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CITY UNIVERSITY OF NEW YORK, PH.D., 1979

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RHYTHM AND HARMONY IN THE MUSIC OF THE BEATLES

by

STEVEN PORTER

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1979

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

Jan. 28 1979
date

Chairman of Examining Committee

Jan 31 1979
date

Executive Officer

Supervisory Committee

The City University of New York

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Preface

Since their arrival on the international scene, the Beatles have commanded attention not only as a musical force but as a social, political, and economic one as well. It is therefore possible to study them from a variety of viewpoints, each demanding its own set of values and requiring its own methodology. For this reason it might be useful to begin by describing what will not be covered in the ensuing discussion and then to state what will be covered and how it will be covered.

If we adopt the terminology of Mantle Hood, we may divide the potential areas of Beatle studies into two camps, the anthropological and the musical.[1] The former might contain investigations of the Beatles' influence on various segments of society, particularly the young; their experimentation with drugs; their relationship to political protest movements; their effect on the British economy; their own personal lives, etc. But as Hood points out,

> Any of these approaches, objectives, and applications, most of which are directly involved with the cultural

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[1]Mantle Hood, "The Consensus Makers of Asian Music," in Perspectives in Musicology: the inaugural lectures of the Ph.D. program in music at the City University of New York, ed. Barry S. Brook, Edward O.D. Downes, Sherman Van Solkema (New York: Norton, 1972), p. 292.

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> consensus and the social consensus, should be based on a knowledge of the subject itself, Beatle music... Answers to some of the burning questions which are extra-musical must certainly depend on answers to questions that are purely musical.[1]

In keeping with Hood's observation, the discussion below does not deal with those topics which belong to anthropology -- touching on them only to provide an occasional background embellishment. Rather it concentrates on elements of the musical camp. Here, again, however, some delineation is necessary, for these elements are many in number, varied in kind, and at times so interwoven that a treatment of all of them simultaneously would be difficult if not impossible. A quick survey will help to illustrate the point.

As the output of the Beatles consists almost entirely of vocal music, one area of study might include the lyrical or textual content of their songs.[2] Such an investigation is not part of this discussion, though where the prosody of the text has an unusual or significant effect on the melodic rhythm, the text itself may be treated analytically.

Then, there is the cinematographic aspect of the Beatles shown in their motion picture and television

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[1]Mantle Hood, "Consensus Makers" in Perspectives, p. 294.

[2]Many of the books dealing with the rock scene have done just that, a noteworthy one being David Morse's comparative study of rock lyrics and classical poetry. See David Morse, Grandfather Rock (n.p.: Delacorte Press, 1972). During the course of his text, Morse compares the Beatle songs "In My Life," "The Fool On The Hill," "The Continuing Story Of Bungalow Bill," and "Strawberry Fields Forever" with Charles Lamb's "The Old Familiar Faces," W.B. Yeats's "The Dawn," e.e. cummings's "buffalo bill's," and Alfred Lord Tennyson's "The Lotus Eaters," respectively.

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productions. Besides the well known films "Help!" and "A Hard Day's Night" in which the Beatles act as well as sing, there is the cartoon fantasy "Yellow Submarine," the T.V. special "Magical Mystery Tour," and the semi-documentary "Let It Be" to consider. In addition to these, there are the films for which one or more of the Beatles provided music ("Live And Let Die," "The Family Way") and those in which one or more played dramatic roles ("How I Won The War," "Candy" etc.).[1] Once again, this aspect of the Beatles' work is not covered as a topic of detailed analysis, though the major musical compositions contained therein certainly are.

All of which brings us to a strictly musical realm where we may consider the elements of rhythm, harmony, counterpoint, melody, orchestration, and formal architecture, any of which might constitute the basis of a major study. In the case at hand it is rhythm and harmony which occupy our attention, though where other musical ingredients seem to play an influential part in determining the rhythmic and/or harmonic characteristics of a given work, they are discussed as well.

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[1] A complete listing of the celluloid output of the Beatles may be found in the Castleman and Podrazik discography. In addition to listing the films themselves the authors provide data on the producers, directors, distributors, writers, dates of production, and dates of release. See Harry Castleman and Walter J. Podrazik, All Together Now: the first complete Beatles discography, 1961-1975 (New York: Ballantine, 1975), pp. 317-21.

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Having defined the general subject boundaries a bit more clearly, it might be wise at this point to define the music itself. Because the Beatles grew up together, it is possible to speak of music which pre-dates their time of national and international recognition. Similarly, because the careers of the individual Beatles have extended beyond the date at which the group was legally terminated, it is also possible to extend a musical study well into the 1970's. For the purposes of this analysis, neither temporal extreme is considered. Rather, the music which serves as the basis of this discussion is the output recorded and released between 1964 and 1970. Nor is even this delineation as distinct as it might on the surface appear, for during the years above a great many duplicate recordings were made and marketed. In the early Beatle albums, for example, we find one set of records for the British market and another for the American market. Thus, in order to be absolutely clear about what music one is treating, it is necessary to list the albums which encompass the material in question. The titles below represent the majority of the music of the Beatles from 1964 to 1970. While not a total listing, they nonetheless provide a valid foundation for analysis and musical judgment.

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1. Introducing The Beatles. July 22, 1963. Vee-Jay. VJLP 1062

2. Meet The Beatles. Jan. 20, 1964. Capitol. ST 2047

3. The Beatles Second Album. Apr. 10, 1964. Capitol. ST 2080

4. A Hard Day's Night. June 26, 1964. United Artists. UAS. 3366A

5. Beatles '65. Dec. 15, 1964. Capitol. ST 2228

6. The Early Beatles. Mar. 22, 1965. Capitol. ST 2309

7. Beatles VI. June 14, 1965. Capitol. ST 2358

8. Help! Aug. 13, 1965. Parlophone. PCS 3071

9. Rubber Soul. Dec. 6, 1965. Parlophone. PCS 3075

10. Revolver. Aug. 8, 1966. Capitol. ST 2576

11. Sgt. Pepper's Lonely Hearts Club Band. June 2, 1967. Capitol. SMAS 2653

12. Magical Mystery Tour. Nov. 27, 1967. Capitol. SMAL 2835

13. The Beatles (White Album). Nov. 25, 1968. Apple. SWBO 101

14. Yellow Submarine. Jan. 13, 1969. Apple. SW 153

15. Abbey Road. Nov. 1, 1969. Apple. SO 383

16. Hey Jude. Feb. 26, 1970. Apple. SW 385

17. Let It Be. May 15, 1970. Apple. ARS 34001[1]

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[1]This list has been compiled from the information given in the following sources: Castleman and Podrazik, All Together Now, pp. 11-96 and Roy Carr and Tony Tyler, The Beatles: an illustrated record (New York: Harmony, 1975), pp. 118-21. Generally speaking, the Beatles recorded for subsidiaries of E.M.I. (Electronics and Music Incorporated). The London label for E.M.I. was Parlophone; the American label, Capitol. When the Beatles formed their own company, Apple, Capitol retained the rights of distribution. The Vee-Jay label is an American company which had leased the rights to many of the early Beatle songs. Upon the success of those songs in 1964, Capitol acquired the Vee-Jay lease and reissued the same material in several permutations. (See Carr and Tyler, The Beatles, p. 118.)

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Along with the recorded version of the Beatles' music, we find various printed editions as well. However, the books of this kind which have appeared on the market often conflict with one another and with the aural reality of the recorded sound. In the commercialization of Beatle songs, publishers altered the music to cater to a wide range of constituents. If a given edition, for example, was meant for the "beginner," keys would be changed, harmonies simplified, rhythms edited, etc., to render that particular issue more saleable. Such free adaptations of Beatle music make reliance on any printed edition a risky business. Moreover, none of the editions currently available contains the full score of those works which used strings, brass, or orchestra.[1] Instead, most of these publications are arrangements for voice and keyboard with guitar chords written above the keyboard part. As such, they bear only a superficial resemblance to the records. In fact, the arrangers--usually staff arrangers hired for the purpose by the publisher--more often than not made their piano-vocal reductions by ear from the original recordings.[2] The

---

[1]In a letter to this author (Los Angeles, 27 April 1977. Appended) George Martin, the Beatles' arranger, states that the scores were neither duplicated nor retained by him for his own library. They became the property of E.M.I. and were apparently either lost or discarded.

[2]Mark Phillips, Editor for Arrangements and Compositions at Warner Brothers Music Division, the publisher of the most complete edition of Beatle music currently available, states that in the absence of any printed scores, his staff arrangers were forced to work from their own transcriptions of the records. He also states that the same technique was used in those editions which were printed in London. Mark Phillips, Interview conducted by phone (New York: January 10, 1977, 12:45 p.m.).

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resultant editions are thus only as accurate as the transcription capabilities of the arrangers who did them. But such is the nature of composition in the rock idiom, and in analysing the music of any essentially improvised medium, one must accept a certain amount of risk. With that caution in mind, there are three printed editions which appear to be serviceable, and they are listed below.

1. Beatles/Abbey Road: matching music book. Miami Beach, Florida: Hansen, n.d. 80 p.

2. The Beatles Complete: for easy piano/easy organ. n.p.: Regency 2, n.d. 196 p.

3. Beatles Complete. New York: Warner Bros. Publications, 1976. 479 p.[1]

Thus far, the Beatles have been mentioned over and over as if their identity was a matter of universal agreement. In fact, it is not. Instead of referring only to the famous band of four, the term "Beatles" will represent a general phenomenon

---

[1]When the Beatles' own company, Apple Corp. Ltd., was dissolved, the rights to most of their songs were purchased by the ATV Group, a multi-national corporation headed in London by Sir Lew Grade and in Hollywood by Sam Trust. The purchase, however, did not include the rights to certain songs, and, therefore, when ATV awarded Warner Bros. a lease to print an edition of all of the Beatles' works, omissions had to be made. A phone interview with Kevin Costello, Productions Assistant for Warner Bros. Publications (New York: August 16, 1977, 10:45 a.m.), confirmed the fact that the title of the Warner Bros. edition is somewhat inaccurate. Costello stated that many of the songs composed by George Harrison ("Here Comes The Sun," "Something" etc.) and Ringo Starr ("Octopus's Garden" etc.) were not part of the ATV purchase and hence could not be published by Warner Bros. However among the three editions listed above almost all of the songs in the output being considered are accounted for, though none of the editions gives the name(s) of its arranger(s). A complete account of the ATV purchase may be found in the Peter McCabe and Robert D. Schonfeld book, Apple to the Core (New York: Pocket Books, 1972). pp. 142-63.

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of six individuals and a musical phenomenon of five. Best known are the front-line performer/composers, John Lennon, Paul McCartney, George Harrison, and Richard Starkey (Ringo Starr). But in the wings, during the years under consideration, were two men whose catalytic effects were indispensable to the musical development and commercial marketing of the others. They were Brian Epstein, the Beatles' manager, and George Martin, their arranger. Indeed, without the efforts of these two, there probably would have been no group at all.

Finally, our investigation unfolds in two parts, the first of which develops a vocabulary useful for the explanation of rhythm and harmony in popular music, while the second applies that vocabulary to an analysis and evaluation of the Beatles.

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PART I

Toward A Clarification Of Terms

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CHAPTER I

A TERMINOLOGY OF RHYTHM

"Rock," "jazz," "rhythm-and-blues," "country-and-western," "rock-and-roll," "soul," "swing," "be-bop," "gospel," "folk"--the names are used with an imprecise abandon throughout the musical world. Even the terms "popular" and "classical" have a variety of definitions depending upon who is using them and for what purposes, and people in the very vanguard of the record industry have trouble pinpointing the categories into which their products fit. When asked to describe the kind of music played on their radio programs, for example, a group of disc jockeys came up with the words "standards," "jazz," "blues," "big band," "top 40," "country-and-western," "gospel," and "classical," though no one of them could offer the defining characteristics which made any of their terms unique.[1]

Sometimes such phrases are meant to provide a geographical flavor ("New Orleans jazz," "Dixieland," "Motown rock," "country-and-western blues"), sometimes an ethnic background ("Black blues," "hillbilly"),

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[1]George Arlan Booker, "The Disc Jockey and His Impact on Teenage Musical Taste..." (Ph.D. dissertation, Florida State University, 1968), p. 43.

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sometimes a general style of performance ("ragtime," "rock-and-roll," "swing"). But rarely, if ever, are the musical elements which give each term its special aural identity defined with any precision, and thus many discussions are condemned to be vague and unproductive. Rather than analyzing, comparing, or contrasting various pieces of music, they can only describe in very subjective terms the feelings which those pieces evoke.

In contrast to this state of affairs, a set of definitions will be offered here, not as a series of authoritative dicta but as working tools whose use will provide a commonality of understanding and a means for productive discourse. Against these definitions any composition may then be measured so that points of congruence and difference can be seen.

Since the focus of our subject in this chapter is rhythm, the terms below will try to build a precise language for understanding what makes the rhythms of "rock" and "jazz" unique, for it is into these genres that the music of the Beatles is most often placed. To do this, it will first be necessary to offer a set of definitions for the fundamental elements which underlie all rhythmic styles, the most basic of which is the concept of pulse.

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Pulse and tempo

That there is a great degree of non-uniformity in discussions of rhythm is attested to by Paul Creston in the introduction to his text.[1] From Plato to Grove's Dictionary, dozens of concepts are offered, many of them in direct opposition to one another. However, most of the authors consulted in this area agreed on the meaning of the term "pulse." To use a particularly clear definition, "a pulse is one of a series of regularly recurring, precisely equivalent stimuli."[2]

In the terminology of the jazz musician, but occurring at times in the academic world as well, the word "beat" is often synonymous with "pulse." Peter Phillips, for example, defines the concept of temporal regularity by saying that "beats are regular pulsations which mark off, or measure, musical time."[3] But whatever actual word is used, the point is that underlying the flow of music, one may (and most often does) find a uniform subdivision, and it is from this uniformity that we can "disturb the basic pattern with added spices," to use the words of Curt Sachs.[4]

---

[1]Paul Creston, Principles of Rhythm (New York: Franco Columbo, 1964), iv ff.

[2]Grosvenor W. Cooper and Leonard B. Meyer, The Rhythmic Structure of Music (Chicago: University of Chicago Press, 1960), p. 3.

[3]Peter Phillips, The Rhythm Book: studies in rhythmic reading and principles (New York: Associated Music Publishers, 1971), p. 20.

[4]Curt Sachs, The Wellsprings of Music (The Hague: Martinus Nijhoff, 1962), p. 114.

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The visible notation of pulses need not, of course, be present in a given work at a given moment. When extremely complex patterns are unfolding, the underlying pulse may not occur in any of the parts. The fact that it is not written, however, does not mean that it is not there in the feelings of the performer and listener. Like the tick of a clock now too far off to be heard or the heartbeat removed from the probings of a stethoscope, the musical pulse, once established, lives on in the subjective consciousness until, aurally again, it is altered or ended.

As there is general agreement about the concept of pulse, there is also general agreement that the speed at which the pulse travels is called "tempo."[1] Tempo, as well as meter signature, allows one to identify the note value associated with the pulse. At a tempo of andante, for example, one might feel the eighth note as the pulse in a measure of 6/8 time, yet in the very same meter it will be the dotted quarter which will appear as the pulse when the tempo is increased to allegro. This concept will become most important in the categorization of meters, and it is to that topic that we now turn.

The concept of meter

There is considerably less agreement among musicians on the subject of meter and metrical characteristics, but

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[1]Creston dislikes the word "tempo" because it is often used with imprecision. Instead, he prefers the term "pace." Creston, Principles, p. 27.

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most concur that meter is a measurement between pulses which are accented. Some definitions insist that those accents always be at regular intervals,[1] while others are more flexible about the matter of regularity.[2] These differences are compounded by the various names used to describe the metric families. Cooper, for example, uses the terms "duple," "triple," "quadruple," "quintuple," etc. to describe meters which have two, three, four, and five pulses between accents,[3] while Fox Strangways avoids the use of the word "quadruple" altogether. Rather, he places groupings of four in the "duple" camp.[4]

Because there is this variety of thought, the following general definition of meter will be offered here and matters of metric nomenclature left for a bit later on. For our purposes, meter will be the phenomenon produced when a series of pulses is organized into groups or measures by the placement of an accent on any given pulse.

The concept of rhythm

Music involves the organization of sound (and its absence, silence) in time, and it is time which the artist molds primarily. Time is the dimension, sound the

---

[1]Phillips, The Rhythm Book, p. 21.

[2]Cooper and Meyer, Rhythmic Structure, p. 4.

[3]Grosvenor Cooper, Article on "meter" in the Harvard Dictionary of Music, 2nd revised ed., ed. Willi Apel (Cambridge, Mass.: Belknap Press, 1969), p. 523. (See p. 24).

[4]A.H. Fox Strangways, Article on "time" in Grove's Dictionary, 5th ed., ed. Eric Blom (New York: St. Martin's Press, 1954), vol. 8, p. 471.

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means of expression. For this reason, every event in a musical composition has a temporal aspect, and such elements have traditionally been grouped under the heading "rhythm." For the purpose of the discussion here, however, this term is too general. It will be replaced by the phrase "temporal characteristics," or "durational elements," and the word "rhythm" will stand for a more particular concept, that of the immediate foreground of the music at hand.

In this light, rhythm may be defined as the temporal pattern formed by the succession of sounds (and silences) as they occur in a given work; in other words, the actual audible flow of notes and rests. Because the traditional use of the term is so ingrained, however, it will be our policy hereafter to refer to such patterns as "foreground rhythms," just to keep things from becoming confusing.

To illustrate the concepts above, we may consider the following example. If we think of the Star Spangled Banner, we may hear internally all three elements of pulse, meter, and foreground rhythm, the last occurring against the background of the first two. To be more specific, the "inner ear" can project the foreground rhythm of dotted eighth and sixteenth (anacrusis) followed by three quarter notes and one half note, all grouped together in a meter of three pulses per measure where the quarter note represents the pulse travelling

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at a moderate tempo.

Once the basic durational elements, pulse, tempo, meter, and foreground rhythm, are understood, it is possible to investigate the more intricate properties of each, beginning with those of pulse.

Primary and secondary subdivisions of the pulse

Any pulse can be divided into smaller, uniform components. We shall call these "primary and secondary subdivisions," and we shall agree that in notation, they will receive the next smallest values in the hierarchical chain of whole note, half, quarter, etc. For example, if the pulse is represented by a quarter note or dotted quarter note, its primary subdivision will be represented by the eighth note, its secondary subdivision by the sixteenth note etc.

In traditional theoretical language, pulses are commonly described with the names "simple" and "compound" in order to indicate how many primary subdivisions each pulse contains. But while the terms "simple" and "compound" are universally accepted, their precise meanings vary from source to source. Phillips, for example, states that "a simple

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beat is that which divides naturally into two equal parts"[1] while "the compound beat divides naturally into three equal parts."[2] On the other hand, Cooper uses the two terms not to describe pulses but meters, and his descriptions are not at all similar to those above. While he agrees that a "simple" property indicates a division of two, he goes on to state that compound meters are merely "simple meters multiplied by three."[3] For the purposes of analyzing rock and jazz, Cooper's terms are unusable and Phillips's a bit general. The following are offered in their stead.

A simple pulse is one in which primary and secondary subdivisions normally occur on the order of 2^n per beat; a compound pulse, one in which the subdivisions normally occur on the order of 3^n per beat (where n = any whole integer ≥ 0).

In the most basic illustration of these definitions (when one considers n = 1), the simple pulse will have 2^1 (or 2) primary subdivisions while the compound pulse will contain 3^1 (or 3) primary subdivisions. It can now be seen that every compound pulse must be notated with a dotted note value. If there are, for example, three quarter note subdivisions per pulse, the pulse is represented by the dotted half note, etc.

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[1]Phillips, The Rhythm Book, p. 46.

[2]Phillips, The Rhythm Book, p. 100.

[3]Cooper, Article on "meter" in Harvard Dictionary, p. 523.

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In the overwhelming majority of cases, simple subdivisions rarely occur with $n > 6$ (i.e. with a pulse divided into more than 2, 4, 8, 16, 32 or 64 parts), and compound subdivisions rarely occur with $n > 1$ (i.e. with a pulse divided into more than 3 parts). This is particularly true of the music of the Beatles, as we shall see.

Finally, in compound time, for all practical purposes and especially in the music we are viewing, secondary subdivisions are simple. Let us consider the case of the pulse equal to a dotted quarter note. In this event, the primary subdivision will contain three eighth notes and each eighth will normally be subdivided into two (not three) sixteenths.

We may summarize as follows:

1. Simple pulses are those which contain primary subdivisions of 2^n per pulse where $n = 1$.
2. Compound pulses are those which contain primary subdivisions of 3^n per pulse where $n = 1$.
3. Secondary subdivisions of simple pulses are those which contain 2^n parts per pulse where $1 < n < 6$ (in all practical cases).
4. Secondary subdivisions of compound pulses are normally simple in nature, exhibiting the characterisitic of 2^n parts per subdivision.

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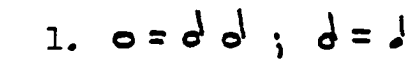
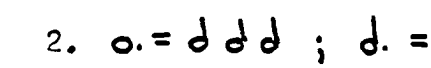
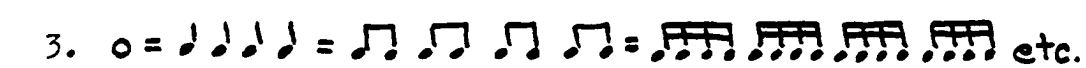
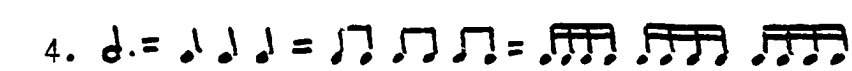
Visually, these concepts may be represented by the following examples.

1. 

2. 

3. 

4. 

Metric groupings of commonly used patterns

Just as pulses may be grouped into families of like characteristics, meters may be organized into families which show how many pulses exist between accents. For the most part, the distance between accented pulses corresponds to the musical measure, though with changing or alternating meters, metric patterns may be both smaller or larger than the measure. Leaving this point for later discussion, however, we may assume for convenience here that the meter (grouping of pulses) and the measure are of the same duration.

In order to remain consistent with both accepted terminology and the mathematical expressions used above, we may group the most commonly found meters into the families "duple" and "triple," defining each as follows:

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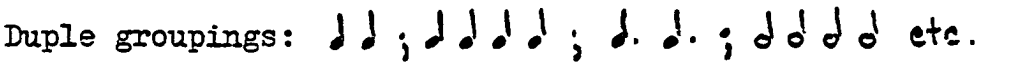
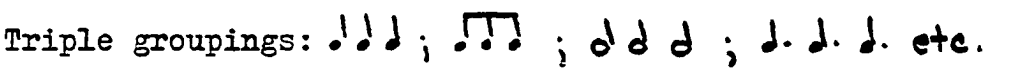
1. Duple meter is that which contains 2^n pulses per measure or accent group (where $0 < n < 4$ in all practical cases).

2. Triple meter is that which contains 3^n pulses per measure or accent group (where $0 < n < 2$ in all practical cases).

Visually, these concepts may be represented as follows:

1. Duple groupings: 

2. Triple groupings: 

The synthesis of pulse and meter in commonly used patterns

It is now possible to see how pulse and meter are combined in various ways to produce the patterns which are represented by the most frequently used meter signatures. The combinations simple-duple, simple-triple, compound-duple, and compound-triple form the categories into which most common meter signatures may fall. Before defining these categories, however, it should be understood that the numerical terms of a meter signature are generally, but not always, reflective of both the pulse and meter characteristics of the patterns they represent. A signature of 2/4, for example, reflects a duple meter (the numerical term "2") in which the quarter note (the numerical term "4") represents the pulse and in which the subdivision is normally simple. The signature 6/8 is less clear. It

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does tell us that a given measure contains the equivalent of 6 eighth notes, but it is only by usage that we understand that the pulse is normally the dotted quarter (divided in compound fashion). More of this will be discussed below. For now, the definition of the categories above are in order.

1. A simple-duple signature is that which contains 2^n pulses per measure or accent group where each pulse is normally subdivided into 2^n parts.
2. A simple-triple signature is that which contains 3^n pulses per measure or accent group where each pulse is normally subdivided into 2^n parts.
3. A compound-duple signature is that which contains 2^n pulses per measure or accent group where each pulse is normally subdivided into 3^n parts.
4. A compound-triple signature is that which contains 3^n pulses per measure or accent group where each pulse is normally subdivided into 3^n parts.

Fox Strangways represents these metric categories in a chart containing both commonly used and rarely used signatures.[1] A modification of his chart provides a visualization of the concepts above.

	Duple Meter (2^n pulses per measure)			Triple Meter (3^n pulses per measure)			
Simple Subdivision (2^n parts per pulse)	2 2	2 4	2 8	3 2	3 4	3 8	3 16
	4 2	4 4	4 8				
Compound Subdivision (3^n parts per pulse)	6 2	6 4	6 8	9 2	9 4	9 8	9 16
		12 4	12 8				

[1] Fox Strangways, Article on "time," Grove's, v. 8, p. 471.

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Changing meters and unusual signatures

Just as it is possible to have meters with 2^n or 3^n pulses per measure, it is possible to have meters with 5^n or 7^n pulses. These would be described with the terms "quintuple" or "septuple" and could exist with simple or compound subdivision. A signature of 5/4, for example, would be aptly called "simple-quintuple" while one of 15/8 might be described as "compound-quintuple." Indeed some theorists do exactly that.[1]

However, a closer investigation of the music written with such signatures may reveal a somewhat different point of view. It can be postulated that the unusual meter is not an entity unto itself but rather a composite formed by the alternation of duple and triple patterns. A 5/4 signature, for example, may be viewed as the consistent composite of 2/4 plus 3/4 (or 3/4 plus 2/4). Similarly, 15/8 may be seen as the alternation of 6/8 with 9/8.

When unusual meters (e.g., five and seven) contain internal accents, they are, in effect, changing meters. However, where unusual meters seem to be self-contained entities with no secondary accents (i.e. where the performance of, say, 5/4 reveals no divisions of 2 and 3), then Strangways' terms "quintuple," "septuple," etc. may

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[1]Fox Strangways, Article on "time," Grove's, v. 8, p. 471.

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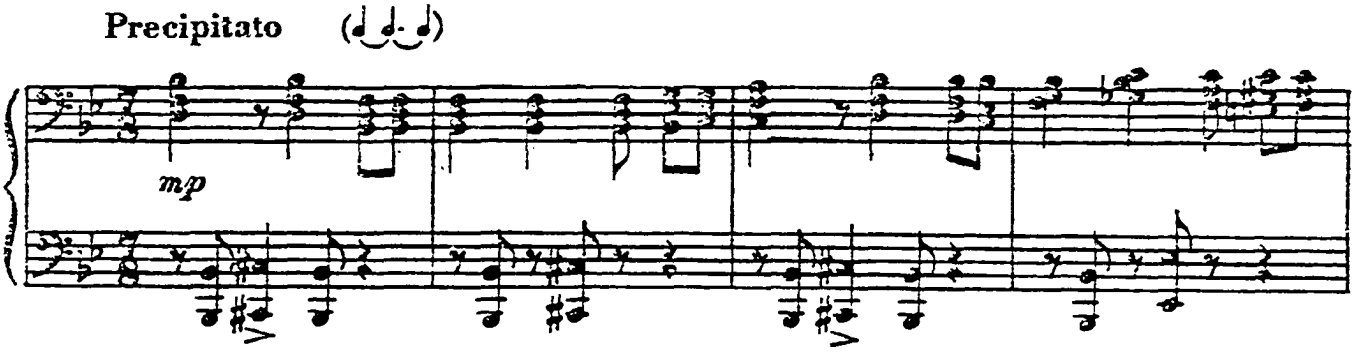
be used.

It must be said in this regard that usually the composer (or editor) is careful to indicate the composite nature of unusual meters either in the meter signature itself or in a note to the performer. Some examples from the standard literature of "classical" and "jazz" music will illustrate the point.

Ex. 1. Prokofieff Piano Sonata No. 7, Op. 83, 3rd movement, Precipitato, p. 24, m. 1-4 (ed. Philipp, New York: International Music Co., 1950).

In the music above, while the meter signature indicates only the information "simple-septuple," the parenthetical expression clearly shows a changing meter of 2 + 3 + 2. Not only the expression but the music itself reveals this through the use of the accent marks in the left hand and by the manner in which the notes are beamed together. It is significant that in measures 2 and 4, the last three eighth note chords of the right

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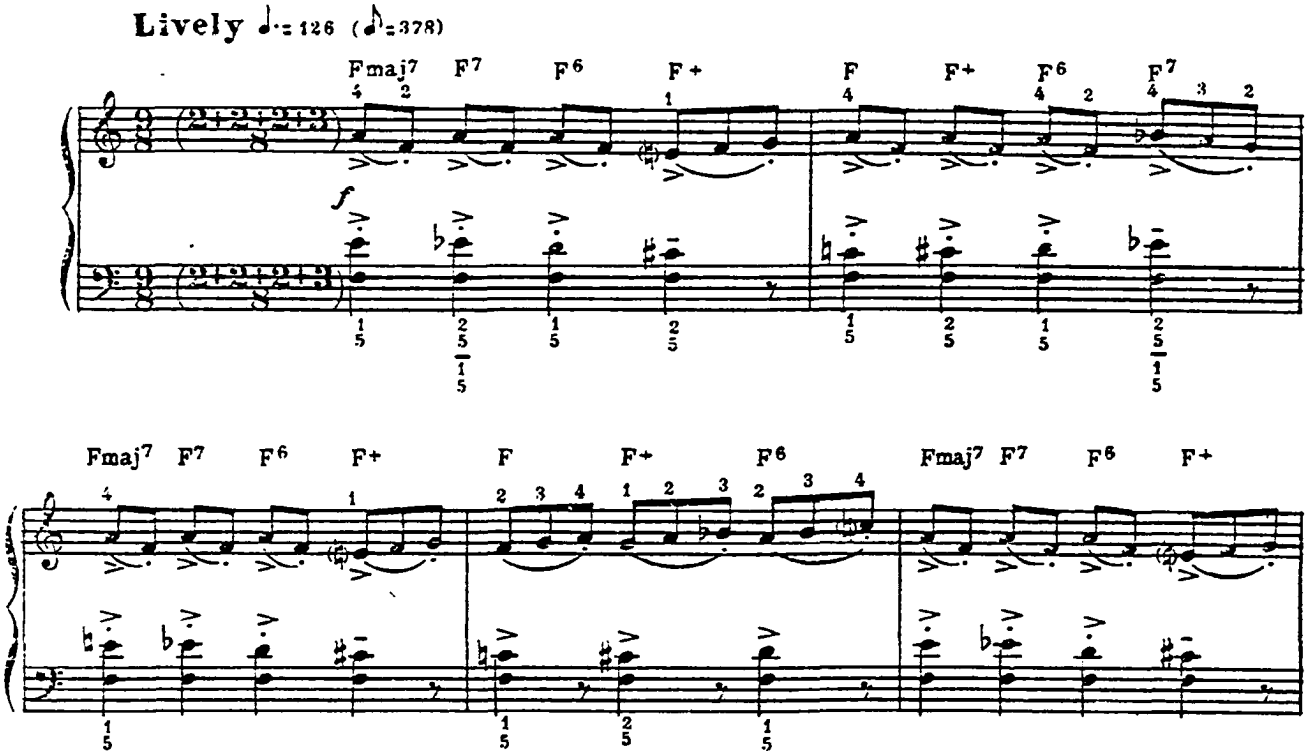
hand are not beamed together, for if they were, the performer's eye would see the pattern 2 + 2 + 3 instead of the 2 + 3 + 2 indicated.

Ex. 2. Brubeck, "Blue Rondo A La Turk," m. 1-5 in Time Out and Time Further Out (San Francisco: Derry Music Co., 1962), p. 3.

Dave Brubeck's "Blue Rondo "[1] contains both the

[1]The example above is Brubeck's own transcription of the theme and improvisations of the "Blue Rondo" contained in his album Time Out (Columbia CL 1397, 1960); side 1, band 1. The entire composition is performed by the Dave Brubeck Quartet with Brubeck on piano, the late Paul Desmond on alto sax, Joe Morello on drums, and Eugene Wright on bass.

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usual meter signature and the changing signature (Ex. 2 above). While Prokofiev maintains the regularity of each measure, Brubeck varies it, organizing the first three measures into the pattern 2 + 2 + 2 + 3, and the next measure into the more traditional 3 + 3 + 3. Brubeck's meter signature, 9/8 (2 + 2 + 2 + 3/8), alerts the performer to the specific nature of the pattern.

It is because music of the kind we are studying exhibits traits like the ones in the "Blue Rondo" that the definition of meter developed above is particularly useful. By not insisting that meter and measure be exact temporal equivalents, One may more easily grasp metric patterns which are both smaller and larger than the measure. In the case of the Brubeck, the duple and triple alternations of the 2 + 2 + 2 + 3 pattern are smaller than the measure, while the overall phrase extends for four measures.

The explicit meter signature is not the only way in which the composer may reveal a complex metric pattern. Consider the example below from Leonard Bernstein's Chichester Psalm III.

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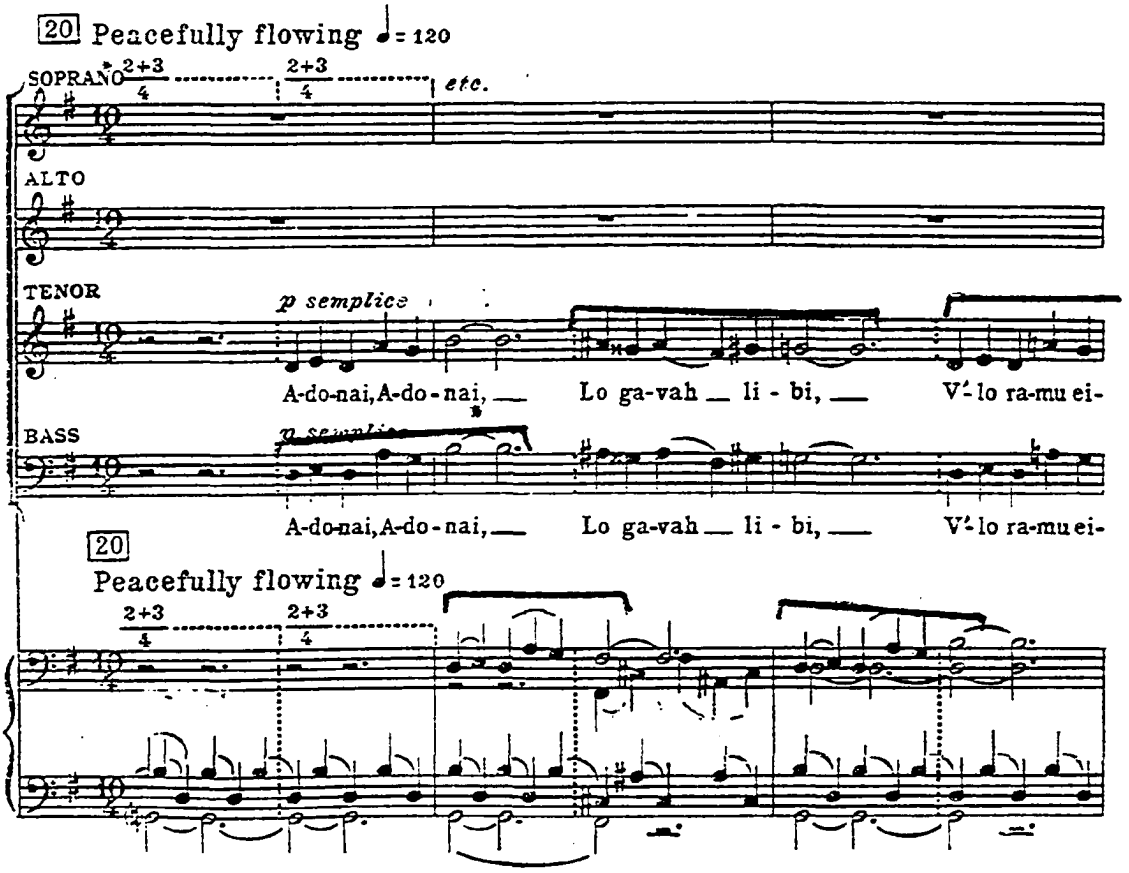
Ex. 3. Bernstein, "Chichester Psalm III," m. 20-23 (New York: Amberson Enterprises, Inc., 1965) p. 36.



*This 10/4 should be conducted in the *shape* of a divided 4 beat, adding an extra inner beat on 2 and 4 (1 + 2 ++, 3 + 4 ++).

In addition to the initial meter signature of 10/4 and the indication of a changing meter of 2 + 3/4 (appearing twice in each measure), Bernstein also divides the measure with a dotted bar line. He even offers conducting advice below the printed score. The rhythmic complexity of the excerpt is increased by the accompaniment which superimposes a pattern of 2 + 2 + 2 + 2 + 2/4 in the piano part against the 2 + 3/4 - 2 + 3/4 of the voices. To

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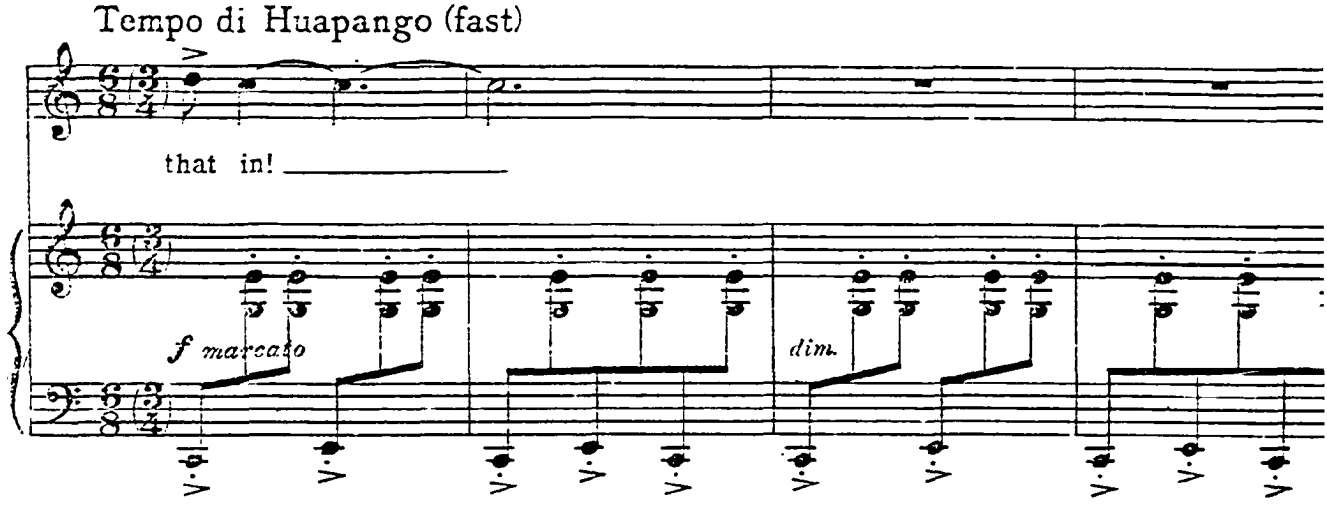
this is added the further dimension of an overlapping phrase, where the vocal pattern extends from the middle of one measure to the middle of another while the keyboard pattern extends from the beginning of one measure to the beginning of another (see brackets in Ex. 3). In the face of all this rhythmic activity, to describe the meter only as one of "unusual characteristics" and indicate the signature only as 10/4 would not be sufficient communication between composer and performer. The concept of the changing meter is clearly called for and aptly notated by Bernstein.

A metric pattern which extends beyond the confines of the measure may be seen in another Bernstein work, the chorus of the song "America" from West Side Story (Ex. 4 below).

Ex. 4. Bernstein, "America" from West Side Story, vocal score, p. 75, m. 1-4 (New York: G. Schirmer, Inc., 1957).



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Here the pattern is two measures long with the signature alternating between 6/8 and 3/4. Once again, not only is the meter signature explicit but the accent marks and beamed groupings indicate the nature of the pattern as well. This example is also useful in illustrating the inaccuracy of Cooper's statement that a compound meter is a simple one multiplied by three. Both 6/8 and 3/4 contain the equivalent of 6 eighth notes (or 2 eighth notes multiplied by three). But it is the grouping of those eighth notes (3 + 3 as opposed to 2 + 2 + 2) which yields the distinguishing characteristic of compound subdivision, and the difference between compound-duple and simple-triple meter is precisely Bernstein's musical point in this excerpt.

Hemiola

The excerpt from "America" suggests another durational term, hemiola. Here there is general agreement among sources as to the meaning of the word. It is the inclusion of three stresses where normally there were two. Phillips states that the term comes from the Greek meaning "half again as much,"[1] while the Harvard Dictionary says that it implies a ratio of 3:2[2]. Example 5 below from Brahms's Symphony No. 2 is a good illustration of the rhythmic hemiola.

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[1]Phillips, The Rhythm Book, p. 127.

[2]Harvard Dictionary, p. 382.

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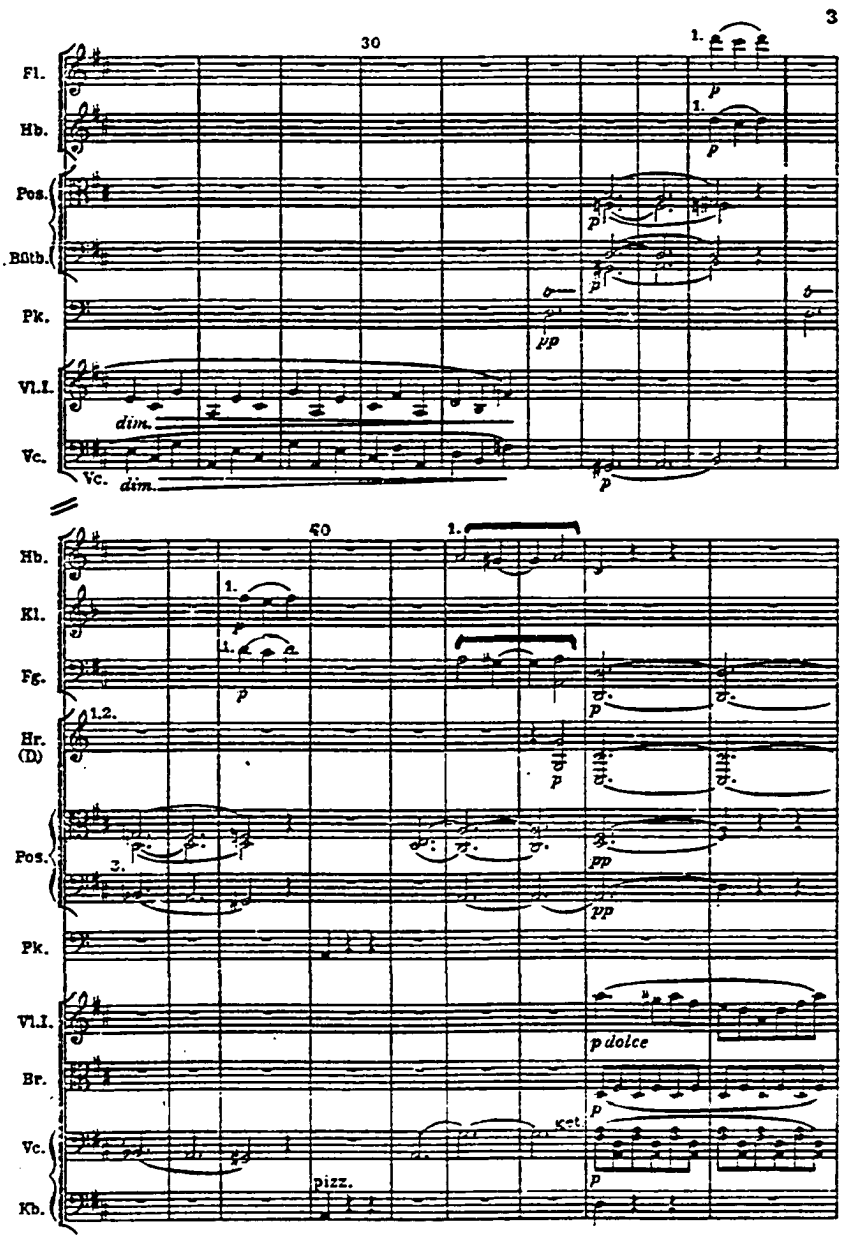
Ex. 5. Brahms, Symphony No. 2 in D major, 1st movement, Allegro non troppo, m. 27-45 (Zurich: Edition Eulenberg, n.d.), p. 3.



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The hemiola occurs in the oboe and bassoon parts in m. 42-43. At this point, having established a triple meter in which the dotted half note represents a full measure, Brahms juxtaposes the two dotted half notes which cover the full value of both measures in the trombone and 'cello with the three half notes (written half, quarter-tied-to-quarter, half) in the oboe and bassoon.

It might be argued that the "America" excerpt of Bernstein also employs the hemiola in that it replaces the two dotted quarter notes of one measure with the three quarter notes of another. Technically this is correct, but musically or aesthetically it is inaccurate. In the case of the Brahms, the hemiola is used only once and thus stands as the rhythmic exception to the metric rule of 3/4. In the Bernstein, the technique is used in every two-measure span and thus becomes the rule rather than the exception. The frequency of use of many rhythmic elements plays a great part in understanding their function, for many effects are possible only when a normal pattern is broken after a period of prolonged use. The next topic is a case in point.

Subdivision substitutions

In the definitions of simple and compound subdivision above, the word "normally" appears stressed by an underline. This has been done because it is very possible to have a momentary change of subdivision from one of simple to one

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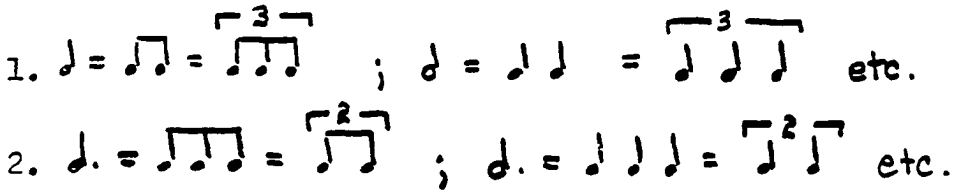
of compound nature (or vice versa). In such an event, the new subdivision is substituted for the old. In simple time such a substitution is called a "triplet," in compound time, a "duplet." The following definitions provide more exact language.

1. A triplet occurs when a compound subdivision is substituted for one of a normally simple nature.
2. A duplet occurs when a simple subdivision is substituted for one of a normally compound nature.

Visually, these concepts may be represented as follows:



The duplet and triplet are by no means the only substitutions of pulse subdivisions possible. The "quintuplet" substitutes five for a normally simple subdivision; the "sextuplet," six; the "septuplet," seven, etc. Many times these substitutions arise as the result of a turn or some other embellishing melodic pattern, and in performance they are not always treated with exactitude. However, they all have in common the principle of using an unusual subdivision of the pulse in place of the one established.

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Syncopation

Just as we may alter the durational flow from the expected to the unexpected with the substitution of a pulse subdivision, we may also do so by placing an accent where the meter signature does not indicate one. Such accents are usually found under the heading "syncopations," and while the specific definition of the term varies widely, all of the sources consulted agreed that it involves the occurrence of a stress where it is not usually present.

Just as important as the concept of unusual accent in understanding syncopation is the awareness of what an accent is and what musical factors may conspire to produce one. In this regard, Cooper and Meyer are particularly useful. They state that in order for a tone to appear accented it must be set off from others of a series. "An accent, then, is a stimulus (in a series of stimuli) which is marked for consciousness in some way."[1]

Such "marking" may occur in a variety or ways: 1) by the use of an accent sign or SFZ or Sub. P dynamic indication, 2) by the length of a note, especially as it might be elongated with a dot or tie or set off with a rest, 3) by conspicuousness of pitch (i.e. either far higher or lower than the pitches around it), 4) by conspicuousness of tone color in orchestration. In the majority of cases,

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[1]Cooper and Meyer, Rhythmic Structure, p. 7-8.

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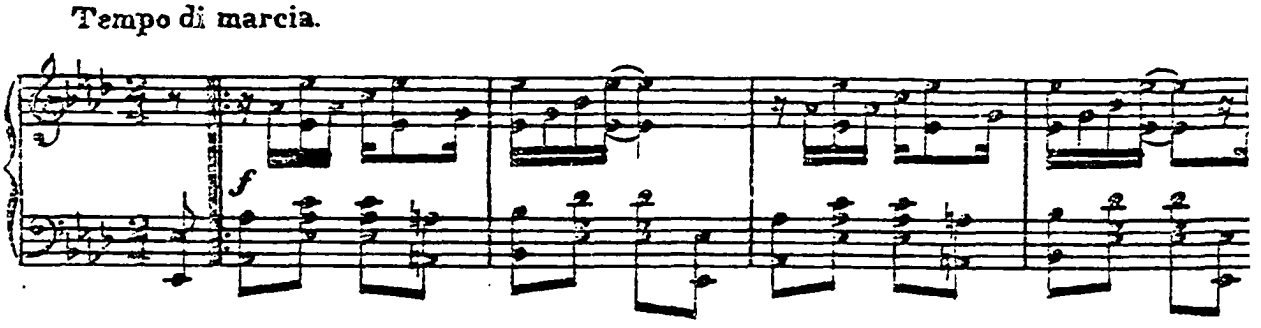
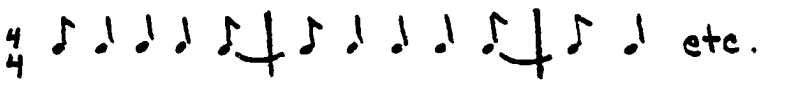
however, it is by durational rather than dynamic, tonal, or orchestrational means that accents of syncopation are produced. The following piano rag by Scott Joplin serves as an illustration.

Ex. 6. Joplin, "Maple Leaf Rag," m. 1-4 in The Best of Scott Joplin (New York: Hansen, 1973), p. 6.



The syncopations here all occur in the right hand (m. 1 and 3 on the eighth note octave e^{b1}-e^{b2} and m. 2 and 4 on the tied octave e^{b1}-e^{b2}). In each instance it is not only the duration of the octaves which provides the syncopation but the fact that they occur between the beats of a regular left hand rhythm. This point is fundamental to the understanding of syncopations, particularly as they are used in rock and jazz music. Any continually displaced accent (see below) will lose its



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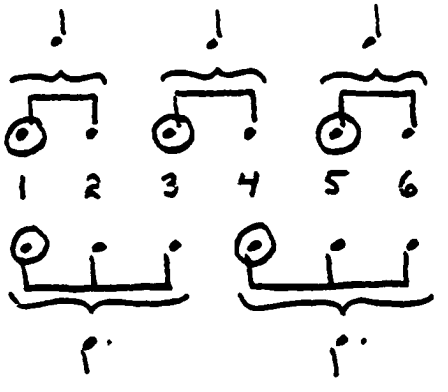
meaning as a syncopation unless it has, either occasionally or constantly, the regular accent as a point of reference.

Simultaneous meters

Just as it is possible to change from one meter to another, it is also possible to employ more than one meter at any given time. Such simultaneous meters, as we shall call them, are rarely used in the music under investigation, but the by-product of one simultaneous set forms the basis of the standard 3/4 jazz and rock drum pattern. To understand this, it will be necessary to investigate some of the more common simultaneous metric patterns.

Let us imagine a fundamental[1] duple meter of two projected against a triple meter of three. The synchronization of both meters will be dependent upon aligning the accents which occur when each pulse is divided by the least common denominator of both (in this case, 6). Assuming that we use the note values quarter and eighth, we can visually represent "three-against-two" as follows:



fundamental meter

[1]The fundamental meter is the meter already established.

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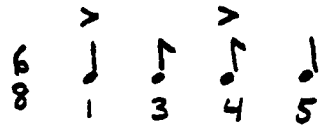
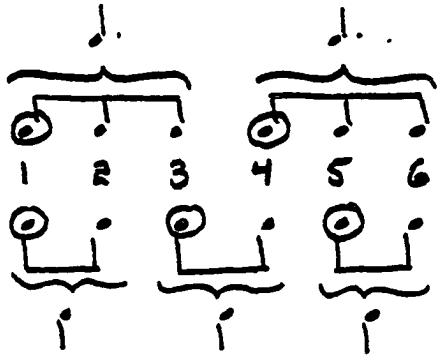
The circled subdivisions (1, 3, 4, and 5) will each be sounded as the simultaneous meters unfold, and the synchronization of the resultant rhythm can be represented

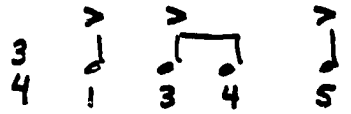


It must be noted that since the triple meter is being superimposed upon the duple, it is the duple which receives the predominant stresses (on subdivisions 1 and 4). Consider the outcome if, instead of "three-against-two," we project the simultaneity "two-against-three."

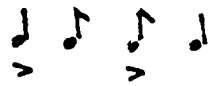


fundamental meter

Here the synchronization will be



The predominant stresses occur now on subdivisions 1, 3, and 5, and the feeling of the simultaneity is quite different.

If one uses a linguistic analogy, the feeling of three-against-two might be projected by the phrase "off to battle" ()

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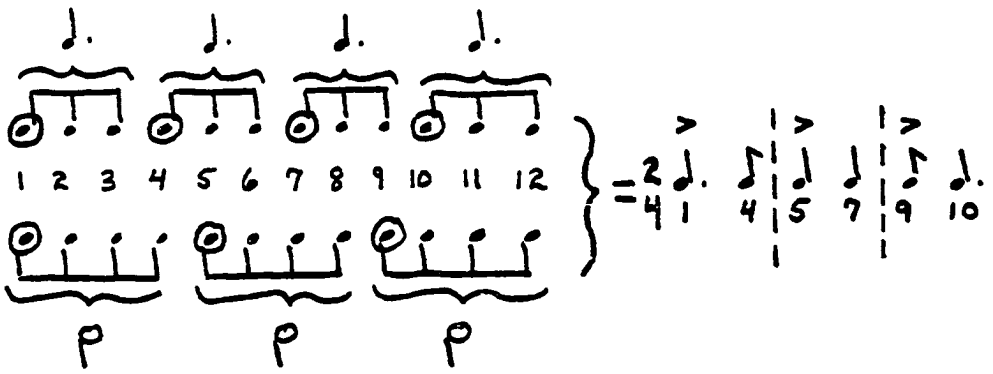
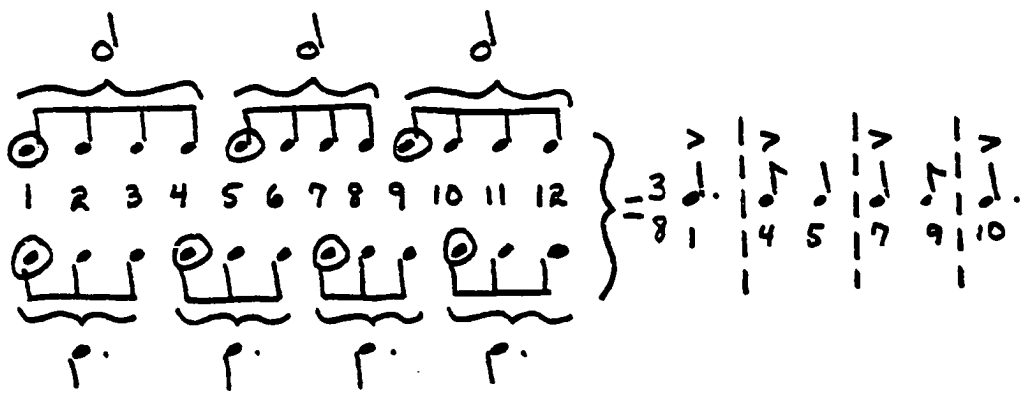
while the feeling of two-against-three might be projected by the phrase "off to the war" (♩ ♪♪ ♩). Each phrase has four syllables and a rhythm which can be represented in quarter and eighth note values. But it is the stress of the phrase which determines whether the basic pulsation is two or three.

The synchronization of any two meters can be projected in a similar fashion. Below are the examples "four-against-three" and "three-against-four," respectively.



fundamental meter



fundamental meter

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Hierarchies of rhythmic structure

Just as Schenker develops the theory of architectonic levels in tonal organization, Cooper and Meyer develop a theory of rhythmic hierarchies which will be of use from time to time in the analyses of Part II. The authors describe their premise in the following way:

> As a piece of music unfolds, its rhythmic structure is perceived not as a series of discrete independent units strung together in a mechanical additive way, but as an organic process in which smaller rhythmic motives, while possessing a shape and structure of their own, also function as integral parts of a larger rhythmic organization.[1]

The organic elements which serve as the bases of the various hierarchies are the poetic feet iamb (u-),[2] anapest (uu-), trochee (-u), dactyl (-uu), and amphibrach (u-u). On the immediate foreground rhythmic level, and then on successive hierarchies, these elements appear so as to present a unity among the levels.[3]

---

[1] Cooper and Meyer, Rhythmic Structure, p. 2.

[2] "u" indicates unstressed material; "-" indicates stressed material.

[3] Critical discussions of Cooper and Meyer may be found in the following: Peter Westergaard, "Some Problems in Rhythmic Theory and Analysis," in Perspectives of New Music, Fall 1962, pp. 180-91; and Arthur J. Komar, Theory of suspensions: a study of metrical and pitch relations in tonal music. (Princeton, N.J.: Princeton University Press, 1971).

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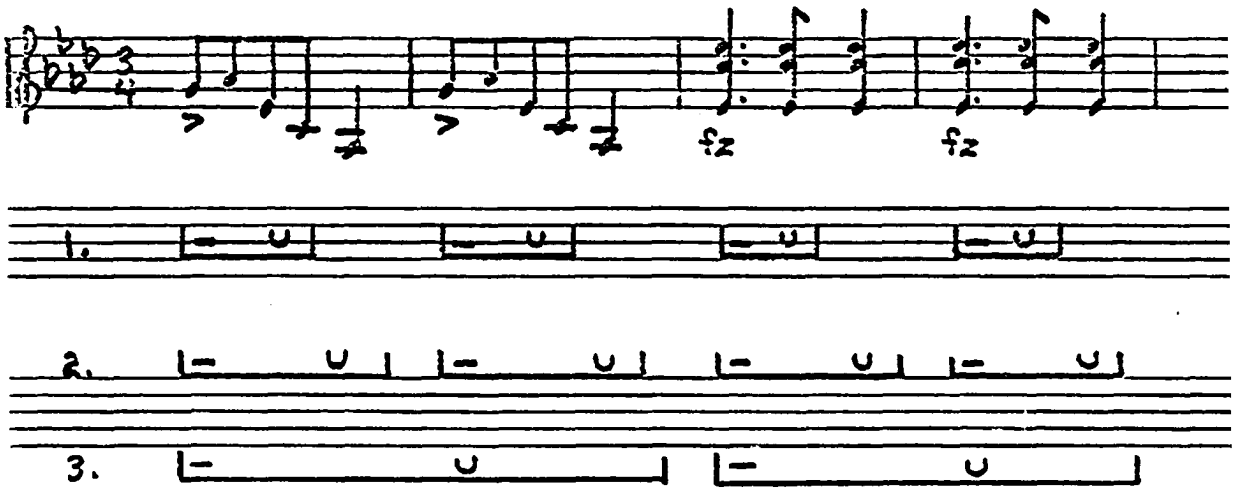
One can continue to see this unity through larger and larger spans of time, ultimately linking the most microcosmic foreground element to the most macrocosmic structure.

The authors offer as an example of their analytic principles and technique the following excerpt from the Wanderer Fantasy of Franz Schubert.

Ex. 7. Schubert. Excerpt from Wanderer Fantasy as quoted in Cooper and Meyer, Rhythmic Structure, p. 42.

Using the trochaic foot, the authors conclude that the pattern generated on the foreground rhythmic level by the accent and fz marks is echoed on the more background level of the measure and two-measure span. It might also be possible, at a fourth analytic level, to continue to project the trochee so that m. 1-2 would represent the stressed part of the foot while m. 3-4 would represent the unstressed. Indeed, it is the position of the authors that in compositions of extreme organic unity, the entirety of the

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work will express the smallest foreground element. They attempt to show just this with complete analyses of the Chopin Prelude in E-flat Opus 24 and the Beethoven Symphony No. 8 first movement. For our purposes here such analyses are not needed. As long as the concept and technique of hierarchical rhythmic investigation is understood, we may move on in our clarification of terminology.

The trap set

Before defining the rhythmic elements specific to rock and jazz, it will be useful to describe briefly the nature of the percussion instrument which usually plays them. Actually it is not one instrument at all, but rather a collection of skin-head drums and metallic cymbals combined in what has come to be called a "trap set."[1] The "skin" parts of the basic set include a bass drum, a snare drum, a "riding" or "attached" tom-tom, and a "standing" or "floor" tom-tom. The cymbal components of a basic trap set consist of a "hi-hat," a "ride" cymbal, and a "crash" cymbal.

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[1]The term is universally used among the various sources which deal with rock and jazz drumming. In the James Blades book Percussion Instruments and Their History (New York: Praeger, 1970), pp. 460-61, the words "trap drummer" are used to denote those percussionists who play in the "popular" idioms. E.A. Bryce of Australia prefers the term "drum kit" in his book, The Rhythm of Sound (Sydney: McGraw-Hill, 1969), passim. As far as the research here could determine, the origin of the terms "trap set" and "trap drummer" is unknown.

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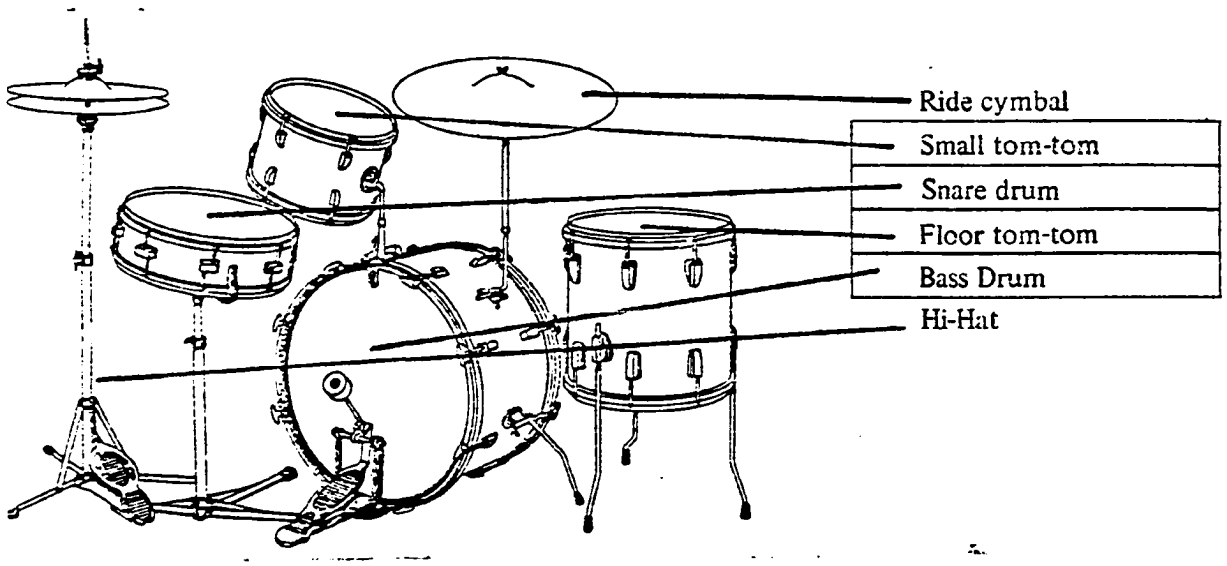
The following illustration shows the basic trap set as it would appear arranged for a right-handed drummer.[1]



Note that the separate crash cymbal is not included. This is by no means unusual. Manufacturers frequently make one cymbal, a so-called "ride-crash" cymbal, which has the capability of producing the soft timbre required

[1]Saul Feldstein, Begin To Play Rock and Jazz on the Drum Set (Port Washington, N.Y.: Alfred, 1970), p. 3.

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for keeping a steady beat as well as the loud timbre of a crash. In fact, there are dozens of variations of the basic trap set possible, depending on the virtuosity of the drummer, the effects desired, and the amount of money one wishes to invest. In the case of the Beatles, drummer Ringo Starr did not utilize an overly elaborate set. The film "Let It Be," which chronicles the recording session of the Let It Be album, shows that Ringo uses a basic trap arrangement embellished only with the addition of a second riding tom-tom.[1]

The Feldstein illustration above also contains (at the right) a representative five-line staff on which the basic trap set parts may be notated. Each element of the set is written on its own space with the hi-hat on the treble clef d^1 space, the bass drum on the f^1 space, the floor tom-tom on the a^1 space, the snare drum on the c^2 space, the riding tom-tom (designated as "small tom-tom" in the illustration) on the e^2 space, and the ride cymbal on the g^2 space. This style of notation shall be adopted below, but where different trap set configurations are used, other notational systems may be substituted. In such cases, the illustration

---

[1]Still photographs from the film also reveal the same configuration. See Carr and Tyler, The Beatles, p. 91.

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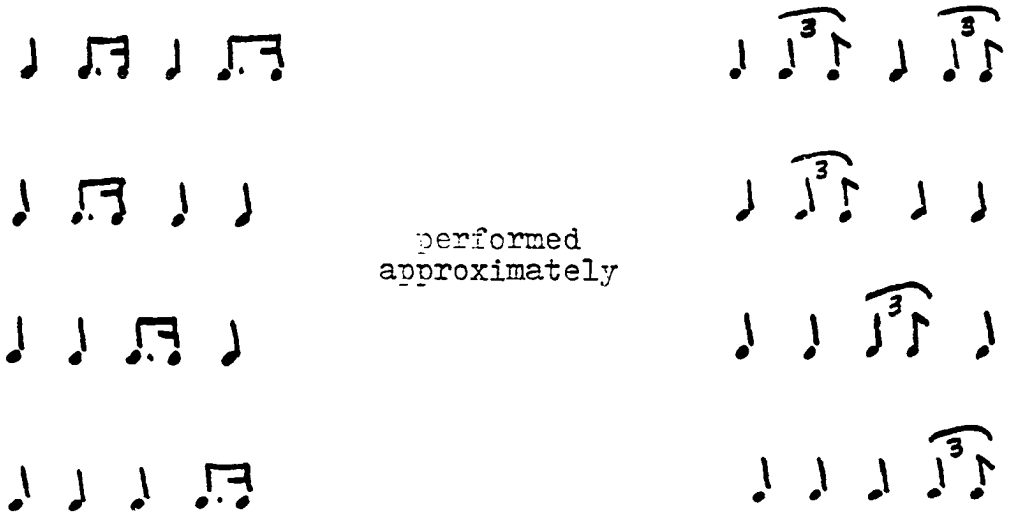
provided will indicate which space or line corresponds to which percussion part by labeling the staff with the abbreviations HH, BD, FT (floor tom-tom), SD, RT (riding tom-tom), and C. Since performance on the trap set requires the coordination of all four limbs of the drummer, it may on occasion also be useful to indicate what hand or foot is playing a given part of the equipment. In such instances, the abbreviations LH, RH, LF, RF (standing for left and right hand or foot) may also be indicated on the staff.

The concept of "jazz" and "rock" rhythms

"Jazz" rhythm is defined here as that which subdivides the pulse in a compound manner in duple meter even though a simple subdivision may be notated. The drum patterns below represent some common examples.



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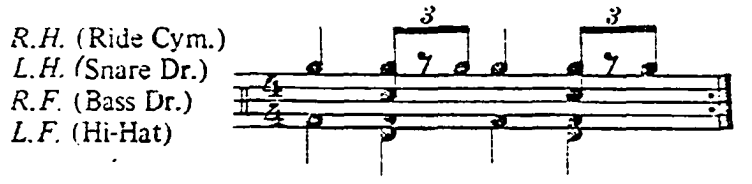
This definition is consistent with the observations of Chester and Perry, Feldstein and Burns, Sachs, Blades, Firth, Vinson, Mueller, Holloway, MacCluskey and others.[1]

In four-limb coordination, the jazz pattern above may be represented as follows:

Ex. 8. Feldstein. Basic jazz pattern. Begin To Play, p. 43.



[1]Gary Chester and Charles Perry, The Popular Rock Drummer (Port Washington, N.Y.: Alfred, 1968), pp. 2 and 19. Chester was at one time or other the percussionist for, among others, Dionne Warwick, Aretha Franklin, Lena Horne, Sammy Davis Jr., Burt Bacharach, Kai Winding, Tommy and Jimmy Dorsey, the Loving Spoonful, the Shirells, the Drifters, and the Four Lads. As such his experience encompasses not only "rock" but those categories which we have come to call "pop," "jazz," and "rock-and-roll" as well, and his delineation of the basic jazz pattern is thus particularly useful; Feldstein, Begin To Play, p. 42; Roy Burns and Saul Feldstein, Drum Set Artistry (Port Washington, N.Y.: Alfred, 1971), p. 46; Curt Sachs, Rhythm and Tempo (New York: Norton, 1953), p. 367; Blades, Percussion Instruments, pp. 460-61; Vic Firth, The Percussion Symposium (New York: Carl Fischer, 1966), p. 35; Bryce, Rhythm of Sound, pp. 45-46 and 52; Harvey Vinson, Rhythm Guitar (New York: Consolidated Music Pub., 1969), p. 74; Kenneth Mueller, Teaching Total Percussion (West Nyack, N.Y.: Parker, 1972), p. 145; Ronald A. Holloway and Harry R. Bartlett, Guide To Teaching Percussion, 2nd ed. (Dubuque, Iowa: Wm. C. Brown, 1971), p. 130 ff.; Thomas MacCluskey et. al., Youth Music: rock in its elements (Washington, D.C.: Music Educators National Conference, 1969), p. 7.

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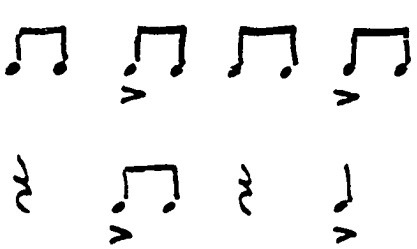
Here Feldstein is careful to notate a rhythm (the triplet) more accurately than the usual dotted eighth-sixteenth pattern of less precise editions. All of the sources consulted, however, concur with the observation that regardless of what is notated, it is the compound subdivision of the pulse which gives jazz its characteristic sound. (As we shall discover, there is much inconsistency between the printed music and the aural reality of the "popular" sound. For this reason, many of the ensuing illustrations will contain two versions, one representing the written, the other representing the performed reality.)

The rock pattern is different from its jazz counterpart because it is a simple duple meter. A precise definition may be stated as follows: "rock" rhythm is that which subdivides the pulse in duple meter into 2^n parts where n = 1 in most cases, and where there is a stress on the third of each group of four eighth notes. The drum patterns below represent some frequently found examples.

[1]

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[1]Mueller, Teaching Total Percussion, p. 145.

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MacCluskey gives a historical perspective to "rock" rhythm.

> Although there are other roots, rock basically grew out of rhythm and blues and country music. During the late forties and early fifties, the basic rhythm pattern of rhythm and blues was the dotted-eighth and sixteenth or the triplet rhythm. It was not until the late forties that the straight eighth-note rhythm...came in, although there were a few examples of it earlier than that. But with the coming of the twist,[1] rock shifted over to the straight eighth-note division of the beat. This is really the basic rhythm of rock. In the past few years, there has been a tremendous addition of polyrhythms over this straight eighth-note beat, especially in soul music, but also in hard rock.[2]

While the historical overview of the rock phenomenon occupies the chapters of Part II, it might be useful at this point to trace the rhythmic origins of which MacCluskey speaks. In doing so, we shall find not only the roots of basic "jazz" patterns but variations which themselves spawned the rock rhythms of later days.

We may begin our historical journey with King Oliver's "Working Man's Blues."[3]

---

[1] A dance of the late 1950's and early 1960's which will be discussed in more detail in Part II.

[2] MacCluskey, Youth Music, p. 7.

[3] Example #9 is a transcription of the Oliver recording taken from the Folkways History of Jazz Series, vol. 2, entitled "The Blues" (FJ 2802). The selection appears on side 1, band 5. In the notes to the album, editor Frederic Ramsey Jr. states that the original recording was done in Chicago's Okeh Studios and the record released in September of 1923. He goes on to give the make-up of the band as follows: cornet - King Oliver and Louis Armstrong, trombone - Honore Dutrey, clarinet - Johnny Dodds, piano - Lil Armstrong, banjo - Johnny St. Cyr, bass sax - Charlie Johnson, drums - Baby Dodds. (This and all subsequent transcriptions are the author's unless otherwise noted.)

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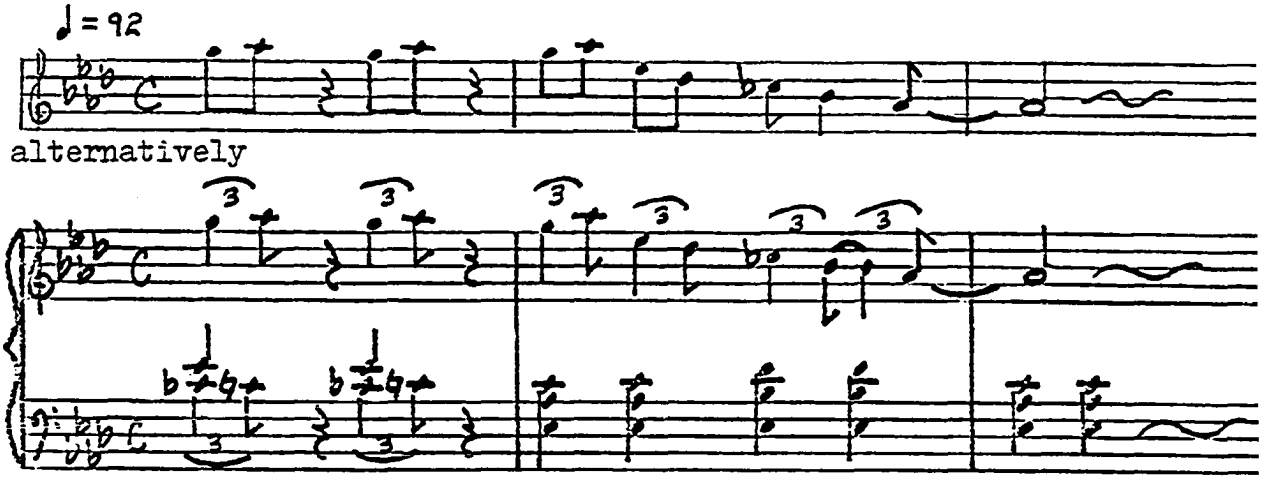
Ex. 9. King Oliver, "Working Man's Blues," Transcription from Folkways FJ 2802; side 1, band 5.

It is very difficult to tell exactly what rhythm Oliver's Creole Band is playing. One may possibly hear the foreground melody as a series of eighth and quarter notes with a final syncopation at the end of the first phrase, but there seems to be an irresistible impulse to add a lilt to the eighth notes thus rendering the triplet figure above. As the full composition unfolds, the impulse grows stronger and stronger until the triplet becomes almost inescapable.

Certainly, as the progress of the jazz art moved closer toward the mid-twentieth century, the triplet feeling was no longer left to chance. In music containing the continuous use of the ♩3♪ or ♬ figure, in fact, the pattern became known as the "jazz shuffle" and its notation became a standard

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procedure.[1] Winthrop Sargeant states in this regard that the pattern had its roots in early ragtime piano solos. He goes on to note that in fast tempos the triplet figure, for reasons of dwindling virtuosity, often lapsed into a straight eighth note pattern.[2] Whether or not the inability of the jazz performer to maintain the shuffle at high speeds was responsible for the simple division of the pulse, that division did exist long before the rock era and, as MacCluskey suggests, may have been the first foreshadowing of the rock beat.

The shuffle figure was by no means the only pattern of early jazz to be frequently used. Often the quarter-eighth triplet was filled in by the addition of the truant eighth note thus forming a complete compound subdivision (♩♫♩). Accents were then placed at various points along the compound stream to provide a kind of internal syncopation. Richard Middleton in his monumental study of the blues suggests that this practice originated in the Mississippi Delta region. He gives the following examples as frequently used blues patterns.

---

[1]The term "jazz shuffle" is used specifically by Vinson, Rhythm Guitar, p. 74; Bryce, Rhythm of Sound, p. 52; Chester and Charles, Popular Rock Drummer, p. 2.

[2]Winthrop Sargeant, Jazz: hot and hybrid, 3rd ed. (New York: Da Capo Press, 1975), pp. 64 and 78.

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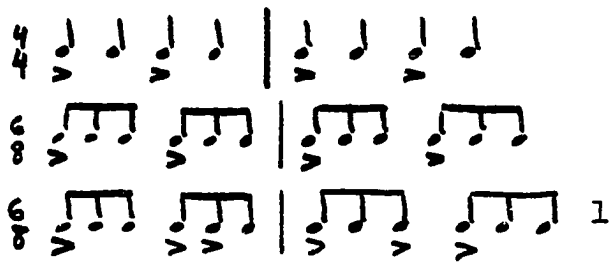
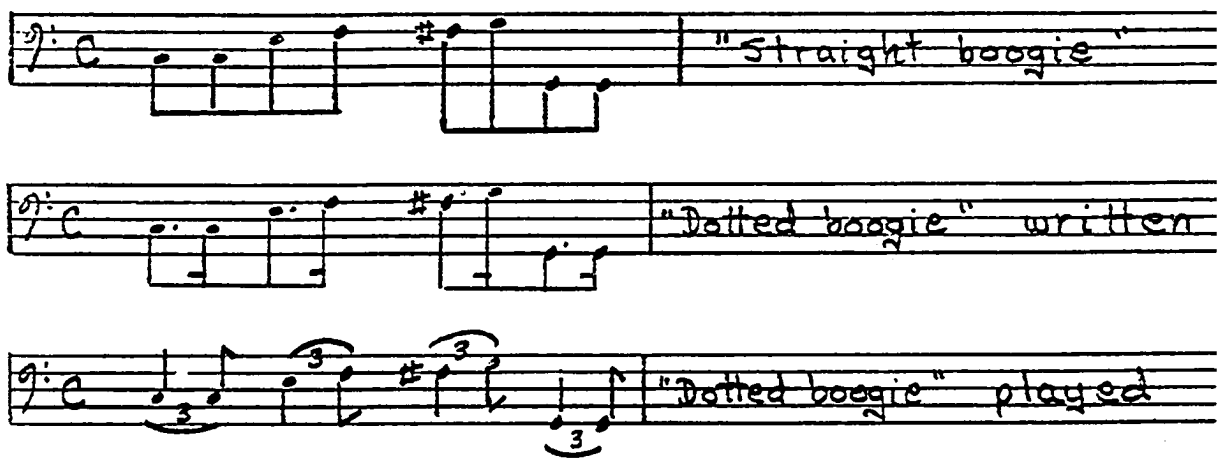

The shuffle rhythm and its rapid-tempo, straight-eighth note sibling were also to be found in the boogie-woogie piano style which arose and flourished in the 1920's and 1930's. Ramsey defines the style as a "form of the 12 bar blues repeated with endless variation...containing residual elements of ragtime playing: the dotted eighth used almost as commonly in the right hand as in the left."[2] Edward Lee offers the patterns below as the archetypes of the boogie-woogie bass line.[3]

Ex. 10. Lee. Boogie-woogie patterns from Music of the People, p. 162.



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[1]Richard Middleton, Pop Music and the Blues: a study of the relationship and its significance (London: Victor Gollancz Ltd., 1972), p. 40.

[2]Ramsey, Folkways Series, notes to vol. 10 (FJ 2810) entitled "Boogie Woogie."

[3]Edward Lee, Music of the People: a study of popular music in Great Britain (London: Barrie and Jenkins, 1970), p. 162.

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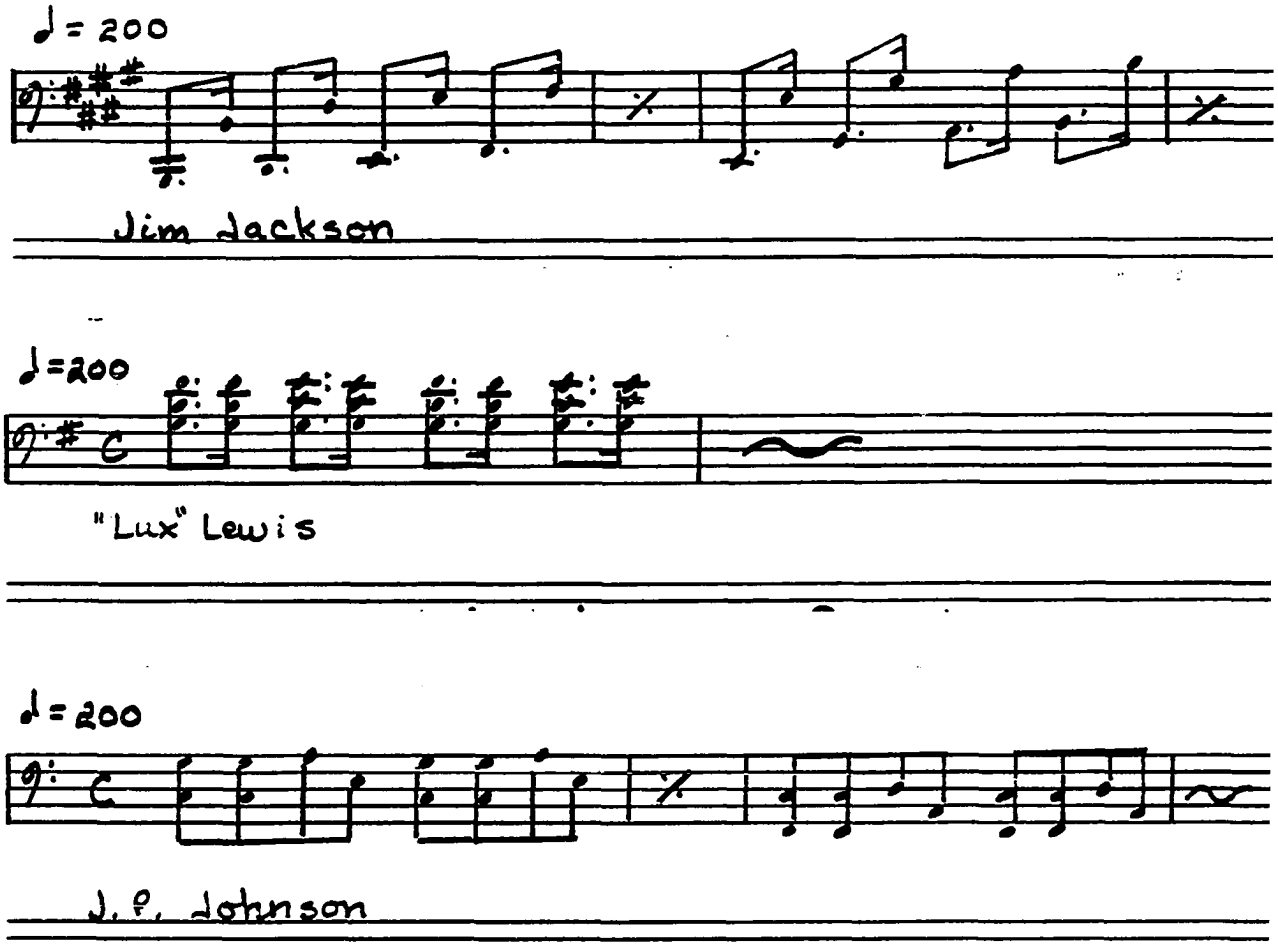
Lee's patterns can be discerned in the actual recordings of the era. The piano left-hand parts of the Jim Jackson, "Lux" Lewis, and J.P. Johnson boogie-woogie solos below clearly reveal the early jazz rhythms at work.[1]

Ex. 11. Jim Jackson, "Lux" Lewis, J.P. Johnson; Boogie-Woogie solos transcribed from Folkways FJ 2810.



[1] Ex. 11 consists of transcriptions from the Folkways Series, vol. 10 (FJ 2810). The Jackson solo occurs on side 1, band 1 in an excerpt from "Jim Jackson's Jamboree" recorded on Sept. 24, 1929. The Lewis solo is on side 1, band 5 entitled "Honky Tonk Train." The Johnson solo appears on side 2, band 1 entitled "Let 'Em Jump."

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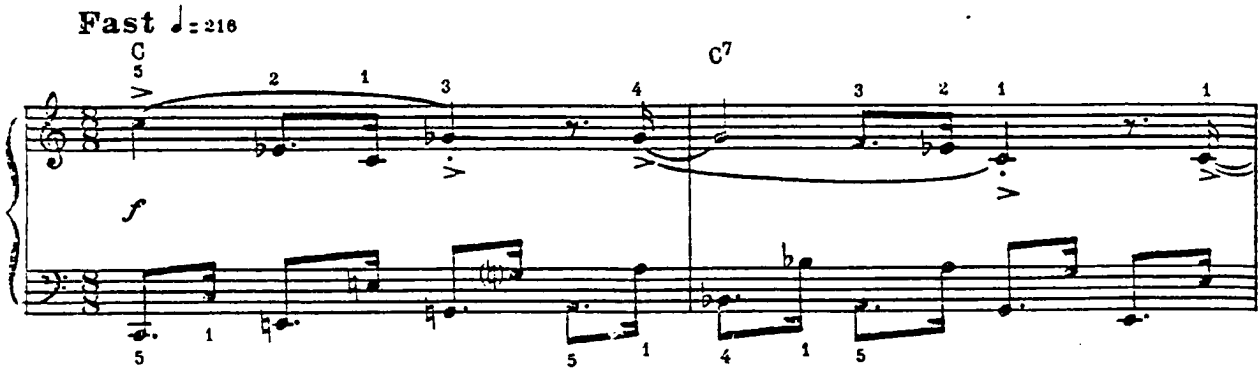
It should be noted that at the tempo at which the solos are occurring it is all but impossible to distinguish between the ♪. 𝅘𝅥𝅯 and 𝅘𝅥𝅯 𝅘𝅥𝅯 figures. The latter is certainly the easier to play.

Once again, whether or not all these early patterns were consciously adopted by later musicians to form the rhythmic bases of the music labeled as "swing" or "rock-and-roll," or "rock" is a difficult determination to make. In some instances, as we shall see during the historical evaluations of Part II, the connections are clear. In others, they are less obvious. For now it is fair to say only that the early rhythms existed and that they survived in folk and recorded art in a quantity sufficient enough to enter the consciousness of the musician of the 1940's, 1950's, 1960's, and 1970's. One may see this in the following illustrations.

Ex. 12. Brubeck, "Bru's Boogie Woogie," m. 1-2. Time Out, p. 85.



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The continuous dotted eighth-sixteenth shuffle used in early boogie-woogie is adopted verbatim by Dave Brubeck in the example above, composed some thirty years after the work of Jim Jackson. Gone now is the diatonicism of old but the rhythm remains unchanged. Similarly, in the early "rock" classic "Rock Around The Clock" (below), one finds the boogie shuffle at work. In fact, as we shall see later, the harmonic and formal design of early boogie-woogie is preserved here as well. Care must be taken in viewing this example to distinguish between the written and the transcribed versions, for they vary considerably.[1] As always, however, with this kind of music, it is the aural version which is the definitive one, and there the shuffle is clearly presented.

---

[1]Max C. Freedman and Jimmy DeKnight, "Rock Around The Clock" in 100 Great Hits of Rock and Roll (New York: Hansen, n.d.), p. 203. The printed edition bears little resemblance to the original hit recording by Bill Haley and the Comets for Decca Records in April of 1955. The transcription above was made from the anthology Dick Clark: 20 Years of Rock n' Roll Buddah BDS 5133-2, 1973; side 1, band 3, which contains the entirety of the original.

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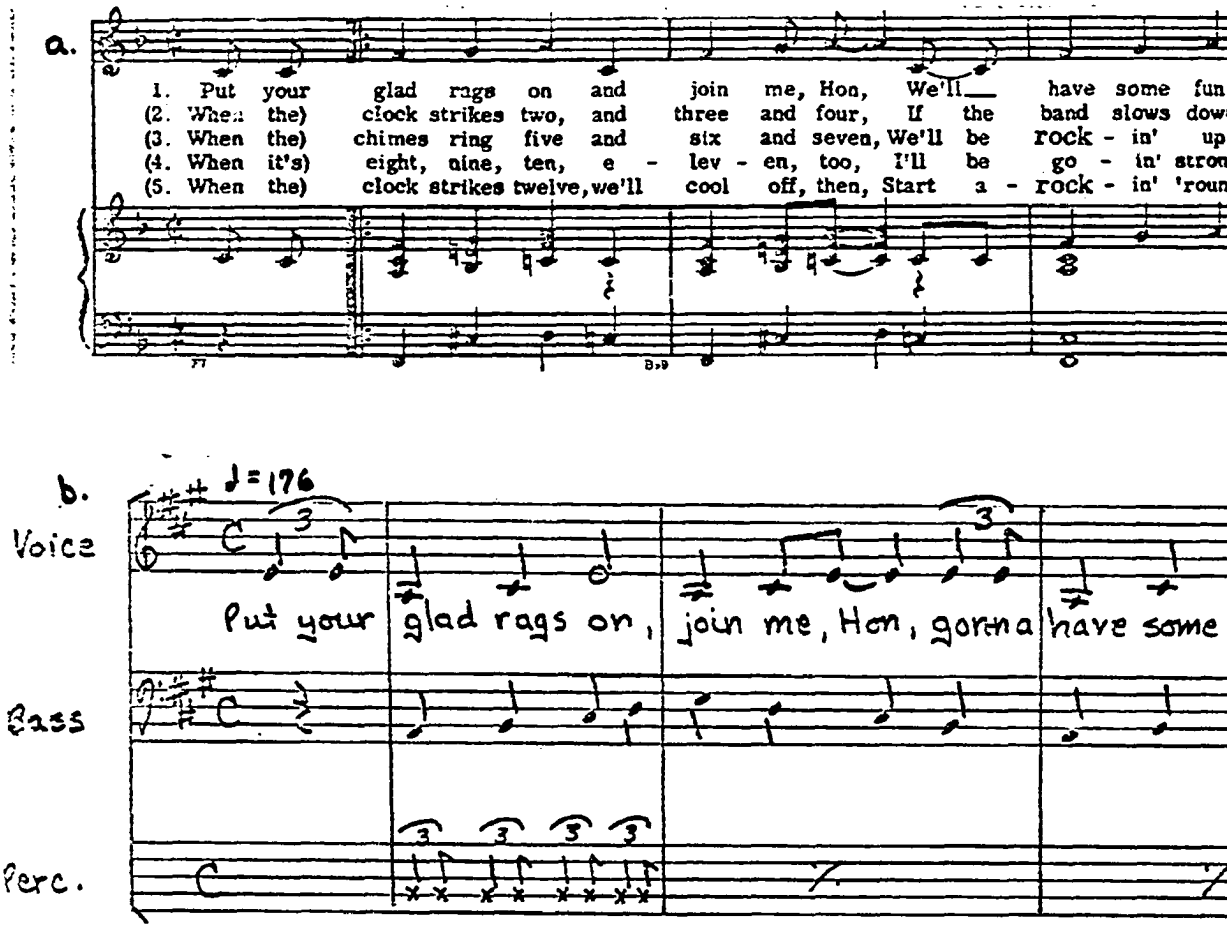
Ex. 13a & b. Freedman and DeKnight, "Rock Around The Clock."
a. Written version from 100 Great Hits, p. 203.
b. Transcribed version taken from Dick Clark: 20 Years; side 1, band 3.

"Rock Around The Clock" was by no means the only song of the early years of "rock-and-roll" to use this pattern, though it was certainly the most influential, as we shall see later. One may view another clear example in Carl Perkins's recording of "Blue Suede Shoes."[1]

[1]Perkins wrote the song and released it on the Sun label in January of 1956. It appears in the Dick Clark: 20 Years anthology on side 1, band 4.

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The jazz triplet in both and form can also be seen in the music of the early "rock-and-roll" years. Two examples are offered below, each with a written and transcribed version. In the case of Elvis Presley's "Heartbreak Hotel,"[1] even though the triplet figure is not used in the written edition, the marking "Blues Tempo" appears above the piano introduction, indicating that someone, editor or composer, connected the song with a "blues feeling" (imprecise as it may have been in his or her mind). The printed edition of "Earth Angel,"[2] on the other hand, is careful to write out the triplets, at least in the introduction (the recording clearly shows them in use throughout the song as well), even though there is no reference to the word "blues."

---

[1]Mae Boren Axton, Tommy Durden, Elvis Presley; "Heartbreak Hotel." (Nashville: Tree Pub. Co., 1956) in 100 Great Hits, p. 78. Transcription made from Elvis's Golden Records RCA Victor LSP 1707 (e); side 1, band 4. On p. 496 of Rock On: the illustrated encyclopedia of rock 'n roll (New York: Popular Library, 1977), editor Norm Nite gives the original release date as 1956. Lillian Roxon corroborates this date in her Rock Encyclopedia (New York: Grosset and Dunlap, 1971), p. 382.

[2]Dootsi Williams, Gaynell Hodge, Jessie Belvin; "Earth Angel." (Los Angeles: Dootsi Williams Publications, 1954) in 100 Great Hits, p. 53. Transcription from The First Authentic 1950's Rock-and-Roll Collection JBR, Inc. SQ 95717; record 1, side 1, band 4. Nite (Rock On, pp. 478-79) states that the original was done by the Penguins on Dootone Records (Los Angeles, 1954).

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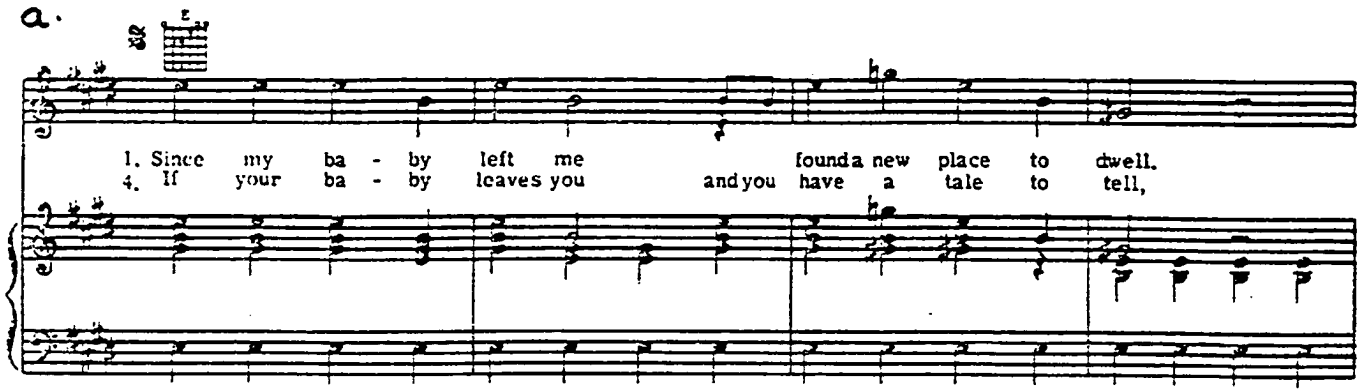
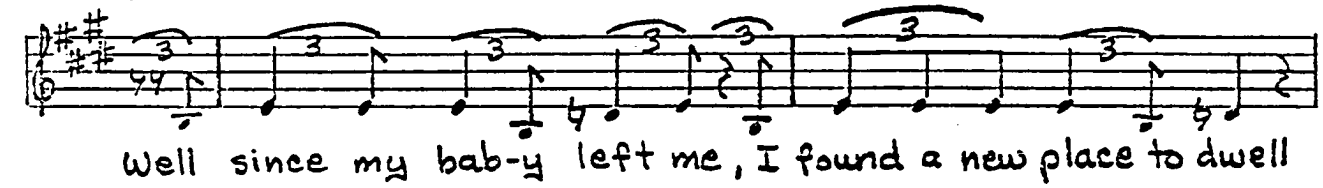
Ex. 14a & b. Axton, Durden, Presley; "Heartbreak Hotel." a. Written version from 100 Great Hits, p. 78.
b. Transcription from Elvis's Golden Records RCA Victor LSP 1707 (e); side 1, band 4.

a.



b. ♩ = 92

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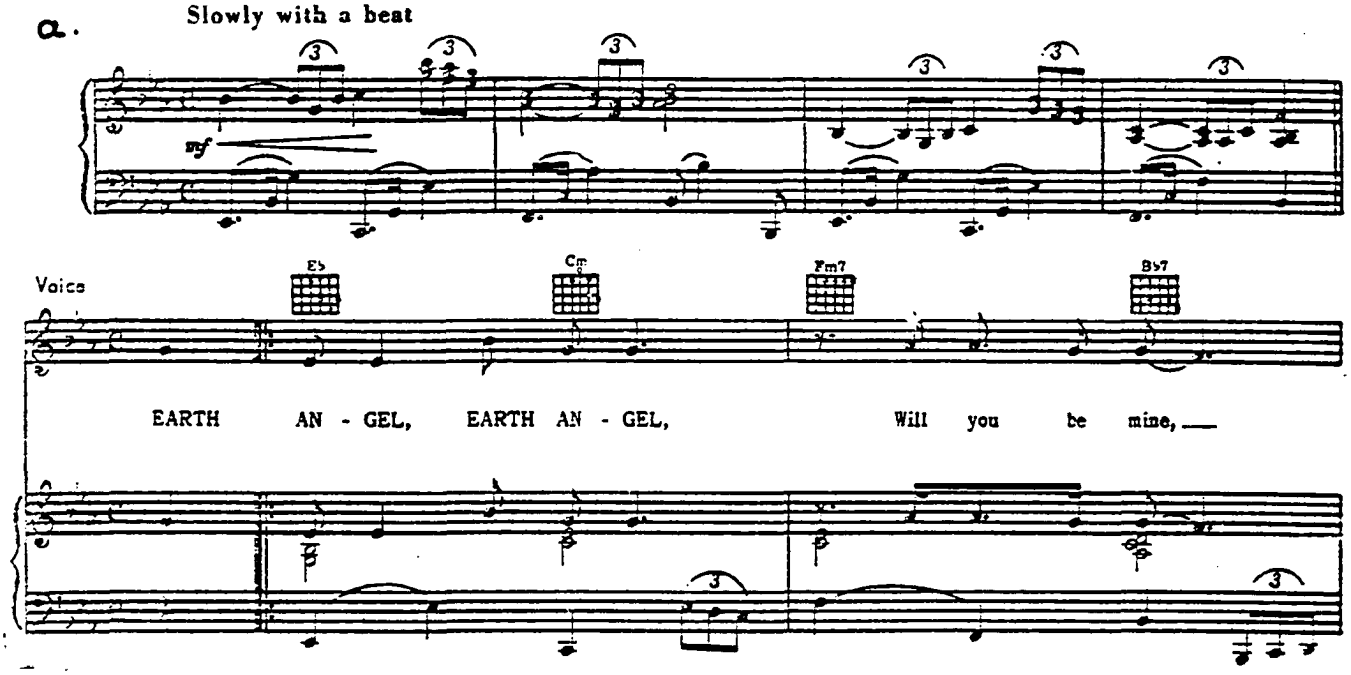
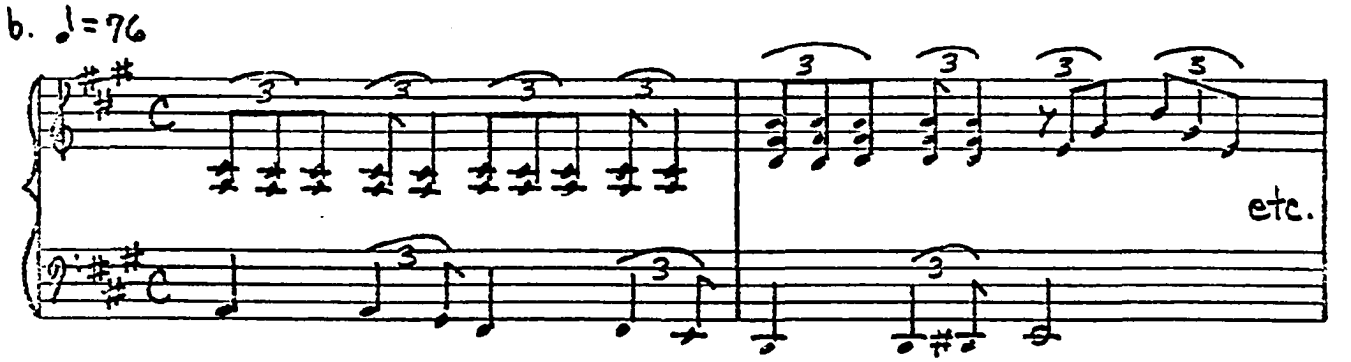
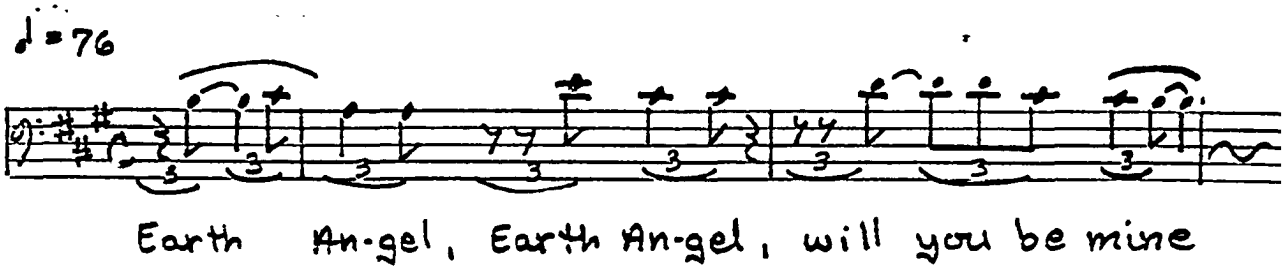
Ex. 15a & b. Williams, Hodge, Belvin; "Earth Angel." Written version from 100 Great Hits, p. 53. Transcription from First Authentic Collection; record 1, side 1, band 4.







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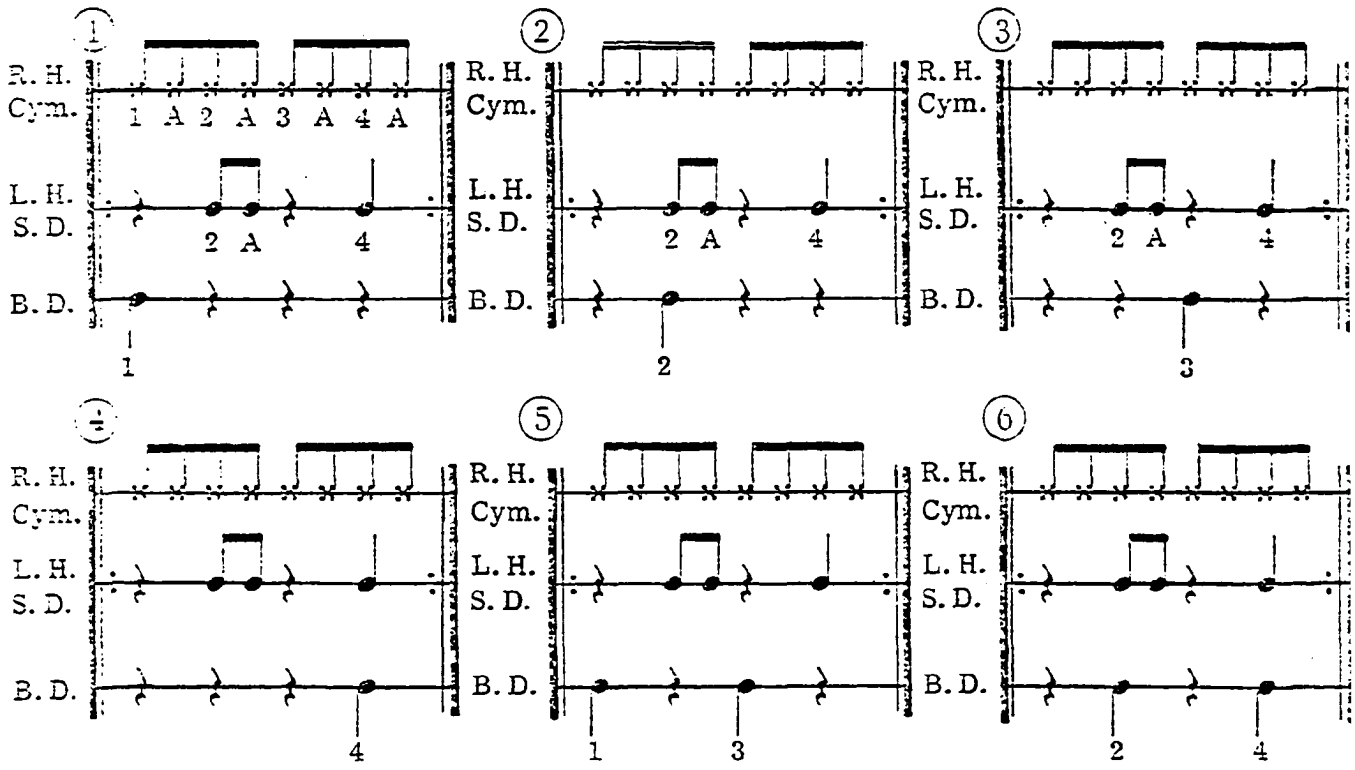
Finally, one can see the equal eighth note boogie-woogie pattern and the straight quarter note blues pattern at work in the rock rhythms of the 1950's, 1960's, and 1970's. The following exercises from Chester's percussion method[1] give some of the more commonly used rock patterns.

Ex. 16. Chester. Rock drum patterns. Popular Rock Drummer, p. 12.



The stresses occurring on weak beats (either the second of 4 quarter notes or the third of 4 eighth notes) can also in some measure be traced to (or at least found in) early jazz. In his discussion

[1]Chester and Charles. Popular Rock Drummer, p. 12.

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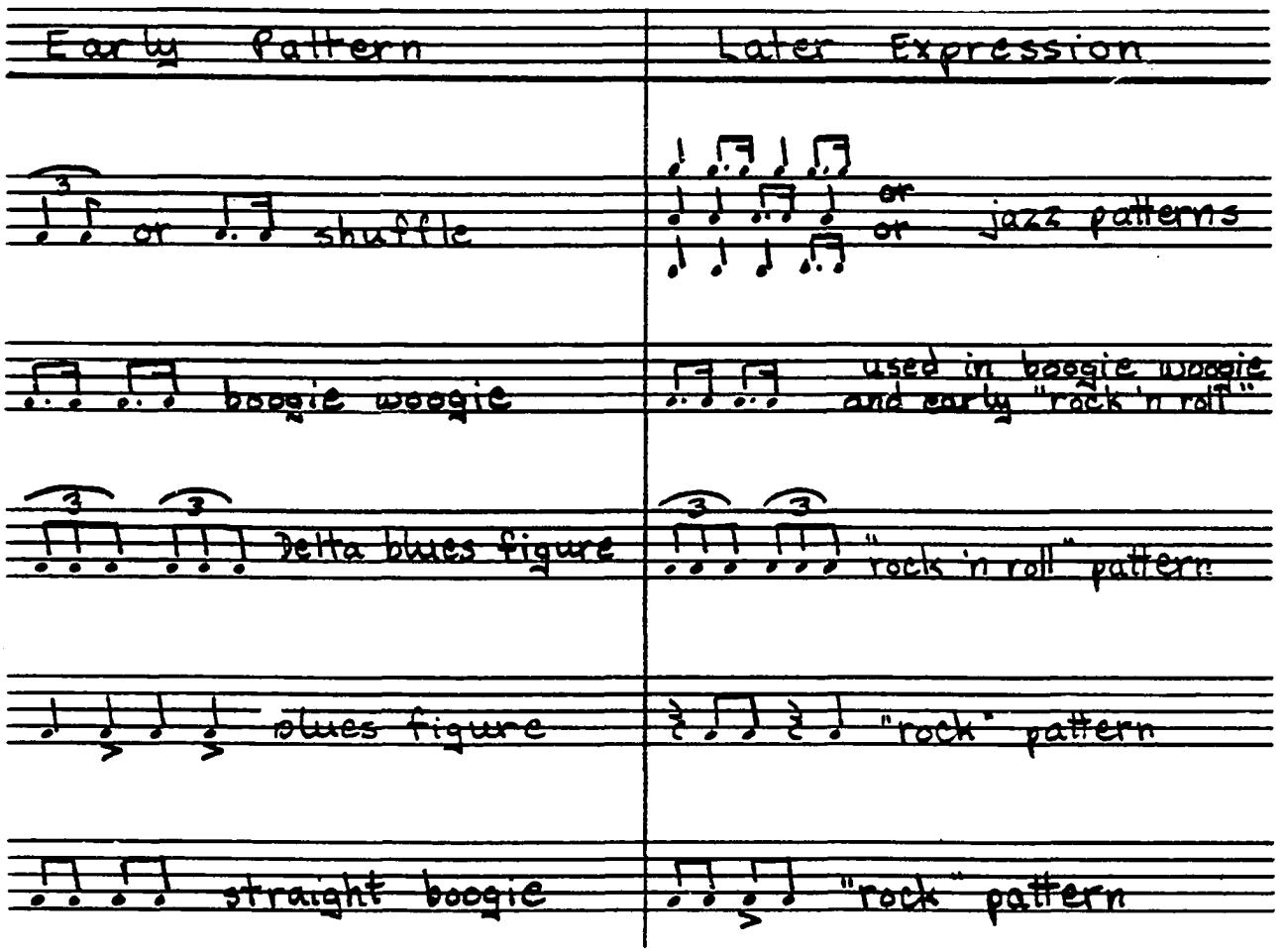
of jazz rhythm Gunther Schuller states that

> ...in jazz, so-called "weak" beats (or weaker parts of a rhythmic unit) are not underplayed as in "classical" music. Instead, they are brought up to the level of strong beats, and very often even emphasized beyond the strong beat.[1]

All of the early rhythmic elements which find later expression in the era of "rock-and-roll" and "rock" can be represented visually in the following patterns.

[1]Gunther Schuller, The History of Jazz: early jazz, its roots and development (New York: Oxford, 1968), p. 8.

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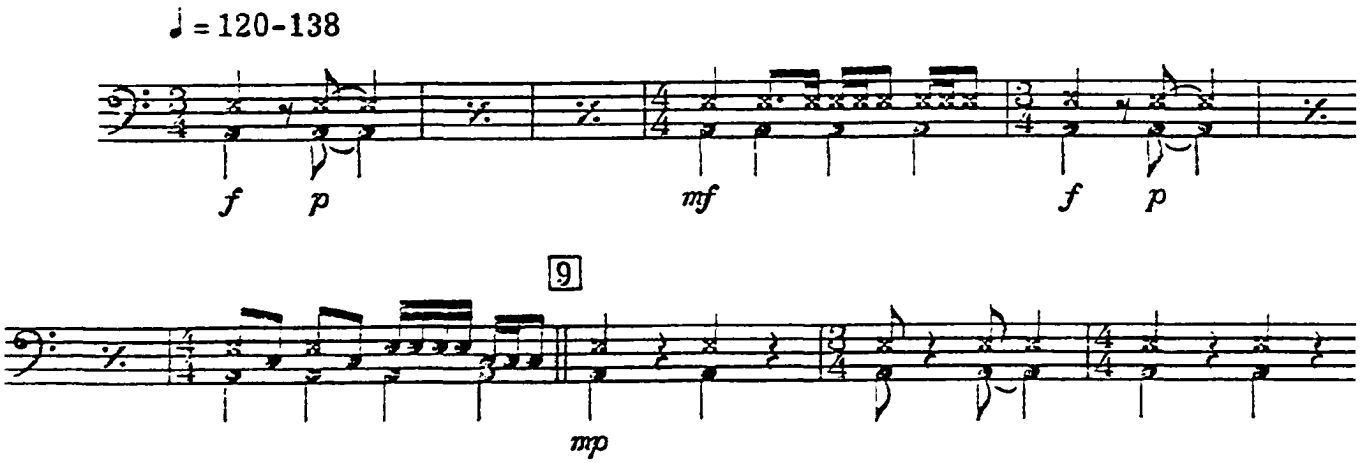
Throughout the discussion above, all of the meters considered were duple, and the distinction between the basic rock rhythm and the basic jazz rhythm dealt only with the way in which the pulse was subdivided within that metric category. In the performance of a triple meter, 3/4 being the most common, there is no substantial difference between the rock and jazz worlds. The aural reality seems to suggest that both use the two-against-three meter which results in the synchronized pattern ♩ ♪♫ ♩ (often inflected ♩ ♪♫ ♩). Nor is there any evidence from any of the sources consulted to suggest otherwise. On the contrary, the few rock or jazz 3/4 meters available in written editions tend to corroborate the view above. Consider the following examples.

Ex. 17. Albam. "My How The Times Do Change," m. 1-11. In Burns and Feldstein Drum Set Artistry, p. 10.



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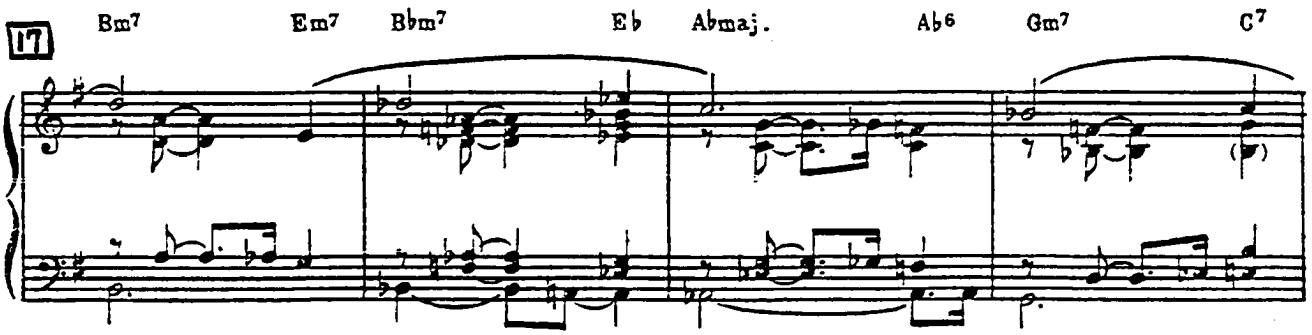
In Example 17, composer/arranger Manny Albam alternates 3/4 time with an essentially duple rock pattern. Whenever the triple meter occurs, it receives a foreground rhythm which divides the measure exactly in half thus rendering the two-against-three feeling. It is important to point out that Albam notates these measures with ties and rests (♩ 𝄽 ♩) not with dotted notes (♩. ♩.) so that the eye sees simple-triple rather than compound-duple time.

A more intricate example is the excerpt from Dave Brubeck's "It's A Raggy Waltz" (below). Here it is the left hand part which unfolds the synchronization of the two-against-three pattern while the right hand plays in triple meter with a syncopation between the first and second beat. Brubeck is careful to notate the left hand with great accuracy. Measures 17, 19, and 20 divide the second beat with the lilting jazz ♩.♫ figure while in measure 18 the division is simply ♫ .

Ex. 18. Brubeck, "It's A Raggy Waltz," in Time Out, p. 59, m. 17-20.

♩ = 160



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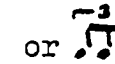
This view of the jazz or rock waltz concludes the discussion of the terminology necessary for rhythmic analysis in the rock idiom. However, before going on to considerations of harmonic language, it might be wise to summarize and express a caution.

In summing up, two preliminary statements are necessary. First, there may be instances in which the tempo of the music is so rapid that it becomes impossible to distinguish the pulse subdivisions. We saw an example of this in the early boogie woogie solos of J.P. Johnson and Lux Lewis. Second, there may be performances in which the subdivision of the pulse is not clearly played because the style of the music involved is a hybrid or variation of the and subdivisions. The King Oliver excerpt above is an example from the early years of jazz, but we may find similar things in the solos of Lester Young and Charlie Parker recorded during the 1940's and early 1950's.[1] Keeping in mind these elements of tempo and style, we will consider compound subdivisions (such as the shuffle, the  figure, and the or triplets) to belong to the "jazz rhythmic family," and simple subdivisions (such as the straight boogie, the "rock" figure, and the

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[1] Two examples are Young's solo in "Mean To Me" on his LP Pres Is Blue (Parker Records, PLP-405, re-recorded 4/10/62) and Parker's solo in "Bird's Nest" on his LP "Bird" Is Free (Parker Records, PLP-407, n.d.). Here the note values of the solos are difficult if not impossible to pin down. However, the background patterns of drummers Joe Jones and Max Roach seem to "tip the scales" toward a or analysis.

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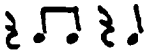 figure of early "rock 'n roll") to belong to the "rock rhythm family."

And now the caveat. When referring to any of the patterns above or to either rhythmic family, we will never imply a reference to a generic compositional form, only to a rhythmic categorization. To do anything but this would be to destroy the function of the terms above as archetypes and confuse considerations of rhythm with those of harmony, form, history or a host of other factors.

For example, in stating that a given piece of music employs the boogie-woogie shuffle, we do not mean to imply that it is an example of "boogie-woogie," for "boogie-woogie" derives its make-up from many more factors than a rhythm pattern. It is essentially a piano work; it has an essentially 12-bar blues structure;[1] it is associated with a particular period in history. To oversimplify the nature of any genre by dealing simply with its durational characteristics would be as foolish as to call Schubert's "Erlkoenig" "blues" because it uses the triplet or to label the Introduction to Part II of "Le Sacre Du Printemps" as "rock" because Stravinsky scored it with a constant eighth note pulsation.

Let us consider a particularly troublesome case, the term "rock-and-roll." As we shall see in later

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[1]The formal and harmonic design of the 12-bar blues will be discussed in detail in Chapter 2 of Part I.

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historical discussions, the term came to stand not only for rhythmic ideas, but ones of instrumentation; subject matter; history; indeed, social rebellion, as well. The fact that most early music designated as "rock-and-roll" used rhythms derived from jazz blues, which had little or nothing to do with the later rhythms of rock, only serves to confuse us unless we can keep the precise meaning and usage of our terms clear. Most rock-and-roll music employs rhythms from the "jazz," not the "rock" family (as we have defined those families). Nor does this automatically make rock-and-roll "jazz," for "jazz" is a term implying far more than a given rhythmic pattern. In its lack of improvisation and simplistic harmonies, rock-and-roll has little to do with jazz. Thus to make the terms synonymous is to be blind to the multiplicity of factors which make each unique. The two genres may have similarities, points of congruence, but no more.

Similarly we will adopt the position that the Beatles, "rock" group though they may be called, employed rhythmic patterns drawn at times from the "rock" family, at times from the "jazz" family, and at times from neither. To categorize their music, then, as "rock" is to ignore the multiplicity of factors operating in their works and condemn a discussion of their music to the very imprecision we have sought to avoid.

Having said this, we may now turn our attention to the development of a terminology of harmony which will enable us to view the music of the Beatles in a systematic way.

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CHAPTER II

CONCEPTS AND TECHNIQUES OF HARMONIC ANALYSIS IN "POPULAR" MUSIC

General concepts of pitch classification

In developing a terminology and methodology for the harmonic analysis of the Beatles, it is useful to begin by dividing music into four categories of pitch classification; the tonal, the polytonal, the atonal, and the non-tonal (noise).

Douglass Green writes that tonality "is the utilization of the twelve tones in such a way that a set of relationships emerges among them, relationships that point out to the listener a single tone as center."[1] This "loyalty to a tonic," as Apel describes it,[2] may be achieved by several means, each establishing a hierarchy which makes one pitch the source of stability. The Beatles use three such hierarchies; the major-minor key system, the modal system,[3] and the Indian raga system.

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[1]Douglass M. Green, Form in Tonal Music (New York: Holt, Rinehart, and Winston, 1965), p. 300.

[2]Harvard Dictionary, p. 855.

[3]The Harvard Dictionary, p. 855, states that "in current usage, the terms 'tonality' and 'modality' are mutually exclusive, the former referring to music written in a 'key'... and the latter to pieces written in or showing the influence of the Church modes." It goes on to say that "this usage is obviously not compatible with the broad definition of tonality... which includes all tonal relationships whether 'tonal' or 'modal'." We shall adopt Apel's position here and include both major-minor and modal music under the heading of "tonality."

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We shall examine them and the various means of analysing them in detail below.

Polytonal music may be viewed as an outgrowth or expansion of tonality in that it "contrapuntally juxtaposes" different key centers.[1] Apel uses the term "bitonality" to describe the juxtaposition of two keys, and offers examples from the works of Prokofiev, Stravinsky, Ives, and Milhaud as illustrations.[2] While the consistent use of polytonality is not part of the harmonic repertoire of the Beatles, they nonetheless employ sonorities from time to time which may best be understood and described as "polychordal."

In contrast to tonality and polytonality, where music is organized around one or more key centers, atonal compositions use pitch hierarchies in such a way as to avoid a central tone or key. George Perle writes that it is "impossible to state the fundamental conditions of atonality in general" because

> ...the "rightness" of a particular note depends not upon its possible containment within a pre-established harmonic unit, as it does in tonality, but upon larger compositional factors whose meaning must be discovered within the work itself.[3]

Rather than a key, the "integrative elements" of atonal music, as Perle calls them,[4] may include the intervallic cell,

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[1]The concept of the contrapuntal juxtaposition of two or more tonalities is detailed by Rudolph Reti in his text Tonality, Atonality, Pantonality: a study of some trends in twentieth century music (New York: MacMillan, 1958), p. 61 ff.

[2]Harvard Dictionary, pp. 96-7.

[3]George Perle, Serial Composition and Atonality, 4th ed. (Berkeley: University of California Press, 1977), pp. 1 and 9.

[4]Perle, Serial Composition, p. 9.

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the chord, the melodic fragment, or the twelve-tone row. The Beatles do not employ hierarchies of atonality, and so a more elaborate discussion of the techniques of composition and analysis in any of the atonal systems is not necessary.

The term "non-tonal" is reserved for music in which no pitch classification systems apply; indeed, in which there may be no musical pitches at all, but rather the electronically manipulated sounds of "musique concrète." Such "aural collages" are frequently found in Beatle music. Sometimes they are interspersed with tonal elements; sometimes they comprise the entirety of a composition. Rarely, however, do they admit of harmonic analysis, and so, for the most part, they lie outside the scope of our investigation.

Finally, it should be mentioned that any of the broad categories above may be mixed in a given work. It is possible, and in some Beatle albums usual, to find the elements of key and mode, of raga and electronic manipulation, side by side. In fact, it has been argued by some critics that such mixtures, rather than being historical or artistic inconsistencies, provide the very charm and originality which distinguish the Beatles from their contemporaries.

Systems of analysis in key-centered and modal music

In discussing the various ways of analysing tonality, we shall consider "key-centered music" that which employs major, melodic minor, and/or harmonic minor scales.[1] Similarly,

[1]The exclusion of the natural minor scale as an organizational device in key-centered music results from the fact that it is, in effect, the Aolian mode--incapable in its pure form of supporting either a leading tone or a major dominant triad, both of which are fundamental to the "feeling" of a "key." It is our position here that when the Aolian mode is altered (by written accidental or principle of musica ficta), it in fact becomes a minor scale and takes on the elements of a "key."

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we shall consider "modal music" that which employs the Dorian, Phrygian, Lydian, Mixolydian, and/or Aolian modes, realizing that elements of both key-centered and modal tonality may co-exist in the same composition.

Two systems of analysis will be used to describe the music above. They are the Roman numeral-figured bass system and the system developed by Heinrich Schenker and extended by Felix Salzer, William Mitchell, Carl Schachter and others.[1] The former is fairly universally known and it is assumed that the reader will be familiar with its terminology. The latter is less known, and a brief description of its basic tenets seems in order.[2]

Taking into consideration the dangers of any extended analogy, it may be useful to begin a discussion of Schenkerian

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[1]Schenker's method of analysis does not have a universally used name. At one time or another the terms "linear analysis," "structural analysis," "functional analysis," and "graphic analysis" have been used to describe it. For the sake of clarity, we shall refer to it here as "Schenkerian analysis," realizing that it bears the stamp not only of Schenker but also of his "disciples."

[2]What follows here is a distillation of several points of view, including those of the author. These views are discussed in detail in the following works: Heinrich Schenker, Die Freie Satz 2nd ed., as trans. and ed. by Theodore Howard Krueger (Ph.D. dissertation, University of Iowa, 1960); Felix Salzer, Structural Hearing: tonal coherence in music 2nd ed. 2 vol (New York: Dover, 1962); Felix Salzer and Carl Schachter Counterpoint in Composition, the study of voice leading (New York: McGraw Hill, 1969); Adele Katz, Challenge to Musical Tradition (New York: Knopf, 1945); William J. Mitchell and Felix Salzer, The Music Forum vol. 1 (New York: Columbia University Press, 1967); Steven Porter, Concepts of Development in the String Quartets of Joseph Haydn (Masters thesis, Queens College of the City University of New York, 1969). Additional material by and about Schenker may be found in the following: Jeffrey Hest, A Union Bibliography of the Works of Heinrich Schenker and Works Pertaining to the Schenkerian System of Analysis (Unpublished paper prepared in conjunction with the graduate program in music at Queens College of the City University of New York, 1968). See also, David Beach, "A Schenker Bibliography," in Maury Yeston, ed. Readings in Schenker Analysis (New Haven: Yale University Press, 1977).

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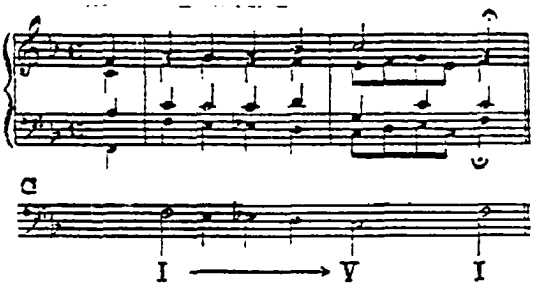
principles by comparing the unfolding of a musical composition in time to a voyage. If we imagine a resident of New York flying to visit relatives in Los Angeles for a week or so and then returning, we may divide his trip into three functional categories: the geographical goals of Los Angeles and New York, the air transportation which moves him to these goals, and the activities which prolong his stay in each city. In a similar way, the Schenkerian method establishes three functional sonority types: goals of tonal motion (referred to by Salzer as "structures"[1]), sonorities whose function it is to move the music from one tonal goal to another (which we will call "sonorities of motion"), and sonorities whose function it is to prolong the time spent within a given tonal region (referred to by Salzer as "prolongations"[2]).

Structure, movement, and prolongation may combine to form the basis of tonal coherence in any given work. Let us consider an example.

Ex. 19. J.S. Bach. Chorale #6 as quoted and analysed in Salzer, Structural hearing; vol.2, p.8.



[1]Salzer, Structural Hearing, vol.1, pp. 113 ff.

[2]Salzer, Structural Hearing, vol.1, pp. 113 ff.

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In the Bach Chorale above, Salzer analyses the goals of motion as the I chord, V chord, and I chord in F-major. The chords leading from the I to the V are sonorities of motion. The expansion of the V chord is an example of a prolongation.[1]

What takes place within a two-measure span in the Bach example may also unfold in a space of many more measures and considerably more time. Let us view a second illustration in which the same motion, I to V, is accomplished in a similar but more elaborate way (see Example 20).

The graph of measures 1-13 of Beethoven's Waldstein Sonata (below) reveals the same I - V - I structure found in the Bach Chorale, and it is a chromatic passing motion which serves to link the I and V chords in both examples. There is even a similar kind of prolongation of the dominant in both. The chief difference between the two is the length of time used to unfold essentially the same tonal motion. What Bach does in two measures, Beethoven does in thirteen.

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[1]The graphing techniques used above and those which will be used throughout this discussion are explained in detail by Mitchell and Salzer in The Music Forum I, pp. 260-8.

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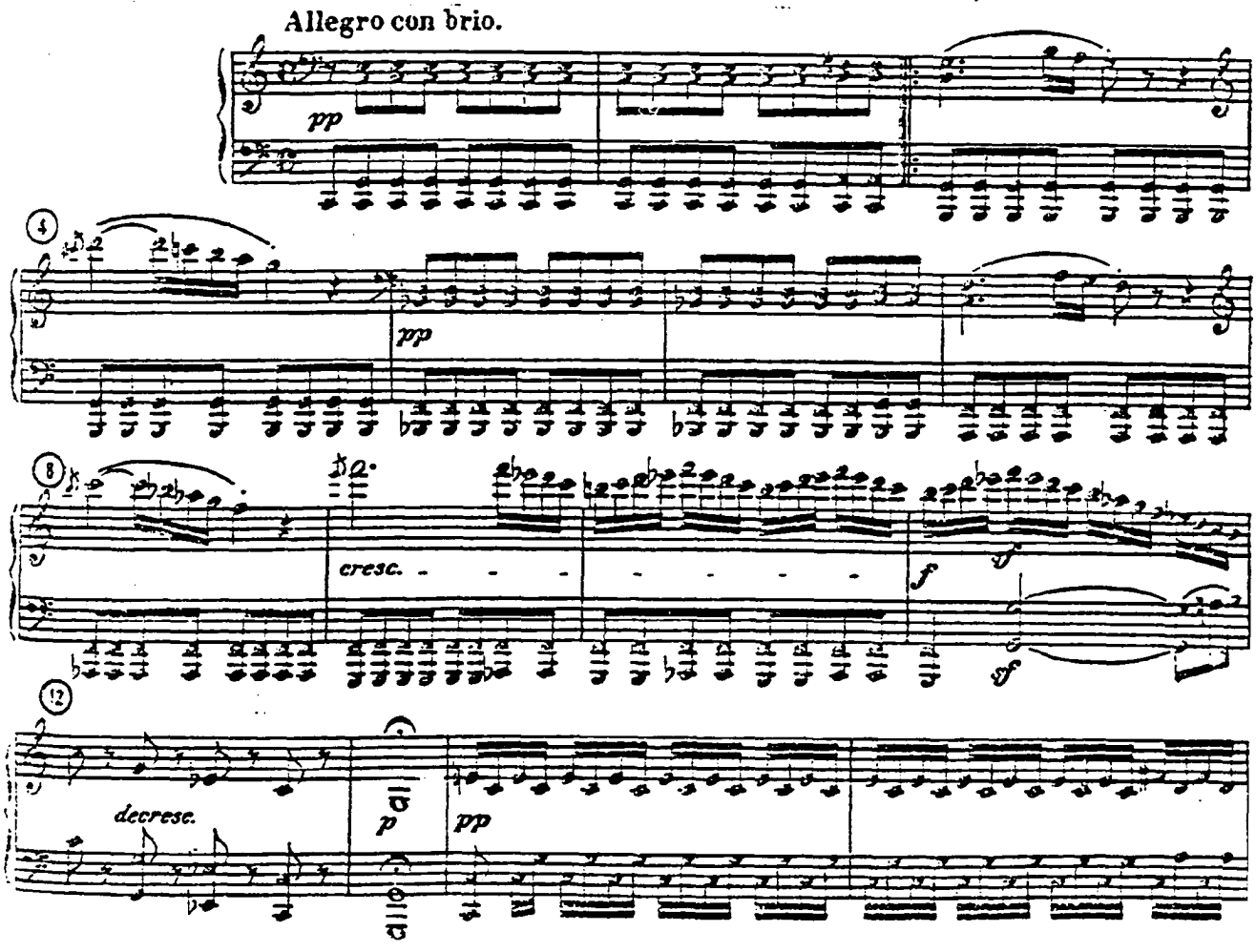
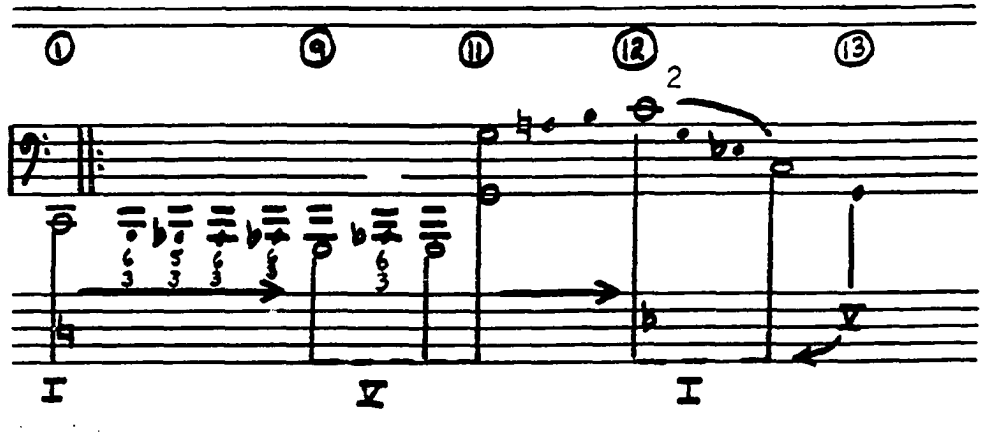
Ex. 20. Beethoven. Piano sonata Op. 53 (The "Waldstein"), first movement, m. 1-12.[1]

"Waldstein" graph



[1]As reproduced in Charles Burkhart's Anthology for Musical Analysis (New York: Holt, Rinehart and Winston, 1964), p. 167.

[2]The C chord at m. 12 can be seen as being subservient to the Dominant prolonged from m. 11 to m. 13.

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Beside the principles of structure, movement, and prolongation, Schenkerian analysis also has its own special view of harmony and counterpoint, and of the ways in which harmony, counterpoint, and structure combine to produce architectonic levels of tonal motion. Let us consider these ideas in turn.

The Schenkerian view of counterpoint stems from species counterpoint as originally stated by J. J. Fux in his Gradus Ad Parnassum and extended first by Schenker and later by Salzer and Schachter in Counterpoint In Composition.[1] Essentially, this view defines the passing motion, neighbor motion, motion in thirds (referred to as the "skipped passing tone"[2]), motion within a chord, motion in fifths,[3] and embellishing motion as the primary structures of counterpoint. Further, it holds that these motions may exist in both monophonic and polyphonic forms. That is, one can speak not only of a "passing tone" but also of a "passing chord" (when the passing tone is supported by a vertical sonority). A definition and example of each contrapuntal structure appears below.

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[1]See Schenker's Kontrapunkt I and II (Vienna: Universal Edition, 1910 and 1922). One may also find explanations of the Schenkerian view of counterpoint in Salzer's Structural Hearing, pp. 52-86.

[2]Schachter and Salzer, Counterpoint in Composition, pp. 43-4, 64, 178.

[3]Motion in fifths is not the same as the tonic-dominant root relationship (see example on p. 65).

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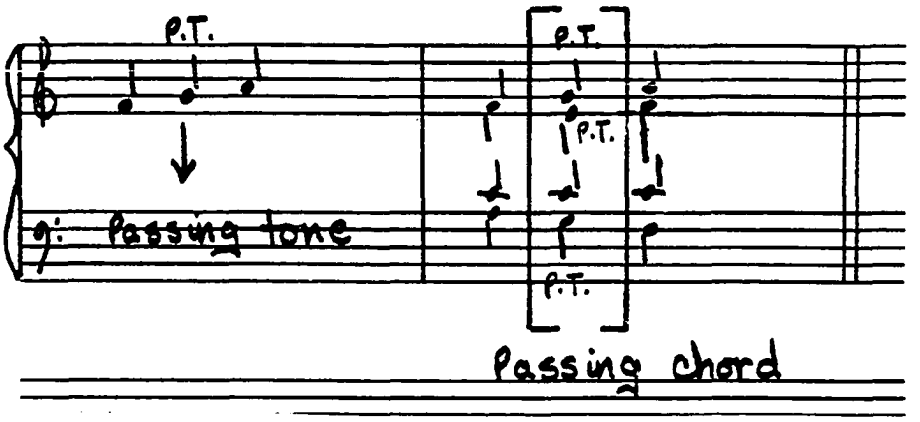
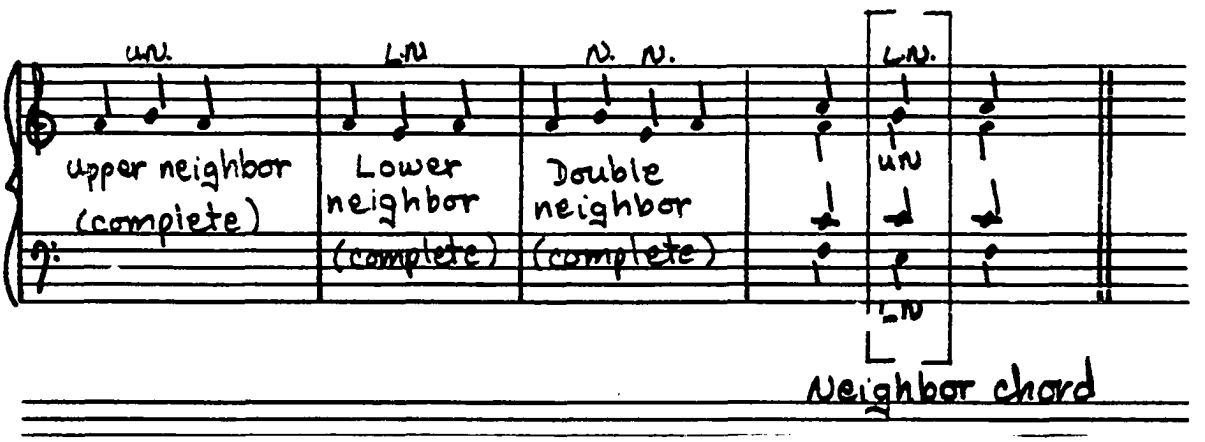
The passing motion is a stepwise motion (whole or half step) used to connect two tones a third or more apart.



The neighbor motion is a motion from a given tone to another either a major or minor second away and usually back to the original tone. Neighbor motions may be upward or downward from the tone of origin. When the motion returns to the tone of origin it is said to be "complete." When it does not, it is "incomplete." All the neighbor motions below are complete.



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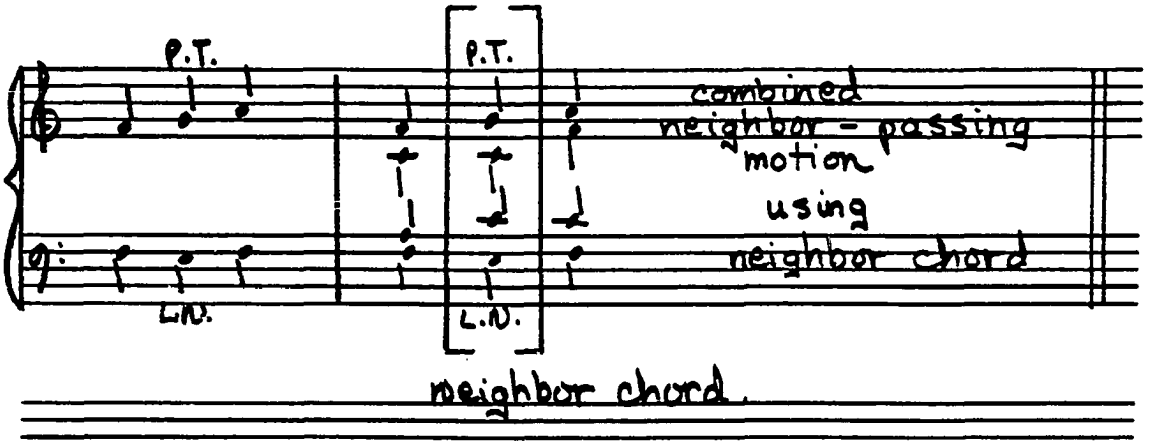
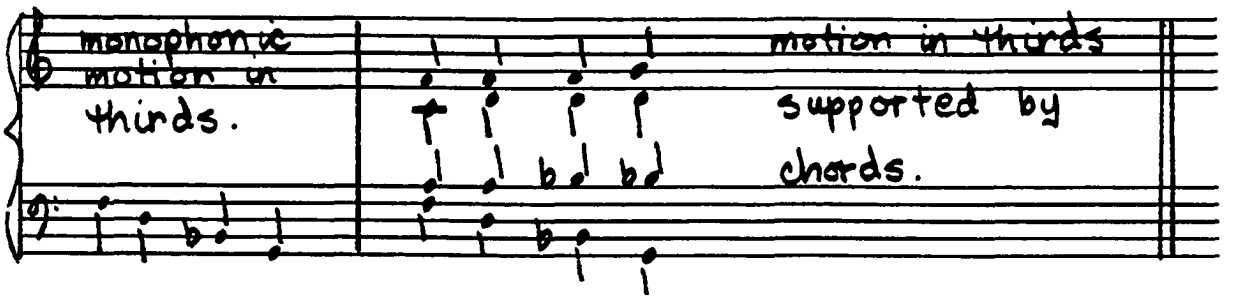
Before defining the rest of the contrapuntal structures, it might be useful to point out here that structures may be combined. For example, the illustration below combines the neighbor and passing motion in a polyphonic setting. When this is done, the chords in question derive their name from the function of the lower voice.



The motion in thirds is a member of the "passing motion family" in that it omits every other passing tone. (Hence the term "skipped passing tone.") Note that in the example below, the supporting chord changes for each tone of the lower voice. Had the entire bass line been supported by a G-minor seventh chord, the example would have been a "motion within a chord" rather than a "motion in thirds."

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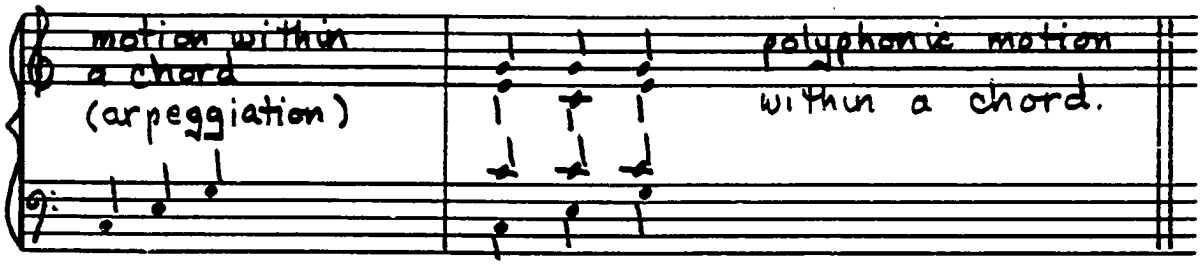
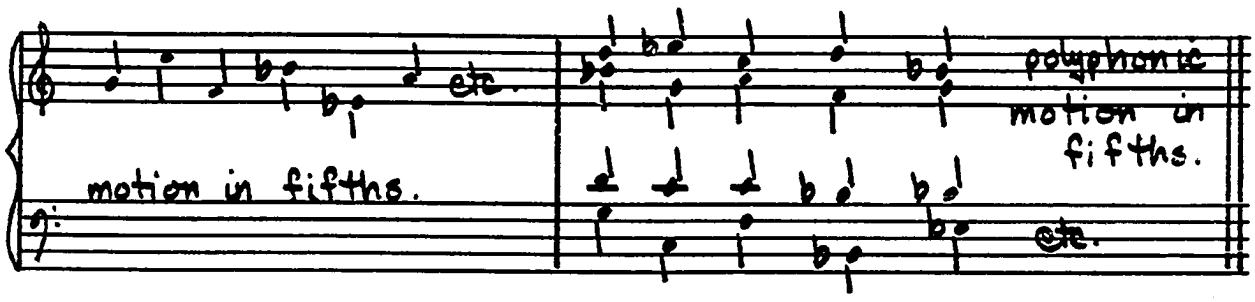
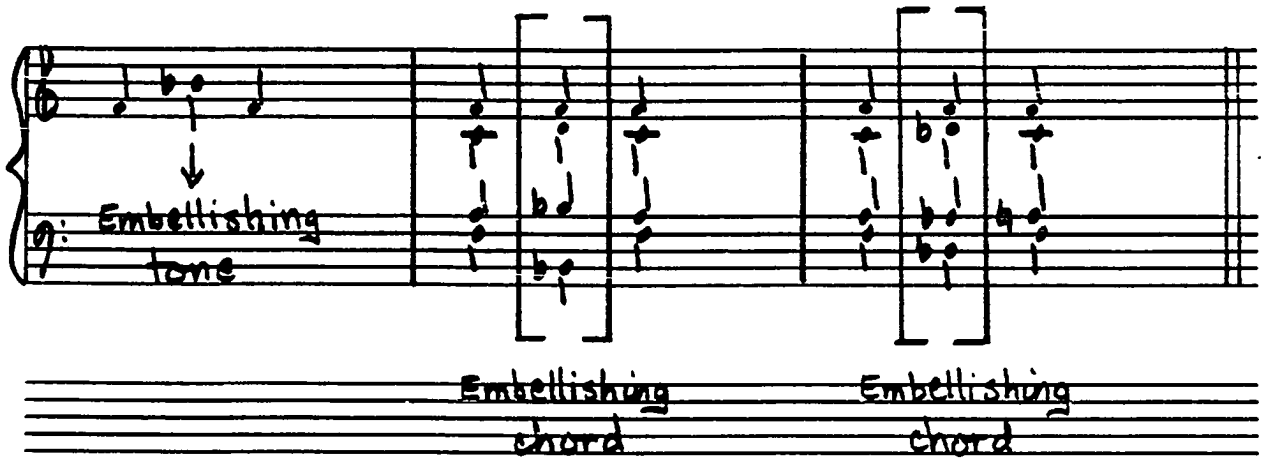
Motion within a chord is an arpeggiation where the harmony remains constant as the moving voice goes from one chord tone to another.

The motion in fifths is just what its name implies, and once again may be found as a monophonic line or in polyphony with chords around it. Often, to keep the pitch range manageable, the motion is "up-a-fourth-down-a-fifth" or "up-a-fifth-down-a-fourth" rather than with extended fifths in the same direction.

The embellishing motion is like the neighbor motion but with the interval of a third or greater between its members.



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The Schenkerian view of harmony is based upon the relationship between chords whose roots lie a fifth apart.

> Placed within the framework of tonality, this relationship expresses itself most completely by means of the chord progression I - V - I...The bass of this progression unfolds horizontally the fundamental, fifth and upper octave of the tonic chord; it is therefore a partial horizontalization of the triad, or a complete horizontalization of the $\frac{8}{5}$ chord, the primary sonority of medieval music and the progenitor of the triad... The I -V - I progression results when triads crystalize above these bass tones.
>
> The fundamental I - V - I progression is frequently elaborated through the interpolation of another chord between I and V; because of their frequent association with the tonic-dominant relationship, we accept these intervening chords as harmonies...[1]

The following chord progressions represent the fundamental harmonic structures of Schenkerian analysis.

I - V - I
I - II - V - I
I - III - V - I
I - IV - V - I
I - VI - V - I
I - Phrygian II (Neapolitan Sixth Chord) - V - I
I - Augmented Sixth Chord - V - I

Each of these progressions may be made more elaborate by the use of the seventh chord. For example, I - V - I and I - V^7 - I or I - II - V - I and I - II^7 - V - I represent essentially the same structures. In addition, Salzer and Schachter state that "counterpoint makes itself even more strongly felt by introducing II^6, II^6_5, or, less often, IV^6 on the way from I to V."[2] Thus by usage I - II^6 - V - I,

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[1]Salzer and Schachter, Counterpoint in Composition, p. 148. A more detailed discussion of the Schenkerian harmonic concept may be found in Salzer's Structural Hearing, pp. 87-96.

[2]Salzer and Schachter, Counterpoint in Composition, p. 148.

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I - II^6_5 - V - I, and I - IV^6 - V - I are accepted harmonic structures in the Schenkerian view. Finally, any of the harmonic progressions above may be, like the neighbor motion, "complete" or "incomplete." If the progression begins and ends with the tonic, it is complete (e.g., I - II - V - I). If it does not, it is incomplete (e.g., II - V - I or I - II - V).

We may summarize the fundamental concepts of Schenkerian analysis expressed thus far as follows:

1. A sonority may be either harmonic or contrapuntal (or both) in classification and either structural, movemental, or prolonging in function.

2. A sonority is harmonic if it is part of one of the harmonic progressions listed above.

3. A sonority is contrapuntal if it is part of one of the contrapuntal structures listed above.

4. A sonority is structural if it functions as a goal of motion; prolonging if it functions to extend the time spent in a given tonal region; and movemental if it functions to lead from one tonal region to another.

It is now possible to consider how the ideas of structure, movement, and prolongation, on the one hand, may combine with those of harmony and counterpoint, on the other, to produce a complete analytic system.

Any sonority may possess at one and the same time a characteristic of classification (i.e. either harmonic or contrapuntal) and a characteristic of function (i.e. either structural, prolonging, or movemental). It is therefore possible to speak of six sonority types (see below).[1]

[1]The designation of any of these depends on the integration of the bass and upper voices. However, in music where the harmony is vertically conceived (rather than being a product of linearity), upper voice graphs may be omitted for the sake of simplicity. Much of the analysis here and in Chapter 4 does just that.

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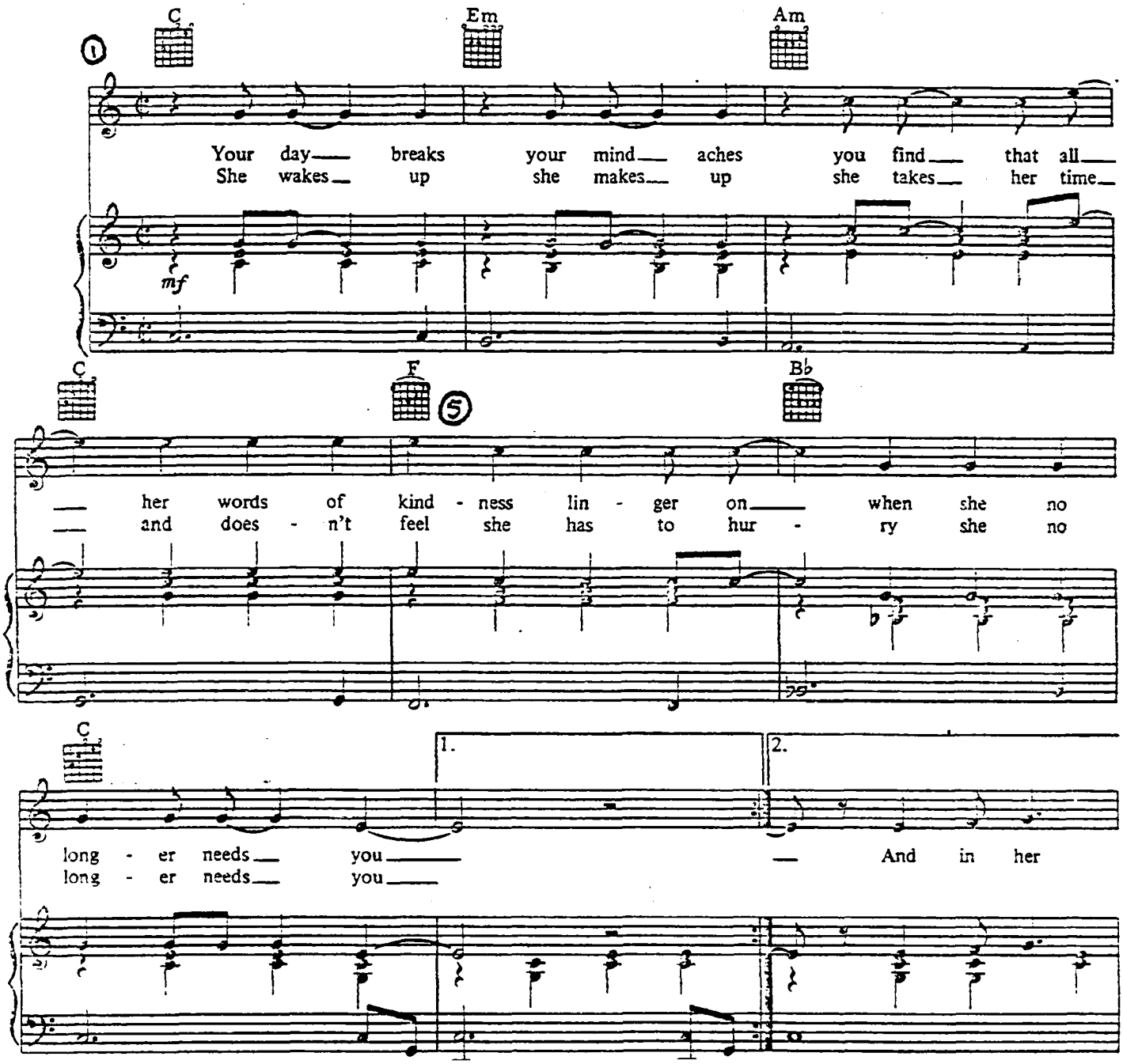
harmonic structural sonorities (Salzer)
harmonic prolonging sonorities (Salzer)
harmonic movemental sonorities (Porter)
contrapuntal structural sonorities (Salzer)
contrapuntal prolonging sonorities (Salzer)
contrapuntal movemental sonorities (Porter)

These six types combine in untold dozens of ways to form the fabric of tonal coherence within any composition. Let us examine some examples.

Ex. 21. Lennon and McCartney, "For No One," m.1-7; from Beatles Complete (New York: Warner Bros., 1976), p. 236.



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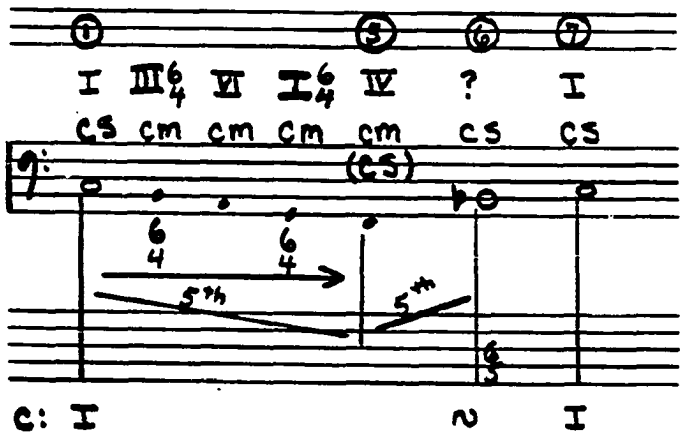

"For No One" Graph (m. 1-7)

The graph of the Beatles "For No One" (measures 1-7) reveals a plan in which every sonority serves a contrapuntal function. The fragment shows a neighbor motion as the predominant structure with a motion in fifths as the means of getting from the opening sonority of C to its Bb neighbor and a passing motion as the means of "filling in" the fifth. The function of each sonority as well as its Roman numeral-figured bass label appears above the graph just below the circled measure numbers.

There are two features of interest in this excerpt, the first being a Roman numeral name for the Bb neighbor. The graph indicates a question mark because no designation of the Roman numeral system seems adequate. The Bb sonority is, in fact, a G minor seventh chord in first inversion. As such, it might be labeled the "II^{6}_{5} of IV" in the key of C major, but since it resolves directly to the tonic, this hardly seems an appropriate

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description. In the Schenkerian system, it is not uncommon to find examples such as this where the Roman numeral designation is hard (if not impossible) to make. Salzer and Schachter offer the following "consolation" for such dilemmas:

> Concerning more advanced chord grammar, we should like to make the following observation: Many students, because of teaching methods still prevalent today, feel uncomfortable if they cannot assign a name or symbol to every vertical combination of tones. We hope to show that for musical understanding the architectonic function of a sonority far outweighs in importance its grammatical label.[1]

Whether one chooses to label the Bb in question a "II$^{6}_{5}$ of IV," or a "borrowing from the mixolydian mode," the graphic analysis designates it as a contrapuntal, structural neighbor, and for our purposes that will be sufficient.

The second feature of interest in this excerpt is the Schenkerian name for the F major sonority in measure 5. The graph gives two names, contrapuntal movemental and (in parenthesis) contrapuntal structural. Both are correct, for the sonority may be viewed as having two roles. On one level, the largest level, the F is a means of connecting two neighbors through a motion in fifths. However, on another more microcosmic level, it can be viewed as the goal of a passing motion and hence a sonority of structural significance. Both views are possible and, indeed, in the Schenkerian methodology it is desirable to show the application of a given sonority to more than one architectonic hierarchy when such is the case. The justification for double function sonorities may become clearer if we return

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[1]Salzer and Schachter, Counterpoint in Composition, viii.

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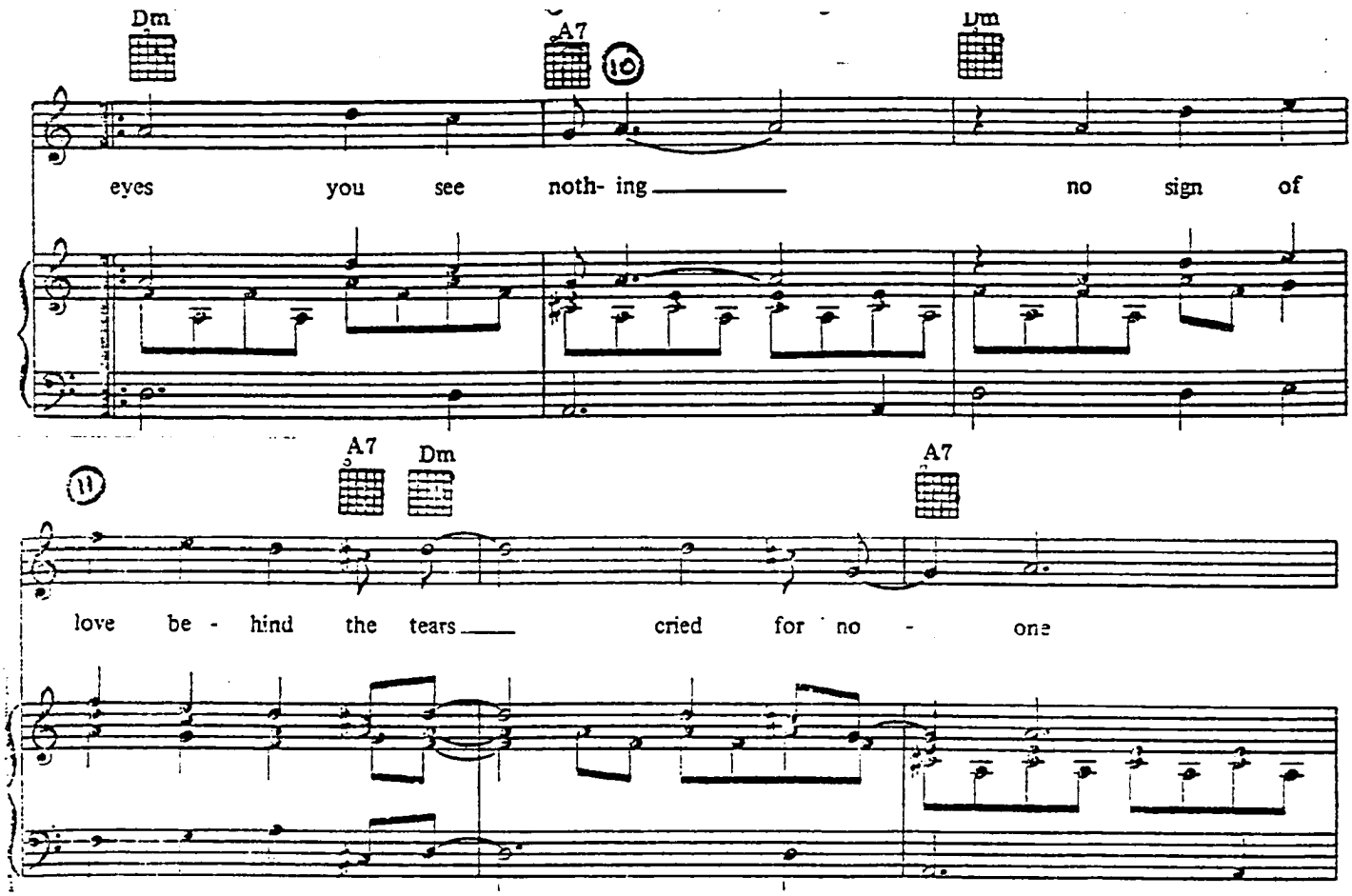
to the analogy of the voyage. Let us consider the case of a train ride from New York to Boston in which the passenger must transfer trains in Hartford. The Hartford stop not only represents the mid-point of the entire trip, but the end goal of the first train. In a similar way the sonority above represents both the termination of one motion and the continuation of another.[1]

Ex. 22. Lennon and McCartney, "For No One," m. 9-12; from Beatles Complete (New York: Warner Bros., 1976), pp. 236-7.



[1] The double function sonority is discussed in detail in Counterpoint in Composition, pp. 200 and 302 and Structural Hearing, pp. 162-8.

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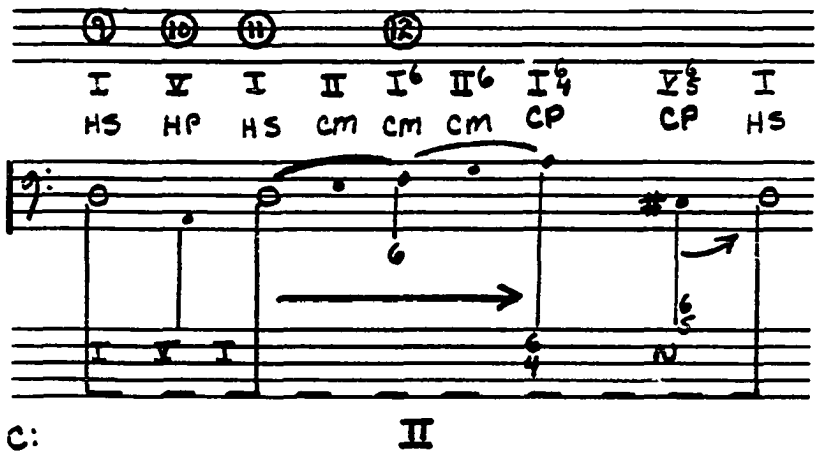

"For No One" Graph (m. 9-12)

The graph of measures 9-12 of "For No One" reveals two prolongations, the first harmonic, the second contrapuntal. Here it is the II chord of C major which is prolonged throughout. In measures 9-11, the prolongation is accomplished with a I - V - I harmonic progression. In measures 11-12, the prolongation occurs first with an arpeggiation of the II chord (motion within a chord) filled in with passing tones, and second with a neighbor motion to the leading tone (C#) of II.

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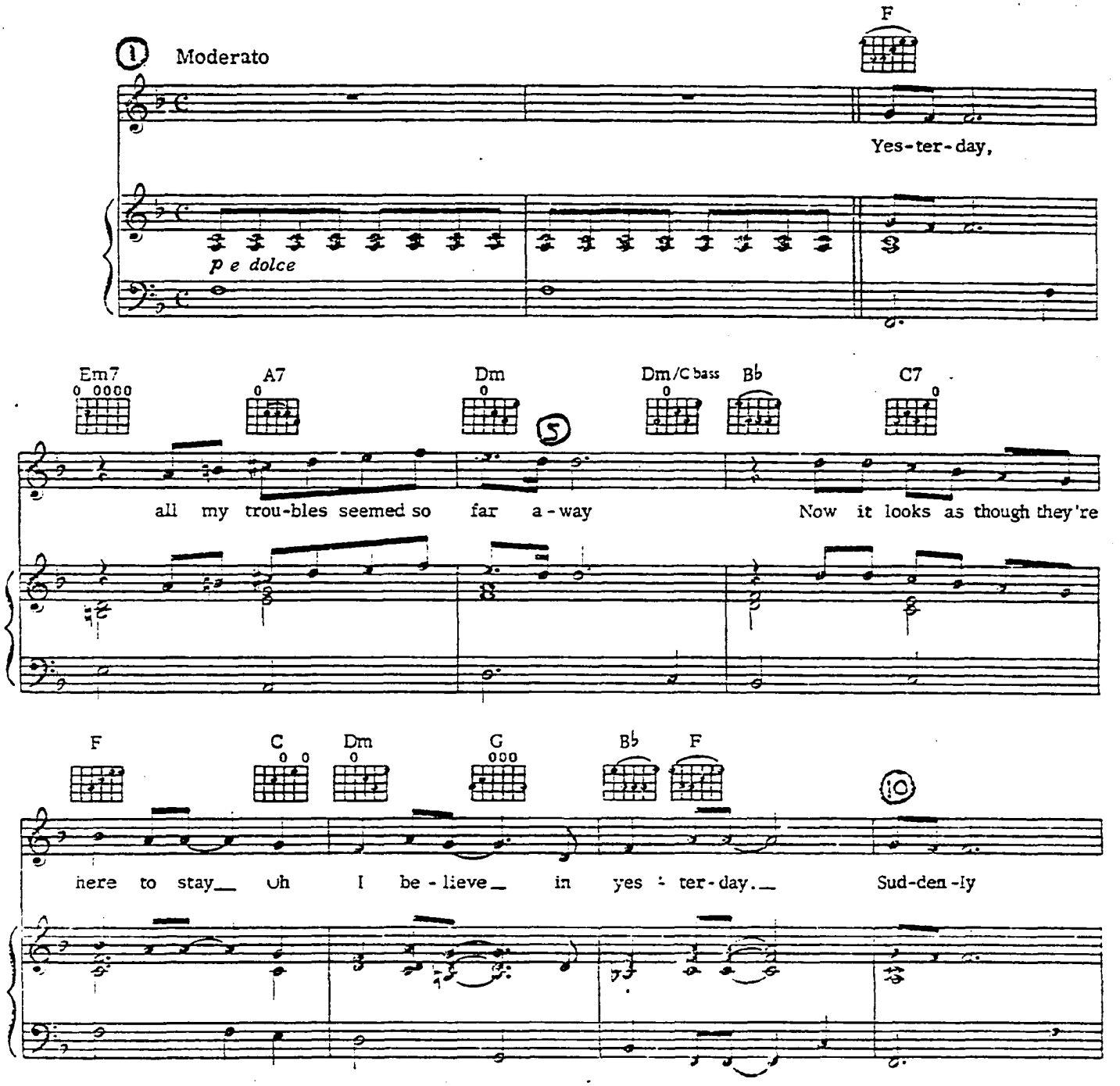
Ex. 23. Lennon and McCartney, "Yesterday," m. 1-9; from Beatles Complete (New York: Warner Bros., 1976), p. 206.



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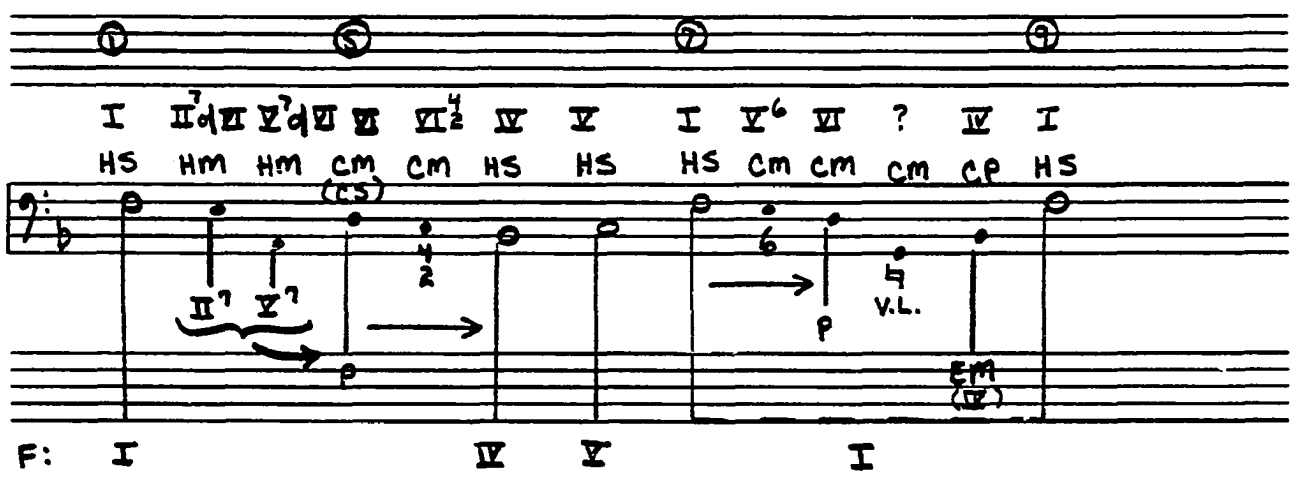
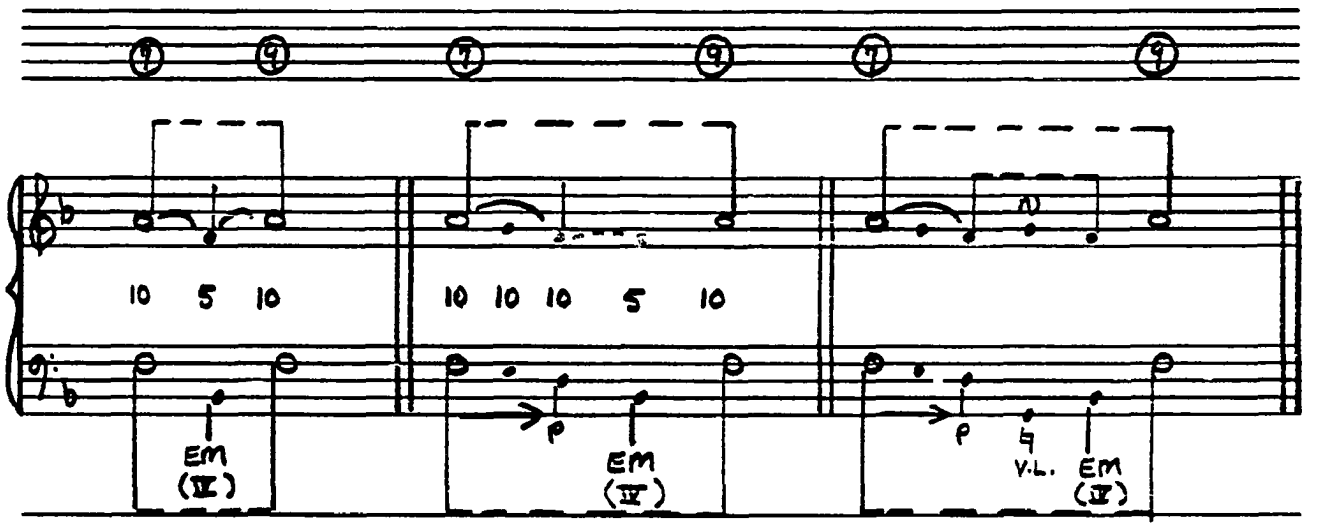
"Yesterday" (1-9) - Graph "a"



"Yesterday" (7-9) - Reductions, graph "b"



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The graph of "Yesterday" (measures 1-9) shows several sonority types of the Schenkerian system, two of them of special interest. The first occurs in measure 4. Here we find chords labeled "II^7 of VI" and "V^7 of VI" in the Roman-numeral system and "harmonic movemental" in Schenkerian terms. However, a case can also be made for designating them as "harmonic prolonging," since they extend the region of the D minor chord to which they refer with an incomplete harmonic progression (II^7 - V^7 - I). It is our view, however, that the term "movemental" is more accurate here than "prolonging" because the D minor sonority is not achieved until the end of the progression.

The second sonority of interest is the G major chord in measure 8 labeled "V.L." on the graph. Like the Bb sonority of "For No One," it does not conveniently accept a Roman numeral label. But more than this, it is designated as "contrapuntal" in Schenkerian terms yet does not fit into any of the contrapuntal categories (passing, neighbor etc.) discussed above. To understand its function we must take a closer look at the polyphony of measures 7-9 (see graph "b" above).

If we reduce the measures in question to a two-voice first species underpinning (i.e. note-against-note consonances), it is possible to analyse a 10-5-10 intervallic progression. In a second analytical stage we may expand the counterpoint with descending passing tones made consonant by supporting tenths (10-10-10-5-10). Finally, in a third stage, we may prolong one melody tone (the F)

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with an upper neighbor which would be dissonant if not supported with the interval of an octave. The octave, made even more colorful by a B♮, results from concerns of voice-leading, and the sonority which supports it is thus called a voice-leading chord and labeled "V.L.". The voice-leading sonority in "Yesterday" is a purely contrapuntal animal not only because it can be analytically reconstructed from species counterpoint but also because it is not part of any chord progression which develops a tonic-dominant relationship.

The technique of "analysis-in-stages" used above brings us to the final Schenkerian tenet of our discussion, the concept of structural hierarchies.

In most medical schools one may find the mannequin of a human whose layers can be shed to reveal each system of anatomical structure. The skin shell may be peeled away to reveal the muscle structure, the muscles removed to reveal the arterial system and so on down to the basic skeletal structure of bone. In a similar way, the Schenkerian system employs the concepts "foreground," "middleground," and "background" to describe various levels of tonal structure.[1] Through a series of graphic reductions, it is possible to "reveal the function of tones and groups of tones in relation to their immediate context, to larger contexts, and ultimately to the composition as a whole."[2]

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[1]Salzer and Schachter use the terms "immediate," "intermediate," and "remote." See Counterpoint in composition, x.

[2]Salzer and Schachter, Ccunterpoint in Composition, x.

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The graph of measures 1-35 of the first movement of Beethoven's "Waldstein Sonata" (see below) provides an illustration of the technique of graphic reduction. The value of graphing structural levels can be seen if we compare the graph below with the first Waldstein graph discussed earlier. In the first instance, when we viewed only measures 1-13, it was logical to interpret the dominant G major chord prolonged from measure 9 to measure 11 as a "harmonic structure," part of a I - V - I unfolding where I and V were of equal structural value. However, in a larger context, the graph below interprets it as a "harmonic prolongation" within an extension of the C major sonority which takes place over a 14 measure span. In the context of each graph, both interpretations are correct, though the "truer" is the one below because it allows us to view the V chord against a much broader spectrum.

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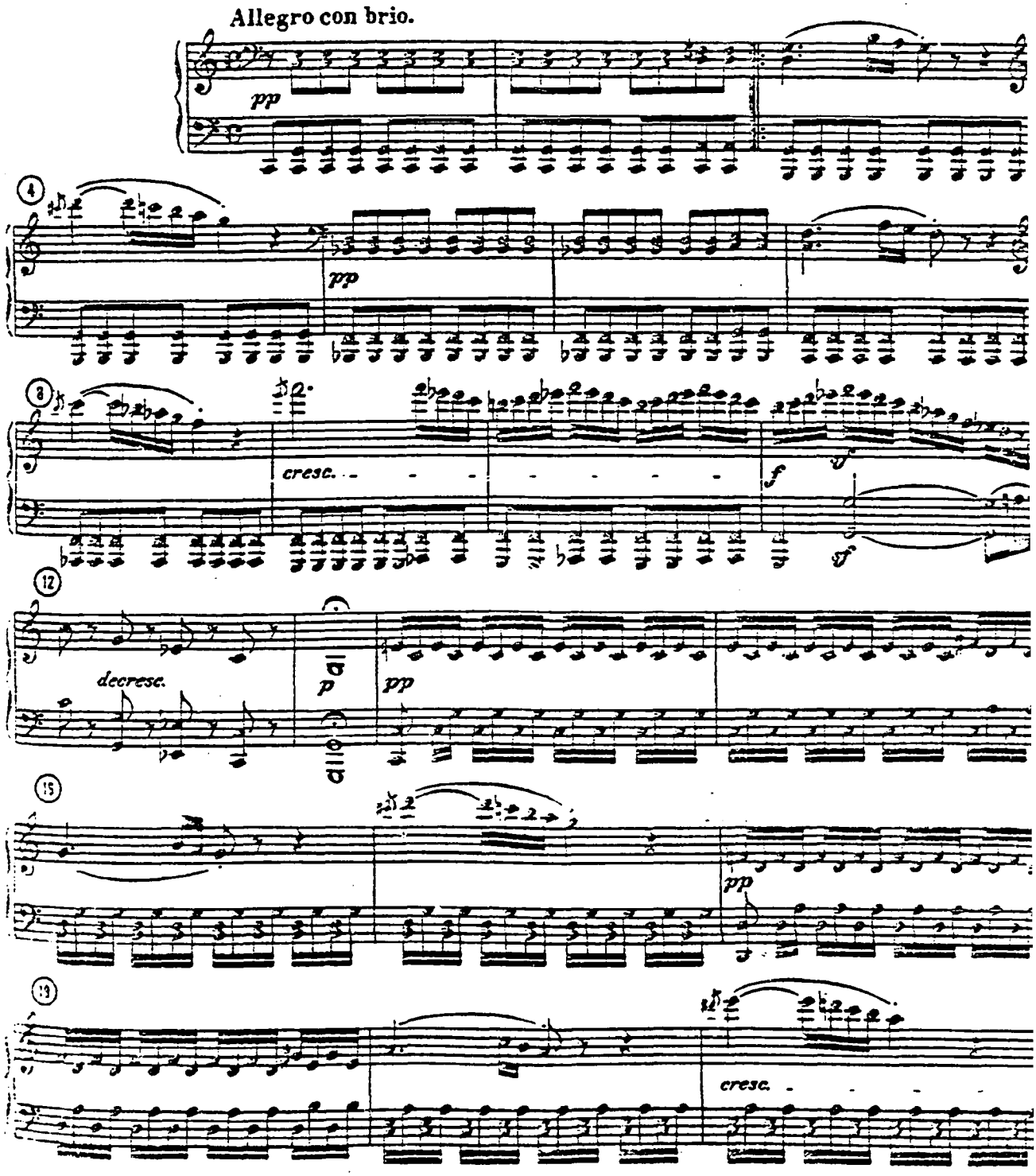
Ex. 24. Beethoven. Piano sonata Op. 53 (The "Waldstein"), first movement, m. 1-35.[1]

[1]Reproduced from Burkhart Anthology, pp. 167-8.

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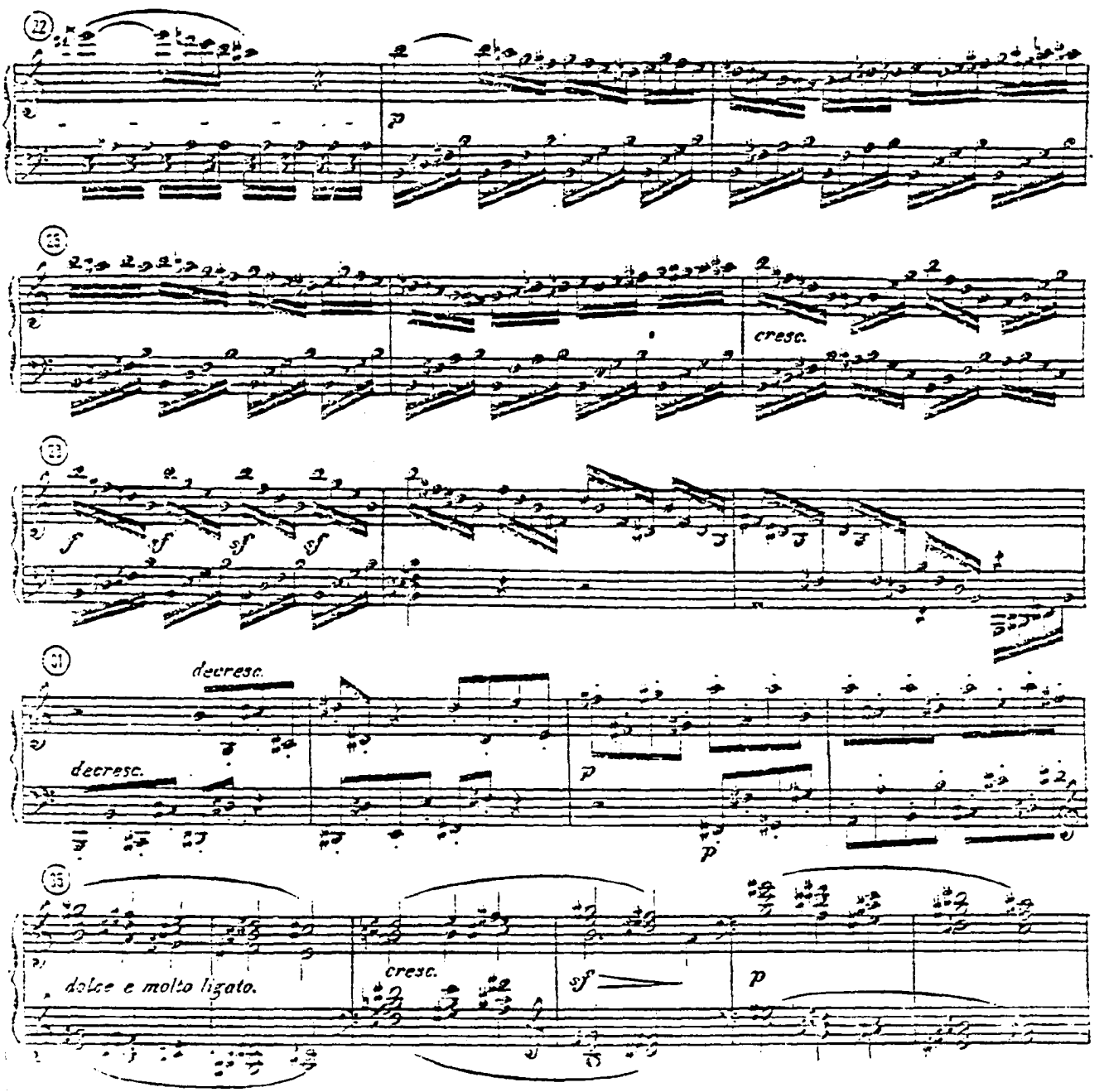
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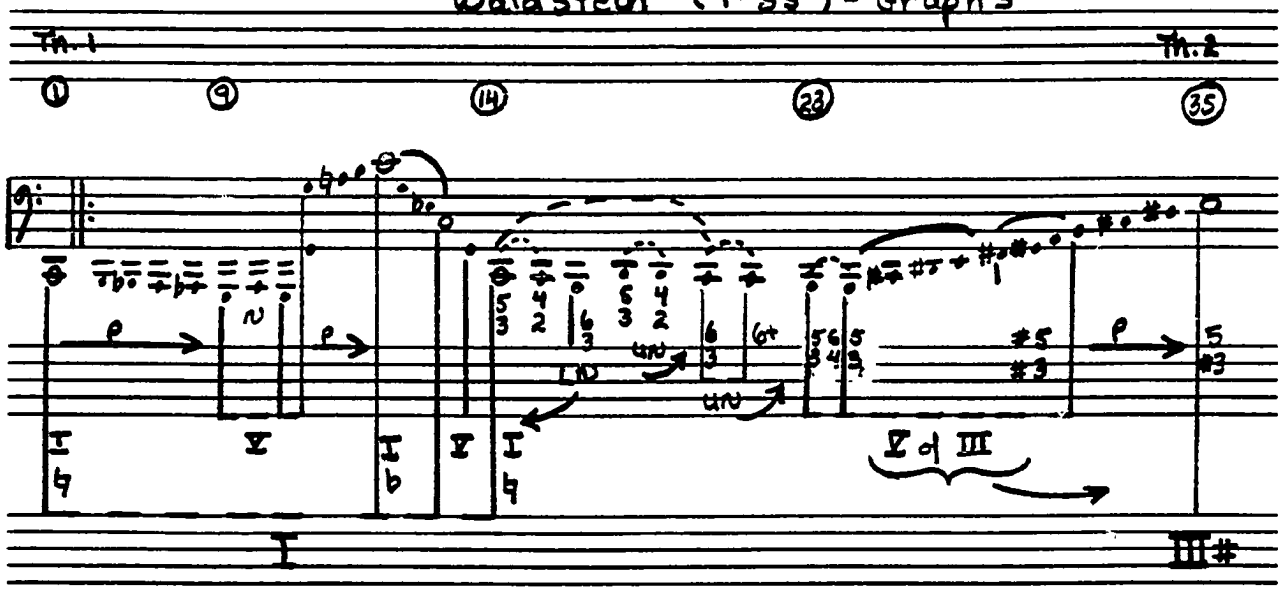
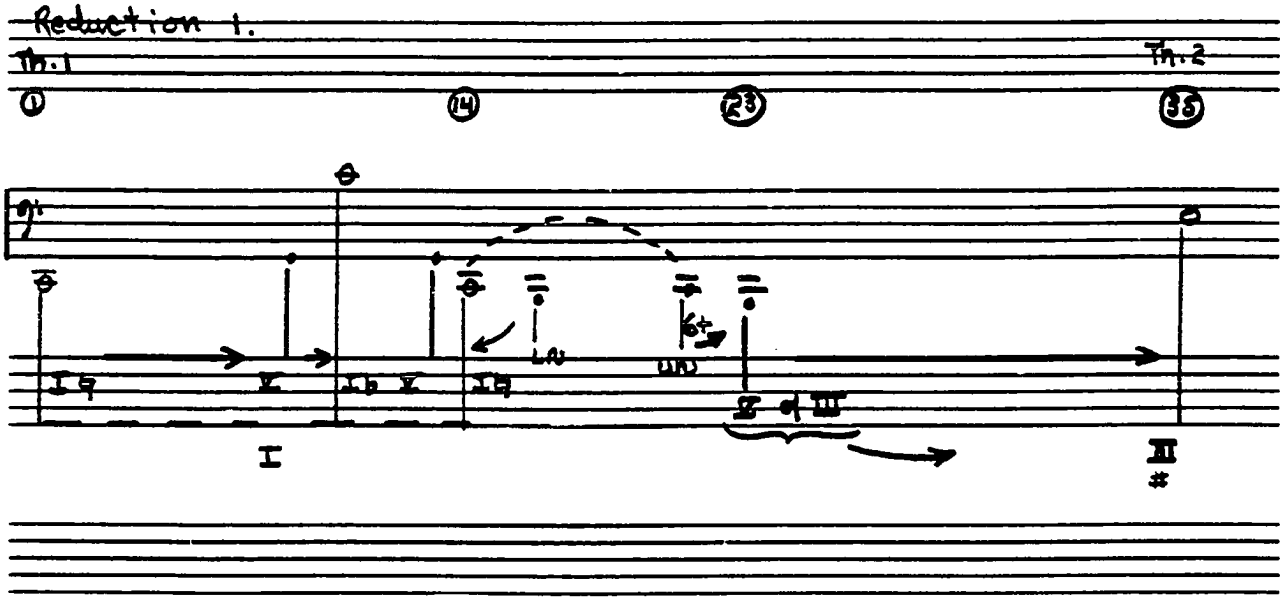
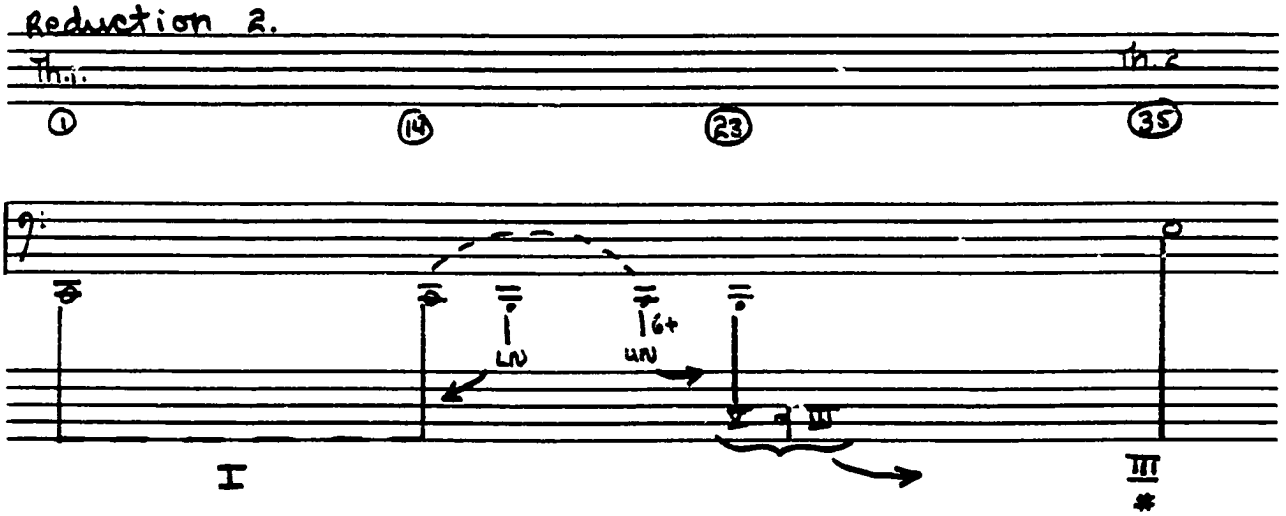
"Waldstein" (1-35) - Graphs



Reduction 1.



Reduction 2.



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The concepts of Schenkerian analysis not only require us to adopt a set of terms different from those used in the chord grammar of the Roman numeral system, but also require that we re-think some common terms universal to many systems. The word "modulation," for example, takes on a new meaning in a methodology which talks of "extended prolongations." Since, in the Schenkerian view, a work which begins and ends in the same key is said to prolong that key throughout, an excursion to another key--even one extended in time--is but a temporary thing. It is like our visitor in Los Angeles. He has not moved permanently from his residence in New York. He is merely visiting and returns home again at the end of his stay. In Schenkerian terms, a true modulation is a permanent change of tonal centers. Temporary changes are better understood as prolongations or "tonicizations" of prolonging structures.[1]

Similarly, the phrases "chord progression" and "harmonic progression" take on finer shades of meaning in Schenkerian analysis. It is commonplace, especially among analysts of popular music, to refer to any series of chords as a "harmonic progression." In Schenkerian terms, however, a harmonic progression is only a three or four-chord structure involving the tonic-dominant relationship. A "chord progression" is a series of

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[1]The term "tonicization" invented by Schenker (Harmonlehre . Vienna: Universal Edition, 1906) is also used by Roger Sessions in his text Harmonic Practice (New York: Harcourt Brace, 1951), pp. 243-4. Salzer explains his own view of modulation in Structural Hearing, pp. 19-21.

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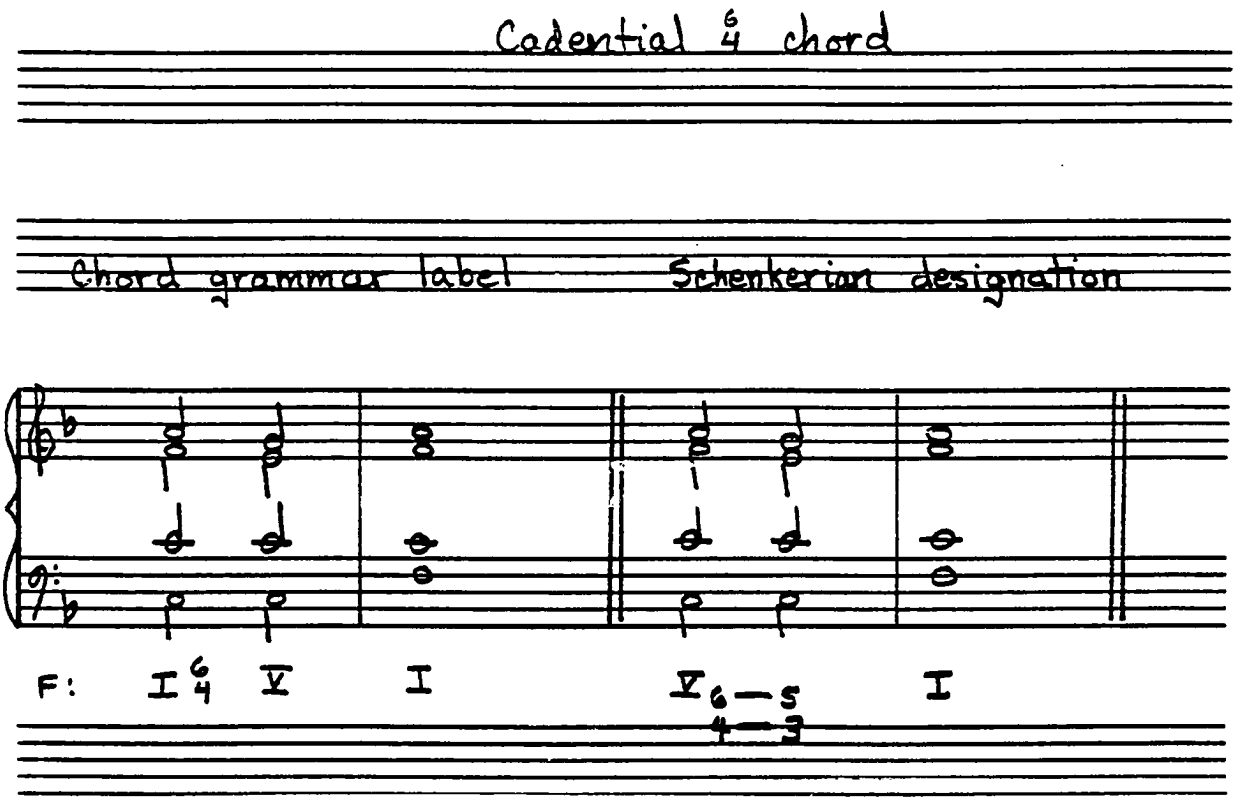
vertical sonorities of unspecified length which may have contrapuntal as well as harmonic significance.

Finally, to Schenkerian analysts, the so-called "cadential I^{6}_{4}" chord is seen not as a tonic sonority but rather as an "intensification" of the dominant through a double suspension.[1] (See below.)



[1]Salzer, Structural Hearing, p. 93.

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The raga system

It was not long after they achieved international fame that the Beatles became attracted to the culture of India. Partly out of curiosity, partly as a rebellion against Western values, they gradually immersed themselves in the art and philosophy of the East. From a musical standpoint, the influence of India was tremendous. George Harrison began sitar lessons with the renowned Ravi Shankar. Mystical Hindu and Buddhist references crept into their lyrics, and the melodic and rhythmic techniques of the raga system were adopted verbatim in many of their songs. To analyze the music of their "India period," it is imperative to understand the basic elements of the raga system.

Essentially, Indian music is a linear or melodic art. There are no principles of chord construction other than the recognition that when two or more lines are played, simultaneities result. In addition to being a linear art, it is also one based upon tonality and improvisation.

There are seven fundamental tones (swaras) in Indian music which comprise the most elemental scale. These are called Sa, Ri, Ga, Ma, Pha, Da, and Ni (abbreviated S, R, G, M, P, D, and N) and correspond roughly to the Do, Re, Mi, Fa, Sol, La, and Ti of Western music. The illustration below shows the swaras with middle C as Sa. Any of the twelve tempered half

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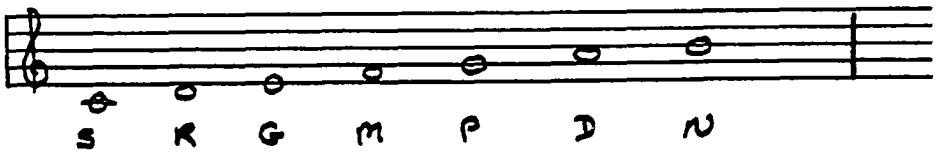
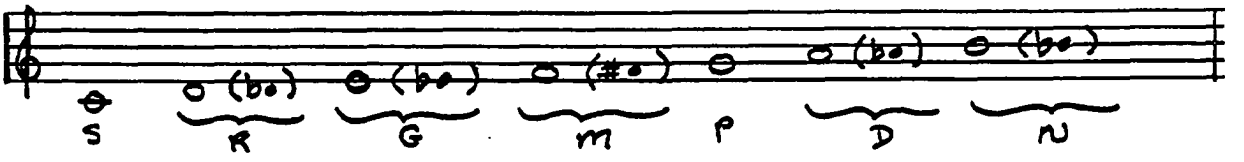
steps of Western tuning might also function as Sa, just as any might function as the tonic of a major scale.

Swaras

R, G, D, and N have a flat variant (komal) while M has a sharp variant (teevra). Hence, the following possible tones:

Swaras and Variants



Most Indian scales (saptaks) are seven-note scales derived from the choices above. Walter Kaufmann writes that "a final classification of...scale types was achieved by Pandit V.N. Bhatkande"[1] and that these fall into ten divisions or "thata." (They are given below.) Kaufmann goes on to say that in performance practice the tones of the thata may be "adjusted" here and there by the instrumentalist. An Eb might become an E♮ or even a microtonal variant of E , for example.[2]

[1]Walter Kaufmann, The Ragas of North India (Bloomington, Indiana: University of Indiana Press, 1968), p. 61.

[2]Kaufmann, Ragas, p. 362. On p. 39 of his text The Music of India (New Delhi: YMCA Publishing House, 1966), Herbert Popley also speaks of the microtonal aspects of Indian music.

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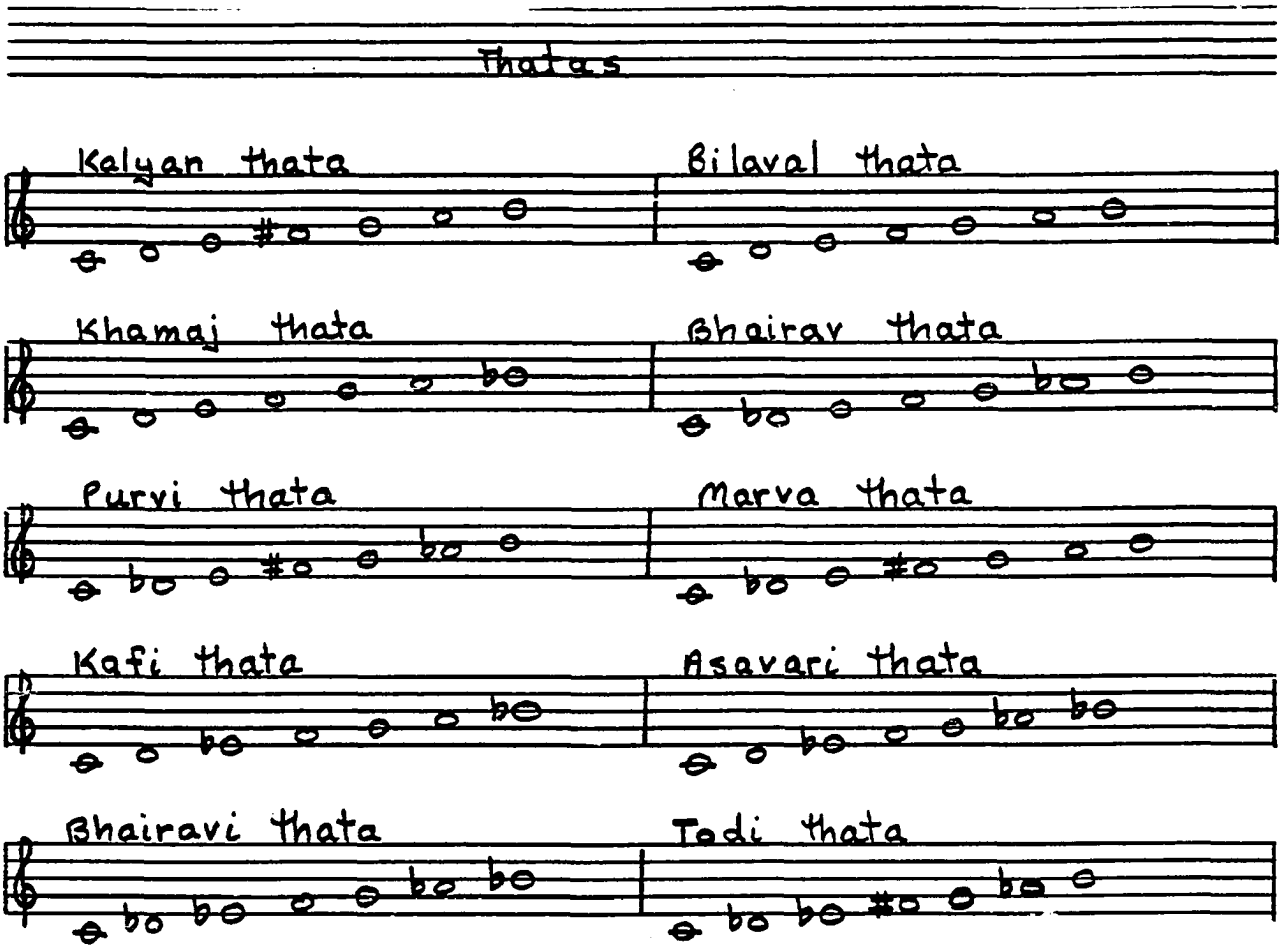

In the same way that a Western melody may be constructed from the tones of a given scale, Indian melodies (ragas) are derived from a given saptak and retain the tonic (shadja) of the saptak as the central tonality. In addition, the notes of the raga are frequently embellished with patterns (alaps) similar to the neighbor, passing, and embellishing motions of Schenkerian counterpoint. The example below illustrates how such embellishments may occur.[1]

[1]This example is taken from p. 3 of Introducing Indian Music (Kolhapur, India: Joshi, 1965) by Baburao Joshi and Antsher Lobo.

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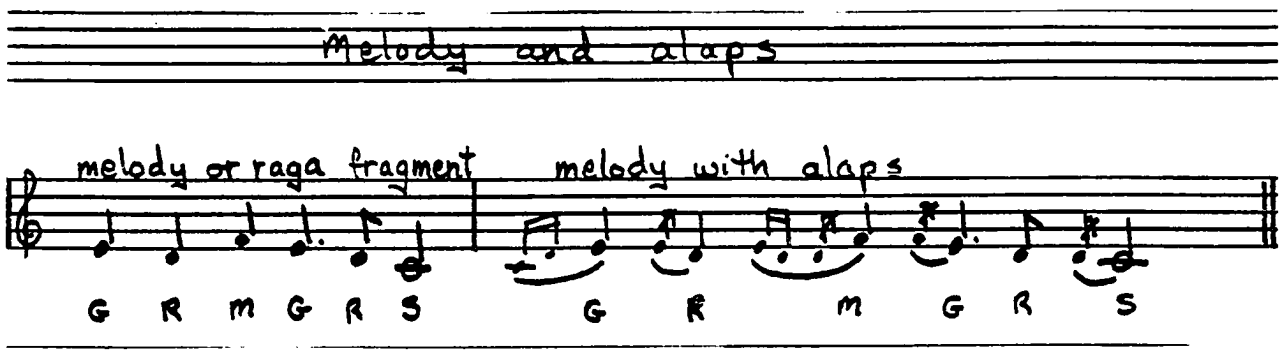

The construction of a raga is not a haphazard affair. Rather than a random selection of tones, ragas are "a melodic...order, aesthetically conceived and...governed by their own rules and restrictions."[1] For example, ragas should include at least two notes from each tetrachord of the "parent" saptak, and must contain at least 5 of the saptak's 7 tones. Hundreds of ragas have been constructed over the centuries and exist as a kind of "melodic larder" to which musicians may go for the basic elements of their composition (a technique not unlike the use of cantus firmi by Western composers who would select a particular chant as the thematic basis of a mass or motet.) Ravi Shankar gives the example (below) of a frequently used raga derived from the kafi thata. It is notated without any embellishments.[1]

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[1]Joshi and Lobo, Introducing Indian Music, p. 18.

[2]Ravi Shankar, My Music, My Life (New York: Simon and Schuster, 1968), p. 98.

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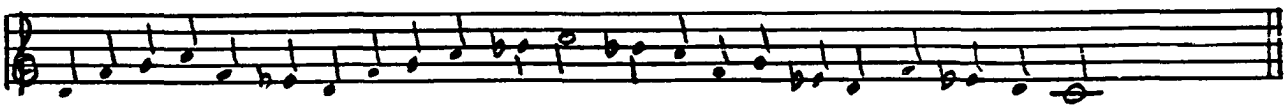
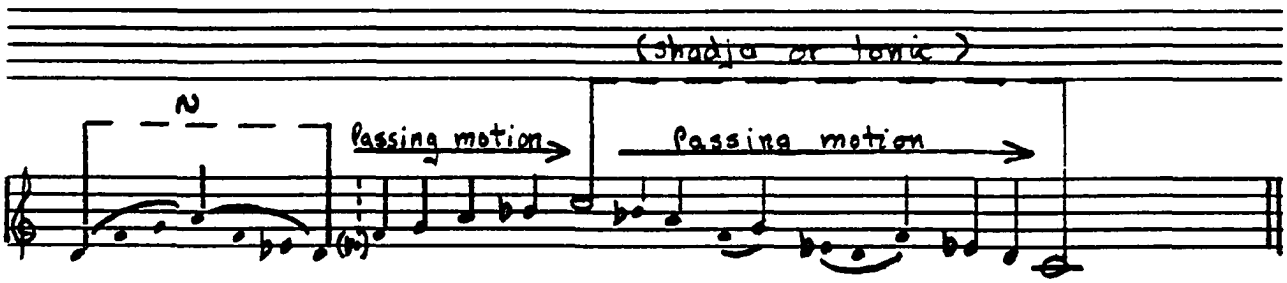
Raga derived from kafi thata



Because the ragas are tonal and contain principles of melodic embellishment, we shall analyze them using Schenkerian graph techniques. For example, the raga above may be graphed to show structure, prolongation, and movement.

Schenkerian graph of kafi thata raga



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The "Taxman" from the Beatles' album Revolver uses a raga constructed from the tones of the khamaj thata (transposed in the example below with the shadja on D). By using an F - natural now and again, the raga also takes on elements of the kafi thata. This piece is a fascinating fusion of Western chord structure, Eastern melodic structure, rock rhythm, tala rhythm (which we shall discuss below), and improvisation. It is analyzed in depth in Part II, but for our present purpose we can see the melodic structure and prolongation of the raga it employs with an "upper voice" graph.[1]

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[1]The raga in rock music is discussed by Bert Konowitz, Jazz Improvisation at the Piano (Ed. D. dissertation, Columbia University, 1969), p. 335.

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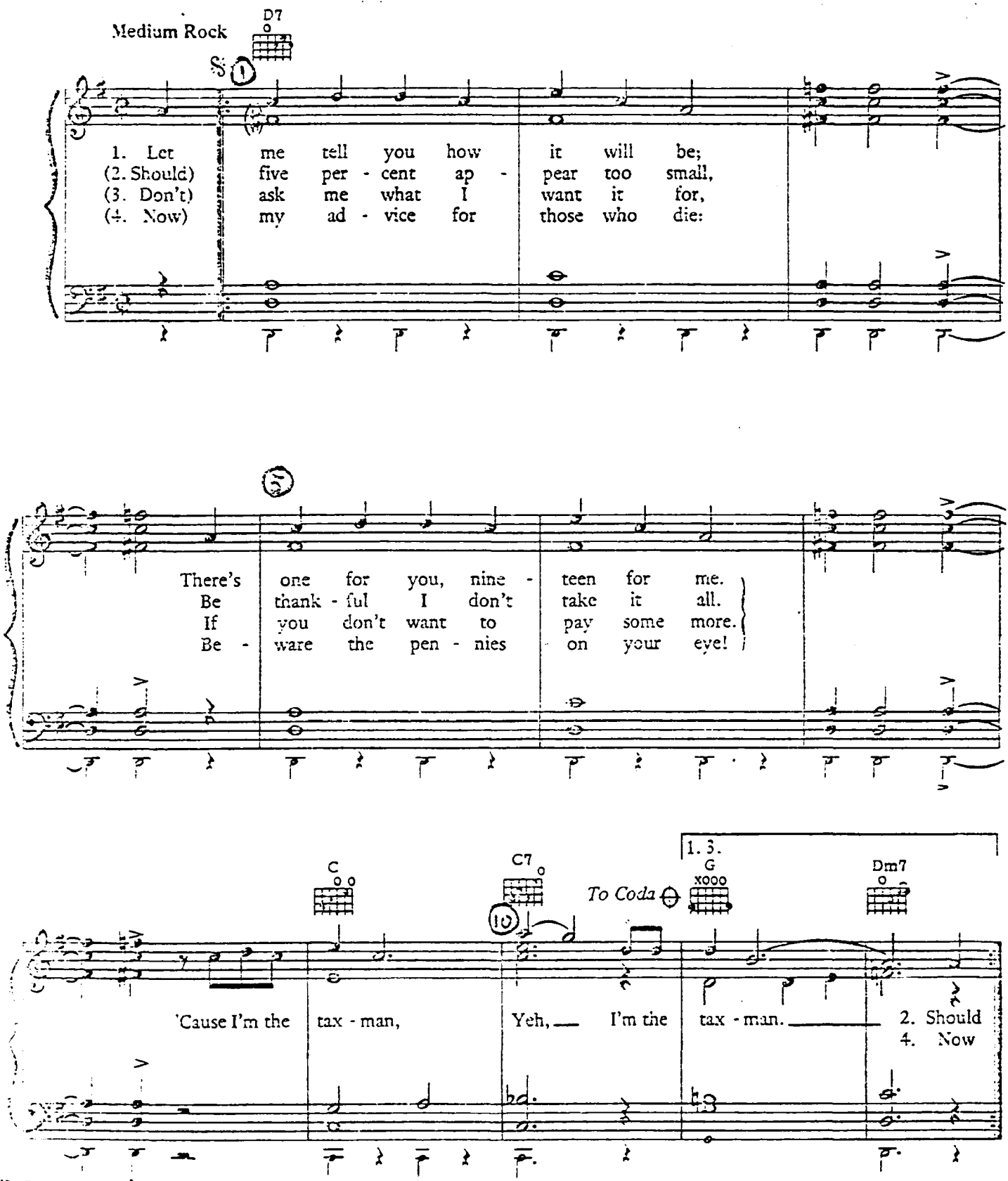
Ex. 25. George Harrison, "Taxman," m. 1-12; from Beatles Complete (New York: Warner Bros., 1976), p. 244.



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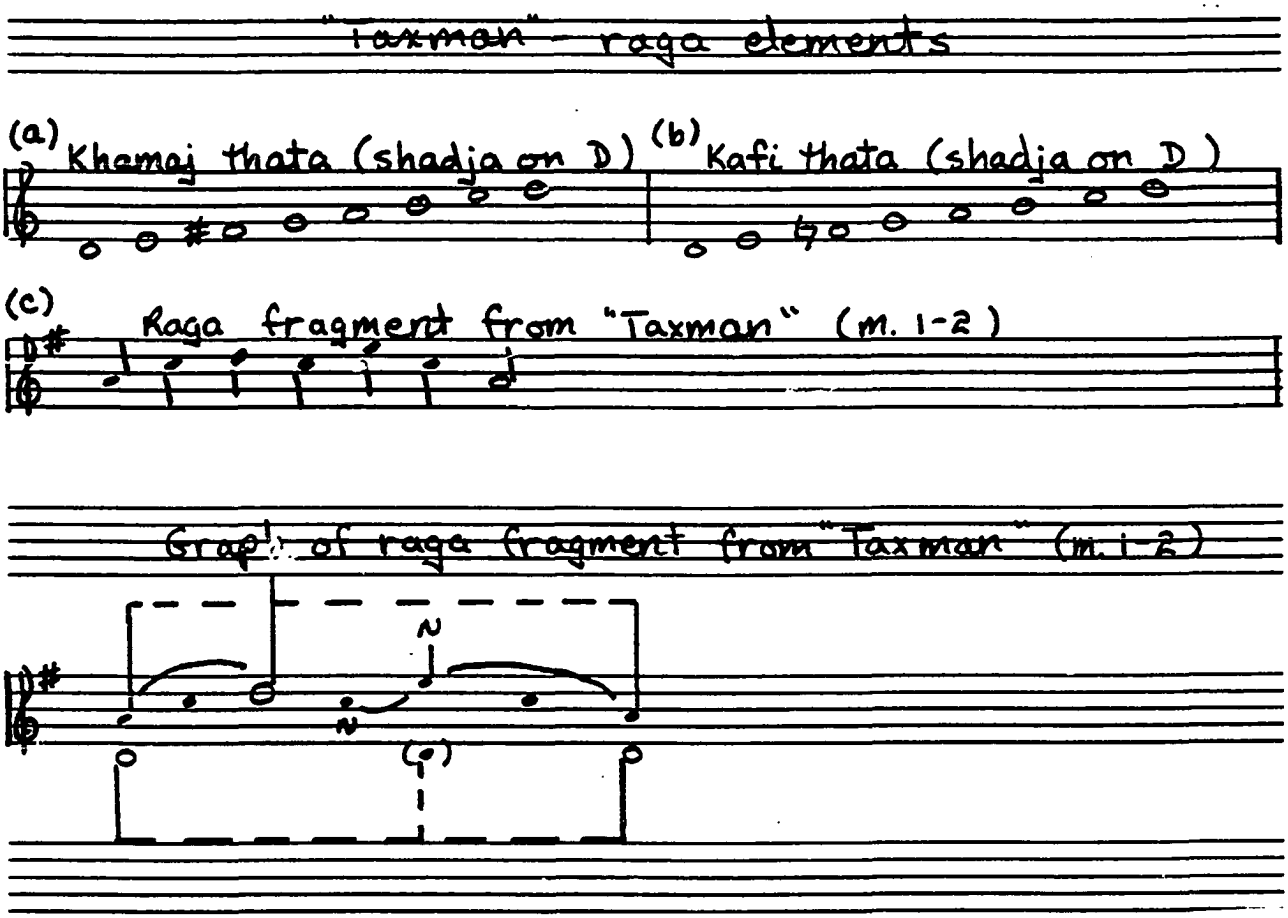

The raga system also incorporates elements of rhythm and instrumentation. The rhythm of Indian music is, like its melodic system, based on preconceived patterns called talas. A time-unit or pulse (matra) is organized into a tala by the placement of stresses (sama) on given pulses. Shankar lists some of the more common talas as follows:[1]

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[1]Shankar, My Music, My Life, p. 29.

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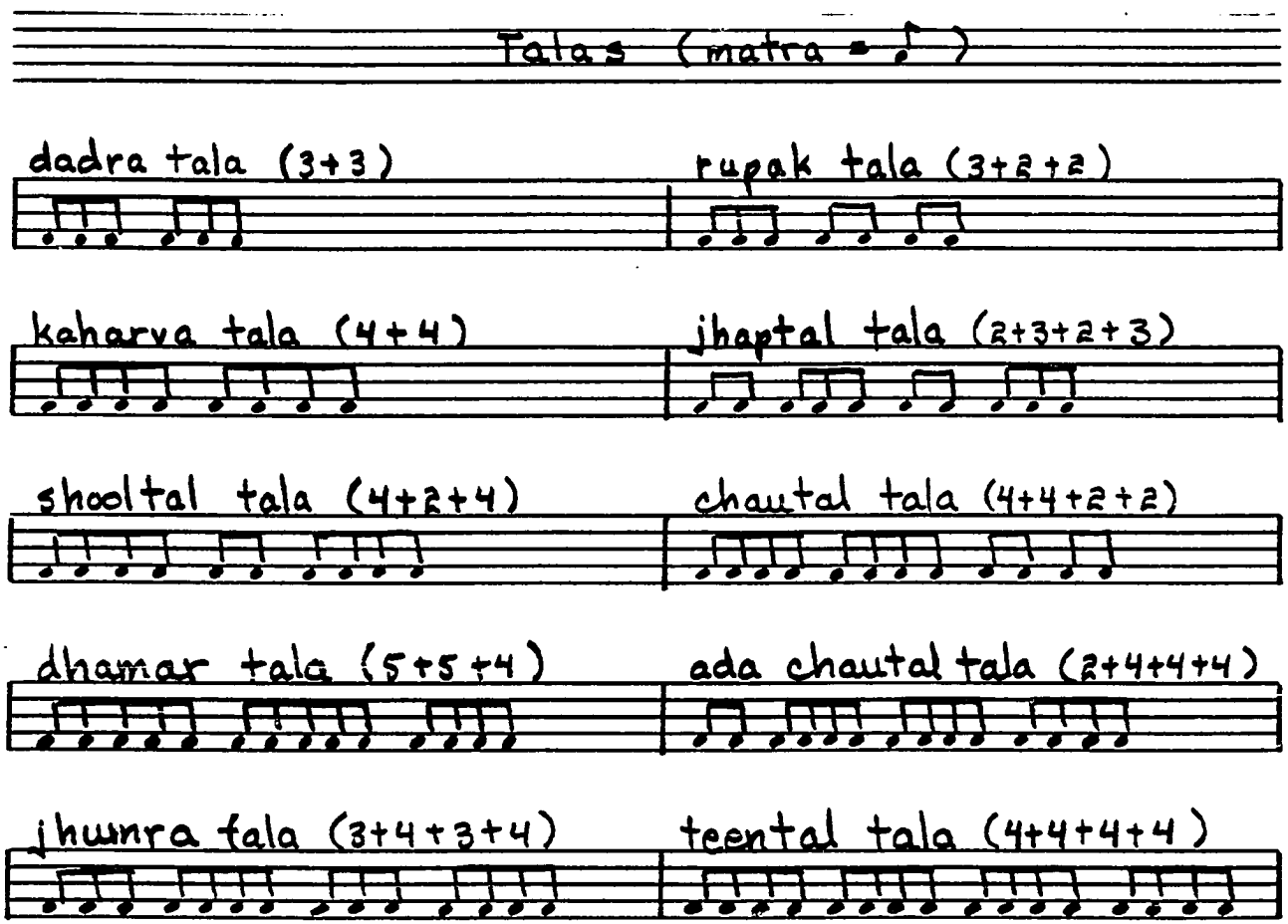

Tala and raga are combined to form the basic elements of an Indian composition, the synthesis not unlike the use of the color and talea of the 14th century isorhythmic motet. Any improvisation which takes place will be derived from the established tala and raga.

Three instruments are of great importance in Indian music, and all are used by the Beatles. They are the sitar, the tambura, and the tabla. The itar is a stringed instrument with 6 or 7 main strings and from 9 to 13 sympathetic ones. Its tuning is complex and need not

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be described here. Suffice it to say that the function of the sitar is to play melodies and sound a background drone (usually the shadja). The tambura is a four-stringed instrument whose sole function is to provide the drone. Joshi states that

> the tambura not only supplies the prime note and fifth [Sa and Pha of the saptak on which the raga being used is based] but it also supplies many other notes of consonance through its upper partials - all of which provide a tonal background for the artist.[1]

The tabla is a double-headed drum (usually played with the hands) used to sound the tala and any of its embellishments.

Consonance and dissonance in "popular" music

Historically, some intervals and some chords have been treated as consonances (the octave, the fifth, the $\frac{8}{5}$ chord etc.), some as dissonances (the second, the seventh etc.), and some as both (the fourth, e.g.).[2] Today, theorists generally agree that in the music which was composed between approximately 1300 and approximately 1900, the unison, octave, fifth, third, and sixth were treated as consonances, the second and seventh as dissonances, and the fourth as a consonance except when it appeared between the bass and another voice (in

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[1] Baburao Joshi, Understanding Indian Music (Westport, Connecticut: Greenwood Press, 1974), p. 69.

[2] A discussion of this phenomenon appears in Hugo Riemann's History of Music Theory, trans. Raymond H. Haagh (Lincoln, Nebraska: University of Nebraska Press, 1962), pp. 92-118.

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6
4 chords, for example).[1]

In 20th century music, however, consonance and dissonance have taken on different meanings. As chromaticism became more widespread during the last part of the 19th century, dissonance became more and more accepted, not only compositionally, but psychologically. Leo Kraft writes that

> by the first decade of the twentieth century, consonance had lost its pre-eminent place on the musical scene...Schönberg was to speak of the 'emancipation of the dissonance.' By this he meant that dissonance was freed from the necessity of resolving to consonance.[2]

---

[1] Harvard Dictionary, p. 201. Apel goes on to say that absolute definitions of "consonance" and "dissonance" have not been universally adopted. Beyond accepting consonance as an "element of normalcy and repose" and dissonance as one of "disturbance and tension," "in spite of numerous efforts, no wholly satisfactory explanation of consonance and dissonance has been found." L.S. Lloyd's article on "Acoustics" in Grove's (vol. 1, pp. 37-41) summarizes both Helmholtz's argument that dissonance is a function of frequency ratios and tuning and Stumpf's contention that it is a matter of psychological interpretation. Fritz Winckel applies both arguments to the physics of sound in his text Music, Sound and Sensation (New York: Dover, 1967), pp. 141, 166 and 168.

[2] Leo Kraft, Gradus: an integrated approach to harmony, counterpoint, and analysis (New York: Norton, 1976); vol. II, p. 120. Schönberg's concepts are discussed in his essay "Composition with twelve tones" in Style and Idea, trans. Dika Newlin (New York: Philosophical Library, 1950), pp. 103, 106-7, 114, 116, and 130; and in his text Harmonielehre (n.p.: Universal Edition, 1922 and 1949), p. 77. Discussions of twentieth century dissonance may also be found in the Harvard dictionary, p. 202; Rudolph Reti's Tonality, Atonality, pantonality, pp. 21-3, 38; and Igor Stravinsky's Poetics of Music in the Form of Six Lessons (New York: Vintage, 1947), pp. 35-41. Capsules of the ideas of Schönberg and Stravinsky are quoted in Sam Morgenstern's Composers on Music: an anthology of composers' writings from Palestrina to Copland (New York: Pantheon, 1956), pp. 379, 447-8.

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In "popular" music no less than in "serious" composition, intervals treated previously as dissonances are treated more in the manner of consonances. That is, they are not necessarily approached or left by step and may not even resolve at all.[1] Let us consider some examples.

The major triad is frequently found with an added sixth, major seventh, or major ninth above the root, all treated as consonances. Similarly, the minor triad is frequently found with a minor seventh above the root; the dominant seventh with a minor ninth, raised fifth or lowered fifth. Less frequent in rock music but quite prevalent in jazz, one may also find major elevenths, major thirteenths, and even augmented elevenths above a given root -- all treated without the preparation and resolution expected with such intervals. The examples below provide an illustration.

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[1]In an article in the December 15, 1949 issue of the New York Times entitled "A Modernist Defends Modern Music," Aaron Copland notices this phenomenon beginning to occur in the music of Dizzy Gilespie and others. He writes, "It is interesting to note...that bebop, the latest jazz manifestation, has been introducing more and more dissonant harmonic textures into popular music, thereby arousing some of the same resistance from the mass public as was encountered by the serious composers in their field." (The article is quoted in Morgenstern, Composers on Music, p. 549.) The entire question of what constitutes a consonance or dissonance is problematic, particularly in popular music. Perhaps the best approach is to view some chords as containing both consonant and dissonant members where the latter may be treated in such a way as to avoid conventional preparation and resolution. Pop music, again, is essentially a non-linear genre where vertical sonorities which contain dissonant intervals occur more often as "colorful extensions" of the triad rather than through linear motion. In the Beatles' music this is certainly the case for here the "colorations" of pop and conventionalism of traditional harmony exist side by side.

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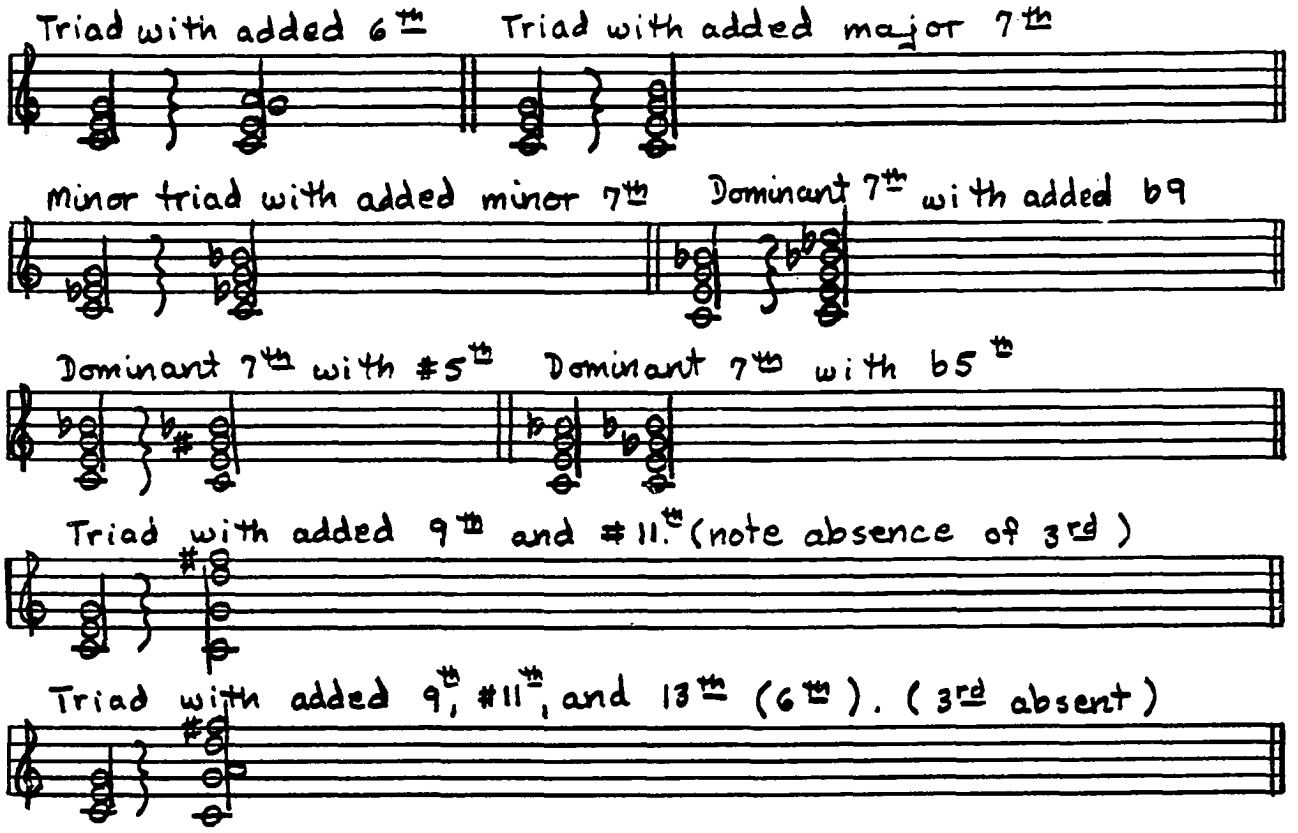

In the improvisation of popular music, the performer (pianist) is encouraged to substitute the altered chords above for any simpler harmonies indicated, being sure to "voice them" in such a way as to avoid tone clusters or "muddy" left-hand patterns. (Frequently this means the elimination of the third.)[1]

---

[1]John Mehegan, Jazz Improvisation, 4 vols. (New York: Watson-Guptill, 1959-1965); vol. 1, p. 202. The principles of popular chord alternation are also discussed in detail by Joseph A. Salvatore in Jazz Improvisation: principles and practices relating to harmonic and scalic resources (Ph.D. dissertation, Florida State University, 1970), pp. 11-59; and Konowitz, Jazz Improvisation, p. 141 ff.

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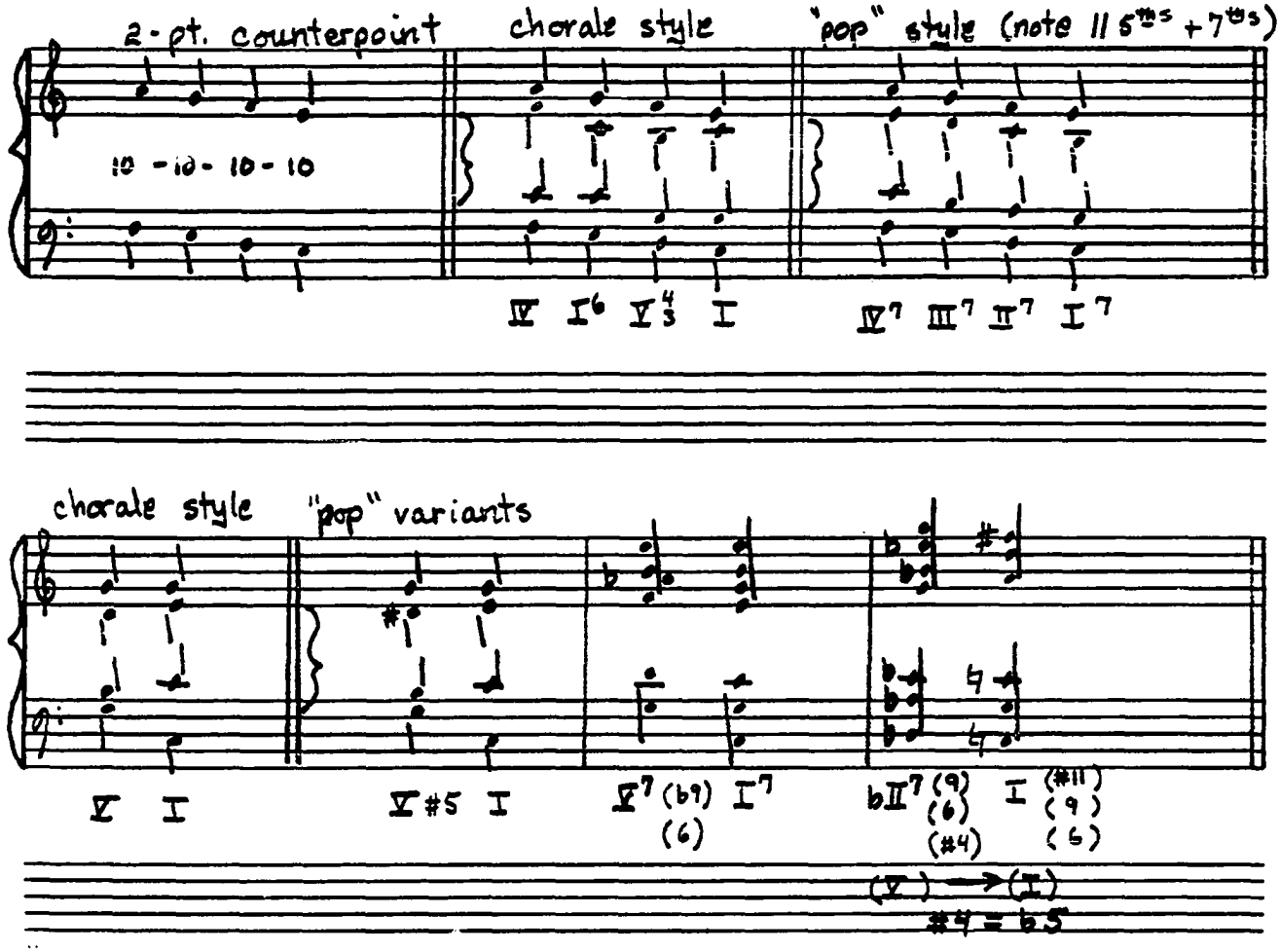
The examples below illustrate the use of "popular chords" in two familiar patterns, one contrapuntal, the other harmonic.



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In the first example we see how a two-part counterpoint of parallel tenths might be played in a four-part chorale setting and then in a four-part "pop" style. The chorale realization requires sevenths to resolve downward by step; leading tones to resolve upward; and voice leading to avoid parallel unisons, octaves, and fifths. The "pop" realization treats the seventh as a consonant chord tone and allows for parallel voice leading.

In the second example, we can see how a V - I progression may be adopted into the "popular" language with alterations to both V and I. In the first instance, only the V is altered with a raised fifth. In the second instance, the V has an added minor ninth and major sixth above its root; the I an added major seventh. While it might be possible to argue that the minor ninth is treated as a dissonant upper neighbor or appoggiatura, the sixth and seventh are treated as consonances. Finally, in the last instance, the V is gone and a lowered II substituted for it. The alterations both to the II and the I are extensive, with major ninths, lowered fifths (written as raised fourths for ease of reading), and augmented elevenths--all treated as consonant chord tones.

The Beatles frequently use the language of "pop" harmony in their music, and the example below provides a good illustration.

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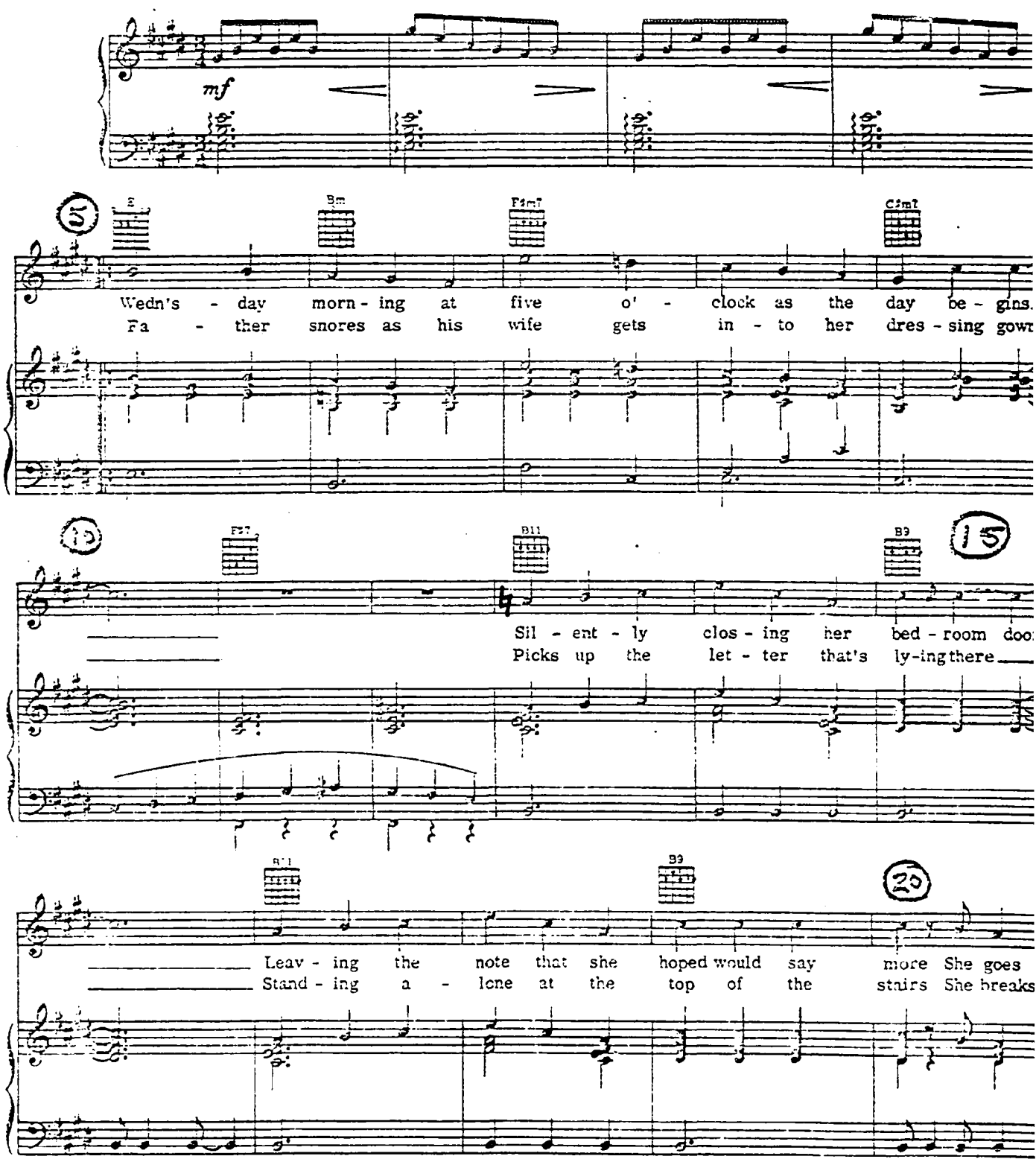
Ex. 26. Lennon and McCartney, "She's Leaving Home," (m. 1-20); from Beatles Complete (New York: Warner Bros., 1976), p. 297.



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In the opening measures of "She's Leaving Home," Lennon and McCartney employ consonant sevenths, ninths, and eleventhes, sometimes treating them with the "tenderness" of step-wise voice leading, sometimes leaping to and from them as if they were a chord tone as "routine" as the third of a major triad.

In m. 6, the "A" on the word "morning" is the seventh of a Bm^7 chord. Contrapuntally, it is also a passing tone and resolves downward by step in the manner of chorale-style voice leadings. The "E" on the word "five" in m. 7 is treated a bit more "roughly." Even though it represents the seventh of an $F\#m^7$ chord, it is approached with the leap of a seventh before resolving downward. Finally, the C# at m. 15 on the word "bedroom," the 9th of a B^9 chord, is approached and left by leap. Moreover, the leap comes from and returns to the 7th of a B^{11} chord. Such voice leading would be extremely rare, if found at all, in what we have come to call "common practice" harmony.[1]

---

[1]A traditional view of the treatment of ninths, eleventhes, and thirteenths may be found in Walter Piston, Harmony, 3rd ed. (New York: Norton, 1962), pp. 258-75. Briefly, Piston states that rarely are these tones actual chord tones. Rather they are viewed as appoggiaturas, suspensions, or passing tones which require preparation and step-wise resolution. Occasionally, when one may consider the ninth to be a chord tone, Piston still insists on a step-wise resolution. Even if one views the B^{11} chord above as a II^7 over a pedal B, the C# in m. 15 is approached and left in a fashion which traditionalists would consider unconventional.

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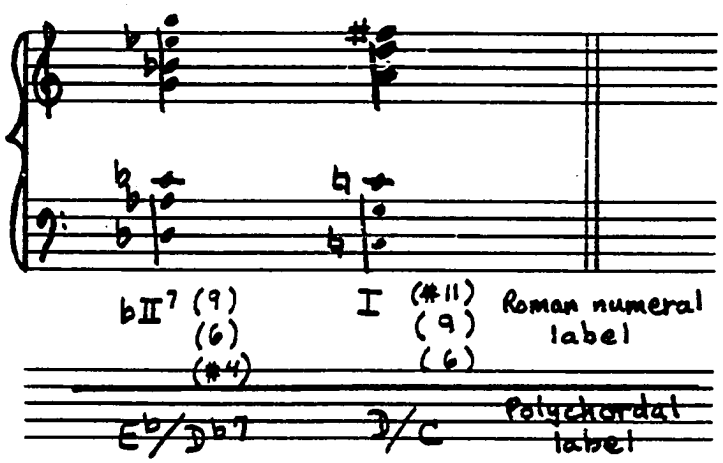
Concepts of chord construction in "popular" music

Thus far we have been using the terms "7th, 9th, 11th, and 13th" to describe the construction of "popular" harmonies. These are universally accepted designations based upon the theory that chords are constructed in thirds above a root. It is also possible, however, to view certain harmonies (especially 11th and 13th chords) as polychordal sonorities which contain more than one root. Let us re-consider an example used above.

What were formerly labeled "altered" II and I chords (where II was a substitute for V in the harmonic progression V - I) may now be viewed as "poly-triads."[1] The bII chord can be considered a mixture of

[1]This term is used by Konowitz who prefers the bi-tonal designations to the terms 11th, 13th etc. See Konowitz, Jazz Improvisation, pp. 325-6.

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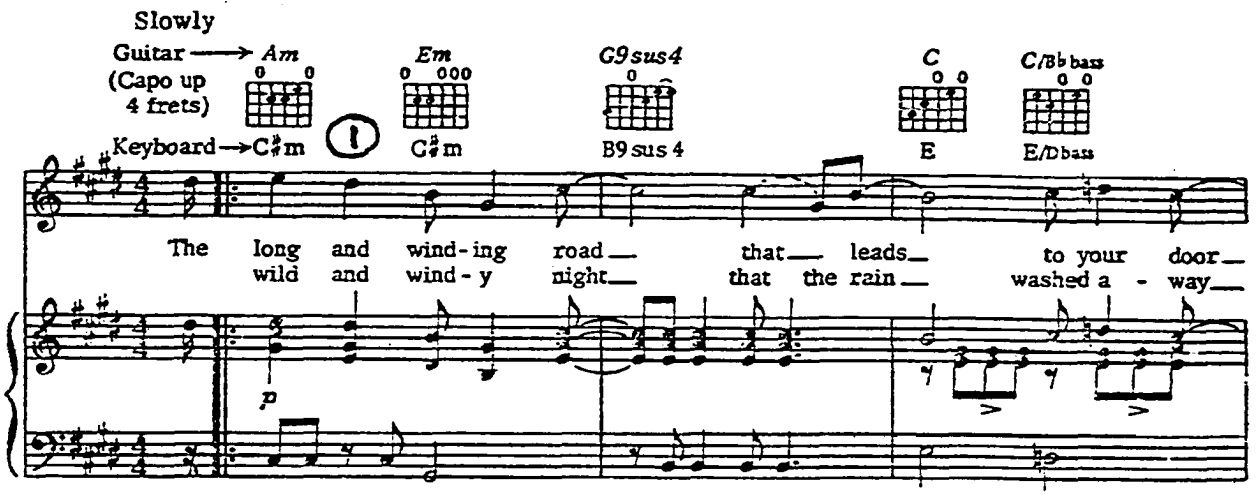
an Eb major triad and Db^7 chord (minus its third), while the altered I can be seen as the mixture of a D major triad and a C chord whose quality is undetermined because its third is omitted.

We can see the use of bitonalities by the Beatles not only in the 11th chords of "She's Leaving Home" (above), but also in m. 2 of "The Long And Winding Road" from their final album, Let It Be.



Here we find an A major triad above a bass tone B. The guitar chord label calls this a B^9 chord with a suspended 4th (E). Since the E never resolves (presumably it would go to a D# as part of a 4-3 suspension), the label hardly seems accurate. But the resolutions which do occur provide a clue to a more meaningful name. The upper voice A major triad resolves to an E major tonic, while the lower voice B also goes to the tonic E. The effect is a kind of IV - I and V - I progression played simultaneously. (See illustration below.)

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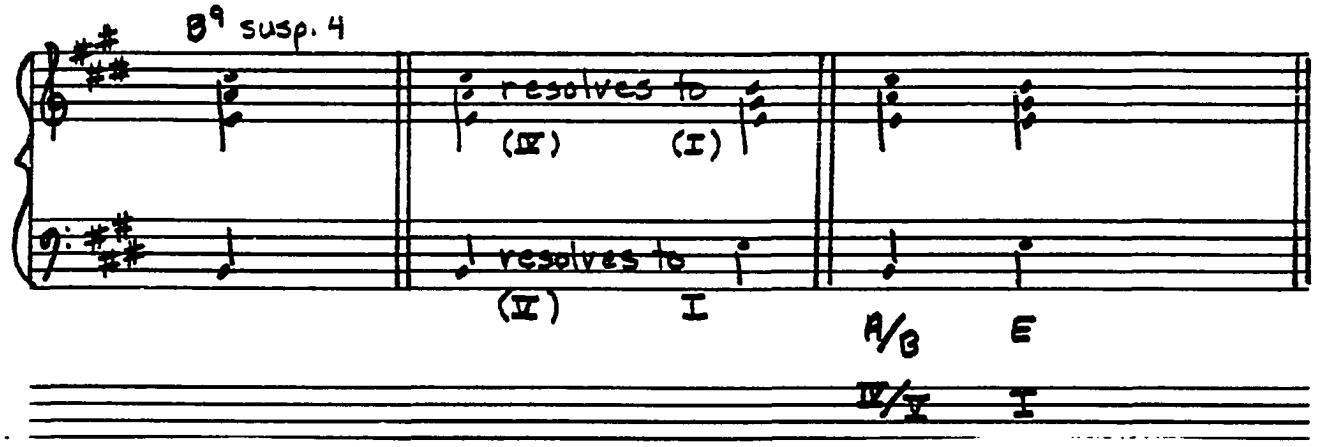

In view of how the chord is treated, it would not be inappropriate to label it an A/B chord and to think of its function as a composite IV/V.

Since the bitonality of the Beatles is restricted to an occasional chord, it is still possible to use Schenkerian graph techniques for works containing polytriads. The graphs below of "She's Leaving Home" and "The Long And Winding Road" provide illustrations. In those places where the bitonal sonority occurs, the motion of the bass voice provides the tonal structure of the passage.

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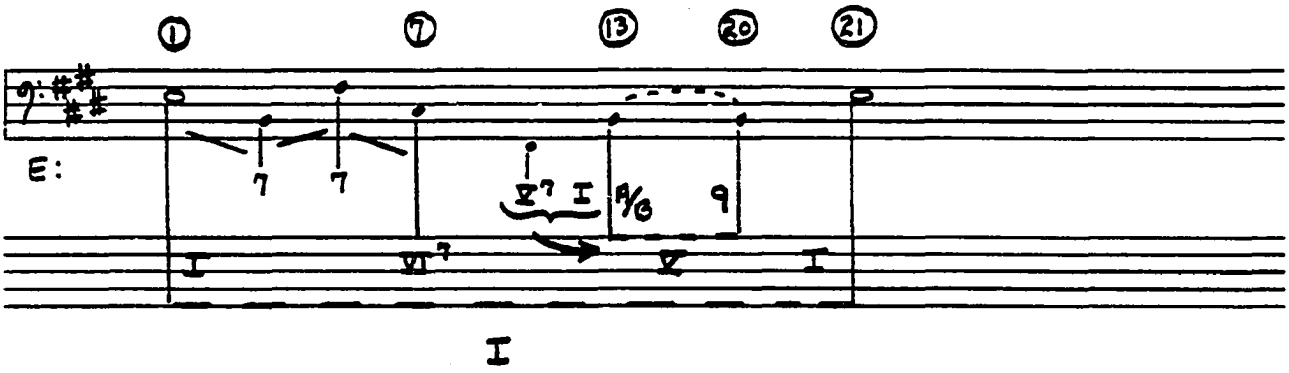
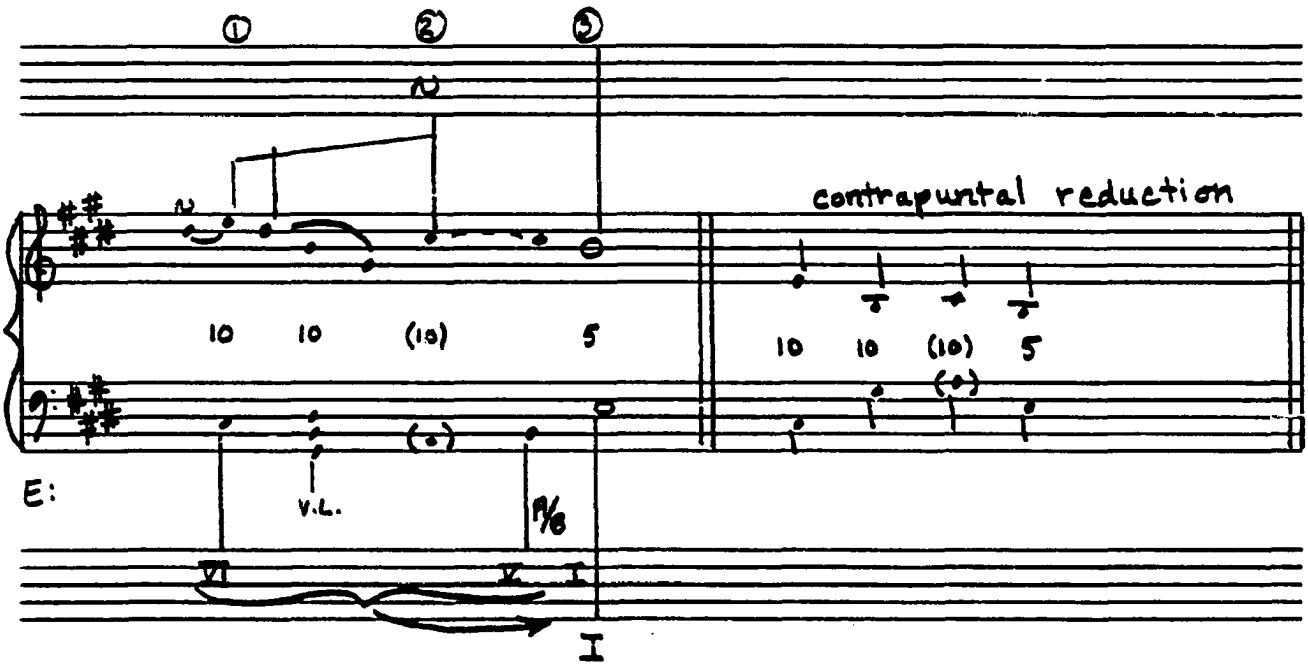
She's Leaving Home (1-21)



The Long And Winding Road (1-3)



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The graph of m. 1-21 of "She's Leaving Home" reveals an overall I - VI^7 - V - I harmonic prolongation of the tonic (E). A motion in fifths conveys the tonality from I to VI^7, and V is approached through its dominant. The bitonality occurs between m. 13 and 20 where V is prolonged with a polytriad and a 9th chord.

In the three-measure excerpt of "The Long And Winding Road," it is again the dominant (B) which is supported by a polytriad. This occurs against the background of an incomplete VI - V - I harmonic progression. (In addition to a V.L. chord, the G# minor triad in m. 1, we also see here the Schenkerian symbol for an "understood" tone, the A in parenthesis.[1] With this symbol we interpolate a consonance which better explains the idea of the passage. A reduction to two-part counterpoint offers a further explanation of the tonal underpinning.)

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[1]The use of the parenthesis in graphing is discussed by Mitchell and Salzer in The Music Forum, vol. 1, p. 261.

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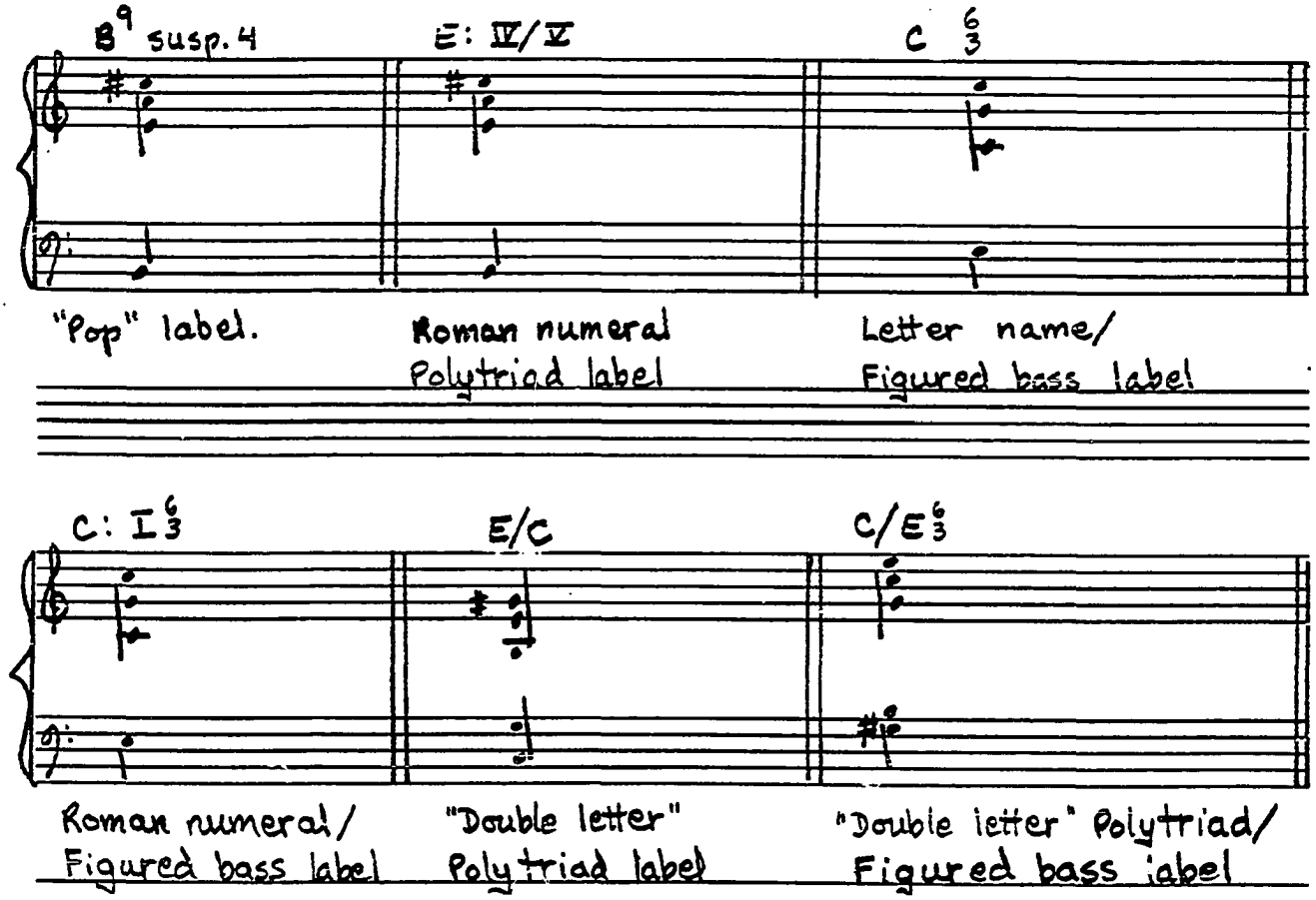
Concepts of chord labeling
in "popular" music

There are several ways in which one may label chords in the analysis of "popular" music. The traditional method involves the use of letter names written on top of the staff (see printed excerpts above). Here the letter is often accompanied by numbers as in the designations "B^9" or "B^9 susp. 4" seen earlier. The weakness of this system is that it is unable to specify chord inversions. However, by combining letters with the correct figured bass symbols, we can provide a useful shorthand in the absence of Roman numerals. For example, we may speak of a $C\frac{6}{3}$ (C major triad in first inversion).

Letter name/figured bass designations should not be confused with "double letter" polytriad labels. C/E, for example, indicates a chord with the elements C-E-G-B-G# and not a C major triad with E in the bass. However, polytriads may also be labeled with figures. For instance, the label $C/E\frac{6}{3}$ indicates a verticality with the elements C-E-G-B-G# where G# is the lowest tone. (See examples below.)



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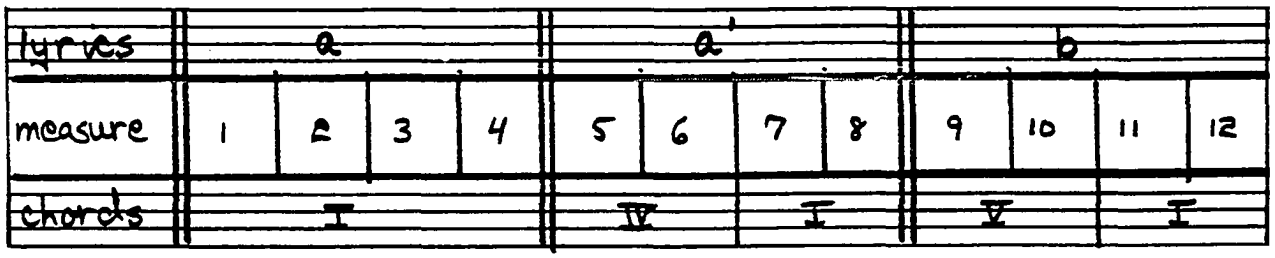
By applying combinations of the Roman numeral/figured bass system, the letter name/figured bass system, the Schenkerian graph system, and the "double letter" poly-triad system to the Beatles' music, we can more accurately describe the harmonic phenomena which we encounter.

The harmonic design of the "Blues" form

In "popular" music, the word "blues" refers not only to the "rhythmic feeling" of compound subdivisions or the musical heritage of the Mississippi Delta Negro but also to a formal design used as a basis for improvisation and composition.

The blues form usually extends over a 12-measure span and, in its simplest expression, uses uncomplicated, diatonic harmonies. Middleton provides the following chart to indicate the synthesis of lyrics, harmonic content and measure number in the common 12-bar blues.[1]

Ex. 28. Richard Middleton, 12-bar blues diagram; from Pop music and the blues (London: Gollancz, 1972), p. 33.



[1]Middleton's diagram is in basic accord with other sources. Traum, Rock Guitar, p. 29; and Vinson, Rock Chord Guide, p. 11 give exactly the same pattern.

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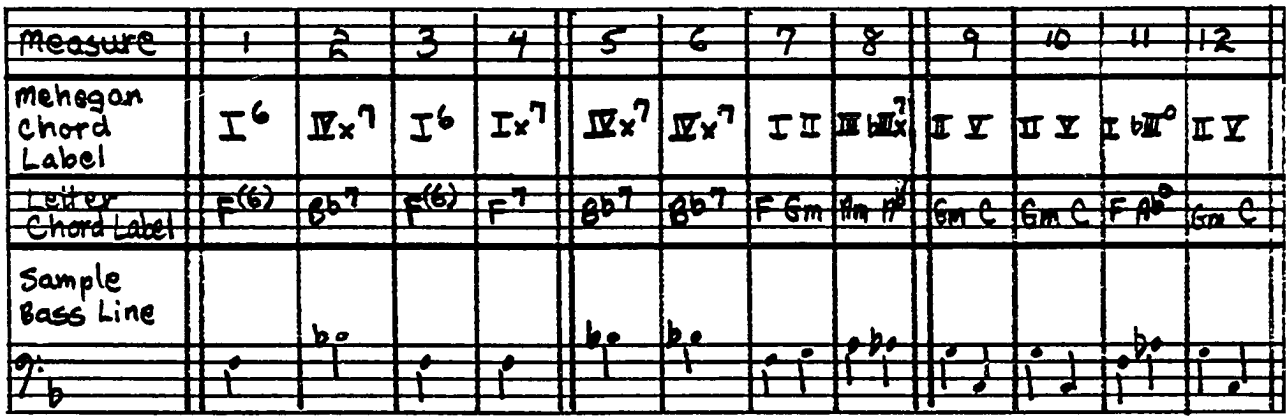
The chief characteristic of the blues form is its tripartite design. Measures 1-4 center around I; measures 5-8 move to IV, then back to I; measures 9-12 "hover" on or near V before returning to I. The variations of this general pattern are almost endless and range from simple triadic expressions to highly complex jazz sonorities. Mehegan offers the version below as a common 12-bar blues progression.[1]

[1]Mehegan, Jazz Improvisation; vol. 1, p. 151. Mehegan's chord labeling technique is his own. The I^6 label indicates an F major triad with an added sixth (D). The x^7 label represents a secondary or applied dominant. For example, the Ix^7 in m. 4 is an F-A-C-Eb chord which functions as V^7 of IV. The label bIII refers to a triad built on the lowered third step of the scale (in this case A flat). The superscript zero above the bIII in m. 11 indicates a diminished triad.

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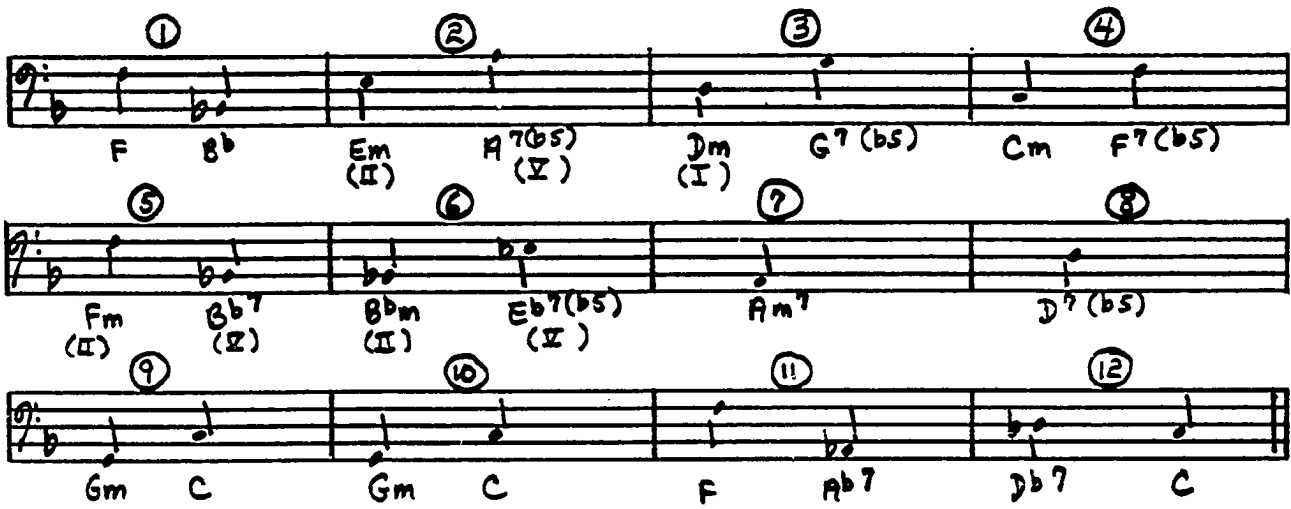
In Mehegan's blues, even with the addition of secondary dominants and chromatic passing chords, the basic tripartite structure is retained. Measures 1-4 still prolong I; measures 5-9 still expand a motion from IV to I; measures 9-12 still "hover" in the region of the dominant before returning to I.

The legendary Charlie Parker often used an even more complex blues progression. Mehegan quotes it as follows:[1]



The essence of Parker's blues style lies in the II - V - I progression applied not only to diatonic scale tones, but also to tones outside the key. Measure 2, for example, expands the region of the submediant with a II - V - I progression of D minor. In measures 5 and 6, the II - V patterns are never resolved. The $B\flat^7$ of

[1]Mehegan, Jazz Improvisation; vol. 1, p. 151.

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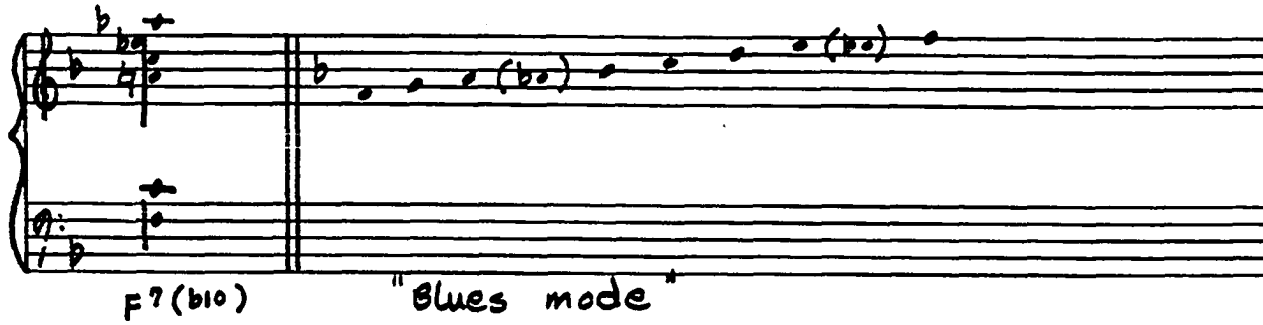
measure 5 never leads to an Eb chord. It goes instead to another II - V progression (of Ab) which also never resolves to its tonic.[1]

Salvatore discusses blues harmony not only in terms of chord construction but also in terms of the scalar resources from which blues melodies are derived. He states that very often scales using a b3 or #4 or b7 are employed as the fundamental underpinning of a blues progression. The sonorites which these scales generate have become identified with the "blues" idiom.[2]

An example of a "blues" chord appears below.



[1]The unresolved or "continuous" dissonance used as a compositional device is discussed in detail by Kraft (Gradus; vol. 2, p. 120 ff). He writes, "How does one dissonant chord resolve to another? By skipping a step: the consonant chord which would have come between two dissonant ones is omitted or partially incorporated into the dissonance. To discover the short cut, mentally restore the missing chord."

[2]Salvatore, Jazz Improvisation; chap. III, p. 36 ff. Beside the major-minor and modal scale systems, Salvatore states that jazz compositions use the whole tone and pentatonic systems as well. He even cites the "Byzantine" scale (C D# E F F# G Bb C) and "Gypsy" scale (C D Eb F# G Ab B C) as scalar resources. Finally, he discusses the "blues" scale (C D# E F F# G A Bb C) as an important source of jazz melody and chord construction.

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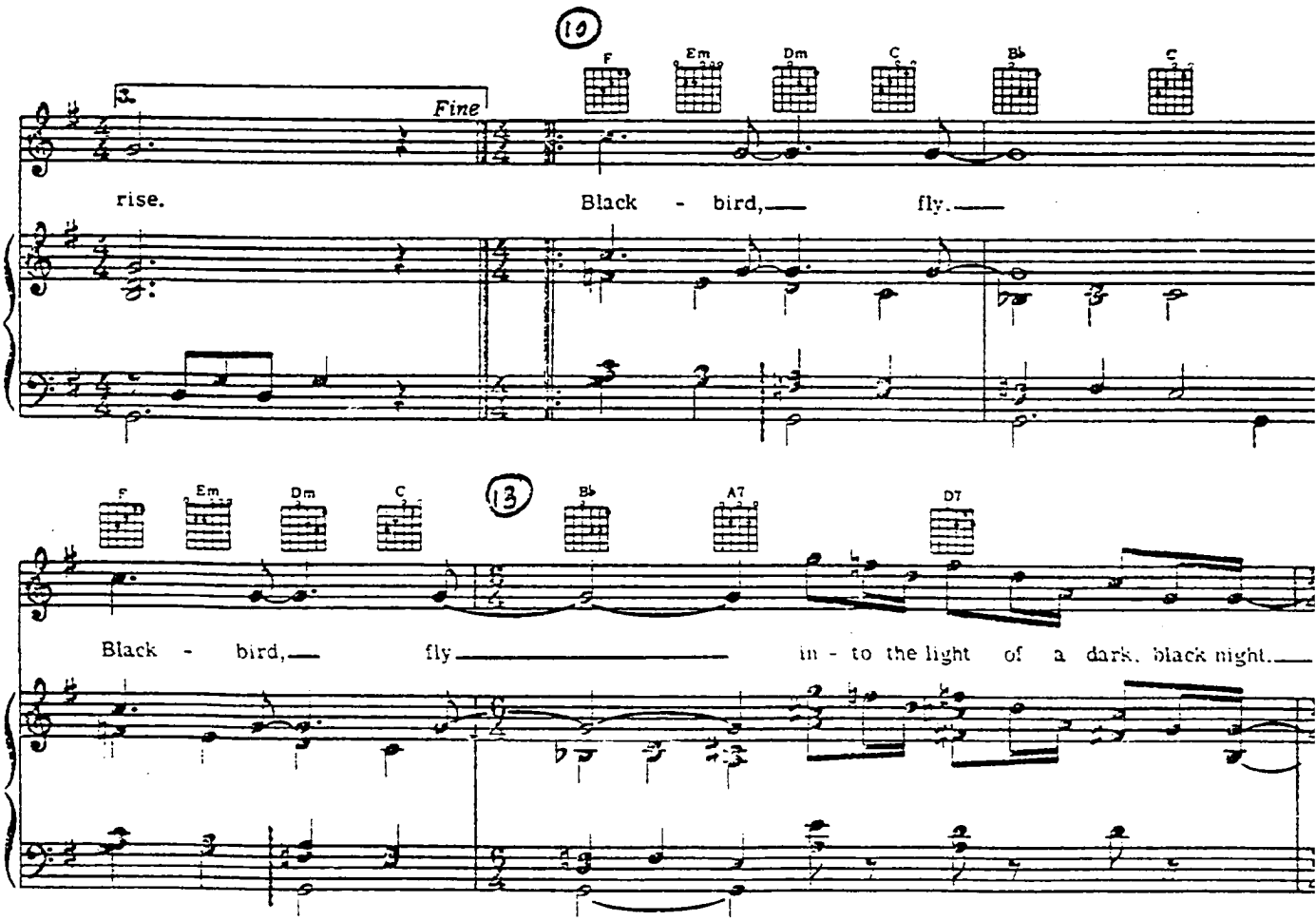
Here we see a sonority derived from the mixture of a major scale (F major--with an A natural) and a "blues mode" in which the third and seventh have been lowered (Ab and Eb). The resultant chord, labeled "b10," juxtaposes the major and minor third (A natural and Ab) above the root (F).

The Beatles employ the b10 chord in measure 13 of their song "Blackbird" from the "Double White" album (See below.)



In this instance the chord occurs on the word "light" with its root on D. The F natural is the melody tone supported by a D^7 chord (D-F#-A-C).

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The influence of the blues form on early rock-and-roll was monumental.[1] "Rock Around The Clock," the song most identified with the new rock wave, for example, was a 12-bar blues. And the influence continued to carry over into the 1960's, eventually penetrating the style and content of the Beatles.[2] To see how this happened, and how the Beatles fit generally into the continuum of popular music, we turn our attention from the development of terminology to concerns of history and analysis.

---

[1]See Jerry Hopkins, The Rock Story (New York: Signet, 1970), p. 1-50; William J. Schafer, Rock Music: where its been, what it means, where its going (Minneapolis: Augsburg, 1972), p. 1-20; Irwin Stambler, The Encyclopedia of Popular Music (New York: St. Martin's Press, 1965), p. 200; Charles Keil, Urban Blues (Chicago: University of Chicago Press, 1969), passim; Charlie Gillett, The Sound of the City: the rise of rock and roll (New York: Outerbridge and Dienstfrey, 1970), pp. 129-63; Paul Oliver, The Blues Tradition (New York: Oak Publications, 1968), passim; Carl Belz, The Story of Rock, 2nd ed. (New York: Harper and Row, 1972), pp. vii-viii, 20-3; Ian Whitcomb, After the Ball (New York: Penguin, 1974), p. 29-30; and Mike Jahn, Rock: from Elvis Presley to the Rolling Stones (New York: Quadrangle, 1973), pp. 8, 10-11, 34, 35.

[2]Their song "Yer Blues" from the"Double White" album is just one example of their use of the 12-bar blues form. It is discussed in detail in Part II below.

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PART II

The Beatles And Their Music

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CHAPTER III

THE BEATLES IN HISTORICAL PERSPECTIVE

The language of "popular" music

In the following pages, the words "popular" and "serious" (or "classical") are used to describe music of various styles and times. Although these are universally accepted terms, their definitions and usage vary greatly from source to source. Some authors define them aesthetically,[1] others anthropologically.[2] Some treat them in a historical way,[3] others as the phenomena of specific

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[1]Carl Belz, for example, begins his study of "rock" music with a lengthy discussion of "folk art," "pop art," and "fine art" in music. He defines "folk art" as that which is "unaware of itself," essentially untutored, and borne of a people rather than a person; "fine art" as that which is "aware of itself," of reality, and of its attempt to present a "picture of reality;" and "pop art" as a kind of fusion of the other two. See Carl Betz, The Story of Rock, 2nd ed. (New York: Harper and Row, 1972), pp. 3-15.

[2]Comparisons of "popular" music, especially "rock" music and primeval or aboriginal music are made by Wilfrid Mellers in his text Twilight of the Gods: the music of the Beatles (New York: Viking, 1974), pp. 24-34 ff.

[3]Ian Whitcomb traces the development of "popular" music in the United States and Great Britain from colonial days to the 1950's, viewing the entire "pop" scene as a musical style apart from the "serious" efforts of the Classical, Romantic and Twentieth Century masters. See Ian Whitcomb, After the Ball: pop music from rag to rock (Baltimore: Penguin, 1974) passim.

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cultures.[1] We shall use them not only to describe certain musical characteristics but also to explain the historical, geographical, racial, and industrial content of the styles and style-periods which led to the music of the Beatles.

In the discussion below, "popular" music is that which incorporates the following elements: "folk," "jazz," "country and western,"[2] "rhythm and blues,"[3] "kitsch "[4] (commercialized), "rock-and-roll," and "rock." Let us consider each in turn.

Belz's description of "folk" music as being borne of a culture (as opposed to a person) is useful and is adopted here but not literally or inflexibly. "Folk" may also connote a naive, untutored style or simple instrumentation. It may refer to a regional heritage (New England folk songs), to the music of an entire people (the Irish jig), to an industry (songs of whaling), to an individual composer (Pete Seeger), or to a vocal group (The Weavers). It may also contain racial gradations (the white Woody Guthrie vs. the black Huddie Ledbetter).

"Jazz" is an all-inclusive word which is treated here primarily historically[5] with each of its periods bearing the

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[1] James Elmer Harmon, The New Music and the American Youth Culture (Ph.D. dissertation: International University, 1971). Harmon traces the historical development of "popular" music as it relates to changing patterns of behavior and values among young people.

[2] "Country and western" may be abbreviated "C&W."

[3] "Rhythm and blues" may be abbreviated "R&B."

[4] The term is used by Belz as a work common to the "pop" music industry. See Belz, Story of Rock, p. 14. It comes from the German adjective meaning "trashy," "inartistic," or "showy."

[5] Most of the major jazz references do just that. See in particular the following: Barry Ulanov, The History of Jazz in America (New York: Da Capo Press, 1972); Avril Dankworth, Jazz: an introduction to its musical basis (London: Oxford, 1968); Andre Hodeir, Jazz: its evolution and essence (New York: Grove Press, 1956); Gunther Schuller, The History of Jazz (cited earlier); and Rudi Blesh, Shining Trumpets: a history of jazz, 2nd rev. ed. (New York: Da Capo Press, 1975).

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name of a style or region ("Dixieland," "New Orleans," "Chicago," "swing," "be-bop," "West-Coast," "progressive" etc.) But the term also suggests elements of race and musical content. It will not be uncommon, for example, to speak of "black blues" versus "white blues" or to think of "Dixieland jazz" as incorporating certain instruments and rhythms. Finally, it implies the idea of improvisation; of written theme and spontaneous variation.

While "folk" is a fundamentally cultural term and "jazz" a fundamentally historical and musical one, "country and western" is used below to describe the music of the geographical region south of the Mason-Dixon Line and extending from the East Coast to the Rockies. The term also implies a find of folk naivety and a primarily white culture.

"Rhythm and blues" is a universally used term among sources of popular music reserved specifically for the vocal music of black America.[1] We shall conform to that usage.

"Kitsch" is a term used by Belz and others[2] to describe white pop music as it developed from the Tin Pan Alley

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[1]On p. 413 of her Rock Encyclopedia (New York: Grosset and Dunlap, 1971), Lilian Roxon writes that the phrase was a polite replacement for the term "race music" which was used for many years. She goes on to say that "it grew up out of jazz, gospel, and blues" and thus has certain historical, musical and even semi-religious inferences.

[2]Belz, Story of Rock, p. 14.

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of the 1920's through exposure in the stage, record, radio, film, and (later) television medias. We shall adopt Belz's use of the word and add that over the years kitsch became associated more with the style of white music (with its orchestral arrangements and musical-theatre lyrics) than with whites themselves. Eventually, great black singers like Ella Fitzgerald and Ray Charles broke into the white market by singing kitsch in the tradition of the Rudy Vallees and Helen O'Connells before them.

"Rock-and-roll" is for us a term of both historical and musical significance. It stands for the musical confluence of kitsch, C&W, and R&B in the years 1954-1958.[1] It also suggests a pop musical climate in which white and black cultures intermingled.

Finally, "rock" is used in the following pages to stand for a development which branched from the rock-and-roll culture after 1959. Musically it describes not only a specific pulse subdivision but also the infusion of folk, electronicism, seriality, and many techniques of pre-twentieth century "classical" composition into the pop style.

The following chart provides a capsule of the information above.

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[1]Gillett (Sound of the City, pp. 9-125) defines these as the rock-and-roll years. Belz (Story of Rock, pp. 16-117) prefers the divisions 1954-1956 (the early years of rock) and 1957-1963 (the years of the expansion of rock).

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Categories of Popular Music

Term	Primary Connotation(s)	Secondary Connotation(s)	Typical Performers
1. Folk	borne of an entire culture	musically untutored, regional, racial (white or black)	Woody Guthrie, Leadbelly, Joan Baez
2. Jazz	historical periods, improvisational, containing certain rhythmic elements	regional, racial (black or white)	Louis Armstrong, Benny Goodman, Charlie Parker, Dave Brubeck
3. C&W	regional, white	folk-like in character	Gene Autry, Johnny Cash
4. R&B (race, soul)	black, vocal	from a heritage of jazz, gospel and blues singing	Ray Charles, Aretha Franklin
5. Kitsch (commercialized)	white, "Tin Pan Alley" style	of the stage, record, radio, film, television media	Rudy Valley, Bing Crosby, Barbra Streisand
6. Rock-and-roll	1954-1958; fusion of kitsch, C&W, and R&B styles	vocal music, black and white cultures mixed	Chuck Berry, Little Richard, Elvis Presley
7. Rock	rock-and-roll culture 1959-present, certain rhythmic elements	"classical" techniques into popular music	Janis Joplin, Chicago, The Beatles

Because categorizations can never explain all of reality, we shall see hybrids from the pop and classical worlds; a Debussy influenced by the black cakewalk, a rock group performing excerpts from Copland's "Rodeo."

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A summary outline of popular music

Beginnings

Because it is the popular music of the United States which most influenced the Beatles,[1] we shall begin our brief historical survey by summarizing the major developments of America's pop culture from colonial times to the 1890's.

Whatever else conspired to unite all thirteen colonies, the Revolutionary War must be counted as a significant galvanizing force. And with its fighting came its music. "Yankee Doodle" and the songs of William Billings and others blended into what may be viewed as America's first popular output.[2]

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[1]Whitcomb deals with the American popular influence in Britain and the rest of Europe in Part Three of After the Ball (pp. 153-93). Indeed, he makes the point that American jazz and kitsch were the major shaping forces of 20th century English pop. His assertions are seconded by the British historians Mabey, MacCinnes, Lee, and Bird. See Richard Mabey, The Pop Process (London: Hutchinson Educational, 1969), pp. 40-56; Colin MacCinnes, Sweet Saturday Night (London: MacGibbon and Kee, 1967), p. 99 ff; Edward Lee, Music of the People: a study of popular music in Great Britain (London: Barrie and Jenkins, 1970), pp. 162 ff, 174, 230-43; and Brian Bird, Skiffle: the story of folk song with a jazz beat (London: Hale, 1958), passim.

[2]Detailed discussions of the popular music of early America may be found in the following sources: Sigmund Spaeth, A History of Popular Music in America (New York: Random House, 1948); Charles Boeckman, And the Beat Goes On: a survey of pop music in America (Washington: Robert B. Luce, 1972); and David Ewen, The Great Men of Popular Song, rev. ed. (Engelwood Cliffs, N.J.: Prentice-Hall, 1972). Spaeth and Boeckman treat American popular music chronologically. The discussions in question thus appear in the early pages. Ewen deals with profiles of composers and performers. It is his profile of Billings which is of use here. This book is a companion to his text, American Popular Songs from the Revolutionary War to the Present (New York: Random House, 1966). There, listed alphabetically, are the most important works of America's pop culture. The entry on "Yankee Doodle" provides further information on the Revolutionary era. See also David Ewen, All the Years of American Popular Music: a comprehensive history (Englewood Cliffs, N.J.: Prentice-Hall, 1977).

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With the end of the war, the new nation embarked on a century of industrial growth and westward expansion. These factors along with a strong religious heritage and a Southern slave economy helped shape the direction of America's popular music for the next hundred years.

Whitcomb divides the pop output of the 19th century into several categories: religious hymns; folk songs of work, war, and settlement; a scattering of entertainment from Europe; parlor music and its composers; and the music of black America both on the plantation and on the stage.[1] Let us look briefly at each.

A more promising economic future and a more tolerant religious climate were two of the most important enticements for the colonial immigrant. Consequently, the colonies had attracted a wide variety of religions, each with its particular musical heritage. Thus it is not surprising to discover that the first published volume in the Colonies was the Bay Psalm Book,[2] or that the hymn tradition remained strong. To the earliest psalters were added those of James Lyons (1761), Francis Hopkinson (1763), and Josiah Flagg (1764). These were followed by many 19th century collections, Lowell Mason's Carmina Sacra[3] being among the most popular. The hymn collection continued to be used into the 20th century,

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[1] Whitcomb, After the Ball, pp. 8-15.

[2] Published in 1640 in Cambridge, Massachusetts with a 1698 edition which included music in two parts. See Harvard Dictionary, p. 86 for further information and bibliography.

[3] Printed in thirteen editions between 1841 and 1860.

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and in some sects, notably the Episcopal Church, remains important even today.[1]

The folk music of 19th century America was inspired by a wide variety of sources. Sometimes it was work ("The Erie Canal"); sometimes war ("Johnny Has Gone For A Soldier"); sometimes the westward expansion of the pioneers ("Sweet Betsy From Pike"); sometimes the influence of increasing industrialization ("John Henry"); and sometimes the confluence of these and many other factors ("I've Been Workin' On The Railroad"). The important point for our purposes is that the people of early America developed and maintained a strong musical tradition. As they worked or fought or migrated, suffered or romanced, they built a heritage of music which eventually carried into the 20th century and emerged, as we shall see, with a renewed vigor in the popular mainstream of the 1950's and '60's.[2]

The music of America was by no means the only wellspring to feed the 19th century popular stream. From many countries of Europe, roving entertainers came to ply

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[1]See Harvard Dictionary, p. 399 for further information and bibliography. (Recently, the Walton Music Corp. has published a new edition of the Episcopal hymnal which includes not only old hymns but new religious compositions from Episcopal churchmen Paul Sjolund, Jack Noble White and others.)

[2]The entries in the Harvard Dictionary under "folk" (pp. 323-6), "United States" (pp. 882-8), "ballad" (pp. 71-2), and "Negro Music" (pp. 567-8) provide more information and bibliography. Mentioned from time to time in these entries is the band music of 19th century America. While not central to the vocal tradition which concerns us primarily, the band tradition (in England as well as the United States) can not be overlooked as a force in popular music. Certainly it is this tradition which lies at the root of the Beatle album Sgt. Pepper's Lonely Hearts Club Band.

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their trade in the New World. Writers Oscar Wilde and Charles Dickens were joined by such as Welsh harpist Booth Slezengar-Davies, Norwegian violinist Ole Bull, and English songster Henry Russell. In Whitcomb's words, "America was a plum. Audiences laid bare their hearts waiting to be massaged."[1]

Some places on the American frontier, however, proved too inaccessible, even for the dauntless Europeans. To the people of these regions, entertainment had to be home-grown and home-made. Perhaps no other single instrument was as suited for the purpose as the family spinet which stood in the parlor, and by far the greatest supplier of parlor music was Stephen Foster.[2] Until his death on January 13, 1864 in New York's Bellevue Hospital, alone and penniless, Foster provided the country with its most famous songs: "The Old Folks At Home," "Camptown Races," "Beautiful Dreamer," "Jeannie With The Light Brown Hair," and "Oh Susanna." And despite the attack in Dwight's Journal which condemned his tunes as "only skin deep...hummed and whistled with no emotion,"[3] they endured, establishing the 19th century ballad tradition of James Thornton ("When You Were Sweet Sixteen"), Charles Graham ("Two Little Girls in Blue"), Hart Danko ("Silver Threads Among The Gold"),

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[1]Whitcomb, After the Ball, p. 8. He goes on to say that Russell, particularly, had a great effect on the popular climate. "Between 1833 and 1841 he roamed around the genteel circuit with his songs from the piano...often with other European acts - Swiss yodelling families and German trombonists." (After the ball, p. 8-9).

[2]Other songwriters of this era included George J. Webb, Charles Horn, F.W. Crouch, J.P. Knight, and Henry Clay Work.

[3]Quoted in Whitcomb, After the Ball, p. 13. Date cited, 1852.

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and Paul Dresser ("My Gal Sal").[1]

Much of Foster's inspiration came from the American Negro. Songs like "Camptown Races" were essentially a white man's view of the black man's world. Nor was Foster by any means alone in his depictions of black life. Charles Diblin, a white Londoner, had been playing the "darky" in England even before 1800, and Gottlieb Graupner had been a sensation in his American role as the "Gay Negro Boy" of 1799. He was followed by a host of other white "blacks," of whom actor Thomas Rice was perhaps the best known with his "Jim Crow" songs of the 1830's.[2] But all of these were merely precursors of the real thing, the black song-and-dance men who emerged in the second half of the 19th century.

Whitcomb suggests that the early black minstrels began as solo performers and were driven into the economic convenience of the travelling group by the depressions of the 1840's.[3] Ferris argues that it was primarily the Civil War and its aftermath which liberated blacks from their white-owned plantations and allowed them to form travelling minstrel shows.[4]

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[1]More information on Foster and his times may be found in the following: Michael Leavitt, The Music of Stephen Foster: an analytic study (Ph.D. dissertation: City University of New York, in progress) and William Austin, Susanna, Jeannie, and the Old Folks at Home (New York: MacMillan, 1975).

[2]The blackface white performer from Graupner to Jolson is discussed along with the history of Black music by Phyl Garland in The Sound of Soul (Chicago: Henry Regnery Co., 1969).

[3]Whitcomb, After the Ball, p. 10.

[4]William Ferris, Jr., Blues from the Delta (London: Studio Vista, 1970), p. 28. He goes on to say that the blues tradition of gospel and spiritual singing was also liberated by the Civil War, moving into new regions and fusing with non-black cultures as blacks became more mobile following emancipation.

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Whichever view is more accurate (and there is probably a good deal of merit in each), the minstrel show became an American fixture from the 1840's onward, both the black and white-in-blackface varieties. The Virginia Minstrels, the Ed Christy Minstrels, the Georgia Minstrels and dozens more travelled the rural and urban circuits spreading not only the black plantation spirituals, but black gospel songs, black comedy routines and black dances like the cakewalk as well.

The structure of most minstrel shows was fairly standard. A semi-circle of blacks or black-faced whites would surround their leader, Mr. Interlocutor. He would feed straight lines to the tambourine and "bone-man," Mr. Tambo and Mr. Bones, who would then carry the comedy and initiate dance and ensemble singing. To break up the monotony, a solo section which became known as the "olio" would occur about halfway through the show. Here individuals would get a chance to perform, and many a star (Al Jolson, Eddie Cantor, and W.C. Handy to name just three) could shine. Whitcomb states that the olio was also used to "plug" the newest hit songs.[1]

And so it was, minstrel show and folk ballad, parlor song and European ditty, all mingling together to form the varied fabric of 19th century American popular music. But there were forces at work, industrial and demographic as well as cultural and individually creative, which would take up the threads of the old and weave them anew.

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[1]Whitcomb, After the Ball, p. 11.

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1890's - World War I:
years of change and growth

> Between 1880 and 1900 the urban population more than doubled. American was still a rural country, mark you, but the city was the future and New York the Santa Claus factory where the fun was to come from.[1]

With this demographic shift came new entertainment needs. Travelling shows gradually gave way to stationary theatres which could satisfy the urban audience. By 1900, Vaudeville had replaced the touring minstrel show as the prime source of pop music. The old olio was expanded to become the entirety of the new format, and, in Whitcomb's words, "the truly pastoral was eased out and the city slicker arrived."[2]

The acts of a Vaudeville presentation were often loosely connected, satisfying neither performer nor audience. Bit by bit, showmen began to interweave them with plot and character, borrowing freely from the tradition of European opera and operetta. The result was the "musical," rough at first but destined to become an art form in the hands of men like Richard Rodgers, Lorenz Hart, Jerome Kern, and Oscar Hammerstein.[3]

In every major urban center, the theatre district established itself as a permanent fixture, none more so than the Broadway area of New York. Here variety show, musical, comedy, and dramatic play existed side by side

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[1] Whitcomb, After the Ball, p. 14.

[2] Whitcomb, After the Ball, p. 14.

[3] The "Connecticut Yankee" of Rodgers and Hart, for example, appeared in 1927 as did "Show Boat" by Kern and Hammerstein who built on the foundation of Friml, Herbert, and Cohan before them.

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offering the public a veritable candy store of choices. And the public's appetite proved almost inexhaustible, so much so that they demanded their songs not only on the stage but also after the show in their homes and supper clubs via the introduction of sheet music. A vast publishing network quickly developed to support that demand. Fed by Broadway, Tin Pan Alley became a boom-town within a boom-town.

It is always difficult to pinpoint a date when musical eras begin and end, but the year 1892 is useful here because it represents the appearance of the first "million seller to be conceived as a million seller and marketed as a million seller,"[1] Charles K. Harris's "After The Ball."

Harris had moved from Milwaukee to New York in the 1880's and geared his whole existence toward the composition and publishing of commercial pop hits. His success with "After The Ball" began a frenzied output which has not stopped since. From the pens of men like Harry Von Tilzer (who wrote over 3,000 songs) and Irving Berlin through the publishing mills of Isadore Witmark, Leo Feist, Shapiro-Bernstein and many others, the popular market experienced an amazing surge of success. The list below provides some examples.[2]

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[1]Whitcomb, After the Ball, p. 4.

[2]Whitcomb, After the Ball, p. 43.

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Some Popular Songs of the Early 1900's

1900: "A Bird In A Gilded Cage"
1902: "In The Good Old Summertime"
1903: "Ida! Sweet As Apple Cider!"
1905: "In The Shade Of The Old Appletree"
1909: "I Wonder Who's Kissing Her Now"
1910: "Let Me Call You Sweetheart"
"Down By The Old Mill Stream"

Tin Pan Alley at this time was a predominantly white institution, many of its founders being immigrants from Europe.[1] As such its lyrics and rhythms reflected the concerns of whites and the musical inflections of the "old country." But there was another current in the pop stream of the early 20th century, the home-grown, syncopated language of the American Negro. The white ballad was big business, but so were the blues and that new sensation, ragtime.

In the middle 1800's, European jigs and clog dances from the British Isles had existed side-by-side with the folk and spiritual song. Like everything else that melted together in America, it can be argued that each pop ingredient influenced the others. And...

> ...out of this underworld of stamping, raving, wild hymn-singing, banjo-picking, jigging and "Comin' thru the Rye" surfaced ragtime around the 1890 - a music riddled with a rhythm called syncopation but which also owed much to the harmonies of the gentler European world, the world bowed to by Chas. K. Harris, and to the pattern of the march as developed by John Philip Sousa. Ragtime rumbled from out of the bush - but was to be written not for the banjo or stove pipe or guitar but for that dignified Victorian machine, the piano.[2]

[1] Whitcomb discusses the Irish, Jewish, Italian, Polish, German, and Russian influences on the Alley in pp. 49-52 of After the Ball. He concludes on p. 52 by saying, "As the immigrants melted into Americans so the race songs vanished. When Fanny Brice sang 'Second Hand Rose' she used a Yiddish accent, but when Barbra Streisand recorded the same song, the accent was gone and so were some of the more Jewish lines."

[2] Whitcomb, After the Ball, p. 22. Further information on ragtime may be found in Edward Berlin's Piano Ragtime: a musical and cultural study (Ph.D. dissertation, City University of New York, 1976).

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The key figure of the ragtime era was black pianist Scott Joplin (1868-1917). A native Texan, he wandered the Southern circuit playing the "tenderloin" districts of whatever town he hit. Then in Sedalia, Missouri, he wrote "The Maple Leaf Rag" which was printed by local white publisher John Stark in 1899. It became a best seller, and Joplin became one of the leading ragtime composers.

Through Joplin and others, the syncopated piano style of the rag filtered into even the kitsch of white Tin Pan Alley, Irving Berlin's "Alexander's Ragtime Band" of 1911 being one famous example. The syncopations of black America were now a permanent part of the white bloodstream, and despite the cultural controversies which surrounded it,[1] ragtime and its rhythms remained an influence on the popular scene even into the age of rock.

In addition to the piano syncopations of ragtime, the black culture supplied the popular world with the vocal, harmonic, and melodic style of the blues.

The origins of blues, with its African roots, fixed harmony, altered scale tones,[2] and plaintive lyrics are as misty as those of ragtime. But it is safe to assume that some of its beginnings lay in the gospel and spiritual tradition of the plantation.[3] Blues began to appear in Vaudeville and the Alley around 1912 but it was not until 1914 with the great

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[1]See Whitcomb, After the Ball, pp. 16-29.

[2]See Part I, chapter 2 below.

[3]See Ulanov, A History of Jazz in America, pp. 26-34.

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success of W.C. Handy's "St. Louis Blues" that the form really caught on.

What Joplin had been to the piano rag, Handy was to the blues, and his success quickly spurred the success of others. Instrumentalists like King Oliver, Louis Armstrong, Baby Dodds and singers like Ma Rainey, Bessie Smith and, later, Billie Holiday were known not only in the Alley but in the Southern cities (St. Louis, New Orleans, Memphis) from which they had come.

Together with the Alley ballad, ragtime and blues dominated the popular scene through the years of World War I and into the 1920's. But simply listening to these new sounds was not enough for the pop audience. Their rhythms were too infectious. They almost commanded the body to move, and a dance craze the likes of which America had not to that point seen grew up alongside its music.

Dancing had not, of course, been unknown in America before 1900. There was the long tradition of the European ballroom and the lively stepping of the jig and folk dance. But now a more sensual style was being used, a style more fitted to the black rhythms of ragtime and blues. From the light tripping of the cakewalk in the late 1800's came a raft of new steps: the bunny hug, turkey trot, grizzly bear, monkey glide, kangaroo dip, fox trot and Charleston.[1]

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[1]The origins of these dances in the culture of 19th century America as well as their influences on the 20th century are discussed in Duane D. Braun's Toward a Theory of Popular Culture: the sociology and history of American music and dance, 1920-1968 (Ann Arbor, Michigan: Ann Arbor, 1969), pp. 1-85.

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In many instances the dances of the early 1900's were greeted with racially inspired howls of moral outrage. Some dance steps became equated with lewdness and many dance halls were considered little more than bordellos. Even the transformation of the more objectionable steps into acceptable ballroom styles by professionals like Irene and Vernon Castle failed to stop the protests. It was, after all, the age of Prohibition.[1]

The moral indignation which surrounded the early ragtime and blues movements forced the closing of many of the clubs which supported the early jazz bands. San Francisco's Barbary Coast district "fell" in 1913, and the Storyville section of New Orleans which had attracted the greats of the blues era closed in 1917. Finally, legislation like New York's Walker Bill of 1919 required all dance halls to be licensed.

The ragtime and blues beats of early jazz were not dead, by any means, nor were the Jelly Roll Mortons and Louis Armstrongs who played them banished forever. But the dances were toned down a bit, and the New Orleans musicians forced to move to other cities (Chicago and Kansas City being two) where they would begin new chapters in the history of their art.

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[1]The 18th amendment to the Constitution. Prohibition was declared in effect on Jan. 16, 1920.

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One more ingredient entered the scene between 1892 and 1920, though its effect on popular music would not be felt immediately. It was the invention of radio.[1]

One man above all others saw the commercial potential of the new medium. He was David Sarnoff. Working for the American Marconi Company in 1916, he wrote in a memo to his superiors:

> I have in mind a plan of development which would make radio a household utility. The idea is to bring music into the home by wireless...[2]

Sarnoff's ideas were prophetic to say the least. In 1919 the Radio Corporation of America was formed, and in 1920 the Westinghouse Corporation of Pittsburgh launched the first radio station, KDKA. It was soon followed by WJZ in New Jersey, and within two years, the number of stations rose to 600. The nation was about to begin a new era, the age of the media, and popular music was destined as a result to undergo profound changes.

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[1]In his historical recounting, Irving Settel states that it is impossible to credit any one man with the invention of the radio. From Franklin's discovery of positive and negative electrical charges in 1752 to Faraday's use of the induction principle in 1831 to Morse's telegraph of 1837 and Marconi's "wireless" of 1897, the thread of inventive genius passed through many hands before the final product appeared in the American home. Irving Settel, A Pictorial History of Radio (New York: Grosset and Dunlap, 1971), pp. 14-32.

[2]Settel, A Pictorial History, p. 31.

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Between the wars: the development of the media

The years between 1920 and World War II saw dramatic advances in the technical skill of the electronics industries. Radio continued to flourish as transmission and reception got better; the art of recording was refined and record quality greatly improved; and finally, the motion picture industry developed the talking film. For each of these media, music provided a commercially popular commodity. New styles like "Dixieland" and "swing" filled the airwaves. Bands became bigger and more sophisticated. Performing organizations were founded to protect the monetary interests of what was now--despite the Great Depression--a gigantic pop empire.

Live radio music began in 1921 with a last-minute favor by bandleader Vincent Lopez for his friend Tom Cowan of WJZ.[1] It turned into a multi-million dollar bonanza by 1940. Lopez was joined by the likes of Paul Whiteman in 1922, tenor John McCormack in 1925, and Guy Lombardo shortly after that.

As radio transmissions became capable of travelling greater distances, networks of stations were built up, spreading popular and classical music across all America.[2]

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[1]Settel, A Pictorial History, p. 41. Lopez's account of his first broadcast states that he was an unpaid stand-in for a program which had been cancelled shortly before air time.

[2]The National Broadcasting Company (NBC) was the first nation-wide network. It began broadcasting on Nov. 15, 1926. In 1929 William S. Paley inaugurated the Columbia Broadcasting System (CBS) with a mere 47 stations headquartered by the "mother studio" in New York.

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With coast-to-coast exposure, styles soon became national rather than regional. The fads of a local area one day could become country-wide rages the next. One by one, pop stars gained radio fame: Bing Crosby, Kate Smith, and Rudy Vallee in 1929, Ruth Etting and Arthur Tracy in 1932, Dinah Shore and the swing-era bands of Dorsey and Goodman in the late 1930's.

Radio was fine, but there was one problem with it. The consumer had to take what the airwaves offered. If he had a yen for Whiteman and the only thing on was Crosby, he would just have to settle for Crosby. Unless, that is, he turned to another of the electronic media, the record.

Records were not new to the 1920's. Edison had invented the wax cylinder in 1877 and Emile Berliner the flat disc in 1887. The first entertainment recordings were done in the 1890's by the Columbia and Victor companies who controlled much of the industry for the next twenty years. The real boom came around 1914 with the dance craze, for with dances, sheet music was inadequate. Phonographs allowed the customer to fox trot and jitterbug in the convenience and privacy of his own home. Sales zoomed: 110 million by 1922, 151 million by 1926. Solo singers recorded, of course, but it was still the dance and the dance band which captured the market.

Then came the Depression, and sales slipped to a mere 600,000 in 1932. But a new company, Decca, entered the industry--bolstered by money from abroad--and signed

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Crosby, the Dorseys, the Mills Brothers, Guy Lombardo and many others onto their label. The juke box was invented, bolstering sales to such an extent that by 1939, records were selling in the millions again.[1]

Most of the major labels and the great majority of the early releases were designed for the white market. Even though it had been the black culture which had supplied pop music with its ragtime, blues, and Dixieland, it was the reinterpretation of these styles by whites which created most of the business. Goodman, Dorsey, Miller, Whiteman, Crosby, Vallee--they were all whites, singing and playing in a world which had been carved for them in large measure by the plantation Negro and his descendants, the Joplins and Handys and Olivers and Armstrongs.

However, beginning in the 1920's blacks did have limited opportunities to record. Major companies like Paramount and Okeh had both "white" and "black" labels, the latter reserved for what was called "race" music.[2] For the decades of the 1920's, 1930's, and 1940's the

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[1]Whitcomb gives the figure 13 million for juke box consumption alone (After the Ball, p. 101). pp. 96-107 provide a history of the recording industry from its inception to 1950.

[2]Whitcomb states that the word was first used in the 1920's by Ralph Peer, a talent scout for Okeh. It came to stand both for black music and "country" or "hillbilly" music. Later, in the 1930's and 1940's the term was replaced by "rhythm and blues" and "country and western," the former standing for black music, the latter for the music of rural (and predominantly white) America. See Whitcomb, After the Ball, pp. 102-7; Ulanov, History of Jazz, pp. 125-7; and Belz, Story of Rock, pp. 20-3.

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great black artists were recorded and marketed for a predominantly black audience. Except for large urban areas with heterogeneous cultures,[1] black and white music rarely mixed. If a black song did phenomenally well in its market, it was often "covered" by a white band or singer and released to the white market in a style more like kitsch than anything else. This practice continued into the early 1950's when the rock-and-roll explosion brought a more visible mixing of the two cultures.

In the early 1930's the record and radio industries combined to produce the "disc jockey." For smaller stations unable to afford the high-priced live stars of the music industry, playing the records of those stars was an acceptable and very profitable substitute. The records attracted the listeners who in turn supplied the ratings through which stations could demand so much per minute from their advertisers. The formula has remained up to the present day.

One of the most notable early disc jockeys was Al Jarvis of KFWB, Los Angeles. He devised a program called "The Make-believe Ballroom."

> For up to six hours he sat alone with his pile of self-bought records, and, in a chummy voice, spun them throwing in tid-bits about the artists, some criticism, and quite a few commercials.[2]

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[1]New York, for example, where in the 1930's it was fashionable for whites to go "uptown" into places like Harlem's Cotton Club where they could listen and dance to the sounds of black America.

[2]Whitcomb, After the Ball, p. 216.

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Jarvis's associate, Martin Block, borrowed the idea and moved it to WNEW, New York, in 1935. He became nationally famous, and thousands of "DJ" shows sprang up in imitation. Generally, these were local shows which catered to the local tastes of their audiences. Even with the growth of television in the 1950's, the local DJ formula remained successful. In 1959, for example, there were still three radios sold for every T.V.

The years between 1920 and 1940 saw yet one more media innovation, the talking picture. For the most part, Hollywood studios chose to ignore the radio craze of the 1920's. The notable exception was Warner Brothers whose President, Sam Warner, purchased a small West Coast station. He felt that radio sound might enhance the motion picture through music.[1] A 1926 Vitaphone "short" using the New York Philharmonic among other classical ensembles served as Warner's pilot project. He followed it with the 1927 production of "The Jazz Singer" which starred Al Jolson.

The success of "The Jazz Singer" was enormous. Suddenly all of the old silent stars were bursting into song: Mary Pickford, Conrad Nagel, Joan Crawford, Noah Beery. And of course new stars like Fred Astaire and Judy Garland were discovered and exploited. Gradually, the stalwarts of Broadway and Tin Pan Alley were lured

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[1] Whitcomb quotes Warner on p. 118 of <u>After the Ball</u> as follows: "Studios could sell talkies if they quit the idea of the talking picture and brought about something the motion picture theatre of the present day really needs - music."

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westward to write for the new movies. Victor Herbert, Jerome Kern, George Gershwin, Noel Coward, Cole Porter, Rodgers and Hart all came to Hollywood in a mass exodus,[1] and the movie musical has remained an institution ever since.

As with the Alley, radio, and records, the movie music of the 1930's was for the most part white kitsch. With the exception of a few jazz hits of the big bands, the kitsch style dominated almost all of the pop scene until World War II. A compilation of the great pop hits from 1892 to 1972 by the Chappell Publishing Company reveals just how thorough that domination was. The list is partially quoted below.[2]

1922: Gibbs, Grey, and Wood - "Runnin' Wild"
1924: Gershwin - "The Man I Love"
1926: Rodgers and Hart - "Mountain Greenery"
1927: Kern and Hammerstein - "Ol Man River"
1932: Coward - "Mad About The Boy"
1932: Porter - "Night And Day"
1935: Gershwin - Porgy and Bess (all songs)
1938: Carmichael and Loesser - "Heart And Soul"
1938: Basie - "One O'clock Jump" (instrumental)
1939: Berlin - "God Bless America"
1939: Arlen and Harburg - "Over The Rainbow"

However, kitsch was not the only thing in the pop stream. The jazz styles of blues and ragtime which had dominated the scene into the early 1920's developed into the "Dixieland" and "swing" of the late 1920's and 1930's.

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[1]The era of the Hollywood musical is treated by Whitcomb in After the Ball, pp. 117-23.

[2]80 Years of American Song Hits: 1892-1972 (New York: Chappell, 1973). The list above is taken from 106 pages of titles alphabetically arranged for each year of the period covered.

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Once again, the leading musicians of these movements were almost always black.

With the closing of Storyville, the start of Prohibition, and the economic whirlwind of the 1920's, America felt itself caught up in a new spirit. F. Scott Fitzgerald labeled it the "Jazz Age." For musicians, it was a time of wandering, a time of "diaspora," as Ulanov calls it.[1]

In the South, the "new" sound was called "Dixieland." It was an improvisational idiom designed for small ensembles who played to rapid shuffle-beat tempi. The epitome of the Dixieland band was a group of five whites (cornet, clarinet, trombone, piano, and trap-set drums) called the "Original Dixieland Jazz Band" (ODJB, for short). They emerged around 1917, building on the blues and ragtime tradition of the South. From their name the word jazz was popularized.

From then on, the focus of jazz shifted north and then eastward.[2] King Oliver moved to Chicago in 1918 and from there members of his group branched off. Most notably, Louis Armstrong went to New York in 1928, taking with him a style which spanned the geography of the entire Eastern half of the nation. Gradually, bands began to form emulating the new sounds of Chicago jazz. Fletcher Henderson, Bix Beiderbecke, Earl Hines, Benny Goodman, Jimmy Yancey and many more were influenced by the music of the Midwest.

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[1]Ulanov, A History of Jazz. pp. 90-7.

[2]Ulanov, A History of Jazz, pp. 117-27.

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Eventually bands got bigger, in spite of the Depression, and the constant improvisation of smaller ensembles was moderated somewhat by written-out jazz arrangements which allowed for improvised solos by "side men" whose virtuosity was legendary. The big jazz bands included Fletcher Henderson and his great tenor sax man Coleman Hawkins, Count Basie and his saxophone genius Lester Young, Benny Goodman (who was his own solo virtuoso), and Duke Ellington whose arrangements set the style for the decade of the 1930's and beyond.

That style beca known as "swing," and if a beginning can be found for it, one might point to the year 1932 when Ellington came to New York and recorded the song for which the style was named, "It Don't Mean A Thing If It Ain't Got That Swing." Soon Benny Goodman gained national attention as a swing bandsman and earned the nickname "King of Swing."[1] With Goodman playing to white audiences and Ellington playing the black circuits, swing reached every corner of the country. Once more, as in the days of Scott Joplin, jazz appeared to join the mainstream of American popular music.

Big bands were big business, as were the revenues of radio, the Alley, records, and motion pictures. By 1940 pop had established itself as a major American industry, each faction of which--composer, publisher, and performer--

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[1]Ulanov devotes a chapter to the swing era in his History of Jazz, pp. 185-200. Similarly, Blesh, Hodier, Dankworth and Feather treat swing as an almost self-contained jazz entity.

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sought to protect its slice of the pie.

Performing rights societies which had been established earlier proceeded in time, like the world at large, to war amongst themselves. The battles began with the growth of Tin Pan Alley in the years between 1915 and 1920. Composers, authors, and publishers were, at that time, protected from the unpaid use of their products only in theory by the existing copyright laws. In practice, people played what they wanted, when they wanted, where they wanted, with little thought of payment.

With the encouragement of Giacomo Puccini, Victor Herbert and John Phillip Sousa decided to establish an organization to protect themselves from economic abuses. The American Society of Composers, Authors, and Publishers (ASCAP) was formed and, in a test case, promptly sued Shanley's restaurant of New York for playing Victor Herbert scores without payment. The case dragged on until 1917 when Supreme Court Justice Oliver Wendell Holmes ruled that since Shanley's attracted its patrons with music as well as food, it had to pay up. By 1921 ASCAP was dividing its first revenues--and they ran into the millions of dollars.

A vast legal network sprang up to regulate rates and keep track of who was playing what and when and where. With the exportation of the "Alleymen" to Hollywood during the era of the first talkies, many of their copyrights were bought up by the West coast studios. They, too, fell under the watchful eye of ASCAP.[1] But the real battle was to come

[1]Whitcomb, After the Ball, p. 119

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between ASCAP and the radio industry.

ASCAP had negotiated with the National Association of Broadcasters (NAB) a blanket license granting radio the right to use ASCAP material as they wished for an annual fee. That fee was then divided equally among the 1000 or so writers and 140 or so publishers who were ASCAP's members in the 1930's.[1] The trouble came when ASCAP raised its rates in 1939 to over four million dollars per annum. The ASCAP Board reasoned that their material was worth the rise in price. After all, according to media research, the number of radios had grown from 12 million in 1930 to over 40 million in 1939. It was reported that over 60 million Americans were listening to radio, some of them as much as 4 hours or more per day. Music, ASCAP argued, was attracting many of those listeners, and sponsors were selling their wares as the result of the sweat of the Alley. Why shouldn't ASCAP get more?

But NAB didn't see it that way. They considered it a privilege to have a song receive radio exposure. Since NAB felt ASCAP was overstepping the lines of fair trade by raising its rates, the broadcasters refused to pay. They said, in effect, "We'll form our own society and play non-ASCAP music. We'll use songs in the public domain. We'll encourage housewives and hillbillies--non Alleymen--to send us their music, and we'll use it instead of Irving Berlin and Cole Porter." On October 14, 1939, Broadcast Music Incorporated (BMI) was formed. The battle lines were joined.

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[1] Whitcomb lists the actual membership as 1,110 writers and 137 publishers in 1939 (After the Ball, p. 109).

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World War II
and its aftermath

> There was a kind of somber, dramatic magnificence to the end of the swing era; death achieved it. In 1939 Chick Webb died. In 1941 Chu [Berry] died. In 1942 Bunny Berigan, Charlie Christian, and Jimmy Blanton died. In 1943 Fats Waller died. The era called "swing" died with them. The United States was at war and some of its best musicians were in the service . Jazz was going through almost violent changes of idea and execution.[1]

Post-war jazz can be seen as having taken two directions; one (via the big band and its singer) moving closer and closer toward kitsch, the other (via the virtuoso instrumentalist and his small ensemble) pioneering the new frontiers of "bebop" and "progressive" jazz.

Big bands had featured vocalists all during the 1930's. There was Ella Fitzgerald with Chick Webb, Perry Como with Ted Weems, Peggy Lee with Benny Goodman, Kay Starr with Charlie Barnet, Jo Stafford with Tommy Dorsey, Anito O'Day with Gene Krupa, and Frank Sinatra with Harry James. But after the war, it was the vocalist not the band who attracted the biggest spotlight. No one symbolized this change of focus more than Sinatra.

Sinatra had moved from Harry James to the Dorsey band in the early 1940's and was quickly recognized by the pundits of the industry as a "singer's singer." Trade paper Metronome named him the Best Singer of 1942. But in September of that year, he struck out on his own, taking solo dates and trying for stardom . Three months later he was booked as the added attraction to the Goodman

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[1]Ulanov, A History of Jazz, p. 212.

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band which was playing the New Year's Eve show at the Broadway Paramount. Goodman was supposed to be the big deal. Sinatra was just a pleasant filler. But that's not how it went. "The Voice" stole the show and was held over for eight weeks, breaking the attendance record set in 1924 by Rudy Vallee. Fans, especially young fans--and the importance of their age will reveal itself as we move closer toward the era of rock--showered Sinatra with affection. The age of the vocal star was inescapable. Sinatra went on to croon the Lucky Strike Hit Parade on radio from 1943 to 1945, and from there to film stardom in a career which still has him at the top of the pop list of celebrities.

The important thing to note about Sinatra was the fact that he started as an "extra" with a swing band in the mainstream, if not the vanguard of jazz; and he ended as a kitsch artist with big band arrangements backing him up. There are those who might argue that what changed was not so much the music but the perspective of the audience. Perhaps swing never really was the improvisational jazz of earlier days. In any event, it "mellowed" into kitsch. What did go on in the tradition of New Orleans and Chicago was the second post-war trend, the small ensembles who were now playing in a transitional and pioneering style.[1]

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[1]Ulanov writes that it was critic Robert Goffin who was the most rabid exponent of the belief that "swing" was a prostitution of real jazz, that it had supplanted jazz, "and that it consisted only of written arrangements played by big bands, whereas jazz consisted only of improvised music played by small bands." A History of Jazz, p. 195.

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The "figures of transition"[1] included Lester Young, Coleman Hawkins, Dizzy Gillespie, Roy Eldridge, Thelonius Monk, and the incredible Charlie Parker. More often than not, they were products of the big bands who formed small combos and developed new concepts of jazz harmony and improvisation. Even some of the big band leaders, Goodman being the most notable, followed this new style and format.[2]

The small combo continued to flourish into the 1950's and 1960's, developing more and more sophisticated chord structures and metric patterns. As such it became further and further removed from the kitsch world and from the developing sounds of rock-and-roll. For the decades after the war it appeared that jazz was separating from the mainstream of popular music and going its own way.[3]

It would be incorrect to assume, however, that all of the new jazz progressives were small combos. Some of

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[1]Ulanov, A History of Jazz, pp. 235-46.

[2]Goodman's quartet was interesting also for its mixed racial make-up. Goodman and drummer Gene Krupa were white while pianist Teddy Wilson and vibraphonist Lional Hampton were black.

[3]Dankworth, Jazz: an introduction, pp. 84-5 lists the leaders of the new jazz movements under the headings "1950's Cool and West Coast" (Miles Davis, Dave Brubeck, Gerry Mulligan etc.), "1950's East Coast Progressives" (Miles Davis, John Lewis and his Modern Jazz Quartet, Clifford Brown, Art Blakey, Sonny Rollins, Lenny Tristano, George Shearing etc), and "1960's New Wave" (John Coltrane, Charlie Mingus, Ornette Coleman, Gunther Schuller etc.). A concise chronology of these years is also given in John S. Wilson's Jazz: the transition years, 1940-1960 (New York: Appleton-Century-Crofts, 1966) and Martin Williams's Jazz Masters in Transition, 1957-69 (London: MacMillan, 1970).

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the larger bands did adopt the more chromatic harmonies and complex rhythms of the post-war years. Woody Herman, Stan Kenton, and the ever-present Duke Ellington are three examples. Along with Count Basie (from whose band Lester Young had come) they also symbolized the new era of jazz composition.

The post-war pop world now had two distinct streams, that of the star vocalist and that of the jazz progressive. But there was also, in the hinterlands of the nation, the folk tradition of the less heralded, less noticed segment of the population. It was about to become the most explosive factor of the era, and the catalyst which effected that explosion was none other than the conflict between ASCAP and BMI.

The new ASCAP rates were scheduled to be announced in 1941. BMI had been formed in 1939. The two-year interim was spent with each side bolstering its defenses. During all of 1940 ASCAP propagandized its cause through a series of free concerts featuring its greatest writers: Cohan, Handy, Kern, Berlin.[1] Meanwhile, the leaders of BMI solicited songs from writers who had failed to make the grade at ASCAP. They hired staff arrangers to expand their catalog of offerings with new versions of pop songs in the public domain--songs like Foster's "I Dream Of Jeannie With The Light Brown Hair" and "The Star-Spangled

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[1] 66,000 attended a concert at the San Francisco Fair to listen to Cohan sing "You're A Grand Old Flag" and see Berlin do his new "God Bless America." Whitcomb, After the Ball, p. 206.

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Banner." But most important of all, they sent out a call to the nation's unknowns, not just in New York where the Alley's action was hot, but in the Tennessee mountains and Texas plains. "The established publishing houses have preferred to deal only with established writers," they declared. "BMI has dropped the bars and now the new men, the young men, the men you have not known can bring you their songs."[1]

At last the new ASCAP rates were announced: an increase of one hundred percent. The war was on, and while the world struggled between facism and freedom, ASCAP and BMI vied for the spoils of pop music.

Oddly enough, the radio audiences continued to listen in the same numbers even though they were now hearing rough hillbilly songs instead of the finely crafted gems of the Alley. Much to its delight, BMI was finding that there was a market for its music, and much to its chagrin, ASCAP was realizing that it was time for compromise and accommodation. Ed Marks, the old-timer from the blues era, was perhaps the first ASCAP publisher to see the handwriting on the wall. He rented his catalog of "standards" to BMI for one million dollars, thereby opening the flood gates for a profitable union of broadcaster and publisher. In fact, the relationship would become so cozy that in 1959 the United States Senate would investigate the bribery ("payola") of radio disc-jockies by publishing and recording firms

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[1]Whitcomb, <u>After the Ball</u>, p. 207.

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for the purpose of "pushing" certain songs in the media market. But that was yet a decade away. For now, the popular scene was developing a new kind of music.

The songs of black and country people did not deluge the overwhelmingly white pop world suddenly, however. It took a number of years for the names of blues artists like John Lee Hooker, Bill Broonzy, B.B. King, and Muddy Waters to become known to the general audience.[1] Similarly, the stars of country and western music took time to filter into the kitsch world from their "base of operations" in Nashville, Tennessee. Singers like Johnny Cash ("I Walk The Line" - 1956), Tennessee Ernie Ford ("Sixteen Tons" - 1955), Johnnie Horton ("The Battle Of New Orleans" - 1959),

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[1]Hooker recorded on many labels under various names beginning in 1949. Broonzy had been a known quantity among blacks since the 1930's. King began recording in the late 1940's, but it wasn't until British rock group The Rolling Stones insisted on taking him on their 1969 tour that he achieved widespread fame. Waters began his LP career in 1951 and although he had hits in the R&B market until 1958, it was really his protege, Chuck Berry, who became famous. Waters's song "Rollin' Stone" was the tune from which the English rock group took its name. Capsule biographies of Hooker, Broonzy, King and Waters may be found in Roxon, Rock Encyclopedia, pp. 63-4, 239, 272-5, and 517-9; and Nite, Rock On, pp. 310, 351-3, and 647. These include discographical as well as biographical data. A more detailed study of Waters may be found in James Rooney's Bossmen: Bill Monroe and Muddy Waters (New York: Dial, 1971). A complete history of the R&B heritage is contained in Lynn Ellis McCutcheon's Rhythm and Blues: an experience and adventure in its origin and development (Arlington, Virginia: R.W. Beatty, 1971). McCutcheon divides the R&B history into three periods, "the pioneer era" 1946-56, "the rock-and-roll era" 1956-63, and"the soul era" 1963-71. The groups of "the pioneer era" which are considered important include The Ravens, The Five Satins, The Five Keys, and The Orioles. Nite (Rock On, pp. 242, 243, 462, and 508) gives brief sketches of these groups.

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and Patti Page ("The Tennessee Waltz" - 1950) were well-known to local audiences long before they became national figures. Nashville's Grand Ole Opry had been an institution since 1925, many years before its stars--people like Buck Owens, Minnie Pearl, Lester Flatt, and Earl Scruggs--were seen or heard on coast-to-coast networks.[1]

Rather than capturing the pop world quickly, the new sounds introduced by BMI set the stage for a synthesis of styles. The blending of R&B, C&W, and kitsch would not be fully effected until the mid-1950's when the new musical cocktail would bear the name "rock-and-roll." One can see this gradual development in the charts of the hit songs of the pop world kept by Cashbox and Billboard magazines, the barometers of the record industry.

Billboard's "top five" for the week of January 24, 1942, for example, was totally comprised of swing songs from the big bands.

#1. "Chattanooga Choo Choo" - Glenn Miller
#2. "Elmer's Tune" - Glenn Miller
#3. "This Love Of Mine" - Tommy Dorsey
#4. "Blues In The Night" - Woody Herman
#5. "You Made Me Love You" - Harry James.[2]

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[1]Cash, Ford, Horton and Page are listed in Nite, Rock On, pp. 92-4, 247-8, 311-2, and 468-70. Flatt and Scruggs are listed in Roxon, Rock Encyclopedia, pp. 183-4. Paul Hemphill's The Nashville Sound: bright lights and country music (New York: Simon and Schuster, 1970) gives a detailed history of the C&W scene from the early 1920's to the late 1960's. Bill Malone's Country Music U.S.A.: a fifty-year history (Austin, Texas: University of Texas Press, 1968) provides a comprehensive view of country music from the early 20th century to the years of rock.

[2]Whitcomb, After the Ball, p. 200.

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By the early 1950's, the country and western flavor had invaded the market. Frankie Laine, Patti Page, Johnny Ray, and Les Paul and Mary Ford were singing with Southern dialects and using the new sounds of the electric guitar. The Cashbox listings for 1950-53 reveal the following:

#4 of 1950, "Mule Train" - Frankie Laine
#1 of 1951, "Tennessee Waltz" - Patti Page
#1 of 1952, "Cry" - Johnny Ray
#4 of 1953, "Vaya Con Dios" - Les Paul and Mary Ford[1]

Country sounds now shared the limelight with kitsch crooners like Tony Bennett ("Because Of You," #5 of 1951), folk groups like The Weavers ("Goodnight Irene," #1 of 1950), and black vocalists like Nat Cole ("Mona Lisa," #5 of 1950). The ingredients were ready. They needed only mixing.

Before we view the mixing, however, it might be well to cast an eye across the ocean to England, for by this time the Beatles were alive, lads of ten or so, and listening not only to America but to the sounds of Britain as well.

The music hall genre of 19th century England as exemplified by performers like Henry Russell, Vesta Victoria, and Harry Lauder had been a thriving pop institution. "Indeed," writes Whitcomb, "both American ballad and American vaudeville were directly inspired by British example."[2] But with the coming of ragtime in America

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[1]Roxon, Rock Encyclopedia, pp. 562-3.

[2]Whitcomb, After the Ball, p. 155. Whitcomb devotes the entirety of Part Three of his text (pp. 153-93) to British pop and particularly the interplay of British and American pop. A more detailed study of the music hall tradition may be found in the following: Colin Macinnes, Sweet Saturday Night (London: MacGibbon and Kee, 1967) and Lee, Music of the People (cited above).

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during the first decades of the 20th century, the influence began to reverse itself. Instead of musical styles emanating from Britain, they now travelled Eastward from the United States to all of Europe.

The American Ragtime Octette played the London Hippodrome followed by the Original Dixieland Jazz Band in 1919 and Paul Whiteman in 1923. America's music was invading England, and though the conquest was not a total one,[1] it was complete enough to set the trend for the next forty years.

A British Tin Pan Alley established itself in the Charing Cross Road district of London and publishers like Day and Hunter, Wright, Feldman, and Darewski set about peddling hits from America and English imitations. Spike Hughes became the jazz writer of the 1930's, emulating his heroes, Ellington and Armstrong. Henry Hall became the Paul Whiteman of the Isles and Victor Silvester the ballroom dancemaster who popularized such steps as the "palais glide" and the "Lambeth walk." Noel Coward, Jimmy Kennedy ("Red Sails In The Sunset"), Holt Marvell and Jack Strachey ("These Foolish Things") developed into the Kerns, Gershwins, and Porters of England.

The American influence became even stronger with World War II. Glenn Miller and Benny Goodman were as known in London as they were in New York, and a Liverpool bar was as apt to play a bit of boogie-woogie as was a tavern in

[1]Music hallers like George Formby Junior, Gracie Fields, and Marie Lloyd continued the local song traditions of England.

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Chicago. Frank Sinatra, Frankie Laine, Dinah Shore, Johnny Ray, and Rosemary Clooney all set the mold for the British crooners like Lita Roza, Dickie Valentine, Tony Brent, and Joan Regan who dominated the post-war popular scene.

But the war had profound effects on Britain's economics and social structure. To begin with, Britain emerged a second-class power. Historian Anthony Hartley calls this "the main fact governing English life since 1939"[1] and claims that it was either directly or indirectly responsible for the dissolution of the Empire, an erosion of the class system, a change in moral attitudes, and a rise of discontent among Britain's youth.

Whether or not Hartley is correct, the Empire did decline, the economy did undergo great changes and the young of England did embark on an era of defiant independence. G.D.H. Cole offers as evidence of these changes the fact that by 1951 the middle class had grown to a staggering 30.4% of the population.[2] A.H. Halsey writes that while the population remained relatively stable in the post-war decades (43.7 million in 1951 compared with 47.1 million in 1967), the number of middle class (those whose earnings fell between 700 and 2000 pounds) rose from only 4.1% in 1949 to an incredible 38.2% in 1964.[3] He adds that spending during these years

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[1]Anthony Hartley, A State of England (New York: Harcourt, Brace and World, 1963), p. 58.

[2]G.D.H. Cole, The Post-war Condition of Britain (New York: Praeger, 1956), p. 33. He goes on to say that the economic advances of the masses "has been considerable and has significantly altered the effects of the class system, if not the system itself." (p. 42).

[3]A.H. Halsey, ed. Trends in British Society since 1900: a guide to the changing social structure of Britain (London: MacMillan, 1972), pp. 31 and 92.

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increased dramatically on leisure time activities like music, particularly among those under thirty years of age.[1] Finally, Harry Hopkins says of the post-war era...

> There was something else the war had completed: the disestablishment of culture. People had the five-day week, the facilities, the money. Culture, no longer the prerogative of a leisure class, had lost its scarcity value...
>
> In 1949-50...lively young audiences, extending more widely across the social spectrum than before the war were bringing a commercial boom...[2]

All of these social changes could be seen in the musical climate of Britain. Dance halls no longer attracted the young, and when they did it was often simply to ridicule the sounds of the older generation. Often, the ridicule was abusive and contained elements of violence. Whitcomb writes, "not only in Shrewsbury, but all over this country... drummers had their bow ties ripped off, sticks snapped, skins broken. Double basses were razor-slashed. Windows, basins, lavatory bowls were broken."[3]

Soon the rebellious youth were given a name. They were called Teddy Boys. They dressed in leather jackets and dark sun glasses; slicked their hair back, and sauntered through the streets in a manner very much like the James Dean and Marlon Brando characters of the 1950's. They also developed their own brand of music. It was called "skiffle."

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[1]Halsey, Trends in British Society, pp. 358-73.

[2]Harry Hopkins, The New Look: a social history of the forties and fifties in Britain (Boston: Houghton-Mifflin, 1964), pp. 236 and 245.

[3]Whitcomb, After the Ball, p. 190.

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Skiffle was a home-grown, urban folk-art consisting of guitars, broom-handle basses, washboard rhythm sections, and voices combined in an untutored emulation of American country blues.[1] Hopkins writes that...

> ...by the summer of 1957 it seemed hardly possible to move more than a mile or two in urban England without coming upon some little band of troubadors...It was an astonishing phenomenon--a nation-wide movement for amateur music-making which had sprung up in a matter of months without organization or premeditation.[2]

From the amateur skiffle ranks, several people rose to the level of professionals, most notably Ken Colyer, Chris Barber, and Lonnie Donegan whose 1956 recording of Leadbelly's "Rock Island Line" became a hit in both Britain and the United States. But skiffle was doomed to an early demise. New sounds from America were arriving which would eclipse the simple tunes of the urban streetcorner and launch a new era of pop music. The age of rock-and-roll was at hand.

The arrival of rock-and-roll

Perhaps it was the proximity into which whites and blacks had been thrust by the Second World War, or the 1954 Supreme Court decision desegregating America's public schools, or the infusion of minority music into the popular

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[1]See Whitcomb, After the Ball, pp. 242-5; Roxon, RockEncyclopedia, p. 454; Mabey, The Pop Process, pp. 40-56; Schafer, Rock Music, p. 19; David Laing, The Sound of Our Time (Chicago: Quadrangle, 1970), p. 108; Dankworth, Jazz, p. 58; and Brian Bird, Skiffle: the story of folk song with a jazz beat (London: Hale, 1958).

[2]Hopkins, The New Look, p. 433.

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mainstream by BMI which led to the mixture of white kitsch, black R&B, and rural C&W. Perhaps it was a combination of these with other factors such as the increased wealth of post-war America or the rise of a rebellious, affluent middle-class youth culture. In any event, the mixture occurred.

From 1954 to 1956 a new music was born and the pop industry underwent one of the most profound changes of its history. The early years of the rock-and-roll revolution were marked in particular by three events: the success of the song "Sh-Boom" in 1954, the release of the film "Blackboard Jungle" in 1955, and the emergence of the first superstar of the new era in 1956 - Elvis Presley.

> "Sh-Boom" occupies a unique position in the history of popular music. It not only heralded the style of the new music but the history of its success established the pattern followed by nearly all of the successful rock records between 1954 and 1956.[1]

"Sh-Boom" was first released by the Chords, a black R&B group, in June of 1954 on the CAT label.[2] Its pulsating triplet rhythm catapulted it to the top of the R&B charts where it attracted national attention. Mercury records then made a "cover" recording with a white Canadian group called the Crew Cuts.[3] The cover also climbed to the top

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[1]Belz, The Story of Rock, p. 26.

[2]Nite, Rock On, pp. 112-3 give a brief sketch of the group. It consisted of five New Yorkers who joined together in the early 1950's to sing at local functions. They wrote "Sh-Boom" in the spring of 1954, recording it on their own in May. It was sold to Atlantic records the next month and released on Atlantic's subsidiary label, Cat. The members of the group were Carl and Claude Feaster, James Keyes, Floyd McRae, and James Edwards.

[3]Nite, Rock On, pp. 150-2 list the members of the group as John and Ray Perkins, Pat Barrett, and Rudi Maugeri.

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of the pop charts, remaining in the #1 position from August 7 to September 18.[1] It sold enough copies to become the #5 hit of the entire year,[2] and generated a truly historical excitement among white audiences.

> What happened to "Sh-Boom" happened again and again to other songs throughout 1954 and 1955. An unknown song, by an unknown group, on an unknown label--unknown, at least, by the larger Pop audience, although not necessarily unknown by the Rhythm and Blues audience--emerged in the Rhythm and Blues charts, broke into the Pop charts, and was covered by Pop versions. The Spaniels' "Goodnight, Sweetheart, Goodnight" was covered by the McGuire Sisters; the Penguins' "Earth Angel" by the Crew Cuts; Fats Domino's "Ain't That A Shame," the El Dorados' "At My Front Door," and Little Richard's "Tutti Frutti" were all covered by Pat Boone, and there were many other examples.[3]

What was happening in 1954 with the R&B market was also happening in the Country-and-Western field. This time the song was called "Rock Around The Clock," and the group involved was Bill Haley and the Comets.

William John Clifton Haley, Jr. was born in Highland Park, Michigan in 1927. His mother was a church organist; his dad played the banjo. The family moved to Chester, Pennsylvania where Haley grew up surrounded by the sounds of country music. At 15, he left home to travel with a band but returned to Chester to form his own group, the Saddlemen. They started to record in

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[1]According to Billboard as quoted in Roxon, Rock Encyclopedia, p. 589.

[2]According to Cashbox as quoted in Roxon, Rock Encyclopedia, p. 563.

[3]Belz, The Story of Rock, p. 27.

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1951, at first for Essex and then for Decca. In 1954, after five moderate successes, they released "Rock Around The Clock," a guitar-twanging, 12-bar blues with a rapid, jazz, shuffle beat. The record did well, but it was not until it was reissued in April of 1955 as the background theme of the film "Blackboard Jungle" that it really began to make an impression.[1]

The film was not a cheap teenage romance. On the contrary, it had a star-studded cast (Glenn Ford, Anne Francis, Sidney Poitier) and dealt very seriously with juvenile delinquency in the school system. It was a movie plot which pitted white against black, young against old, and the manner of its presentation drew critical acclaim. Parents identified with it. Teenagers identified with it. It spoke to the entire generation of the 1950's both in America and Britain, and it would be difficult to underestimate its impact on the popular culture of the time. "Rock Around The Clock" was not only its theme song; it became the anthem of rock-and-roll for the entire decade.[2]

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[1]Haley is discussed in Nite, Rock On, pp. 286-7; Belz, The Story of Rock, pp. 33-38; Roxon, Rock Encyclopedia, pp. 216-7; Gillett, The Sound of the City, pp. 30-2 and 33-5: and Whitcomb, After the Ball, pp. 223-8.

[2]Nite, Rock On, p.287 states that the song exceeded the 22 million mark in sales. According to Roxon's quote of Cashbox and Billboard statistics in the Rock Encyclopedia, pp. 563 and 590, the song was the #1 hit of 1955, remaining #1 in the charts from July 9 through August 24. It is also of interest to note that when WABC-TV released its hit series, "Happy Days," in the mid-1970's (a situation comedy about life in the 1950's), "Rock Around The Clock" was chosen as its original theme song.

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As if "Sh-Boom" and "Rock Around The Clock" were not enough, a new sensation was waiting in the wings. It was the emergence of the first undisputed king of the rock-and-roll era, Elvis Presley.

The small town of Tupelo is the seat of Lee County, Mississippi. It lies in a rural portion of the state, seventy-five miles from Memphis. It is a land of Southern Baptists, Holy Rollers, country hillbillies and Mississippi Delta blacks. Presley was born in Tupelo on January 8, 1935.

His family was a religious one, and even after they moved to Memphis in 1948, Elvis continued to be a part of the gospel song tradition of the Baptist and Holy Roller. He had learned to sing in his church in Tupelo, and it continued to be a way of life with him throughout his teenage years. After high school he got a job driving a truck for the Crown Electrical Company until one day he decided to make a song for his mother. Paying four dollars for the studio facilities, he went to the Sun Record Company and recorded "That's All Right Mamma." Sam Phillips, the president of Sun, heard the tape and signed Presley to a contract. He was soon touring the South under the watchful eye of manager and confidant, Tom Parker, who billed him as the "hillbilly cat" and encouraged his emulation of the black Delta blues singers.

Sun released a bevy of Presley's records in 1954 and

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1955; one, "Baby Let's Play House," reached the national C&W charts in Billboard. Eventually, he came to the attention of RCA executive Steve Sholes who bought his contract with Sun for $35,000 and signed him to Victor records. From there on, with the tremendous promotional facilities of a major label and a pop climate already primed by the black and rural sounds of the early 1950's, Presley's career took off like a rocket. Even after his initial impact diminished, he remained until his death in 1977 one of the premier performers of his time.

His domination of the pop industry in 1956 was complete. Of the top 30 songs that year, 4 were his, an impressive achievement. The songs included the #1 ("Don't Be Cruel"), #6 ("Heartbreak Hotel"), #15 ("Hound Dog"), and #27 ("Love Me Tender") hits, the last of which went on to become the ninth largest seller of the entire decade. For twenty-five weeks that year, his songs were #1 on the Billboard charts.[1]

Presley's success gave rise to other country singers, people like Carl Perkins ("Blue Suede Shoes" - 1956) and Johnny Cash ("I Walk The Line" - 1956). Together they made the guitar and the blues shuffle a way of life for most of the teenage audience. They sang of love, marriage, family and rebellion--the predominant themes of youth[2]-- and they

[1]Statistics quoted from Whitcomb, After the Ball, p. 212 and Roxon, Rock Encyclopedia, pp. 564 and 591-3.

[2]Bucci, Love, Marriage, and Family discusses the trend toward a more blunt, more personalized lyric in the 1950's and 1960's as compared to the songs of the 1940's which he categorizes as more generalized and more romantic.

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were exploited by an active electronic medium.

On radio the hit record was promoted over and over by local and national disc jockies whose sole purpose(it seemed)was the glorification of the new culture. No one symbolized the 1950's DJ more than Alan Freed. Freed began his career with WKST in Newcastle, Pennsylvania, moving from there to WJW in Cleveland and WINS in New York.[1] He was not only one of the first to recognize the commercial potential of rock-and-roll, he was also one of the first DJ's to become a rock-and-roll personality, promoting live shows as well as recorded music in both Cleveland and New York. His career took a sharp turn for the worse in the late 1950's during the payola hearings, and he died in 1965 at the age of 43.

Freed's TV counterpart was Philadelphia DJ Dick Clark. In 1956 Clark took over a local "dance party" show which had served since 1952 as scarcely more than a time filler. But his neatly pressed clothes, quiet manner, and sincere desire to present the youth culture in a wholesome way soon catapulted him and his show, "The American Bandstand," into national prominence where it has remained ever since. Unlike Freed, Clark was never tainted by the payola hearings of 1959 and 1960. He was clearly not guilty of any wrong-doing, and his

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[1]Freed is generally credited with first using the term "rock-and-roll" in the early 1950's at WJW, Cleveland (see Whitcomb, After the Ball, pp. 219-23), though there is evidence that the words were used euphemistically in R&B lyrics to stand for sexual activity.

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eloquent defense of rock-and-roll before a Congressional Committee whose aesthetics had gotten in the way of its legislative judgment earned him the respect of young audiences everywhere.[1]

The record industry joined radio and TV in promoting the rock-and-roll age, and it did so in two ways: the development of new records, and the development of new companies.

Actually, 45 rpm records were not new in 1954. They had been introduced by RCA in 1949.[2] At first they did not sell well, but when adaptors were invented which allowed them to be played on conventional turntables, sales began to improve. The government had monopolized the supply of shellac during World War II, and so the record industry had turned to vinyl as the chief ingredient in the manufacture of the disc. The 45 rpm speed coupled with the lighter weight of the vinyl had a serendipitous effect. 45's could be shipped in quantity for far less cost than the old 78's. Consequently, they could be sold for a price concommitant with the weekly allowances of the American teenager. Rock music and the 45 single

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[1]Clark's testimony is to be found in the 1960 Congressional Record, part 2, p. 1342 ff. entitled "Responsibilities of Broadcasting Licensees and Station Personnel. Hearings Before a Subcommittee of the Committee on Interstate and Foreign Commerce. House of Representatives, Eighty-sixth Congress, Second session on Payola and Other Deceptive Practices in the Broadcasting Field." A portion of his responses to Rep. Steven Derounian is reprinted in Belz, The Story of Rock, pp. 110-1.

[2]Belz, The Story of Rock, p. 53.

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record became an unbeatable commercial partnership.

Not only was the market flooded by a new product, it was inundated by a host of new companies, all established following World War II in competition with the major labels which had dominated the industry for decades.[1] Until the rock revolution, most of the records of the pop market were controlled by a handful of corporations and their subsidiaries. There was Decca, formed in 1934, and its subsidiary companies Brunswick (purchased by Decca in 1957) and Coral (1949); Mercury, founded in 1947 in Chicago; RCA Victor, founded way back in 1901, and its subsidiary, Groove Records (1953); Columbia, begun in 1885, and its subsidiaries, Epic and Okey; Capitol, formed in 1942 and later sold to E.M.I. in 1956; MGM (1946); and ABC Paramount (1956).

The subsidiary labels of the "majors" had originally functioned to channel "race" music from the kitsch market to the minority audience. Okeh Records, for example, had been recording blacks for years. But now the rock revolution had made R&B sounds and country singers an established part of the popular mainstream, and it seemed that everywhere a rock group rose to stardom, a new record company rose beside it to exploit the names and rake in the cash. The following list represents only a fraction of the industrial explosion.

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[1] In chapters 4 and 5 (pp. 61-125) of The Sound of the City, Gillett discusses in detail the evolution and development of the record industry between 1945 and 1958. The information here is a distillation of his discussion.

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Some Post-war Record Companies and Their Recording Artists

Atlantic/ATCO/CAT (1948--Ray Charles, Clyde McPhatter, The Drifters)

Herald/Ember (1952--The Five Satins)

Rama/Gee/Roulette (1953-56--Frankie Lyman, The Harptones, The Chantels)

King (1945--The Platters, James Brown)

Chess/Checker (1947-53--Muddy Waters, Chuck Berry, Bo Diddley, John Lee Hooker)

Vee Jay (1953--The Spaniels, Dee Clark)

Specialty (1945--Little Richard, Percy Mayfield)

Imperial (1947--Fats Domino)

Sun (1953--Elvis Presley, Jerry Lee Lewis, Carl Perkins, Johnny Cash, Roy Orbison)

By the end of 1956, rock-and-roll had established itself as a co-equal with kitsch, if not the undisputed leader of the pop field. A look at the Cashbox "top ten" for that year reveals to what extent the rock revolution had changed the focus of popular music in just three short years.[1]

1. "Don't Be Cruel" - Elvis Presley (rock)
2. "The Great Pretender" - The Platters (rock)
3. "My Prayer" - The Platters (rock)
4. "The Wayward Wind" - Gogi Grant (kitsch)
5. "Whatever Will Be Will Be" - Doris Day (kitsch)
6. "Heartbreak Hotel" - Elvis Presley (rock)
7. "Lisbon Antiqua" - Nelson Riddle (kitsch)
8. "Canadian Sunset" - Hugo Winterhalter (kitsch)
9. "Moonglow" - Morris Stoloff (kitsch)
10. "Honky Tonk" - Bill Doggett(rock)

Compare this to the top ten of 1953 (Percy Faith's "Moulin Rouge," Teresa Brewer's "When I Waltz Again With You," Les Baxter's "April In Portugal" etc.) when nary a rock

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[1]As quoted in Roxon, Rock Encyclopedia, p. 565.

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song appeared on the charts. It was, indeed, a new era.

Despite the payola hearings at the end of the 1950's, pop music--especially its rock side--continued to expand. The years between 1957 and 1963 saw a divergence of styles and a diversity of economic power throughout the industry. Belz writes...

> Between 1957 and 1963...rock reflected influences from a variety of sources--calypso and Hawaiian trends, English folk traditions, quasi-classical...conventions, and the works of numerous individual artists in the Country and Western field. These influences followed one another with unprecedented speed. Rock had shattered the conservative pattern of the Tin Pan Alley tradition. By the later fifties, the music industry had been transformed into a volatile, unpredictable business.[1]

We can see the range of activity of which Belz speaks in several different idioms and styles: the continuation of black pop traditions; the fusion of hillbilly music with rock rhythms to form what was called "rockabilly;" the establishment of a folk movement within the popular mainstream; the development of new dance crazes; the growth of pop music in California; and the infusion of new musical elements into the rock-and-roll style.

The black ballads and rhythm songs of the 1950's continued to thrive in the 1960's. Singers like Chuck Berry ("Maybelline" - 1955) and Fats Domino ("Blueberry Hill" - 1956) who had established themselves in the early fifties were joined on the rock charts by perennial favorites like Ray Charles ("Georgia On My Mind" - 1961) and Little

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[1]Belz, The Story of Rock, p. 60.

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Richard ("Kansas City" - 1959). They and others like them established the agitated, rhythmically punctuated style which would be such a tremendous influence on the Beatles.

In the country-and-western area, new singers like Jerry Lee Lewis ("Great Balls Of Fire" - 1957), Johnny Horton ("The Battle Of New Orleans" - 1959), Buddy Holly ("Peggy Sue" - 1957), and Phil and Don Everly ("All I Have To Do Is Dream" - 1961) added the driving shuffle and media showmanship of the rock era to what had formerly been music of an exclusively rural interest. Many of these new C&W personalities, particularly the Everly Brothers, began to use Nashville as a center of operations helping to make it one of the recording capitols of the nation. It has retained its prominence in the industry ever since.

Among the most interesting developments of the early 1960's was the great popularity achieved by what came to be known as the "third generation" folk singers. The Leadbellies and Guthries of the 1930's and 1940's had never reached the commercial heights of their kitsch counterparts--singers like Sinatra and Crosby--but they did play to an audience large enough to permit their music to survive in the popular culture of their time. Then in the early 1950's Pete Seeger and his group, The Weavers, succeeded in recording several big hits, including "Goodnight Irene" in 1951. However, The Weavers' career was damaged by accusations of Communist sympathies during the "McCarthy years," and for a while they and the folk movement which they led drifted from the main currents of the

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pop stream. Finally, a third generation arose out of the late 1950's. It spoke to a newly-kindled young intellegentsia, a youth culture inspired and encouraged in large measure by the spirit of John F. Kennedy.

The new folk wave had been heralded in the late 1950's by groups like the Kingston Trio ("Tom Dooley" - 1958) who had come to national attention with appearances at clubs in the San Francisco area; by solo singers like Harry Belafonte ("Banana Boat Song" - 1957); and by the so-called beatnik movement as it was idealized by writers like Jack Kerouac. When social unrest increased during the 1960's with the assassination of JFK, the Equal Rights movement of Dr. Martin Luther King, and America's growing involvement in Viet Nam, the folk movement grew in strength and became a powerful source of social protest.[1] New names appeared to take up the gauntlet of populist causes--people like Joan Baez ("We Shall Overcome" - 1963); Peter, Paul and Mary ("Puff The Magic Dragon" - 1963); The Chad Mitchell Trio ("Lizzie Borden" - 1962); and the greatest folk figure of the era, Bob Dylan ("Blowin In The Wind" - 1962).[2]

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[1]Serge R. Denisoff, associate professor of sociology, has captured the flavor of the era in his book, Sing a Song of social Significance (Bowling Green, Ohio: Bowling Green University Popular Press, 1972).

[2]In 1965, Dylan (real name, Robert Zimmerman) fused the folk style with the rhythmic and electronic effects of rock. He created a furor among his fans but launched the new era of so-called "folk-rock" music. The social protest side of the movement, meanwhile, continued into the late 1960's with singers like Judy Collins, Joni Mitchell, and Arlo Guthrie. Dylan's career is discussed by Roxon, Rock Encyclopedia, pp. 157-61. The folk idiom of the early 1960's is discussed in detail by Belz, The Story of Rock, pp. 74-88.

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Not all of the pop music of the early sixties bore the stamp of seriousness. Much of it was frivolous, almost mindless entertainment. Dance crazes, similar in spirit if not content to the crazes of the ragtime and jazz eras, swept through the youth culture providing, as it were, a respite from the concerns of war, political suspicion, and racial injustice. By far, the most popular dance of the time was the Twist, and its most popular musical spokesman a Philadelphia singer with the unlikely stage name of Chubby Checker.[1]

By 1961 the Twist had become the rage of High Society. Places like New York's Peppermint Lounge were holding $100-a-plate dinner parties for "twisters" like Noel Coward, Tennessee Williams, and the Duke of Bedford.[2] Soon a host of other dances joined the Twist: the Pony, the Duck, the Mashed Potato, the Stomp, the Monkey. They ran their course, appearing now and then in the charts (Chubby Checker - "The Twist" - 1960 ; Deedee Sharp - "Mashed Potato Time" - 1962; the Isley Brothers - "Twist And Shout" - 1962 etc.) and then died out.

Yet another idiom of popular "fluff" appeared in the early sixties, that of the California "surfing scene." It was embodied by one of the most successful rock groups of the decade, the Beach Boys. They consisted of five local

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[1]According to Nite, Rock On, pp. 106-7, his real name was Ernest Evans. He chose the name out of admiration for 1950's star Fats Domino.

[2]Belz, The Story of Rock, p. 93.

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lads from Hawthorne, California who not only sang but played keyboard, guitar, percussion and saxophone. Their first song, "Surfin'," was made in 1962 for Candix Records, a small west coast label. It became a regional hit, and they were quickly signed by Capitol. Nationwide best sellers like "Surfin' Safari" (1962), "Surfin' U.S.A." (1963), and "Surfer Girl" (1963) soon followed.

The Beach Boys were not alone in their idealization and exploitation of life on the shores of the Pacific. Singers like Dick Dale and Jan and Dean coupled with films like "Gidget" and "Beach Blanket Bingo" all combined to form a kind of southern California cult with its own language, music, and mode of dress.

Into this world of sand and sea on the one hand, and social protest on the other, came two musical developments: a straight eighth-note division of the pulse and a growing trend toward large ensemble arrangements. Actully, neither was new. The straight boogie rhythm had been around since the thirties, and the complex arrangements of both swing-era bands and kitsch vocalists had been audience favorites for decades. But now they were creeping into the rock market and beginning to change its face.

As to the former, rhythmic experimentation had been a big part of the early sixties dance craze. The young audiences of the day seemed to enjoy a break from the blues shuffle which had so dominated the 1950's. They even responded to the jazz experimentations of Dave Brubeck whose

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"Take Five" (from his album Time Out) made the national pop charts in 1961. One can see the even eighth-note beat beginning to gain exposure with songs like "All I Have To Do Is Dream" (Everly Brothers - 1958), "Sweet Nothings" (Brenda Lee - 1960), and "Louie, Louie" (The Kingsmen - 1963). Often it was not only the drum which provided the even division of the pulse but also a kind of staccato tenor saxophone style of accompaniment known among band musicians of the time as "chicken tenor sax" (presumably because the sax was made to sound something like the clucking of a chicken).[1]

By the mid-1960's the eighth-note beat became almost as popular as the old shuffle, and as it did, the term "rock-and-roll" was gradually replaced with the word "rock." The classic rock percussion accompaniment (discussed in chapter one above) can be seen clearly in the 1965 hits "You've Lost That Lovin' Feeling" (The Righteous Brothers) and "Hang On Sloopy" (The McCoys). "Lovin' Feeling" rose to #7 in the Cashbox ratings for the year while "Sloopy" was #18.[2] They were joined by many other songs in the same style, songs which eventually made the new beat the rule rather than the exception. The Beatles entered the American market in 1964, just as this rhythmic transformation was in progress. We shall see in the chapters below how much it affected their own style.

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[1]The chicken tenor sax can be heard in Brenda Lee's "Sweet Nothings" (1960) and five years later in "Wooly Bully" by Sam The Sham and the Pharaohs.

[2]Roxon, Rock Encyclopedia, p. 576.

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Gillett writes that it was the work of arranger Luther Dixon for the Shirelles (a Black group recording for the Sceptor/Wand label) and producer Phil Spector for the Chrystals (who recorded for his own company, Philles Records) which sparked the trend toward more complex rock arrangements.[1] Spector, especially, seemed to achieve a richer, fuller sound than any of his contemporaries. He increased the volume of his bass guitars; added bongos, tympani, and tambourines to his rhythm sections; and filled out the harmonic background of his songs with muted strings and multi-part choral writing. It was a style which set the stage for the arrangements of the Beatles by George Martin later in the 1960's. Indeed, when Lennon and Martin had a falling out of sorts over their final album, Let It Be, it was Spector to whom Lennon brought the album and Spector who effected its final production.

By 1964 the sounds of blues and ragtime, Dixieland and swing, rock-and-roll and Broadway had all conspired to bring the popular musical world into readiness for perhaps the most influential group of its history.[2] None of these styles was unfamiliar to the Beatles or for that matter to Brian Epstein or George Martin. They had absorbed them during their own childhoods and would use them again and again in their own work. The history of popular music was by no means divorced from the reality of their lives.

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[1]Gillett, The Sound of the City, pp. 208-10.

[2]The musical forces of the 1960's are discussed in their historical context by Morris Dickstein in his book Gates of Eden: American Culture in the sixties (New York: Basic Books, 1977), pp. 183-210.

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The formation of the Beatles: 1940 - 1964

John Lennon was born on October 9, 1940; Paul McCartney on June 18, 1942; George Harrison on February 25, 1943; and Richard Starkey (Ringo) on July 7, 1940; and none of them except George enjoyed what might be called a smooth and happy childhood.[1]

Fred Lennon and Julia Stanley were married in 1938. They spent their honeymoon in a movie theatre and precious little time together after that. They were separated a year later. Eventually, Julia gave John to her sister Mimi. It was Aunt Mimi and Uncle George who really raised him. With the exception of a brief stay with Fred and occasional visits from Julia, they were his family. "I soon forgot my father," John explains.

> It was like he was dead. But I did see my mother now and again and my feeling never died off for her. I often thought about her, though I never realized that all the time she was living no more than five or ten miles away. Mimi never told me...[2]

In 1957 Julia was killed by an automobile on her way home from Mimi's house. John saw Fred only once more after that. For all intents and purposes, his relationship with

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[1]The early lives of the Beatles are discussed in great detail by Hunter Davies in his biography The Beatles (New York: Dell, 1969), pp. 4-60 and 160-76. What appears above is a distillation of the salient facts of their lives from their births to 1964.

[2]Davies, The Beatles, p. 13.

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his real parents was ended.

Paul lived rather undramatically in a modest, working-class Liverpool household for much of his early boyhood. It was a normal family of four--father James, mother Mary, and brother Michael in addition to himself--until shortly after he was fourteen. Then Mary began to suffer pains in her breast. They persisted, and she saw a specialist. He diagnosed cancer, operated, and she died -- all within a month of the first symptoms. It was shortly thereafter that Paul took up the guitar. Michael describes the event in the following way:

> It was just after Mother's death that it started. It became an obsession. It took over his whole life. You lose a mother -- and you find a guitar. I don't know. Perhaps it just came along at that time and became an escape...[1]

Ringo's parents, Elsie and Richard, met while working for the same bakery. They married in 1936, taking up residence in the rough Dingle section of Liverpool. It lasted until Ringo was just three years old. At the age of six, Ringo was hospitalized for over a year. When he came out, he was well behind in his studies. It was a neighbor, Marie Maguire, who tutored him to the point where he could resume school. Then in 1951 Elsie began to date a house painter named Harry Graves. They were married two years later. Shortly

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[1]Davies, The Beatles, p. 31.

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afterward, Ringo suffered his second major illness. This time he remained in the hospital for two years. When he returned home, he was too old for school. With the help of the Youth Employment Officer he was placed as a messenger for the British Railways. Until this point in his life, there was no significant contact with music of any kind.

Harold and Louise Harrison were married on May 20, 1930. George was the youngest of their four children. After a stint in the merchant navy, Harold got a job as a bus conductor and in 1938 became a driver. It provided his household with a financially and emotionally secure foundation. George was raised as a Roman Catholic, but when the local parochial elementary school became too crowded, his mother moved him to Dovedale Primary where John Lennon was also in attendance. They never met. In 1954 George went on to the Liverpool Institute. Paul McCartney was already there, one year ahead of him.

Music had been a part, though not a significant part, of each of the Beatles' households. Julia Lennon was fond of banjo playing and introduced John to the joys of self-made music. Jim McCartney had been the leader of a small band as a youngster. He never discouraged his son's efforts in the years immediately after Mary's death. Mrs. Harrison was a dancing instructor at the bus conductors' club for ten years. It was she who bought George his first guitar. Neither of Ringo's real parents had much musical ability, but his stepfather, Harry, did buy him a set of drums while

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on a visit to London.

Rather than their own talents or any parental prodding, it appears that what got each involved was the same thing that got thousands of other young Britishers involved, the skiffle craze and the influence of American rock-and-roll. "Nothing really affected me until Elvis," Lennon comments.[1] "In England, one of the guys who really started it was Lonnie Donegan," McCartney adds.

> ...and then simultaneously, there was this music coming from America, Chuck Berry, Fats Domino, Little Richard, Elvis...I remember George and I going to see "Blackboard Jungle"...The only reason we were going was because a Bill Haley song, "Rock Around The Clock," was in the film. That's the only reason we went to see the film, that one song.[2]

Eventually they all became members of local skiffle groups. Lennon, who had gone on from Dovedale to the Quarry Bank High School, formed a group called the Quarrymen. Paul and George began playing guitar together at the Liverpool Institute. Through a mutual friend, Ivan Vaughan, John and Paul met at a 1956 musicale conducted by the Woolton Parrish Church. Paul joined the Quarrymen, followed a year later by George. From occasional dates with other groups, George had met a drummer by the name of Pete Best. Eventually he too joined John's band. Ringo was never part of the original Quarrymen. He became active in a skiffle group at work and continued his drumming by playing at local dances. Both because of his own interest and the

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[1]Davies, The Beatles, p. 24.

[2]Paul Gambaccini, ed. Paul McCartney: in his own words (New York: Flash, 1976), pp. 9-10

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encouragement of Harry Graves, he developed to the point where he was asked to join a professional group called Rory Storme and the Hurricanes. It was from the Hurricanes that he finally joined the Beatles.

But for the present, the late 1950's, there were no Beatles, just a loosely knit confederation of amateurs. John eventually graduated from high school and went on to art college. There he met and befriended Stu Sutcliffe. More out of friendship than musical ability Sutcliffe took up the guitar and joined the group. Most of the original members had by this time left and gone their separate ways. In fact, with John and Stu at college and George and Paul finishing up at the Institute, there was really no reason to keep the name "Quarrymen" anymore. It was discarded in 1959 and replaced (after a few tries) by the name "Silver Beatles." John relates the story.

> I was sitting at home one day just thinking about what a good name the Crickets would be for an English group.[1] Then the idea of beetles came into my head...[2]

At this time rock-and-roll had taken on the name "beat music" in Britain, and as a play-on-words, Lennon and the others decided to spell the name of their group B-E-A-T-L-E-S.

By 1960, England had developed its own identifiable rock culture. There were purely British stars like Tommy Steele and Cliff Richard, and everywhere little clubs and

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[1]The Beatles all knew the American group Buddy Holly and the Crickets who had recorded "That'll Be The Day" for Brunswick Records in 1957. It was the #25 hit of the year.

[2]Davies, The Beatles, pp. 71-2.

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bistros were springing up featuring the new sounds of local groups. Two such places opened in Liverpool, the Cavern Club and the Casbah.

The Casbah was started by Pete Best's mother, and it soon became a thriving concern. The Cavern, however, proved itself the favorite spot of the young Merseyside crowd. Between the two clubs, one could hear just about any of the up-and-coming groups: The Hurricanes, The Blackjacks, Derry and the Seniors, and of course the Silver Beatles. It was at this time, with the aid of local promoters Larry Parnes and Alan Williams, that the Silver Beatles came to the attention of German entrepreneur Bruno Koschmeider.

Koschmeider owned two clubs in the Soho district of Hamburg, the Indra and the Kaiserkeller. He offered the Silver Beatles a chance to perform in Germany, and after parental objections were dispensed with the group accepted.

Liverpool was a rough sea coast town, but it was nothing in comparison to Hamburg. The demands of the audiences forced them into long, sweaty stints on the stage, often up to eight hours at a stretch. They learned to improvise and add bits of showmanship to the music simply to spin it out and make it last. It was on-the-job training of the rudest sort, but as John explains, "We got better and better and got more confidence. We couldn't help it, with all the experience, playing all night long."[1]

The group returned to Liverpool appearing at local

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[1]Davies, The Beatles, pp. 85-6.

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spots and building their popularity. Then in April of 1961 they were asked to go back to Hamburg, this time to the more fashionable Top Ten Club where they would not only play but also record as the back-up group for the Club's singer, Tony Sheridan. This they did, remaining in Germany until July 1961.

When they arrived back home it was with a new stature. It was also without Stu Sutcliffe. Sutcliffe had met a girl in Hamburg and had decided to marry her and return to art school. He had never been much of a musician. He knew the bass guitar would be in far better hands with Paul. One day late in 1961 he collapsed at college and was taken back to his apartment. He collapsed again in February of 1962 and this time was confined to bed. In April he died of a brain hemorrhage.

It was during these months that a young Liverpool lad by the name of Raymond Jones walked into a local record store and asked the man behind the counter, Brian Epstein, for the Beatles recording of "My Bonnie." In fact, it was on October 28, 1961 at three o'clock in the afternoon.[1]

Brian Epstein had been born to Harry and Queenie

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[1]Brian Epstein, A Cellarful of Noise (Adelaide: Rigby Ltd., 1964), p. 45. Epstein kept meticulous accounts of how he came to manage the Beatles.

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Epstein on September 19, 1934. The Epsteins owned a large and profitable furniture business, and in the 1930's with an eye toward expansion they purchased the North End Music Stores (Nems). In 1936 a second son, Clive, was born and with two heirs to take over, the family fortunes seemed secure for years to come.

But Brian's life was not an easy one. First, he did not find it harmonious growing up in Britain as the grandson of a Jewish refugee from Poland. Second, he was developing as a homosexual. "I was one of those out-of-sorts boys who never quite fit," he wrote. "I was ragged, nagged, and bullied by boys and masters. My parents must have despaired of me many times."[1]

Until he was sixteen, Brian was enrolled at several schools, all without success. In 1950 he retreated to the family business where he remained until the armed services summoned him in 1952. He lasted only twelve months before the army psychiatrists decided that he was unfit for the military. He was discharged in 1953 on medical grounds and returned to civilian life.

Not sure of what to do next, Brian auditioned for the Royal Academy of Dramatic Arts, and to his great surprise he was accepted. He remained there until 1957 when, at the prodding of his father, he returned home to manage the record department of the business. It turned out to

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[1]Davies, The Beatles, p. 129. Some of the homosexual episodes of his life which affected his management of the Beatles are discussed by McCabe and Schonfeld in Apple to the Core, pp. 17-39.

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be one of the most fortuitous decisions of his life, for he displayed a genius for management. He committed himself to the re-organization of the store, and by 1959 he had opened two branches, one on Great Charlotte Street and the other in Whitechapel, the heart of Liverpool's shopping district.

During the late fifties and early sixties, Epstein became a fixture of the Liverpool pop scene. When the local music paper Mersey Beat was begun, he was given a column to write on new releases in the record industry. He prided himself on knowing everything current and pledged to every customer that no one would be turned away dissatisfied. It was, then, no small thing to him when he had to admit to Raymond Jones that afternoon on October 28, 1961 that he did not have "My Bonnie" and in fact had never heard of the Beatles.

Epstein set about rectifying the situation. He traced the group to the Cavern where they were appearing. It was now November 9, 1962. Epstein writes...

> I was very shy about going...to a teenage club...It was dark, damp, and smelly...Then the Beatles came on and I saw them for the first time. They were not very tidy and not very clean...But there was clearly enormous excitement. They seemed to give off some sort of personal magnetism. I was fascinated by them.[1]

With a promise to comb their hair and put them into proper clothes, Epstein decided to manage them. Contracts were signed on December 3, 1961 in the Nems store at Whitechapel. Everyone was punctual except Paul. "This is

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[1]Davies, The Beatles, pp. 141-2.

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disgraceful," said Brian. "He's going to be very late." "Late," George answered, "but very clean."[1]

By January 1962 Epstein secured an audition for the Beatles with prestigious Decca Records. Decca decided to pass, however, and the next five months were spent peddling tapes from one company to another. At last in May, through publisher-friend Syd Coleman, Epstein succeeded in getting an appointment with George Martin at Parlophone Records.

Parlophone was a small subsidiary label of the vast E.M.I. (Electronics and Music, Inc.) empire dedicated primarily to making the comedy albums of artists like Peter Ustinov and Flanders and Swann. When Martin agreed to see Epstein, it was uncertain just what each could do for the other.

George Martin had been born in 1926 the son of a carpenter. He spent his early years in the normal schooling processes of a British lad and joined the Fleet Air Arm at the outbreak of World War II. Upon his demobilization in 1947 he decided to audition for the Guildhall School of Music in London. He had taught himself to play the piano and had done rather well in wartime concerts. It was an interest he wished to pursue.

At the Guildhall School he studied a rigorous conservatory curriculum, distinguishing himself particularly as an oboist. Upon graduation, he was employed in many of the finer orchestras in London, eventually ending up in the pit of the Saddler-Wells Ballet. Then in 1951 he was offered the job of A and R man (Artist and Repertoire) for Parlophone.

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[1]Davies, The Beatles, p. 143.

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Even though his training was classical, he found himself doing more and more popular records. By the time Epstein arrived at his door, he was a seasoned veteran of the pop wars.

"I wasn't particularly knocked out by what he played me," Martin recalls. "I didn't think a great deal of the songs or the singers. I said I'd give them a recording test."[1] The test occurred on June 6, 1962. Once again, Martin was not "knocked out," but he enjoyed their sound and especially liked their personalities. The one weakness was the drummer, Pete Best.

It wasn't easy for Brian or the other Beatles, but the job of replacing Pete had to be done. There was much bitterness over his leaving, both among themselves and among the Liverpool fans who had come to regard Pete as an integral part of the group. But finally he left at the end of July, and Ringo was brought over from the Hurricanes for a September 11th recording session.

The Beatles' first record, "Love Me Do," backed by "PS I Love You," was released on October 4, 1962. "Love Me Do" climbed as high as #17 on the British charts--not an inauspicious beginning. Their second record, "Please Please Me," was made in November but not released until January of 1963. It soon reached #1. They were now a hit. People began demanding public appearances and full-length albums. Throughout 1963 the Beatles toured, taking the

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[1]Davies, The Beatles, p. 181-2.

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briefest of time off to record their first two albums, Please Please Me and With The Beatles. Their popularity grew.

In England the government was caught in the grips of the Profumo Scandal;[1] in America, the assassination of President Kennedy literally paralysed the nation; in Viet Nam the Diem regime was being violently overthrown; and yet somehow this small group of British rock musicians was gaining the attention of the youth of the entire world.

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[1]A capsule-history of the scandal is provided on pp. 128-9 of Frank Stacey's text, The Government of Modern Britain (Oxford: Clarendon Press, 1968). In essence, John Profumo, a member of the British War Ministry, was found to have had sexual relations with one Christine Keeler. Miss Keeler at the time was the mistress of the Russian Naval Attache, Captain Ivanov, and the threat of security leaks created a storm of Parliamentary debate which ultimately caused the resignation of Prime Minister Harold MacMillan in October 1963.

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CHAPTER IV

THE MUSIC OF THE BEATLES: OBSERVATION AND ANALYSIS

The first album

In 1964, the Beatles "invaded" the United States, the same year in which Lyndon Johnson became President, Dr. Martin Luther King was awarded the Nobel Peace Prize, and, among others, Harpo Marx, Alan Ladd, Sean O'Casey and Tin Pan Alley veteran Cole Porter died.[1]

The Beatles' first LP, Please, Please Me, had been released in Britain in March of 1963 and contained fourteen songs. However, it never found its way onto the American market. Instead, the contents of Please, Please Me were re-packaged for the United States, appearing in various forms on the following albums: Introducing The Beatles (Vee Jay 1062 - July 22, 1963), Introducing The Beatles (Vee Jay 1062 - January 27, 1964), and The Early Beatles (Capitol ST 2309 - March 22,

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[1]Julius Mattfeld, Variety Music Cavalcade, 1620-1969: a chronology of vocal and instrumental popular music in the United States, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1971), p. 680. This text coordinates, in a year-by-year history, major social and political events with the events of the pop music industry.

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1965).[1] The songs on Please, Please Me (and its American versions) are as follows:

Side 1
"I Saw Her Standing There" (Lennon/McCartney)
"Misery" (Lennon/McCartney)
"Anna" (Alexander)
"Chains" (Goffin/King)
"Boys" (Dixon/Farrell)
"Ask Me Why" (Lennon/McCartney)
"Please, Please Me" (Lennon/McCartney)

Side 2
"Love Me Do" (Lennon/McCartney)
"P.S. I Love You" (Lennon/McCartney)
"Baby It's You" (David/Bacharach)
"Do You Want To Know A Secret" (Lennon/McCartney)
"A Taste Of Honey" (Marlow/Scott)
"There's A Place" (Lennon/McCartney)
"Twist And Shout" (Russel/Medley)

A closer look at each will reveal some of the rhythmic and harmonic techniques of the early Beatles.

Rhythmically, "I Saw Her Standing There" uses a bright 2/2 rock pattern. Harmonically, there are several features of interest (see Ex. 27 and 27a below).

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[1]Castelman and Podrazik, All Together Now, pp. 15, 17, 24, and 45. The more conclusive evidence that 1964 was the "year of impact" for the Beatles, however, is the Billboard charts rather than the LP release dates. As quoted in All Together Now, p. 347, Billboard lists no Beatle song in the "top 100" until Jan. 18, 1964 (although "From Me To You" did reach position #116 on Aug. 10, 1963). "Please, Please Me" (the song) which reached the top of the British listings in 1963 did not even hit the American charts until Feb. 1, 1964. It climbed to the "top 10" on Feb. 29 and remained until April 11. However, it was joined in the "top 100" by no less than 26 other Beatle songs during the year. Roxon (Rock Encyclopedia, pp. 574-5) indicates that of the 20 top songs of 1964, the Beatles had an incredible 4: "I Want To Hold Your Hand" (#1), "She Loves You" (#2), "Love Me Do" (#13), and "A Hard Day's Night" (#18). Not even Presley had accomplished such a feat. More unbelievable, however, is that during the week of April 4, 1964 the Beatles had an unheard of 12 songs in the top 100, including the #1 ("Can't Buy Me Love"), #2 ("Twist And Shout"), #3("She Loves You"), #4 ("I Want To Hold Your Hand"), and #5("Please, Please Me") hits (All Together Now, p. 347). This event is unique in the history of American and British popular music.

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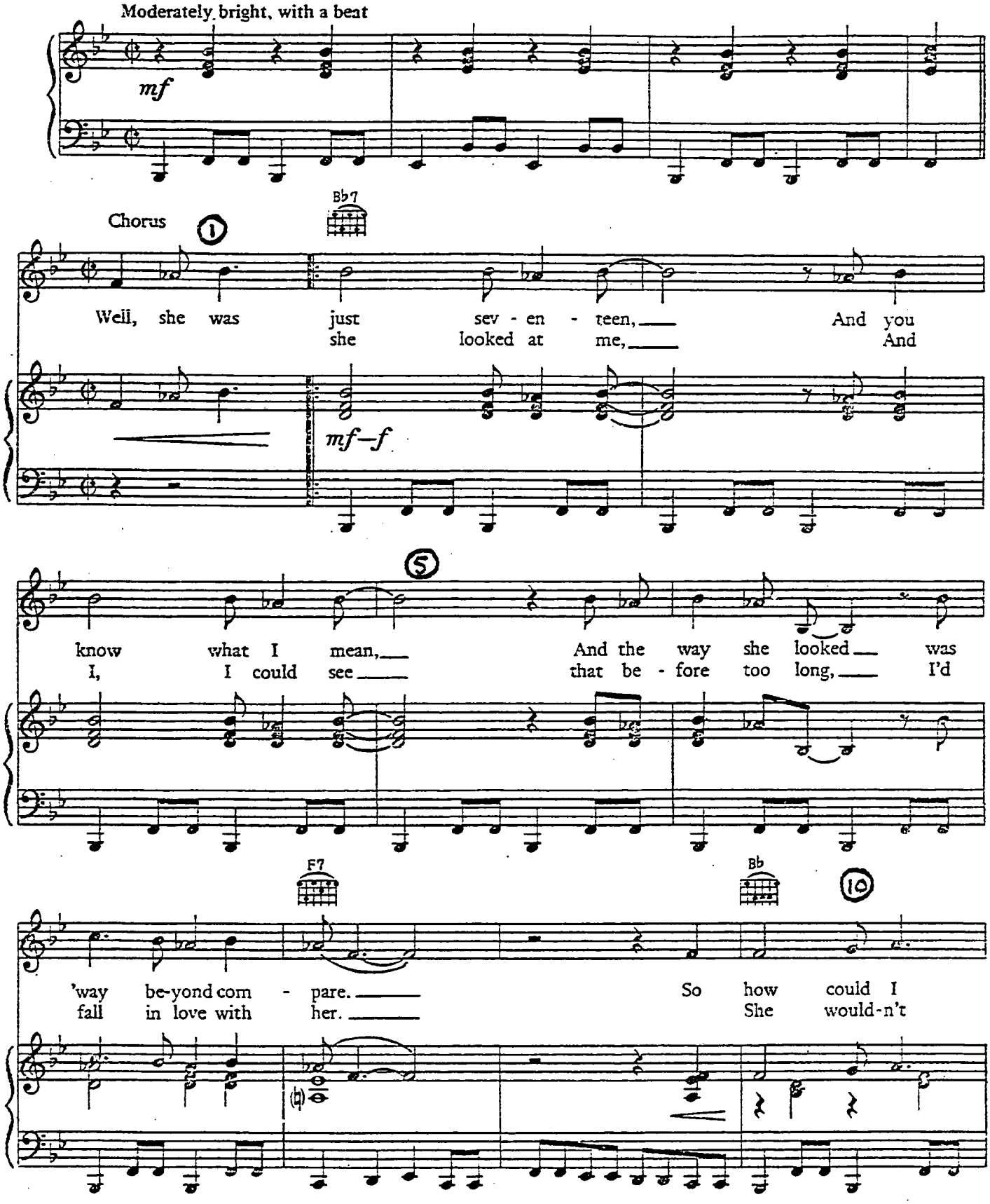
Ex. 27. Lennon/McCartney, "I Saw Her Standing There" (Warner Bros. ed., pp. 37-8).

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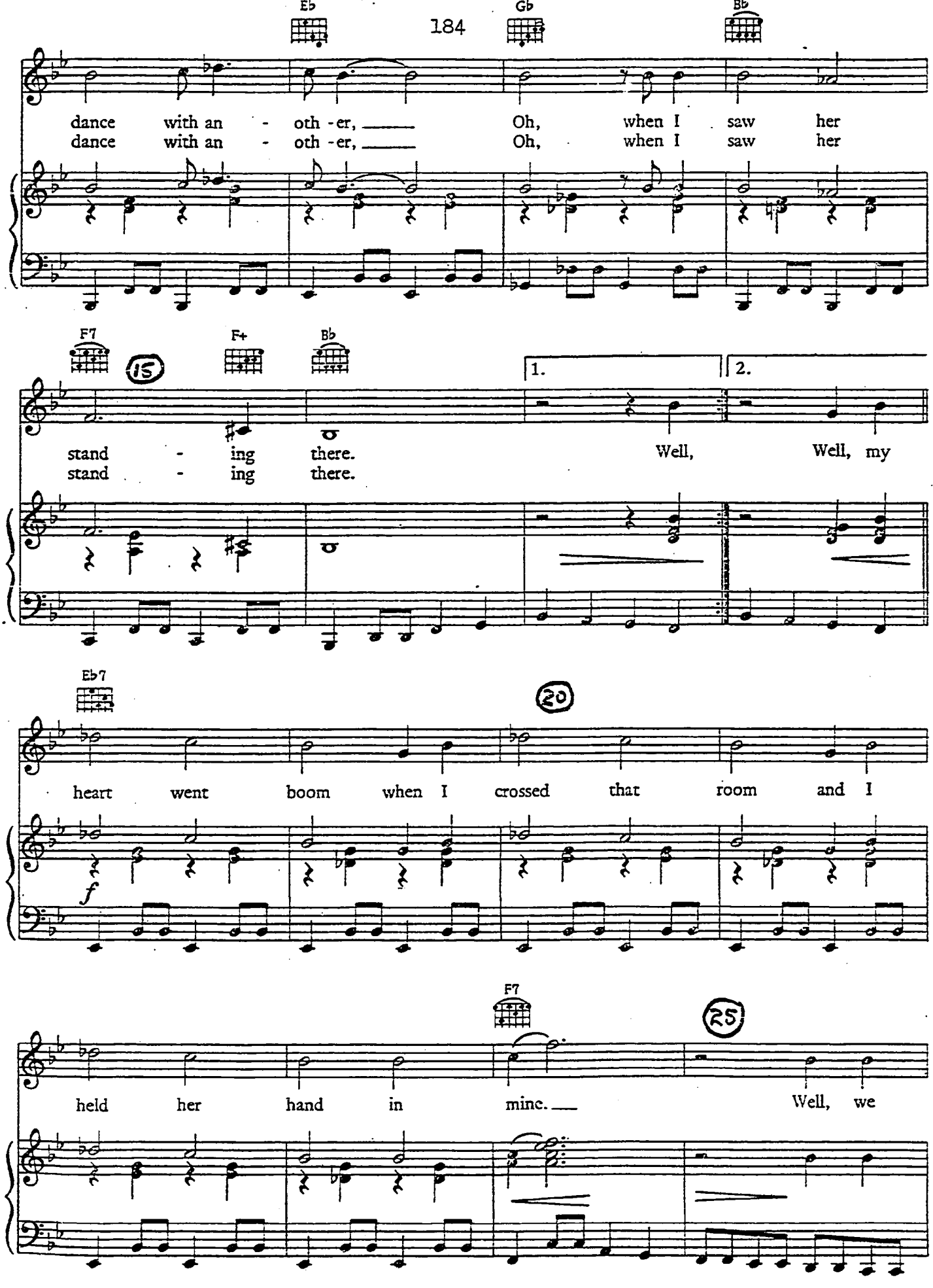

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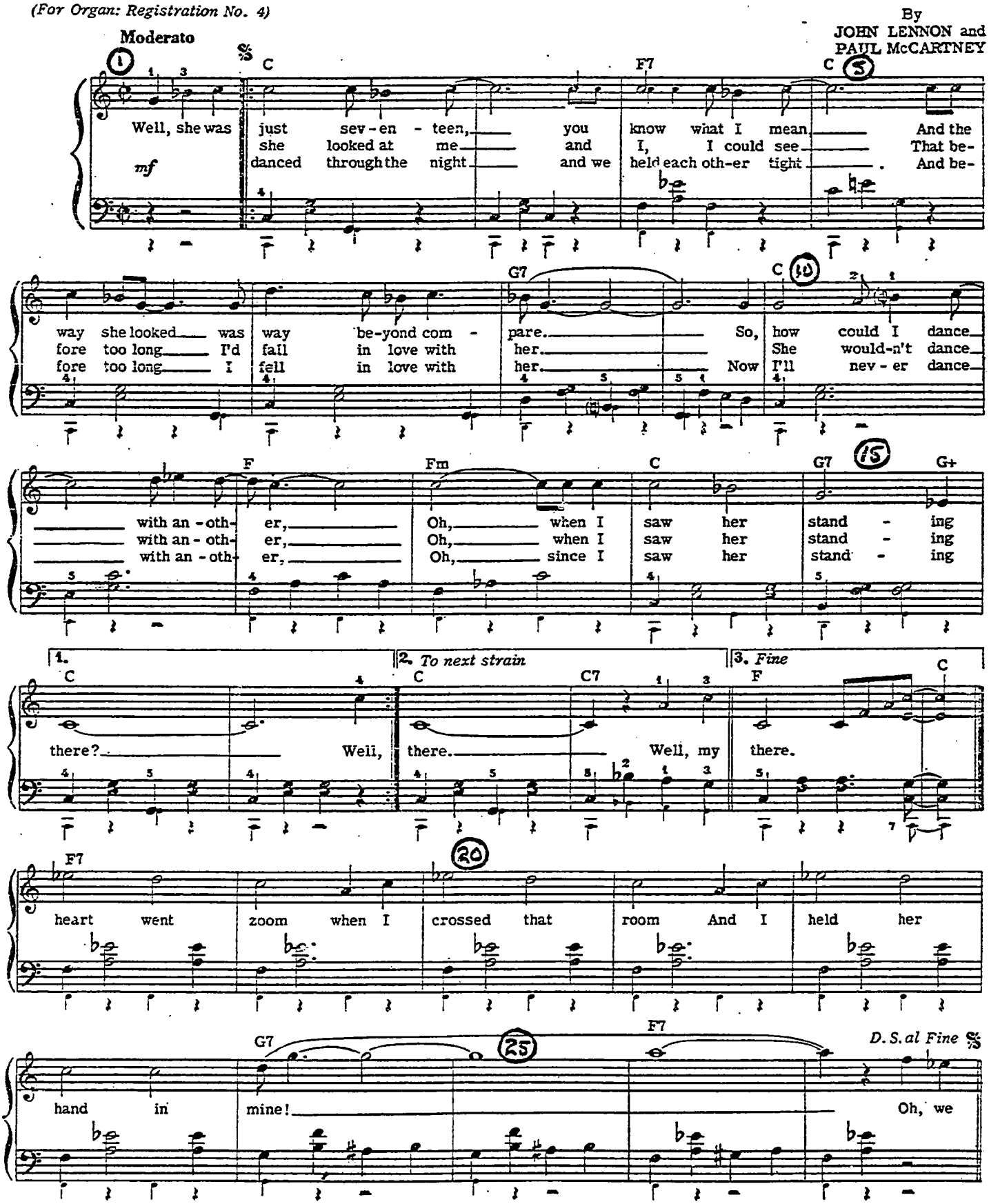
Ex. 27a. Lennon/McCartney. "I Saw Her Standing There" (Regency ed., p. 88).



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First, the scale from which the melody is formed is a "blues mode" which uses a lowered seventh (as in m. 1-7) and raised second (as in m. 15) degree.[1] This scale yields a tonic chord with a 7th that is treated as a consonance (m. 1-7), a V with an added b10 above the root (m. 8) and a V with a #5 above the root (m. 15). Second, there is a tendency throughout the song toward the use of root position chords. This is clear on the record as well as in print. Bass guitarist McCartney generally plays the root of the given chord on the strong beat, leaving arpeggiations or passing motions for subsequent beats. In this way, the arpeggio or passing tone serves to fill the gaps between chords occurring in a very slow harmonic rhythm. One may see a written example of this in m. 9. Third, there is a borrowing of the VI chord from the parallel minor key at m. 13 on the word "Oh." The Warner Bros. edition shows this more clearly than the Regency edition.[2] The chord occurs as part of a contrapuntal prolongation of I from m. 10 to m. 14 (see graph below).

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[1]The key of the recorded version (as nearly as one can tell taking turntable speed variations into account) is E major. The Warner Bros. edition is in Bb major; the Regency edition, in C major. For the reader's convenience, references to pitches will be to the written pitches unless indicated.

[2]The Warner Bros. edition correctly has a Gb major triad at m. 13. The Regency edition incorrectly indicates an F minor triad in the corresponding spot. (It should be an Ab major chord.) In popular music it is not unusual for printed editions to disagree with each other or with the recorded version. This instance is a typical case in point.

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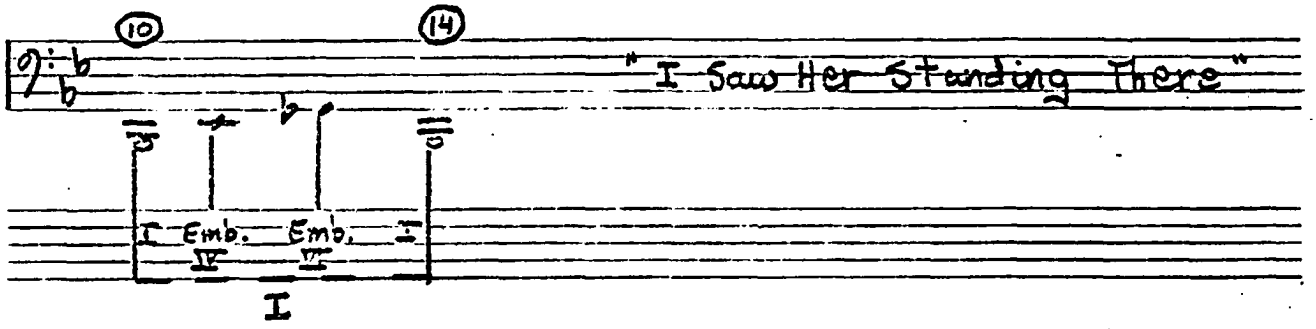

Finally, the V at m. 25 does not go directly to I as the Warner Bros. edition indicates, but goes to IV and then to I as shown in the Regency edition. The Beatles frequently use the V - IV - I progression in preference to the more traditional IV - V - I.

"Misery" employs a rock 4/4 rhythmic background and simple root-position chord progressions throughout. Of all the Lennon/McCartney songs on the album, it is the least musically complex.

"Ask Me Why" is written with a duple rock background in a moderate tempo. However, the recording shows clear implications of Latin dance rhythms superimposed on the rock beat, for as the drum pulses a ♫ ♫ ♫ ♫ pattern, the guitar uses the figure ♩. ♩. ♪ (see Ex. 28, m. 1 below).[1] Against this rhythmic background, the melody frequently employs syncopations which give the song a further "Latin lilt" (e.g., see m. 3, 7, and 9).

[1]The Warner Bros. edition fails to notate the bass rhythm correctly, while the Regency edition simplifies the rhythm to a quarter-half-quarter note pattern. The record is quite clear in its use of the dotted rhythm, however.

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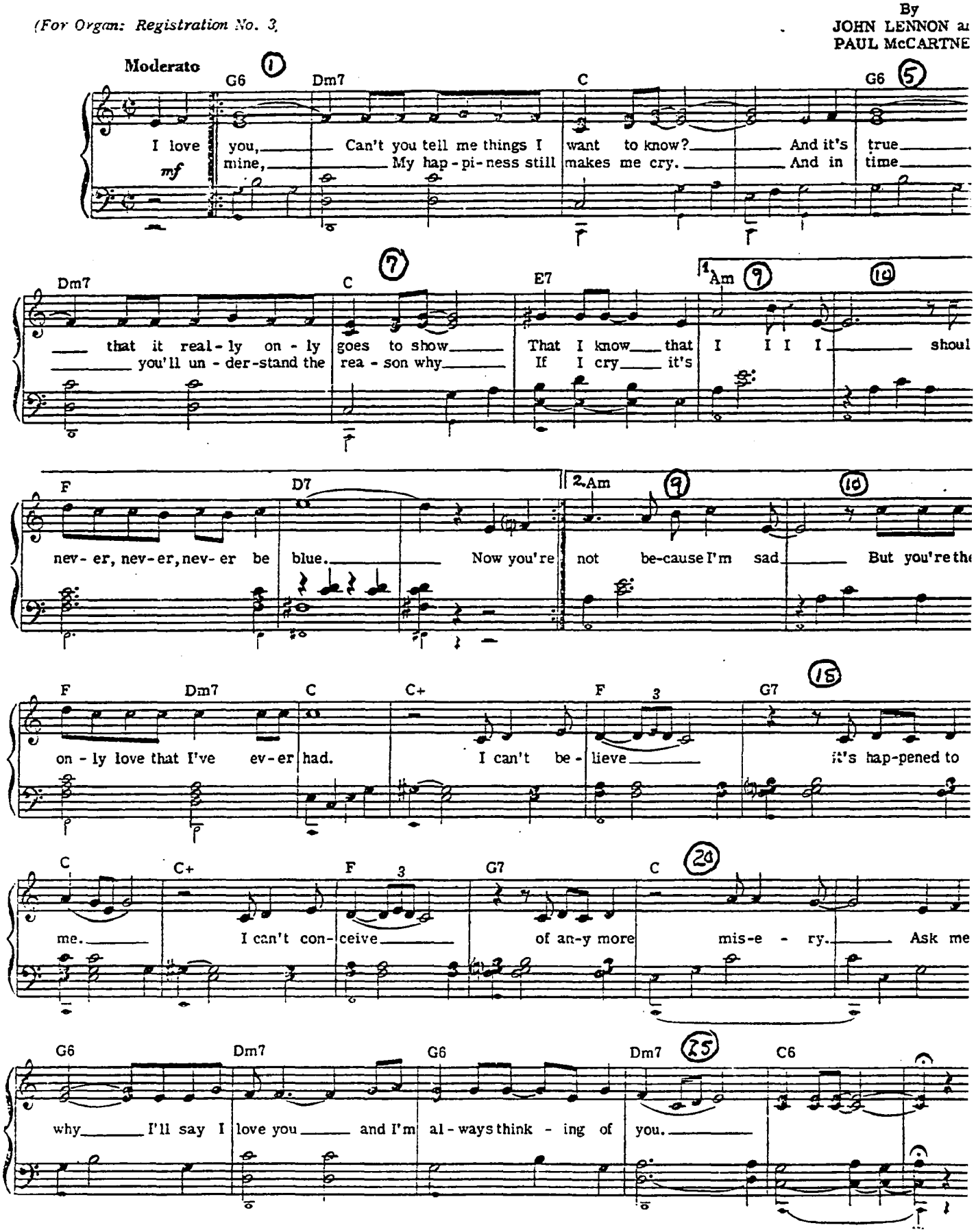
Ex. 28. Lennon/McCartney, "Ask Me Why" (Regency ed., p. 28).

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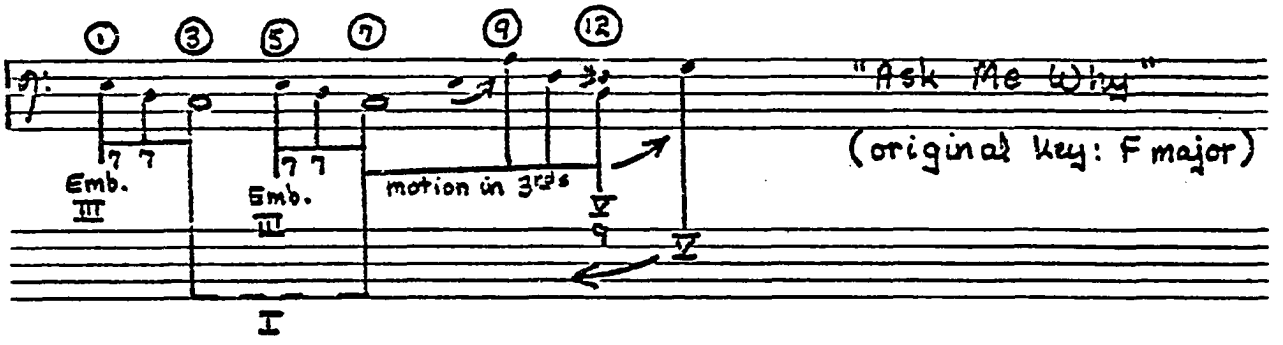
The initial harmonic motion of "Ask Me Why" is considerably more intricate than anything which precedes it on the album (see graph below).[1] Of particular interest chordally are the 9th on the word "blue" in m. 12 and the V#5 in m. 13 (second ending) just before the words "I can't believe".



"Please, Please Me" employs a duple rock rhythm throughout, at times articulated by the ♪. ♪ ♩ pattern frequently found in the music of the early rock-and-roll years (1954-1958). Harmonically it uses a bIII (Eb in key of C major) and contrapuntal prolongation of the IV (F - Dm - Am - F). Once again, all of the chords are written and played in root position.

In "Love Me Do," the Beatles turn to the shuffle figure (♪. ♪.) found so often in jazz and in the 1950's rock-and-roll songs. The meter is 4/4, and frequently it is the weak beat which is accented so that one feels a ♪. ♪. pattern. Harmonically, the song is very

[1] Neither the opening III - II - I motion in m. 1-3 nor the V following the word "blue" in m. 13 is correctly notated in either printed edition.

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simple. In an overall ABA form, it employs a I - IV progression in the A section and a V - IV - I progression in the B section. At times the melody uses a b3 giving the song a "blues" or rural flavor.

"P.S. I Love You" returns to the duple rock beat characteristic of the early 1960's. Harmonically, it is interesting for its use of a V - VI deceptive cadence and a bVI - bVII - I (Bb - C - D) cadence at the end of the first verse.

While the rhythm of "Do You Want To Know A Secret" is a simple duple rock with 6-bar phrase structures, the harmony is perhaps the most complex on the album. The song is in F major with an introduction in the parallel minor which utilizes a bII in root position (see graph of m. 1-5 below). Chromatic passing chords and contrapuntal prolongations involving "borrowings" from F minor occur in m. 6-14 (see graph below), and m. 19-21 reveal a back-relating V and embellishing prolongations of the subdominant.[1]

---

[1]In m. 6 and m. 8, the Warner Bros. edition omits the chromatic passing motion F - Am - Ab - G which is clearly on the record. It also has a Gb chord in m. 11. This is incorrect. The chord is a Db (the bVI "borrowed" from F minor) which resolves directly to a tonic F.

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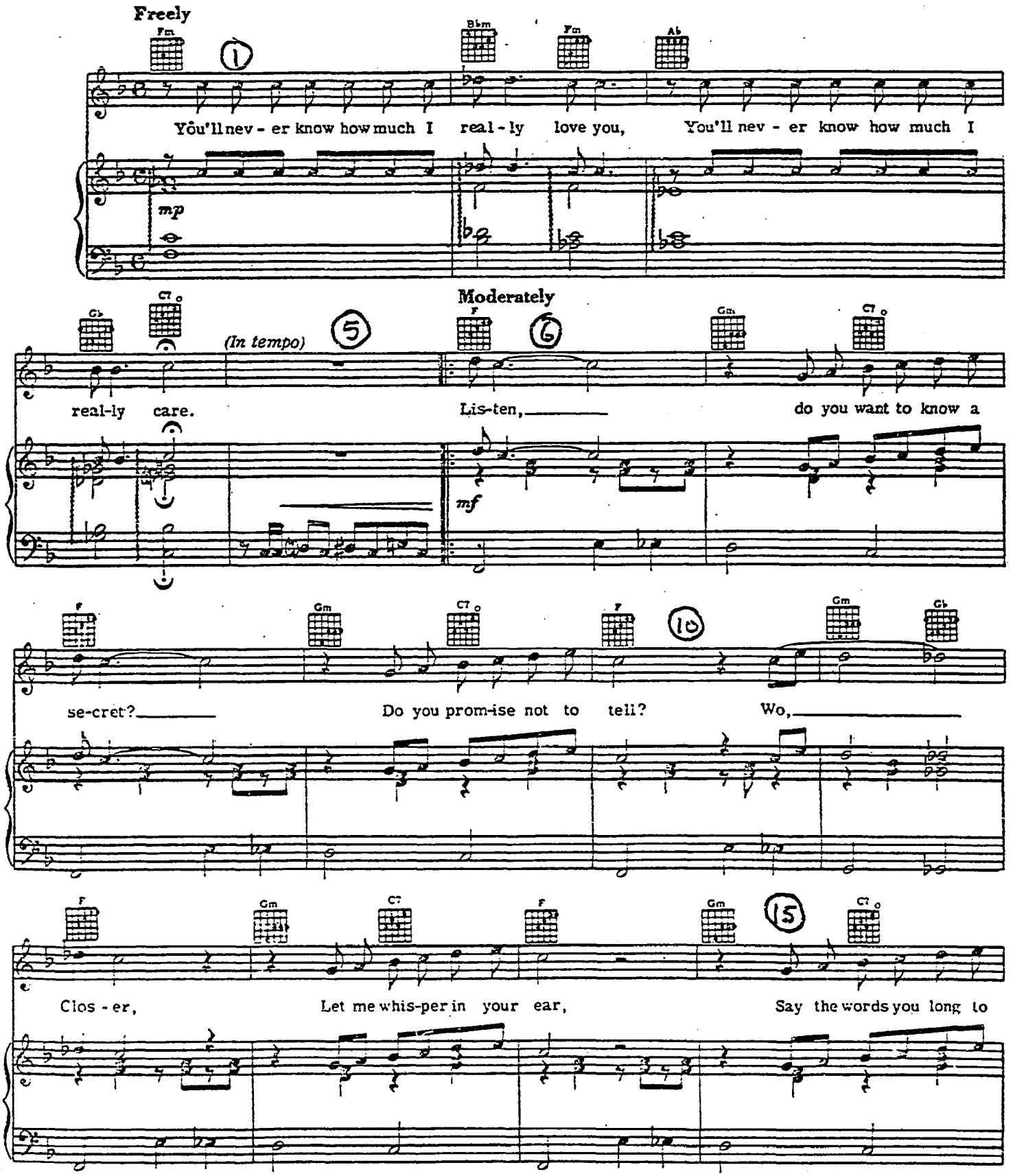
Ex. 29. Lennon/McCartney, "Do You Want To Know A Secret" (Warner Bros. ed., pp. 20-1).

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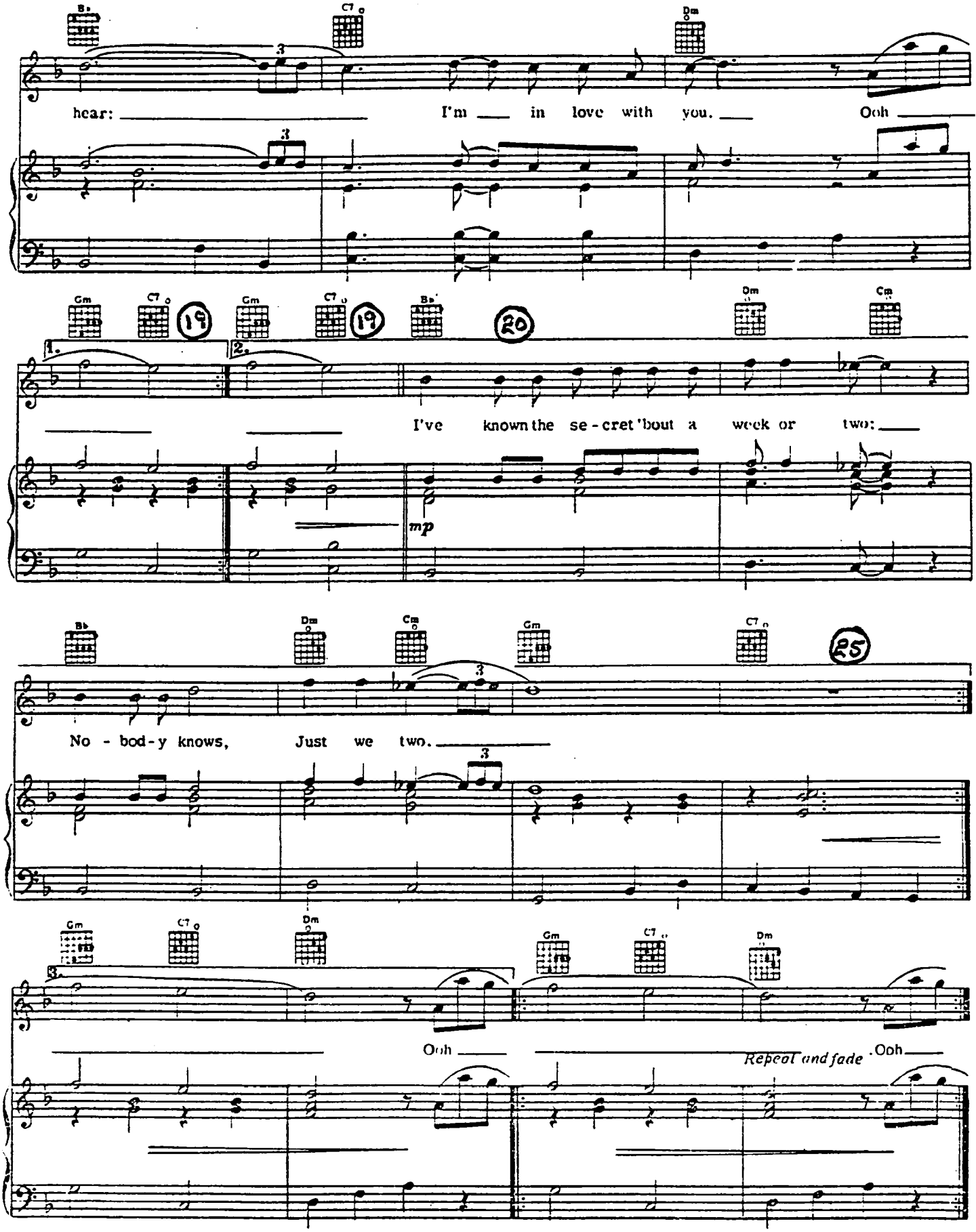
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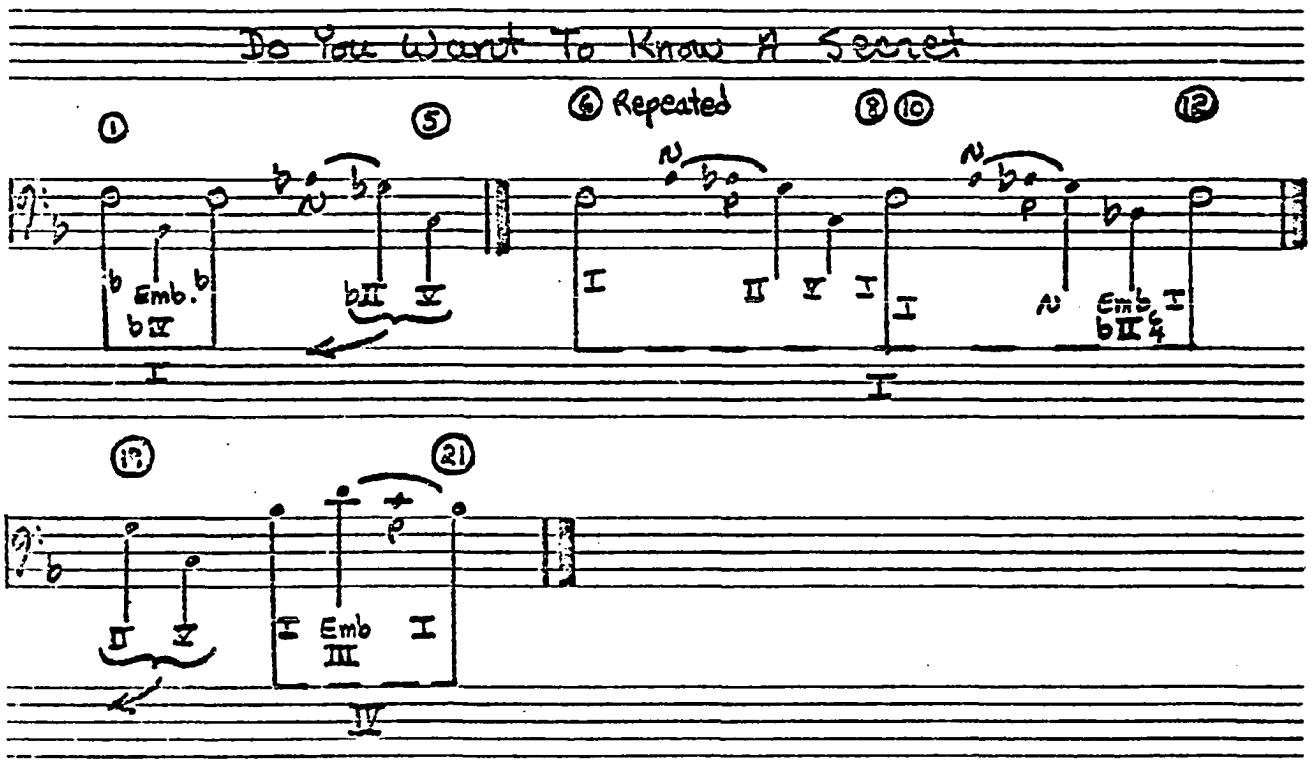

In a similar way, "There's A Place" combines an innocent rock rhythm with a more sophisticated chordal motion (see Ex. 29 and graphs below).

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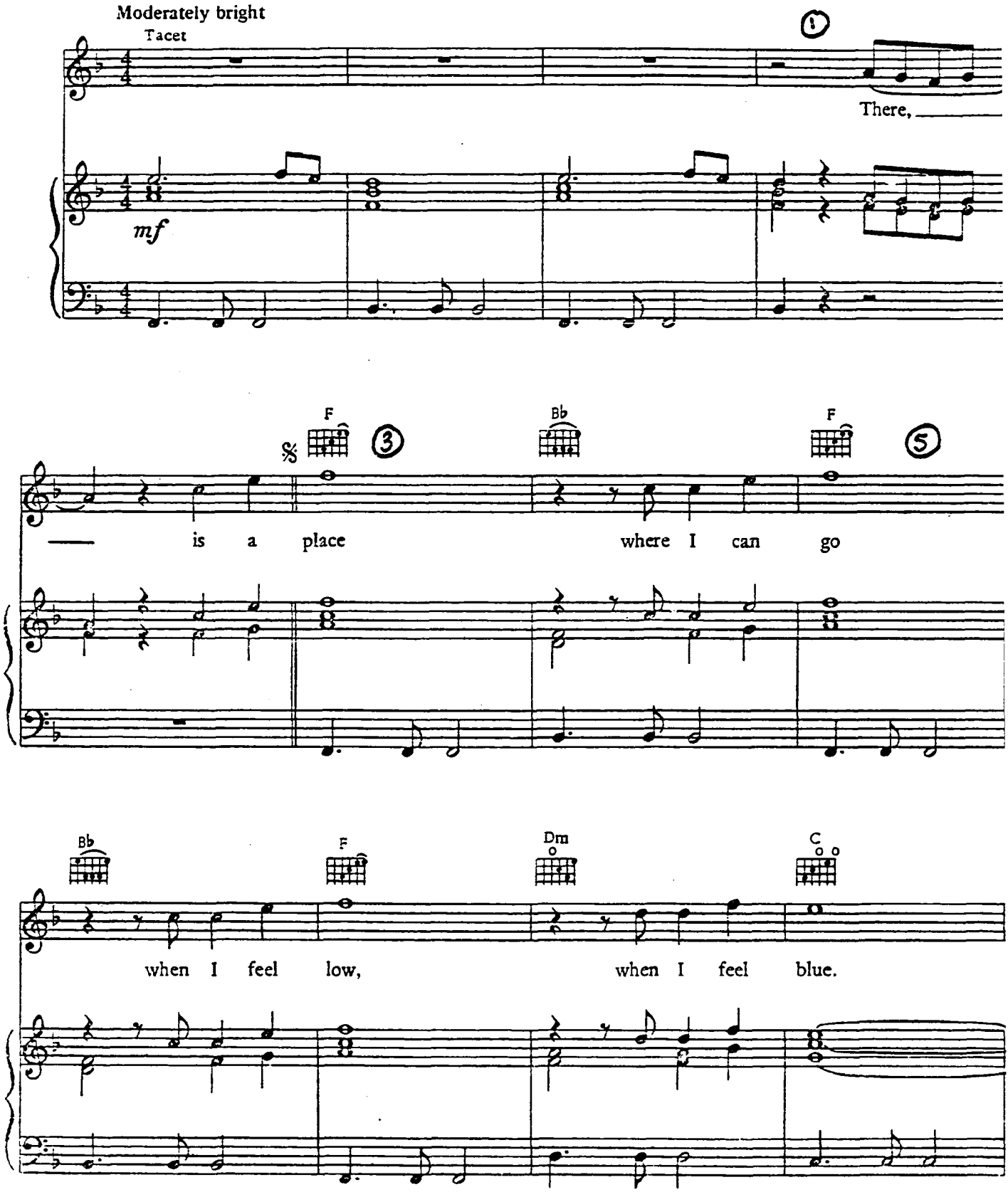
Ex. 30. Lennon/McCartney, "There's A Place" (Warner Bros. ed., pp. 137-9).

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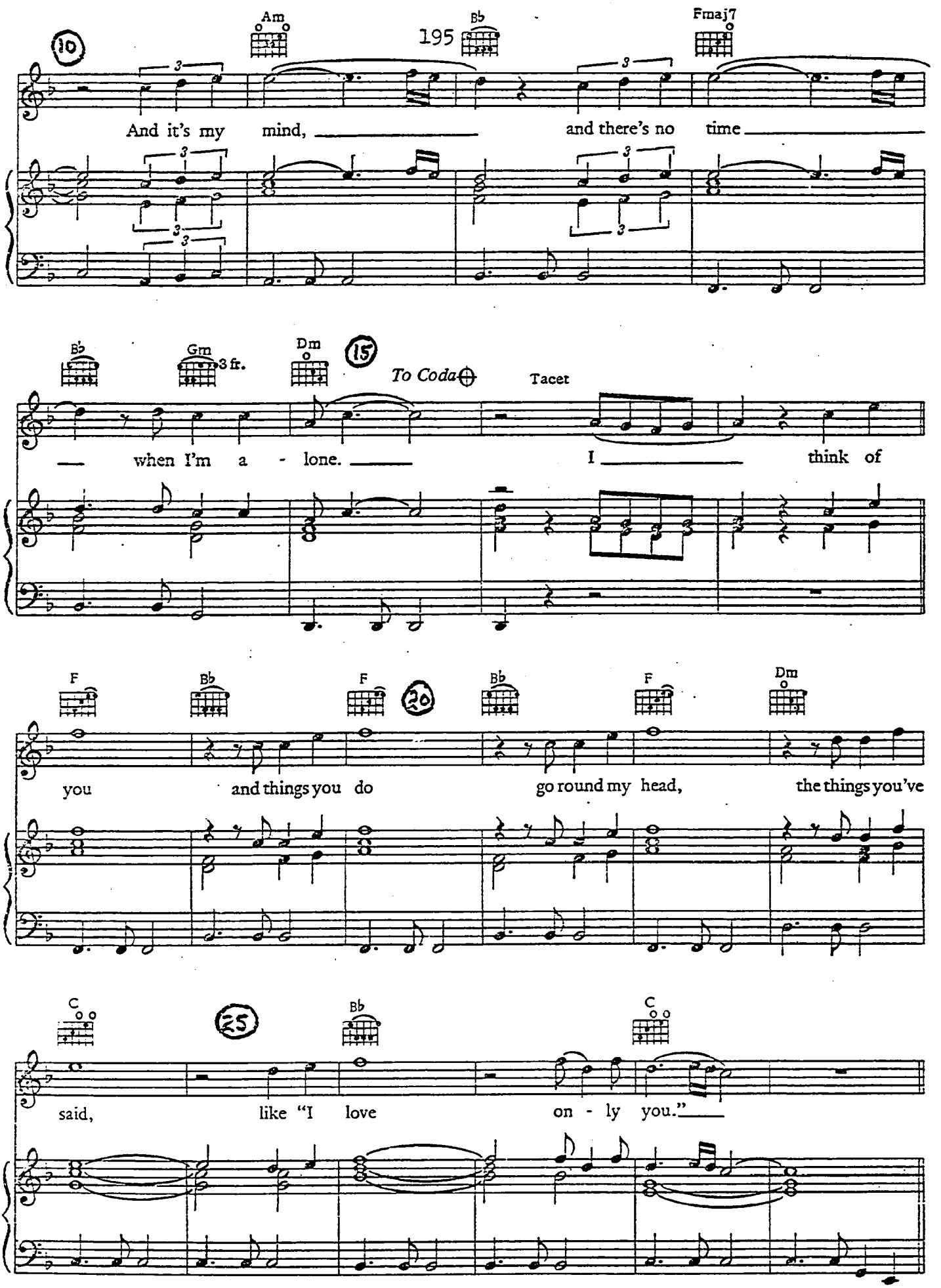
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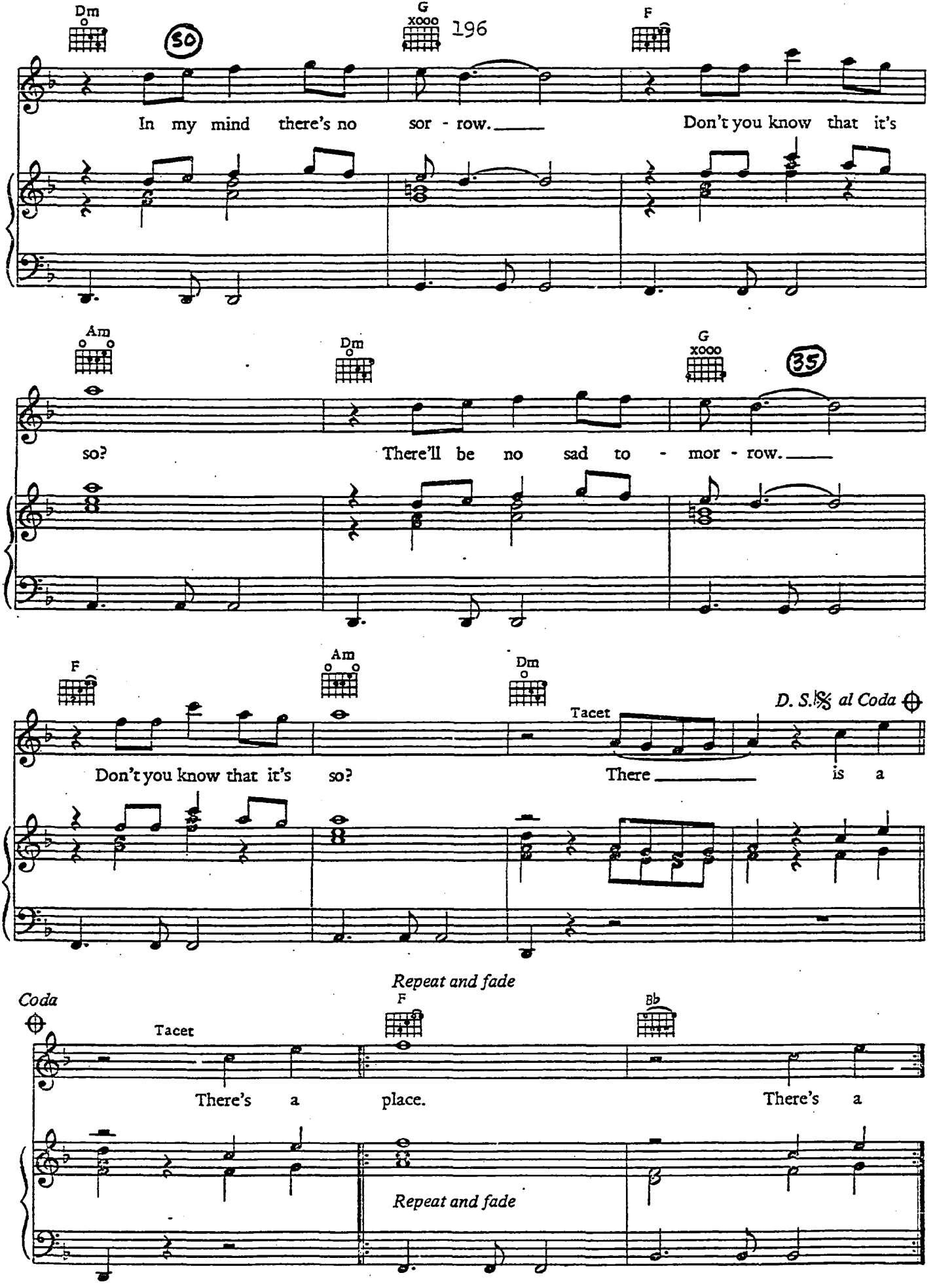
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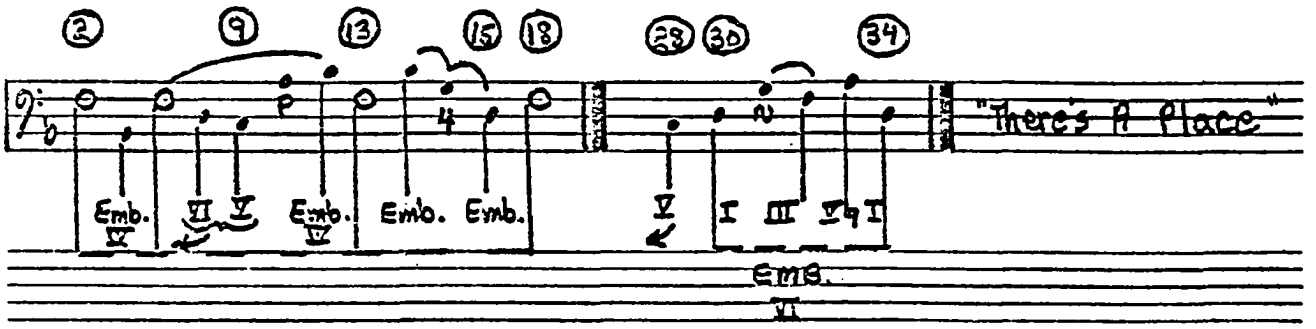

Besides the back-relating V at m. 9, all of the other chords function as part of contrapuntal prolongations (m. 13-18, for example) or modal progressions (e.g., the D Dorian at m. 30-38). Of special interest is the Gm chord at m. 14 which supports a consonant 4th (c) in the melody.

The other songs on the Please, Please Me album are not by the Beatles and therefore fall outside of the scope of this analysis. However, it is interesting to note some general things about these "foreigners." First, they all use primarily root position chords. Second, they are American products, and products of famous or soon-to-be famous songsters (Carole King and

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Burt Bacharach particularly).[1] Third, they are, for the most part, less harmonically sophisticated than the Beatles' own compositions. "Twist And Shout," for example, simply repeats a I - IV - V pattern for its entirety. The one exception is the Marlow/Scott song, "A Taste Of Honey." Here not only is there a Dorian mode employed, but the rhythm alternates between sections of 3/4 (articulated ♩ ♪ ♪. / ♩ ♪ ♪. etc.) and a jazz shuffle 4/4.

The second album

As with their initial album, the Beatles' second LP, With The Beatles (recorded on July 15, 1963 in Britain and released as Parlophone PCS 3045 on November 22, 1963--the day JFK was assassinated) never reached the American market. Once again, its contents were re-packaged for stateside distribution. With The Beatles contained 14 songs, only 8 of which were by the Beatles. All 8 plus 2 more original Beatle tunes found their way onto a January 10, 1964 Capitol release (ST 2047) entitled Meet The Beatles. Its contents are listed below.[2]

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[1]Carole King ("Chains") went on to write and record the album Tapestry, one of the best-selling records of the post-1964 pop era. Bacharach became one of the premier songwriters of the 1960's and 1970's ("Promises, Promises"; "Alfie"; "What The World Needs Now"; etc.). He also became a respected pop arranger and conductor. Luther Dixon ("Boys") was already well-known for his work with the Shirelles. "Twist And Shout" by Burt Russel and Phil Medley had already been a hit. It was recorded by a group from Cincinnati, the Isley Bros., in 1962, and according to Roxon (Rock Encyclopedia, p. 572) became the #29 hit of that year.

[2]All Together Now, pp. 19 and 23-4.

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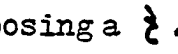
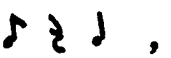
Side 1
"I Want To Hold Your Hand" (Lennon/McCartney)
"I Saw Her Standing There" (Lennon/McCartney)
"This Boy" (Lennon/McCartney)
"It Won't Be Long" (Lennon/McCartney)
"All I've Got To Do" (Lennon/McCartney)
"All My Loving" (Lennon/McCartney)

Side 2
"Don't Bother Me" (Harrison)
"Little Child" (Lennon/McCartney)
"Till There Was You" (Willson)
"Hold Me Tight" (Lennon/McCartney)
"I Wanna Be Your Man" (Lennon/McCartney)
"Not A Second Time" (Lennon/McCartney)[1]

"I Want To Hold Your Hand"[2] is a rhythmically and harmonically simple work. It uses a duple rock pattern throughout (superimposing a  clapping figure on the pulsations of the drum) and non-complex root position chord progressions.

"This Boy" is in 12/8 time, employing the compound subdivision common to many songs of the rock-and-roll era. Harmonically, it uses consonant sevenths in the opening D major $I^7 - VI^7 - II^7 - V^7$ ($D maj.^7 - Bm^7 - Em^7 - A^7$) progression and secondary dominants in a subsequent prolongation of IV ($D^7 - G - F\#^7 - Bm - D^7 - G$). This, however, is the limit of its harmonic vocabulary. Once again, all the chords are in root position.

"It Won't Be Long" is one of the more interesting of the early Beatle songs. Rhythmically, Ringo alternates a straight eighth-note rock figure on the high hat with the syncopated figure  , but it is in its chordal motion that the song stands apart from the others of 1963 and 1964 (see below).

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[1]The two songs on Meet The Beatles which were not on With The Beatles are "I Want To Hold Your Hand" and "This Boy." The one "foreigner" on Meet The Beatles is the ballad "Till There Was You" by Meredith Willson (written for the 1957 musical The Music Man). "I Saw Her Standing There" is a repeat from the first LP.

[2]#1 on the Billboard charts from 2/1/64 to 3/14/64 (All Together Now, p. 347).

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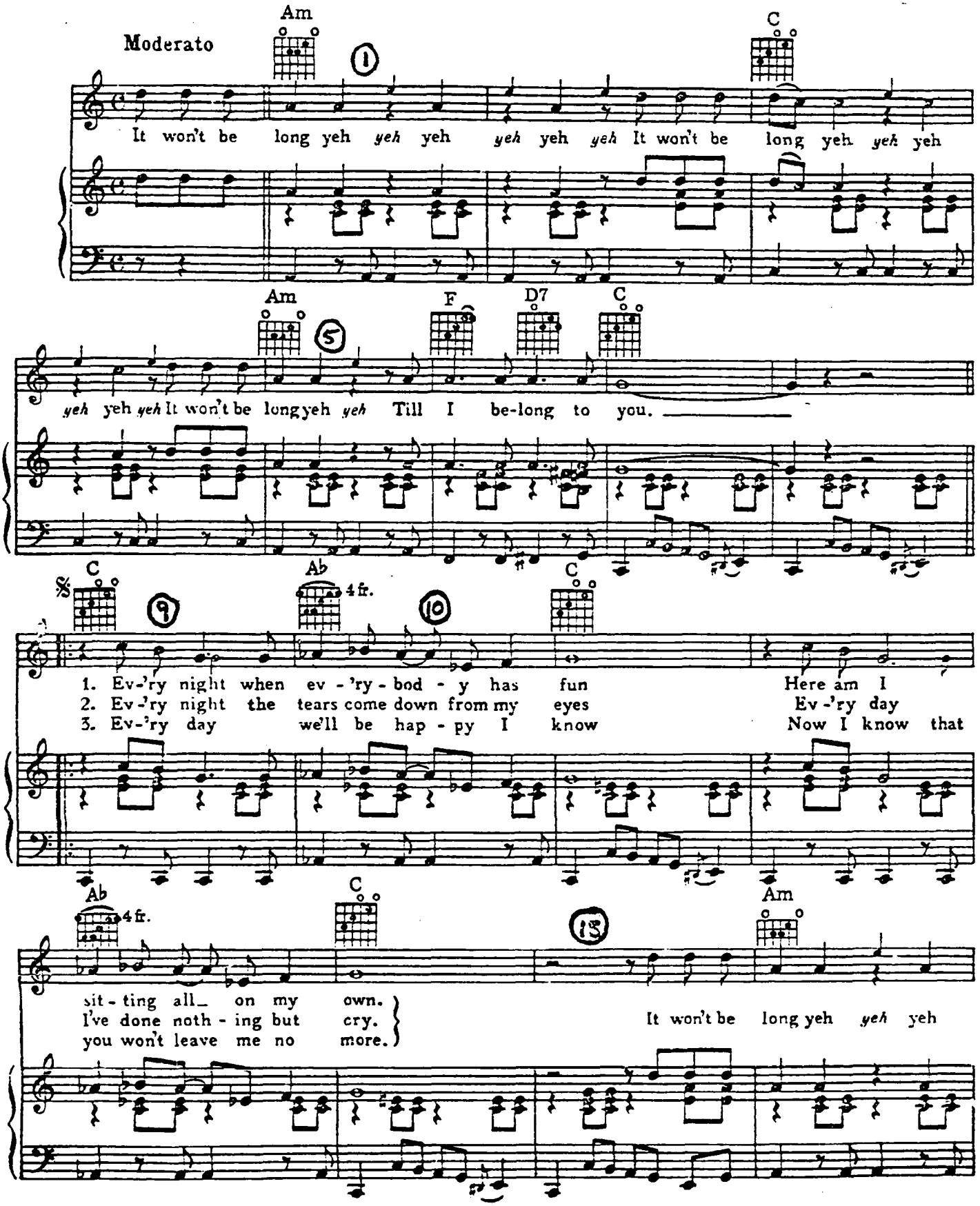
Ex. 31. Lennon/McCartney, "It Won't Be Long" (Warner Bros. ed., pp. 52-3).



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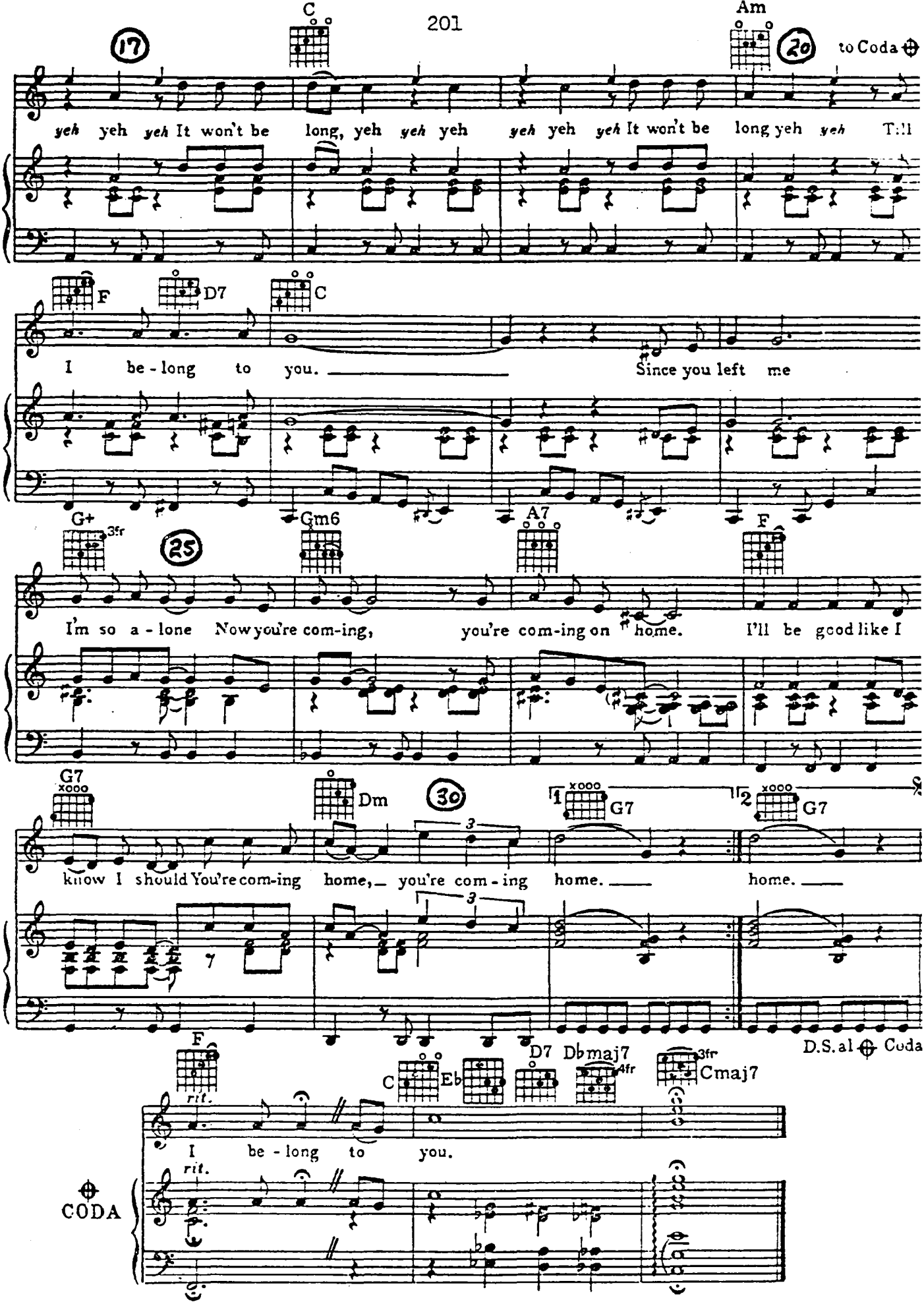
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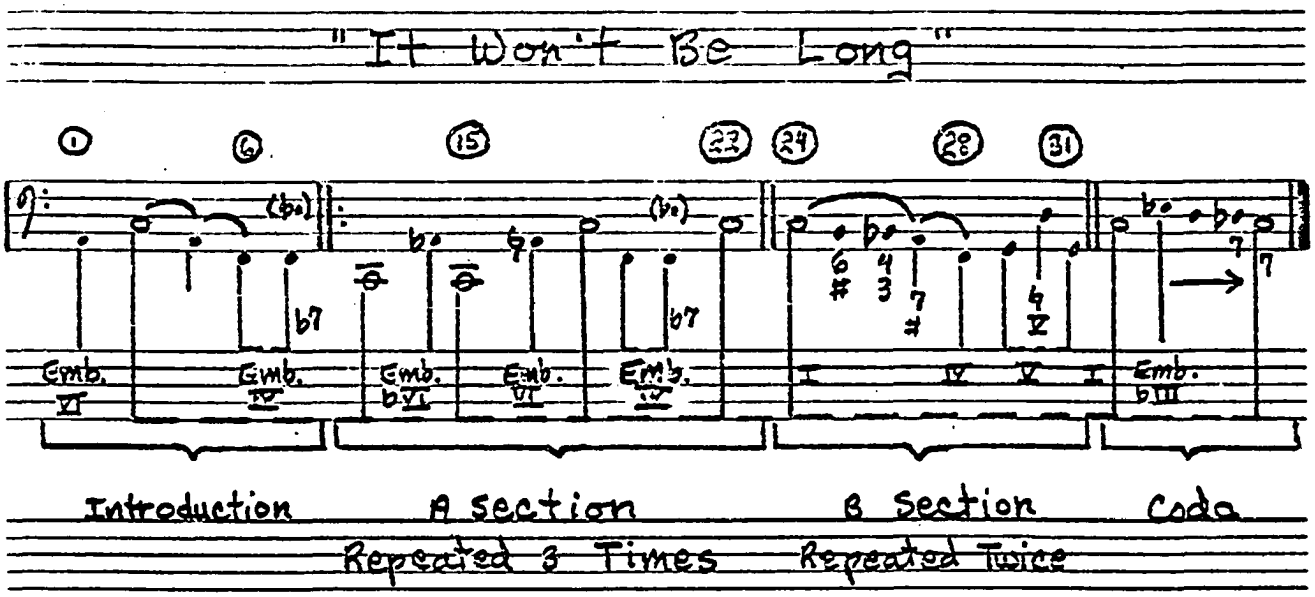

The printed music reveals melodic alterations of the C major scale[1] (#2 in m. 7; b6, b7, and b3 in m. 10 etc.) which are supported by chords "borrowed" from the C minor mode. Contrapuntal prolongations involving many embellishing motions completely overshadow the more common I - V relationship of popular harmony (see graph). In fact, the only V occurs in m. 31, at the

---

[1]The key on the record is E major.

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very end of the song.[1] The motion from I to IV (m. 24 - 28) is filled in with non - root position chords which support further chromatic alterations (e.g. the C# in m. 27) of the melody. Finally, the coda employs consecutive, consonant major 7th chords.

"All My Loving" is the only song on side 1 to use a jazz shuffle which thus breaks the rhythmic monotony of the album. Harmonically, it is interesting for its extended motion in thirds from I to V through a bVII (see Example 32 and graph below).[2]

---

[1]The most frequently used embellishing motion is a I - IV progression where IV is extended through the addition of a b7. In this regard, the D^7 chords at m. 6 and m. 21 of the printed edition are incorrect. They should be F^7 (IV^{b7}) chords.

[2]The inner voice chromatic passing motion (D - C# - C♮) in m. 17 - 19 is incorrectly labelled in the Regency edition. The actual passing motion is correctly notated, but the supporting chord at m. 18 remains Dm rather than the A^7 indicated. The correct motion is indicated in the illustration below.

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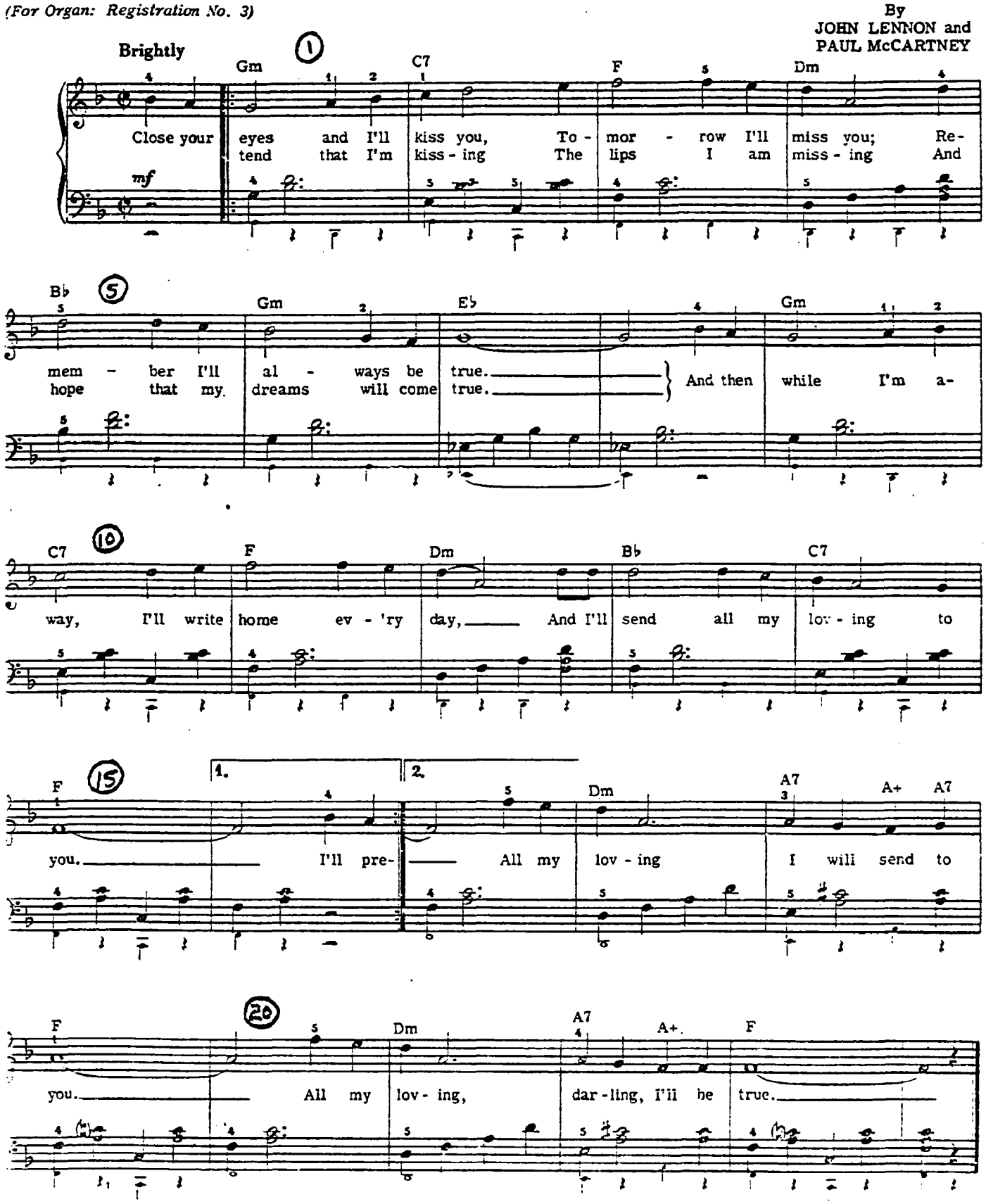
Ex. 32. Lennon/McCartney, "All My Loving" (Regency ed., p. 21).

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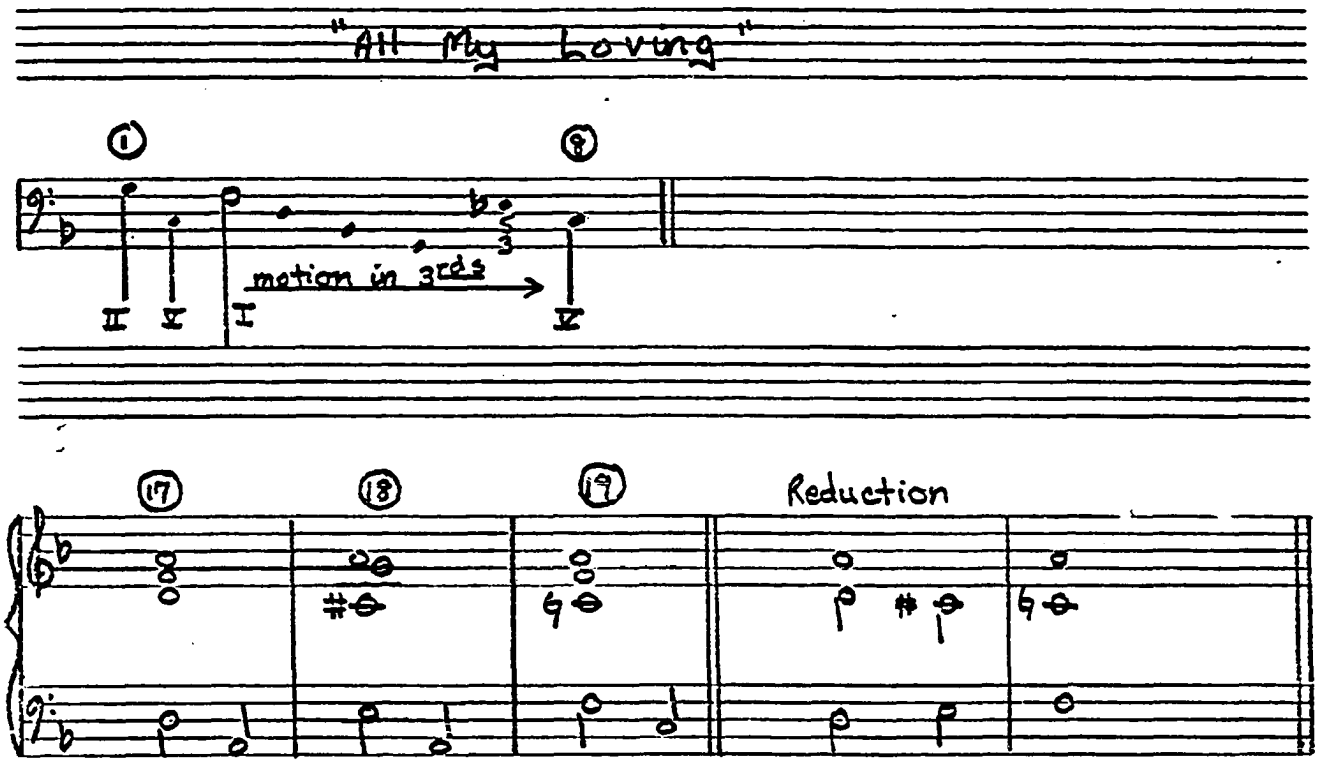

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Each song on side 2 of Meet The Beatles uses a duple rock rhythm throughout. The only phenomenon of interest is the use of a 7-measure phrase (2 + 2 + 3) in "Not A Second Time." This, along with a 3-measure phrase (m. 9-11) in "It Won't Be Long", stands in sharp contrast to the normal phrase construction of the pop tune.[1]

Harmonically, side 2 of Meet The Beatles offers several features of interest. "Don't Bother Me," George Harrison's first work, is in transposed Aolian mode (tonic on F) and uses the minor V and major VII characteristic of that mode. "Little Child" contains a 12-bar blues improvisation (in E major) and V - IV - I progressions at the cadence. "Hold Me Tight" uses a minor IV, secondary dominants and a I - bIII embellishing motion, while "Not A Second Time" employs a I - IV embellishing relationship. But perhaps the most interesting harmonic phenomenon of side 2 occurs in "I Wanna Be Your Man." Here the bass guitar establishes an ostinato figure (F, C, Eb--supported by an F^7 chord in the lead and rhythm guitars) which remains in effect through the opening 17 measures. It is

---

[1]Most popular songs adopt the 32-measure form developed by early Tin Pan Alley composers. Perhaps with some sort of introduction, the song is generally laid out in an AABA form with each of the four sections being 8 measures in length and each 8-measure segment usually in two 4-measure phrases. The Rogers and Hart standard "Blue Moon" is a prototype of this pop design, and Meredith Willson's "Till There Was You" which the Beatles sing on the album under discussion adopts the form verbatim. Even when a strict 32-bar pattern is not used, 4-measure phrases remain far more common than the 3-measure or 7-measure phrases which the Beatles use in their second album.

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relieved by a motion in fifths (G^7 - C^7 - F^7) only to return at the end of the work. While not nearly as complex as the raga drone used in later works, this ostinato is nonetheless an interesting technique for the early Beatles and may be considered a harbinger of things to come.

The third album

By the spring of 1964, the craze of worship known as Beatlemania had swept through Western Europe and the United States. In January, the group had toured France, and on February 7, they had landed at Kennedy Airport in New York ready for their first American television appearance, the prestigious Ed Sullivan Show.

The show was carried coast-to-coast on the CBS network, and instantly, in the manner of the "media age," the pop culture of Britain which had developed largely from American influences was revisited upon its host. In no time, the success of the Beatles opened the floodgates for a surge of British talent. The Rolling Stones, Petula Clark, Herman's Hermits, The Dave Clark Five, Gerry and the Pacemakers, Manfred Mann, The Who, Cream, and The Doors are just some of the groups which came from England to find acceptance in the United States during the mid and late 1960's.[1]

But in 1964 it was the Beatles who dominated the

[1]The British influence on American popular music in the sixties is discussed by Belz in The Story of Rock, pp. 151-7.

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pop world, not only with their music but with their manner as well. Their modern haircuts and new fashions began to set worldwide trends, and their glib sense of humor helped make them both admired and adored.[1] By March, John had published a book which received the highly regarded Foyle's Literary Award,[2] and the group had begun work on their first motion picture, A Hard Day's Night. On April 10, 1964, Capitol released its second U.S. Beatle album and the third LP to hit the United States. It was entitled The Beatles' Second Album (Capitol ST 2080).

The album consists of 11 songs only 6 of which are Beatle tunes. Historically, it is a potpourri of early releases drawn together in yet another re-packaging for the lucrative American market. Its contents are listed below.

---

[1]On p. 220 of The Beatles, Davies quotes the following excerpt from their February 7, 1964 conference at JFK airport as evidence of their skillful wit and adroitness with the press.

Q. Will you sing something for us?
John. We need money first.

Q. How do you account for your success?
John. We have a press agent.

Q. What is your ambition?
Paul. To come to America.

Q. Do you hope to take anything home with you?
George. Rockefeller Center.

Q. What do you think of Beethoven?
Ringo. I love him. Especially his poems.

[2]In His Own Write (New York: Simon and Schuster, 1964), a collection of personal ramblings and illustrations.

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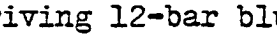
Side 1
"Roll Over Beethoven" (Berry)
"Thank You Girl" (Lennon/McCartney)
"You Really Got A Hold On Me" (Robinson)
"Devil In Her Heart" (Drapkin)
"Money" (Gordy/Bradford)
"You Can't Do That" (Lennon/McCartney)

Side 2
"Long Tall Sally" (Johnson/Penniman/Blackwell)
"I Call Your Name" (Lennon/McCartney)
"Please, Mr. Postman" (Holland/Bateman/Gordy)
"I'll Get You" (Lennon/McCartney)
"She Loves You" (Lennon/McCartney)[1]

No other early Beatle album demonstrates as clearly the enormous influence of the black American rock-and-roll singers on the Beatles. Chuck Berry's "Roll Over Beethoven"[2] is a driving 12-bar blues with a  drum pattern and a guitar figure which comes from the tradition of 1930's boogie woogie. Smokey Robinson's "You've Really Got A Hold On Me"[3] employs simple root-position diatonic progressions and a pulsating 12/8 rock-and-roll beat. Little Richard's "Long Tall Sally"[4] with its 12-bar blues form and shuffle

[1]Of the 11 songs on the album, 5 ("Roll Over Beethoven," "You Really Got A Hold On Me," "Devil In Her Heart," "Money," and "Please, Mr. Postman") had originally been released on the British LP With The Beatles. "Thank You Girl" had been recorded on March 4, 1963 and was released on April 12, 1963 as a single (Parlophone R 5015). "You Can't Do That" had been recorded on January 29 (the instrumental tracks) and February 25 (the vocal tracks) of 1964. It was released as a single (Parlophone R 5114) on March 20, 1964. "I'll Get You" and "She Loves You" were recorded as a single (Parlophone R 5055) in August of 1963. Only "I Call Your Name" and "Long Tall Sally" were recorded by the Beatles for this album.

[2]Originally recorded by Berry in June of 1956 for Chess Records. Nite, Rock On, p. 441.

[3]Recorded for Tamla Records with his group The Miracles in December of 1962. Nite, Rock On, p. 437.

[4]Recorded in Los Angeles in March of 1956 for Specialty Records with Lee Allen doing the saxophone solo. Nite, Rock On, p. 390.

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rhythm had become a rock-and-roll classic by the time the Beatles recorded it. Finally, Berry Gordy Jr.'s "Money" and "Please, Mr. Postman" exhibit the duple rock rhythms and blues chords (with their blOths and consonant 7ths) which became the stylistic hallmarks of the black "soul" sound of the 1960's.[1]

The parallelism between the rhythm and harmony of black rock music and early Beatle music can be clearly seen in "You Can't Do That" (see Ex. 33 and graph below). Its opening section is a duple rock 12-bar blues in F[2] with scalar alterations (b7 in m. 2, 4, 6, 9, 10 and 12; #4 in m. 4; and b3 in m. 5) which yield Vb10 (m. 9), Ib7 (m. 1, 2, 4 etc.), and IVb7 (m. 9) chords. The combination of blues scale and IVb7 chord at m. 10 forms an even more interesting chord, a Bb triad with b7, ♮9, and b11 added. The second section of the song (m. 13-20) provides an unusual relief from the blues pattern, a prolongation of VI (Dm) with both major and minor dominants and a deceptive cadence at m. 16 (see graph). Once again, all chords are in root position.

---

[1]The pop empire which Gordy built in Detroit, later dubbed the Motown (Motor Town) Empire, is discussed in great depth in David Morse's Motown (New York: MacMillan, 1971). Of interest is the section on pp. 134 ff. which treats the dilemma of black music in a predominantly white culture. "The emphasis on white music promulgated by the large recording companies reinforces a corresponding bias in white youth culture which in turn is supported by the prejudices of the progressive music press and the preferences of T.V. programmers," Morse writes. He goes on to offer the view that the lack of acceptance of the Beatles among America's black youth was in part due to the black community's resentment of a white group "making hay" from black music. Belz makes the same observation in The Story of Rock, p. 196ff. He states that the black attitude is "understandable, especially from the sociological view that interprets rock as a cultural rape of the Negro by white society."

[2]The key on the recording is G major.

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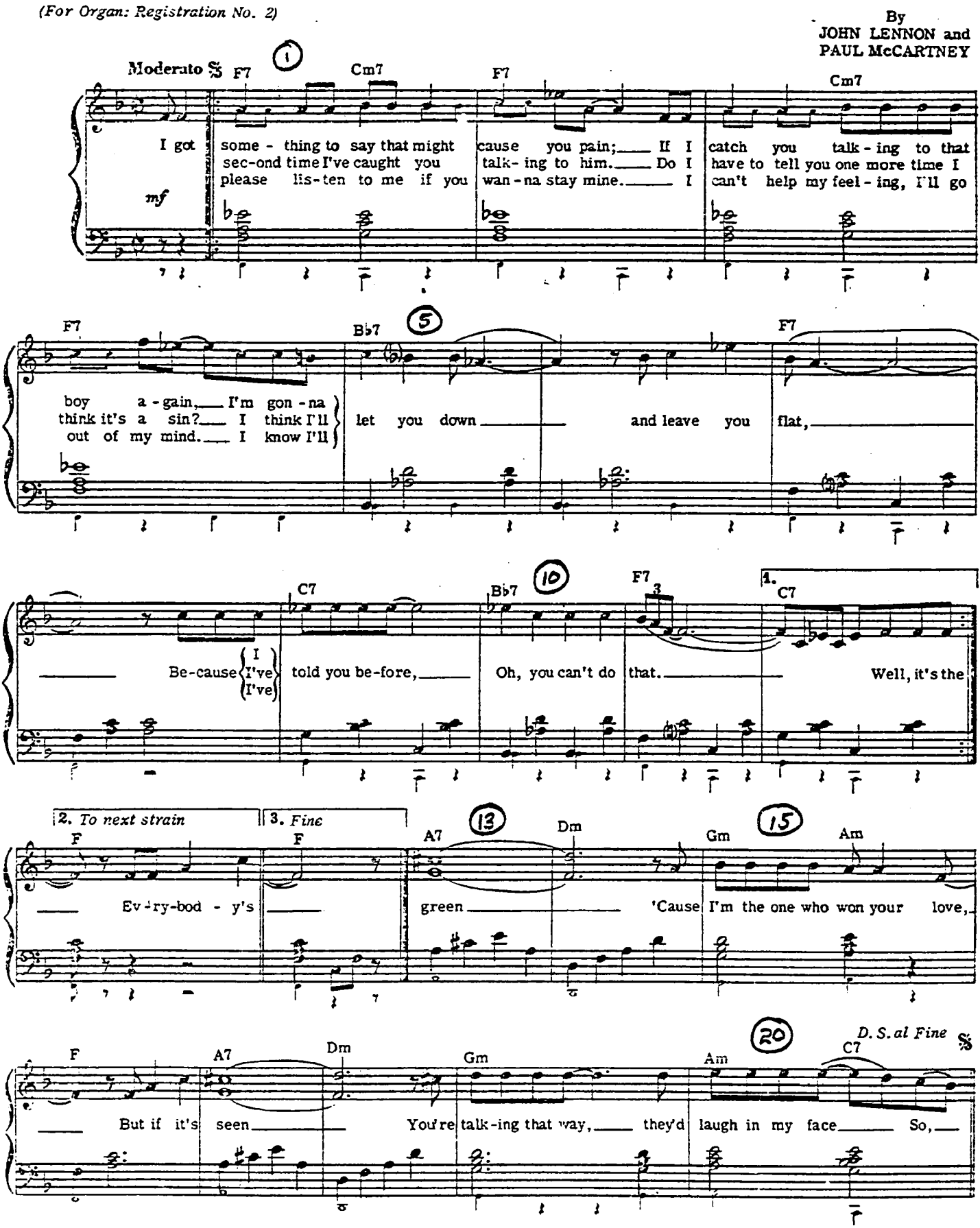
Ex. 33. Lennon/McCartney, "You Can't Do That" (Regency ed., p. 190).

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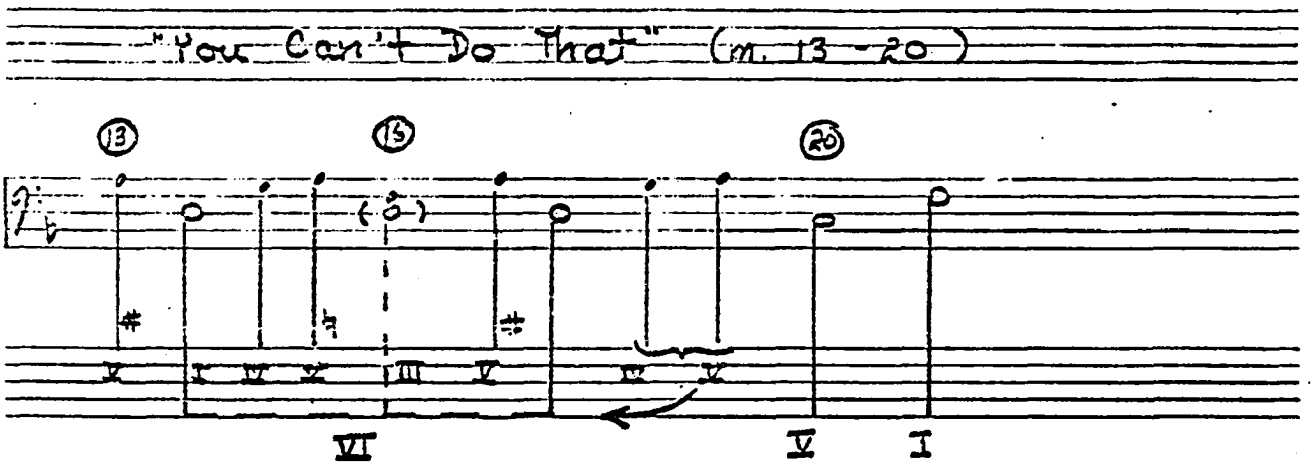
In comparison to "You Can't Do That," "Thank You Girl" and "I Call Your Name" are less complex. Both are in duple rock rhythm and both use simple root position diatonic chord progressions. "I'll Get You" is also in duple rock rhythm and also employs root position diatonic chords. It does, however, use a minor V rather unexpectedly.[1] The most interesting harmonic patterns on side 2 of The Beatles Second Album occur in "She Loves You."[2] Here the Beatles use the opening progression Em - A^7 - C - G^6 (emb. VI - II^7#3 - IV - I+6 in G major) in the introduction as well as minor IV and V#5 chords during the body of the song.

---

[1]In m. 14 of the Regency ed., p. 99 (Gm in the key of C major); and m. 14 of the Warner Bros. ed., p. 44 (Am in the key of D major).

[2]This was the biggest hit of the entire LP, reaching #1 on the British charts on September 7, 1963 and #1 on the American charts on March 21, 19[illegible] (Castleman and Podrazik, All Together Now, pp. 335 and 347.) The authors cite the Billboard listings for the U.S. and the Melody Maker listings for Great Britain.

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A Hard Day's Night

In March and April of 1964 the Beatles shot their first film, A Hard Day's Night. Writer Alun Owen and director Richard Lester were determined not to emulate the Hollywood "rock-star films" of the 1950's and '60's. Rather than flimsy plots and predictable romances, they used a free-wheeling almost improvisatory technique which attempted to capture the natural whimsy of their subject. The result was a surprisingly original 87-minute effort which won acceptance from both critics and audiences.[1]

The album of the original soundtrack was released on June 26, 1964. Belz states that its initial sale was so successful that it paid for the entire production cost of the movie.[2] On July 10, 1964 another LP was released by Parlophone[3] with substantially the same songs minus the instrumental numbers. The contents of the original are as follows:

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[1]The film--distributed by United Artists, who also retained the rights to the soundtrack from which the album was made--premiered in London on July 6, 1964. Its American premiere occurred in New York on August 11, 1964. (Castleman and Podrazik, All Together Now, p. 317.)

[2]Belz, Story of Rock, p. 131. Belz cites Billboard, July 25, 1964, p. 1 as his source. The Billboard album charts (as quoted in All Together Now, pp. 357-8) show that the album was #1 from July 1 to October 24, 1964. It remained in the top 100 until June 19, almost a full year.

[3]Parlophone PC 3058. The original was United Artists' UAS 6366.

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Side 1
"A Hard Day's Night" (Lennon/McCartney)
"Tell Me Why" (Lennon/McCartney)
"I'll Cry Instead" (Lennon/McCartney)
"I Should Have Known Better" (Lennon/McCartney) - instrumental (arranged by George Martin)
"I'm Happy Just To Dance With You" (Lennon/McCartney)
"And I Love Her" (Lennon/McCartney) - instrumental (arranged by George Martin)

Side 2
"I Should Have Known Better" (Lennon/McCartney)
"If I Fell" (Lennon/McCartney)
"And I Love Her" (Lennon/McCartney)
"Ringo's Theme" ("This Boy") (Lennon/McCartney) - instrumental (arranged by George Martin)
"Can't Buy Me Love" (Lennon/McCartney)
"A Hard Day's Night" (Lennon/McCartney) - instrumental (arranged by George Martin)[1]

The opening song, "A Hard Day's Night," employs a duple rock pattern throughout as well as some interesting chordal structures in the opening measure (see Ex. 34 and illustration below).

---

[1] All of the songs were written for the movie except "Ringo's Theme" ("This Boy"), which had originally appeared on Meet The Beatles, and "Can't Buy Me Love," which had been released on the March 20, 1964 Parlophone single (R 5114) with "You Can't Do That". (See Castelman and Podrazik, All Together Now, p. 27.)

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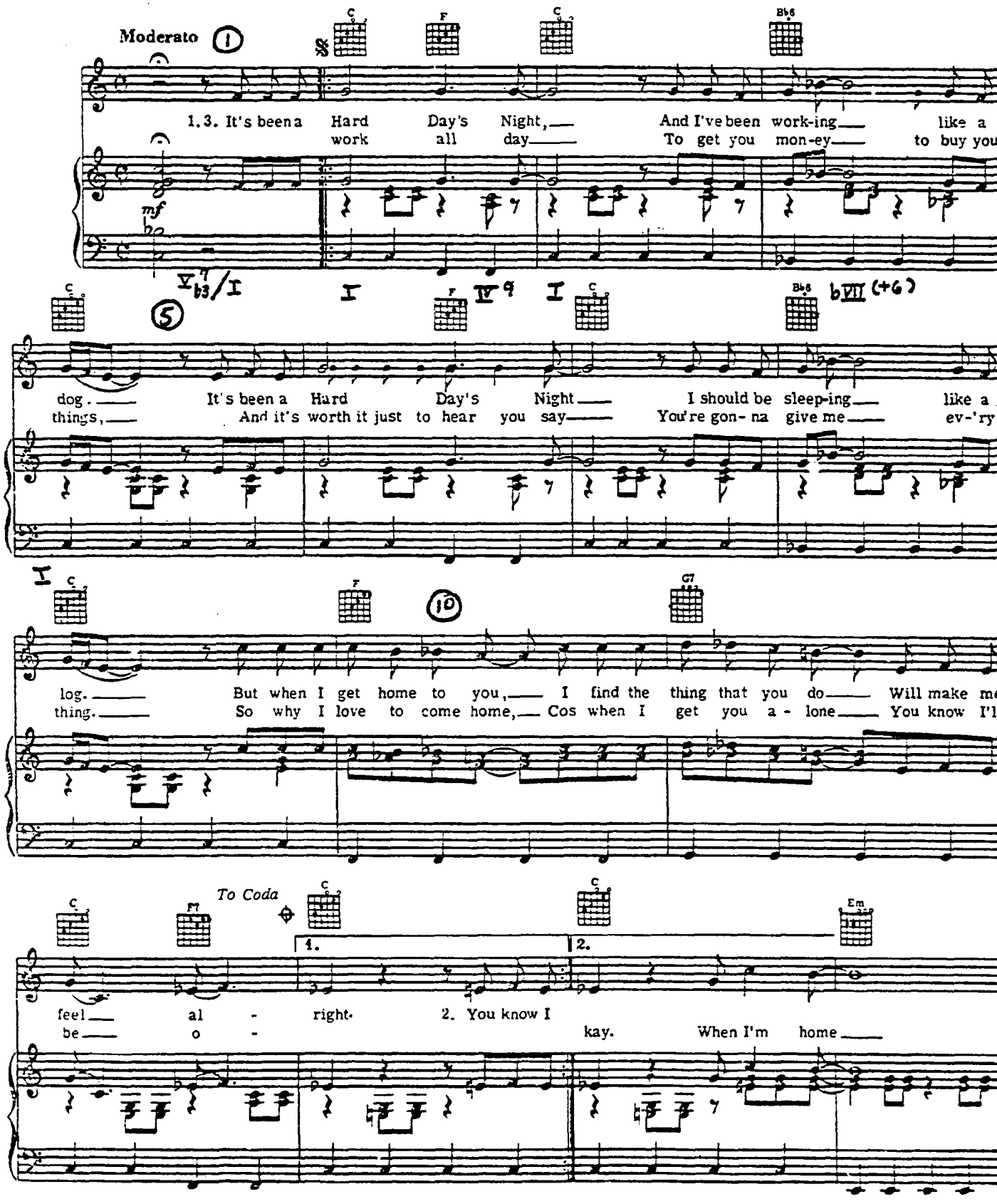
Ex. 34. Lennon/McCartney, "A Hard Day's Night" (Warner Bros. ed., p. 90).

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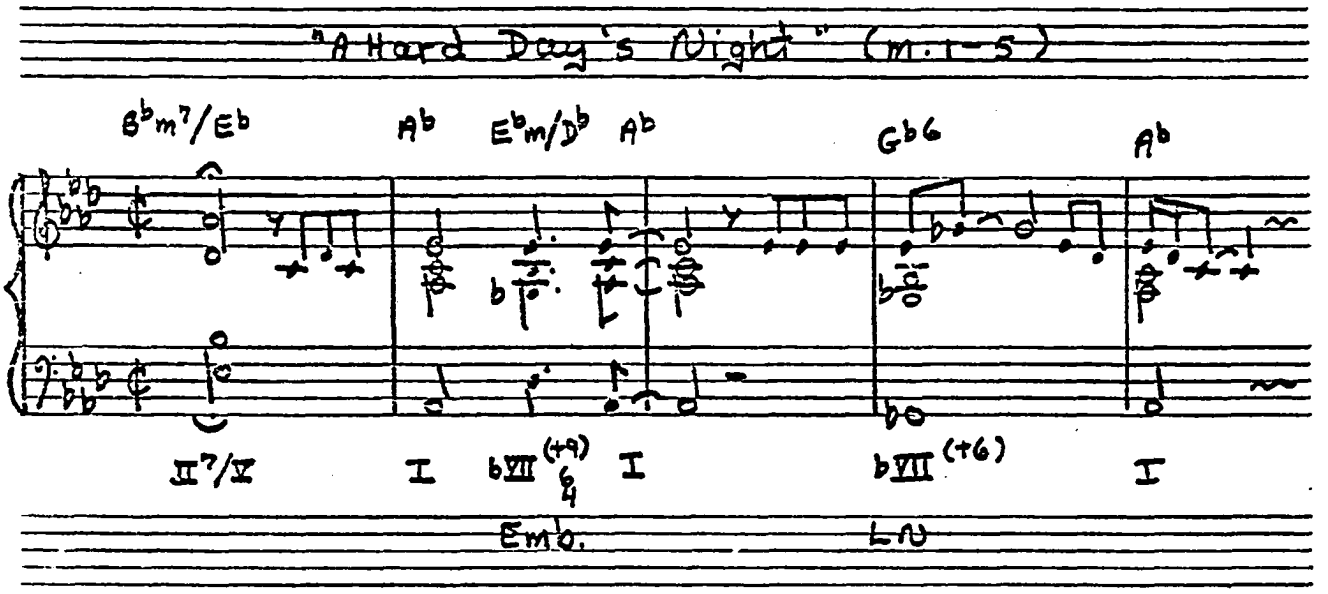

Although precise analyses are difficult in circumstances where the printed editions differ from the recordings, it appears that the very first chord of "A Hard Day's Night" is a polytriad II^7/V in Ab major (Eb - Bb - Db - Ab, reading upward from the bass) (see illustration).[1] It also appears that a bVII is used in a contrapuntal prolongation of I which employs both an embellishing and neighbor motion.[2]

"Tell Me Why" and "I'll Cry Instead" are much simpler harmonically than the opening song. They both employ

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[1]The printed edition has a $V\flat_3^7/I$ in the key of C major (see m. 1).

[2]Compare the Emb. bVII in m. 2 of the illustration with the IV^9 in m. 2 of the printed edition. It is the author's opinion that the illustration more accurately represents the record. However, both versions clearly show the embellishing motion (from the 1st to the 4th scale degrees) and the lower neighbor bVII (with added 6th) in m. 4.

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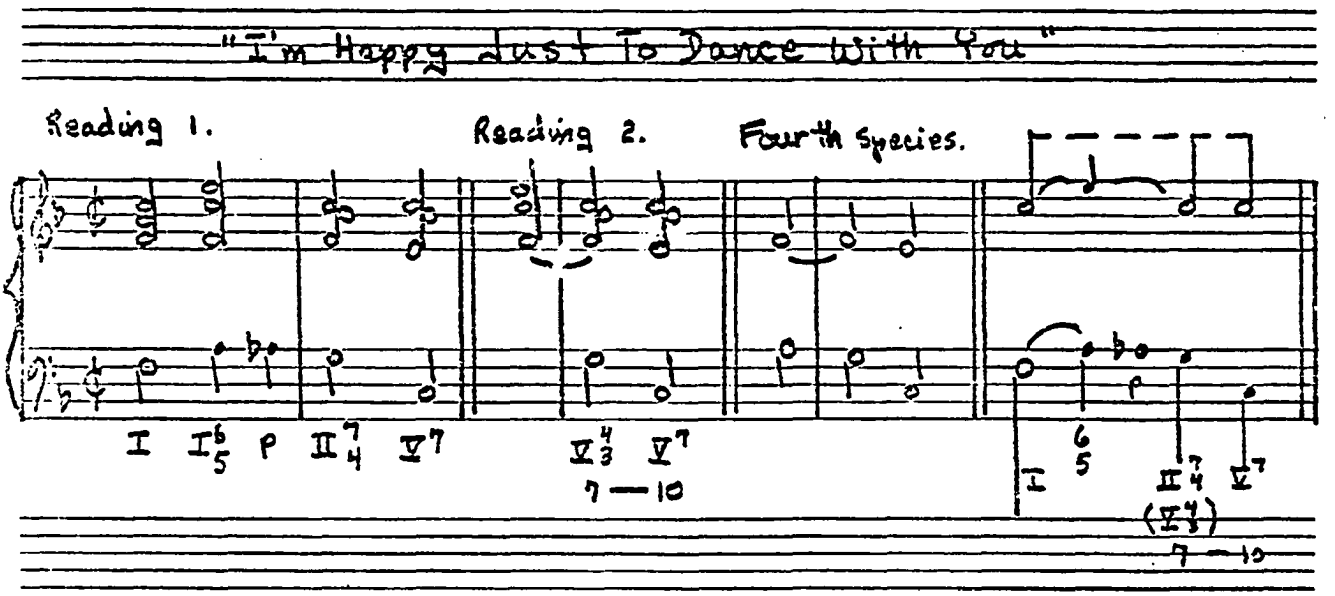
diatonic, root-position progressions and consonant b7 and b3 "blues scale" alterations. Rhythmically, "Tell Me Why" is a duple jazz shuffle with an unusual 5-measure phrase structure, while "I'll Cry Instead" uses a duple rock beat often articulated ♪. ♪ ♪ .

The last vocal selection of side 1, "I'm Happy Just To Dance With You," is a duple rock song with root-position, diatonic harmonies for the most part. It does employ a V#5, however, and an unusual variation of a I - II^7 - V^7 harmonic progression in the opening measures of the verse (see illustration below).[1]



[1]The V#5 occurs on p. 110, m. 1 of the Warner Bros. edition. The I - II^7 - V^7 variation appears on p. 109, m. 9-10.

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The illustration shows two possible analyses of the II^7 chord with a fourth species reduction as justification for the alternate analysis and a graph of the entire harmonic prolongation.

Side 2 begins with the vocal of "I Should Have Known Better" which is set in a duple rock rhythm and utilizes root-position diatonic progressions with nothing more complex than a V - VI deceptive cadence, a secondary (or applied) dominant of VI, and a I with an added consonant 6th.

By contrast, the next song, "If I Fell," offers the most complex tonal motion and phrase structure of any Beatle song written to this point. (Refer to Ex. 35 and graph below.)

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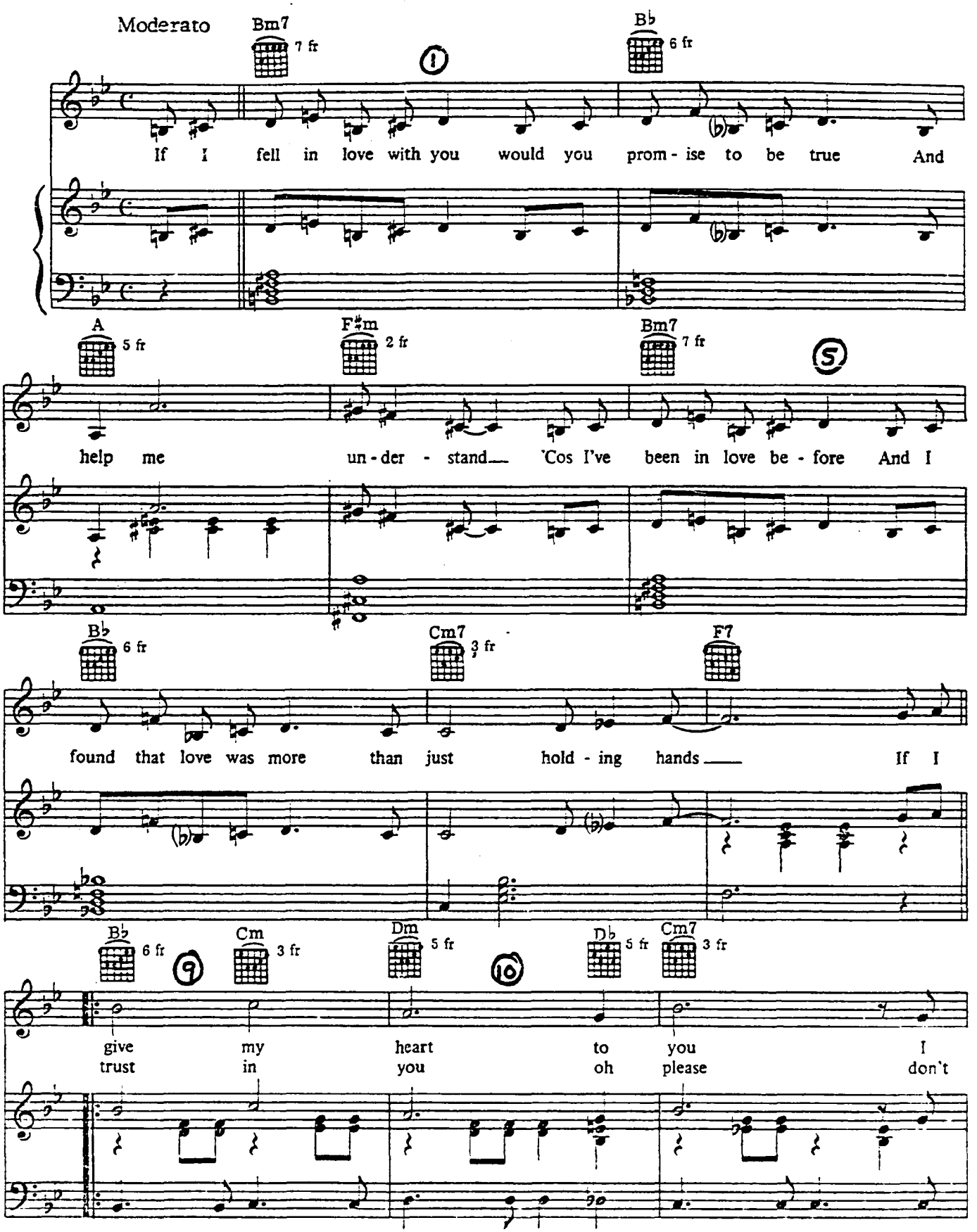
Ex. 35. Lennon/McCartney, "If I Fell" (Warner Bros. ed., pp. 103-5).

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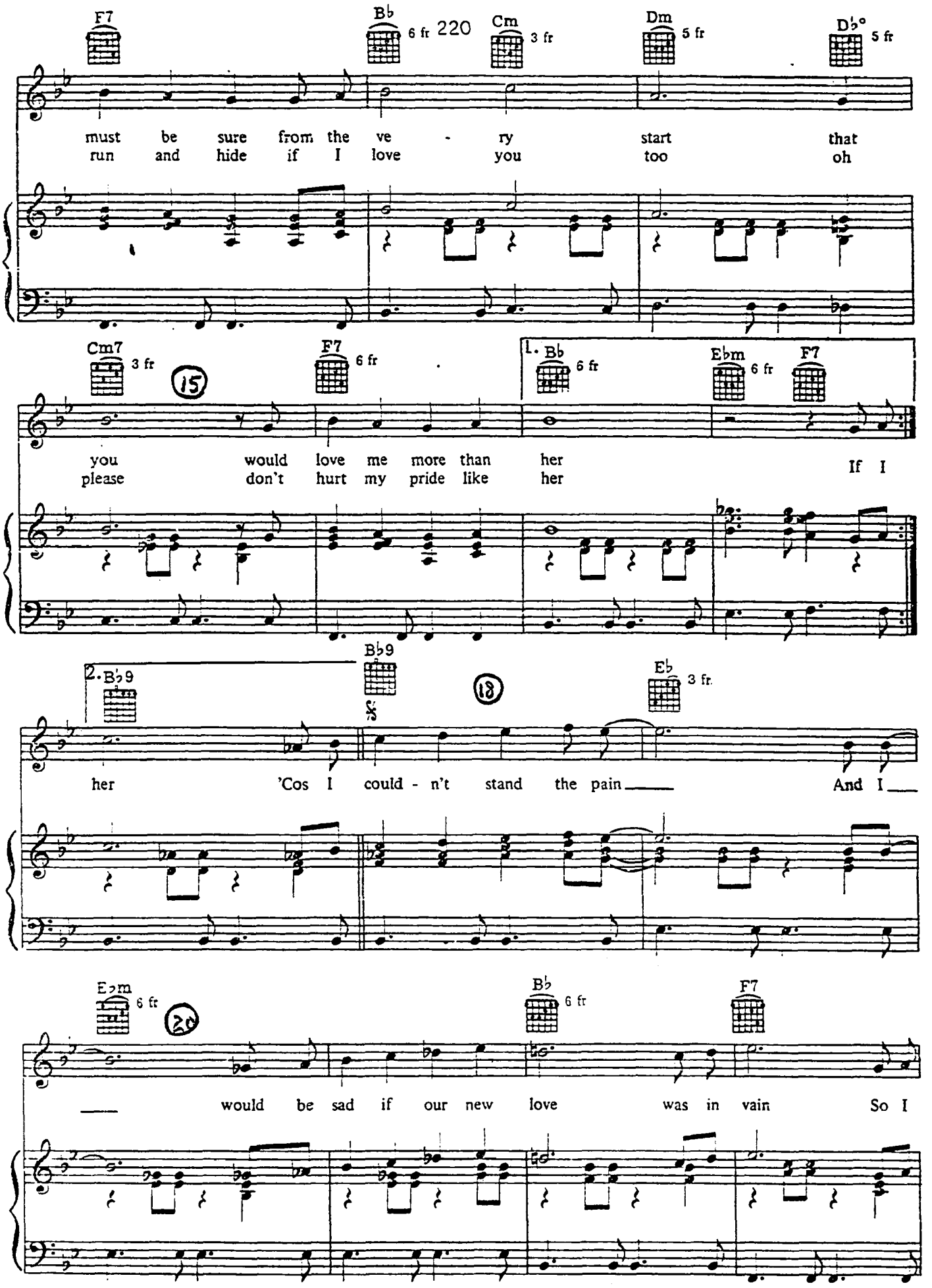

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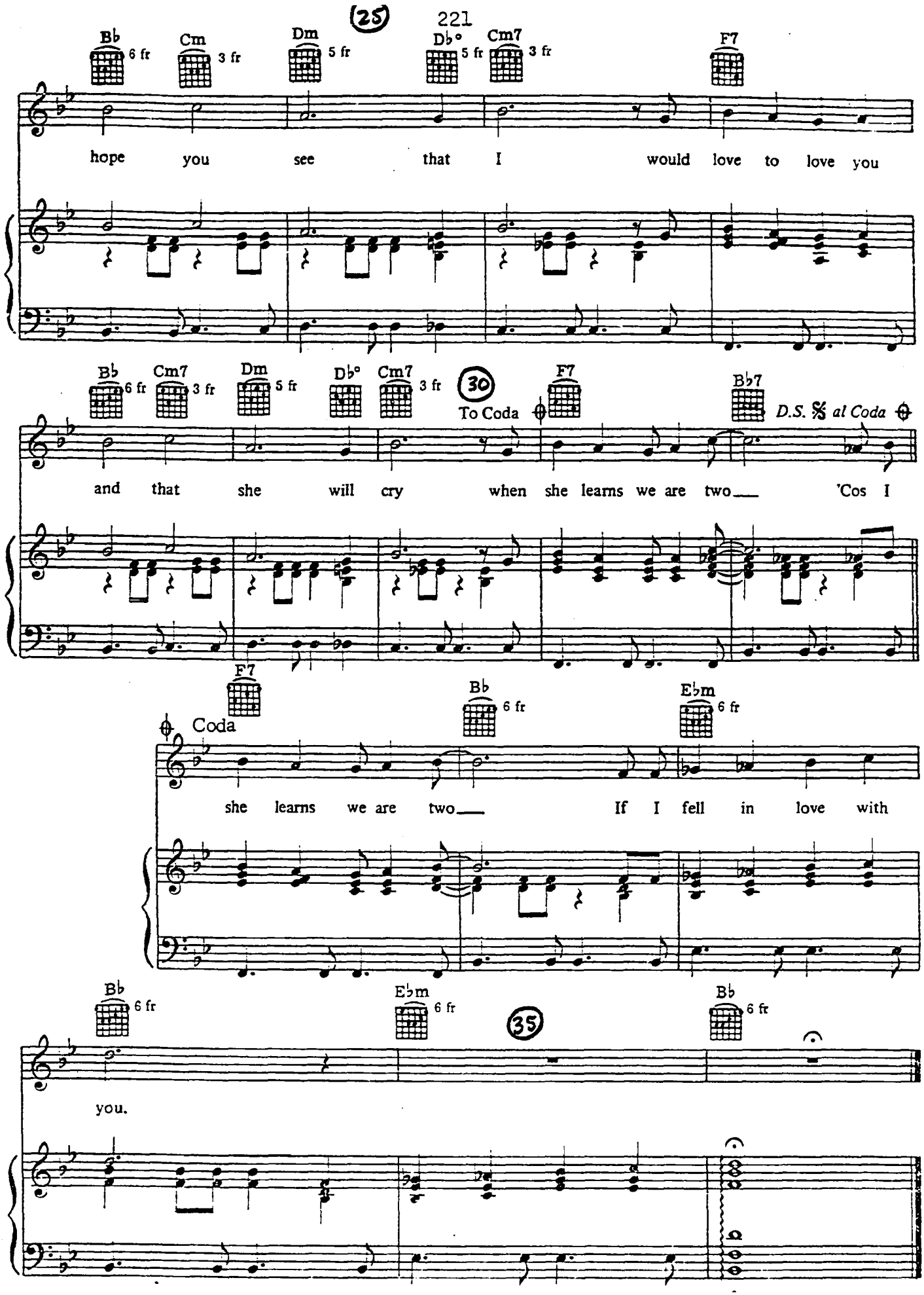

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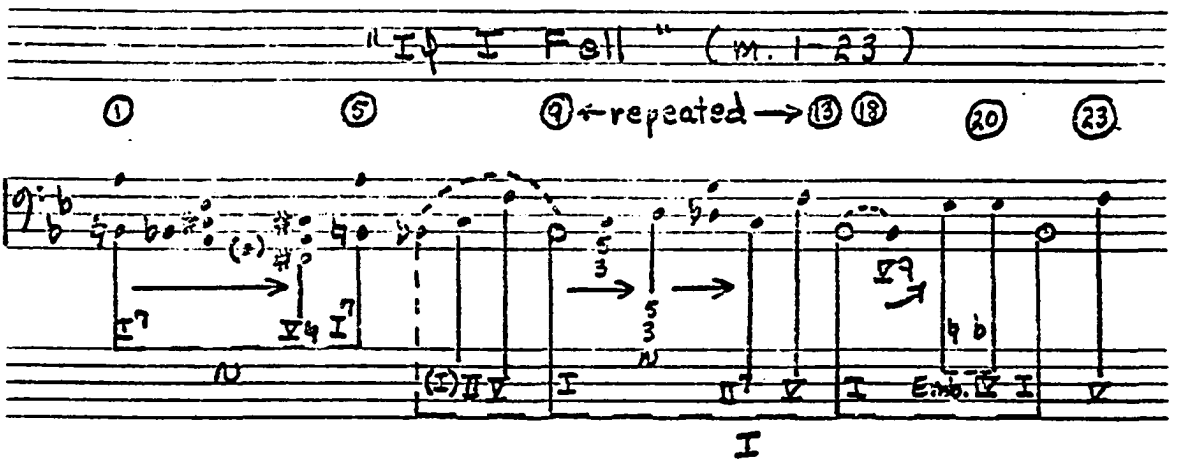

Within a duple rock setting, "If I Fell" employs a constantly changing phrase structure which gives one the impression that the meter is being altered when in fact it is not. An analysis of the phrases from m. 9 through m. 23 appears below.

phrase	1	m. 9-12	4	meas.	long
"	2	m. 13-18	6	"	"
"	3	m. 9-12	4	"	"
"	4	m. 13-17	5	"	" } elision at
"	5	m. 17-19	3	"	" } 2nd ending
"	6	m. 20-23	4	"	"

Harmonically, the tonal organization of "If I Fell" begins with a prolongation of B minor in the key of Bb major. Rather than a Phrygian II, this appears to be a neighbor of I since it moves directly to I at m. 6. The tonic is not completely established until m. 9, however, from where it is prolonged both harmonically and contrapuntally (see graph of m. 1-23). Throughout the song, there is a constant juxtaposition of major and minor

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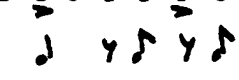
modes (e.g. the minor V of B minor at m. 4 and the use of the minor IV at m. 20 and elsewhere) which adds to the complexity of the progressions.

The use of major-minor mixture is employed again in "And I Love Her." Here the minor dominants of II and VI are contrasted by the major dominant of I. Rhythmically, "And I Love Her" uses a duple rock drum pattern ( ) against which a syncopated figure () is played on the claves. The total effect is one of a Latin dance with rock pulsations.

The next cut of side 2, the instrumental of "This Boy," does not really fall under the scope of our discussion since it is a George Martin arrangement of the original song. However, it does offer an excellent view of Martin's prowess as an orchestrator. One may observe not only his use of strings and winds but also the way in which he transforms the Beatles' simple chord progressions into more sophisticated sonorities through the addition of inner-voice counterpoint and polytriadic structures. Again, in the instrumental of "A Hard Day's Night" (the final cut on side 2), Martin's ability shines forth. Here, he takes the unchanging duple rock rhythm of the song and molds it into alternating sections of 3/4 and swing-era jazz 4. Orchestrationally, there is an alto sax solo backed by punctuated brass chords and a string choir section which uses the melody in augmentation.

The artistry of George Martin is worthy of a study in itself, but for our purposes it serves here as a

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reminder that the music of the Beatles is really the confluence of their own untutored folk talent with his highly trained abilities. We shall see the combination of these elements more and more in the later works. For now, Martin's arrangements are exciting precursors.

The last vocal of the album, "Can't Buy Me Love," uses a shuffle pattern with accents on the weak beats (2 and 4). Harmonically, after an opening prolongation of III in the key of C major (Em - Am - Em) and a II^7 - V^7 - I bridge to the tonic, it settles down to a root-position 12-bar blues with b7ths and b3rds.[1]

Beatles '65

The last Beatle album of 1964 was released by Parlophone on December 4 under the title, Beatles For Sale (PCS 3062). Once again, it was quickly repackaged for the United States and issued by Capitol as Beatles '65 (ST 2228). The whirlwind of the group's initial activity was coming to an end.[2] From 1965 onward, either the demands of touring or a more critical and deliberate attitude in the studio would decrease the Beatles' yearly output.

---

[1]The 12-bar pattern is a prototype of rock blues: I for 4 m. / IV for 2 m.; I for 2 m. / V for 1 m.; IV for 1 m.; I for 2 m.

[2]Davies, The Beatles, pp. 218-24. Much of this whirlwind was inspired by commercial exploitation or "hype." Davies quotes Voyle Gilmore, vice-president of Capitol Records, on p. 219 as follows: "There was a lot of hype. But all the hype in the world isn't going to sell a bad product."

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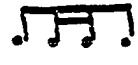
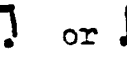
Of the 11 songs on Beatles '65, only 7 were by the Beatles. The contents of the album appear below.

Side 1
"No Reply" (Lennon/McCartney)
"I'm A Loser" (Lennon/McCartney)
"Baby's In Black" (Lennon/McCartney)
"Rock And Roll Music" (Chuck Berry)
"I'll Follow The Sun (Lennon/McCartney)
"Mr. Moonlight" (Roy Lee Johnson)

Side 2
"Honey Don't" (Carl Perkins)
"I'll Be Back" (Lennon/McCartney)
"She's A Woman" (Lennon/McCartney)
"I Feel Fine" (Lennon/McCartney)
"Everybody's Trying To Be My Baby" (Carl Perkins)[1]

"No Reply" begins the album on an uncomplicated note. It employs a simple duple rock figure and root-position chord progressions which involve nothing more sophisticated than a secondary dominant and an altered VI (D#3 in the key of F major).

"I'm A Loser" is not more complex but is somewhat less usual. It is in a jazz shuffle rhythm and uses the mixolydian mode on G. The 7th degree of the mode (F♮) is consistently supported by a major triad, and the chord progression I - V - bVII - I (G - D - F - G) is repeated almost as an ostinato.

The rhythm of "Baby's In Black" is a 12/8 figure in which the compound division of the pulse is slow, and one begins to feel each pulse as a separate measure of simple triple time. To add to a "jazz waltz" feeling, the drum plays the 2-against-3 ( or ) syncronization discussed earlier in Chapter I. This pattern is represented in the right hand piano part of the printed edition (see below).

---

[1]The continuing influence of 1950's rock-and-roll can be seen in Beatles '65. Chuck Berry's "Rock And Roll Music" was a 1957 hit on the Chess label. The Carl Perkins songs, "Honey Don't" and "Everybody Wants To Be My Baby," were recorded in 1956 for Sun Records.

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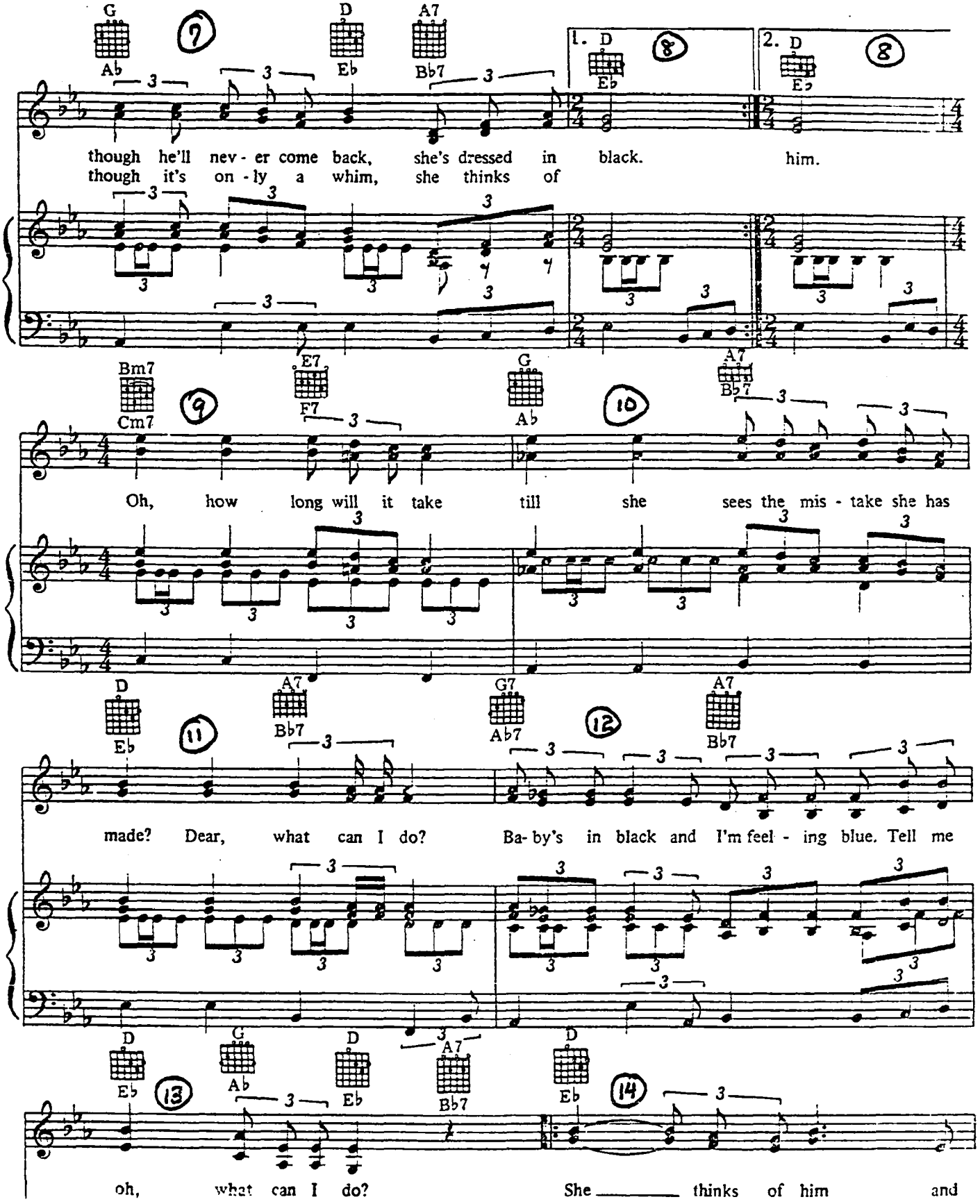
Ex. 36. Lennon/McCartney, "Baby's In Black," m. 7-14 (Warner Bros. ed., p. 79).

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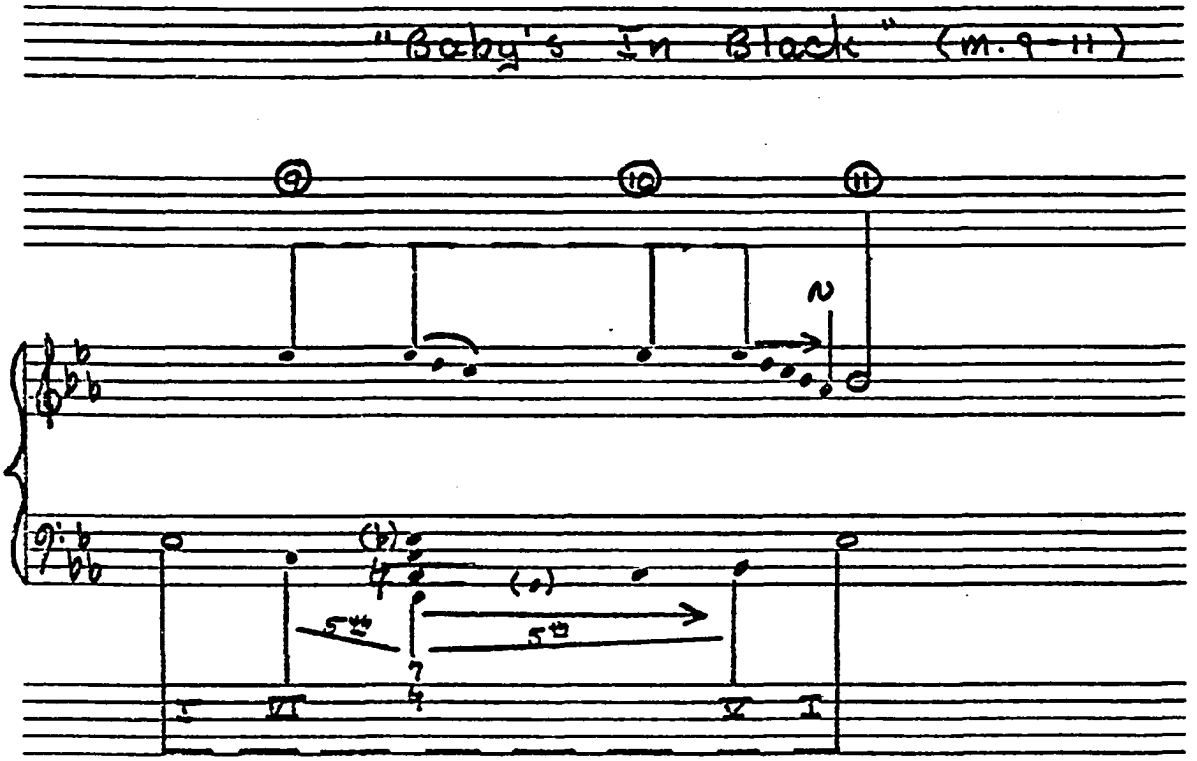

Harmonically, the middle section of "Baby's In Black" (see m. 9-11 and graph above) exhibits a I - VI - V - I progression prolonged by a motion in fifths between VI and V, each chord of which makes the Eb in the melody consonant.

"I'll Follow The Sun" uses a duple rock figure in which the trap set is barely audible. For this reason, one may be tempted to classify it as a folk song in the "voice-plus-guitar" style common to the folk idiom. The traps are present, however, most especially in a 𝄽♫𝄽♩ pattern played lightly by the right foot on the bass drum. This combines with an even ♫ guitar figure to produce a calm rhythmic flow. The folk quality of the song is enhanced by a simple yet poetic lyric and a soft dynamic level. In fact, it is the combination of all these forces rather than any single one which creates the overall effect. Harmonically, the song employs an interesting neighbor motion and an incomplete neighboring six-four chord (see Ex. 36 and graph below).

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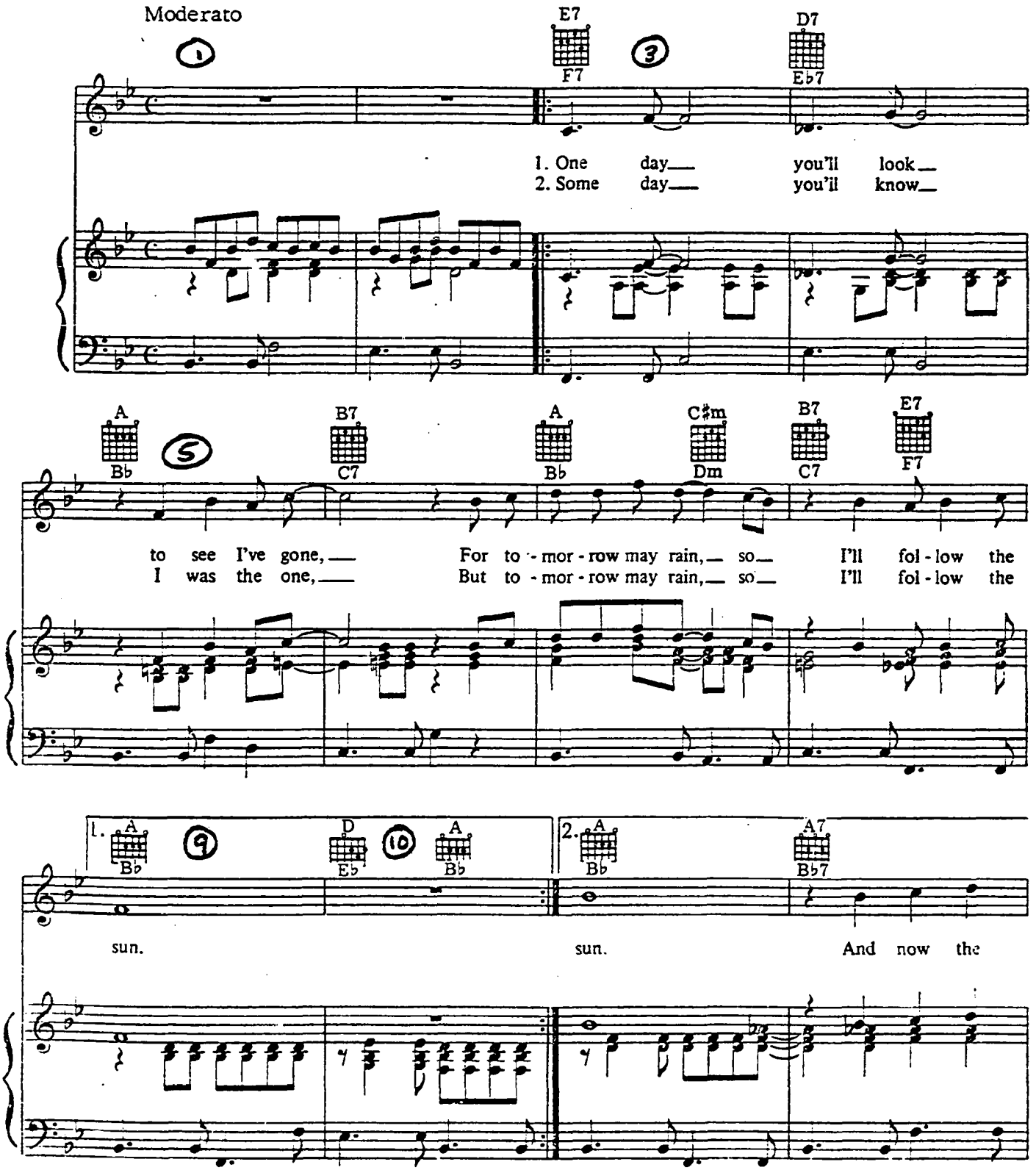
Ex. 37. Lennon/McCartney, "I'll Follow The Sun," m. 1-10 (Warner Bros. ed., p. 114).

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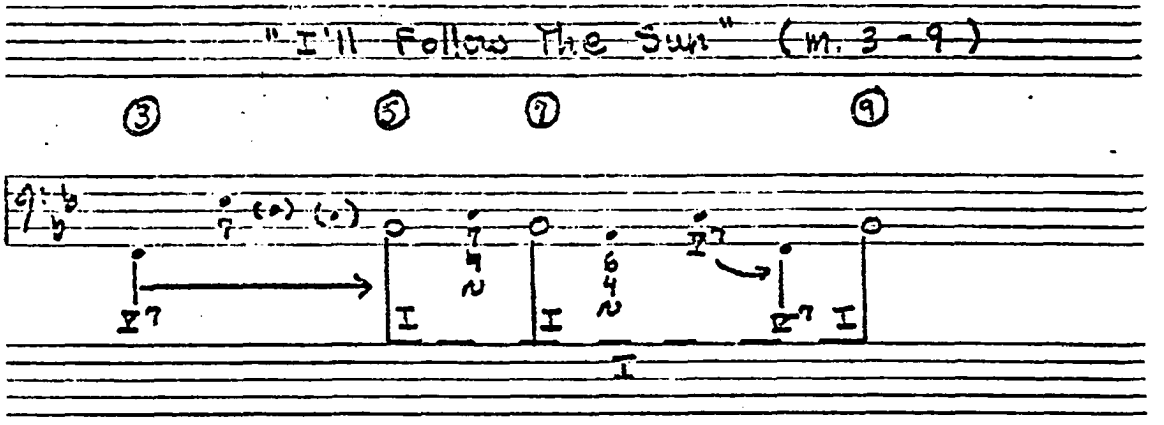

In "I'll Be Back" the Beatles once again show a tendency for major-minor mixture (see Ex. 37 and graph). Here, a G major work is begun on a G minor triad and descends in a passing motion to V with Bb and Eb chords "borrowed" from the minor mode. The rhythm is duple rock throughout.

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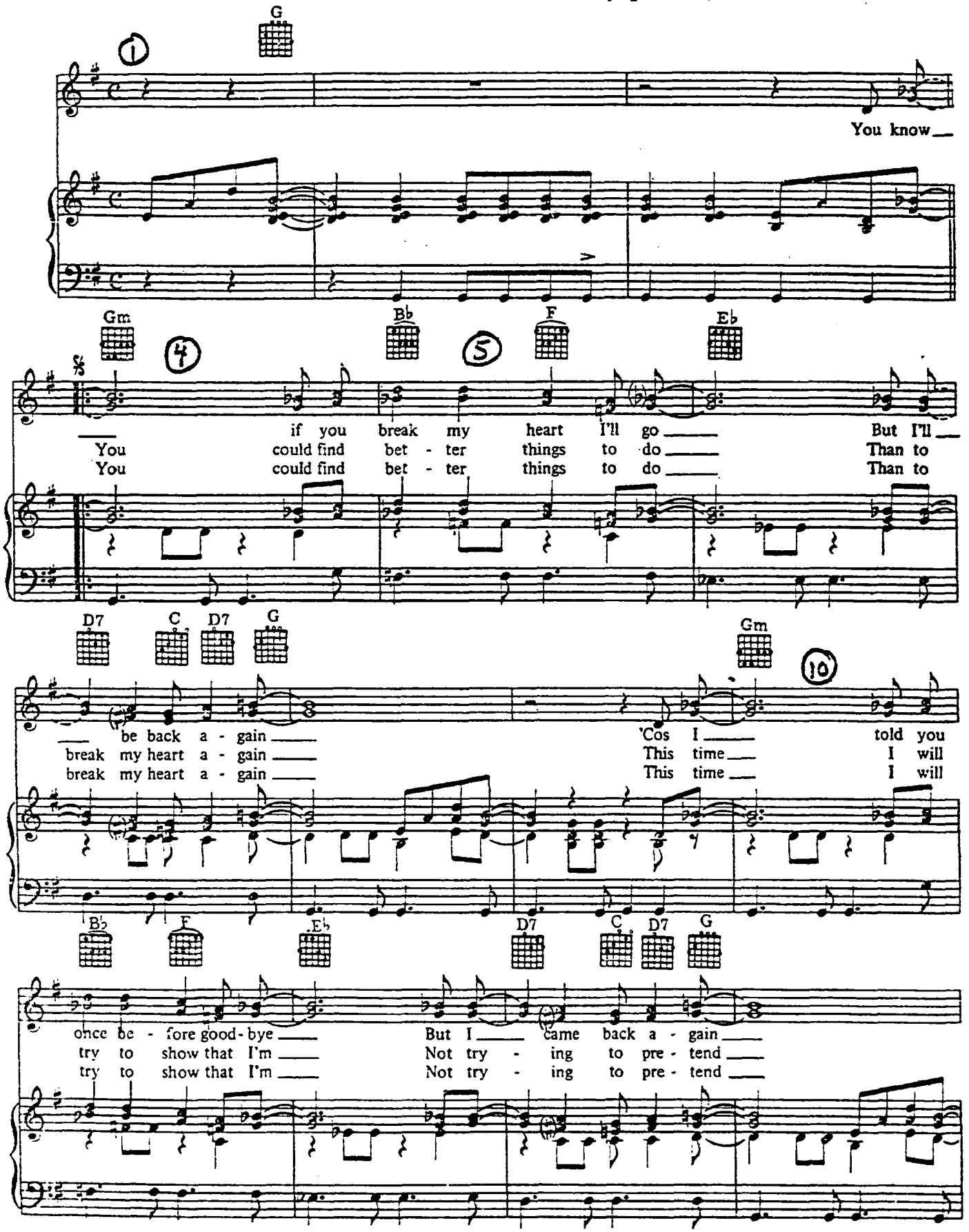
Ex. 38. Lennon/McCartney, "I'll Be Back," m. 1-14 (Warner Bros. ed., p. 106).



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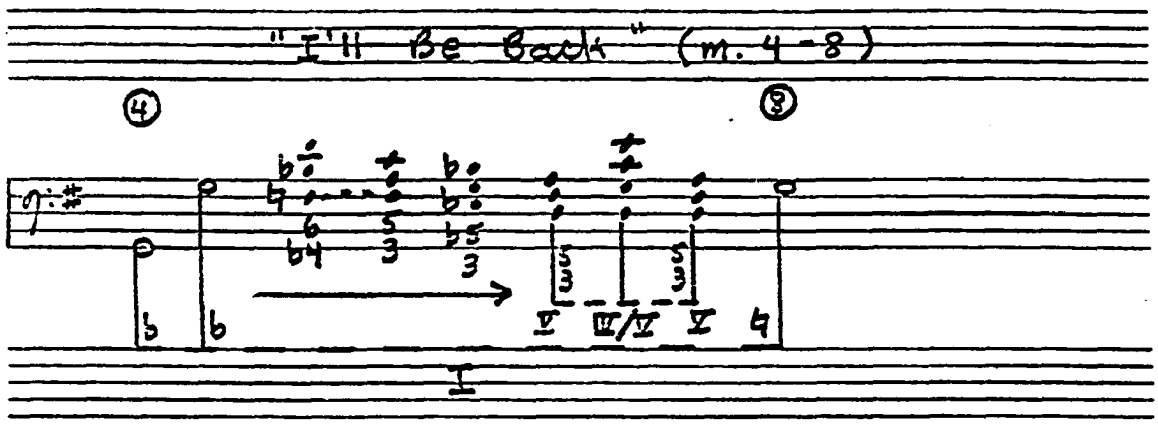

The last two Lennon/McCartney songs on the album, "She's A Woman" and "I Feel Fine," are tonally less complex than the examples above. "She's A Woman" is a 12-bar blues pattern (set to a 2/2 shuffle) which employs root-position triads and the b7 and b3 scale degrees associated with the blues idiom. The most interesting feature of the song is the fact that the 12-measure pattern is augmented to 24 measures. "I Feel Fine" employs a simple rock beat, a V^7 - IV^7 - I cadential pattern, and root-position progressions which use the b7 and b3 scale degrees (in I^7 and IV^7 chords respectively).

Beatles VI

1965 was a busy year for the Beatles. On February 11 Ringo was married;[1] between February and May their second film, "Help!", was shot and

[1]To Maureen Cox. John had married Cynthia Powell on August 23, 1962. The remaining two Beatles were, as yet, bachelors.

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recorded; in June, John published his second book, A Spaniard In The Works; in September, the group launched its third American tour capped by a spectacular concert at New York's Shea Stadium; in October, they were invested by Queen Elizabeth as Members of the Order of the British Empire at a ceremony in Buckingham Palace; and in December, they wound up the year with their final tour of England -- all this as the United States deposited 125,000 American troops in a deepening Vietnamese conflict and the Mariner IV space probe headed toward Mars.

1965 saw three new Beatle albums; Beatles VI, Help!, and Rubber Soul. Actually, the first was another re-packaging, this time of the December 4, 1964 Parlophone LP Beatles For Sale (PCS 3062). It was not, however, a literal duplication of the 1964 album. Of the 11 songs on Beatles VI, 5 were products of the new year. The contents are as follows:

Side 1
Medley
"Kansas City" (Jerry Leiber/Mike Stoller)
"Hey-Hey-Hey-Hey" (Richard Penniman)
"Eight Days A Week" (Lennon/McCartney)
"You Like Me Too Much" (George Harrison)
"Bad Boy" (Larry Williams)
"I Don't Want To Spoil The Party" (Lennon/McCartney)
"Words Of Love" (Buddy Holly)

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Side 2
"What You're Doing" (Lennon/McCartney)
"Yes It Is" (Lennon/McCartney)
"Dizzie Miss Lizzie" (Larry Williams)
"Tell Me What You See" (Lennon/McCartney)
"Every Little Thing" (Lennon/McCartney)[1]

"Eight Days A Week" was the biggest hit of the album, reaching the top of the Billboard charts on March 13, 1965 three months before the release of the LP.[2] Rhythmically, it is a jazz shuffle with strong accents on the weak beats.

---

[1]Once again, the continuing influence of 1950's rock-and-roll can be seen. Larry Williams's "Bad Boy" and "Dizzie Miss Lizzie" were rock-and-roll blues recorded by the New Orleans-born singer for Specialty Records in the mid '50's (see Nite, Rock On, pp. 656-7). Buddy Holly and "Little Richard" Penniman were, of course, two of the most successful 1950's rock-and-rollers (see Chapter III). The 5 songs recorded in 1965 mentioned above were "You Like Me Too Much," "Bad Boy," "Dizzie Miss Lizzie," "Tell Me What You See," and "Yes It Is." The latter was released before the album as part of a Parlophone single (R 5265) with "Ticket To Ride" on April 9, 1965. The album Beatle VI (Capitol ST 2358) did not make its appearance until June 14, 1965.

[2]Castelman and Podrazik, All Together Now, p. 348. The album reached the #1 position on July 10, 1965 and remained there for six weeks (All Together Now, p. 358). Roxon (Rock Encyclopedia, p. 555) quotes the Cashbox album chart which lists Beatles VI as the #24 LP of the year. It is interesting to note that except for 1964 when Meet The Beatles was the #1 album, every other #1 LP from 1960 to 1967 was either a Broadway musical or Hollywood film (Rock Encyclopedia, pp. 549-59). The Sound Of Music, Camelot, West Side Story (film soundtrack), Mary Poppins, My Fair Lady (film soundtrack), Fiddler On The Roof, and Dr. Zhivago (film soundtrack) were all able to outsell the rock albums. There were not many rock groups, in fact, which could consistently compete with the kitsch world (and the Beatles were one of them). It is important to bear this in mind, not only for a proper perspective of the Beatles, but of the entire rock culture as well. Rock was by no means the only thing on the pop market, and if the youth of the world supported it strongly, it was not more strongly than the older generation's support for kitsch.

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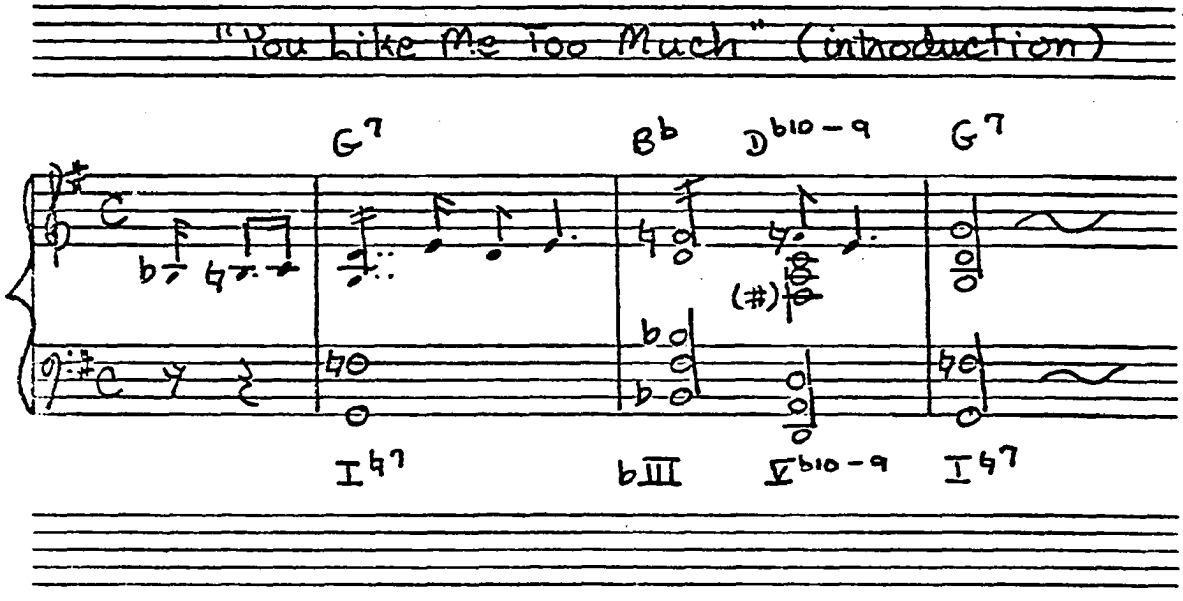
Chordally, it employs root-position progressions which avoid the tonic-dominant relationship, replacing it with motions that include neighboring and embellishing sonorities. For example, a I - NII^{7}#3 - Emb.IV - I progression (Bb - C^{7} - Eb - Bb) is used in the opening measures. The only V in the entire song occurs at the end of the "bridge."[1]

"You Like Me Too Much" is also a jazz shuffle which uses root-position progressions. Unlike "Eight Days A Week," however, it employs the I - V relationship freely, often with a b10 or added 9 in the V. One can see this in the 4-measure introduction (see illustration).[2]



[1]The term "bridge" is universally used in popular musical analysis. It refers to the "B section" of the conventional AABA 32-measure pop song form.

[2]Curiously enough, the introduction (also used as a coda) is not printed in either the Warner Bros. or Regency editions. It is scored for piano and played with a tremolo figure characteristic of the early blues and boogie-woogie years.

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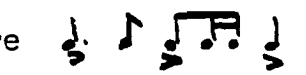
The last Beatle original on side 1, "I Don't Want To Spoil The Party," is also a jazz shuffle. It uses a figure in the opening section and a 6-measure phrase structure (divided 2 + 4) in the bridge. Harmonically it is simple, confining itself to root-position chords and sonorities no more complex than a V^7 of VI. In instrumentation, vocal inflection, lyrical content and rhythm, it appears heavily influenced by American C&W traditions.

Side 2 begins with a driving rock beat in "What You're Doing." Here a normal eighth note pattern is joined by the strongly accented figure  . Chordally, the most frequently used progressions are a I - IV^9 - I (F - $B\flat^9$ - F) embellishing motion in the opening measures, and an embellishing prolongation of VI (Dm^7 - Bb - Dm^7) in the bridge.

The next song, "Yes It Is," is the most complex of the album. Its rhythm is a 12/8 meter with constant compound divisions which are "overlayed" by a figure on the cymbal. It is this "overlay" which keeps the feeling one of compound duple rock-and-roll rather than the 3/8 jazz waltz felt in "Baby's In Black" (see Beatles '65). The tonal motion of "Yes It Is" employs a wide harmonic vocabulary, including bVII neighbors, motions in fifths, and chords with consonant 9ths, 4ths, 6ths, and 7th (see Ex. 39 and graph below).

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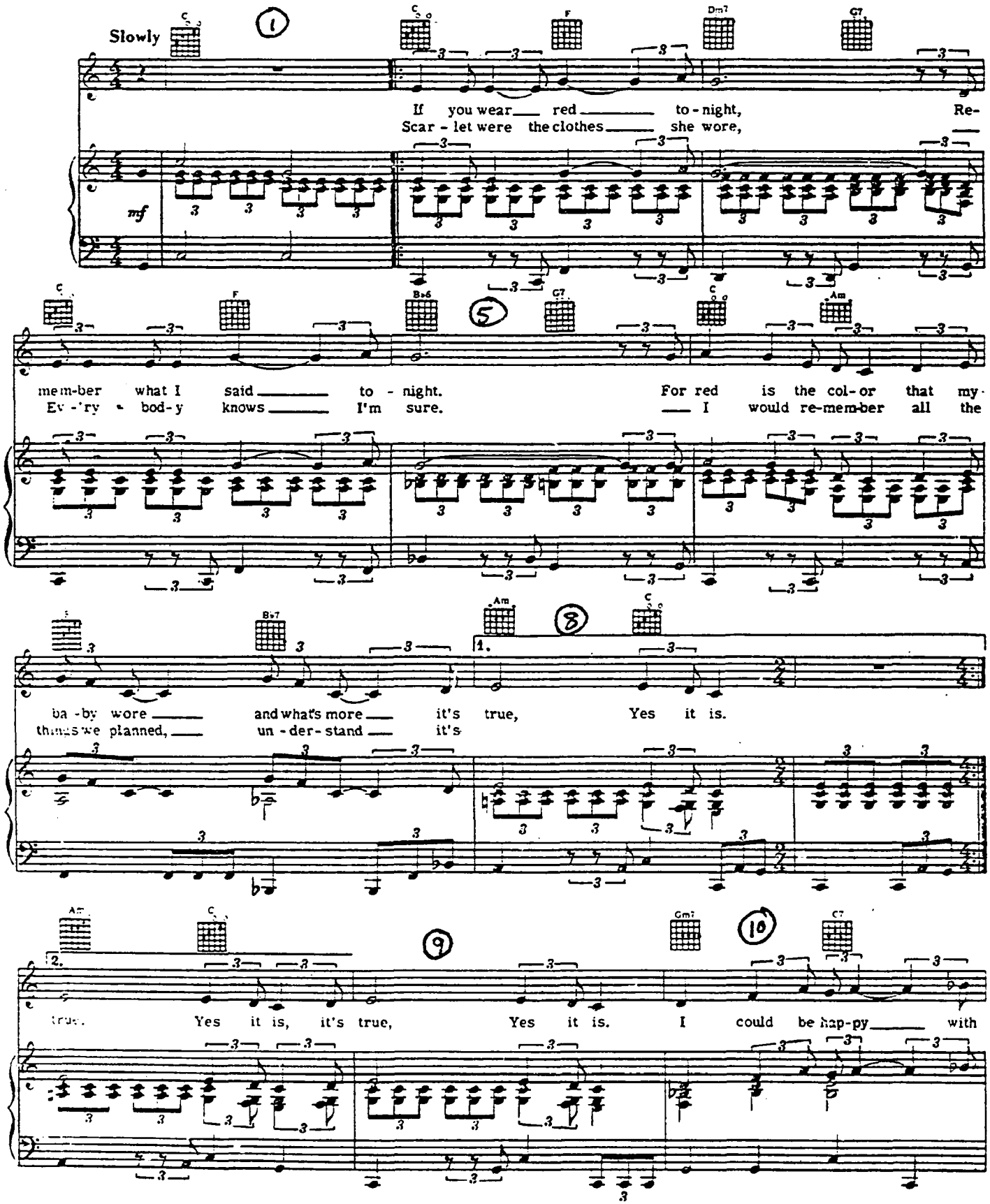
Ex. 39. Lennon/McCartney, "Yes It Is"
(Warner Bros. ed., pp. 204-5).



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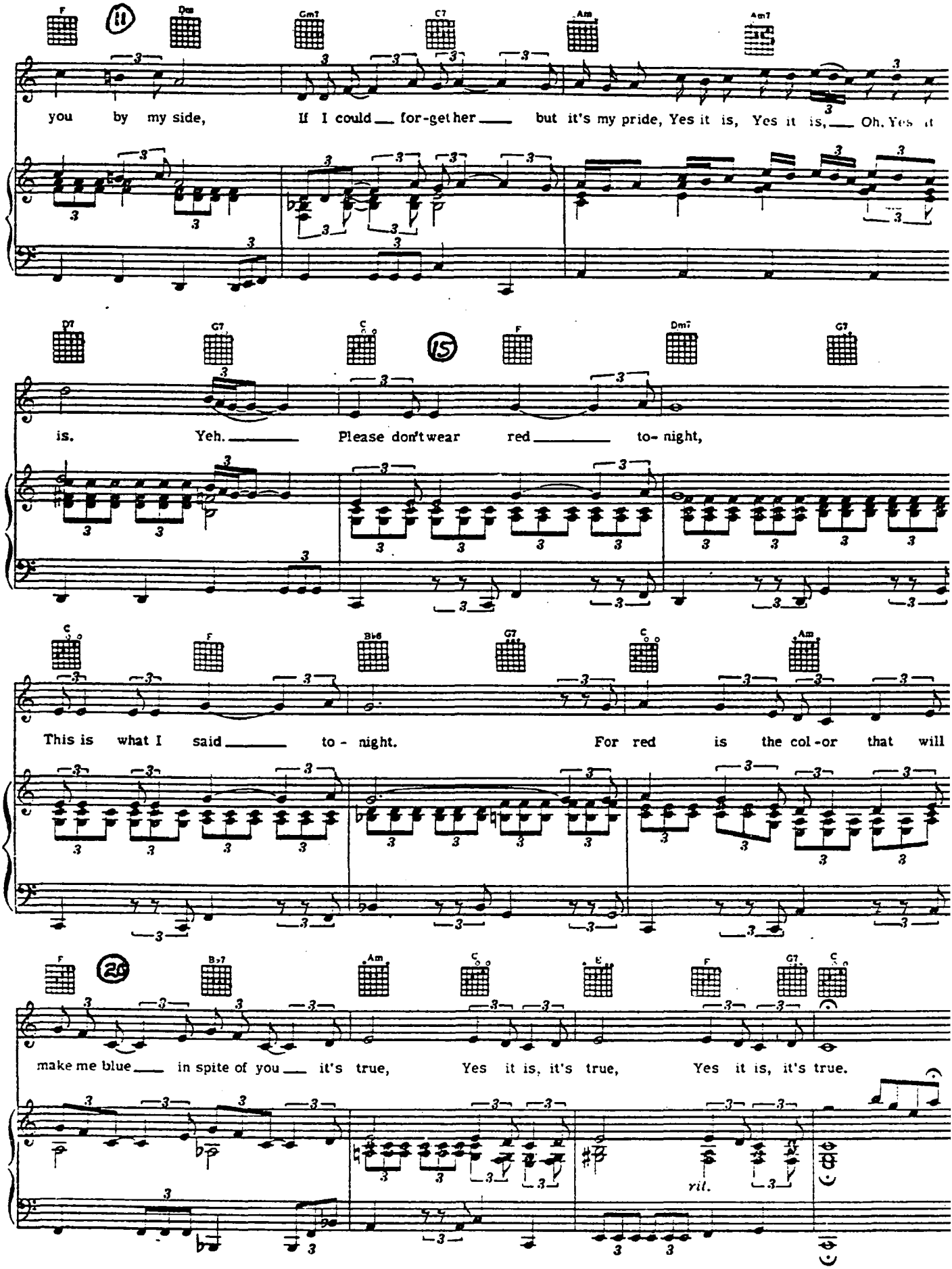
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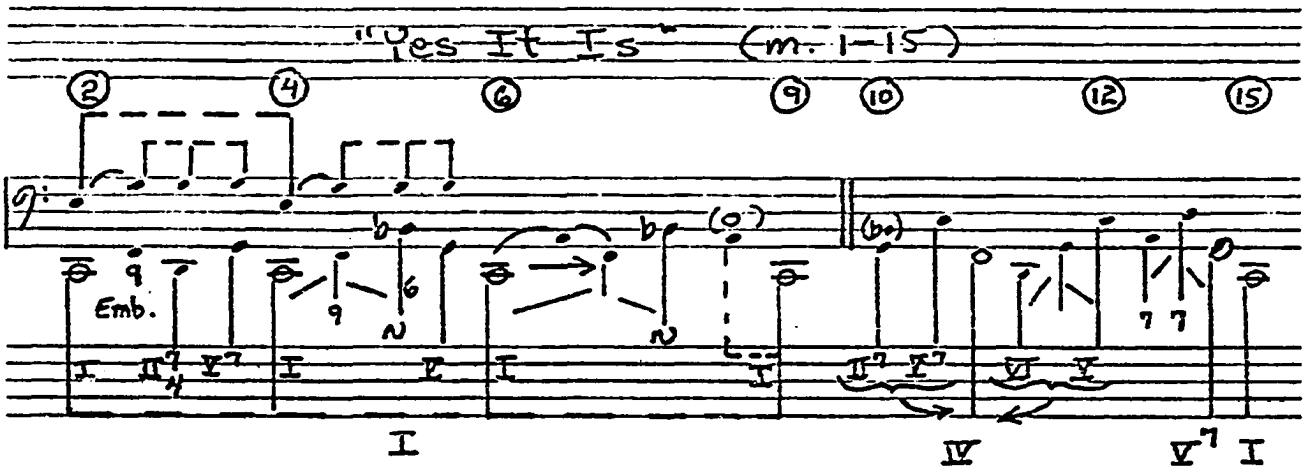

It is interesting to note that the bridge of "Yes It Is" contains a sustained movement away from I so that an overall I - IV - V - I background structure is strongly felt. In itself this is not unusual, but in relation to other early bridge sections which use IV and V as sonorities within foreground prolongations of I, it represents something of a departure. In this regard one may compare the graph of "Yes It Is" with those of "If I Fell" and "It Won't Be Long" (discussed above).

"Tell Me What You See" returns to a simpler brand of rhythm and tonal motion. It uses a duple rock figure accented on the weak beats by a tambourine and simple root-position chords which get no more outlandish than a V^9 of IV.

By comparison, "Every Little Thing" offers a few more features of interest. Although it is in a duple rock rhythm, its phrase structure and formal design

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combine to create a sense of rhythmic irregularity. Instead of the usual 32-bar AABA form, it is in a repeating binary form with phrases varying from 4 to 6 measures in length. The overall design is as follows: A (6 + 6) B (4 + 4) A_1 (6 + 6) B (4 + 4) A_2 (6 - all instrumental) B (4 + 4) coda. Tonally it contains bVII neighbor (Eb - Db - Eb) and embellishing IV (Eb - Ab - Eb) chords in relatively simple root-position progressions.

Help!

From February to May of 1965 the Beatles were once again embroiled in the world of the motion picture. Their director, for the second time, was Richard Lester, and for the second time the style of their film was glib humor and an almost improvisatory plot. However, between the nonsensical lines and seemingly trivial antics, writers Marc Behm and Charles Wood had planted a kind of whimsical satire perfectly matched to the Beatles' own humor. It did not escape the critics who once more greeted the effort with praise. Help! had its world premiere in London on July 29, 1965 and its American premiere in New York three weeks later.[1] The LP from the film was released by Parlophone (PCS 3071) on August 6, 1965. Its contents are listed below.

Side 1
"Help" (Lennon/McCartney)
"The Night Before" (Lennon/McCartney)
"You've Got To Hide Your Love Away" (Lennon/McCartney)
"I Need You" (George Harrison)
"Another Girl" (Lennon/McCartney)
"You're Gonna Lose That Girl" (Lennon/McCartney)
"Ticket To Ride" (Lennon/McCartney)

[1]Castleman and Podrazik, All Together Now, p. 317.

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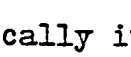
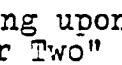
Side 2
"Act Naturally" (Johnny Russell/Vonnie Morrison)
"It's Only Love" (Lennon/McCartney)
"You Like Me Too Much" (George Harrison)
"Tell Me What You See" (Lennon/McCartney)
"I've Just Seen A Face" (Lennon/McCartney)
"Yesterday" (Lennon/McCartney)
"Dizzy Miss Lizzy" (Larry Williams)[1]

The song "Help" represents a mixture of pop genres. Rhythmically it combines rock figures ( enhanced by "drum breaks"[2]) with shuffle patterns () played on high-hat and tambourine. The design of "Help" is an AB form with each section being 16 measures long. In the third repeat of the A section, the rhythmic pattern changes to "stop time."[3] The mixture of rock, jazz, and stop time rhythms is paralleled in the tonal workings of the song. Measures 1 - 15 employ the mixolydian mode with embellishing motions and bVII triads. Then in measures 15 - 30 the mode gives way to the key of G major and the consequent use of the tonic-dominant relationship (see Ex. 40 and graph below).

---

[1] "Ticket To Ride" had originally been recorded as a single with "Yes It Is" on April 9, 1965 (Parlophone R 5265). "You Like Me Too Much," "Tell Me What You See," and "Dizzy Miss Lizzy" were repeats from the Beatles VI album. "Act Naturally" was a C&W tune originally sung by country star Buck Owens. It shows the continuing influence of American 1950's pop music.

[2] "Drum break" is a universally used term in pop drumming. It refers to a percussion solo (usually at the end of a phrase) designed to fill in a gap in the vocal part and "break" a continuing pattern with some rhythmic variety.

[3] "Stop time" is another term universal to pop musicians. It refers to a passage in which a clearly articulated rhythmic pattern ceases ("stops") in the percussion. The pulse continues as does the melody, but the drum (and perhaps other instruments as well) plays only a downbeat or syncopation here and there. The technique originated from the "soft shoe" and "tap" dance where the volume of the band prevented one from hearing the rhythms being created by the dancer's feet. By punctuating the dance with an occasional note, the band was able to maintain a harmonic and rhythmic flow and still avoid intruding upon the dancer's "territory." The pop standard "Tea For Two" (articulated  in the melody) is an often-used example of stop time.

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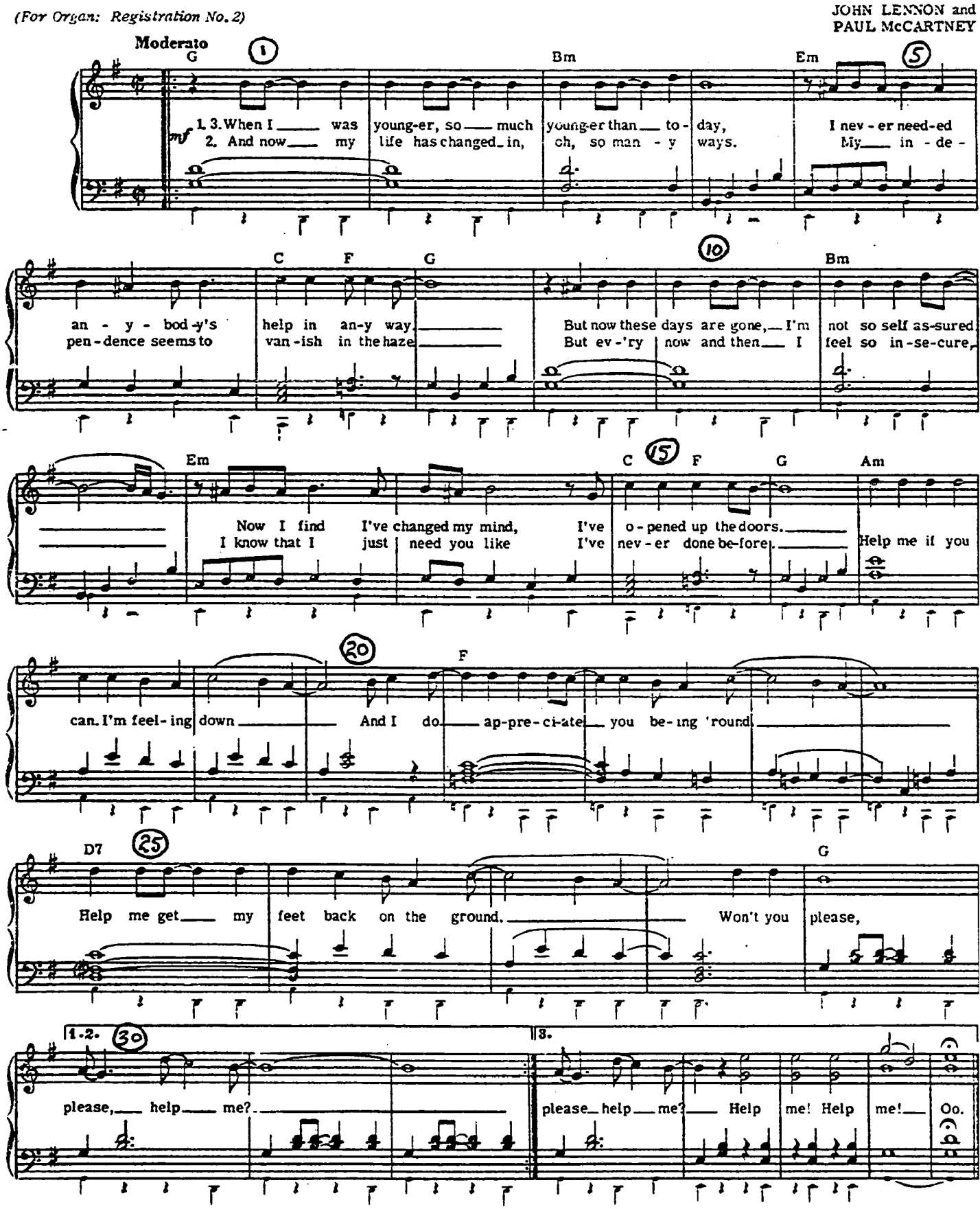
Ex. 40. Lennon/McCartney, "Help"
(Regency ed., p. 74).

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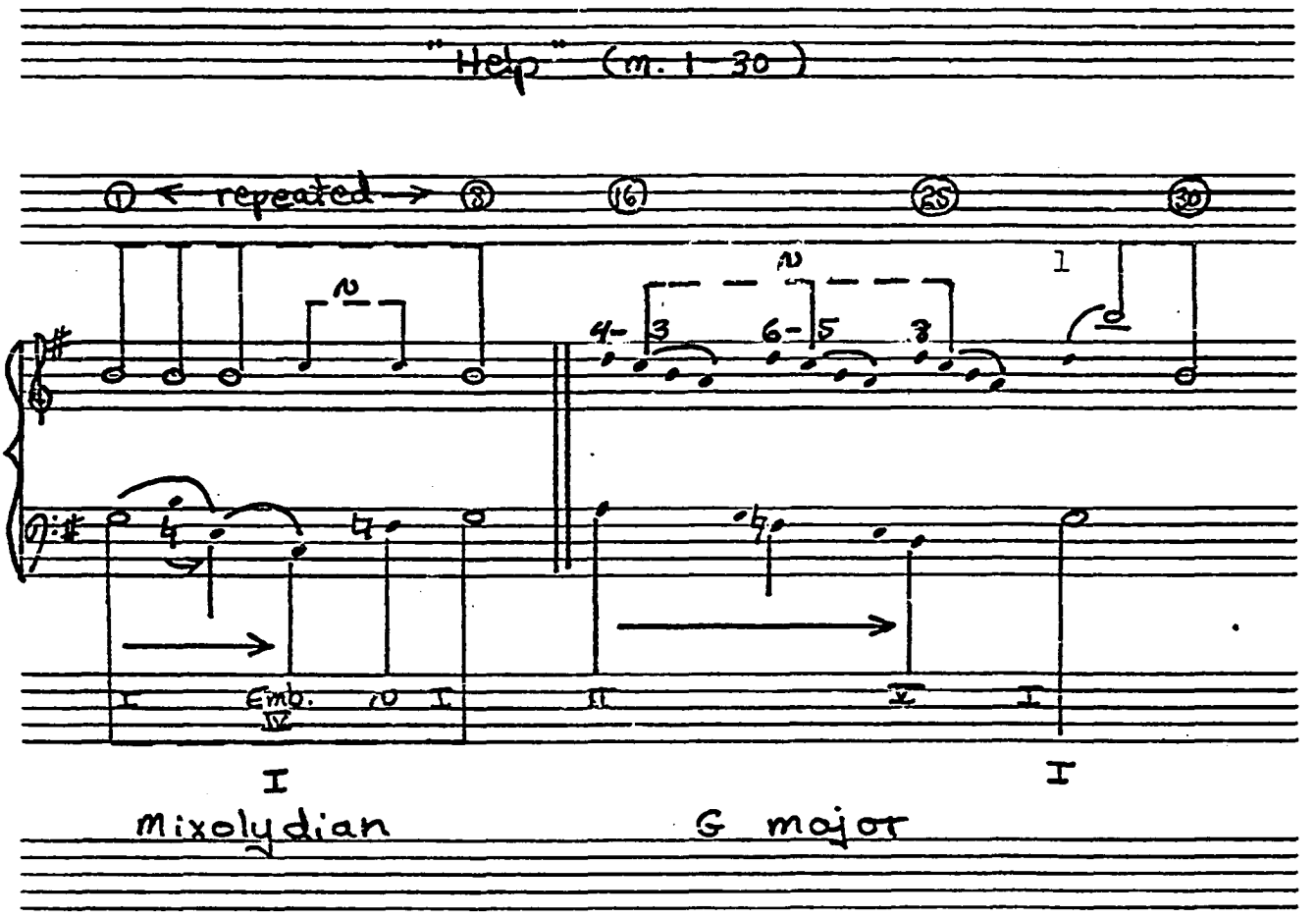

"The Night Before" utilizes the mode-key mixture as well, though not to the same extent as "Help." There are bVII neighbors, IVb3 embellishing chords, and secondary dominants (see Ex. 41 and graph below), but the primary tonal motions are key-centered and diatonic. Rhythmically, the song is an unchanging duple rock composition.

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[1]The Regency edition is incorrect. The B in m. 29 is notated an octave below pitch.

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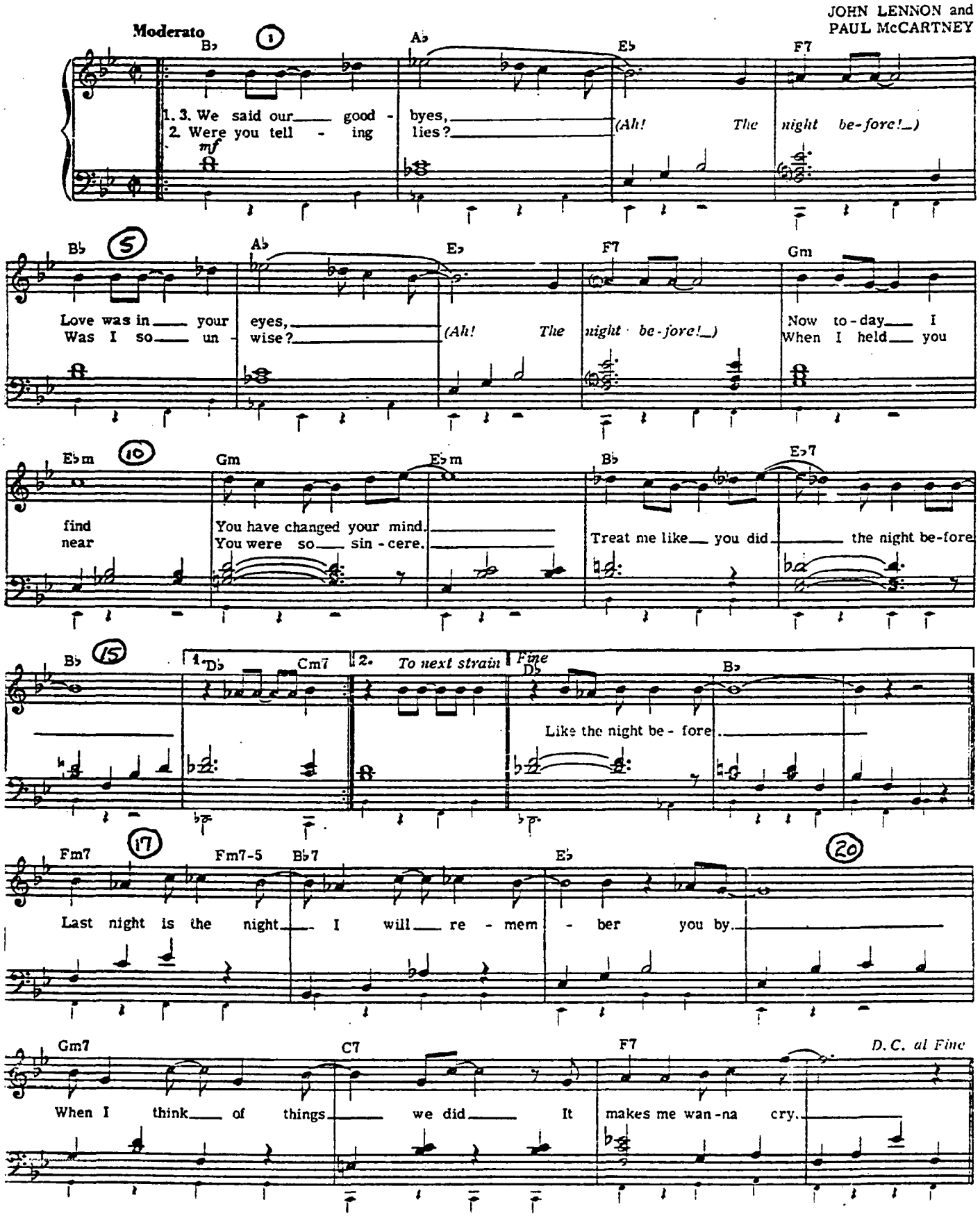
Ex. 41. Lennon/McCartney, "The Night Before" (Regency ed., p. 133).

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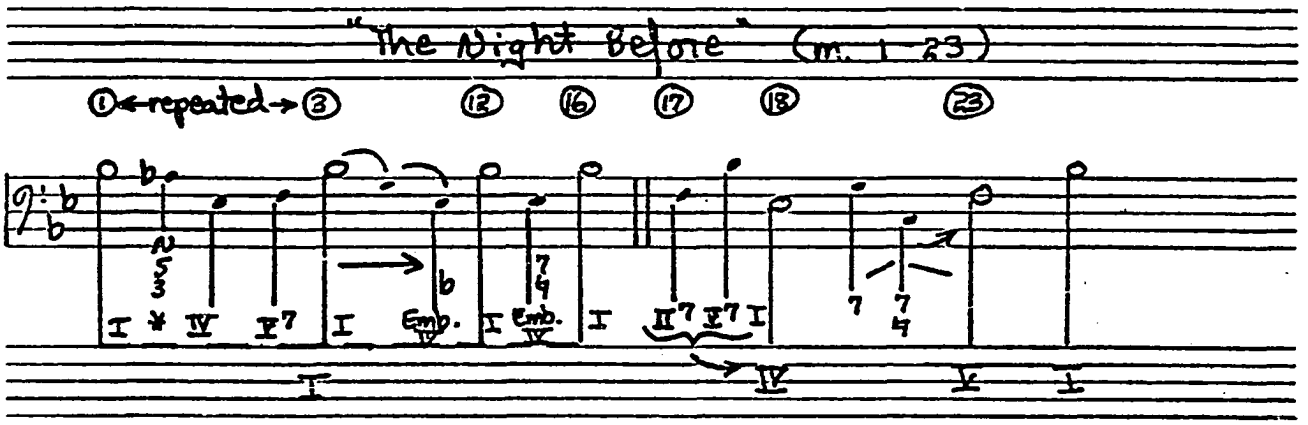

* alternate reading : IV of IV

In "You've Got To Hide Your Love Away," the bVII neighbor is once again employed, but generally, the chord progressions are root-position, diatonic, and rather simple. Rhythmically, the piece is in 12/8 time, but it is a 12/8 with implications of 3/4 similar to those of "Baby's In Black." At one point the 12/8 is replaced by a measure of 6/8, as if two beats (or two measures, if one feels the ♩. as a measure of simple triple meter) were either added to a 4-measure phrase or subtracted from a 5-measure one. This "aberration" gives the appearance of a metric change when actually none occurs.

The next song, "I Need You," is characteristic of many of the early Beatle works thus far encountered. It contains a duple rock pulse which does not vary and tonal relationships which avoid the dominant until the end of the bridge (see Ex. 42 and graph below).

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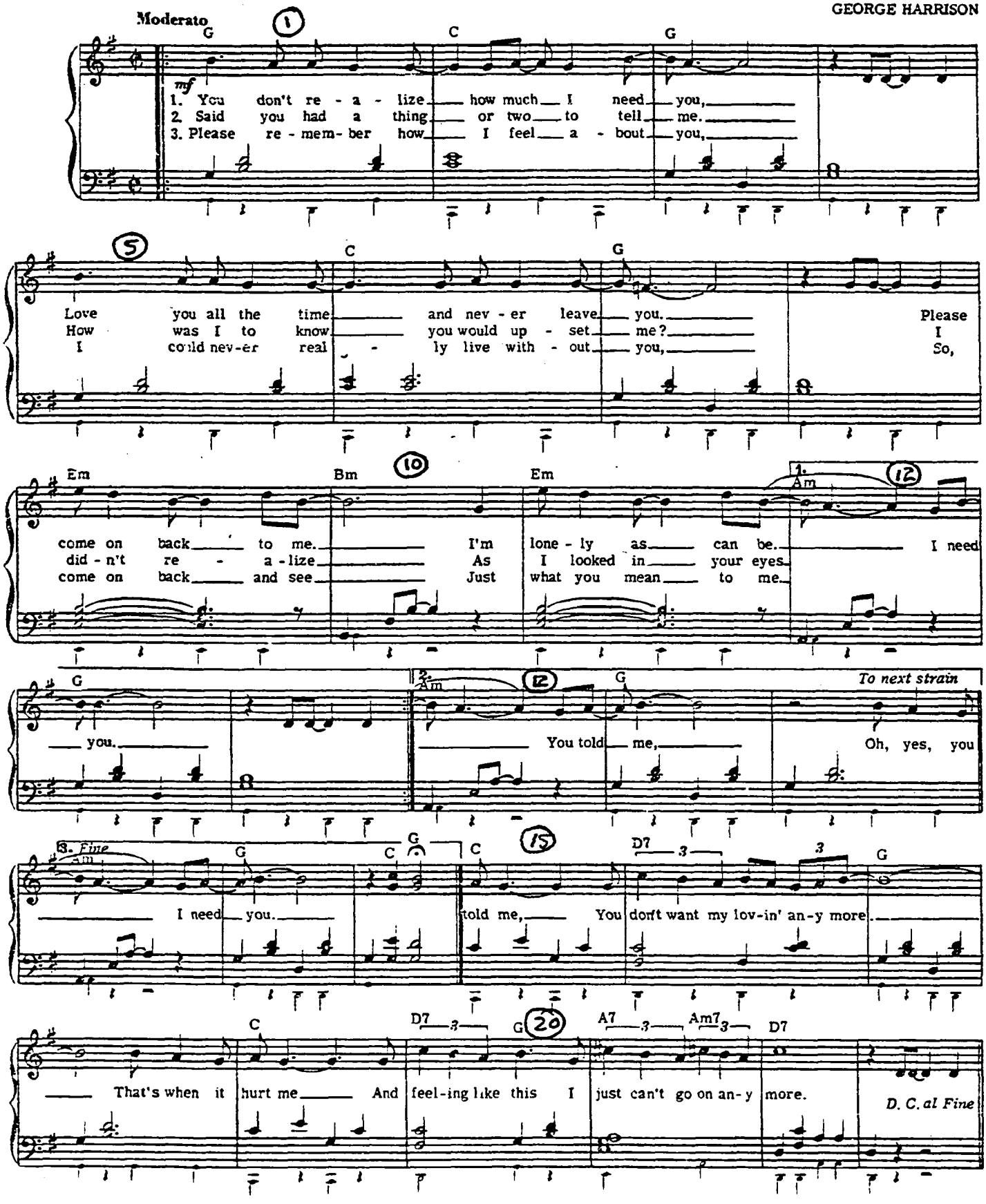
Ex. 42. George Harrison, "I Need You" (Regency ed., p. 87).

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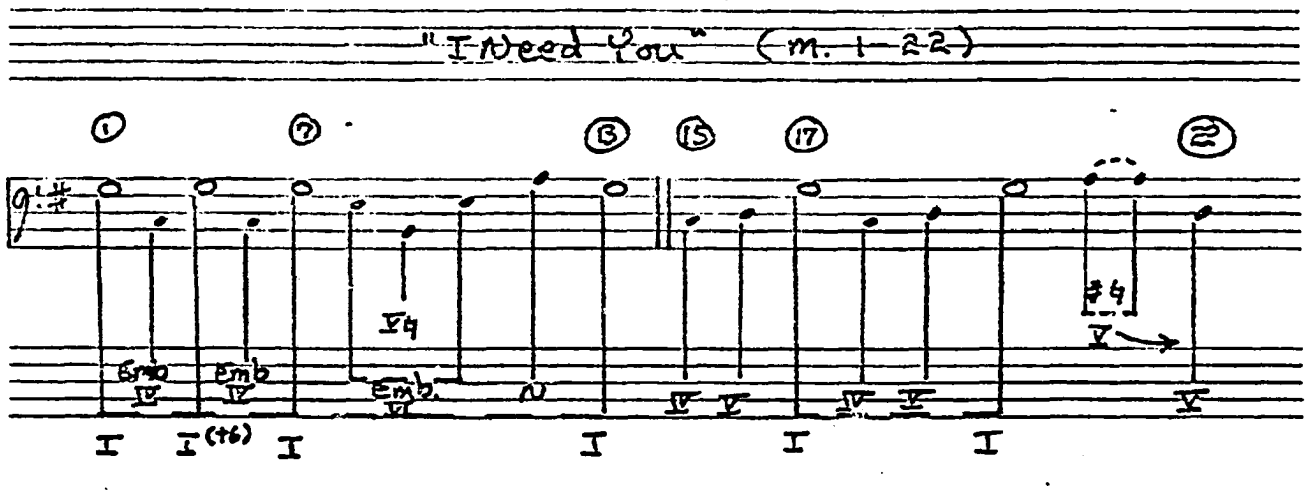

In "Another Girl" Lennon and McCartney use a jazz shuffle (♩ ♪♪ ♩ ♪♪) drum pattern and root-position chords which because of the b7 and b3 of the blues scale show evidence of modal mixture. Again, the dominant is avoided until the end of the A section. Further evidence of mixture occurs in the bridge which prolongs a bIII (Ab in the key of F major) before moving on to the V (C) of a background I - bIII - V - I structure.

It is difficult to pinpoint the scale from which "You're Gonna Lose That Girl" is constructed. The tonic is C, but there are E major triads, prolongations of Eb major, and a structural Db major chord, all of which suggest mode mixture. The graph of m. 5-25 below offers one view of the tonal motion of the piece. Rhythmically, it is comparatively innocent, utilizing a duple rock eighth-note pattern spiced somewhat by a sixteenth-note figure on the bass drum.

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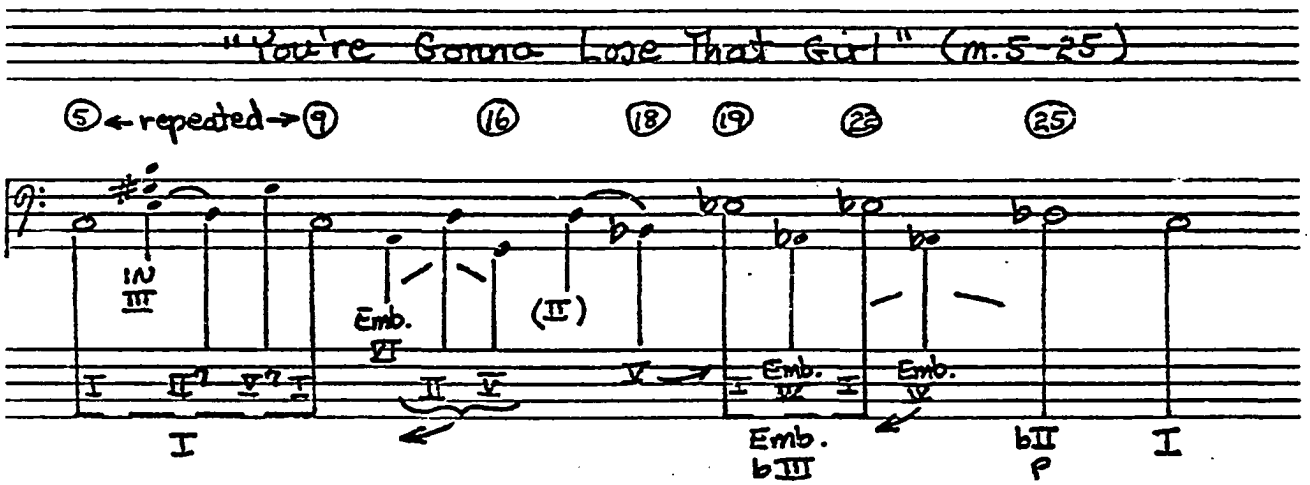
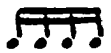


"Ticket To Ride" contains a duple rock pattern of eighth notes punctuated by stresses on weak beats 2 and 4 and by a  shake on the tambourine. Its b7 and b3 scale degrees yield I^{b7}, IV^{b7}, and bVII neighbor chords.

Side 2 begins with "It's Only Love," a duple rock song with an interesting I - IV - V - I prolongation in the opening measures (see graph below). Here there is a passing six-four chord, a bVII neighbor chord, and a dominant prolonged by alterations of the triad.

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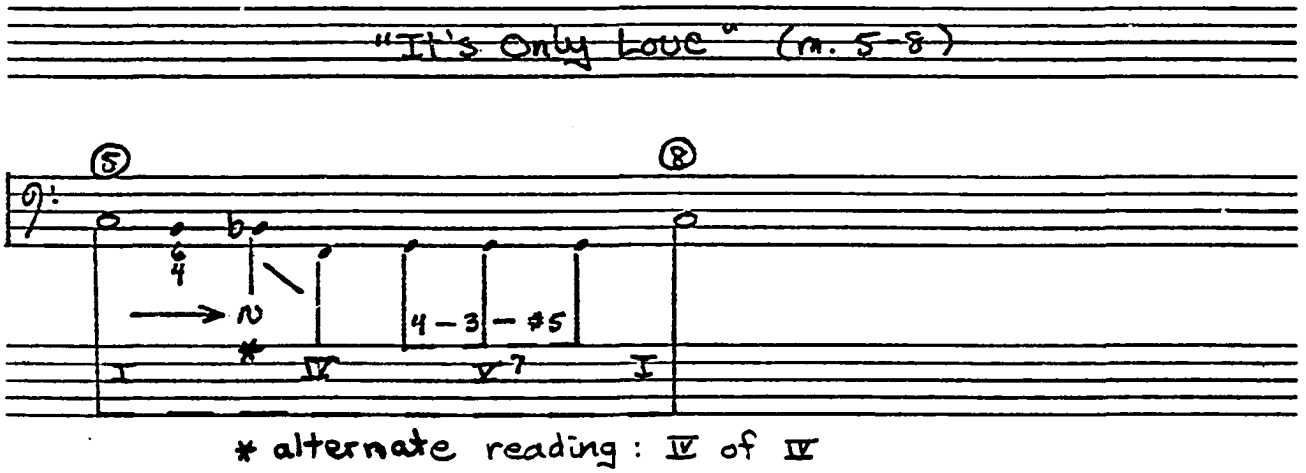

"I've Just Seen A Face" uses root-position diatonic progressions, once again saving V for the end of the A section. Rhythmically, it is not as simple. The meter signature is 2/2, and in the opening introduction, each 𝅗𝅥 is broken into 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 pulse divisions. At the start of the verse there is a sudden change to a ♩ ♪ ♩ ♪ jazz shuffle, making it appear that either the tempo or the meter has been altered, when in fact it has not. To this is added an irregular phrase structure (4 + 5 + 3 measures) and a text which overlaps the bar line so that new lines begin on weak beats of the next measure.

The last song of Help! represents a departure from all of the songs recorded to this point. It does so both instrumentally and tonally (see Ex. 43 and graph below).

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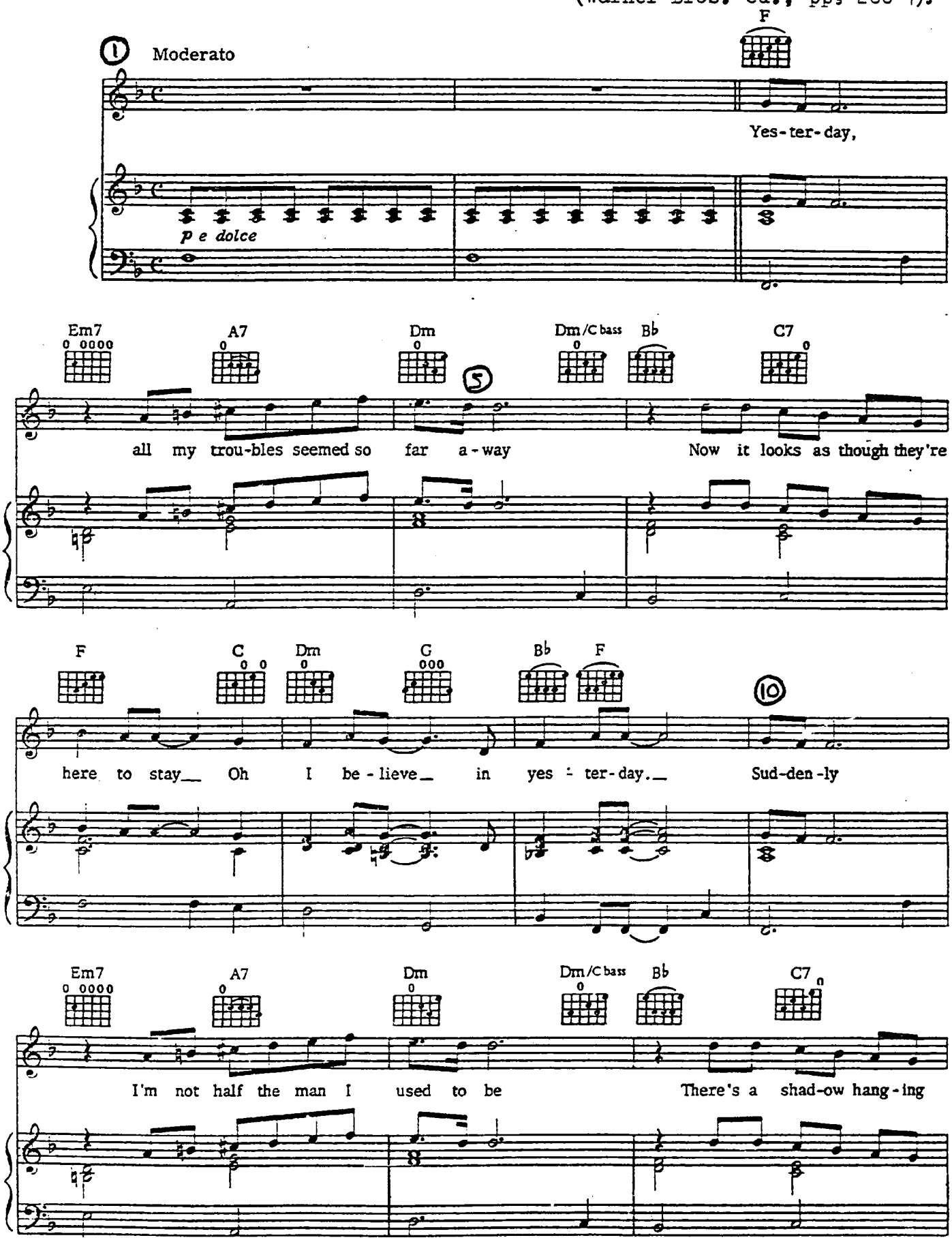
Ex. 43. Lennon/McCartney, "Yesterday" (Warner Bros. ed., pp. 206-7).

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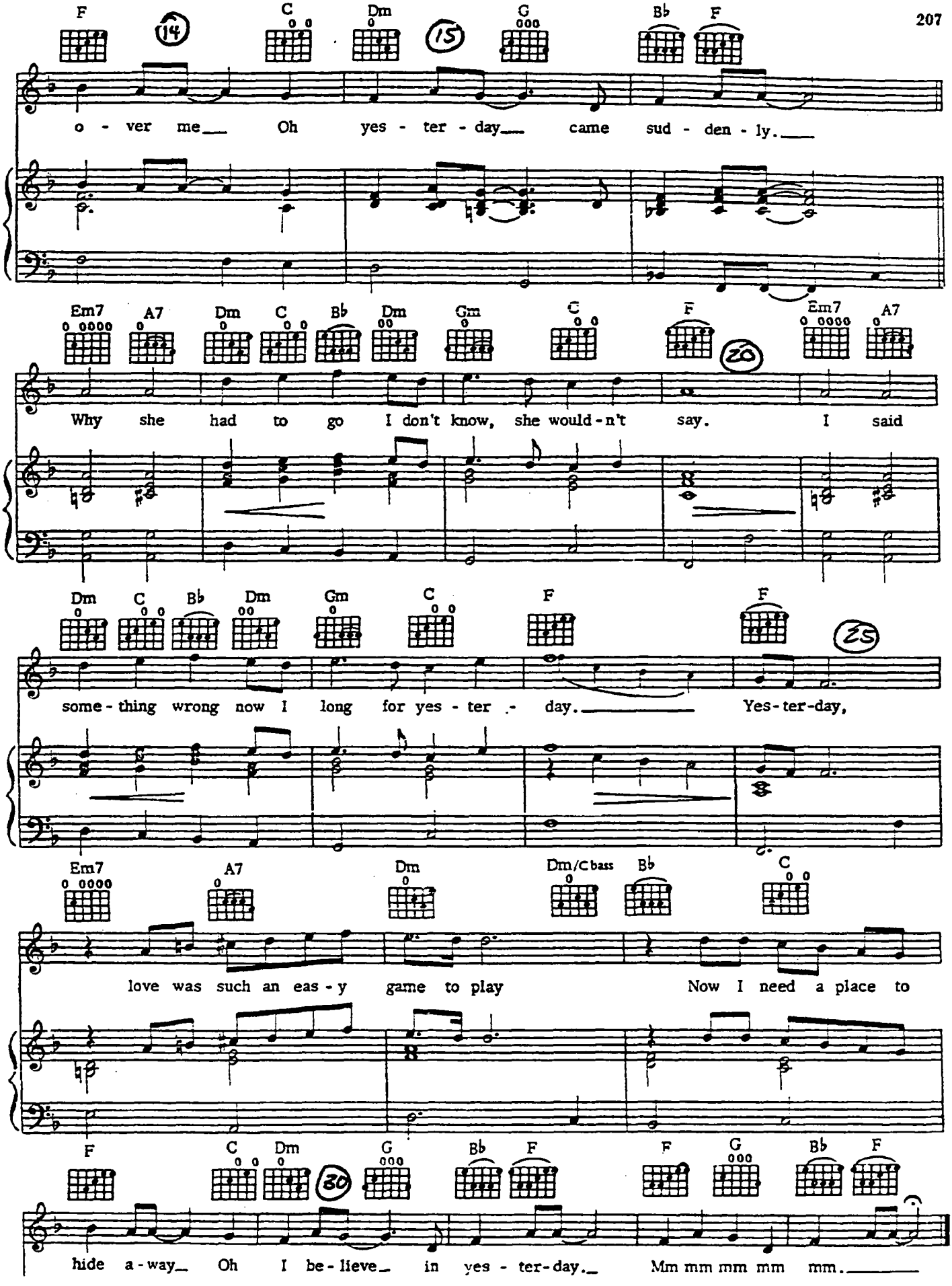
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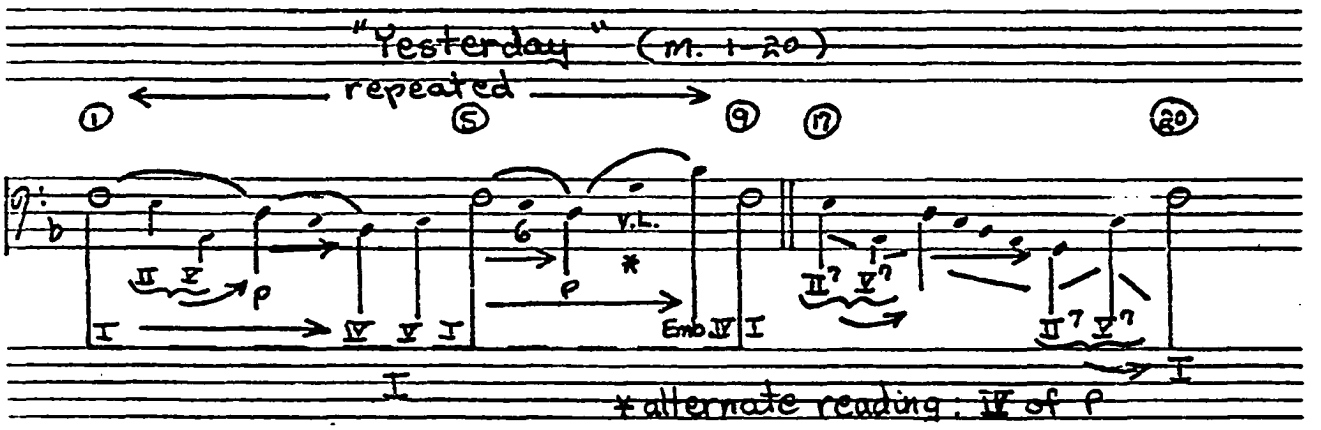

"Yesterday" is scored by George Martin for voice, guitar and string quartet. The smooth 'cello line and inner voice counterpoint of the viola and violin combine to produce a more flowing tonal motion than has heretofore been seen. The harmony includes sudden modulations (m. 4 - 5), chord inversions (m. 7) and stepwise bass motions (m. 18) rather than the root-position, leaping lines more common to the Beatles' early works. The tonal coherence and instrumentation of "Yesterday" are inescapably wed. This is the first (but by no means the last) composition in which George Martin really ranks with Lennon and McCartney as co-composer. It is also the first (but not the last) Beatle work which can not comfortably be placed in the category of "popular" music. There is no percussion part and no logical way of describing the rhythm as rock or jazz. It is simply a 4/4 meter with ♪♫ pulse divisions in the guitar and two opening seven-measure phrases. If anything, "Yesterday" is an art song, and it served as a harbinger of things to come.

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Rubber Soul

Rubber Soul (PCS 3075) was the last Beatle LP of 1965. It was released by Parlophone on December 5, and on January 8, 1966 it reached the top of the Billboard charts.[1] The album contained 14 songs (listed below), all by the Beatles.

Side 1
"Drive My Car" (Lennon/McCartney)
"Norwegian Wood" (Lennon/McCartney)
"You Won't See Me" (Lennon/McCartney)
"Nowhere Man" (Lennon/McCartney)
"Think For Yourself" (George Harrison)
"The Word" (Lennon/McCartney)
"Michelle" (Lennon/McCartney)

Side 2
"What Goes On" (Richard Starkey)
"Girl" (Lennon/McCartney)
"I'm Looking Through You" (Lennon/McCartney)
"In My Life" (Lennon/McCartney)
"Wait" (Lennon/McCartney)
"If I Needed Someone" (George Harrison)
"Run For Your Life" (Lennon/McCartney)

"Drive My Car" is both rhythmically and chordally complex, and neither the Warner Brothers nor the Regency edition accurately represents it. The example below (Warner Bros., pp. 156-7) may be compared to the hand-written transcription for differences,[2] the most notable

---

[1]Castleman and Podrazik, All Together Now, p. 358.

[2]The transcription is a piano reduction in which the introduction (4 measures long in the printed edition) is written as a 3-measure phrase. Following the introduction, the measures are numbered so that the author's transcription may be easily compared with the printed edition. M. 1-6 and m. 18-20 of the transcription reproduce all of the recorded melody, rhythm and harmony. The remaining measures simply give the harmonic content of the music.

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of which is the key. While the Warner Brothers edition correctly begins on the note D, it treats the piece as if the key were C major. The author believes that the key should be G major, with chords containing consonant sevenths and fourths.[1] Similarly, the printed edition neglects to show the proper meter and rhythm of the opening introduction which, in the author's view, is far more complex than a simple duple setting. It is only after the introduction that a duple rock rhythm is established.[2]

---

[1]The chords in m. 9 and m. 11 may also be viewed as sonorities built in 4ths rather than triadic sonorities constructed in 3rds. (M. 11, for example, contains the chord tones D - G - C - F♮ - Bb.)

[2]The author's transcription was done by recording the album on a variable speed tape deck at 7½ i.p.s. and then successively reducing the speed to 3 3/4 i.p.s. and 1 7/8 i.p.s. so that accurate dictation might be attained. This technique was employed throughout the album in places where the record seemed substantially at odds with the printed editions.

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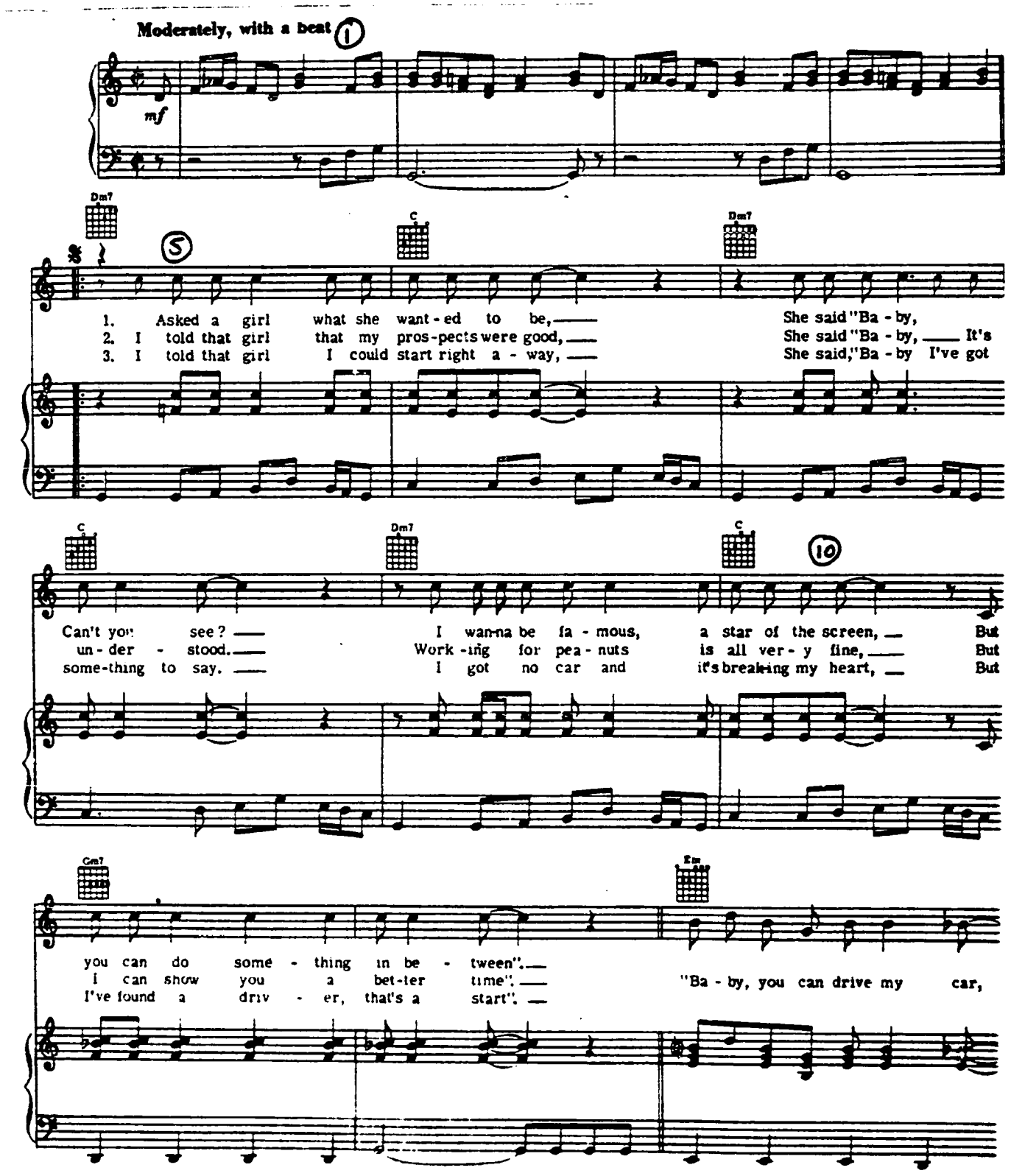
Ex. 44. Lennon/McCartney, "Drive My Car" (Warner Bros. ed., pp. 156-7).

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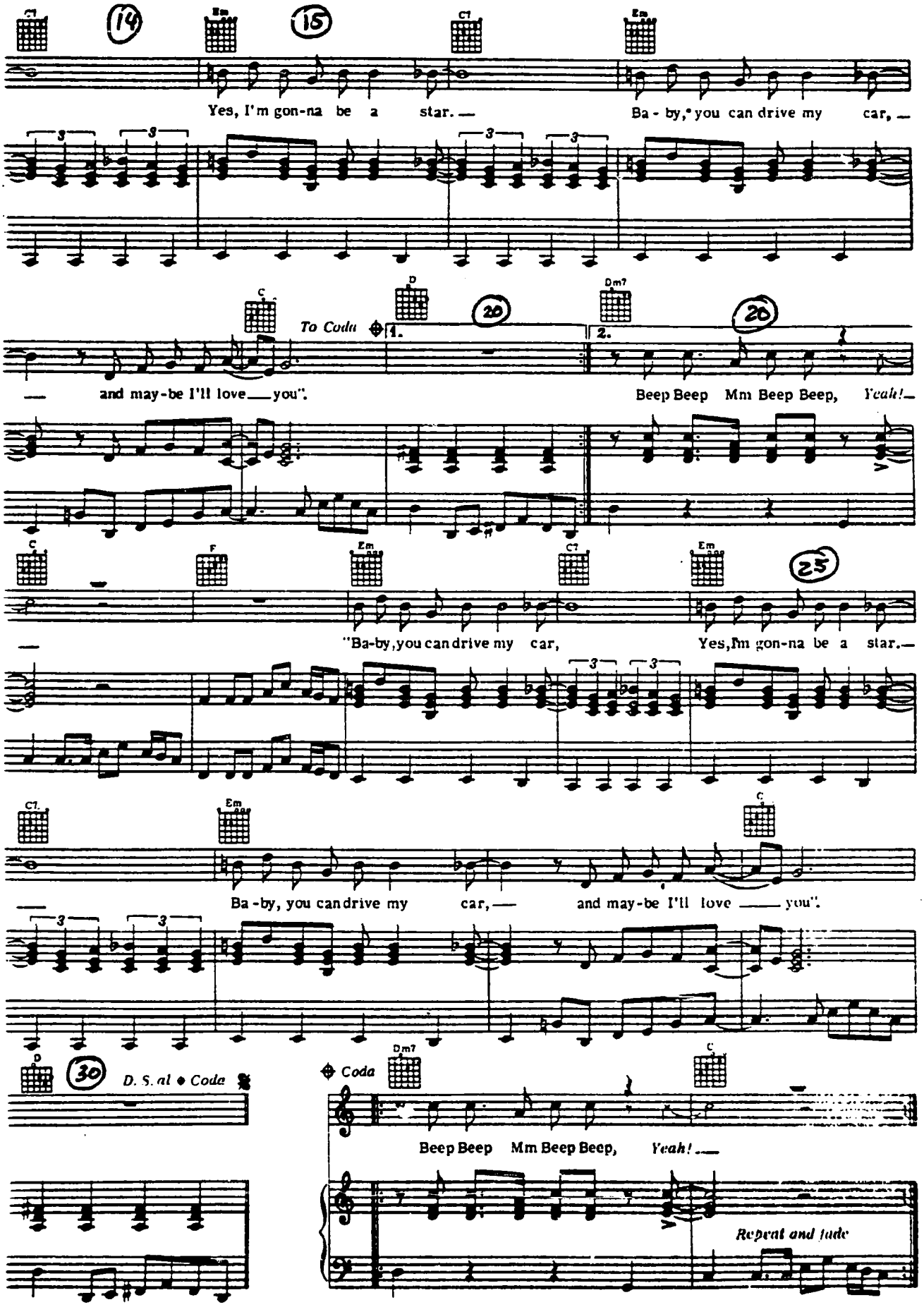
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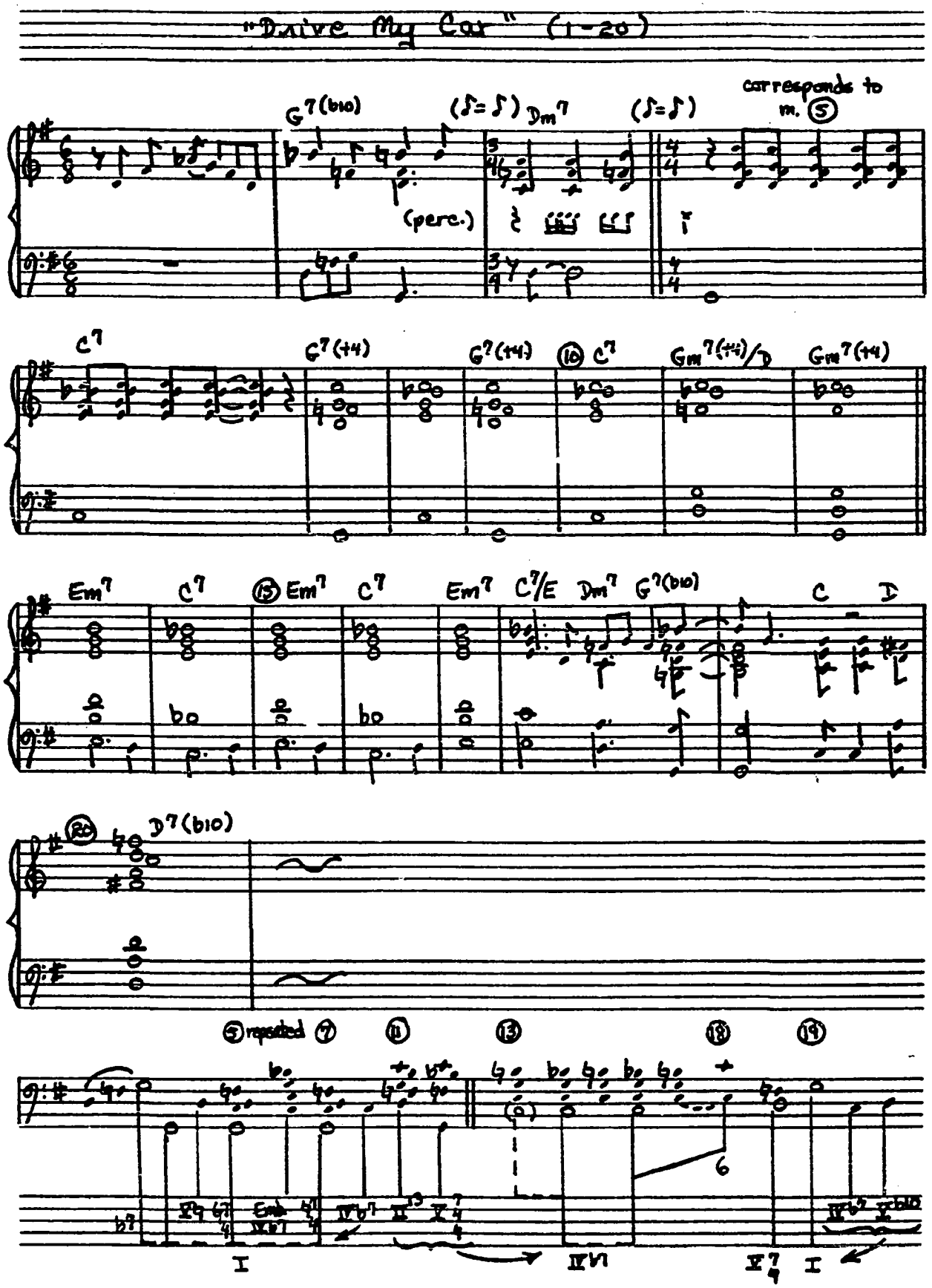
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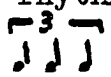
"Norwegian Wood," like "Yesterday," can not conveniently be placed in either a rock or jazz category. It is in 3/4 time and contains no percussion part. Harmonically, it fuses the mixolydian mode (A section) with the key of G minor (bridge). Its chords are diatonic and root-position.

Both "You Won't See Me" and "Nowhere Man" contain duple rock meters, root-position chords, subdominants which change from major to minor, and contrapuntal as well as harmonic prolongations. The most complex tonal motion of either song is a I - II#3 neighbor - Emb.IV - I (C - D^7 - F - C) progression at the opening of "You Won't See Me." But perhaps the most significant aspect of these works is in the area of text, for in "Nowhere Man" the Beatles abandon the traditional pop subject of love and romance in favor of more profound social commentary. This is hardly unique in popular music. The great folk revivals of the early fifties and sixties had brought many songs of social significance into the popular mainstream. But the movement of the Beatles in this direction is further evidence that they were changing as people and thus as artists. Greater harmonic and rhythmic complexity, more daring instrumentation, and a more sophisticated lyrical content all seemed to be going hand-in-hand.

The rhythm of "Think For Yourself" is duple rock with occasional  figures in the guitars. However the stresses of the text do not always coincide with the musical stresses, and rhythmic irregularities result. In the word "rectify," for example, it is the last unstressed syllable which is placed on the downbeat (see Ex. 45, m. 10-11).

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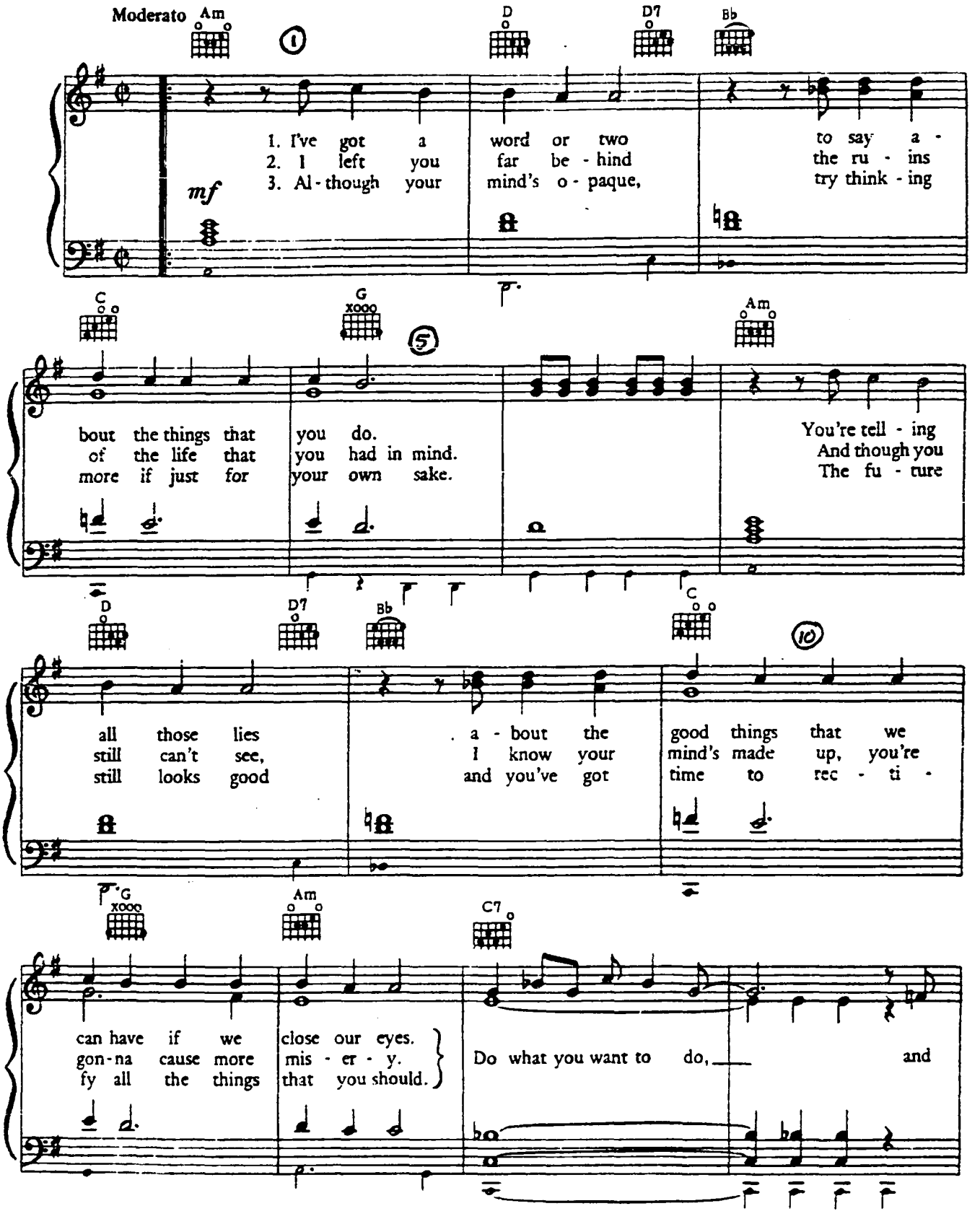
Ex. 45. Lennon/McCartney, "Think For Yourself" (Warner Bros. ed., pp. 194-5).



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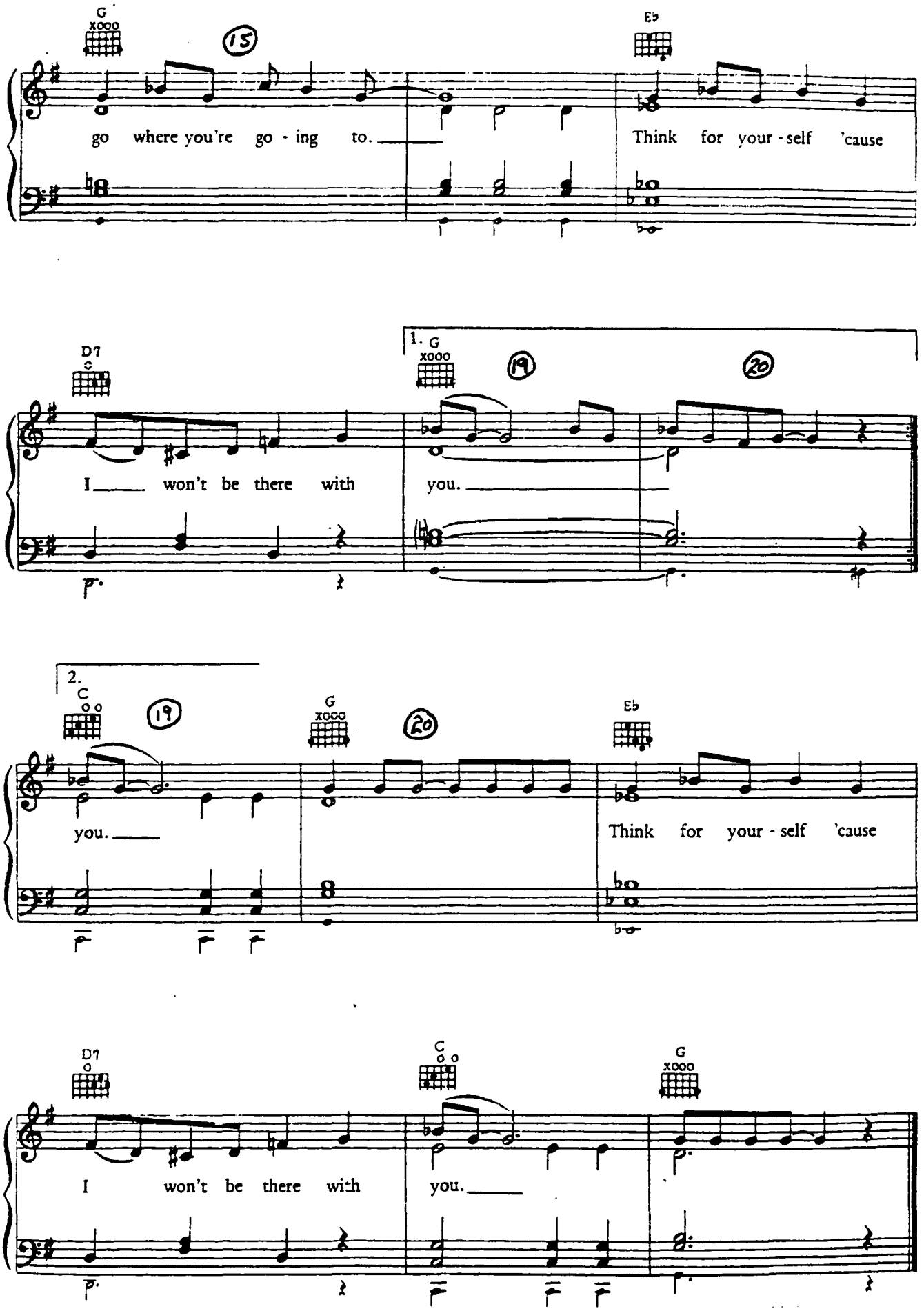

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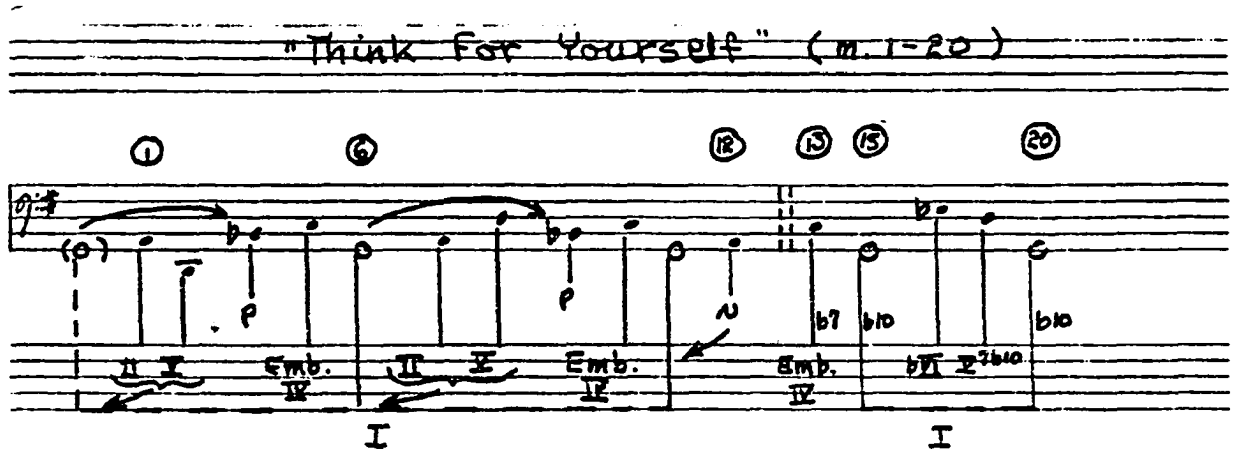

Harmonically, the work contains a back-relating dominant which somewhat masks a motion from I to a passing III to an embellishing IV (see graph). There are b3 and b6 "borrowings" from the minor throughout and a division between the A and B sections (m. 12 and 13) which is not marked by the characteristic double line. (The line is provided in the graph as an "understood" marking.)

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"The Word" is set in a duple rock rhythm and employs a G major scale with a b3 blues alteration which yields I^{b10} chords in both harmonic and contrapuntal prolongations of I.

Of all the songs on Rubber Soul, none attracted as much attention as "Michelle." Its fox-trot tempo; French and English lyrics; and soft, romantic flavor made it an immediate success in both the rock and kitsch worlds. Davies writes that by 1968, "Michelle" had been covered by over 80 artists ranging from orchestras to solo singers.[1] It was a song with which both young and old could identify, and thus one which bridged the "generation gap" between rock and kitsch music.

Rhythmically, its slow duple shuffle is punctuated by figures in the bass drum and figures in the R.H. and L.H. percussion parts. Harmonically, it employs smooth step-wise progressions, major-minor mixture, and tonal motions which include augmented sixth and embellishing IV chords (see Example 44 and graph below).

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[1]Davies, The Beatles, p. 400. "Yesterday" had 119 cover records by 1968.

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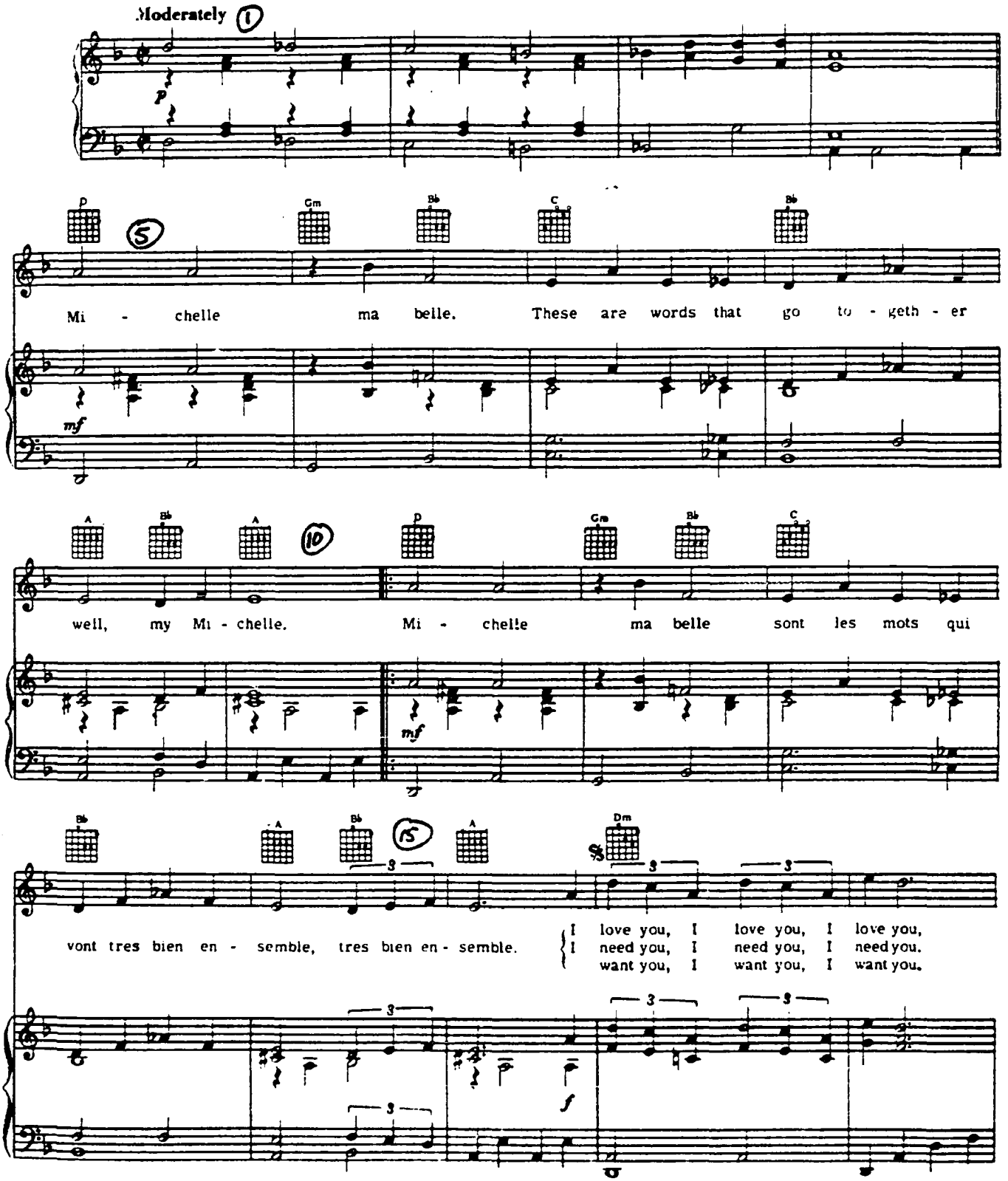
Ex. 46. Lennon/McCartney, "Michelle" (Warner Bros. ed., pp. 178-9).

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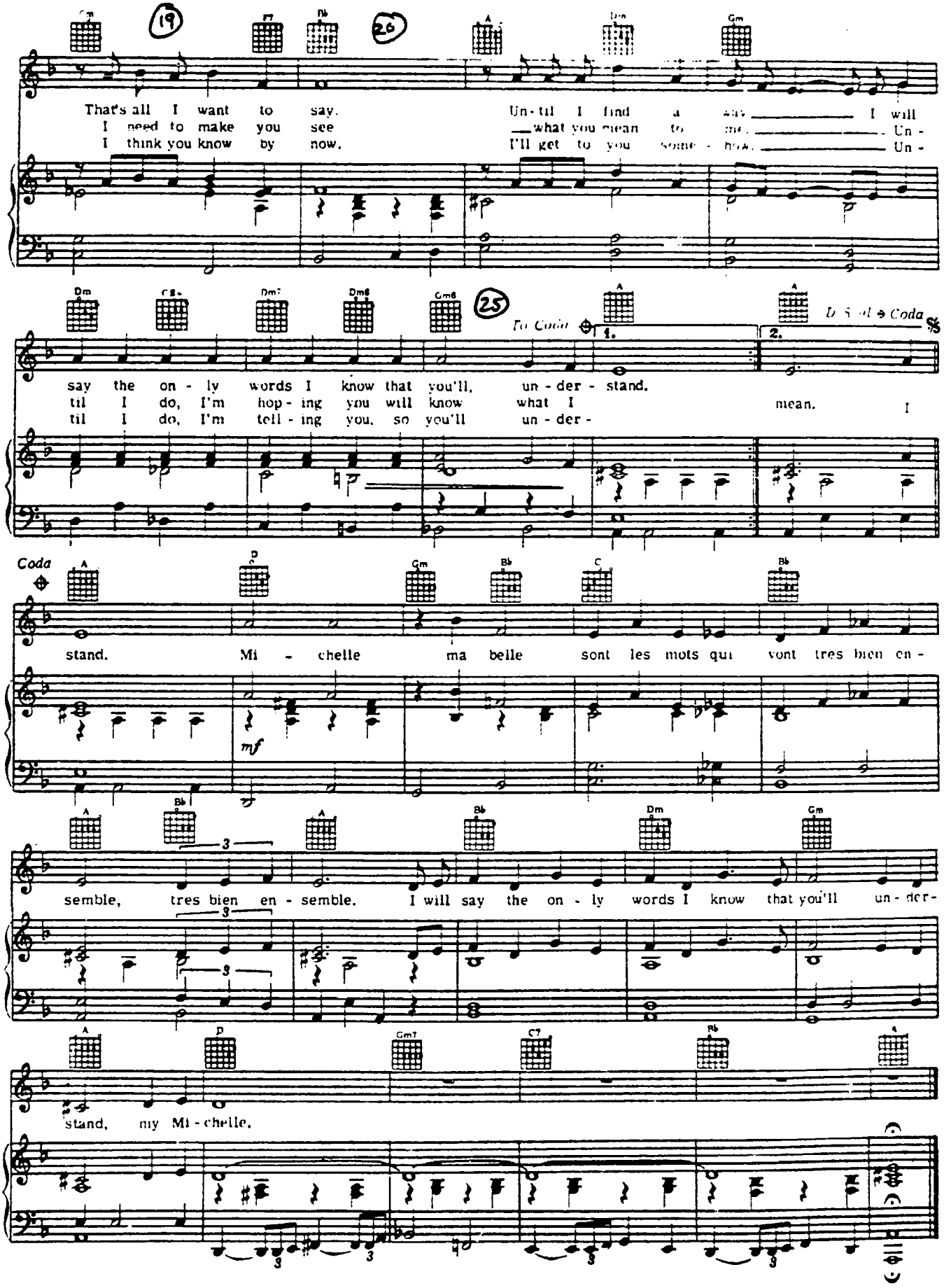
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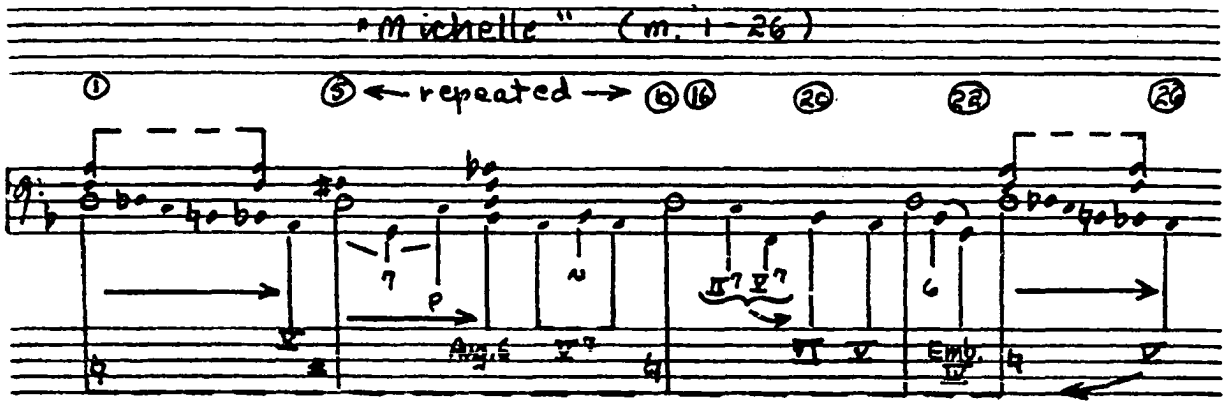

Side 2 of Rubber Soul begins with "What Goes On," an up-tempo shuffle with root-position chords spiced occasionally by a IVb3, b7 scale degree, and 4-3 suspension. It is followed by "Girl," a rather curious mixture of slow dotted rhythms (in the A section) and duple rock figures (in the B section). Harmonically, "Girl" is triadic and diatonic, containing simple prolongations in the key of A minor. The rhythmic patterns, tempo, guitar solos and minor key all combine to give it a folk dance flavor reminiscent of the slow, heavily accented country dances of Greece and Southern Russia.

"I'm Looking Through You" is a lively 2/2 shuffle with heavily accented weak beats and dotted rhythms punctuated by a tambourine. It contains b7, b3, and #4 scale alterations which are particularly prominent in the guitar figure reproduced below.

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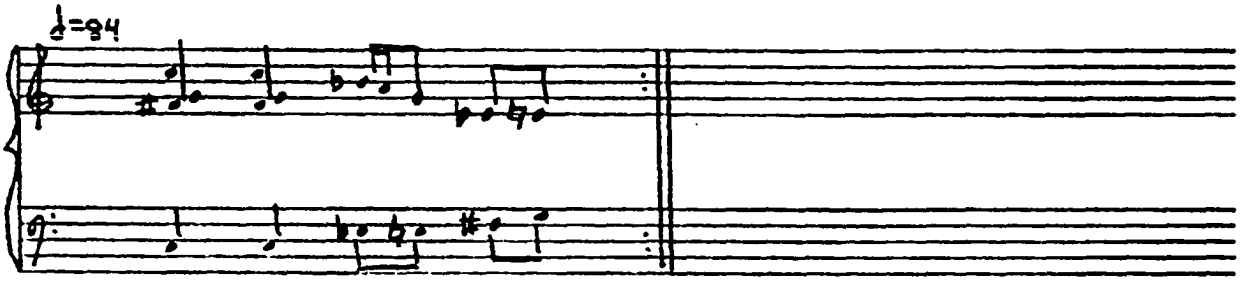
"I'm Looking Through You" (guitar figure)



"In My Life" is, like "Yesterday," a landmark Beatle work and one of which George Martin must be considered co-composer. The rhythm is slow duple rock; the harmony, root-position and diatonic except for bVII and IVb3 chords; the text is a rather harmless one telling of reminiscences and people gone by; the melody is smooth and quiet. But in the midst of this pleasant, if simple, setting, Martin has written a neo-Baroque keyboard solo[1] which is anything but simple for a work in the rock field. Again, it is not the passage itself which merits attention. One may find hundreds if not thousands like it in Baroque keyboard literature. Rather, it is its incorporation into a rock work which is of historical importance. We shall try to assess that importance in the remaining chapters. For now, the passage is transcribed below as accurately as the record quality would allow.

[1]The solo is not transcribed in any edition of which the author is aware. The transcription presented below was done in the manner described above. Even with a tape playing at ¼ the actual speed, however, every note of the L.H. part is not absolutely audible. The R.H. part below is very accurate and its L.H. counterpoint only an approximation. What is certain about the L.H. line is its background scalar descent from Bb to Bb represented in the graph outline.

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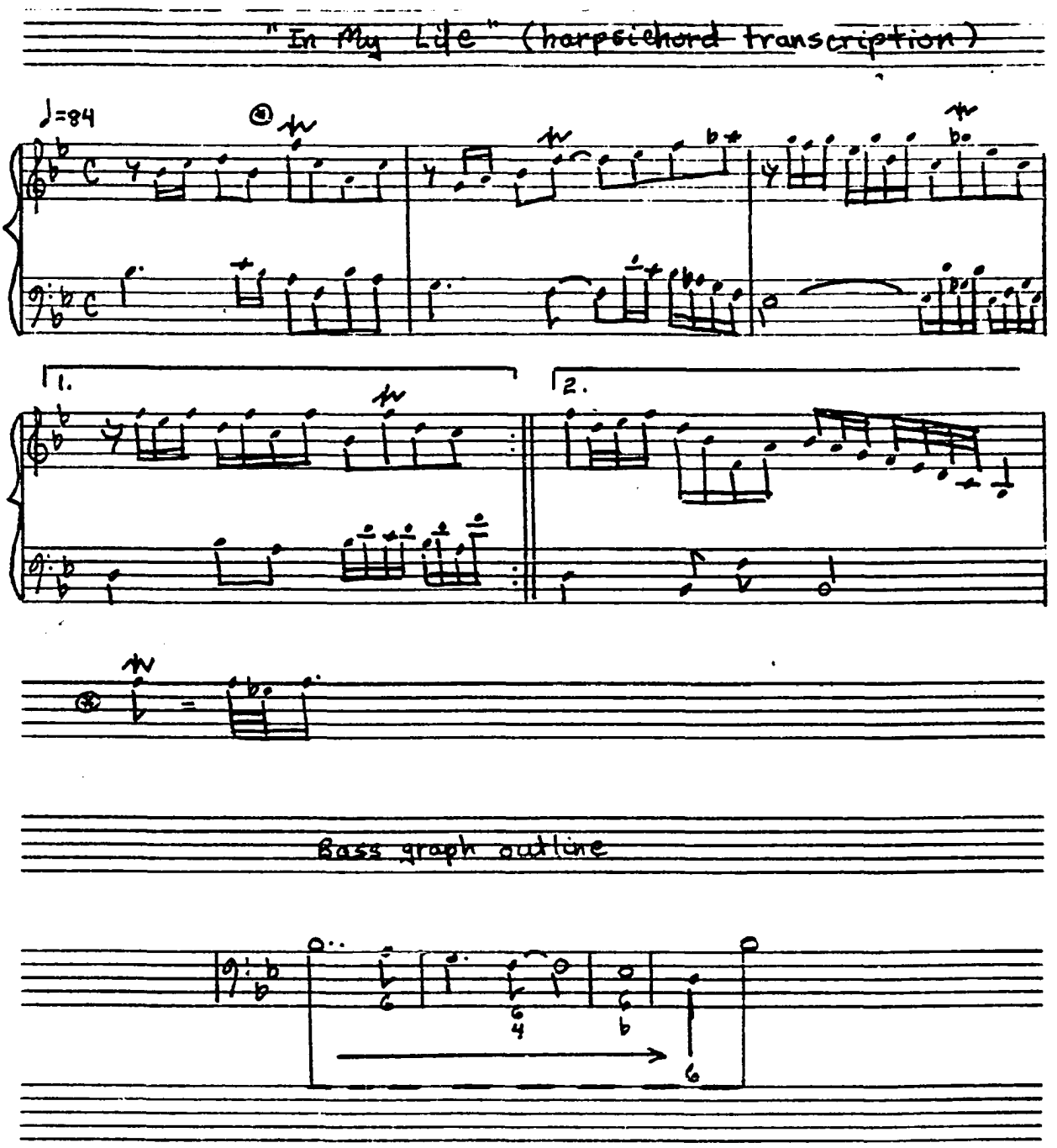
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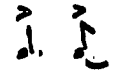
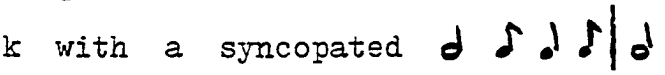
"Wait" begins with a kind of stop-time which delays the entrance of the percussion until measure 7. When it does come in, it is with a standard duple rock pattern. The phrases are 3 + 3 + 4 measures in the A section and 4 + 4 measures in the bridge, and in each 3-measure phrase the rhythm is an irregular  . Harmonically, "Wait" uses root-position, diatonic progressions with chords no more complex than secondary dominants of III in the key of D minor.

The percussion background of "If I Needed Someone" is duple rock with a syncopated  figure in the bass drum and occasional tambourine shakes. But it is in the melody that most of the rhythmic interest lies. Melodic syncopation is a way of life in all pop melodies. Rarely, however, does a melody employ a constant syncopation such as the one found here. It is only on the first beat of every other measure that a melody note appears on a pulse rather than between one. In this regard, the printed edition fails to represent accurately what is taking place on the record. (Compare Ex. 47 and illustrations below.) It is of further interest that the syncopation occurs in a phrase structure of 2 + 3 measures.

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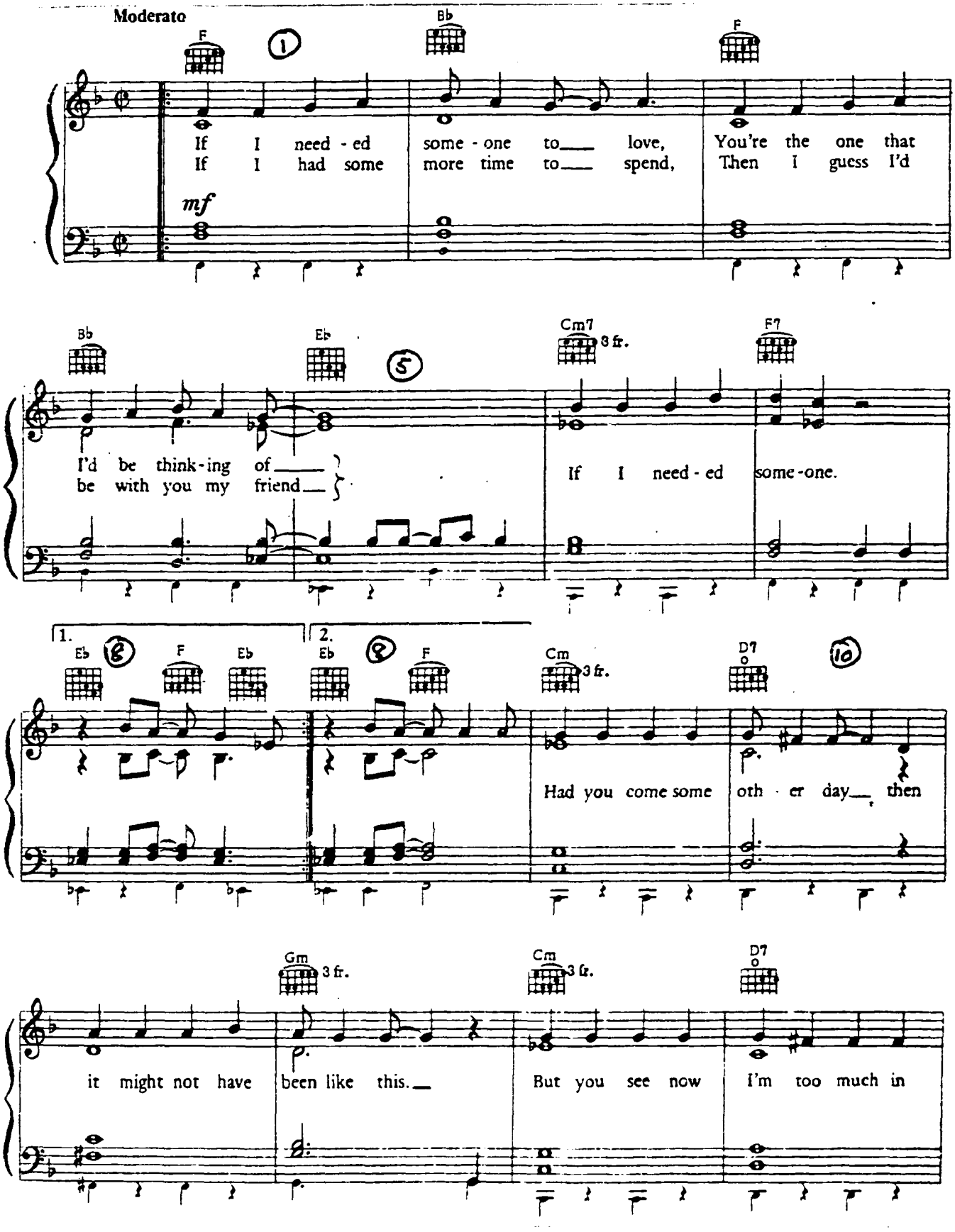
Ex. 47. George Harrison, "If I Needed Someone," m. 1-10 (Warner Bros. ed., p. 162).

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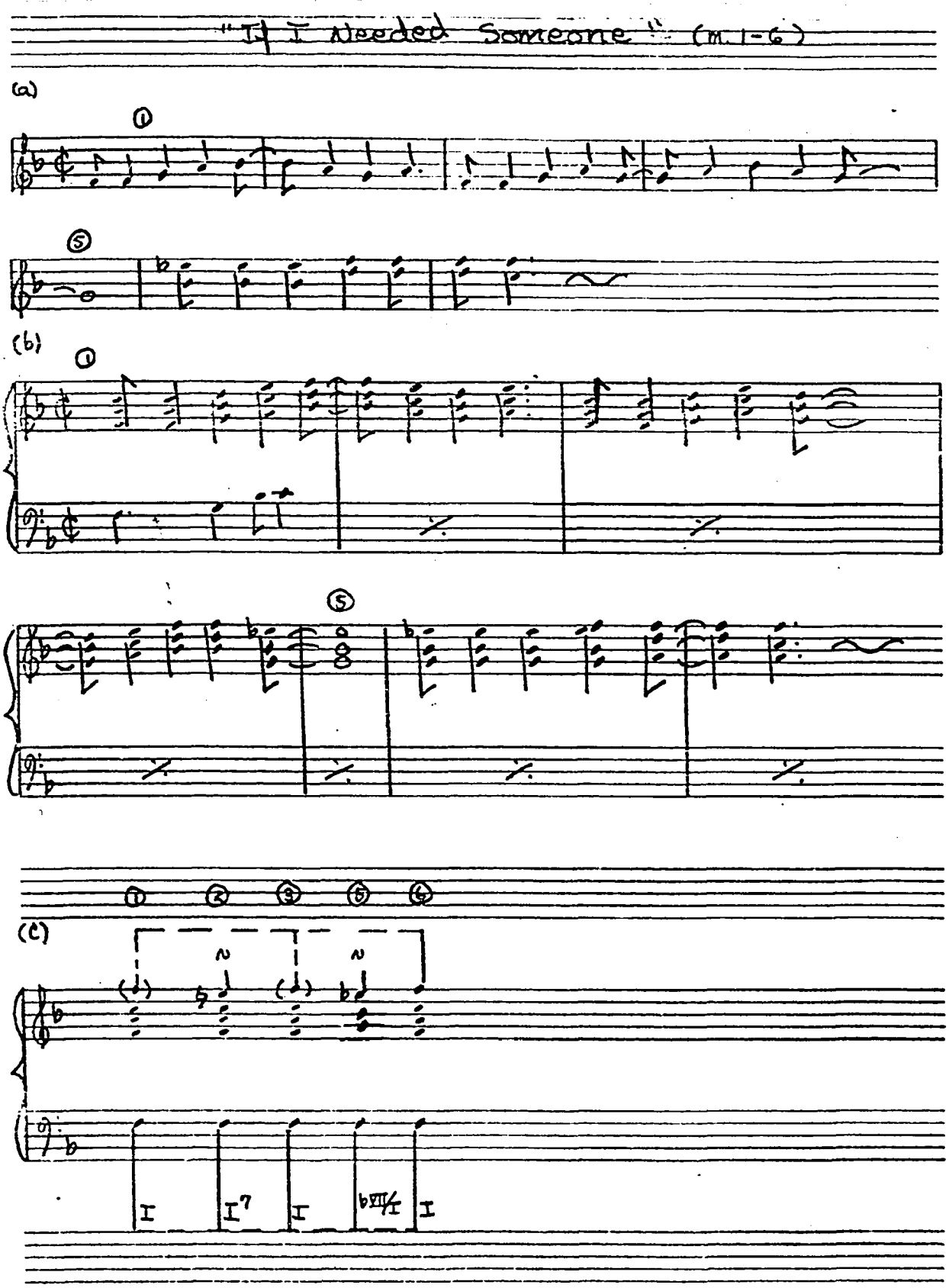
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At first the melody is sung by one voice, but then it is repeated as the lowest voice of root-position triads (see illustration b above). The use of vocal harmony above the melody is a regular feature of Beatle songs. One finds it also in the C&W music of the 1950's, particularly in the Everly Brothers (see Chapter III). It is reasonable to speculate that the Beatles adopted their vocal style from the American tradition. The triadic melody of "If I Needed Someone" is supported by a guitar ostinato which uses the tonic note F as a harmonic pedal point. The result of this is a bVII/I polytriad in m. 5 (see Ex. 45 and illustration c above).

Rubber Soul ends with the duple shuffle and 12-bar blues of "Run For Your Life." The rhythm of the percussion is once again enhanced by a tambourine, and the blues occurs in the key of E minor with occasional major IV chords and an opening III - I embellishing motion.

Revolver

By 1966 touring was both artistically unrewarding and fraught with personal danger. The cult of Beatlemania brought thousands of screaming youngsters to each concert, but they came more as part of a sociological frenzy than as an audience. Had they been more finely tuned to the Beatles' musical development in Help! and Rubber Soul, they might have sensed that their heroes were moving away from the hoopla of public adoration and closer toward a genuine artistic and personal expansion.

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It was not long before the Beatles themselves found public performances distasteful. Davies quotes George Harrison as follows:

> We got in a rut, going round the world. It was a different audience each day, but we were doing the same things. There was no satisfaction in it. Nobody could hear. It was just a bloody big row. We got worse as musicians, playing the same old junk every day. There was no satisfaction at all.[1]

By August their final tours of England, the Far East, and America were over, and they were free to pursue their own interests to a much greater extent. Harrison, who had married actress Patti Boyd in January, immersed himself in the music and culture of India; Lennon pursued an acting career in the film, "How I Won The War;" George Martin began to devote many more hours to studio recording; and Brian Epstein started to withdraw from view as he felt more and more useless. The effects of Martin's studio work and Harrison's fascination with India are immediately noticeable in Revolver.

Revolver (Capitol ST 2576) was released in America on August 8, 1966, three days after its debut in Britain (as Parlophone's PCS 7009). It reached the #1 position on the charts by September 10th. Its contents are as follows:

Side 1
"Taxman" (George Harrison)
"Eleanor Rigby" (Lennon/McCartney)
"Love To You" (George Harrison)
"Here, There, And Everywhere" (Lennon/McCartney)
"Yellow Submarine" (Lennon/McCartney)
"She Said She Said" (Lennon/McCartney)

Side 2
"Good Day Sunshine" (Lennon/McCartney)
"For No One" (Lennon/McCartney)
"I Want To Tell You" (George Harrison)
"Got To Get You Into My Life" (Lennon/McCartney)
"Tomorrow Never Knows" (Lennon/McCartney)

---

[1] Davies, The Beatles, p. 241. In the pages preceding and following this quote, Davies recounts some of the more harrowing moments of the touring years: crowds rushing at them, fans attacking them, foreign police shooting at them etc.

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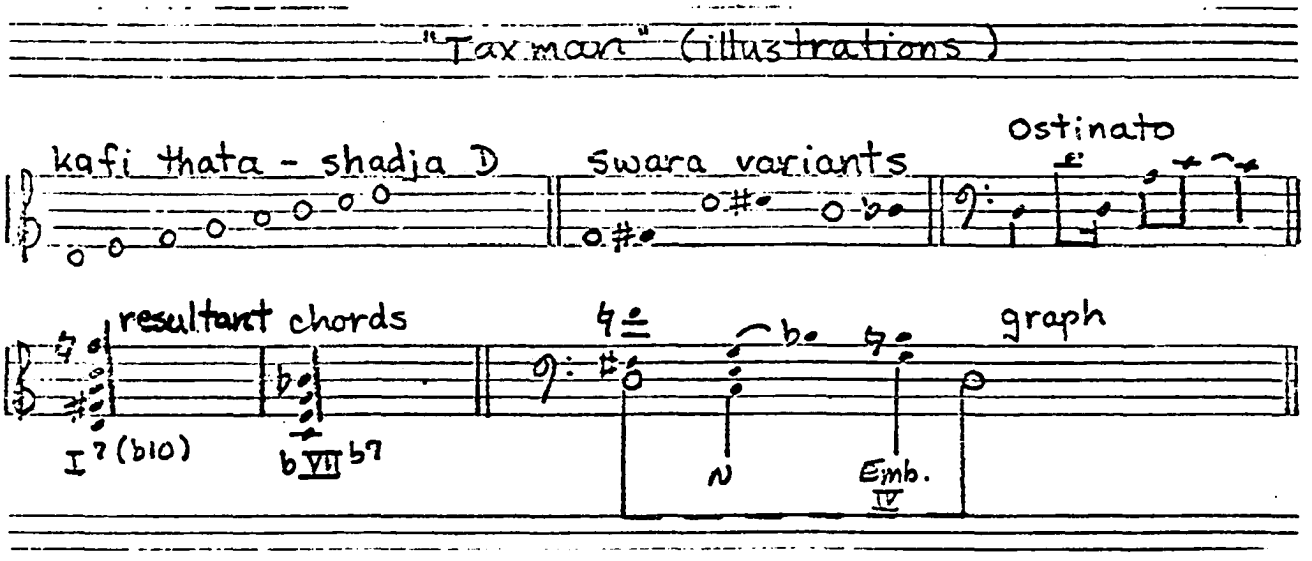
"Taxman" is a duple rock work built around the kafi thata with three swara variants and a bass guitar ostinato patterned after a tambura drone. The synthesis of the Indian thata and the Western chordal system yields a prolongation of the D shadja with neighbor and embellishing motions (see below).



"Taxman" is followed by "Eleanor Rigby," one of the most remarkable works to ever come from a rock group, and, in the author's opinion, the most profound composition of any Beatle album.[1] Again, it is a product not only of Lennon and McCartney but of George Martin. The song is an art song not classifiable by pop standards. It is in 4/4 time and is scored for double string quartet and voices. Surprisingly enough the only chords are an D minor tonic and C major embellishing VI. The two are joined by an inner voice passing

[1]The profundity occurs in the string setting and the lyrics. It is not apparent from the printed score.

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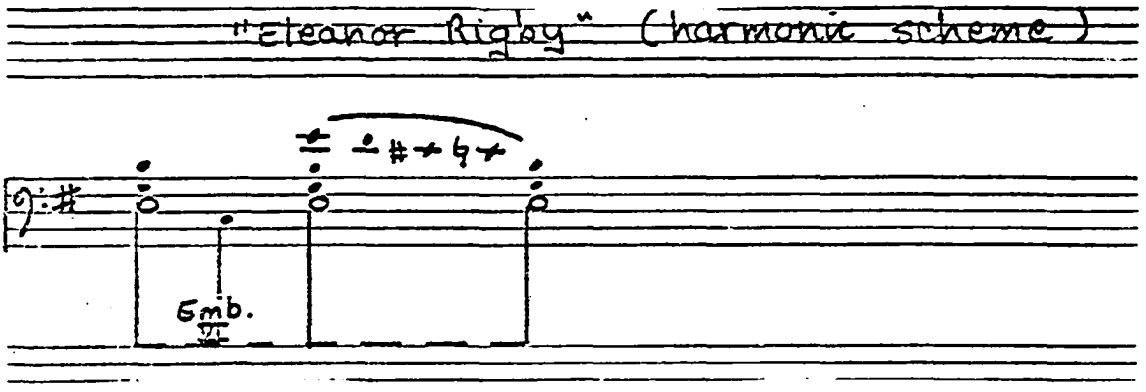
motion (see illustration below). But the inventiveness of the string writing and the poignancy of the poetry wed in such a way as to overshadow the simple chordal background. "Eleanor Rigby" seems to tower above the usual rock song in an expression of contemporary loneliness and isolation.



In "Love To You" the Beatles return to the world of Indian music. Harrison has scored his work in the kafi thata with C shadja (CDEbFGABbC). Sitar and tabla parts are authentically played in a rhythm which begins without meter or pulse and gradually settles into a duple pattern with some metric variation. An analysis of the phrase structure (below) reveals exactly where the variation occurs.

phrase 1: 2 measures - both 4/4
phrase 2: 2 measures - both 4/4
phrase 3: 3 measures - each 4/4
phrase 4: 3 measures - 4/4, 3/4, 4/4
phrase 5: 2 measures - both 4/4
phrase 6: 2 measures - both 4/4

In addition to the irregular phrases and change of meter, the sitar also superimposes $\overset{3}{\sqcap\!\!\sqcap\!\!\sqcap}$ figures on the duple meter and makes a noticeable accelerando in its final solo.

"Here, There, And Everywhere" is in a slow, duple rock rhythm and contains tonal motions which are interesting for their seemingly abrupt changes of key. The graph below reveals back-relating V^7 and embellishing IV chords (m. 5, m. 11, and m. 23) which account for the unusual resolution of a D^7 (m. 11) to a Bb chord and an F^7 (m. 23) to a G.

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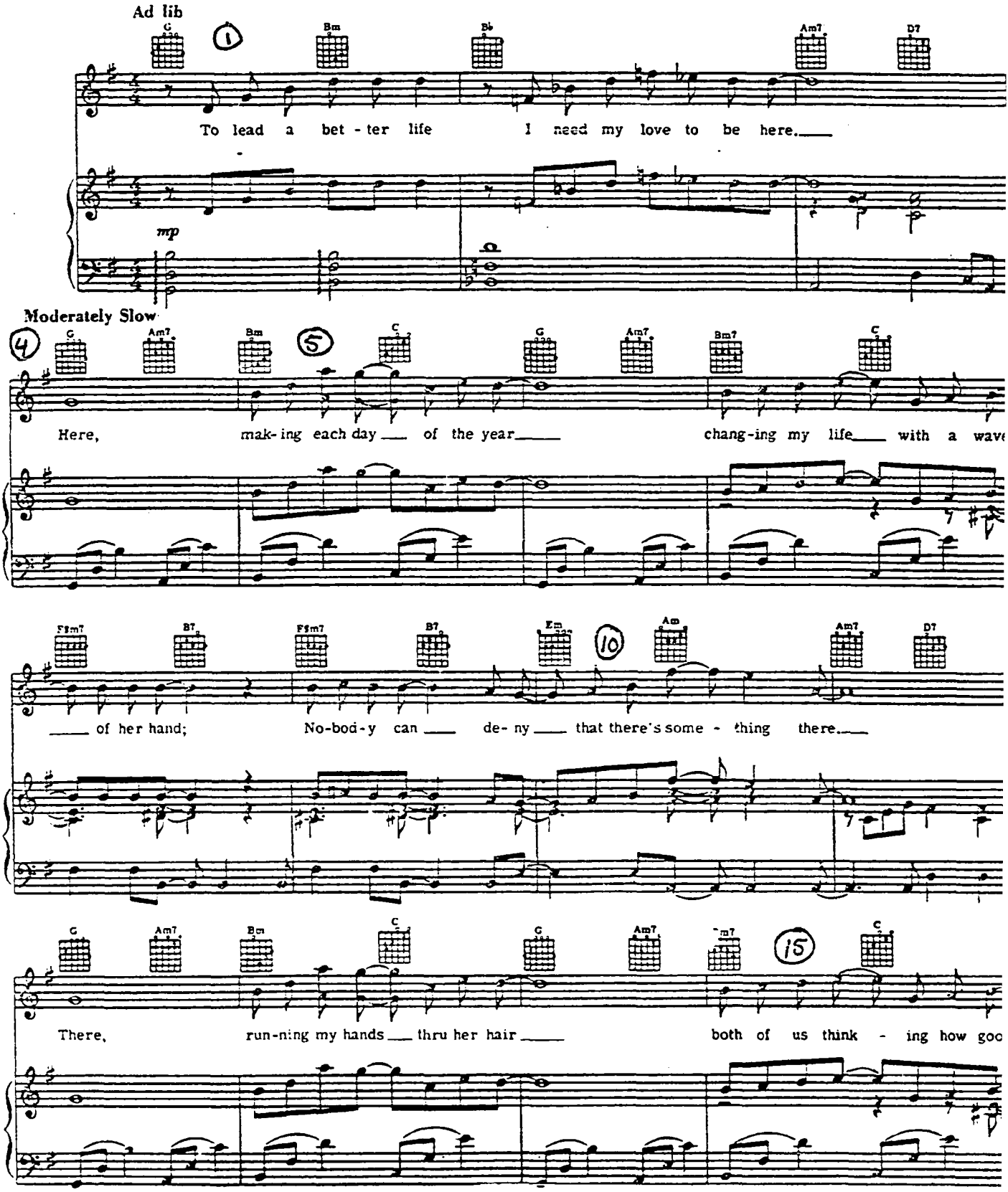
Ex. 48. Lennon/McCartney, "Here, There, And Everywhere" (Warner Bros. ed., pp. 230-1).

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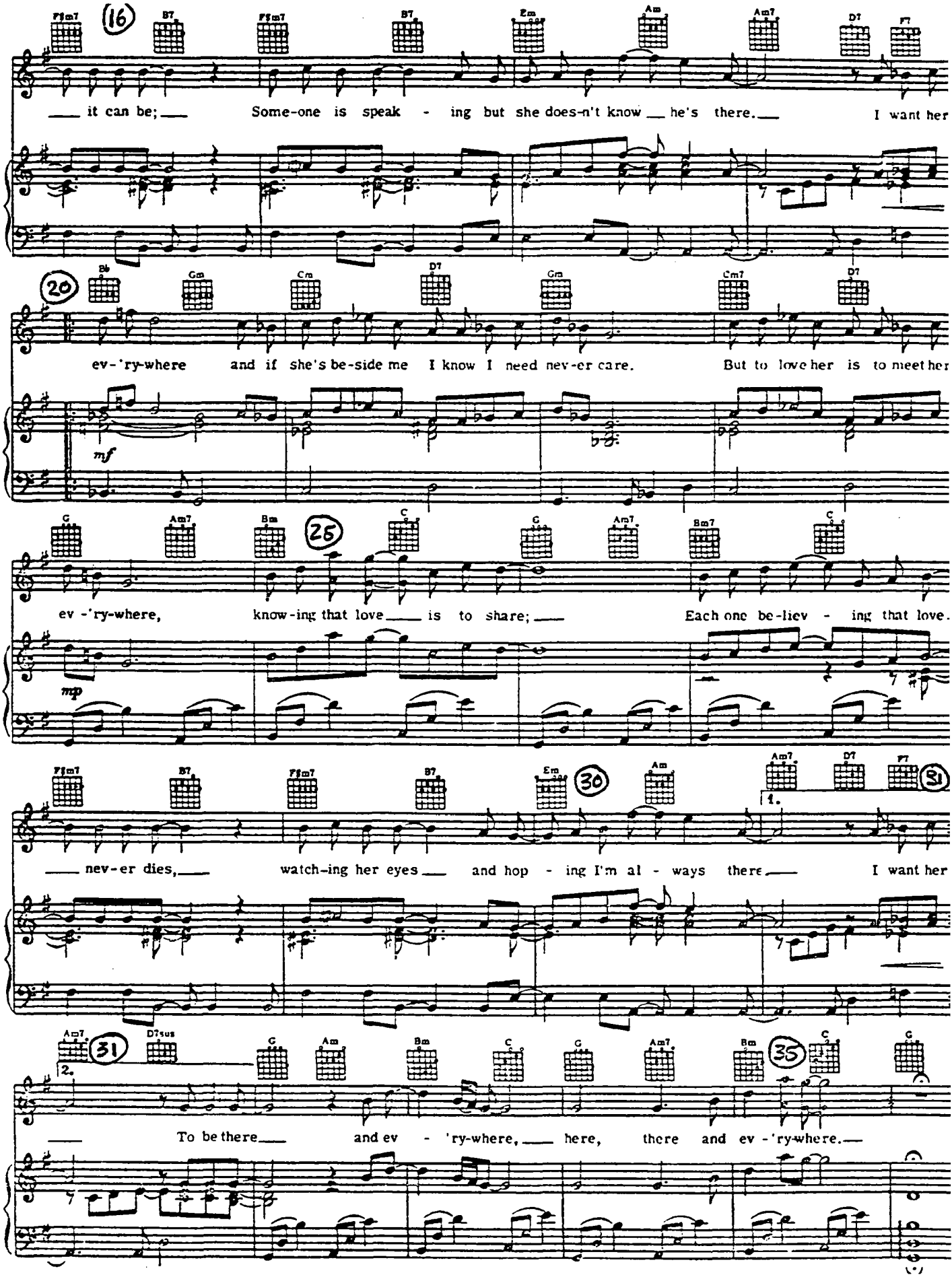
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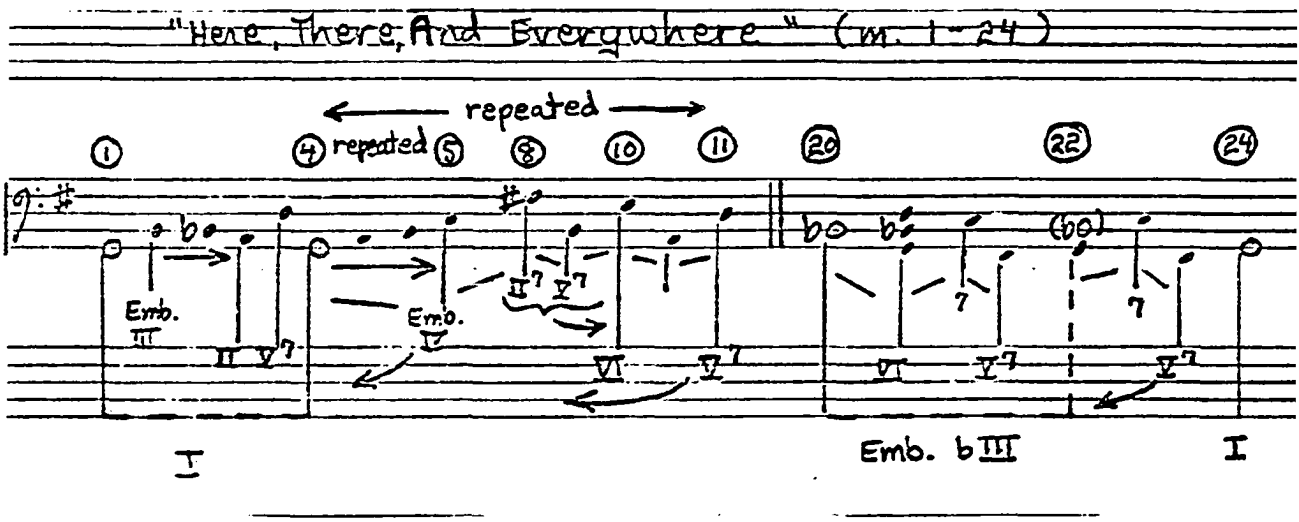

"Yellow Submarine" is set in a simple duple jazz pattern with strongly accented pulses and contains root-position diatonic progressions. What is more interesting than either its rhythm or harmony is its utilization of spoken voices, ship's whistles, and ocean wave sound effects in the background. This incorporation of musique concrète into the language of pop music represents another of George Martin's touches, a compositional device which he uses many times again in subsequent albums.

Side 1 concludes with "She Said She Said," an up-tempo number again with contrapuntal bVII neighbor and embellishing IV chords in the key of Bb major. The rhythm is duple rock with changes of meter from 4/4 to 3/4 (see Ex. 49, m. 14-24, below) and phrase lengths which vary from 4 measures (m.14-17) to 7 measures (m. 18-24) in length.

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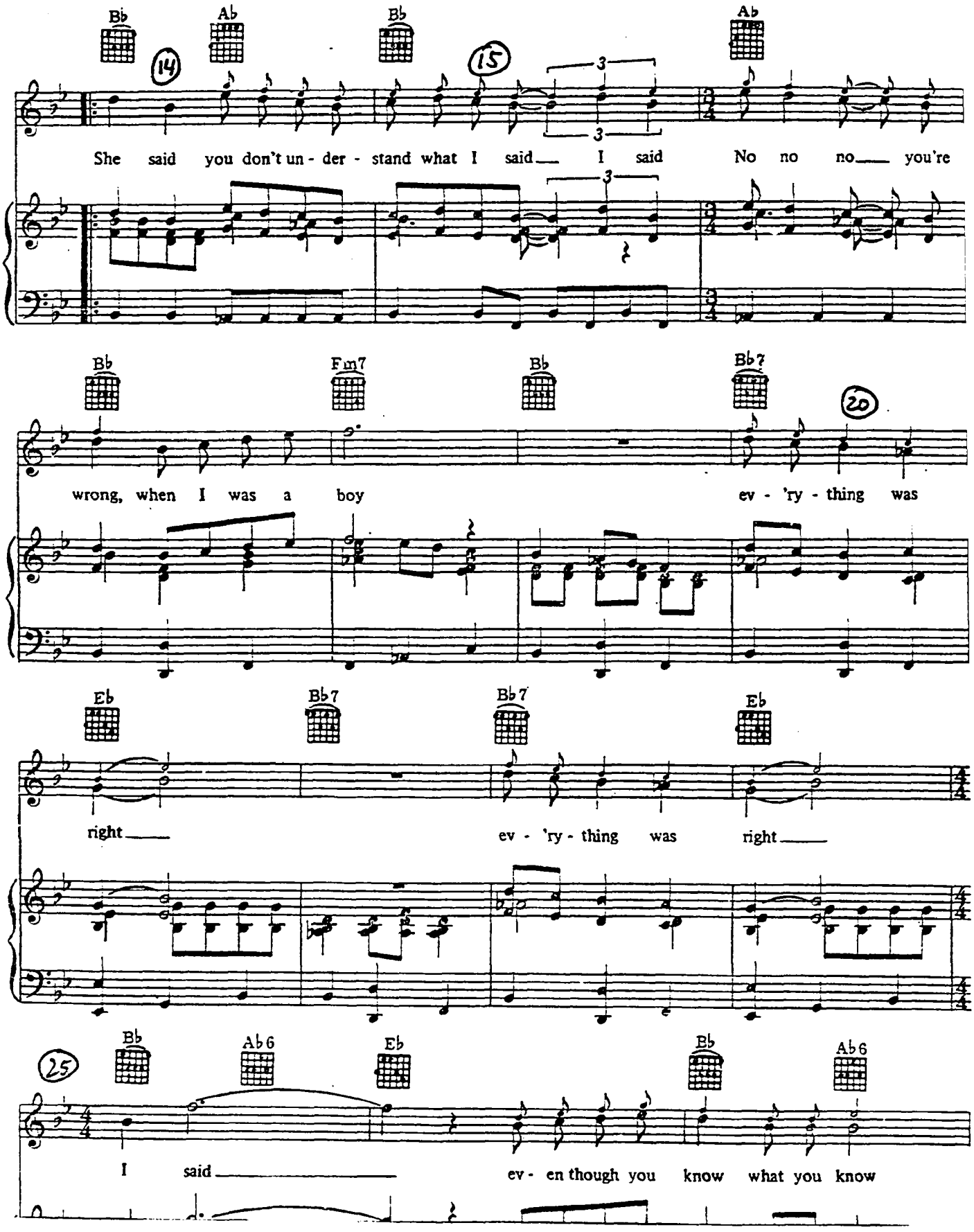
Ex. 49. Lennon/McCartney, "She Said She Said," m. 14-24 (Warner Bros. ed., p. 251).

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Side 2 begins with "Good Day Sunshine," one of the most complex songs of the album. The printed edition (see below) notates the entire song in 4/4 time with a key signature of one sharp. This is very misleading although technically not incorrect. The syncopation of the melody makes an alternating 3/4 - 5/4 metric scheme far more accurate a representation of the opening measures (see illustration "a"). The resultant phrase structure in this event would be as follows:

phrase 1: 2 measures (m. 4 - 5) - 3/4, 5/4
phrase 2: 2 measures (m. 6 - 7) - 3/4, 5/4
phrase 3: 2 measures (m. 8 - 9) - 3/4, 5/4
phrase 4: 4 measures (m. 10-13) - each 4/4
phrase 5: 4 measures (m. 14-17) - each 4/4

The constantly changing meters of "Good Day Sunshine" can be seen most clearly in the final section of the song (corresponding to measures 4 - 8 plus coda of the printed edition).[1]

---

[1]In viewing the printed edition, it should be noted that the rhythm of the melody in m. 5 and m. 7 is wrong. The first two notes of these measures should contain the same rhythm as the first two notes of m. 9.

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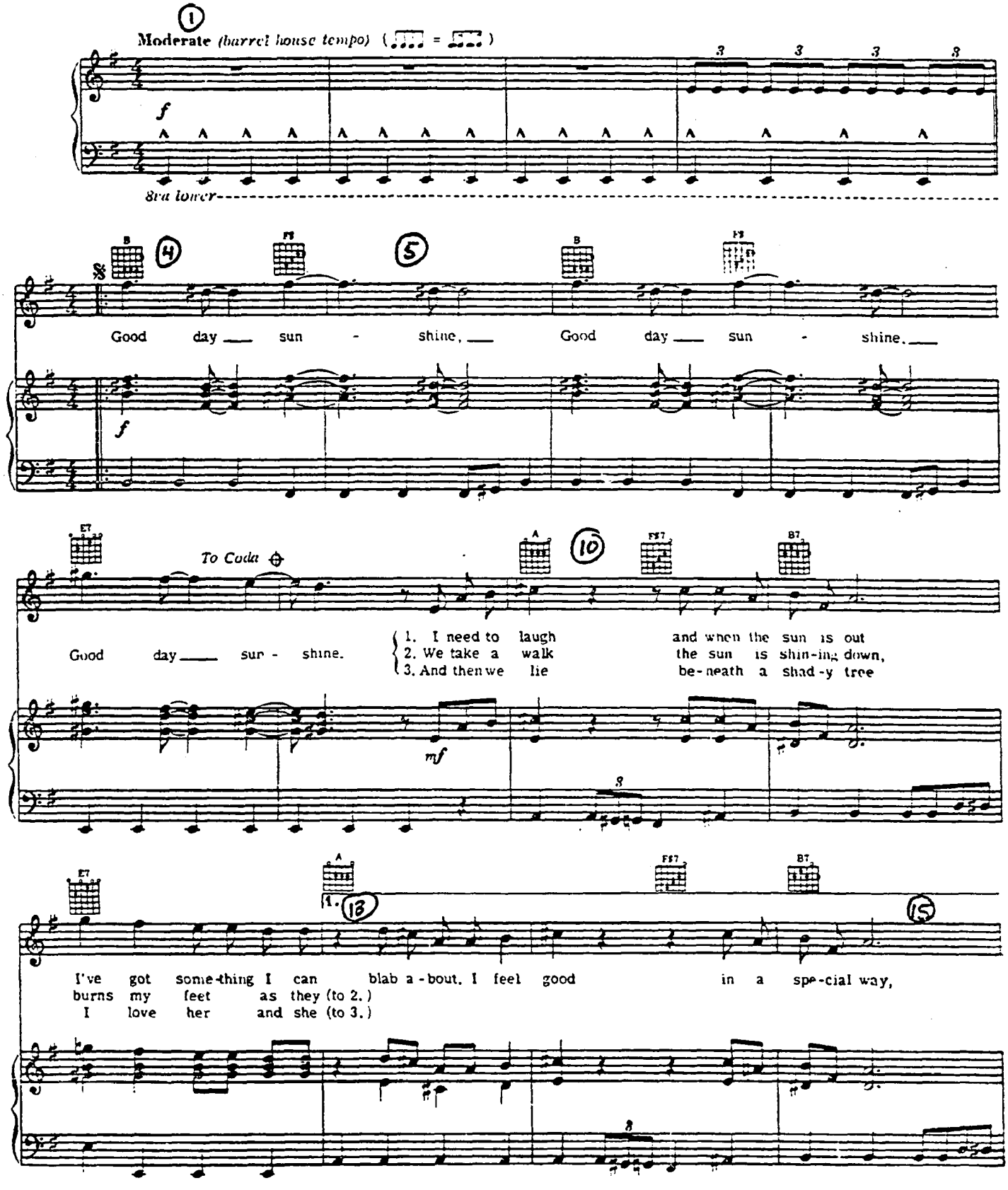
Ex. 50. Lennon/McCartney, "Good Day Sunshine" (Warner Bros. ed., pp. 226-7)

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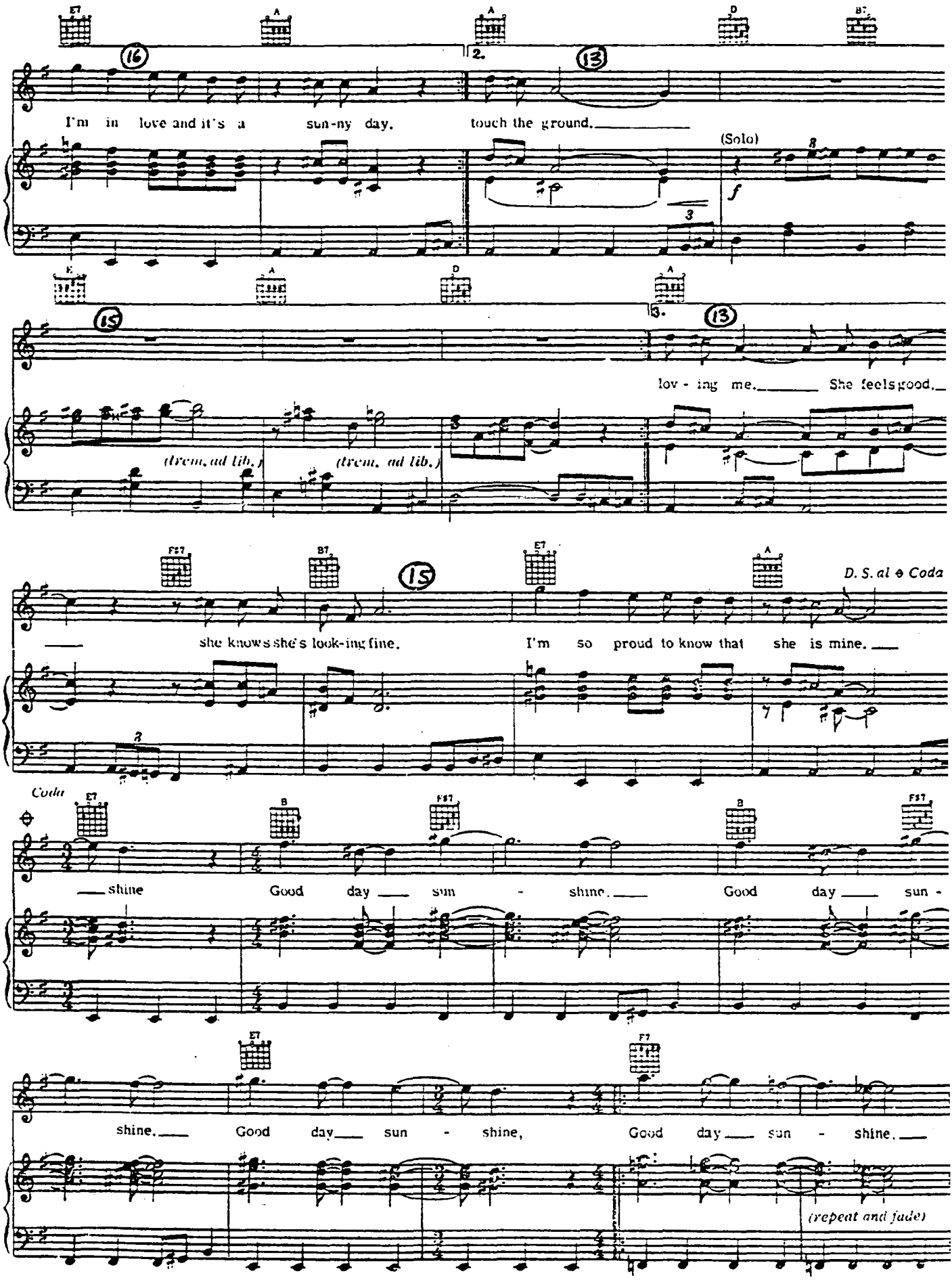
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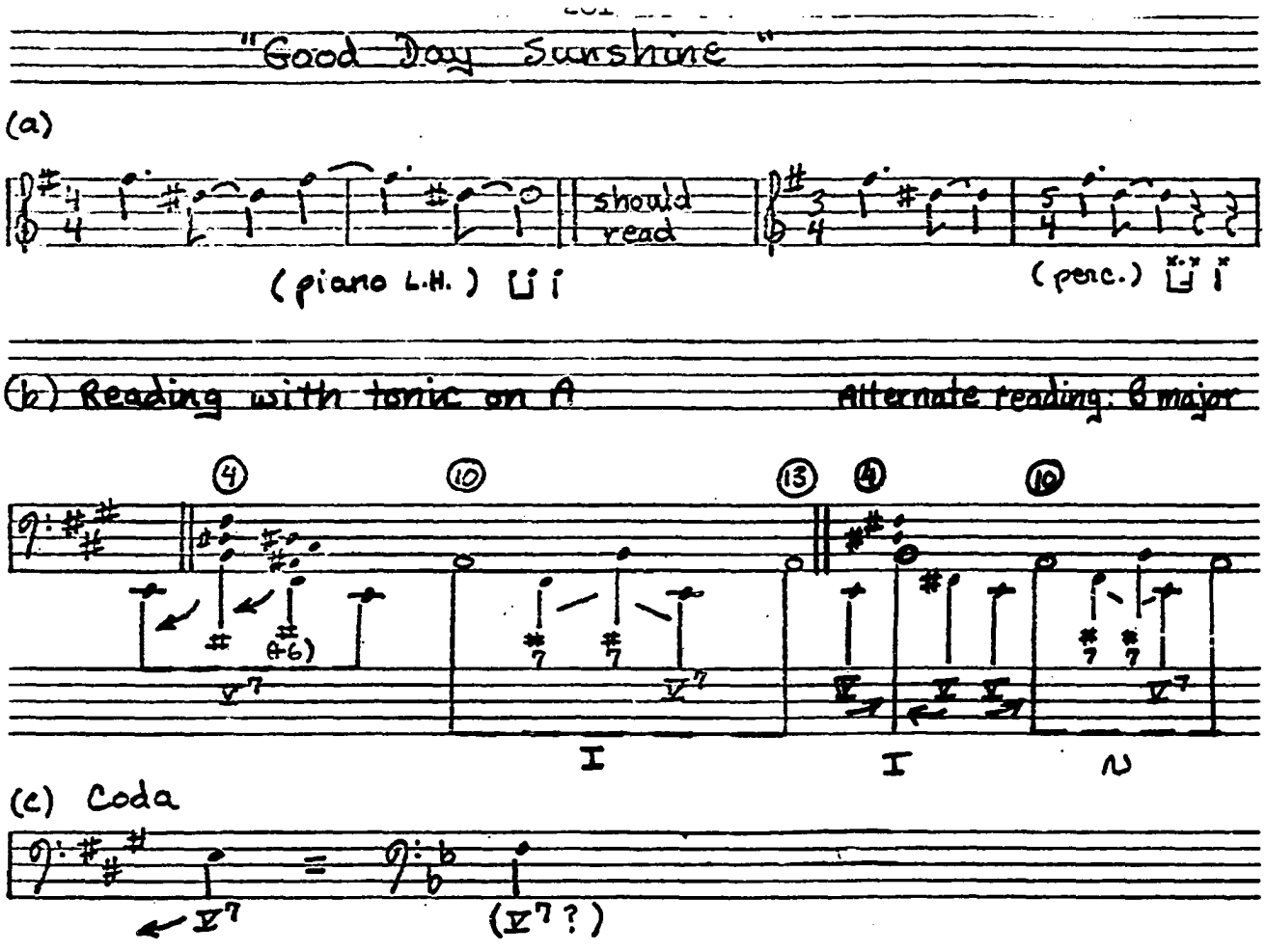

As the graph above (illus. "b") shows, the key of the song is A major despite the key signature of the printed edition. The difficulty in discerning the tonic arises from the fact that the work begins on V and prolongs it with a series of back-relating 5ths before reaching I at m. 10. The question of key is further clouded by a "shifting" of the coda upward one half tone from a back-relating V of A major (E^7) to an F^7 chord (see illus. "c") which never resolves and does not relate to any key center.

In "For No One," George Martin again finds a role for harpsichord and French Horn in the pop idiom. The gentle 2/2 meter can not really be considered rock or jazz but rather a "classical" meter punctuated occasionally by the trap set cymbal. The voice leading is smooth with many step-wise motions uncharacteristic of the early Beatle works. The graph (see below) reveals contrapuntal prolongations which delay any dominant until the structural V at m. 17.

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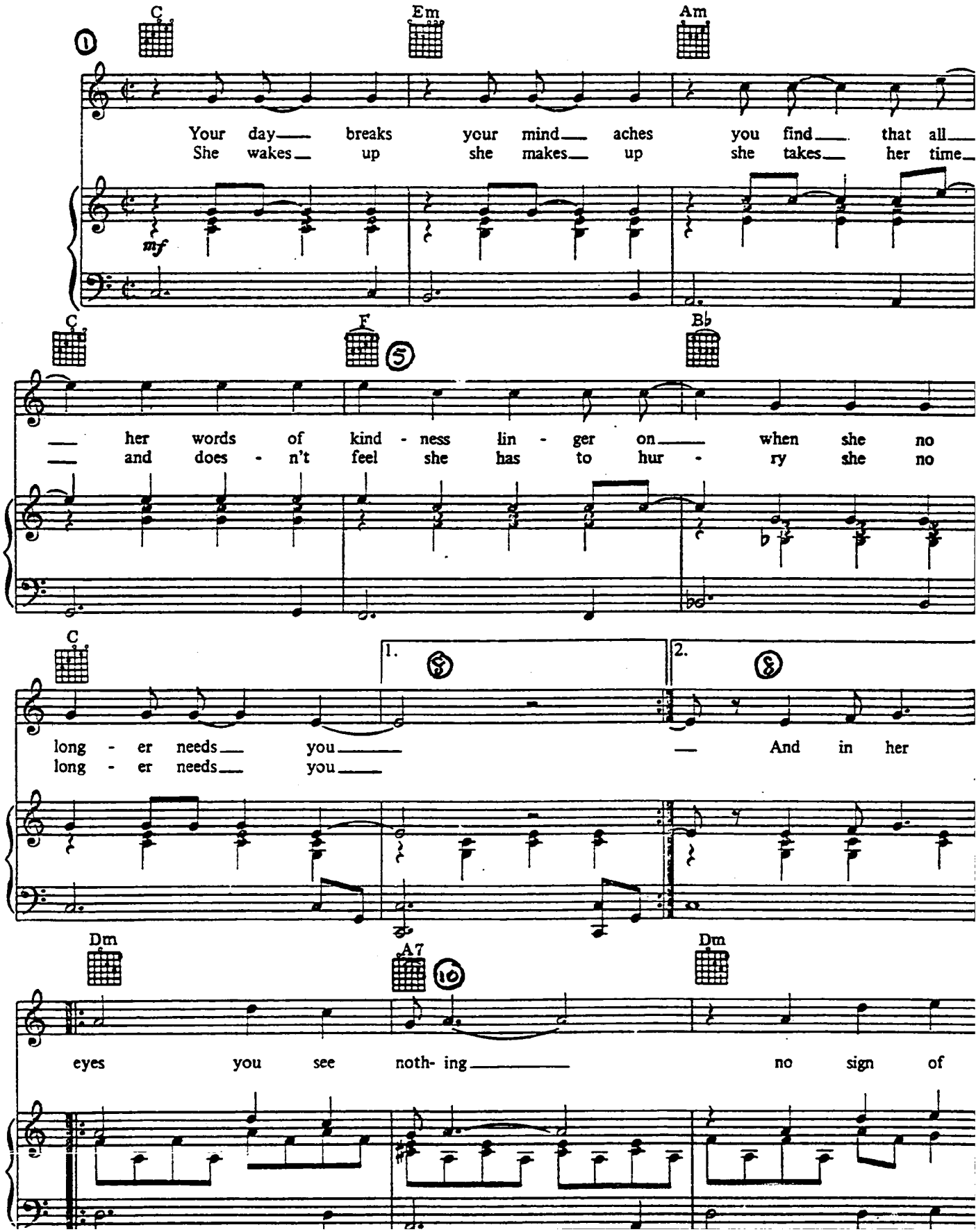
Ex. 51. Lennon/McCartney, "For No One" (Warner Bros. ed., pp. 236-7).

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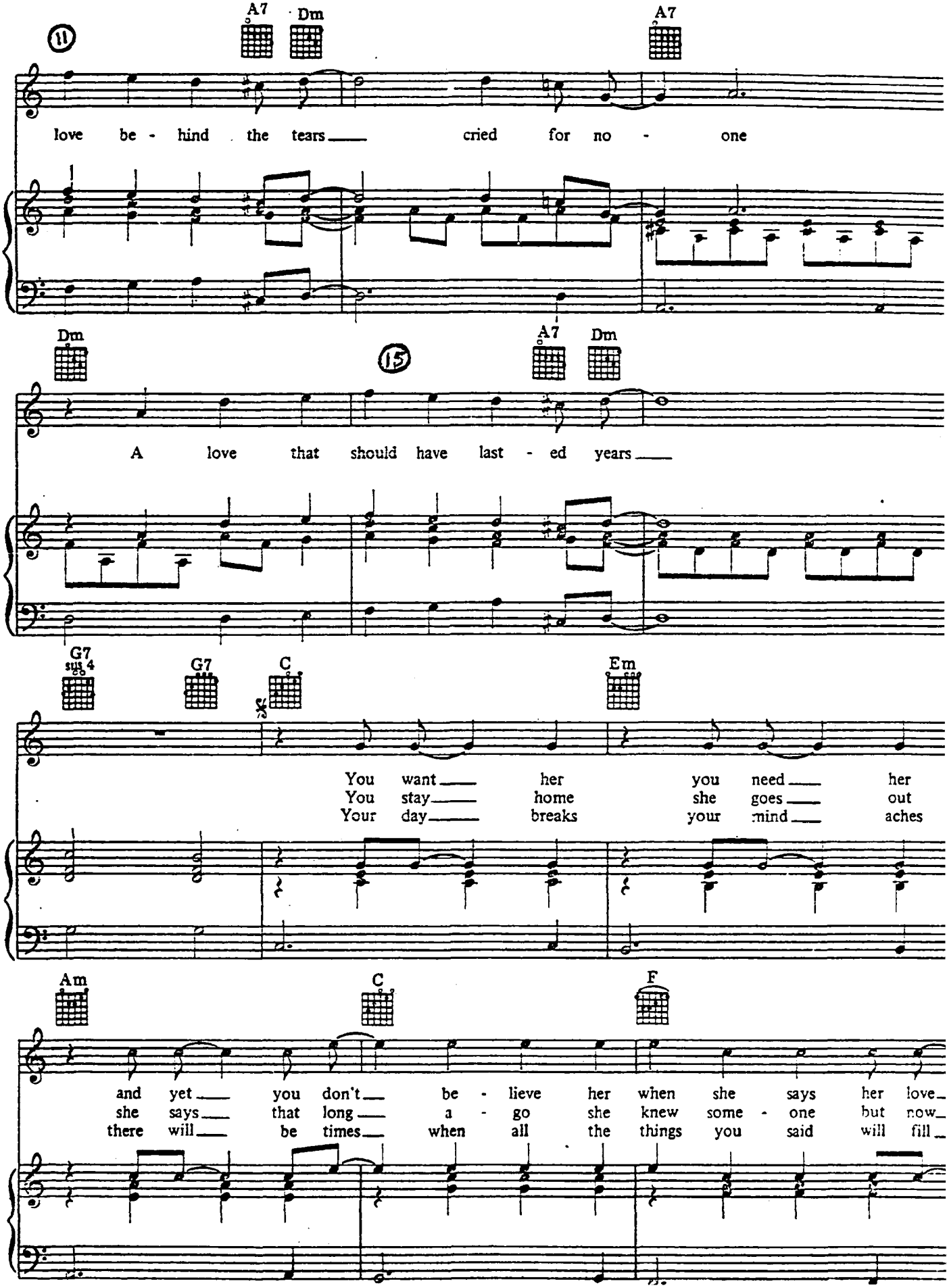
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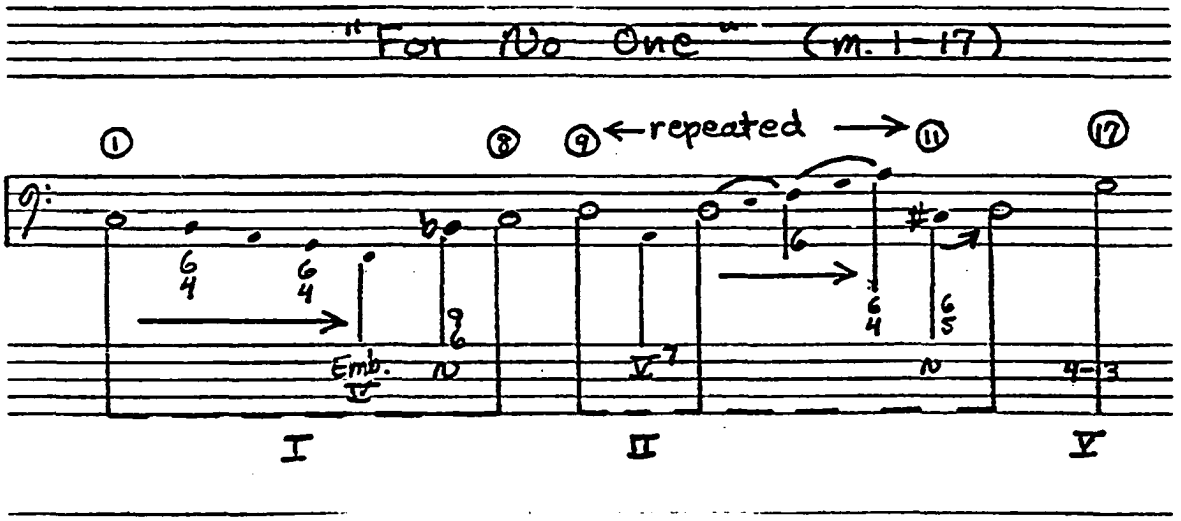

"I Want To Tell You" uses a driving shuffle rhythm with the dotted figures in the keyboard and a ♪. ♪ pattern in the drums. Harmonically, the A-section utilizes a V^{b9} chord while the bridge employs an extended prolongation of an upper neighbor II (A in the key of G) through alterations of the A triad from A minor to A major to A diminished.

In "Got To Get You Into My Life," the Beatles use a barely perceptible shuffle pattern. Rather than a ♪. ♪ figure, the drum accents each quarter note of the 4/4 measure, rarely dividing it into smaller units. Only during the drum breaks at the end of phrases does a division occur, and more often than not, it is a ♪ 3 ♪ ♪ division. Harmonically, the song employs a pedal point on the tonic (G) which yields a bVII/I (F/G) polytriad. There are also I^{b10} chords and motions from an embellishing III (B minor) to I filled in with chromatic passing tones.

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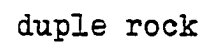
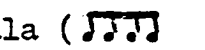
Revolver ends with "Tomorrow Never Knows," another Indian composition scored for rock group, sitar, tabla, strings, and brass. There is also a background "hum" of voices and sounds which simulate the atmosphere of a Hindu prayer session. The rhythms are a fusion of a syncopated duple rock pattern () and the kaharva tala (). The tonal content is derived from improvisations on the khamaj thata (CDEFGABbC) with a drone on the tonic (C).

Sgt. Pepper's Lonely Hearts Club Band

It is difficult to say why the world's youth culture turned to drug experimentation in the mid and late 1960's. Undoubtedly, there were many forces at work: the rebellion of youth against the Viet Nam War, the increase of drug availability, the growth of organized crime and its infiltration into the world's governmental and military establishments, the erosion of traditional educational and religious values in the technological wake of "the pill" and television. What is certain is that LSD, marijuana and a host of other narcotics became readily accessible and frequently used by young adults. Whole drug cults emerged and flourished producing their own sexual, artistic and religious philosophies. None received more publicity than the "hippie" culture of San Francisco's Haight-Ashbury district.

From that culture came a raft of pop groups, including The Jefferson Airplane, The Grateful Dead, Big

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Brother and the Holding Company, and Country Joe and the Fish. Soloists of enormous stature in the pop world also emerged; people like Otis Redding, Janis Joplin, and Mama Cass Elliot.[1] Gradually, the San Francisco scene blended into the popular market, fusing with the Motown groups of Detroit, the C&W of Nashville, the kitsch of Broadway and Hollywood, and pop giants like Bob Dylan and Simon and Garfunkel whose appeal seemed at once rootless and universal.[2]

The Beatles both influenced and were influenced by the San Francisco drug culture. The constant publicity which surrounded them made their own involvement with marijuana, pills, and LSD matters of public record. Neil Aspinall, friend and business associate, is quoted as follows:

> We were into acid nearly a year before it reached most of the kids. Everybody thought we were just starting to take acid in 1967 when "Pepper" was made. But "Pepper" was really the culmination of our acid days. By the time "Sgt. Pepper" was released and all the kids in Haight-Ashbury started taking acid, we were into something else.[3]

That "something else" was Eastern philosophy under the guiding hand of the Maharishi Mahesh Yogi. George Harrison's fascination with the music of India had long since broadened to include its entire culture. By 1967 his interest had been transferred to his friends. Studies of mystical religious thought and prayerful meditation were common to the

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[1] Joplin, Elliot, and many other pop leaders of this era would die of drug-related causes within a decade.

[2] The San Francisco scene and its relationship to the pop world of the late 1960's is discussed in detail by Belz, The Story of Rock, pp. 197-226.

[3] McCabe and Schonfeld, Apple to the Core, p. 66. The authors describe in great detail the involvement of the "Beatle family" with drugs on pp. 66-78.

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group during this time, and one can see their effects in both the musical and textual content of the Sgt. Pepper album. The two members of the Beatles' entourage who remained noticeably removed from the Eastern influences were Martin and Epstein.

Martin's devotion seemed confined to the studio and Epstein's to a curious mixture of drugs, business, and homosexuality. Apparently, as the Beatles' need of their manager grew less and less, he tried to compensate with other interests. But from the last public performance of the group in San Francisco (1966), he became increasingly more depressed. Epstein's American attorney, Nat Weiss, describes how the stigma of homosexuality, the fear of exposure, and the end of touring drove Brian deeper and deeper into drugs.

> He took an overdose of pills after leaving notes saying that his friends...and I should have his property. Fortunately they brought him to a hospital in time. He did make another attempt...but it was a very half-hearted one...He was also very heavily into LSD at this time. He became very difficult to work with.[1]

Perhaps the final straw for Epstein came with the death of his father just as the Sgt. Pepper album was being finished. In any event, it was but another in the series of personal frustrations and psychological pressures which haunted him. With the Beatles attending a weekend session of the Maharishi in Wales, Epstein took his life alone at his London apartment. He was pronounced dead on August 27, 1967 of a bromide and carbitol overdose and was buried shortly thereafter in the Abbey Road Cemetery just a short

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[1]McCabe and Schonfled, Apple to the Core, pp. 74-5.

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walk from the E.M.I. studios he had helped to make so famous. His most fitting eulogy, the Abbey Road album, would yet be some years off. For the present it was Sgt. Pepper with its Eastern mysticism and drug-cult images which was capturing the fancy of the pop world.

Sgt. Pepper (Capitol SMAS 2653, Parlophone PCS 7027) was released on June 1, 1967 in Britain and the next day in America. Its commercial success was both immediate and long-lived. It climbed to the #1 position on the Billboard charts by July 1st and remained on the LP "best-seller" listings for over three years.[1] By any standards this was an incredible feat, but in view of the unusual musical and textual content of the album, it must be regarded as one of the most important accomplishments of popular music history.

Sgt. Pepper is the first album of the Beatles to be conceived as a totality in which each song has some connection to a central idea. The idea is that of a band concert being given for the benefit of unattached (and presumably elderly) members of a "lonely-hearts" club. As such, the concerns of people like these club members--age, isolation, the sorrow of seeing one's children grow and leave home, fantasies of a more pleasant existence, even senility--form the textual basis of the album. Instrumentally, every resource from rock group to Indian sitar to brass band and full orchestra is employed. Rhythmically and harmonically, the individual songs are as complex and varied as any

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[1]Castelman and Podrazik, All Together Now, pp. 359-60.

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of the Beatles' prior offerings.

For a pop album without the traditional subjects of romance and sex to have gained the popularity Sgt. Pepper did is an indication that the Beatles were not only maturing as artists, but were also effecting a maturation of their audience--an audience which it seemed could only idolize every new musical and philosophical development. We shall speak more of this maturation in the next chapter. For now, we turn to an investigation of the musical content of the Sgt. Pepper album.

Side 1
"Sgt. Pepper's Lonely Hearts Club Band" (Lennon/McCartney)
"With A Little Help From My Friends" (Lennon/McCartney)
"Lucy In The Sky With Diamonds" (Lennon/McCartney)
"Getting Better" (Lennon/McCartney)
"Fixing A Hole" (Lennon/McCartney)
"She's Leaving Home" (Lennon/McCartney)
"Being For The Benefit Of Mr. Kite" (Lennon/McCartney)

Side 2
"Within You Without You" (George Harrison)
"When I'm Sixty-Four" (Lennon/McCartney)
"Lovely Rita" (Lennon/McCartney)
"Good Morning, Good Morning" (Lennon/McCartney)
"Sgt. Pepper..." (reprise)
"A Day In The Life" (Lennon/McCartney)

The album opens with a hum of background noises--the audience getting ready for the Lonely Hearts Club Band to play--and then an up-tempo duple rock beat which leads to the title song. The rhythm remains duple rock while the tonal motion employs primarily root-position chords in neighbor and embellishing relationships (see graph below). The song segues without pause via a coda-connection (below) to the next one, "With A Little Help From My Friends."

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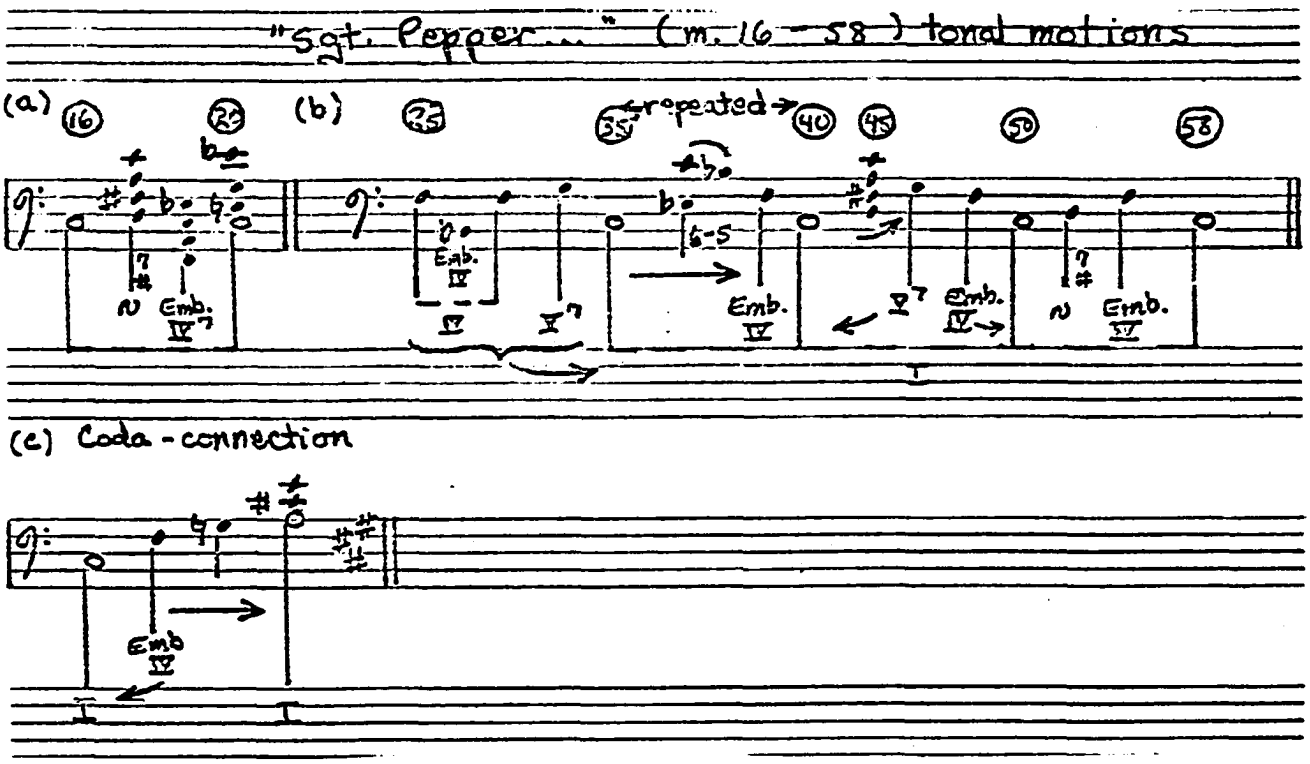

The rhythm of this second piece is also duple rock and, like the first, it employs the neighbor and embellishing technique in all of its sections (see graphs "a - c" below). The bass line frequently moves by step, often supporting this motion with passing six-four chords not commonly found in the early works (see graph "a", for example). Major-minor mixtures, bVII, and bVI chords are also used.

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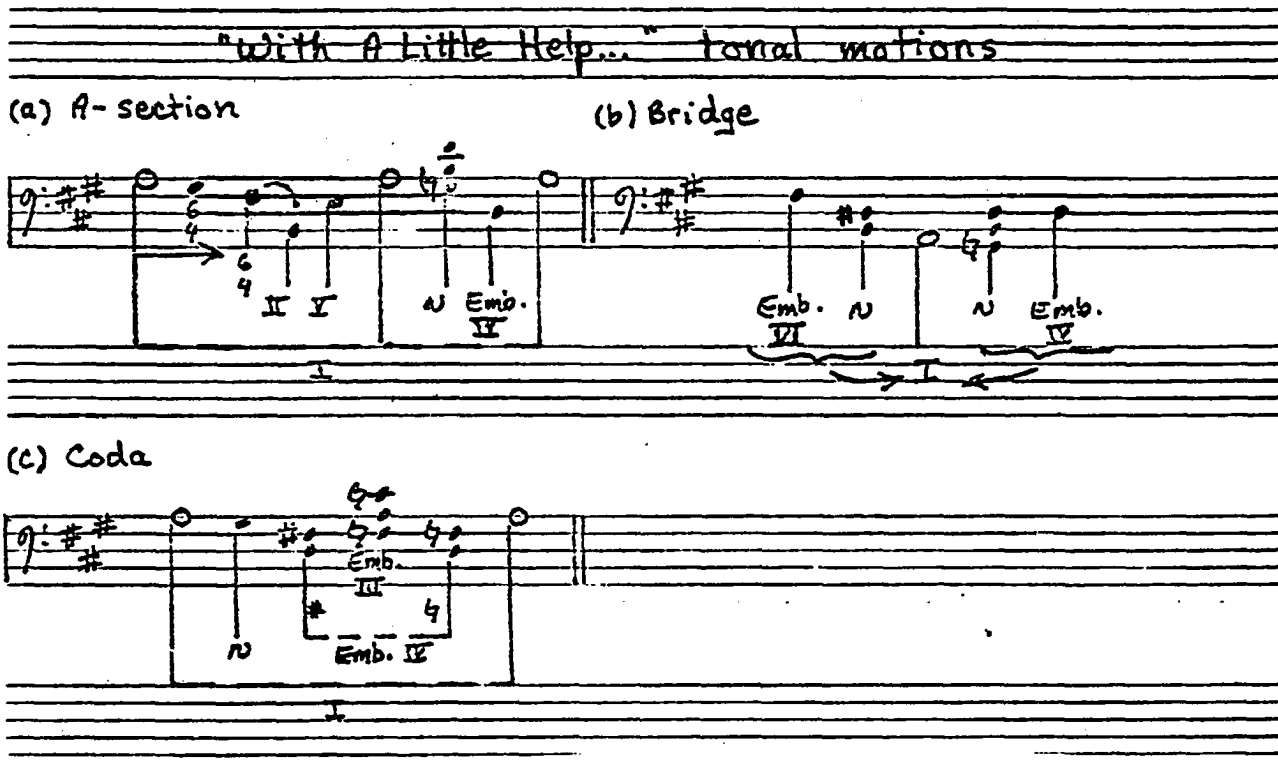

"Lucy In The Sky With Diamonds" has received much notoriety because both its title (Lucy...Sky...Diamonds = LSD) and images suggest a hallucinogenic experience. Certainly one can interpret the text in this way, but George Martin insists that the title came from a phrase John's son, Julian, blurted out at one of the studio sessions.[1] In any event, the rhythm and tonal motion of the song are very unusual.

The work alternates between an A-section in 3/4 meter (m. 1-35) and a B-section in duple rock (m. 36-44). (See Ex. 50 below.) The phrase structure of each section is irregular as well (4-4-5-4-6-4-4-4 in m. 1-35 and 1-2-2-2-1 in m. 36-44).

---

[1]Richard Williams, "Produced by George Martin: a conversation with the Beatles' producer," in Melody Maker, 48:18+ (Aug. 21-Sept. 4, 1971); Aug. 28, 1971 issue, p. 24. The article was serialized in three issues. The reference comes from the second issue.

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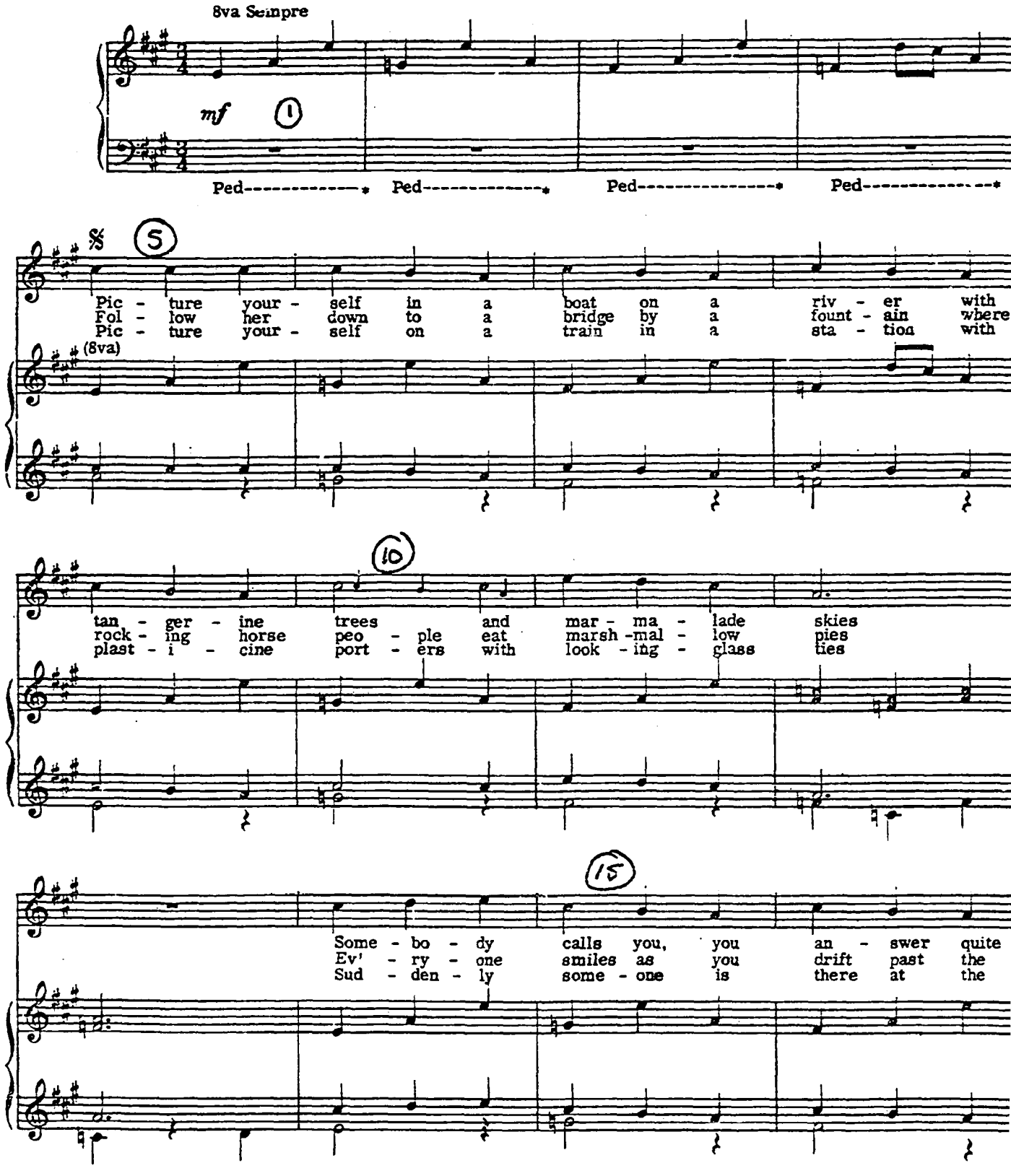
Ex. 52. Lennon/McCartney, "Lucy In The Sky With Diamonds" (Warner Bros. ed., pp. 387-9).

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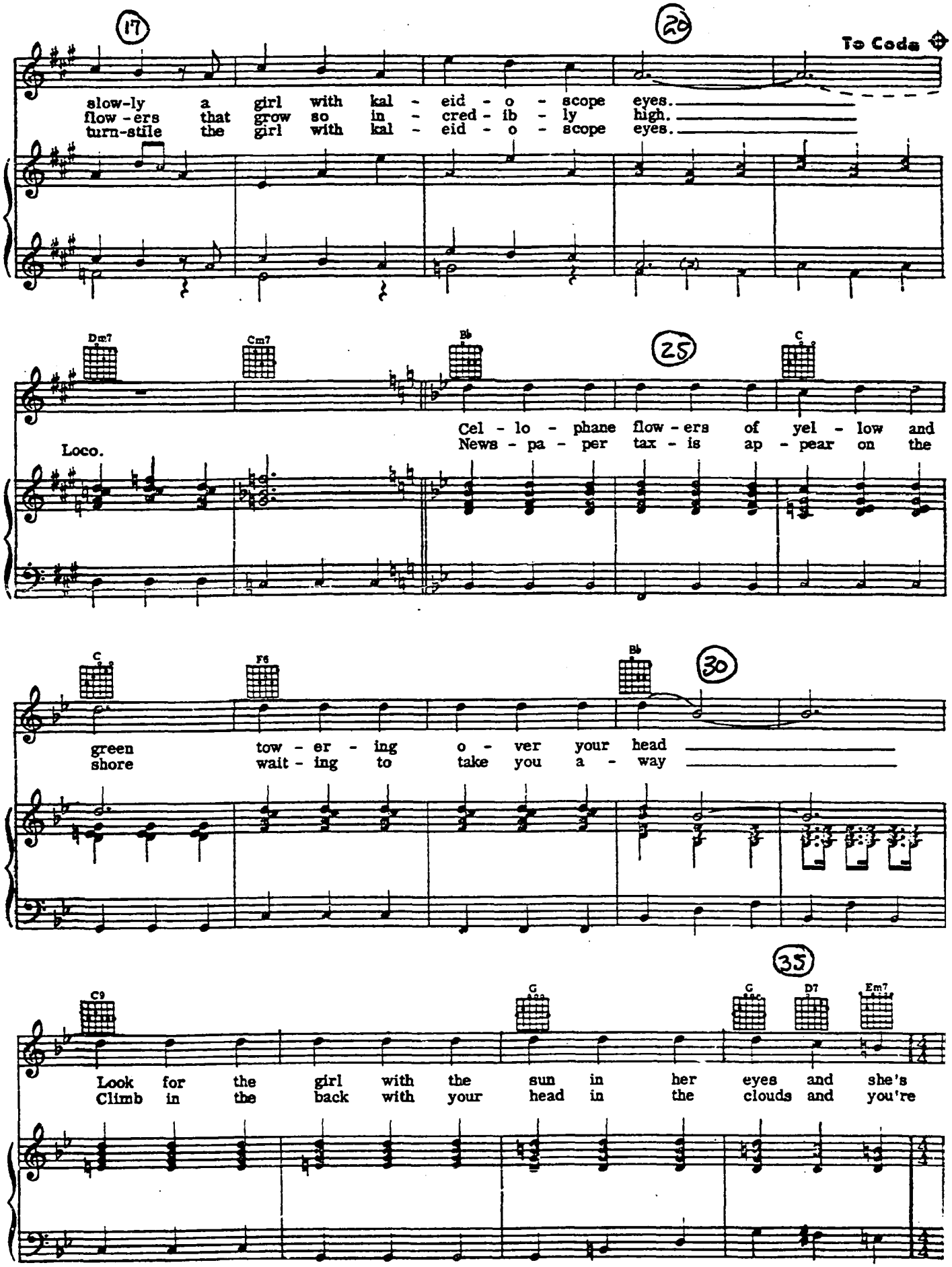

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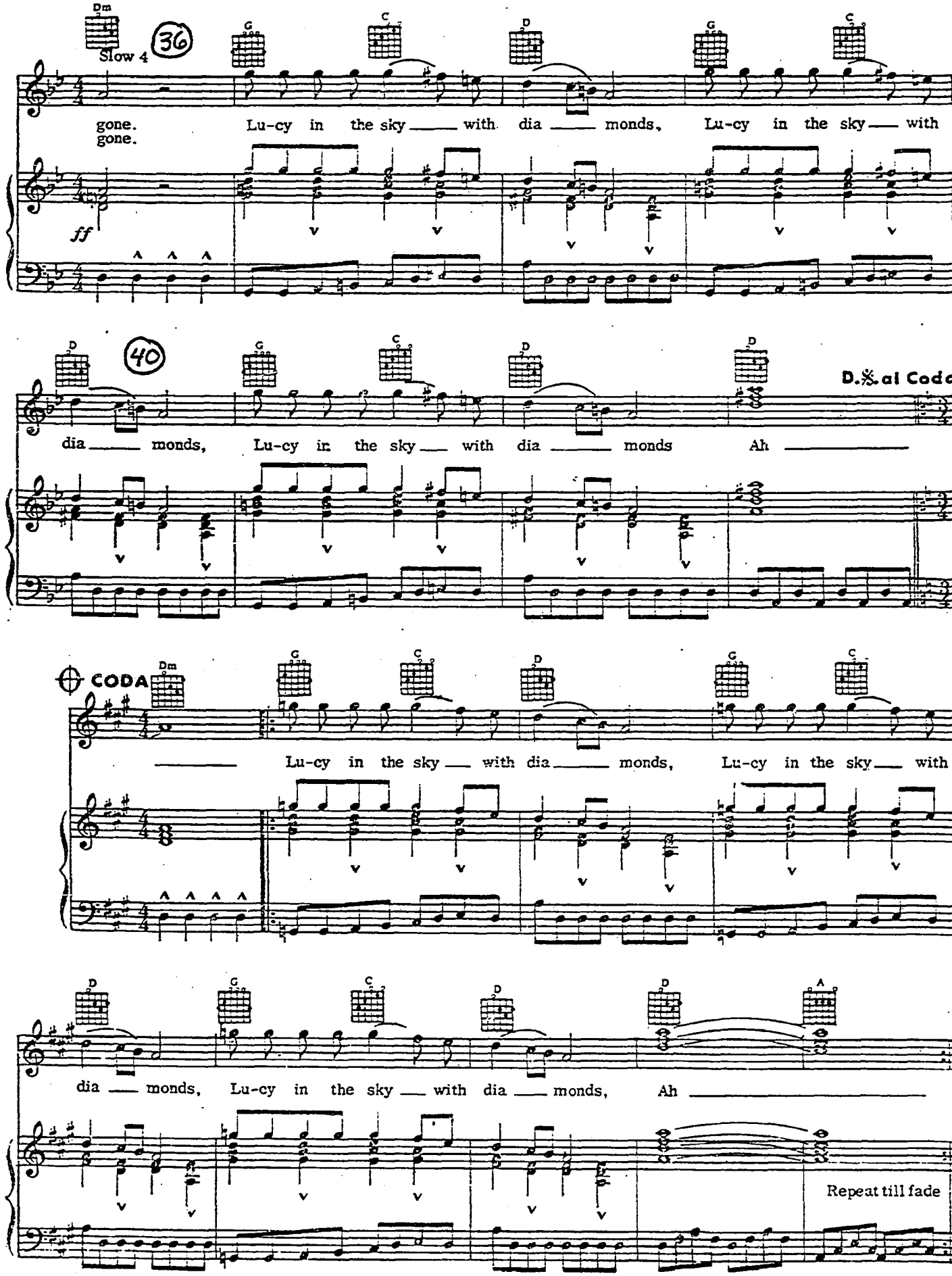
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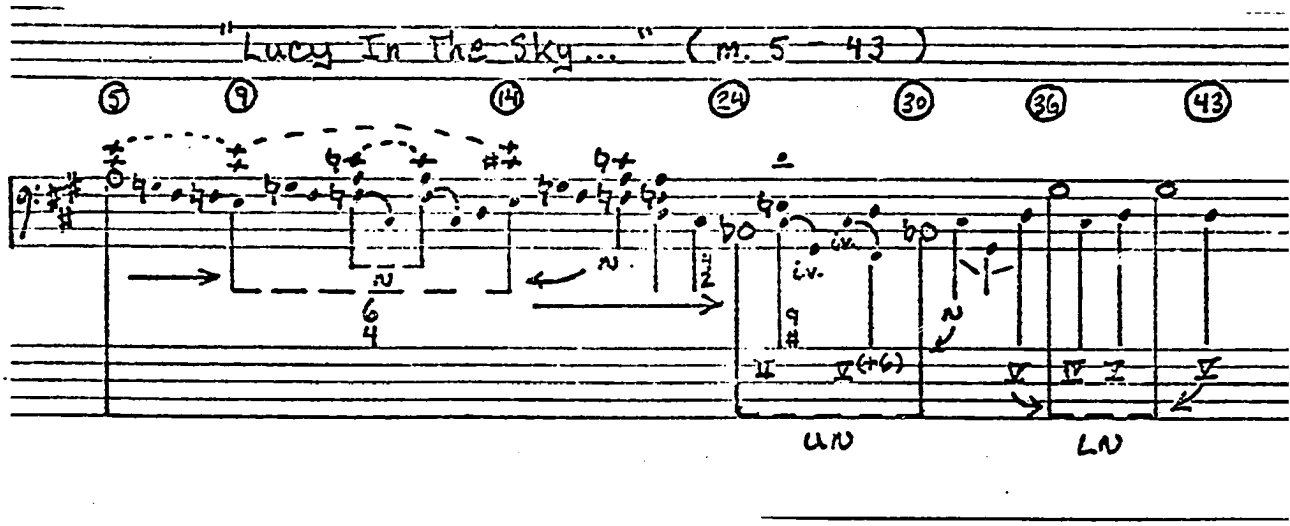
Tonally, "Lucy..." has no structural V. Rather, it employs structural neighbors (Bb and G of A) each of which becomes the temporary tonic of its own key (see graph below). There is a preponderance of stepwise motion in the bass as well as chord inversions and chromatic alteration.[1]



"Getting Better" employs a duple jazz rhythm with strong quarter note accents in the percussion and dotted figures in the melody. Tonally it contains a IV^9 chord; a V^{b10} in which the b10 occurs in the vocal counterpoint; and pedal tones which yield IV/V, I^{6}_{4}, and IV^{6}_{4} chords.

"Fixing A Hole" begins with a ♫ ♫ rhythm which quickly changes to a jazz shuffle after the first three measures of the introduction. The tonality is a transposed Dorian mode with tonic on F and an occasional #2 (G#) which yields a V#5 (see illustration below). The introduction contains an Ab triad supported by a bass tone F and a IV^9 chord.

[1] In viewing the graph of "Lucy..." and comparing it to the printed edition, several things must be noted. The chord at m. 23 is a Dm/C or Dm^{6}_{4}, not the Cm^7 indicated. The "i.v." designations in m. 26-7 stand for "inner voices" of the II^9 and V(+6) chords which have been "brought down" into the bass voice. The chord at m. 36 appears to be a D major, not a Dm triad.

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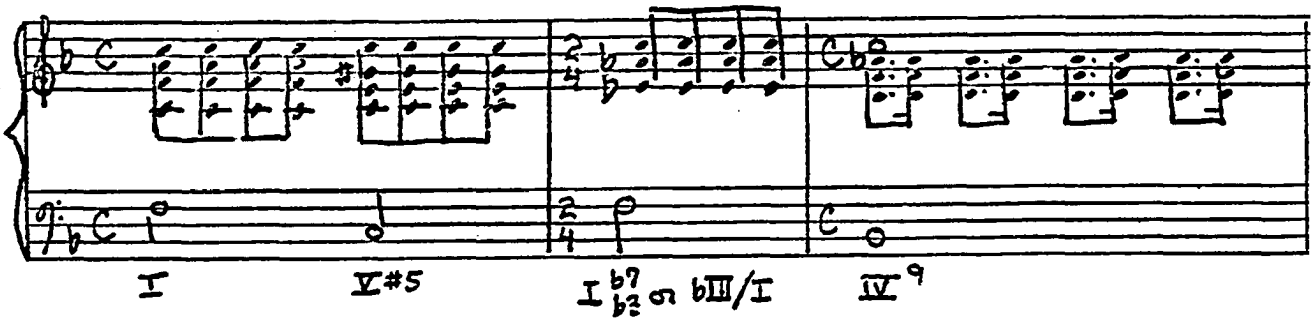
"Fixing A Hole" (introduction)

The graphic analysis of "She's Leaving Home" is contained in Chapter II. Rhythmically, it is another of the Beatle songs which can not be placed into a pop category. It is in 3/4 meter with many measures of ♪♩♩♪ syncopation in the accompanying string parts. The orchestration for strings and harp was begun by George Martin and finished by arranger Mike Leander when Martin ran into a time problem resulting from an overloaded recording schedule. Both Martin and Leander must be considered as composers of this work since the string writing and vocal counterpoint form such an integral part of the whole. As with "Yesterday" and "Eleanor Rigby," the musical craftsmanship and lyrical profundity of "She's Leaving Home" elevate it to the level of "art song," far above the banality of the harmonic, orchestrational, and textual content of much in the pop world.

"Being For The Benefit Of Mr. Kite" (see Ex. 51 and graph below) was inspired by an old poster which John happened to find.[1] Rhythmically, it alternates a duple jazz vocal section with a 3/4 instrumental section (not in the printed edition) following the word "waltz" at m. 15.[2] Tonally, it opens with a harmonic prolongation of II before reaching the tonic at m. 4. Although there is ambiguity between the keys of C major and D minor, most of the motion is harmonic and involves root-position chords.

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[1] Richard Williams, "Produced by George Martin," p. 24.

[2] It is interesting to see how the printed edition vacillates between a ♫ and a ♬ division of the pulse. Even at 3 3/4 or 1 7/8 i.p.s. it is difficult to tell which is correct. Such occurrences tend to support the conclusion of Chapter I that jazz rhythmic notation is only an approximation of the aural reality.

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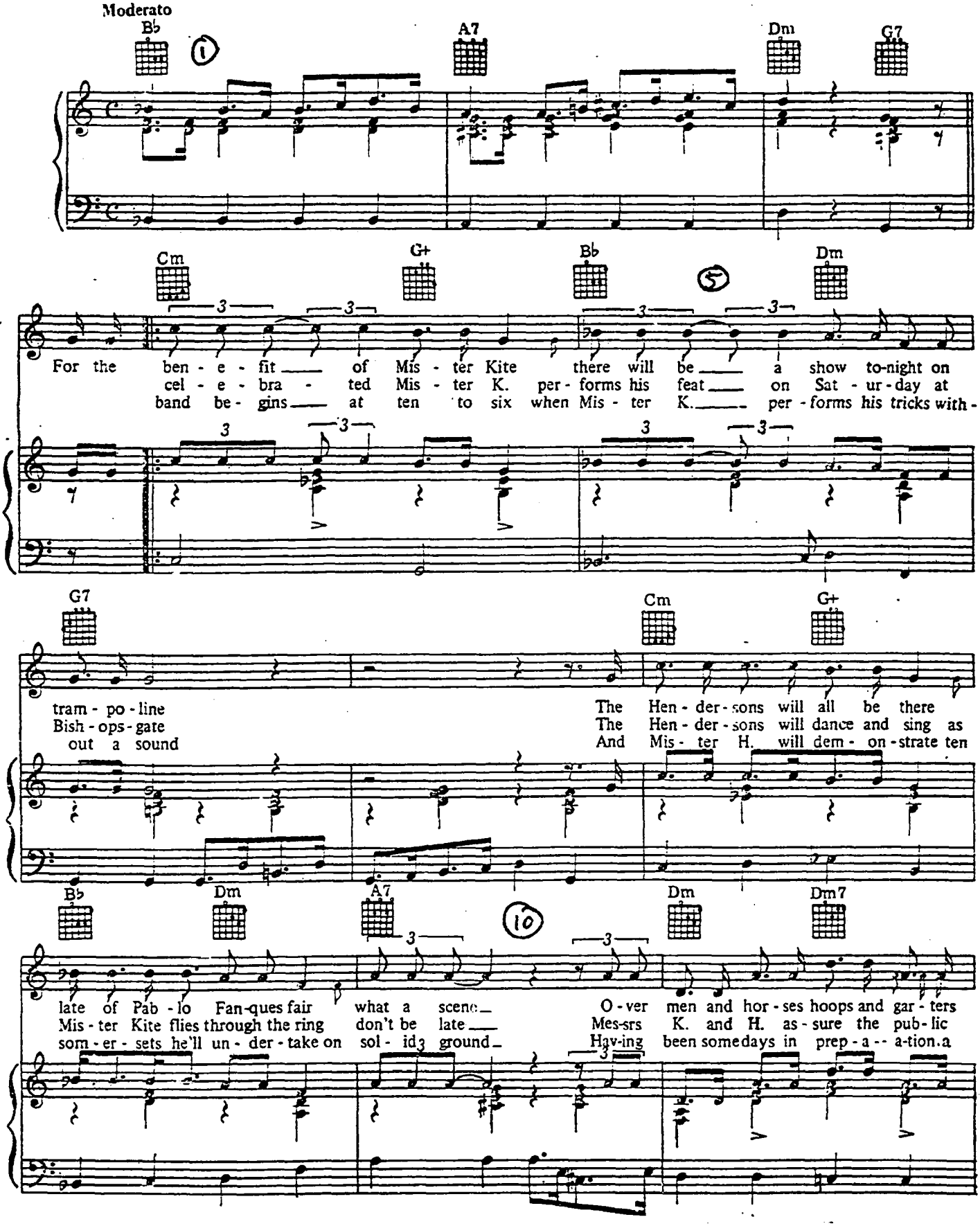
Ex. 53. Lennon/McCartney, "Being For The Benefit Of Mr. Kite (Warner Bros. ed., pp. 256-7).



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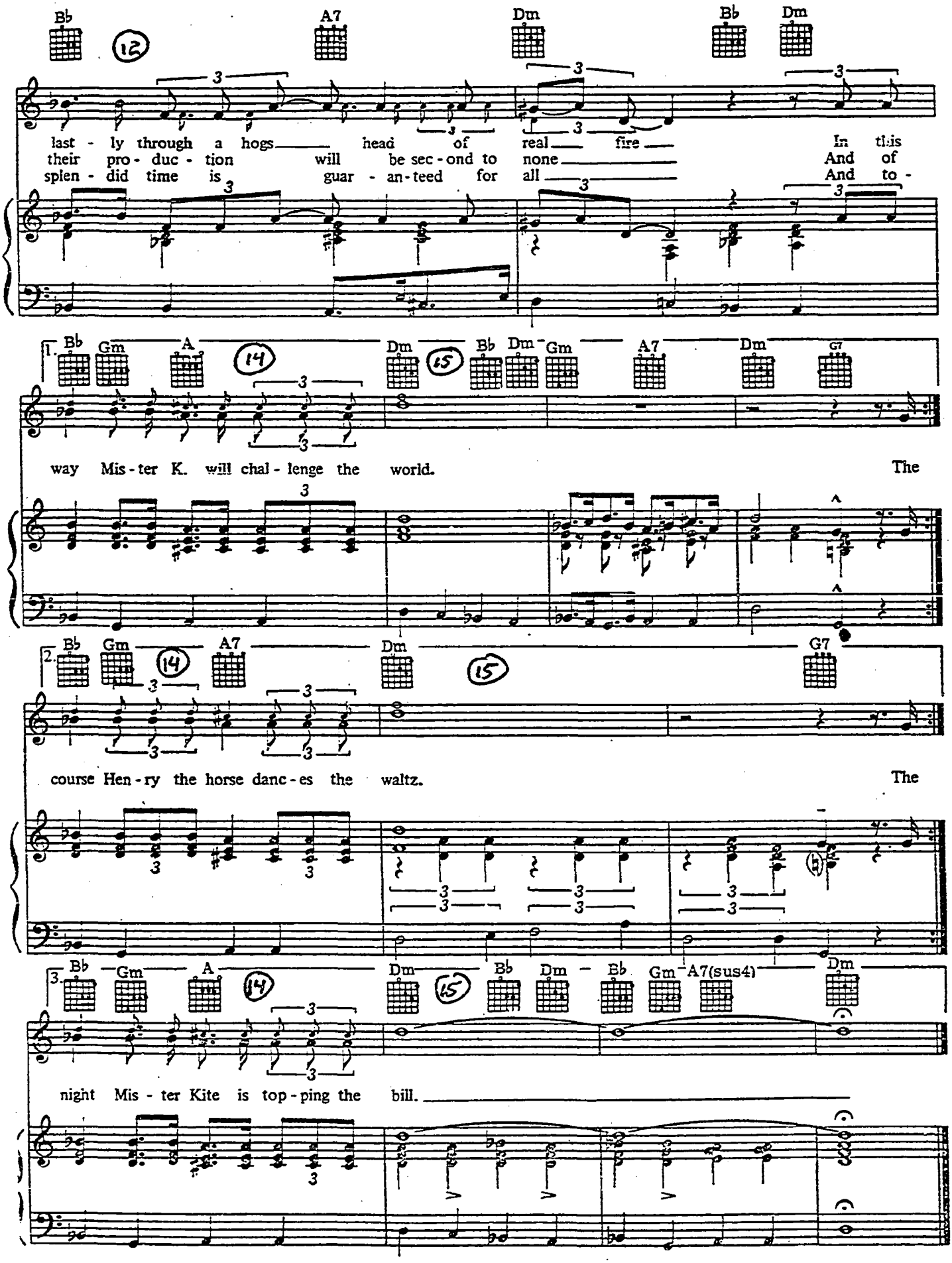

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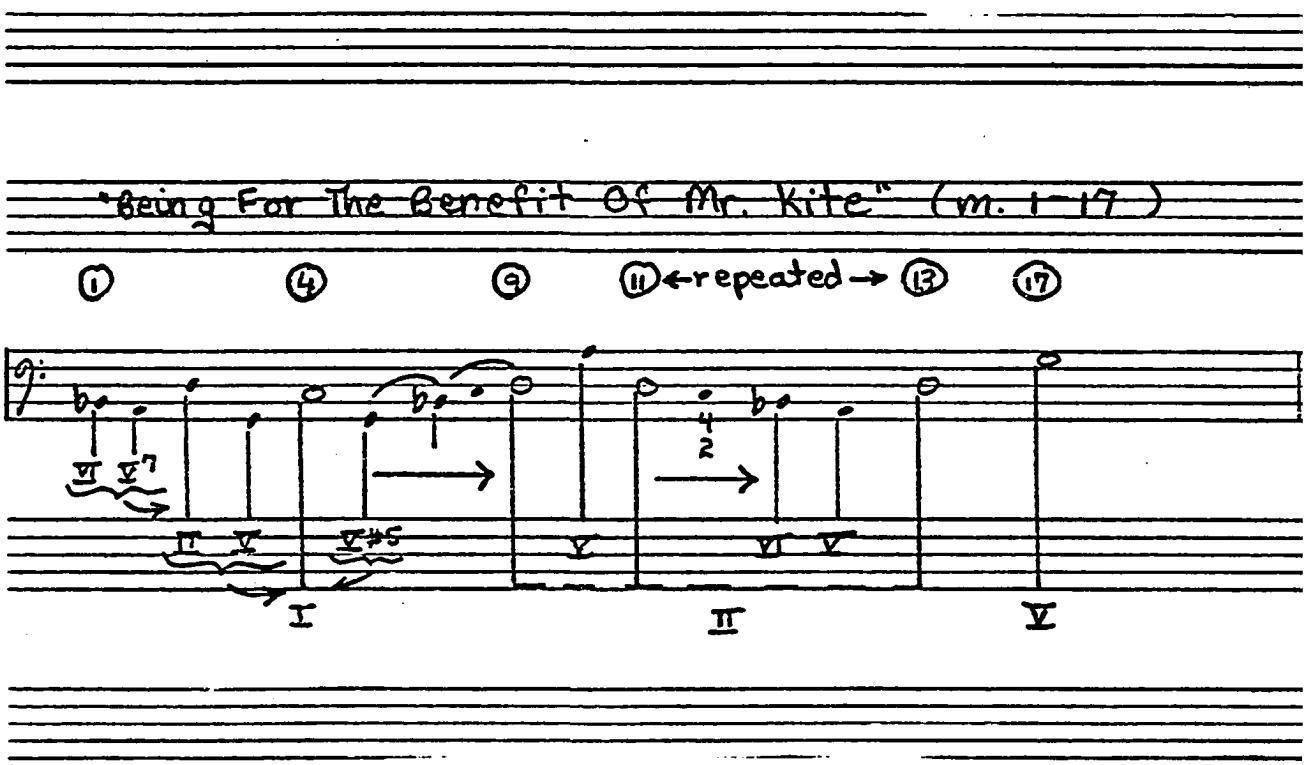

"Within You Without You" is another of George Harrison's Indian compositions. After a rubato sitar introduction, the tabla strikes up a ♩ ♩. ♫ ♩ pattern (a variant of the kaharva tala). Later this becomes a ♩. ♩. figure, the jhaptal tala, thus representing a change from 4/4 to a 5/8 meter. Tonally, the work is an improvisation based on the khamaj thata with shadja on C (CDEFGABbC).

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"When I'm Sixty - Four" is a duple shuffle reminiscent of the 1920's dance tunes. Its harmony is quite plain, involving root-position chords and nothing more complex than a bVI (Ab in the key of C major), secondary major-minor seventh chords (A^7 - D^7 - G^7 - D motion in fifths) and a prolongation of A minor (VI) in the bridge.

"Lovely Rita" is a duple rock work with a hint of jazz subdivision during a piano solo very much like those found in "Good Day Sunshine" and "You Like Me Too Much." The harmony is root-position with I - bVII neighbor - embellishing IV - I (Eb - Db - Ab - Eb) progressions and a motion in fifths to an embellishing bIII (Eb - Ab - Db - Gb - Eb).

In "Good Morning Good Morning" the Beatles employ metric changes and alternations of pulse divisions which are the most complex to this point in their recordings. The divisions range from to to to partitions of the quarter note while the meter changes constantly between 5/4, 3/4, and 4/4. The Warner Brothers edition (below) is a very accurate transcription of the record.

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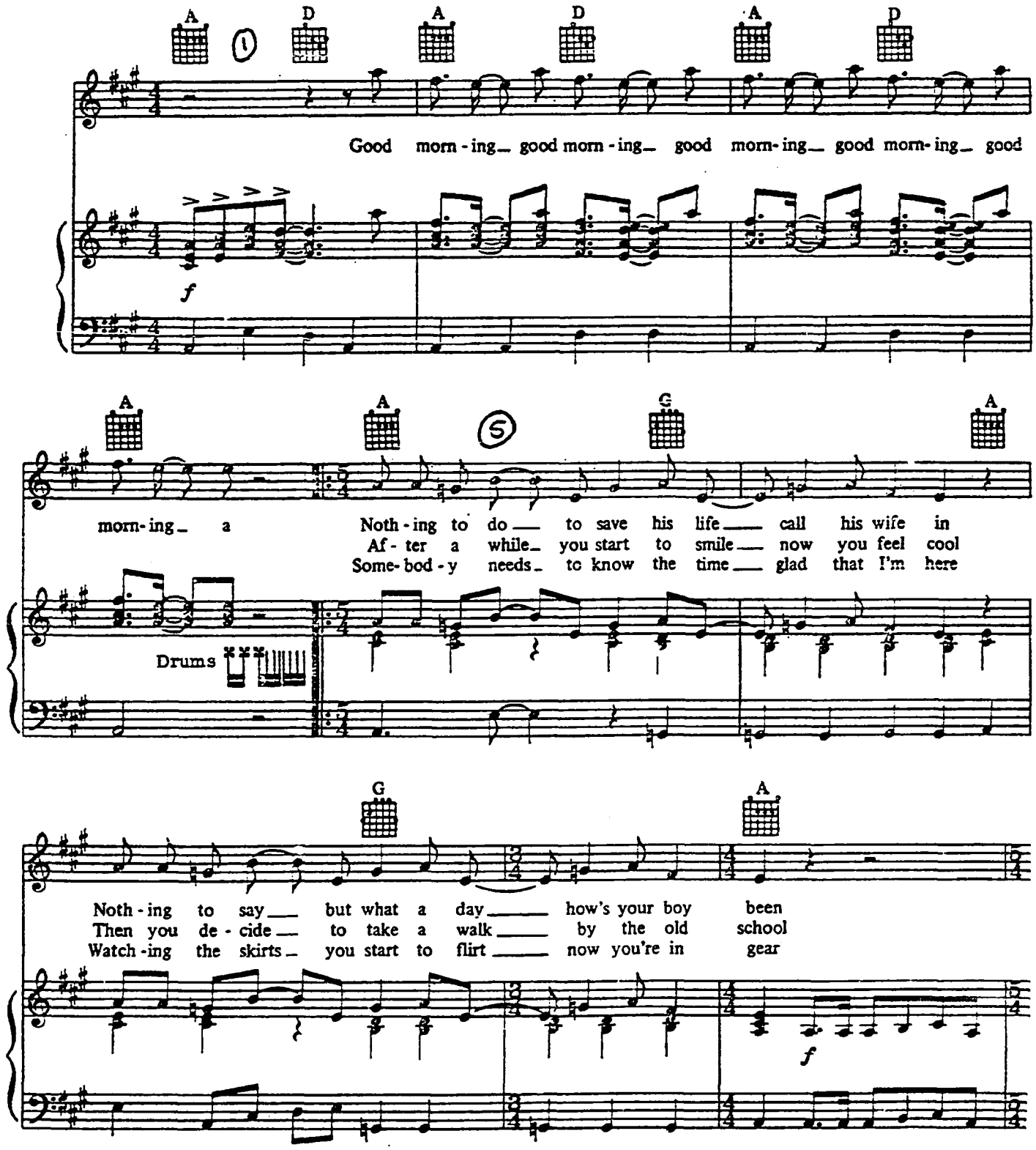
Ex. 54. Lennon/McCartney, "Good Morning, Good Morning" (Warner Bros. ed., pp. 274-6).

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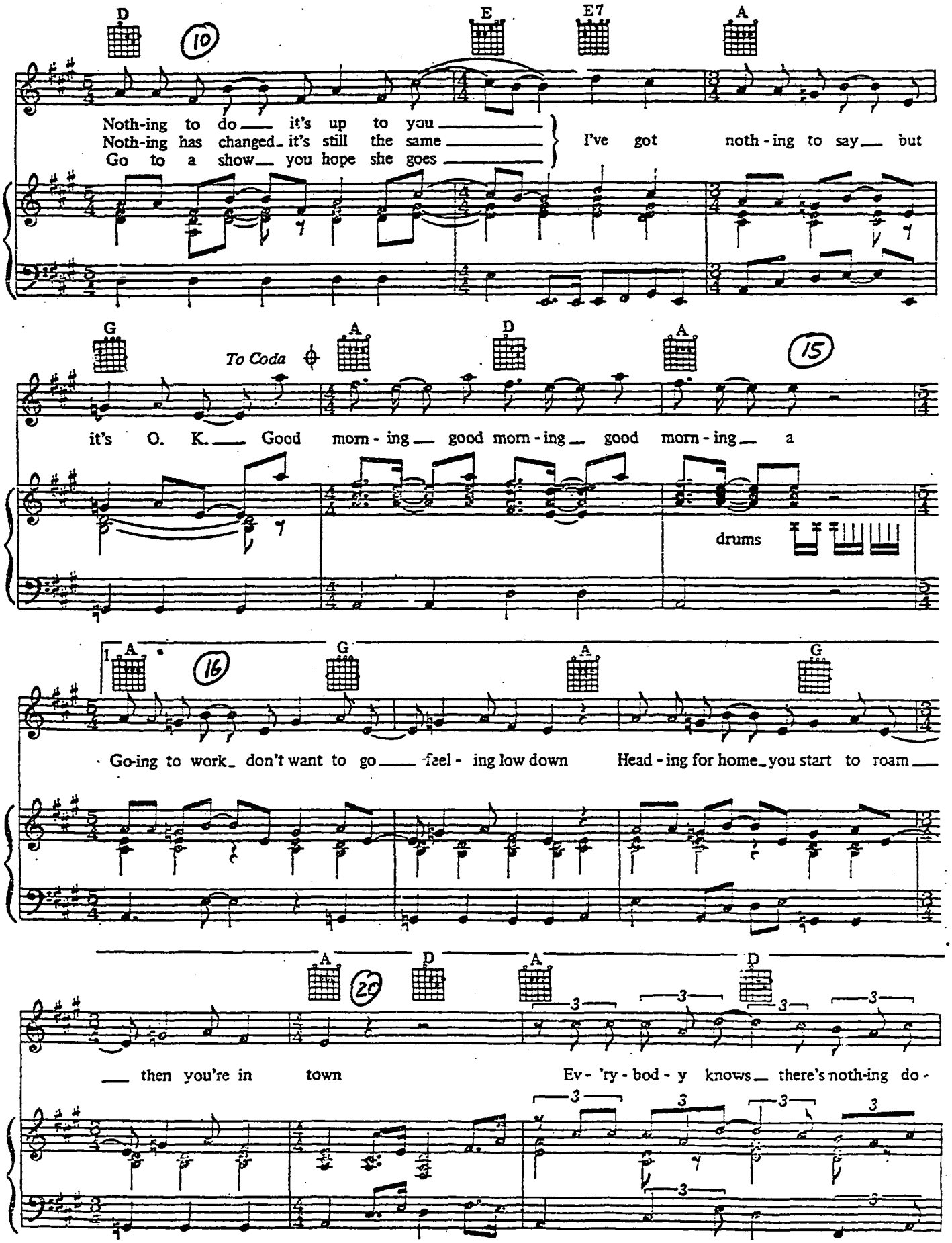
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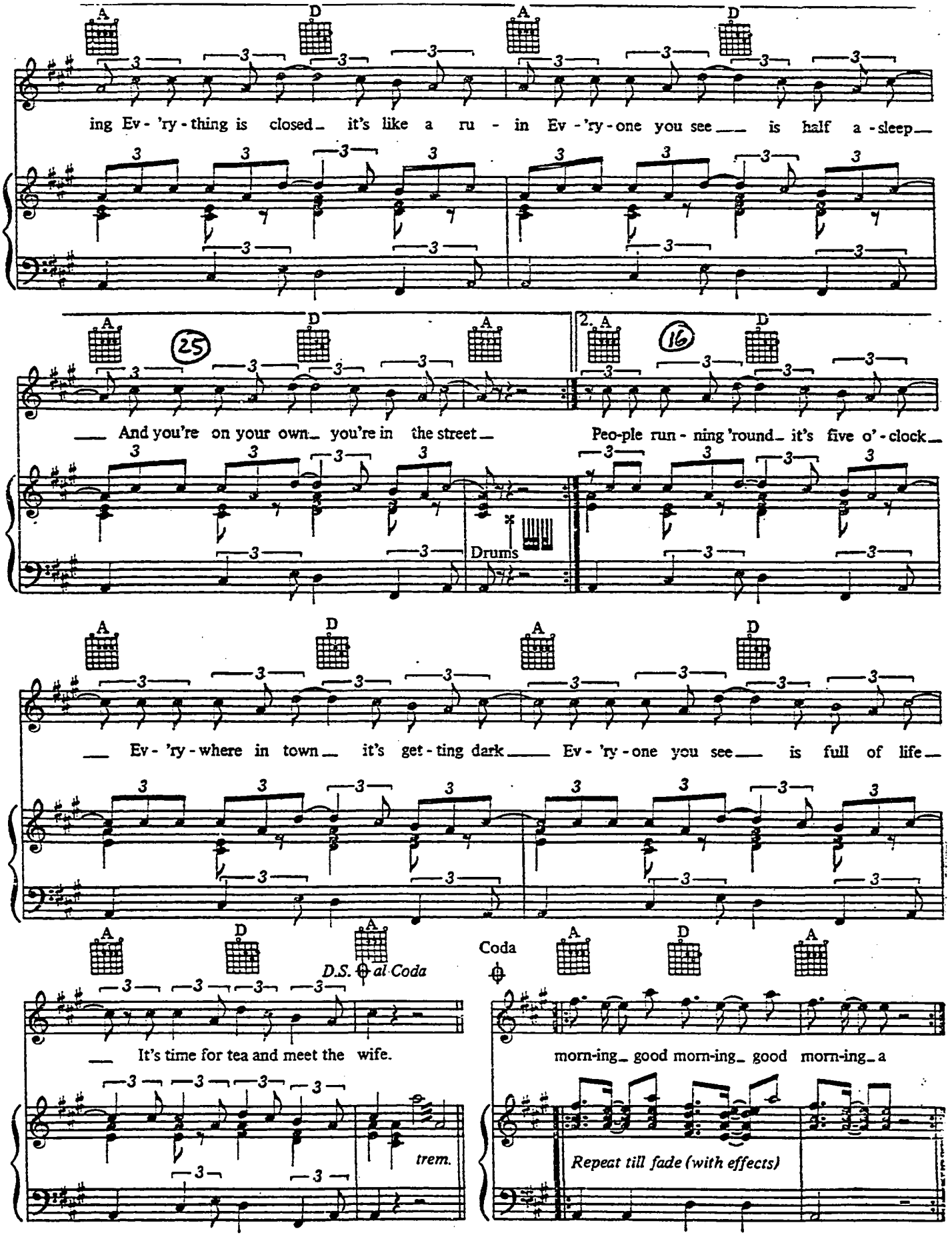

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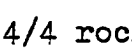
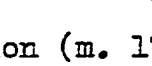
Harmonically, "Good Morning..." contains bVII neighbor motions (m. 5-6, for example) and a lowered 7th scale degree (G♮ in the key of A major) which gives the entire work a mixolydian character. The musical portion of the song is complemented by an overdub[1] of animal sounds which continue the musique concrète theme of this and earlier albums.

The last song of Sgt. Pepper is actually a fusion of two fragments (one by John, the other by Paul) into a large AB form entitled "A Day In The Life." The A-section (m. 1-16) is in a slow 4/4 rock rhythm with  drum break figures and a  pattern in the maracas. The B-section (m. 17-28) contains a shift of pulse to the eighth note and meters which change almost every measure between 4/8, 5/8, 6/4, and 4/4. The Warner Brothers edition (below) is a very accurate rendition of the rhythm.

---

[1]The term "overdub" refers to the engineering technique of superimposing one sound upon another, in this case, a non-musical one upon a musical one. It is not difficult to do this in a studio, since the recording of a pop song is often a series of overdub procedures. The author's experience with pop recording seems quite typical of the process of putting a record together. Essentially what happens is this: a "rhythm track" consisting of percussion, piano, and guitars is "layed down," often with each instrument fed into a separate channel of a multi-track (8, 16 or even 32) console. Then the voices are overdubbed, the singers singing to a tape of the first tracks which they hear through earphones. Following this, special harmonies, instrumental solos, or snatches of musique concrète (such as those in "Being For...Mr. Kite," "Good Morning..." or "A Day In The Life") are overdubbed on additional tracks. Finally, each track is blended together at a "mix-down" session until the right balance or "final mix" is achieved. Martin discusses some of the studio mixing of the Sgt. Pepper LP in the Richard Williams article, "Produced by George Martin," cited earlier. More information may also be found in Chris Hodenfield's interview with Martin entitled, "George Martin recalls the boys in the band," in Rolling Stone #217 (July 15, 1976), p. 9 ff. The Carr and Tyler book, The Beatles, an Illustrated Record, cited earlier, has pictures of some of the Sgt. Pepper recording sessions on pp. 58, and 62-3.

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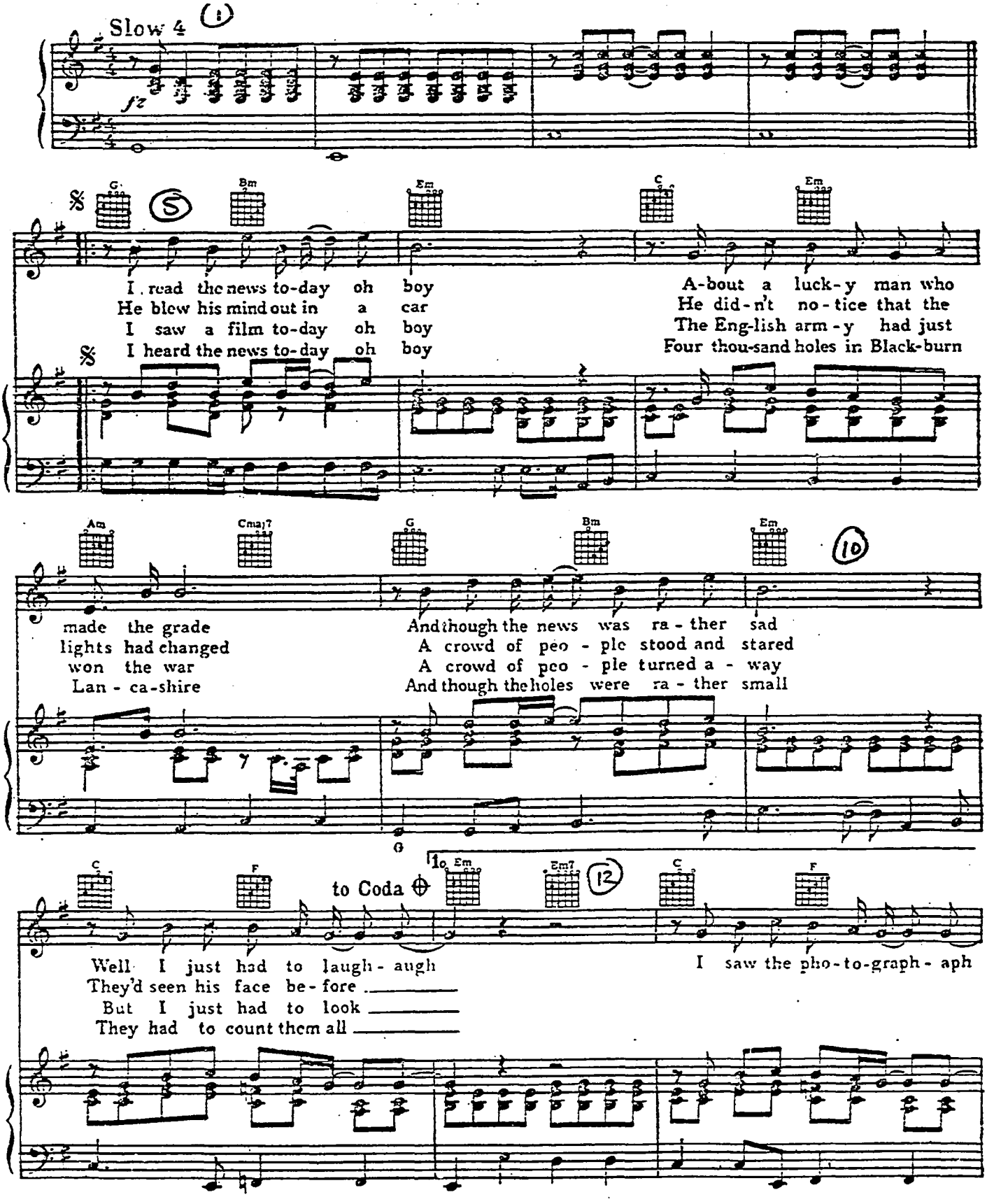
Ex. 55. Lennon/McCartney, "A Day In The Life" (Warner Bros. ed., pp. 262-4).



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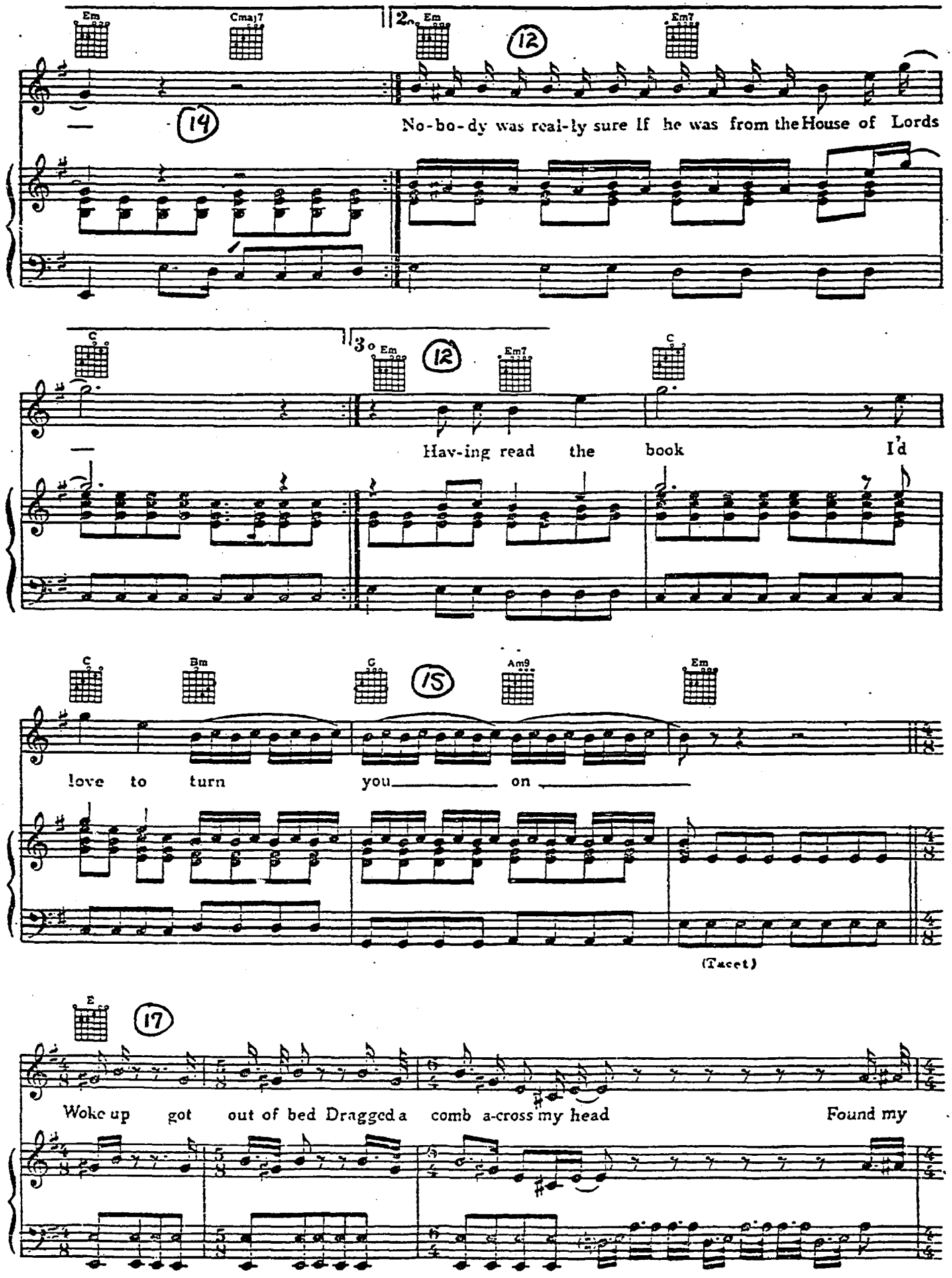

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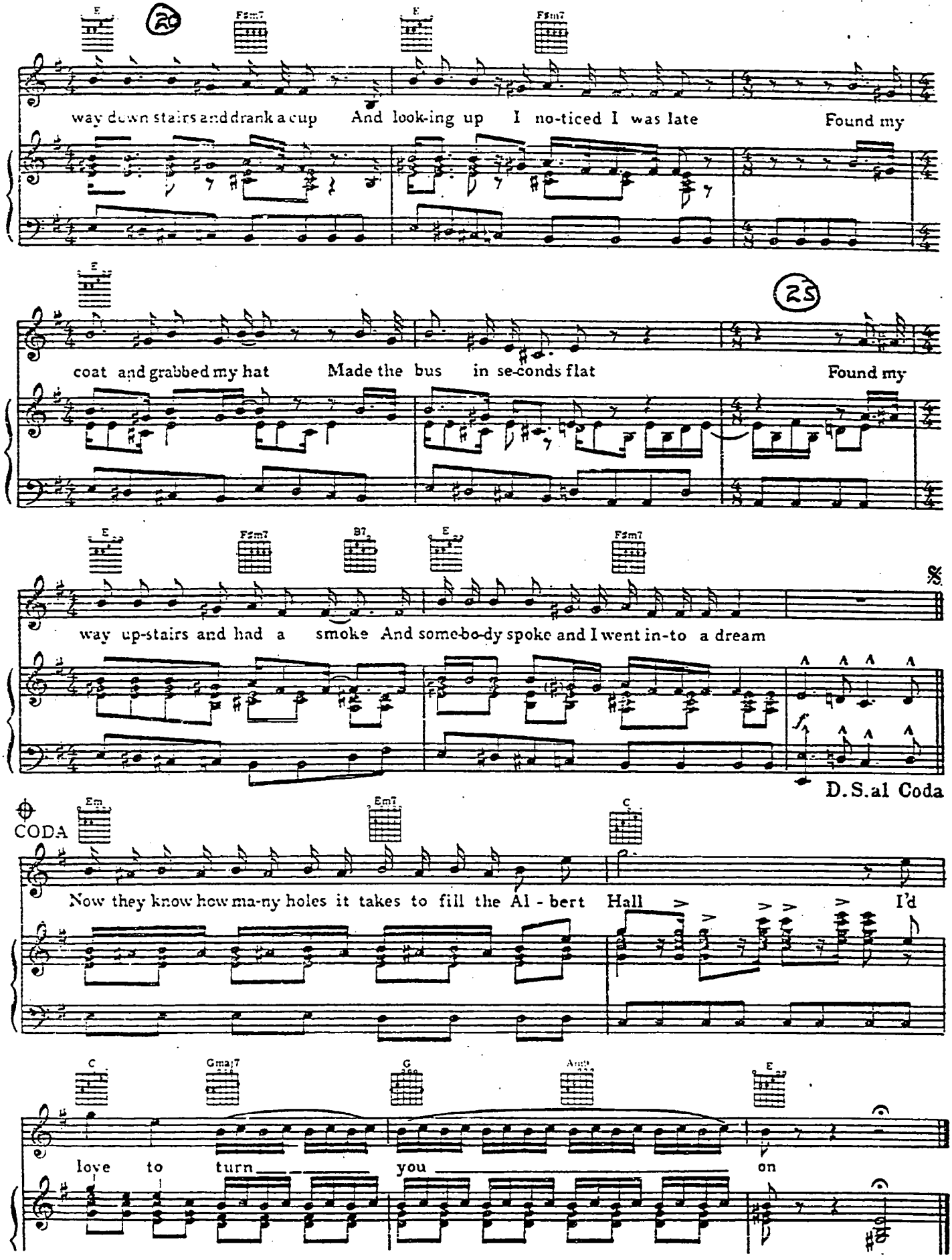
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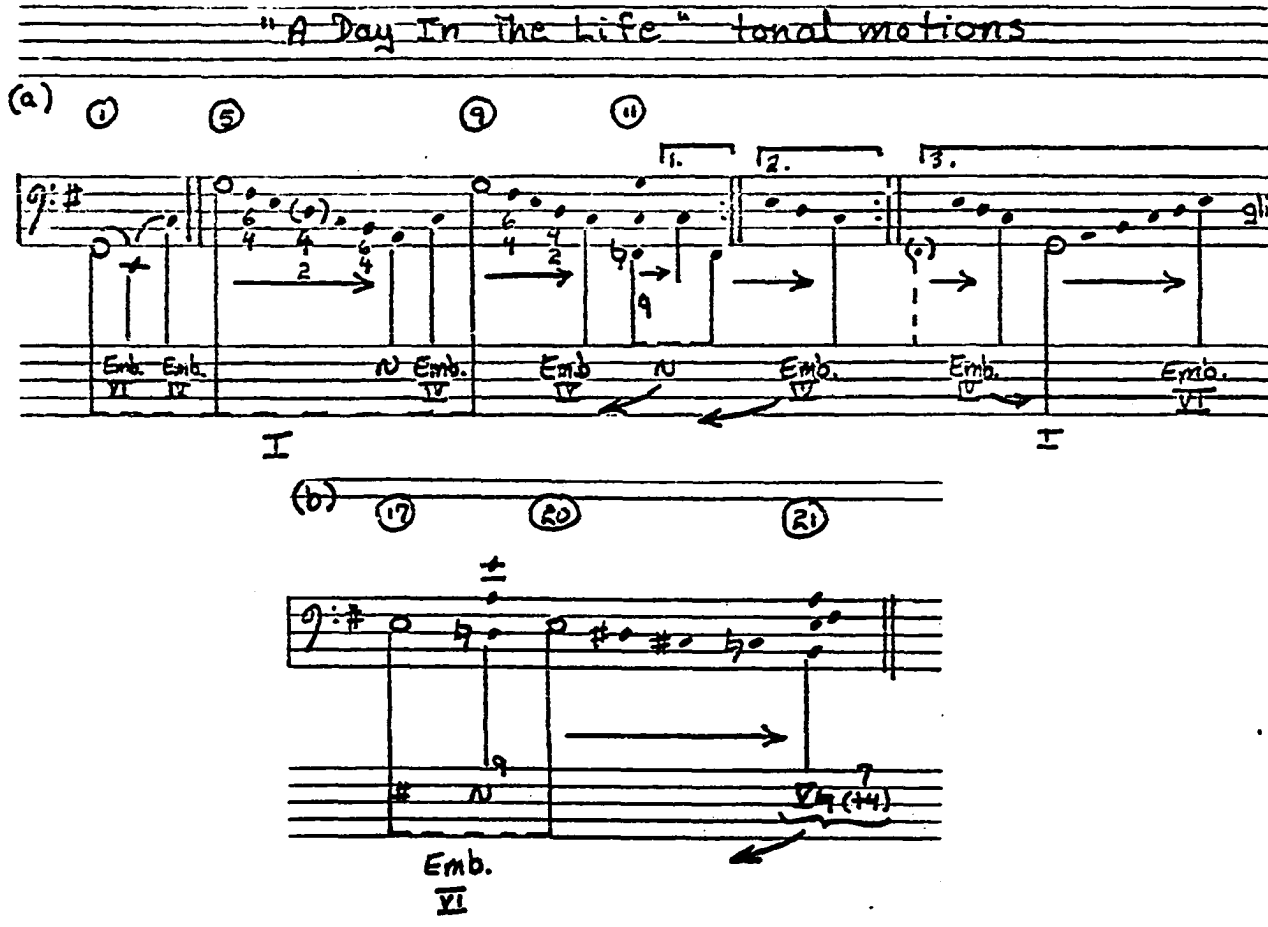
Tonally, the first part of the song prolongs the tonic (G major) without any dominant relationships. The progressions are entirely contrapuntal with extensive neighbor and embellishing motions often filled in with passing chords (see graph "a" below). At m. 16 (3rd ending) an orchestral glissando occurs on the Em embellishing VI chord. When the tonality "emerges" from this effect, the key has changed to E major which is prolonged as a structural VI (#3) throughout the B-section (see graph "b").[1]

"A Day In the Life" tonal motions



[1] In comparing these graphs to the printed edition, the following should be noted: 1) the chord designated as an $F\#m^7$ in m. 20 appears to be a Bm^7 (+4) instead; 2) the tonal motion of the bass in m. 5-8 appears on the recording to be a stepwise descent from G to a neighbor A; 3) the bass motion in m. 9-11 appears on the recording to be a passing motion from I (G) to IV (C). In this and other Beatle songs, it is possible to view the work as beginning and ending in different keys. Here, then, the E at m. 17 may be read as a new tonic (I) rather than as VI in the key of G major.

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Magical Mystery Tour

The months following Brian Epstein's death were spent filming Magical Mystery Tour, a 54-minute television show conceived and produced entirely by the Beatles. It was their first failure. Virtually all the critics panned it. Nothing could have provided more graphic proof that without Epstein the Beatles were just not the same. His organizational genius and ability to keep everyone's temper at an even keel would be missed more and more in the years ahead. Practically, if not artistically, on the day of his death, the Beatles began the decline which would eventually dissolve their group.

But the LP associated with the T.V. show did not fail. It was, like every other Beatle album, a glorious success with the public and many of the critics. It was released as Capitol SMAL 2835 on November 27, 1967 and by January of the next year it reached the top of the album charts. There it remained for 14 weeks while two of its songs, "Penny Lane" and "Hello, Goodbye" climbed to the head of the singles' charts. It would not be until August of 1970 that the album would leave the best-seller list.[1] The contents are listed below.

Side 1
"Magical Mystery Tour" (Lennon/McCartney)
"The Fool On The Hill")Lennon/McCartney)
"Flying" (Lennon/McCartney/Harrison/Starkey)
"Blue Jay Way" (Harrison)
"Your Mother Should Know" (Lennon/McCartney)
"I Am The Walrus" (Lennon/McCartney)

[1]Castleman and Podrazik, All Together Now, pp. 350, 359-61. The authors state on p. 318 that the T.V. show was aired on BBC-1 December 26, 1967. They also point out that only side 1 was written for the show. The songs of side 2 were recorded separately and had been released as singles prior to the release of the LP.

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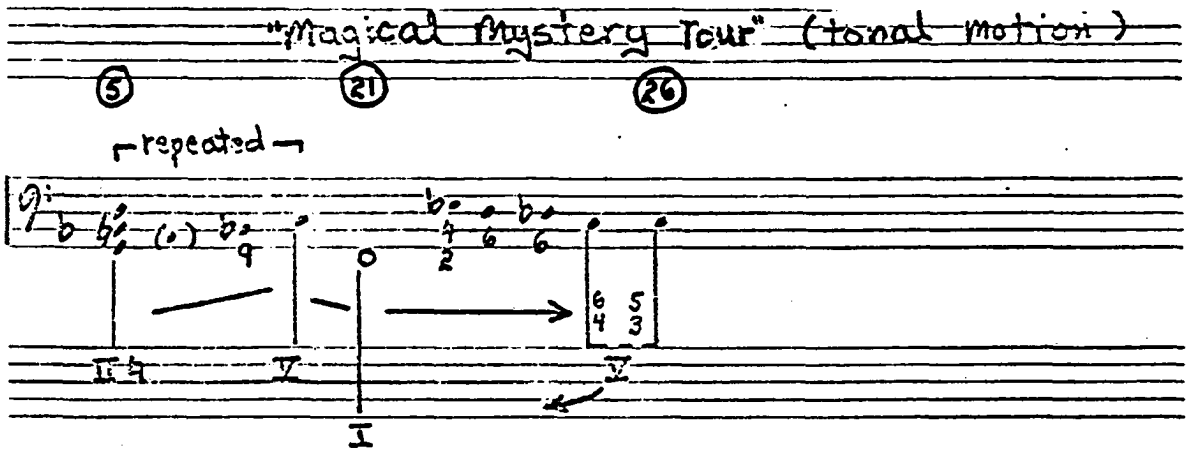
Side 2
"Hello, Goodbye" (Lennon/McCartney)
"Strawberry Fields Forever" (Lennon/McCartney)
"Penny Lane" (Lennon/McCartney)
"Baby You're A Rich Man" (Lennon/McCartney)
"All You Need Is Love" (Lennon/McCartney)[1]

The title song begins the album with a duple rock 2/2 which changes to 4/4 and eventually to 3/4 with the use of quarter note triplets. The tonal motion (see graph below) employs a major II and passing chords within a background harmonic structure.



"The Fool On The Hill" is also in a duple rock rhythm, but the ♪♫ division of the pulse occurs mostly in the instruments rather than in the percussion. This tends to diminish the "rock effect" somewhat and leave the listener with the feeling that the song can not really be classified easily in any pop idiom. Harmonically, it employs root-position chords and motions which include major-minor mixture, an embellishing minor IV and a bVII neighbor.

---

[1]"Strawberry Fields Forever" and "Penny Lane" were released as Parlophone single R5770 in December of 1966. "Baby You're A Rich Man" and "All You Need Is Love" were released as Parlophone single R5620 in July of 1967.

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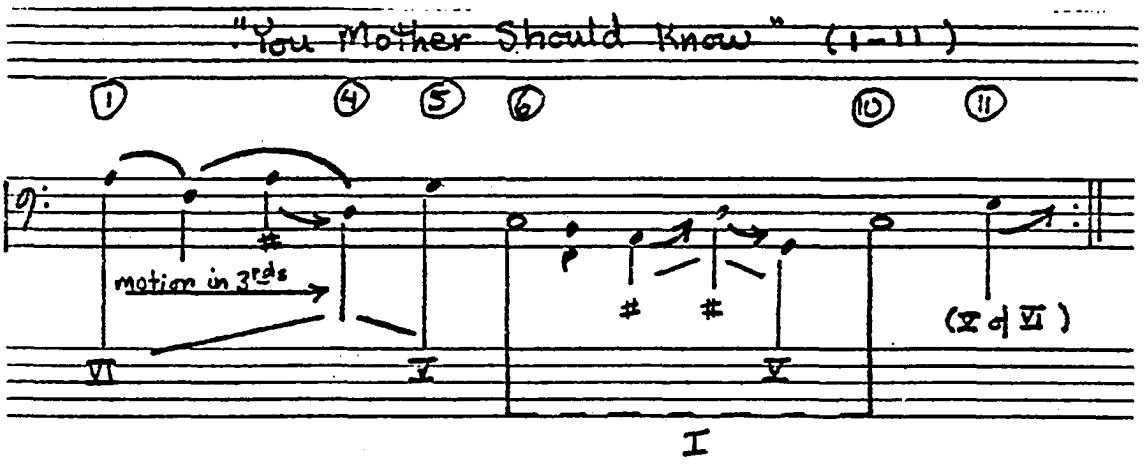
"Flying" is a synthesis of 12-bar blues and the kalyan thata (CDEF#GABC) with a drone or pedal point on the tonic C. Its rhythm is a slow duple rock.

The Indian influence is also present in Harrison's "Blue Jay Way" which is set in the kalyan thata with a variant (Eb) on the swara tone Ga (thus producing the scale CDEb or EbF#GABC). Again, there is a drone on the tonic and a slow duple rock rhythm.

In "Your Mother Should Know" the Beatles use a duple jazz pattern designed to emulate the vaudeville dances of the early 1900's, just as the lyrics describe. ("Let's all get up and dance to a song that was a hit before your mother was born.") Tonally, the prolongations are harmonic with extensive use of motions in fifths (see graph below).



By far the most complex tonal motion of side 1 occurs in "I Am The Walrus," a duple rock work with both harmonic and contrapuntal prolongations of the tonic (see Ex. 56 and graph below).

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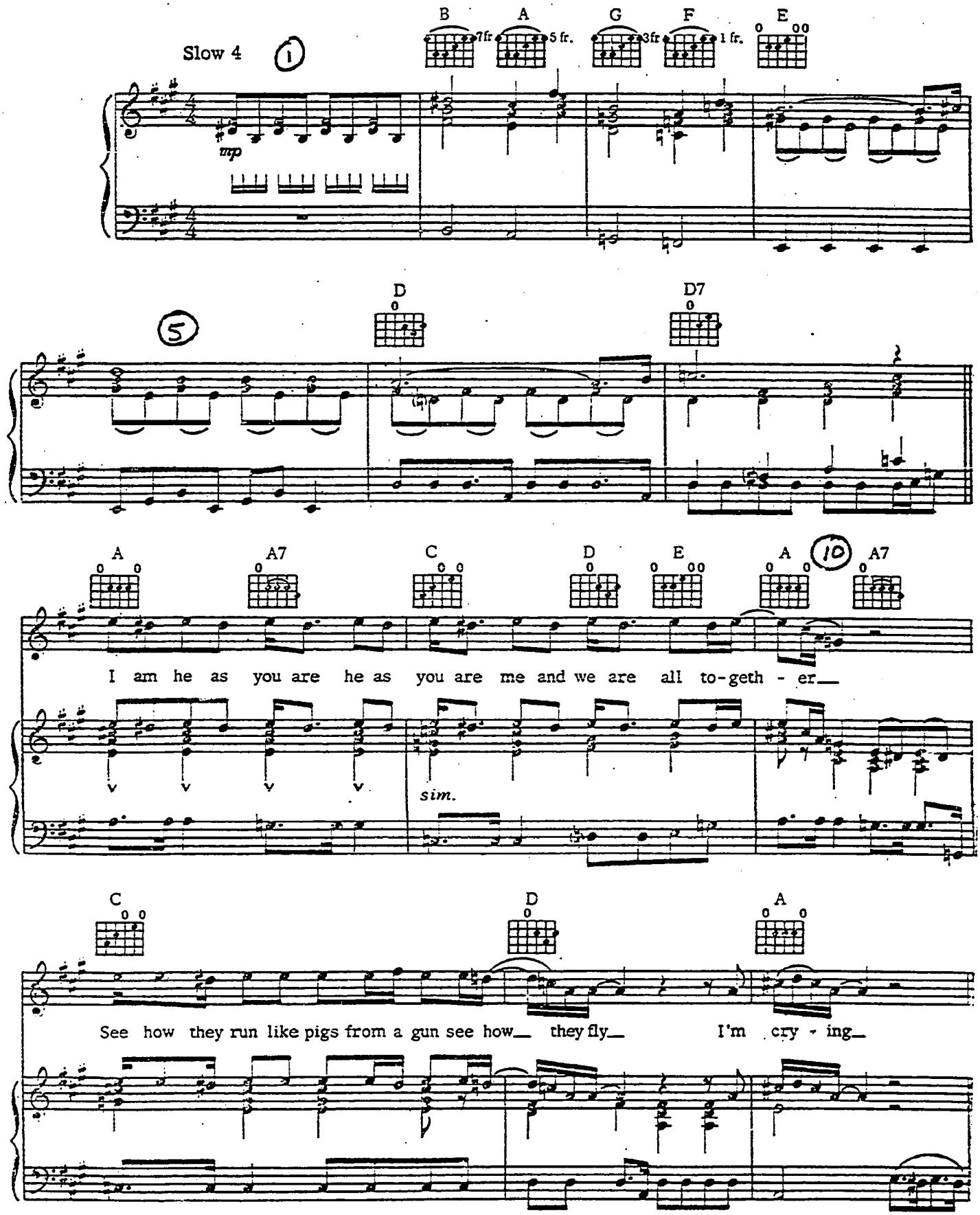
Ex. 56. Lennon/McCartney, "I Am The Walrus," m. 1-22 (Warner Bros. ed., pp. 280-1).



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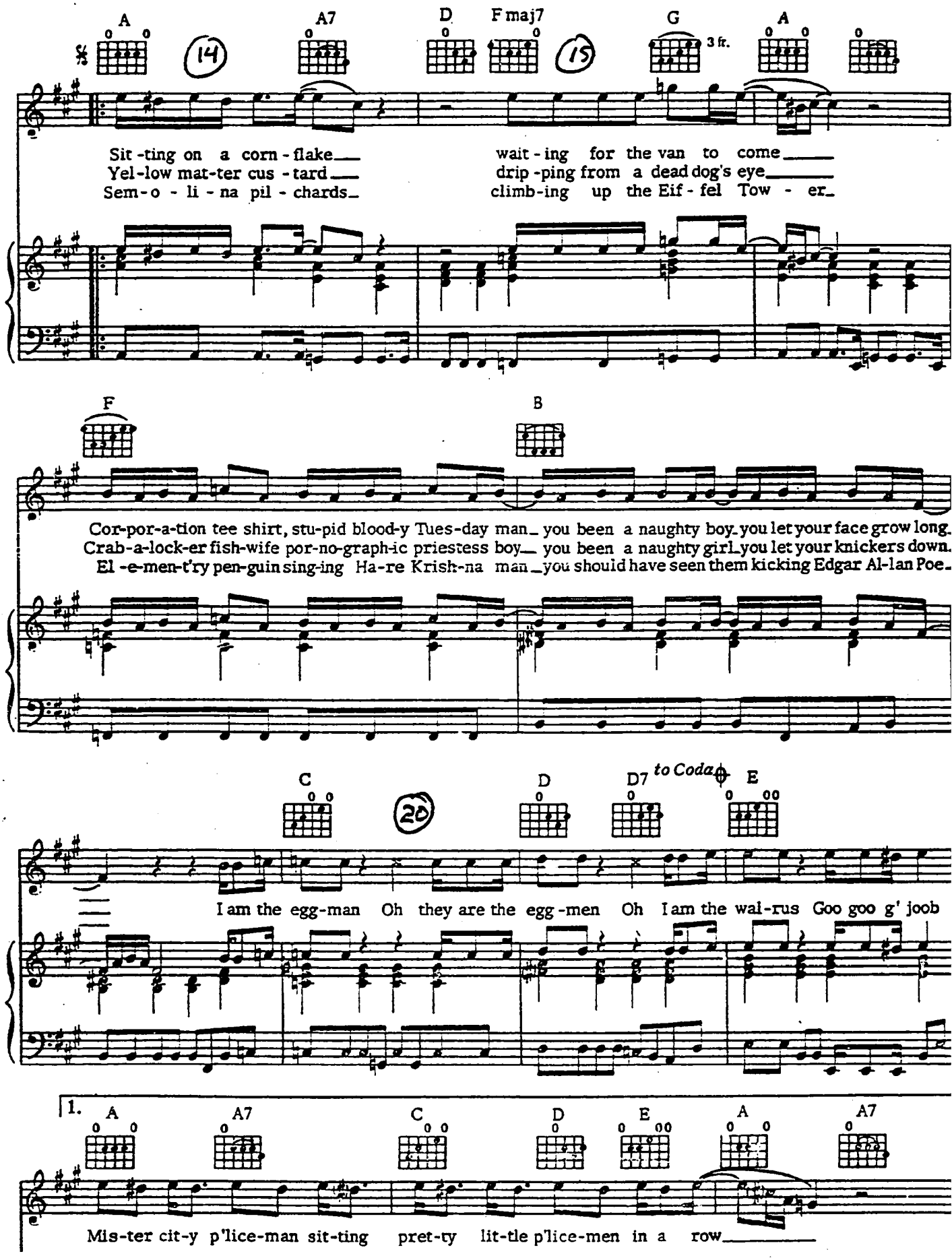

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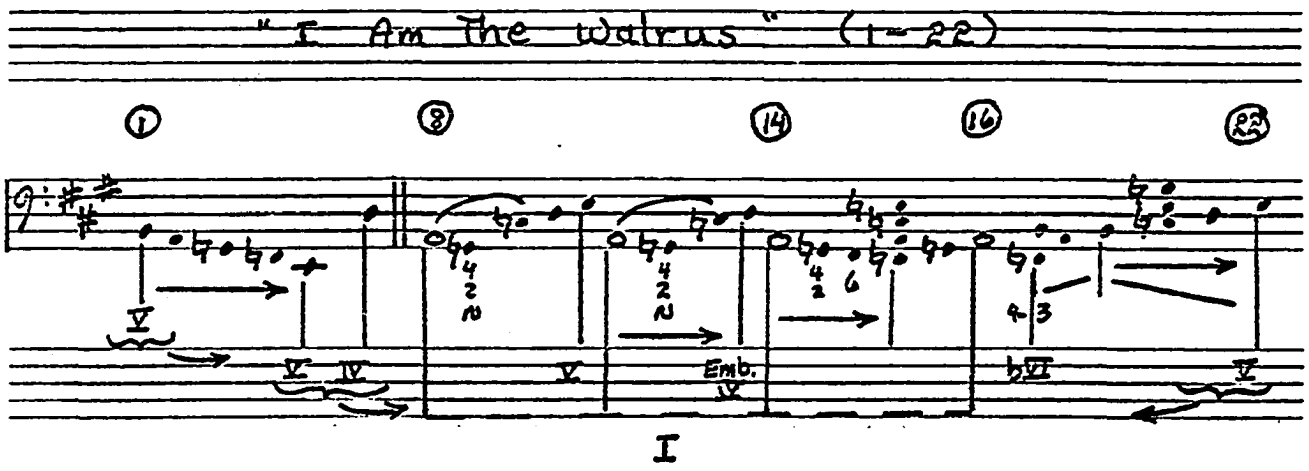
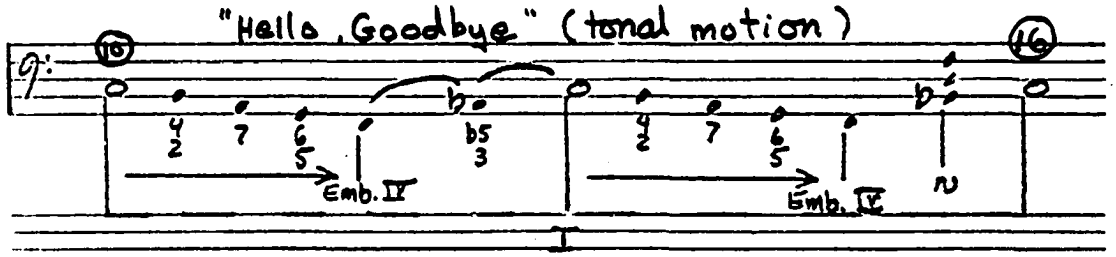


Of interest tonally is the use of V - IV - I progressions, parallel $\frac{5}{3}$ chords (such as the C, D, E chords in m. 9) and linear bass motions. Also of interest in the recorded version is the extensive use of musique concrète. The lyric content of the song is a kind of stream-of-consciousness fantasy whose actual meaning is a matter of personal interpretation. Like "Lucy In The Sky..." it is a product of the mysticism of the East and the drug-related hallucinations of the West.

Side 2 opens with a driving rock 4/4 meter in "Hello Goodbye" which is made all the more intensive by sixteenth note patterns in the maracas. Tonally, the I - V relationship is avoided and replaced by embellishing motions, bVII neighbor chords, stepwise bass progressions and a bVI chord "borrowed" from the parallel minor (see graph below).



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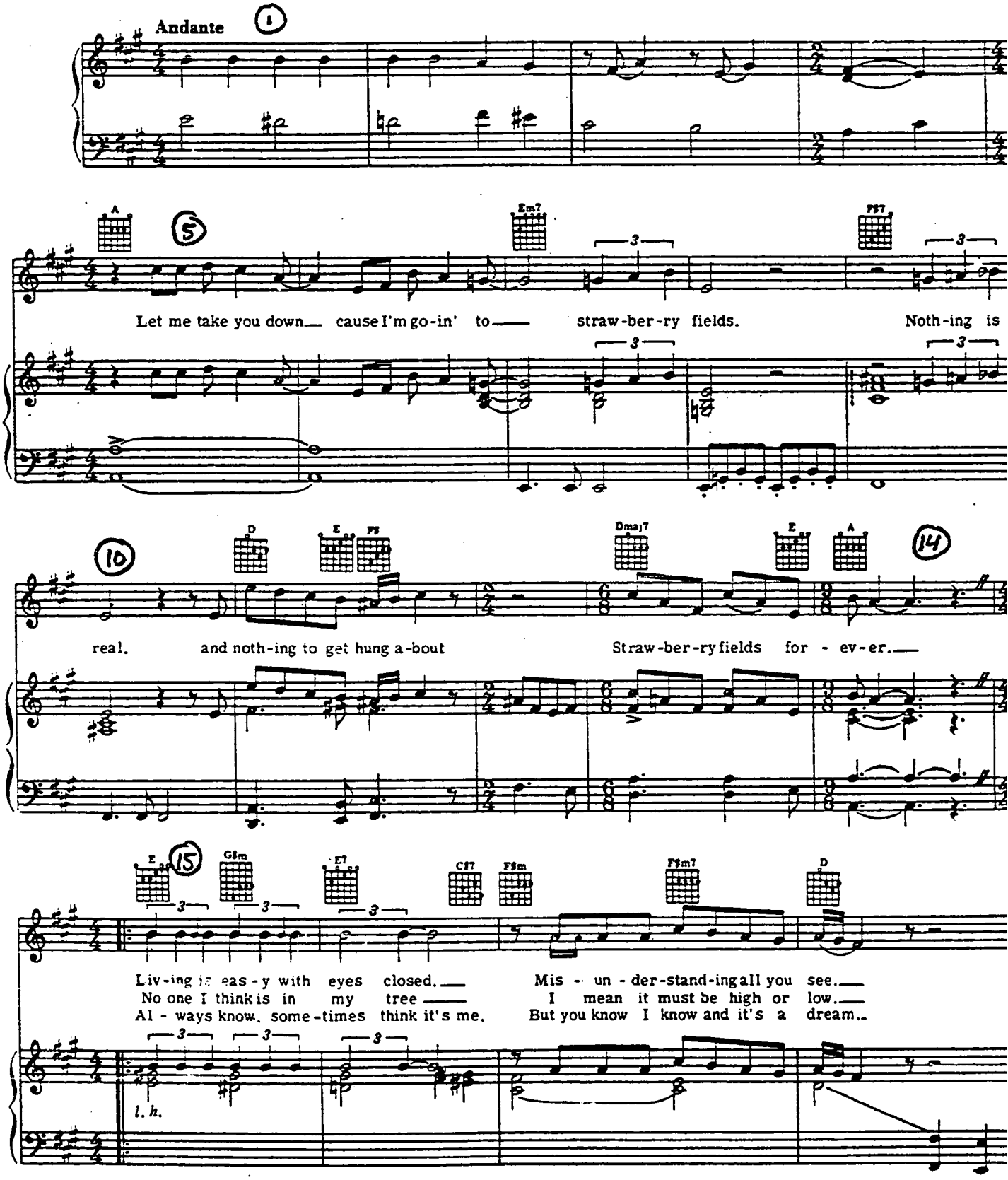
Ex. 57. Lennon/McCartney, "Strawberry Fields," m. 1-14 (Warner Bros. ed., pp. 300-1).

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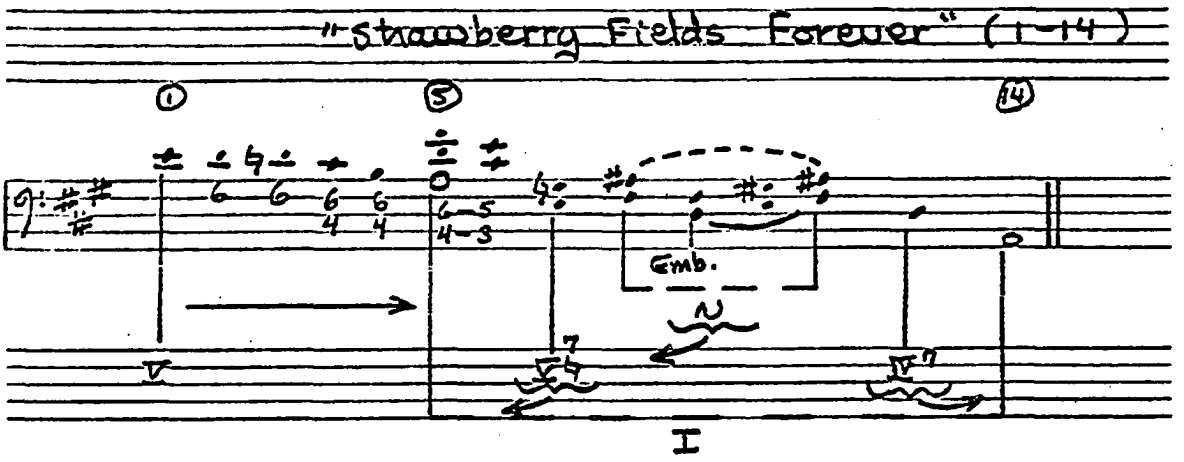

"Strawberry Fields Forever" is the most complex song of the album, employing both changing meters and a tonal motion which avoids any clear tonic - dominant relationship (see Ex. 57 and graph above).[1]

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[1]The meter at m. 14 of the printed edition is inaccurate. Careful analysis of the recording would suggest 3/4, where the ♪ would be equal to the ♪ of the 6/8 meter of m. 13.

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In addition to a tonal and rhythmic scheme more intricate than the other songs of the album, "Strawberry Fields" uses a considerable amount of overdubbed random sounds, especially in the final measures which repeat to a fade-out. The lyrics have much of the same vagueness found in "I Am The Walrus." In this regard, it is of interest to note that Strawberry Fields is a real place. According to Davies,[1] it was a girls' hostel run by the Salvation Army. Apparently, each summer the hostel would throw a huge garden party complete with brass band entertainment. It was an annual outing for Mimi and young John. From this point onward in the albums of the Beatles, one encounters songs with biographical importance more often. Just as the Indian and LSD "phases" appear at certain times in the group's career, a phase of biographical introspection seems to emerge in the later LP's.

The very next song of Magical Mystery Tour is another example of this introspection. Penny Lane is a real street often traversed by the Beatles during their early years in Liverpool. The lyrics here are a kind of collage of past impressions and images. Rhythmically, "Penny Lane" is set in a duple jazz pattern very much influenced by the "ragtime" beat of the early 1900's as the tempo indication of the printed edition suggests (see below). Tonally, it employs a background neighbor motion with quick changes of key from Bb to Ab and back again. There is a mixture of Bb major and Bb minor (m. 4-6) and the use of extended passing motions (see graph).

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[1]Davies, The Beatles, p. 10.

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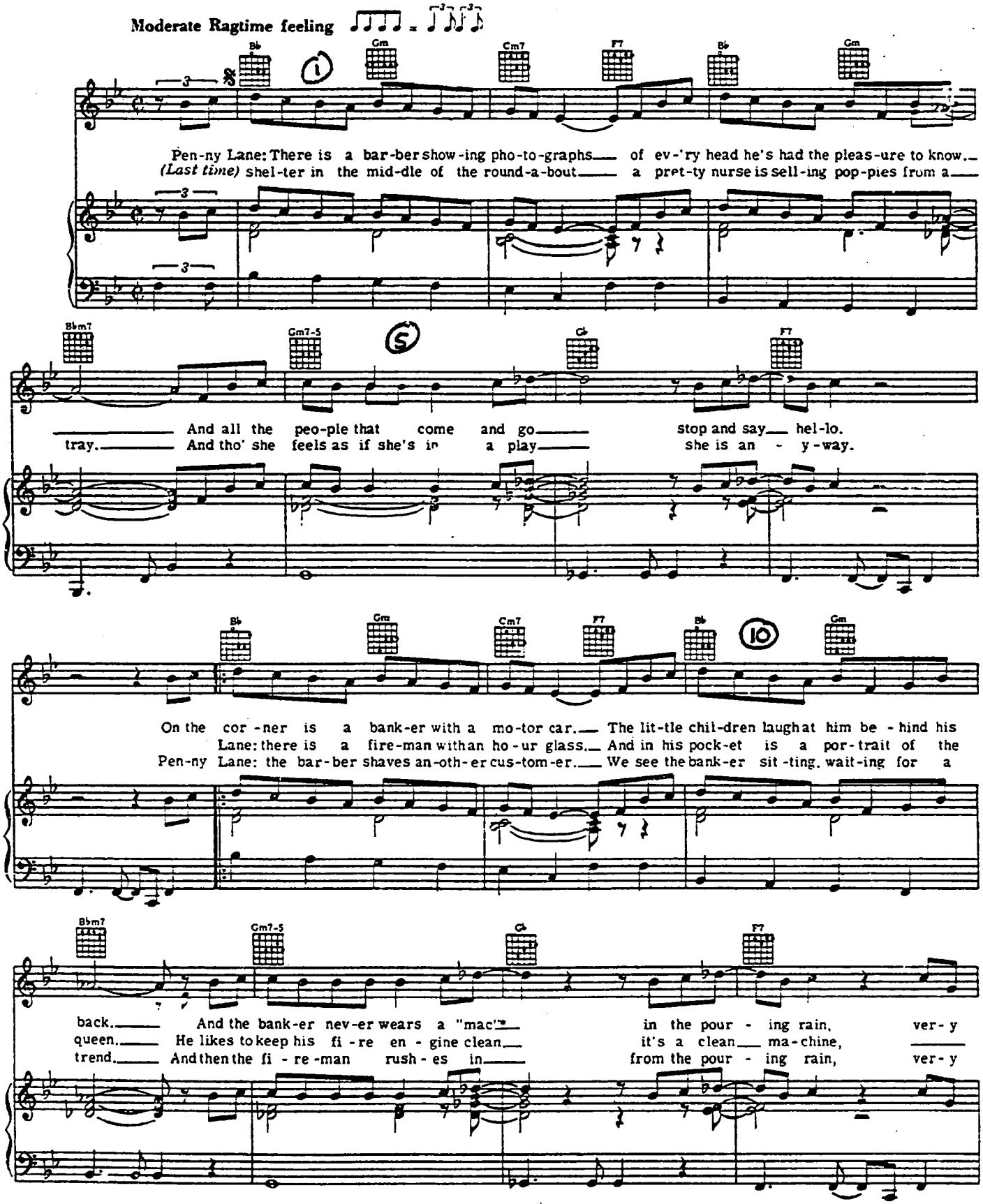
Ex. 58. Lennon/McCartney, "Penny Lane" (Warner Bros. ed., pp. 292-3).

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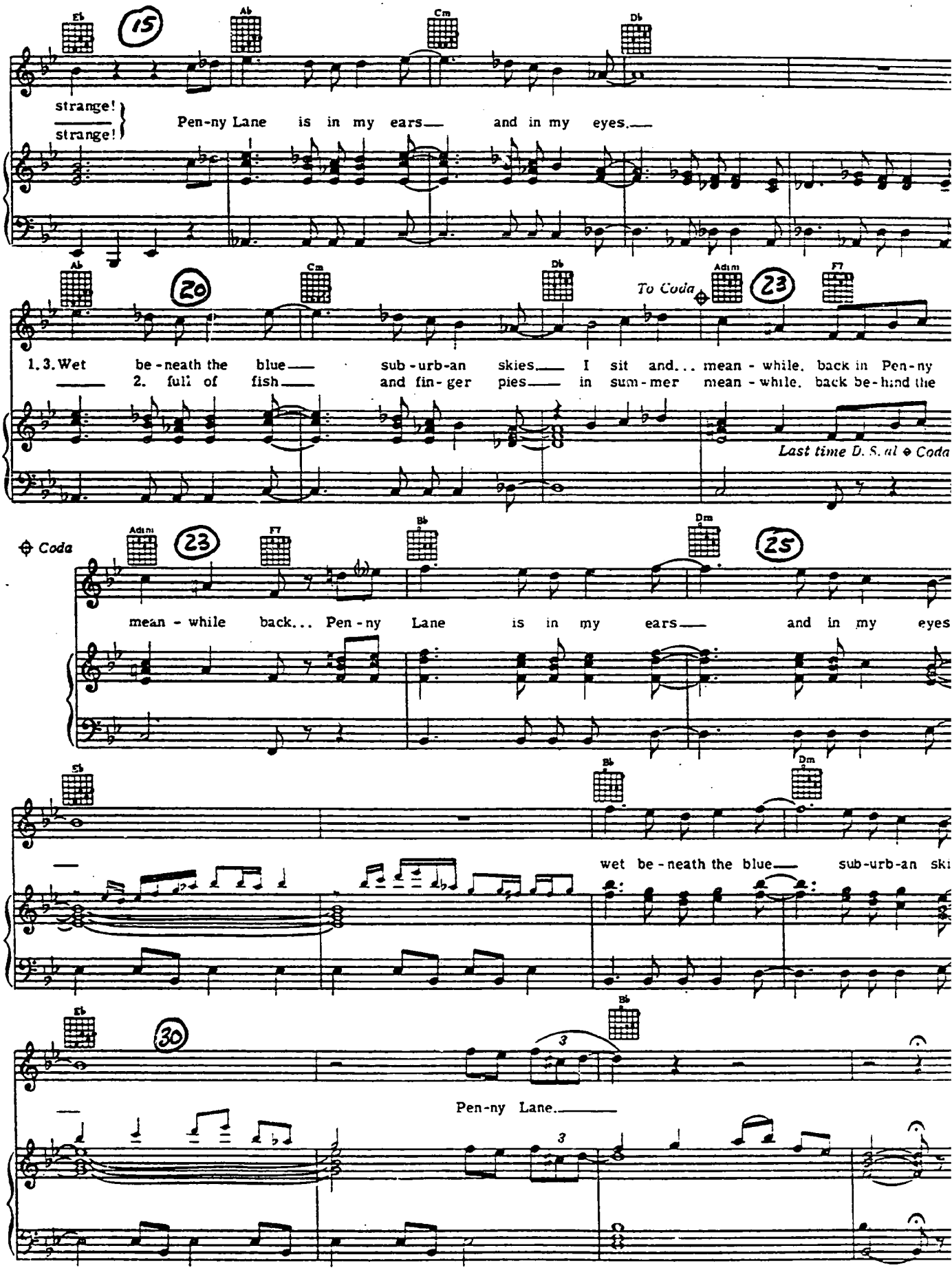
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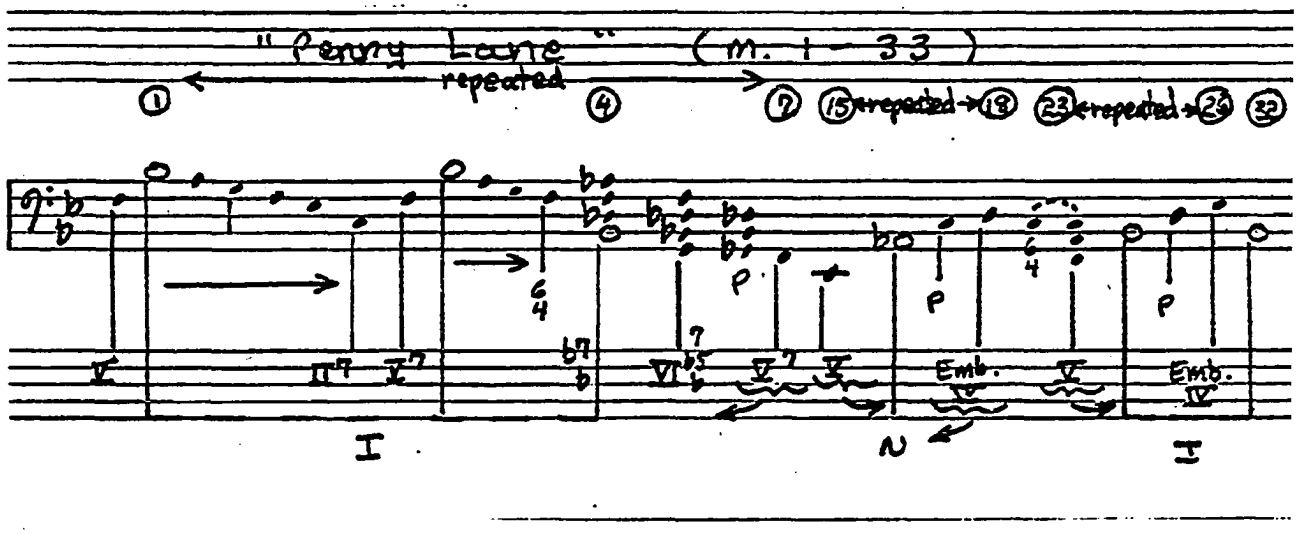

"Baby You're A Rich Man" is a duple rock work which synthesizes the mixolydian mode with the khamaj thata. The tonic is G, and the scale employed is GABCDEFG with the occasional use of a Bb (swara variant of Ga) supported by a G minor triad.

The album concludes with "All You Need Is Love" which employs changing meters of duple jazz and 3/4 along with harmonic prolongations filled in by extended passing motions (see Ex. 59 and graph below). The introduction is a quote from the "Marseillaise," while the final measures repeat to a fade-out with a background of voices and musical quotes from "Greensleeves" and "She Loves You."

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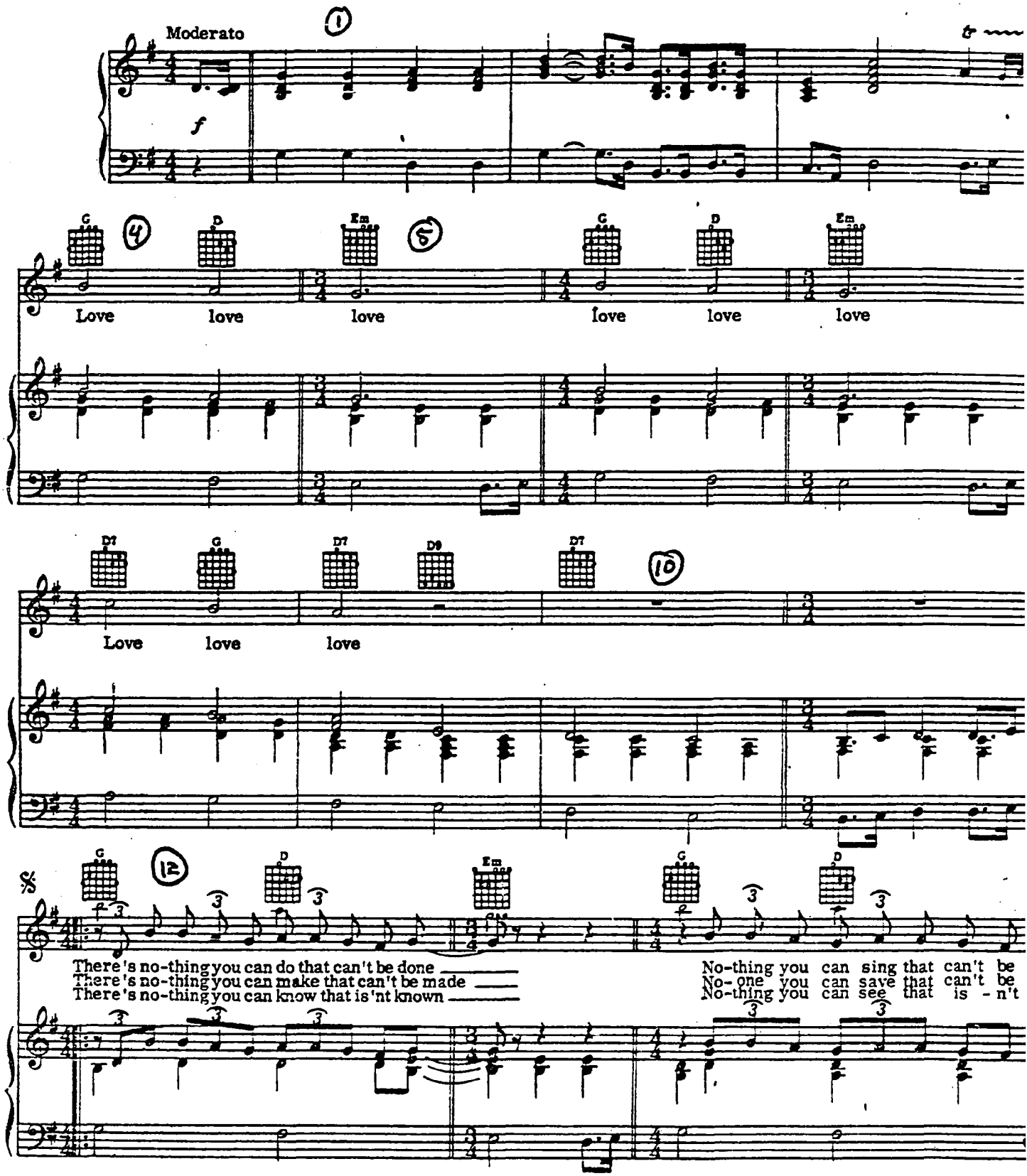
Ex. 59. Lennon/McCartney, "All You Need Is Love," m. 1-25 (Warner Bros. ed., pp. 253-4).



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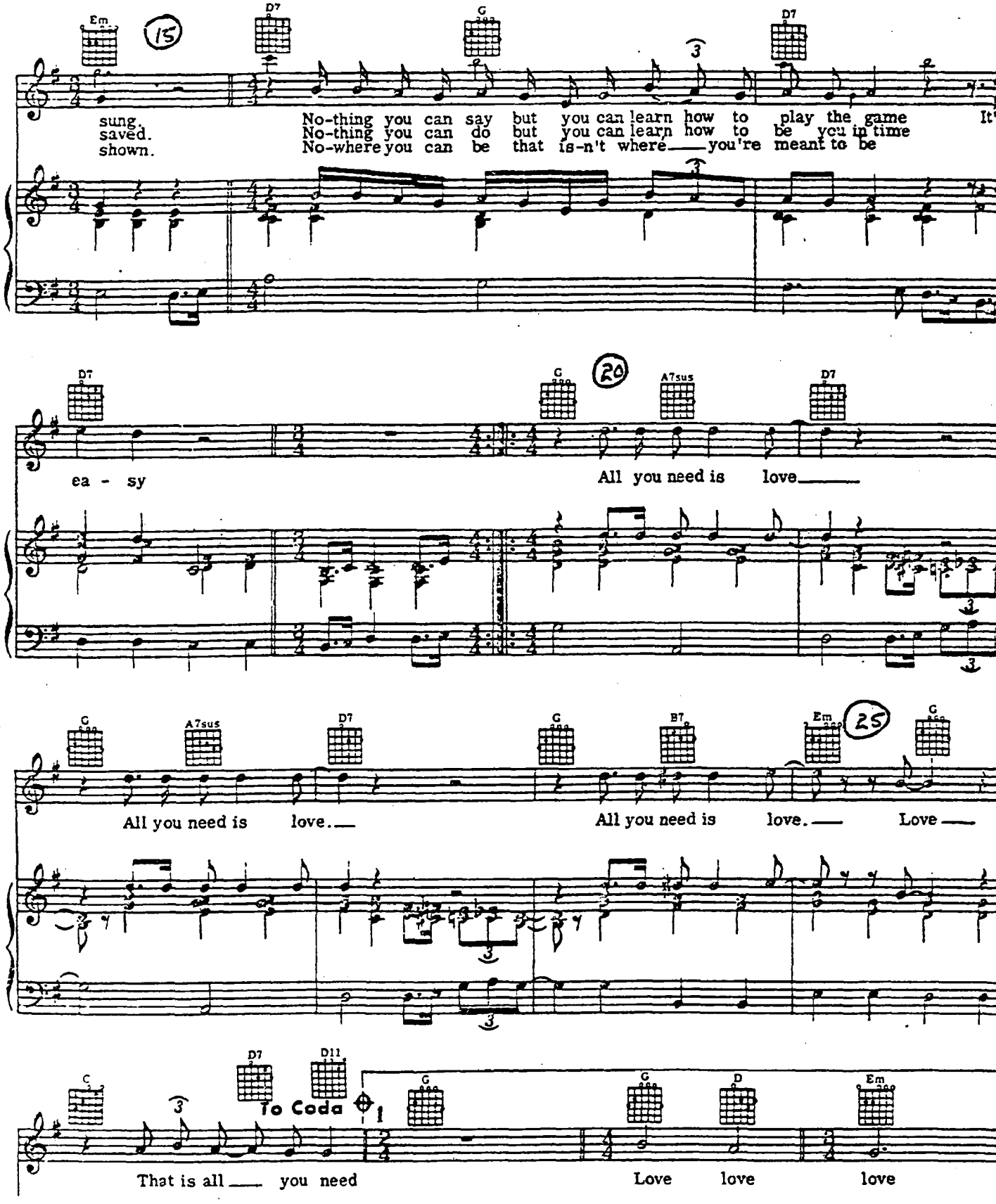
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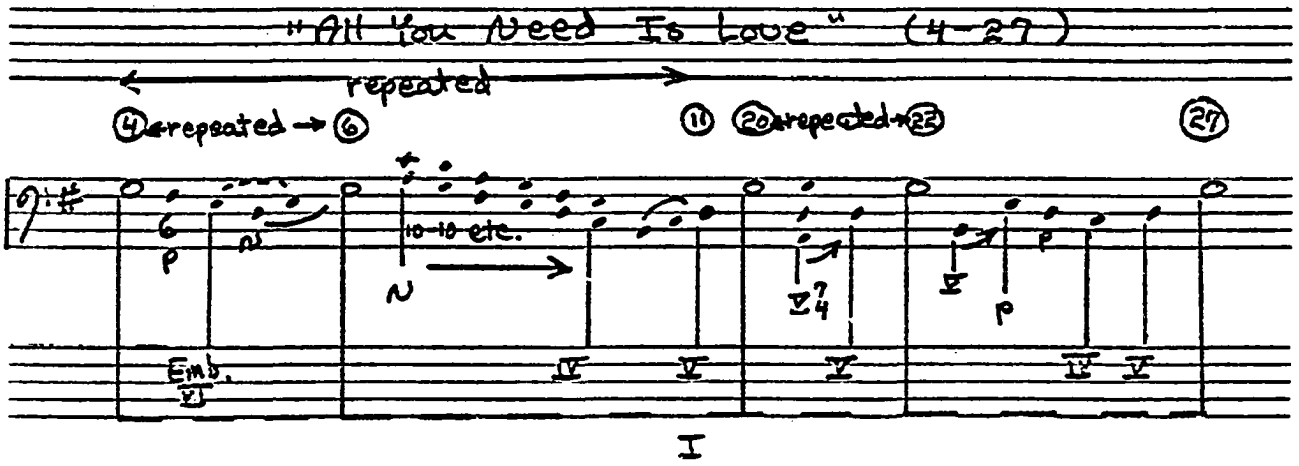

The Beatles
(double white album)

From January to April of 1968 the Beatles spent a majority of their time at the Maharishi's retreat in Rishikesh, India. When they emerged it was with enough material for not one but two LP's. They also emerged with a new temperament which they immediately applied to both their personal and professional lives.

In April they formed their own company, Apple Corps, Ltd. It contained a record division, a film division, and a products division--all to organize and centralize the vast Beatle wealth and give opportunity to deserving young pop musicians. Without Epstein, however, Apple was destined to fail.

Now that they had their own label, each Beatle was somewhat freer to go his own way musically. George promptly

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recorded h's first solo album, Wonderwall, and John soon followed with Two Virgins. It was the beginning of a drifting apart which would eventually dissolve the group.

Personally, Paul and his fiancee, actress Jane Asher, decided to call off their marriage while John, now openly dating Yoko Ono, a prominent Soho personality, divorced his wife, Cynthia, on November 8th. Only Ringo and the implacable George Martin seemed immune to the changes of 1968.

The sole product of the group that year was a two-record album entitled simply The Beatles. It contained a plain white jacket and quickly developed the nicknames "white album" and "double white album". Released on November 22, 1968 as Apple SWBO 101, it is a potpourri of styles encompassing every genre of the pop world and one or two which had never appeared before. The Beatles hit the charts on December 14th, climbed to the #1 position just after Christmas, and remained a leading seller until March of 1970.[1] Once again, the audience, which now included musical sophisticates and adults as well as youngsters,[2] approved. The contents of the 1968 LP appear below.

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[1]Castleman and Podrazik, All Together Now, pp. 360-1.

[2]The remaining chapter will evaluate the Beatles and present the views of some of the leading pop critics as well as those in the "classical" world who wrote on the Beatles.

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Side 1
"Back In The U.S.S.R." (Lennon/McCartney)
"Dear Prudence" (Lennon/McCartney)
"Glass Onion" (Lennon/McCartney)
"Ob-la-di, Ob-la-da" (Lennon/McCartney)
"Wild Honey Pie" (Lennon/McCartney)
"The Continuing Story Of Bungalow Bill" (Lennon/McCartney)
"While My Guitar Gently Weeps" (Harrison)
"Happiness Is A Warm Gun" (Lennon/McCartney)

Side 2
"Martha My Dear" (Lennon/McCartney)
"I'm So Tired" (Lennon/McCartney)
"Blackbird" (Lennon/McCartney)
"Piggies" (Harrison)
"Rocky Raccoon" (Lennon/McCartney)
"Don't Pass Me By" (Richard Starkey)
"Why Don't We Do It In The Road" (Lennon/McCartney)
"I Will" (Lennon/McCartney)
"Julia" (Lennon/McCartney)

Side 3
"Birthday" (Lennon/McCartney)
"Yer Blues" (Lennon/McCartney)
"Mother Nature's Son" (Lennon/McCartney)
"Everybody's Got Something To Hide..." (Lennon/McCartney)
"Sexy Sadie" (Lennon/McCartney)
"Helter Skelter" (Lennon/McCartney)
"Long, Long, Long" (Harrison)

Side 4
"Revolution 1" (Lennon/McCartney)
"Honey Pie" (Lennon/McCartney)
"Savoy Truffle" (Harrison)
"Cry Baby Cry" (Lennon/McCartney)
"Revolution 9" (Lennon/McCartney)
"Good Night" (Lennon/McCartney)

"Back In The U.S.S.R." sets its satirical text with a duple rock rhythm which contains two measures of 3/4 at the second ending of the A-section. The harmony is root-position and diatonic with the exception of an occasional b7 and a IV - bIII - IV (Eb - Db - Eb) neighbor motion.

"Dear Prudence" is also in duple rock rhythm but its tonal motion is neither root-position nor diatonic. It employs an ostinato which descends chromatically and then

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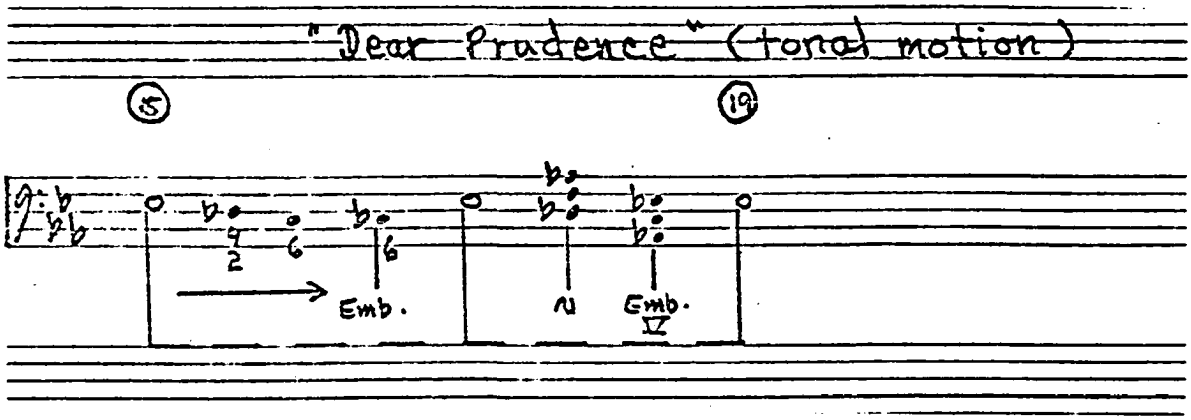
prolongs I with bVII neighbor and embellishing IV motions (see below).



The same neighbor and embellishing patterns are employed in a somewhat different way in "Glass Onion" (see graph below). In m. 1-15, the neighbor of I is itself prolonged by neighbor motions. Major-minor mixture is used as are consonant 7ths and 9ths.[1] Rhythmically, the work is in duple rock meter with a rubato coda which contains descending diminished 7th chords above D and F bass pedal tones.

---

[1]The graph of "Glass Onion" like that of "Dear Prudence" is not a detailed one of everything which occurs in the measures under consideration. It is, rather, a generalization of the important tonal motions within a given portion of the work and as such is a kind of graphic reduction. Whenever a graphic example is labeled "tonal motion" it should be understood that it represents this sort of "tonal generalization" rather than a note-by-note analysis.

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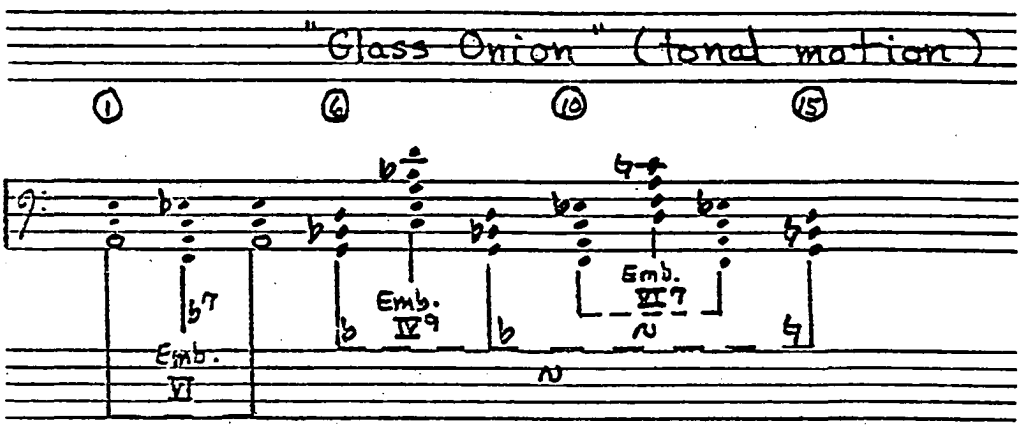

"Ob-la-di, Ob-la-da" is in duple rock rhythm with a Latin dance lilt similar to the cha-cha. Its chords are root-position and diatonic. It is followed by "Wild Honey Pie," which uses a duple rock beat, b7ths and chromatically descending parallel 10ths.

"...Bungalow Bill," whose lyrics are supposedly a satire on the cruelty of animal hunting,[1] is in two rhythmic sections. The first is a moderate duple rock with changes of meter from 4/4 to 2/4; the second, a slower duple rock with 6-measure phrases. Tonally, there is an introductory Flamenco guitar solo supported by an embellishing III^9 chord which leads to a contrapuntal background structure (I - VI - I) with considerable major-minor mixture (see graph below).

[1]Carr and Tyler, The Beatles, an Illustrated Record, p.74.

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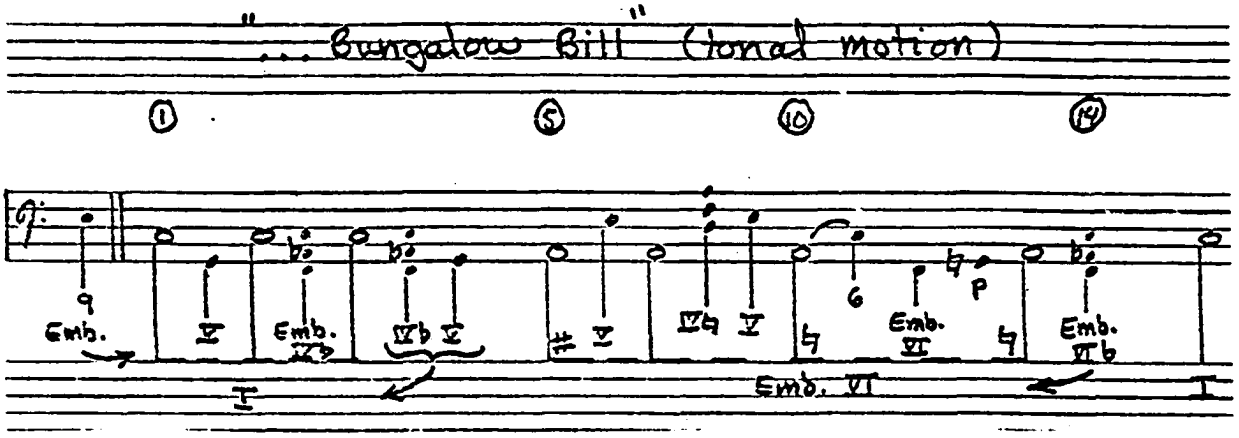
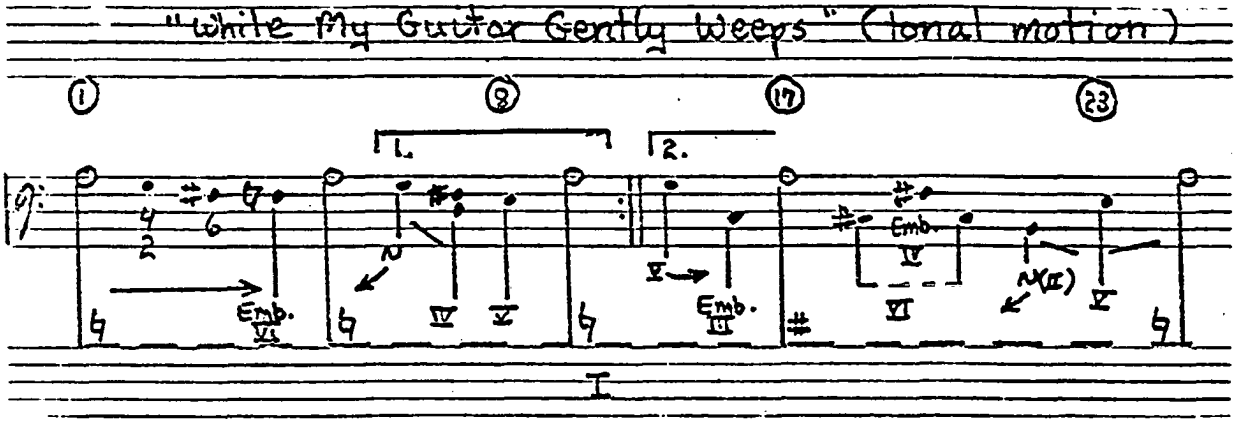


In George Harrison's "While My Guitar Gently Weeps," we see once again the mixture of major and minor modes (m. 17 of graph below). There is also an opening passing motion which descends from I to an embellishing VI and uses inverted chords. The rhythm is a gentle duple rock throughout.



Side 1 ends with "Happiness Is A Warm Gun," a devastating satire on the sexual implications of armed violence[1] and perhaps the most rhythmically complex work of the Beatles' entire output. The chart and examples below provide a detailed analysis.

---

[1]Carr and Tyler, The Beatles, an Illustrated Record, p. 74. The authors cite the target of the song as the National Rifle Association. The NRA received much adverse publicity when it opposed the 1968 gun-control legislation proposed in the wake of the Martin Luther King and Robert Kennedy assassinations.

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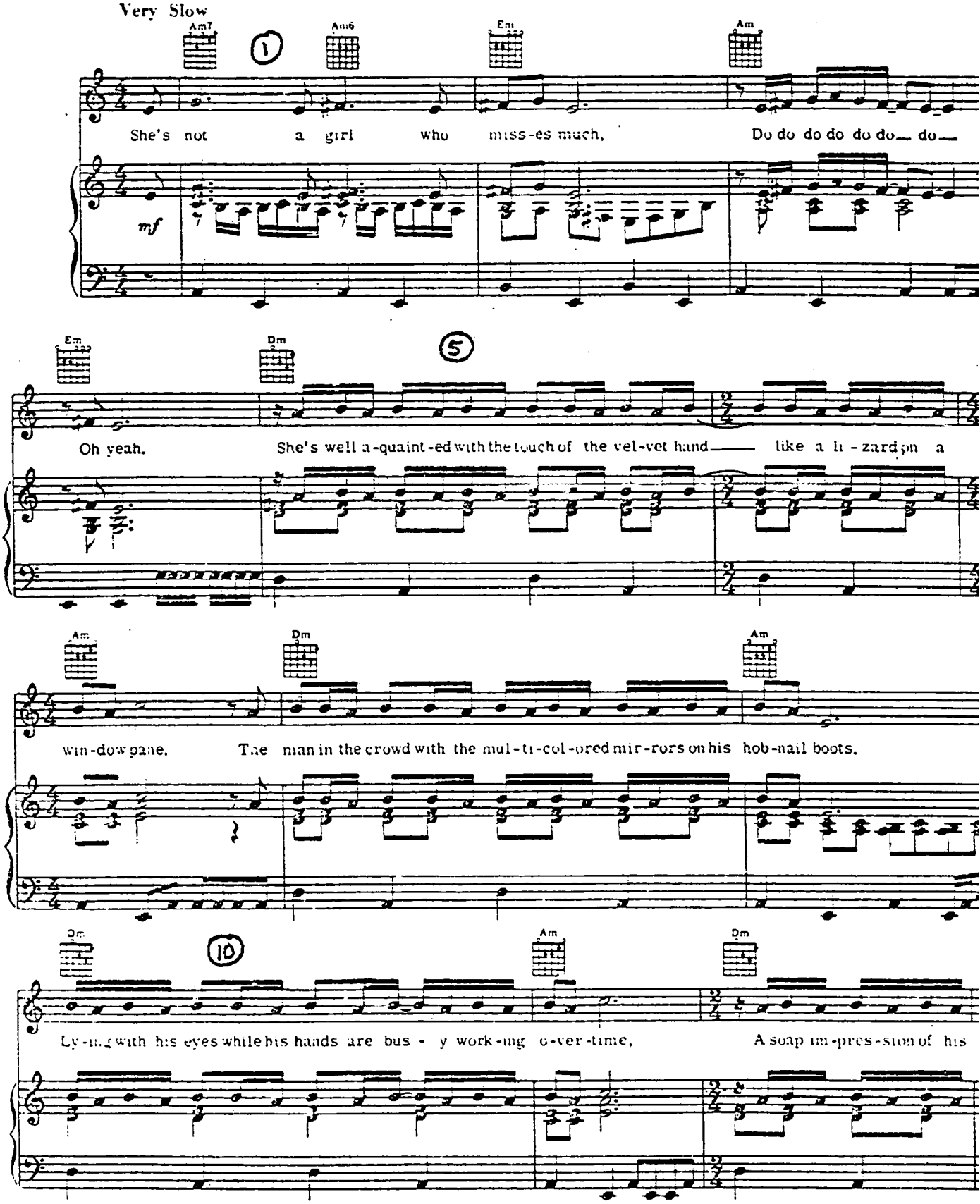
Ex. 60. Lennon/McCartney, "Happiness Is A Warm Gun" (Warner Bros. ed., pp. 346-8).

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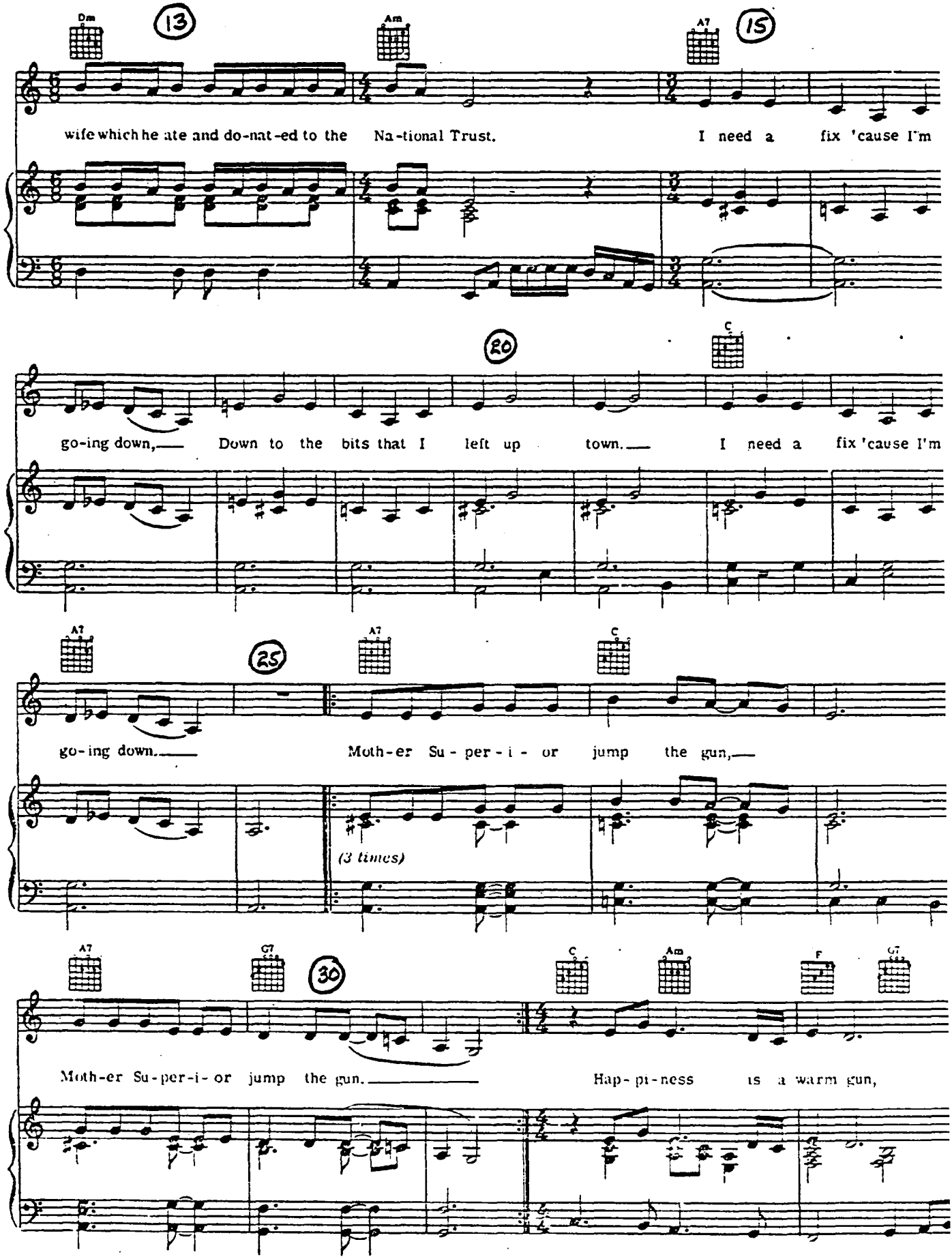
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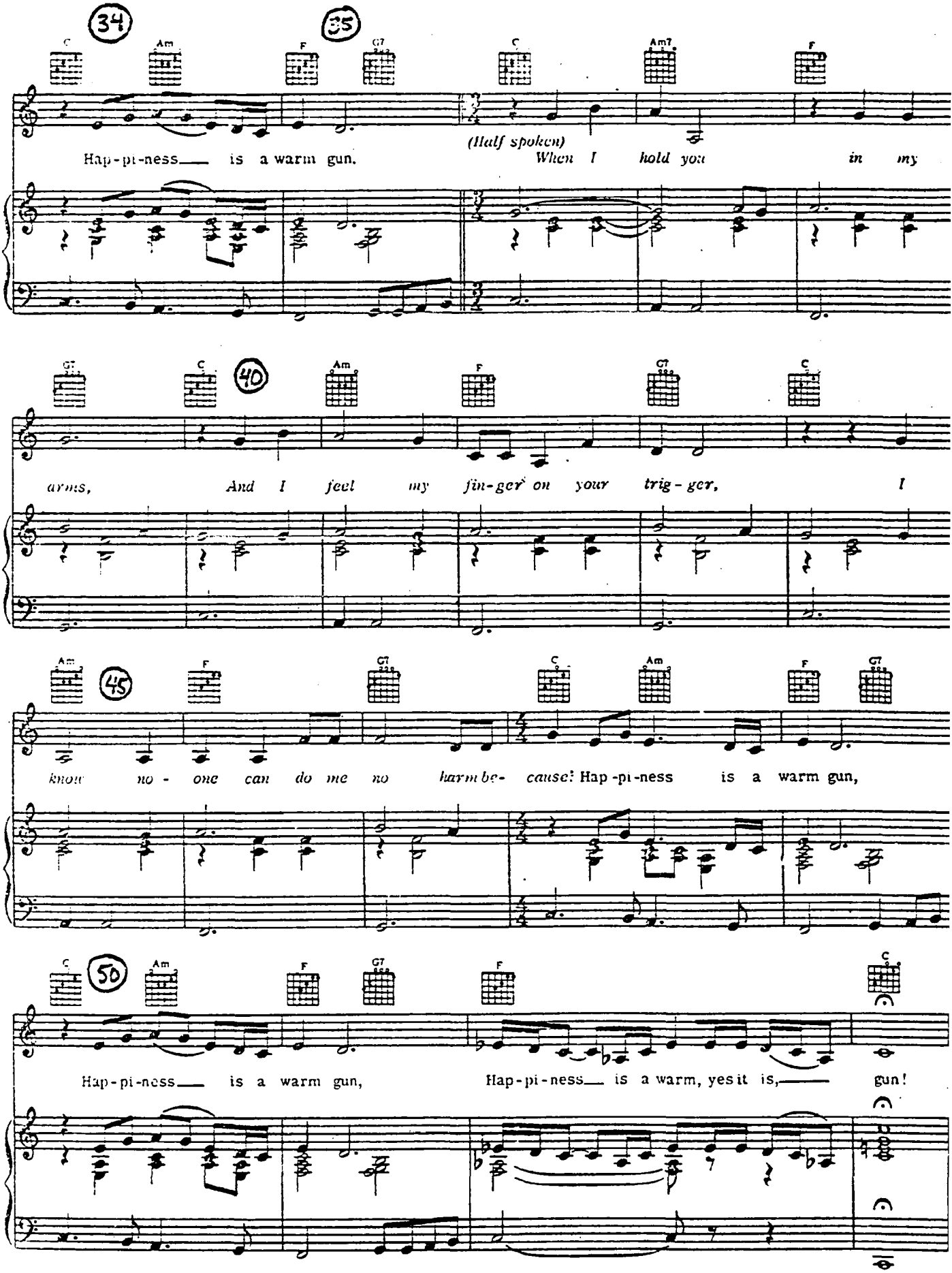
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"Happiness Is A Warm Gun" - analytical chart

	phrase #	m. per phrase	m. #	rhythmic description
section 1 (m. 1-14)	1	4	1-4	slow duple rock, 4/4
	2	3	5-7	4/4-2/4-4/4 (♪ melody)
	3&4	2	8-9, 10-11	rock 4/4 (♪ melody)
	5	3	12-14[1]	2/4-3/4-4/4 (♪ melody)
section 2 (m. 15-25)	6	3	15-17	3/8[2] (♪ = ♪ from m. 14)
	7&8	4	18-21, 22-25	3/8[2]
section 3[3] (m. 26-31)	9	3	26-28	6/8-6/8-3/4 (♩. = ♩. from m. 25)
	10	3	29-31	6/8-6/8-4/4 (♪ = ♪ from m. 28)
section 4 (m. 32-53)	11	4	32-35	rock 4/4 (♪ = ♪ from m. 31)
	12, 13, 14	4	36-9,40-3,44-7	3/8[4] (♪ = ♪ from m. 35)
	15	4	48-53	rock 4/4 (♪ = ♪ from m. 47)

---

[1]M. 13 in the printed edition is inaccurately designated 6/8.

[2]M. 15-24 in the printed edition are incorrectly labeled 3/4. In addition, all of section 2 is played twice, first as an instrumental solo, then with voices and text.

[3]Section 3 is repeated three times.

[4]M. 36-47 in the printed edition are inaccurately labeled 3/4. M. 52 contains a firmata on the last 2 ♩ . M. 53 is repeated to a fade out.

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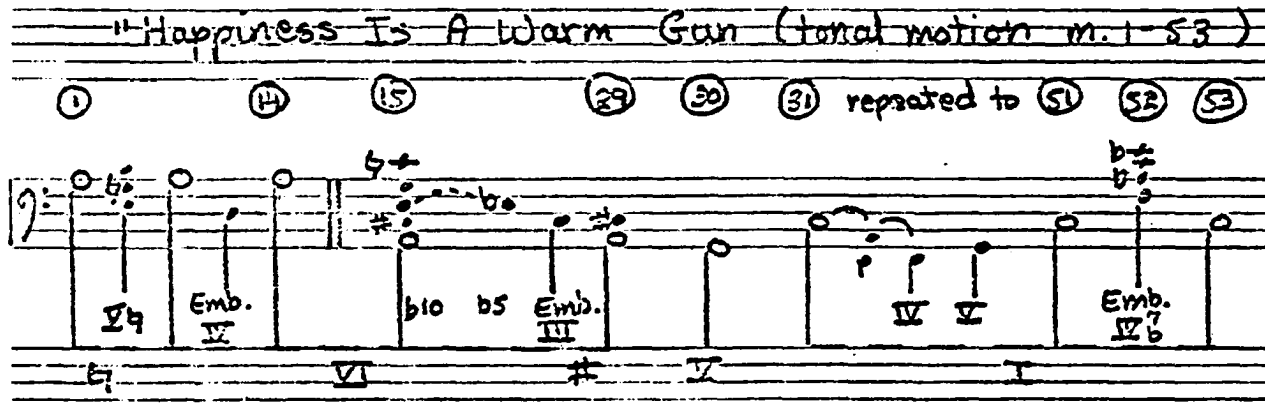

Harmonically, "Happiness..." exhibits an overall VI - V - I structure and uses mixture, embellishing motions, and chords containing both b10 (m. 16) and b5 (m. 17). (See graph above.) It is possible in this work to see an influence of thematic design on tonal motion, the initial unfolding thirds of the melody perhaps dictating the Emb. III later on.

Side 2 opens with the duple jazz of "Martha My Dear." The meter is 2/2 with one 3/2 bar at m. 7 and a great deal of syncopation in both melody and accompaniment (see Ex. 61 below). Tonally, "Martha..." employs a structural neighbor; sudden changes of key (at m. 20 and m. 50 particularly); and consonant 7ths (m. 21), 9ths (m. 37), and 11ths (m. 42), the last of which may be interpreted as a polytriad (Bb/C). The graph below shows the tonal motion in detail. Martin has arranged this work with a brass and string accompaniment which seems to accentuate the syncopation and provide a kind of "ragtime flavor." Once again, in this song he rises to the level of co-composer.

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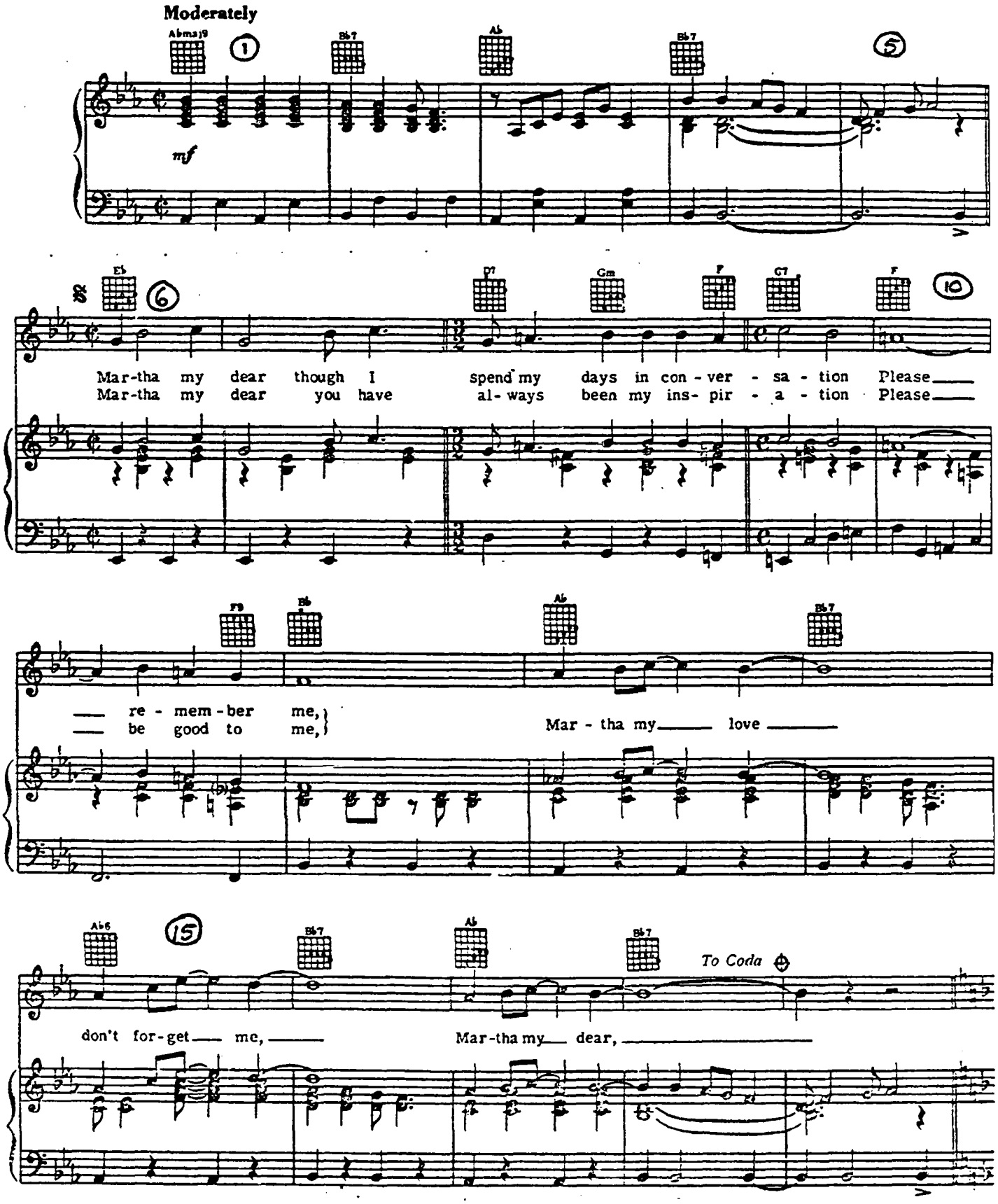
Ex. 61. Lennon/McCartney, "Martha My Dear" (Warner Bros. ed., pp. 373-5).

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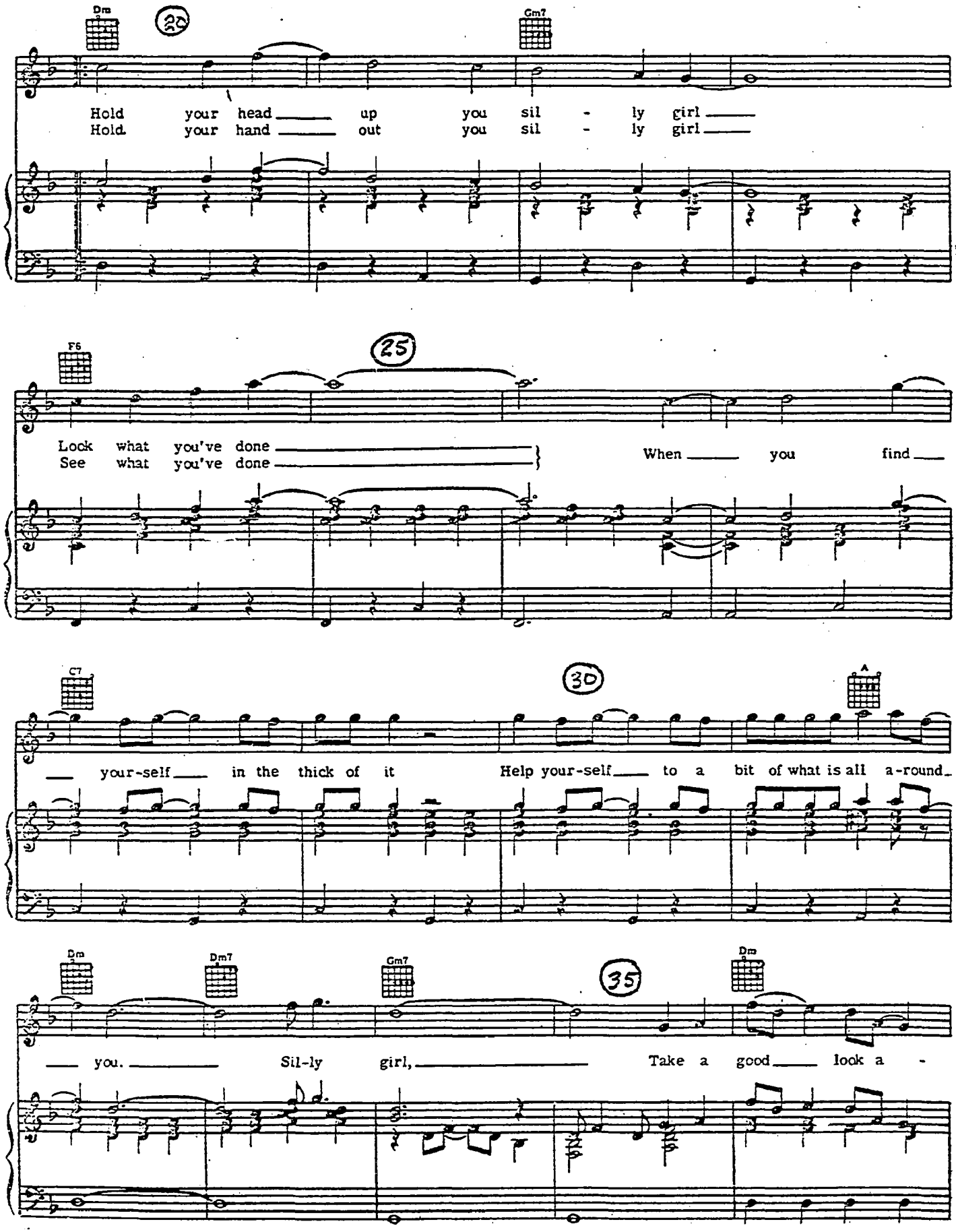

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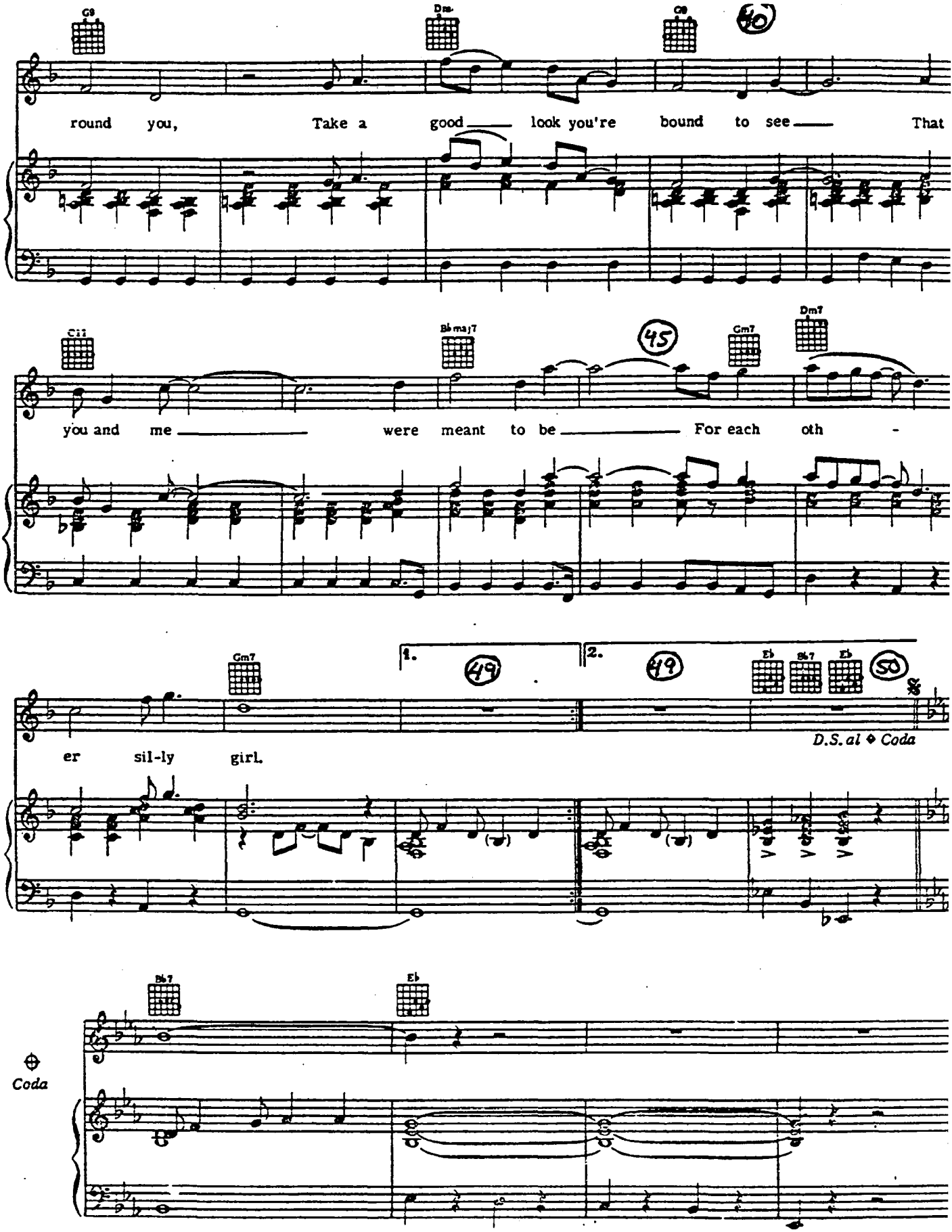
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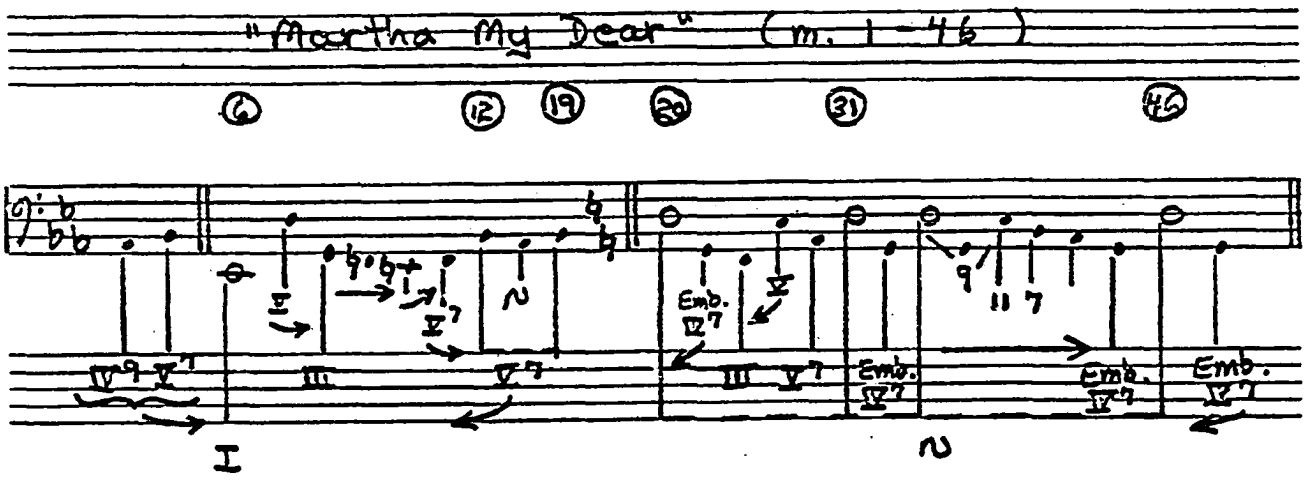

"I'm So Tired" is duple rock in which the meter changes from 4/4 to 6/4. The phrase lengths alternate between 6 and 4 measures, and the melody changes from ♪ to ♪ note values. Tonally, it employs root-position diatonic chords with nothing more unusual than a bVI (F in the key of A major).

By contrast, "Blackbird" is considerably more complex (see Ex. 62 and graph below). Not only do its meters alternate between 3/4, 4/4, 6/4, and 2/4, but tonally it employs a sophisticated series of chromatic passing chords, some in root-position and some in inversion. This is another Beatle song with no percussion accompaniment. Like "Norwegian Wood," it is really more easily classified as a folk song than a rock or jazz song.[1]

[1] Carr and Tyler interpret the text as a celebration of the Black Power movement (The Beatles, an Illustrated Record, p. 74).

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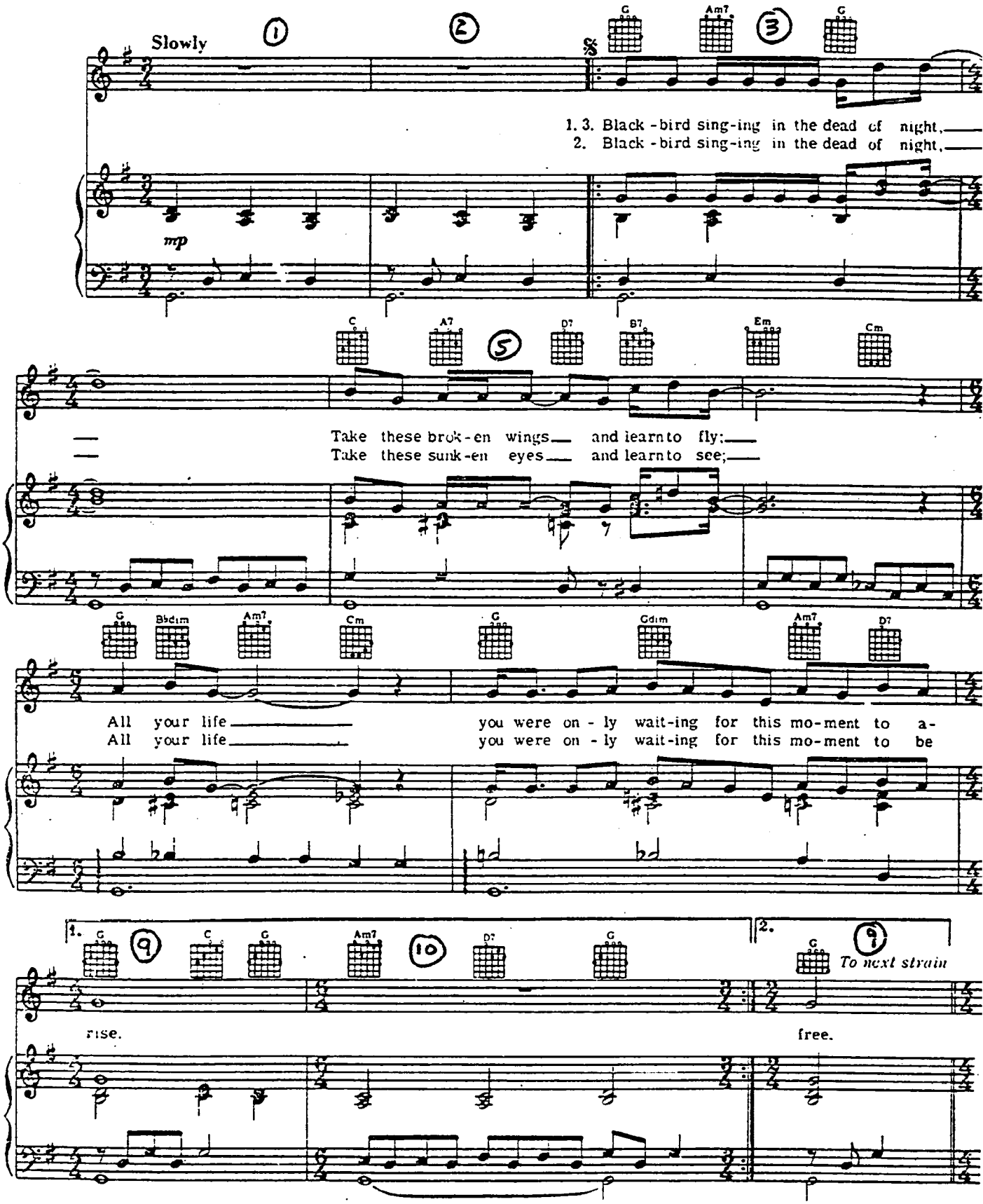
Ex. 62. Lennon/McCartney, "Blackbird," m. 3-9 (Warner Bros. ed., p. 330).

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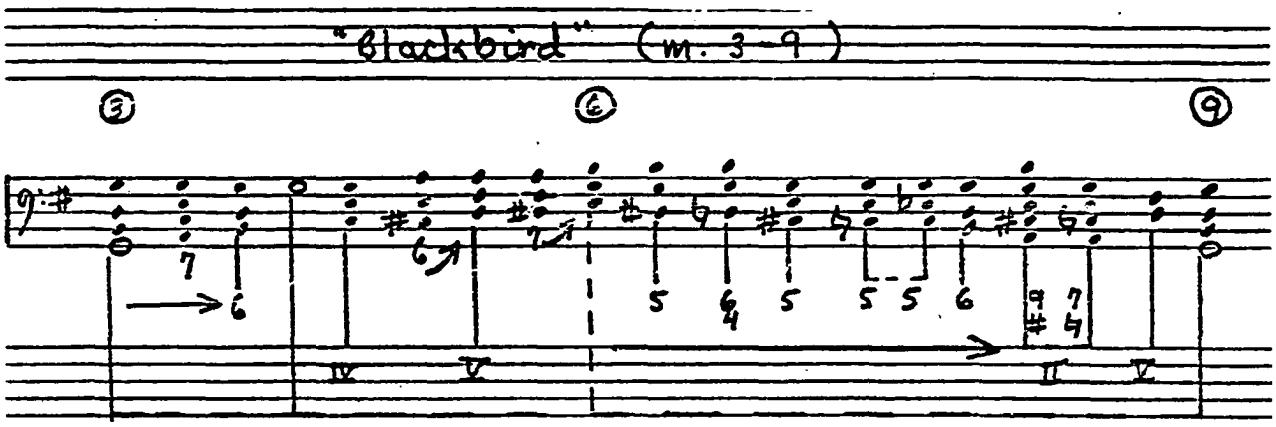
By comparison with the other songs of the double white album, the next five pieces of side 2 are less musically complex. "Piggies" is a duple rock work (scored with Baroque string and harpsichord parts) which uses root-position chords and major-minor mixture. Its most complex progression is an ascending passing motion from I to IV which employs an altered III chord (F - Gm^7 - A^7 - Bb). "Rocky Raccoon" is a playful C&W saga which alternates between deliberate duple rock and fast duple jazz, complete with the "honky tonk" bar-room piano of the old American West. Harmonically, it utilizes root-position chords, motions in fifths, and b3 and b7 blues alterations in the piano part. "Don't Pass Me By" is also heavily influenced by the C&W tradition. Its rhythm is duple jazz with strong weak-beat accents; its harmony is diatonic and root-position, and it contains a Western violin obbligato overdub. "Why Don't We Do It In The Road" is, like "Wild Honey Pie," a comedic insert. Its duple rock rhythm, 12-bar blues structure, b3 scale tones and ridiculous lyrics are all

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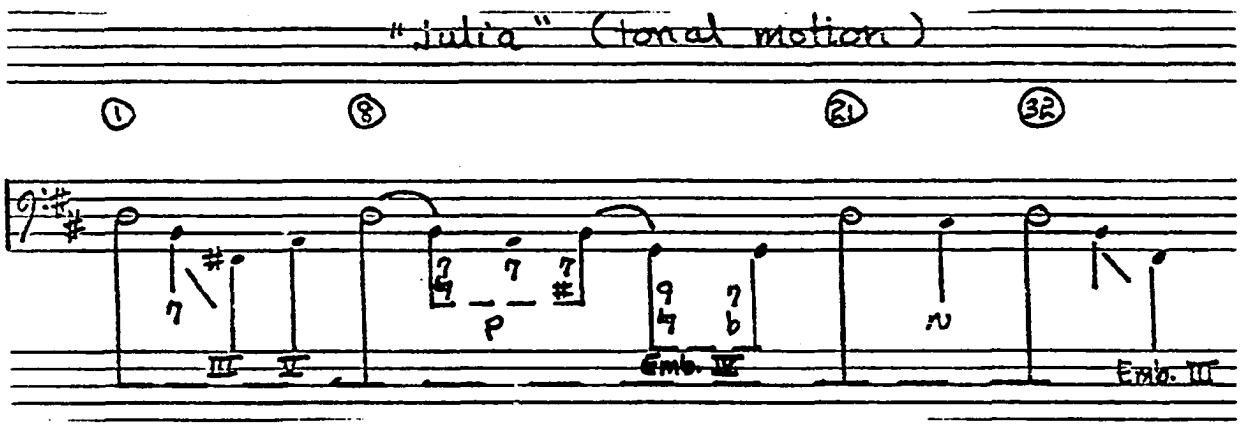
intended as a spoof of some C&W blues.[1] The eighth song of side 2, "I Will," is set in a duple rock rhythm with a Latin lilt and cha-cha figure in the maracas.[2] Tonally, it employs the root-position diatonicism of F major with secondary dominants of IV and V.

The final band of side 2 is "Julia," a haunting folk song set for voice and guitar. It uses a gentle duple rhythm and a tonal motion (see graph below) which employs consonant 7ths and 9ths and a III chord used both harmonically and contrapuntally. Although one can only speculate on the meaning of the text, the conclusion that Lennon wrote this work in memory of his mother is inescapable. If nothing else served as evidence, the tenderness of the song would provide ample proof of his feelings for her.[3]



[1]Neither "Wild Honey Pie" nor "Why Don't We Do It In The Road" were intended for publication and neither appears in either the Warner Bros. or Regency editions.

[2]Like "Ob-la-di, Ob-la-da," "I Will" clearly has a South American flavor. In general, the Latin dances divide their pulses in a simple rather than a compound manner. They are thus more compatible with rock drum patterns than jazz ones.

[3]He also names his first child, Julian, after her.

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Side 3 opens with two 12-bar blues works, "Birthday" and "Yer Blues." The first is a rather simple blues set in a driving rock rhythm. It employs b3, b7, and bIII sonorities. The second is written in 3/4 with an occasional measure of 4/4. Halfway through the song there is a shift to compound duple meter with a shuffle figure in the percussion and triplets in the guitar. The effect is that of 1950's rock-and-roll, and it remains throughout a long instrumental solo. The 3/4 then returns with the voices to form a large ABA rhythmic design.

"Mother Nature's Son" is another folk song scored for voice, guitar, and brass choir. The meter is simple duple and the harmony diatonic for the most part. There are some Ib3 and IVb3 chords, however, as well as secondary dominants of IV and V. At one point, pedal tones on the tonic (Bb) and dominant (F) produce embellishing six-four chords and polytriadic V/I and I/V sonorities.

"Everybody's Got Something To Hide Except Me And My Monkey" is essentially a driving rock work. There are measures of 3/4 and 6/8 interspersed with the 4/4 rock, however, which give the piece an unusual character.[1] Harmonically the sonorities are root-position and include bVII and bIII (Db and Gb in the key of Eb) borrowings from the minor mode.

"Sexy Sadie" is a duple rock work which uses chromatic passing chords and a bII^7 substitute for the dominant in the final cadence (see graph below). The bII^7 may also be

[1]The Warner Bros. ed. inaccurately prints measures of 7/4 meter. Each 7/4 measure is really a combination of a 6/8 and 4/4 measure where ♪ = ♪ .

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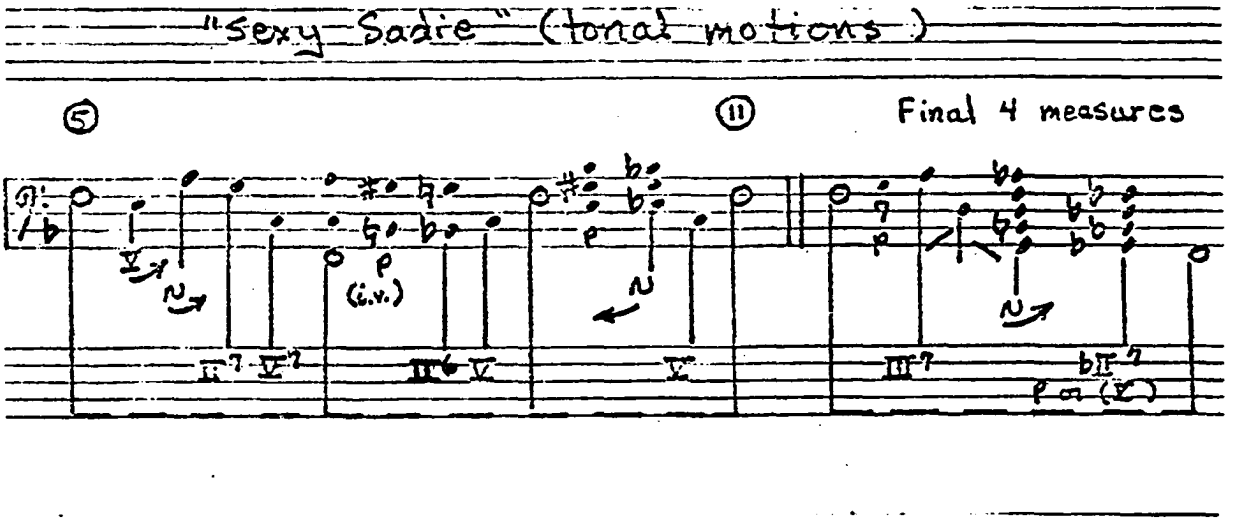
regarded as a chromatic passing chord, and in the graph it has both labels.



"Helter Skelter" is a rapid duple rock work with b7, b3, and bIII sonorities. It is followed by George Harrison's "Long, Long, Long," a 3/4 folk song punctuated by drum breaks and organized in phrases of 6 and 7 measures in length. Its harmony is root-position and diatonic.

Side 4 opens with a duple jazz tune entitled "Revolution 1." It is organized in 7-measure phrases in which m. 5 changes from 4/4 to 2/4. The percussion pattern alternates between a shuffle and a triplet figure. Harmonically, there are no inverted chords and little chromatic alteration beyond the b3 blues scale tone. At one point the V has an added 6th and consonant 11th.

The second song of side 4, "Honey Pie," is an imitation of a 1920's swing ballad complete with the sound of the megaphone as popularized by Rudy Vallee. The graph of m. 14-29

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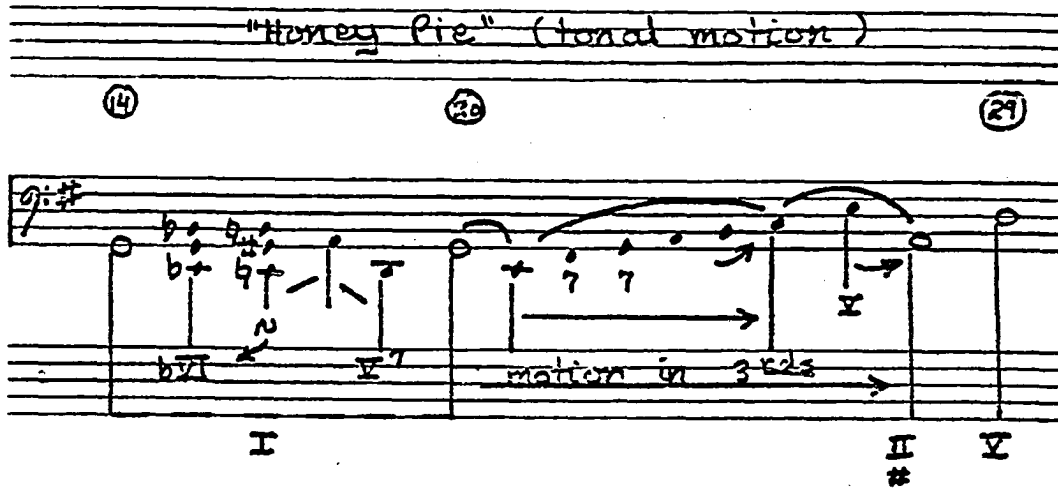
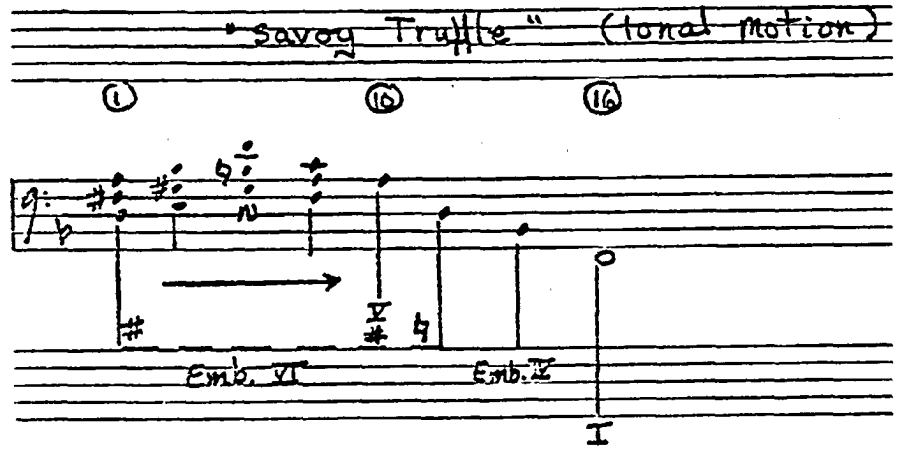
(below) reveals chromatic alterations, and a tonal blend of harmonic structure and contrapuntal movement.



"Savoy Truffle" is a duple rock work organized in 4-measure phrases with a 3-measure introduction which alternates 4/4 and 3/4 meters. Tonally, its chords are root-position with chromatic alteration and major-minor mixture. The graph below describes the tonal motion of the opening measures.



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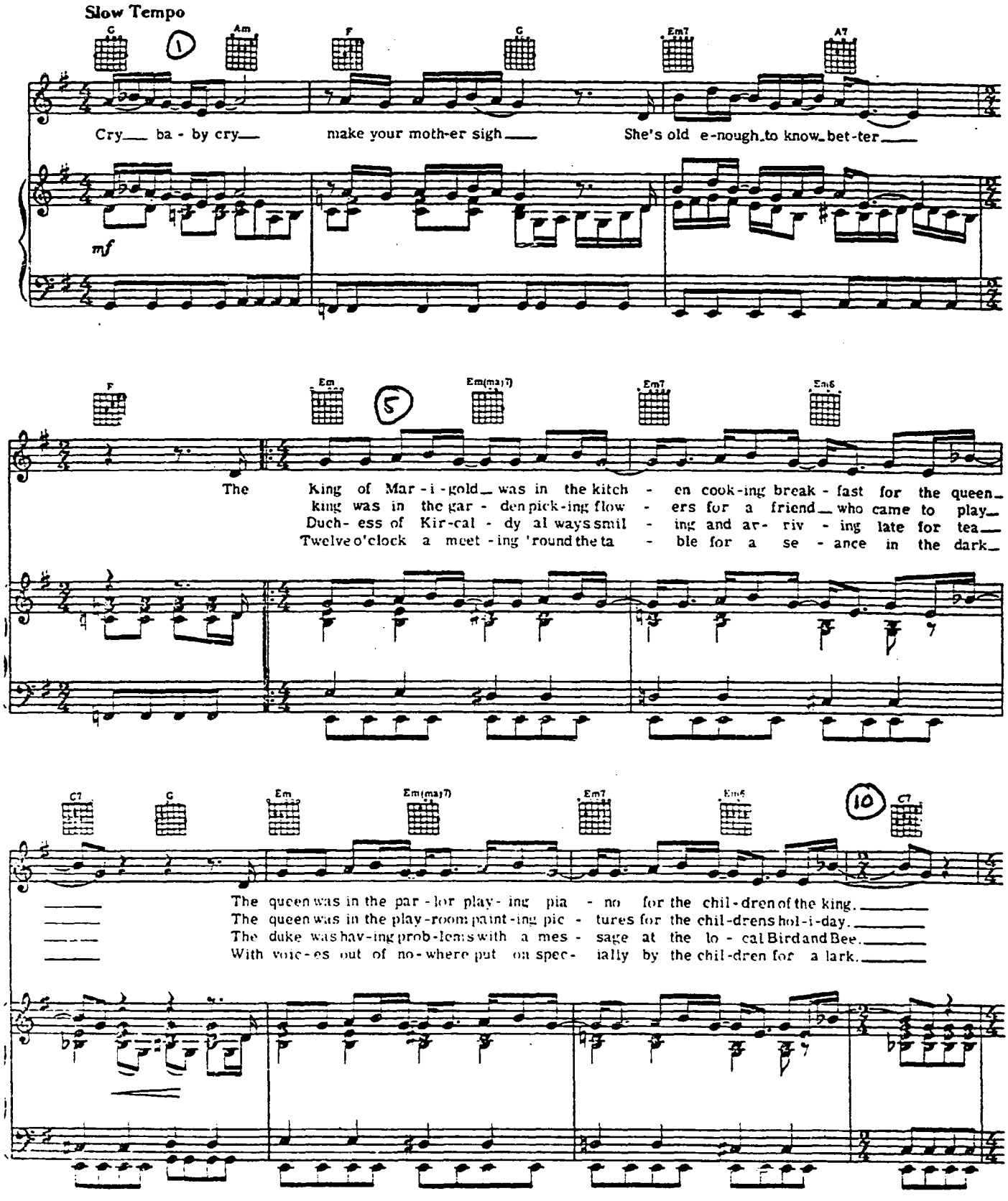
Ex. 63. Lennon/McCartney, "Cry Baby Cry," m. 1-10 (Warner Bros. ed., p. 334).

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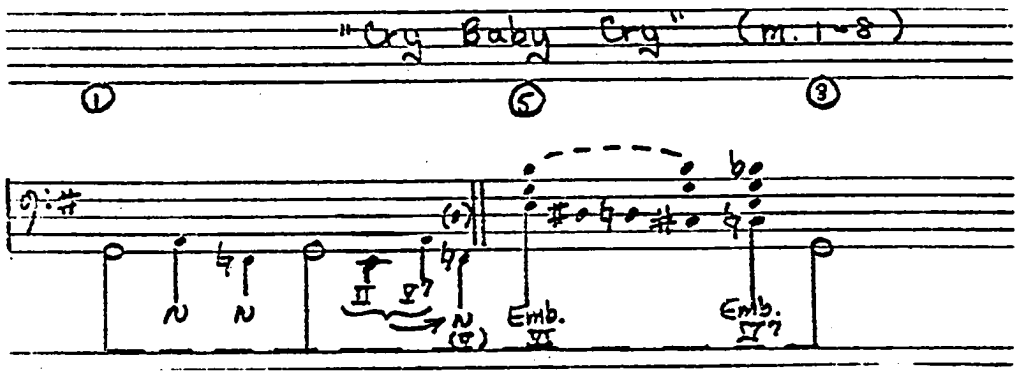
"Cry Baby Cry" is essentially in duple rock meter, but as the example above reveals, the phrases are irregular and the meter alternates between 4/4 and 2/4. Tonally, the graph of m. 1-8 indicates both neighbor and chromatic passing motions.[1]



"Revolution 9" is a unique work comprised totally of musique concrète consisting of musical and non-musical prerecorded sounds manipulated by tape splicing, reversal of direction and overdubbing. While it builds on the foundation of studio effects present since the Revolver album, here for the first and last time is an entire piece constructed as a "sound collage." Once again, it is George Martin and the EMI engineers much more than the Beatles who are the composers.

The double white album ends with a gentle lullaby arranged by Martin for a lush string orchestra and not easily categorized as a pop product. If it is close to anything, it is probably closest to kitsch. The meter is 4/4 and

---

[1]The E pedal tone in m. 5-8 does not seem to occur on the record and is not reflected in the graph. The F major triad at m. 4 represents a deceptive cadence and is indicated as such in the graph. (It is the final chord of a II - V - VI of V progression.)

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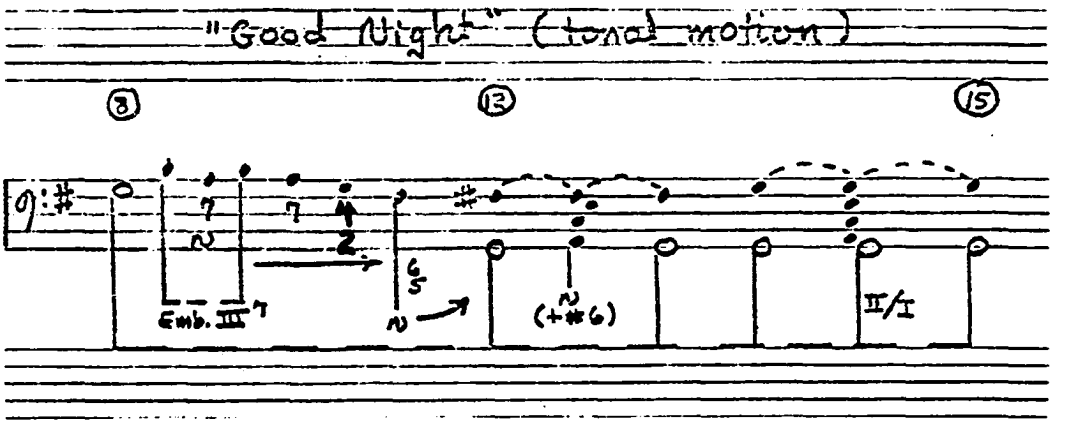
the tonal motion (see below) avoids the use of any tonic-dominant relationship.



Yellow Submarine

The Yellow Submarine album was made for the 85-minute cartoon fantasy of the same name. It was released on January 13, 1969, almost six months after the premiere of the film.[1] From a critical point of view, the cartoon was generally regarded as an outstanding cinemagraphic achievement, ranking with the Disney greats of former years. Writer Lee Minoff, director George Dunning, and animator Heinz Edelmann had combined to produce a kind of free-associative fantasy about the triumph of life and joy over the forces of repression. The wit and charm of the Beatles themselves had served as the models for the story, and their music was the thread which bound all of the other characters of the film together.

Musically, the LP offers considerably less than the

[1]The world premiere had taken place in London on July 17, 1968. The American debut of the film had occurred on November 13, 1968 in New York.

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movie, unless one includes side 2 which contains George Martin's background music. If anyone doubts Martin's prowess as an arranger and orchestrator, a study of his efforts on the Yellow Submarine album should convince him otherwise. However, Martin's arranging is not really our concern here, and so with a listing of the contents of the LP, we can turn our attention to an analysis of the Beatles' works.

Side 1
"Yellow Submarine" (Lennon/McCartney)
"Only A Northern Song" (Harrison)
"All Together Now" (Lennon/McCartney)
"Hey Bulldog" (Lennon/McCartney)
"It's All Too Much" (Harrison)
"All You Need Is Love" (Lennon/McCartney)

Side 2 (composed and scored by George Martin)
"Pepperland"
"Medley: Sea Of Time - Sea Of Holes"
"March Of The Meanies"
"Pepperland Laid Waste"
"Yellow Submarine In Pepperland"[1]

Harrison's "Only A Northern Song" is a duple rock work with two measures of 5/4 and one of 6/8 amid the other 4/4 bars. Tonally, it uses root-position chords and nothing more complex than a bVII and secondary dominant harmonies.

"All Together Now" is as simple a work as the Beatles have written. Its duple rock beat never varies and its chords are confined to I, IV, and V.

"Hey Bulldog" is, by comparison, more complex. Set in duple rock throughout, it is a mixture of F major and F minor which yields Ib10, Vb3, IVb9, IVb7, bVI, and bVII

---

[1]"Yellow Submarine" was first recorded for the Revolver album and is discussed in that section of the chapter. "All You Need Is Love" appeared on the Magical Mystery Tour album and is discussed in that section above.

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chords while containing b3, b7, and #4 (B♮) scale degrees.

"It's All Too Much" is another George Harrison song which synthesizes the Western aspect of key (F major) and the Eastern aspect of thata (the bilaval thata - FGABbCDEF). The rhythm is duple rock while the tonality contains a pedal drone on the tonic F supported by I and IV chords.

Abbey Road

As Brian Epstein's life was the catalyst which formed the Beatles into a coherent unit, his death was the catalyst which began their dissolution. By 1969, it was apparent even to them that they were not going to survive much longer as a group.

Early in February, Allen Klein, a New York promoter and manager, was hired to oversee an Apple empire which had fallen into financial and managerial disarray. Klein's hard-nosed reputation and talent for making money (especially for himself) was immediately put toward the task of re-organization. As with any managerial upheaval, there were bound to be some bruises, but in the Beatles' case, the bruises were enough to eventually destroy the Apple.[1]

The crux of the conflict involved not only Klein but also the law firm of John and Lee Eastman. Shortly after Paul had broken his engagement to Jane Asher, he had met

[1]Klein's role with Apple is the focus of the Schonfeld and McCabe book, Apple to the Core. His entrance on the scene, initial impact, and general character are discussed in detail in chapters seven and eight, pp. 121-62. On p. 86 of The Beatles, an Illustrated Record, Carr and Tyler offer some insight into Klein's personality with a quote from one of his Christmas cards. It reads, "Yea, though I walk through the Valley of the Shadow of Death, I will fear no evil, because I'm the biggest bastard in the valley."

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and fallen in love with Linda Eastman, a photographer assigned to cover the pop scene. Linda was an upper middle class girl from suburban Scarsdale on the outskirts of New York City whose father and brother had built a thriving theatrical law firm. At Linda's urging, the Eastmans were retained as general consul to Apple. When Paul and Linda married on March 12, 1969, they both insisted on giving the Eastmans more of a say in things. This did not sit well with the other Beatles who were in favor of letting Klein run the show. To add to the problem, Yoko Ono (who had become Mrs. John Lennon on March 20, 1969) did not appear to get along with the other Beatles, and particularly not with Paul and Linda.

Legal problems, personal conflicts, internal power struggles, and the inevitable growth of the Beatles away from an artistic union and more toward individual expression all combined in 1969 to move the group closer and closer to a break-up. Law suits and corporate wrangling would become the rule rather than the exception from the end of 1969 onward. But there was yet one more album of cooperative effort left, Abbey Road, ironically dedicated to Brian Epstein who in life might very well have spared the Beatles much of the turmoil in which they now found themselves.

Abbey Road (Apple SO 383) was recorded between June and August but not released until October 1, 1969. It hit the album charts on November 18th, remaining in the #1 position for 11 weeks, in the top 10 for 27 weeks, and

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on the best-seller charts until May 15, 1971.[1] Whatever internal struggles the Beatles were having, their public had certainly not deserted them. The contents of Abbey Road are listed below.

Side 1
"Come Together" (Lennon/McCartney)
"Something" (Harrison)
"Maxwell's Silver Hammer" (Lennon/McCartney)
"Oh! Darling" (Lennon/McCartney)
"Octopus's Garden" (Starkey)
"I Want You" (Lennon/McCartney)

Side 2
"Here Comes The Sun" (Harrison)
"Because" (Lennon/McCartney)
"You Never Give Me Your Money" (Lennon/McCartney)
"Sun King" (Lennon/McCartney)
"Mean Mr. Mustard" (Lennon/McCartney)
"Polythene Pam" (Lennon/McCartney)
"She Came In Through The Bathroom Window" (Lennon/McCartney)
"Golden Slumbers" (Lennon/McCartney)
"Carry That Weight" (Lennon/McCartney)
"The End" (Lennon/McCartney)
"Her Majesty" (Lennon/McCartney)

Before an analysis of Abbey Road begins, it is important to understand the idea of the album. Essentially, it was a compromise between Lennon's desire for separate, unrelated songs and Martin's desire for a unified and extended rock work. Martin explains the conflict in an interview with pop critic Chris Hodenfield.

> ...I wanted to try and make side two a continual work. That was Paul and I getting together...I was trying to make a symphony out of pop music. I was trying to get Paul to write stuff that we could then bring in on counterpoint, or sort of a movement that referred back to something else. Bring some form into the thing. John hated that. He liked good old rock 'n roll. So "Abbey Road" was a compromise...Side one was a collection of individual songs. John doesn't like tone poems...[2]

---

[1] Castleman and Podrazik, All Together Now, pp. 360-2.

[2] Chris Hodenfield, "George Martin Recalls the Boys in the Band" in Rolling Stone (#217: July 15, 1976), p. 87.

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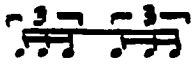
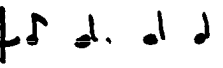
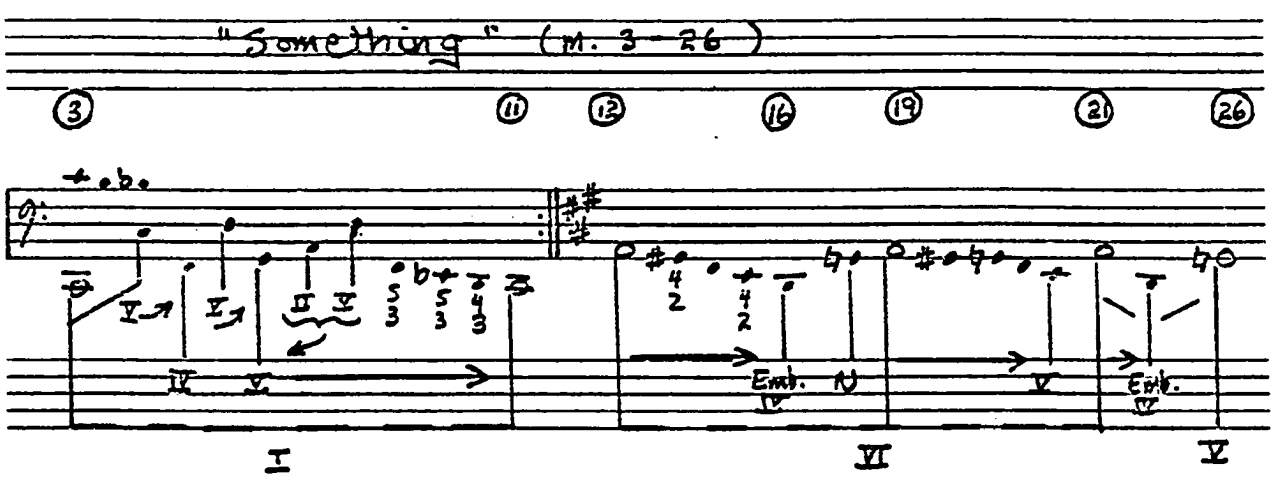
In analyzing the album, then, we shall view the works of side one as self-contained entities and the entirety of side two as an extended composition in several sections, all linked thematically and tonally.

Abbey Road opens with "Come Together," a duple rock work with secondary sixteenth note pulse divisions in the percussion (♩ = ♫ = ). Its tonality employs root-position chords, major-minor mixture, and consonant 7ths.

It is followed by George Harrison's "Something" which is divided into two rhythmic sections. The A-section is set in a slow rock 4/4 while the B-section is marked by a sudden shift to 2/2 (where =) in which the syncopated pattern  occurs. Tonally, it contains a background I - VI - V structure (see graph below) with both harmonic and contrapuntal prolongations. Of particular interest is the use of the G major triad first as a neighbor chord (m. 18-19) and then as a structural dominant (m. 26).



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"Maxwell's Silver Hammer" is a simple work by comparison. Its rhythm is an unchanging duple jazz while its chords are root-position and diatonic except for secondary dominants of II and V.

"Oh! Darling" is a return to the rock-and-roll songs of the early 1950's. Its meter is 12/8 and its sonorities root-position with occasional b3 and b7 scale degrees. The only two chords in any way out of the ordinary are a bIII (Gb in the key of Eb major) "borrowed" from the parallel minor and a V^{7b5} of V.

"Octopus's Garden" is also a simple work in contrast to some of the songs of preceding LP's. Its rhythm is an unvaried 2/2 shuffle while its sonorities are root-position, diatonic, and triadic.

The last song of side 1, "I Want You," contains both a slow duple rock section with changes from 4/4 to 2/4 meter and a section in which the pulse division is compound with metric changes from 12/8 to 6/8. Tonally, it opens with an extended prolongation of IV which leaves the key somewhat in doubt. The graph below describes the tonal motion in detail.

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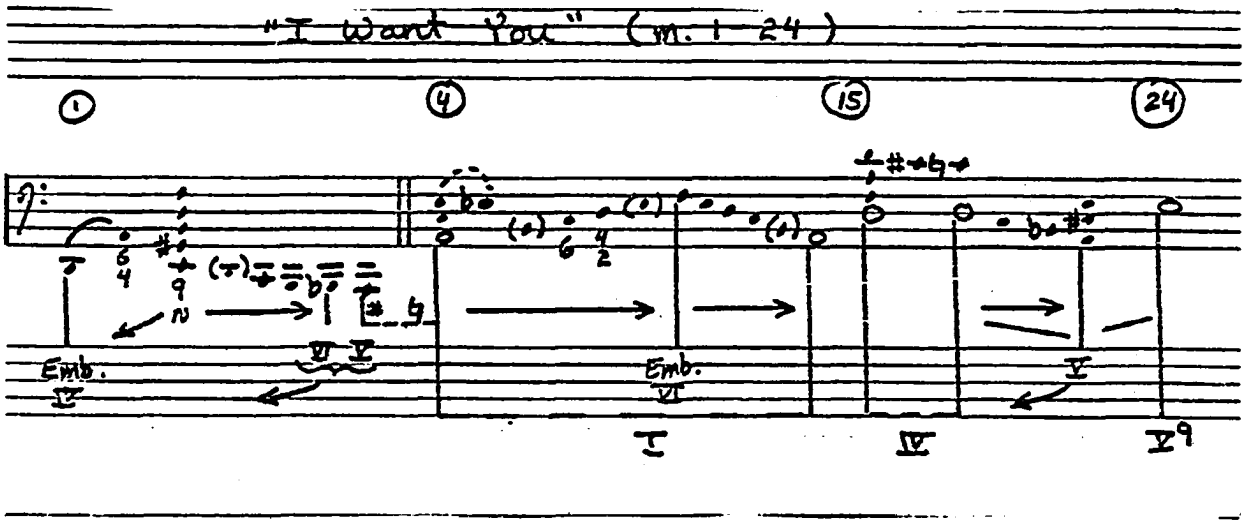

Side 2 of Abbey Road has an overriding tonality of A (major and minor) which is continually prolonged with excursions to the realm of the III chord (either C# minor or C major) and the V chord (E major). The eleven titles of the side actually represent five sections or movements which are bound together both tonally and thematically.

"Here Comes The Sun" is a self-contained section using duple rock rhythms and changing meters (see Ex. 64, m. 16-34 below). Tonally, it is a prolongation of I (A major) accomplished primarily with harmonic progressions. The graph below details the basic tonal motion.

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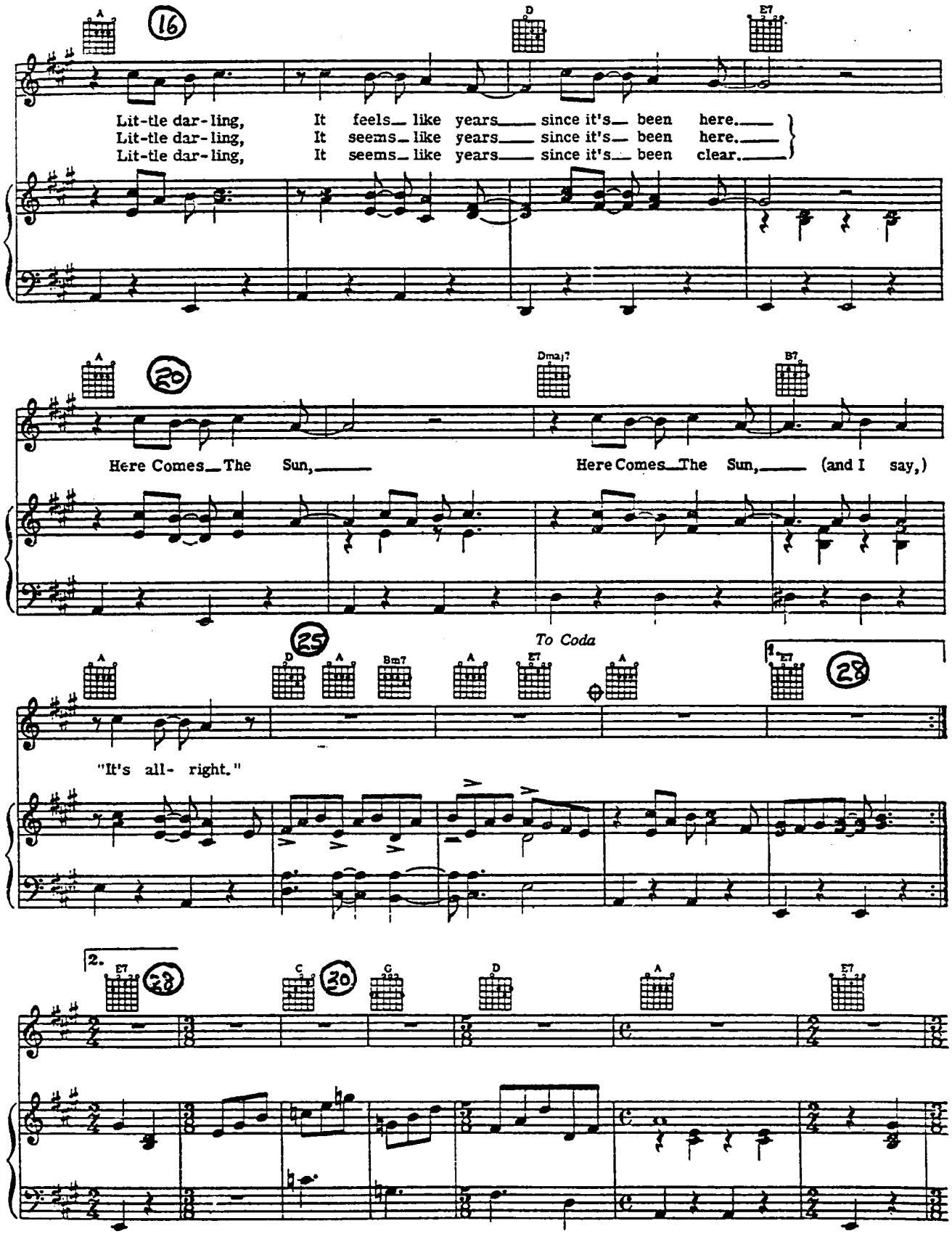
Ex. 64. Harrison, "Here Comes The Sun," m. 16-34 from Abbey Road (Miami: Hanson, n.d.), p. 40.

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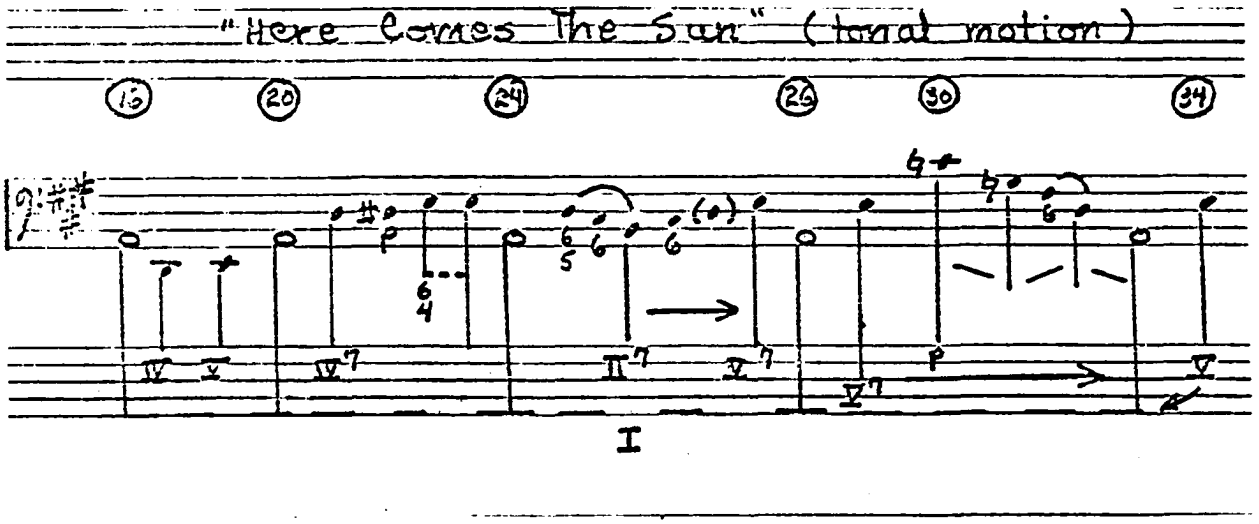

The second section of side 2 is comprised of "Because" and "You Never Give Me Your Money" which are played without an intervening pause. "Because" is a slow rock 4/4 throughout while "You Never Give Me Your Money" unfolds in three rhythmic sections. The first is duple rock (where ♩ = ♩ from "Because"); the second, a boogie-woogie shuffle (at the words "out of college" in m. 25) which lasts but 9 measures; and the third, a duple rock using measures of 4/4 and 2/4 with a guitar figure (see Ex. 65 below). The graph of this entire section reveals a long prolongation of the tonic A with major-minor mixture and structural embellishing III chords (see below). Of special interest is the sonority at m. 26 of "Because" which functions in both C♯ minor and A minor. Having been used twice before as part of a neighbor motion in C♯ minor, it serves as a pivot in m. 26 to lead to the next song and to the tonality of A.

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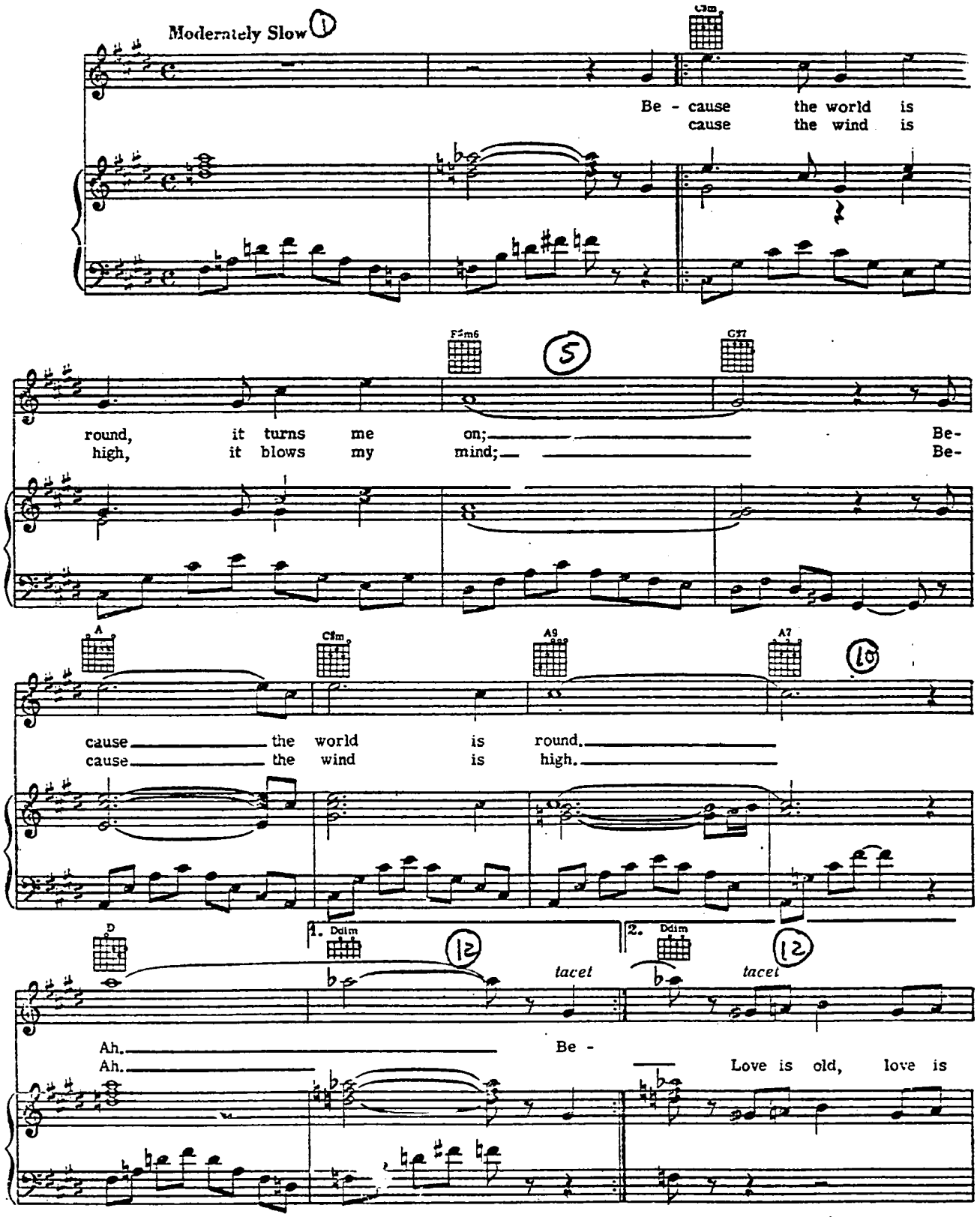
Ex. 65. Lennon/McCartney, "Because"/
"You Never Give Me Your Money"
(Abbey Road, pp. 44-5 and 47-9).



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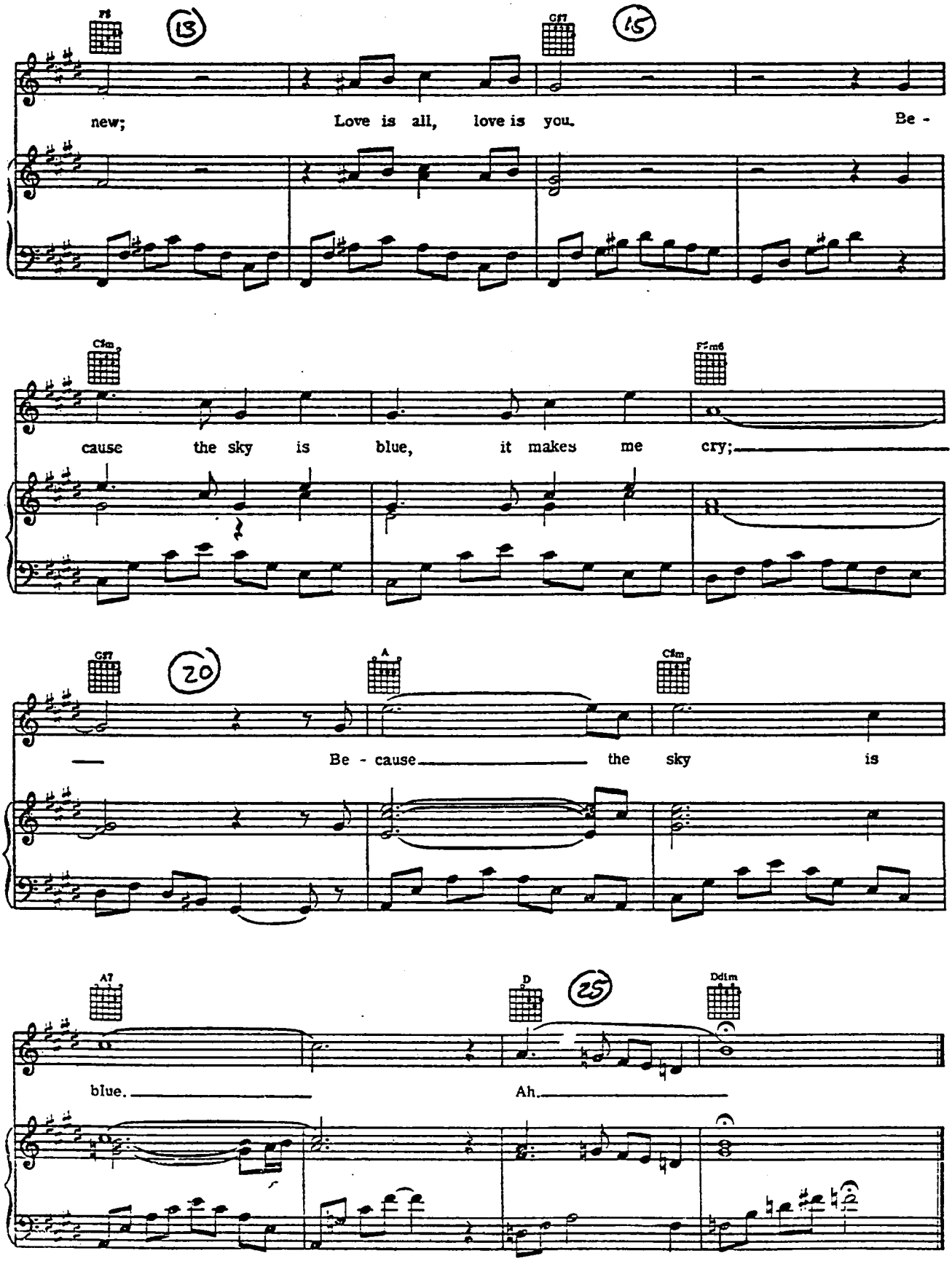
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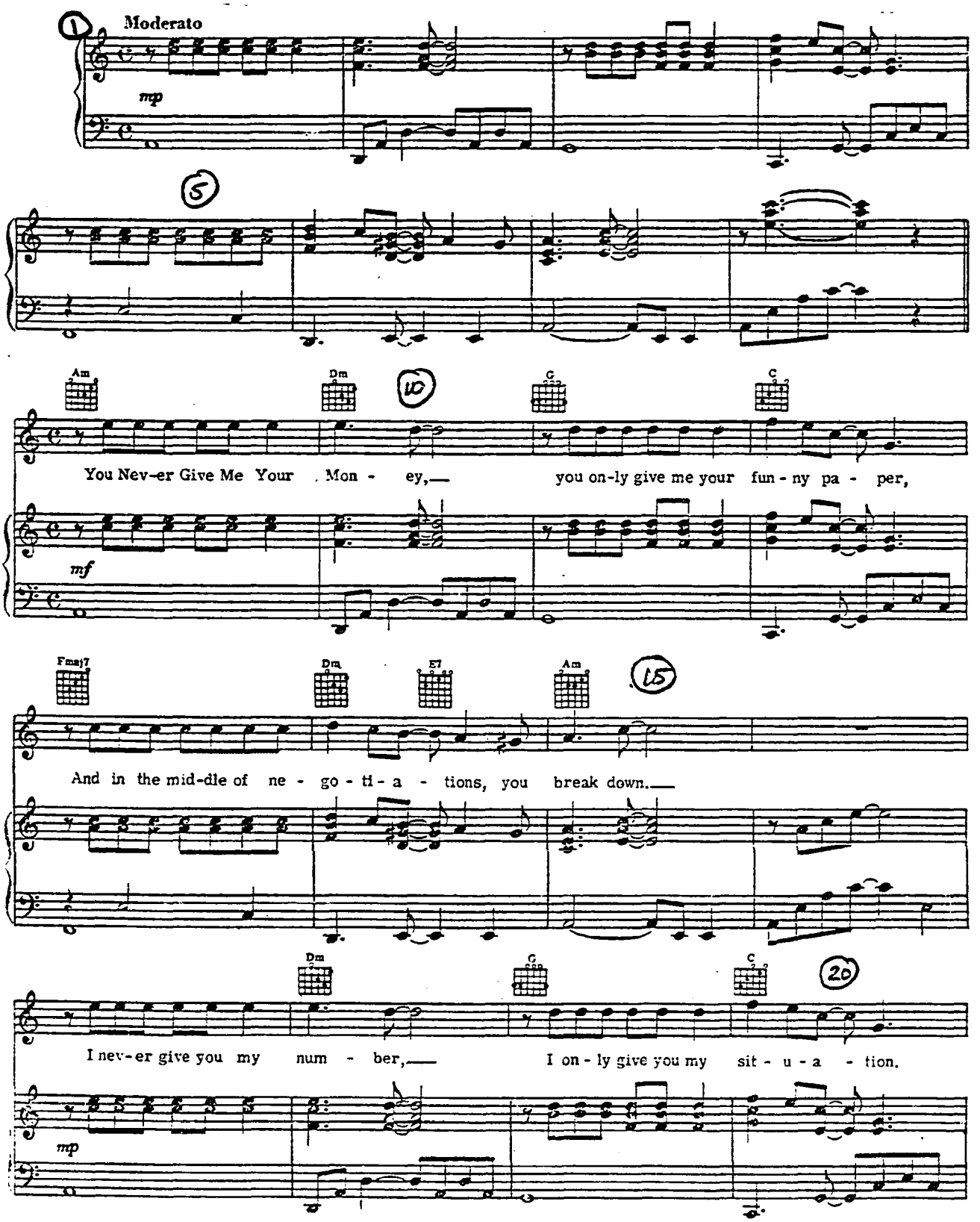
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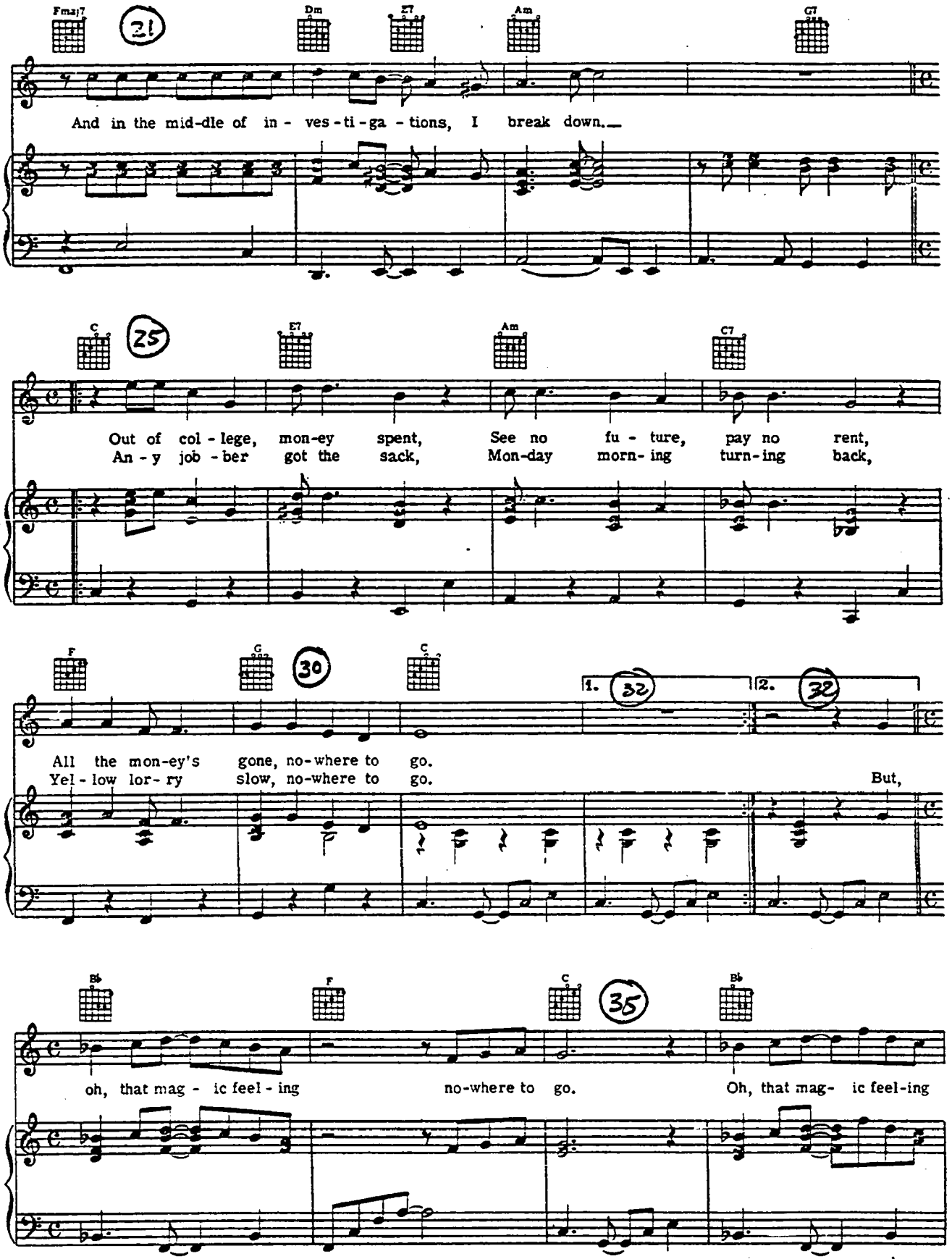

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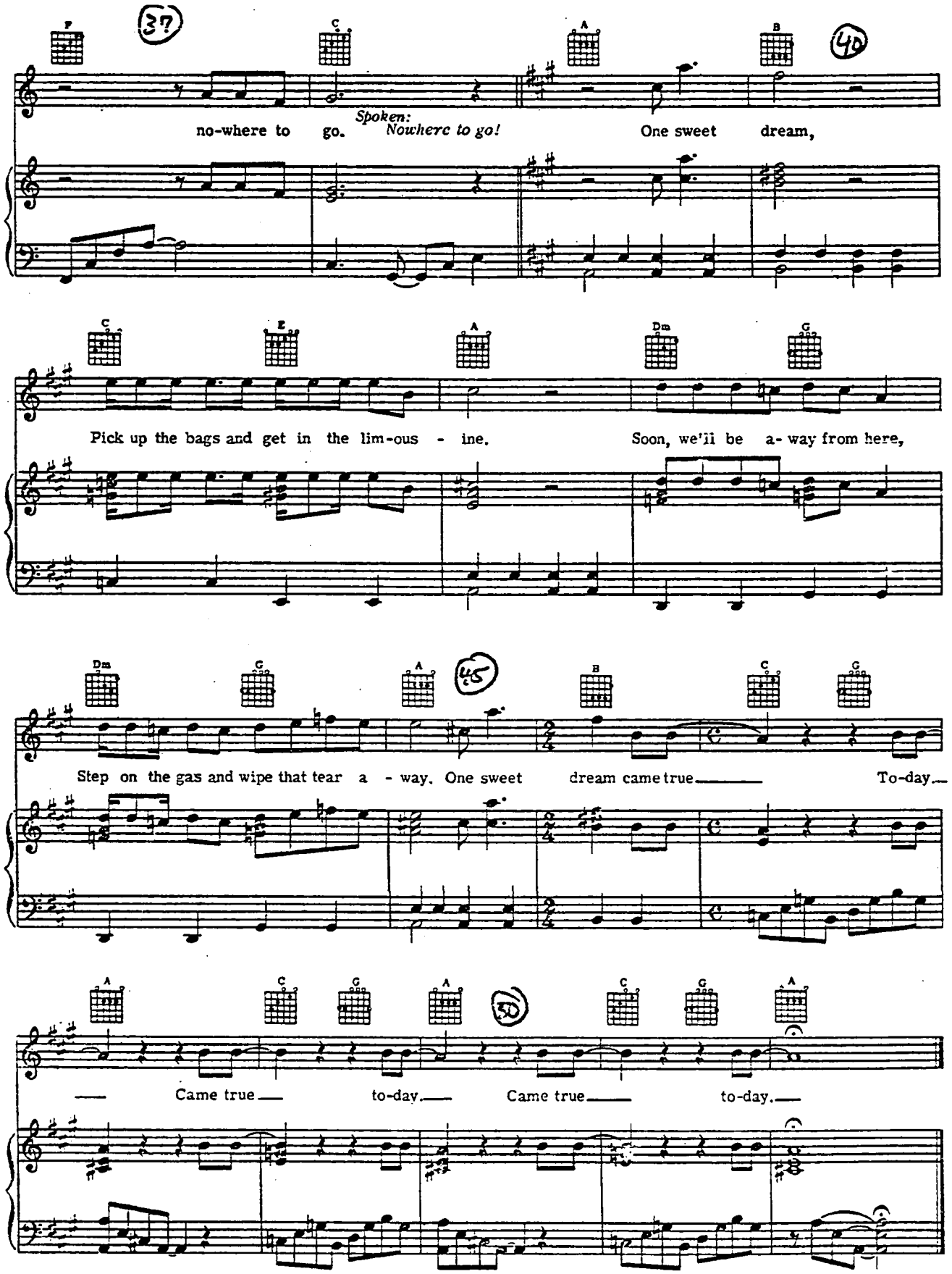
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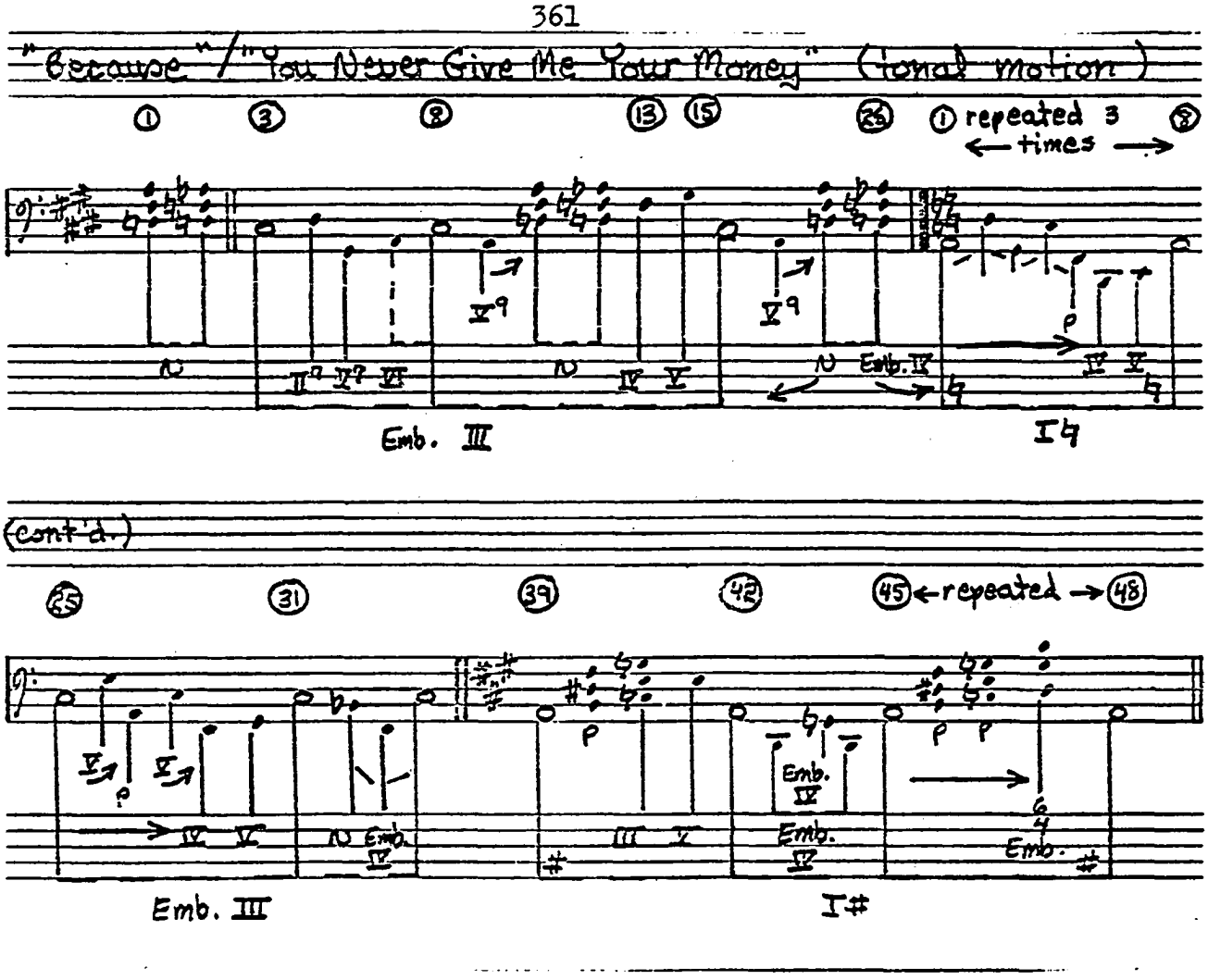

The third section of side 2 is made up of "Sun King," "Mean Mr. Mustard," "Polythene Pam," and "She Came In Through The Bathroom Window"--all played without interruption. "Sun King" is a slow rock 4/4 with a Latin lilt. It leads directly to the moderate rock 4/4 of "Mean Mr. Mustard" in which a 3/4 pattern (♩ ♫ ♩) is superimposed on the duple meter (♫ ♫ ♫ ♫ ♫ ♫). In the final measures of the song there is a change to 6/8 (♪ = ♪.) and an immediate segue to the fast rock 4/4 of "Polythene Pam." Here the ♩. from the last bars of "...Mr. Mustard" is equal to the ♩ of the new meter. The duple rock beat is continued through

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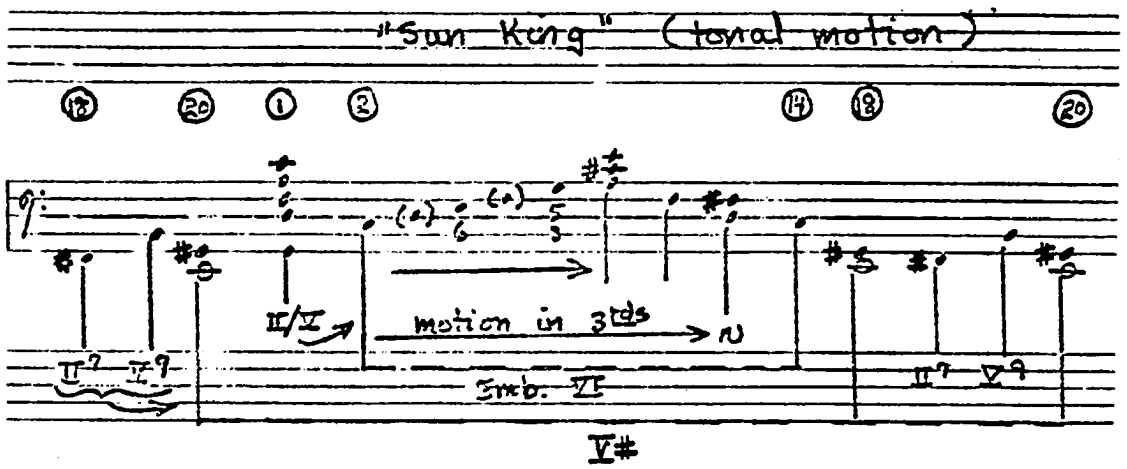
"She Came In..." with no variation of tempo. Harmonically, the first three titles of the section prolong V (E major) while the last moves back to the tonic (A major). With the exception of the tonal motion of "Sun King," most of the sonorities of section three are root-position and diatonic. There are, however, bIII, bVI, and bVII (G, C, and D in the key of E major) chords in "Polythene Pam" and a minor IV in "She Came In..." The tonal movement of "Sun King" (see graph below) is more sophisticated by comparison, containing inverted chords, consonant 7ths and 9ths, a polytriad II/V, and an extended skipped passing motion.



Section four is made up of "Golden Slumbers," "Carry That Weight," and "The End." Rhythmically, the entire section is in duple rock with a change of tempo from slow to fast. Harmonically, "Golden Slumbers" begins in A minor (I) and moves to an embellishing III which is prolonged diatonically. "Carry That Weight" takes up the tonality of the III chord (C major), moves to A minor (I) in a section which

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recapitulates the thematic material of "You Never Give Me Your Money," and ends with its original material in the tonic (A major).[1] "The End" prolongs I before moving to an embellishing III (C major) in the final cadence.

The last song of side 2, "Her Majesty," is a comedic afterthought very much in the style of "Wild Honey Pie." It occurs only after an unusually long pause which (whether by design or accident) removes it musically from the preceding events. It is scored in a bouncy jazz shuffle for voice and guitar and tonally is a diatonic prolongation of D major (the IV chord of the tonic of side 2).

No analysis of Abbey Road, particularly the second side, would be complete without mentioning once more the orchestrations of George Martin. They consistently elevate the songs to levels well beyond those expected of pop music. In the fourth section of side 2 ("Golden Slumbers" etc.), the string writing is especially important not only for its aesthetic effect but also because it determines some of the tonal motion.

Hey Jude

By the beginning of 1970, relations between Paul and the other Beatles had worsened considerably. Arguments were erupting at every turn about finances, music and people.[2] Finally, Paul saw no other recourse but to dissolve the legal

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[1]This recapitulation is the kind of "referring back" which Martin discusses in the quote above.

[2]They are chronicled in detail by McCabe and Schonfeld in Apple to the Core, pp. 167-91.

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(and presumably, emotional) ties with his friends. The battle royal was fought in the courts from 1970 through 1971, and when it ended, the Beatles as a group no longer existed.

The emotional entanglements of 1970 precluded the possibility of working together in the studio. Neither of the two albums released that year, Hey Jude and Let It Be, were new recordings. Rather, they were issues of works which had been done months (and in some cases, years) before the break-up.

Hey Jude, released on February 26, 1970 as Apple SW 385, contained ten songs written between 1964 and 1969. Although it never reached the #1 position on the album charts, it did stay in the "top 10" for eleven weeks.[1] The contents of Hey Jude are listed below.

Side 1
"Can't Buy Me Love" (Lennon/McCartney)
"I Should Have Known Better" (Lennon/McCartney)
"Paperback Writer" (Lennon/McCartney)
"Rain (Lennon/McCartney)
"Lady Madonna" (Lennon/McCartney)
"Revolution 1" (Lennon/McCartney)

---

[1]Castleman and Podrazik, All Together Now, pp. 361-2. The album reached the charts on March 21, 1970 and remained on the best-seller list until October 31, 1970. The single, "Hey Jude," which had been released in 1968, had been an enormous hit, remaining #1 from September 28, 1968 to November 23, 1968.

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Side 2
"Hey Jude" (Lennon/McCartney)
"Old Brown Shoe" (Harrison)
"Don't Let Me Down" (Lennon/McCartney)
"The Ballad Of John And Yoko" (Lennon/McCartney)[1]

By comparison with the songs of Sgt. Pepper or The Beatles, the works of Hey Jude are quite simple. "Paperback Writer" is a duple rock piece which uses root-position diatonicism with an occasional b7 scale degree. "Rain" employs an unvaried duple rock beat, root-position diatonicism, and a tonic pedal tone which gives the feeling of the bilaval thata. "Lady Madonna" contains a straight boogie piano part backed by a duple rock percussion rhythm and a tonal motion which consists of root-position chords connected with passing tones. There is a borrowing of the bVI and bIII (Eb and Bb in the key of G major) from the minor mode.

"Hey Jude," the first song of side 2, uses a slow duple rock rhythm and root-position, diatonic chords. However, there is a prolongation of IV which uses passing chords in inversion, and a I - bVII neighbor-embellishing IV - I motion in the coda.

"Old Brown Shoe" employs a duple jazz shuffle and perhaps the most interesting tonal motion of the album. The

---

[1]Of the ten songs on the Hey Jude album, three had appeared on previous LP's. They were "Can't Buy Me Love," "I Should Have Known Better," (both from A Hard Day's Night), and "Revolution 1" (from the double white album). "Paperback Writer" and "Rain" had been recorded as the Parlophone single R 5452 in April of 1966. "Lady Madonna" had appeared on the Parlophone single R 5675 in February of 1968; "Hey Jude" on the Apple single R 5722 in August of 1968; "Don't Let Me Down" on the Apple single R 5777 in January of 1969; and "Old Brown Shoe" and "The Ballad Of John And Yoko" as Apple single R 5786 in April of 1969.

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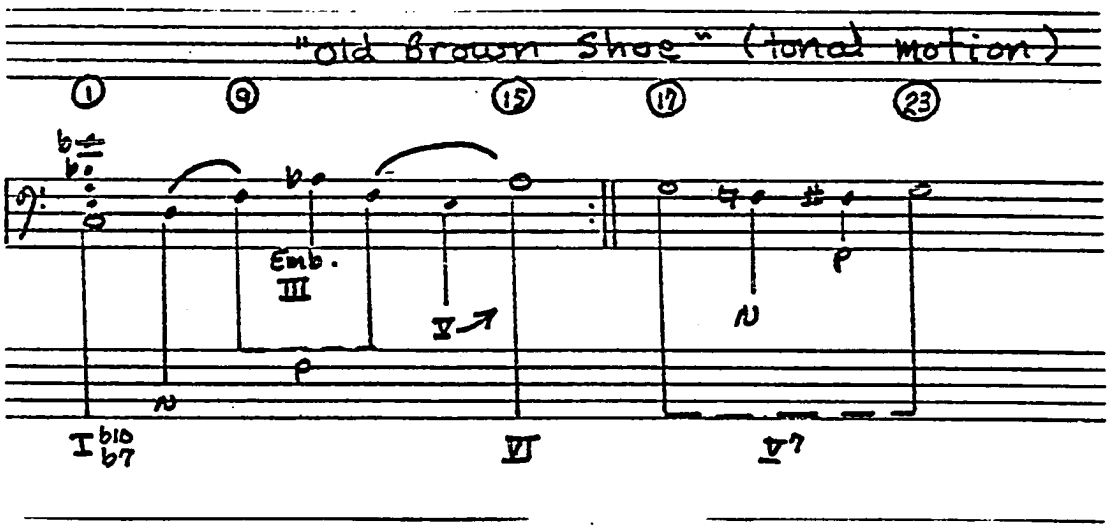
graph below reveals an overall I - VI - V structure in which chords common to the key are used in relatively uncommon ways. The F major triad, for example, which would usually function as the IV chord in C major is used instead as a skipped passing chord and then as a lower neighbor of V. Similarly the Ab major triad, often found in C major as a borrowed VI from the minor mode, is used here as an embellishing III in a prolongation of F.



"Don't Let Me Down" is a duple rock work in which one measure of 5/4 is used as a kind of anacrusis to a four-measure phrase in 4/4. Harmonically, there is root-position diatonicism with nothing more complex than a II^7 which functions as a neighbor chord.

The last song of the album, "The Ballad Of John And Yoko," is a moderately fast duple rock work which employs root-position diatonicism and an occasional V^7 of IV.

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Let It Be

Although Let It Be (Apple AR 34001) was the last Beatle album to be released,[1] it had been recorded during the winter of 1969 before the writing of Abbey Road and amid the storms of internal conflict. Originally, the album was Lennon's attempt to avoid what he called the "gimmicks" of the studio and return to a more "natural" style.[2] However, as time wore on, Lennon's artistic demands became impossible to deal with. His search for "the ideal" sound led to dozens and dozens of re-recordings. Martin writes,

> ...it got to the point where we would do a take and he would say, "How was it, George?"...and I'd say, "It was a bit better than take 46 but not quite as good as take 53...You're trying to get the perfect one...it's ridiculous."[3]

Gradually, tempers wore thin and the entire project was given up. Then, unbeknownst to the others, Lennon and Klein took the tapes of the album to American producer Phil Spector whose lush string, brass, and choral arrangements had been so successful with the Chrystals. Spector re-mixed the tapes and added his own backgrounds. Despite the protests of McCartney, the album was released in its new form.[4]

---

[1]May 18, 1970 was the U.S. release date. It had been released ten days earlier in Great Britain.

[2]Chris Hodenfield, "George Martin recalls the boys in the band," p. 87.

[3]Chris Hodenfield, "George Martin recalls...", p. 87.

[4]The Let It Be saga is described by Schonfeld and McCabe in Apple to the Core, pp. 166-72. The original recording sessions were filmed as a documentary by United Artists and released in May of 1970 along with the album. The film provides an insight into both the musical and emotional state of the group in its last months together.

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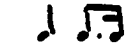
Once again, despite the turmoil behind the scenes, the public responded to the new LP with great enthusiasm. Both "Let It Be" and "The Long And Winding Road" became #1 singles, and the entire album rose to the #1 position on the LP charts. It remained a best-seller until June of 1971. The contents of Let It Be are listed below.

Side 1
"Two Of Us" (Lennon/McCartney)
"I Dig A Pony" (Lennon/McCartney)
"Across The Universe" (Lennon/McCartney)
"I Me Mine" (Harrison)
"Dig It" (Lennon/McCartney/Harrison/Starkey)
"Let It Be" (Lennon/McCartney)
"Maggie Mae" (public domain, arranged by the Beatles)

Side 2
"I've Got A Feeling" (Lennon/McCartney)
"One After 909" (Lennon/McCartney)
"The Long And Winding Road" (Lennon/McCartney)
"For You Blue" (Harrison)
"Get Back" (Lennon/McCartney)

"Two Of Us" is a duple rock work with irregular phrases (5, 4, and 7 measures). Tonally, it uses primarily diatonic, root-position chords in the key of A major. There is, however, a II/I polytriad; a bIII chord (functioning as an upper neighbor of II); and a passing six-four.

"I Dig A Pony" is set in a 3/4 jazz waltz with a  pattern in the percussion. It uses root-position diatonicism spiced with a bVII chord (G in the key of A major) which functions both as an embellishing and neighbor sonority.

"Across The Universe" contains a rock 4/4 meter varied at the end of melodic phrases by a measure of 5/4 or 2/4. Its harmony is root-position and diatonic with an occasional minor IV chord and I - III - V - I prolongations.

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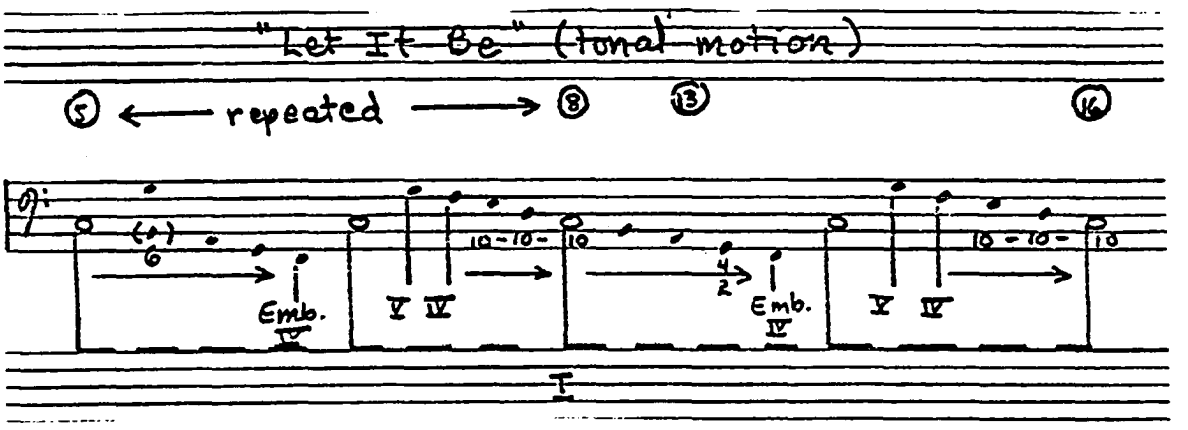
"I Me Mine" is organized in two rhythmic sections, the first being a 3/4 jazz waltz and the second a duple jazz shuffle. It employs the root-position diatonicism of A minor with some chromatic passing tones in the inner voices and a consonant 7th in the melody.

"Dig It" is a short insert somewhat in the manner of "Wild Honey Pie" and "Her Majesty." It is in 3/4 meter and uses a repeating I - IV - V progression in the key of E major.

By far the most complex work of side 1 is "Let It Be," a somber duple rock hymn whose text and organ background are unlike anything written by the Beatles to this point. The tonal coherence of "Let It Be" rests upon extended passing motions from I to an embellishing IV or from V to I (see graph below).



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The V - IV - I pattern found frequently in the early albums is used again here, this time with an inner voice moving in parallel 10ths.[1]

Side 1 concludes with a 30-second insert of the old song "Maggie Mae" arranged by the Beatles in a diatonic jazz shuffle. It stands as a kind of comic afterthought to the slow and serious mood of "Let It Be."

Side 2 opens with "I've Got A Feeling," a duple rock work with a tonic pedal tone which yields I - IV^{6}_{4} - I motions. There are also b3 and b7 scale degrees as well as bVII and I^{b7} chords.

---

[1]It is difficult to avoid the conclusion that "Let It Be" is a kind of rock Marian anthem. The general spirit of text and music, the sustained organ background, the references to "Mother Mary" all seem to point to it. However, it should be remembered that Paul's mother was also named Mary, and that at no point in their lives have any of the Beatles become seriously involved with Christianity. The song may therefore have more biographical than religious meaning. And then, too, perhaps it has no hidden messages. The Beatles themselves have said over and over that lyrics which have been given great significance by the critics were written without any ulterior purposes. On pp. 17-39 of Paul McCartney: in his own words, McCartney discusses this problem. He dispels the rumor that "Hey Jude" was somehow an anti-Semitic reference; that the cover picture of Abbey Road was a symbolic portrait of his death; that the electronic effects on "Sgt. Pepper" or "Strawberry Fields" contained clues to all sorts of cabalistic secrets. On p. 24 he says, "...once you get (to) analyzing something and looking into it, things do (sic) begin to appear...what you get depends on your approach to it. You look at everything with a black attitude, and it's all black."

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"One After 909" is a mixture of duple rock and straight boogie woogie. (The Warner Brothers edition contains the tempo indication "moderate boogie rock".) Tonally, the song employs root-position diatonicism with an occasional I^{b10}, IV^{b7}, and V^{7} of V.

Just as "Let It Be" stands apart from the songs of side 1 in terms of its musical complexity, "The Long And Winding Road" stands apart from the songs of side 2. Rhythmically, it is an unvaried, slow, duple rock work with the kind of melodic syncopation fundamental to the pop style. Tonally, it contains voice-leading chords (the G in measure 1), four-two chords which pass to the inner voice of subsequent harmonies (the $\frac{4}{2}E$ in measure 3), polytriads (the A/B in measure 2), and minor secondary dominants (the G#m chords of m. 5 and m. 9) all of which combine to produce VI - V - I harmonic structures prolonged by motions in fifths. The graph of example 66 gives the tonal plan in detail.

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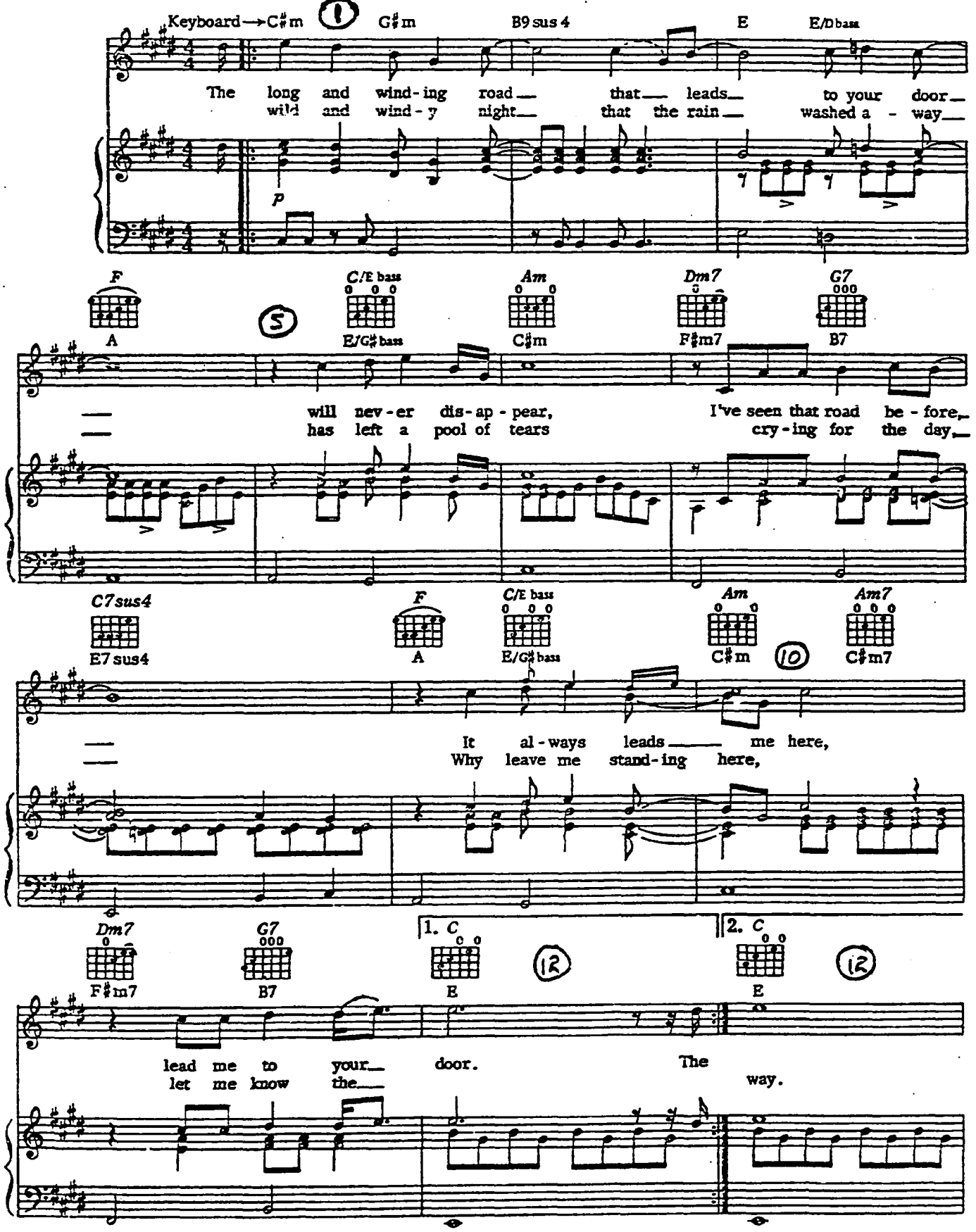
Ex. 66. Lennon/McCartney, "The Long And Winding Road," m. 1-12 (Warner Bros. ed., p. 468).



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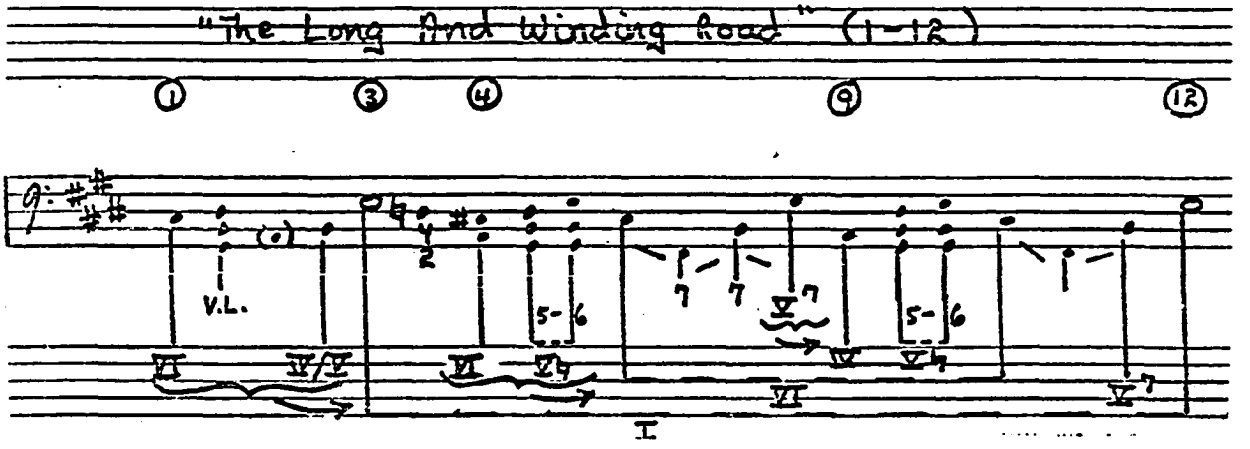
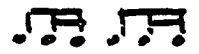


The album ends with two songs which are a great contrast to the slow, prayerful feeling of "The Long And Winding Road". "For You Blue" is a rather simple 12-bar blues set in jazz shuffle rhythm, while "Get Back" is an up-tempo duple rock work with a  figure in the drums and a repeating I^{b7} - IV chord progression in the guitars.

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CHAPTER V

THE MUSIC OF THE BEATLES: SUMMARIES, STYLE PERIODS, AND CONCLUSIONS

Now that we have viewed and analyzed most of the Beatles' output, we are in a position to summarize our findings and draw what conclusions we can concerning their development as musicians from 1962 to 1970.

Album summaries

In Introducing The Beatles and The Early Beatles, there are no changing meters, no irregular phrases, and a preponderance of rock (as opposed to jazz) rhythms. Harmonically, chords tend to be root-position and diatonic.[1] There is some major-minor mixture and some blues alteration (b3, b7, #5 etc.), but it is mild in comparison to later albums or to the chromaticism found in the progressive jazz of the 1950's and 1960's. Tonal motions tend to be simple, involving the embellishing III and embellishing IV chords which are a hallmark of the Beatle style throughout their works. Finally, there is a large quantity of material

[1] The bVI - bVII - I progression in "P.S. I Love You" and similar ones in "Ask Me Why" and "Do You Want To Know A Secret" which seem to "contradict" the diatonicism of the album may be explained as instrumental rather than compositional phenomena. In playing bar-chords (chords in which the second finger extends across the neck of the guitar), it is easy and often convenient to move the entire hand position from one fret to another thus producing stepwise whole- or half-tone chord sequences. It is quite possible that the bVI - bVII - I progression above originated in this way.

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written by people other than the Beatles.

In some respects Meet The Beatles continues the trends of the first album, and in some respects it offers new things. Rhythmically, most of the songs are still rock and none employs any changing meter. Two songs ("It Won't Be Long" and "Not A Second Time"), however, use irregular phrase lengths. Harmonically, chords still tend to be diatonic and root-position but in "It Won't Be Long" inversions are used for the first time. Tonal motions continue to show many contrapuntal prolongations. These may be seen as outgrowths of modal harmony ("Don't Bother Me" is in transposed Aolian mode and "All My Loving" employs the bVII found in the Mixolydian mode). Finally, like the first album, Meet The Beatles contains material written by someone outside the group (Meredith Willson's "Till There Was You").

The Beatles' Second Album has all of the characteristics of the first two. The rhythms are unchanging; the meters are duple; the phrases are regular. Blues alterations are used in two songs and blues form in one ("You Can't Do That"). Chords are root-position and diatonic, and there is major-minor mixture in two of the five Beatle originals. Six of the eleven songs on the album are by other pop writers, most of them black rock-and-roll stars of the 1950's (Little Richard, Berry Gordy, Smokey Robinson). The presence of these songs, many of which are 12-bar blues, highlights the importance of the black rock heritage in the early development of the Beatles.

Rhythmically, A Hard Day's Night continues in the mold of the early albums. All of the meters are duple; there are

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no changing metric patterns; six of the eight songs on the album are rock; and two songs ("Tell Me Why" and "If I Fell") exhibit unusual phrase lengths. Harmonically, there is a dichotomy between songs which employ simple tonal motions, root-position triads and diatonic sonorities (e.g., "I Should Have Known Better"); and those with more complex motions, greater degrees of chromaticism, and inverted chord positions (e.g., "If I Fell"). The characteristics of blues alteration, blues form, and major-minor mixture present in earlier LP's are found here as well. There are no songs on A Hard Day's Night by anyone outside the Beatle family, but for the first time George Martin arrangements figure prominently in the album. His instrumental settings of "I Should Have Known Better," "And I Love Her," and "This Boy," while not part of the output of the Beatles themselves, are precursors of works which synthesize his own talent with that of Lennon and McCartney.

The Beatles' fifth album, Beatles '65, follows in the manner of the first four. Rhythmically, there are three rock and three jazz songs. There are no changing meters and no irregular phrases. One song, however, does depart somewhat from the tradition of earlier works. "I'll Follow The Sun," with its gentle duple meter and soft guitar background, appears to be more of a folk song than anything in the rock or jazz vein. Harmonically, the material of Beatles '65 continues to be primarily root-position and diatonic. However, blues form and alteration("She's A Woman"), modality("I'm A Loser"), major-minor mixture ("I'll Be Back"), and the use

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of some inverted chords ("I'll Be Back" and "I'll Follow The Sun") are also present. There is one polytriadic sonority in "I'll Be Back," and three works ("I'll Be Back," "I'll Follow The Sun," and "Baby's In Black") which exhibit tonal motions more complex than the majority of Beatle songs to this point. Finally, four of the album's seven songs are by people other than the Beatles. Once again, they are black rock-and-roll stars (Carl Perkins and Chuck Berry) of the 1950's.

Beatles VI offers little that is different from previous works. Rhythms are either rock or jazz; meters are unchanging. Two songs ("I Don't Want To Spoil The Party" and "Every Little Thing") have irregular phrase lengths. Chords are primarily root-position and diatonic. Tonal motions are not complex. Although modality and mixture do occur (e.g. "Eight Days A Week"), most of the chromaticism of the album arises from the use of secondary dominants and common blues alterations. Once again, four of the album's eleven songs are by 1950's rock-and-rollers (Little Richard, Buddy Holly, Larry Williams).

On the surface, the Help! LP appears to follow in the footsteps of its predecessors. Eight of its ten original Beatle songs are either rock or jazz works with unchanging meters and regular phrase lengths. Eight of the ten use only root-position chords. Seven use primarily diatonic harmony. Two numbers on the album are by 1950's rock-and-roll or C&W performers. However, one song, "Yesterday," stands apart from the fifty-five Beatle works recorded to

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this point. It is a conscious synthesis of popular ballad and classical string quartet. Its tonal motion is sophisticated in comparison to other early works and its mood completely different from the expected rock song. "Yesterday" clearly represents a change in the style of Beatle music. However, it is not the only change to be found on the album, even if it is the most dramatic. Seven of the LP's works employ a considerable amount of modality and mixture ("Help!" for example is a synthesis of Mixolydian and G major). While the use of mixture is not new, the preponderance of it indicates a greater independence of harmonic thought and a broadening of harmonic language. Finally, half of the songs on the album ("Help!," "The Night Before," "You're Gonna Lose That Girl," "It's Only Love," and "Yesterday") reveal tonal motions much more complex than those found in the majority of the first fifty-five Beatle compositions.

The winds of change which had begun to blow in Help! continue and strengthen in Rubber Soul. For the first time a Beatle song employs changing meters ("Drive My Car"). There is a change of beat from jazz to rock in "Girl," extended syncopation in "If I Needed Someone," a triple folk meter in "Norwegian Wood," and irregular phrase lengths in "Wait." Although most of the album's fourteen songs contain root-position diatonicism, half employ chords which are far more sophisticated than anything previously used. There are b10ths, #4ths, and added 13ths in "Drive My Car;" poly-triads and pedal tones in "If I Needed Someone;" back-relating II—V and neighbor chords in "Think For Yourself;"

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augmented sixth chords in "Michelle;" passing six-four chords in "In My Life;" and chromatic jazz alterations in "I'm Looking Through You." The classical motive of "Yesterday" is continued by a neo-Baroque harpsichord solo in "In My Life," and from this point on nothing other than original Beatle songs appear on any of the albums. Finally, Rubber Soul breaks new ground from the standpoint of lyrics. In "Nowhere Man" there is for the first time a song which does not deal with love, romance or sex--the ever-present themes of pop music. Rather, it speaks of societal values and the lack of commitment in twentieth-century man.

Revolver expands upon the work of Rubber Soul and adds new elements hitherto unseen in Beatle compositions. Rhythmically, only five of the album's eleven songs fall into the rock or jazz category. The others employ either rock-jazz mixtures, changing meters, Indian tala rhythms, or classical metric styles. Harmonically, only three songs contain key-centered or modal diatonicism. Instead we find compositions with extended mixture, Indian raga, abrupt modulation, and considerable chromatic alteration. The rhythmic complexities of "Good Day Sunshine" and tonal design of "Taxman" are examples of these traits. Instrumentally, Revolver outstrips anything previously attempted. There are neo-Baroque keyboard and horn solos; sitars, tablas, and tambouras from India; brass choirs; string orchestras; and in "Eleanor Rigby" a classical string quartet setting. Lyrics are diverse in meaning. "Eleanor Rigby" speaks of loneliness, "Tomorrow Never Knows" of the interweaving of man and nature. Finally,

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there are non-musical studio effects employed in "Yellow Submarine" and "Tomorrow Never Knows" which add the new dimension of musique concrète to the music of the Beatles.

Sgt. Pepper captures all of the variety of Revolver and adds to it the "album concept," a selection and arrangement of material in such a way as to bind all the separate songs into an organic unity. Rhythmically, Sgt. Pepper contains a variety of things from the simple duple rock and regular phrases of "Lovely Rita" to the changing meters and irregularity of "Good Morning." Tonally, chords are much more complex than those of earlier albums. One finds alterations which include #5ths, 9ths, 4ths, and b10ths as well as sonorities like those in "Day In The Life" and "Fixing A Hole" which appear to be built in 4ths and 5ths rather than in 3rds. There are polytriads (e.g., the bIII/I of "Fixing A Hole"), modal mixtures (e.g., the bVII of "Lovely Rita"), and Indian ragas ("Within You, Without You"). Tonal motions tend to show greater stepwise movement, increased use of chord inversions and prolongations of unexpected sonorites such as the structural neighbors of "Lucy In The Sky." Arrangements now include not only small string or wind ensembles but also full orchestra. Unusual instrumentation and musique concrète appear in eleven of the album's twelve songs. Ten of the twelve involve lyrics which have little to do with love or romance, and five works exhibit unusual or extended formal designs which differ from the conventional 32-bar pop song.

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Magical Mystery Tour continues the characteristics of the albums which followed Rubber Soul. We see rhythmical complexities of meter and phrase construction in songs like "Strawberry Fields" and "All You Need Is Love," and sophisticated tonal motion in such works as "I Am The Walrus" and "Penny Lane." "Flying" and "Blue Jay Way" continue the influence of Indian music, while all but two of the album's eleven songs deal with topics other than love and romance. Ten of the eleven contain complex orchestrations or musique concrète.

The double white album, The Beatles, is a kaleidoscope of styles drawn from previous LP's. There is the musique concrète of "Revolution 9", the folk sound of "Blackbird," the blues of "Birthday," the C&W narration of "Rocky Raccoon," and the 1920's flavor of "Honey Pie." In the areas of rhythm, chord construction, tonal motion, and orchestration, the white album contains examples of the Beatles' most advanced work. The metric changes of "Happiness Is A Warm Gun" are perhaps the most complex of any Beatle song; the inner voice chromaticism of "Blackbird" is not to be found in any other work; the tonal motion of "Martha My Dear" is among the most sophisticated of the Beatles' compositions; and in "Good Night" the orchestra is used as fully as it is in any song on any album. To all of this, we can add the appearance of the comedic insert in the white album with fragments like "Wild Honey Pie" and "Why Don't We Do It In The Road."

Yellow Submarine, distilled as it was from the cartoon,

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is not really in the same mold as the previous albums. There are but four original Beatle songs on it, all of which are extremely simple. Rhythmically, all four contain duple rock patterns with "Only A Northern Song" employing an odd measure of 5/4 or 6/8. Harmonically, chords tend to be root-position and diatonic in the manner of the earliest albums, although there is some mixture in "Hey Bulldog" and the suggestion of the bilaval thata in "It's All Too Much." What does stand out as unique in Yellow Submarine is side 2 which contains segments of George Martin's underscoring for the film. Here one is free to evaluate his full potential as a composer, orchestrator, and arranger.

Abbey Road should properly be considered as two albums. Side 1 contains six separate songs with nothing to bind them together, while side 2 exists as a single extended composition made up of eleven segments. This element of the extended work is the last truly new ingredient to be found in a Beatle album. Along with the complexities of rhythm and tonality, the musique concrète, the lyrical variety, the opulent instrumentation, and the comedic insert, it provides a multi-dimensional character to Abbey Road which seems to surpass all previous efforts. Seven of the album's seventeen titles employ changing meter; six use irregular phrases, and four contain mixtures of rock and jazz. The harmonic sophistication of chord construction, chromatic alteration, and tonal motion on side 2 is among the most advanced of any album. "Here Comes The Sun," "Because,"

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"You Never Give Me Your Money," and "Sun King" are not only complex in and of themselves, but also reveal a unifying tonal motion between them. With a tonic of A (mixed in major and minor modes), "Here Comes The Sun" prolongs I#, "Because" III, "You Never Give Me Your Money" I♭ and I#, and "Sun King" V.

Hey Jude, like Yellow Submarine, really does not fit the mold of previous albums. It is a collection of ten songs written between 1964 and 1970, three of which had been released on previous albums. The remaining seven show no complexity of rhythm, harmony, or orchestration and little diversity of lyrical content. There is an odd measure of 5/4 in the duple rock of "Don't Let Me Down" and some chromatic alteration of interest in "Old Brown Shoe," but generally speaking, nothing approaches the sophistication of the albums recorded after Revolver.

The last Beatle album, Let It Be, is also not up to the musical level of previous efforts. Of twelve songs only two employ changing meters or irregular phrases ("Two Of Us" and "Across The Universe"), and only two ("Let It Be" and "The Long And Winding Road") have sophisticated tonal motion. The great majority of the harmony is root-position diatonicism. There is little use of the orchestra, almost no musique concrète, and nothing in the way of extended or unusual formal design. The only trait from previous albums found in abundance is the avoidance of lyrics dealing with love and romance. The only thing even slightly new about Let It Be is the hymn quality found in "Let It Be" and "The

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Long And Winding Road."

The tabular summaries below capsule the analytical observation of chapters four and five. They may also be useful in evaluating the Beatles' musical development from 1964 to 1970 and in determining when certain style periods began or ended.[1]

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[1]The categories in each table are not mutually exclusive. For example, it is possible for a work to use "primarily rock rhythm" and still employ "changing meters" or to contain "primarily diatonic key- or mode-related harmony" yet contain some "jazz chordal or melodic alteration". In using the tables, the reader should be cautioned against letting them replace the analysis of chapter four. The tables are rough generalizations which can not possibly explain the reality of any given composition. Only careful investigation of the music itself can reveal the nature of a specific work. The reader should also be aware that the tables represent value judgments on the part of the author in certain instances. For example, if a work contained a polytriad, it was included in that column with no qualifications or reservation. But with categories like "primarily diatonic" or "intricate tonal motion", determinations were not as black and white. Generally, they were made by comparing the work involved to other Beatle works rather than to the general body of popular and classical music. Compared to the tonal motion of "Tristan und Isolde," for instance, almost none of the Beatles' songs can be considered "intricate." The evaluations of the Beatles made with the use of the tables above are thus evaluations of the Beatles relative to themselves, not to others. The topic of evaluating the Beatles relative to other music, popular and classical, will be discussed in the final section of this chapter.

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RHYTHM

Album Name	Number of Original Songs	Primarily Rock Rhythm	Primarily Jazz Rhythm (including rock-and-roll)	Rock-Jazz Mixtures or Alternating Sections	"Kitsch" or "Folk" Style (duple or triple meter)	"Classical" Style (duple or triple meter)	Changing Meters	Irregular or Unusual Phrase Construction	Indian Tala Rhythms
Introducing* The Beatles	8	7	1	0	0	0	0	0	0
Meet The Beatles	10	8	2	0	0	0	0	2	0
The Beatles Second Album	5	5	0	0	0	0	0	0	0
A Hard Day's Night	8	6	2	0	0	0	0	2	0
Beatles '65	7	3	3	0	1	0	0	0	0
Beatles VI	7	3	4	0	0	0	0	2	0
Help!	10	5	3	1	0	1	0	2	0
Rubber Soul	14	7	4	1	1	0	1	1	0
Revolver	11	2	3	1	0	2	2	3	2
Sgt. Pepper...	12	2	4	0	0	1	4	3	1
Magical Mystery Tour	11	5	2	0	1	0	3	2	0
The Beatles (white)	30	14	5	1	5	0	11	8	0
Yellow Submarine	4	4	0	0	0	0	1	1	0
Abbey Road	17	8	4	4	0	0	7	6	0
Hey Jude	7	6	1	0	0	0	1	1	0
Let It Be	12	6	2	3	0	0	2	2	0
TOTALS	173	91	40	11	8	4	32	35	3

* Includes "Love Me Do" and "P.S. I Love You" from The Early Beatles.

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HARMONY/TONAL MOTION

Album Name	Number of Original Songs	Exclusive Use of Root-position Chords	Primarily Diatonic, Key- or Mode-Related Harmony	Modality or Major-Minor Mixture Present	Polytriadic Harmonies Present	Indian Thata or Raga Present	Chromaticism not Related to Jazz or Mixtures (e.g. secondary V/ chords or chromatic passing tones)	Use of Jazz Chordal or Melodic Alterations (b3, b7, added 9th etc.)	Unusual or Intricate Tonal Motion
Introducing The Beatles*	8	8	6	3	0	0	1	3	1
Meet The Beatles	10	9	8	4	0	0	0	2	2
The Beatles Second Album	5	5	3	2	0	0	0	2	1
A Hard Day's Night	8	6	7	3	1	0	3	4	1
Beatles '65	7	5	4	2	1	0	1	3	3
Beatles VI	7	6	6	3	0	0	3	5	1
Help!	10	8	7	7	0	0	2	4	5
Rubber Soul	14	11	10	7	2	0	3	8	3
Revolver	11	6	3	3	1	3	5	3	4
Sgt. Pepper...	12	4	1	9	2	1	8	6	6
Magical Mystery Tour	11	2	4	8	0	3	6	6	8
The Beatles (white)	30	19	13	15	3	0	15	17	13
Yellow Submarine	4	4	2	2	1	1	2	1	0
Abbey Road	17	11	12	13	1	0	9	6	6
Hey Jude	7	6	5	3	0	1	4	3	1
Let It Be	12	8	11	5	2	0	3	5	2
TOTALS	173	119	102	89	14	9	65	78	55

* Includes "Love Me Do" and "P.S. I Love You" from The Early Beatles.

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OTHER CRITERIA

Album Name	Number of Original Songs	Use of Orchestral Arrangements or Unusual Instrumentation in Original Songs	Electronic or Studio Effects Present	Variety of Textual Content (lyrics not dealing with romance)	Presence of Blues Form in Original Works	Unusual or Extended Formal Design	Songs Written by Others (including George Martin)	Comedic Fragmentary Song Inserts
Introducing* The Beatles	8	0	0	0	0	0	6	0
Meet The Beatles	10	0	0	0	1	0	1	0
The Beatles Second Album	5	0	0	0	1	0	6	0
A Hard Day's Night	8	0	0	0	1	0	0	0
Beatles '65	7	0	0	0	1	0	4	0
Beatles VI	7	0	0	0	0	0	4	0
Help!	10	1	0	0	0	0	2	0
Rubber Soul	14	1	0	1	2	0	0	0
Revolver	11	6	2	4	0	2	0	0
Sgt. Pepper...	12	8	3	10	0	5	0	0
Magical Mystery Tour	11	6	4	9	1	3	0	0
The Beatles (white)	30	11	5	17	4	4	0	2
Yellow Submarine	4	0	0	3	0	0	6	0
Abbey Road	17	6	4	12	0	10	0	1
Hey Jude	7	0	0	5	0	1	0	0
Let It Be	12	2	1	10	1	0	0	2
TOTALS	173	41	19	71	12	25	29	5

* Includes "Love Me Do" and "P.S. I Love You" from The Early Beatles.

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A case for style periods

An analysis of the musical data of chapters four and five reveals a development in the Beatles' compositions rhythmically, harmonically, orchestrationally, lyrically, and in the use of electronic techniques. It thus becomes possible to speak of style periods in evaluating their growth as musicians. William Mann, the distinguished music critic of the London Times, writes of this evolution.

> If you play a track from Please, Please Me and then one from Abbey Road, you can hear at once how far the Lennon-McCartney partnership has come in seven years: you have traveled from the age of innocence to adult sophistication.[1]

The early phase of Beatle compositions seems to include their first six albums. Rhythmically, we find here a preponderance of rock and jazz beats with no alternating sections, no changing meters, no classical styles, and no Indian talas. Only one of the first fifty-five songs is in the folk genre and only six employ irregular phrase lengths. Harmonically, the vast majority of the early songs employ root-position diatonicism. There is a fairly frequent use of modality and major-minor mixture as well as jazz scalar alteration. However, the use of chromatic alteration, polytriadic sonorities, Indian thata, or complex tonal motion is very limited. Orchestrationally, this early period uses no unusual instrumentation.

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[1] William Mann, "Without Paul, no Beatles" from the London Times (April 11, 1970; p. 8, col. 6). Mann wrote a whole series of reviews in his column. Their titles and dates are listed below. "Penny Lane" (April 1, 1967; p. 11, col. 1); "Beatles Revive Hopes of Progress in Pop Music" (May 29, 1967; p. 9, col. 5); "The New Beatles Album" (November 22, 1968; p.9, col. 1); "Those Inventive Beatles" (December 5, 1969; p.7, col.6); "Strong as Ever" (May 8, 1970; p. 9, col. 7).

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Electronically, it employs none of the effects of musique concrète. There are no songs which show an unusual formal design, and no songs which deal with any other topic but love and romance. There is also a considerable reliance upon the works of other pop writers (21 of 76 songs, more than one-fourth of the early output).

This early period coincides with those years in which the demands of touring were the greatest. It is perhaps the touring schedule of the Beatles more than any other factor which kept them from doing more from a musical point of view. Martin makes this observation in his conversation with pop critic Richard Williams and goes on to say that he was well aware of the roughness of the early tunes. However, he viewed the aberrations of the occasional 2/4 measure or the irregular phrase as part of the group's style and spirit and let them stand.[1]

A change begins to appear on the Help! album, especially with "Yesterday." Martin recalls that the string quartet setting was the breaking of new ground. He was careful to discuss the matter with Paul before any actual writing was done.

> It seemed like a big step at the time. It was. I spent a day with him (Paul) getting his ideas on how the strings should sound, and then I wrote the score for the string quartet and recorded it.[2]

The spirit of growth present on the Help! album continues in the works of Rubber Soul. With the changing meters

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[1]Richard Williams, "Produced by George Martin" in Melody Maker, Aug. 21, 1971; pp. 18 and 38.

[2]Richard Williams, "Produced by George Martin," p. 38.

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of "Drive My Car," the neo-Baroque harpsichord solo of "In My Life," and the variety of lyrical content in "Nowhere Man," the Beatles may be seen to enter a new compositional era. Martin sensed the changes as they occurred,[1] and his observations are supported by critics like Eric Salzman, Nat Hentoff, Irwin Stambler, and Duane Braun.

Hentoff writes, "I did not take the Beatles seriously until what I suppose we'd now call the late-middle or early-late period."[2] Salzman states that their music became more diverse, more complex. "Who could say any more what rock-and roll was -- or could be?" he writes. "Raga rock, chamber rock, folk rock, music hall rock, electronic rock, neo-Classical, Black blues, swing, musique concrète..."[3] Irwin Stambler states that "Michelle" and "Yesterday" were the precursors of a more mature style,[4] and Duane Braun adds that songs like "Nowhere Man" and "Norwegian Wood" indicate a movement in the Beatles toward a higher art form.[5]

If Help! and Rubber Soul mark a period of transition, it may be argued that in Revolver, Sgt. Pepper, Magical Mystery Tour, the white album, and Abbey Road the Beatles reach a maturity of style. Rhythmically, this late period

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[1]Richard Williams, "Produced by George Martin," p. 24.

[2]Eric Salzman, Nat Hentoff et. al., "Nine Ways of Looking at the Beatles" in Stereo Review; 30:56-63 (Feb. 1973), p. 62.

[3]Eric Salzman, Nat Hentoff et. al., "Nine Ways...," p. 57.

[4]Irwin Stambler, The Guitar Years (Garden City, N.Y.: Doubleday, 1970), p. 58.

[5]Duane D. Braun, "Toward a Theory of Popular Culture," pp. 120-1.

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is characterized by works which contain changing meters, Indian talas, folk and classical genres, as well as songs with alternating jazz and rock sections. Harmonically, there is far less reliance on root-position diatonicism and a much greater degree of chromaticism, modal mixture, Indian thata, polytriadic sonorities, and complex tonal motion. From Revolver onward, the orchestra in Martin's gifted hands becomes an integral part of each album; textual subjects are no longer confined to the banalities of romance but span the broadest intellectual gamut; electronic effects abound; and songs depart from the standard 32-bar design with considerable frequency.

By the appearance of the double white album, even the most skeptical of critics recognized the development of the group. William Mann writes,

> The most important musical event of the year occurs today. It is...the publication of the...new album... entitled The Beatles...These 30 tracks contain plenty to be studied, enjoyed, gradually appreciated more fully in the coming months. No other living composer has achieved so much this year."[1]

This is quite a statement from a distinguished critic whose regular beat includes the opera house and concert hall.

With Yellow Submarine, Hey Jude, and Let It Be, there appears to be a kind of regression, not to the absolute simplicity of the early period but certainly to a simpler style than the works of LP's like The Beatles and Abbey Road. In these last albums only four compositions employ changing meters or complex phrase construction, only three

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[1]William Mann, "The New Beatles Album" in the London Times (Nov. 22, 1968; p. 9, col. 1).

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show any unusual tonal motion, only two use the orchestra, and only one contains musique concrète, while the great majority (18 of 23) revert to the root-position diatonicism of earlier days.

It should be noted that during the writing and recording of this final set of works, the group was in disarray. Epstein's death had taken its toll, communication and cooperation were difficult if not impossible, and on Let It Be George Martin was replaced by American producer Phil Spector.[1]

In summary, the Beatles appear to go through four distinct phases: an early period (Introducing The Beatles through Beatles VI), a transitionary period (Help! and Rubber Soul), a period of maturity (Revolver through Abbey Road), and a period of decline (Hey Jude and Let It Be). Scholar Wilfrid Mellers seems to agree with this assessment in his study Twilight Of The Gods, especially as it relates to a maturation in the albums following Rubber Soul. He writes,

> Though Revolver still contains ritual elements, one can no longer discuss it in terms of adolescent ceremonial, nor is it relatable to the conventions of commercialized pop music. Halfway between ritual and art, it's both verbally and musically an extraordinary breakthrough.[2]

Conclusions

While the Beatles' music is worthy of study on its own intrinsic merits, assessing the position and contribution of the Beatles

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[1]Martin states that "up to Let It Be there was only one orchestration that was ever done by anybody else." This was Mike Leander's setting of "She's Leaving Home." "I had conceitedly thought," he continues, "it was because they liked my style of scoring." (Richard Williams, "Produced by George Martin," p. 25)

[2]Wilfrid Mellers, The Twilight of the Gods, p. 69.

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to the world of music in general is at best problematical. To begin with, the amount of dependable research on the pop music written before 1970 is extremely sparse.[1] How can one compare the orchestrations of George Martin to those of Glenn Miller or Burt Bacharach until Miller and Bacharach have been thoroughly studied? How reliable are generalizations about the influence of the Beatles on post-1970 pop music until a significant amount of pre-1970 pop music has been studied and analyzed? The works of Bernstein, Rodgers and Hammerstein, Rodgers and Hart, Basie, Ellington, Berlin and countless others have hardly been subjected to rigorous research. In view of this, definitive statements on the worth of the Beatles in the history of the art seem very tenuous.

Secondly, there is the matter of popular music written after 1970. Until the work of Van Dyke Parks; Blood, Sweat, and Tears; Chicago; Emerson, Lake, and Palmer; and the many others who emerged in the wake of the Beatles are systematically dealt with, how can the influence of the Beatles be adequately assessed?

Then there is the popular/classical relationship itself with which to contend. There are those like Sidney Finkelstein who do not readily accept a sharp division between the two realms or the musicians who inhabit them. He writes,

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[1]John W. Parker comments on this throughout his dissertation American Popular Music: an emerging field of academic study (Ed.D., University of Kentucky, 1962).

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> Why has this contradiction grown up in our times between the "classical" and the "popular"? The difference is not one of complexity as against simplicity. The man who listens to creative jazz...is hearing as unstandardized a set of musical combinations as is he who listens to Copland or Ives. The artifical distinction between "classical" and "popular" music has been forced upon our times by the circumstance that the production of both...has become a matter for financial investment instead of an art. Both...have become great business enterprises, representing capital which must be protected by establishing a standardized commodity.[1]

If one accepts Finkelstein's view, then it becomes all but impossible to assess the influence of classical composers on pop musicians or vice versa.

Finally, there is the current state of "serious" music itself (assuming that one accepts the term). Assessing the Beatles' role in relationship to contemporary trends is extremely difficult when opinions regarding those trends are both diverse and changing. One finds many people in the musical world questioning the very worth of modern composition when once the advances of the classical avant-garde were heralded with great enthusiasm. Ned Rorem, for example, speaks of a meaninglessness in the output of the contemporary composer and a dullness in the constant repetition of the standard concert hall literature.[2] He looks to popular music and especially to the Beatles for signs of artistic life and vitality.

Critic Abram Chasins goes even further than Rorem.

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[1]Sidney Finkelstein, Jazz, a People's Music (New York: Citadel, 1948), p. 12.

[2]Ned Rorem, "The Music of the Beatles" in The Age of Rock: sounds of the American cultural revolution, ed., Jonathan Eisen (New York: Random House, 1969), pp. 149-59.

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He writes,

> Quite naturally as classical music bumbled into a cul-de-sac, and jazz hit its own dead end, rock became the living musical art. Everything within reach has been thrown into its weird brew: the whole gamut of atonalism, jazz, Indian raga, Baroque, electronic--you name it, it is to be found somewhere.[1]

Chasins goes on to say that many serious composers have recognized the worth of the Beatles[2] and many classical performers have despaired of the current serious scene.[3]

With a lack of research in the popular field and many conflicting opinions on the nature and worth of the classical field, there is little of definitive value which can be safely said about the role of the Beatles in the general musical

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[1]Abram Chasins, Music at the Crossroads (New York: MacMillan, 1972), p. 17.

[2]He quotes Darius Milhaud as follows: "I read your [Chasins's] article on the Beatles just before I left the States, and the first thing I did when I arrived here [Paris] was to hear their records. They are fantastic! And their taste and sound and diction. I agree with you, they are really extraordinary. But how much they will influence the future music, I would not dare to predict." (Music at the Crossroads, pp. 15-16)

[3]He quotes an anonymous former concertmaster who has quit his job and is now making T.V. commercials. In a scathing attack on avant-garde composers and the conductors and institutions which support them, the violinist says that many "egomaniacal conductors...are still trying to impress us by programming stuff so confusing, so screwy, that we can't play it...Most of them don't even know that they're talking nonsense, that the public has listened and listened until it's had an earful and a bellyfull...The orchestra men hate the stuff as much as the audience. But we're almost as bored by the standard stuff, especially by the newest 'reading' of some pet warhorse by the current glamor boy...They'll always be an audience for the mainstays of the classical repertoire. But I think the serial stuff is played out except in those vacuums called college music departments. If not for those 'nurseries' the atonal boys would starve to death. They're dying anyway, and a few of them know it, but the trouble is the schools don't know what to do about it..." (Music at the Crossroads, pp. 220-2).

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picture. It is true that they seem to utilize more sophisticated orchestral effects and harmonic motions than their counterparts in the rock world and that they effect a synthesis of styles not achieved before. But definitive statements of their overall influence would seem to require further study and the wider historical perspective which only time can give. However, there are many people in the popular field who already ascribe to the Beatles a singularly hallowed historical position.

Among most critics, there seems to be little doubt that the Beatles represent a revolutionary synthesis of popular and classical techniques, at least in the field of rock.[1] Schafer, MacCluskey, and Lee all speak of the importance of works like "Eleanor Rigby" and "Revolution 9" in effecting a union not only of rock and classical music but of rock and the folk, electronic, and Indian musical worlds as well.[2] Noted composer Ernst Krenek states that by the 1960's the distinction between the popular and serious musical worlds "is found rather in convictions regarding the social functions of the art, than in the approach to the music

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[1]The synthesis of classical and jazz music is practically as old as the 20th century. One may point to the "Golliwogg's Cakewalk" in Debussy's Children's Corner Suite, the arias of Gershwin's Porgy And Bess, Stravinsky's 1918 composition "Ragtime," the "shimmy" and "blues" of Krenek's Johnny Spielt Auf, the Baroque flavor of John Lewis and the Modern Jazz Quartet, the improvisations of Dave Brubeck, or the instrumentation of Gunther Schuller to name just a few examples. Albert L. Zeiger's A Study of Certain Similarities between Classical Music (1700-1961) and Jazz (1900-1961) Found in Instrumental Compositions (Ed.D., Columbia University, 1961) details this alliance more closely.

[2]See William J. Schafer, Rock Music: where it's been, what it means, where it's going (Minneapolis: Augsburg, 1972), p. 94; Thomas MacCluskey, Youth Music..., p. 7-32 passim; Edward Lee, Jazz: an introduction (London: Kahn and Avril, 1972), pp. 141-2.

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itself."[1] Charles Hamm sees Abbey Road and Sgt. Pepper as bringing about a merging of styles whose origins may be traced back to the 1930's and 1940's.[2]

In addition to synthesizing styles, many critics credit the Beatles with achieving a high degree of excellence within their own style. To the accolades of men like Milhaud, Mellers, and Chasins cited earlier, we may consider the evaluations of Ned Rorem who has, perhaps more than any other contemporary composer, devoted a considerable amount of study to the Beatles.

Rorem states that the essentials of melody, rhythm, harmony, and counterpoint are better handled by the Beatles than by the vast majority of popular composers. He cites the modulations of "Here, There, and Everywhere;" the rhythms of "Good Day Sunshine;" the lyrics of "Eleanor Rigby" and "She's Leaving Home;" and the orchestrations of Sgt. Pepper as evidence of the Beatles' superiority.[3] He calls "Penny Lane" and "Strawberry Fields" "Schubertian gems of the highest polish;" delights over the handling of diminished triads in "Blue Jay Way,"[4] and exclaims that "'A Day

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[1]Ernst Krenek, Music Here and Now (New York: Russell and Russell, 1967), p. 242. Krenek elaborates in his chapter "From Minuet to Swing" (pp. 242-61).

[2]Charles Hamm, Bruno Nettl, and Ronald Byrnside; Contemporary Music and Music Cultures (Englewood Cliffs, N.J.: Prentiss Hall, 1975), pp. 125-58. Byrnside's essay "The Formation of a Musical Style: early rock" (pp. 159-92) also bears upon the topic of synthesis.

[3]Ned Rorem, "The Music of the Beatles," pp. 155-9.

[4]Ned Rorem, Music and People (New York: George Braziller, 1968), p. 153 ff.

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In The Life' will remain a landmark in the literature of great song."[1]

Besides pioneering in stylistic synthesis and bringing the pop song to new artistic heights, several critics see the Beatles as a primary influence on the popular music of the 1960's and 1970's. Patricia Coffin, for instance, quotes three noted composers in this regard, Luciano Berio, Aaron Copland, and John Cage. According to Berio, the Beatles are "recapitulating an important phase in the history of our music." Copland writes, "When people ask to recreate the mood of the 60's, they will play Beatle music." Cage adds that the rock group has had a revolutionary impact on our culture.[2]

Peter Schrag comments on the influence of the Beatles in his column in the Saturday Review.

> Not that the Beatles did the job singlehanded, but while other groups settled into the grooves of success, they continued to experiment, to try new forms and styles, to change and develop. As a result, today's Beatle fans include not only those screaming adolescents but musicians like Leonard Bernstein, academic intellectuals, and a whole array of people who never paid much attention to the conventional offerings of Tin Pan Alley.[3]

Yet, there are those who feel that the tremendous promotion and popularity of the Beatles have not only overinflated their importance but have also blinded us to the true

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[1]Ned Rorem, Critical Affairs: a composer's journal (New York: George Braziller, 1970), p. 40.

[2]Patricia Coffin, "Art Beat of the 60's: the Beatles" in Look, 32:32-41 (Jan. 9, 1968), pp. 32 ff.

[3]Peter Schrag, "Facing the Music" in the Saturday Review, 50:61 (August 19, 1967), p. 61.

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innovators. In a 1967 Down Beat article, critic John Gabree acts as a spokesman for the opposition. He insists that the Beatles have merely taken the work of groups like Herman's Hermits, Cream, and the Rolling Stones and turned it into "popularization." He claims that the great majority of the Beatles' success lies in the fact that they happened to come along when the absence of Elvis Presley, the Everly Brothers, Buddy Holly, and Fats Domino had left a vacuum in the popular world.[1]

Whether one accepts the ideas of Gabree or Rorem, the popularity of the Beatles and the dissemination of Beatle music throughout the world has given rise to more fundamental speculation than simply whether or not the group was influential. That speculation concerns the future of both classical and popular music during the remainder of the 20th century, and most particularly the effect of the one upon the other.

George Martin writes, "It's difficult to say what an influence we had. I am quite certain the classical world has not been affected at all."[2] But there are others not so certain. Chasins cites the rock sections of Bernstein's Mass as clearly showing the impact of post-1960 popular music.[3] Generally, however, most observers see influences flowing from the classical to the popular rather than the

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[1]John Gabree, "The Beatles in Perspective" in Down Beat, 34:20 (Nov. 16, 1967), pp. 20-2, 42.

[2]George Martin, letter to the author dated April 27, 1977 (appended).

[3]Abram Chasins, Music at the Crossroads, p. 218.

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other way around.

Martin freely acknowledges his debt to the likes of Bach, Beethoven, Tschaikowsky, Debussy, Ravel, and Stravinsky.[1] Schafer sees the hands of Mahler, Ives, Satie, Cage, Boulez, and Stockhausen in the current pop scene and speculates that their influence will continue in the writing of men like Van Dyke Parks (Song cycle, Warner Bros. WS 1727) and Emerson, Lake, and Palmer (Trilogy, Cotillion SD 9903).[2] In the case of the latter, the rock setting of Copland's Hoedown is as clear an example of the synthesis of styles as exists on any album.

Finally, Edward Lee speculates that as the popular composer receives better training and the classical composer continues to "cut himself off...from the majority of even the serious concert-going public," the future of 20th century music will drift toward a style in which pop music (injected with more and more elements from the classical world) will come to a position of preeminence.[3] However, it is really impossible to support Lee's contention with a sure heart. There are far too many factors which might alter the balance of things.

As music education becomes more sophisticated in schools and colleges, it is possible that greater exposure to the serious avant-garde will render tomorrow's audience more sympathetic to it. Our fascination with

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[1]See letter appended.

[2]William J. Schafer, Rock Music, pp. 85-9.

[3]Edward Lee, Music of the People, p. 191

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technology might bring about unforeseen changes in instrumentation which could have compositional results not yet dreamed of. And then there is the continuing and overwhelming influence of mass media on our tastes. Who is to say that the corporate enterprise of which Finkelstein speaks may not ultimately be the greatest influence upon the art, if through nothing else but its constant bombardment of the public with economically rather than artistically chosen products?

It will be the job of the musicologist to monitor all of these factors and then, armed with adequate data and a reasoned perspective, make his evaluations. To this end, research in the popular field is open and inviting.

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APPENDIX A

QUESTIONS SUBMITTED TO GEORGE MARTIN:

FEBRUARY 27, 1977

1. Did you do all of the arrangements for the Beatles' songs--the vocal counterpoint as well as the string, band, and orchestra parts?

2. Are the "charts" for songs like "Eleanor Rigby", "She's Leaving Home", "The Long And Winding Road" etc. still in existence, and if so, would xerox copies of them be possible?

3. Did you do the arrangements for the sitar and tabla parts to the songs which use them?

4. How did you contract the "side men" to play on the recording dates? Were they men known to you or were they selected by local contractors?

5. How much of the electronic effects in songs like "Revolution #9" were pre-planned and how much were "improvised" in the studio mixing sessions? Did the four Beatles or any other studio personnel (engineers, producers etc). contribute to this kind of improvisation?

6. How strong a factor do you feel your school music training was in your work with the Beatles, and as an adjunct question, are there any composers or arrangers whose styles have influenced your work?

7. How great an influence do you feel you and the Beatles' music have been on the other groups of the "pop scene"? How great an influence on composers in the "classical" world?

8. What textbooks did you use at the Guildhall School to study harmony, counterpoint, orchestration, and composition? Did they help your development substantially, or do you feel you developed more in the studio than in the classroom?

9. Is there anything you would like me to include in my discussion of the Beatles' music--anything you feel has been misunderstood or misrepresented in the years since 1964?

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APPENDIX B

27 April 1977

Steven Porter
705 East 10th Avenue
East Northport
New York
11731

Dear Mr. Porter:

I have your original letter of February 27, which eventually reached me in London a few weeks ago. I will answer your questions one by one.

1. I did all the arrangements for all the Beatles songs up to the LET IT BE album and as you probably know, this album was taken out of our hands and unknown to Mr. McCartney or myself, was overdubbed by Phil Spector, so I hasten to disclaim any responsibility for the scores on that album. The vocal counterpoint depended on the song and in the early days, the Beatles would naturally sing simple harmonies of their own. Later, I would add my ideas and although their harmonies were never written down, they were the product of my arranging and the singers themselves. In the case of BECAUSE, all the parts would have been given to the Beatles by myself.

2. I am afraid I do not have any copies of the scores that I did for Beatles recordings. These became the property of EMI and I did not have the foresight to xerox them. Actually, they didn't even have xerox machines then.

3. The sitar and tabla parts were generally the creativity of the players, and George and I would merely suggest the odd rhythmic pattern or phrase.

4. The sidemen of recording dates were generally selected by the EMI contractor. I knew most of the musicians and where a special effect was required, I invariably requested the person. For example: Alan Civil, French Horn on FOR NO ONE and David Mason, Piccolo Trumpet on PENNY LANE.

Chrysalis

9255 Sunset Blvd., Los Angeles, California 90069 Telephone (213) 550-0171 Telex 67-3246 Charles Chrysa

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5. Electronic effects were invariably generated in the studio and no synthesizer was used until ABBEY ROAD. In a song like REVOLUTION #9 (which used the same technique which I started in TOMORROW NEVER KNOWS) the only people involved were the studio personnel, John Lennon and myself. The mixing of the multitrack was in fact an improvisation.

6. I don't think my school music training had much of an affect on my work with the Beatles but I suppose my taste in classical composers did filter through in some of the work. My favorite composers were Bach and Beethoven; and in later years, Tschaikowsky, Debussy and Stravinsky. I have always admired the orchestrational of Ravel.

7. It's difficult to say what an influence we have had on other people, if any. I am quite certain the classical world has not been affected at all.

8. The only textbook I used consistently was FORSYTH'S ORCHESTRATION. It was written at the turn of the century but is still a very good primer. I learnt far more about orchestration from my experiences in the studio than I ever did at music college.

I hope this is of help to you.

Yours sincerely,

George Martin

GM/ng

NOTE: I shall be in the country for the next three weeks if there are any further questions that need clarification.

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APPENDIX C

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SAMUEL S. TRUST
PRESIDENT

September 23, 1977

Mr. Steven Porter
705 East 10th Avenue
East Northport, New York 11731

Dear Mr. Porter:

In answer to your letter of August 16, 1977 please be advised that Maclen Music, Inc. and Comet Music Corp., as publishers of the Lennon and McCartney material, have no objection to your using various works from these catalogues in your Doctoral Dissertation. However, we naturally reserve the right to allow any publication of this work.

With regard to the omission of HERE COMES THE SUN from the Beatles Complete, please note that there are approximately fourteen other works which were omitted from that publication as a result of Warner Bros. inability to negotiate licenses with publishers not affiliated with the ATV Music Group.

Very truly yours,

Samuel S. Trust

SST/jlk

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Dissertations
Great Britain
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Records
Rhythm
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