, and Confennia Ltd.

Abstract submissions for the conference were reviewed by Alf Björnberg (University of Gothenburg, Sweden), Yrjö Heinonen (University of Jyväskylä, Finland), Markus Heuger (University of Cologne, Germany), Gary Kendall (Northwestern University, Evanston, USA), Richard Middleton (University of Newcastle, UK), and Sheila Whiteley (University of Salford, UK). Article submissions for the proceedings were reviewed by Yrjö Heinonen, Markus Heuger, and Sheila Whiteley. The technical editing was carried out by Terhi Nurmesjärvi and Jouni Koskimäki.

The backgrounds of the writers vary from professors to students of popular music. Consequently, the articles are indicative of interests and 'length of service' and this was only taken to mean that there is a rich mixture. Further, although not all papers were written by native English speakers, no effort was made to re-write these papers in faultless British or American English (for that matter, native speakers came not only from the UK and USA but also from Canada, Australia, and New Zealand). Sheila Whiteley, the only native in the editorial board, took the trouble of making some suggestions concerning the language of non-native speakers. However, she was careful in trying to sustain the original feel of the writer's argument within a more idiomatic style.

And, as the reader may notice, there is no unified system concerning footnotes, references, and bibliography. The submitted articles showed a large diversity of practices with respect to these matters. It was decided to keep the footnotes and references as they were and this variety was taken to contribute to the rich mixture characteristic of conference presentations.

The editors wish to thank all collaborators, colleagues, and sponsors for their enthusiasm and help in both the organization of the BEATLES 2000 Conference as well as the post-conference activities concerning this book.

*Editors*



## CONTRIBUTORS

### **Bannister, Matthew**

Matthew Bannister was born in Scotland but moved to Dunedin, New Zealand in 1979 when he was 17, where he joined a band called Sneaky Feelings, which became part of the "Dunedin Sound". He is still involved in music but now has a different band called the Weather and he is writing a PhD on White masculinity and rock music in New Zealand at Auckland University. He has also published a book about my "rock experiences" called "Positively George Street". He now lives in Auckland with his wife and two children.

### **Berger, Rolf**

Rolf Berger was born in Germany while the Beatles played their final shows at the Star Club, Hamburg. After being trainer in postal service, he studied music education and German at the University of Kassel. At the moment he is working on his doctoral dissertation (on the Beatles) in musicology at the University of Osnabrueck.

### **Collaros, Pandel**

Pandel Collaros teaches music theory, ear-training, guitar, and piano, and is Director of the Guitar Ensemble at Bethany College in West Virginia. He was Lecturer in Music Theory at the University of Kansas from 1996 to 1998. From 1990 to 1996, he taught music theory, composition, and music technology at the Ohio State University. Mr. Collaros has presented papers at the Rocky Mountain Society for Music Theory, the Contemporary Music Festival at Sam Houston State University, the Florida State University Music Theory Forum, the Indiana University Graduate Theory Association Biennial Symposium of Research in Music Theory, the annual meeting of the Great Lakes Chapter of the College Music Society, and the Society for Music Theory 2000 Annual Meeting in Toronto, Canada. His areas of interest include melodic analysis for which he has developed special tools for the analysis of pitch-class transitions, analysis of popular music, and composition.

### **Einbrodt, Ulrich Dieter**

Ulrich Dieter Einbrodt (PhD), musicologist, composer and performing musician; research interests are popular music and the connexion of music and Internet. In his doctoral dissertation (1996), he analysed the development and the acoustical phenomena of the electric guitar sound in rock music.

### **Everett, Walter**

Walter Everett, author of the two-volume work, *The Beatles as Musicians*, is Associate Professor of Music in Music Theory at the University of Michigan. He has taught university courses devoted to the Beatles' music since 1981, and beginning in 1986 has written five articles on the structures within the Beatles' music and the musical support of ideas in the accompanying lyrics. He has written many other analytical articles about rock music, including essays on Paul Simon, Billy Joel, Steely Dan, and the Grateful Dead, as well as other articles on Schubert song, Mozart opera, and Schenkerian theory.

### **Gloag, Kenneth**

Kenneth Gloag is lecturer in music at Cardiff University. His main areas of research interest are twentieth century British music and contemporary critical and cultural theory in relation to music, particularly popular music. He has published a book on Tippett's *A Child of Our Time* and is a contributor to *Tippett Studies* (both Cambridge University Press 1999). Forthcoming publications include contributions to *The Cambridge Companion to Stravinsky* and *The Cambridge Companion to the String Quartet*. He has also contributed to journals such as *Music & Letters*, *Music Analysis*, *British Journal of Music Education*, and *Radical Philosophy*.

### **Hannan, Michael**

Michael Hannan was born in Newcastle (NSW), Australia in 1949. He studied musicology at the University of Sydney and was awarded a B.A. (Hons) in 1971 and a Ph.D. in 1979. In 1982 his critical biography of Peter Sculthorpe was published by the University of Queensland Press. In 1983, Hannan received a Fulbright Postdoctoral Award which he took up in the Program in Ethnomusicology at the University of California Los Angeles. In 1986 he was appointed as head of the Program in Contemporary Popular Music at the Northern Rivers College of Advanced Education (now Southern Cross University). Hannan has worked in the music industry as a commercial composer, and as a performer in rock bands and contemporary theatre productions. He has research interests in film music, electronic dance music, music lexicography, and the work practices of musicians.

### **Heinonen, Yrjö**

Yrjö Heinonen (PhD), senior assistant of music at the University of Jyväskylä, Department of Music, the founder and leader of the BEATLES 2000 research project. In his doctoral dissertation (1995) he presented a general model of the compositional process and applied it to the songwriting and recording process of the Beatles. Heinonen has edited books on popular music and music therapy and written several articles on composition and songwriting, many of them dealing with the Beatles or other popular groups. Many of these writings deal with issues related to intertextuality from the subjective or autobiographical point of view. Recently he has also been involved in the debate concerning the subject matter of popular music research.

### **Hudson-Kaufman, Sarah**

Sarah Hudson-Kaufman received her Bachelor of Applied Science in Nursing at the University of British Columbia, Canada. She currently practices as an obstetrical nurse in Vancouver, B.C. Growing up, she studied classical piano through the Royal Conservatory of Music and enjoys studying the Beatles' music and history. She also loves traveling and spending time outdoors.

### **Johnson, Bruce**

Bruce Johnson is Associate Professor in the School of English at the University of New South Wales in Sydney, where he lectures across a wide range of areas from the Renaissance to the present day, with emphasis on popular cultures. He has written widely on popular music and cultural politics, and his most recent book, *The*

*Inaudible Music*, is a study of the relationship between jazz, gender and modernity in Australia. He has also had extensive experience in broadcasting, music and record production, and is an active jazz musician with achievements in touring, concert and recording. He is active in a range of arts administration and policy development projects, including as prime mover in the establishment of the government funded Australian Jazz Archives.

### **Koskimäki, Jouni**

Jouni Koskimäki (Licentiate in Philosophy) is lecturer of music education (arranging, band leading) at the University of Jyväskylä, Department of Music. He is also a composer and performing musician and is specialized in arranging popular music and world music. Koskimäki's catalogue of compositions includes works for several different ensembles and line-ups, e.g. Suite for alto Saxophone & Extended big band, Concerto for Violin & Big Band, two String Quartets, works for plucked strings orchestras (such as balalaika orchestra), and incidental music. Since 1995 his group Highregisterorhestra has played at several European festivals for plugged string instruments and Koskimäki himself has given paper presentations at these festivals. Since 1998 he has also given master classes in mandolin in three European countries. Koskimäki is member of the BEATLES 2000 research project and is preparing his doctoral dissertation on the original arrangements of the Beatles' songs.

### **McCarthy, Len**

Len McCarthy is currently working on a PhD in ethnomusicology at York University in Toronto, Canada, with a focus upon corporeal conceptions of musicking, especially in terms of the performance, analysis and teaching of popular music. His academic work has been balanced by an extensive praxial career as a professional musician in the Toronto area for the past 25 years. He has played flute, clarinet, and saxophone with classical orchestras, military bands, and jazz bands, played percussion and steel pan in steel pans, played Tahitian log drums for traditional dancing, sung and played keyboard and guitar in rock, rhythm & blues, reggae, Hawaiian and jazz bands and has provided piano accompaniment for vocalists and dancers. He has also worked as a composer, arranger, studio musician, record producer, choral conductor, band director, and music teacher at the elementary level (all grades), the secondary level, and with undergraduate university music students.

### **McDonald, Kari**

Kari McDonald received her Bachelor of Music in Music History and Literature from the University of Victoria in British Columbia, Canada. She is currently completing both her Masters in Music Theory at the University of British Columbia (Vancouver, B.C.) and her Associate of the Royal Conservatory of Toronto (A.R.C.T.) Diploma in Piano Performance. She enjoys teaching music theory and history, as well as her Beatles studies, and intends to pursue both interests upon graduation. Her hobbies include exercising regularly and traveling.

### **Mulder, Juul**

Juul Mulder is a student in experimental psychology, with a particular interest in neuropsychology and music. Upon hearing of Ger Tillekens' theory on the importance of the Beatles' music in bringing about social changes she wanted to put it to the test,

the results of which are reported in this conference-book. She has recently finished a research project on music perception using the electrophysiological measure called EEG. The brain responses indicated an implicit musicality of nonmusicians, because they showed distinctive brain responses to unexpected chords containing out-of-key notes (measured against in-key chords), without a concomitant conscious response. These types of chords have been commonly employed as a means to make music more diverse and dynamic ever since the classical composers such as Beethoven, but nowadays hardly arouse our awareness. The difference in brain response to the unexpected chords compared to the in-key chords could not be explained in terms of acoustical features, but must have been elicited by the application of the principles of Western tonal music, by nonmusicians.

### **Mäkelä, Janne**

Janne Mäkelä, Licentiate in Philosophy, works as a research fellow at the Department of Cultural History, University of Turku, Finland. His interests lie in cultural studies, history of popular culture, pop music and stardom. His licentiate thesis (1998) dealt with the cultural history of John Lennon's rock stardom, and the subject will be the same in his forthcoming PhD dissertation. Mr. Mäkelä has written several articles on the Beatles as well as on other topics, including Finnishness in rock music, children and pop music culture, Mexican mariachi music, star theories and crime fiction.

### **Mäkelä, Tomi**

Dr. Tomi Mäkelä, professor of musicology at the University of Magdeburg (Germany), studied music in Lahti and Vienna, and musicology in Vienna, Helsinki and Berlin, finished his doctoral thesis with Carl Dahlhaus in Berlin 1988. He has held teaching and research positions in Finland (Helsinki, Turku) and Germany (Essen, Cologne, Magdeburg), and is recently focusing on Schoenberg, Reger, Sibelius and Stravinsky. He has published mainly in German and Finnish; in English e.g.: "Music and Nationalism in 20th-century Great Britain and Finland", Hamburg 1997 (ed.); "The Californian Refugee Situation as a Context of Musical Creativity: Towards Criteria for 'Exile Composition' (1933-1950)", in: *Interdisciplinary Studies in Musicology* (ed. Jan Steszewski & Maciej Jablonski), Poznan 1997; "Textural Form in *Intégrales* by Edgard Varèse", in: *Contemporary Music Review* Vol. 17, No. 3 (1998); "Topics - Texts - Tensions. Essays in Music Theory on Paavo Heininen, Joonas Kokkonen, Magnus Lindberg, Usko Meriläinen, Einojuhani Rautavaara, Kaija Saariaho & Aulis Sallinen", Magdeburg 1999 (ed.).

### **Price, Charles Gower**

Charles Gower Price is Professor of Music History and Literature at West Chester University, Pennsylvania, where he teaches graduate and undergraduate courses in Baroque Music, Performance Practice, World Music, Form and Style in the Arts, and the History of Rock. Professor Price holds a M.A. in performance practice of early music and a Ph.D. in musicology from Stanford University. His principal research area is the performance practice of the Late Baroque. In addition to his career as an oboist and Baroque scholar, he first taught a course on The Songs of the Rock Generation at California State University, San Bernardino, in 1968. In 1974-5 he was invited to teach a year-long course in Urban Folk Music at Swarthmore College. He presented the first paper ever on the music of the Beatles to a national meeting of the American

Musicological Society in 1976. His article, "Sources of American Styles in the Music of the Beatles", appeared in *American Music* in 1997.

### **Riley, Tim**

Author, speaker, pianist Tim Riley taught a popular course on the Beatles while attending music school at the Oberlin Conservatory (in Ohio), and the Eastman School of Music (in Rochester, New York), where he earned degrees in piano. The Beatles course led to his first book in 1988, *Tell Me Why: A Beatles Commentary* (Knopf), which was hailed by the *New York Times* for bringing "New insight to the act we've known for all these years." Riley went on to write *Hard Rain: A Dylan Commentary* (Knopf/Vintage) and *Madonna: Illustrated* (Hyperion). He is currently finishing his fourth book on rock music and gender for St. Martin's Press. Since 1990, he has toured the United States giving multi-media speeches on Censorship in the Arts and Rock History. Riley's music commentaries have been broadcast on National Public Radio's 'All Things Considered' and 'Morning Edition', 'Monitor Radio', Public Radio International's 'The World', and in the pages of the *Washington Post*. Since 1995, Riley has published *millennium pop*, a web journal of popular culture, which was excerpted in *Harper's* and praised as "Best New Publication of the Year" by the *Village Voice* and *Wired* magazine.

### **Scott, Derek B**

Derek B Scott is Chair of Music at the University of Salford, Manchester, UK. He is the author of 'The Singing Bourgeois' (1989, revised edition 2000) and author/editor of 'Music, Culture, and Society' (2000). He has written numerous articles concerning music and ideology, and is the General Editor of Ashgate's Popular and Folk Music series. He was a founder member of the UK's Critical Musicology Group in 1993. He is also a composer whose works include pop songs, a bagpipe concerto and two brass band symphonies.

### **Thompson, Gordon R**

Gordon R. Thompson (Mus. Bach., University of Windsor; M.M., University of Illinois; Ph.D., University of California, Los Angeles) is an Associate Professor of Music at Skidmore College, Saratoga Springs, New York. In addition to chairing the Department of Music and directing the Asian Studies program, he has directed Skidmore's program in London, England where he taught a course on 1960s British pop music. His publications describe the music and musicians on Gujarati-speaking western India and the relationship between music and society on south Asia. He has studied several non-Western musical instruments but has played the *tabla* (the tuned drums of north Indian classical music) for over twenty years.

### **Tillekens, Ger**

Ger Tillekens (1949) lives in Groningen, a city in the North of the Netherlands, and works as an associate professor at the university. He was 15 years of age when the British Invasion reached his country. From that moment he knew his favorite music. A few years later, studying sociology at Leiden University, he also found his favorite social science. It took some decades, however, before he succeeded in combining

both these interests. After several other publications and books on subjects as education, youth culture and citizenship, he finished his study "Het Geluid van de Beatles" [The Sound of the Beatles] (1998). As the book offers an extensive argument for a close relationship between the music of the Beatles and the rise of youth culture in the 1960s, its publication caused quite a stir among Dutch musicologists and sociologists.

### **Tolvanen, Hannu**

Mr Hannu Tolvanen, MA. His main interests include Finnish popular music, especially rock music, and musics of the world. He has been working as the administrator of the Folk Music Department of Sibelius Academy since 1989. 1997-1998 lecturer of musicology at the University of Joensuu. 1998-1999 project director at the Folk Music Centre of Rääkkylä. 1999-2000 research fellow, University of Tampere, Ethnomusicology. 1991-1994 radio programs on Finnish popular music for the YLE Radio Suomi. Currently doing research under title "Changes in Finnish Rock from the 1950s to 1990s — musicological and cultural analysis of the characteristics of Finnish rock."

### **Valdez, Stephen**

Dr. Valdez received his Bachelor of Music Education (1977) and Master of Music in Music History (1984) from New Mexico State University and a Doctor of Musical Arts in Music History (1992) from the University of Oregon. His master's thesis dealt with the music of 17th-century French lutenist Denis Gaultier and his doctoral dissertation with the evolution of the guitar solo in rock music from 1954-1970. His research area is primarily in rock music and he has delivered papers on the words and music of the Doors, the guitar style of Keith Richards, and the blues style of Robert Johnson as well as the music of the Beatles. Dr. Valdez teaches courses in music history at the University of Georgia at Athens and has recently published with Kendall-Hunt Publishers A History of Rock Music, a textbook for his rock history course.

### **Wagner, Naphtali**

Dr. Naphtali Wagner is the chairman of the musicology department of the Hebrew University of Jerusalem. His major research projects are: (1) analysis of western music, based primarily on the theory of Heinrich Schenker; (2) Richard Wagner's leading motives and their communicative power (3) rock music – characterization of the Beatles' repertory; (4) music education – development of courseware for teaching harmony, rhythm, ear training and more; (5) Music theory in perspective of their disciplines, in collaboration with scholars from the fields of aesthetics, cognition, education and history.

### **Whiteley, Sheila**

Dr Sheila Whiteley is a Reader in Popular Music at the University of Salford, Greater Manchester, England, and Associate Director of the Institute for Social Research. She is also Associate Dean (Academic Enterprise) for the Faculty of Arts, Humanities and Social Sciences. Her principal research areas are concerned with hallucinogens and popular music, and gender, subjectivity and popular music. She is the author of *The Space Between the Notes: the Counter Culture and Progressive Rock* (Routledge: 1991) and *Women and Popular Music: Sexuality, Identity and Subjectivity* (Routledge: 2000) and editor of *Sexing the Groove: Gender and Popular Music* (Routledge: 1988).

## **Warwick, Jacqueline**

Jacqueline Warwick is a doctoral candidate in musicology at the University of California, Los Angeles. Her dissertation "I Got All My Sisters With Me: Girl Culture, Girl Identity, and Girl Group Music" examines the relationship of mainstream pop music to constructions of female adolescent identity, focussing primarily on the Girl Groups of the 1960s. An interest in notions of agency through vocal performance has also informed her work on French vocal music at the 'fin de siecle'. Ms. Warwick has also written on dance music subcultures in contemporary urban settings, earning a Master's degree in ethnomusicology from York University (Canada) for her work on bhangra music in the South Asian diaspora; her article "Make Way for the Indian: Bhangra Music and South Asian Presence in Toronto" is forthcoming in 'Popular Music and Society'. Ms. Warwick is the founding editor of the interdisciplinary online journal 'ECHO: a music-centered journal'.



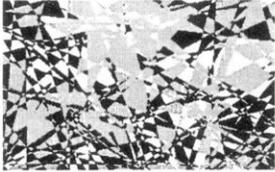


BEATLES 2000

# *Part One*

KEYNOTE ADDRESSES





BEATLES 2000

## NO FIXED AGENDA

The Position of the Beatles within Popular/Rock Music

Sheila Whiteley

Earlier this year I was external examiner for a D.Phil. on 'Music Video and Synaesthetic Possibility'<sup>1</sup> In her discussion of 'Rock Sociology', the candidate noted the ways in which journalistic texts on popular music are 'pre-disposed towards music which they themselves like and would listen to by choice (often thinly veiling "race" and gender prejudice) and ... (that they are attracted to): 'a certain type of more subversive-seeming, more lyrically and structurally complex music... a trait evidenced by the recruitment of underground writers to the *New Musical Express* in the early 1970s, journalists epitomised by the likes of Charles Shaar Murray'<sup>2</sup> and evidenced in the accolades which greeted the release of the Beatles *Sgt. Pepper's* album of 1967. As Derek Taylor wrote in 1974

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<sup>1</sup> Dickenson, K. (2000) 'Music Video and Synaesthetic Possibility' (unpublished PhD thesis), University of Sussex.

<sup>2</sup> *Ibid.*, pp.34-5.

'It was the closest Western Civilisation had come to unity since the Congress of Vienna in 1815 ... At the time *Sgt. Pepper* was released I happened to be driving across country on Interstate 80. In each City I stopped ... the melodies wafted in from some far-off transistor radio or portable hi-fi. It was the most amazing thing I've ever heard. For a brief moment, the irreparably fragmented consciousness of the West was unified, at least in the minds of the young.'

Critics in *The Times* (London) and the *New Times and the Village Voice* (New York) were equally enthusiastic.

'You want a piece of music to encapsulate the period it was written in, and *Sgt. Pepper* does seem to do that.'<sup>3</sup> "It was a decisive moment in the history of Western Civilisation."<sup>4</sup>

Journalistic attention to the Beatles has continued unabated. Richard Lloyd Parry (*The Independent* on Sunday, 21 February 1999) observed:

'Ironically, given their reputation at the time as slurring Scousers, the Beatles are honoured as custodians of linguistic clarity.'<sup>5</sup>

His article, entitled 'Fab in the Far East for ever', is a critical evaluation of the continuing significance of the Beatles in Japan, where 'Beatlemania never went away', a point emphasised by Tokyo's John Lennon Museum (due to open in the autumn of 2000 in Saitama, an hour's train ride north of Tokyo), the 'scores of Beatles' shops selling current souvenirs and period memorabilia; the numerous Beatles' fan clubs and "study groups", and the fact that 270,000 Beatles CDs are sold in Japan every year. 'The ubiquity of Beatles melodies – yodelled by drunken salarymen in karaoke bars, piped into supermarkets and hotel lounges, and warbled at waiting callers by automatic telephone switchboards' (p.1) evidence a continuing fascination with the Beatles: 'When you are re-born in the next life, will you *still* like the Beatles?' asks the questionnaire for membership of the Beatles' principal fan club. Apparently 'nineteen-hundred people have sworn that they will, from the tropical island of Okinawa in the south to the snowy northern mountains of Hokkaido' (p.1) and this love of the Beatles is given 'an extraordinary twist of post-modern irony.' The Parrots (the sound-alike Beatles homage band who performed three years ago at the annual Beatles Convention in Liverpool, the first Asian Beatles ever to be honoured with such a billing) now 'have their own imitators – a band called The Carrots, who operate out of a club called Liverpool, in the distant suburbs of Tokyo. "The Carrots have been going for a while now," says Chappy (the band's 'John Lennon'). "Their singer looks very like me, and he always tries to walk the way I do, and imitate the way I play my guitar. Not like John Lennon – like me.' (p.1) Given that Chappy is 42 and 'more of a rughead than a mop-top' (p.1) there is, then, a humorous undertone. Yet despite problems in speaking and understanding only a little English, the fact that he has mastered 130 of the 216 songs in the Beatles *oeuvre*, and apparently sounds 'early

<sup>3</sup> Mann, W., music critic of *The Times* in Taylor, D. *It Was Twenty Years Ago Today*, London: Bantem, p. 45.

<sup>4</sup> Taylor, *op.cit.*, p.45.

<sup>5</sup> Lloyd Parry, R., 'Fab in the Far East for ever' in *The Independent on Sunday (Culture)* p.1.

like John Lennon' is an indication of the way in which the Beatles are, for many, more than simply a band. Rather, they represent a way of life – or as Allen Ginsberg succinctly observed in his 1987 TV programme 'Twenty Years Ago Today' they are 'an exclamation of joy, the rediscovery of joy and what it was to be alive.'

Returning briefly to Kay Dickinson's thesis, it was intriguing to note that she observed, among the biases of academic writing, a similar sense of nostalgia amongst writers on popular music. 'In 1978, Simon Frith set a precedent in the canon of writing on popular music by opening his book (*The Sociology of Rock*, now re-written and published as *Sound Effects: Youth, Leisure and the Politics of Rock*, 1983) with a reminiscence of rock's counter-cultural position in the 1960s...' She continues, 'a similar nostalgia is echoed, and variously modulated by the likes of Dave Harker <sup>6</sup>, Ian Chambers <sup>7</sup>, Richard Denselow <sup>8</sup>, and Sheila Whiteley<sup>9</sup>.' Obviously, such connections made me think, but I do have to admit, in retrospect, that my writing does evoke, for me, a sense of nostalgia; that the Beatles did set a certain agenda, both personal and academic, which has informed my own reading of the period, and indeed (from the papers submitted to the Conference) it would seem that this is equally true for many of those present today. As Timothy Leary wrote in *Time Out*, (1987) <sup>10</sup> The *Sgt. Pepper's* album 'gave voice to a feeling that the old ways were out', and 'set the agenda for a counter-cultural response... in terms both of cultural themes and of music.'

I make no apologies, then, for focussing my paper on the agendas which were, for me, of particular significance: The Beatles and Hallucinogenics, the Beatles and Feminine Subjectivity, and The Beatles and Cultural Revolution. Returning to my initial observation (that journalists, and it would seem many musicologists) are attracted to 'a certain type of more subversive-seeming, more lyrically and structurally complex music...' <sup>11</sup>, this was certainly reflected in my own research for my PhD. In particular, I was concerned with the relationship between hallucinogenics and rock, more specifically the ways in which certain musical characteristics seemed to act as a metaphor for drug-related experiences. Certain codings were found to be common across a wide diversity of bands and included:

- ❖ an overall emphasis on timbral colour (blurred, bright, tinkly, overlapping associated with the intensification of colour and shape experienced when tripping);
- ❖ upward movement in pitch (and the comparison with an hallucinogenic high);
- ❖ characteristic use of harmonies (lurching, oscillating and the relationship to changed focus);

<sup>6</sup> Harker, D. (1980) *One for the Money: Politics and Popular Song*. London: Hutchinson.

<sup>7</sup> Chambers, I. (1985) *Urban Rhythms, Pop Music and Popular Culture*, London: McMillan.

<sup>8</sup> Denselow, R. *When the Music's Over: The Story of Political Pop*, London & Boston: Faber & Faber.

<sup>9</sup> Whiteley, S. (1991) *The Space Between the Notes: Rock and the Counter-Culture*, London: Routledge.

<sup>10</sup> Leary, T. (13-229 May, 1987) *Time Out*, 873, p.19.

<sup>11</sup> Dickenson, K. (2000) *Music Video and Synaesthetic Possibility*, (unpublished PhD thesis), University of Sussex.

- ❖ sudden surges of rhythm (and the associations with an acid 'rush') and/or a feeling of floating around the beat (suggestive of a state of tripping where the fixed point takes on a new reality);
- ❖ shifting textural relationships (foreground/background, collages and soundscapes which suggest a disorientation of more conventionalised musical structures and which focus a total sense of absorption with/within the sound itself. Such techniques provide a musical analogy for the enhancement of awareness, the potentially new synthesis of ideas and thought relationships which can result from hallucinogenics).

Although it would be difficult to argue that the Beatles were first in the field here <sup>12</sup> (the Red Dog Saloon in Nevada, U.S.A. being the first to pioneer the fusion of rock, light shows and LSD), they nevertheless set the British agenda in terms of cultural politics – loosely defined as 'the freedom to experience and enjoy.' <sup>13</sup> Paul McCartney's experience as a member of the Monterey Festival Board (1966) was not coincidental here. The Festival had established a new set of relationships between performer and audience, a new idea of the possibilities of rock, not least San Francisco psychedelia. The fact that the Beatles had become 'underground converts' was significant. Regional drug squads had been formed in March 1967 and marijuana and LSD had been made illegal in the U.K. The underground retaliated and in 1967 the Beatles were signatories to an advertisement advocating the use of marijuana. This appeared in *The Times* (London), some three weeks after the famous editorial by Rees-Mogg 'Who Breaks a Butterfly on a Wheel?' Meanwhile, the Beatles had embraced transcendental meditation, and the release of 'Tomorrow Never Knows' (1966) and the single 'Strawberry Fields Forever' (1967) confirmed their affinity with the 'frisco scene. 'The Beatles had gone "flower power" and the summer of 1967 – the Summer of Love – attracted a growing audience for songs which hinted at hallucinogenic experience – Donovan's 'Mellow Yellow' and 'Sunshine Superman',

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<sup>12</sup> 'Psychedelia grew from varied roots, with California being the main plant pot. Acid rock had first emerged in the summer of 1965 in the Red Dog Saloon in Nevada, U.S.A. Pioneered by the Charlatans, the fusion of rock, crude light shows and LSD laid the foundation for what was to be known as the 'frisco scene'. Initially centred at the Longshoreman's Hall, and fronted by Chet Helms of the Family Dog, the fusion of loud, improvised music with dance and LSD attracted a cult audience drawn from a growing hippy community. By late 1965 two venues had been established: the Avalon Ballroom under Chet Holms and the Fillmore under the promotion of Bill Graham. Groups such as Jefferson Airplane, the Warlocks (subsequently the Grateful Dead) and Big Brother and the Holding Company established an alliance with the California folk movement. Musicians were equally attracted to San Francisco from Los Angeles (Love, Kaleidoscope and the Leaves), Texas (Steve Miller) and the East Coast (Paul Butterfield's Blues Band, Lovin' Spoonful and the Blues Project). At the same time, San Francisco saw the emergence of such groups as Country Joe and the Fish, Moby Grape and the Quicksilver Messenger Service. Whiteley, S. 'Altered Sounds' in Melichi, T. (1997) *Psychedelia Britannica, Hallucinogenic Drugs in Britain*, London: Turnaround.

<sup>13</sup> In Britain, 'the fight was not on the level of the political system but that of personal freedom: the freedom to experience and enjoy.'

The Jimi Hendrix Experience 'Purple Haze', Procol Harum 'A Whiter Shade of Pale'\*, and the Beatles' own pivotal album *Sgt. Pepper's Lonely Hearts Club Band*.

For the initiated, the third track 'Lucy in the Sky with Diamonds' evoked the heightened sensations experienced while 'tripping'. Everyday experience

"Picture yourself on a boat on a river"

is transformed into an evocative sign through the intensification of the unusual visual experience

"With tangerine trees and marmalade skies".

In the context of an LSD (hallucinogenic) experience, the gentleness of the pulse of *Lucy*, together with the electronic distancing of the voice provides 'a kind of *denotational* relationship to physical experience: blurring of images and of speech, and unnaturally bright colours are both characteristics of hallucinatory conditions:

'Mild physical sensations, particularly in the limbs, occur, but the main dimensions... are perceptual ... primarily visual, but also (including) the other individual sensory modalities and sometimes, a blending or synaesthesia so that one "hears" something seen, or "tastes" something touched. With the eyes closed, kaleidoscopic colors and a wide array of geometric shapes and specific objects ... are often seen... Illusions can occur and sometimes, depending on the interaction of the many important human and drug variables, hallucinations.' <sup>14</sup>

The waltz tune itself 'undulates around the third of the scale (with dreamy flat sixths and sevenths in the accompaniment) <sup>15</sup> while the bright, tinkly arrangement evokes the unnatural brightness of 'the girl with kaleidoscope eyes'. The tonality appears equally insubstantial as it shifts from a modal A up to Bb and along with the new electronically filtered sound and the synthesised chord effects there is the suggestion of hallucinatory images – the 'cellophane flowers', the 'newspaper taxis' which take the listener upwards to the ephemeral 'girl with the sun in her eyes.'

The dreamy waltz – evocative of a good trip – is then broken by the apparent contradiction in mood of the 'Lucy' refrain. The brief, unremitting phrases and the basic conception of the rhythm (regular beat plus syncopation) hark back to the Beatles' earlier rock style ('I Wanna Be Your Man', 'Drive My Car'). The timbres are clean and unblurred and by reference to the scoring in the verse connote 'normal' experience, real life. Within the context of the song, I would suggest that the exuberant refrain suggests the mood of self-assurance gained from a good trip. According to Richard Neville, whose book *Play Power* assumed cult status in the early 1970s, 'non-acid takers regard the L.S.D. trip as a remarkable flight from reality, whereas cautious devotees feel they've flown *into reality*' <sup>16</sup> As such, the return of the refrain as a coda, interspersed with an equivocal 'Ah' might suggest a slight sense of loss as the music

<sup>14</sup> Fort, J. (1969) *The Pleasure Seekers: The Drug Crisis, Youth and Society*, New York: Grove Press, p.183

<sup>15</sup> Mellers, W. (1973) *The Twilight of the Gods: The Beatles in Retrospect*, London: Faber & Faber, p.89

<sup>16</sup> Neville, R. (1971) *Play Power*, London: Paladin, p.79

fades out. However, I would suggest that the lack of finality is reassuring. The experience can be repeated, and the ordinary can once again take on new dimensions.

While the precise meaning of *Lucy* remains conjectural, it could be argued the conjunction of the electronically manipulated timbres, the unlikely modulations 'narrow down and fix the signified of the final collage.'<sup>17</sup> The lyrics certainly leave little doubt that the song focuses on hallucinogenic experience. Contextualised by Paul McCartney's 'grand announcement that he took LSD (but) ... couldn't be responsible if other people blindly followed his example'<sup>18</sup>, John Lennon's arrival at Brian Epstein's party in Sussex 'in his psychedelic Rolls Royce .. with lots of LSD (when) many well-known show business personalities were turned on to the drug for the first time'<sup>19</sup>, Epstein's own quote in *Queen* magazine that the 'new mood in the country ... has originated through hallucinatory drugs. I am wholeheartedly on its side'<sup>20</sup>, and that Aspinall, road manager and personal assistant to the Beatles, had written that *Sgt. Pepper* was 'the culmination of our acid days'<sup>21</sup> *Lucy* was quickly perceived as more than a simple comic-book flight of fantasy<sup>22</sup> - a reference to John Lennon's claim that the letters in the title (*Lucy in the Sky with Diamonds*) had been inspired by a drawing his son did at school. However, his two books on Joycean punning (*In His Own Right* and *A Spaniard in the Works*) illustrate, to the point of hilarity that one meaning denies the presence of another, which it has hidden inside, only to all strangers and the police'!

The imagery in *Lucy*, its poetically comic-book flowers, trees and people, also link the song to the Pop Art movement of the early 1960s and to underground posters of the period. 'Breezes', 'Unicorn', 'Middle Earth', 'Pot Rally' and 'John Lennon', issued by Effective Communications Arts Limited, make use of the same bright colours as those evoked in *Lucy*. 'Night Ferry' focuses on the 'girl with kaleidoscope eyes', while 'Pete Brown: the first real poetry band' dreams up images not dissimilar to those on the *Sgt. Pepper's* sleeve. All five posters refer to hallucinogenic experience, and as Richard Poirier's 1969 article 'Learning From the Beatles' highlights:

'The Beatles have the distinction in their work of *knowing* that this is how they see and feel these things and of enjoying the knowledge... and at least four of the songs on the *Sgt. Pepper* album are concerned with taking a 'trip' or 'turning on'. *A Little Help From My Friends*, *Lucy in the Sky with Diamonds*, *Fixing a Hole* and *A Day in the Life* with a good chance of a fifth in *Getting Better*.'<sup>23</sup>

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<sup>17</sup> Middleton, R. & Muncie (1981) 'Pop Culture and Post-war Youth: Counter-cultures' in *Popular Culture*, Milton Keynes: Open University Press, p.79

<sup>18</sup> McCabe, P. and Schonfield, R.D. (1972) *Apple to the Core: The Unmaking of the Beatles*, London: Martin Brian & O'Keefe, pp.81-2

<sup>19</sup> *Ibid.*, p.82

<sup>20</sup> *Ibid.*, p.84

<sup>21</sup> *Ibid.*, p.80.

<sup>22</sup> Poirier, R. 'Learning from the Beatles' in Eisen, J. (ed) (1969) *The Age of Rock*, New York: Vintage Books, p.174.

<sup>23</sup> Poirier, R. (1969) 'Learning from the Beatles' in Eisen, J. (ed.) *The Age of Rock*, New York: Vintage Books, pp. 173-4.

While *Lucy in the Sky with Diamonds* was a key track in establishing the relationship between music and drug-related experience, it was also significant in defining the codes of romanticised femininity which dominated the late 1960s. Arguably, the image of 'the girl with the sun in her eyes' both reflects and constructs the preferred image of the late 1960s: the 'kaleidoscope' eyes, the waiflike figures epitomised by such iconic figures as Julie Driscoll, Twiggy and Marianne Faithful. Already represented as a fantasy figure, the Lucy refrain, with its brief and hypnotically repetitive phrases, inserts an element of earthy reality into an otherwise dreamlike experience. 'Lucy in the Sky with Diamonds' may be interpreted as a celebration of acid, but the refrain makes it equally a celebration of possession. Lucy may have a dreamlike quality, a certain elusiveness: 'Look for the girl with the sun in her eyes/And she's gone', but the stereotypical and clichéd musical structures (the repetitive I-IV-V7 harmonies), and the unison vocal chant in the chorus reinstate her within the dominant catechism of rock where women are both attainable and containable.

The projection of non-reality linked to psychedelic imagery is carried further in 'Julia' (1968). While the song is autobiographical, describing the mother Lennon hardly knew, Julia still retains the elusive beauty of a woman inscribed within the framework of fantasy. Sung to a slowly moving and unusually narrow-ranged melody, the shifting harmonies in the supporting chords nevertheless create an underlying tension:

"Julia, morning moon, touch me."

The imagery is again that of the imagined woman, 'hair of floating sky is shimmering, glimmering ... sea-shell eyes, windy smile', drawing on the symbolic associations of the lunar goddess who stands at both ends of the silver cord of life, presiding over fertility, birth, and death. Associated with the astrological sign of Pisces, with the Druidic, the Celtic triple goddess, and the sea, she represents equally sexuality and matriarchal energies and, as such, relates both to Lennon's own feelings for his mother, and to the image of the earth mother herself, a genre I will touch on later. At the same time, however, the symbolic representation of Julia makes her unattainable and, like Lucy, she is denied the self that is human. Unlike Lennon's intense expression of love, 'I Want You (She's So Heavy)' where heavy metal inscribes an earthy sexuality to Yoko Ono, Julie (like Lucy) is denied the self that is human. She is a symbol of beauty and is given no other value than to be beautiful.

Lucy, Julia, and countless comparable representations of femininity during the 1960s, play on 'the desire of the spectator in a particularly pristine way: beauty or sexuality is desirable to the extent that it is idealised and unattainable'<sup>24</sup> There is a sense of deceptive fascination in this particular genre, in that the image of the woman is enhanced and, indeed, distorted by illusion. She is etherealized within a dreamlike and unreal world, detached from reality, defined by the male as a fantasy escape from reality. She is 'made-up' in the immediate sense in that her image is constructed by the songs and written by male singer-songwriters. At the same time, she occupies 'a place dangerously close to another tradition of representations of women, from myth to fairy tale to high art to pornography, in which they are stripped

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<sup>24</sup> Kuhn, A. (1985) *The Power and the Image. Essays on Representation and Sexuality*. London: Routledge, p.12.

of will and autonomy. Woman is dehumanised by being represented as a kind of automaton. (She is, in effect) a *living doll*.<sup>25</sup>

While no reading of music can be completely objective or entirely unambiguous, there is, nevertheless, a prefacing of what has gone before (not least in stylistic conventions) and this results in certain representations of women becoming so 'naturalised' that they assume a taken-for-granted quality. There is, therefore, a certain element of surprise when similar fantasy figures appear in an overtly sexist band like the Rolling Stones. 'Gomper', from their 1967 album *Their Satanic Majesties Request*, is curiously similar to the Beatles' hallucinogenic tracks, and like 'Within You Without You' uses the sitar and quasi-Indian scoring. Femininity is also inscribed within a dreamlike, fantasy setting, drawing on Spenserean<sup>26</sup> images of the 'lily maid', gently gliding on a glassy lake.

It is also, not too surprising, that both the counter-culture, the Beatles and the Rolling Stones, should resurrect the nineteenth century image of the earth mother. Earl Shimm, in 1867 had described her symbolic significance as representative of 'the Opium Dream' 'Beneath stretches a field of poppies, lifting up their stems and their shapely seed-pods, chiselled like Indian capitals, from among them, her feet disentangling themselves from their cold stems, floats up the Vision, a dim figure in human shape, her filmed eyes lifted.'<sup>27</sup>

The earth mother as madonna can also be traced to the nineteenth century. For Ruskin, 'the path of a good woman is strewn with flowers; but they rise behind her steps, not beneath them.'<sup>28</sup> an expression of both male sentimentality and the perception of the soul-healing power of the virtuous woman. One hundred years later, Paul McCartney expressed much the same thoughts :

"To lead a better life, I need my love to be there.  
Here  
Making each day of the year  
Changing my life with a wave of her hand."

'Lady Madonna', less naively ecstatic, nevertheless conveys some of the understanding necessary for the contemporary earth mother as her love arrives

"Friday night without a suitcase  
Sunday morning creeping like a nun"

'Hey Jude' conveys the sense of the woman as receptive, nurturing

"Let her into your heart"  
"Let her under your skin then you can make it better."

Harmless images without consequence? I think not and well remember my own face at the time, the emphasis on eyes, on imagery and, significantly, on being given a

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<sup>25</sup> *Ibid.*, p.14.

<sup>26</sup> Spenser *The Faerie Queen*.

<sup>27</sup> Dijkstra, B. (1986) *Idols of Perversity. Fantasies of Feminine Evil in Fin-de-Siecle Culture*. New York: Oxford University Press, p.90).

<sup>28</sup> *Ibid.*, p. 269.

supportive role, for as I well remember, the counter-culture's marginalisation of women – whether in politics or in rock – was disturbing. Music may have had an evangelical purpose that tied it to the values of the counter-culture, expressing its attitudes and providing a particular location for self-identity, not least in such songs as (ex-Beatle) John Lennon's 'Give Peace a Chance', but as sociologist Theodor Roszak observed at the time, the struggle for liberation was seen mainly

'as the province of men who must prove themselves by "laying their balls on the line." Too often this suggests that the female of the species must content herself with keeping the home fires burning for her battle scarred champion or joining the struggle as a camp follower. In either case, the community is saved for her, not be her as well.'<sup>29</sup>

The role of the woman, her image, her purpose is thus established and in rock parlance certainly accounts for that well-known question: 'What is a musician without a woman?' and its apocalyptic answer: 'Broke and homeless'.

Finally, I return to the continuing significance of the Beatles and their role in establishing the agenda for cultural revolution.

'Tell me the story of The Beatles again, Daddy. Tell me about John at art school as a short-sighted Ted and how he first met Paul (who could play 'Twenty Flight Rock' properly), how George was this funny little kid who hung about with them and who no one took seriously. Tell me about Pete Best who got slung out and Stu Sutcliffe who died (but couldn't really play the bass) and about all those wild nights in Hamburg, please, Daddy. Tell me about how they met Brian Epstein (who had dramatic ambitions and really loved John) and how they got turned down by Decca. Then tell me about how they became the biggest stars the world has ever known. Please, Daddy. I know I've heard this story so many times before, but I always sleep better after I've heard the story of The Beatles...'<sup>30</sup>

So 'why are the Beatles the greatest (rock) story ever told and told and told and TOLD ... (and is there still an) an excuse for telling that same old bedtime story all over again to the same old crew of big babies?' For Charles Shaar Murray, quoting from David Bowie's 'Life on Mars', it is little more than 'a saddening bore', yet there is no doubt that The Beatles are one of the most significant bands to have emerged since the 1960s. They consistently top the 'Best Ever' charts and were the British Library's choice for their '100 years of popular music' millennium CD (significantly they don't appear, as copyright permission was turned down. Noel Coward is the chosen substitute); *Rubber Soul* (which has been given the accolade of the No. 1 album in a recent record chart poll) marked the genesis of album-oriented rock which, coupled with the emergence of the long player, became the most successful recorded format in the late 1960s<sup>31</sup>. For many feminists, 'the frenzied adoration by young female bands', both in Britain and America during the peak of Beatlemania, was 'the first and most dramatic uprising of women's sexual revolution' in that it signified an

<sup>29</sup> Roszak, T. (1970) *The Making of a Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition*. London: Faber and Faber, p.65.

<sup>30</sup> Shaar Murray, C. (1991) *Shots From the Hip*, London/New York: Penguin Books, p.339.

<sup>31</sup> Shepherd, J. (1991) *Music as Social Text*. Cambridge: Polity.

abandonment of control and a protest against the sexual repressiveness of female teen culture.<sup>32</sup> Controversy remains over whether they were a modernist or postmodernist band, a sure indication of their place within academic critical debate, and there is arguably no popular music curriculum without the Beatles being firmly placed as prime examples in the analysis of style and genre. They are equally significant to musicological, historical, and cultural theory and now occupy an ever-increasing number of websites and databases (see Ulrich Eindbrodt, pp. 55-66).

So is it simply a case of 'my generation refusing to let their 1960 adolescence die a natural death; or the younger ones who will snatch and gobble any scrap of a dream that someone declared some forty years' ago'? <sup>33</sup> Arguably, the Beatles were far more than a group of four talented musicians who took a leading role in the so-called sixties dream. Clearly they did lead, but as Lester Bangs observes <sup>34</sup> 'they did so with a wink. They may have been 'more popular than Jesus' but did they really want to be the world's religion?

John Lennon (my lifelong favourite) 'at his best despised cheap sentiment and had to learn the hard way that once you've made your mark on history those who can't will be so grateful they'll turn it into a cage for you.' <sup>35</sup> As he said, in one of his last interviews, 'Produce your own dream. It's quite possible to do anything... the unknown is what it is. And to be frightened of it is what sends everybody scurrying around chasing dreams, illusions.'

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<sup>32</sup> Ehrenreich, B., Hess, E. and Jacobs, G. (1992) 'Beatlemania: Girls Just Want to Have Fun' in *Adoring Audience: Fan Culture and Popular Media*, edited by Lewis, L, London: Routledge, p.85.

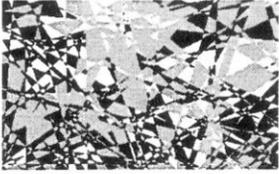
<sup>33</sup> Bangs, L. 'Thinking the Unthinkable About John Lennon', *Los Angeles Times*, 11 December 1980, p.298.

<sup>34</sup> *Ibid.* p.298.

<sup>35</sup> *Ibid.*, p.299.

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BEATLES 2000

## DRIVE MY CAR 60s Soulsters Embrace Lennon-McCartney

Tim Riley

Lennon and McCartney songs now form so much a foundation of the pop firmament that we rarely question singers' motives in singing them anymore. The mere familiarity of a Beatle song can gain you attention the way few other songwriters' can, and there will be catalogues devoted to discographies of 'Yesterday's' by so many Paul Ankas and William Shatners. And yet few covers ever compete with the Beatles' own recordings of their material. Why is this so? Even with singers as great as Otis Redding, Ray Charles, and Aretha Franklin, who all covered Beatle songs, few would rate even these singers' versions above the original Beatle track.

Of course, the Beatles were a themselves masters at covers, chiefly during their apprenticeship during their BBC appearances. I chronicled this as much as possible in *Tell Me Why*, and since 1988, we've added *The Beatles At The Beeb*, and the Royal Dane bootleg, *The Complete BBC Sessions* to the source catalog. The Dane box is as detailed a map of their musical nervous system as you could sketch: here, the Beatles discovered their own ensemble and songwriting potential through a

catalog of stylistic affections in other people's songs. It is in no small measure of their accomplishment that we now think of songs like The Isley Brothers' 'Twist and Shout' and Chuck Berry's 'Rock and Roll Music' at least as much Beatles' tracks as their writers'. These recordings do more than reveal new potential in the context of the emerging Beatle mythology: new young British voices adopting American sounds as building blocks of their emerging style, and of rock's future. The best Beatle covers rival their originals by balancing an exquisite sense of tribute with poetic imitation: copying that goes far beyond imitation to uncover new layers of meaning, color and texture in an otherwise static form. The Beatles took defining moments in rock and created tributes that became *new* defining moments.

In the same way that Elvis Presley made 'Hound Dog' and 'Heartbreak Hotel' and 'Down in the Alley' and 'One Night of Sin' his own, even though he was covering songs written by Lieber and Stoller and others, the Beatles based their original sensibility on what would become rock standards. Their stylistic sensibility was born of a desire to bring their record collections, and rock history as they understood it, to life in their own hands and voices.

In fact, this turns out to be a constant in the Beatles' career, long after they break up and go solo. The January 1969 *Let It Be* sessions often dissolved into cover songs as a way of killing time, searching for lost ensemble magic, and reviving shared passions. John Lennon's 1975 *Rock And Roll* album is his adult return to the rock songs where he first recognized himself as a teenager. Widely dismissed as a mid-life aesthetic crisis at the time, it survives as a towering vocal legacy.

And Paul McCartney's *Run Devil Run* (1999), is a cover record, with two originals ('Try Not to Cry' and 'What It Is') snuck in almost invisibly. It's as though McCartney conceived his new songs as living in the same realm as the oldies he surrounds them with. One of the key stories to emerge from these sessions was the question one of the musicians asked of McCartney: 'Who did that one [originally]?', presuming McCartney had dug up another long-lost Eddie Cochran or Gene Vincent b-side, when in fact the number they were listening to had been written that same month. McCartney took pride in snowing his players into thinking that his original song was in fact a golden oldie. I think this points to the reverence he holds for the concept of covers as a formidable rock'n'roll form, a recording feat analogous to writing what we used to call a "standard," or "fakebook" song for other singers to perform. And it also points up how intoxicated with rock history McCartney remains to this day.

The first and best crop of Beatle covers, from the era's finest soul singers, emerges while they were still writing and performing, and underscores a fundamental feature of their achievement. The soulsters in the '60s and early '70s I'll explore here take on Beatle material in a much different way, both socially and aesthetically, than most of the others. The crossover from British pop band to black southern soul reverses the typical rock'n'roll prototype of white on black, and so assumes added weight when pursuing the issues of influence and originality in this music.

With Motown and the Memphis Stax label, the rise of American soul in this period was symbolically linked to the civil rights movement. So in one immediate sense it made much more sense for soulsters to embrace British white music. But even for figures as powerful as Otis Redding, Jimi Hendrix, and Ray Charles, it took an expansive creative ego to take on a Beatle number contemporaneously. At the time, this was the musical equivalent of climbing into the ring with Muhammad Ali.

Automatically, listeners would compare the Beatle version of 'Eleanor Rigby' with Ray Charles's version, and the threat was that the comparison might not be favorable. Ray Charles, of course, held the status as an untouchable modern pop singer. Revered by Paul McCartney and every other sentient being, his covers had less reputation riding on them than did most of these others. But Charles is the exception.

In recordings like Wilson Pickett's 'Hey Jude,' Stevie Wonder's 'We Can Work It Out,' Al Green's 'I Want to Hold Your Hand,' and Earth Wind and Fire's 'Got to Get You Into My Life,' the very people that Beatles once paid explicit homage to were paying homage to the Beatles. Specifically, this includes the Motown shop, where the Beatles learned from songwriters like Smokey Robinson, and the Brian Holland-Lamont Dozier-Edward Holland team; to the robust Stax ensemble sound of Booker T and the MGs. It's a well-known story that McCartney pushed his Abbey Road engineers towards a fuller bass sound after hearing Motown bassist James Jamerson. What's not as well established is how these *recording* properties quickly became *written* properties in the Beatles own song-to-studio process.

These soul covers I'll discuss speak to that particularly 60s ethic of ambition and pretension as a kind of aesthetic badge. And the fact that these soulsters didn't completely fall on their faces says plenty about their innate talent and approach. In paying tribute back to the Beatles, these soul recordings cast some intriguing aesthetic shadows.

Why were so many soul singers drawn to Beatle material in this period? Why are soulsters the ones to make the most accomplished Beatle covers? What can the best of these covers tell us about the Beatles songwriting and production skills? Do any of these covers compete with the Beatles' own original recordings? Inside this dialogue between originals and covers, a kind of large-scale call and response, defining moments and the salutes that become new defining moments, lies a story that traces many things: not least the peculiar British-American envy that turned into a style all its own.

The fact that these soulsters I've singled out didn't raise the stakes or challenge the Beatles' own recording standards argues very strongly for the new aesthetic the Beatles were putting forward. Very few critics or musicologists would choose Wilson Pickett's version of 'Hey Jude,' or Stevie Wonder's 'We Can Work It Out,' or Earth Wind and Fire's 'Got to Get You Into My Life,' as *better* than the Beatles' original recordings of these songs, and the reasons for this unanimous aesthetic judgment reveals just how far the Beatles took the popular song: from music and lyrics to a recording. In the Beatles' hands, music and lyrics become a starting point for a recording, and the recording itself becomes the finished product; the production of the song becomes indistinguishable from the song itself. The Beatles' recordings of these songs crystallize so much more than the words and music that they become a new paradigm: song plus performance plus overdubs plus tape edits plus final mix. The recording is the new standard of achievement, not just the song.

My goal here is to demonstrate through these covers just how much more the Beatles made of their influences than anybody who dared cover them.

TO BEGIN WITH, the early Beatles were as conscious of the layers of racial contributions in the music as the era's most sophisticated writer-producers (Lieber and

Stoller, Phil Spector, or Carole King). There are those who would cast the early Beatles "cavern club" sound as it emerged in late 1962 as a rather raw, garage-flavored take on American rhythm and blues, with their Arthur Alexander pool of songs as exhibit A. And this theory has its strengths. There are simply few more fervent sounds in the Beatles' early repertoire than the sound of Lennon aping Alexander during 'Anna,' especially during the bridge, when he sings "All of my life ... I've been searching for a girl/To Love me like I-hi love you-oo\_\_\_."

And yet it's not stressed often enough that although the Beatles' early sound was certainly raw in the R&B sense, it was also as dependent on white writers as it was by black stylings. Even in the rather simplistic teenaged vantage on romance exemplified by, say, the Cookies' 'Chains,' the Gerry Goffin-Carol King song, the psychological vantage of entrapment, and the sly ironic verve the Beatles give to it, is at least as strong as the backbeat that carries it. In fact, it is this seasoned sensibility that, when heard in the comparatively demure shadings of the Shirelles singing 'Baby, It's You,' by Burt Bacharach and Hal David, that gives the Beatles' girl group affections such a macho subtext. In fact, these black teenage women singing pop swag by white hired guns are the earliest reversal of white on black we see in rock'n'roll: think of Phil Spector, the skinny pop geek who spoke through black women like the Crystals and Tina Turner. The layers of irony and mischief the Beatles bring, between what it means to be a young man singing a girl group song, and investing it with the generational fever of social rebellion, are what make it so much more than a simple declaration of love.

The larger tradition of "covers" in pop history mixes tribute with expediency. The exception proves the rule: Bob Marley's 'And I Love Her' (1965) is clearly a spark plug meant to turn over his career's engine, although not unappreciable. (After all, this is the same Marley who covered 'What's New Pussycat?') For our purposes, however, all these acts were well-established, didn't *need* to hop onto the Beatle wagon of "aesthetic credibility." Stevie Wonder didn't cover 'We Can Work it Out' until 1971, nearly six years after the song appeared, and it worked as a signal of his own coming-of-age in the pop business between two top ten hits: 'Heaven Help Us All' and 'If You Really Loved Me.'

In fact, the larger irony is that most of these soulsters had even bigger hits with other peoples' material: Otis Redding's take on the Rolling Stones' 'Satisfaction' was not just a bigger hit but a better fit for his sensibility than 'Day Tripper.' Aretha Franklin's 'Let it Be' was just a scrimmage for her transcendent remake of Simon & Garfunkel's 'Bridge Over Troubled Water,' which many critics would and should choose over the original. And while Ike and Tina Turner did a respectably gritty 'Come Together,' it was John Fogerty's 'Proud Mary' that resuscitated their career. (Tina Turner in particular owes a much greater debt to Mick Jagger's 'Honky Tonk Woman,' which she pulled out at LiveAid, and the Stones in general than she does the Beatles, even though well into her solo career, she made an exhaustingly literal reading of Lennon's 'Help!' into a stage set-piece.)

For my purposes, I will focus on two performances out of several that I group in this Beatles-soul camp: Wilson Pickett and Earth, Wind and Fire. I could just as easily place Otis Redding's 'Day Tripper,' Stevie Wonder's 'We Can Work It Out,' Aretha Franklin's 'Eleanor Rigby' or 'Let it Be,' Tina Turner's or Michael Jackson's 'Come

Together' under the microscope, but for reasons that will become apparent, Pickett and Earth Wind and Fire project my thesis most clearly.

WILSON PICKETT cut 'Hey Jude' at the suggestion of Duane Allman, who had been recruited to play guitar on the session by producer Rick Hall, at Fame Studios in Muscle Shoals, Alabama, in the fall of 1968. Pickett was understandably reluctant, seeing as 'Hey Jude' was not just a huge hit at the time of the session, but remains a singular Beatle achievement, on a par with 'She Loves You' as a song that towers over many other great songs. After the wilting *Magical Mystery Tour* TV program in the Christmas of 1967, 'Hey Jude' followed 'Lady Madonna' in signaling a return to form, a casting off of psychedelic excess toward a new maturity. After MMT's uneven experimentalism, these two songs alone carried the burden of a return to the formal grace the Beatles had been famous for.

Pickett's approach typifies the soul stylings of the period. His reading is lusty, it begins at high pitch and sustains a considerable level of torque throughout its 4-plus minutes. By pushing phrases ahead of the beat, and trailing some phrases behind, he indulges in the typical soulster's license of contorting the melody's rhythms to heighten the sense of emotional spontaneity, the sense that this song is fighting its way out of his throat. In Pickett's rendition, structure and momentum give way to pure mood. He has so much pent-up emotion that the transition from the final verse to the coda spills over in excitement, and then loses momentum for the rest of the track. He starts so high, he winds up running fast to stay in place.

There are some fluid ironies here: Duane Allman, at the beginning of his session career, answers most of Pickett's phrases, in much the way George Harrison had suggested he echo McCartney's vocal, but was vetoed. Allman's playing is relaxed, easygoing, but not titanic in the way he would soon be in sessions with Clarence Carter, King Curtis and Boz Scaggs. Legend has it that producer Jerry Wexler heard this track over the phone and proclaimed Allman a "flaming wonder," and that may be as much a testament to Wexler's ears as it was to Allman's restraint. Of course, it's a famous pairing, Pickett the star soul singer and young Duane, the emergent Allman Brother. But the main point here is that when boiled down to essentials – which is the soul recipe – 'Hey Jude' loses some of its grandeur and scope. It would be hard to call this a poor take on the song, and yet it's difficult for the listener *not* to reference the original. You can hear it echoing in the back of Pickett's head while he's singing; it's the platform on which he stands. While Pickett carves himself a place in this song, he doesn't carve the song a new place.

THE BEATLES' RECORDING took place between July 29 and August 8, 1968. The single topped Billboard's US charts for 9 weeks between September 28-November 23. A precis to November's *White Album*, 'Hey Jude' was recorded during those sessions, but was always conceived as apart from that larger project. In fact, on the day of its release, McCartney overdubs piano and flugelhorn on 'Dear Prudence,' which features his drumming during Ringo's walkout.

Perhaps because Pickett stresses the emotion of the song over its structure, it provides a clue as the Beatles' accomplishment in their recording. It's understood that McCartney's 'Hey Jude' vocal is as intimate and powerful as any he ever pulls off. It moves from restrained solo opening to ecstatic scat coda in seven minutes of

progressively growing energy, to the point where any single outburst during the finale seems to surf on the withheld intensity of everything that's come before; there are no "over-the-top" moments in the soaring coda because everything has been so beautifully anticipated.

This is a consistent element of the Beatles' structural sense: we not only get the climax and jubilant variation, we get the melody straight first, and then the adornments. It's as fundamental a principle as any young musician learns through a Bach invention or a Clementi Sonata: don't play the same thing the same way twice; add a variation, play the theme at a different dynamic. To build anticipation, withhold the return of the main theme instead of rushing into it. With the Beatles, examples of this regard for structure always sound off-the-cuff, and yet are too consistent and well-placed to be accidental: Lennon's moan just before the second bridge to 'Eight Days a Week'; the "la-la-la"s near the fadeout of 'Misery'; or McCartney's "whoo-hoo" during the final bridge of 'Oh! Darling.'

The Beatles play on this principle of theme and variation in any number of ways, but in the last verses to 'Hey Jude,' the layers accrete: not only does McCartney begin to tamper with the vocal line, but Lennon adds a back-up harmony. This back-up harmony is one of Lennon's few moments in the Beatle catalog where his sturdy baritone leaps up *above* McCartney's lyrical tenor. (There's a dissertation subject: the constant variation of the Lennon and McCartney *vocal* blend, from 'If I Fell' through 'Don't Let Me Down.') There is no other explanation for why this happens in the last two verses other than that the idea of the song has revealed itself to be one of slow, steady momentum, each verse a touch stronger than the last, with the final verse relaxing inexorably into the waterfall refrain. If Lennon had enjoined his partner in any previous verse, the effect would be less satisfying.

In fact, the song itself is simply one long delay of its own refrain, which is anticipated with each passing verse and bridge, but never delivered until the last possible moment: at the end of the song proper. Those ringing "Nah nah nah"s becomes the late-career rejoinder to that early "Yeah Yeah Yeah"s of 'She Loves You,' and along with 'You're Gonna Lose That Girl,' springs from the girl group tradition of "advice" songs.

The structure of 'Hey Jude' is exquisite. McCartney's scating over the more than half the song coda would not be successful if he hadn't spent the first part of the song containing that improvisational energy. This is the strategy of the entire recording: approach the climax with such restraint and anticipation that its appearance becomes a revelation, both of energy and melody. The number of songs that offer up such a soaring melodic statement *after* verse/bridge proper is very few; codas are the exception in finely jeweled pop songs; codas that upstage even the greatness of what sets them up defy explication. (The Crosby, Stills, Nash song 'Suite: Judy Blue Eyes' uses this template, as does Bruce Springsteen's 'Thunder Road,' and 'Tunnel of Love'.)

The repeated melodic refrain's vocal seizures and the slowest fadeout in pop history mirror almost exactly the first half of the song's modesty and finesse. Remove any of these Beatle-related features of the arrangement, and the song is suddenly not the same. This simply wouldn't be a grand a statement about friendship if Lennon weren't harmonizing with McCartney, especially given the acrimonious fallout we project on the song with hindsight. It's always been one of the most telling stories

about their collaborating process that McCartney played 'Hey Jude' for Lennon with "dummy" lyrics, and Lennon pronounced them finished. He had too much respect for them to tamper.

And so it begins to look like an easy target, the target Pickett himself was wary of: taking on a Beatle song sets up the most outrageous standards of comparison; indeed, it points to one of the reasons these covers exist: both as tribute and singalongs. Soul music was enjoying untold popularity during this period, and part of the reason they covered Beatle songs was out of pure symbolic identification. They knew they couldn't actually knock out the heavyweight champ, but they would look good going a few rounds. It wouldn't be out of line to say that Pickett's popularity with this song, a million-plus copies sold that same year, came out of an audience's urge to participate in that irresistible refrain. In fact, the point of Pickett's recording may indeed be simply to reference the original: To buy Pickett's single was a metaphorical way of singing along with the Beatles, even if you already owned their recording.

THE OTHER example to examine in detail is a more successful cover for precisely the reasons Pickett sounds wanting. Earth, Wind and Fire pick up 'Got to Get You into My Life' in 1978, taking advantage of the Beatles' own charting version in 1976, the single which supported the *Rock'n'roll Music* compilation. (Two years later, the song also appears on Capitol's *Love Songs*.) Eight years after the Beatles broke up, a song they had recorded on their best album, in 1966, became a hit single both ten and twelve years later due to a Capitol repackaging campaign and a thunderingly awful *Sgt Pepper* movie starring the Bee Gees and Peter Frampton. The soundtrack to this disaster yields this song, Aerosmith's surprisingly adept take on 'Come Together.'

The Earth, Wind & Fire cover of this song is more successful than Pickett's precisely because it toys with elements the Beatles themselves underplay. More importantly, though, Earth, Wind and Fire conceive of the song as a *recording*, something beyond music and lyrics. It may not be as successful as the Beatles' original, but it is more successful than many of these other soul covers I've mentioned because it departs from the model so creatively, and turns the arrangement into an emphatic element of the composition.

In a way, Earth, Wind and Fire's rendition is an affectionate reversal of the Beatles' restraint. The Earth Wind and Fire track is less a cover than a radical deconstruction: a streak of horns at the top, a softcore electric keyboard with finger snaps establish a coy groove, and the slow-rising arrangement unravels to extend the Beatles' own production elements out into cartoonish musical caricature. It's almost as if they're pulling the thread of the Beatles' recording, and gilding each new idea that pops out with shiny colors. The spine of the Beatles recording is Ringo's straight 4/4 drive, accented by tambourine; the EWF version is spineless, its darting lines and jagged syncopations are set above an incredibly sharp, but largely *imagined*, backbeat.

More than the opening sixty seconds of that track is all descending riffs, inversions of those riffs, garishly high trumpets and impossibly cool electric piano, on top of which they strut out a high-stepping verse that makes the refrain almost beside the point. Song structure is underplayed to heighten the effect of all the ear candy. It's as much of its '70s moment – of flair and hair and style and effect – as the Beatles'

original cut is tied to soul verities: pert horns and snug drums, compressed screams and thrilling silences.

In a way, this performance sheds light on Pickett's mistake. Where Earth, Wind & Fire elongate every element of a compact, dense and intricate song puzzle, Pickett abbreviates 'Hey Jude,' which is all about sustained and slowly releasing tension. It's almost as if they throw the song's pieces up in the air simply to admire how flashy and colorful each individual element is by itself; they trade in '60s soul's street smarts for '70s flared bellbottoms and platform shoes.

And of course, when you return to *Revolver's* 'Got to Get You Into My Life,' the Beatle context rewards closer examination. After all, this is McCartney's finale, placed just before Lennon's 'Tomorrow Never Knows'; it's the big, show-stopping moment that can only be topped by a break with reality; the song works better as a piece of this longer sequence than it does as a single. There is a compactness of elements to this recording that keeps it underrated, even for the Beatles. At the center of course it McCartney's vocal, a finely balanced turn of control fueled by exhilaration. The horn arrangement plays unisons off of tightly-voiced flares of harmony; ensnaring contrast and innovation in every cell of the song's arrangement.

And then there's that glimmering guitar break in the middle (after verse 3). There are notable musicological properties to this condensed format: the intervals are leaps of Major nine (between the words "stay...there" and "way...there," the way the minor chords on "ooh...did I tell you I need you" contrast with the bright major harmonies of the verse's first half). But then there's that guitar solo, tantalizingly brief and incandescent, which upstages everything around it.

It's as though a the horn section is suddenly compressed, blaring its way out from Harrison's fingers through his pick-up. There is no exaggerating how irresistible this moment is: near the end of this recording lies a guitar's only utterance of the opening horn fanfare. It's both a lift from Steve Cropper's riff-bound style, and an improvement. The cop is obvious – the Beatles are stepping into the ring with the Stax/Volt crew. The genius lies in the guitar's contrast with the horns. After examining Earth, Wind & Fire, how Beatlesque it seems to take apart the various components of soul and reimagine their functions: the track opens as horns replace the opening guitar lick, and climaxes as a guitar flares up like an horn section.

THE PROBLEM with writing about the Beatles in general is how to deal with superlatives creatively. And the problem with making critical distinctions between Beatles' originals and their covers is that these examples become sitting ducks: easy targets compared to their exemplars. And there are plenty of other Beatles covers I enjoy, even admire, outside the scope of this paper. Roseanne Cash's 'I'm So Tired,' P.M. Dawn's 'Norwegian Wood,' and 'Everybody's Got Something To Hide 'Cept For Me and My Monkey,' by the Feelies come to mind. There are even renditions of songs I don't rate as highly that are quite stirring, like Marvin Gaye's 'Yesterday' on *Motown Does The Beatles*. I'd also include the Beatles' own cover of themselves, 'One After 909,' first recorded in 1963, revived in 1969.

There are also a number of Beatle songs still begging for coverage, especially from hip-hoppers and soulsters alike who could be more attuned to their rhythmic and structural appeal. Doesn't anybody else want to hear Toni Braxton take on 'Don't Let Me Down?' How about Lauryn Hill singing 'Drive My Car' or 'Sexy Sadie'? If Dwight

Yoakum can produce one of the best albums of his career, *Under The Covers* in 1997, by including a sub-par but sturdy version of 'Things We Said Today,' I for one would like to hear him 'I Don't Want to Spoil the Party,' 'I've Just Seen a Face,' and 'Ticket to Ride,' or 'Day Tripper.'

And I would never suggest that the Beatles are an impossible band to cover – there's simply too much to learn from this material. There are recordings that I think are simply too intimidating to cover, even though it's been done: 'She Loves You,' for example. But there are still more that are ripe for covering: can anyone else hear Pavement melt into 'I Dig a Pony'? And why does Oasis do 'Helter Skelter' when I hear much more 'Revolution' and 'And Your Bird Can Sing' in the best of their sound, and then only intermittently. (If you're an Oasis fan, do yourself a favor and check out the more substantial forerunner band Ride, whose Andy Bell just joined Oasis on bass.)

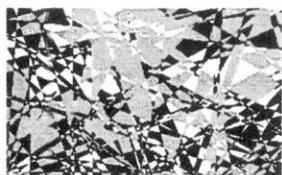
What I'm arguing here instead is that while one can sing their songs, an understanding of their songs as *recordings*, something beyond just music and lyrics, is essential to a successful treatment. Todd Rundgren does some very entertaining imitations on *Faithful*, his side one tribute to classic 1966 pop, taking on both 'Rain' and 'Strawberry Fields Forever' quite literally. The result is a finely polished set of references, not an extension or creative breakthrough. But again, part of what makes Rundgren's effort more successful than most others is his devotion to these numbers as production tracks, not just songs. He pays as much attention to the *tone* of these recordings, to the timbre captured by tape, as he does the music and lyrics. When producer Don Was gathered an alternative supergroup into the studio for remakes of the Beatles' own covers for *Backbeat*, the result yielded the strongest argument yet for how far the Beatles took their influences. How would we go about describing the distance between these perfectly serviceable covers and the Beatles' originals, which. Finally, the idea of Booker T. and the MGs taking on *Abbey Road* as an extended instrumental R&B groove is so much more creative as a concept than it is as music (*McLemore Avenue*, 1971).

To mention Jimi Hendrix's cover of 'Day Tripper' begs another question: is there any Beatle cover that gets the cosmic renovation Hendrix confers on Dylan's 'All Along the Watchtower'? Can we imagine any Beatle cover achieving the same formal stature as Hendrix's supernova treatment of Dylan's hushed original? People have consistently done with other people's material what they have never done with Beatle material: think of the difference between Aretha Franklin's 'Let it Be' and her of Otis Redding's 'Respect'; or Marvin Gaye's 'Yesterday' as compared to the distance he takes Gladys Knight's 'Heard It Through the Grapevine.'

We're fascinated by remakes, by new sensibilities imprinted on familiar material. And even Hollywood remakes don't always have to be cynical: Gus Van Zandt remake Alfred Hitchcock's *Psycho* in 1998 is an exercise that's far more compelling than it has a right to be. What we find in such tributes are riveting examples of how obsessive imitation can lead to insightful commentary, even top-notch music and drama which can stand on its own if you don't happen to be familiar with the original. But Van Zandt is still no Hitchcock. And in most cases, the imitation teaches us something more about the original than it does create new poetic meanings.

It takes the Beatles to turn 'Twist and Shout,' or 'Baby, It's You,' or 'Long Tall Sally' into a statement of purpose, something which confronts, absorbs, and then

creates new center of pop gravity. Their treatment of familiar tunes made everything that came after sound irrevocably different. And there simply hasn't been imitation that poetic, that transforming, since.



**BEATLES 2000**

## THE FUTURE OF BEATLES RESEARCH

Walter Everett

Journalists, cultural scholars, and musicologists have had steady jobs documenting, analyzing, and discussing the Beatles' work for nearly forty years. All who study the music itself have benefitted from great strides in the explication of its place in twentieth-century culture. But so rich are the Beatles' contributions in these arenas, I've 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. My purpose in this essay is to propose six interrelated topics of future investigation, all suggested by the usual methods and aims of the musicologist but rarely applied in the rock medium, that would likely yield important and interesting results. The six topics include (1) a thorough history of the Beatles' performance practices, (2) a more complete study of the Beatles' compositional style, (3) a closer study of the stylistic forebears of the Beatles, (4) the need for a definitive Urtext of the Beatles canon, (5) a start at Beatles sketch study, and (6) the need for widely available comprehensive indexing, reposition, and/or distribution of both source materials and scholarly work. But if this sounds at all enticing, be vigilant against any

rising of false hopes: my aim here is more to pose problems that are to be solved at another time than to propose any of my own answers, a stance which of course means that I'm taking the easy way out.

## The Beatles' Performance Practices

Musicologists and classical performers both have long found it essential to document the tonal properties of instruments of the past—of the 18th-century violin with gut strings and short fingerboard, of the temperament system chosen for the tunings of a given set of organ pipes, of the intonational idiosyncracies of natural horns with their crooks. But here we are in the year 2000 with little sustained thought having been given to the timbres, dynamic ranges, articulative possibilities, and other tonal characteristics of the Beatles' many different guitars, amplifiers and drums, let alone of the countless sorts of acoustic, electronic and hybrid keyboards and the still more exotic instruments and studio effects that give the Beatles' canon the widest imaginable range of performance techniques and colorings.

Consider, for example, Paul McCartney's bass playing. Most careful listeners are probably aware of the incredible range of figurations Paul brings to even the earliest Beatle recordings, before his overdubbing technique allowed him to compose expansive bass melodies in the Rickenbacker years. McCartney's typical early fixation on roots alternating with chordal fifths in dotted rhythm was always offset by other considerations: the Chuck Berry ostinato in the verse of 'I Saw Her Standing There' contrasted with the steadily building use of inversions in the song's refrain, we have the rapid-fire repeated note in the verses of 'Please Please Me' and 'One After 909,' the use of double stops for textural contrast in 'All I've Got to Do' and the bridges of 'I Want to Hold Your Hand' (and what are the precedents for this technique?), the long walking-bass melody in 'All My Loving,' the doubling of the melody in octaves by harmonica, lead guitar, and bass in the 'From Me to You' break (follow the overdubbed bass in the center of the stereo mix), the brief chromatic descent from Mi through Me to Re in both 'Do You Want to Know a Secret' and 'If I Fell,' both descents ending in double stops. This stack of references grows so incredibly high because all four of the Beatles knew how to create a simple yet highly individual setting for each section of each song. And I'd have never been aware, had I not seen it mentioned in an early issue of *The Beatles Monthly Book*, that George Harrison adds a bass overdub to 'I Want to Hold Your Hand,' playing a chromatic rise in the bass that he henceforth adopts in all concert appearances in preference over the bent string of the Country Gent.<sup>1</sup> But as much as we admire such motivic ideas, we don't seem to focus on important details of playing technique and instrument construction: where did McCartney use a pick and where did he use his thumb and fingers? We know of McCartney's preference for the intonation high on the fingerboard of the Rickenbacker over that of the Höfners, but what differences can be

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<sup>1</sup> We know that George plays this chromatic part because of its overdub status and the statement, "By the way that very unusual bass guitar accompaniment to 'I Want to Hold Your Hand' was produced by George and Paul together." (J. and P. stay faithful 1964, 29).

noticed when the huge horseshoe-magnet pickup was removed from the Rickenbacker during the Wings years? What considerations led McCartney to use the distinctive Fender Jazz bass on some tracks for the "*White*" album, and on some for *Abbey Road*, and on 'Old Brown Shoe' in between, but not for others? Did the Beatles use capos before 1965?

The number of these sorts of questions grows way beyond compare when one considers the various guitars with their different body constructions, pickup configurations and placements, knobs and switches, and string gauges, and the amplifiers with their volume, tremolo, and tone controls, emphasis of the warm second partial through the use of vacuum tubes and various bias arrangements, and ranges of distortion and feedback possibilities. It seems fairly easy to discriminate between guitars through 1964, when limited exceptions to the pervasive uses of Harrison's Duo-Jet, Country Gentleman, Rickenbacker twelve-string and Tennessean, Lennon's Rickenbacker and Jumbo, and McCartney's Höfner stand out in marked contrast, as with the nylon-string Ramírez with which Harrison graces 'Till There Was You' and 'And I Love Her,' or the Framus twelve-string acoustic that first appears in 'I'm a Loser.' And in the final albums, the Stratocaster, Telecaster, Casino, SG, and Les Paul all sound fairly distinctive, with and without effects such as Lennon's pre-amp distortion or Harrison's rotating Leslie speaker. But you know how hard it can be to guess which guitar is making which sound in the heavily overdubbed middle-period albums. And add to this variety of timbres the great range of possibilities afforded by control-board compression and equalization.

Let's consider an early example, 'Don't Bother Me.' As if to complement the dark quality of the song's Dorian mode, Lennon's playing of his Rickenbacker Capri takes on two distinctive contrasting sonorities. (Harrison, the composer, plays simple chords on the Gretsch Country Gent.) John tried a fuzz effect in the early takes, but Martin was not happy with the distortion. Instead, a compressor was brought into the control room and applied to the guitar, squeezing the dynamic range and color flat. A 1963 issue of *Melody Maker* documents the session: Martin says to Lennon and then to his engineer:

'You'll have to do something, John. It's already distorting from the amplifier. ... Can we have a compressor on this guitar, Norman? We might try to get a sort of organ sound.'<sup>2</sup>

In the refrain and bridge, John's playing rings more brightly but takes on an ominous tone with a high degree of tremolo here where he chimes his whole-note chords, a technique that will come to the fore a few months later in George's playing of the Ricky twelve-string. Note the contrast between the compressed lead and the tremolo chiming chords; the new guitar qualities found here will soon lead to experimental approaches to timbre. Ray Coleman tells us that

'in 1963, John became interested in the first "organ-guitar" being developed in Britain by the entrepreneurial instrument manufacturer Jim Burns. John became deeply

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<sup>2</sup> Roberts 1963, 13. While the article does not give dates or song titles, the account provides enough clues to identify the particular session as that of the evening of September 11, 1963.

involved in all stages of the instrument's development. [Said John,] "I fancy a guitar that plays like an organ as well as a guitar; it'd be gear."<sup>3</sup>

This has repercussions for 'I Want to Hold Your Hand'; many knowledgeable Beatles listeners have always thought they've heard an organ in this track, but I think I disagree, believing that the same compressed sound heard in 'Don't Bother Me,' recorded just two recording sessions earlier, is used here: listen to the color. (The articulation of the "organish" guitar of this same track is sometimes easier to hear under the differently phrased overdubbed German lyrics on 'Komm, Gib Mir Deine Hand.')

At this time, George Martin's sparing uses of the Steinway B grands and the Hammond B-3 were the only keyboards heard on a Beatles record, before the use of the Vox Continental, the harmonium, the reed-based Hohner Pianet, the Mellotron, and the Moog synthesizer, so the organ-like guitar compression seems particularly significant.

And what about hand positions? Just what guitar techniques did the Beatles learn from Liverpool shop owner Jim Gretty and Hamburg frontman Tony Sheridan? What is the precedent for the frequent octave-doubled lines played by George in the openings of 'Please Please Me' and 'There's a Place,' the solo of 'From Me to You,' and elsewhere? Did Harrison get his cold-ending added-sixth and -ninth chords from listening to Carl Perkins and Chuck Berry or from guitarists he'd met? To be precise, Harrison ends 'Memphis' and other songs with a chord of the added sixth. He ends 'Take Good Care of My Baby,' 'Twist and Shout,' and 'Roll Over Beethoven' with an added ninth chord; the latter songs are in D major, allowing the open fourth string to reverberate as a root below the three upper strings, all stopped on the same fret. In the final chords of both 'Crying, Waiting, Hoping' and 'Devil in Her Heart,' Harrison combines both the sixth and the ninth. And there are many other considerations; Harrison seems to have learned his Buddy Holly solos by rote, but what is the provenance for the 'Till There Was You' solo? What is the role of improvisation in the Beatles' work, particularly in the early years? I've studied almost thirty different Beatle performances of 'I Saw Her Standing There,' for example, listed as Table 1, the different solos of which have certain fixed elements and several aspects that appear differently every time. I'd like to see an article based on a study of improvisation in live Beatle performances.

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<sup>3</sup> Coleman 1992, 331. See also Coleman 1965, 8, for a related and contemporaneously published account.

TABLE A: Extant Beatle performances of 'I Saw Her Standing There'

- 1 October?, 1962 (rehearsal) [mono] (3:11)  
The Cavern, Liverpool  
[*The Original Decca Tapes & Cavern Club*—Yell Dog 001 {Lux CD}]
- 2 December 25, 1962 [mono] (3:04)  
Star-Club, Hamburg  
[*Live at the Star-Club, Hamburg*—Bellaphon BLS5560 {Ger LP}]
- 3 December 30 or 31, 1962 [mono] (3:12)  
Star-Club, Hamburg  
[*Puttin' on the Style*—Black Dog 009 {CD-r}]
- 4a February 11, 1963 [Take 1] [two-track] (2:52; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 5 February 11, 1963 [Take 2] [two-track] (3:03; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 6 February 11, 1963 [Takes 3-5] [two-track] (2:14; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 7 February 11, 1963 [Takes 6-9] [two-track] (4:45; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 4b February 11, 1963 [Take 10] [two-track] (2:54; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 4c February 11, 1963 [Takes 11-12] [two-track] (3:30; source 6% slow)  
EMI Studios, St. Johns Wood  
[*The Ultimate Collection Box 2, Disc 2*—Yellow Dog 202 {Hung CD}]
- 4d February 11, 1963 [mono] (2:50)  
EMI Studios, St. Johns Wood  
[*Please Please Me*—Parlophone PMC1202 {UK LP}]  
[Capitol 5112 {US 45}]  
[*Meet the Beatles!*—Capitol T2047 {US LP}]  
[*Please Please Me*—Parlophone CDP7464352 {US CD}]
- 4e February 11, 1963 [stereo] (2:50)  
EMI Studios, St. Johns Wood  
[*Please Please Me*—Parlophone PCS3042 {UK LP}]  
[*Meet the Beatles!*—Capitol ST2047 {US LP}]
- 4f February 11, 1963 [Martin's 1976 stereo mix] (2:50)  
EMI Studios, St. Johns Wood  
[*Rock 'n' Roll Music*—Capitol SKBO11537 {US LP}]
- 8 March 16, 1963 (bcast live) [mono] (2:43; source 6% slow)  
BBC-Radio: Saturday Club, Broadcasting House, London  
[*Complete BBC Sessions 1*—Great Dane 9326/9 {Italian CD}]
- 9 May 21, 1963 (bcast May 25, 1963) [mono] (2:57)  
BBC-Radio: Saturday Club, Playhouse Theatre, London  
[*Complete BBC Sessions 1*—Great Dane 9326/9 {Italian CD}]
- 10 May 21, 1963 (bcast June 3, 1963) [mono] (2:58)  
BBC-Radio: Steppin' Out, Playhouse Theatre, London  
[*Complete BBC Sessions 1*—Great Dane 9326/9 {Italian CD}]

- 11 June 17, 1963 (bcast June 25, 1963) [mono] (3:17)  
BBC-Radio: Pop Go the Beatles 4, BBC Maida Vale, London  
[*Complete BBC Sessions 2*—Great Dane 9326/9 {Italian CD}]
- 12 July 17, 1963 (bcast July 21, 1963) [mono] (2:37)  
BBC-Radio: Easy Beat, Playhouse Theatre, London  
[*Complete BBC Sessions 3*—Great Dane 9326/9 {Italian CD}]
- 13 September 3, 1963 (bcast Sept 24, 1963) [mono] (3:17)  
BBC-Radio: Pop Go the Beatles 15, BBC Aeolian Hall, London  
[*Complete BBC Sessions 5*—Great Dane 9326/9 {Italian CD}]
- 14 September 7, 1963 (bcast October 5, 1963) [mono] (2:40)  
BBC-Radio: Saturday Club, Playhouse Theatre, London  
[*Complete BBC Sessions 5*—Great Dane 9326/9 {Italian CD}]
- 15 October 16, 1963 (bcast October 20, 1963) [mono] (2:46)  
BBC-Radio: Easy Beat, Playhouse Theatre, London  
[*Complete BBC Sessions 6*—Great Dane 9326/9 {Italian CD}]
- 16 October 24, 1963 (bcast November 11, 1963) [mono] (5:09)  
Sveriges Radio: The Beatles pupgrupp från Liverpool på besök i Stockholm,  
Karlaplansstudion, Karlaplan, Stockholm, Sweden  
[*The Ultimate Collection Box 2, Disc 1*—Yellow Dog 201 {Hung CD}]
- 17 October 30, 1963 (bcast November 3, 1963) [mono] (2:46)  
Sveriges Television: Drop In, Narren-teatern, Gröna Lund, Stockholm,  
Sweden  
["Drop In" {video dub}]
- 18 December 7, 1963 (bcast that night as "It's the Beatles!") [mono] (2:35)  
Empire Theatre, Liverpool  
[*Youngblood*—Audifon BVP005 {tape dub}]
- 19 December 18, 1963 (bcast December 26, 1963) [mono] (2:30; source 6%  
fast)  
BBC-Radio, From Us to You (1), BBC Paris Studio, London  
[*The Fab 4—Radio-Active Vol. 8*—Pyramid RFTCD016 {CD}]
- 20 February 9, 1964 [mono] (2:52; tuned half-step low)  
Ed Sullivan Show, New York City  
[*The Ed Sullivan Shows*—Yellow Dog 062 {CD-r}]
- 21 February 11, 1964 [mono] (tuned half-step low )  
Washington Coliseum  
[*The Beatles Anthology 3*—Apple 3394V {video}]
- 22 February 16, 1964 [mono] (2:50)  
Ed Sullivan Show rehearsal, Deauville Hotel, Miami Beach  
[*The Ed Sullivan Shows*—Yellow Dog 062 {CD-r}]
- 23 February 16, 1964 [mono] (2:39)  
Ed Sullivan Show, Deauville Hotel, Miami Beach  
[*The Ed Sullivan Shows*—Yellow Dog 062 {CD-r}]
- 24 May 1, 1964 (bcast May 18) [mono] (2:32)  
BBC-Radio, From Us to You (2), BBC Paris Studio, London  
[*Complete BBC Sessions 7*—Great Dane 9326/9 {Italian CD}]
- 25 June 6, 1964 [mono]  
Blokker Veilinghal, Netherlands  
[{video}]
- 26 June 12, 1964 [mono] (2:30)  
Centennial Hall, Adelaide  
[*Live in Australia 1964*—Crocodile BCGD156 {CD-r}]

- 27 June 16, 1964 [mono] (2:37)  
Festival Hall, Melbourne, afternoon show  
[*Live in Melbourne 1964 and Paris 1965*—Pyramid RFT001 {CD-r}]
- 28 June 17, 1964 [mono] (2:35)  
Festival Hall, Melbourne, evening show  
[*Live in Australia 1964*—Crocodile BCGD156 {CD-r}]
- 29 June 18, 1964 [mono] (2:31)  
Sydney Stadium  
[*Live in Australia 1964*—Crocodile BCGD156 {CD-r}]

A good understanding of guitar timbres and performance techniques allows one to understand, for instance, who is playing which guitar in 'Ticket to Ride,' an area of little agreement in the popular press because of misunderstandings about Paul's claims to have played lead guitar on the track. Here, John Lennon plays the syncopated rubber-band-like repeated A on his Rickenbacker, doubling McCartney's bass with a repeated-note figure throughout the verse that looks ahead to the static guitar of 'Rain.' And the trademark jangly opening figure must be Harrison's, not only because it's played on his Rickenbacker twelve-string but because it demonstrates his interest in arpeggiated added-ninth chords: compare the Ricky-twelve ending from 'A Hard Day's Night,' where he arpeggiates the "F chord with G on the first string," as he himself has defined the hand position, with the opening of 'Ticket to Ride,' where he ornaments an arpeggiated A chord with the root's upper neighbor, B.<sup>4</sup> McCartney does play lead guitar on his new Epiphone Casino, but we know from the sound of that instrument, as well as from our understanding of McCartney's wildly slithering sense of the blues (as also displayed on a track recorded the same day as 'Ticket,' 'Another Girl'), that his solo part appears later, in fact providing the song's retransitional dominant and coda. Note how Paul's solo is heard alone but is then supported by open fifths from George's twelve-string, and then John's Capri answers both with his repeated single note at the return of the verse. This makes total sense—Paul had just bought the Casino a month earlier for its potential for hot blues licks, and the retransition and coda leads in 'Ticket' are a totally characteristic use of this instrument and of the style for which he purchased it. There is, by the way, a fourth guitar on this track, one that I believe is Harrison's overdub because of its use of the volume-control pedal also used by him within a two-day period on both 'Yes It Is' and 'I Need You.' Note how the chord is strummed once but articulated three times with the pedal. When this chord is played in concert, George performs it, although without the pedal. So guitar timbre and playing technique are crucial to identifying performers and even in what order guitars were recorded in the superabundance of cases in which it's not simply George on lead guitar and John on rhythm; each guitarist has a much more individual voice.

And who has yet attempted to characterize from a technical standpoint the myriad expressive colors and embellishments demonstrated by John Lennon's voice, or those of his mates? Many of today's rock scholars argue that timbre and other sound qualities are just as important as pitch and rhythmic relations in defining

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<sup>4</sup> Harrison proudly described the nature of the opening chord to 'A Hard Day's Night' in response to a reporter's question twenty years after the fact (Harrison 1984).

the character of a given track. To a limited extent, I would agree, and would certainly hope that someone with such an interest could mine the incredible wealth of tonal variety and performance techniques in the Beatles' music; there's so many there to meet.

And still within the realm of performance practice, one would have to consider issues of presentation—the group's choices for each A-side, Epstein's decisions as to the make-up of concert set lists and Martin's decisions about the running order of an LP. How many have noticed that 'I Saw Her Standing There' changed form in live performance, where the second bridge following the solo would routinely be cut? Just prior to the time that 'Twist and Shout' ended its reign as concert closer and became the show opener, it was abbreviated severely, opening with what had been the song's retransition. And, even more extreme, 'From Me to You' became for a time a simple signature fanfare, reduced to a single repeated line, while the curtain was opened and closed. No study of performance practice would be complete without mentioning the full concert endings for songs that were released with fades. One of my favorite examples is 'Do You Want to Know a Secret,' which was faded in mixing but was recorded with a cold ending. The Beatles played the concert version in the studio, but the released track vanishes in the haze, the edit likely required by Lennon's having talked over the sustaining final chord of the best take. Conversely, in later live performances, the group often could not be bothered to create full endings for songs that had faded in studio recordings. The coda of 'I'm a Loser,' for example, ends in midphrase in a December, 1964, performance.

### The Beatles' Compositional Style

We wish to advocate a more complete study of the Beatles' compositional style, involving both the many changes from day to day and the elements that remain constant across their career. Judging from the essays presented in the first volume of *Beatlestudies*, this is perhaps one of the areas in which our conference hosts have provided strongest leadership.<sup>5</sup> Some questions of style are closely tied to our just-discussed issue of performance practice: Can any constant approaches to vocal, instrumental, and electronic texture be found to override the obvious changes in style period and preferred instrumentation? Can changing approaches be traced in domains that are apparently fixed? For instance, McCartney is one of the rare pop musicians—Billy Joel is another who comes immediately to mind—for whom an exalted ear for counterpoint seems innate. Yet one encounters numerous bass-against-vocal parallel octaves and fifths in the early Beatle albums that don't seem to occur as haphazardly in later work; does this suggest an evolution of interest in complex textures? Comprehensive understanding of other textural matters would be more elusive still—take for instance, registral balance. In this regard, 'Every Little Thing' shows a clear improvement in its arrangement as recording progressed: in early takes, Harrison's twelve-string plays a counter melody in the verse; much-

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<sup>5</sup> I would particularly wish to cite Eerola 1998, Heinonen 1998, Heinonen and Eerola 1998, and Nurmesjärvi 1998 in this regard.

needed registral balance is provided when Martin's piano takes over both the cadence of this line and the chorus's big Do - Te - Do, also first played on the Ricky-twelve but later balanced at the low end by timpani as well as the piano. How can one make generalizations as to stylistic changes in this regard? I think with a good bit of focused listening, this would be quite possible, and could yield quite an interesting and useful dissertation. How are the Beatles' rhythmic flexibilities manifest at both surface levels and in phrase lengths? This is ground that would prove very fertile in a large career-spanning treatise.

A more demanding study, and one most providential for the entire field of rock music scholarship, would investigate the Beatles' differing stylistic practices in terms of harmony and voice leading. In which instances are their structures closely related to the norms of both the classical past and pop-music ancestors? In which examples and styles are their materials at great variance with these norms? Where is Schenkerian analysis called for, where is it useful in showing creative deviations from norms, and where is it not at all relevant? This is what I'd say about these three possible groupings: there are many songs, constituting perhaps a third of the Beatles' output, that fit comfortably within the Schenkerian paradigm, allowing for a substitution function here and there: 'Here, There and Everywhere' is a great example, because Paul's vocal arpeggiates all over the place, and makes a nice tonal migration in the bridge, but is still grounded in very clean lines that are given all the structural harmonic support they need. As I said in a London talk in 1991 to a group of analysts, I can't explain *why* the *Abbey Road* medley works—it shouldn't, but it all works out! The whole of 'You Never Give Me Your Money,' which kicks the medley off, is a masterpiece of structural counterpoint, especially with the band's live basic-track take of the octatonic guitar material leading to the A-major 'One sweet dream.' The melodic linkage in 'I Should Have Known Better' is a Brahmsian technique that demonstrates an expressive yet normal large-scale voice-leading device: here, the verse overcomes the repetition of Sol with its upper neighbor La, to rise up the scale to Do, whereas the same rise seems to conclude on a reharmonized Ti at the end of the verse, only to continue on up to a reharmonized Do in the bridge, reharmonized with the submediant chord that represents a structural composing-out of the verse's use of La as upper-neighbor to Sol.

Schenkerian analysis is useful to show what deviates from tonal norms. The 'Long and Winding Road' is a case in point: no matter how one parses the melodies and harmonies, the structural upper voice wanders from Do down to Sol and then back up to Do again—ornamentally, it's all over the place, and any descent from Do—even a straight shot—would have to be perceived as long. So a Schenkerian analysis shows how the unconventional tune, which never *descends* to Do, is both long and winding. In the voice leading of 'I Am the Walrus,' everything flows, but John's choice of chords is deliberately bizarre on the surface. At deep levels, it's a more-or-less normal tonal structure, but on the surface, everything is unconventional. There is no normal Schenkerian descent to the first scale degree in 'If I Fell'—that's the whole point of the song, because Lennon cannot decide whether or not he should "fall." Schenkerian analysis shows how the melody of 'Julia' does not move at all in its structure—it hovers in its meditative state.

The Beatles write many numbers where a Schenkerian analysis would be pointless; any piece without structural harmonic motion would qualify; this would be

most often manifest when a dominant is lacking, as with 'Tomorrow Never Knows.' And many pentatonic-based blues-related tunes don't have any use for a structural event such as Re over the dominant; Re is not of structural value in 'The Word,' for instance. And then any Schenkerian graph of 'Mr. Kite' could have nothing to say about the song as a whole—the whole point there of the three-key tonal structure (C-to-D-to-E) is to keep a listener's point of reference shifting as at a three-ring circus, instead of relating everything to a unified whole. So I think it would be highly useful to study how the Beatles' adherence to, or variance from, harmonic and voice-leading norms is closely tied to stylistic and expressive ideals. Even though I've been intrigued by many singular examples from the standpoint of harmony and counterpoint, I can't say that I've studied the entire corpus looking for stylistic trends in this arena, and surely this would be an illuminating study. In this world there's nothing I would rather do, but I promised you at the start forty years' worth of projects and my role in this may end with simply stirring up the dirt.

And to conclude my questions about style study, what of the music of the ex-Beatles? Does this extensive and interesting body of work help us understand the musicians' own individual interests, or was there simply too much common ground and cross-fertilization between John's and Paul's stylistic dictionaries to make general yet definitive statements along these lines? As to this, I've got nothing to say but it's okay.

### **Stylistic Precedents for the Beatles**

Our third topic, and one quite related to the one we've just outlined, concerns the Beatles' stylistic forebears. We know of some 300 songs that were covered by the Beatles early in their career, through some 500 possible model records. Of these, 102 different cover songs survive in Beatle recordings and several dozen more are referred to in informal excerpts in January, 1969, rehearsal performances through which the Beatles were consciously getting back to their roots. These models gave the Beatles many identifiable devices: Lennon has mentioned, for instance, that the colloquial "yeah, yeah, yeah"s that empower 'She Loves You' were borrowed from the refrain of Presley's 'All Shook Up.' Similarly, we can trace many individual borrowings: one of my favorites is the passing G-to-A-to-B chord progression in the key of E that the Beatles took from Carl Perkins' 'Lend Me Your Comb' to create excitement in their own 'Please Please Me.' The Beatles played the 'Spanish Gypsy Dance' in their earliest stage shows, and this provides the motive around which the original version of 'I Me Mine' was built. Of course, this inspiration is not transparent in the song's final version, which removes this passage. How about the ending of 'Lonesome Tears in My Eyes'? The Johnny Burnette model provides the coda for 'The Ballad of John and Yoko.' And what happens if one combines the ostinatos of Bobby Parker's 'Watch Your Step,' which the Beatles covered in 1960, and 'My Girl,' which appeared in 1965? Yes—one arrives at the circular ostinato for 'Day Tripper.' Vocally, we know that McCartney took his falsetto screams from Little Richard, but we must also study the vocal mannerisms and ornamentation of Lonnie

Donegan, Elvis Presley, and Arthur Alexander to understand Lennon's signature style. We should acknowledge the clipped vocal phrasing of 'Bye Bye Love' as a precursor to that of 'Love Me Do.' And this is a central factor in the Beatles' vocal energy, perhaps most strongly manifest in their 'Twist and Shout,' which is made even more blatantly obvious in the all-too-regularly cross-cutting two-camera production work in the video shot in August 1963 for "Scene at 6:30." But more expansive lines are borrowed as well: one phrase from the Drifter's 'Save the Last Dance for Me,' covered in 1961 by the Beatles, is credited by McCartney for a melody composed seven years later for 'Hey Jude.' There are more general borrowings too; Lennon credits Chuck Berry for his notion of repeated-note vocal melody, but this is part-and-parcel of Lennon's skiffle heritage (think, 'The Rock Island Line'), and the potboiler effect is not limited to vocal performance, but is also characteristic of much of Paul's early bass playing, as in 'Please Please Me' and the 1962-1963 recordings of 'One After 909.'

There are numerous unanswerable questions as to heritage as well. After all this time I don't know why, for instance, especially because of the incredibly corny backing vocals, that Lennon was attracted to Ann-Margaret's 'I Just Don't Understand' enough to copy her vocal work exactly. Perhaps it was the track's heavily distorted guitar, a feature far ahead of its 1961 date, but the Beatles do nothing to recreate this effect—Harrison and Lennon's guitar arrangement usually duplicates the model's harmonica line and totally ignores the original distorted guitar solo. A comprehensive study of the three hundred models for known Beatle covers, and their impact on the Beatles' own composition, would make for a very interesting book.

## **A Beatles Urtext**

Our fourth topic, the need for an Urtext edition of the Beatles' performances, is one that if pursued would perhaps require the most collaborative contributions. *The Beatles Complete Scores*, that compendium of transcriptions by the four Japanese musicians as published by Wise and by Hal Leonard, is consistently one of the top-five selling Beatle books, and deservedly so—no one comes near.<sup>6</sup> Its appearance greatly streamlined the musical examples required for my own book, which refers to the Wise scores on nearly every page. However, as suggested in the work of Jouni Koskimäki and Yrjö Heinonen, this source truly serves at most as a good baseline from which much improvement should be expected.<sup>7</sup> The Wise scores have countless errors—incorrect lyrics, enharmonic misspellings, unattributed and missing vocal and instrumental parts, and copyists' errors (wrong clefs, wrong notes, missing accidentals)—that make the product an inadequate representation of the true score for a careful study of details. The transcribers apparently worked without recourse to pre-overdub recordings, outtakes, concert performances and video archives, all of which permit a clearer understanding of guitar and keyboard voicings and other details masked by dense final-mix textures.

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<sup>6</sup> Beatles 1989.

<sup>7</sup> See particularly Koskimäki and Heinonen 1998, and Koskimäki 2000.

I don't want to sound complaining, but let's consider a couple of the problems with the existing scores. See the Wise scores of the 'Day in the Life' retransition and the ending of 'Blackbird.'<sup>8</sup> These show two problems: the silly relentless adherence to a template by which every system contains the same number of staves, no matter how many would be necessary, and assigns only a single staff to all parts played by non-Beatles, whether this involves a full orchestra or a single bird. Very strange. My book's transcription of the former may not be entirely correct, but it is a better approximation.<sup>9</sup> And not only is the orchestra better represented; my transcription differs in piano and bass parts as well, reflecting my recourse to an acetate of the basic tracks. For the latter, why is there no attempt to transcribe the bird song, a procedure that would reveal the reasons behind its uncanny affinity for the song's key of G major. And if one were to mount a performance of 'She's Leaving Home,' which would be more useful: the Wise score, or one that assigns instrumentation? My disappointment with conflated and unassigned parts goes far deeper with the transcriptions of what the Beatles play themselves, however. One important feature of the Beatles' style during the early EMI years, for example, that goes unrecognized in these scores is the octave-doubled line in Harrison's leads on the Duo-Jet, as in the opening of 'Please Please Me' and 'From Me to You.' The jangly overtones that result from these doubled lines provide insight into Harrison's later interest in the Rickenbacker twelve-string, the Stratocaster, and the sitar. The great opening chord of 'A Hard Day's Night' is transcribed incorrectly by Wise, as is usually done; the correct score is shown in Example 1.

But the correction of errors would not be the only charge of an Urtext edition. Editors would have to make decisions about alternate performances. In the case of 'I Want to Hold Your Hand,' for instance, I think we all hear a B5 chord in the verse. Every single example of concert footage, however, shows Lennon fingering a B7 chord at this point. In concert, the D-sharp in the verse's chord sometimes sounds, and in other performances the D-sharp seems to be damped. Thus, I'm not so self-assured as to whether Lennon intends that this D-sharp should never sound in the verse chord, or whether its presence is perhaps desirable. Shouldn't the editor acknowledge the D-sharp that often comes out in performance as an alternate, or even a recomposed event?

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<sup>8</sup> Beatles 1989, 166-175; 122-125.

<sup>9</sup> Everett 1999, 118-120. This wonderful transcription was created by University of Michigan graduate student composer Glenn Palmer.

Rick 360-12 \*  
and piano

Bass

\* filled-in noteheads  
indicate upper notes of  
octave-doubled courses  
in Rickenbacker 12-string only

The image shows a musical score for the opening chord of 'A Hard Days Night'. It consists of two staves. The top staff is labeled 'Rick 360-12 \* and piano' and contains a chord with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, and D5. The bottom staff is labeled 'Bass' and contains a single note G2. A bracket on the left side groups both staves. Above the top staff and below the bottom staff are two crescent-shaped symbols. A legend below the staves explains that filled-in noteheads indicate upper notes of octave-doubled courses in a Rickenbacker 12-string guitar.

Example 1. Opening chord of 'A Hard Days Night'

An editor should also publish full concert endings, even where the released recordings fade out, as we mentioned happens in 'Do You Want to Know a Secret.' And when outtakes make clear material that is later intentionally obscured, this material should be available to the student of the score. A full transcription of 'You Never Give Me Your Money' should include the full ending, replete with unattractive notes by Lennon and McCartney, even though the Beatles probably knew when they were recording and overdubbing this extended ending that it would be cut or faded out. The Wise version of this coda is clearly a cop-out, but there are difficult choices to be made in creating a good score. McCartney plays piano in the basic track and dubbed the bass later. Should the score include the piano part, even though none of it is heard in the coda of the only commercial mix? Even though elements of the basic track were included in the final mix, we almost need separate scores to see just what's heard at each stage. The editor ought also to make clear the many *ossia* passages that are heard in variant stereo and mono mixes of the same recordings.

The Wise scores, of course, are not the only useful transcriptions out there—I frequently consult parts published in guitar magazines, and Hal Leonard even has a very good two-part set called *The Beatles Hits* and *The Beatles Favorites*.<sup>10</sup> But it is no surprise now; there is still much to do. The transcribed score should never be consulted as a substitute for the primary text, the sound recording; a good score, however, makes it easy to refer to specific rhythmic and pitch events in specific performance parts that no verbal description can make clear. Our university libraries subscribe to Urtext editions of every second-rate seventeenth-century composer—how long will it be before they do so for the Beatles, perhaps the most important musical force of the twentieth century?

<sup>10</sup> Current magazines that frequently run detailed transcriptions of Beatle guitar parts include *Guitar*, *Guitar Player*, *Guitar School*, and *Guitar World*. Hal Leonard's transcriptions are found in Marshall 1998a and 1998b.

## Beatles Sketch Study

The topic of Beatle sketch study hinges on questions of alternate source material. Aside from the canon now marketed on some 23 brisk compact discs authorized by Apple, I believe that more than 130 hours of concert performances, composing tapes, group rehearsals, rejected outtakes, experimental acetates, other alternate mixes and some mixing sessions captured live in the control room, and further audio documentation of Beatle music-making (in addition to song manuscripts) exist. This material provides great insight into the Beatles' activities in performance, composition, and recording, and thus demands extensive study. So it seems that interested scholars might collect the available recordings of versions of a given song or recording session and publish studies, including relevant transcriptions, of what the sketches reveal about the compositional and recording processes.

I've already demonstrated, in *The Beatles as Musicians*, a few ramifications of sketch study for the Beatles' later music, as when I told you 'bout 'Strawberry Fields.'<sup>11</sup> Table B expands on that discussion by listing all known available documents of the composition and recording process of 'Strawberry Fields.'

Table B. Recording of 'Strawberry Fields Forever,' highlighting contents of *It's Not too Bad*<sup>12</sup>

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- |    |   |
|----|---|
| A. | Santa Isabel [near Almería, Spain] (September 19 - November 6, 1966): live sketches: John Lennon's solo vocal and nylon-string guitar tuned a minor third low for #1-6. |
| 1. | Fingerpicking warm-up (played in A, sounds in F <sup>SM</sup> ) (0:27).   |
| 2. | First sketch of skeleton of second verse (sounds in A) [Everett 1999, Ex. 1.16a] (0:48).  |
| 3. | Second sketch of partial second verse (sounds in A) (1:17).   |
| 4. | Sketch of more complete second verse [Everett 1999, Ex. 1.16b] plus chorus chords intervening before repeated second verse (sounds in A (1:30).                         |
| 5. | Sketch of second verse with some chorus lyrics (sounds in A) (1:44).  |
| 6. | Two distantly miked sketches involving part of third verse and nearly complete chorus, now referring to orphanage (sounds in A) (2:13).                                 |
| 7. | Remnant of previous recording, woodshedding line from verse (sounds in Bb) (0:11)..   |

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<sup>11</sup> See Everett 1999, 76-83, which passage briefly covers the recorded documentation of the compositional and recording processes of 'Strawberry Fields Forever.'

<sup>12</sup> Table B lists the 25 tracks of Beatles 1997, with remarks that correct and conflate information from Lewisohn 1988.

- B. Rough live, back-feeding sound-on-sound pre-demos from John Lennon's home studio, 'Kenwood,' Weybridge, England (November 7-24, 1966):
8. Sliding Casino lead over preliminary Casino rhythm (sounds in B) (1:03)..
  9. Casino leads over advanced Casino rhythm (sounds in B) (2:09).
  10. John Lennon cueing tape with vocal and guitars (sounds in C) (0:16).
  11. John Lennon recording second vocal over tape with first vocal and guitars (sounds briefly in B and then in C) (2:14).
  12. John Lennon cueing tape with vocal and guitars; tape copy distorted through over-amplification (sounds in C) (0:31).
  13. Live vocal and fingerpicked Casino demonstration without backing tape, second verse only (sounds in C) (0:37).
  14. Live vocal and fingerpicked Casino demonstration without backing tape, second verse only; gives up fingerpicking and performs second and third verses, chorus, repeated second verse, repeated chorus (sounds in C) [Everett 1999, Exx. 1.16c-e] (4:07).
  15. Live vocal and Casino rhythm demonstration without backing tape, same formal arrangement as in #14 but vocal tacet through first half of repeated second verse; coda added (sounds in C) (1:55).
  16. Adding second vocal and Mellotron (glass harmonica alternating with pipe organ) to vocal and Casino (#13-15) (sounds in C) (4:01; final demo begins at 2:00).
- C. EMI Studio No. 2, St John's Wood, London (November 24, 1966):
- 17.. Unauthorized stereo mix of four-track tape of Take 1, now including Mellotron intro, first verse and long coda [Paul McCartney's Mellotron, John Lennon's Casino, George Harrison's bass line on Stratocaster, Ringo Starr's drums; superimpositions of John Lennon's vocals, George Harrison's Strat slide, Paul McCartney/George Harrison backing vocals for third verse] (recorded at 53 cps to sound faster on replay; duration 2'34") (sounds in B; instruments performed in C?) [Everett 1999, Exx. 1.16f-h] (3:16). Take 1, a first group effort, sounds like a fully produced demo made in hopes of engendering new arrangement ideas. Note the backing vocal harmonies based on McCartney's Mellotron part, later abandoned.
- D. EMI Studio No. 2, St John's Wood, London (November 28, 1966):
18. Unauthorized stereo mix of four-track tape of Take 2 [Paul McCartney's Mellotron, Ringo Starr's drums, John Lennon's Casino, George Harrison's maracas] (sounds in C; performed in A?) (3:12).
  19. Unauthorized stereo mix of four-track tape of Takes 3-4 [Paul McCartney's Mellotron, Ringo Starr's drums, John Lennon's Casino, George Harrison's maracas; superimpositions of George Harrison's Strat slide, Paul McCartney's bass, John Lennon's lead vocal] (sounds in A; instruments performed in C but vocals in A?) (3:37) [official mono mixes 1-3, from Take 4, made for acetates] Takes 2-4 seem to represent several attempts at clean sets of live basic tracks with evolving arrangements. Note Harrison's slide guitar part (one of Lennon's first home studio ideas).

- E. EMI Studio No. 2, St John's Wood, London (November 29, 1966):
20. Unauthorized stereo mix of four-track tape of Takes 5-6 [Paul McCartney's Mellotron, Ringo Starr's drums, George Harrison's maracas, John Lennon's Casino; superimpositions of George Harrison's Strat slide, Paul McCartney's bass, John Lennon's lead vocal] (sounds in A; both instruments and vocal performed higher?) (4:43)
  21. Unauthorized stereo mix of four-track tape of Take 7 (reduction from Take 6) [plus superimpositions of John Lennon's vocal given ADT, Paul McCartney's second bass] (sounds in A) (3:31)
  22. EMI acetate of mono remix 3 of Take 7 [last of three new rough mono remixes; note added reverb] (sounds in A) (3:07). This is a preliminary mix in which one can hear engineers making mid-track balance adjustments; the surface noise betrays the shellac acetate source. [EMI, December 8-9, 1966: recording of remake in Takes 9-24 [timpani, bongos, tambourine, maracas; superimpositions of guitars, backwards cymbals, drums, maracas, and bongos]; editing of Takes 15 and 24 as Take 25 (Track 1); superimpositions onto Track 2 of Take 25 [drums, svaramandel, more backwards cymbals, George Harrison's guitar solo]; mono remix 4 from Take 25].
- F. EMI Studio No. 2, St John's Wood, London (December 15, 1966):
- 23., Unauthorized stereo mix of Tracks 1, 3, and 4 with bleed-through of Track 2: superimposition of four trumpets and three cellos recorded in C at 53 cps [to sound in B for playback] to Tracks 3-4 of Take 25 (sounds in B) (3:51) [Reduction of Take 25 to Tracks 1-2 of Take 26; superimpositions of John Lennon's vocals and coda's Mellotron to Tracks 3-4 of Take 26; rough mono remixes 5-9 from Take 26].
- G. EMI Studio No. 2, St John's Wood, London (December 21, 1966):
- 24., Unauthorized stereo mix of superimpositions of additional vocals and piano to Take 26 (sounds in B) (3:44) [EMI, 22 December, 1966: speed-adjusted mono remix 10 from Take 7 and mono remix 11 from Take 26 made and edited as mono remix 12] [basis of official mono release].
- H. EMI Studio No. 3, St John's Wood, London (December 29, 1966):
- [stereo remix 1 from Take 7, stereo remixes 2 and 4 from Take 26; editing of stereo remixes 1 and 2 as stereo remix 3]
25. Stereo remixes 1 and 4 edited as stereo remix 5 (sounds a bit above A) [basis of first official stereo release, now deleted; currently distributed stereo mix was made in 1971 for German LP release] (4:54).
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Let's briefly consider a few earlier examples of useful sketches, both of which suggest questions as to the Lennon-McCartney partnership. One 1963 recording of 'If I Fell' as rehearsed by a solo John Lennon contains, of course, only a single vocal part. But we all know the finished song as a wonderful example of vocal counterpoint in a Lennon-McCartney duet. Prior to having heard this recording, I still can recall wondering about the origin of the two vocal parts—McCartney's upper vocal in the verse is clearly the leading line there, and yet this composition has always been credited to Lennon alone. Lennon's falsetto sketch, performed in E-flat, moves from McCartney's line of the verse into Lennon's line for the bridge. Now just because

Lennon chooses to sing these parts in this draft does not necessarily mean that the vocal lines heard only in the final version, the verse's lower part and the bridge's higher descant, were not already present in his mind—of course, he could not sing both parts at once and did not double-track his home recordings in 1963. But I think we can be pretty sure that all of this vocal line is of Lennon's own devising, and that he therefore composed the part that Paul sings in the verse of the finished record. We can't be sure whether it was John or Paul who composed Paul's vocal part for the bridge, which simply hangs like a shadow a third above John's part until the cadences. But here's another clue for you all: From the sketch, we might note the roulade in the very last bar of the bridge. This does not appear in 'If I Fell,' but is reserved for a later song, appearing only in the end of the verses of 'Imagine.' And elsewhere in this recording, we also hear a fragment that will be shaved off and form the basis of 'I Should Have Known Better.' Interestingly, whereas the vocal part displayed here will later be divided between two singers, it does constitute a single line descending from Do to Sol in a completely chromatic line—the sketch resembles in a way a Schenkerian reduction of the finished song.

Another, and more typical, aspect of the Lennon-McCartney collaboration is demonstrated in 'Michelle.' We all know that Lennon completed this song for *Rubber Soul* by adding a bridge section suggested by his hearing of a contemporaneous Nina Simone record to a verse that McCartney had carried around for a few years, never buckling down to complete it himself. But how many are aware that Lennon's bridge replaced a different one on which McCartney had worked pretty hard but which never became useful. The first draft for the bridge, from 1963, is transcribed in Example 2. (McCartney recomposed this progression later, as evident in a mid-1965 sketch.) Note the jazzy chords including several fully diminished harmonies a little dark and out of key, very rare for McCartney, which continue the chromatic tension present in the verse. In fact, that's the main aesthetic problem here—McCartney's rejected draft makes for a relentlessly uptight stiffness whereas Lennon's eventual bridge manages a bit of harmonic relaxation at this point.



Example 2. Bridge from 'Michelle' (1963)

My two examples here may raise as many questions as they answer, some likely unanswerable even if Sirs McCartney and Martin were to be willing and able to cooperate with a scholarly investigation. That unfortunate condition should not have us shy away from the sketches that are available, but should encourage us to answer what questions we can and be happy to raise others that we can't.

## A Research Network

Now to my sixth and final topic. This in fact constitutes the most difficult obstacle facing Beatle scholars, as it challenges most squarely the commercial interests of the popular music industry, which will continue to loom large in the Beatles' legend many years from now. But if some enterprising and imaginative souls could ever grapple successfully with this dilemma, it would be the single greatest contribution to the study of rock music. This entails not only an increased reliance upon fair use in publishing quotations, but also the open dissemination for study of all primary and secondary materials: digitized copies of all home sketches, two-, four-, and eight-track studio working tapes, alternate mixes and masters, along with broadcast and concert recordings. In addition to the 130 hours of such materials on the bootleg market, and much more that lies within the vaults—why not legitimize the study of such materials, in controlled situations if need be? Let me tell you how it will be, and only time will tell if I am right or I am wrong. Apple and EMI should support at least a limited release of these materials as is, without the slick editing and polished post-production work such as that demonstrated on the *Anthology* project.<sup>13</sup> It seems that uncopyable archival recordings could be made available for study in such places as major research establishments including the University of Jyväskylä, if not in such places as the British Library in London, the Rock and Roll Hall of Fame and Museum in Cleveland, the Experience Music Project in Seattle, in private listening rooms near the Dakota in New York, on Forthlin Road or in the Penny Lane roundabout in Liverpool, or in the precious space of the Abbey Road Studios themselves.

But if consumers today will support the release of a 105-hour CD collection of the work of Artur Rubinstein, why not have the general commercial release of a Beatle project of similar scope, involving all known recordings? If the Beatles were against the general release of further outtakes, a compromise that would present incredible commercial potential to EMI and Apple would call for an audio study edition of the official canon; this is suggested to me by the remixes produced for the *Yellow Submarine Songtrack*. The new mix therein of 'Eleanor Rigby,' for instance, is invaluable, if for no other reason, because it disproves the assignments of the octave doubling parts for the viola and cello given in the score fragment reproduced in George Martin's book, *Making Music*, showing that score to be either a fake created after the fact or one present but not adhered to in the recording session.<sup>14</sup> Why not release the rough working tapes from which the released masters were directly drawn, but with each original track in its own assigned stereophonically separated spatial location, and without any post-production sweetening? The content of the eight-track *Abbey Road* tapes, for example, could thus be represented through eight locations, so we could hear everything on its individual track, rather than mixed together. Granted, the producers would be sorely tempted to mute materials that

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<sup>13</sup> The *Anthology* outtakes are not presented as historical documents, but as "never-before heard" Beatles recordings pressed by the million for the commercial market. Thus we have edited "outtakes," some given attribution and some not; among the latter are a new edit of John Lennon's original mono mixes of "You Know My Name (Look Up the Number)" on Beatles 1996.

<sup>14</sup> Martin 1983, 268-269.

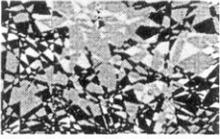
were not passed through to the original masters, such as the alternate guitar solos on the 'Let It Be' tape, but the desired end-product would present the entire content of the working tapes, warts and all. EMI could call it 'The Beatles: The Scholarly Edition,' and probably make a million overnight.

Another possibility would be the legal reposition on the world-wide web of all Beatle materials, properly indexed with extensive bibliographic links to other sites, open to subscribers or to certified scholars only, and perhaps open to wider participation. Such electronic publication would allow the constant correction, searching, and updating of materials and a central forum for discussion and filling the cracks by all experts—scholars and fans alike. Instantaneously updateable databases and catalogs would be so helpful! Do you know that there is still no single international discography of Beatle releases, even though we prize such things as 78-r.p.m. pressings from India, and it becomes too much when I think of all the times I tried so hard to find the alternate stereo mix of 'I Want to Hold Your Hand,' apparently released only on an Australian single in 1976? Newly released hours of January 1969 *Get Back* materials appear yearly, demanding frequent changes to the catalogs of those sources. Perhaps webring will one day coalesce to make it much more productive to search for such things. Picture yourself with an online set of scores, maintained by committee, that could be expeditiously corrected based on contributors' suggestions. You might think that this is a naive notion, that my position is tragic, but there's gonna be a time it'll happen, if not before I'm a dead old man. Ultimately, the entire extant recordings of the Beatles could be the basis of scholarly CD-ROM projects that present multi-levelled interactive explication of the musical content of sketches through outtakes to final product, but thus far Apple has turned a deaf ear to such proposals, even those involving mainstream members of the canon.

I told you I wasn't aiming to present my own answers to today's problems, but I think it's time that we grappled with such issues collectively. We all wanna change the world, and if I could get my way, one thing I can tell you is you got to be free to pursue scholarship in the music of the Beatles.

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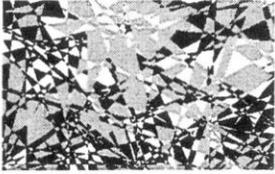


BEATLES 2000

# *Part Two*

CULTURE, HISTORY, CULTURAL  
HISTORY





**BEATLES 2000**

## THE GREATEST STORY OF POP MUSIC? Challenges of Writing The Beatles History

Janne Mäkelä

The story of the Beatles has been documented many times and in incredibly close detail. Day-by-day accounts of the Beatles have been published; participants have frequently been interviewed; non-participants have been interviewed as well; written documents have been sought and found; radio and TV documentaries have been made, and so on. The Beatles story, 'The Greatest Story of Pop Music', is so often told, that anyone interested in the history of popular music knows or at least has heard its generally accepted high points.

Considering this, it is perhaps justifiable to ask whether this well-worn terrain is not already sufficiently charted. Do we really need any more stories about the wild nights in Hamburg or exact hour-by-hour accounts on the sessions at Abbey Road? The constant flow of the Beatles' histories seems to answer that, well, yes, we do. However, instead of repeating the same old storyline we could go beyond it and pursue for something that is both fresh and important. What I thus want to argue is that despite the exhaustive mapping already conducted there is still both room and a

need to re-tell the history of the Beatles. Before pondering what this new history could be like, a brief overview of the Beatles' historiography is needed.

## Phases of the Beatles' Histories

By my account, the historiography of the Beatles has three distinct phases, and a fourth one which is at this moment still under process of formation. The first period of histories, which I call *contemporary histories*, is the 1960s, during the actual years of the Beatles' existence, and includes several books which move between the categories of celebration and profile. The first Beatles books were published in 1964, most of them cheap booklets aiming to satisfy the urgent demand that Beatlemania produced. Among these, Michael Braun's *Love Me Do!*, a sort of a fly-on-the-wall report on the tumultuous beginnings of the group's international fame, and manager Brian Epstein's autobiography *A Cellarful of Noise* (actually ghostwritten by Epstein's personal assistant Derek Taylor) remain the most valuable documents of the first years of Beatlemania.

The first international Beatles bestseller, *The Beatles: The Authorised Biography* (1968) was written by journalist Hunter S. Davies, who, unlike previous writers, treated the history of the Beatles thoroughly from the modest beginning to the phase when the band had established itself as an integral part of Western popular culture. Davies' exhaustive book has remained a cornerstone for later histories on the subject although it has also been questioned as giving a too uncritical overview.

The second phase of the Beatles' histories, what I shall call *transitional histories*, started after the breakup of the group in 1970 and lasted until the death of Lennon in 1980. What I mean by transitional is that although the Beatles as an active music group now belonged to the past, this was not absolutely so. There was a common feeling, and constant rumours that the members of the group might come back together one day and thus revive the spirit of the Sixties. This period is most distinctively characterised by miscellaneous memoirs and recollections by the people involved in the Beatles progress, such as the former press agent (Derek Taylor), early club organiser (Allan Williams), Lennon's ex-wife (Cynthia Lennon) or the 'house hippie' of the Beatles' Apple company (Richard DiLello). The most famous insider's view was in Jann Wenner's long interview, *Lennon Remembers*, which contained bitter and angry recollections of the former Beatle. The 1970s was also the time for unauthorised, although usually celebrative, recollections and biographies, for instance Nicholas Schaffner's *The Beatles Forever*.

John Lennon's death put an end to the Beatles' possible comeback and, according to many reports in the media, meant end of the dream of the Sixties. More concretely, the gunning of Lennon was also the starting pistol for the wave of books to come, the third phase, that of *remembrance*, which in many ways still continues. Following the tragic circumstances there apparently appeared an urgent need to tell over and again the story that had fascinated the Sixties Generation, thus easing the

emptiness that was produced by the sudden death of a Beatle. Feelings of sadness and past grandeur were articulated in many books.<sup>1</sup>

Because the age of remembrance has been crucial in forming current ideas about the Beatles and the Sixties, it is necessary to ask what kind of remembering really has occurred. For a start, one of the best-known biographies on the subject, Philip Norman's exhaustive *Shout!* appeared in 1981. Based on numerous interviews and careful study, Norman's book gives a compelling account of the Beatles but it seems, in a sense, to be too complete a story. For instance, Norman sometimes goes explicitly into the minds of people (e.g. Brian Epstein's sexually oriented thoughts when first seeing the Beatles in the smoky Cavern Club) and thus moves dangerously between psychological conjecture and 'truth'. His narrative methods, such as occasionally using dialogue and writing the 'plot' with thrilling climaxes, provide the atmosphere of being in the core of intimate yet spectacular events. It is like reading fiction.

The same method has often been used by other Beatles biographers as well.<sup>2</sup> It is extremely doubtful that informants of *Shout!*, or of other accounts, really remember so well parts of discussions that took place in the past — let alone if they attempt to tell the truth about the past even if they can remember it. There is a famous saying to the effect that if you really lived the Sixties, you don't remember anything about it, but in the case of the Beatles the shape of memory appears for the most part as clear as daylight. In some occasions this is understandable. One may have very clear memories of a particular event because it was a moment of high emotion; meeting the Beatles once, for example, has been indelible for many. Being involved in the everyday practices of the group is, however, another matter and would perhaps have needed the constant carrying of a dictating machine to recall the words correctly. I think that the question of memory and oral history is a very important area in the Beatles studies, given the importance of recollection in studies dating from 1970, and in particular from 1980.

The question of memory has been much discussed in the field of history since the 1960s. According to Peter Burke (1997, 46), historians have been concerned with it from two different perspectives. In the first place, they have needed to study memory as a historical source, to produce a critique of the reliability of reminiscence on the lines of the traditional critique of historical documents. In the second place, memory has been of interest as a historical phenomenon; what might be called the social history of remembering. Given the fact that the social memory, like the individual memory, is selective, there is a need to identify the principles of selection and to note how they vary from place to place or from one group to another and how they change over time. Memories are malleable, and we need to understand how they are shaped and by whom, as well as the limits to this malleability. To Burke (1997, 46), the social history of remembering is an attempt to answer three main questions: What are the modes of transmission of public memories and how have these modes

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<sup>1</sup> Bill Harry (1992, 100–101) has counted 27 titles published in 1981 alone. The total figure is much higher, however, since Harry generally counts only the books released in English and also excludes minor publications.

<sup>2</sup> See such accounts before 1980 e.g. DiLello 1973; Williams & Marshall 1976. After 1980 e.g. Pang & Edwards 1983; Brown & Gaines 1984.

changed over time? What are the uses of these memories, the uses of the past, and how have these uses changed? Conversely, what are the uses of oblivion?

Considering the problems of memory and the massive body of writings about the Beatles already in existence, the wish to arrive at the 'true' story of the Beatles may seem a barren and unimaginative point of departure for the historian. This is not to say that these writings are useless. Despite the criticism that could be levelled against the dominant historiographical methods for work on Lennon and the Beatles, most of the general accounts are serviceable for historians if used carefully and with cross-referencing to other sources. The most useful chroniclers are Mark Lewisohn, the man behind the massive *The Complete Beatles Recording Sessions*, *The Beatles Chronicle* and other writings, and Bill Harry, whose ambitiously named *The Ultimate Beatles Encyclopedia* is a major point of departure for the subject.<sup>3</sup> Besides accounts of the Beatles, out of its individual members it is John Lennon and his artistic career in particular that has been investigated in great detail. Of all the groundworks on Lennon's artistry, John Robertson's *The Art & Music of John Lennon*, Johnny Rogan's *The Complete Guide to the Music of John Lennon* and Paul Du Noyer's *We All Shine On* are perhaps the most useful. The period since the 1980s has also been rich in sound and audiovisual documentaries, which have repeated the story even more unsurprisingly than printed histories.<sup>4</sup> Although being rich in detail and entertaining, the much-debated (at least in Britain) *The Beatles Anthology* series is first and foremost an authorised history, which tries to offer a canonised version of events.<sup>5</sup>

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<sup>3</sup> It is perhaps justified to say that Mark Lewisohn and Bill Harry are also the most authorised experts on the subject. Lewisohn was for a long time the only privileged researcher to rummage through the archives of EMI, which owns the recordings of the Beatles, and write books and compile new records on grounds of this activity. It was not until 1993 when the first outside journalist, Mark Hertsgaard gained an access to the catalogue, resulting with interesting survey of creation process but otherwise unsurprising *A Day in the Life*. Bill Harry has had an box seat as well. In the early 1960s he published Liverpool's first pop magazine *Mersey Beat* and had a close associate of the Beatles. Besides his encyclopedia he has written several other accounts on the subject.

<sup>4</sup> See, for example, Andrew Solt's *Imagine John Lennon* (1988) and Patrick Montgomery's *The Compleat Beatles* (1992).

<sup>5</sup> Within *The Beatles Anthology* project there is, however, one example, which tries to provide an alternative way to tell the story, and, to my mind, does it most beautifully. I mean the 'Free as a Bird' video film and its stream of consciousness sequences where the camera, 'bird's eye', moves freely through events, times and places that marked the history of the Beatles. It seems that while short pieces of art, such as this video film, are allowed to break the linear unity of the Beatles narrative, the same does not enter to serious documentaries of history.

## Living History?

At the moment there are some signs that general accounts of the Beatles have partly moved from the third phase to a next phase, that of *cultural re-evaluation*. What I mean by 'partly' is that it seems that there is unlikely to be a significant decline in the number of traditional — celebratory, profiling and revealing — accounts about persons and chronological events, but there is, however, an attempt to move from a personal to a more general level of commentary. Ian MacDonald's much vaunted *Revolution in the Head* is a compound of these phases. MacDonald, who goes through the catalogue of the Beatles music song by song, celebrates the "higher scale of achievements" that both the group and the Sixties produced as a musical and cultural peak, followed by "a shallow decline in overall quality" (1995, 299). Although he is thus following the long line of subjective approaches among rock historians (though to my mind he tries to cloak it in the guise of objectivity) he is, nevertheless, able to make a fine cultural analysis by putting the songs in the context of time and society.

There have been some other attempts to undertake the fourth phase of the writing of the Beatles history, but it seems that the opening of new doors is more channelled through John Lennon than the Beatles. Anthony Elliott's recent *The Mourning of John Lennon*, which is described by the author himself as a "metabiography" seeking "to uncover some of the implications Lennon's assault on the ideology of celebrity carries for our personal and political lives" (1999, 7), is a clear reflection of the need to re-evaluate the cultural heritage of Lennon. Using contemporary critical theory and a psychoanalytical approach, Elliott, who is one of the rare writers to eschew straight chronology, aims to place Lennon at the intersection of the personal and the social as well as at the interface of loss and mourning.<sup>6</sup> To me, this is a welcome approach, although in the end the target is rather unsurprisingly more on understanding Lennon than the culture around him.

Elliott's point of view is, however, not wholly new, since his point of departure is the historian Jon Wiener's political biography *Come Together: John Lennon in His Time*, first published in 1984. Wiener follows Lennon's career path from the mid-1960s in terms of the political and the personal, community and the individual. By placing Lennon in an historical and social context and using rich material ranging from interviews and printed words to radio and television, Wiener tries to avoid the traditional trap of the ideology of artistic autonomy. To my mind, he succeeds despite his strong admiration for Lennon and his achievements. Wiener has returned to the subject in *Gimme Some Truth* (2000), in which he examines Lennon's years of being under government surveillance in the early 1970s and compiles relevant FBI files. A further example of this 'fourth phase' approach is sociologist Fred Fogo's *I Read the News Today*, a catalogue of the cultural memory in and through which people have sought to come to terms with Lennon's death. By analysing reactions to Lennon's death using the sociologist Victor Turner's 'social drama' model, Fogo argues that

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<sup>6</sup> More bold psychoanalytical history of the Beatles is provided by Henry W. Sullivan in *The Beatles with Lacan: Rock & Roll as Requiem for the Modern Age* (1995), which also includes separate analyses on John Lennon and Paul McCartney.

Lennon stood as a central cultural symbol of the Sixties, the cultural ideals of which dismantled after the tragic event in 1980.

What these new histories hint, sometimes explicitly, is, that the real history of the Beatles ended in 1970 *only* in an artistic sense. This is notwithstanding the reunion of the Beatles and John Lennon's virtual participation with his reconstructed home demos in 1995, the year of *The Beatles Anthology*. Besides the artistic narrative there are other historical approaches to the history of the Beatles that have been largely neglected. We can find, for instance, the history of the Beatles as active discussion (e.g. the question, whether it will come back or not), the history of the Beatles as consumption (fan culture after the breakup), as production (creating new products, recycling old material, celebrating anniversaries of past achievements), as culture industry (organising pop tourism) or, as already stated, the history of the Beatles as an act of remembrance (publishing biographies, broadcasting audiovisual documents, making research). Within all these categories there are interesting phases and forms of activities, awaiting further investigation: the debate over the possible comeback of the Beatles was the 'Pop Enigma of the 1970s', while Lennon's death interrupted, but did not stop, the rumours. The fan culture of the Beatles did not disappear after Beatlemania or 1970, on the contrary, it had its second bloom in the forms of auctions, fanzines, cover bands, conventions, festivals and other social gatherings, and, furthermore, later entered into a new dimension of communication provided by web sites and internet chat forums.<sup>7</sup> The history of the Beatles is not confined in the ideology of artistry and the vaults of the past but continues to unfold as a cultural narrative

### The Beatles in Cultural History

To my mind, tools of cultural history can assist to comprehend the heterogenous and continuing story of the Beatles. Following the ideas of the famous French annalist Fernand Braudel, Finnish cultural historian Kari Immonen (1996, 105–106) has suggested that the traditional ways of writing popular music history have been seriously limited. They have been mainly either in the genre of chronicles or linear stories. In chronicle approach, popular music is seen as a 'closed system', in which the performers, styles, songs and recordings are located neither in society nor culture, but within an autonomous domain. According to this view, popular music is just popular music, an isolated island in the sea of culture. In linear histories connections to larger contexts may be present but basically the history of popular music is seen as the history of consecutive events, a story, in which performers and genres succeed each other in a sequence culminating in the present moment. As Dave Harker (1994, 240–241) has observed, popular music, and rock in particular, has often been presented in terms of 'Darwinian progression' which involves a continual flowering of separate flora that have all grown from the rock'n'roll seed that was sown in the 1950s. Such approaches could also be termed neo-positivistic for their empiricist confidence

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<sup>7</sup> For a relationship between the Beatles and Internet see Ulrich D. Einbrodt's paper elsewhere in this book.

that 'the documents' will reveal 'the facts of the story' and that there is a wholly distinguishable generic form involved. As I have tried to argue, these kinds of narratives have also dominated the writing of the Beatles' history.

In reality history, even a relatively brief span like the history of rock music, is much more complex and multi-layered. At first glance the history of popular music may appear as a succession of innovations but behind the obsession with the new, the past is always present. The continual dialogue with its own history is an essential part of popular music, since, as Keith Negus (1996, 138) emphasises, "musical identities are created out of knowledge and experience of the past". Hence, besides chronological and linear stories there is the third approach, a sort of 'orchestra of history', as Immonen (1996, 105–107), again referring to Braudel, beautifully calls it. This metaphor indicates overlapping synchronicities and diachronicities which are present at given times. In the 'cultural polyphony' — to use another musical metaphor — of popular music there are different traditions with different durations, traditions, which live in the present moment equally, side by side. The system of tonality, 4/4 beat, the structure and duration of pop song are, for instance, to a greater or lesser degree part of older traditions while the ever-changing reproduction technology represents current innovation.

To extend this overview, it is possible to divide the spectrum of traditions into different categories. Negus (1996, 138) writes that new music and new cultural dialogues are made within the context of the possibilities provided by existing social relations (the industry organization, the political arrangements, the entire patterns of mediation and methods of social distribution), technological means (studio and instruments of music making, methods of storage and distribution) and aesthetic conventions (the complex of performance practices, physical techniques and discriminations to select chords, sounds, notes, words and imagery, and then combine them in a specific way). In popular music nothing is born in an autonomous and neutral vacuum, and rock music is thus not 'only rock'n'roll', as it is often stated, but a polyphonic cultural phenomenon.

Peter Burke (1997, 201) alleges that the essential problem for cultural historians is how to resist fragmentation without returning to the misleading assumption of the homogeneity of a given society or period. I wish to stress this, too. For cultural historians, there is still room to study how the Beatles was immersed in a historical process, and how the ways the group was perceived formed a complex field of communication, explication, and understanding. The Beatles — whether understood as an actual pop group operating in the 1960s or a part of the continuing history — was and still is constantly constructed and reconstructed, both by the members of the group and people commenting on them, as a cultural phenomenon. The Beatles is a cultural icon of which image is everywhere and of which meaning is multidimensional, unfathomable, and continuing. As such, the group is beyond quantification. One can, however, discuss it, present reasoned arguments, elaborate its 'spectral connections' and, I hope, reveal an underlying unity without denying the diversity of the past, the 'polyphony of history'.

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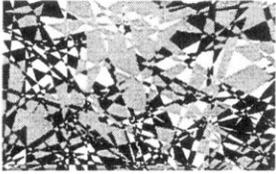
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**BEATLES 2000**

## **THE BEATLES IN THE INTERNET** An Analysis of the Presentation of the Beatles in the World Wide Web

Ulrich D. Einbrodt

The Internet is offering a gigantic variety of material – millions of pieces of information for nearly every thinkable question. For musicians, the internet provides an immensely useful medium: for almost every artist of the past and present there are bibliographies, pictures, theoretical articles, available cd's, midi files, discographies, merchandise products, tour plans, lyrics and even programs to make music with.

And what about The Beatles and their important influence on popular music? How are they presented in the net?

The aim of this study is to analyse the different ways of presentation of The Beatles in the net. What will be the emphasis within a page that offers material on the Beatles? Can we learn something about the music that goes beyond the information given in an encyclopedia on popular music?

It will also be of interest to look for midi files and their quality, the possible existence of musical, biographical, and further details that are hardly known yet.

Demonstrating the crucial points, to give help for an assessment of sites and to collect a link-compilation that will be useful to every Beatles-lover; these are the aims of this study.

To find material on The Beatles, search catalogues and engines need to be supplied with suitable keywords: for this short article, several search engines were supplied with the keyword 'Beatles' only. Forthcoming papers will concentrate on all names of the four members and in addition all names that have anything to do with The Beatles. So former musicians like Sutcliffe or Best will then be as important as George Martin, Ono or Lester.

### **Search for 'Beatles' With Engines and Guides**

Starting with a search catalogue like Yahoo,<sup>1</sup> the search word 'Beatles' will lead to different results, depending on the version of Yahoo that will be questioned. For this paper, the German, British, and U.S.A. -version have been used. So, our word 'Beatles' will find categories, sites and news. The German Yahoo has found more than 3,000 sites, the U.K. version nearly 130,000 and the U.S. version offers the same 130,000 links, but gives different categories and news. A worldwide search of the search engine 'Lycos'<sup>2</sup> provides nearly 85,000 matches. These figures make clear that, for this paper, only a few highlights can be demonstrated here. Of all the search results, the first 120 of each search engine are chosen and tested. The matching results will be further multiplied by a simple system, the snowball system. Many sites contain a link-section that might contain links that are not listed in the results of a search engine.

A good start is offered with the categories of the U.S. version from Yahoo: here categories like 'Band Members', 'Chat', 'Fan Clubs', 'Lyrics', and 'Midi' are found among Memorabilia, and sections like 'Fan Fiction', 'Humour' and even a few matches for 'Anti-Beatles'.<sup>3</sup>

Another start is to look for virtual music guides and band lists like 'The All Music Guide',<sup>4</sup> or 'The Ultimate Band List'.<sup>5</sup> Here biographies can be found as well as discographies including articles on some albums.

Also useful are books like Internet music guides, but this is only the case when an up-to-date issue is available, like 'The Virgin Internet Music Guide',<sup>6</sup> which has just

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<sup>1</sup> Yahoo Deutschland. May 5, 2000 at <http://www.yahoo.de/>; Yahoo USA. May 6, 2000 at <http://www.yahoo.com/>

<sup>2</sup> Lycos Deutschland. May 3, 2000 at <http://www.lycos.de>

<sup>3</sup> Yahoo USA, Beatles Categories. May 7, 2000 at [http://dir.yahoo.com/Entertainment/Music/Artists/By\\_Genre/Rock\\_and\\_Pop/Beatles\\_\\_The/](http://dir.yahoo.com/Entertainment/Music/Artists/By_Genre/Rock_and_Pop/Beatles__The/)

<sup>4</sup> The All Music Guide, at <http://www.allmusic.com/>

<sup>5</sup> The Ultimate Band List, at <http://www.ubl.com/>

<sup>6</sup> Wills, Dominic; Wardle, Ben 2000. The Virgin Internet Music Guide. Version 1.0. London: Virgin Publishing.

been published. All guides that are more than one or two years old contain many link addresses that are possibly no longer working, as 'Net Music'<sup>7</sup> from 1995.

Search catalogues like Yahoo also offer biographies within their categories. For example, the Yahoo match provides a comprehensive biography starting in the year 1957.<sup>8</sup> The news category gives news in different languages, here a German report from June 7th, mentions that The Beatles are in the studio again where Paul and Ringo are supporting George with his new album.<sup>9</sup> Yahoo also lists special Beatles Clubs.<sup>10</sup> There you have to log in first to get news, chats, pictures and other offers. The same is true for chat rooms where Beatles fans from around the world can meet. Also there are newsgroups, here called message boards, where messages can be posted.<sup>11</sup> The category 'Tribute Bands' lists a number of bands that play Beatles songs, the names of these bands suggest the repertoire as well: There are bands like 'Fab Four', 'Help!', 'Revolution' and 'Ticket to ride'.<sup>12</sup>

Many pages devoted to the Beatles are non-official pages made by fans. Fan pages have the aim of providing information on whatever the author of the page considers to be interesting, so these pages are a mixture of different categories and subjects concerning the Beatles. Mostly there is a general view of the Beatles as a band with biography and discography, in many cases the band members are featured separately. Often there are some highlights in the form of in-depth studies or collections to a special point which are hardly to be found elsewhere. Of these fan pages, several appear constantly in the lists of search engines, four of these shall be introduced here as typical.

### **The Typical Beatles Fan-Site: Four Examples**

The first fan page is 'Welcome to Troni's Beatles Archive'.<sup>13</sup> It has the famous internet address 'pilzkopf' in its url, which is, or rather was, the German nickname for the Beatles during the sixties because of their hairstyle. The page from the author Ralph Weigmann offers a discussion forum in form of a Beatles mailing list, a Beatles

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<sup>7</sup> Greenman, Ben 1995. *Net Music. Your Complete Guide to Rock and More on the Internet and Online Services*. New York: Michael Wolff & Company.

<sup>8</sup> Yahoo USA, Music Beatles Biography. May 7, 2000 at <http://musicfinder.yahoo.com/shop?d=p&id=beatlesthe&cf=10>

<sup>9</sup> Yahoo USA, Music News Beatles. May 8, 2000 at <http://de.news.yahoo.com/000607/2/x17n.html>

<sup>10</sup> Yahoo USA, Music Beatles Clubs. May 8, 2000 at [http://dir.clubs.yahoo.com/Music/Genres/Rock\\_and\\_Pop/Artists/Complete\\_Category\\_Listing/Beatles\\_\\_The/](http://dir.clubs.yahoo.com/Music/Genres/Rock_and_Pop/Artists/Complete_Category_Listing/Beatles__The/)

<sup>11</sup> Yahoo USA, Music Beatles Message Boards, at <http://musicfinder.yahoo.com/shop?d=p&id=beatlesthe&cf=17>

<sup>12</sup> Yahoo USA, Music Beatles Tribute Bands. May 8, 2000 at [http://uk.dir.yahoo.com/Entertainment/Music/Artists/By\\_Genre/Rock\\_and\\_Pop/Beatles\\_\\_The/Tribute\\_Bands/](http://uk.dir.yahoo.com/Entertainment/Music/Artists/By_Genre/Rock_and_Pop/Beatles__The/Tribute_Bands/)

<sup>13</sup> Weigmann, Ralph. Welcome to Troni's Beatles Archive, at <http://www.pilzkopf.de/beatles.htm>

Legacy Listing, a television archive, an anthology and a bootleg section, links and other categories.

From all these the 'Beatles Legacy Listings'<sup>14</sup> turn out to be a very powerful database. These listings '... try to give information on each & every known performance "The Beatles" were involved in during their lifetime.'<sup>15</sup> Here all known recordings of spoken words are listed, for example poems read by John or all interviews from 1961 – 1970. Also all live performances of songs are listed alphabetically and also all live performances of concerts, starting 1957, where, for example, all concerts of the 'Quarry Men' are listed, together with exact location, venue and band members. This comprehensive list goes on till 1966, the year of the last public performance. Also included are radio and tv recordings, the 'Get Back' rehearsal sessions, record and home studio recordings, and also all records and songs from the individual band members including Yoko Ono with their solo careers after 1970. For comfortable study of this long work, all files can be downloaded as a single zip-file in text-format.

The second example is 'Steve Clifford's Beatles Website'.<sup>16</sup> Besides the usual links and news this page gives reviews of Beatles guidebooks and fanzines and it includes a section on Lennon's painted Rolls Royce and specials for collectors. The highlights of the page are the sections 'All you need is Louvre'<sup>17</sup> and 'Visit the Beatles England'. The 'louvre' link leads to a kind of virtual museum with several floors. On the first memorabilia items like buttons can be seen, the second shows Beatles posters, concert programs and tickets, the third miscellaneous articles. The category 'Visit the Beatles England' is dedicated to Tours for tourists who want to visit famous sites connected to the Beatles. One of these tours is 'London Beatles Walks',<sup>18</sup> which offers two tours around London. The so-called 'Beatles In My Life Walk' starts at Baker Street Underground on Tuesdays & Saturdays at 11.00 a.m. There many locations can be visited, like the Apple office, the place of the Rooftop Session, McCartney's current office, the Abbey road crosswalk, film locations of *A Hard Days Night* and the house where Paul lived with Jane Asher.

An example shall be given from the 'All you need is Louvre' section. It is a ticket from the Beatles last concert in Candlestick Park, San Francisco, CA, Aug. 29. 1966. 'An unused ticket from the Beatles last scheduled concert appearance. 25.000 fans were at hand to witness this little piece of pop history'.<sup>19</sup>

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<sup>14</sup> Weigmann, Ralph. Welcome to Troni's Beatles Archive, Beatles Legacy Listings, at [http://www.pilzkopf.de/bll\\_main.html](http://www.pilzkopf.de/bll_main.html)

<sup>15</sup> Weigmann, Ralph. Welcome to Troni's Beatles Archive, at <http://www.pilzkopf.de/beatles.html>

<sup>16</sup> Clifford, Steve. Steve Clifford's Beatles Website, at <http://www.islandnet.com/~scliffor/beatles/fabhome.htm>

<sup>17</sup> Clifford, Steve. Steve Clifford's Beatles Website. All you need is Louvre, at <http://www.islandnet.com/~scliffor/beatles/museum/entrance.htm>

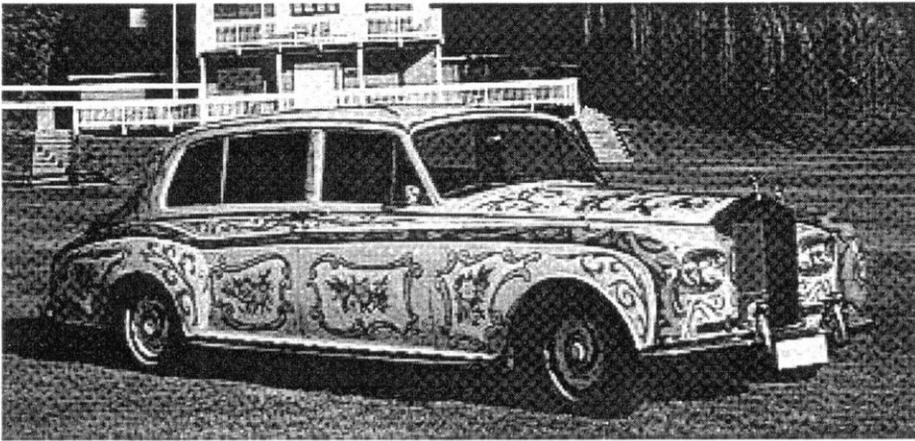
<sup>18</sup> Clifford, Steve. Steve Clifford's Beatles Website. London Beatles Walks, at <http://www.islandnet.com/~scliffor/beatles/beatwalk.htm>

<sup>19</sup> Clifford, Steve. Steve Clifford's Beatles Website. All you need is Louvre. Tickets, at <http://www.islandnet.com/~scliffor/beatles/museum/museum.htm>



Example 1. Ticket from the Beatles last concert in Candlestick Park, San Francisco, CA, August 29, 1966.

Lennon's painted Rolls Royce is featured with several pictures, one of the first promo shots is shown here.<sup>20</sup>



Example 2. Lennon's painted Rolls Royce.

Example no. 3 is 'Erek's Beatles Page'.<sup>21</sup> Besides the usual material there are surely at least three highlights on this page. One is called 'Working titles'. Here we are informed about how the Beatles titled or announced many of their songs between each other. Often these working titles are abbreviations of a line of the lyrics. For example, 'I saw her standing there' was mostly referred to as 'Seventeen'.<sup>22</sup> Then there are a few so-called ultra rare pictures and a 'Sound Files' section, which is

<sup>20</sup> Clifford, Steve. Steve Clifford's Beatles Website. Lennon's Roller, at <http://www.islandnet.com/~scliffor/beatles/roller.htm>.

<sup>21</sup> Erek's Beatles Page, at <http://www.renc.igs.net/~barfamily/erek/webpage.htm>.

<sup>22</sup> Erek's Beatles Page. Working Titles, at <http://www.spaceports.com/~erek/eightarms.htm>

divided into several sub-categories like early Beatles, Beatles, or gives sound files for each Beatle individually. All of these can be listened to at once or downloaded as zip formats, where they will be transferred to mp3 or real player files. Some of the sound files are samples, others are in full length. Here especially the 'Early Beatles' section provides rare material, like 'Love of the loved' from the famous Decca Audition of New Year's Day, 1962. This song was the only Lennon/McCartney composition from the audition not included on Anthology 1.<sup>23</sup>

The fourth example is 'Steve's Beatles Page'<sup>24</sup> which is mostly a text-oriented page that provides many pieces of information: Infos on CDs and vinyl records, songs and midi files as well as the category 'The Beatles' Recording Sessions', which is taken from Mark Lewisohn's book.

The special highlight is the list of song anomalies, which annotates all strange occurrences during the songs. This list can be looked at completely as a very long file, or more comfortably, the song section is clicked which leads directly to the lyrics of a certain song, its availability, that is, on which CD or album it can be found, the recording and mixing dates, and finally, the anomalies list. This list has its origin in the newsgroup 'rec.music.beatles' and therefore gives also statements to the anomalies by several contributors.

As an example, the song 'Penny Lane' is chosen here.<sup>25</sup> There, on 1:19-1:21 a crescendoing microphone feedback can be heard, similar to at the end of the song but most likely an error; on 1:27, 1:30 and 1:32 a bizarre sound on the 4<sup>th</sup> beat like a very low tuned timpani. That sound is regarded as irregular and not consistent within the chorus. Also there are two bars of a double bass at 2:04 under the lines 'banker sitting waiting for a trim'. Was that a mixing decision (only to put double bass there, i.e. it could have been throughout the song), or was it recorded like that? Here someone from the newsgroup observes that the sound of the double bass playing the slow deep lines is being used to signify the banker, and someone else adds that there were not channels enough to record a double bass isolated to mix in later and thus it was supposed to be like that.<sup>26</sup>

## **Emphasizing Certain Aspects: Amplification, Films and Humour**

Different from these fan pages that offer material from diverse categories, there is also a great percentage of web sites that emphasize a certain point only. From these, a few examples shall be given:

'The Vox Showroom'.<sup>27</sup> This is an unofficial site for VOX amplifiers, which were used by the Beatles during their concerts and studio recordings and which to a great

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<sup>23</sup> Erik's Beatles Page. Sound Files. Early Beatles, at <http://www.geocities.com/SunsetStrip/Theater/2978/beatles.htm>

<sup>24</sup> Steve's Beatles Page, at <http://www.stevesbeatles.com/>

<sup>25</sup> Steve's Beatles Page. Anomalies list, at [http://www.stevesbeatles.com/songs/penny\\_lane.shtml](http://www.stevesbeatles.com/songs/penny_lane.shtml)

<sup>26</sup> cf. Steve's Beatles Page. Anomalies list. Penny Lane, at [http://www.stevesbeatles.com/songs/penny\\_lane.shtml](http://www.stevesbeatles.com/songs/penny_lane.shtml)

<sup>27</sup> The Vox Showroom, at <http://www.voxshowroom.com/>

amount are responsible for the sound and the stage look of the Beatles. The site lists all amplifiers with pictures from the amps alone or in the studio or on stage with the Beatles, also there are technical specifications and it is stated for which time a certain model is used. These amplifiers had to be used for all concerts, but not in the studio. The contract of the Beatles with the VOX manufacturer states that: 'The Beatles were obligated by contract to use VOX amplifiers while on stage, but were free to utilize equipment of their choice for recording purposes.'<sup>28</sup> Therefore the sound on records can come from different amps, as on one studio picture an American Fender amp can also be seen among VOX 7120 amplifiers.<sup>29</sup>

'The Reel Beatles'.<sup>30</sup> All films of the Beatles are presented by a summary, infos concerning the cast, production and release dates, also there are video trailers, listings of soundtrack recordings and comments of the Beatles to the films.

Some pages feature funny aspects, like 'Welcome to my Beatles Parodies Page!!!'.<sup>31</sup> The only intention of this page is to offer new lyrics to Beatles songs, often on computer topics. Here for example, 'Paperback Writer' becomes 'Internet Writer':

'Internet writer...  
Dear homepage surfer will you read my page  
It took a day to write, it's the latest rage,  
It based on a page by a man named Haber  
And I need a hobby  
So I wanna be an internet writer  
Internet writer...' <sup>32</sup>

Another of these fun pages is 'Dana Pannell's Beatles Karaoke'.<sup>33</sup> Here nearly all songs are listed, by clicking on one the Quicktime plug in starts and plays the song as a midi file, but without the vocal melody. During this playing time, the lyrics are displayed.

Surely funny are all those pages about The Rutles, who act as a virtual counterpart to The Beatles, with nearly the same biography, but with no success at all. One of these pages is 'The Rutles Story. A Tragical History Tour'.<sup>34</sup>

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<sup>28</sup> The Vox Showroom. Miscellaneous, at <http://www.voxshowroom.com/uk/misc/beatle.html>

<sup>29</sup> The Vox Showroom. Miscellaneous, at <http://www.voxshowroom.com/uk/misc/beatle.html>

<sup>30</sup> The Reel Beatles, at <http://oak.cats.ohiou.edu/~ms538596/reelbeatles.html>

<sup>31</sup> Welcome to my Beatles Parodies Page!!!, at <http://www.geocities.com/WallStreet/4240/Beatles-Parodies.html>

<sup>32</sup> Welcome to my Beatles Parodies Page!!! Lyrics, at <http://www.geocities.com/WallStreet/4240/Lyrics.html>

<sup>33</sup> Dana Pannell's Beatles Karaoke, at <http://shell.wspice.com/~dpannell/beatles/>

<sup>34</sup> The Rutles Story. A Tragical History Tour, at <http://www.getback.org/rutles/rstory.html>

## **Sites on Specific Questions: History, Recording, Analysis**

Some pages concentrate on a specific question, where a historical, musical or another aspect is emphasized, such as 'Whatever Happened to Rory Storm and the Hurricanes',<sup>35</sup> which gives a description of the band after Ringo left them, or 'Who were Johnny and the Moondogs?',<sup>36</sup> where this early band around John Lennon is introduced.

'The Usenet Guide to Beatles Recording Variations'<sup>37</sup> concentrates on listing these variations in the recording process for all CDs and LPs. For example, the Capitol Releases of The White Album and Abbey Road were filtered to remove most of the bass and some treble for the purpose of making it easier to cut LP masters of the long 25-minute sides. As a loud bass requires wide grooves on the LP record, Capitol obviously did not want to bother about that, so these records sound thin and have no volume.

More detailed descriptions are available for each individual song, which is listed with recording dates, infos on the master tape, the labels and their respective numbers on different Parlophone, Capitol, EMI or other labels.

A few pages are devoted to the musical side of the Beatles and present analyses to a selection of songs. One of these sites is 'Beethoven' by Ian Hammond:<sup>38</sup> Here, in-depth analyses of certain songs are featured, for example 'Because' and 'Revolution No. 9'.

The most famous page on analysis is the series 'Notes On' from Alan Pollack. Here, nearly 200 songs are analysed in harmonic details and overall form.<sup>39</sup>

## **Midi Pages**

Another category is the great amount of picture, lyrics, and midi pages. These aspects are often parts of the fan pages as well, or fan pages give them a link. One of these midi pages is the 'Beatles Midi Music'.<sup>40</sup> This site contains all the songs of the regular CDs including the Past Master ones as midi files. A click on the shown album cover gives the opportunity to download a single song from the chosen CD or the complete one as a zip file. Most files offer complete arrangement with a melody track substituting the vocals. All these files are good for study or rehearsing to play or sing the songs, as most midi player programs offer the options to change speed, select or mute tracks or transpose the whole song to another key.

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<sup>35</sup> Whatever Happened to Rory Storm and the Hurricanes?, at <http://www.parlorcity.com/jcirillo/rstorm.htm>

<sup>36</sup> Who were Johnny and the Moondogs?, at <http://www.gbar.dtu.dk/~c958468/beatles/groupjohnnyandthemoondogs.html>

<sup>37</sup> The Usenet Guide to Beatles Recording Variations, at <http://www.columbia.edu/~brennan/beatles/var-index.html>

<sup>38</sup> Hammond, Ian. Beethoven, at <http://www.beethoven.com/>

<sup>39</sup> Pollack, Alan W. Notes On, at <http://beatles.csel.it/rmb/files/awp/awp.html>

<sup>40</sup> Beatles Midi Music, at <http://www.geocities.com/SunsetStrip/Towers/2838/index2.htm>

## Databases and Miscellaneous Events

Different kinds of homepages are those that have the aim of providing a comprehensive database on several or a special aspect. In some cases, these consist mainly of link-collections that are not filtered, but often an overwhelming, immense amount of material is presented. Some pages appear constantly within search results, a few shall be described more closely:

The 'Beatle Zone'<sup>41</sup> provides categories in the same way a search catalogue would do, here there are categories like 'History' (for all band members), 'Reference' (for bootlegs and collecting), 'Music & Lyrics' (including tablatures, chords, mp3's), 'Fan pages' for chats or picture tours, 'Family & Friends' (Linda, Julian, Yoko), 'Tribute Bands', a 'Mall' for books, CDs and several other categories. With such a structure, the numerous links are filtered and will easily lead to the sites that might suit one's needs.

Even better still is Robert Fontenot's Page 'The Fab Files: The Complete Collection', where the author states: 'This is my ongoing attempt to catalog every song- or album-specific Beatles link on the web.'<sup>42</sup> Once an album is selected, all links will be provided for this album, and for each individual title. This means that all links to the songs of the Beatles are listed, categorized after release infos, history, where you get samples of the song, its chords and its midis, its lyrics, analyses of the music, and much more. This site is definitely the most comprehensive and best-structured link-collection, when the individual albums and songs are concerned.

Some pages are structured differently, as 'The Beatles Internet Album'.<sup>43</sup> Here the aim is to lead to links that might bring new light to many frequently asked questions and to aspects that are hardly ever heard of. The usual biographies are extended here and include also Pete Best, Stuart Sutcliffe, George Martin, Brian Epstein and others. A special oddity section for many songs and a great number of sound clips is added, including even old and rare audio files such as from Pete Best where he talks about his relation to John.

The page gives also features to very special and selected aspects, for example, 'Missing in Action'<sup>44</sup> gives detailed pieces of information to the *Sgt. Pepper* Cover, who designed it, who took the photos at which studio and when. It is said that 'Several people who were intended to be included on the cover never made it, including Elvis, Hitler and Jesus. In addition, two people who were included were later removed by photographic retouching. In these pics from alternate shots of the cover photo, you can still see Leo Gorcey, who was removed because he requested a fee, and Ghandi, because EMI felt his inclusion might offend record buyers in India.'

A site with several features is also 'Erdbeerfelder',<sup>45</sup> which is the German word for Strawberry Fields. Here more eccentric topics like John Lennon and the Number 9

<sup>41</sup> The Beatle Zone, at <http://www.beatlezone.com/>

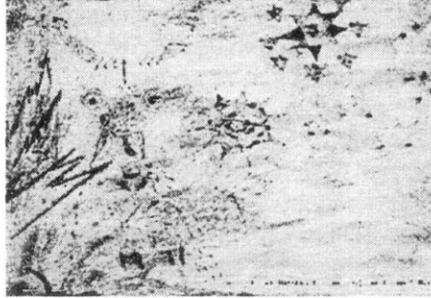
<sup>42</sup> Fontenot, Robert. The Fab Files: The Complete Collection, at <http://beatles.about.com/musicperform/beatles/blalbums.htm>

<sup>43</sup> The Beatles Internet Album, at <http://www.getback.org/>

<sup>44</sup> The Beatles Internet Album. Missing in Action, at <http://www.getback.org/bsgtppr.html>

<sup>45</sup> Erdbeerfelder, at [http://www.pfefferland.de/erdbeerfelder\\_menuue.htm](http://www.pfefferland.de/erdbeerfelder_menuue.htm)

and the question if Paul McCartney is dead are dealt with. Also there are specials to the history of the title 'Lucy in the Sky with Diamonds' and its presumed connexion with drugs. For explanation, the picture from 4-year-old Julian Lennon is presented.



Example 3. 'Lucy in the Sky with Diamonds' by 4-year-old Julian Lennon.

## **Summary**

As a summary, one can appreciate the work behind all pages dedicated to the Beatles, the amount of information given, the interesting or rare material that is hardly or nowhere else available. The presentation is mostly neutral and in a matter-of-fact way.

As the internet is an ever-changing medium, the results will reflect the material for the time of the research; but as the topic – The Beatles – will stay the same, the material from the internet will be a ground to build upon, new contributions will follow and can be added to a kind of virtual, ever growing bibliography.

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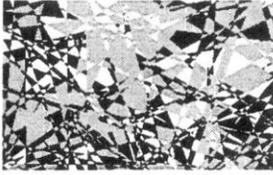
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BEATLES 2000

## THE BEATLES IN AUSTRALIA

Bruce Johnson

'This is the greatest reaction we have ever received anywhere in the world.' John Lennon on arriving in Australia for the Beatles tour in 1964. <sup>1</sup>

The Beatles arrived in Australia on June 11, with Jimmy Nicol replacing a hospitalised Ringo, who caught up with the tour in Melbourne June 14. They recalled the tour as the most enthusiastic reception they had ever encountered, a constant round of press receptions, appearances before unprecedented street crowds, and a continuous groupie feast. Fourteen dates had

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<sup>1</sup> Quoted from Glenn A. Baker, with Roger Dilemia 1982. *The Beatles Down Under: The 1964 Australia and New Zealand tour*. Glebe NSW: Wild & Woolley, 7. This is the most detailed account published of the Beatles' Australian tour, and as such the source for the factual material used in this paper, unless otherwise indicated. I have given page references for direct quotations. Other significant sources are: Bob Rogers and Denis O'Brien 1975. *Rock 'n' Roll Australia: The Australian Pop scene 1954-1964*. Stanmore NSW: Cassell Australia; Michael Sturma 1991 *Australian Rock 'n' Roll: The First Wave*. Kenthurst NSW: Kangaroo Press; Lawrence Zion 1987. *The Impact of the Beatles on Pop Music in Australia 1963-66*. *Popular Music*, Vol. 6 No. 3, 291-312.

been initially agreed: three each in Sydney and Melbourne, two in Brisbane, and six in various cities in New Zealand. Adelaide and Perth originally excluded for economic reasons relating to the cost of transporting the entourage such immense distances: Adelaide is around 1200 kms in a straight line from Sydney, and Perth more than 2000 kms further. Although they didn't get to Perth, a combination of sponsored travel and an 80,000 signature petition from the Adelaide public via a local DJ, Bob Francis, led to that city being added as the first concert venue, with Jimmy Nicol replacing Ringo. They thus flew on to Adelaide on Friday June 12 for their first Australian concert. They arrived to crowds that had not been seen in that city on such a scale since the tour of the Queen in 1954 - a significant connection, as I shall go on to suggest.

Of all the Australian cities they played, it was Adelaide and Melbourne which produced the greatest adulation and hysteria. The 12,000 ticket sales for the four shows in Adelaide brought in £22,000, of which the Beatles took £12,000, more than they earned from the entire rest of the tour. 3,000 camped in ticket queues beginning on the Friday before sales began on Monday. The crowd lining the motorcade route from airport to the city was estimated at more than 200,000, and those assembled in the inner city at around 30,000.

At the Adelaide press conference Lennon said enthusiastically, 'It's the best welcome we've had anywhere in the world'.

'Don't you say that everywhere?', asked a sceptical journalist, and the emphatic Lennon replied, 'No. We say "It compares favourably with those elsewhere". This is easily the best.' (Baker and Dilemia 1982, 45). Paul McCartney said, 'I nearly cried in the car. Nothing like this has ever happened to us before' (Baker and Dilemia 1982, 50).

In Melbourne, alarmed by press reports of the size of the reception in Adelaide, the Victorian Police Force also called in army and navy reinforcements. Casualties among the crowds necessitated setting up what amounted to two field hospitals. At the Southern Cross Hotel, where the band would stay, the crowd surged towards the glass walls. 300 police and 100 military tried to cope. An expensive Italian sports car was crushed under the weight of scrambling feet. Over 150 people received medical treatment on the spot and a further 40 were rushed to hospital by ambulance. A car carrying the band away from a concert had its rear door completely torn off.

## Impact

The Adelaide and Melbourne receptions were the most massive and hysterical of the band's career, and these headline events give some idea of the immediate impact of the band in Australia. There were more far-reaching changes, however. Some of these basically duplicated what happened in Australia's two major sources of pop influence, England and the US, and can be quickly summarised in a recognisable way. They changed the sound and profile of Australian rock, and brought into view in a way that could no longer be ignored, the rise of 'youth culture'

as a major leisure market, and now something more pervasive than the working class phenomenon that rock had very largely been.

### **Impact: Shifting Orientations**

There are other aspects of the impact of the Beatles in Australia which present points of distinctive interest, either because they were distinctive to Australia, or because they dramatically accentuated tendencies apparent elsewhere. Thus, for example, the shift of pop interest from the US to England was international, but in Australia, this has a particular complexity. Throughout the twentieth century, Australian culture wavered between English and US orientations, one pulling backward to the imperial tradition, the other towards emancipated modernity and the rise of mass culture. Australian rock was originally a sign of the increasing Americanisation of Australia, a pernicious tide of vulgar low culture. Its main centre was the most Americanised of the major cities: Sydney. Because they were English, the Beatles were able to bring the imperial past and the modern present into closer harmony.

In doing so, the Beatles also de-centred the Australian rock scene which helped further to reconcile contemporary pop with English traditions. In particular, they encouraged the emergence of a pop movement centred on one of Australia's most 'English' cities, Adelaide. Hitherto, Australian rock had been primarily a Sydney phenomenon. Sydney was the media centre of Australia, especially in terms of record production and TV. Melbourne was Sydney's main competitor as a rock/pop centre, and Adelaide barely had a national pop presence.

The extravagant reception it gave the Beatles situated Adelaide in the national pop consciousness, but also opened up the city as a source of pop talent. Among the reasons for the massive welcome was of course the fact that Adelaide had so energetically petitioned for an Adelaide stopover. This was perhaps the biggest entertainment event in the city's history, which had rarely if ever before been included in the itinerary of an international rock tour. Now it had made one happen by its own grass-roots efforts. But there are deeper historical factors at work. In general, Adelaide had a stronger orientation to English culture than was the case with Sydney. It was founded as a free, as opposed to penal, settlement, dominated by German and English immigrant families. Known as 'The City of Churches', it had a very conservative and genteel profile and US culture was regarded as rather vulgar and parvenu. The arrival of the Beatles, however, disclosed important shifts that had been occurring. Particularly significant was the 'Elizabeth factor'. During the fifties rapid growth increased by assisted immigration from the UK, led to the establishment of a satellite city, Elizabeth, 26 kilometres to the northeast. Lawrence Zion has pointed out that the Beatles-led 'English Invasion' of the early sixties thus found in Adelaide a hospitable incubation site, with many young immigrants having a personal knowledge and recent experience of the musical background. They could 'out-Merseybeat' the east coast imitators.<sup>2</sup> Adelaide thus played a leading role in the next phase of

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<sup>2</sup> Zion 1987.

Australia's popular music, with bands like The Twilights, The Masters Apprentices and The Angels, contributing significantly to national developments of the seventies.

### **Impact: Pop Corporatisation**

Other aspects of the Beatles' Australian impact were not so locally distinctive, but for various reasons were dramatically accentuated as compared with other anglophone countries. Above all, the tour appeared to accelerate the rise of mediators and mediators, signalling an era of controlled youth culture, of culture made *for* youth rather than *by* youth. In the earliest days of Australian rock, through to the late fifties, there was a strong DIY spirit. Bands and their followers - often friends - organised their own gigs, dances, venues and fan clubs. They made their own equipment and stage costumes. Initially the establishment disdained or actively opposed rock, and the music had been in wide circulation among youth well before it was embraced by mainstream media and market interests.

By the time the Beatles arrived, it appeared that rock was after all a significant bandwagon. Their tour became a tightly controlled industry event, with a level of corporate collusion unprecedented in Australian rock. Sydney's radio 2SM, in an arrangement with a major washing powder, paid Brian Epstein £5,000 for exclusive coverage of the tour, including a representative, Bob Rogers, travelling with the entourage and producing interviews each day. *The Sun* newspaper and radio station 2GB bought 1200 seats as prizes in a competition 'Why I must have Beatles tickets'. A costume jewellery designer discovered that the trademark for the word 'Beatles' had not been registered in Australia, and lodged a claim. But corporate Australia's intervention in youth marketing was then overtaken by corporate internationalism. The Vice President of Seltaeb flew in three weeks before the tour to tie up Beatle marketing rights, announcing an expected £150,000 income from Beatles merchandising. This was for a tour that had originally been negotiated for a mere £1,000 for the band itself. For any kind of music, Beatles merchandising imagery was unprecedented in range and quantity, including plastic wigs, masks, cars, shoes, lingerie, hair styling, PA equipment and even jelly cakes and gingerbreadmen. Pop became a scripted collaboration between youth and the market economy. The Adelaide concerts given respectability by support from corporate and media interests including the major department store John Martin's.

### **Impact: the Regulation of Fandom**

The emergence of the industry mediators was paralleled by a related shift. The Beatles visit drew youth into a more passive and regulated model of conduct. In view of the massive and highly publicised hysteria this may seem to go against every

commentary on the tour. When the Beatles arrived in Melbourne, fans (on the basis of photographs and newsreel footage, mostly young women), almost suicidally hurled themselves against barricades, and a massive crowd crushed dangerously up against the glassed entrance to the band's hotel. The glass says something. The Beatles were owned by the industry, framed very conspicuously by the mediators – DJs, sponsors, promoters – and this was physically experienced in the form of 'windows' which gave scopic access but which were also barriers set up by the apparatus. The Beatles were everywhere visible, but for the vast majority, inaccessible. In a very important way, the fans were shut out, were disempowered. The tour raised levels of desire, but lowered levels of access, leaving the fans performing the hysteria of helplessness.

In a society so patriarchal as Australia, this parallels what appears to be an increased feminisation of fandom. The media noted that the audience was mainly teenage girls, a suggestion confirmed by all the photographs and film footage. This contrasts with the more balanced gender mix at pre-Beatles aisle-jiving rock concerts. Again, as the fan is feminised, (s)he is also relocated within a conventionally subordinated gender category. Something about 'agency' is again at work here. Although a reviewer talked about the phallic deployment of the band's guitars, the sexual charge between the Beatles and their fans is significantly different from that which seems to have existed between earlier Australian rockers like Johnny O'Keefe and their groupies. Published recollections of those early rockers suggest a lower level of impersonal objectification between performer and groupie. They would be more likely, for example, at least to know each other.<sup>3</sup>

In relation to the sexual indulgences of the Australian tour, John Lennon once likened the tour to Fellini's *Satyricon*. Members of the band entourage simply fed the lovable moptops a continuous diet of young girls, chosen from an inexhaustible supply hanging around outside the hotel if no others were available. The groupies were from every level of society, all eager, it seems, to bed international fame, rather than any particular profile. This aspect of the tour invites further research; here I simply outline some provocative details about the sexual politics of the tour, with some hypotheses.

I return to the conduct of Australian rock audiences in the mid-fifties. Seat slashing and jiving in the aisles are abandoned but 'willed', gestures of agency and choice, and in the case of jiving, a closely balanced heterosexual transaction. It appears that a transition in the role of pop-dancing was accelerated at around this time. In Australia, the earliest live rock venues were dances where heterosexual couples jived. Although nominally the male led, the largely improvised character of jiving (as compared with traditional ballroom dances such as the waltz), required a more flexible partnership than simply 'leader/follower'. Each had to respond to the other. Even in concert venues, the phenomenon of aisle-jiving had been noted from the earlier jazz phase. The antisocial side of this active audience participation was the practice of seat-slashing, evidently a male activity, but also evidently much less frequent than dancing.

As the youth industry and marketing mechanisms clicked in, this participatory profile altered. On rock TV shows, dancing gradually was explicitly proscribed in

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<sup>3</sup> See such memoirs as, for example, Jon Hayton and Leon Isackson 1990. *Behind the Rock: The diary of a rock band 1956-1966*. Milsons Point NSW: Time-Life Books.

favour of seated audiences. But even at dance venues from the early sixties, the character of the dance increasingly shifted to a self-contained solo model. In the Twist, proximity to a partner did not imply the kind of focussed co-ordination required of jiving. Dances like the Frug and the Watusi, the limbo, were virtually solo activities. The feminisation, isolation and 'containment' of the fan was actualised in the literally caged but otherwise abandoned solo movements of the Go-Go girls.

This relationship between staged ecstasy and regulation characterised the whole organisation of the Beatles tour. The band would announce an encore, which both settled the audience marginally but also raised expectation. But there was no encore; the point was to buy time for the band to depart backstage before the fans realised. In several cities, if excitement at the end of the concert seemed to be exceeding manageability, the national anthem was would be played, and the fans would rise to its feet, standing dutifully silent. This raises the question of how engineered and 'performed' the hysteria really was, how far the 'abandonment' was self-staged.

Beatles audiences represented the mass production of this tension between desire and disempowerment, by which a marketing demand could be created and supply controlled. The manufacturing of obsessive desire was a collaboration between industry, media and audience. Perhaps this pattern is most dramatically disclosed in the form of hysterical female incontinence. Journalist Ernie Sigley recalled a completely unexpected experience when he entered the hall after a Beatles show and was overwhelmed by the sharp stench of urine on the seats and floors, from so many girls wetting their pants during the show. The fans 'performed' a loss of agency, loss of power. Johnny Devlin was a New Zealand-born, Australia-based singer who toured as support. He later recalled:

'I saw girls in Adelaide lying on the floor, bashing their heads into the seats until they bled. Just gone, completely gone. It was frightening [sic] then and the thought of it is still quite disturbing.' (quoted in Baker and Dilemia 1982, 94).

Their conduct is associated with being 'unable': unable to control themselves, unable to get close. In the earliest phase of Australian rock, the level of obsessive desire was lower, and the level of access was higher. With the Beatles, desire was magnified by theatrical unattainability.

Although their ordinariness was part of the image, it was a mythic ordinariness. The *Fab[ulous]* Four were media constructions, and nowhere more so than in Australasia, so self-consciously remote from the centre of pop action. The Beatles came into being through recordings, radio, film, newspapers. In Adelaide, as Zion pointed out, a number of expatriate English youth had direct experience of the burgeoning Liverpool scene. But the estimated 200,000 who crowded the streets were not all expatriate Liverpudlians. In fact the local awareness and impact of the 'Elizabethans' was slight if even palpable at the time of the Beatles' arrival; their later emergence has no bearing on the reception accorded the Beatles.

The massive crowds in all cities were largely a function of geographical distance rather than regional kinship. Adelaide was on the margins of a nation already on the international margins. The Beatles were desired because they were so far away, so comprehensively mediated and mythologised - from wigs, suits, accents, to the apparatus of music and film media. Unlike local rockers who emerged from the

communities they entertained, they began life in the Australian imaginary as mythic constructs. Why not the same reception to Americans who had toured in the earlier days of Australian rock? To an extent there was, but they had not been so comprehensively packaged by a broad combination of local corporate interests. With the exception of the maverick innovating entrepreneur Lee Gordon, the full market possibilities of rock and youth had not been obvious to the corporate mainstream.

### **Impact: Pop and Class**

There is also a class factor at work. The link between Australian rock and youth culture originally traded to a large extent on a lower middle to working class image: the dress, the demeanour (sullen, raw, violent), the linkage with cars, hotrods, motor-bikes, the semi-articulate speech, the leisure spaces - all these produced a rock imagery which would appeal to that sector of youth with disposable income. That is, the working class kids who had left school to enter trade apprenticeships rather than continue through to university.<sup>4</sup>

The class factor was one of the reasons for the boom in jazz from the late fifties. In the wake of the baby boom the Australian university system opened up to youth who had hitherto been excluded by reason of socio-economic status. Many lower-middle and working class parents who were conscious that they might have benefited from a better education, but who carried the memory of their own childhood in the Great Depression, saw the university system as the way up for their kids, an opportunity for which they themselves had worked. These students, by virtue of their own and their parents' efforts, were embarked on an upward class journey. In Australia early rock was linked with everything they were trying to distance themselves from.

Disdaining rock was a decisive statement by the young would-be intellectuals and professionals who had their eye on a university education. They drew their recreational models from 'the arts', from sleek proto-mod styles or from bohemianism and the Beats, their music was jazz or folk - which combined energy with intellectual seriousness, and which in fact converged in the Gospel revival. These musics displayed a certain energy, but also the continuing supremacy of 'the mind'. They gathered in campus dances, and coffee lounges where cappuccino, spaghetti and Spanish bullfight posters confirmed their sophisticated Euro-centric cosmopolitanism. They read English literature, but little Australian. They disdained pop and US low culture such as TV and mainstream movies (but the Beats and *La Dolce Vita* were hip), and rock, which was American and vulgar, raw, inarticulate, and apparently musically naive.

The Beatles transformed this dynamic overnight. They wore suits, washed (their hair in particular actively projected this message), they were articulate but youthfully perky, they were composed and in control in interview, their sexuality was sublimated in a bit a head wagging - no grinding pelvic stuff here. They showed no interest at all in the 'trades' ethos and its life style accoutrements: jeans, motorbikes,

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<sup>4</sup> See Zion, Lawrence Zion. 1989. 'Disposable Icons: Pop Music in Australia, 1955-1963.' *Popular Music* Vol. 8 No. 2, 165-175.

hotrods. In fact it appears that this class-defined lifestyle, which once 'owned' rock imagery, was instinctively hostile to the Beatles phenomenon. In the highly publicised leadup to the tour, two 21 year old labourers assaulted people in the ticket queue, and were sentenced to 14 days jail. It was also reported that motorcyclists and hotrod drivers threw mice and stink bombs into the queues (Baker and Dilemia 1982, 41-2).

The Beatles were not American, and thus represented a resurgence of 'civilised' Englishness that was gratifying to all those who disdained US culture and who felt threatened by its increasing domination of the Australian consciousness. Curiously, then, they made space in Australian pop culture for a more conservative tradition in Australian culture. The Beatles had middle-class hygiene with intellectual sinew, and yet they played hard 'black' rock 'n' roll. They stole the undergraduate jazz constituency. The Australian jazz boom dating from the late fifties was suddenly extinguished, particularly by John Lennon's reported loathing of traditional jazz.<sup>5</sup> If Elvis was allegedly a white boy with a black sound, the Beatles were nice boys with a black sound. Youth who formerly avoided rock as a class stigma, suddenly turned to the Beatles. The first concert ticket was bought by a university student, likewise the winner of a 'Beatles Look-alike' contest held in Adelaide. Obviously, supercilious disdain was no longer enough to keep rock in its place. Understanding that some of their intellectual high-ground was under threat from the rising tide of pop culture, a handful of university students were among the 500 or so fans waiting to greet the Beatles outside the Chevron Hotel in Sydney. The students waved banners proclaiming 'We Want Arthur' - a studied greeting to pianist Arthur Rubenstein, also staying in the hotel. In Brisbane the reception included a substantial level of hostility, with various kinds of missile (eggs, fruit, rubbish, drinkcontainers thrown on stage and outdoors). Responsibility was claimed by university students who said they were offended at Beatlemania and its commercial promotion. The Beatles not only transgressed the youth class barrier, but also generational pop niche. A broad-based public opinion poll after the tour registered a 50% increase in the number of people who considered the Beatles to be a good influence. 64% of men and 70% of women said they could recognise Beatles music. It is something of a truism that the Beatles bourgeoisified rock. In an Anglo-centric society like Australia, so far from the source models of pop, we find particularly sharply etched case studies of the process.

Nonetheless, I have mentioned the way in which they brought the pop imaginary back into some continuity with the Australia's imperial traditions. There are also transnational continuities with earlier pop culture which the Beatles reinforced. There is a significant study yet to be made of the films of Richard Lester. His *A Hard Day's Night* (1964) and *Help!* (1965) apparently proclaim a new youth culture, yet his first, and now virtually forgotten 1962 film, *It's Trad Dad* (in the US, *Ring-a-ding Rhythm*), drew together fifties English 'Trad' jazz and US rock performers. Even the dress styles of the 1950s Teddy Boys drew on an Edwardian Englishness which looks forward to the heritage imagery exploited by the pop 'English Invasion' of the late 1960s.

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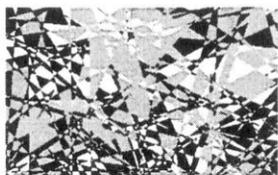
<sup>5</sup> See further, Bruce Johnson 1987. *The Oxford Companion to Australian Jazz*. Melbourne: Oxford University Press, 57-8.

I therefore conclude by foreshadowing further work on continuities which embroider the story of the Australian tour.

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**BEATLES 2000**

## THE BEATLES: HIGH-MODERNISM AND/OR POSTMODERNISM

Kenneth Gloag

The central objective of this paper is to re-articulate the possibilities of interpretation which can emerge from the consideration of the stylistic positions of the Beatles against or through the conflicting or interacting theoretical discourses of modernism and postmodernism.

My starting point for this process of inquiry is a passing comment by Fredric Jameson which appears in his seminal mapping of the postmodern, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Jameson 1991). The statement which I want to isolate and interrogate, something I have already begun to do elsewhere (Gloag 1988, 577-583), is his suggestion that the Beatles, along with the Rolling Stones, form a moment of what Jameson refers to as high-modernism, against which post 1960s trends such as punk and new wave are constructed as a point of postmodern reaction or departure. However, before exploring the critical implications of this suggestion in greater detail, it is worth considering the wider context within which it

appears. Following the assertion that any notion of a postmodernism 'depends on the hypothesis of some radical break ... generally traced back to the end of the 1950s or early 1960s', Jameson goes on to give an extended outline of the distinctive features of a postmodern cultural production:

'As the word [postmodernism] itself suggests, this break is most often related to notions of the waning or extinction of the hundred-year-old modern movement (or to its ideological or aesthetic repudiation). Thus abstract expressionism in painting, existentialism in philosophy, the final forms of representation in the novel, the films of the great auteurs, or the modernist school of poetry (as institutionalised and canonized in the works of Wallace Stevens) all are now seen as the final, extraordinary flowering of a high-modernist impulse which is spent and exhausted with them. The enumeration of what follows, then, at once becomes empirical, chaotic, and heterogeneous: Andy Warhol and pop art, but also photorealism, and beyond it, the 'new expressionism'; the moment, in music of John Cage, but also the synthesis of classical and 'popular' styles found in composers like Phil Glass and Terry Riley, and also punk and new-wave rock (the Beatles and the Stones now standing as the high-modernist moment of that rapidly evolving tradition) [...]' (Jameson 1991, 1)

And Jameson goes on to conclude with the question:

'The list might be extended indefinitely; but does it imply any more fundamental change or break than the periodic style and fashion changes determined by an older high-modernist imperative of stylistic innovation?' (Jameson 1991, 2)

Yes, the list could perhaps be extended indefinitely, and of course Jameson will reject the possibility of this opposition of different cultural productions as just another moment of stylistic change. However, there are a number of specific points that demand further scrutiny. While the question of historical chronology (Jameson situates this change in relation to the 'end of the 1950s or the early 1960s') is a point to which I will return, perhaps the most substantial and immediate concern is, as already anticipated, the implication that the Beatles are best situated on the modernist edge (high-modernism) of this great divide. The justification for this comes, again by implication, through the concluding reference to the 'older high-modernist imperative of stylistic innovation'. Clearly the imperative of stylistic innovation was a defining characteristic of the modernist aesthetic, one which propelled the teleological aspirations and progressive ideologies of the avant-gardes of modernism via the unrelenting desire for the new. It is also a characteristic of the Beatles and certain aspects of popular culture of the 1960s, within which popular music became increasingly diversified through a rapid process of stylistic innovation predicated upon experimentation and the celebration of a new found eclecticism.

To make a connection between these defining qualities of modernism and the music of the Beatles would appear to be a logical strategy. The stylistic trajectory of the Beatles from *Rubber Soul* and *Revolver* to *Sgt. Pepper* is defined as one formed by a new found ambition, an ambition which is predicated on experimentation leading to stylistic innovation. As is generally accepted, this is reflected in new textures and timbres as well as subject matter. For example, clearly the individuality of songs such as 'Tomorrow Never Knows', 'A Day in the Life', 'Strawberry Fields' or 'Lucy in the Sky with Diamonds', is formed as a consequence of this process, a

process which expands the parameters of popular music in terms of both its stylistic language and its status as a social object. In conjunction with the radical aspirations of experiment, the desire to impose some form of coherence upon the work, particularly in the case of *Sgt. Pepper* and again with *Abbey Road* could be seen to reflect the sense in which the urge to fragmentation is ultimately resisted within much modernist thought. In other words, the progressive spirit of the period as defined via the imperative of stylistic innovation in conjunction with the eventual resistance to fragmentation certainly lends credibility to Jameson's association between the Beatles and something called 'high modernism'.

However, it is equally clear that there are a number of problems with this somewhat casual association. Jameson describes the 'empirical, chaotic, and heterogeneous' qualities of postmodernism, three words which could all easily be appropriated in relation to the later recordings of the Beatles. The empirical conveys the sense of experimentation, while certain moments such as the *White Album*, could certainly be described as chaotic. However, it is the suggestion of the heterogeneous which is perhaps of most immediate relevance, as this tends to encapsulate the stylistic diversity and plurality of the music of the Beatles. In other words, the progressive nature of the experimental process of the later recordings is one option among many and clearly cannot be seen as the dominant one. These forward looking statements co-exist with the often ironic retrospective gestures and appropriation of standard popular music formats and contexts.

This resulting sense of stylistic pluralism can be seen to have its origins within the multiple sources of influences and materials which formed the essence of the Beatles in the first instance. For example, *With the Beatles* featured a heterogeneous range of sources, from cover versions of existing material to 'original' material which contained an almost transparent relationship to their chosen point of origin. The multiple sources featured on this album include songs from Broadway ('Till there was you'), 1950s rock'n'roll (Chuck Berry's 'Roll over Beethoven') and Tamla Mowtown ('Please mister postman', 'You really got a hold on me', 'Money'). These differing sources indicate the basic premise that popular musical style is something which is fundamentally plural. However, I would argue that in the case of the Beatles, although they often achieved a remarkable synthesis of these sources, this diversity is heightened and accentuated: the singular success of the Beatles is the outcome of this process of plurality and difference, with the sense of difference, both within their own music and in relation to other popular musics, being extended from these beginnings to the explosion of the later recordings.

*With the Beatles* also indicates the emergence of the song-writing abilities of Lennon and McCartney, with 'originals' such as 'It won't be long' and 'All my Loving', songs which engendered an immediate sense of familiarity through their relationship to the immediate past, and, by extension, become nostalgic, something which is implicit in much popular music. As Simon Frith reminds us:

'Twentieth-century popular music has, on the whole, been a nostalgic form. The Beatles, for example, made nostalgic music from the start, which is why they were so popular. Even on hearing a Beatles song for the first time there was a sense of the memories to come, a feeling that this could not last but that it was surely going to be pleasant to remember [...]' (Frith 1987, 142)

This sense of recollection/remembrance is well described by Frith and he reminds us of the process of memory which is an active presence within most popular music contexts. But this statement can also, I suspect, be linked to an understanding of postmodernism, within which the revisitation and reinvention of a past is often a recurring theme. Umberto Eco, in his postscript to his novel *The Name of the Rose*, describes what he understands as 'the postmodern attitude':

'I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows he cannot say to her, "I love you madly," because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland. Still, there is a solution. He can say, "As Barbara Cartland would put it, I love you madly." At this point, having avoided false innocence, having said clearly that it is no longer possible to speak innocently, he will nevertheless have said what he wanted to say to the woman: that he loves her, but he loves her in an age of lost innocence. If the woman goes along with this, she will have received a declaration of love all the same. Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated: both will have consciously and with pleasure play the game of irony ... But both will have succeeded, once again, in speaking of love.'

(Eco 1984, 67-68)

Eco, then, sees the postmodern world as defined through the challenge of the past, the already said, clearly a challenge which the Beatles responded to positively through their unique ability to restate but also redefine what had already been said by past popular musics. Frith's implication of an instant nostalgia again reflects this challenge through the 'suggestion of memories to come', a suggestion which is particularly relevant to the earlier recordings. However, Eco also suggests an 'age of lost innocence' and the 'game of irony', both of which could also be related to the Beatles, with the later work becoming increasingly ironic. The emergence of irony as a mode of postmodern thought and culture is made explicit in the writings of Linda Hutcheon. In her book, *The Politics of Postmodernism*, she constructs a definition of the postmodern that reinforces the claim made by Eco concerning the 'already said' and connects with Frith's claim of an instant nostalgia via recognition of the citational nature of the cultural process:

'In general terms it [postmodernism] takes the form of self-conscious, self-contradictory, self-undermining statement. It is rather like saying something whilst at the same time putting inverted commas around what is being said. The effect is to highlight, or "highlight", and to subvert, or "subvert", and the mode is therefore a knowing and an ironic - or even 'ironic' - one.' (Hutcheon 1989, 1)

A song such as 'Back in the USSR' exists as an ironic attempt to say musically what had already been said by Chuck Berry through its revisiting of a basic rock'n'roll musical material, constructing a new material which could be said to be reflexive of a recently lost innocence and yet also transparent in relation to its points of musical origin, while the subject matter of the song is self-evidently ironic in relation to the politics of the Cold War and its general historical and social context. Irony can also be seen to function within 'Glass Onion', a song which provides a self-reflexive, self-conscious gesture which is loaded with its own internal sense of irony in reference to its own construction of a musical past ('I told you about strawberry fields, 'I told you about the walrus and me', 'I told you about the fool on the hill'). The knowing nature of

these gestures generates a significant distance to the musically familiar innocence of the earlier work. This abandonment of innocence also co-exists within the social dimension of the music. Songs such as 'Why don't we do it in the Road', or, 'Sexy Sadie', suggest a mode of irony with both songs in their own way revisiting an innocent musical material while doing so in a clearly ironic and distanced manner, a sense of distance which begins to problematize the relationship between present and past.

However, to argue for these aspects of the Beatles work as in some way constituting a postmodernism may only serve to reinforce the very stylistic understanding of the concept, an understanding which Jameson seeks to replace with a properly historicised one. In order to further scrutinize Jameson's comment as presented at the outset of this paper, it is necessary to turn from a stylistic perspective to a historical one, a change of perspective which Jameson sees as fundamental to an understanding of the postmodern:

'It is safest to grasp the concept of the postmodern as an attempt to think the present historically in an age that has forgotten how to think historically in the first place.' (Jameson 1991, ix)

And later claims:

'[...] It seems to me essential to grasp postmodernism not as a style but rather as a cultural dominant: a conception which allows for the presence of a range of very different, yet subordinate features.' (Jameson 1991, 4)

What is most initially notable in this statement is the suggestion of a cultural dominant. While time does not allow us to explore this in the detail it demands, Jameson raises the possibility that these postmodern qualities – irony, plurality, difference etc. – are the dominant cultural tropes of postmodernism and not merely stylistic qualities or definitions, a suggestion which forms Jameson's most important intervention in the postmodern debate and one which, when viewed in relation to the music of the Beatles, highlights these qualities and interprets them as constituting part of a cultural dominant without necessarily implying that this dominant functions as a unifying concept or totality.

Jameson, as already noted, situates the shift from a modern to a postmodern cultural condition within a specific historical moment, with the claim that any such distinction 'depends on the hypothesis of some radical break ... generally traced back to the end of the 1950s or early 1960s' (Jameson 1991, 1). In other words, this historical break coincides with the emergence of the Beatles, or at least, constructs the definition of the world which shaped their musical horizons and which they have come to be seen as an emblematic reflection of. This juncture around the late 1950s and early 1960s is also acknowledged in much literature on postmodernism, often in terms of a continuity from the 1950s into the 1960s. For example, Hans Bertens, in his historical overview of the postmodern, states that the term, 'refers, first of all to a complex of anti-modernist artistic strategies which emerged in the 1950s and developed momentum in the 1960s' (Bertens 1995, 1). Leaving aside the problematics of defining postmodernism as 'anti-modernist', this statement, as well as again drawing attention to this specific historical moment, highlights the possibility of a

developing momentum from the 1950s into the 1960s, a possibility which is clearly useful in relation to the emergence of the Beatles in terms of their initial dependence on but expansion of 1950s models. However, it is apparent that this moment, in terms of popular music as history, is largely defined by a sense of absence or loss, with the decline of the rock'n'roll of the 1950s and the dominance of the bland manufactured productions of the culture industry dominating the scene as a prelude to the Beatles. It is clear therefore that the emergence and maturity of the Beatles can be located in terms of style within Jameson's suggestion of a 'radical break' between modernism and postmodernism and that this break is best situated and interpreted in reference to a precise historical moment (the late 1950s and early 1960s) of which the Beatles are seen to be definitive.

Although his historical understanding of the modern/postmodern cultural divide is accurate, informative and stimulating, it is clear that Jameson misplaces the Beatles and thus misreads popular music and, as a consequence, the logic of his otherwise exemplary mapping of the postmodern is somewhat undermined. The true location for this music is now best situated on the postmodern edge of his description of the distinction between modernism and postmodernism. However, it has not been my intention to necessarily claim the Beatles for postmodernism or impose this term on the music as a new stylistic definition. To make such wide-sweeping claims may only serve to contradict the spirit of this theoretical discourse and undermine many of the claims made above. Nevertheless, I do want to state in conclusion that I suspect that a postmodern understanding of or perspective on the Beatles is potentially more accurate and rewarding than the pursuit of a strategy which would seek to claim the Beatles for something called high-modernism, a strategy which implies the pursuit of a singular understanding of one specific aspect of their work and in effect displaces many other conflicting and co-existing elements. In contrast, the approach outlined in this paper allows us to begin to interpret the stylistic plurality and multiple sources of the Beatles against a historical/theoretical background which situates these concerns at the forefront of its discourse.

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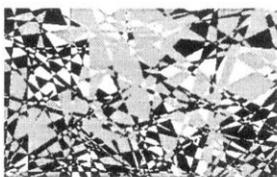


BEATLES 2000

# *Part Three*

MUSIC THEORY, PSYCHOLOGY,  
EDUCATION





**BEATLES 2000**

## TONAL OSCILLATION IN THE BEATLES' SONGS

Naphtali Wagner

Oscillation between two well-defined tonal centers is a simple solution to a fundamental compositional problem: how to “stop time” without paralyzing movement. Back-and-forth motion between two alternative tonics neutralizes the forward march of notes and thereby stops the hands of the musical clock; the music moves and stands in place simultaneously. The hypnotic movement of the tonal pendulum may give listeners a sense of meditative rest or put them in an ecstatic mood, depending on the conditions of the oscillation (tempo, rhythm, and intensity).

Charles Rosen attributes the invention of tonal oscillation, which was intended “to achieve a kind of stasis,” to Schubert, and he illustrates this procedure with segments from the development sections of Schubert’s last two piano sonatas (Rosen 1980, 287–291). Oscillation may be related to other phenomena that undermine the principle of monotonicity, such as “tonal pairing,” which was discussed by Harold Kerbs and William Kinderman (Kerbs 1981; Kerbs and Kinderman 1996).

In the Beatles' music, the oscillation technique is one of a series of stylistic features that includes "harmonic regression"; avoidance of the dominant on certain structural levels; use of dominant substitutions; disalteration, i.e., avoidance of upward resolution of leading tones; and "passive resolution" of dissonant notes. The esthetic common denominator of these features is a weakening of tonal directionality. Here I will limit myself to the subject of oscillation, as I attempt to adapt Schenker's method of monotonal analysis to bifocal tonality.

Let us look at some examples, not in the order in which they were written but in the order of the closeness between the tonal centers that define the axis of oscillation. We look first at oscillation between relative keys, then between parallel keys, and finally between foreign keys that are related by a major second.

Cry Baby Cry

REFRAIN VERSE

in E minor: ( III IV bII III I<sup>7</sup> IV# bII ) I VI<sup>7b</sup>

in G major: I II bVII I VI<sup>7</sup> II# bVII VI IV<sup>7b</sup>

Example 1. Cry Baby Cry.

'Cry, Baby, Cry' (example 1) is based on an "infinite" oscillation between relative keys, by means of a blues pivot chord at the end of the verse. The swinging motion between the two tonal centers helps make the song sound like a lullaby.

Although the two keys prevail in different sections of the song (G major in the refrain and E minor in the verse), each of them exerts an influence on the entire song, such that one can almost hear every chord in both keys. Especially interesting is the duality of the bVII and the bII in the opening refrain. The weak pentatonic melody contributes to ambivalence, even though it tends to stick to G and point to it as the finalis.

The tonal swinging is accompanied by textual oscillation in a mirror image:

Refrain:	Baby—Mother	Mother—Baby
Verses 1 and 2	King—Queen	Queen—King

The refrain also oscillates between the second person and the speaker (the mother, who refers to herself in the third person). This is also an oscillation between crying and

sighing. The childlike crying is perceived as soothing—‘Cry, Baby, Cry’—since it does not stem from the burden of knowledge, as the sigh of the adult does: “Let your mother sigh.” The cyclic movement between the verse and the refrain can also be seen as oscillation between reality and fable and between the “narrative time” of the verse and the “real time” of the refrain.

The appearance of oscillation is consistent with the Beatles’ special attraction to exploring elusive states of consciousness in their songs, especially the twilight zone between wakefulness and sleep and between reality and illusion; similar features can be found in ‘When I Wake Up Early in the Morning’ and ‘A Day in the Life.’ This phenomenon can also be found, however, in earlier lyric ballads:

And I Love Her

in E major: II — I      II — VI (      ) VI — IV — V — I  
 in C# minor: IV — I      IV | IV — I

in C# minor: I — VII — I — V — I — V      III — IV — I#  
 in E major: VI — V      I      II      I      II

Example 2. And I Love Her.

‘And I Love Her’ (example 2) oscillates between E major and C# minor. The endings of section A and section B create the impression that the E major will win, but the C# wins out in the end. This cyclic lyrical movement is reminiscent of the first song in Schumann’s cycle *Dichterliebe*, in which the vocal fragments pull towards A major, while the instrumental interludes between them pull in the direction of F# minor (see Rosen 1995, 41–48). The oscillation here involves various types of auxiliary weak or plagal progressions on various levels (e.g., II–I, IV–I, or II–VI). Putting the word “and”

at the beginning of the title — ‘And I Love Her’ — creates a kind of verbal auxiliary cadence.

Run For Your Life

The image shows a musical score for the song 'Run For Your Life' in G major. It is divided into three sections: 'INTRO', 'VERSE', and 'REFRAIN'. The Intro consists of a few chords and a melodic line. The Verse begins with a melodic line and a bass line. A bracket under the end of the verse is labeled 'Fine (fade out)'. The Refrain follows, starting with a melodic line and a bass line. A bracket under the end of the refrain is labeled 'D.C.' (Da Capo). The score is written in treble clef with a key signature of one sharp (F#).

Example 3. Run For Your Life.

The appearance of oscillation in the Beatles’ music is not limited to calm lyric songs; it is also found in assertive and temperamental songs. In ‘Run for Your Life’ (example 3), oscillation appears on two structural levels: the movement between I and VI, which takes place within the verse, expands into motion between the D major of the verse and the B minor of the refrain.

Because the refrain ends in the submediant key, and due to the absence of the dominant of the opening key, the overall tonal definition is undermined, and we cruise, as usual, among the relative keys, with the major having a certain blues tendency that is manifested in the instrumental interludes, while the minor flirts with the Dorian mode, using the major subdominant. Essentially, we can see in it an internal oscillation between a Dorian B and B minor as part of the expanded submediant framework.

Although the word “end” is situated on the local tonic that concludes the refrain in B minor, it does not conclude the overall tonality. Ultimately, one can conclude that the entire song is in D major (in view of the intro, the interlude, and the coda) and that the other tonality—B minor—symbolizes “another man.”

The submediant context of the man appears both at the end of the opening phrase of the verse:

I’d rather see you dead, little girl  
Than to see you with another man

and in the tonicization of the submediant at the end of the refrain:

Catch you with another man  
That’s the end, ah, little girl

The text itself oscillates continually between suspicion and threat. There is also oscillation between contrasting meanings: The speaker warns her, “You’d better keep your head, little girl,” but he immediately suggests that she use ostrich tactics: “Hide your head in the sand, little girl.” What is certain is that if Lennon had written the song in the age of political correctness, he would have had to run for his own life.

Oscillation between relative keys is fairly common in the Beatles' songs, but it is not the only kind. There is also oscillation between parallel keys with a shared tonic. This borders on mixture: the inclusion of chords from the minor mode in the major mode and vice-versa. But the mixture aspect emphasizes the synthesis between major and minor, whereas the aspect of oscillation stresses the dichotomy between them. Both mixture and oscillation may lead to ambivalence as to the prevailing mode.

I'll Be Back

M m ←→ M M

INTRO A 7 B 7 9 7

m ←→ M

A 7 7

m → M M → m → M → m

A 7 7 OUTRO fade out

m – I'll go      M – I'll be back      m – goodbye      M – I come back again

Example 4. I'll Be Back.

An extreme example of such “parallel ambivalence” can be found in “I’ll Be Back” (example 4), a song that is indecisive throughout, especially in its outro, which flits between A major, which in this song represents leaving, and A minor, which represents coming back. In less extreme cases the parallel oscillation is between a minor verse and a major refrain or vice-versa, as in ‘The Fool on the Hill,’ where the switch takes place on the borders between sections.

Norwegian Wood



I once had a girl ...  
**She** showed me a room ...



**She** asked me to stay ...  
 so **I** looked around ...

Example 5. Norwegian Wood.

Relative or parallel oscillation is not necessarily restricted to major-minor. Other modes may join in the game, too. In ‘Norwegian Wood’ (example 5), for example, parallel oscillation takes place between a Mixolydian section and a Dorian section. The textual oscillation is no less interesting than the musical oscillation: the Mixolydian sections always begin with “I,” whereas the Dorian sections begin with “She.” In the first musical-textual cycle, we find a real mirror image—first person—third person, third person—first person—like the textual oscillation that we saw in ‘Cry, Baby, Cry’:

Mixolydian:	I once had a girl ...	<u>She</u> showed me a room ...
Dorian:	<u>She</u> asked me to stay ...	So <u>I</u> looked around ...

Sometimes we find a combination of relative and parallel oscillation in the Beatles’ music. The conditions for this are produced when the song takes place in the tonal field, which is based on alternating parallel and relative keys such as A major–A minor–C major–C minor.

The Continuing Story of Bungalow Bill

REFRAIN melody in A minor

harmony in A minor | I V<sup>7</sup> | I IV<sup>b</sup> | I IV<sup>b</sup> V<sup>7</sup>

mixture

melody in C minor

harmony in C minor | I V<sup>7</sup> | I IV<sup>b</sup> | I IV<sup>b</sup> V<sup>7</sup>

mixture

Example 6. The Continuing Story Of Bungalow Bill.

Precisely this tonal hunting ground is the location of Bungalow Bill's safari (example 6). The refrain has a double oscillation: While the melody oscillates between C minor and A minor, the harmony oscillates between C major and A major. How can this be? It is due to the mixture that prevails in each of the four measures, as manifested in the presence of the minor subdominant. Thus, in this brief refrain, our tonal orientation relates to four keys:

Refrain

in C major/minor:	I	V <sup>7</sup>		I	IV <sup>b</sup>		I	IV <sup>b</sup>		V <sup>7</sup>
	Hey	Bungalow		Bill	what did you		kill	Bungalow		Bill
in A major/minor:	I	V <sup>7</sup>		I	IV <sup>b</sup>		I	IV <sup>b</sup>		V <sup>7</sup>
	Hey	Bungalow		Bill	what did you		kill	Bungalow		Bill

There is something childlike in this schematic oscillation of a minor third between the two transpositions. However, the internal parallel oscillation gives the refrain a tang that suits its satirical sting.

The relationship between parallel/relative oscillation and pentatonicism and blues is not surprising: the tendency toward the melodic pentatonic scale involves avoiding leading tones and consequently weakens the finalis note and increases liquidity on the relative plane. The blues nature is connected to both pentatonicism and mixture, i.e., the increase in liquidity on the parallel plane.

The relative/parallel system reflects similarity between keys in terms of the identical selection of notes, or alternatively, as a result of the shared tonic. The similarity encourages long-term oscillation, as, for example, between the key of the

verse and the key of the refrain; it may, however, also guide the listener's orientation to two or more keys simultaneously, and accordingly, it may give each of the events on the time axis two or more different meanings. The Beatles' music also contains oscillations between more distant keys, which are related by a major second, a relationship that is not common in traditional musical literature. This is drastic modulatory movement between two tonics that are foreign to each other, i.e., that have no shared notes. These foreign relationships, which occur mainly between the main sections of the song, are apparently a long-term ramification of the immediate relationships of seconds common in the Beatles' repertoire. For example, the frequent harmonic movement between I and bVII in both directions is translated here into a relationship between the keys of the verse and the refrain (e.g., B major and A major). The original source of the phenomenon may be harmonic movement of V to IV, which often is a very salient part of prototypical blues progressions.

Good Day Sunshine

The image shows a musical score for 'Good Day Sunshine' by The Beatles. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The key signature is one sharp (F#), indicating A major. The score is divided into two sections: 'REFRAIN' and 'VERSE'. The Refrain section starts with a double bar line and a repeat sign. The Verse section follows. In the bass line, there are three chords marked with the number '7'. Below the first of these chords, there is a label 'IV7b = V7', indicating a B major blues subdominant chord functioning as a dominant seventh in A major.

Example 7. Good Day Sunshine.

In 'Good Day, Sunshine,' the two main sections of the song have the relationship of a major second. Each time the verse comes back to the refrain "good day, sunshine," there is movement from A major to B major, i.e., toward the "bright side" of the circle of fifths. The move from the refrain to the verse is accomplished by means of a B major blues subdominant (IV7b), which functions as a dominant seventh in A major. (Incidentally, modulation based on turning the subdominant into the dominant occurs under similar circumstances in 'Penny Lane.')

At the end of the song the pivot chord is shifted upward by a half-tone, and the song fades out on an F7 chord, thus avoiding the need to decide between the two competing tonal centers.

Doctor Robert

The musical score for 'Doctor Robert' is presented in two systems: Verse and Refrain. The key signature is three sharps (F#, C#, G#). The Verse section (measures 1-4) features a syncopated, nervous melody in the treble clef with a complex chord structure, while the bass clef provides a steady, choral-like accompaniment. The Refrain section (measures 5-8) features a more relaxed melody in the treble clef with simpler triadic chords, and the bass clef continues with a steady accompaniment. The transition between the two sections is marked by a change in the treble clef's melodic contour and chord structure.

Example 8. Doctor Robert.

'Doctor Robert' also oscillates between the same two keys: the verse acts as a transition from A major to B major, while the refrain functions as a retransition from B major to A major. The relationships between these foreign keys join together to reinforce a series of contrasts between the verse and the refrain, which are expressed in the internal harmonic relations (authentic in the verse, plagal in the refrain), in the chord structure ("rock" chords in the verse versus "church" triads in the refrain), and in the rhythm (syncopated-nervous in the verse and choral-relaxed in the refrain). The illusion of calm produced by Doctor Robert's "wonder drug" in the refrain is extremely effective against the backdrop of the neurotic anxiety in the surrounding verses.

Being For The Benefit Of Mr. Kite

The musical score for 'Being For The Benefit Of Mr. Kite' is presented in two systems. The key signature is two flats (Bb, Eb). The first system (measures 1-2) is labeled 'C minor' and shows a progression from C minor to D minor. The second system (measures 3-4) is labeled 'D minor' and shows a progression from D minor back to C minor. The bass clef accompaniment is steady and choral-like. The transition between the two systems is marked by a change in the treble clef's melodic contour and chord structure. The score includes Roman numerals VII = VI and I = II, indicating the harmonic relationships between the two keys.

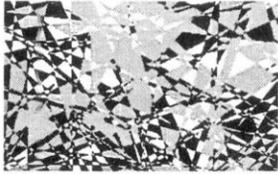
Example 9. Being For The Benefit Of Mr. Kite

Oscillations of seconds may also occur between minor keys. The circus-like quality of 'Being for the Benefit of Mr. Kite' is manifested not only in the acrobatic acts described in the text and in the sound effects, but also in the tonal acrobatics. The song skips between minor keys that have a relationship of a major second: at first it oscillates back and forth between C minor and D minor, as described in example 9. Later, when it comes to "Henry the Horse Dancing the Waltz," there is another change of a major second, from D minor to E minor.

To sum up, if the monotonal piece is compared to a circle with one center, then the oscillating piece is like an ellipse with two centers. Oscillating songs may end with a victory for one of the two alternative tonics, but they often end at random on one of them or on neither. The lack of definitive commitment to a single tonality may free the listener from the tyranny of the tonic. However, the suppression of tonality is a dangerous game, as the connection to the tonic is what gives meaning to every occurrence, and giving it up may make the music empty or incomprehensible. Cyclic tonal oscillation between two clear tonal centers provides a golden mean between definitive tonal directionality and the polytonal or atonal blurring characteristic of some of the main streams in twentieth-century music.

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**BEATLES 2000**

## WORDS AND CHORDS

### The Semantic Shifts of the Beatles' Chords

Ger Tillekens

'The best songs the Beatles write add dimensions of experience an imagination to our lives, revealing new realms into which we might not have entered without a little help.' (Greil Marcus, 1969: 131)

#### A Cultural Awakening?

**O**n first hearing the Beatles' records, rock critic Greil Marcus (1969) reports to have experienced the sensation of a cultural awakening. He certainly was not the only one to do so. One just has to look at some old film fragments of Beatlemania to see the Beatles' fans of those days, though less intellectually, responding in a similar way. In oral history reports on the cultural revolution of the 1960s one can easily find the same kind of reflections. Remembering their first Beatles' song, many baby boomers heard and interpreted the sound of the Beatles as a signal for social and cultural change (Tillekens, 1990). Indeed, there seems to exist a close connection between the cultural revolution of the sixties and the Beatles'

music. Was the coalition of this particular kind of music and the uprising, autonomous youth culture just a coincidence? Was it the result of a historical contingency, or did the songs themselves really have to say something new to their listeners?

The youth culture of the 1960s promoted its own language, the egalitarian idiom of the peer group, as a general and valid model for civil conversation. In this paper we will advance the thesis that this model also underlies the remarkable chord progressions of the Beatles' songs and therefore it is no small wonder these songs could articulate the vocabulary of the rising youth culture so well. First we will argue that the main musical innovation of the Beatles circles around their willingness to sidestep conventional chord progressions by importing chords from unorthodox chord clusters. With this trick they ran the risk of getting out of key and sounding false. As a second step we will show how this risk was countered by adhering strictly to a new diagonal tone structure where distinct chord clusters each find their appropriate place. Next, as the third step in our reasoning, we will address the question of peer group conversation by discussing its semantic structure and dimensions. Finally, on the basis of some examples of the early Beatles' songs, we will demonstrate how the semantic meaning of the lyrics corresponds to the choice of chords clusters along these dimensions.

### **The New Things About the Beatles' Songs**

At first glance the things that were really new to the Beatles' songs, were the rhythm and the volume. However, though it was called beat music, the rhythm was rather simple. In the early British beat music the swing of earlier forms of popular music and the rhythmic complexities of rhythm and blues were replaced by a fixed accent on the backbeat. According to Heinz Bamberg (1989, 59) this simplification served to push other musical aspects to the foreground – most and for all to heighten the songs' intensity. For the same purpose and following the example of Chuck Berry, the volume of the backing instruments was increased at the expense of the singing voices. The more equal role of backing and vocals did indicate a departure from the ways of Tin Pan Alley and the Classical Style. Intensity, however, cannot fully explain the sense of freshness of the Beatles' songs. Moreover, the high level of intensity and the thickness of sound was not only an effect of just pumping up the volume and revamping the beat. Adding to the intensity was also some kind of harshness, coming from other musical elements.

Are the words of the songs responsible? Simon Frith (1987) has argued convincingly that the words of Pop Rock songs are not very important in themselves. They are just there to provide young people with some elementary emotion words for their first love affairs. In their publication of the Beatles' lyrics the sociologists Colin Campbell and Allan Murphy (1980) come to the same conclusion in respect to the Beatles' canon. The main theme of the songs is romance. Compared with the idiom of earlier popular music, the songs' lyrics do show some innovations. The male protagonists address their girls, for instance, in a more egalitarian way as "friends." With a more detailed analysis, one easily can find more inventive elements like this.

Despite these innovations, pinpointing the actual character of most of these textual differences is difficult. Definitely, in this respect, the early Beatles' songs show too few deviations to account for their sense of uniqueness.

If not the rhythm or the lyrics, was it the melody? On this point the answer undeniably must be positive. Most melodies of the Beatles came as a surprise for those who heard them for the first time. Even experienced cover bands often had hard times to replicate them to the same effect. There are several reasons for that. First, the Beatles frequently treated blue notes in a "British," "Northern" way, resolving them to adjacent notes rather than jumping toward flat-thirds according to "Blues" conventions (Tillekens 1998, 211-213). Secondly, and more important, the Beatles always seemed to enjoy importing some unusual notes into their melodies. These special notes clearly are related to their harmonies. Regarding 'I Want To Hold Your Hand,' Ian MacDonald (1994, 78) aptly observes: 'So much of its melody line is disguised harmony that singing it without chordal support makes for comic results (...)' Alan Pollack (1989, 4) makes a similar remark regarding the song 'Day Tripper':

'The melody of the voice parts is very difficult to sing, particularly without the underlying chords to keep you oriented; have you tried singing this song in the shower lately?'

So, at last, we arrive at the harmony. Here we find the most obvious innovations of the Beatles. Most of the times, though, they used just simple chords, at least more simple than those of the songs that served them as an inspiration. With their songs, the Beatles set the clear example, that you do not have to be a guitar virtuoso to make good music (Mutsaers, 1990; Hammond, 1999). It is not the chords themselves, but the chord sequences that are at the core of the sound of the Beatles. Their unorthodoxy on this point made it so difficult for other groups – especially for those with a blues background – to cover their songs. It still is responsible for the ongoing debate on which chord is which in a specific Beatles' song. Nowadays, to our trained ears the songs may sound less raucously than they did before. In the early days, though, these unusual chord combinations undoubtedly did attribute to the intensity and harshness of the typical Beatles' sound.

Many Beatles' experts have pointed at these chord sequences as the key to the group's musical innovations. Most of them, though, refrain from analyzing these progressions for their structural correspondences. Often the successful harmonic ventures of the Beatles are treated as isolated feats and features which can be traced back to their European roots (Porter, 1983; Villinger, 1983), attributed to the inimitable genius of the four collaborating individuals (MacDonald, 1994; Moore, 1997), or subtly dissected for their details (Mellers, 1976; O'Grady, 1983; Riley, 1983; Pollack, 1989-2000; Everett, 1999). If one piles the outcomes of all these analyses together, however, the harmonic peculiarities of the individual Beatles' songs crystalize into some kind of structure (Tillekens, 1998). As we shall see, in this structure the elements of harmony, melody and lyrics come together to form a new synthesis.

## Crumbling Cadences

In the Beatles' songs we find more than just the occasional trick chord of rock 'n' roll and rhythm and blues. Disregarding the fences between these and other styles of American popular music, the Beatles managed to combine the harmonic conventions of all these styles in one and the same song (Heinonen & Eerola, 2000). As a result the chords in their songs add up to incredible numbers – at least in respect to conventional musicological theory. On average there are 8.24 chords per song for the forty-six early originals the Beatles performed on record from 1962 till the end of 1964. For all the songs of the Beatles' canon Harry Klaassen and Piet Schreuders (1997) estimate a mean of 9 chords, peaking at a maximum of 21 chords for McCartney's 'You Never Give Me Your Money.' From a musicological perspective such an overload of chords threatens to make a song sound false by endangering the key.

On this point almost any Beatles' song can serve as an example. Let's take a quick look at 'I Want To Hold Your Hand,' the song that introduced young people in the USA to the British appropriation of rock 'n' roll and rhythm and blues. It is the same song that evoked Roger McGuinn to say:

'The words weren't so meaningful but the chord changes really had magic in them' (Muni, Somach & Somach 1989, 168).

Bob Dylan reacted in a similar way, by remarking:

'They were doing things nobody was doing. Their chords were outrageous, just outrageous, and their harmonies made it all valid ...' (Scaduto 1973, 203-204).

6	G:   I	V	I vi	I iii	
	Oh yeah I'll, –	tell you	some – thing,	I think you'll un – der-	stand. When
10	G:   I	V	vi	iii	
	I –	say that	some – thing:	I want to hold your hand	–
14	G:   IV	V	I	vi	IV
		V	I	vi	IV
	I want to hold your	hand, –	I want to hold your	hand.	

Example 1: I Want To Hold Your Hand (verse)

'I Want To Hold Your Hand' is exemplary in showing the accumulation of harmonic tricks in the early Beatles' songs. There is the downward modulation in the middle eight, where the home key of G is shifted to C by pivoting on the minor fifth (v7) – a feat the Beatles successfully had performed earlier on in 'From Me To You' (Kramarz 1983, 132; Tillekens 1999). Next, there is the abrupt return from this modulation to the original key by a sudden introduction of its dominant at the end of the middle

eight: C -> D (-> G). By repeating these C -> D ostinato's the Beatles empower the inherent strain of this forced return to the original key. These same ostinato's open the song and this, of course, adds its spice to the whole ensemble of harmonic surprises. Last but not least, there is the minor third in the fourth measure of our example which, according to Lennon himself, "made" the song (Sheff & Olson 1981, 17).

Many years after the fact, this chord still comes as a surprise for most Beatles' experts. The transcription of Tetsuya Fujita, Yuji Hagino, Hajime Kubo and Goro Sato in *The Beatles Complete Scores* (1983) presents this triad as a Major third with an added seventh. Terence O'Grady (1983, 42) and Pollack (1991, 43) perceive the chord as a B Major. They characterize it as an aborted modulation or a deceptive cadence. MacDonald (1994, 76) rightly chooses the minor chord iii, but also experiences the introduction of this chord as a 'plunge from the home key of G Major onto an unstable B minor.' It bends, he adds, the harmony toward the key of E minor, leading the listener to expect an E minor chord as the next one. O'Grady too explains the chord as a secondary dominant (V-of-vi) and Pollack arrives at the same conclusion. Volkert Kramarz (1983) and Tim Riley (1988, 86) both are less impressed. To them the trick is effective but only more of the same, as the Beatles had introduced their easy use of relative minor chords already in their previous songs.

As Kramarz (1983) observes, the use of incidental chords in popular music is not new in itself. The unusual amount of these chords, however, certainly is innovative, as are the chord sequences themselves. Earlier on the style of popular music found some support in cadences, standard chord progressions like the turnaround [I -> vi -> IV -> V] and its many variants, and the chain of fifths or turn-back [VI7 -> II7 -> V7 -> I] (Van der Merwe 1989). In the first few years of their career the Beatles discarded the support of these cadences (Kramarz 1983, 132). At the start of their career as songwriters their favorite way of doing this was by inserting unexpected chords. Later on, as a result, in their hands the cadences crumbled into pieces. Sometimes by turning into unpredictable chord sequences; sometimes to the effect of becoming "harmonic ostinato's," repeated combinations of just two chords (Middleton 1990, 282). At the end of 1964, the songs on the album *Beatles for Sale* show the Beatles could without the support of these cadences. Piecing chords together seemed their way of composing. Or, as MacDonald (1994, 10) says: 'In short, they had no preconceptions about the next chord, an openness which they consciously exploited (...).'

## A Diagonal Tone Grid

Improvising on what they had done before and adding new variations the Beatles' next chord always seemed arbitrary. Their choice of chords, of course, did not taper away totally at random, as this would have made their songs incomprehensible to their listeners. Every style of music needs some underlying structure and here the Beatles' songs are no exception. The first outlines of their style of composition are indicated by the very relative minors we've observed in 'I Want To Hold Your Hand.'

The mutual relations between the tones of the basic chords (IV, I, V) and these relative minors (ii, vi, iii) show a diagonal structure (figure 1).

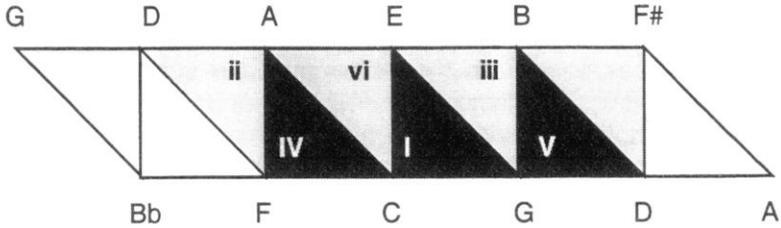


Figure 1: Tone grid of the three basic chords

Other favorite kinds of Beatles' chords can be added to this grid. The parallel minors (iv, i, v) form another cluster of chords the Beatles, seemingly arbitrarily, interjected into their chord progressions. A further conspicuous feature of their songs is the lavish use of relative (II, VI, III) and parallel Majors (flat-VI, flat-III, flat-VII), which according to O'Grady (1983, 63-64) can be regarded as the most obvious harmonic innovation of the Beatles' compositions. Next to these, we sometimes even hear the relative minors (vii, #iv, #i) of the parallel Majors themselves. To this, of course, we can add the seventh chords, so popular in blues, country and rhythm and blues. Except for the last one, all these chord clusters can be fitted into a diagram by adding them to the diagonal structure. As a result a grid emerges in which chords sharing two tones with each other can be substituted for each other (figure 2).

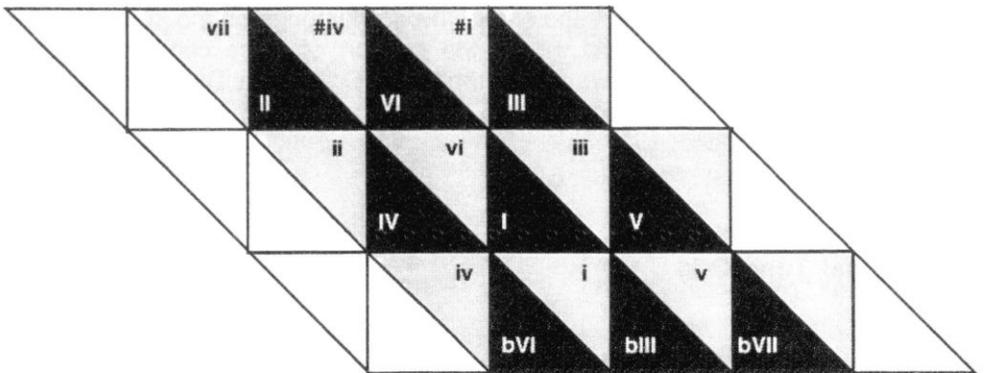


Figure 2: The diagonal tone grid of the Beatles' chord progressions

Basically chords are built out of pure thirds and fifths. The greater their distance from the tone center or key, the more these pure tones do deviate from their

counterparts in even temperament. That is why the key is so important in harmonic music, as is a restricted use of chordal material. Too sudden transitions summon the danger of sounding false. Therefore conventional harmonic music is usually restricted to the three basic chords, whose tone material can be expanded by using of standard cadences and more or less conventional modulations. The Beatles showed it could be done otherwise. By arranging their chord clusters into a diagonal relationship, they effectuated an equivocal positioning of chords and tonal material. As a premium the stock of chords in the diagonal grid offered the composers no less than 24 different tones for their melodies (see figure 3).

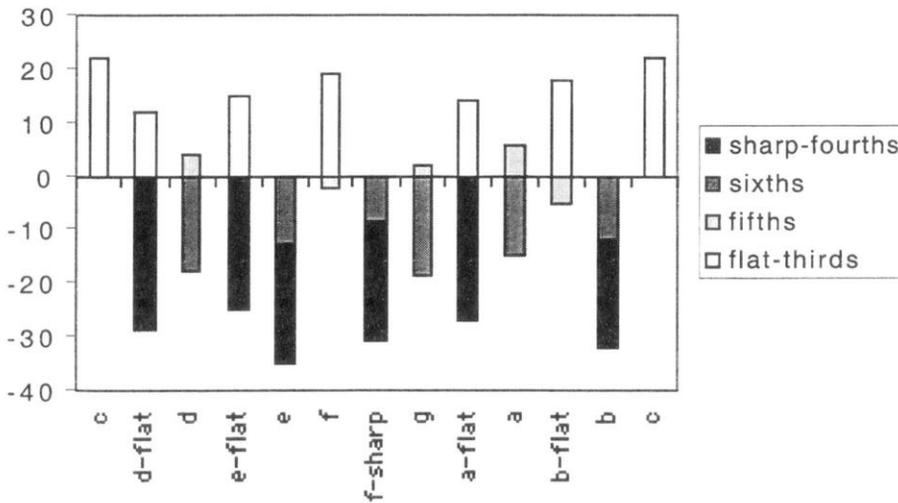


Figure 3: Deviations of tone material from even temperament in cents

In their songs the Beatles make proper use of their expanded chordal and tonal material. The new chords are employed for bewildering enharmonic changes or innovative modulations, like the minor fifth we encountered in 'I Want To Hold Your Hand.' Also the expanded tonal material is taken to advantage in the Beatles' compositions. In their melodies the Beatles liked to use note repetition (Flender & Heuger, 1996). These notes, however, were not always exactly the same. Often they jump through the tone grid to their enharmonic equivalents, causing subtle tonal differences. The expanded tonal material is also accounts for the many false relations between adjacent chords in the Beatles' chord sequences by offering unsuspected, but fine leading notes. As an example, Pollack (1989, 2) points at the plagal cadence opening 'Eight Days A Week' [I -> II -> IV -> I]. In the transition of II -> IV the third of the E triad (G#) offers an unorthodox but excellent leading tone to the root (G) of the G triad. The difference between both tones amounts to 71 cent, less than three quarters of a tonal distance.

As Kramarz (1983, 137) observes in his analysis of 'Help!,' the Beatles catch these notes of their expanded tonal material perfectly in their harmony singing, thereby glueing their unusual chords together in their melodies and reducing the tension between harmony and melody – a characteristic mark of the Beatles' songs (Wicke 1982, 224).

## **A Model of Peer Group Conversation**

Next to more undefinable characteristics like form and tone color, the three main aspects of each musical composition are rhythm, melody, and harmony. Maybe it is too simple to take music apart into just these three constituents, like George Martin (1996) did in his recent television documentary *The Rhythm of Life*, equating rhythm with the movements of the body, melody with the speaking voice, and harmony with the surrounding context.

This splitting up of musical components may seem to miss what a specific composition makes into an excellent piece of music, but there are many text books and theoretical studies putting this distinction to good use. The sociologist Max Weber (1921) and, following his footsteps, the philosopher and musicologist Theodor W. Adorno (1949) based much of their best analyses of musical evolution on these distinctions. For Martin – extracting his examples out of the whole history of music, including classical and folk music – harmony refers to context as a human universal. But, as both Weber and Adorno indicated, social contexts do change historically and so does the language of music. Moreover, not all styles of music refer to the same contexts.

The idiom of popular music mainly is conversational and therefore the harmonic context of popular songs can be equated to the context of conversation between peers. In this respect the songs of the Beatles are no exception. Most of them are designed as conversations and dialogues. This makes it difficult to analyze them, because as elements of conversation, the words of a conversation acquire their meaning by their position in the context in which they are uttered.

According to the psychologist Rom Harré (1983) the context of conversation can be divided along three dimensions, called agency, display and realization. The first dimension, agency, refers to the self image of an actor as capable of deciding between alternatives. It concerns the process of making personal choices. The second dimension, display, covers the divide between public and private spaces as the locations in which these choices are deliberated, discussed with others and in which commitments are made. The third dimension, realization, covers the aspect of warrantability, the readiness to commit oneself to one's choices.

As Harré argues, in conversations the participants can be analyzed as moving along the lines of these dimensions, changing their positions within the matrix depending on the outcomes of the ongoing dialogue and the decisions they make.

The movements on the dimension of agency shift between the poles of thinking or acting, between being passive – still in the process of thinking choices over – or being active – declaring or interrogating a decision. On the dimension of

display in the private context opinions can be voiced in a more emotional and direct way. In the anonymous context of the public domain on the other hand conversations have to conform to the rules of a more polite discourse. On the dimension of realization the actor moves, according to Harré, between the poles of the individual and the collective. At the individual level the speaker defines his speech acts as private utterances, just meant for one self as an interior monologue. At the collective level – in the company of peers and outsiders – the speaker is obliged to phrase outspoken and clear-voiced opinions. Voicing his/her decisions within the collective a speaker commits him/herself to realization, while at the individual side there is more room for doubts.

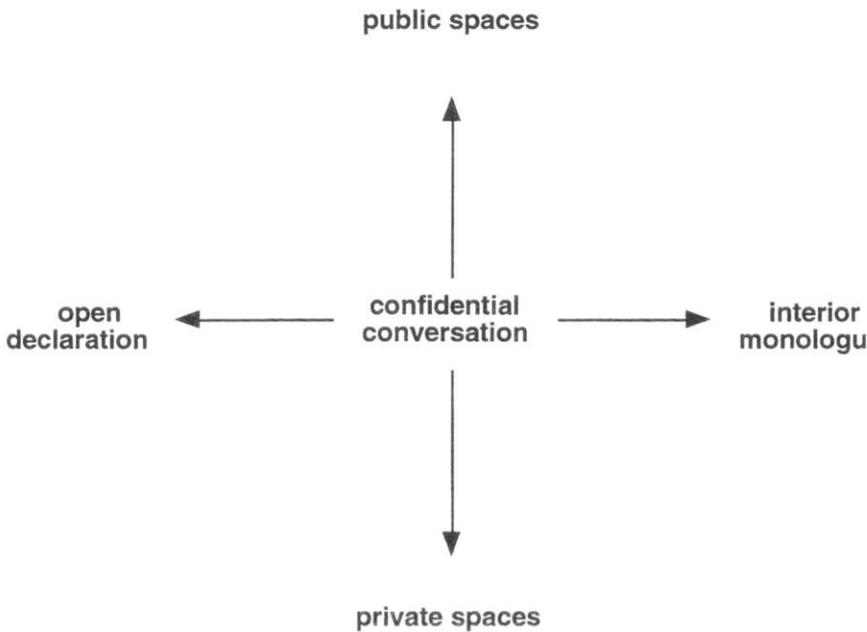


Figure 4: The semantic matrix of conversation (Harré, 1983)

All three dimensions imply a movement from inner to outer voices. Of course this interacting of dimensions will strengthen their characteristics. Combinations of "passive" agency, "private" display and "individual" realization will sound uncensored by permitting the expression of personal and intimate feelings and doubts. Combinations of "active" agency, "collective" realization and "public" display will be sounding more censored by being the result of personal legitimations, the restrictions of a polite discourse and the necessity of positioning oneself in the company of peers.

## Words and Chords

Semantically, in short, conversations develop along the lines of three dimensions, indicating the context which give words their meanings. If harmony really does refer to the contexts of conversation, one should expect a correspondence between these dimensions and the use of chord material. For the first dimension, "agency," such a correspondence can easily be shown to exist.

As we have seen "agency" regards the personal aspects of conversation. Here three basic acts can be identified: thinking things over in the back of your mind, grounding a decision within your self, and acting on it. For most popular music these three acts can be equated with the subsequent movement of subdominant, tonic and dominant. In the songs of the Beatles these chords generally serve the same purpose. Look, for instance at the simple cadence of the last two lines of the verse of 'Hey Jude.' Here the chords move from subdominant to tonic, on to dominant to tonic again [IV -> I -> V -> I]. At the same time the Beatles sing: "Remember to let her into your heart, and then you can start to make it better," following a process of thinking, grounding, acting and grounding again. It is just one example, but almost any Beatles' song will show the same pattern concerning the relation between dominant, tonic and subdominant.

To demonstrate the role of the specific chord clusters we have to turn our attention to the other two dimensions (figure 5).

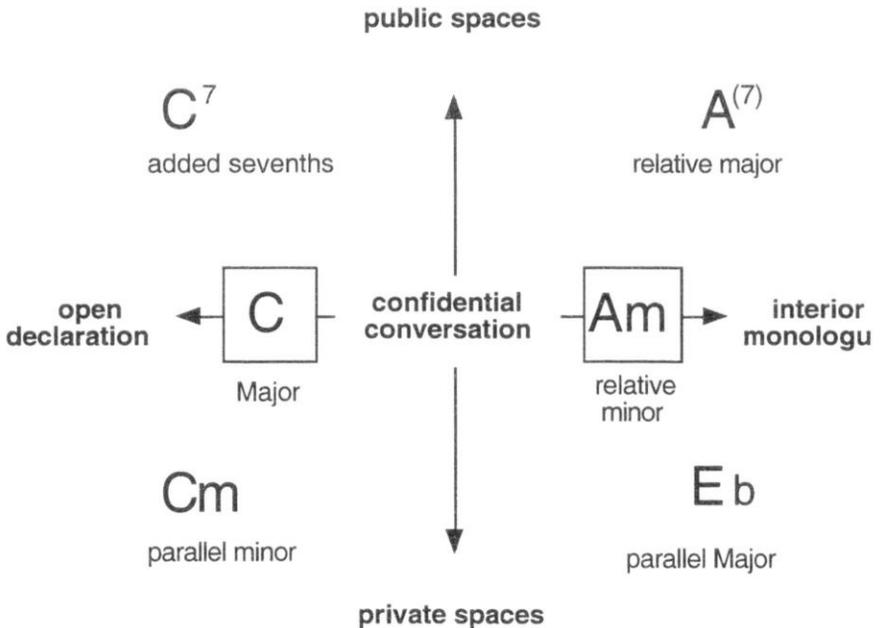


Figure 5: Permutations of the tonic in the semantic matrix of conversation]

In their songs the Beatles make ample use of the free interplay of basic chords and their relative minors. For that reason their songs often are called "modal" songs. An excellent example of their way with these chords can be found in the quoted twelve measures above from 'I Want To Hold Your Hand,' where Lennon and McCartney sing the lines: "Yeah, I'll tell you something, I think you'll understand. When I say that something: I want to hold your hand." The first part of both sentences is accompanied by Major chords, the last part by relative minors. Hearing the lyrics, one can easily imagine the boy and the girl walking together outside, but at the same time guarding their own personal universe. This positions the context of conversation midway between the private and the public. The dialogue itself moves from the left to the right on the dimension of realization. where our protagonist start saying something neutral, that everyone around them may hear and next addresses his girl friend in a more confidential way, confiding her in his personal feelings. Also note that the song's title words get a different meaning, depending on being accompanied by relative minors or Major chords, as in the concluding lines of the verse. Here the confidential message "I want to hold your hand" turns into an open confession for everybody out there to hear.

5	E:	I7	-	IV7	I7	
	Well, she was	just - sev - en - teen,	- and you	know what I mean	- and the	
9	E:	-	-	V7	-	
	way she looked was	way be- yond com- pare. -			so	
13	E:	I	I7	IV	bVI	
	how could I dance	- with an -	-other,	woo -	when I	

Example 2. I Saw Her Standing There (verse)

In the Beatles' songs each of the basic chords can be adorned with added sevenths. The role of these chords in the matrix of conversation is to create a public, collective context for the song's words. The verse of 'I Saw Her Standing There,' an early composition of McCartney offers a good illustration (example 2). The song's protagonist is in the public location of a dancing, phrasing his admiration amidst the collective of his peers. His message may be heard by everybody in the public and is phrased in polite wordings. In this case the words sound cheerful as the sevenths mostly are natural sevenths. In many of their songs the Beatles play an intricate play with this added sevenths, changing them into other kinds of blue notes as for instance in "I Wanna Be Your Man." The context however, always seems the same: public as well as collective. The most surprising chord in 'I Saw Her Standing There,' of course, is the flat-VI, underscoring the exclamation "Ooh!"

1	E:	ii	V7	I	vi	
	Close your eyes and I'll kiss – – you. – to – mor – row – I'll miss – you – re –					
5	E:	IV	ii	bVII	V7	
	mem – ber, – I'll al – ways – be true. – –					

Example 3: All My Loving (verse)

The flat-VI, a real Beatles' favorite, has often been called the Buddy Holly chord, though Buck Owens also has been honored as the main source of inspiration. This chord belongs to the cluster of parallel Majors: flat-VI, flat-III and flat-VII – sometimes also referred to as Neapolitan chords. In the abundance of these chords in the Beatles' songs Steven Porter (1983: 72) finds evidence for a strong Classical influence on the group's compositions. He has to admit, however, the flat-VI is behaving quite otherwise – indeed, according to its role in the diagonal grid, as a substitute for the iv. 'All My Loving,' a composition of McCartney, showing a free combination of turnaround and turnback, offers a good example another of these chords, the flat-VII (example 3). Just like the flat-VI in 'I Saw Her Standing There,' this chord turns the context of the lyrics toward the private side of display and the individual side of realization, thereby making the word "true" coming from deep within, sounding sincere and privately voiced.

33	F:	vi	II	I	III	
	In my mind there's no sor - row --- Don't you know that it's so?					

Example 4: There's A Place (bridge)

The next cluster of chords consists of the relative Major chords – the supertonic II, the submediant VI and the mediant III. These chords supply their own surplus of meaning to the lyrics. We already observed the supertonic in 'I Want To Hold Your Hand' – the first time the Beatles applied this particular chord in their compositions. In 'Eight Days A Week' the Beatles use this same chord more boldly, taking a direct step from the tonic to the supertonic at the start of a song. For once they were not the first ones to introduce an harmonic novelty. By a few months they were overtaken by the Animals' song 'The House Of The Rising Sun' and the Rolling Stones' 'As Tears Go By.' For the Beatles the supertonic completed the cluster of relative Major chords. The Lennon' composition 'There's A Place' shows how these relative Majors were applied semantically in the Beatles' songs, underlining an individual utterance, that's being felt so strong that it escapes from the confines of the private into the public, for everybody to hear (example 4).

E:	1	I: vi		I		
When - ever		-----	-	want you a -	round, yeah,	
E:	4		vi		ii	
		all I got - to	do	-----	-----	is call you on the phone and
E:	8		iv	I		:
		you'll come running home,	yeah - that's all I -	- got - ta do --		And when

Example 5: All I Got To Do (verse)

Our last example, the verse of 'All I Got To Do' with its exceptional length of 11 measures, is again a Lennon' composition (example 5). It illustrates the function of parallel minors. In this particular case, the minor subdominant. Semantically this chord has the same function as the minor fifth that's facilitating the modulation in 'I Want To Hold Your Hand.' It is important to notice that these minor chords do not sound sad. The "sadness" of parallel minor keys is still a standard in music theory. It does apply to the work of Mahler or Schubert, often referred to in this context. In the Beatles' songs – and Pop Rock music in general – another feeling, however, is attached to these chords. With the parallel Major chords the parallel minors share the location of private space, making utterances sound sincere and deeply felt. As these minor chords point toward the collective side of realization they give the lyrics a more convinced and determined sound.

### Giving a Voice to Youth Culture

Speaking about the compository qualities of Lennon and McCartney, MacDonald (1994: 62) writes:

'Much of the pair's musical originality derived from their self-taught willingness to let their fingers discover chord-sequences by exploring the architecture of their guitars rather than following orthodox progressions, of which they knew little.'

To that observation, we now can add another one. With their harmonic experiments they created a space for changing the meaning of words and accentuating the grain of voice. Above we have seen just a few examples. However, looking at the Beatles' songs from this perspective, one can easily find more. It even is difficult to find any exceptions to the rule (Tillekens, 1998). The close semantical connection between words and chords certainly is on of the strengths of the Beatles' compositions.

All our examples date from around the time of 'She Loves You.' This may seem a restriction, as these compositions count as the early songs in the Beatles' catalogue (Eerola, 1998). At the end of 1964, however, the new musical structure already seemed fully completed. With the release of *Beatles For Sale* the Beatles' song repertoire did incorporate all clusters of chords. The chord sequences themselves did not need the support of conventional cadences. The Beatles already had shown that their extended diagonal structure could incorporate other styles as well as rock 'n' roll and rhythm and blues. They now stood ready to explore it to its full potential. The initial sense of freshness of the Beatles' sound, however, seems correlated to their earlier harmonic experiments and the resulting correspondence between words and chords.

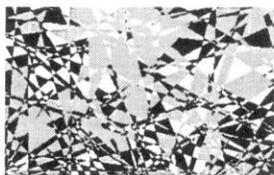
The Beatles' lyrics, as Cynthia Whissell (1996) has shown, encompass the whole range of emotions. In a similar way, we now can add, their chord material covers the whole range of conversational spaces. Moreover, this is accomplished in a very flexible way as the chords of each chord cluster can be addressed almost instantly. This also may explain why the songs evoked a sense of awakening, as they were articulating and promoting the open and reciprocal idiom of the peer group as a model for civil conversation. With their songs, in short, the Beatles gave a full voice to youth culture. It seems fit to conclude this paper quoting Greil Marcus (1969, 136) again. The significance and meaning of Pop Rock music, Marcus wrote, does not lie in the specifics of its lyrics. Referring to the Beatles and the Rolling Stones, he added, the relevance of their songs was that they offered a way to get a feeling for the 'spaces we might happen to occupy at any particular time. Rock 'n' roll music and a rock 'n' roll song – a record – keeps those spaces open.'

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**BEATLES 2000**

## SEMANTIC SHIFTS IN BEATLES' CHORD PROGRESSIONS

On the Perception of Shifts in Song Contexts  
Induced by Chords

Juul Mulder

In the 1960s a new form of popular music, beat music, made itself heard. At the same time youth propagated more egalitarian and informal ways of communication, modeled upon the peer group, as a new standard for social interaction. According to Tillekens (1998) both these changes are closely connected. In his study 'The Sound of the Beatles' he argues that there exists a direct relationship between the new musical forms of the decade – exemplified by the music of the Beatles – and the communication codes of the peer group, characterized by an open and almost permanent negotiation of feelings and opinions. The harmonic progressions typically used by beat musicians, he argues, represent semantic shifts within the egalitarian context of peer group conversation. Moreover, because these chord sequences were very flexible, the songs acquainted their listeners with a new, and also more flexible way of communication.

In his study Tillekens offers convincing theoretical support for a direct relationship between these two types of increased flexibility (Breeuwsma, 1999). He, however, does not provide empirical evidence that the youth of those days actually were capable of perceiving harmonies in a way as to have an influence on their way of thinking. Can harmonies in popular music really be perceived as representations of conversational contexts? The present study is meant as a first step in answering this question.

In the compositions of the Beatles Tillekens finds a drastic extension of the conventional chord material of popular music. Moreover, these chords are combined in surprising and innovative progressions. This increased chordal flexibility parallels, he argues, the flexible contextual shifts typical for peer group communication. Chords and words are semantically connected, because both refer to the same conversational contexts. In this way the songs of the Beatles could and did offer a new extended model for a more egalitarian and open conversation among peers.

Based on his analysis of the first 46 Beatles' songs, Tillekens proposes that in the songs of the Beatles the conventional three basic chords known as the tonic, the subdominant and the dominant, can be replaced almost at will by approximately five other types of chords. This substitution follows a diagonal structure as can be seen in figure 1. In the key of C Major, for instance, the C chord (I) can be replaced up along the diagonal lines by A minor (vi), by A Major (VI), and by F# minor (#iv). Downwards diagonally the C chord can be replaced by C minor (i) and further down by E-flat Major (flat-III). For the subdominant and dominant – here the F and G Major chords – a similar logic applies.

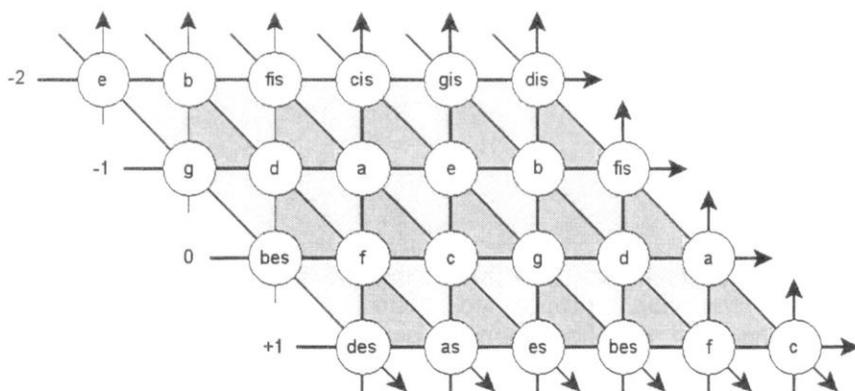


Figure 1. Chordal material of the early Beatles' songs (cfr. Tillekens, 1998)

The reasoning is that this chordal replacement is steered by shifts in the semantic contexts of the song's lyrics. Following Harré (1983), these contexts can be delineated along two orthogonal dimensions (figure 2). The first dimension is called 'display' and has as its extremes private and public space as the locations for conversation. The second dimension relates to the speaker's willingness and ability to

act upon his words and therefore is called 'realization'. This dimension starts at one extreme with inner monologue, and transforms the character of an utterance through personal dialogue to the other extreme of making a public statement. The crossing of the two dimensions represents the domain of the peer group, implying the two dimensions should be regarded as continua.

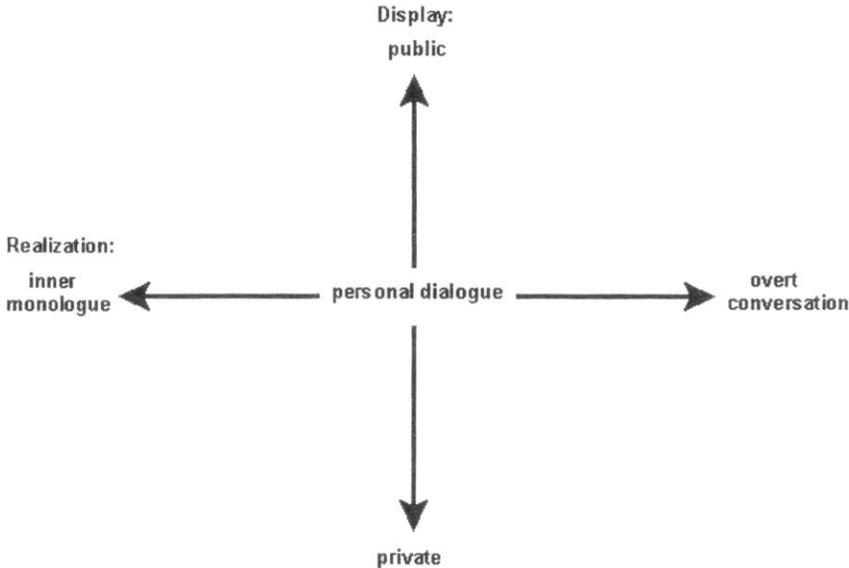


Figure 2. Two-dimensional representation of conversational contexts (cfr. Harré, 1983)

According to Harré (1983), in conversations each speaker takes an argumentation position in this two-dimensional space as a speaking actor, changing this position as the dialogue develops. Harré links specific emotional values to these argumentation positions. The first, vertical dimension 'display', may be less relevant when it comes to emotions. This dimension indicates the context and with that for whom the utterance is intended. It matters, for instance, whether the message is uttered in the private confines of home or in a public place. The second, horizontal dimension 'realization' can best be described in terms of conceptual pairs such as 'controlled versus uncontrolled', 'certain versus uncertain', 'polite versus impolite', 'secondary versus primary', 'censored versus uncensored'.

Through their semantic potential, chords acquire their position in this two-dimensional conversation space depending on their accompanying function (figure 3). That function can be the accompanying of the more formal language of the public domain; of the personal utterances within the private domain; or, in between, of the egalitarian domain of the peer group. Seventh chords accompany statements for the entire world to hear. So do basic chords, especially the dominant, but it concerns less of a formal statement. Transitions to their Parallel Minors induce a more confidential tone, like when sharing a secret. The transition to Parallel Majors, also known as Neapolitan Chords, accompanies mainly the honest expression of deep feelings. Relative Minors are used to accompany situations with people you know, but with

the private character of an inner monologue. Relative Majors come with uncensored, public expressions of feelings.

Musicologically the analysis of Tillekens (1998) seems plausible. Also sociologically he seems to have made a good case (Breeuwsma, 1999). The missing link in his study, however, is an indication that listeners can actually perceive these chord transitions in the proposed way. The experiment reported here was conducted to investigate this question.

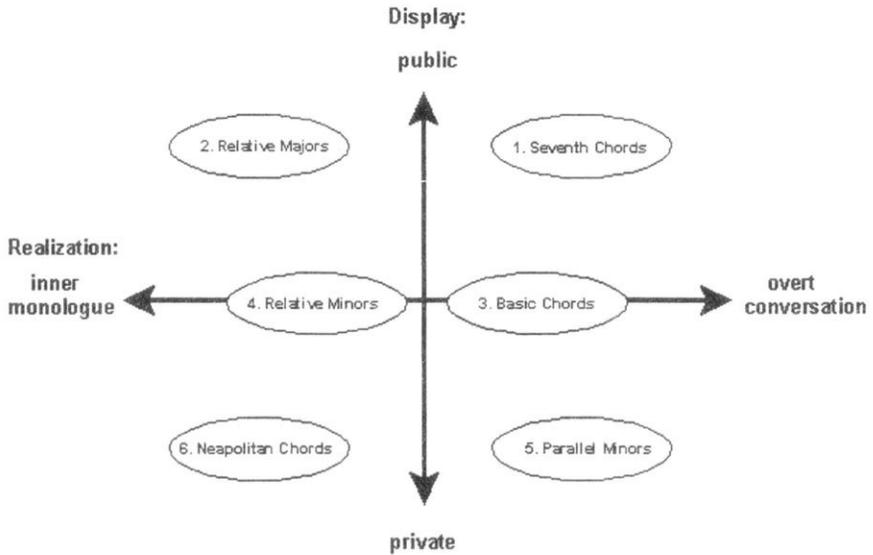


Figure 3. Chord clusters representing conversational contexts (cfr. Tillekens, 1998)

Music perception is a difficult research area, especially when it comes to chord perception. It has been investigated in several ways, but mostly in relation to perceived emotional meaning (e.g. Sloboda, 1991; or Nielzén et al., 1981) or in relation to music-theoretical notions, such as the hierarchical organization of the Western tonal music system in which chords are viewed as the intermediate level in the hierarchy from bottom up input, i.e. notes, to the complex phenomenon of key perception (strongly top down) (Bahruca, 1987). This traditional view is challenged by Povel et al. (1993) who found the relationship between the melody of a piece of music and the chordal accompaniment to be one of relative independency, with changing chordal accompaniment – without changing key – not interfering with melody recognition. The authors conclude that melodic and harmonic aspects of music give rise to distinct perceptual effects.

For a listener to be able to judge the significance of chords a tonal context needs to be established. Chords presented in isolation would not mean anything, neither in a musical nor in a semantic sense. A key needs to be established for a chord to have any meaning,

'because a key establishes a kind of hierarchy on the sets of tones and chords in terms of more or less related to the prevailing tonality, with less related chords being perceived as less stable and closely related chords as stable' (Krumhansl, 1990).

This knowledge does not have to be explicitly available as it is to musical experts. Non-musicians also show evidence of having internalized this through mere exposure to Western tonal music as was indicated in their brain electrical responses (in the psycho-physiological literature known as event-related potentials; ERPs) to stimuli in keeping with the music-theoretical and phenomenal stability of chords (Koelsch et al., 2000). Even starlings (*sturnus vulgaris*) show perceptual sensitivity to chord-based spectral structures constructed on the basis of principles of musical intervals (Hulse et al., 1995), though the data could also be explained in terms of the distinction consonance-dissonance.

The intention of our experiment was to investigate whether harmonic shifts can be perceived as shifts in the semantic contexts of a song excerpt. To this end we chose to present sequences of three chords to our subjects, with the first one to induce a tonal context for the other two, which we asked them to rate on the two semantic dimensions. The stimuli contained a minimal amount of musical information. The song fragments with the relevant chord transitions were reduced to chords played on a piano, each lasting only a couple of seconds. The approach taken can be called highly reductionistic. The research therefore not only aimed at a validation of the theory, but also tried to explore whether this approach was workable.

## **Method of the study**

### *Stimuli*

For the experiment a series of chord progressions were selected from (early) Beatles songs and transposed in one of three tonal keys. The tonal keys used were C, E, and G. Of each of these three musical scales three different chord types were recorded, namely the minor, Major and Major Seventh chord types. Each chord was prepared in two different octaves. A Yamaha SWXG60 was used for the chord sampling, controlled by a MIDI-file (containing the notes, volume and lengths of notes). A grand piano sound was chosen. The chords sounded for only two seconds. Next the synthesizer sounds were recorded as WAV-files. Subsequently these files were combined to chord sequences, which in turn were converted to RealAudio. RealAudioplayer was used as an utility for playing the files.

### *Subjects*

Of the 40 participants half were female and half were male. The average age was 21.46, with a range of 18 to 32 (SD = 2.88). Four persons were left-handed. In the call for participation in this experiment people were requested with a good feel, a

musical intuition, and liking for pop music. Active musical ability, however, was no precondition. The criterion for participation, therefore, was not an objective one, but more a matter of whether or not it appealed to people. Before the actual experiment the participants were asked a couple of questions concerning their musical 'sensitivity' as we wanted to measure it. Of the 40 respondents 25 were actively involved with music and 15 were not. All were asked to position their musical sensitivity on a scale from 1 to 5, ranging from 'lousy' [sic!] to 'excellent'. The distribution can be seen in the table below (table 1).

Sensitivity	Subjects
2	1
3	10
4	26
5	3
	40

Table 1. Self-judgements of musical sensitivity

### *Procedure*

The experiment was run from a series of interactive Internet pages on a conventional multimedia PC. Participants could work at their own speed because they could hear every next chord progression by clicking on a 'play' icon. Chord progressions were offered in pairs of two sequences. The first sequence comprised the first two chords, with the first chord representing the tonic and the second chord the first item to be placed on the dimension. The second sequence comprised the same two chords plus an added third one. Again the last chord had to be placed on both dimensions. No less than 54 of these pairs were run two times, first for the 'display' dimension and then again, for the 'realization' dimension to avoid semantic confusion. On the Internet pages the dimensions were represented by scales with the points -1; -0.5; 0; 0.5; 1. The extremes private (display) and inner monologue were indexed by -1, and the other extremes, public (display) and overt conversation, were indexed by +1. The three points in between were employed to convey a sense of continuity of the dimensions and an idea of a 'neutral' center. In the final data-analysis these scores were converted to values ranging from 1 to 5. Because of the artificiality of the task an example was given to offer the participants a feel for it. When they said they got the idea, the experiment was started. The example below – the first measures of the verse of 'I'm A Loser' – shows the theoretical ratings for the shifts in the chord sequence at the start of the verse (I -> v -> flat-VII -> I) (table 2):

<i>Chord Sequence</i>	<i>Semantic shift</i>	
	Display	Realization
G → Dm	0 → -1	+0.5 → +1
Dm → F	-1 → -1	+1 → -1
F → G	-1 → 0	-1 → +0.5

Table 2. A chord progression and its hypothetical semantic shifts (see text above for explanation of the numbers indicating semantic shift).

Subjects were asked to simply listen well to the first chord as it would provide the tonal context, and they were asked to rate the second and third chord on both dimensions. They were told that a chordal shift did not necessarily always imply a semantic shift (the new chord could still belong to the same chordal type, e.g. the dominant or subdominant).

Given this approach, nine clusters (A to I in table 3) can be formed of possible semantic shifts on the two dimensions of the conversation context. Per cluster each subject had to rate six pairs of two and three chord progressions per dimension. All in all there were (6 x 9) 54 pairs, adding up for both dimensions to 108 pairs of stimuli per subject.

		Display		
		+	0	-
Realization	+	A	B	C
	0	D	E	F
	-	G	H	I

Table 3. Nine categories of semantic shifts in the two-dimensional conversation model.

The instructions were given verbally so the respondents could ask questions when needed. To explain the dimension 'display' they were told to concentrate on the sound of the chord and to try to think of what type of space comes to mind: a private one or a public one – in a more or less sense; it is not a dichotomy. In regard to the dimension 'realization' the subjects were asked to assess the degree of certainty with which someone comes out for his/her feelings and opinions. In an inner monologue all doubts can come forward, because no one can judge you by your words (c.q. thoughts). In the anonymous company of strangers, on the other hand, you have to be quite certain of what you say and in talking with your peers you have to mix openness with social appropriateness. To pinpoint this difference we used the adjectives 'inner' versus 'open' or 'overt' to denote the character of the conversation.

*Data analysis*

The data analysis was done from two different points of view. The first approach follows directly from the original research setup. Here we analyzed the semantic shifts, checking if they were made in the direction as predicted by the theory. To determine this difference scores were calculated by subtracting the second response from the first (remember: the first response rated the positioning of the second chord heard and the second response rated the positioning of the third chord). A second approach was adopted in the course of this first analysis. The results were difficult to interpret when looked at solely from the viewpoint of semantic shifts, so the data was also analyzed considering the final chord positions of the sequences. This analysis resulted in six clusters of chord transitions (as shown in figure 3). Table 4 shows some examples of chordal sequences and the clusters they belong to.

Chord cluster	Sequence of:	
	2 chords	3 chords
1. Seventh Chords	C → C7	C → C7 → F7
2. Relative Majors	C → A	C → Am → E
3. Basic Chords	C → F	C → G → F
4. Relative Minors	G → Bm	G → D → Em
5. Parallel Minors	G → Gm	G → Em → Cm
6. Parallel Majors	E → C	E → C# → F

Table 4. Examples of chord sequences and the chordal clusters they belong to.

For this second approach six clusters of chords were formed out of the subjects ratings. Again we computed difference scores. The resulting scores were ordered in clusters. Next the clusters were tested by means of reliability analysis to check their reliability as scales. The remaining items were correlated and then subjected to an exploratory factor analysis to visualize the mutual relations between the chord clusters.

**Results**

*Analyses of the data in terms of shifts on the dimensions*

To see if people were able to perceive the right shifts in semantic contexts, difference scores were calculated by subtracting the first response from the second one. Next all scores were rated according to their correspondence to the theoretical positions of the sequences. To be rated as correct, a shift had to be in the right direction, absolute positioning was not looked at. Overall, less than half of the items was judged appropriately, but some categories of semantic shifts did worse than others, especially the no-shift categories (see table 5). Of the dimension 'display' on average 17 (of 54; i.e. 32%) pairs of chord sequences were judged correctly. During the test one webpage with stimuli of the dimension 'realization' got lost on the net. The responses of that page somehow did not get stored. Therefore, for this dimension six pairs of chord sequences were dropped, making the total amount of items for this dimension 48. For the dimension 'realization' the average of correct pairs came out on 14 (of 48; i.e. 30%).

<i>Shift</i>	<i>Combined movement on both dimensions</i>		<i>Dimension</i>	
			Display	Realization
A	+	+	25.7	20.0
B	0	+	9.0	17.3
C	-	+	14.5	16.0
D	+	0	20.3	7.8
E	0	0	9.8	9.2
F	-	0	23.0	7.2
G	+	-	18.8	14.5
H	0	-	8.2	16.5
I	-	-	25.3	20.8

Table 5. Average number of semantic shifts per chord cluster judged to be in the expected direction on the dimensions of display (N = 54) and realization (N = 48)

The independent variables, measured at the start of the experiment, proved to be only slightly discriminative on the outcomes of the shift ratings. Added up for both dimensions, there are 108 blocks that people have judged. People indicating their musical sensitivity on an ascending scale from 1 to 5 to be 5 judged on average 42 items correctly according to the theory. Taken together subjects who gave themselves a 4 or a 5, scored on average 40 and people judging themselves to be less than 4 on the scale scored 38.5 on average. People active or not-active with music, i.e. performers or non-performers, did equally well. This was not discriminative. Nor was the ability to read musical notation. However, the combination of these three characteristics proved to be discriminative: people able to read music scores and

active with music and a musical sensitivity of 4 or 5 on the scale scored on average 41 versus 37 correct answers out of 108.

The correlations between the independent variables were for musical sensitivity and reading score .38 ( $p < .05$ ), for musical sensitivity and musically active .33 ( $p < .05$ ), and for musically active and reading score it was .41 ( $p < .01$ ).

*Analysis of the data from the point of view of the final chord positions*

The subjects scores on the two dimensions were taken together in a further data-analysis. Here the data were first analyzed in terms of the reliability of the positioning, using Cronbach's Alpha. Of the six categories of chord progressions (called clusters hereafter), the Parallel Majors were perceived least consistent as reflected in the first positioning (see table 6) and the basic chords in the second judgement (table 7).

Chord cluster	Items	N	Minimum'	Maximum*	Mean*	Std. Dev.	Alpha
1. Seventh Chords	16 of 16	36	1.4	4.3	3.2	0.7	.90
2. Relative Majors	6 of 11	35	1.3	4.7	3.0	0.9	.84
3. Basic Chords	20 of 20	38	2.7	4.5	3.4	0.5	.80
4. Relative Minors	14 of 21	36	1.9	3.9	2.8	0.5	.69
5. Parallel Minors	8 of 17	39	1.6	4.3	2.7	0.7	.76
6. Neapolitan Chords	7 of 17	40	2.1	5.0	3.0	0.5	.56

Table 6. Recognition of items on both dimensions, first positioning (\* a score of 3 here represents the center of the scale)

To depict the mutual correlations (table 7 and 9) in a plot, an exploratory component analysis was performed, both on an ordinal (PRINCALS) and an interval (FACTOR) level. Both produced similar plots, so the latter is depicted in figures 5 and 6. Figure 4 shows the relations according to theory.

	1. Seventh Chords	3. Basic Chords	4. Relative Minors	6. Neapolitan Chords
1. Seventh Chords	—	—	-.46**	—
2. Relative Majors	.54**	—	-.59**	.35*
5. Parallel Minors	—	—	.47**	—
Musical Sensitivity	—	.39*	—	.37*
Musically Active	—	.43**	—	—

Table 7. Statistically significant correlations between the scales and some independent variables (\*= $p < .05$ , \*\*= $p < .01$ ) after the first positioning.

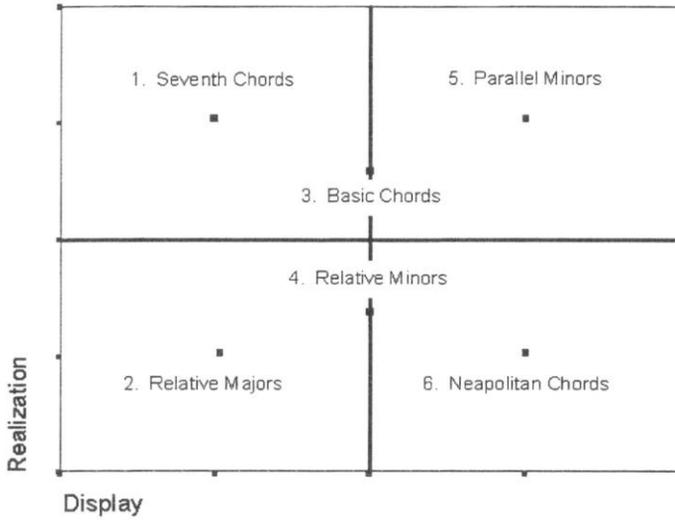


Figure 4. The mutual relations between the six chordal clusters (scales) according to theory. (see also figure 3)

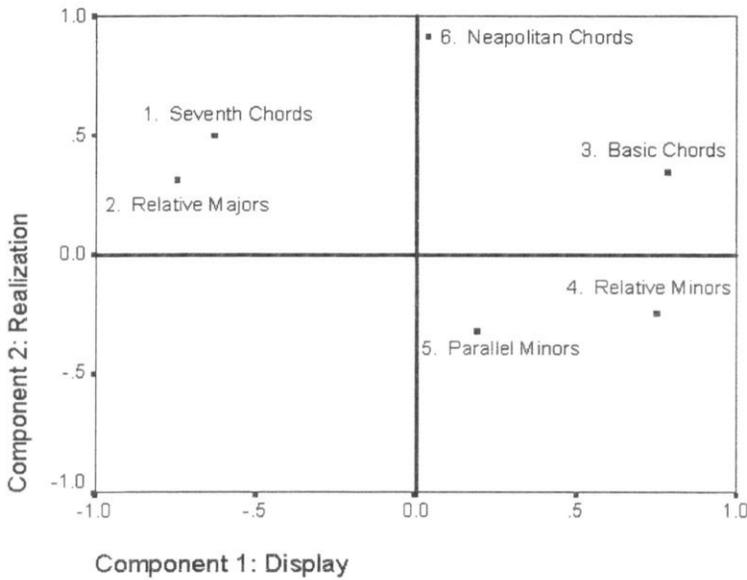


Figure 5. Factor plot, depicting the mutual relations between the six chordal clusters (scales) after the first judgements

For the sequences of two chords the items of the dimension of realization performed best on the reliability scaling. A two-factor solution explained 61% of the variance. The diagram in figure 4 shows some resemblance with the theoretical model (figure

3). Most conspicuous is the reversal of cluster 3 and 4 versus cluster 5 and 6. There is also a reversal of cluster 5 versus cluster 6. Cluster 4 (Relative Minors) correlated negatively with left-handedness ( $r^2 = -.450$ ,  $p < .01$ ).

Chord cluster	Items	N	Minimum'	Maximum*	Mean*	Std. Dev.	Alpha
1. Seventh Chords	18 of 20	37	-1.7	1.2	0.04	0.70	.84
2. Relative Majors	13 of 20	39	-1.1	1.8	0.37	0.75	.78
3. Basic Chords	4 of 11	38	-1.5	3.0	0.42	0.88	.70
4. Relative Minors	8 of 12	39	-2.3	1.3	0.02	0.65	.63
5. Parallel Minors	20 of 20	33	-1.4	0.6	-0.68	0.66	.81
6. Parallel Majors	12 of 19	37	-1.4	2.0	0.45	0.63	.69

Table 8. Reliability of responses to items of both dimensions in difference scores; second positioning (\* a negative score indicates a shift to the left on the dimensions, i.e. towards more private or innerly)

For the three-chord sequences the items of both dimensions did equally well in reliability scaling. Also more items were left – 75 instead of 71. In factor analysis the explained variance was 66%. The better performance of this analysis can possibly be explained by the fact, that the distances between the second and the third chords were greater than those between the second and first chords.

	2. Relative Majors	3. Basic Chords	5. Parallel Minors	6. Neapolitan Chords
1. Seventh Chords	.51**	-.67**	-.44**	–
2. Relative Majors	–	-.38*	-.48**	.41*
3. Basic Chords	–	–	.47**	–

Table 9. Statistically significant correlations after the second judgement (\* =  $p < .05$ ; \*\* =  $p < .01$ )

As can be seen in figure 5, the reversal between clusters 5 and 6 is absent now and the diagram does resemble the theoretical model. There are, however, some deviations.

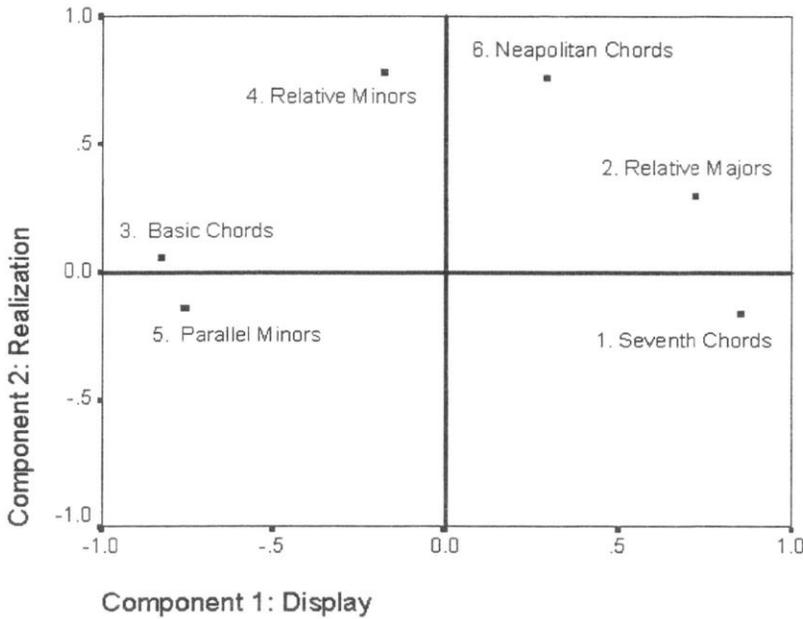


Figure 6. Factor plot, depicting the mutual relations between the six chordal clusters (scales) after the second judgements

## Discussion

Our last analysis indicates that people can interpret clusters of chords according to their semantic meanings. In this experiment the overall performance of the subjects, however, was rather faulty.

Looking at the perception of semantic shifts we found, that approximately 30% of the responses was in accord with the theory. This may seem a threat to the theory, but there are several things to keep in mind. First of all, the task was very unnatural, being not the usual way of listening to music. Secondly, some categories were more difficult than others, distorting the overall result. Thirdly, the participants were hardly given any training. This was done on purpose, as the ability to do the experiment without explicit training would have provided the strongest support for the theory. The participants were of course selected on musical sensitivity by asking for people with a good 'sense of' or 'feel for' pop music, but the task is far from the normal way of listening to music.

To check their musical sensitivity participants were asked a couple of questions, which turned out to measure the intended 'construct'. The subjects who placed themselves high on an ascending scale indicating musical sensitivity also achieved better. It was even better discriminative when also regarding ability to read musical notation and performing music. Nothing more explicit was asked for, because, at least

concerning the perception of emotional meaning in music, there is hardly any influence found of age (Terwogt & Van Grinsven, 1988), gender or even expertise (Robazza et al., 1994), with musical experts and non-experts ascribing similar emotional reactions to pieces of music.

Some categories of semantic shifts were perceived better than others. The category 'no shifts' on the dimension, i.e. no changes in semantic context, was perceived worse, which is probably mainly due to a response bias: there were more shifts than no-shifts. Worsening the bias was the possibility of a tonal shift without a change in chordal type according to our six categories, meaning also without a concomitant shift in semantic context.

The analysis of the correct perceived shifts on the two dimensions, yielded few results. No interpretable patterns were found, apart from the Seventh Chords. This chordal group was judged almost perfectly according to theory, i.e. as accompanying public statements in a public space. But in the transitions to other chordal groups no interpretable pattern was found. Therefore it was decided to do a second analysis, taking the two separate dimensions together, as the participants seemed to use the two dimensions in a similar way.

Overall, the dimension 'realization', because the way it was formulated – in terms of 'inner' versus 'open' – resulted in the best interpretation. Moreover, in reliability scaling the items of this dimension did better on the first measurement. The 'display' dimension was operationalized in terms of private versus public. Apparently this dimension fits less well with daily music experience of the subjects than the dimension 'realization'. Moreover, participants seem to judge the two dimensions in a similar way. Where according to the theoretical scheme (see figure 3) independent movements are possible, people usually indicated the same movement -- even though the chord progressions were heard separately for each dimension.

During the experiment people were asked what they thought of the theory. They usually said it was not inconceivable, but said they conceived of the harmonic role more as mode dependent, with Major chords fitting well with happy passages and minor chords with sad ones. This is also what most music psychological researchers focus on: music and perceived emotion. Sloboda (1991), for example, asked people to select musical pieces meaningful to themselves, and to indicate – in physical terms such as shivers down the spine, laughter, etcetera – where in the piece which emotional reaction was evoked. North and Hargreaves (1997) used non-vocal excerpts from pop songs to investigate whether liking and arousal potential of the excerpts could predict a variety of perceived emotions in these excerpts. But they were also not focusing explicitly on harmonies nor on their potential to steer the semantic context of a passage.

Some participants reported using a perceptual shortcut by judging tonally higher chords as more outgoing, or more openly and tonally lower chords as fitting with a more private and inner sphere. Another perceptual trick was how good a chord progression sounded. If it sounded good – probably much used in songs – it was something you could come out with, if it sounded strange you had better keep it inside. This indicates some subjects were mainly using high/low differences.

Less than half of the items were judged according to the theory, but what was left showed a similar pattern as the predicted theoretical model, except for a few changes in the chordal scheme (see figures 4 and 5). Most conspicuous was the

reversal in position of clusters 3 (Basic Chords) and 4 (Relative Minors) versus clusters 5 (Parallel Minors) and 6 (Parallel Majors). There was also a reversal after the first measurement, i.e. the first two chords of the progressions, namely a reversal of the Parallel Minors versus the Parallel Majors. Apparently the Parallel Majors and Minors sound less public and censored than was expected and Parallel Majors can sound more openly than was thought in advance. Possibly an alternative meaning of 'open' was implicitly used by the subjects. In the experiment the adjective 'open' was meant to denote a more censored utterance, to be heard by bystanders so the words will be judged more severely. Our subjects apparently used 'open' in the sense of less censored. In this alternative terminology the quadrant of private display and 'inner' realization is censored, and the quadrant of public display and 'open' realization is less censored. This makes sense, but was not intended by our instructions. Apparently the instructions were not clear enough or confusing.

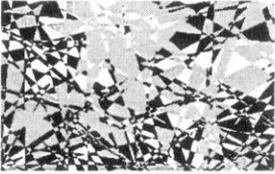
In conclusion, despite the huge reduction in song information participants performed fairly well in perceiving the semantic potential of harmonies. This finding offers tentative empirical support to the claim made by Tillekens that the Beatles' songs – with their distinctive combination of chord progressions and lyrics – helped to bring about communicative changes in their listeners. The design turned out to be viable, though in a follow-up study the explication of the dimensions will have to be more elaborate. To detect which terms and concepts are most fit to denote the perception of chords, the next logical step will be to apply a semantic differential method to the perception of specific chord clusters. This has already been done by Nielzén and Cesarec (1981), though they used adjectives in emotional terms, and did not focus explicitly on the conversational contexts of music. They came up with three dimensions as a result of the semantic differential technique, namely tension, gaiety and attraction. These are not the type of dimensions relevant to this study. The technique itself, however, has proven useful in trying to discern semantics in music.

#### Authors note:

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BEATLES 2000

## DYNAMICS OF POLYLINEARITY IN POPULAR MUSIC

Perception and Apperception of 64 Seconds  
of 'Please Please Me' (1963)

Tomi Mäkelä

The significance of polylinearity in the music of The Beatles is widely recognised<sup>1</sup>. The variety of techniques is indeed remarkable, even within the narrow scope of the album *Please Please Me*. The EMI–Parlophone recording of 1963 includes at least following strategies of vocal polylinearity with more or less ambivalent diatonic intonation and hierarchical position of the 'other' voices:

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<sup>1</sup> Important remarks on the vocal polylinearity ('harmonisation') were made by Tim Riley and Stephen Valdez in the International Beatles 2000 Conference in Jyväskylä; see also the present volume of the *Beatlestudies 3* (pp. 13-22 and 239-249, respectively). According to a well known story John Lennon and Paul McCartney were not always sure who is actually singing the main voice.

- ❖ parallel second voices (rhythmically synchronous melodies):<sup>2</sup> *'I Saw Her Standing There'*, 'Chains', 'Ask Me Why', 'Please Please Me', 'Love Me Do', 'P.S. I Love You', *'There's a Place'*
- ❖ second voices as simultaneous accents of key-words or short key-sentences: 'Misery', ('P.S. I Love You'), ('A Taste of Honey')
- ❖ parallel and rhythmically autonomous (not just 'background') voices: ('Misery'), 'Anna (Go to Him)', 'Boys', 'Please Please Me', 'P.S. I Love You', 'Baby It's You', 'Do You Want to Know a Secret', 'A Taste of Honey', 'Twist and Shout'
- ❖ harmonic ('background') ensemble: 'Anna (Go to Him)', ('Ask Me Why'), ('Please Please Me'), 'P.S. I Love You', 'Baby It's You', ('There's a Place').

A subdivision of these basic strategies in more specific types would certainly be possible (and will be necessary in a prospected study of the complete songs of The Beatles in regard to this aspect<sup>3</sup>). Some of the songs vary greatly in terms of different strategies<sup>4</sup>. The lack of complexity of the texts, and even melodies as well as harmonies (compared with later productions of The Beatles and with a few exceptional passages like the surprising and unique modulation in 'Do You Want to Know a Secret' at 1'11"), is to a certain degree compensated by the polylinearity.<sup>5</sup>

The latest analytic work on The Beatles (emphasising however the later songs) shows how rich in interesting details the individual parts are — even beside the most obviously expressive vocal lines — and how manifold their configuration may be. Scholars of today not only focus on the vocal harmonisation but also on the melodic

<sup>2</sup> If one form of polylinearity clearly dominates the title of the song is printed in Italics. Marginal strategies are given within brackets ( ).

<sup>3</sup> In an extended study it would also be necessary to control the mixed vocal and instrumental polylinearity — particularly the role of the mouth-organ.

<sup>4</sup> The fact that most songs use two different forms of polylinearity has, of course, to do with the standard refrain structure; more than two forms are therefore exceptional. In some cases, like in 'Chains', a different form of polylinearity would fit to the refrain (in 'Chains' particularly harmonic background ensemble instead of just the solo voice) but it does not, which could even become a hook!

<sup>5</sup> The Author has discussed the strategies of polylinearity and the general dynamics of polyphony (including the history of the concept) in several previous essays; see e.g. (1) *Die Konfigurierung des Klanges. Die Angaben zur Instrumentation von Ragtime für 11 Instrumente und Pribaoutki in Igor Strawinskys Skizzen*, in: *Mitteilungen der Paul Sacher Stiftung*, 13, 2000, pp. 26-32; (2) "... daß alles was geschrieben ist, auch hörbar werden muß". *Texte und Kontexte in Pierrot lunaire und in anderen Vokalwerken Arnold Schönbergs*, in *Musik als Text (= Kongressbericht Freiburg im Breisgau 1993)*, eds. Hermann Danuser et al., Kassel: Bärenreiter, 1999, Vol. 2, pp. 403-408; (3) *Jenseits von Spalt- und Schmelzklang. Über die Wahrnehmbarkeit von Klangfarbe als Gestus und als Mittel der solistisch-linearen Gestaltung*, in *Ähnlichkeit und Klangstruktur (= Kongressbericht Zeilern 1995)*, eds. Oskár Elschek and Albrecht Schneider, *Systematische Musikwissenschaft IV/1-2* (1996), pp. 229-238; (4) *Musikanalyse und sozialpsychologische Interaktionstheorie*, in *Interdisciplinary Studies in Musicology (= Report from the Second Interdisciplinary Conference 1993)*, eds. Maciej Jablonski and Jan Steszewski, Poznan (PL): University of Poznan Press, 1995, pp 179-208.

base line of Paul McCartney or the drum gestures of Ringo Star<sup>6</sup>. Professional musicologists and even musicians, however, tend to have a distorted (or at least, statistically, untypical) view on the present topic of interest. 'Popular' music, even by definition, has to be located in the social context of musical experience, behaviour and market — whereas 'art' music (generally regarded by nature as complex, demanding, difficult) obviously deserves technical analysis as an artefact<sup>7</sup>. Therefore the analysts are well advised to ask which aspects (parameters) of the music contribute to apperception and appreciation of a pop title or even popular music in general. This calls for an empirical survey.

The following chapter summarises the procedure and the results of a musical apperception and transcription test during the summer term 2000, which was focused on the hidden polylinearity of an early piece of The Beatles. In the end of this paper a typology of apperception underlines the significantly different individual approaches to the song 'Please Please Me' (1963).

## Test of Apperception

Three groups of music students in three German Schools of Higher Education<sup>8</sup> were asked to listen to the first 64 seconds of 'Please Please Me' and to start to prepare a transcription. This section was played twice without interruption. Then two minutes silence was given to start the transcription before the music was played once again. After that followed three minutes interruption, then the example four times without interruption, and two minutes silence. Finally, everyone should summarise the first impression and other important aspects verbally.

One group visited a music sociology and psychology lecture in a well-known German Music Academy, another had a popular music repertory class in a University of Applied Sciences ('Fachhochschule' within the curriculum of Music Therapy). The third group (including mainly Music Education students) had just started a class in popular music analysis in a University. The age of the students varied with very few exceptions from 19 to 25, and about 70 % were females. This relation is representative for Higher Education in Music in Germany.

All three groups were asked to feel free of any conventional categories of perceiving musical parameters, and to choose either a conventional method of

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<sup>6</sup> These techniques were discussed by Steven Baur and Michael Hannan in the Beatles 2000 Conference. As for Hannan's paper, see the present volume of *Beatlestudies* (pp. 227-238).

<sup>7</sup> See Richard Middleton, *Popular music analysis and musicology. bridging the gap*, In *Popular Music* (1993), Vol. 12/2, pp. 177-190, and more specifically R. Middleton *Studying Popular Music*, Milton Keynes: Open University Press, 1990, pp. 3-16. Please also regard the experimental position to solve the dilemma of analysing the texture and lyrics primarily but not neglecting the cultural context: Philipp Tagg, *Analysing popular music: theory, method and practice*, In *Popular Music* (1982), Vol. 2/2, pp. 37-68.

<sup>8</sup> The names of these different kinds of University level institutions should not be mentioned here in order not to encourage evaluative discussion about the musical or music theory competence of the students.

transcription or to develop a new one without any of the ambitions or anxieties of a music theory exam, if possible. The students were equipped with normal white paper and traditional sheet paper. The first task was to clearly mark the first subjective impression or perception, and not to erase anything. All this was supposed to be done anonymously. Since a questionnaire was used to ask the students to describe their personal situation and to give some basic information about their musical habits and earlier education it is possible to comment on the correlation of particular types of music students and specific reactions to the song.

Only one of the 68 students made detailed notes about such a fundamental aspect as the exact tempo (he wrote: 'ca. 110') — not just the general tempo character that quite a few commented upon. At the same time, the students did not hesitate to be very exact regarding melody and form, for instance, and only very few focussed on the quick base line, neither rhythmically nor in terms of the pitch. As a collective production, the transcriptions would in other respects create a respectable image of the song — not, however, of the last few seconds of the 64 seconds phrase. Hardly anyone even tried to transcribe this last (and not precisely intoned) passage in a conventional manner; one test person who knew the piece before did try to focus specifically on the melody at the end of the example, but with little luck.

Astonishingly many students decided not to use any kind of notation, but just to list important elements which they, of course, in course of an extended session most likely would have started to write down in some way. Traditional and graphic notational conventions were practically equally common. Most students concentrated their efforts — after preliminary remarks of different kinds — on the melody, but only some considered the melody as bi-linear; on the other hand, a few students pointed out that the bi-linearity is the most important element at all — even for the early Beatles in general.

Surprisingly many Music Academy students showed a strong predisposition to extended emotional reactions and evaluation even though the final goal of transcription — after marking out the primary apperception or perception — was clearly defined before the test. Unfortunately it was not possible to find out whether this emotional and clearly value related approach was typical for these students' habits of reflecting popular music or (though unlikely) any music. It would not be surprising if just popular music called for a more subjective, associative and less analytical modus of appreciation among the generation born in the 1970s-80s.

Some 60 % of the students<sup>9</sup> did, indeed, not know the song before the test (60 % in the University of Applied Sciences, 70 % in the University, 50 % at the Music Academy). All of the University students (also Applied University) told that they prefer to listen some kind of popular music (mostly beside some other possibilities like traditional classic or film music). 30 % of the Music Academy students (and no one else!) did indeed identify themselves with classical music only. In the University 85 % of the students knew (at least according to their own estimation) music of The Beatles in general 'a little', only 15 % 'well' before the test; in the University of Applied Sciences 70 % 'a little', 20 % 'well', even 10 % 'not at all'; in the Music Academy 60 % 'a little', 40 % 'well'. In all three Schools 60 % of the students regarded themselves as melodically appercepting listeners; in the Music Academy

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<sup>9</sup> The percentage is always rounded up or down and should be regarded as a tendency rather than exact.

and the University 35 % regarded themselves as 'formal types', in the University of Applied Sciences only 7 % (altogether 27 %). This setting promised interesting results in the actual survey.

Significant differences in the perception and apperception of polylinearity could not be found between the groups. Indeed, surprisingly few reacted to it in detail or tried to transcribe it. Verbal hints to the very fact of polylinearity — or above all multiple voiced structure, like hints to the fact of more than one singer present — were more common. Testing (as a control group) some professional musicians and teachers, however, the reaction towards this aspect in the song was quite significant. One teacher even pointed out in the verbal summary which every test person should complete, that 'the double-voice singing in the beginning was the most important technical aspect of this song that she had thought about before the test'. It was therefore quite natural for her to recognise it at first, and it seemed important for her to concentrate on that aspect in the test transcription, too. The next relevant aspect for this person was the syncopated 'Come-on'-sequence.

This answer clearly shows how problematic it is — as the pioneers of the Gestalt psychology already told — to set against perception and apperception. Within the context of the test, the main methodological problem was to know if the first transcription really means the first perception. As a matter of fact, 'Please Please Me' makes it easy to demonstrate that this is hardly ever the case: during the test almost every person could be observed to be surprised by the initial bass motive (B-E) in the beginning. Only very few, 27 % in total, wrote down this nuclear motive which everyone certainly perceived: In the University only 7 % wrote it down in the beginning of the test; towards the end 20 %, total 27 %; one week later, as everyone was asked to use traditional notation in a special control test, no one did so (some of the original students who did were unfortunately absent). In the University of Applied Sciences 20 % wrote down this characteristic motive in the beginning, 5 % later; total 25 % (some persons declared that the song 'starts with a melody downwards'). In the Music Academy 20 % wrote it down in the beginning, 10 % later; total 30 % . (One person who, by the way, hears perfect pitches wrote: 'The first element that I noticed was the base movement downwards'.)

This shows that if the tested person gives some information about the 'first perception' we rather learn to know something about the 'most valuable, primary apperception', and that there are great individual differences in the introspective capability to analyse what really was 'first'. There is no method (based on a questionnaire) to ask for the 'true primary perception' of such complicated musical events as a song or even its section.

The task was to begin a transcription, well aware of the fact that it will hardly be finished during the short test. It was therefore correct to concentrate on details, which seemed important for the final goal in terms of a strategy of problem solution. On the other hand, everyone was asked to write down the first impression and perception. The reactions clearly prove that the selection of the perception does not only follow a conscious plan one makes, but also unconscious structures, idiosyncratic 'Schemes' of apperception. The initial motive (B-E) may, certainly, be regarded by someone as less important. But on the other hand, this motive is, technically speaking, the 'structural reason' for the syncopated melody line from the very beginning till the end. This nuclear element also leads to the instrumental 'bridges' included in the auditive

example of the first 64 seconds. Quite a few students tried to write down these 'bridges' in a conventional manner, or to mention them in their sketches of the form in general.

Most students used a conventional or graphic notation in order to illustrate the sequence of musical events. The most skilled musicians and music writers among the three groups as well as those who were particularly creative in using graphics did apply some kinds of signs which would point towards the double-voice singing within the stanza only in rare cases:

- ❖ University: 30 % (there was some notation in 100 % of the individual tests); plus some verbal comments by other test persons (in one case traditionally written but with a wrong tone, fifth h instead of e' as second voice).
- ❖ University of Applied Sciences: 15 % (some kind of notation in 100 % of the tests); plus some verbal hints on the double voice singing by others.
- ❖ Music Academy: 40 % (any kind of notation was used in only 60 % of the transcriptions).

Several students did react to the double voice structures in the syncopated refrain sequence 'Come on'. (One person actually reflected about this afterwards and suggested that the static upper voice does not demand melodic attention and therefore does not get transcribed; it remains in the shadow of the mobile line. This hypothesis should be operationalised.) Here are some interesting and surprising differences, especially the fact that none of the Music Academy students who did not write the second voice down commented on it as did the others. Also surprisingly few Music Academy students used traditional or graphic notation. What does this mean? Firstly, we should take it for granted that the Academy students could use a notation system at least as well as the others. Secondly, they might, because of their 'professional' training well be less creative using or developing alternative notations. And thirdly, they might have been more concerned about making mistakes or showing a lack of basic competence, as they perhaps took the test as a kind of solfa exam.

Lack of motivation to participate in a test or clear preference of a different kind of music or songs could also have been a problem. The motivation to participate in the test was, however, one of the questions the students were asked at the end of the test, as well as the question 'whether she or he liked the piece' (preference and pleasure), with following results (proportional):

- (1) University: motivation to participate: 4 negative, 5 ignorant, 2 positive (4-5-2); preference of the song: 2-2-7;
- (2) University of Applied Sciences: motivation: 1-8-5; preference: 1-3-10;
- (3) Music Academy: motivation: 0-7-4; preference: 1-1-9.

This clearly shows that the music psychology and sociology class in the Music Academy was by no means less motivated or supporting than the two University groups; it seems, as a matter of fact, to have been even more motivated.

The three other eventual reasons for the differences in the predisposition of writing down the double-voice structure should be given the priority: (1) the Music Academy students could have used a notation system at least as well as the others; (2) they might because of their training well have been less creative using or developing alternative notations, and (3) they might have been more considered about making mistakes or showing lack of basic competence.

Singular answers to the Motivation–Preference question differ from the others within each group. Two students at the University of Applied Sciences, for instance, were unusually negative in their attitude. Interestingly enough, the transcriptions of these two individuals were rich and differentiated but very unconventional. Both pointed out that they did not feel, technically speaking, capable of writing down the song in the conventional manner. This implies that the negative attitude was due to a self-made competence stress. In the University group two students were clearly more negative than all the others. In one of the cases a competence problem might have been the reason for the attitude or feeling, but the dislike is also well explained by forced repeated ('annoying') listening to the same piece of music so often. In the other case the student did indeed try to document all perceived elements in detail almost without any notation at all. The general attitude was, however, ignorant. Competence (exam-)stress could in this case well explain the untypically negative (or at least ignorant) attitude. This stress, of course, does not correlate with the level of competence. And important enough: the predisposition of students to articulate that they really 'like a test' is heterogeneous, according to the personality, as well as the readiness, today, to say that one appreciates such a simple, 'old fashioned' song like 'Please Please Me'!

The dilemma of the so-called first perception or apperception must be analysed carefully. The sketches and verbal commentaries of the students are not always clear in terms of what still belongs to the first perception and what already to the elaboration. The extension of the first impression as well as the fact how many different dimensions it has also differs.

## Typology of Listeners

Nine clearly different types of listeners could be registered in the test<sup>10</sup>:

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<sup>10</sup> It goes without saying that this typology, like all the others, is a transparent presentation of some significant aspects, not a bright mirror of the reality. Typologies are typical for the German scholarship. The most famous with at least some relevance to popular music studies is Theodor W. Adorno's typology of musical behaviour in the Western culture (*Einführung in die Musiksoziologie*, Frankfurt am Main: Suhrkamp, 1969, pp. 14-35). Perhaps less known but methodologically refined and more recent are Klaus-Ernst Behne's *Hörertypologien. Zur Psychologie des jugendlichen Musikgeschmacks*, Regensburg: Bosse, 1986/1990.

- ❖ Holistic melodists
- ❖ Holistic formalists
- ❖ Impressionists
- ❖ Melodic conventionalists
- ❖ Semi-professional generalists
- ❖ Non-melodic semi-professional generalists
- ❖ Non-professional melodic generalists
- ❖ Semi-professional rhythmicians
- ❖ Holistic graphicians

The *holistic melodists* (Type 1.) focused on the specific sound, in terms of instrumentation, either descriptive or with evaluation or both (more or less exact). In many cases the sound of an instrument or the voice was considered aggressive — or it was ‘annoying’. This could be the mouth-organ as well as the upper, at first static (less precisely intoned) vocal line. Next to the sound and instrumentation they perceived formal and melodic (or rhythmic) details, and wrote these down, mostly in conventional notation. These persons qualified themselves as melodic (or rarely rhythmic) listeners and might or might (rather) not have known the song before. In the University and the University of Applied Sciences they described themselves as pop-rock-blues listeners, but in the Music Academy more often as tolerant listeners of classical music. This was the most common type altogether, particularly so in the University.

The *holistic formalists* (Type 2.) started with clearly described formal periodic structure of the song as a whole and continued with instrumentation, harmonies etc. But only a few melodic details were transcribed if any at all. Some representatives of this type extended the scope of parameters later. These persons qualified themselves as harmonic or formal listeners and might or might not have known the song before. This group was equally uncommon in all Schools with no specific preference for some kind of music.

The *impressionists* (Type 3.) reacted to the general impression (quite often emotionally, mostly positive and verbal) or a very general sound aspect and then to the form, motives, sound etc., only later to the melodic line in terms of traditional transcription (if at all). These students mostly considered themselves as formal or harmonic listeners. Almost none of them knew the song before. They were particularly tolerant regarding different preferences for styles.

The *melodic conventionalists* (Type 4.) reacted primarily to melodic details of various kinds and tried ambitiously to transcribe them as well as instruments, form and other aspects, but in a conventional way. They called themselves melodic listeners and did not (90 %) know the piece. Stylistic tolerance was common to them. This

type (mostly female or unusually well trained male students) was rare in the University and very widespread in the University of Applied Sciences as well as in the Music Academy.

The *semi-professional generalists* (Type 5.) reacted first to sound, instrumentation and form, but started to transcribe melodic details in a semi-professional (traditional) manner very soon. They described their listening habits as melodic, harmonic or formal. They knew the piece before the test. This type only existed in the University and among male listeners.

The *non-melodic semi-professional generalists* (Type 6.) reacted to the sound and then either to (a) form or (b) melody in a semi-professional manner, but they hardly transcribed melodic or formal details, even though they knew the piece very well and showed professional competence in popular music matters. The self-description was 'non-melodic'.

The *non-professional melodic generalists* (Type 7.) reacted to the melody and rhythm and then to sound, instruments etc. and did not transcribe much. They did, surprisingly, not call themselves melodic listeners, and they also did not know the song. In the test this group was common in the University of Applied Sciences only, but it is probably quite widespread among amateurs.

The *semi-professional rhythmicians* (Type 8.) focused on rhythm and beat (one even on the exact tempo of 'ca. 110' M.M.) and then form. In many cases they extended the scope of parameters during the test significantly. They described themselves as rhythmic listeners and had obviously substantial competence in popular music matters. This group only existed in the University of Applied Sciences.

The *holistic graphicians* (Type 9.) were particularly creative in using graphic notations. They paid attention to various aspects of the song. In most cases they knew the song before the test and called themselves melodic or rhythmic listeners. This seemed to make it practically impossible for them to react, in an adequate manner, to the question what parameter they hear 'first'.

## Summary in brief

These nine groups were all well represented among the students, even though the latter five (Type 5.–9.) only include singular cases within the test population of 68. Further studies could show how common they really are, among dance or rhythmic education students in particular. The concentration of these test persons to the groups Nr. 1, 2, 3, and 4 is quite understandable among traditional music students.

Each type of apperception has its legitimisation, its individual point of view and 'style', and might only be criticised with respect to the 'power' in terms of a technically correct and plausible transcription. One of the candidates in the group Nr. 6 wrote in the end of his report that a conventional notation 'should begin now', after the general descriptions. The test persons were indeed encouraged to find individual transcription methods so that none of the nine types clearly represents a lower or higher

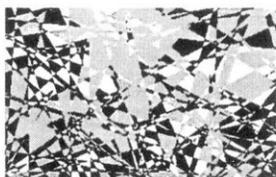
professional competence level, even though the conventional competence of professional musicians would most likely not get manifested in certain types.

Type 4, for instance, and also Type 1 which seemed to include most conventional (Classic oriented) semi-professionals and professionals, acted in a quite selective manner. Only together they assemble a representative transcription. The fact that none of the types turned out to be a 'Club of Professionals' shows how different relevant aspects, all worth studying, even such an early and 'annoying' Beatles-song as 'Please Please Me' implements.

Those students who showed most popular music (or specific Beatles) competence did not, interestingly enough, belong to the melodic types Nr. 4 and 7. The popular music semi-professionals as well as the well-informed fans are easy to locate as a significant group in the groups Nr. 1, 2, 5, 6 and 8 or in Nr. 9. All these focus primarily ('first') on sound, form and rhythm and only 'later' (if at all) on melodic details. This is quite significant, especially since the group Nr. 3 also covers tolerant listeners and in many cases a rich perception of different aspects of the song, but hardly any melodic details.

Among the group Nr. 3 in particular it would be useful to study whether these persons react similarly to Classical music. It could well be that popular music attracts a basically different kind of apperception — in a sense 'lower', regressive listening habits. (It is equally true, surely, that popular music requires a different approach to analysis, as exemplified in University courses that specialise in popular musicology.) Some students may regard popular music as less complicated, rather as emotionally direct. They might not even try to focus on traditional parameters of the 19<sup>th</sup>-century Classical music. This problem was clearly pointed out in the verbal summary by one student in the group Nr. 3.

The scope of parameters within the most clearly semi-professional, conventionally well-educated (Classic oriented) Type 4 is limited. And focusing on the double-voice structure as an aspect of the melody is common in the group Nr. 4 only. This raises the very principal question as to whether dynamic polylinearity is a relevant aspect in popular music analysis at all. Or even more fundamentally: whether popular music should be analysed in terms of such conventional parameters, if the obviously most competent, semi-professional popular music listeners do not react to this aspect to a significant degree. The question itself is, however, counter-productive: the fact that a semi-professional listener does not react to the conventional parameters only shows what kind of habits are common within the group of specialist students and professionals today. It does not tell anything, really, about the 'existence', the essence and technical configuration of popular music. The other critical argument (raised by some students in their commentaries of the test) that music analysis should not be 'atomistic' (oriented at solitary parameters) but rather holistic has also no specific validity within popular music studies.



BEATLES 2000

## THE MUSIC OF THE BEATLES IN UNDERGRADUATE MUSIC THEORY INSTRUCTION

Pandel Collaros

The Beatles – Paul McCartney, John Lennon, George Harrison, and Ringo Starr – exploded onto the popular music scene in the U.S. with two singles released in late 1963 and their first appearance on the Ed Sullivan Show in early 1964.<sup>1</sup> Most of their commercially released recordings can be found on twelve albums that came out between 1963 and 1970.<sup>2</sup> By 1984, one billion copies of their

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<sup>1</sup> "I Want To Hold Your Hand" and "I Saw Her Standing There" were released in the U.S. on December 26, 1963. See Walter Everett, *The Beatles as Musicians: Revolver through the Anthology* (New York: Oxford University Press, 1999), 7. The Ed Sullivan Show was a popular television program of the time and featured acts as diverse as hand puppets and opera stars. The Beatles first appeared on the Sullivan show on February 9, 1963. See Hunter Davies, *The Beatles*, 2nd revised ed. (New York: W.W. Norton, 1996), 191.

<sup>2</sup> This refers to albums issued in England. See Davies, *The Beatles*, 381-383. Some recordings, such as "Lady Madonna" and "Don't Let Me Down," are not found on these

recordings had been sold – eighteen years after they had stopped touring.<sup>3</sup> Radio stations and professional musicians continue to program and to play their music. Beatle songs have been covered by Tony Benett; Buddy Guy; Richie Havens; Joe Cocker; the King Singers; Anne Murray; Elton John; Earth, Wind and Fire – just to name a few of the thousands who have performed and recorded these works.<sup>4</sup> With respect to the Beatles' own recordings, Walter Everett writes, 'The Beatles' ultimate legacy lies in their own performances of their own compositions. It is natural that these recordings will always be of central importance to the largest demographic group of the century, the 'baby boomers' ...<sup>5</sup> – a group which includes many college-age students and their theory instructors. The easy accessibility of this repertoire and its high visibility continue to foster its popularity. In addition, this music provides a wealth of examples for analysis.

A compendium of topics that typically are addressed in the undergraduate theory classroom is found in Appendix A.<sup>6</sup> These topics encompass fundamental issues of pitch and rhythm; Common Practice Period tonality, harmony, and form; and twentieth-century techniques. Examples for most of the concepts associated with the topics in Appendix A can be found in the Beatles' repertoire. The purpose of this presentation is to provide a small sampling of these examples. Analytic judgements are based on my aural analyses.<sup>7</sup> Where possible, I have confirmed my analyses with those of other authors, most notably Walter Everett.<sup>8</sup> Aural examples are referred to by compact disk title, track number, and timings.

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twelve albums but were released as singles and appear on later album compilations as well. The album *Magical Mystery Tour* was released in the U.S. in 1967. See Davies, 389.

<sup>3</sup> Everett cites the billion records sold (*The Beatles as Musicians*, 279). The Beatles' last real concert was on August 29, 1966 (Davies, *The Beatles*, 211).

<sup>4</sup> See Everett, *The Beatles as Musicians*, 278.

<sup>5</sup> *Ibid.*, 278-9.

<sup>6</sup> These concepts are discussed in many textbooks in current use, including Edward Aldwell and Carl Schachter's, *Harmony and Voice Leading*, 2nd ed. (New York: Harcourt Brace Jovanovich, 1989); Robert Gauldin's *Harmonic Practice in Tonal Music* (New York: W.W. Norton & Company, 1997); and Stefan Kostka and Dorothy Payne's *Tonal Harmony*, 4th ed. (New York: McGraw-Hill, 1995).

<sup>7</sup> Terence O'Grady shares my implied concern here, that published sources typically are not reliable. See *The Beatles: A Musical Evolution* (Boston: Twayne Publishers, 1983), preface. I certainly have not examined every Beatle music publication, but the Hal Leonard Publications book seems to hold great promise. See Tetsuya Fujita et al, *The Beatles: Complete Scores* (Milwaukee, WI: Hal Leonard Publishing Corporation, 1993). Nevertheless, my footnote 33 points to a specific problematic issue in the Hal Leonard publication. In any case, after learning the songs aurally for more than 30 years, I trust my own ears and transcriptions ultimately.

<sup>8</sup> Everett, *The Beatles as Musicians*.

## Scalar and Basic Harmonic Concepts

A fundamental issue in theory pedagogy is the concept of scale. It is relatively rare to find complete and unornamented manifestations of this abstraction, isolated in the texture, undifferentiated in rhythm, and repeating over and over again. Nevertheless, such an example can be found at the conclusion of "Across the Universe." An ascending D $\flat$  major scale ostinato can be heard clearly in the low string-like pizzicato figure:<sup>9</sup>



Example 1. Lennon-McCartney, "Across the Universe," *Let It Be*, track 3, 3:16-3:38, excerpt, ascending D $\flat$  major scale ostinato in low strings

Examples of such fundamental constructs can be found in many repertoires of course. This is just one example of how a basic, but very important, concept can be brought into the discussion, using music which to many is highly engaging.

In theory texts, we often find discussions of key and key relationships in close proximity to discussions of scales.<sup>10</sup> One example, certainly not the only one in this repertoire, of a parallel key relationship can be found in "Piggies." The song is in A $\flat$  major, but takes a turn towards the parallel minor at the end.<sup>11</sup> (Example 2)



Example 2. Harrison, "Piggies," *The Beatles*, disc 1, track 12, 1:41-1:53, excerpt, harpsichord melody and harmonization

Much if not most of undergraduate theory instruction revolves around the broad topic of harmony. To this end instructors present scales, intervals, and keys as preliminaries to the issues of chords and harmonic function. And the primary currency

<sup>9</sup> Everett writes that "[Phil] Spector slowed the tape to D $\flat$ ." The song originally was recorded in D major. See *The Beatles as Musicians*, 275.

<sup>10</sup> Scales and keys are dealt with in Chapter 3 of Gauldin's *Harmonic Practice in Tonal Music*. Aldwell and Schachter present scales and keys in Chapter 1 of *Harmony and Voice Leading*. Kostka and Payne discuss scales and keys in the first chapter of *Tonal Harmony*.

<sup>11</sup> The change of mode is confirmed by Everett in *The Beatles as Musicians*, 199.

in the area of chords is tertian harmony beginning with the discussion of triads and inversion. In the music of the Beatles, a particularly clear example of root position and second inversion triads occurs in "I've Got a Feeling." This song takes advantage of one of the most common cliches in pop music: the oscillation between a root position tonic triad and a subdominant pedal six-four chord.<sup>12</sup> From the very beginning, this harmonic gesture is the basis of the primary accompanimental material. (Example 3)

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Time signature is 4/4	
Lyrics:	I've got a feeling, a
Beats:	/ / / /   / / / /   / / / /
Harmonic analysis:	A: I IV 6/4 I IV 6/4 I IV 6/4

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Lyrics:	feeling deep inside, oh yeah
Beats:	/ / / /   / / / /   / / / /   etc.
Harmonic analysis:	I IV 6/4 I IV 6/4 I IV 6/4

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Example 3. Lennon-McCartney, "I've Got a Feeling," *Let It Be*, track 8, 0:00-0:30, excerpt

Not to be outdone by the pedal six-four chord, the *cadential* six-four chord is also common in pop music. At the end of the chorus in "Magical Mystery Tour," the I 6/4 - V gesture harmonizes the echoed portions of the chorus on the lyrics "coming to take you away" and "dying to take you away."

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Lyrics:	... coming to take you away	... dying to take you away...
Harmonic analysis:	D: I 6/4	V ... I 6/4 V

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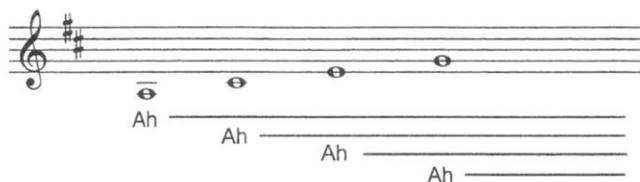
Example 4. Lennon-McCartney, "Magical Mystery Tour," *Magical Mystery Tour*, track 1, 2:04-2:18, excerpt

The discussion of tertian harmony continues with stacking another third atop the root position triad, resulting in a seventh chord. This stacking is demonstrated literally by the vocal arpeggiation of a dominant seventh chord at the climax of "Twist and Shout."<sup>13</sup>

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<sup>12</sup> Everett writes, "the alternating chords have become A and D 6/4" (*The Beatles as Musicians*, 224).

<sup>13</sup> "Twist and Shout" was an Isley Brothers tune (Everett, *The Beatles as Musicians*, 8), but it's hard to imagine that song now and not think of the Beatles' definitive recording.



Example 5. Medley-Russell, "Twist and Shout," *Please Please Me*, track 14, 1:24-1:32, excerpt

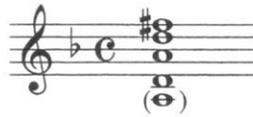
Many similar examples can be drawn from the music of the Beatles to illustrate a variety of harmonic issues: diatonic and chromatic harmony, harmonic progression, modulation, and so on. But presenting little bits and pieces of songs can be fatiguing if it goes on for too long. A broader swatch of music, as represented by my analysis of the song "Something" in Appendix B, serves to illustrate several harmonic concepts. I don't have time to play the excerpt here, but the analysis shows examples of diatonic chord progressions, secondary functions, mixture, tall chords, use of chromatic mediant related harmonies within the main key, and modulation between chromatic mediant-related keys. Some folks will take issue with various details of my analysis, but the main point is that this song provides a wealth of examples with which to demonstrate some fundamental harmonic concepts and some that are not-so-fundamental—harmonic levels of structure for instance.<sup>14</sup>

\* \* \*

Relevant examples of particular clarity pop up everywhere in Beatle songs. Take for example the Picardy third, a prime example of mixture, at the conclusion of "And I Love Her":<sup>15</sup>

<sup>14</sup> Everett provides a voice-leading graph for "Something" (*The Beatles as Musicians*, 250). Also, Robert Gauldin provides a problematic analysis of "Something" in his article, "Beethoven, *Tristan*, and the Beatles," *College Music Symposium* vol. 30 (1990), 142-52. Among several problems with Gauldin's analysis, the worst in my opinion is his analysis of a chromatic bass descent from C<sub>S</sub> to G<sub>S</sub> in the third system of his Example 12 (144). The line does not exist explicitly or implicitly. Rather, it is a diatonic descent as remarked in the last comment of my Appendix B. Other problems deal with unconvincing remarks regarding motivic parallelism; I will deal with these in a future discussion.

<sup>15</sup> Everett calls it a VI# (*The Beatles as Musicians*, 167), which is its proper label in the key of F major. To my ears, it sounds as I have analyzed it, as a I in the key of the relative minor (D minor). Also, the note A sounds in the bass which is common in this particular voicing of the D major chord on the guitar. The lower A is used for thickening the texture. In any case, it does not create the effect of an unstable second inversion tonic triad, and I have avoided the "6/4" appendage for that reason.



d: I

Example 6. Lennon-McCartney, "And I Love Her," *A Hard Day's Night*, track 5, 2:24-2:28, final chord in rhythm guitar in guitar notation (sounds an octave lower than written)

Extended tertian harmony appears throughout the repertoire. One such example, a V9/V, was already noted in the song from 1969, "Something."<sup>16</sup> As early as the song "A Hard Day's Night" (1964) we have an example of an eleventh chord; it serves as an introduction.<sup>17</sup> The voicing is shown in Example 7.



G: V<sup>11</sup>

Example 7. Lennon-McCartney, "A Hard Day's Night," *A Hard Day's Night*, track 1, 0:00-0:03, first chord, in guitar notation

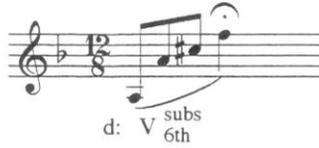
And referring again to *Abbey Road*, a chord with a sixth substituted for the fifth appears several times in "I Want You." The dominant chord with a substituted sixth in D minor first appears at the end of the introductory progression.<sup>18</sup>

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<sup>16</sup> *Abbey Road*, track 2.

<sup>17</sup> Everett labels it as bVII9 (*The Beatles as Musicians*, 13). The "proper" voicing for such a chord in this key (G major) is, from bottom to top, F A E G. Ian MacDonald calls it a "G eleventh suspended fourth." See *Revolution in the Head: The Beatles' Records and the Sixties* (New York: Henry Holt and Company, 1994), 90. However, this chord is voiced on the guitar as follows (bottom to top): D A C G, as shown in Example 7. I hear the D as root, at least partly because it is the lowest note. If an F is present, I can't hear it. Accordingly, I consider this simultaneity a D eleventh chord with no ninth.

<sup>18</sup> Everett calls this a V+ (*The Beatles as Musicians*, 256). This cannot be because the resolution of a raised fifth points upwards to the third of a major tonic triad. The F in this chord implies resolution downward through E to the tonic D, the conventional resolution of a substituted chordal sixth.



Example 8. Lennon-McCartney, "I Want You," *Abbey Road*, track 6, 0:09-0:13, Vsubs/6th chord at end of introductory progression, in guitar notation

As shown in the last two examples, instances of embellished dominant function frequently occur right before the vocal entrance.<sup>19</sup> Here is another example, the introductory gesture in "Oh! Darling." In this case, the chord is an augmented triad, a V with a raised fifth, in the key of A major.<sup>20</sup> (Example 9)



A: V +

Example 9. Lennon-McCartney, "Oh! Darling," *Abbey Road*, track 4, 0:00-0:02, first chord

Before moving beyond this sampling of the more commonly discussed harmonic concepts, I'd like to offer some passages that can help to illustrate harmonic cadence, non-chord tones, and modulation.

Beatle songs exhibit a variety of harmonic cadence types. A deceptive cadence was pointed out in the extended excerpt from the song "Something." A striking example of a half cadence, upon which a song actually ends, is found in "For No One." (Example 10)

Lyrics:	And in her eyes you see nothing,	no sign of love behind the
Harmonic analysis:	B: ii	V7/ ii ii
Lyrics:	tears cried for no one,	a love that should have lasted years
Harmonic analysis:	(ii)	V7/ ii ii V

Example 10. Lennon-McCartney, "For No One," *Revolver*, track 10, 1:38-1:56, excerpt

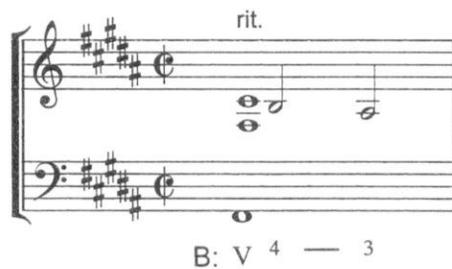
<sup>19</sup> With respect to such introductions in the early songs of the Beatles, Everett writes, "So as to stir anticipation, the introduction--though it must be motivically tied to the piece as a whole--is likely to be the song's most colorfully varied and harmonically unstable event. . . ." (*The Beatles as Musicians*, 17).

<sup>20</sup> Everett mentions this sonority as a retransitional device, without mentioning that it begins the song as well (*The Beatles as Musicians*, 253).

"For No One" ends on a V in B major. The next song, "Dr. Robert," does not continue in B major but is in A major.<sup>21</sup> So, in "For No One," the dominant harmony really does end the piece. And it makes perfect sense in the context of a wistful description of a love gone stale. The dominant harmony provides a poignant musical "Why?"

\* \* \*

In the identification of chords, one must also be able to recognize those notes that are not part of the prevailing harmony—*non-chord tones*. Again, there are many examples from the Beatles. For those who listened carefully, the last example featured an accented non-chord tone in the final dominant harmony:<sup>22</sup>



Example 11. Lennon-McCartney, "For No One," *Revolver*, track 10, 1:53-1:57, ending in keyboard reduction

In popular music, these suspension-like figures are a common method of providing a sense of motion within a single harmony. Those who know the music of The Who will recall the guitar accompaniment in "Pinball Wizard" for its relentless

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<sup>21</sup> These observations are confirmed by Everett (*The Beatles as Musicians*, 355, note 107).

<sup>22</sup> Everett writes, "The lack of resolution shows the ambiguity in the relationship of which the singer speaks, the final note from the horn suggests one last retreat to fond memories, and the 4-3 suspension is 'the musical equivalent of a sigh, the sorrow and self-obsession of a lover left behind,' all in a distant galant style" (*ibid.*, 56). In the previous sentence, Everett quotes Tim Riley, *Tell Me Why: A Beatles Commentary* (1988, 194).

hammering of 5/4 to 5/3 figures in the chords, creating the effect of a series of unprepared 4-3 suspensions.

Also idiomatic in popular music is the pedal. A lovely example occurs throughout "Blackbird."<sup>23</sup>

In this case, it is an inverted pedal on the tonic G as it appears juxtaposed with D major and F major harmony. In the other harmonies, the G is a chord tone.<sup>24</sup>

A larger scale harmonic issue is that of modulation. It is not necessary here to demonstrate examples of common-chord modulation in the music of the Beatles because they are so common and easily detected. But there are two other types of modulation, *common tone* and *direct*,<sup>25</sup> for which I would like to point out examples.

The song "A Day in the Life" is interesting in several respects, not least of all for its use of a common tone modulation. The common tone is E, more specifically E4 in the piano, a common tone between the C major triad and the E major triad on either side of the transition. The section prior to the transition is sung by John Lennon and is in G major. After the transition we are in E major for the section sung by Paul McCartney.<sup>26</sup>

As one can hear, the common tone gets covered by the gigantic orchestral crescendo, but its continuation is confirmed eventually in the piano accompaniment to McCartney's part of the song. Although the common tone is not so isolated as in many textbook examples,<sup>27</sup> it is clearly emphasized by dynamics, rhythm, and its ultimate identity as the root of the E major triad.

The other example of modulation comes from an earlier song in the repertoire, "And I Love Her," which was discussed previously with respect to the Picardy third. The modulation between the verse and the guitar solo can be described as *direct*.<sup>28</sup>

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<sup>23</sup> Confirmed by Everett. See *The Beatles as Musicians*, 190.

<sup>24</sup> Lennon-McCartney, "Blackbird," *The Beatles*, track 11

<sup>25</sup> These categories appear in Kostka and Payne (*Tonal Harmony*, 321, 324, and 326). Gauldin discusses common tone modulation on pages 521-24 of *Harmonic Practice in Tonal Music*. Aldwell and Schachter introduce common tone modulation on pages 557-58 of *Harmony and Voice Leading*.

<sup>26</sup> Lennon-McCartney, "A Day in the Life," *Sgt. Pepper's Lonely Hearts Club Band*, track 13. The transition occurs 1:41-2:15. Not only do the chords directly involved, C major and E major, have a chromatic mediant relationship, but so do the relevant key areas as is often the case in this type of modulation. As far as I can tell, Everett does not refer to this specifically as a common tone modulation, but refers to it as "ultimately nonfunctional" (*The Beatles as Musicians*, 119).

<sup>27</sup> The pitch class used as common tone appears unaccompanied in many examples. See Kostka and Payne, *Tonal Harmony*, 321, Ex. 19-5 and 322, Ex. 19-6; Gauldin, *Harmonic Practice in Tonal Music*, 523, Ex. 6.B.; and Aldwell and Schachter, *Harmony and Voice Leading*, 558, Ex. 32-4.

<sup>28</sup> Everett calls it a "Truck driver's modulation" (*The Beatles as Musicians*, 318-19).

The image shows a musical score for the bass line of "And I Love Her" by Lennon-McCartney. It consists of five staves of music in 4/4 time, with a key signature of one sharp (F#). The lyrics are written below the notes, and chord progressions are indicated above and below the staff. The progression starts in E major and modulates to F major.

Staff 1: *F#m* *C#m7* *F#m* *C#m7*  
 Bright are the stars — that shine — Dark is the sky —  
 E: ii vi7 ii vi7

Staff 2: *F#m* *C#m7* A B7  
 I know this love — of mine will ne-ver die — and I love  
 ii vi7 IV V7

Staff 3: E<sup>6</sup> Gm Dm<sup>7</sup>  
 her guitar solo  
 I add6 ii vi7

Staff 4: Gm Dm<sup>7</sup>  
 etc.  
 ii vi7

Example 12. Lennon-McCartney, "And I Love Her," *A Hard Day's Night*, track 5, 1:07-1:48, excerpt

The modulation is from E major to F major with a lot of emphasis on the the relative minor key areas.<sup>29</sup> An interesting point is that the song does not return to E major after the modulation.

### Rhythm and Meter

Examples that reflect simple issues of rhythm and meter are easily found in the repertoire and I won't dwell on them here. However, sophisticated examples of

<sup>29</sup> Everett describes this tonal ambiguity thusly, "Both 'And I Love Her' and 'Gir' derive some of their expressive power from a double-tonic complex resulting in a conflict of priority between tonal areas suggestive of relative major and minor" (*The Beatles as Musicians*, 20).

rhythm and meter also can be demonstrated in this music. John Lennon's contributions provide examples of mixed meters as in "All You Need Is Love,"<sup>30</sup> and asymmetrical phrase lengths as in "The Continuing Story of Bungalow Bill."<sup>31</sup> But Paul McCartney is perfectly capable of such rhythmic adventurousness as well, as demonstrated in "Good Day Sunshine." The chorus features mixed meter: 3/4 + 5/4:<sup>32</sup>

Example 13. Lennon-McCartney, "Good Day Sunshine," *Revolver*, track 8, 0:07-0:20, excerpt

Not to slight Lennon in this respect, I have also included a passage from "Mean Mr. Mustard," which provides an example of polyrhythm if notated in one meter, or *polymeter* if the accompaniment is analyzed as 2/4 and the vocal in mixed meters.<sup>33</sup>

<sup>30</sup> See Everett, *The Beatles as Musicians*, 15 and 124.

<sup>31</sup> Everett describes the general phenomenon as follows: "At a structural level, the Beatles' command of rhythmic effects is celebrated in nearly every song, right from 'Love Me Do,' with elided phrases as in 'Not a Second Time' and—audible everywhere—contrasting phrase lengths produced by the addition or deletion of measures or beats from prototypically symmetrical units" (*ibid.*, 15). In another source, regarding John Lennon's particularly uncanny rhythmic sense, George Harrison is quoted as saying, "John has an amazing thing with his timing. Yet when you question him about it, he doesn't know. He just does it naturally, and you can't pin him down." See Peter Doggett, *Let It Be/Abbey Road: The Beatles* (New York: Schirmer Books, 1998), 106-7.

<sup>32</sup> See Everett, *The Beatles as Musicians*, 58. Vincent Benitez mentions "Good Day Sunshine" as exemplary of changing meters in "Twentieth-Century Musical Concepts and the Music of the Beatles," *GAMUT* 9, 1999, 101.

<sup>33</sup> For a discussion of these concepts, see Kostka and Payne, *Tonal Harmony*, 531-33. The passage represented in my Example 14 is notated inadequately in 4/4 in *The Beatles: Complete Scores*, 676.

"Mean Mr. Mustard" – Polyhythmic Notation

vocal

Mean Mis-ter Mus-tard sleeps in the dark, shaves in the dark, trying to save pa-per.

accomp.

"Mean Mr. Mustard" – Polymetric Notation

vocal

Mean Mis-ter Mus-tard sleeps in the dark, shaves in the dark, trying to save pa-per.

accomp.

Example 14. Lennon-McCartney, "Mean Mr. Mustard," *Abbey Road*, track 11, 0:00-0:10, first verse, first line, metric analysis

These examples of rhythmic sophistication in the music of the Beatles suggest areas of undergraduate theory instruction that often get short shrift, not only in the area of rhythm throughout the curriculum, but also in the area of twentieth-century materials in general. Perhaps this is due largely to the approximately chronological presentation of musical styles and associated concepts. But the twenty-first century is already here, and again the Beatles can provide fascinating and varied examples of more recent compositional techniques.<sup>34</sup>

### Scalar Resources, Bitonality, and Polychordality

Recall the first example in this paper, which was the use of an ascending major scale as a concluding ostinato in the song 'Across the Universe.' We might enlarge our *scalar* universe to include formations that go beyond major and minor. For example, the traditional church modes have provided rock and roll as well as other twentieth-century musics with many of its melodic materials. Example 15 shows how 'A Hard Day's Night' demonstrates the Mixolydian mode in both its melodic and harmonic materials:<sup>35</sup>

<sup>34</sup> Some of these examples are demonstrated in Benitez, "Twentieth-Century Musical Concepts and the Music of the Beatles."

<sup>35</sup> Lindeman and Hackett also cite this song as illustrative of Mixolydian mode. SeeCarolynn A. Lindeman and Patricia Hackett, *Musiclab: An Introduction to the Fundamentals of Music* (Belmont, CA: Wadsworth Publishing, 1989), 248. Benitez also cites a

It's been a hard day's night — and I've been work - ing like a dog —

G Mixolydian: I IV I bVII I

Example 15. Lennon-McCartney, "A Hard Day's Night," *A Hard Day's Night*, track 1, 0:00-0:10, first verse, first line

In George Harrison's 'Blue Jay Way,' a non-diatonic collection is suggested.<sup>36</sup> It is an eight-note scale of mirrorable intervallic content. (Example 16)

1	1/2	1/2	1	1/2	1	1	1/2
^	^	^	^	^	^	^	^
C	D	E <sup>b</sup>	E	F <sup>#</sup>	G	A	B C

Example 16.<sup>37</sup> Non-diatonic collection in "Blue Jay Way," *Magical Mystery Tour*, Track 4

The lead vocal arpeggiates a C fully-diminished seventh chord with a resolution to C major harmony at the end of every phrase of the verse.

Later in the song, the background vocal responses provide a point of great harmonic tension, creating a bitonal climax to my ears as the singers respond with the descending line B – A# – G# on the word "Day."<sup>38</sup> The descending line B – A# – G# suggests B major juxtaposed against the C-centered materials in the lead vocal and instrumental accompaniment.

While a bitonal effect is apparent in "Blue Jay Way," an instance of *bichordality* can be demonstrated in "Taxman," in which the following harmony appears:

Example 17. Polychord in Harrison's "Taxman," *Revolver*, track 1, in guitar notation

"Mixolydian progression" in "A Hard Day's Night." See Benitez, "Twentieth-Century Musical Concepts and the Music of the Beatles," 101.

<sup>36</sup> Except for the E<sub>n</sub>, this scale is similar to Slonimsky's No. 1065, a type of heptatonic scale with an augmented second. See Nicolas Slonimsky, *Thesaurus of Scales and Melodic Patterns* (New York: Coleman-Ross Company, 1947), 147. A new printing of the Slonimsky exists (New York: Schirmer Books/Macmillan, 1987), but I have not yet located a copy.

<sup>37</sup> Everett refers to it as an "unusual Lydian scale altered with an occasional F#" (*The Beatles as Musicians*, 141).

<sup>38</sup> Harrison, "Blue Jay Way," *Magical Mystery Tour*, track 4, 2:03-2:06.

According to the system used in *The New Real Book* the chord in Example 17 is a D7(s9),<sup>39</sup> but one can also hear the components of a polychord consisting of a D major triad and an F major triad, and that is how I have notated it. The harmony is used as emphatic punctuation between each line of the verse.

In "Magical Mystery Tour," a song referred to earlier with respect to the cadential 16/4 chord, polychordal components are more clearly isolated by the different timbres of the rhythm section on one hand, and the trumpets on the other. The relevant progression occurs during the chorus and is shown in Example 18; standard pop chord symbols indicate the harmonies.

Lyrics:	The magical mystery tour is coming to take you away			
Rhythm section harmonies:	D	D7	G	Bb
Trumpet harmonies:	D	D	D	D

Example 18. Lennon-McCartney, "Magical Mystery Tour," *Magical Mystery Tour*, track 1, 0:32-0:39, excerpt

As Example 18 shows, the chordal pedal in the trumpets creates polychords in the second half of the phrase: a G major triad against a D major triad; and, more striking, a Bb major triad against a D major triad.

### Towards the Future

The surface has only been scratched. Many more examples and theoretical issues are accommodated in the large and varied repertoire left to us by the Beatles. In addition to the core concepts of undergraduate theory instruction, this music provides examples of more sophisticated and modern issues that include but are not limited to large and non-standard forms, quotation, collage, text painting, exoticism, sound-mass, expanded instrumental and vocal resources, electronic instruments, use of magnetic tape, multi-track recording, concrete music, signal processing, and the use of chance and minimalism. I look forward to presenting such examples at a future date.

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<sup>39</sup> *The New Real Book*, ed. Chuck Sher (Petaluma, CA: Sher Music Co., 1988), vi. Everett refers to it as "the jarringly frozen 1s9/7 sonority." See *The Beatles as Musicians*, 48.

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## APPENDIX A

- I. Intervals
  - A. Simple
  - B. Inversion
  - C. Compound
- II. Scales
  - A. Major
  - B. Minors
- III. Key
  - A. Tonality
  - B. Relative
  - C. Parallel
  - D. Enharmonic
- VIII. Rhythm
  - A. Beat
  - B. Meter
  - C. Tempo
- IX. Tertian harmony
  - A. Triads
  - B. Seventh chords
  - C. Chord inversion
  - D. Chord function
- X. Harmonic progression
- XI. Smaller form
  - A. Motives
  - B. Cadences
  - C. Phrases
  - D. Periodic forms
- XII. Non-chord tones
  - A. Passing tone
  - B. Neighboring tone
  - C. Neighbor group
  - D. Suspension
  - E. Retardation
  - F. Appoggiatura
  - G. Escape tone
  - H. Anticipation
  - I. Pedal point
- XIII. Altered chords, extended tertian harmony, and chromatic harmony
  - A. Secondary functions
  - B. Mixture
  - C. Neapolitan
  - D. Augmented sixth chords
  - E. Altered dominants
  - F. Tall chords
  - G. Common-tone
  - H. Coloristic chord successions
- XIV. Tonicization
- XV. Modulation
  - A. Common chord
  - B. Sequential
  - C. Common tone
  - D. Monophonic
  - E. Direct
  - F. Enharmonic
- XVI. Larger form
  - A. Binary
  - B. Ternary
  - C. Rounded binary
  - D. Sonata
  - E. Rondo
- XVII. Sequence
  - A. Diatonic
  - B. Chromatic
- XVIII. 20th-century practices
  - A. Additional scalar materials
  - B. Chord structure
  - C. Parallelism
  - D. Pandiatonicism
  - E. Atonality
  - F. Rhythm and meter
  - G. Aleatory
  - H. Texture and expanded instrumental and vocal resources
  - I. Electronic music



Lyrics:	I don't want to leave her now. You know I believe and how.
Beats:	/ / / /   / / / /
Harmonic analysis:	(viM7 I6/4 V9/V)
Deeper level analysis	vi -----
Comments:	This passage is controlled essentially by submediant harmony, represented by a deeper level of harmonic structure here. The apparent change in harmonies is largely due to the active bass guitar line. Because of this active bass line, we find the transitional and somewhat rare harmony of the submediant minor-major 7th chord, a passing I6/4, and the secondary-functioning tall chord V9/V. <sup>40</sup>

Beats:	/ / / /
Harmonic analysis:	IV bIII V6/4
Deeper level analysis	V-----
Comments:	Same comments as intro; also note the progression from the previous V9/V to the IV of this measure; it is rather deceptive unless it can be understood to function on a deeper level as part of the vi - V Progression.

## Verse 2

Lyrics:	Somewhere in her smile she knows . . .
Comments:	Same as for Verse 1

## Bridge 1<sup>41</sup>

Lyrics:	You're asking me will my love grow. I don't
Beats:	/ / / /   / / / /
	VI A: I iii6/4 vi vi4/2
Comments:	The resolution from the previous phrase from a G major triad to an A major triad represents a deceptive cadence (C: V4/2 - VI). As VI in C major, <sup>42</sup> the pivot chord is an example of secondary mixture. <sup>43</sup> The modulation itself is an example of a large scale harmonic movement between two chromatic-mediant-related key areas (A major and C major). Passing bass motion again causes the formation of a passing iii6/4 chord. The seventh of the vi4/2 chord (in the bass) resolves downward by step as expected in the next harmony (IV).

<sup>40</sup>The *implied* bass motion in this passage is the descending chromatic fragment from A to F<sub>s</sub>. Had this been the *actual* bass, the passage could be analyzed, at least on the surface, as vi - viM4/2 - vi4/2 (root implied if not actually present) - V9(6/5)/V. Given this analysis, all chord sevenths resolve as expected, down by step (half step in this case). Even the 9th chord's 7th will resolve downward by step since the next chord in the song is an F major triad in root position. These comments are perhaps beyond the scope of beginning undergraduate theory, but not, I think, necessarily so. These issues might be discussed as appropriate to the precociousness of the class.

<sup>41</sup> See Everett's explanation of the term "bridge" in this context (*The Beatles as Musicians*, 16).

<sup>42</sup> Everett uses the symbol "VIs" (*The Beatles as Musicians*, 312).

Lyrics:	know, I	don't	know.
Beats:	/ / / /		/ / / /
Harmonic analysis:	IV	bVII	I (V)
Comments:	Borrowed subtonic harmony (note the descending P5 root relationship between IV and bVII)		Descending chromatic scale fragment acts as melodic transition that implies dominant harmony by the end of the measure.
Lyrics:	You stick around now it may		show. I don't
Beats:	/ / / /	/ / / /	
Harmonic analysis:	I	iii6/4	vi vi4/2
Comments:	Again, the passing iii6/4 chord		As before, the seventh of the vi4/2 chord (in the bass) resolves downward by step as expected in the next harmony (IV).
Lyrics:	know, I	don't	know.
Beats:	/ / / /	/ / / /	
Harmonic analysis:	IV	V/bIII	bIII C: I (V)
Comments:	Here, the G major harmony clearly functions as a secondary dominant of the borrowed mediant harmony, which in turn becomes the pivot chord in the next measure between the two chromatic-mediator related keys of A major and C major. A melodic transition, this time diatonic in C major instead of chromatic, leads us back into the verse after an implication of dominant harmony in C major.		

<sup>43</sup> For a discussion of secondary mixture, see Aldwell and Schachter, 363.



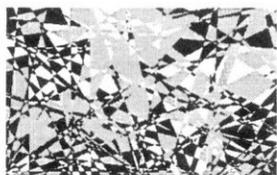


BEATLES 2000

# *Part Four*

ROOTS AND HERITAGE





BEATLES 2000

## YOU'RE GOING TO LOSE THAT GIRL The Beatles and the Girl Groups

Jacqueline Warwick

Currently, one of the most popular television programmes aimed at American women is *The View*, a morning talk show featuring five women hosts who simulate cosy living room gossip in front of cameras and a studio audience. On March 31 2000, Elton John made a guest appearance; in between serenading Barbara Walters at a piano on an adjoining stage, John nestled comfortably on the overstuffed sofa with the rest of the girls, drank coffee, and chatted about his life in music. In reference to his singing, host Meredith Vieira elbowed him in the ribs and teased that 'we all know, inside every white guy rock'n'roller there's a black woman struggling to get out.'

Vieira's joke was primarily about sexuality and gender identities, but also draws attention to the ways in which black women r&b singers in the 50s and 60s were subsumed by white male rockers. As a woman of colour, she is certainly aware of Elvis Presley's musical debt to Big Mama Thornton, and probably also knows that Irma Thomas never dreamed of the kind of success the Rolling Stones had with her song 'Time is on My Side.' Vieira might also be familiar with the story of Ruth Brown,

the top-selling artist who put Atlantic Records on the map, then went out to work as a maid after her recording career was over, and listened to Patti Page singing her old songs while she scrubbed other people's kitchen floors. Now, the fact that the rock'n'roll industry in the fifties and sixties was a sea of sharks, and that the fish who tended not to get eaten were white men like Elvis, is well-known and needn't be laboured. Still, when we are constructing histories of rock'n'roll we will do well to bear Viera's remark in mind.

Rivers of journalistic and scholarly ink have flowed in discussions of the Beatles's early influences, and instances of Chuck Berry riffs, Buddy Holly beats and Little Richard squeals have been minutely documented. But it's hard not to notice how little effort has been spent in trying to figure out whether the Beatles got their backup vocals style from the Shirelles or the Marvelettes. This is in spite of the fact that the Beatles did five cover versions of Girl Group songs on their first two albums<sup>1</sup>, as compared to only one Chuck Berry song. This oversight might be due as much to a general lack of interest in singing that characterises a great deal of work in popular music studies as it is to a sexist bias that trivialises Girl Group pop songs as compared to serious rock'n'roll<sup>2</sup>.

In any case my goal is to trace Girl Groupisms in the Beatles's oeuvre and to demonstrate their importance to the Beatles sound. As well as the cover versions of 'Please Mr. Postman,' 'Baby It's You,' 'Chains,' and 'Boys,' many of Lennon and McCartney's original songs conform to an identifiable Girl Group style, and I believe that the Beatles's fluency in this language was crucial to their early success with young female fans<sup>3</sup>.

In her 1992 discussion of Beatle fans, Barbara Ehrenreich probes the stereotype of mesmerised girls shrieking witlessly at the sight of the Beatles's adorable suits and haircuts, and suggests that Beatlemania was an early experience of female collectivity for a generation of girls who grew up to be second wave feminists. Ehrenreich and her collaborators also argue that Beatlemania helped girls to explore their sexuality in an era when the subject position of 'teenager' was still under construction, and that love of the Beatles was a risk-free step towards adult love (Ehrenreich, Hess and Jacobs, 1994). Many solo girl singers, girl bands, and Girl Groups produced songs responding to the Beatles, songs with titles like 'Ringo Boy' (Dori Peyton), 'Last Train to Liverpool' (The Plommons), 'I'll Let You Hold My Hand' (The Bootles) and 'Ringo I Love You' ('Bonnie Jo Mason,' an occasional *nom de plume* for Cher). The most commercially successful of these was 'Little Beatle Boy,'

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<sup>1</sup> These were: 'Chains' (originally recorded by the Cookies); 'Boys' (the Shirelles); 'Baby It's You' (the Shirelles); 'Please Mr. Postman' (the Marvelettes); and 'Devil in her (his) Heart' (the Donays).

<sup>2</sup> To support the first of these points I draw your attention to *The Beatles Complete Scores*, a tome of transcriptions of everything the Beatles recorded, in which every rhythmic inflection and every nuance of guitar timbre has been painstakingly notated, but where the vocal lines and lyrics look just like any sheet music.

<sup>3</sup> Indeed, speaking girlspeak proved an effective strategy for later male pop stars who perhaps took their cue from the Beatles; the pinup idol of my childhood in the seventies was Shaun Cassidy, and my favourite song of his was his first hit 'Da Doo Ron Ron.' Years later, when I began to get interested in the girl culture of an earlier generation, I was quite surprised to discover that in fact Cassidy hadn't written that song especially for me, but that it had been recorded originally by the Crystals.

though it's not a typical sound for the Angels, who are best known for 'My Boyfriend's Back.' The song opens with a prominent guitar phrase, unusual for a Girl Group record and possibly intended as a tribute to George Harrison. Establishing a relaxed, dreamy tempo, the guitar articulates the octave leap and stepwise descent that are the basis for the sung melody, and then the singer enters, alone at first but joined by her fellow Angels at the fourth line:

Little Beatle Boy  
With your hair down in your eyes  
You can hold my hand tonight,  
Little Beatle Boy

Little Beatle Boy  
You can make my dreams come true  
Just one look, and I loved you  
Little Beatle Boy

You've been so far away  
I always knew some day  
You would come across the sea  
And sing your songs  
Just for me  
Only me

Little Beatle Boy  
In my heart you'll always stay  
Even though you're far away  
I'll be true  
To only you  
My little Beatle Boy

The song is characterised by syrupy strings, overdubbed vocals (as was the custom on all the Angels' recordings) and a dramatic (though entirely predictable) upward modulation just before the bridge. Notice that the protagonist of the song shows little interest in wanting a 'real' relationship with her Beatle boy; she's content to imagine that he is singing only to her, and quite cheerful about the fact that he's going back to England.

The work that has been done to identify female fan-dom as more than passive, vapid ingestion that is an embarrassment to *true* fans is inspiring, so I want to push a little further and consider that Beatlemania was not only a crucial developmental phase for those screaming girls, but also for the Beatles. Let's not forget who, after all, bought the records and made each Beatle appearance a media event!

Susan Douglas proposes that Beatle magnetism was due at least in part to the fact that John, Paul, George and Ringo sang in voices high enough for girls to match, so that Beatlemaniacs could participate in music-making while they listened (Douglas 1994). It's true that Beatle records engaged girl fans in a way that Elvis could not, but of course that's not all there is to it. After all, the Beatles' vocal ranges were not so

different from Buddy Holly, the Everly Brothers or any male doo wop group. What the Beatles had that was different and new was that they seemed sometimes to speak from girls' points of view. In their cover of the Marvelettes' 'Please Mr. Postman,' for example, John pines for his errant girlfriend, so busy off having adventures that she can't even find time to write to him. Through their backing vocals, Paul and George show that they too know the anguish of waiting at home by the letterbox; everybody knows that this is a *girl's* ordeal!

The Beatles maintain the distinctive opening spoken exclamation 'wait!' and the 'heartbeat' handclaps that typify so many Girl Group songs (quarter rest—two eighth notes—quarter rest—quarter note). Throughout their version, John Lennon mimics Gladys Horton's lead vocals carefully (without the West Indies accent, though), and the Beatles adhere to the pattern of backing vocals for the most part, so that the affect and groove are very close to the Marvelettes. Of course the instrumentation is different, and the tempo is slightly faster, but it's the changes in the backing vocals that I think are most interesting. At the end of the song, the lead vocal line is 'Wait a minute, wait a minute,' backed in the Marvelettes version by 'Wait! Wait a minute Mr. Postman!'. In the Beatles version, Paul and George mirror John's line, so the texture is homophonic instead of the call and response of the original. Did the Beatles make this change because they hadn't listened closely enough to the record? The way John Lennon perfects the nuances of the lead line, and the careful imitation of the opening gesture, suggests they listened very closely. I think making small changes like this was a way for the Beatles to make the song their own, which to me suggests a considerable investment in it.

It's telling that in *Backbeat*, the 1994 film about the Beatles in Hamburg, it's this song that the band is playing when, for the first time, girls in the audience start giggling and screaming and generally behaving like Beatlemaniacs. The female audience members in the film, like their real-life counterparts, seem to be responding with great delight to the fact that the Beatles are musically enacting the subject position of a girl.

'Please Mr. Postman' was a big hit on the American Billboard charts for the Marvelettes in 1961—it was Motown Records' first #1 hit—so it would have circulated as widely in Liverpool and Hamburg as records by Chuck Berry and Little Richard. In fact, other Merseybeat bands covered Girl Group songs; there's a 1963 recording of Ian and the Zodiacs doing another Marvelettes song, 'Beechwood 4-5789'<sup>4</sup>. It's possible, then, to argue that the Beatles took an interest in 'Please Mr. Postman' merely as another one of the American records they were so enthusiastic about, began performing it simply because it was a popular song, recorded it because it had become part of their repertoire, and simply didn't notice the gender-

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<sup>4</sup> The selection of songs covered by Ian and the Zodiacs in a 1963 recording session (released in a compilation of Liverpool bands called *This is Merseybeat* on Oriole Records) suggests that they may have been a homosexual band playing with camp strategies and open secrets. As well as 'Beechwood 4-5789,' a song wherein the protagonist teaches a boy how to flirt with 'her' and ask her for a date, they performed versions of Little Eva's 'Let's Turkeytrot,' Gershwin's 'It ain't Necessarily So,' a piece about how appearances can mask realities that was covered by gay activist band Bronski Beat in the 1980s; and Doris Day's 'Secret Love.' Identifying gay bands in the Mersey scene would do much for gay readings of the Beatles, most of which centre around *Hard Day's Night*, where the Beatles are seen repeatedly running away from screaming girls. An example of this kind of reading is Ann Shillinglaw's 1999 article "'Give Us a Kiss': Queer Codes, Male Partnering, and the Beatles.'

bending stuff. It's harder to make that argument about their cover of the Shirelles' 'Boys,' released on *Please Please Me*, where it's actually placed right after another Girl Group song, the Cookies's 'Chains' (a song about slavish devotion to a controlling lover), and shortly before the Shirelles' 'Baby It's You.' The song 'Boys' had been the B side to the Shirelles' big 1960 hit 'Will You Love Me Tomorrow?' and not an often-requested number that any band worth its salt would have had to know in 1963. Pete Best had sung lead on it in the early days, and the fact that the band passed it on to the new drummer proves that they were quite committed to the song, with its lyrics about how foreign and mystifying boys can be.

When the Shirelles performed it, 'Boys' was a comment on what boys are like, expressed by a girl and for the benefit of other girls, so it came

pretty close to being an advice song. This is a particular kind of Girl Group song that is explicitly about girls sharing their knowledge and experience to help each other deal with the world, or at any rate with boys. Some of the most familiar advice songs, like the Exciters' 'Tell Him' or Dusty Springfield's 'Wishing and Hoping,' encouraged girls to act for themselves and not wait around for boys to make the first move, while other songs like the Marvelettes' 'Too Many Fish in the Sea' cautioned them not to waste energy crying over boys who treat them badly. The advice song style has also been used as a vehicle for some fairly hard-hitting feminist messages, like Laura Lee's 1970 'Wedlock is a Padlock' as well as Madonna's 1989 'Express Yourself.'

It would be hard for a male band, even one that recorded 'Boys' with a straight face (as it were), to cover an advice song since most of them begin with a phrase like 'Look here girls, take this advice' or 'Girls, remember what your mama said.' But the Beatles did create a few original songs that adhere to the structure and function of advice songs. In 'She Loves You,' Paul takes a friend aside and passes on vital gossip about the state of his (the friend's) romance, dutifully repeating the message the girl entrusted him with, like a note passed in math class. It's not hard to imagine 'He Loves You' being performed by a group like the Ronettes or the Cookies, maybe with a refrain of 'shoop shoop shoop' instead of 'yeah yeah yeah.'

By the time the Beatles recorded the soundtrack for their film *Help!* in 1965, they had already tired of touring, at least in part because of all the screaming girls who tended to steal the show from their music. They had also stopped doing covers of Girl Group songs and begun experimenting with recording techniques and harmonic language in ways that point towards what some scholars think of as their mature style. What's more, Girl Group records were becoming fewer and farther between, as self-contained bands displaced Tin Pan Alley-style pop, and the girl singers themselves grew up and moved on. Nevertheless *Help!* includes 'You're Going to Lose That Girl,' where the vocal relationships and the subject of the lyrics are distinct Girl Groupisms. The call and response between lead and backup singers stems from African American gospel strategies, and typifies most Girl Group recordings; it's easy to picture Paul and George shimmying and wagging their fingers if only they hadn't had instruments to contend with.

One of the important characteristics of Girl Group music is the way the singers sometimes enact dialogues between actual characters and positions, as in 'Leader of the Pack,' but also perform the different points of view of a single, conflicted subjectivity as in 'Will You Love Me Tomorrow.' In advice songs especially, this furthers the sense of communal identity that is readily associated with girl singers in

matching dresses and hairstyles and choreographed moves. Of course, at this point in their careers the Beatles also had matching outfits and hairstyles, so that they even looked like the male equivalent of a girl group.

In terms of the vocal relationships, this song actually comes much closer to a Girl Group style even than their cover of 'Please Mr. Postman,' because the backup vocals do more than mirror the lead singer's melody with the same words. When John sings 'You'll be the lonely one,' Paul and George add 'You're not the only one,' and in the middle eight, they comment approvingly on John's plan to take the girl away and then sing independently of the main voice part through the guitar solo. In a recording with female voices, this dialogue would conjure up a scene where a group of girls is taking another girl to task.

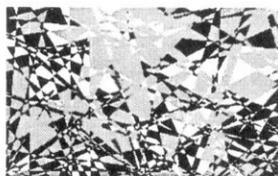
Of course, the harmonic inventiveness of this song is very un-characteristic of Girl Group recordings; eight bars of G major in the middle of a song in E major would never happen in a Brill Building composition. But I hope that my discussion has demonstrated that often the most interesting things in a pop song have little to do with the chord progressions. Indeed, the use of very conventional, predictable musical language is often a deliberate strategy, a choice made in order to appeal to listeners who don't see themselves primarily as rebels. After their stint as sullen street toughs in Hamburg and Liverpool, the Beatles re-invented themselves in neat suits and choirboy smiles, produced songs that appealed to suburban, middle-class girls, and then shot to international stardom. When we reserve our highest praise and respect for the innovations and inventiveness of the Beatles's late recordings, we come dangerously close to trivialising the early, mainstream records, the girls who bought them, and the girl music that influenced them. What's more, focussing so much on what the Beatles learned from Chuck Berry and Little Richard in terms of songwriting and instrumental techniques that we ignore what they learned from Girl Groups in terms of vocal harmonies and subject positions means that we don't fully understand what the Beatles were about.

The field of popular music studies is still constructing itself and finding its place in the larger academic community, but already we're building our own canon. International conferences, booklength studies and entire undergraduate courses dedicated to individual composers have traditionally been reserved for the Great European Masters; if we're going to make the Beatles into our Beethoven, we should be careful with the kinds of narratives we build around them. Remembering Meredith Viera's quip about black women's voices trapped inside white male rockers, we need to acknowledge the important influence of Girl Groups on the Beatles' early recordings, and on the Beatles' sound as it developed after the Beatlemania years. Maybe then we can write a history where the girls can come out.

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**BEATLES 2000**

## LADIES AND GENTLEMEN – THE BEATELLES!

The Influence Of Sixties Girl Groups On The Beatles

Matthew Bannister

On their first two British albums in 1963, *Please Please Me* and *With the Beatles*, the Beatles covered five songs first performed by girl groups ('Baby It's You' and 'Boys' by the Shirelles, 'Chains' by the Cookies, 'Please Mr Postman' by the Marvelettes and 'Devil In Her Heart' (originally 'Devil in His Heart' by the Donays) and cited them as influences (Lewisohn 1988, 22). Yet their contribution to the Beatles' music and image has been little acknowledged or studied. The Beatles adopted musical conventions of girl group songs like group vocalising, Latin rhythms and sophisticated chord progressions. The Beatles and other English bands drew on models of Black community of which girl groups were one expression to legitimate the concept of the group which later became integral to "rock." Finally, covering girl group songs influenced the Beatles' approach to the sexual politics of popular music. Notably by singing songs originally sung by women, they occupied a number of highly ambivalent subject positions, especially in terms of gender.

It is a commonplace, however, that rock is basically performed by men, written by men, produced by men, and makes men rich (Frith&McRobbie 1990, 373). So women's contributions to pop/rock tend to be marginalised. One example of such a contribution is the "girl group" sound, a number of mainly Black groups of females singing pop songs that thrived in the period 1958-1963. These groups have also been marginalised by a cyclical view of rock history that alternates periods of innovation and growth with supposedly fallow times. The period we are concerned with is often seen as falling between the first rock'n'roll "explosion" of 1955-58 which produced Elvis Presley, Chuck Berry, Buddy Holly, Little Richard, Jerry Lee Lewis etc, and the emergence of the Beatles and the British Invasion of America in 1963-4. The former period was supposedly ended by the "emasculatation" (Cohn 1969, 72) of each of the above stars: Elvis being drafted, Berry being jailed, Holly dying, Little Richard becoming a preacher and Lewis ostracised for marrying his 13-year-old cousin.

The intervening period was seen as a "dead" period of "smugly reactionary" "bland" pop, that was by implication feminine i. e. characterised by effete "teen idols" - Frankie Avalon, Fabian etc and of course by girl groups (Betrock 1982, 6; Cohn 1969, 71; Carson 1996, 112). Furthermore, this cyclical movement can easily be overlaid with a gender analysis, in which innovation is identified with aggressive masculinity and regression with feminisation (Bradby 1990, 341).

The implication is that rock is a patriarchal lineage, in which one generation of male rock and rollers spawned the next without any help from women. As a typical rock history foreword puts it:

'Without Hank Williams and Arthur Crudup, there would be no Elvis Presley; without Little Richard and James Brown, no Prince; without Chuck Berry, Buddy Holly and Lonnie Donegan, no Beatles' (Dafydd&Crampton 1996, 4).

If girl groups had any significance, it was explained by reference to their manipulation by Svengali-like male figures e. g. Phil Spector and Shadow Morton, but this view ignores the input of women as Brill Building songwriters and the role of singers themselves in shaping the sound, like Darlene Love (Rohlfing 1996, 110). Others have suggested that the girls "humanised" the narcissistic musical universe of their male creator (Miller 1996, 46-7).

Many of the girl group hits (The Shirelles, The Crystals, The Ronettes, The Chiffons, The Cookies etc) were written by New York Brill Building songwriting partnerships (including women, like Carole King, Ellie Greenwich, and Cynthia Weill). The Brill Building drew on a Tin Pan Alley tradition of crafted songwriting while also trying to write about teenage situations in a realistic way, often checking lyrics with singers for authenticity (Rohlfing 1996, 110). The Brill Building songwriters also introduced a new sense of harmonic complexity to pop, which until the early 60s had been based mainly around blues progressions or doo-wop (I IVm IV V). The chord progressions of songs like 'Will You Still Love Me Tomorrow', by The Shirelles or 'One Fine Day' by the Chiffons (both Goffin/King) had a strong influence on the Beatles, and what the Beatles lacked in musical resources (backing singers, session players, orchestral arrangements) they made up for in harmonic complexity. The verse of 'One Fine Day' for example features a VI m IV m shift closely approximated in the verse of 'All I've Got to Do' and the middle eight key change (also a feature of

'One Fine Day' became a Beatles leitmotif e. g. 'From Me to You', 'I Want to Hold Your Hand', 'If I Fell'. The main similarity, then, is a sense of harmonic innovation and expanded possibilities. George Harrison's later 'My Sweet Lord' was notoriously plagiarised from The Chiffons' 'He's So Fine'. Other Beatles songs like 'Tell Me Why' and 'You're Going to Lose That Girl' were a homage to the girl group sound with an ensemble vocal chorus alternating with solo verses (Sheff 1981, 164).

## Latin Rhythm

Another feature of girl group records was use of Latin rhythms. Latin rhythms means the use of instruments like claves, cabasas and congas and a particular kind of syncopation in which a *clave* 3-2 rhythmic pattern is superimposed on top of 2-bar measure of 4/4 beat as a way of fusing European and African rhythmic patterns (Roberts 1979, 4). The instrument thus accented seems to be playing either before or after the "right" place, producing a distinctive liit. Brill Building and New York based songwriters featured prominent Latin rhythms on their records, first on Drifters records ('On Broadway', 'Save The Last Dance For Me') then on girl group records. Girl group producer Phil Spector used Latin percussion instruments and Spanish guitars on Crystals and Ronettes records (e. g. 'Uptown'), as did the Beatles on 'And I Love Her' (claves, Spanish guitar). Latin-influenced rhythms occur on Beatles songs like 'I'm Happy Just to Dance with You' 'All I've Got To Do' and 'No Reply' and most famously on the accented drum beat of 'Ticket to Ride'. But most central was what Dave Marsh has referred to as the "baion" beat, referring to a rhythmic pattern (for example, the introduction to Roy Orbison's 'Blue Bayou' or Ben E King's 'Spanish Harlem', which, adapted, became a Spector trademark on the introduction to the Ronettes' 'Be My Baby' (Bmm bu-bmm Thwack!) (Marsh 1999, 279, 282). Latin rhythm was to become central to the Beatles sound, as well as later groups influenced by them, e. g. The Byrds and the Beach Boys. Musically, Latinity tends to connote a less aggressive, more exotic mode than straight rock, as anyone who has used the rhythmic presets on an electronic keyboard will attest.

## Harmonies and Backing Vocals

Girl group records feature extensive use of harmonies and backing vocals. Traditionally even in Black music, backing singers were usually female, for example Ray Charles and the Raelettes. The point is that the presence of any additional vocalists on a song present a kind of threat to the power of the lead singer, and also harmonies have a softening effect – a potential feminisation of the sound. Hence it is important for the authority of the male singer that they are kept subordinate, or eliminated altogether as tends to happen in rock. In the case of Ray Charles' 'What I'd Say', the backing singers mirror back the phrases he sings, thus confirming his

authority. In 'Hit The Road Jack' the backing carries the chorus, over which Charles improvises hoarse objections. Though the emphasis is different, the effect is the same, foregrounding the masculine voice as authoritative. One might think of modern rap records where female singers often sing the chorus, but male rappers assert their rapping prowess in between.

But in the case of the girl groups there was often a relative equality and dialogue between the lead and harmony/backing vocals, most dramatically in a song like 'Leader of the Pack'. (Bradby 1990.) Though the Beatles never took interaction this far, their songs often featured strong backing vocals, which often formed a commentary on the lead, for example in 'Help' where the backing vocals anticipate the lead singer, or the middle eight of an early song like 'It Won't Be Long'. The use of other (male) band members as backing vocalists demonstrates how the Beatles integrated the call and response pattern of Black music into the group format. The singularity of their approach has given rise to the cliché of "Beatle-esque harmonies". Sometimes also the lead vocal would change in the course of a song, as in 'A Hard Day's Night' or 'A Day in the Life' where John sings the verse and Paul the middle eight. The overall effect is one of exuberance as different vocal lines and voices compete for space, an effect chronicled in girl groups by Bradby.

## The Idea of the Group

Historically, the Brill Building girl groups were virtually wiped off the charts by the British Invasion (Rohlfing 1996, 103). One reason this happened I would argue is because British groups appropriated the structure and material of the girl groups. Many British groups recorded or had hits with girl group songs (or songs by female Black American artists) e. g. The Beatles, The Hollies ('Just One Look', Doris Troy), Manfred Mann ('Sha La La', The Shirelles), or Brill Building songs ('I'm Into Something Good' Herman's Hermits). The obvious reason for this was that most of these songs had been commercially successful in America.

Before the girl groups and the British invasion, most pop hits were by solo artists, and solo artists were the main vehicle for (white) pop music. The main exceptions to this were Black doo-wop groups and their descendants like the Drifters and the Coasters:

'The notion of the band or group is central to rock music... in contrast to pop music, with its focus on the vocalist, backed by anonymous studio musicians' (Clawson 1999, 101).

The British Invasion firmly established the group tradition in popular music, but the groups were made up of white males. They appropriated the group concept out of a veneration for ideals of Blackness and community, which in turn suggested notions of authenticity and honesty. This set the stage for the emergence of rock, led by British (male) groups like the Rolling Stones, the Who, the Animals etc.

Rock implied a more communal approach to music. Girl groups to some extent shared this ideal of community, expressed through the vocal interaction (deriving from

gospel call and response) that was a feature of their records (Bradby 1990, 343). So the idea of groupdom developed from Black American rhythm and blues, one aspect of which was gospel call and response used by vocal groups, to groups of British white males who to some extent appropriated notions of Black communality and recycled them for the audience.

However, rock, while based on the concept of the group, tended to emphasise instrumental prowess to a greater degree than pop music, which tended to be associated with the voice. Paradoxically however, the idea of the group acted initially as an inhibition on the idea of individual expressiveness, also a rock ideal. Groups negotiated this idea by concentrating expressivity and creativity in the area of structure and composition (by writing their own material).

The Beatles therefore stood in a threshold position between pop and rock, as they started as a pop group whose appeal was based around vocals. Their specific contribution to rock however was not so much their instrumental ability but rather their appropriation of power and creativity (the roles of producer or songwriter) and relocation of these features in the group.

## **Modes of Performance**

One way of espousing the ideal of a group was in modes of performance: like Black girl groups, the Beatles and other British groups dressed in matching suits, and their performances were characterised by restraint rather than abandon. On one level this was traditional and a bid for popular acceptance, but it also had the effect of emphasising the solidarity of the group rather than highlighting an individual.

Within British groups there was however a reasonably clear stylistic division between those like the Beatles, who continued the Black gospel musical tradition which spawned doo-wop and the girl groups, in their songwriting and performance, and those like the Stones who appropriated more from the blues, which tends to be organised around individual male singers, a division if you like between pop and rock. The Beatles eschewed an aggressive, individualistic, masculine mode of performance: John Lennon:

'The Beatles deliberately didn't move like Elvis, that was our policy, because we found it stupid and bullshit. And then Mick Jagger came out and resurrected bullshit movement.' (Wenner 1971, 34)

In contrast, "honesty" and "sincerity" were two features often identified with Black girl groups. This was often because many of the girl group singers did not have great technical vocal accomplishment. This was seen as part of their charm. (Buckley 1999, 410; Miller 1996, 47) The idea was that they were "street-level" and had a kind of innocence about them. Their lack of artifice was seen as constituting their authenticity. Of course some have seen this as patronising (Bradby 1990, 342).

In the same way, The Beatles tended to eschew obvious artifice or virtuosity in their vocalising, going for enthusiasm and sincerity instead. Christgau states for

example that Lennon's singing is technically limited, but has sincerity, substance and conviction (Christgau&Piccarella 1982, 247).

## Songwriting

This ideal of honesty was also reflected in the Brill Building approach to songwriting, which employed a more conversational, realistic tone in lyrics. Again the Beatles used this approach. To understand how this differs from the norm in pop song writing we need to examine the questions of tone and subject positioning in period songs. Early rock and roll songs are arguably structured in male terms: either a male omniscient narrator (Chuck Berry, although he did use "realistic" teen language), an out-of it, super-hedonistic, babbling freak (Little Richard) or narcissistic arrogance (Elvis Presley). Presley also did melodramatic ballads, but arguably the abjectly pleading persona of say 'Love Me' or 'Don't Be Cruel' is simply a reversal of the formerly omniscient male subject position, using conventional Petrarchan romantic paradoxes (kind/cruel love/hate fire/ice) or the figure of love as a disease in 'All Shook Up'. This was a continuation, Easthope has argued, of medieval courtly love traditions idealising femininity.

'The woman who is loved is treated as a superior being. Despite appearances, the treatment works to the man's advantage. The woman is put up on a pedestal so she can be kept in place...the more she hurts him, the more superior she becomes and the more his role as a lover is confirmed.' (Easthope 1986, 144-5)

Another example of this is the Rolling Stones, who alternate between misogyny 'Under My Thumb' and archaic gallantry: "Just hear this plea my love/On bended knee my love/I pledge myself to Lady Jane". ('Lady Jane')

Normative masculinity could also be enforced in more subtle ways, as is demonstrated by the Beach Boys' cover of the Crystals' 'Then He Kissed Me' which in their version becomes 'Then I Kissed Her' (rather than 'Then She Kissed Me'). Presumably anxiety about the possibility of appearing sexually passive made the Beach Boys change the subject/object relation to preserve a sense of male command. The Beatles by contrast went out of their way NOT to change the gendered subjects in their covers any more than necessary.

Brill Building songwriters and the girl groups constructed an alternative pop song tradition which presented an explicitly female perspective (the tradition of girl talk) which reached its apogee in the Shangri-Las. Songs could represent a multiplicity of female viewpoints, or were based in concrete situations like the dance ('Then He Kissed Me') or the make-out ('Will You Still Love Me Tomorrow').

Rather than presenting a static portrait or a series of Petrarchan conventions, Brill Building songwriting focused on a social situation and often a dramatic interchange between two often first and second person characters. They wrote about Love but avoided the conventions of romance: "Doesn't hang diamonds round my neck/ And all he's got's an unemployment cheque/ he sure ain't the boy I've been dreaming of/ but he's sure the boy I love" (The Crystals 'He's Sure the Boy I Love'). The Beatles

developed this "realistic" tradition, constructing another storey on the Brill Building, substituting teen argot for conventional gender stereotyping. For example on 'I Saw Her Standing There' they changed the opening lines from "She was just 17 and she'd never be a beauty queen" to "She was just 17 and you know what I mean." (Lewisohn 1988, 9)

Many Beatles songs were written using entirely the first and second person, employing a conversational tone. Although this was by no means universal among girl groups, certain artists, most notably the Ronettes, did this too. The tendency not to feature the third person so much means that the songs are also sexually ambivalent, as is evident from a selection of Beatles song titles: 'I Want to Hold Your Hand', 'From Me to You', 'I Feel Fine'. The Beatles also employed informal and asexual modes of address like "my friend" on 'Can't Buy Me Love' and 'I'll Get You'. Songs like 'She Loves You' foreground a female voice in the narrative: "she told me what to say" - connecting to "girl talk" tradition. The Beatles also pioneered the use of the word "girl" (derived from Arthur Alexander) instead of the more usual "woman" or "baby". Could this be a reference to "girl" groups? At any rate, it seems to suggest a desire to make a break with past gendered modes of expression.

The Beatles tended not to objectify women as sex objects. Many male-sung songs of the period include a portrait of the female beloved in terms of traditional poetic metaphors: "your lips of wine" ('All I Have to Do is Dream') or in terms of Petrarchan conventions. The Beatles hardly ever objectify women in this way - where women are described they tend to be active rather than static, see 'Drive My Car', 'Norwegian Wood'.

The flip side of the upbeat, communal aspect of girl group material was "teen angst", songs built around a melancholic, passive but devoted persona who waits for her lover to return or watches him for signs of commitment. For example 'Please Mr Postman', 'Baby It's You' and 'Will You Still Love Me Tomorrow'. This is distinct from the superficially passive persona of the Petrarchan lover in conventional romantic ballads because the singer does not use romantic conventions, and because the songs are built around "real" situations like waiting for a letter, "going all the way" or even domestic violence ('He Hit Me (And It Felt Like A Kiss)'). This passive persona develops in the Beatles through 'It Won't Be Long', which rather like 'Postman' describes a passive loner waiting for his lover to return: 'You're coming home' (Not "I'm coming home") then 'I'll belong to you' (the opposite relation to Bob Dylan's 'She Belongs to Me'). This theme continued in 'Every Little Thing': "When I'm with her I'm happy / just to know that she loves me / Yes I know that she loves me now... Every little thing she does / She does for me". Its naked dependence actually sounds more like a mother/child relationship than a romance. The mother/child relationship was another stock situation in girl group songs like 'Foolish Little Girl' and 'Mama Said' (The Shirelles) although these songs are sung from a woman's point of view and the view of the mother is essentially of a role model rather than an all-powerful provider, and the passivity of the subject a little less pathological. This passivity resurfaces in Lennon songs especially from 1964 on: 'I'll Cry Instead', 'Help', 'I'm a Loser', 'Ticket to Ride', 'Norwegian Wood' 'Strawberry Fields'. These are also songs which Lennon describes as his most "honest", implying strongly that masculinity is a front which breaks down and becomes a feminised passivity, which in the artist's view is more "real" (Wenner 1971, 29, 115).

The Beatles also evinced an "innocent" and utopian belief in the power of love:

'Like all artists, great popular artists believe their myths and for popular songwriters of the pre-Beatles era, which is how Lennon and McCartney started, there was only one: romantic love.' (Christgau 1973, 236)

Whereas love in early rock and roll was something one either ignored in search of good times, or else went out and got, girl group records gave it a centrality as an ideal. While love is arguably conflated with pop and can be regarded as essentially cynical market manipulation by producers, girl groups are nevertheless seen to incarnate a special quality of passion that transcends romantic convention (Miller 1996, 45). Love became the Beatles central lyrical creed, at first purely as the necessary subject matter of their songs but as the 60s progressed it took on a more universal tinge from 'She Loves You' to 'The Word' (love) to 'All You Need is Love'. It also proved a palatable alternative to "rock" myths of overt sexuality as practised by the Rolling Stones.

Girl groups empowered the female listener by positing a female view of love - the Beatles attempted to empower all listeners by suggesting implicitly that gender didn't matter. "Love is all you need".

### **The Beatles as Girl Group Interpreters**

As I stated above, the Beatles drew heavily on girl group material on their early albums. But there has been little discussion of how these covers influenced the group's approach. A brief examination of some of the girl-group songs the Beatles covered will illustrate some of the themes discussed.

To conform to traditional gender models, the song 'Boys' by the Shirelles should theoretically change to 'Girls' because a man is now singing it. But the Beatles sing it exactly the same as the original. Why? Perhaps it was a joke. The song is sung by Ringo Starr, whom the group gave many of their most lighthearted and comic songs to sing e. g. 'Yellow Submarine'. Possibly the other Beatles found the idea of a man singing a song about boys amusing. It may even have been a coded dig at their homosexual manager, Brian Epstein. Lennon quipped that Epstein's autobiography *A Cellarful of Noise* should have been called *A Cellarful of Boys*. (Coleman 1995, 314).

Perhaps the words weren't considered important. The Beatles have often said that the sound and melody of a song were more important than the words. (Sheff 1981, 129) It was only later that they started thinking about their lyrics. Not ceasing the lyrics to reflect "traditional" gender roles has an unsettling effect, or it could suggest the Beatles respected the original too much to change it, implying a high esteem of girl groups. The lively call and response vocals in the chorus section closely follow the original version.

The Cookies' 'Chains' is a three-part harmony chorus with solo verses. The practice of starting a song with a chorus instead of a verse for more impact is one the Beatles subsequently used on 'She Loves You'. (It was also subsequently used by

Holland/Dozier/Holland on the Supremes' hits, for example 'Stop! In the Name of Love'). 'Please Mr Postman' is structured in this way. The effect is to invert the normal relation of lead singer and chorus - the lead becomes instead a kind of counterpoint to the communal chorus, parenthesised if you like. Other Cookies songs like 'Don't Say Nothin' Bad About My Baby' takes this a stage further, with the lead almost becoming an aside (Bradby 1990, 364). From the Beatles' point of view, challenges to the hegemonic lead vocal by harmonies must have reflected the ambivalence they themselves presumably felt about appropriating Black American stylings. In a word they used ensemble vocals as a way of ironising the efficacy of the lead voice, or had it voice abject sentiments that disclaimed the very primacy their prominence would seem to assert.

In the cover of 'Please Mister Postman' (The Marvelettes) the only change in the lyrics is the word "boyfriend" to "girlfriend". The strong implication in the original is that the postman might become a surrogate for the singer's affections. Indeed a subsequent Marvelettes release was entitled 'Twistin' Postman'. By leaving this reference in their version, the Beatles invite a homoerotic interpretation. In "Postman" the singer is waiting at home and hoping for a letter from the postman, who is a conduit to a male world of activity which the boyfriend is engaged in. The singer hopes he will return or at least she will receive some kind of communication. The song is structured around this passivity as the singer waits and suffers. It's notable that both this and 'Baby It's You' are sung by Lennon. McCartney never sang lead on a girl group cover.

The passive persona turns up again in 'Baby it's You' (the Shirelles), where again the emphasis is on the singer's solitude and anxiety in the absence of the beloved, reinforced by a series of negative statements: "It's not the way you kiss that tears me apart... they say you'll never be true, it doesn't matter what they say, I know I'm going to love you any old way."

What is the effect of a man singing these songs? An obvious parallel in this respect is Roy Orbison, whose songs dwell to a degree unusual in pop music of the time upon the suffering subject in love, the possibility of betrayal and consequent feelings of jealousy.

Both 'Postman' and 'Baby It's You' use Latin rhythms and syncopation, particularly the latter, written by Burt Bacharach, who spent most of the sixties associating Latin rhythms with femininity through his partnership with Dionne Warwick.

'Baby it's You' also has an interesting example of interaction between lead and backing vocals in the third verse where the lines "You should hear what they say about you" are followed by the backing vocal "cheat, cheat..." By including these dissenting voices from the world of "girl-talk" the whole myth of boy meets girl is ridiculed. I think the Beatles must have relished such a moment as it allowed them to question pop convention while simultaneously reenacting it.

## Conclusion

I suggest the Beatles represent a reconciliation between male/female pop/rock axes. Their perceived sophistication was due as much to their appropriation of different gender viewpoints and genres as it was to a male-defined tradition of rock and roll. Indeed it seems unlikely the Beatles could have achieved such preeminence if they had not courted the widest possible audience i. e. a unisex one. It seems likely that girl groups had a special appeal for women and the Beatles in some way reproduced and developed their performance modes and subject positioning to secure a wider audience. Their "cuddly androgyny" was a result, at least partly, of girl group influence.

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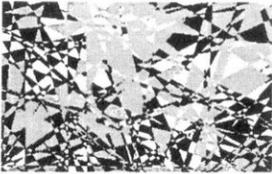
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**BEATLES 2000**

## AMERICAN WITH A LIVERPUDLIAN ACCENT The First Two Beatles' EMI Singles

Charles Gower Price

After signing with manager Brian Epstein, events of early 1962 were to profoundly shape the fate of the Beatles. Having tried unsuccessfully what seemed to be every opportunity to obtain a London recording contract, Epstein was by chance introduced to George Martin who was running EMI's smallest label, Parlophone.<sup>1</sup> At their first meeting Epstein played an acetate of the unsuccessful Decca audition tape. Martin recalled that

'In among all the creaky crooning, the band members had worked up a couple of their own tunes. ... Would the Beatles turn out to be my Golden Goose? I doubted it. Still, there was something there I couldn't quite put my finger on, something interesting--and, at the very least, it was new' (Martin & Pearson 1994, 29-30).

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<sup>1</sup> For the details of how the meeting came about, see Lewisohn 1988, 16.

It was enough to convince Martin to invite the Beatles to the EMI Abbey Road studios for a test session.<sup>2</sup>

Although Martin had heard three Lennon and McCartney originals at the initial June test session, he was unimpressed with them as potential hits.<sup>3</sup> He had decided that the 'A' side of their first single would be a tune by Mitch Murray, 'How Do You Do It'. It was dutifully prepared with Lennon taking the lead, and it was the first song that they recorded on September 4. Lennon and McCartney, however, remained intent on releasing their own songs. They also had reservations about 'How Do You Do It', they were worried that it was too soft to fit their 'teddy boy' image back in Liverpool. The second song recorded that day was McCartney's 'Love Me Do', and both were mixed and transferred to acetate for review the next day. Martin recalled, 'I looked very hard at "How Do You Do It," but in the end I went with "Love Me Do"' (Lewisohn 1988, 18).

When the Beatles returned to Abbey Road a week later, they found a replacement for Starr. Martin's assistant Ron Richards recalled: 'We weren't happy with the drum sound on the original "Love Me Do", so I booked Andy White for the re-make' (Lewisohn 1988, 20). Starr recalled:

'I was playing the bass drum with my foot, a maraca in one hand, a tambourine in the other, and I was crashing the cymbals on the accents. I think that's what inspired him to bring in Andy White. [laughs] It was "Oh well, better get a real drummer"' (Flans 1997, 56).

Starr was to regain his place for the next session, but White played the drums September 11 on 'Love Me Do' and 'P. S. I Love You' with Starr relegated to tambourine and maraca respectively. These are the takes that appear on the album *Please Please Me*, but the first pressing of the single was the September 4 take of 'Love Me Do' before it was replaced by the later version.<sup>4</sup>

It was while listening to Lennon and McCartney sing 'Love Me Do' that Martin had realized the wisdom of letting them record as a group. He had been puzzling over who should be the headliner, McCartney for his looks or Lennon for his personality, when it came to him:

'Paul was warbling away and John was backing him with that peculiarly distinctive, nasal, almost flat second harmony that was to become a trademark of their early sound. And it suddenly hit me, right between the eyes. This was a group I was listening to. I should take them as a group, and make them as a group. That distinctive harmony, that unique blend of sound--that was the selling point. It was that "something" I had dimly recognized from the demo lacquers. ... There were echoes there of the Everly Brothers and the old blues heroes, of Elvis Presley and Chuck Berry, but there was also something entirely new, something English, something that was Liverpool, something Beatles' (Martin & Pearson 1994, 31-2).

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<sup>2</sup> Martin has written that an audition with him may have occurred as early as March 1962, see Martin & Pearson 1994, 32.

<sup>3</sup> "Love Me Do", 'P. S. I Love You', 'Ask Me Why', see Lewisohn 1988, 16.

<sup>4</sup> The original single is on *Beatles Past Masters*, Vol. 1.

## **“Love Me Do”**

Martin has observed that

‘the Beatles used twelve-bar blues, but you will not find many Beatles’ compositions that have the twelve-bar blues as a basis... The Beatles took the blues idiom instead... and ran with that’ (Martin & Pearson 1994, 40-1).

McCartney’s ‘Love Me Do’ reflects such a process, piecing together short blues-derived fragments in a convincing manner. The eight-bar harmonica introduction (suggested by Martin) is a simple descending two-bar riff against the alternating G/C harmony of the verse. The verse proceeds with a jaunty upward motive repeated twice, rushing slightly to the clipped close of each line. The opening is answered with a climactic three-bar C-chord extension on “So plea-yee-yee-yee-se” before settling down with a pair of bluesy solo turns by McCartney around the title refrain. As with later Beatles’ songs, the verse-refrain is an asymmetrical phrase pattern of 6 (2+2+2) + 7 (3+2+2)--a far cry from the four-square eight of a standard song form, or the fours of a standard blues. A standard ‘middle eight’, The bridge consists of two four-bar phrases (D/D/C/G) with an upward register shift on the second and fourth line.

Lennon and McCartney’s pleasantly scruffy version of Everly Brothers’ harmonies and the skiffle bounce with acoustic guitar is not the most dynamic of early Beatles’ styles, but from their perspective a major improvement over what they perceived as the pop silliness of ‘How Do You Do It’. Particularly effective is the colloquial turn at the end of the title refrain, ‘love me do’--an imperative call to physicality as opposed to mere talk--and the second line of the bridge, ‘somebody new’, a macho hint of previous sexual experience. Unfortunately, neither the performance or production on the original single or the album cut fully live up to the song’s potential. As Lennon characterised it in 1970: “‘Love Me Do’ is rock and roll, you know, pretty funky’ (Wenner 1971, 103).

## **“P. S. I Love You”**

The ‘B’ side of the first single, ‘P.S. I Love You,’ is another McCartney creation (with some help from Lennon), and the earliest EMI release in the pop-ballad style so crucial to the ultimate success of the Beatles. The lyrics presents no subtleties: a standard love letter premise professing undying faithfulness. Not surprisingly, it proved to be a great favorite of the Beatles’ female fans. The opening eight-bar intro is a modified version of the bridge: a repeated blues-like motive of two bars against a harmonic riff in D (G-C-sharp dim/D) with a rhythmically clipped ending for each of the first three lines, and the fourth in two-part harmony leading to a stable close down to the tonic ‘D’.

The verse-refrain displays typical Lennon and McCartney fingerprints: a wide melodic range with falsetto shifts, an irregular phrase structure, a harmonic surprise, a soft latin beat, and all elaborated with brief patches of tight three-voice harmonies. An

asymmetrical structure results naturally from the irregular syllable pattern of the lyrics. A ten-syllable line for three bars is followed by a seven-syllable line for two, and is answered for three bars by the five-syllable title refrain that lands unexpectedly (at the word 'you') on a B-flat chord instead of the expected tonic 'D'. The word 'you' is repeated three times, walking parallel harmonies up to the D chord for the closing two bars (B-flat-C/D). The phrase pattern of the verse-refrain is 5 (3+2)+ 5 (3+2). The final statement of the bridge adds responses by McCartney to the first three lines, and the arrangement closes with a reprise of the second stanza and a four-bar tag drawn from the refrain. Like the asymmetrical phrases in the music of the old country blues artists whom the Beatles admired, the structural irregularities of the song flow from the improvisatory compositional process. As McCartney described it,

'There's a lot of random in our songs. ... Writing, thinking, letting others think of bits-- then bang, you have the jigsaw puzzle' (Aldrich 1972, 13).

### **'Please Please Me'**

The modest success of 'Love Me Do' (breaking the 'top twenty' in at least one London trade paper) was soon followed by the first number one hit 'Please Please Me', a song that evolved from a slow evocation of Roy Orbison's mournful classic 'Only the Lonely' to a more upbeat rocker at Martin's suggestion. Martin deemed Lennon 'much more of a word man than Paul' (Rolling Stone 1976, 87), and it is the strength of the lyrics that gives this song its power. Lennon recalled, 'I was always intrigued by the words of "Please, lend your little ears to my pleas"--a Bing Crosby song ... by the double use of the word "please" [or pleas]' (Sheff & Golson 1981, 143). The recording opens with a four-bar instrumental intro on lead guitar and harmonica (double-tracked here for the first time) drawn from the opening of the verse. Lennon sings the opening of the verse walking the tune down from a static E harmony to the first harmonic change at the downbeat of the third bar (A-E), while McCartney drones the high 'E' in a bluegrass style reminiscent of the Everly Brothers' 'Cathy's Clown'. A quick ascending guitar and drum fill in bar four (G-A-B) leads back to a repetition of the same static three-bar phrase for the second line of the verse. This is answered by a rising melody, shifting harmonies (A/F#m/C#m/A), and the tight two-voice vocal responses of the Isley Brothers inspired 'come on, (come on)' climaxing on the falsetto jump in the lead on the second 'please' of the title refrain.

Although it is doubtful that many were fully tuned in to the explicit sexual nature of these lyrics, the second verse leaves little to the imagination:

You don't need me to show the way love  
Why do I always have to say love  
Come on (come on), come on (come on),  
come on (come on), come on (come on),  
Please please me (oh yeah) like I please you.

The rapid-fire delivery of the bridge makes it clear that without the demanded 'action' on the part of the girl, the boy's satisfaction is at stake. A falsetto shift at the end of the bridge extends the phrase structure two bars, with the closing two reprising the hook and linking the bridge to the return of the verse. This yields a bridge pattern of 4 (3+1) +6 (4+2) instead of a standard 'middle eight'.

Following a repeat of the verse, a tag reprises the opening hook twice, and closes with a final quick 'Beatlesque' chord progression (E-G/C-B/E) reminiscent of the harmonic surprise in 'P. S. I Love You'.<sup>5</sup>

### 'Ask Me Why'

Lennon's 'Ask Me Why,' the 'B' side of 'Please Please Me', is another ballad with a latin beat possessing as asymmetrical a form as 'P.S. I Love You'. An introductory statement of the bass riff leads directly to the verse, which is built on a stepwise rising and falling jazzy progression of tightly harmonized seventh chords (E+7-F#7/Gm7/F#m7/E). The background vocals draw out the 'you-wu-wu-wu-woo' of the first line with an undulating triplet. Lennon's solo answers in a rapidfire burst that closes with a clipped 'want to know'. The phrase repeats for the next two lines, and elides to the following phrase as the harmony shifts to the relative minor (G#7/C#m), then quickly returns to the tonic 'E' (A/F#m/B). Lennon slips into a soulful Smoky Robinson-like voice to close the verse with the stuttering staccato 'I, I, I, I', and a dissonant falsetto leap up to 'blue'. The verse repeats for the second stanza, this time with a full close on the tonic 'E' on the word 'had' at the end (replacing the falsetto jump to 'blue' in the first stanza). The phrase structure of the verse is 9 (4+4+1)+5 (2+3), and the bridge-chorus continues the irregular pattern. The first nine bars alternate solo with two-part harmony to a twice repeated chord pattern (Eaug/A/B/E). The chorus closes with the title line 'Ask me why' and its stock reply of total commitment:

I'll say I love you  
And I'm always thinking of you (wu-wu-woo).

The self absorption and adolescent angst in 'Ask Me Why' can be read as an early example of Lennon's tongue-in-cheek irony. The lyrics place the song squarely in what Charlie Gillett has termed the Orbison-Everly Brothers' tradition of 'anthems of self pity' (Gillette 1996, 110). As Lennon has said,

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<sup>5</sup> The sudden juxtaposition of G and C chords in the key of 'E'.

'I had a sort of professional songwriter's attitude to writing pop songs. ... I didn't consider them--the lyrics or anything--to have any depth at all. They were just a joke' (Wenner 1971, 126).

Lennon demonstrates considerable mastery of word setting and natural melodic shape in this song as well as a sense of freedom and imagination in structural design. It hints at Lennon's potential beyond the tough rocker image, and--like 'Please Please Me'--it possesses a memorable hook.

## **Conclusions**

Several defining characteristics of Lennon and McCartney's songs are already apparent in the first two singles for EMI. Irregular phrase structures abound, and a penchant for unexpected melodic and harmonic turns shows itself. The effort to avoid the mundane was a conscious one, as Lennon recalled: 'In the early days . . . we'd take things out for being banal, clichés, even chords we wouldn't use because we thought they were clichés' (Rolling Stone Interviews 1971, 199). The art school experience had instilled in Lennon a traditional aesthetic of originality. As self taught musicians, however, what they perceived as 'banal' or 'cliches' were only a fraction of the myriad of stock phrases that are the vocabulary of pop music. In creating their songs, Lennon and McCartney were drawn to the unusual turn of phrase or harmony in the music that they admired and played. In the process of improvising a tune these ideas would emerge as small fragments in their memories or patterns in their fingers to become integral parts of the songs.

Terence O'Grady has demonstrated several possible influences on these four Lennon and McCartney songs (O'Grady 1983, 21-3). 'Love Me Do', for example, has structural similarities to Carl Perkins's 'I'm Sure to Fall', and 'P.S. I Love You' has bits found in songs by Goffin and King and Arthur Alexander. O'Grady has called the sudden B-flat substitution for the D chord in 'P.S. I Love You' 'the first distinctive harmonic surprise in a Beatles' composition and must be considered a bold gesture', yet, here too there is a precedent in a song by Perkins that was part of the Beatles' regular repertoire, 'Honey Don't', a song that the Beatles were to record for EMI in 1964. The relation of 'Please Please Me' to the Everly Brothers' 'Cathy's Clown' has been mentioned, and 'Ask Me Why' contains changes found in 'Why,' a song by Tony Sheridan that the Beatles had recorded with him in 1961.

Unlike America, where in the late fifties folk and rock 'n' roll were quite distinct and sometimes opposing genres (college versus high school), British beat had emerged out of the popularity of skiffle and the influence of Lonnie Donegan. The reaction against the milquetoast blandness of 'rock and roll' as purveyed by the establishment in the early sixties drove working-class youth in the club scene to the honesty of the earlier rockabilly and R&B records from the fifties, and these styles blended with folk elements from skiffle. Add the contemporary American sweet soul, and the picture is complete. The Beatles came out of this scene, and elements from folk, pop, rockabilly, hard R&B, and sweet soul were all part of the mix (see Price 1997, 208-32). For many American folk musicians (including Dylan), the sound of the Beatles

was a revelation. Roger McGuinn of the Byrds has said: 'I realized that this was indeed electrified folk music . . . The Beatles were incorporating a lot of folk music changes into their songs' (CPB TV program: Rock & Roll, episode 3, 'Shakespeares in the Alley,' 1998). The Beatles took these American stylistic elements, and melded them together. The early Lennon and McCartney songs were simple, but as McCartney has observed, 'They weren't simple to be dismissed, they were lasting simple' (Southbank Show profile: 'McCartney's Broad Street' 1984).

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**BEATLES 2000**

## “DO YOU WANT TO KNOW A SECRET“ The Music of the Beatles and the Finnish Cover Versions in the 1960s

Hannu Tolvanen

I will shortly describe some historical points from the history of Finnish rock music prior to the the Beatles. This is followed by a discussion of cover versions and, finally a more detailed analysis of Finnish versions of the Beatles songs. Finland 'got' rock'n'roll in the 1950s like the other Western and Northern European countries. Finns could hear rock'n'roll mainly in movie theatres, or at their homes from their record players - national radio did not play much rock'n'roll. There were also different kind of musical competitions ('The Elvis of Finland', 'The Finnish King of Rock'n'Roll') where new talents tried to show their abilities in singing rock'n'roll and imitating the 'original' rock stars. There was live music but Finnish rock'n'roll records were rarities.

The next Anglo-American post-war style of popular music which had a more profound impact on Finnish popular music youth culture was electric guitar music. This instrumental style was so important that Finns and Swedes had a native language name for it: *rautalankamusiikki* - *ståltrådsmusik* - ironwire music. It came to Finland at the beginning of 1960s, and the main influences were The Ventures and - especially - The Shadows.

*Rautalankamusiikki* changed the band scene: now young bands had to have electric guitars and amplification. This music rose to national fame by simple means: Finns followed the Swedish example and recorded instrumental guitar band versions of Finnish folk songs or evergreens.

This was the period when Finnish rock musicians got their primary skills for playing the latest styles of ever changing popular music. The *rautalanka*-period was short but extremely important: the first single (The Sounds: 'Emma') was done at the end of 1962 - it sold tens of thousands of copies. After that dozens of bands tried the same formula. However, instrumental music faded when The Beatles music came to Finland at the end of 1963.

### Story of Covers

The word *cover* has a slightly different meaning in Finland than in Britain or in the United States. In the USA the producing of covers was one of the main policies of the big record companies in the 1950s. Small independent companies found new artists and new styles, then the big ones came and polished these musics for larger, white, middle-class audience. The words and the sounds were polished. In the USA the rhythm was approximately the same in the covers as it was in the originals, but in Finland 50s the concept of rock'n'roll was so strange that many rock'n'roll songs were recorded as foxtrots.

The idea of a cover is originally so that the new versions are done almost immediately after originals, to maximize the commercial possibilities. And as Lars Lilliestam (1995, 191) writes the term cover is limited to rock or mainstream popular music. Jazz artists don't make covers, they make new versions or interpretations.

In Finland the word *cover* is normally understood as the version where the lyrics are translated into Finnish - the music follows the originals more or less accurately. When you make a Finnish cover version from an Anglo-American original, a lot of changes are made, most of all verbal expressions, which have some implication to the sound of music. It was unusual to make covers from originally Finnish hit songs, except when the guitar bands made their versions of older folk songs or evergreens.

As Pekka Gronow (1995, 37-44) has shown, most of the Finnish records in the 1930s were of Finnish origin. The change came only in 1950s, but then it was a rapid one. We can look for example at the recording repertoire of Olavi Virta who was the most celebrated Finnish singer in 1950s. His complete cd-series has 29 volumes. The first volumes have recordings from 1938-1944 and they have only one foreign song (51 songs altogether); in Vol 5, from 1950, half of the songs are covers and half of them are Finnish originals; and in Vol 21 from 1956 all 20 songs are foreign covers. The World War II had cut much of the flow of Anglo-American musical influences, but now Finnish ears started to be more and more open to other cultures. There were many different musical styles that came to Finland in the 1950s: rumba, mambo, Italo-pop, rock'n'roll etc.

Deena Weinstein (1998) has studied rock music covers in the USA and Britain. She argues that the first covers were done for commercial purposes - those who

bought the versions had rarely heard the originals - like the r&b-covers in the '50s in the USA. She titles this phenomenon in her article as 'Past as eternal now'. In the 1960s the British started to make versions of rock'n'roll of the 1950s - in Weinstein's words it was 'past as authentic source'. Weinstein continues with her arguments, but these two are most interesting for me with regard to the Finnish case.

Many writers have shown that making covers is important for the change of music: for example Simon Frith (1993, 6) says that: 'Rock history has always been about musicians finding their own voices in the process of trying *unsuccessfully* to sound like someone else.' [quoted in Chanan 1995, 19], Also Dick Bradley (1992) has the same idea in his book *Understanding rock'n'roll*.

David Hatch and Stephen Millward (1987, 3-4) share a similar viewpoint. They say that new generations of pop musicians have at least three possible levels to improve their musical competence: first, to copy songs or performances from chosen styles; second, to improvise on these patterns; third, to write new songs by using the elements which derive from material of first level. As Roy Shuker (1994, 107) observes, the bands that play mainly covers are in the lowest cast of rock bands. They can rise on the level of appropriation only by starting to make their own songs.

## **The Beatles Music in Finnish**

As discussed earlier, the Finns had got their electric guitars, basses and amplifiers during the *rautalanka*-era. The band scene changed when the Beatles music was heard in Finland. The Beatles music turned out to be so popular that Finnish bands had to put someone in front to sing. Record companies recognised the commercial potential: one can make money with the Beatles, music!

In Finland the Beatles covers were almost the first rock music covers that were arranged to the same musical style as originals - earlier the rock music covers were arranged to the Finnish *iskelmä* style (the term 'iskelmä' is a Finnish translation of the German word 'Schlager' and refers to the middle of the road popular song style).

I wanted to study especially the covers of the 1960s because I thought that they show the changes in the Finnish popular music scene in that period - the later Beatles-covers can be considered more as a nostalgic phenomenon. These covers show how record producers and musicians could adapt a partly new musical language. Also the impact of the Beatles was undeniable in the 1960s: there were more cover versions done from the Beatles music in Finland than from the entire repertoire of other British or American rock bands.

The first Beatles-covers in Finland were done in 1964. Altogether there were 51 covers from 44 different songs done between 1964 and 1970 (Appendix). With these covers I'm trying to show the change in Finnish popular music in the 1960s - especially in rock music. Besides these 51 Beatles song covers four other Finnish covers from Lennon-McCartney and Harrison songs were released during the 1960s: 'Bad to me' (Billy J. Kramer & the Dakotas, 1963), 'World without love' (Peter & Gordon, 1964), 'From a window' (the Fourmost, 1964), 'Goodbye' (Mary Hopkin, 1969), The Beatles themselves never released these songs. It is also worth noting

that the Finnish cover version of 'Long Tall Sally' (1964) was attributable partly to the Beatles recording of 1964.

Of course this cover making process continued in the 1970s and 80s. In the 70s there were more Beatles covers done than in 60s! I think that this is a straight result of the Red and Blue Double issued in 1973. In the 1970s Beatles was already a nostalgic phenomenon and also the rumours of the possible reunion popped up every now and then until 1980, so maintaining and, indeed stimulating, a continuing interest in the Beatles.

Year	Band version	Soloist (vocalist or instrumentalist)	In total
1964	12	1	13
1965	3	5	8
1966	2	9	11
1967	4	4	8
1968	1	2	3
1969	1	5	6
1970	1	1	2
	24	27	51

Table 1. The Finnish cover versions of Beatles songs 1964-1970

As you can see the years 1964-66 were the most active years of making covers: 32 versions of a total of 51 in three years. One of these songs was performed in English and three were instrumental versions. There were 44 original Beatles songs - only a few songs were covered by more than one artist.

At the beginning the Beatles music was considered as rock band music - the Finnish rock groups made the covers and - mostly - made the arrangements themselves. These covers can be filed as copies for commercial purposes (but unlike in Weinstein's categorization, I think that most Finnish listeners had certainly heard the originals!). The Finnish record producers were not eager to make any innovative steps during the first years and they allowed bands to make copies - carbon copy ones.

You can also see that, when *Rubber Soul* (1965) came out and the music of the Beatles moved more away from mainstream rock'n'roll, more and more soloists took part in the Beatles-exploitation in Finland. There was a dramatic decline of band versions in 1965. The more experimental the music was, the less rock bands covered it. I will return to this point later.

Returning to my earlier discussion of Beatles covers, these were done at the time by acknowledged, 'first class' Finnish rock bands: Esquires, Eero & Jussi & Boys, Hounds, Jormas, Topmost. Of the solo vocalists there were many that started their recording career by doing a Beatles cover - not so easy task. At the cynical level, this could be interpreted as an easy way for record producers to test if these

singers had any commercial potentiality - if a Beatles song doesn't sell - what would! There was at least one singer whose only single ever was a Beatle-song. (Lisbeth: 'Your mother should know' - 'Äitisi tietää sen', 1969)

However, it is interesting to observe that while there were thirty Beatles originals on the hit list in Finland (plus three covers by the Beatles themselves) and that only four Finnish cover versions managed to get to top 20 list (and only two of them can be thought to be rock music versions) (Lassila 1990). Making cover versions was not as commercially successful, then, as the record company managers had thought.

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1964	Eero & Jussi: Kaikki rakkauteni	All my loving
1966	Kai Hyttinen : Tyttö	Girl
1966	Pertti Pasanen - Simo Salminen: Keltainen jäänsärkijä	Yellow Submarine
1967	Pepe Willberg & Jormas: Rööperiin	Penny Lane

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Table 2. The Finnish Beatles covers in Top 20

These cover versions were done by the Finnish major record companies. Until 1966 the Finnish record industry was reasonably stable - there were not small independent companies who would experiment with music. The change came in the second half of the 1960s.

In my sample there are eleven cover versions which I have examined in some detail. These have been chosen to ensure that the whole time period (1964-1970) would be covered. As you can see from these dates (Table 3), some Finnish versions were recorded almost immediately after the originals (All Finnish recordings don't have actual date on them, only the recording year. Please note that Finnish dates are recording dates and original dates are publishing dates.). And that can of course lead us to the exploitation of the market - when the original is done - the cover comes immediately.

Year	Song	Finnish date	Original date
1964	Hounds: Hän sinun on (She loves you)	15.5.1964	23.8.1963
	Eero & Jussi: Kaikki rakkauteni (All my loving)	1964	7.2.1964
1965	Esquires: Matkalippu (Ticket to ride)	21.5.1965	9.4.1965
	Kivikasvot: On paras tunteet piilottaa (You've got to hide your love away)	27.12.1965	6.8.1965
1966	Kai Hyttinen: Tyttö (Girl)	15.2.1966	3.12.1965
	Topmost: Eleanor Rigby (Eleanor Rigby)	1966	5.8.1966
1967	Jormas: Rööperiin (Penny Lane)	1967	13.2.1967
	Laila Kinnunen: Vain päivän tahdon kerrallaan (A day in the life)	1967	1.6.1967
	Kristiina Hautala: Rakkautta vain (All you need is love)	23.8.1967	7.7.1967
1969	Erno: Elämältä halua en enempää (Ob-la-di, ob-la-da)	9.1.1969	22.11.1968
1970	Lea Laven: Se jokin (Something)	1970	26.9.1969

Table 3. Examples in my study

## The Lyrics of the Covers

The Finnish lyrics in these Beatles covers were mainly done by professional lyricists, not by the musicians themselves (with some minor exceptions). This means that Finnish lyrics were done by those who day-after-day made thousands of song texts. One can also see the generation gap here because some of the lyricists had begun to make songs in the 1950s under a very different musical climate. It is also worth noting that Reino Helismaa, the most renowned lyricist from the 1950s, wrote his lyrics without an exceptional knowledge of English. Moreover, it is well-known that he almost hated the Beatles and certainly hated The Rolling Stones (Pennanen - Mutkala 1994, 282-284). The most active lyricists were Juha Vainio with fifteen texts, Sauvo Puhtila eight and Reino Helismaa five texts.

Some of the texts couldn't find the atmosphere of the original (f.ex 'Girl' - 'Tyttö' [Tuula Valkama] where the originally delicate story transforms to a simple love story). Some of the texts did manage to transform stories from England to Finland like 'Penny Lane' - 'Rööperiin' [Juha Vainio] where the story is removed from Penny Lane to Southern Helsinki. Also some texts were successful word-to-word translations like 'Ticket to ride' - 'Matkalippu' [Sauvo Puhtila], which tells the same story with the same accents. One curiosity is 'Eleanor Rigby'. It is translated quite precisely into Finnish - the only obscure thing is when Father McKenzie is 'daming his socks'. The Finnish version says that he is 'knitting a sock' - maybe Father has a habit of making his own socks!

The question of language - and its relationship to authenticity - was interesting in the Finnish rock music scene in the 1960s. At the end of the decade rock musicians thought that rock music must be sung in English - it is the only suitable language for rock music. So in a way making these songs in Finnish was not the 'proper way' to do rock music. More or less these Beatles songs in Finnish were done only for commercial reasons after the commissions from record companies.

## Arrangements

The arrangements followed mainly the originals with slight changes. One thing connects almost every Finnish cover: the covers were done at a slightly faster tempo - with the exceptions of 'Eleanor Rigby' and 'Girl'. This faster tempo (for example in 'All my loving' version 'Kaikki rakkauteni') leads to difficulties in the rhythm guitar accompaniment in the verse. The guitarist cannot play the trioli accompaniment and it turns to shuffle or twist rhythm. Similarly, in the 'She loves you' cover 'Hän sinun on' the drummer's lack of technical ability is evidenced, arguably due to the faster tempo.

I think that one explanation for the faster tempo would be the 'groove' (or 'beat' as Dick Bradley writes). Finns couldn't get the same feeling to the accompaniment with the slower tempo as The Beatles did, so they had to play the songs at a bit faster tempo to produce the same impact. (More on groove f.ex. Lilliestam 1995, 206-210).

There are two songs that changed a lot with the covering process: 'Eleanor Rigby' and 'A Day in the Life'. The Finnish version of 'Eleanor Rigby' was done by a rock band Topmost, and instrumentation is their own - not a string quartet. This was done before Vanilla Fudge and it can be considered as the first innovative Beatles version in Finnish rock history - if a criteria for innovation is for a rock band to play the song using the band's own line up and, hence, instrumentation which is different from the original Beatles' version. The structure and instrumentation of 'A Day in the Life' are quite complex if compared to ordinary popular songs, so it would be difficult for anybody to cover. The Finnish version omits the long crescendo in the middle and in the end and the fading end (duration is 2'55). The tempo is faster and it changes from 164 to 178 bpm.

One interesting version is 'All you need is love' - 'Rakkautta vain', which has, French national anthem at the beginning. The Finnish version starts with the song 'Oolannin sota' which is a nationalist, militaristic march known by everybody, at least in 1960s Finland. The affect of the intro is striking because the listener has heard the Beatles' version beforehand. As such, when the Finnish version is heard, the mood is completely different from the original, so raising the question as to whether or not the cover version is a joke. Not least, the Finnish version evokes thoughts of a rather pompous march, which celebrates war, not to thoughts of freedom, or brotherhood of man or equality.

The rock band versions became fewer and fewer when coming to the end of the 1960s. I think that one explanation could be the change in the rock music climate in Finland (and in other countries also): bands thought that they should do their own

songs - the change towards 'genuine' Finnish rock music was on its way. During that period, discussions of rock music as an art form were raised - even the Finnish musicologist Erkki Salmenhaara published an article on the art of the Beatles (1970). Also the versions that were in the mainstream of popular music were starting to sound more and more different from the Beatles originals.

It is also considered revealing to briefly consider the Beatles songs that were **not** covered in Finland. In brief, it would appear that the more 'rough' the rock'n'roll sound, the less chance there was of a cover version in the 1960s. As such, 'Twist and shout', 'Rock and Roll Music', 'Get Back' despite the fact that the originals were on Top 20 lists in Finland, were not covered. This is equally true for the more psychedelic or progressive songs, although here 'A Day in the Life' is a notable exception. This would imply that the more innovative Beatles were in studio, the more difficult it became for the Finnish rock bands to follow. Similarly, when questions concerning authenticity and art came into focus, bands increasingly wanted to do their own music, their own songs, rather than copy somebody else's.

### Theory of Acculturation

Finally some words on acculturation. Pekka Jalkanen (1989) has studied the history of Finnish jazz in the 1920s and 1930s. He has produced a theory of acculturation which can be applied to rock music also. He combined the acculturation theories of Melville Herskovits, George Murdock and Wolfgang Laade. The important terms here are **cultural borrow** and **cultural fusion**. The process can be shortly applied to the history of Finnish rock so that in the beginning of the beat era people tried to copy music as accurately as possible. That can be thought as a cultural borrow. When the rock bands started to produce music with their own styles, but still had something from the foreign culture, one can speak about cultural fusion. This interpretation is further supported by the reference to the arguments of Frith, Bradley and Hatch and Millward. But unlike Frith I think that this process goes on with a purpose, not as unsuccessful attempts of copying some sounds. These musicians invented a style of their own by mixing different elements on purpose. The result of this process in Finland was the music we call as 'Suomi-rock', which started to be a genuine style in the 1970s.

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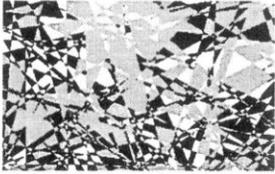
**APPENDIX 1**

**Finnish versions of the Beatles songs 1964-1970**

Original title	Finnish Title	Artist	Year
A Day in the Life	Vain päivän tahdon kerrallaan	Laila Kinnunen	1967
A Hard Day's Night	Kovan päivän ilta	Esquires	1964
All My Loving	Kaikki rakkauteni	Eero & Jussi	1964
All My Loving	Kaikki rakkauteni	Teijo Joutsela & Humppeveikot	1965
All My Loving	Kaikki rakkauteni	Danny	1966
All Together Now	Laulain työsi tee	Soulset	1969
All You Need Is Love	Rakkautta vain	Kristiina Hautala	1967
And I Love Her	Olet rakkain	Viktor Klimenko	1964
Bungalow Bill	Viidakko jim	Eero Raittinen	1969
Can't Buy Me Love	En voi ostaa rakkauttasi	Eddy	1964
Do You Want to Know a Secret	Salaisuuteni	Eero & Jussi	1964
Don't Bother Me	Mua kiusaat vain	Esquires	1964
Eleanor Rigby	Eleanor rigby	Topmost	1966
For No One	Se alkaa se päättyy	Seidat	1968
From Me to You	Meidän yhteinen	Ann-Christine - Johnny	1964
Girl	Tyttö	Kai Hyttinen	1966
Good Day Sunshine	Päivänpaiste	Eddy	1966
Hello Goodbye	Kenties kenties	Pepe Willberg & Jormas	1968
Help	Pois	Arto Lönnfors	1965
Hey Jude	Ei voi kuin valittaa	Jukka Kuoppamäki	1968
I Feel Fine	Hyvin menee	Esquires	1964
I Saw Her Standing There	Kun hänet nähdä sain	Hounds	1964
I Should Have Known You Better	Kunpa tuntisin sinut paremmin	Esquires	1964
I Want to Hold Your Hand	Jos käden annat vain	Ann-Christine & Johnny	1964
I'm Only Sleeping	Vedän lonkkaa	Erkki Liikanen	1966
It's Only Love	Rakkautta vain se on	Arto Lönnfors	1965
Lovely Rita	Riski Riitta	Pepe Willberg & Jormas	1967
Michelle	Michelle	Aarno Raninen	1966
Michelle	Michelle	Kivikasvot	1966
Norwegian Wood	Norjan puu	Eero Raittinen	1966
Ob-la-di, ob-la-da	Elämältä halua en enempää	Erno Lindahl	1969
Oh Darling	Vielä nähdään	Johnny	1969
Penny Lane	Penny lane	Jörgen Petersen	1967
Penny Lane	Rööperiin	Pepe Willberg & Jormas	1967

She Loves You	Hän sinun on	Hounds	1964
She Loves You	Hän sinun on	Teijo Joutsela & Humppaveikot	1965
She Loves You	She loves you	Ernos	1970
She's a Woman	Hän on nainen	Esquires	1964
She's Leaving Home	Pois hän lähtee	Finntrio	1967
Something	Se jokin	Laven Lea	1970
Strawberry Fields Forever	Mansikkamaa	Finntrio	1967
The Fool on the Hill	Hassu huilumies	Hector & Päivi Paunu	1969
This boy	Kuiskaa	Danny	1966
Ticket to Ride	Matkalippu	Esquires	1965
When I'm Sixty-four	Kaupungin harmain mies	Robin	1967
Yellow Submarine	Keltainen jäänsärkijä	Spede Pasanen & Simo Salminen	1966
Yesterday	Eilinen	Juhani Markola	1965
Yesterday	Eilinen	Martti Auvinen	1965
Yesterday	Yesterday	Aamo Raninen	1966
Your Mother Should Know	Äitisi tietää sen	Lisbeth	1969
You've Got to Hide Your Love Away	On paras tunteet piilottaa	Kivikasvot	1965

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**BEATLES 2000**

## (WHAT'S THE COPY?) THE BEATLES AND OASIS

Derek B Scott

This article explores the links, musical and otherwise, between Oasis and the Beatles. In so doing, it raises questions about the character of pastiche in popular music and reveals the shifting meanings that result when apparently similar messages are articulated at differing historic conjunctures.

### **General influences on Oasis**

Noel, the creative musical force behind Oasis, has said that he “can’t read or write music,” and does not “even know the chords” he’s playing.”<sup>1</sup> Whether this is credible,

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<sup>1</sup> Oasis Interviews, compiled and edited by Keith Cameron and Owen Morris, Creation Records CC V001, 1996 (included in a promotional Definitely Maybe singles box).

or merely an example of a familiar but enduring punk boast is debatable. The first records he recollects hearing were the red and blue Beatles compilation albums which, he says, “taught [him] how to play guitar.” He has also stated that he learnt every riff on the Sex Pistols’ album *Never Mind the Bollocks*.<sup>2</sup> The influence of punk rock is certainly evident in songs like ‘Fade Away’ and ‘Headshrinker’<sup>3</sup>. His guitar hero from nearer home was Johnny Marr of the Manchester band The Smiths; Noel, like Marr, plays a Gibson Les Paul. The Stone Roses were also admired.<sup>4</sup> Surprisingly, some of the bands for which Manchester was well known - Joy Division, the Happy Mondays, and others who were signed to the *Factory* label - seem to have had no impact on him.<sup>5</sup> He has cited as influences the Beatles, the Small Faces, the Kinks, Elvis Presley, and the Sex Pistols,<sup>6</sup> the first of these being all-pervasive: “We can never remember life without the Beatles.”<sup>7</sup>

## Oasis & The Beatles

First, I wish to make clear my contention that Oasis do not simply copy the Beatles, although I have no doubt that this erroneous notion constitutes a major factor in the undervaluing of their music by many critics. My argument is that Oasis turn to those aspects of Beatles’ songs that might be regarded as a common pop language. That is why Oasis make no attempt to imitate the harmonic and metric adventurousness of the Beatles;<sup>8</sup> to do so would result in a crass kind of pastiche or plagiarism.

Claiming that Oasis copy the Beatles is not so dissimilar to accusing Mozart of copying Haydn. The latter did not *own* the classical style, even though he developed a distinctive voice within it. Oasis seem to be interested in what, in Saussurean terms, may be understood as a distinction between *langue* and *parole* in the Beatles’ musical style. Or, to put it another way, they appear to ask: ‘What in the Beatles’ style is a common musical language and what is the Beatles’ individual articulation of that language?’ Perhaps, that is the reason their focus falls on 1965-67, before the Beatles moved too far into their own individual sound world. Another reason for such a focus is that Oasis are very much a live band, whereas the Beatles became a studio band after 1966.<sup>9</sup> The Beatles never performed ‘I Am the Walrus’ live, though

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<sup>2</sup> Mick St Michael, *Oasis* (Virgin Publishing, 1996), p. 12.

<sup>3</sup> Both songs may be heard on the album of Oasis B-sides, *The Masterplan* (2000). They were originally released on the CD singles of ‘Cigarettes and Alcohol’ (1994) and ‘Some Might Say’ (1995) respectively.

<sup>4</sup> The Stone Roses were “an early inspiration to Oasis” (St Michael, *Oasis*, p. 62).

<sup>5</sup> Noel mentions venues and the *Factory* label as reasons for Manchester’s success as a pop music city; but *Factory* “means nothing” to him. *Oasis Interview*, March 1995, *Sound and Media SAM* 7023, 1996.

<sup>6</sup> Oasis Interviews.

<sup>7</sup> Oasis Interviews.

<sup>8</sup> There are harmonic complexities in later Beatles’ songs (e.g. ‘Penny Lane’ of 1967), but not always - ‘Get Back’ (1969) is built upon two chords only.

<sup>9</sup> The only exceptions being their London roof-top gig, and the live performance on the album and film of *Let It Be*.

Oasis have done so on numerous occasions.<sup>10</sup> Live versions of 'Supersonic' and 'Bring It All Down'<sup>11</sup> show that Oasis can effectively recreate their sound outside of a studio. The importance placed on live performance, which was crucial to their success, may stem from their early love of punk. Indeed, though Liam's and Noel's voices are both Lennon-like, Liam retains a punk sneer.

They believe people became tired of drum machines and sequencers and wanted to get back to "the good old rock song."<sup>12</sup> That Oasis are returning to what they see as a classic period of rock is evident in the variety of source material they use: 'Cigarettes and Alcohol'<sup>13</sup> with its eight-quavers-to-the-bar boogie type start has an ancestor in Chuck Berry's 'Johnny B. Goode'. It is to be distinguished from the kind of reworking given to this kind of material by Bowie and Eno in the album "Heroes" of 1977. 'Wonderwall'<sup>14</sup> begins by building a melody around a motive in similar fashion to a song like the Lovin' Spoonful's 'Summer in the City'.<sup>15</sup>

F#m                      A                      E                      B7sus4

To-day is gon-na be the day that they're gon-na throw it back to you

Example 1. Oasis: 'Wonderwall'.

F#m                      F#m7                      D                      F#m

Hot town, sum-mer in the ci-ty, Back of my neck get-tin' dir-ty and grit-ty

Example 2. Lovin' Spoonful: 'Summer in the City'.

Sometimes Oasis move too close to an earlier melodic style: the tune of 'Shakermaker'<sup>16</sup> proved so reminiscent of Coca-Cola's 'I'd Like To Teach the World To Sing' that royalties have to be split with the latter's publishers.<sup>17</sup> Often, though,

<sup>10</sup> A live recording from February 1994 can be found on *The Masterplan*. It was originally released on the CD single of 'Cigarettes and Alcohol'. On the CD single it lasts over eight minutes, whereas the recording on *The Masterplan* is made to fade out after six and a quarter minutes.

<sup>11</sup> Released on the CD singles of 'Live Forever' and 'Cigarettes & Alcohol' respectively in 1994. Studio versions may be found on their first album, *Definitely Maybe* (1994).

<sup>12</sup> Oasis Interviews.

<sup>13</sup> From *Definitely Maybe*, 1994.

<sup>14</sup> From (*What's the Story*) *Morning Glory?*, 1995.

<sup>15</sup> 'Summer in the City', however, remains closer melodically to the Beatles' 'Things We Said Today' than does the Oasis song.

<sup>16</sup> From *Definitely Maybe*.

<sup>17</sup> St Michael, *Oasis*, p. 37.

there is little more than the indefinable feeling that two songs share family resemblances, as happens with 'Roll with It'<sup>18</sup> and 'Ticket to Ride'.

'Don't Look Back in Anger'<sup>19</sup> can serve as a useful warning about making too facile a link to the Beatles: the opening piano figure<sup>20</sup> may remind us of 'Golden Slumbers'<sup>21</sup> or John Lennon's 'Imagine', but the chords are those of the Pachelbel Canon, or Handel's 'Arrival of the Queen of Sheba', or Ralph McTell's 'Streets of London', while the melody is reminiscent of 'Pretty Flamingo' (Manfred Mann).



Example 3. Oasis: 'Don't Look Back in Anger'.



Example 4. Manfred Mann: 'Pretty Famingo'

The acid-inspired 'Strawberry Fields Forever'<sup>22</sup> and related psychodelia on *Sgt Pepper's Lonely Hearts Club Band* (1967) and later Beatles' albums seem not to have had a great deal of impact on Oasis. The closest they have come is the song 'Magic Pie', complete with distorted voice, on their third album *Be Here Now* (1997). Neither have they taken up the idea of the 'concept album' initiated by *Sgt Pepper*, or moved in the direction of Indian music, transcendental meditation, the hippie lifestyle, and 'summer of love' type music. Yet, lyric-wise at least, Noel has probably been influenced on occasion by the quasi-surrealistic 'I Am the Walrus'.

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<sup>18</sup> From *(What's the Story) Morning Glory?*

<sup>19</sup> From *(What's the Story) Morning Glory?*

<sup>20</sup> The piano is played by Bonehead (Paul Arthurs), usually Noel's fellow guitarist.

<sup>21</sup> From *Abbey Road*, 1969.

<sup>22</sup> Released as a single, 1967.

## Rhythm

The Beatles in 1963-64 typically opt for cut time (*alla breve*) with a Latin feel (for example, 'PS I Love You',<sup>23</sup> and 'And I Love Her'<sup>24</sup>).



Example 5. Alla breve with a Latin feel.

Sometimes there is a more marked Latin influence as, for example, in 'All I've Got To Do'.<sup>25</sup> A hard rock rather than Latin rock style begins to develop in *Rubber Soul* of 1965. Oasis typically choose a later 'hard rock' style, the slower tempo of which allows a sixteenth rather than an eighth note subdivision of the beat. The basic rock rhythm heard in 'Supersonic' and 'Live Forever' is therefore more reminiscent of the early 1970s than the 1960s.



Example 6. Oasis: Hard rock drumming.

'Hey Now!'<sup>26</sup> feels later still with its heavy punk drumming. There are, however, some Oasis songs in cut time, for example, 'Cast No Shadow'<sup>27</sup> and 'Wonderwall'. Ragtime vaudeville like 'When I'm 64' or 'Maxwell's Silver Hammer'<sup>28</sup> may not seem typical Oasis so far, but consider 'She's Electric';<sup>29</sup> it relates closely to this style in spite of its marked backbeat drumming.

'Wonderwall' has on-the-beat semiquaver-semiquaver-quaver-crotchet drums and a cello bass sound which are both reminiscent of 'Strawberry Fields Forever'. A more striking example of this quasi-military drumming is heard on 'Champagne Supernova', perhaps the song most reminiscent of an LSD-influenced Beatles

<sup>23</sup> From *Please Please Me*, 1963.

<sup>24</sup> From *A Hard Day's Night*, 1964.

<sup>25</sup> From *With The Beatles*, 1963.

<sup>26</sup> From *(What's the Story) Morning Glory?*

<sup>27</sup> From *(What's the Story) Morning Glory?*

<sup>28</sup> From *Sgt Pepper* (1967) and *Abbey Road* (1969) respectively.

<sup>29</sup> From *(What's the Story) Morning Glory?*

number.<sup>30</sup> Irregular metres, as found in 'Strawberry Fields Forever' and elsewhere rarely feature in Oasis songs. An exception is 'Stand By Me',<sup>31</sup> which contains a 'punctuating' use of a three beat bar, after the manner of 'All You Need Is Love' (1967).

## Phrasing

The biggest difference between the approach of the Beatles and Oasis to musical phrasing is in their differing approaches to hypermetre. This term refers to the larger metrical patterns that result from the tendency of phrases to form regular bar groupings, two and four bar phrases being the most common. The Beatles often clip phrases, creating an irregular hypermetre (for example, the irregular bar groupings of 'Strawberry Fields Forever'), whereas Oasis tend to extend then shorten phrases, creating irregular phrasing within a regular hypermetre (as in 'Roll with It' and 'Don't Look Back in Anger'). Clipped phrases in Beatles' songs can be found, for example, in 'Baby's in Black'<sup>32</sup> From *Beatles for Sale*, 1964. (3+2+1<sup>1/2</sup>); 'Eleanor Rigby'<sup>33</sup> (4+1+4+1) and the chorus of 'All You Need Is Love' (2+2+2+1<sup>1/2</sup>).<sup>34</sup> The verse of 'Every Little Thing'<sup>35</sup> seems a phrase short (2+2+2). 'Michelle'<sup>36</sup> has a more subtle 6-bar verse, while 'Yesterday'<sup>37</sup> has a 7-bar melody. Compare that to, say, the chorus of Oasis's 'Sunday Morning Call'<sup>38</sup> where a phrase may go on for a bar longer than expected, only to be followed by a one-bar phrase that restores symmetry. The result is that a refrain of twenty bars, falling into five hypermetric units of 4 bars each, has phrases that follow the pattern 2+2+2+2+2+3+1+2+2+2.

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<sup>30</sup> The hallucinogenic connotations of this feature, however, are also to be found on Jefferson Airplane's 'White Rabbit'.

<sup>31</sup> From *Be Here Now*, 1997.

<sup>32</sup> From *Beatles for Sale*, 1964.

<sup>33</sup> From *Revolver*, 1966.

<sup>34</sup> Released as a single, 1967.

<sup>35</sup> From *Beatles for Sale*, 1964.

<sup>36</sup> From *Rubber Soul*, 1965.

<sup>37</sup> From *Help!*, 1965.

<sup>38</sup> From *Standing on the Shoulder of Giants*, 2000.

## Harmony

The vocal harmonies on the repeat of the chorus in 'Roll with It' have the distinctive harsh sound of parallel fourths found in some Beatles songs (for example, Harrison's 'If I Needed Someone' from *Rubber Soul*). Another striking example is found on the final cadences of 'Talk Tonight' (the B-side of the single they released of 'Some Might Say' in 1995);<sup>39</sup> here, the vocal harmonizing creates intriguing dissonances with the accompanying chords.



The production became excessively layered on the album *Be Here Now*, with as many as thirty guitar tracks sounding simultaneously (for example, on 'My Big Mouth'). Yet, in spite of this, the recording of an Oasis song does not convey the same sense of its being the definitive version of that song as does the recording of a Beatles song. The reason is that, as emphasized already, Oasis perform live. They also release many live recordings. Even in their studio recordings, it is common for the recording to begin or end with extraneous noises that suggest we are eavesdropping on a live performance. "I'll just take my watch off," says Noel before launching into 'Talk Tonight', thereby conveying, intentionally or not, a sense of immediacy about the performance.

## Lyrics

Several songs include Beatles references. 'Supersonic' contains the offer, "You can ride with me in my yellow submarine." 'Take Me Away' quotes "I'd like to be under the sea" from 'Octopus's Garden' with the modification "but I'd probably need a phone." The words 'tomorrow never knows' appear in 'Morning Glory'. 'Don't Look Back in Anger' quotes from a tape of Lennon dictating his memoirs and referring to "trying to start a revolution from my bed, because they said the brains I had went to my head."<sup>44</sup> The title of 'Wonderwall' is taken from a film soundtrack album by George Harrison; and the drums enter on the word 'backbeat', which had been the title of a recent Beatles bio-pic.<sup>45</sup> The title of the third album, *Be Here Now*, is a quotation from Tim Leary via the usual secondary source for Noel, a John Lennon interview.

Although Noel has stated that the music comes to him before the words do,<sup>46</sup> he tackles the thorny problems of word stress better than, say, the Manic Street Preachers with their 'A design for life'<sup>47</sup> among other oddities. The Beatles are not always faultless here, either - 'pride comes before a fall' in 'I'm a Loser'.<sup>48</sup>

As for lyric content, Noel remarks, "I said it all in 'Rock'n'Roll Star', 'Live Forever' and 'Cigarettes and Alcohol' " after which he claims he is saying the same thing in different ways.<sup>49</sup> Those criticizing Oasis for lack of a political message should bear in mind Paul McCartney once declared, "We never get involved in politics because we don't know anything about it."<sup>50</sup> Noel mentions his admiration for Beatles lyrics that remain a mystery, giving as examples 'I am the Walrus' and 'Bungalow Bill'<sup>51</sup> He

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<sup>44</sup> St Michael, *Oasis*, pp. 87-9.

<sup>45</sup> See St Michael, pp. 82-4. Another flashback occurs in the video of 'Wonderwall', which contains an appearance by Patrick Macnee of cult '60s series *The Avengers*.

<sup>46</sup> *Oasis Interview*, March 1995.

<sup>47</sup> From *Everything Must Go*, 1996.

<sup>48</sup> From *Beatles for Sale*, 1964.

<sup>49</sup> *Oasis Interviews*.

<sup>50</sup> *The Beatles*, Interview CD, Sound and Media SAM 7001, 1995.

<sup>51</sup> *Oasis Interview*, March 1995.

would probably reject the label 'Britpop', since he contrasts the Englishness of groups like Blur with the universality of songs like 'Cigarettes and Alcohol'.<sup>52</sup>

### Postmodernism or Classicism?

In February 1996 Liam taunted the audience at the Brit Awards ceremony with the words, "Anyone tough enough to take us off the stage can come up now" (tough rock'n'roll talk '50s/'60s style). In February 1997 'Sporty Spice' (Mel C) threw out a challenge to Liam: "Come 'n have a go if you think yer hard enough." In the '90s, unlike the '60s, 'laddishness' is easily seen through and poked fun at as a pose. During one of the innumerable Oasis interviews that are now available on CD, the subject of Liam's aggressive stage behaviour was raised, only to be greeted with undisguised hilarity from Noel and his fellow guitarist Bonehead.<sup>53</sup> They did, indeed, regard it as nothing but posturing, and declared that Liam would be nowhere to be seen if anyone chose a confrontation. Aggression, like revolt, has been turned into a style. In our postmodern times, every gesture made by a band like Oasis stands on the threshold of ironic reception rather than the 'shoulder [*sic*] of giants'.<sup>54</sup>

The Mike Flowers Pops cover version of 'Wonderwall' points up the historical differences between the '90s and the '60s in performing style, arrangements and technology, and reveals that you cannot escape your present. It marshals a lengthy syntagmatic chain of retro signifiers, but in the service of constructing a non-historically specific epoch. It is a mixture of 'Under the Boardwalk' plus '60s cinema intermission style strings plus a revised harmonic vocabulary and Latin beat and a host of other retro features ranging from the '50s guitar lick and female choir through Herb Alpert's Tijuana Brass ('Spanish Flea') to the early '70s in the hairstyle, large shirt collar and huge tie of Mike Flowers himself. Even the hiss and crackle of a vinyl 45 rpm record is simulated. Noel commented, "Everyone in the band thinks it's great."<sup>55</sup> No doubt it delighted simulacrum theorist Jean Baudrillard, too.

It should not be forgotten that, despite the reputation the Beatles acquired for their involvement with 'progressive' rock, the Beatles did not start out as a 'progressive' band. Paul explained in an early interview that they had gone along with trends rather than initiating them: "We haven't tried consciously to start anything like a trend."<sup>56</sup> John added: "Everything we do is influenced by American music," mentioning Little Richard, Elvis, and Buddy Holly.<sup>57</sup> The Beatles could well be labeled retro themselves, even in 1964, with their covers of '50s rock'n'roll by the likes of Carl Perkins, Chuck Berry and Buddy Holly ('Honey Don't', 'Rock and Roll

<sup>52</sup> *Oasis Interview*, March 1995.

<sup>53</sup> March 1995.

<sup>54</sup> *Standing on the Shoulder of Giants*, Oasis's singularly titled fourth album, is a misquotation of Isaac Newton's words that encircle the British two pound coin.

<sup>55</sup> St Michael, *Oasis*, p. 84.

<sup>56</sup> *The Beatles*, Interview CD.

<sup>57</sup> *The Beatles*, Interview CD.

Music', and 'Words of Love' are all on the *Beatles for Sale* album). Moreover, they later become parodic as well as retro, as in the ragtime vaudeville songs, the '50s four-chord riff of 'Octopus's Garden', Chicago bar blues in 'I Want You' and Fats Domino style R & B in 'Oh Darling' where McCartney's quasi-James Brown vocal may even be interpreted as a deconstructive strategy laying bare the representational code by which emotional crisis is signified.

Oasis arrived on the British pop scene at the time they did because a historical consciousness about pop had developed. The importance of British Beat to Britpop groups may be seen to have parallels with that of New Orleans jazz to those reacting against modernism in jazz after 1945. There is, after all, a similar generation gap. Yet, is there something academic about Oasis? The return to an earlier style for inspiration parallels the academic's love of cross-referencing contemporary artistic developments with those in the cultural museum, or with an earlier 'golden age' of culture.

Are they neo-classical or postmodern? Noel said that there was "no new direction" to be found on their second album: "It's not more poppy or more rocky. They're just rock'n'roll tunes."<sup>58</sup> Such a postmodern contempt for the idea of progress contrasts with the later Beatles, but also with more recent groups with modernist ambitions like the Prodigy or the Chemical Brothers. The Pet Shop Boys have put the case as follows: "We come from a modernist tradition, believing that music progresses through technology and innovation."<sup>59</sup>

In that they are not attempting to 'progress' or create an individual language for themselves, Oasis are postmodern (that is, they reject metanarratives, and play down the role of 'originating genius'). The Beatles' concern with innovation, technology, progress and individuality marked them out as modernists, despite their occasional forays into postmodern parody. However, since most critics still cling to modernist ideals as the last-ditch defence of Enlightenment values, there is a reluctance to offer Oasis aesthetic legitimation in the shape of artistic awards. The decision not to shortlist *What's the Story* for the Mercury prize, thus helped to show millions of Oasis admirers how passively they consumed music, how limited was their taste and how circumscribed were their musical horizons. It prompts a recollection of the old Broadway gag 'Nobody likes it but the public'.

So, to conclude on a eulogistic note, let us acknowledge that Oasis have produced some of the most positive songs in a long while, songs like 'Roll with It' and 'Don't Look back in Anger'. In 'Cigarettes and Alcohol', which could easily have been downbeat, the key words are "You gotta make it happen". The sentiments of 'Live Forever' are also in marked contrast to '60s "hope I die before I get old" angst. Moreover, the music of Oasis declares, 'it's OK to have tunes again'.

The typical Oasis song for Noel is 'Roll with It', with its message, "Shut up moaning and get on with it."<sup>60</sup> Again, it is important to recognize that times change, and post punk and grunge this attitude needs distinguishing from, say, a Beatles

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<sup>58</sup> St Michael, *Oasis*, p. 73.

<sup>59</sup> Andrew Smith, 'A Tour of the New Pop Landscape', *The Sunday Times, The Culture*, 1 Sep 1996, p. 4.

<sup>60</sup> St Michael, *Oasis*, p. 67.

song like 'I Feel Fine'. Oasis are consciously reacting against grunge misery.<sup>61</sup> Noel has remarked trenchantly apropos of Nirvana, Pearl Jam, and their like, 'I think American youth has had enough of people telling them how crap their lives are, and I think that when they listen to our records we just tell them how good their lives could be.'<sup>62</sup>

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<sup>61</sup> They would also probably reject words like "I'm so glad that she's my little girl" (from the Beatles' 'I Feel Fine').

<sup>62</sup> St Michael, *Oasis*, p. 96.





BEATLES 2000

# *Part Five*

MUSICAL STYLE AND ITS CHANGE





BEATLES 2000

## SLOW DOWN! How the Beatles Changed the Rhythmic Paradigm of Pop Rock

Len McCarthy

This paper examines The Beatles' approach to rhythm, tempo and feel, particularly in their 1967-70 period, which was not only atypical for the times, but so influential that by the early 70s, it seems that they changed the dominant rhythmic paradigm of all pop and rock music.<sup>1</sup> Because they are central to this

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<sup>1</sup> In most musicological analyses of the Beatles' music, rhythmic factors such as *tempo* and *feel* frequently receive only a passing mention or are often ignored altogether. When such factors *are* addressed, they are usually considered primarily in terms of secondary or dependent relationships to other factors, such as melody, harmony, lyrics or form; e.g., Wilfred Millers (1973), Richard Middleton (1972, 1990), Tim Riley (1988), Alan Moore (1997), Ian MacDonald (1997 2nd ed.), Terence O'Grady (1983), Steven Porter (1979), Joshua Rifkin (1988) and Walter Everett (1999). In a recent exploration of rhythm in all of the arts, including dance, human movement, drama, ceremony, ritual, T'ai Chi and music, anthropologist and choreographer Janet Goodridge (1999) has noted that 'despite the

analysis, a few terms require specific definition and delineation: *rhythm*, *beat*, *tempo*, *feel*, and *rhythmic grid*.

Musicologist Curt Sachs and Janet Goodridge, an anthropologist and a choreographer,<sup>2</sup> define *rhythm* as primarily a kinetic phenomenon created through a 'bodily use of time elements' (Goodridge 1999, 23) and 'perceived through the ears, eyes or feeling'(Sachs 1953, 15-16).

Musicologist David Epstein defines *beat* as 'the primary level of meter [which is articulated not only by] durationally equal spacing [but also by the] manner of accent' (Epstein 1995, 29). 'Beat is generally considered the time unit by which tempo, in terms of speed, is embodied (101). [It can be expressed]<sup>3</sup>: 1. as real-time duration (i.e., in seconds), or 2. as [a] metronome marking' (157) which is a calculation of the number of beats per minute, or bpm for short. In this study the term *beats per minute* is used to refer to tempo measurement.

Classification of beat and tempo of the songs in this study are based upon the historically-situated convention of Post World War II rhythm & blues and rock drumming, in which the snare drum was usually played upon the second and fourth beats of a measure in 4/4 meter, and upon one or both of the second and third beats of a measure in 3/4 meter. With regards to determining beat and meter, I also draw heavily upon my own thirty-year experience as a vocalist and instrumentalist of pop and rock music in Toronto.<sup>4</sup> I learned and practised these conventions within a community of professional musicians for the past three decades.

Sachs and Goodridge also note that the word *tempo* has two very different meanings, one objective, the other subjective. The first refers to clock-based measurement. The second is 'less a tempo proper than a mood [or feeling],'(Sachs 1953, 34) 'a result of its relationship to kinetic and corporeal movements'(Goodridge 1999, 159).<sup>5</sup> If we consider different patterns that share the same number of beats per minute, when a pattern that requires or demonstrates a higher amount of kinetic energy (for example, due to strong accents or if the beat is subdivided into many parts creating a busy, active texture), such a pattern will *feel faster or more lively* than one where the opposite is true.

In order to differentiate between these two meanings, I use the word *tempo* to refer exclusively to the number of *beats per minute*, and I use the word *feel* to refer to the mood or feeling generated by a rhythm's inherent kinetic energy. In evaluating the feel of the songs analyzed in this study, I also draw heavily upon my own phenomenological experience of rhythm as a performer, and upon my observing literally hundreds of thousands of people move and dance to music as I've performed it over the years.

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richness of the subject and the importance frequently ascribed to the phenomena of rhythm and timing in the arts, the topic as a whole has been neglected' (14).

<sup>2</sup> Both Sachs and Goodridge derive their definitions from the ancient Greeks, starting with Plato.

<sup>3</sup> Throughout this paper, square brackets indicate material added to the original quote, either for clarification or for reasons of stylistic consistency.

<sup>4</sup> Playing guitar, drums, percussion, keyboard and woodwinds in a variety of settings: dances, pubs, concerts.

<sup>5</sup> Goodridge also notes that 'rhythm develops in performance action through fluctuations in energy with the use of accents, pauses, tempo and duration' (Goodridge 1999, 148).

A consistent subdivision of beats results in a *rhythmic grid* to which the majority of the rhythms in the music adhere. The most common grids in pop and rock are dividing the beat *in two*, i.e., in eighth notes, dividing the beat *in three*, i.e., in triplets or in swing eighths, and dividing the beat *in four*, i.e., in sixteenth notes. Dividing the beat *in six*, i.e., in swing sixteenths, began to appear in music of the mid-1960s, with ever-increasing frequency, especially in the Beatles' music. One additional grid was utilized in the late 1950s-early 1960s: a simultaneous mixture of swung and straight eighth notes. The drummers in the bands of Elvis Presley and Chuck Berry often played swing or semi-swing eighths while some or all of the rest of the instruments played straight, i.e., non-swung eighths. By the mid-1960s, however, this grid had all but vanished.

## Procedure

For this study I analyzed over 200 Beatles recordings,<sup>6</sup> noting *tempo*, *feel*, and *type of beat subdivision* for each. I also analyzed 963 Other Artists songs from 1963, from 1966 and from 1971. I also analyzed an additional 1100 recordings by Other Artists from the intervening years between 1955 to 1975, mostly Top 40 hits, to provide me with a general sense of rhythmic trends before and after the Beatles. Song selection was dominated by million sellers,<sup>7</sup> Top 40 hits, hit albums (usually in their entirety) and critically acclaimed or influential singles and albums frequently cited in the literature that were both popular and influential in the U.K. and North America.<sup>8</sup> A computer spreadsheet allowed multiple sortings, percentage calculations and the generation of graphs and tables. A digital metronome was used to calculate beats per minute.<sup>9</sup> With regards to feel, I classified each song in one of five categories: *Slow*, *Medium Slow*, *Medium Fast*, *Fast* and *Very Fast*, based upon how the groove felt from the corporeal perspectives of playing and dancing to the rhythms. With regards to beat subdivision, I classified each song in one of five categories, based upon the dominant rhythmic grid: triplet or straight 8ths, a mixture of these two, sixteenths or swung sixteenths.

The following five songs (see Table 1) fragments demonstrate my analytical procedure, and should clearly illustrate the difference between the *tempo* and *feel*. All of them are at a tempo of 84 beats per minute. They have been sequenced in order

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<sup>6</sup> I examined all official releases including the BBC radio broadcasts released in 1994. Songs in the Anthology series were *not* considered.

<sup>7</sup> According to Mursell, 1984. I cross-checked Mursell's listing against similar listings by Whitburn; there were no discrepancies with regards to North American hits. Mursell's listings also include million sellers world-wide.

<sup>8</sup> Twelve different sources were utilized to determine selections: Whitburn (1985, 1986, 1987, 1988, 1995), Murrells (1984), Marsh (1989), Gillett (1972), Belz (1972), Yorke (1976), Miller (1980), Gilbert and Theroux (1982).

<sup>9</sup> Very few recordings maintain a perfectly steady tempo throughout, so when tempo fluctuated, the average tempo was noted. If a song had two or more distinct sections in contrasting tempos, (e.g., The Beatles' 'Happiness is a warm gun'), all tempos were noted with the song listed again for each section.

of feel, from *Slow* to *Very Fast*.<sup>10</sup> The amount of kinetic energy required to play or to move to the rhythms in this sequence of songs increases from the first to the last. From a phenomenological and corporeal perspective, each successive song *feels* faster than the previous one, even though the tempo does not change at all.

SONG	FEEL/ GRID	MUSICAL CHARACTERISTICS
'Golden Slumbers' (Verse)	Slow 8th note grid	VOCAL: Very legato; mix of 16ths and 8ths PIANO: Smooth, evenly played 8th notes, emphasizing the beat BASS GUITAR & STRINGS: Long sustained notes
'Rocky Raccoon' (Verse)	Medium Slow Swing 16th note grid	VOCAL: Slightly separated; syncopated rhythms; mix of 8ths and 16ths GUITAR: Swing 16th rhythms BASS GUITAR: Very strong accent; slightly separated HARMONICA: Swing 16th rhythms DRUMS: Mostly staccato 1/4 notes; some 8ths and a few swing 16ths
'Come Together' (Keyboard/Guitar Solos)	Medium Fast 8th note grid	DRUMS: 8th note ride cymbal; swing 16th fills; off-beat accent KEYBOARD: Lots of 16s and staccato 8ths RHYTHM GUITAR: Very staccato, accented 8ths SOLO GUITAR(S): Very sustained, mix of long notes & 16ths
'She Came in Through the Bathroom Window'	Fast 16th note grid	VOCAL: Quite choppy and accented DRUMS: 16th note hi-hat feel; 1/4 note snare/ bass drum; 16th note fills BASS GUITAR: Constant 1/4 note movement ELECTRIC GUITAR FILLS: 16th note grid ACOUSTIC GUITAR: 16th note pattern, many irregular accents TAMBOURINE: 16th notes, with off-beat accent
'Polythene Pam' (Guitar Solo)	Very Fast 16th note grid	ELECTRIC GUITAR: 8th note grid ACOUSTIC GUITAR: 16th note pattern, many irregular accents DRUMS: Constant 16th notes on tom-toms TAMBOURINE/MARACAS: 16th notes, with off-beat accent

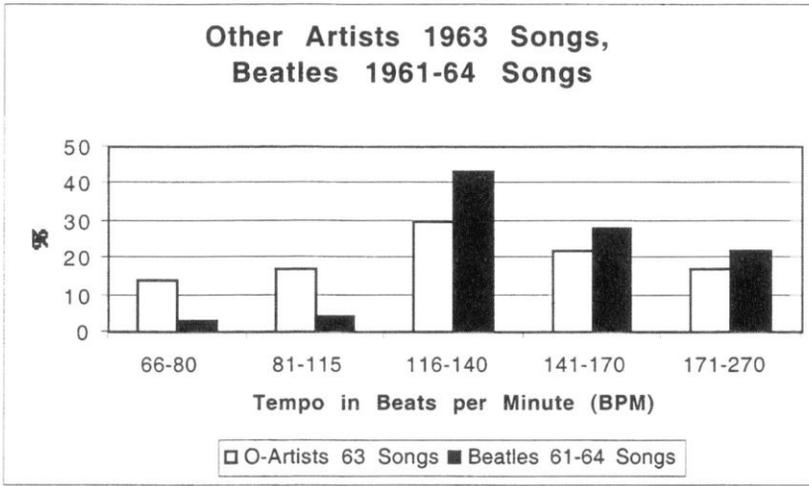
Table 1. The difference between the tempo and feel (all examples are at a tempo of 84 bpm).

### Period I — Fast Tempi with a Fast Feel

I examined 161 songs by Other Artists from 1963 (see Graph 1). Of these songs 92% were singles; almost two-thirds of these were million sellers.<sup>11</sup> The remaining 8% were tracks not released as singles from hit LPs. I've compared them to all Period I Beatles songs (1961-64, 143 songs). (Note: All percentages have been rounded to the nearest whole number).

<sup>10</sup> For purposes of illustration, I have indicated musical characteristics on the following chart. I did not keep a similar record of musical characteristics in my database.

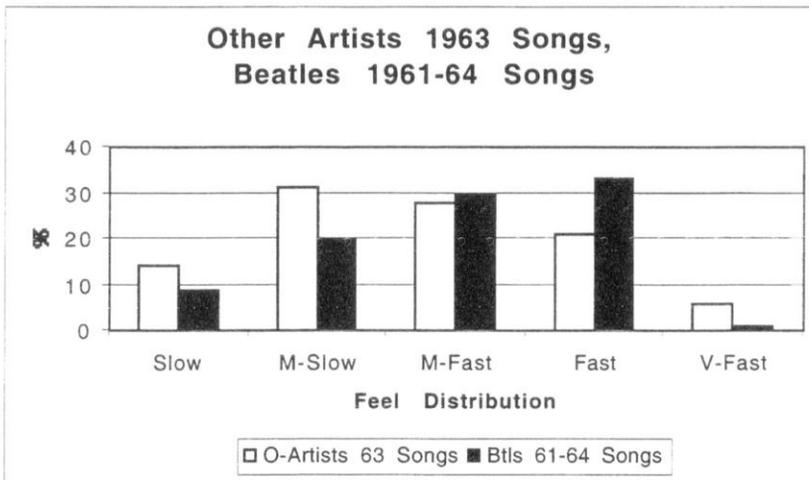
<sup>11</sup> I analyzed 72 of 83 million-selling singles (source: Murrells 1984).



Graph 1. Tempo in beats per minute (bpm) in Other Artists 1963 songs and Beatles 1961-64 songs.

Beatles Period I music was faster on the average than the music of Other 1963 artists. The average tempo of Period I was 149 bpm, vs. 132 bpm average tempo for these 1963 songs.<sup>12</sup>

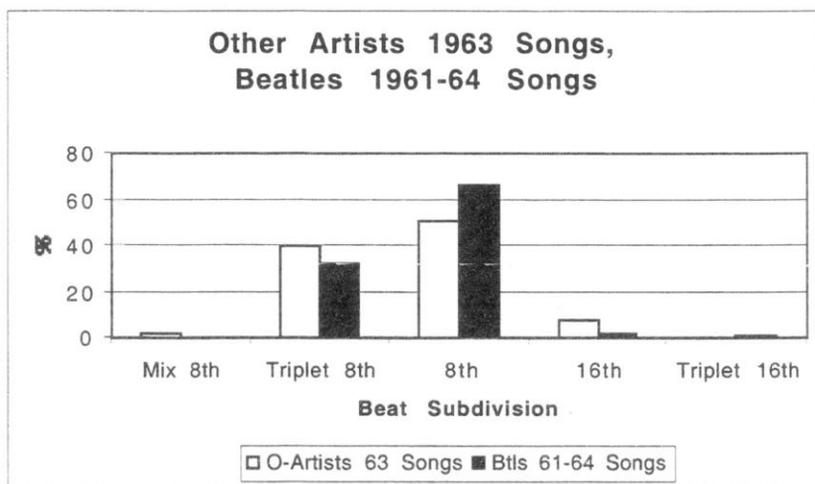
The statistics below (see Graph 2) also demonstrate that in addition to utilizing faster tempos, Period I songs also possess a faster overall feel than the average feel of this group of 1963 songs.



Graph 2. Feel distribution in Other Artists 1963 songs and Beatles 1961-64 songs.

<sup>12</sup> For comparison, the average tempo of the Beatles' 1963 songs alone was 142 bpm.

In Period I, The Beatles essentially utilized the same rhythmic paradigm as their contemporaries, but with a different emphasis (see Graph 3). Whereas many other pop and rock musicians still favored a triplet-feel, the Beatles favored the even-eighth approach of late 1950s rockers like Buddy Holly, Little Richard and Chuck Berry.



Graph 3. Beat subdivision on Other Artists 1963 songs and Beatles 1961-64 songs.

### Period II & III — Developing a New Rhythmic Paradigm: Slower Tempi with a Fast Feel

In Period II (1965-66, 49 songs), the Beatles began to change their approach to rhythm, experimenting with slower tempos and different feels. Comparing the statistics of all Beatles songs reveals that Period II was one of transition, the birth of the rhythmic innovations of Period III.<sup>13</sup> The average tempo of Period II songs was 135 bpm, vs. 149 bpm for Period I and 105 bpm for Period III.

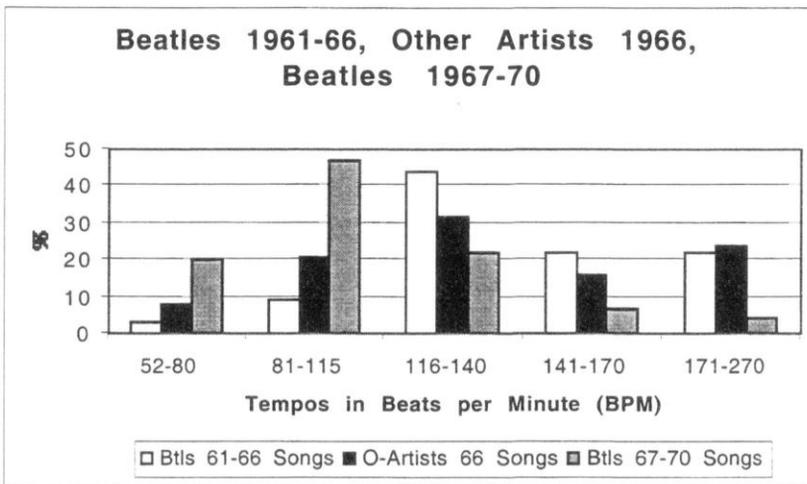
During Period II, tempos in the 81-115 bpm range increased, and tempos faster than 141 bpm decreased. Beat subdivision shifted slightly: a bit more use of triplet eighths, about 1/3 less use of straight eighths and a significant increase of sixteenth note grids. Considering all of these statistics, most Period II songs were

<sup>13</sup> *Rubber Soul* and *Revolver* both contain some songs that broke away from what O'Grady has labeled as 'the social dance tradition'. He observes that The Beatles were 'no longer primarily concerned with expediting the dance and favoured less aggressive, more moderate tempos.' (1979, reprinted 1991, 53). His analysis doesn't get more specific nor explore the implications of this change.

Birchall (1969) has also noted a general shift away from the rhythm and blues style in all of British popular music, starting in 1966, but he doesn't suggest that the Beatles were different than anyone else.

conceived under the same rhythmic paradigm as Period I, with the beginnings of characteristics that would become dominant in Period III (see Appendix). Given that the rhythmic characteristics of Period II songs are mostly similar to those of Period I, they have been combined in the statistics that follow.

In 1967, the Beatles' approach to rhythm changed *significantly*. Whereas in Period II, rhythmic innovations were isolated to a small percentage of songs, they dominate the music in Period III (103 songs). For comparison, Graph 4 includes statistics for songs from 1966 by Other Artists. I examined almost 400 songs for 1966; 60% of these songs were singles ó about 2/3 of them were million sellers.<sup>14</sup> The larger total number of songs (vs. 1963) is due to the inclusion of entire albums, which comprise the remaining 40% of these songs analyzed from 1966.<sup>15</sup>



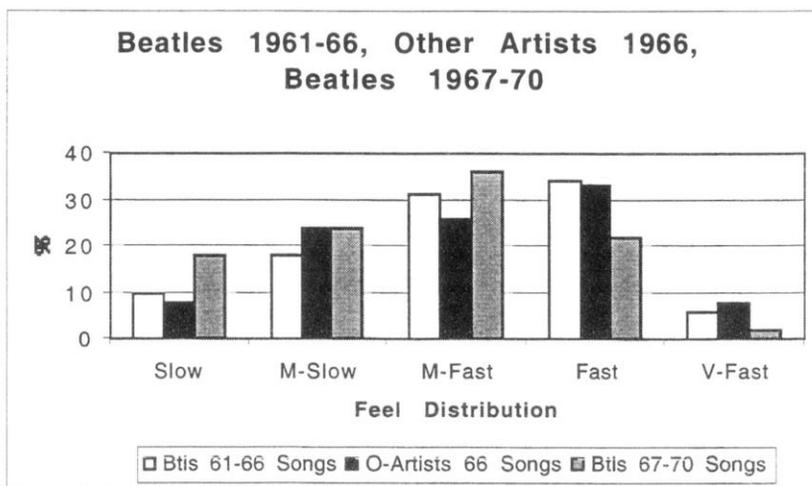
Graph 4. Tempos (bpm) on Beatles 1961-66 songs, Other Artists 1966 songs, and Beatles 1967-70 songs.

Almost half of the Beatles Period III repertoire is between 81-115 beats per minute, compared to the songs from Other 1966 Artists, over 70% of which were 116 beats per minute or faster. The average tempo for these Beatles songs was 105 bpm, compared to an average tempo of 139 bpm for these 1966 songs.

The statistics in Graph 5 also reveal that the most of the Beatles' Period III music was in slow, medium slow and medium fast feels; fewer songs utilized a fast or very fast feel. The combination of slower tempo and slower feel resulted in a very different overall conception of groove and beat subdivision compared to their earlier music.

<sup>14</sup> In 1984, there were 84 million-selling singles and 14 million-selling albums in 1966. For this study I analyzed 77 of the former and 8 of the latter.

<sup>15</sup> The albums examined for 1966 include the work of the Who, the Rolling Stones, Simon & Garfunkel, Frank Zappa and the Mothers, Bob Dylan, the Beach Boys, Jefferson Airplane, the Monkees and Herb Alpert.



Graph 5. Feel distribution on Beatles 1961-66 songs, Other Artists 1966 songs, and Beatles 1967-70 songs.

Almost 50% of all of the Beatles' Period III songs utilized a sixteenth note grid, sometimes straight, and sometimes swung (see Graph 6).<sup>16</sup> From a phenomenological and corporeal perspective, however, most of these slower-tempo songs *still maintain the energy and feel of faster-tempo rock music*. Three songs cited earlier, i.e., 'Come Together', 'She Came In Through the Bathroom Window', and 'Polythene Pam', are examples of this approach.

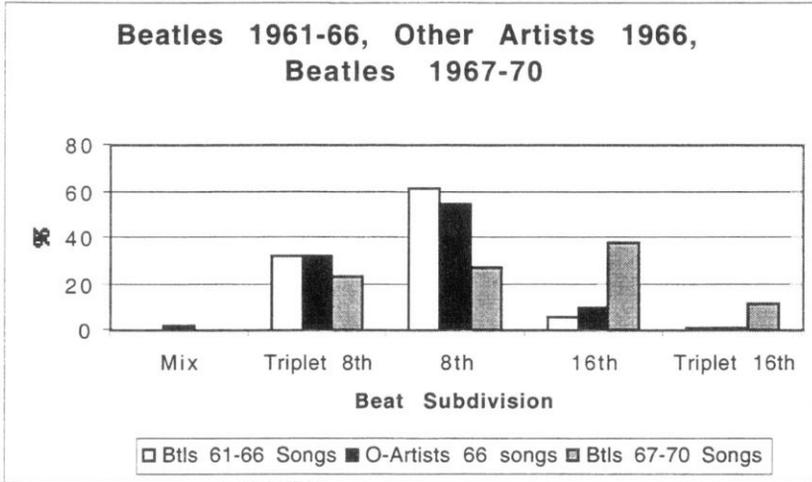
A more detailed comparison of the Beatles' early and late period music reveals a few other important differences. Prior to 1967 (see Graph 7), 70% of their songs were in medium fast to very fast feels. A more detailed comparison of the Beatles' early and late period music reveals a few other important differences. Prior to 1967 (see Graph 7), 70% of their songs were in medium fast to very fast feels.

From 1967 on (see Graph 8), only 60% of their songs were in some sort of fast feel. One can see how the emphasis moved to the slower end of both the tempo and feel continuum by these numbers. Ironically, in this latter period, those songs that *feel* 'very fast' have a relatively slow tempo, in the 116-140 bpm range.<sup>17</sup> From 1967 on (see Graph 8), only 60% of their songs were in some sort of fast feel. One can see how the emphasis moved to the slower end of both the tempo and feel continuum by these numbers. Ironically, in this latter period, those songs that *feel* 'very fast' have a relatively slow tempo, in the 116-140 bpm range.<sup>18</sup>

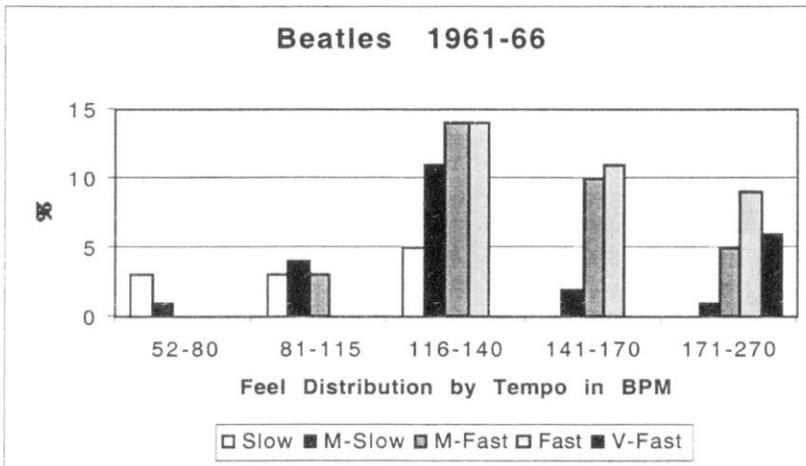
<sup>16</sup> Filling in the beats with more subdivisions is somewhat inevitable since the beats are now further apart.

<sup>17</sup> e.g., in 'Everybody's Got Something To Hide Except Me and My Monkey' and 'Revolution' where the fast feels are a result of heavily accented sixteenth or triplet note rhythms.

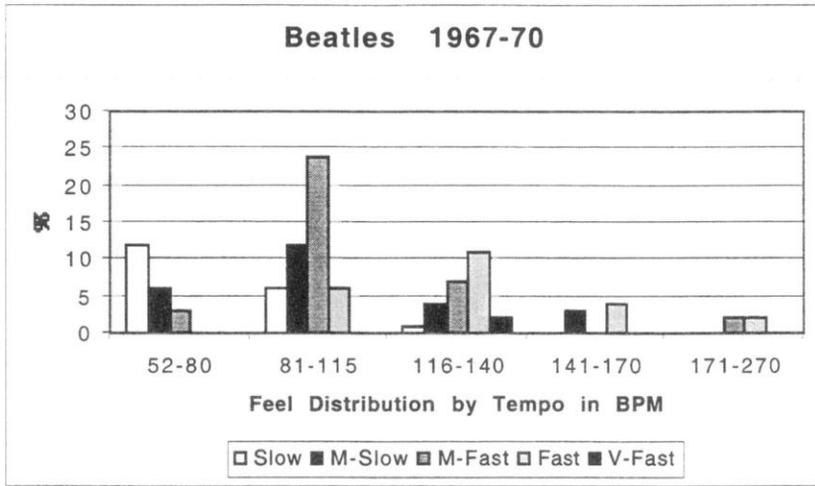
<sup>18</sup> e.g., in 'Everybody's Got Something To Hide Except Me and My Monkey' and 'Revolution' where the fast feels are a result of heavily accented sixteenth or triplet note rhythms.



Graph 6. Beat subdivision on Beatles 1961-66 songs, Other Artists 1966 songs, and Beatles 1967-70 songs.



Graph 7. Feel distribution by tempo in bpm on Beatles 1961-66 songs.



Graph 8. Feel distribution by tempo in bpm on Beatles 1967-70 songs.

### Period III — Redefining and Redirecting the Rhythmic Paradigm of Pop & Rock

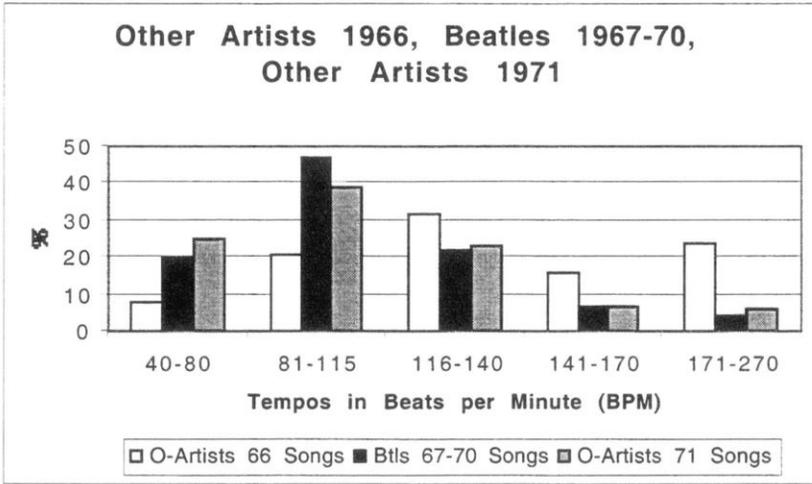
By the early 70s, the rhythmic paradigm of pop and rock had undergone a transformation.<sup>19</sup> To establish a basis for comparison, I analyzed 412 Other Artists songs from 1971. Because of the emphasis upon albums at this time, only 43% of these songs were singles, of which most were million sellers.<sup>20</sup> The remaining 57% consists of album tracks which were not released as singles. A wide mixture of album artists are represented, including singer-songwriters, heavy metal, progressive rock and rock artists (see Graph 9).<sup>21</sup>

<sup>19</sup> The entire progressive art-rock movement, involving such groups like The Moody Blues, King Crimson, Yes, Jethro Tull, Genesis, and Emerson, Lake and Palmer, was directly influenced by The Beatles' approach. It is not coincidental that all of these groups achieved their greatest commercial successes in the wake of *Sgt. Pepper*.

It is also most interesting that at the same time, ska music was being transformed into Rock Steady (during 1966-67) and then into Reggae (starting in 1968), involving a slowing down of tempo, with increased subdivision of the beat, leading to a prioritization of sixteenth notes and triplet sixteenths. Paul McCartney was known to have visited many London clubs in the mid-sixties. Since there was a very large Jamaican community in London that supported Reggae, it would be interesting to conduct research to determine if McCartney was influenced by London's Reggae scene and if there is any relationship between the Beatles' shift and that of Reggae.

<sup>20</sup> I analyzed 98 of 108 million-selling singles and 17 of 36 million-selling albums for 1971 (Mursell 1984).

<sup>21</sup> These artists include the Who, Frank Zappa, Chicago, Blood Sweat & Tears, Carole King, Black Sabbath, John Lennon, Paul McCartney, the Band, Traffic, the Moody Blues,



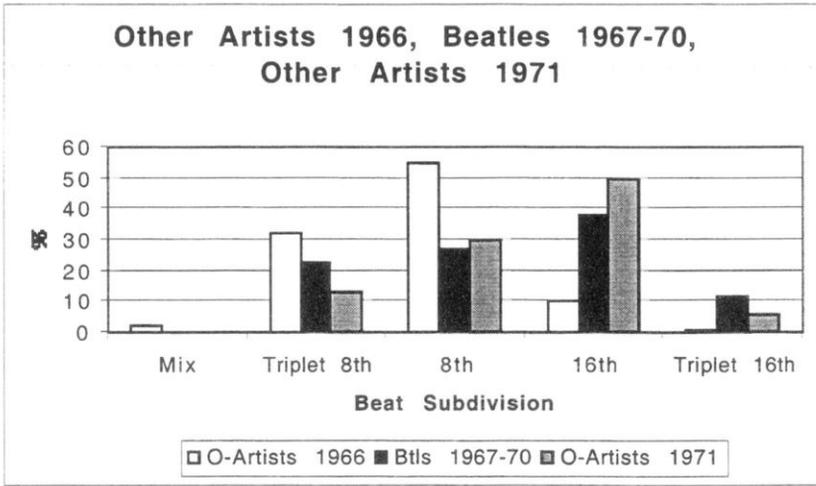
Graph 9. Tempos in Beats bpm on Other Artists 1966 songs, Beatles 1967-70 songs, and Other Artists 1971 songs.

The tempos are much slower for Other Artists 1971 songs than those of 1966. On average, tempos were 116 bpm in 1971 vs. 139 bpm in 1966, approaching the average tempo of songs from Beatles Period III songs at 105 bpm.

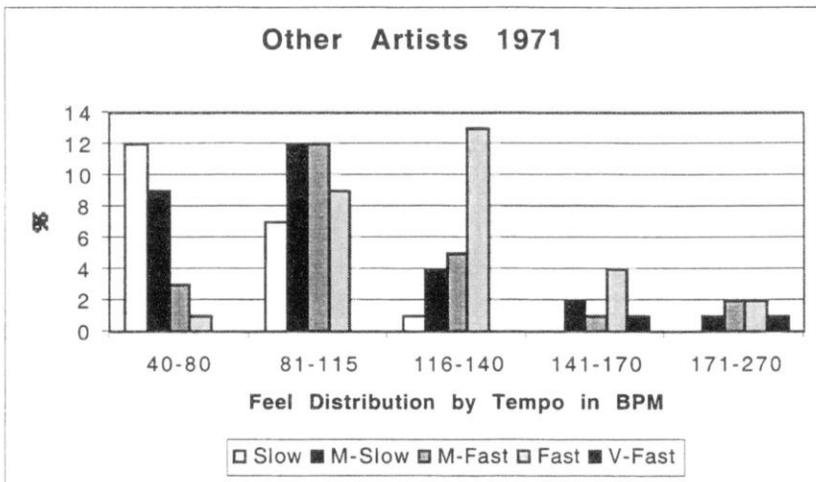
The overall preferred grid in the songs of 1971 is sixteenth notes, clear evidence of a new rhythmic paradigm, at an even higher percentage than in the Beatles' own work (see Graph 10).<sup>22</sup> With regards to *Feel Distribution by Tempo* in Other Artists 1971 songs (see Graph 11) with Beatles Period III songs (see Graph 10), there were 50% fewer medium feel songs in the 81-115 bpm range in 1971 songs than in Period III songs. With regards to songs with a fast feel at this same tempo, however, the number of 1971 songs is essentially the same as the Beatles (1971 songs were 2% higher).

Led Zeppelin, Elton John, the Rolling Stones, Bob Dylan, the Carpenters, Graham Nash, the Beach Boys, Jethro Tull, the Doors, and Pink Floyd.

<sup>22</sup> It is interesting, however, that the relative balance between swing 16ths, 16ths, 8ths, and swing 8ths is essentially the same for Other Artists 1971 songs as for the Beatles' Period III music.



Graph 10. Beat subdivision on Other Artists 1966 songs, Beatles 1967 songs, and Other Artists 1971 songs.



Graph 11. Feel distribution by tempo in bpm on Other Artists 1971 songs.

## Conclusions

These findings clearly demonstrate that by 1971, the Other Artists analyzed for this study were utilizing a very different rhythmic paradigm from what was present in 1966 and 1963 songs, adopting the same approach that the Beatles began in 1965: a preference for slower tempos and a sixteenth note grid combined with a fast feel. All of these rhythmic changes became a dominant feature of Beatles Period III music *prior* to their adaption by the majority of the pop and rock musicians in the early 1970s. But did any other musicians make music with the same approach prior to 1967? The answer is a qualified 'yes.' Only 10% of Other Artists' 1966 songs utilized a sixteenth note grid; 90% of their music was dominated by the rhythmic paradigm of the early 1960s. Of this 10%, folk-based songs (or the folk-rock of 1965-66) sometimes utilized sixteenth-note accompaniments, though most often the grid of the melody and the overall groove was dominated by eighth notes. Starting around 1965, slower tempos with a sixteenth note groove also began to appear in R & B songs.<sup>23</sup> Frank Zappa's *Freak Out* album (in 1966) and some of Burt Bacharach's slower songs also made use of a sixteenth note grid. In 1965 and 1966, Bob Dylan had a few songs that were at a slower tempo with a fast feel.<sup>24</sup> Other songs with this same feel include those with a Latin- or Caribbean-influence as well as some based upon Bo Diddley's hambone groove.

It is also significant to note that for Other Artists who used this rhythmic approach, it was simply one style out of many in their repertoire. Whereas, for the Beatles, 67% of Period III songs were slower than 115 bpm, and almost half utilized a sixteenth-note grid. As well, most Other Artists' songs with this approach were in medium slow and medium fast feels, whereas 60% of all Beatles songs with sixteenth-note grid has some sort of fast feel. Lastly, because the Beatles were the most commercially successful and critically influential of all 1960s musicians,<sup>25</sup> their music and approach dominated the airwaves and were copied both consciously and unconsciously by other musicians. The changes that are evident in Other Artists' music of 1971 may not have occurred as rapidly, nor with as much intensity, maybe even not at all, if the Beatles had not altered their preference for a different way of creating rhythmic grooves in their Period III songs *first*.

So, what caused this paradigm shift to occur in the Beatles' music?<sup>26</sup> I have discovered only *one* direct reference by any of the Beatles concerning the changes in

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<sup>23</sup> Examples of this include songs by James Brown, Otis Redding, Wilson Pickett, Stevie Wonder, Sam & Dave, The Four Tops, The Temptations, The Supremes, Martha Reeves and the Vandellas and other Motown and Stax artists.

<sup>24</sup> This is apparent in songs like 'Can You Please Crawl Out Your Window' and 'Like a Rolling Stone' (both 1965), and from 1966's *Blonde on Blonde*, 'Most Likely You Go Your Way' and 'Visions of Johanna'.

<sup>25</sup> In terms of singles, 'The Beatles totaled more weeks at #1 than their top three competitors combined' (Everett 1999, 91). 'The only albums released prior to 1970 that sold 7 million copies in the United States through 1992 are the Beatles' *Abbey Road* (9 million), *Sgt Pepper's Lonely Hearts Club Band* (8), and *The Beatles* (7).' (Ibid., 91).

<sup>26</sup> The fact that this happened when the Beatles' lifestyles underwent massive changes after giving up touring in August 1966 is undoubtedly a factor. They no longer wrote music that was to be performed in front of tens of thousands of screaming fans whose energy

their rhythmic approach. In 1984, Max Weinberg, Bruce Springsteen's drummer, interviewed Ringo. Weinberg said to Ringo, *There was a change in the Beatles' rhythm approach around 1967. The first time I noticed it was on 'Lady Madonna'.<sup>27</sup> You went from a straight 4/4 rocker thing to half time.* Ringo replied, 'I have very few tricks I can do. One is using the tom instead of the hi-hat. The other is that you play at the half tempo. And most of my fills are, more or less, half the tempo. *I do it just to change the feel.* I mean, they're not really tricks, and now they're laughable when I think of them. The idea that I'm playing on three when John, Paul, and George play on two and four. *At the time it was a revelation. 'Hey, wow, what have we invented!' You know, you've got twelve tracks on an album, so you try to vary the rhythm.*<sup>28</sup> (Weinberg 1984, 184.)

Ringo's desire to experiment by playing in half-time not only 'varied the rhythm,' it resulted in a new way of performance<sup>29</sup> and songwriting. Within six months of Sgt. Pepper, other musicians began to prioritize fast feels at slower tempos with a sixteenth note grid. Ringo's 'half-time feel' may have initially felt as if he was placing his snare on 'three', instead of 'two' and 'four' (with the others playing twice as fast), but Period III songs such as 'Come Together' and 'She Came In Through the Bathroom Window' feel like the snare is on a *slower* two and four. Although the initial impetus may have been initiated by a small number of other musicians, and might have been triggered by Ringo's experiments, collectively the Beatles seem to have inadvertently created a new paradigm that redirected the rhythmic approach of pop and rock music by the end of the 1960s. This new rhythmic paradigm has since become normative, and is essentially the same approach that is being utilized today.

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level often overwhelmed the Beatles' own performances. The use of drugs also reached its peak after touring ceased. Although the Beatles didn't record under the influence of hard drugs, they often did record after smoking marijuana. One might argue that their metabolism was altered.

<sup>27</sup> 'Lady Madonna' was actually recorded and released in the winter of 1968.

<sup>28</sup> This shift from half-time to regular time and back is exactly what happens in 'A Day in the Life'. In 'Lady Madonna', there are actually two drum tracks; the louder one (with sticks) is half-time. The softer one (with brushes) is in regular time.

<sup>29</sup> In particular, it changed Paul's bass playing, which became extremely melodic and contrapuntal during this phase. With Ringo's drumbeats spaced further apart, there was more sonic space for the bass to occupy.

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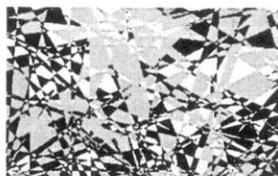
APPENDIX

Beatles Songs	TEMPO					BEAT SUBDIVISION					FEEL DISTRIBUTION				
	66	81	116	141	171	Mix	Tripl.		Tripl.		M		V		
	-80	-115	-140	-170	-270	8th	8th	8th	16th	16th	Slow	Slow	Fast	Fast	Fast
1961-64	3	4	43	28	27	0	32	66	2	1	9	20	30	33	1
1965-66	4	24	45	6	20	0	35	47	18	0	14	14	33	37	2
1967-70	20	47	22	7	4	0	23	27	38	12	18	14	36	22	2

Table 1. Beatles Songs 1961-70: Tempo, Beat Subdivision, and Feel Distribution (%).

PERIOD	I	II	III	I	II	III	I	II	III	I	II	III	I	II	III
Tempo/ Feel	52-80 bpm			81-115 bpm			116-140 bpm			141-170 bpm			171-270 bpm		
Slow	2	4	12	1	10	6	6	0	1	0	0	0	0	0	0
M-Slow	1	0	6	3	6	12	13	6	4	2	2	3	1	0	0
M-Fast	0	0	3	1	8	24	11	20	7	13	0	0	5	4	2
Fast	0	0	0	0	0	6	12	18	11	43	6	4	8	12	2
V-Fast	0	0	0	0	0	0	0	0	2	0	0	0	8	2	0

Table 2. Beatles Songs 1961-70: Changes in Feel Distribution by Tempo in bpm (%).



BEATLES 2000

## MELODICISM IN PAUL McCARTNEY'S BASS PLAYING 1962-70

Michael Hannan

The starting point for the formulation of this paper was a conversation I had with Paul McCartney on October 21, 1997 at his studio in East Sussex. In the course of showing me his vast musical instrument collection he explained to me that he had been able to develop his melodic style of bass playing because the Hofner 500/1 violin bass that he played was so light.

Not only is the Hofner light in weight, it is also a small-scale instrument: the frets are closer together than a full scale-bass, making it an ideal instrument for a guitarist to adapt to. In an interview with *Bass Player* (Bacon 1995, 32), McCartney stated that 'because the Hofner's so light you play it a bit like a guitar- all that high trilling stuff I used to do.' ... 'I noticed in the *Let it Be* film that I play the Hofner right up there in 'Get Back' or something. I think it was because it was a light little guitar that it led you to play anywhere on it. Really it led you to be a little bit freer.'

Various commentators have also referred to McCartney's melodic or (melodically) inventive bass playing. The Beatles' producer George Martin (1994, 47) traces the style to the melodic qualities of the left hand in Boogie Woogie piano playing, an influence he believes came from McCartney's father. McCartney's bass playing is for Martin 'the most melodic ever'. He claims that McCartney 'set a standard no one has ever reached', ... 'sometime even [composing] songs around a bass line melody.'

MacDonald (1995: 45) refers to McCartney's 'counter-melodic bass-line' in the bridge of 'Please Please Me', to his 'spontaneous' bass playing on 'Michelle' (p 144) and to his efforts on 'Rain' as 'so inventive it threatens to overwhelm the track'. Kozinn (1995: 143, 147) identifies a 'driving, melodic bass line' in 'Paperback Writer' and an 'ingenious counterpoint that takes [McCartney] all over the fretboard' in 'Rain'.

My investigation of trends in McCartney's bass playing has been conducted by making a track-by-track analysis of all the albums and all the singles of the Beatles, released in the period 1962-1970. My method has been to make a description of the approaches used in each track (and indeed multiple techniques within individual tracks), thereby allowing me to trace developments in McCartney's bass playing throughout the period.

The process of isolating the most melodic bass tracks from the not-so-melodic is a subjective one, but one I felt was necessary for the purposes of this study. Accordingly I devised a starring system. In the tables presented in Appendices 1, 2, and 3, one star indicates some distinctively melodic bassline features; two stars indicates very melodic bassline features; and three stars indicates special melodic bassline feature such as a bass solo.

It is not possible within an article of this size to provide the analytical documentation for every Beatles track, but an example is given Appendix 1 for all the tracks from *Sgt. Peppers Lonely Hearts Club Band*:

## The Role of the Bass Player

Just what is melodic bass playing? Before addressing this it is essential to discuss the role of the bass player in the rock song. The bass has a number of key functions:

- ❖ To provide the harmonic grounding for the chord structure that the song is based on. Since the dominant style of popular music in the period of the Beatles involved mostly root position chords, this mainly means the placing an emphasis on the root of the chord. Eg C in the case of C major chord. When other chord inversions are used the bass also provides the harmonic grounding for these (e.g. emphasising E in the case of a C major first inversion chord);
- ❖ To contribute to the rhythmic groove of the song. This involves establishing an interactive pattern between the drums, bass and sometimes other rhythm instruments;

- ❖ To provide a driving force to the forward impetus of the song. This often involves riffs (repeated melodic patterns) or repeated notes. Techniques to emphasise the beat such as sliding from one note to another are often employed. The technique of alternating the root tone and the fifth of the chord could be considered in this category;
- ❖ To add decorative (melodic) elements to the musical texture. There are a number of techniques used: Non-harmonic tones such as passing tones between chords; walking patterns between chords a fourth or fifth apart; alternating between the root tone and the tone immediately below or sometimes above it (auxiliary tone); adding fills to emphasise the beginning of a new section of a song structure; adding more scale-like decorations to the basic tone and rhythmic requirements; and arpeggiation and other chord-based melodic patterns.

Of course these roles are all closely interrelated, but it helps to separate them for the purposes of explanation.

Because the role of the bass player is somewhat circumscribed by these requirements, particularly the first three of them, the scope of melodicism in bass playing is perhaps limited. The exception to this theory is the bass solo where the other instruments of a band assume the groove and harmonic elements while the bass player plays a passage which is recognisably melodic in the traditional sense of the term.

While fulfilling all the essential textural roles of bass playing, the melodic bass player must include a large measure of the fourth category of bass textural function. Indeed all the bass players consulted for this study identified the jazz theory notion of chord/scale relationship as the key to the idea of melodicism in bass playing. Put simply this involves an approach where a chord or sequence of chords is melodically decorated using the tones of a selected scale that will fit with the chord, or all the chords.

This is not to suggest that Paul McCartney applied theoretical ideas like this to his work. The musical theory articulated here may however be intuitively applied by musicians who have developed a good ear for the style of music in which they are operating.

One universally acknowledged aspect of the concept of melody is the idea of a broad-scale design: an evolving pattern of distinctly different musical ideas, their repetitions and variations. Whereas a melody should take the listener somewhere this is not necessarily the case with a bassline. However a semblance of this concept could perhaps be employed when a bassline seems to develop or contrast in successive sections of a musical structure.

## **Basslines of the Early Beatles' Period**

For the most part, the techniques used by McCartney in the first five Beatles albums and the singles of the same period, are remarkably straightforward, functional and

economical. Mulford (1992, 4), however, notes McCartney's attention to detail in these early tracks, and furthermore that 'he is clearly not just concerned with the bass part, and as a consequence, the strength of his lines is that they are integral parts of the composition.'

By far the most common techniques are (1) to employ only the root of each chord of the progression of the song and (2) to employ the root of the chord on the first beat of the bar and the fifth of the chord on the third beat of the bar. Often both these standard techniques are employed in the same song. Next most common is walking between chord I and chord IV or between Chord V and Chord I. Passing notes between chords whose roots are a third apart are also commonly used, as are auxiliary tones mostly below, but sometime above the root tone of a chord. Some chromatic decoration is employed (e.g. in 'I Want to Hold Your Hand'). Often chords are decorated by some of the notes of the major or minor pentatonic scale of the root tone.

Quite a few songs of this period are rock and roll songs with boogie- style repeated melodic bass patterns (e.g. covers like 'Twist and Shout', 'Roll over Beethoven', 'Matchbox', or originals like 'I Saw Her Standing There' and 'Eight Days a Week').

There are some exceptions to the use of these standard bass-playing strategies. 'All My Loving' uses a sweeping descending scale run combined with triadic and pentatonic features; and 'I'm Happy Just to Dance with You' employs, active, elaborate, almost funky lines, evidence perhaps of the influence McCartney acknowledges of Motown session bass player James Jamerson (Bacon, 1995, 34)

*Rubber Soul* is the first album which contains a concentration of melodic bassline tracks. The verse of 'Drive My Car' is riff-based but contain quirky runs and fills. 'You Won't See Me' has an active arpeggiated riff-like bassline. Even more active and flamboyant is the bassline of 'Nowhere Man'. The bass line of 'Think For Yourself' employs chromatic passing tones in the verse and elaborate fills in the boogie-like chorus. 'The Word' involves a bouncy riff and triadic formations but also a number of decorative flourishes. 'If I Needed Someone', based on a one-bar riff, achieves melodic prominence high in the bass register. 'Michelle' contains a mixture of functional bass tones and more melodic walking and angular patterns, but also concludes with a solo created by overdubbing a second bass part.

## **Overdubbing the Bass**

This bass-rich album significantly coincides with the beginning of McCartney's practice of overdubbing the bass line after the bed tracking is done. At this stage it could be seen as the result of McCartney playing other instruments on the bed tracks such as on 'Michelle', on 'You Won't See Me', and on 'The Word'.

The upshot of this practice is that it seems to have inspired McCartney to experiment with the overdubbed bass lines that he played, perhaps because he was not constrained by the requirements of ensemble with the other members of the Beatles. Rather he was able to try out different often more flamboyant approaches to a particular bass part and he often recorded these basslines when the other Beatles

where not present (Lewisohn 1989, 180). This represents a good example of a creative or performance practice changing as a result of changes in the technology and techniques of recording.

The overdubbing done on Beatles tracks is mostly documented in Mark Lewisohn's *The Complete Beatles recording sessions* (1989). By mapping the tracks with bass overdubs onto the tracks which seem to demonstrate the most flamboyant or melodically distinctive basslines it is clear that there is some correlation. Four of the seven melodic bass tracks of *Rubber Soul* were done by overdubbing, as were (according to Lewisohn) all of the Sgt Pepper's bass tracks except 'Fixing A Hole', four of the seven bass tracks on *Abbey Road*, and four of the nine on the *The Beatles* (White Album). In addition most of the melodically interesting bass parts in singles from 'Rain' onwards were done by overdubbing. Appendix 2 provides a list of all the Beatles tracks on which the bass is played as an overdub.

Of the 44 tracks with bass overdubs played by McCartney, only 17 have unremarkable basslines. There is also a concentration of these unremarkable bass-lines on the White Album, perhaps indicating a period where McCartney's bass-playing aesthetic took on a different focus.

The theory of the correlation of melodic basslines and overdubs is given more credence by the absence of overdubbing on the album *Let it Be*, which was essentially a series of songs designed to be played live. The bass parts of this album are not remarkable for their melodicism in comparison to those of the other albums of the late Beatles period.

## **The Rickenbacker Bass Guitar**

Returning to McCartney's idea that the Hofner violin bass had allowed him to develop a melodic style of playing, it is ironic that the track which is often cited as one of his most adventurous bass excursions is 'Rain' the B-side on which he used another bass guitar, the Rickenbacker 4001S. Bacon (1995, 40) notes from photographic evidence that McCartney had also been using the Rickenbacker on the *Rubber Soul* sessions which had yielded the first substantial batch of noticeably melodic tracks. The Rickenbacker was employed almost exclusively from this period (early 1966) except for *Let it Be*. The new instrument is particularly noticeable on the tracks of *Sgt Pepper's* (for example 'With a Little Help from My Friends' and 'Lucy in the Sky with Diamonds') where its trademark rubber mutes are used to create a characteristic dampened sound. The Rickenbacker also possessed a 'more fluid action' than the Hofner, and a 'cutting trebly tone' (MacDonald 1995, 156). This, along with some new experimental developments by the EMI technicians, boosted the bass sound to new prominence on Beatles records. 'Rain' is based on a riff played high in the bass register (and contrasted with other sections played low in the bass register). Like the melodic tracks of *Rubber Soul* it is rhythmically active and highly decorative.

Although some tracks of moderate bass melodic activity occur on *Revolver* such as 'And your bird can sing', 'I'm only sleeping', 'For No one', 'Taxman' and 'She Said She Said', curiously enough the new-found bass melodicism is not as prevalent

on this album; but it re-emerges with new vigour for the single 'Penny Lane' and the album *Sgt. Pepper's Lonely Hearts Club Band*.

### **Sgt Pepper's and the Flowering of Bass Melodicism**

The Beatles' quest for innovative sounds and approaches to record production led them to respond to the Beach Boys' ground breaking *Pet Sounds* album (1966), a record that Brian Wilson admitted was conceived in competitive response to *Rubber Soul*. McCartney himself acknowledges the influence of Brian Wilson (Bacon, 1995: 34). However the influential bass playing of *Pet Sounds* was the work of session player Carol Kaye rather than Wilson himself. There are clear connections between Kaye's style of bass playing on 'Wouldn't it Be Nice', 'God Only Knows' and 'I Just Wasn't Made for these Times' and the range of techniques used by McCartney on *Sgt Pepper's*. In particular the bass groove of 'Wouldn't it Be Nice' has resonances of the verses and middle 8 of 'With a Little Help From My Friends'. And its arpeggio formations are similar to those of the pre-chorus of 'Lucy in the Sky with Diamonds'.

Almost every track of *Sgt Pepper's* has an inventive bassline. Techniques include arpeggios (ascending and descending), alternation between the first and third and first and fifth of the chord, walking patterns between chords, melodic patterns created from triads and passing notes, sweeping scalar runs, sliding effects, rhythmically quirky techniques, little riff ideas incorporated into what is essentially not a riff-based song (eg 'Fixing a Hole'), and bassline ideas stated and then subsequently varied. All these techniques are blended together to create great variety in the approach of each bassline. The prominence of the bass in the mix, often placed in its own acoustic space, amplifies the interest these basslines have.

A typical bass treatment is that of 'Lovely Rita'. On this track McCartney plays piano and the bass was overdubbed. Although it is essentially decorating the chords with eighth-note triads, passing tones and scalar runs, it has an undulating contour which is decidedly melodic in its effect.

Of the thirty tracks on the White Album only nine have remarkable McCartney bass melodic features, a much smaller proportion than *Sgt Pepper's*. These include 'Dear Prudence', 'Glass Onion', 'Ob La Di Ob La Da', 'I'm So Tired', 'I Will' (vocal bass sung by McCartney), 'Sexy Sadie', 'Revolution 1', 'Savoy Truffle' and 'Cry Baby Cry'. Of these perhaps the most notable is 'Dear Prudence' which employs a combination of pedal note and descending bassline, as well as interesting sliding effects and a set of evolving variations on these ideas.

*Abbey Road* represents a more concentrated effort of bass invention. Eight of the seventeen tracks are particularly melodic in their basslines. McCartney adds ornamental touches to the standard riff ideas of 'Oh Darling', 'She Came In Through the Bathroom Window' and 'Come Together'; to the comically plodding bass line of 'Maxwell's Silver Hammer'; and to the circle-of-fifths sequence of 'You Never Give Me Your Money'.

George Harrison's classic song 'Something' is widely regarded as one of the highlights of McCartney's bass playing career with the Beatles. An analysis the first two verses of 'Something' reveals an attempt to develop standard bassline ideas to

create an evolving melodic structure. The repeated notes at the octave in bar 2 undergo subtle rhythmic variations throughout the two verses as does the ornament in bar 4. The run in bar 8 involves a chord/scale decoration of the chord sequence [A minor, E augmented, A minor 7 with G bass]. Other techniques used are walking basslines between chords with a dominant/tonic relationship, passing tones, and triad patterns.

## **Bassline Comparisons by Songwriter**

In the course of this investigation the theory was encountered that McCartney played more freely and more elaborately on the tracks of John Lennon and George Harrison than on his own songs. There may be some evidence to support this idea if one looks at the authorship of the songs [as identified by MacDonald (1994)] that have been designated as having basslines with melodic properties. Appendix 3 provides a breakdown by composer of these songs. It appears that McCartney was the primary author of 20 songs with prominent melodic bass qualities whereas Lennon wrote 27 and Harrison 9. As a reputedly meticulous composer, McCartney may have been less inclined to take risks with his bass playing, being more concerned instead with the honing of all facets of his composing, including a precise approach to the crafting of the basslines.

## **Conclusion**

Although McCartney's early Beatles' basslines are well crafted and contain subtle ornamental qualities, there are only a few outstanding melodic basslines before *Rubber Soul* (1965). With this album the recording studio practice of overdubbing the bass was initiated giving McCartney opportunities to be more experimental with the approaches he used in devising his basslines. This period also roughly coincides with the advent of McCartney's use of the Rickenbacker 4001S bass around April 1966. This instrument was able to cut through the mix more than the Hofner but also was better suited for more agile and higher register playing. The basslines on *Sgt Pepper* and *Abbey Road* represent the highlights of McCartney's melodic playing during the Beatles' career. An examination of the tracks with the most melodic bass features reveals that McCartney was more inclined to play in a free melodic way on the songs of the other Beatles than on his own songs.

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## APPENDIX 1

### Analysis of Bassline Techniques for Sgt. Pepper's Lonely Hearts Club Band

- ❖ 'Sgt Pepper's Lonely Hearts Club Band': I in intro, verse; some riff-like aspects at end of verse; walking and triads in bridge. Mostly on I (or I-V) in chorus (some decorative aspects).
- ❖ 'With a Little Help From My Friends': Very melodic bass line in verse and middle 8; mostly on I in chorus \*\*
- ❖ 'Lucy in the Sky with Diamonds': Some I-III, I-V and triadic and scalic patterns \*\*
- ❖ 'It's Getting Better All the Time': Octave-based pattern with glissando effect in verse; interesting rhythmic/melodic ideas in chorus; bass in its own acoustic space \*
- ❖ 'Fixing a Hole': I-V for first part of verse and then riff-like melodic idea for second part of verse; I and more walking approach for chorus; some mistakes near end \*
- ❖ 'She's Leaving Home': No bass guitar- string quartet. I on chords in cello part, and more melodic cello- lines (step patterns and more strident appoggiated lines) \*\*
- ❖ 'Being For The Benefit of Mr Kite': Melodic in most parts of bassline \*\*
- ❖ 'Within You Without You': Indian instruments (no bass guitar)
- ❖ 'When I'm 64': I-V on most chords in verse (walking pattern at cadence) ; I on chord in bridge
- ❖ 'Lovely Rita': Lots of triads and runs \*\*
- ❖ 'Goodmorning, Goodmorning': Active bass line triads riffs runs etc \*\*
- ❖ 'Sgt Pepper's Lonely Hearts Club Band (Reprise)': Active but basically on I
- ❖ 'A Day in the Life': Walking decorations in verse (rhythmically quirky); I on hook section; middle eight uses walking and triadic patterns; boogie riff patterns on second middle 8 \*
- ❖ (where 'I' indicates playing only on the root of the chord, and 'I-V' alternating between the root and fifth of the chord etc. etc. )

## APPENDIX 2

### Tracks on which the Bass is Overdubbed

Asterisks indicate tracks identified in this study as having melodic bass-lines played by McCartney:

- \* = some distinctively melodic bassline features
- \*\* = very melodic bassline features
- \*\*\* = special melodic bassline feature e.g. bass solo

Think for yourself\*  
The Word\*  
Michelle \*\*  
You Won't See Me: \*\*  
Rain: \*\*  
For No One: \*\*  
Taxman: \*  
Here, There and Everywhere  
I Want To Tell You  
A Day in the Life: \*  
Goodmorning, Goodmorning \*\*  
Being For The Benefit of Mr Kite \*\*  
Lovely Rita: \*\*  
Lucy in the Sky with Diamonds: \*\*  
It's Getting Better All the Time \*  
With a Little Help From My Friends: \*\*  
I am the Walrus: \*  
Hello Goodbye: \*\*  
Lady Madonna: \*  
Strawberry Fields Forever  
Magical Mystery Tour  
Your Mother Should Know  
Sexy Sadie: \*\*  
Dear Prudence: \*\*  
I Will (vocal bass) \*  
Ob-La-Di, Ob-La-Da: \*\*  
Back in the U.S.S.R  
Happiness is a Warm Gun  
Martha My Dear  
Don't Pass Me By  
Why Don't We Do it in the  
Birthday  
Everybody's Got Something  
Long, Long, Long  
Hey Jude

Revolution  
Don't Let Me Down \*\*\*  
Old Brown Shoe: \*\*\*  
The Ballad of John and Yoko  
I Want You (She's So Heavy): \*\*\*  
Something: \*\*  
You Never Give Me Your Money: \*\*\*  
She Came in Through the Bathroom\*\*  
The End

### APPENDIX 3

#### Breakdown of McCartney's Melodic Bassline Tracks (grouped by composer)

- \* = some distinctively melodic bassline features
- \*\* = very melodic bassline features
- \*\*\* = special melodic bassline feature e.g. bass solo

All My Loving \* McCartney  
What You're Doing: \* McCartney mainly  
Another Girl: \* McCartney  
Drive My Car \*\* McCartney  
You Won't See Me: \*\* McCartney  
Michelle \*\* McCartney  
For No One: \*\* McCartney  
Fixing a Hole: \* McCartney  
Lovely Rita: \*\* McCartney  
With a Little Help From My Friends: \*\* McCartney with Lennon  
It's Getting Better All the Time \* McCartney with Lennon  
Hello Goodbye: \*\* McCartney  
Penny Lane: \*\* McCartney  
Lady Madonna: \* McCartney  
Ob-La-Di, Ob-La-Da: \*\* McCartney  
I Will "vocal bass" \* McCartney  
Oh Darling\* McCartney  
Maxwell's Silver Hammer: \* McCartney  
You Never Give Me Your Money: \*\*\* McCartney  
She Came In Through the Bathroom Window: \*\* McCartney

Total = 20   \* = 9   \*\* = 10   \*\*\* = 1

Do You Want To Know a Secret: \* Lennon  
Not A Second Time: \* Lennon  
I'm Happy Just To Dance With You: \*\* Lennon  
I'm a Loser: \* Lennon  
Nowhere Man: \*\* Lennon  
The Word\* Lennon with McCartney  
I'm Only Sleeping \* Lennon  
Rain: \*\* Lennon  
She Said She Said: \* Lennon  
And Your Bird Can Sing: \* Lennon  
Lucy in the Sky with Diamonds: \*\* Lennon  
Being For The Benefit of Mr Kite \*\* Lennon  
Goodmorning, Goodmorning \*\* Lennon  
A Day in the Life: \* Lennon with McCartney  
I am the Walrus: \* Lennon

All You Need Is Love \* Lennon  
Hey Bulldog: \* Lennon with McCartney  
Dear Prudence: \*\* Lennon  
Glass Onion \*\* Lennon  
I'm So Tired \* Lennon  
Sexy Sadie: \*\* Lennon  
Revolution 1 \*\* Lennon  
Cry Baby Cry: \*\* Lennon  
Come Together: \* Lennon  
I Want You (She's So Heavy): \*\*\* Lennon  
Sun King: \* Lennon  
Don't Let Me Down \*\*\* Lennon

Total = 27   \* = 14   \*\* = 11   \*\*\* = 2

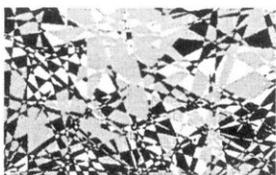
Don't Bother Me: \* Harrison  
I Need You: \* Harrison  
If I Needed Someone \*\* Harrison  
Think For Yourself\* Harrison  
Taxman: \* Harrison  
Only A Northern Song \* Harrison  
Savoy Truffle: \* Harrison  
Something: \*\* Harrison  
Old Brown Shoe: \*\*\* Harrison

Total = 9   \* = 6   \*\* = 2   \*\*\* = 1

Baby You're a Rich Man: \*\* Lennon/McCartney (equal collaboration)  
You Know My Name(Look Up The Number) \*Lennon/McCartney (equal collaboration)

Total = 2   \* = 1   \*\* = 1   \*\*\* = 0

Twist and Shout: \*Medley/Russell  
Words of Love: \* Holly



BEATLES 2000

## VOCAL HARMONY AS A STRUCTURAL DEVICE IN THE COMMERCIAL RECORDINGS OF THE BEATLES, 1962-1970

Stephen Valdez

In the commercially released recordings of the Beatles, many musical characteristics are present that underscore the uniqueness of the group: their compositional skills, their instrumental skills, the unique tones of their voices, and their senses for unusual sonorities all stand out among the many rock groups of the 1960s. One characteristic among many that stands out in their recordings is their style of vocal harmonization, not only the harmonizations themselves, but also the way in which the Beatles used vocal harmonization to define structure in their songs.

The singing style of the Beatles was influenced by many sources, most from American rock 'n' roll and rhythm and blues singers. Their individual vocal nuances can certainly be traced to particular performers: Elvis Presley, Little Richard, and Carl Perkins for instance. Likewise, their style of vocal harmonization was influenced by particular performing groups. The Beatles' full three- and four-part harmonizations originated in their covers of vocal groups like Smoky Robinson and the Miracles

(‘You Really Got A Hold On Me’) and the girl groups like the Shirelles (‘Baby, It’s You’) and the Marvelettes (‘Please Mr. Postman’). Several writers have compared the two-part harmonies of Lennon and McCartney with those of the Everly Brothers. And the Beatles’ technique of solo call and harmonized response was adapted from the vocal groups and from Buddy Holly and the Crickets, among others.

In their cover recordings, the Beatles produced exact imitations of their models, or as nearly exact as they could perform. They imitated the particular pitches sung in the originals and they placed their harmonies in the same places as the originals. Similarly, in their original compositions the Beatles imitated their models in style of harmonization and in the structural placement of their harmonies. However, in their original songs they are also influenced by the sounds of their instruments in devising their vocal harmonies, and this is where the unique sound of many of their harmonies comes forward. With instruments tuned in fourths and a third, the Beatles are hearing in the accompanying chords they play the intervals of fourths and fifths as frequently as they are hearing the thirds and sixths that are more common with the vocal groups and the two-part harmony of the Everly Brothers. The two-part harmony of Lennon and McCartney is often in parallel fourths or fifths, as in ‘Love Me Do,’ and some of their three-part harmonies with Harrison result in segments of inverted chords, as in ‘Please Please Me’ and ‘Eleanor Rigby.’ It was this type of harmonization that sounded so fresh in the mid-1960s and which captured the attention of many who were listening.

Like their models, the Beatles used vocal harmonization as a structural device from their first recordings. Vocal harmonies are used by the Beatles in two important structural ways: 1) for emphasis, that is, to emphasize the hook of a song or to emphasize the climactic point of a song, and 2) for contrast, that is, to provide contrast between a verse and a chorus or between a verse and the bridge. While there are many musical elements that can be used for emphasis or contrast—such as brief modulations, changes in instrumentation, or rhythmic variations, for example—their use of vocal harmony as a structural device throughout their career is fascinating in its application.

### **First Period, 1962-1964**

In their earlier songs, there is a tendency to harmonize more frequently than in their later recordings. Some songs are harmonized extensively, for example ‘If I Fell’ is harmonized throughout the song, with the exception of the introduction, and ‘This Boy’ is likewise harmonized throughout, although in the verse the lyrics are harmonized while in the bridge the harmonization is on vocalized “ahs” rather than words. However, most of the early songs use vocal harmony for either emphasis or for contrast.

‘I Saw Her Standing There,’ the opening number from their first album, uses harmony vocals to emphasize the hook. The hook of the song is that phrase of the lyrics that impresses the song on the listener’s memory, usually containing the title of the song so one knows what to look for when buying the record. In this particular

song, Lennon's harmony to McCartney's lead not only emphasizes the hook, it emphasizes an important point of McCartney's story. McCartney has just seen this girl who strikes him as extra special and as the song progresses we learn that she is indeed extra special as he asks "How could I dance with another," we find that "She wouldn't dance with another," and finally he declares that he'll "never dance with another" since he saw her standing there. Lennon's harmony vocal helps to emphasize the importance of this part of the story as he harmonizes McCartney prominently in fourths and fifths (see example 1). Particularly expressive is the wide major tenth (C-natural under E) on McCartney's falsetto "Ohh!"—the lowered third of the key highlights McCartney's premature excitement at meeting this girl.

The image shows two staves of musical notation in the key of D major (two sharps). The first staff contains the vocal line for the lyrics: "So how could I dance with another ooh...". The melody starts with a whole rest, followed by a half note G4, then a quarter note A4, and continues with eighth notes B4, C5, B4, A4, G4, F4, E4, D4. The second staff shows the harmonic accompaniment, primarily in chords. It begins with a whole rest, then a half note chord of G4-B4-D5, followed by a quarter note chord of A4-C5-E5, and continues with chords of B4-D5-F5, C5-E5-G5, B4-D5-F5, A4-C5-E5, G4-B4-D5, and F4-A4-C5. The lyrics "when I saw her standing there." are positioned below the second staff.

Example 1. 'I Saw Her Standing There', hook.

Vocal harmonization is used frequently by the Beatles to contrast sections of songs, for instance to contrast the bridge with the verse. In 'I Saw Her Standing There,' the entire bridge is harmonized in contrast to the solo-sung verse. Here the vocal harmony is used not only to define the song structure through contrast, it is also used to define the structure of the story. At this point in the song McCartney is actively pursuing his goal: he crosses the room with his heart racing from nervousness to ask this girl to dance. The lead vocal rises and falls over Lennon's static pedal until McCartney finally takes her hand and reaches a climax with his falsetto "mine!" on the B7 secondary dominant. At this climactic point, Lennon's line finally rises in pitch, creating the interval of a fourth with McCartney's pitch that then expands to a major sixth over the dominant E7 chord (see example 2).

Well my heart went boom when I crossed that room  
 and I held her hand in mine  
 Well we danced

Example 2. 'I saw Her Standing There', bridge.

In some examples of their early repertoire, the hook is emphasized through the lack of harmonization, which also serves as a means of defining the song structure. The first single released by the Beatles was 'Love Me Do,' a simple, country-flavored song written by McCartney when he was about sixteen (Mellers 1973, 36). Like many early Beatles songs 'Love Me Do' is an AABA song form. However, the standard AABA song form found in American and British popular song consists of thirty-two bars of music divided equally between the song sections: 8+8+8+8. In 'Love Me Do' the A sections are thirteen bars long and the bridge, or B section, is eight bars long, resulting in an asymmetry of form that will continue through the Beatles' compositional career.

The originality of the song, at least original in rock music of the time period, occurs with the harmonized vocals of Lennon and McCartney. Author Tim Riley (1989, 41) states that "John and Paul's vocal harmony is patterned after the Everly Brothers, minus the refinement," implying that the harmony performed by the two Beatles is the harmony in thirds that the Everlys perform on their classic hits 'Bye Bye Love' (1957), 'Wake Up Little Susie' (1957), and 'All I Have To Do Is Dream' (1958). Yet this is not the case: the singing begins with an open fifth that converges briefly on a third and then immediately opens to a fifth again. As the intensity of the song builds to the end of the A section (m. 7), the harmony on "Plee-e-e-ase" blends on a consonant minor third, the upper third of the tonic chord. While McCartney remains on the same pitch in the upper part, Lennon descends to a fourth and a fifth before ending the anguished plea with the minor third. The anxiety felt in the harmony is ended with a brief rest followed by McCartney singing solo the words "love me do" an octave lower than the preceding phrase; after harmonizing throughout the verse, the hook is presented as a solo line. While it is explained in several sources that the lack of harmony at this point was done for a practical reason, because Lennon had to break off singing in order to play the harmonica riff, McCartney's solo performance of the hook nevertheless defines the structure of the

song, that is, the hook is emphasized because of the sudden lack of harmonized singing.

The image shows a musical score for the first verse of 'Love Me Do'. It consists of three staves of music in 4/4 time. The lyrics are: 'Love love me do... You know I love you... I'll always be true... So please... Love me do... Oh... love me do...'. The melody is simple and repetitive, with a focus on the vocal line. The lyrics are written below the notes, with some words underlined to indicate emphasis or phrasing.

Example 3. 'Love me Do', Verse 1.

Some songs are harmonized extensively, using vocal harmony in both the verse and the bridge. In these songs, the manner in which the group vocalizes is what defines the structure, contrasting the verse with the bridge. The single 'This Boy' is such as song: it is harmonized throughout in the Beatles' best imitation of doo wop group harmony. The full three-part harmony features McCartney on the highest part, Lennon in the middle, and Harrison on the bottom part. In the verses, the three singers harmonize the lyrics. In the bridge, Lennon clearly takes over as lead voice above McCartney's and Harrison's vocalized "ahs." In this arrangement, the importance of the bridge is emphasized by focusing the listener on the solo voice accompanied by harmonized vowels in contrast with the fully harmonized lyrics of the verse.

## Second Period, 1965-1967

As the Beatles' career progressed, their songs became less dependent on extensive harmonization although they continued to define structure and emphasize the narrative with vocal harmony. Although in many cases they applied vocal harmony sparingly, in their later recordings it was always applied strategically and artistically. An early example of sparingly applied harmony is in 'I'm Looking Through You' from 1965's *Rubber Soul*. 'I'm Looking Through You' is a standard song form, but here Lennon and McCartney turn from using harmony vocals to contrast verse and bridge to using harmony vocals sparingly to contrast melodic phrases within the verse. In this example, the melodic structure of the verse follows a pattern of aaba, a smaller structural pattern of the standard song form of verse verse bridge verse

(AABA). The melodic phrases marked “a” are the essentially the same melody, although the last one is altered to musically conclude the verse, while melodic phrase “b” contrasts with “a” in its descending pattern. The “b” phrase also contrasts with “a” in that it is the only phrase in the song that is harmonized by Lennon, thereby defining the melodic structure of the verse. Although the words state “you don’t seem different but you have changed,” everything about this melodic phrase is noticeably different and changed.

I'm looking through you where did you go

I thought I knew you what did I know

You don't look dif-ferent but you have changed

I'm looking through you you're not the same

Example 4. 'I'm Looking Through You', Verse 1.

Another example of spare, yet effective, use of harmony occurs in 'Eleanor Rigby' from *Revolver*. The song begins with McCartney, Lennon, and Harrison harmonizing a second inversion chord on the lyric that will come to be the main point of McCartney's song: look at all the lonely people. In this example, a barely perceptible Harrison sings the lowest part, Lennon in the middle, and McCartney on the top part; Harrison's vocal drops out at the word "people" leaving a two-part harmony. This harmonized phrase gives way to McCartney's solo performance against the Bernard Hermann-inspired accompaniment of the double string quartet, thereby contrasting the introduction with the song proper.

Ah look at all the lonely people

Example 5. 'Eleanor Rigby', Introduction.

The lyrical importance of this phrase is expressed through the return of the harmonized introductory segment after the second chorus; its importance is brought more fully to the listener's attention through McCartney's overdubbed contrapuntal performance of the lyric and melody during the final chorus. In this way, Lennon and McCartney use vocal harmony to contrast the introduction (and the internal return of the introduction) with the verses and chorus. They have also focused the listener on the theme of the song: all the lonely people in the world.

All the lone - ly peo - ple where do they all come from?  
Ah look at all the lone - ly peo - ple.

All the lone - ly peo - ple where do they all be - long?  
Ah look at all the lone - ly peo - ple.

Example 6. 'Eleanor Rigby', Final chorus.

The experimentation that the Beatles go through in the recording studio is brought out fully in the albums *Revolver* and *Sgt. Pepper's Lonely Hearts Club Band*. With these works, they are all experimenting with tonal colors and sonorities, instrumentation, rhythms and meters, practically anything one can think of to experiment with musically. Vocal harmonization from 1967 is also part of the experimentation as their career progresses. While several songs contain examples of extensive harmonization, such as 'With a Little Help from My Friends' and 'Hey Jude,' many recordings feature harmony with a more sparing touch.

'With a Little Help from My Friends' is an interesting example of extensive harmonization that is used for structural purpose. The song is a full-fledged hybrid form, combining elements from the verse-and-chorus strophic form with the standard song form, bringing to fruition a form that is hinted at with hook refrains and asymmetric verse/bridge segments in songs as early as 'I Saw Her Standing There.' The character of Billy Shears (portrayed by Starr) is introduced by Sgt. Pepper's Lonely Hearts Club Band (played by Lennon, McCartney, and Harrison) in triadic second inversion chords (C, D, and E major) that not only serves as an introduction but also modulates harmonically from the G major tonality of 'Sgt. Pepper's Lonely Hearts Club Band' to the E major tonality of 'With a Little Help from my Friends.'

In the first verse and chorus pairing, harmony is used sparingly with Lennon and McCartney entering only on the last line of the chorus—"try with a little help from my friends"—while Starr sings solo on the entire verse and first two lines of the chorus. The hook of the song is thereby emphasized by the use of the harmonized vocals. The second verse presents a call and response between Starr and Lennon/McCartney singing in unison, answering Starr's questions; the chorus that follows the second verse is entirely harmonized by Lennon and McCartney, contrasting the solo lines of the verse with the harmonized lines of the chorus.

In the following bridge, which has briefly modulated to the relative C-sharp minor, the call and response of the preceding verse is reversed as Lennon and McCartney call the question in harmony and Starr responds as a solo singer. This pattern of call and response is retained in the final verse while the chorus remains completely harmonized as before. Again, the solo and harmonizing vocals are used in a call and response pattern to contrast with the fully harmonized chorus. The group presents a return of the bridge section, harmonized as before, and concludes the song with a fully harmonized chorus that is extended in the coda with an excellent modal harmony from the subdominant A through C major, D major, finally ending on the tonic E major. Through this modal chord progression, Starr maintains a pedal E on top while Lennon descends below him on the pitches C-natural, B, A, G-natural, F-sharp, concluding on a G-sharp, a sixth below Starr's E. Throughout 'With a Little Help from My Friends,' the use of harmonized vocals has increased, but is always used to define the structure of the song as well as to help illustrate the lyrics.

### **Third Period, 1968-1970**

Vocal harmony in the later recordings remains a structural device, contrasting verses with choruses and bridges, however, more and more often vocal harmony is used to emphasize a climactic point, such as the song 'I'm So Tired' from the white album, a particularly effective use of unison and harmonized singing. In this song, the mood is set by Lennon as he sings a solo verse almost sounding as if he is falling asleep on his feet. The lyrics tell us how he is so tired, he wants to leave and go to bed, but he can't sleep because his love is so strongly on his mind. With the help of McCartney, Lennon's frustration comes out gradually, first with the two singing in unison and as frustration gets the better of him, they split into a brief harmonized segment as he literally "goes insane," an expression that is reiterated in a repeat of this line in the final chorus.

Variation in 'Cry Baby Cry'

The image displays a musical score for the song 'I'm So Tired'. It consists of five staves of music, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'You'd say I'm put - ting you on but it's - no use it's do - ing me harm you know I can't sleep I can't stop my brain you know it's three weeks I'm go - in' in - sane you know I'd give you ev - ry - thing I've got for lit - tle peace of mind I'd give you ev - ry - thing I've got for lit - tle peace of mind I'd give you ev - ry - thing I've got for lit - tle peace of mind.' The piano accompaniment features a consistent rhythmic pattern of eighth notes, often beamed in groups of four.

Example 7. 'I'm So Tired', Final chorus and ending.

In the last years of their career, many recordings were released that lacked any kind of vocal harmonization. This is especially true of the white album, which in hindsight the fans learned was recorded under a great deal of duress and disharmony. Songs such as 'Glass Onion,' 'Blackbird,' 'Julia,' 'Honey Pie,' and 'Mother Nature's Son' are all void of vocal harmonies. Other songs on the album use vocal harmony sparingly, but structurally: among these and 'Back in the USSR' which uses harmony on the bridge, 'Yer Blues' harmonizes the line "girl, you know the reason why" for emphasis, 'The Continuing Story of Bungalow Bill' features Maureen Starkey and Yoko Ono with the Beatles on a harmonized chorus contrasts with the solo-sung verses, and 'Rocky Raccoon' harmonizes the end of the last verse in counterpoint. This trend continues on the group's final singles as well as their last two albums *Abbey Road* and *Let It Be*.

## Conclusion

Although the Beatles used vocal harmony sparingly at the end of their career, it was always tastefully and logically presented. Many of their early recordings featured extensive harmonization, as they had learned from their models to apply vocal harmony for emphasis and for contrast. Their strength as songwriters, particularly Lennon and McCartney, is evident from their earliest songs as the structural application of vocal harmony not only defined the technical form of their songs, it also helped define the structural themes of their lyrics. This was a trait that the Beatles continued throughout their recording career and which they all carried over into their individual solo albums, and through which they influenced the singing styles of many groups, such as the Byrds and the Moody Blues. The manner in which the Beatles used vocal harmony as a structural device moved rock music away from the constant and predictable harmonizations of 1950s rock 'n' roll to a musical style that often presents the song lyric in a poetic interpretation.

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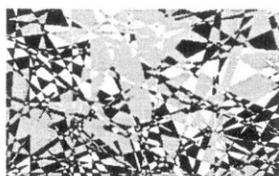
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BEATLES 2000

## 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 (see 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 to illustrate from the point of view of variation how the vocal parts of 'Cry Baby Cry' have been arranged.<sup>1</sup>

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<sup>1</sup> '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 1981). 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:<sup>2</sup>

- ❖ 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.

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<sup>2</sup> 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 Dowling 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.<sup>3</sup> 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.

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<sup>3</sup> 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)**

Cry - - Ba - by Cry - Make your mother sigh - - She's

old enough - to know better

**B1**

Cry - Ba - by Cry - Make your mother sigh - - She's

old enough - to know - better so Cry - Ba - by Cry -

**B2**

Cry - Ba - by Cry - Make your mother sigh - - She's

old enough - to know - better so Cry - Ba - by Cry -

**B3**

Cry - - Baby Cry - - - - - Make your mother sigh - - - - - She's

old enough - to know - better so Cry - Ba - by Cry -

**B4**

Cry - Ba- by Cry - - - - Make your mother sigh - - - - She's  
old enough to know - better so Cry - Ba - by Cry -

**B5 (CODA)**

- Cry Cry Cry - Ba-by Make your mother sigh - - - - She's  
old enough to know - better so Cry - Ba - by Cry -

**B6**

- Cry Cry 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 arrangement 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 bar 4/4-	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.

**B-section**

The image shows a musical score for the B-section of 'Cry Baby Cry'. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff contains motives a and b, and the second staff contains motives c and d. The lyrics are: 'Cry - Ba - by Cry - Make your mother sigh - - She's old enough to know - better so Cry - Ba - by Cry -'. Motive a is marked with a first ending bracket and a 'v' symbol. Motive b is marked with a 'v' symbol. Motive c is marked with a 'v' symbol. Motive d is marked with a 'v' symbol.

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.

**B (intro)**

Cry - Ba-by Cry - Make your mother sigh - - She's

**B1**

Cry - Ba - by Cry - Make your mother sigh - - She's

**B2**

Cry - Ba - by Cry - Make your mother sigh - - She's

**B3**

Cry - Ba - by Cry - - - - Make your mother sigh - - - - She's

**B4**

Cry - Ba - by Cry - - - - Make your mother sigh - - - - She's

**B5 (CODA)**

- Cry Cry Cry - Ba - by Make your mother sigh - - - - She's

**B6**

- Cry Cry Cry - Make your mother sigh - - - - She's

Detailed description: The image shows seven musical staves, each representing a variation of a vocal motif. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. A 'v' symbol with '8va' above it indicates an octave up. The lyrics are written below the notes. The variations are: B (intro), B1, B2, B3, B4, B5 (CODA), and B6. B5 includes a triplet of eighth notes. B6 includes a triplet of eighth notes. The lyrics for B5 and B6 start with a dash, indicating they are continuations of the previous line.

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.

The musical score consists of six staves, each with a label in a box above it. Each staff shows a vocal line in treble clef with lyrics underneath. A dynamic marking of  $8^{\text{va}}$  is present at the start of each staff. The lyrics are: "old enough - to know - better so Cry - Ba - by Cry -".

- B (intro)**: Shows the initial vocal texture with sparse notes.
- B1**: Shows a slightly denser texture.
- B2**: Shows a denser texture with more notes.
- B3**: Shows a denser texture with more notes.
- B4**: Shows a denser texture with more notes.
- B5 (CODA)**: Shows a denser texture with more notes.
- B6**: Shows the most dense texture with many notes.

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 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 bar (to motive 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.<sup>4</sup> Because of this, changes in volume were estimated subjectively by listening. There are seven B-sections in 'Cry Baby Cry' and the gradual increase in volume in this particular part is fairly perceivable by

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<sup>4</sup> 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.

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).

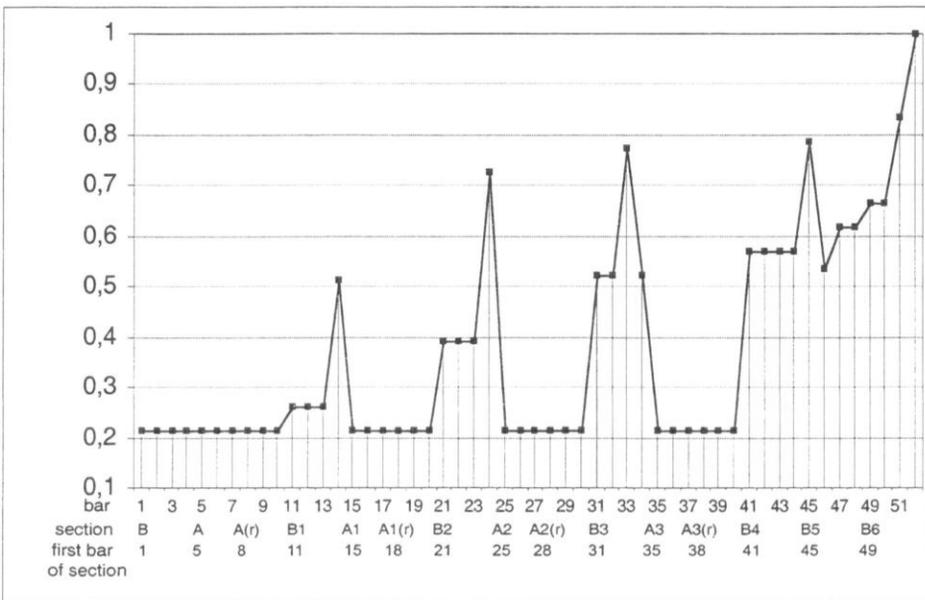


Figure 1. The degree of the variation and it changes of 'Cry Baby Cry'

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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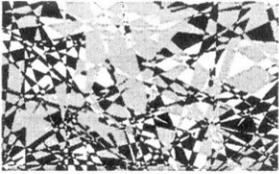


BEATLES 2000

# *Part Six*

MAKING MUSIC





**BEATLES 2000**

**EVERYTHING I NEED TO KNOW ABOUT  
MUSIC I LEARNED FROM THE FIFTH BEATLE**  
An Introspection into George Martin's  
Influence on the Beatles

Kari McDonald and Sarah Hudson-Kaufman

**A**lthough the Beatles broke up thirty years ago, one question remains. Was there a fifth Beatle? Since the Beatles' first number one single in the United Kingdom in 1963, many people have claimed this title. American disc jockey Murray the 'K' (Kaufman), coined the term during the Beatles' first American tour. Although he was the only reporter able to gain entry to their hotel room to broadcast an interview, the Beatles found him abrasive and never accepted him into their fold. Six others who were associated with the group could also make this claim.

Through John Lennon, the Beatles were briefly connected with John Alexis Mardas, or 'Magic Alex', from 1966 to 1969. Lennon considered this television repairman his 'new guru', and he dazzled the group by 'pick[ing] up on the latest inventions', and claiming them for his own (Miles 1997, 375). He promised them various outlandish contraptions, such as invisible sound barriers and seventy-two track recording systems, physically possible yet impossible to implement. Although his promises fell through repeatedly, the Beatles, especially Lennon, continued to trust him. With the arrival of Allen Klein in 1969, his association was severed. He has no valid claim to the title of 'Fifth Beatle' as his contributions had no merit.

Three others who could also be considered 'Fifth Beatles' are: Brian Epstein, their manager; Neil Aspinall, their friend and the current director of Apple Corp.; and Mal Evans, their friend and 'roadie'. The latter two even participated in Beatle recordings. However Epstein, although he was essential in creating the early Beatles' image, never contributed musically. Aspinall and Evans, albeit the occasional musical contribution, were merely friends turned employees, and were not influential to the Beatles sound. These three were not fifth Beatles.

The Beatles were once a group of five, and even though he could barely play a note, Stuart Sutcliffe was their bassist. Invited to the group as Lennon's closest friend and fellow art student, he accompanied them to Hamburg. Unlike the Beatles, he remained there with his fiancé when the others returned to Liverpool in search of a record contract. Even Lennon was relieved (Miles 1997, 65-66 & Coleman 1995, 229-230), and McCartney picked up the bass. After a string of unsuccessful drummers, Pete Best was invited into the group for their Hamburg engagements and was subsequently present at their Parlophone audition. His drumming did not impress George Martin, and much to the Beatles' relief he requested a session drummer for recordings (Martin & Hornsby 1979, 123). Instead Ringo Starr, from Rory Storm and the Hurricanes, ultimately replaced him. The contributions of these two former band members did not influence the musical development or the international success of the Beatles.

Martin is a prominent figure throughout Beatles' media and literature, especially when describing the creation and production aspects of their music (*Beatles Anthology*, 1996; Gauldin 1990; Lewisohn 1988; Martin & Pearson 1994; Rock and Roll Hall of Fame Inductions: Sir George Martin 2000; Smith 1995). From these writings, it is apparent that the true fifth Beatle, without contest, is their producer, Sir George Martin. He brought to the group a background in classical music that the Beatles lacked. In 1947, after three years of music college, he began at the Guildhall Music School of London. There he studied a variety of musical subjects, including orchestration, harmony, composition, piano, and oboe. In 1950 he began at EMI, and by 1955 he was the head of their Parlophone division. There he produced comedy and spoken word albums, and dabbled in Jazz with the likes of Cleo Lane. Martin signed the Beatles to his label in 1962 and released their first single shortly thereafter. Their second single, *Please Please Me*, reached number one nationally on January 11, 1963. Throughout the next seven years, Martin's role evolved. He began strictly producing, but soon became their teacher, orchestrator, and realizer.

## Beatlemania: Martin as Teacher

As Martin and Hornsby (1979) observe that, when they signed with Martin, approximately fifteen years their senior, the Beatles were ignorant as to the complexities of composition and recording. Throughout their early recording sessions, the group began learning various recording techniques by observing Martin. Although he involved the band, Martin then held the authority. Acting as a father figure, or teacher, he dictated which singles were to be recorded and released, and which Beatle was to sing. Like any good mentor, he guided the group in its own direction regardless of his initial inclinations. For example, Martin initially wished to release 'How Do You Do It' by Mitch Murray to create the Beatles' first number one single (Martin & Hornsby 1979, 129-130). The Beatles preferred to release their own song and proceeded to sing a lacklustre recording of Martin's choice, unsuitable for release (Harry 1992, 315). He was forced to relent and released 'Love Me Do', which expectedly failed to reach number one. Due to Martin's direction, their first number one single followed suite.

The Beatles originally played 'Please Please Me' at their first recording session with Martin. For the release of their second single, the group came to Martin with a rearranged version of the song. Martin changed it even further: 'I told them what beginning and what ending to put on it' (Martin & Hornsby 1979, 130). McCartney agreed:

'George Martin's contribution was a big one, actually. The first time that really ever showed that he could see beyond what we were offering him...Martin said, "Well, we'll put the tempo up." He lifted the tempo and we all thought that was much better' (Harry 1992, 528).

This 'simple formula' became common practice – the 'head arrangement.' Martin describes it best:

'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 [the song] – 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... [W]e didn't move out of that pattern until the end of what I call the first era.' (Martin & Hornsby 1979, 132)

Sometimes this arrangement resulted in a more direct contribution by Martin – he played piano in such recordings as 'All My Loving' and 'In My Life'.<sup>1</sup> Martin's affinity with the band during this time was not only musical. On the American leg of their tour, he too found himself caught up in the 'buoyant happiness and exhilaration' of Beatlemania (Martin & Hornsby 1979, 161).

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<sup>1</sup> George Martin's keyboard participation includes: 'Hard Day's Night'; 'Long Tall Sally'; 'I Wanna Be Your Man'; 'Till There Was You'; 'The Word'; 'Penny Lane'; 'A Day in the Life'; 'Getting Better'; 'All You Need is Love'; and 'Maxwell's Silver Hammer'.

## Experimental: Martin as Orchestrator and Realizer

McCartney's composition 'Yesterday' brought the Beatles, including Martin, to a new level. When first presented with the song, Lennon, Harrison, and Starr agreed they had nothing to contribute. Martin, however, suggested complementing McCartney singing and on acoustic guitar with a string arrangement. McCartney was at first sceptical, but Martin convinced him otherwise. They sat down together at Martin's piano, and he showed McCartney how to transform his block chords into Bach-influenced open formation. This became the final score. These new ideas also influenced the personal and professional relationship between Martin and the Beatles:

'...[O]ur relationship moved in two different directions at once. On the one hand, the increasing sophistication of the records meant that I was having a greater... influence on the music. But the personal relationship moved in the other direction. At the start, I was like a master with his pupils, and they did what I said. They knew nothing about recording, but... they learned quickly: and by the end, of course, I was to be the servant while they were the masters... It was a gradual change of power, and responsibility... [A]ll I could do was influence. I couldn't direct.' (Martin & Hornsby 1979, 133)

As Lennon and McCartney pushed their compositional limits, Martin's role evolved one further step. He began not only orchestrating musical accompaniment, but also realizing Lennon's fantasies and often vague ideas. He came upon this new role as early as the *Revolver* album. For 'Tomorrow Never Knows' Lennon instructed him to create a sound like 'the Dalai Lama singing from the highest mountain top' (Lewisohn 1988, 72). Martin did this by putting Lennon's voice through the Leslie speaker of a Hammond organ, creating a swirling affect. Shortly thereafter, they began the recording sessions for their eighth album, as yet untitled. These began with 'Strawberry Fields Forever' and 'Penny Lane'. It was only for McCartney and Penny Lane that Martin's role remained unchanged. On the other hand, Lennon was not very specific with his single. Neither he nor Martin was satisfied with the first take of 'Strawberry Fields', and Martin quotes Lennon's request for the second: 'I'd like you to do a score and maybe use a few cellos and a bit of brass.' That was it' (Coleman 1995, 383). After recording this version, Lennon was still unsatisfied and Martin was put to the task of combining two versions of different keys and tempi. Although these singles did not make what was to become *Sgt. Pepper* and were re-released on *Magical Mystery Tour*, this trend continued through the sessions for their eighth album.

This album most significantly shows Martin's integration into the Beatles. He made significant contributions to songs such as 'Within You, Without You', 'A Day in the Life', and 'Being for the Benefit of Mr. Kite'. 'Within You, Without You' is a George Harrison song that demonstrates his affinity with the Indian sound. Harrison incorporated instruments he had recently discovered in India. To give the song a fuller sound, Martin doubled a bowed lute dilruba with western string instruments. Martin taught the string players to imitate the dilruba by sliding, slurring, and bending the

notes. In this, a reciprocal relationship developed. Martin explored ethnic musical differences through Harrison's composition.

By 1967 it is evident that George Martin's influence upon the Beatles was significant. Moreover, as his book (*All You Need is Ears*) suggests, he had become a trusted and seemingly irreplaceable member of the group. The evidence that he is the fifth Beatle thus seems substantial and this is further confirmed by reference to his contribution to 'A Day in the Life'. This song is comprised of two separate compositions: a song by Lennon and a fragment by McCartney. Linking the sections provided a challenge. At first, twenty-four bars approaching McCartney's fragment remained mostly empty, but after a studio break from the song, he came to Martin with an idea. Martin remembers:

'...Paul had been listening to a lot of avant-garde music by the likes of John Cage, Stockhausen, and Luciano Berio... He had the idea to create a spiralling ascent of sound, suggesting we start the passage with all instruments on their lowest note and climbing to the highest in their own time.' (Martin & Pearson 1994, 56.)

This was an atypical way of playing for a London orchestra of this time, and Martin believed that the musicians would require a complete score. This proved against McCartney's wishes, and both were forced to compromise: '...George, knowing a symphony orchestra and their logic, decided to give them little signposts along the way' (Miles 1997, 327). Along with dynamics, he indicated notes for each measure close to where the players should be. He also told them to play 'as slide-y as possible. So that the clarinets slurp, trombones gliss, violins slide' (Lewisohn 1988, 327). However before the orchestral crescendo, Martin needed to score a link between it and John's wavering 'I'd love to turn you on'. George Martin thought:

'This ... would be a great phrase to echo, so I wrote a very slow semitone trill for the strings, bowing with a gentle *portamento* and increasing gradually in frequency and intensity.' (Martin & Pearson 1994, 56.)

In the making of 'Being for the Benefit of Mr. Kite', Martin's creative input was at its peak. Here he had complete artistic license over Lennon's abstract concept. Lennon wanted to create a fairground atmosphere: 'The acrobats in their tights, the smell of the animals, the merry-go-rounds.' He wanted to be able to 'smell the sawdust,' for the music to 'swirl up and around' (Martin & Pearson 1994, 89; Martin and Hornsby 1979, 204). At first, they attempted different ways to create this atmosphere by playing fast scalar passages on various electronic organs. Even when Martin manipulated the sound, Lennon was unhappy with the result and left it to his producer to find a better solution. To do this, he collected various recordings of marches played on the calliope, or steam organ, and transferred them to tape. He then asked a technician to cut the tape into smaller pieces, throw them in the air, and tape them back together haphazardly. When combined with the aforementioned electronic organs, Martin succeeded in creating Lennon's desired atmosphere.

The *Sgt. Pepper* recording sessions marked a new era for Martin and the group. Martin remembers his feelings at the time:

'I was aware that new things were happening, and I was very excited about it. I loved what the Beatles were doing and I was saying to them "Let's have another session. Come up with more of these great ideas!"' (Lewisohn 1988, 114)

## Dissolution: Martin as Beatle

There was one track in *Sgt. Pepper* where Martin reverted to a more traditional role of producer. After the completion of his 'She's Leaving Home', McCartney was eager to complete the final string arrangements in order to record the following week. Martin was not available immediately. While most of his time was devoted to the Beatles, he was still pursuing a separate career producing other artists. Impatiently, McCartney contacted Mike Leander who arranged the final score. With Martin, McCartney always participated in the arrangement of his scores, but in this case Leander completed it independently. Martin recalls:

'Until that moment I had done everything that either Paul or the Beatles had wanted in the way of orchestration. I couldn't understand why he was so impatient all of a sudden. It obviously hadn't occurred to him that I would be upset' (Martin & Pearson 1994, 134).

This was a precursor of what was to come. Martin's enduring dedication to the group showed in his willingness to not only produce, but to conduct Leander's arrangement.

Further frustrations developed during the recording sessions for *The Beatles* ('*The White Album*'). In an atmosphere already filled with tension, McCartney criticised Starr's drumming which resulted in the latter briefly leaving the group. Matters worsened with the overwhelming number of songs they were recording. Often, the Beatles used two or three studios concurrently, and Martin became more of an 'executive producer', dividing his time between the studios (Lewisohn 1988, 163). This resulted in the other four Beatles producing some of their own songs. Martin was not always the producer, just as Starr was not always the drummer.

The tension only increased with the filming and recording of *Let It Be*. This time Harrison was the one to quit after arguing with both McCartney and Lennon. Still, he was not the only Beatle to be affected by the strained atmosphere. Like Starr and Harrison, Martin felt that his role had been reduced. In 1995, he recollects the power struggle between Lennon and McCartney and how it affected those in the studio, as well as the unease created by Yoko's constant presence (Smith 1995). At the same time, all of the Beatles were pursuing other creative opportunities.

During the recording of what was to be their final album, *Abbey Road*, things changed slightly. Harrison began to feel more appreciated as his song contribution increased, and at the same time Martin recaptured elements of his previous role. He agreed to assist in production of the album 'providing they ... would co-operate and work with him like they used to do' (Miles 1997, 551). This resulted in all five Beatles working together within a more structured environment. Martin and Lennon mended their previously fractured relationship by working closely on his 'Come Together' and 'Because' while he strengthened ties with McCartney by 'collaborating [with him] to create the symphonic medley that closes the album' (Smith 1995, 89).

In his article 'Beethoven, Tristan, and the Beatles', Robert Gauldin (1990) believes Martin's contribution to *Abbey Road's* side B to be a significant one. He concludes that the Beatles producer constructed a tonic-dominant tonal plan that reflects that of Harrison's 'Something' on side A. According to Gauldin, Martin splices the whole side, not just the medley, into compound ternary form. Key areas move from A major in the A section, to E major in the B section, and back to A in A', allowing for tonic to dominant motion. 'The End', which unfortunately moves from A to finish in C major, acts as a coda. Gauldin allows for this by looking at the fragment of 'Her Majesty' at the run-off point of the record. Although this 'seemingly unrelated little ditty' is in D major, the final tonic is interrupted, resulting in a concluding note of A (Gauldin 1990, 150-151). While this is possible there is no evidence to support his claim. In fact, some proves otherwise.

Appendix A shows the original order of the *Abbey Road* medley as taken from the recording sheet found in *The Complete Beatles Recording Sessions* by Mark Lewisohn (1988, 183). Pay close attention to the inclusion of 'Come Together' (song two) and 'Her Majesty' (song eight). After several different orderings, the final order incorporates neither (see Appendix B). 'Come Together' was moved to the first side, and McCartney omitted 'Her Majesty'. Their technician mistakenly added the latter at the end of the medley's acetate and it remained as per McCartney's wishes (Miles 1997, 558). However, the previously mentioned tonic-dominant relationship is unavoidably clear when examining the key structure of the 'work' (see Appendix B). Perhaps Martin noticed these tonalities and rearranged the side, including 'Here Comes the Sun' and 'Because', to reflect this relationship.

'The End' of this medley, which may or may not show Martin's influence, is threefold: 'The End' of the medley; 'The End' of the album; 'The End' of an era. The Beatles broke up in 1970.

### Afterward: Martin as Post Beatle

Feelings of animosity remained after the dissolution of the Beatles. Martin was no exception. In the aftermath of the break-up, Lennon scorned the people closest to him, even publicly denouncing Martin and his contribution to the group (Wenner 1971, 35). According to the Beatles former producer, Lennon's personality had changed with his heavy use of drugs, and although he apologized (Coleman 1995, 382), their relationship was never as it was in the early days (Smith 1995, 89). McCartney was also a target for Lennon's scrutiny. With the song 'How Do You Sleep?' on *Imagine*, Lennon launched a volatile attack chastising McCartney's creative input to the Beatles. As with Martin, Lennon eventually apologized (Miles 1997, 584).

This paper has already argued Martin's position as a fifth Beatle from 1963-1970. After this time, his career path continued to parallel that of his former colleagues. All five carried on composing and working with their own groups; and most continued to work in music production, film, and television. The ex-Beatle whose career most

parallels that of Sir George Martin is Sir Paul McCartney. In order to demonstrate this similarity, it is necessary to reflect on their relationship during the Beatle years.

Looking back on this paper, one can see the affinity between them as early as the orchestral arranging for 'Yesterday'. Martin remembers: 'Of the four, Paul was the one most likely to be a professional musician, in the sense of learning the trade, learning about notation and harmony and counterpoint' (Martin & Hornsby 1979, 137). Unlike Lennon, McCartney knew exactly what he wanted his music to do, and worked with Martin to achieve this. 'A Day in the Life' and 'Being for the Benefit of Mr. Kite' are merely two examples which demonstrate this fact. McCartney described to Martin precisely what he envisioned and how he wished to achieve it, whereas Lennon left Martin with an abstract idea, such as 'smelling the sawdust' (Martin & Pearson 1994, 89). 'Paul was fine,' says George Martin, 'he could express what he wanted, the sounds he wanted to have. But John was less musically articulate. He'd make whooshing noises and try to describe what only he could hear in his head, saying he wanted a song "to sound like an orange"' (Lewisohn 1988, 99). This pattern extended past recording and into production.

After the break-up, Martin worked briefly with both Harrison and Starr in the production of solo albums. However, with McCartney he maintained a long-standing working relationship. Martin composed the score for the James Bond film *Live and Let Die*, and produced the title song, written and performed by Paul and Linda McCartney. This reflected the same pattern as with *Yellow Submarine*, where Martin composed the score and produced the Beatles' songs. They also worked together on various other projects such as the film *Give My Regards to Broad Street* and the award-winning cartoon *Rupert and the Frog Song*. Martin and McCartney are the only two ex-Beatles to have the honour of receiving CBE status, and both were admitted to the Rock and Roll Hall of Fame (McCartney as a Performer and Martin as a Non-Performer) in 1999.

## Conclusion: Martin as Beatle Once More

Martin was the first to revisit the Beatles' music with the reproduction of their live BBC recordings (1994). Nineteen ninety-five marked the year of the four remaining members' return to the studio with the making of the Anthology series. They were working together once more. Jointly, they reproduced the older material left off the original Beatles' albums.

Upon his retirement in 1998, Martin returned to the Beatles' music with his final project *In My Life*. In the liner notes, he explains his reasons for revisiting the music that made him famous:

'I had an idea. I would ask some of my friends and heroes, people I had always liked and admired, to join me in music that has been a big part of my life. It would be a salute to them, too. The Beatles, of course, are my friends and heroes, but they could hardly be part of it, so instead I could select their songs and fit them to some unlikely voices.' (Martin 1998)

During the recording sessions, he revealed the humour and quick wit associated with the Beatles' as a sixties pop group, as recognized by his 'friends and heroes' (Martin 1998). Jim Carey describes him as personable and energetic: 'I think that the secret is to never lose that spark. There's a spark he has that's very innocent and childlike and mischievous'.<sup>2</sup> That 'spark' not only made Martin a Beatle, but an invaluable link to the group's musical growth, success, and enormous legacy.

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<sup>2</sup> Jim Carey as quoted from *The Making of In My Life*. As shown on the Canadian Broadcasting Corporation, Broadcast One, on May 21, 2000 at 1900hrs PST.

## APPENDIX A

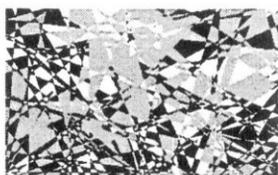
The original order for the *Abbey Road* medley (Lewisohn 1988, 183):

1. You Never Give Me Your Money
2. Come Together
3. Polythene Pam/She Came in Through the Bathroom Window
4. Money (reprise)
5. Golden Slumbers
6. Money (reprise)
7. Sun King
8. Her Majesty
9. Pam/Window (reprise)
10. Slumbers (reprise)
11. Ending

## APPENDIX B

Final ordering for the *Abbey Road* medley, including key structure (Gauldin 1990, 150):

Song	Tonality
Here Comes the Sun	A
Because	c#m
You Never Give Me Your Money (codetta)	am-C-A C-A triads
Sun King	E-C-E
Mean Mr. Mustard	E
Polythene Pam (codetta and retransition)	E stepwise (E-D-C#-B-A)
She Came in Through the Bathroom Window	A
Golden Slumbers	C
Carry that Weight (recap of Money) (codetta)	C-am-C C-A triads
The End	A-C



BEATLES 2000

LET ME TAKE YOU DOWN  
. . . , TO THE SUBDOMINANT  
Tools of the Establishment and Revealing the  
Establishment

Gordon Thompson

Many authors, musicians, and fans describe John Lennon's song, 'Strawberry Fields Forever' as perhaps the most remarkable recording ever made by the Beatles. For example, Mark Lewisohn (1988:87b), arguably one of the best-informed Beatles chroniclers (and not known for his hyperbole), describes it as 'one of the greatest pop songs of all time.' (Also see Hanson 1998, Martin 1979, and Noyer 1997.) Moreover, the song demonstrates just how far the Beatles had come as composers since their days of 'knocking out a bit of work,' which is how Lennon describes his composition process in the heady days of Beatlemania (Davies 1985).

During a period of personal and professional crisis, this escapist pastiche references a Lennon childhood haunt: 'Strawberry Field,' the garden of a Salvation Army orphanage near one of his aunt's homes. In the context of psychological and social tumult, Lennon contemplates a less complicated age while musically, he seems torn between the experimental and the familiar.

## It's Getting Hard to be Someone

1966 sensed experiment. The working-class Beatles continued shedding the middle-class image they had developed under the aegis of Brian Epstein. Their experimentation with LSD altered their aesthetic sense, while American record distributors failed to appreciate the sense of humor in the original 'butcher' sleeve for the American compilation, *'Yesterday' . . . and Today*. The Beatles and their colleagues continued experimenting with sound, expanding their application of *musique concrète* tape manipulations in recordings like 'Tomorrow Never Knows.' And George Harrison's 'Love You To' evidences his sense of counter-cultural life and his first informed experiments with Indian musical ideas.

1966 also saw a reconfiguration of their fan base. They undertook a nearly disastrous Asian tour, encountering first death treats from defiant Japanese right-wing militarists and then abuse at the hands of Filipino police (Miles 1998:218). Elsewhere, some reacted angrily and violently to Lennon's comments about the Beatles having become more popular than Jesus. Little wonder that after the last Beatles concert (in San Francisco on August 29<sup>th</sup>), Harrison commented, 'Well, that's it. I'm not a Beatle anymore' (Lewisohn 1992:214). In September, each of the Beatles took time off and went their separate ways. Lennon went with Richard Lester to work on the film, *How I Won the War*, and when he returned, he brought a song that was to consume much of his creative energy for the remainder of the year.

Many Beatles fans know the story of how the final release of 'Strawberry Fields Forever' is a montage of different recordings edited together by producer, George Martin and engineer, Geoff Emerick. In short, Martin and Emerick spliced the first minute of one recording onto the remainder of a production intended to replace it. At every stage of the process, Lennon and the others explore and replace ideas. For example, in the first Abbey Road set of recordings, the song's ending subtly modulates to and ends in a different key, which may not have bothered Lennon intellectually, but would have been unusual for the classically trained Martin. The second Abbey-Road version, with its trumpets and cellos, various drums and cymbals, and tape loops layered onto it, resolves this musical 'problem.' Indeed, as one examines these recordings, a kind of musical and social process surfaces. In the end, 'Strawberry Fields Forever' is less the vision of a single individual than the collusion of complementary opinions.

## Strawberry Fields Forever

The chronology of 'Strawberry Fields Forever' includes various official and unofficial recordings. For some of the earliest recordings, verifying the precise identity, date, and origin is nearly impossible. Those who own the originals (principally EMI, the surviving Beatles, and Yoko Ono) recognize both the commercial and artistic value of the tapes. Nevertheless, the creators of these recordings never intended them for public release and probably never fully considered them as historical documents.

The owners have made exceptions, including some curiously edited outtakes on the Beatles' *Anthology 2* and the tapes Ono made available for a Westwood One radio series on Lennon. Entrepreneurs have made bootlegs available since at least the early 1980s. Some originate in copies that the Beatles and others in the production process made both for themselves and for selected friends. Some probably, originate in official attempts to preserve the contents of the original tapes. For anyone interested in the creation process, these recordings are as important as Beethoven's sketches, even if the twentieth-century Mylar originals and their contents are more delicate. The difficulties we have reading Beethoven's scratches and scrawls on parchment have their equivalent in the various tape speeds, reductions, and splices that characterize Beatle recordings.

Lennon may have made the first tapes on either an early cassette recorder (such as Philips) or a small 5'-reel portable tape recorder (such as the Uher) between filming scenes for *How I Won the War* and while living in Almería near the southern coast of Spain. Upon returning to England on 7 November, he continued developing the song at his Weybridge home outside London.<sup>1</sup> On November 24<sup>th</sup>, the Beatles spent the day trying out the song. After considering this draft, they started again on November 28<sup>th</sup>, finishing Take 7 on the 29<sup>th</sup>.

However, as the well-known story goes, Lennon was unhappy with their product, and Martin interpreted his feeling as meaning that the recording had gotten 'heavy' (Lewisohn 1988: 89). On December 8<sup>th</sup> and 9<sup>th</sup>, they began working on a new version, this one notably including a different ending. On December 15<sup>th</sup>, George Martin recorded trumpets and cellos to accompany part of the song and to serve as a segue to the new ending. On December 21<sup>st</sup>, they added more vocals and piano, finishing the second version, Take 26. (See Lewisohn 1992, 235.)

Nevertheless, the next day, December 22<sup>nd</sup> (apparently after listening to a tape of Take 26), John was still unhappy. At this point, he asked Martin to splice the beginning of Take 7 onto the remainder of Take 26. One problem for Martin was that the first version was slower and at a lower pitch than the new version. So, Martin and Emerick slowed Take 26 down and sped Take 7 up until they matched pitch and spliced the two versions together. (See Martin 1979, 200-201.) Martin expresses surprise that the tempos matched, but the Beatles probably kept the original tempo (and key) of the earlier takes in mind when they began again on the 8<sup>th</sup>. All that remained that month was the post-production work of mixing, copying, and preparing the masters. (See Lewisohn 1988, 87-91 and 1992, 232-235.)

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<sup>1</sup> John met Yoko Ono on 9 November.

Mid October, 1966; Santa Isabel, Almería, Spain

Takes 1-6?	Various takes, four complete AABA versions [all @ approximately A]
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Mid November, 1966; "Kenwood," Weybridge, United Kingdom

fragments	Verse-Chorus fragments and overdubs [all "Kenwood" versions in approximately C]
overdubs	Incomplete alternative guitar accompaniment versions
Version A	Strummed complete version A and overdub
Version B	Strummed near complete version B
overdubs	Various Mellotron & vocal overdubs onto version A

November-December, 1966; Abbey Road Studios, London

24 Nov '66	
Take 1	Rhythm track; Mellotron and double-tracked lead vocal; guitar (Harrison); drums, maracas, additional vocals [C]
28 Nov '66	
Take 2	Work on backing track; Mellotron, drums, guitars, maracas, bass [A]
Take 4	Vocal overdubs (Take 3 false start) [A]
29 Nov '66	
Take 6	Work on backing track (Take 5 false start)
Take 7	Remix of Take 6
Take 7	RM3 with overdubbed vocal (ADT); piano and bass guitar [A]
8 Dec '66	
Takes 9-24	New backing tracks; cymbals, Paul and George on timpani and bongos, Mal Evans on tambourine; overdub guitars [C]
9 Dec '66	
Take 25	Takes 15 and 24 edited together; Add cymbals, <i>sumandal</i> , and guitar solo
15 Dec '66	
Take 26	Record Martin's trumpet and cello overlay [C] <53cps?>
21 Dec '66	
Take 26 RM	Additional vocals and piano [C]
22 Dec '66	
RM12	Edit beginning of take 7 (RM10) to end of take 26 (RM11) [Bb]
29-30 Dec '66	
RS5	Edit RS1 (Take 7) and RS2/4 (Take 26) stereo mixes (RS3 less successful)

13/17 February, 1967, EMI

US and UK releases of "Strawberry Fields Forever" [b/w "Penny Lane"]
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26 October 1971, EMI

Remix of RS5 for subsequent releases
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Table 1. Strawberry Fields Forever' Recording History

While we may not know the precise dates of the unofficial recordings (that is, those recordings made in Almería and Weybridge), we have a general idea of their sequence. More importantly, we have a relatively good description of the Abbey Road sessions from Lewisohn (1988 and 1992). By comparing versions of the 'song,' we can see a developmental process in which Lennon and his colleagues wed the atypical to the typical and make a simple structure increasingly complex.

<b>Almería, Spain; October 1966 [Take 6]</b>										
Section→	intro	VERSE	VERSE	CHORUS	VERSE					
Measures→	2	16	16	21	15					
Key→	A									
<b>Weybridge, United Kingdom; ca. 15 November 1966 [complete take 1]</b>										
	intro	VERSE	VERSE	CHORUS	VERSE	CHORUS	coda			
	4	16	16	15 + 4*	16	15	12*			
	C									
* meas of 3/8										
<b>London, 24 November 1966 [Take 1]</b>										
	VERSE	VERSE	CHORUS	VERSE	CHORUS	(bridge)	coda			
	16	16	15 + 4*	16	15	14*	16+			
	C								F	
<b>London, 29 November 1966 [Take 7]</b>										
	intro	CHORUS	VERSE	VERSE	CHORUS	VERSE	CHORUS	(bridge)	coda	
	7	19	16	16	15 + 4*	16	15	14*	16+	
	A								D	
<b>Parlophone, 13/17 February 1967 [Final Edit: Take 7 and Take 26]</b>										
	intro	CHORUS	VERSE	CHORUS	VERSE	CHORUS	VERSE	CHORUS	(bridge)	coda
	7	15 + 4*	16	15 + 4*	16	15 + 4*	16	15	14*	(end edit)
	Bb	_X		Bb						

Table 2. 'Strawberry Fields Forever' Form Stack

The verse section of the song consists of two almost symmetrical eight-measure phrases. The first half (mm 1-8) shows Lennon playing with rising tertial relationships in his chord choices while in the second half (mm 9-16), he slips into a more traditional rhythm-and-blues pattern of descending tertial relationships. That is, in the first half, chord relationships are usually in ascending thirds, and in the second half, the opposite tends to be true. The first half of the verse is at once original sounding and a transposed (but imperfect) mirror version of the second half's sequence. It is almost as if Lennon purposefully gets himself in harmonic trouble and then finds an escape through a tried-and-true pattern.

Lennon's original vision of the verse's chord progression is consistent with his interest in descending chromatic patterns as seen in several other songs (e.g., 'If I

Fell'). In Almería, Lennon works at the guitar — not at the keyboard — developing the ascending V → vii → ii progression that opens the verse and buries the descending semitones (5 → 4 sharp → 4 natural) in the changes. On November 24<sup>th</sup>, when McCartney participates in the development of this idea from the Mellotron's keyboard, he introduces an alternative version of this opening sequence: V → vii → vii° IV iv° (or V → vii → iv°<sup>7</sup>). His interpretation of Lennon's idea emphasizes the descending chromatic quality inherent in the original materials. The two modes of performance — guitar and keyboard — lend themselves to different ways of imagining pitch relationships and Lennon and McCartney exchange their alternate harmonic perceptions in the first two verses of Abbey Road, Take 1. Eventually, McCartney's version not only wins out, but it forms the signature introduction.

Measures (2 beats / measure)																
									0	1	2	3	4	5	6	
<b>1. Almería, Spain, October 1966 (Takes 1-2)</b>																
	ii	i			ii	i	(I)	V			i	V				
<b>2. Almería, Spain, October 1966 (Takes 3-4)</b>																
	ii	i			ii	i	(I)	V			i	V			VI	
<b>3. Almería, Spain, October 1966 (Takes 5-6)</b>																
	ii	i		i		V		V			i	V			VI	
<b>4. London, Weybridge, ca. 15 November 1966 (Version A)</b>																
	ii	i		i		V		V			i	V			V	
<b>5. London, Abbey Road, 24 November 1966 (Take 1)</b>																
	ii	ii°	V iv°	i		V		V		iii	iI	V			V	
	ii	i		i		V		V			i	V			V	
<b>6. London, Abbey Road, 28 November, 1966; Take 4</b>																
	ii	ii°	V iv°	i		V		V		iii	iI	V			V	
<b>7. London, Abbey Road, 29 November, 1966; Take 7</b>																
	ii	ii°	V iv°	i		V		V		iii	iI	V			V	

Table 3. "Strawberry Fields Forever" Verse Stack

Another curious aspect of the verse is that it begins on the dominant (as does the chorus, albeit with a twist). This in itself should have little effect on the tonal center of the music, but in combination with other harmonic choices, the arrival at the tonic is

tentative. Indeed, the song has two tonal centers. (See Everett 1986, 368ff and 1999, 75-84, and Pollack for a slightly different harmonic analyses of the song.)

Comparing the structural form of the various versions reveals a developmental process at the architectonic level. Lennon casts some of his Almería versions in the classic pop form sometimes known as 'song form': verse/verse/chorus/verse (AABA) with a short introduction. In a Weybridge version of mid November, Lennon toys with a return to the chorus in an attempt to develop a suitable ending (a problem that will persist throughout the process). In the studio on November 24<sup>th</sup>, a fuller version emerges with a modified closing chorus bridging to a coda composed from verse material.

The remarkable aspect of this bridge and coda is that they take the song through a modulation to the key of the subdominant, which is where this version of the song ends. Lennon's harmonic framework for this song succeeds in setting up the subdominant up as an alternate tonic, a 'stealth' tonic.

Four days later (November 28<sup>th</sup>), the recording continues to evolve and now has an instrumental introduction fashioned out of the verse material and the chorus opening the singing. The pitch level of this new set of recordings also reveals a fundamental issue for all of these versions. The Almería recordings sound in the neighborhood of A, but the chord voicings on the guitar suggest that Lennon played them in C. The Weybridge recordings are closer to C and the first Abbey Road recording is at C, but the remainder of the first set leading to Take 7 (like the Almería recordings) are about a minor third lower.<sup>2</sup> In the Spanish recordings, Lennon's voice sounds natural and his guitar string tension slightly slack, suggesting that Lennon had lowered the pitch of his guitar.<sup>3</sup> In the Abbey Road recordings, however, the Beatles probably played in C and had the engineers slow the tape both to achieve both a more lugubrious instrumental sound and to put the pitch level closer to Lennon's comfortable range. Nevertheless, although Lennon, McCartney, and Harrison had been through the coda modulation before, it still seems to catch them by surprise in Take 4.<sup>4</sup> All three are unsteady as they stagger through the transposed verse and they record Take 6 as a replacement.

When Lennon and the others began working on the last set of studio recordings, one of the first things they undertook to reinvent was the ending. This new coda of tape loops, percussion, a recording of cymbals played backwards, electric guitar, and Indian *surmandal* included material that George Martin composed to return the music harmonically to the first tonic. Martin had no small task. The track over which he scores, repeatedly references other pitch centers (to which Martin repeatedly responds with octave tonics on the piano). The beauty of the cooperation is that

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<sup>2</sup> Lewisohn (1988, 87c) says that "The entire take was recorded at 53 cycles per second so that it sounded faster on replay but still lasted only 2'34".

<sup>3</sup> Several related explanations come to mind as potential answers for why Lennon's guitar would sound down about a minor third. First, Lennon in these recordings has flown to Spain and may have slightly slackened the strings to avoid damage to the guitar. Second, perhaps the guitar suffered damage in transit and he tuned the instrument down to prevent it from undergoing any further damage. (The poor quality recordings do not provide a full timbre spectrum, but the high e-string is inaudible suggesting it might be absent.) Third, a less likely possibility is that he borrowed a guitar from someone. Fourth, and most likely, Lennon may have simply felt more comfortable singing at this pitch level.

<sup>4</sup> Interestingly, Take 3 ends at the point where the modulated bridge begins.

most of it is near seamless. Indeed, the resistance of many artists (and notably Lennon) to the examination of their work is no doubt partly due to their efforts to make the work of the work invisible.

### **Misunderstanding All You See**

So, what do we learn through analysis of these recordings about the music and the music-making process? At risk of stating the obvious, (but also, therefore, that which is fundamental), the following seem to be important:

- (1) That an instrument (in this case, John's guitars or the Mellotron M2) shapes musical choices by the way a musician physically interacts with it.
- (2) That a musician's facility with an instrument shapes their musical choices.
- (3) That, at least in this context, some elements are socially mediated, including (but not limited to) timbre and musical syntax.

And what can we learn about musical analysis?

- (1) That while our analytical tools can describe much in this music, there are significant places where they are either inadequate or inappropriate.
- (2) That our analyses will always be incomplete without the cooperation of the participants. Our work, at best, can inform listeners about the process of the work and illuminate their understanding. At worst, what we do is a reconstruction of a crime scene where in the end we are still not sure of the pertinent facts and of the red herrings.

Perhaps we can diminish some of the paternalistic thinking about popular musicians. A number of cultures (not just our own) mythologize a romantic notion of instinctive folk talent as pure in origin and untainted by the intellectual apparatuses of cosmopolitan ideation. However, most successful musicians spend years internalizing ways of thinking about music, usually physiologically based, but also ideationally manipulated. They may never have taken a music theory class, but they do have a developed sense of musical syntax in the same way one can learn to create poetry without knowing how to spell or being able to parse grammar.

John Covach (1997) observes that both traditional music theorists and popular culture theorists have stigmatized the musical analysis of popular music. Because the musical syntax of popular music diverges from that of the European classical tradition (and notably as deified by Schenker), Covach contends that many music theorists (and musicologists) trivialize and misunderstand its structures. Similarly, because writers within the tradition of popular culture seldom have the training to analyze music and/or have reacted negatively to the training they have received, they reject it as a

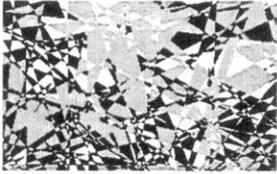
valid method of investigation. The irony and tragedy of the situation is that combining these approaches can help us understand music and musical behavior. Musical analysis (the tools of the one establishment) can reveal cultural process, and the methods of culture analysis (tools of another establishment) can illuminate musical process.

By studying the history and the musical structure of 'Strawberry Fields Forever,' we can see how the song grew and how differences in harmonic aesthetics influenced its construction. The tools of the establishment reveal how and possibly why Martin shaped the final version of the song the way he did. We can also use them to see that Lennon has a different notion of harmonic relationships and the art of composition. Furthermore, we can see some of the Beatles' establishment.

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BEATLES 2000

JOHN LENNON'S AND PAUL  
McCARTNEY'S DIFFERENT WAYS OF  
RECORDING IN THE STUDIO  
(Exemplified by 'Strawberry Fields Forever'  
and 'Penny Lane')

Rolf Berger

The music, as it is on the records we listen to, is not only determined by composition or songwriting (e.g. chord changes and melody) but also by the way of performing and recording it at the studio (including collaboration with producer and other musicians). The aim of my study is to demonstrate the differences between John Lennon's and Paul McCartney's ways of working at the studio through a comparison of the recording processes of 'Strawberry Fields Forever' and 'Penny Lane'.

The comparison is based on the studio session diaries of 'Strawberry Fields Forever' and 'Penny Lane', as presented in Lewisohn (1988, 87-93). Since the recording situations are critical as to the different approaches of Lennon and McCartney, the names are printed in **bold letters** when the songwriter was working individually at the studio and in *Italics* when the whole group was working together. The names of the additional musicians are omitted, since they are not important with respect to the focus of this article.

## John Lennon: 'Strawberry Fields Forever'

'Strawberry Fields Forever' was recorded in several different versions. On *The Beatles Anthology 2* two demoversions and two studio versions were published. The version released in 1967 is an edit of the second and third studio version. In the demoversions 'Strawberry Fields Forever' sounds like a folk song. Lennon sings his song and accompanies himself on an acoustic guitar.

The recording process of 'Strawberry Fields Forever' can be summarized as follows (Levisohn 1988):

24.11.1966	<i>Lennon, McCartney, Harrison, Starr</i> (rhythm tracks and overdubs) (1st studio version)
28.11.1966	<i>Lennon, McCartney, Harrison, Starr</i> (rhythm tracks and overdubs)
29.11.1966	<i>Lennon, McCartney, Harrison, Starr</i> (rhythm tracks and overdubs) (2nd studio version)
08.12.1966	<i>Lennon, McCartney, Harrison, Starr</i> (rhythm tracks) (3rd studio version)
09.12.1966	<b>Harrison</b> (swordmandel), <b>Starr</b> (drums, percussion)
15.12.1966	<b>Lennon</b> (lead vocal), trumpets, cellos
21.12.1966	<b>Lennon</b> (lead vocal), piano
22.12.1966	<b>Martin</b> , editing

For the first studio version 'no arrangement had been written for the song' (Martin 1995, 16). The instrumentation is Beatles standard plus mellotron. All instruments play standard patterns. The sound is simple and clear. 'Strawberry Fields Forever' has turned to light folk rock.

The second studio version sounds psychedelic and dreamy, but at the same time very powerful. The power is mostly due to Ringo Starr's heavy rock drumming. George Martin provides for the impressive sound; there are double tracks and lots of reverb. All instruments play less standard patterns. The music and the sound are much more elaborated.

Lennon wanted to re-record the song once more. Martin recalls: "'Maybe we should do it differently,'" said John. "I'd like you to score something for it. Maybe we should have a bit of strings, or brass or something.'" (Martin 1979, 200.)

It is interesting to note that Lennon gave no precise order as to which instruments would play and this is indicative of his communications with Martin. There is arguably a lack of incisiveness. As Martin observed: 'Paul was fine - he could express what he wanted, the sounds he wanted to have. But John was less musically articulate. He'd make whooshing noises and try to describe what only he could hear in his head, saying he wanted a song "to sound like an orange".' (Martin in Lewisohn 1988, 99.)

One of the recordings for the third studio version was a very unusual drum track, the so called 'wild drum track'. 'The boys had decided it would be fun to lay down an "unusual" rhythm track for 'Strawberry Fields Forever' on their own, with anyone and everyone available simply banging away on whatever came to hand.' (Martin 1995, 19).

Lennon asked Martin to combine the 2nd and 3rd studio version, disregarding the fact they were recorded in different keys and tempos. As suggested earlier, generally, he didn't bother with the technical implications. Martin sped up the beginning of the second version and slowed down the end of the third version (22.12.1966). They met in tempo and key between A and Bb.

### **Paul McCartney: 'Penny Lane'**

The recording diary of 'Penny Lane' may be summarized in the following way (Lewisohn 1988):

29.12.1966	<b>McCartney</b> (piano, percussion)
30.12.1966	<b>McCartney</b> (lead vocal), Lennon (vocal)
04.01.1967	<b>McCartney</b> (vocal), Lennon (piano), Harrison (lead guitar)
05.01.1967	<b>McCartney</b> (vocal)
06.01.1967	Lennon (rhythm guitar), McCartney (bass), Starr (drums) (the three of them may have played together), plus <b>Harrison</b> and <b>Martin</b> (conga, handclaps, piano, scat vocals)
09.01.1967	flutes, trumpets, piccolo flute, fluegelhorn
10.01.1967	scat harmonies, bell
12.01.1967	trumpets, oboe, cor anglais, double-bass
17.01.1967	piccolo trumpet

'Penny Lane' did not change as much as 'Strawberry Fields Forever'. There is only one version. The recordings started with the piano tracks (29.12.1966). McCartney worked a whole night alone in the studio recording many piano tracks. Some were played through guitar amps and were treated with many effects like tape speed manipulations.

On these basic tracks many other instruments were superimposed (as listed in the diary). Some of them did not make it to the final mix, but were deleted or replaced. Having only four-track equipment it was not easy to record that many tracks without losing sound quality. However, in contrast to Lennon, McCartney knew about recording techniques. Together with Martin and the engineers the recording technique was driven to its utmost limits.

Again, it is interesting to note the craftsman-like approach. The most prominent instrument on 'Penny Lane' is the piccolo trumpet. David Mason, who played the famous piccolo trumpet solo recalls: 'We spent three hours working it out, ... Paul sang the parts he wanted, George Martin wrote them out, I tried them.' (Mason in Lewisohn 1988, 93.)

## Comparison

My discussion of the comparative working approaches of Lennon and McCartney can be usefully clarified by reference to the following table:

Paul McCartney	John Lennon
<ul style="list-style-type: none"> <li>- works alone</li> <li>- decides every detail personally</li> </ul>	<ul style="list-style-type: none"> <li>- records with the band</li> <li>- allows contributions of the other musicians</li> </ul>
<ul style="list-style-type: none"> <li>- precise communication with George Martin</li> <li>- knowledge of recording techniques</li> </ul>	<ul style="list-style-type: none"> <li>- less articulate</li> <li>- less technical skills</li> </ul>
<ul style="list-style-type: none"> <li>- patient</li> <li>- organized</li> <li>- purposeful</li> </ul>	<ul style="list-style-type: none"> <li>- fast</li> <li>- intuitive</li> <li>- captures the moment</li> </ul>

Table 1. Lennon's and McCartney's different ways of working at the studio.

The first item regards the social aspect. McCartney works mainly alone whereas Lennon records with the band. This is confirmed by the diary. On four out of seven sessions for 'Strawberry Fields Forever' all four Beatles worked together. In contrast to this on only one out of nine sessions for 'Penny Lane' three of them may have played together (6.1.1967; it is likely that some of the vocal overdubs were recorded with two or three of them singing at the same time, too), but there were no band-recordings during the recording sessions for 'Penny Lane' as they are for 'Strawberry Fields Forever'.

Beside the statistics it is significant that the recordings of 'Strawberry Fields Forever' started with the band recordings. The basic tracks were worked out in the band context. McCartney recorded the basic tracks for 'Penny Lane' himself, spending a whole night alone in the studio recording the piano tracks. He was personally involved in every detail of the recording – as discussed previously with regard to the piccolo trumpet solo and also plays all the main instruments himself. Only the background vocals, drums and conga were not played by McCartney, and all of them are of secondary importance to the song. It should be noted that while the classical instruments were not played by McCartney, he did decide the notes to be played.

In contrast to 'Penny Lane' important parts of 'Strawberry Fields Forever' are indicative of a more contributory approach. The powerful rock-sound is provided by four rock-musicians playing together as a band. The prominent mellotron and slide guitar are played by McCartney and George Harrison (they may have been suggested by Lennon). The swordmandel, an Indian instrument, was brought in by

Harrison. Martin made the arrangements for the trumpets and cellos, and, significantly, provided for the impressive overall sound and the spectacular edit.

The second line of the table describes the collaboration with producer Martin and refers to the technical skills of McCartney and Lennon. What is immediately apparent is McCartney's sense of precision with regard to musical ideas. In brief, he knows what he wants in term of notation – and Martin's role is concerned largely with manuscript transcription. In contrast, Lennon has only a rough idea of instrumentation and Martin is entirely responsible for the arrangement. These points are borne out by Martin's own recollections: McCartney is technically more skilled than Lennon. 'He never professed to know anything about recording. He was the least technical of the Beatles.' (Martin 1979, 200.)

The third line of the table considers working habits. McCartney is well prepared, organized and purposeful. From the very first track the structure of 'Penny Lane' is set; the song does not change from the first piano track to the piccolo trumpet solo.

Lennon had no such a definite structure of the song in his mind. During the recordings many of the musical components changed. These included the time signature/pulse, the tempo, the key, the form, the instrumentation and the arrangement. In effect, then, there were changes to the whole character and style of the song. For example, the wild drum track is a textbook example of an action that is not purposeful, organized and well prepared. The musical effect of this track is arguably intuitive and one which captures the energy of the moment.

In contrast, McCartney is more patient: he spends a whole night on the piano tracks and plays them many times, using different recording techniques to achieve different sounds. He works for hours to decide every note of the solo.

It is also interesting to note that Lennon liked to record fast. "It's a question of having patience," says Geoff Emerick. "Paul had it and John didn't. John was always a bit fidgety and restless, wanting to get on, 'yeah, that's good enough, a couple of takes, yeah, that's fine' but Paul could hear certain refinements in his head which John couldn't." (Lewisohn 1988, 179.)

'John was a one or two take man, if you didn't get him then ... you just wouldn't get the performance from him.' (Peter Vince, engineer, in Lewisohn 1988, 70.)

'He came around to my house, wanting to do it really quick, he said "Let's just you and me run over the studio". ... John was on heat, so to speak. He needed to record it and so we just ran in and did it.' (McCartney, referring to the recording of 'The Ballad Of John And Yoko', in Lewisohn 1988, 14.)

This last quotation does not only show that Lennon did the recording quickly, but equally provides an insight into Lennon's urge to express himself through his art. This need for expression of his innermost feelings and thoughts shows in the lyrics, too, but this is not a topic of the present article.

## **Conclusion**

It is suggested that the foregoing analysis does support the cliché that McCartney was the craftsman, Lennon the artist. In particular, McCartney demonstrates the

virtues of the craftsman: patience, precision, purposeful organization. He is skilled and drives studio recording technique to its limits.

Conversely, it is easy to see Lennon as the romantic genius: musical ideas flow out of him and are captured in the moment on tape. He breaks limits, does not obey rules, but sets them.

At the same time, it is recognized that the use of such terminology as 'romantic artist' is problematic, not least as traditionally the work of an artist is valued more highly than that of the craftsman. Such an evaluation is not intended here. Rather I wanted to compare and reflect on differences in approach in the hope that my discussion will shed some light on the composers on the one hand and, on the other, the songs themselves.

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BEATLES 2000

## THE MYSTERY OF ELEANOR RIGBY Meditations on a Gravestone

Yrjö Heinonen

In the churchyard of St. Peter's Church, Woolton, Liverpool there is a headstone that bears the name of Eleanor Rigby (Figure 1). Many writers have speculated on the possibility that this gravestone may have been an unconscious inspiration for the song 'Eleanor Rigby', written by Paul McCartney in early 1966 (Benson 1992, Tumer 1995). McCartney himself has denied any conscious connection between his song and the real Eleanor Rigby. In his own words:

'I thought, I swear, that I made up the name Eleanor Rigby because I liked the name Eleanor and I'd been working with Eleanor Bron and I wanted a good name that rang true. I went to visit Bristol, I was walking around and saw a shop called Rigby. And I thought, Eleanor *Rigby*, great, it's such a down-to-earth name and yet it's got something unusual about it – it's not Jones. I put that together. But the guys doing the *Anthology* tell me that up in Woolton Cemetery where I used to hang out a lot with John there's a gravestone to Eleanor Rigby.' (Snow 1995, 57-59.)

The aim of this article is to explore possible subconscious associations between the gravestone and the unlucky heroine of the song. The study is based on

an application of the psycho-analytical theory to music (Heinonen 1998, 2000). The paper consists of a brief description of the genesis of 'Eleanor Rigby', followed by a more detailed intertextual analysis and its interpretation.

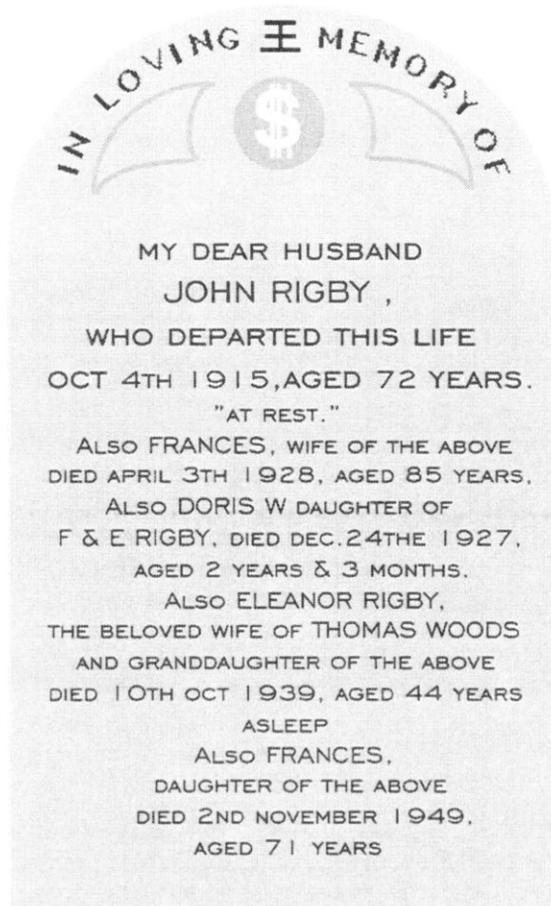


Figure 1. A Stylized picture of the gravestone to Eleanor Rigby in the Woolton cemetery.

## Genesis

'Eleanor Rigby' was mainly written by McCartney who wrote all music, including ideas for the arrangement. He also wrote most or all of the lyrics for the first verse. Ideas for the second verse, refrain, chorus, and a third verse – which was never used – were drafted in collaboration during a weekend at John Lennon's house. The third verse of

the released version was apparently finished by Lennon at the recording studio. The string arrangement was written out by producer George Martin. (Dowlding 1989, Everett 1998.) The following quotation from McCartney is crucial with respect to the theme of this article:

'Well that ['Eleanor Rigby'] started with sitting down at the piano and getting the first line of the melody, and playing around with words. I think it was 'Miss Daisy Hawkins' originally; then it was her picking up the rice in a church after a wedding. That's how nearly all our songs start, with the first line just suggesting itself from books or newspapers.

At first I thought it was a young Miss Daisy Hawkins, a bit like 'Annabel Lee', but not so sexy; but then I saw I'd said she was picking up the rice in the church, so she had to be a cleaner; she had missed the wedding, and she was suddenly lonely. In fact she had missed it all – she was the spinster type.

Jane [Asher] was in a play in Bristol then, and I was walking round the streets waiting for her to finish. I didn't really like 'Daisy Hawkins' – I wanted a name that was more real. The thought just came: 'Eleanor Rigby picks up the rice and lives in a dream' – so there she was. The next thing was Father Mackenzie. It was going to be Father McCartney, but then I thought that was a bit of a hang-up for my Dad, being in this lonely song. So we looked through the phone book. That's the beauty of working at random – it does come up perfectly, much better than if you try to think it with you intellect.' (Miles & Marchbank 1978, 82.)

This quotation provides several cues concerning the sources (subtexts) of 'Eleanor Rigby' and their autobiographical connections: Annabel Lee, the spinster type, conceiving the name Eleanor Rigby while visiting Jane Asher in Bristol, and Father McKenzie originally being Father McCartney. These cues form the starting point for the following intertextual analysis and its interpretation.

## Intertextual Analysis

'Eleanor Rigby' combines elements from various sources whose exhaustive analysis is far beyond the scope of this paper. The following discussion is restricted to the sources that seem most relevant as to the possible subconscious connection between the gravestone in Woolton Cemetery and the song 'Eleanor Rigby'. Two themes are common to many if not all of these sources: (1) considering the loved one an idealized image rather than a woman of flesh and bones, and (2) the presence of death, often symbolized by a grave or gravestone.

### *Literature*

'Annabel Lee'

*Annabel Lee* is, of course, one of the most well-known poems by Edgar Allan Poe. It is commonly considered to be partly autobiographical, the most probable inspiration being the death of Poe's wife Virginia. (Galloway 1986.)

The first stanza of the poem ends with the poet saying "she lived with no other thought than to love and be loved by me". As the poem goes on, it appears that Annabel Lee and the poet are so happy that angels – who were "not half so happy in heaven" – envied the two lovers and "chilled and killed" Annabel Lee. However, neither the angels "in heaven above" nor the demons "down under the sea" were mighty enough to dis sever the poet's soul of Annabel Lee. The poem ends with the poet lying down by the side of Annabel Lee "in her tomb by the sounding sea".

It is safe to say that *Annabel Lee* is, as far as the poet is concerned, a highly idealized image. This is further supported by the semi-autobiographical nature of the poem: Edgar Allan Poe's relation to his wife Virginia was based on fancies rather than reality (Galloway 1986). The fact that the poem *Annabel Lee* ends by the tomb of this young and beautiful woman implies that death and a grave (sepulchre and tomb are the words used in *Annabel Lee*) were already present in the very first image of 'Eleanor Rigby' – far before McCartney conceived that the heroine had to be an old spinster and that she was destined to die and be buried in the end of the song.

### 'Great Expectations'

*Great Expectations* is one of Charles Dickens's best-loved novels. Jane Asher was acting in a play based on this novel at the Theatre Royal, Bristol during the last months of 1965 (Turner 1995, 90) – that is, during or immediately before McCartney started writing 'Eleanor Rigby'. The name 'Eleanor Rigby' occurred to McCartney when he was in Bristol seeing Jane Asher in January 1966 (Turner 1995, 104).

In fact, the most obvious model for Eleanor Rigby is Miss Havisham, the old spinster in *Great Expectations*. Miss Havisham, who has been jilted on her wedding day, keeps the room where the wedding dinner was to have taken place exactly as it was on that fateful day. She even wears still her bridal dress. Pip Pirrip, the "I" of the novel, describes the appearance of Miss Havisham as follows:

'I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone.' (Dickens 1994a, 55.)

This metamorphosis of a young Miss Havisham the bride into an old spinster is mirrored in the genesis of 'Eleanor Rigby' by the change from a young Miss Daisy Hawkins to Eleanor Rigby the spinster.

After being deserted, Miss Havisham has learnt to hate the entire male sex and taught her beautiful but proud ward Estella to hate males as well. Indeed, Estella takes great pleasure insulting and teasing Pip who falls hopelessly in love with her. This love is, again, based on an idealized image and it is eventually Estella herself who, somewhat cruelly, brings Pip's feet back on the ground:

"It seems," said Estella, very calmly, "that there are sentiments, fancies – I don't know how to call them – which I am not able to comprehend. When you say you love me, I know what you mean, as a form of words; but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all. I have tried to warn you of this; now, have I not?" (Dickens 1994a, 331.)

There is a tomb there, too. *Great Expectations* begins with a scene where young Pip is visiting the gravesite of his parents in the churchyard:

'As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, "Also Georgiana Wife of the Above", I drew a childish conclusion that my mother was freckled and sickly.' (Dickens 1994a, 5.)

In the beginning of David Lean's classic film version (1946), young Pip is running a narrow lane through the bare marshes, passing gloomy hanging trees, to the churchyard. Figure 2 displays a stylized picture of the tombstone to his parents as it is in Lean's film.

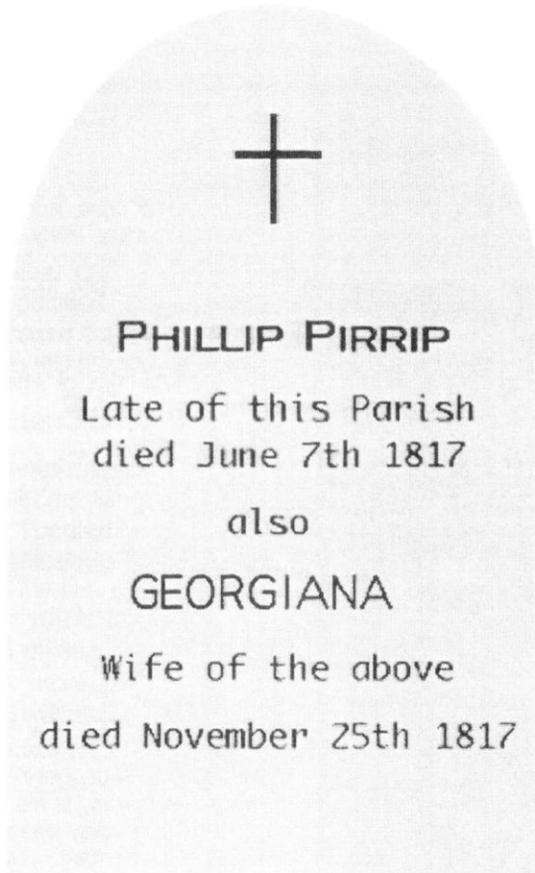


Figure 2. A Stylized picture of the gravestone to Pip Pirrip's parents in David Lean's *Great Expectations*.

'Oliver Twist'

Composer Lionel Bart, writer of the musical *Oliver!* and a friend of the Beatles since 1963, has claimed to have witnessed an early stage in the genesis of 'Eleanor Rigby' (Turner 1995, 194; Leigh 1991, 45.) According to Bart, he was walking one day with McCartney in a cemetery close to Wimbledon Common. He claims that McCartney took the name 'Eleanor' from a particular tombstone in that cemetery:

'The name of the gravestone was Eleanor Bygraves [...] and Paul thought that would fit his song. He came back to my office and began playing it on my clavichord.' (Turner 1995, 104.)

What Bart's eyewitness report in fact implies is that the name 'Eleanor' was actually taken **consciously** from a gravestone. Moreover, this connection is of particular interest because Bart was the writer of a musical based on Dickens's *Oliver Twist* and McCartney was writing an apparently Dickensian song.<sup>1</sup> It also adds *Oliver Twist* to the list of possible sources of 'Eleanor Rigby'.

While *Great Expectations* begins with Pip visiting the gravesite of his parents, *Oliver Twist* begins with a description of the death of Oliver's mother, immediately after giving birth to Oliver. The following dialogue between the old midwife and the surgeon, from the first chapter of *Oliver Twist*, is interesting in the light of the lyrics of 'Eleanor Rigby'.

"You needn't mind sending up to me, if the child cries, nurse," said the surgeon, putting on his gloves with great deliberation. 'It's very likely it will be troublesome. Give it a little gruel if it is.' He put on his hat, and, pausing by the bed-side on his way to the door, added, "She was a good-looking girl, too; where did she come from?"

"She was brought here last night," replied the old woman, "by the overseer's order. She was found lying in the street. She had walked some distance, for her shoes were worn to pieces; but where she came from, or where she was going to, nobody knows." (Dickens 1994b, 3.)

If one wishes to crystallize the theme of the above quotation into a refrain of a popular song, this crystallization might very well be: "All the lonely people / Where do they all come from? / All the lonely people / Where do they all belong?"

*Oliver Twist* ends in a church, with references to a missing body and coffin of Oliver's mother Agnes:

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<sup>1</sup> The Dickensian character of 'Eleanor Rigby' is referred to, for example, by Elson (1986) who speaks about the "Dickensian sepia-tinted atmosphere" of the song. This interpretation is further supported by McCartney himself who, in his 1984 movie *Give My Regards to Broad Street*, presents 'Eleanor's Dream' (a fantasy based on 'Eleanor Rigby') in an openly Dickensian (or Victorian) time and environment. I am grateful to Sheila Whiteley who, in her review of this paper, suggested that while 'Eleanor Rigby' "may come across as somewhat of a Victorian moral tale in its reference to the nature of spinsterhood, it is also reminiscent of many more contemporary (and nameless) spinsters who shared a similar fate to Eleanor Rigby".

'Within the altar of the old village church there stands a white marble tablet, which bears as yet but one word: "AGNES." There is no coffin in that tomb; and may it be many, many years, before another name is placed above it!' (Dickens 1994b, 511.)

The above quotations are of a great interest also from the autobiographical point of view. Paul McCartney's mother, who died in 1956, was a midwife. His maternal grandparents had four children: Wilf, Mary (Paul's mother), Agnes, and Bill. Agnes died at the age of two. Mary Teresa (Paul's maternal grandmother) was to follow in 1919 when giving birth to a fifth child, who also died. (Harry 1992.) So, also in McCartney's family history there is a midwife, a premature death of a mother when giving birth, and an Agnes who dies prematurely.

### *"Gothic rock" of the mid-1960s*

'Eleanor Rigby' shares features with several songs that might be described as representing a kind of "gothic" rock of the mid-1960s (Example 1a-e). These features include a combination of a minor mode and plaintive text, associated with sadness, loneliness, and/or death. With respect to the music, there are even more concrete similarities: the opening lines of these songs are based on the same melodic idea – an arched 1-2-3-4-3-2-1 schema (the numbers refer to the degrees of a minor mode).

#### 'Still I'm Sad'

The Yardbirds released 'Evil Hearted You'/'Still I'm Sad' in October 1965. The single reached its highest position (No. 3) on 6 November, 1965. 'Still I'm Sad', written by Paul Samwell-Smith and James McCarthy, was also the first self-composed hit of the Yardbirds. The lyrics are about devastating sadness that is due to a loss:

For myself my tears just fall into dust.  
Day will dry them, night will find they are lost.  
Now I find the wind is blowing time into my heart.  
Let the rain fall for we are apart – How I'm sad.

'Still I'm Sad', with its monk-like chanting and "raga-derived 'drone' effect" has been regarded as one of the first examples of "experimental" or "progressive" rock (Larkin 1992, 2748, Stump 1997, 18). It may be added that Chris Dreja's rhythm guitar part is – with respect to rhythm and sound – very much like the chiming of church bells. Together with the monk-like chanting, the chiming sound of the rhythm guitar associates the song with a Catholic ceremony – most likely with a funeral.

(a) ① ② ③ ④ ③ ② ①  
 Em

(b) ① ② ③ ④ ③ ② ①  
 Em B7 Em

(c) ① ② ③ ④ ③ ② ①  
 Em i C VI

(d) ① ② ③ ④ ③ ② ①  
 Em B7

(e) ① ② ③ ④ ③ ② ①  
 C VI Em i

(f) [\*] \* \* \* \* \*  
 Am i Em/G F7 VI C

Example 1. The opening phrases of (a) 'Still I'm Sad' (the Yardbirds, 1965); (b) 'Girl' (the Beatles, 1965); (c) 'My World Is Empty Without You' (the Supremes, 1965); (d) 'Paint It, Black' (the Rolling Stones, 1966); (e) 'Eleanor Rigby' (the Beatles, 1966); (f) 'Madeleine's Theme' (Bernard Herrmann 1958).

'Girl'

The Beatles released 'Girl' on 3 December, 1965 as the second track of the B-side of the Rubber Soul. The song was recorded on 11 November – less than a week after 'Still I'm Sad' had reached its highest position in Britain. One may speculate whether or not the similarity between the two songs is a matter of direct influence.

In the last verse of 'Girl', Lennon criticizes the Catholic/Christian slogan "be tortured and then it'll be alright" (Turner 1995):

Was she told when she was young that pain would lead to pleasure?  
Did she understand it when they said  
That a man must break his back to earn his day of leisure?  
Will she still believe it when he's dead?

In March, 1966 Lennon told, in an interview he gave to Maureen Cleave, about his critical opinions towards Christianity. "Eleanor Rigby" reflects similar critical attitude towards the Catholic church – especially towards its double moral and the difference between the teachings and everyday practice. There is, again, a reference to death in the last verse of 'Girl'. One might add that the "girl" of the song appears to be as proud as she is beautiful, much in the same way Estella is in Dickens's *Great Expectations* ("When you say she's looking good / She acts as if its understood / She's cool"). And, for Lennon, 'Girl' was about "a dream girl" – so, the song was actually about an idealized image of a female.

#### 'My World Is Empty Without You'

The Supremes released 'My World Is Empty Without You'/'Everything Is Good About You' on 29 December, 1965. The song was written by Tamla Motown's ace songwriting team Brian Holland, Lamont Dozier, and Eddie Holland. The single reached its highest position (No. 5) in the US charts on 5 January, 1966 (it was not released in the UK). Biographer Geoff Brown has captured the overall mood of the song perfectly:

"My World [Is Empty Without You] is a fine example of Holland-Dozier-Holland's ability to create a precise mood in which [Diana] Ross could work. Although taken at a pacy gallop, the echoey bass drum and rather funereal electric organ set a sombre tone which is immediately picked up by the bass guitar, gloomily chiming vibes and Ross's matter-of-fact statement of her predicament. Man gone, world ended. Cold, hard, miserable existence. Again, the producers built the cut masterfully, adding instruments in a sequence so natural that one hardly notices how full the sound becomes. Then, a bare, brutally simple baritone sax break tops off a truly bleak record.' (Brown 1981, 45.)

The following verse is worth quoting:

From this old world I try to hide my face  
But from this loneliness there's no hiding place.  
Inside this cold and empty house I dwell,  
In darkness with memories I know so well.

There is, again, a thematic similarity between this song and *Great Expectations*: the above verse could, in fact, be a popular song verse condensation of the "miserable existence" of Miss Havisham in *Great Expectations*.

## 'Paint It, Black'

The Rolling Stones released 'Paint It, Black'/'Stupid Girl' in the US late in April 1966. The exact date is mentioned neither in Elliott (1990) nor in Bonnanno (1990). In any case, it was released approximately at the same time as the string accompaniment and most of the vocal parts of 'Eleanor Rigby' were recorded. 'Paint It, Black' was recorded on 3 March, 1966 in Hollywood (Elliott 1990). It may or may not be that Paul McCartney and the other Beatles were familiar with the song when they were finishing and recording 'Eleanor Rigby'.

'Paint It, Black' is commonly considered to be about a funeral. This is most evident from the following lines:

I see a line of cars and they're all painted black  
With flowers and my love they're never to come back.  
I see people turn their back and quickly look away –  
Like a newborn baby – it just happens every day.

'Paint It, Black' apparently borrows the melody of its opening phrase from the beginning of 'My World Is Empty Without You' (see Example 1). Moreover, its unexpectedly long coda repeats (and repeats) the melody of the verse hummed much in the same "monk-like" manner the Yardbirds do in 'Still I'm Sad'. Another common feature with 'Still I'm Sad' is the doubling of the vocal melody; in 'Still I'm Sad' it is doubled by the lead guitar, in 'Paint It, Black' by the sitar. The markedly four-in-the-bar drum rhythm in 'Paint It, Black' – most apparent in the intro – is not very dissimilar to the staccato chords "doing a rhythm" in 'Eleanor Rigby' either.

*Bernard Herrmann's film music*

The string accompaniment of 'Eleanor Rigby' was, according to producer George Martin, influenced by Bernard Herrmann's film scores:

'I was very much inspired by Bernard Herrmann, in particular a score he did for the Truffaut film *Fahrenheit 451*. That really impressed me, especially the strident string writing. When Paul told me he wanted the strings in 'Eleanor Rigby' to be doing a rhythm it was Herrmann's score which was a particular influence.' (Lewisohn 1988, 77.)

There is no reason to suspect Herrmann's influence. *Fahrenheit 451* must, however, be excluded as an influence simply because the premiere of the film was as late as on 16 September, 1966 (Karney 1995) – more than a month after the release of 'Eleanor Rigby' and almost five months after recording strings and most of the vocal parts of the song. Musical similarities between 'Eleanor Rigby' and two other Herrmann scores, *Vertigo* (1958) and *Psycho* (1960) further imply that it was these two scores in particular that influenced McCartney and Martin.<sup>2</sup>

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<sup>2</sup> With respect to *Psycho*, see Richardson (1998). It may be added that in 'Eleanor's Dream' (*Give My Regards to Broad Street*), McCartney accompanies the killing of Harry by a quotation of the famous shower music of *Psycho*. Moreover, the Victorian carriages in

In *Vertigo*, the two above-mentioned themes – women as idealized images and death – are almost tangible. To quote Spoto:

'The finished script and film bear everywhere the stamp of Hitchcock's deepest personal feelings – about himself, about his idealized image of woman, about the dangerous borders of emotional fixation, and about death, which is the romantic's ultimate obsession.' (Spoto 1983, 389.)

These mixed emotions are wonderfully captured by Herrmann, for example in so-called 'Madeleine's Theme'. In Kevin Marshall's words:

'In Madeleine's First Appearance, Herrmann makes the initial statement of what can be termed 'Madeleine's Theme.' Written in 6/8 time and marked 'Lento Amoroso,' the music suggests mystery, romance, and sadness all at once. Herrmann's score tells us that, as far as Scottie is concerned, Madeleine is not of this earth.' (Marshall 1996.)

In its initial statement, 'Madeleine's Theme' is arranged solely for strings – with a single exception of two harp chords near the end. The writing style is definitely "strident string writing" in the sense referred to by Martin. Moreover, 'Madeleine's Theme' begins with a phrase very similar to the opening choruses of 'Eleanor Rigby' and 'My World Is Empty Without You'.<sup>3</sup> Furthermore, the basic chord structure (i-VI) is identical to that of the opening chorus of 'My World Is Empty Without You'. In the opening chorus of 'Eleanor Rigby', the same chord functions appear in a reverse order (Ex. 1c, Ex. 1e, and Ex. 1f).

Madeleine's first appearance at Ernie's restaurant is followed with Scottie pursuing Madeleine throughout the city and its surroundings. According to Marshall (1996), the places to which Madeleine leads Scottie 'all have historical connections, or more accurately, associations with death (The Mission, Graveyard, Tombstone).' Scottie follows Madeleine into the mission and, as he enters the church hall, sees her walking through a door to the churchyard. Scottie walks rapidly across the hall, accompanied by soft organ music, and follows Madeleine to the churchyard. He sees her standing by a gravesite. "Madeleine's Theme" returns, now arranged for high-range violins and two low-range bass clarinets. Scottie – who has been hiding behind a wall – now runs to the gravesite and looks at the tombstone. Figure 3 displays a stylized picture of the tombstone as it appears in the film.

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'Eleanor's Dream' are not very dissimilar from those in the carriage scene that precedes the death of Madeleine in *Vertigo*. The very idea of the 'Eleanor's Dream' scene may – perhaps subconsciously – be based on the dream sequence following Madeleine's death. In this light, 'Eleanor Dream' may possibly reveal some intertextual meanings, which were originally present in 'Eleanor Rigby' but only in a latent form.

<sup>3</sup> The corresponding pitches are shown by asterisks in Example 1f. In spite of the similarity, there are noticeable differences, too. Firstly, the first note (E) is missing from 'Madeleine's Theme'. Secondly, the opening phrase is not based on a 1-2-3-4-3-2-1 schema in E minor but, instead, on a (5)-6#-7-8-7-6#-5 schema in A Dorian.

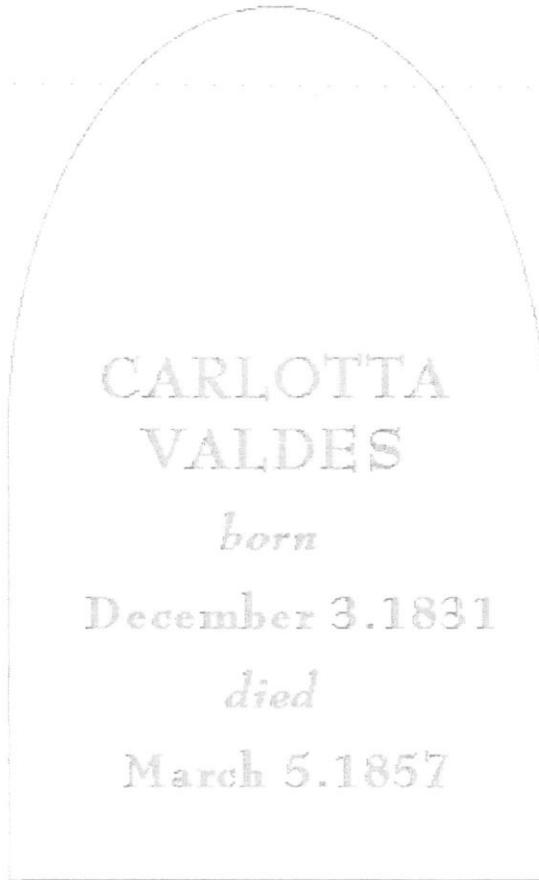


Figure 3. A stylized picture of the tombstone to Charlotta Valdez in Alfred Hitchcock's *Vertigo*.

## Conclusion

The above intertextual analysis of both lyrical and musical sources of 'Eleanor Rigby' reveals an astonishingly coherent net of interrelated details, concentrating around two themes: (1) considering the loved one an idealized image and (2) the presence of death, usually symbolized by a grave or gravestone. Both themes have apparent correlates in Paul McCartney's biography.

To begin with women, the name 'Eleanor Rigby' occurred to McCartney in Bristol while visiting Jane Asher. The "fairytale romance" of the two had just recently got chilly. According to Harry (1992, 48), they had one basic problem: "Jane was adamant about pursuing her career as an actress while Paul wanted her to give it all

up if they were married. His idea of a wife was a person who would become a housewife and devote her time to rearing the children." In McCartney's own words:

'I knew I was selfish. It caused a few rows. Jane left me once and went off to Bristol to act. I said OK then, leave. I'll find someone else. It was shattering to be without her.' (Davies 1992.)

As mentioned earlier, the play in which Jane "went off to act" was *Great Expectations*.

In this light, 'Eleanor Rigby' may well have been based on McCartney's nightmarish image of himself ("Father McKenzie") and Jane Asher ("Eleanor Rigby") as two old, lonely, unmarried people. This is further supported by the fact that Father McKenzie was first to be Father McCartney. According to the "official" explanation, Father McCartney referred to Paul's father. However, it might instead – although not necessary consciously – have referred to Paul McCartney imagining himself as an old, lonely, unmarried man. In this context it is more than interesting to notice that George Harrison was married to Pattie Boyd on 21 January, 1966 – around the time McCartney visited Asher in Bristol – leaving McCartney the only unmarried Beatle at the time.

The other common theme to most of the subtexts is death, often symbolized by a gravestone. In *Oliver Twist*, many episodes associated with death have correlates in McCartney's family history. Moreover, according to Lionel Bart, McCartney took the name 'Eleanor' **directly and consciously** from a gravestone in a cemetery close to Wimbledon Common. In the last verse of 'Eleanor Rigby' the poor spinster "was buried along with her name" and "nobody came" to attend her funeral. Ten years earlier, Paul McCartney himself had not attended his own mother's funeral and no stone was erected by her grave:

'Mary [McCartney] was buried in Yew Tree Cemetery on November 3, 1956. Mike McCartney [Paul's brother] decided to finally visit the grave in 1978. Mike had to call his aunts Jin and Mill to learn the exact location of the gravesite: section 3A, grave number 276, Yew Tree Cemetery, on Finch Lane in Huyton. It took Mike and the chief gravedigger quite some time to find the gravesite. She was listed in cemetery records as Mary McCarthey. The gravesite, when Mike had finally located it, had no headstone and was heavily overgrown with weeds and brush.' (Flippo 1998.)

In this light, the tragic undercurrent below the surface of 'Eleanor Rigby' appears to be the devastating memory of the death of McCartney's mother, actualized by the temporary break-up with Jane Asher (cf. Heinonen 1998). In this sense it is safe to say that 'Eleanor Rigby' is – although subconsciously – partly autobiographical. Surely there is evidence enough to keep the myth about the gravestone alive.

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