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**The Social and Musical
Phenomenon of the Beatles:
Research Involving Music Analyses**

1974

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Preface

“Beat” is the rhythmical term that defines the “pulse” of a melody. Rock music is built on accenting the back beat – and the **Beatles** made this character of their music a symbol by naming themselves (as a group) using the root of this word.

If we consider Rock basically as a dance form, we must remember that in the case of the Beatles it quite lost its basic nature by the “disturbance” of other elements as lyrics, manners, etc.

The Beatles have become such a defined fact that we can hardly avoid its “living existence” in our society, although I must take this reality in account as an educator. If journalists have already started “teaching music” to their readers through the Beatles’ material, no doubt that I should take the advantage of this mass communication and arrange this piece of art in a better way.

The idea of learning something through the Beatles’ material is not only mine. The sounds invented by our own young contemporaries are easily “identified” by people as their own – that is the reason for music of universal appeal to become a real educational contribution of art (Jerrold Ross).

The Beatles themselves could be considered in some sense as mentors due to their enormous power in directing people’s behavior.

I consider some of the Beatles’ material very suitable for educators’ goals and wills. There is a large choice of potential explanations and examples for many pure musical subjects. The usage of these examples is equal to the usage of examples from other musical styles; these are sometimes even preferable, as explained above (mass communication).

In this research, piano performance of the Beatles’ music will be held after understanding the musical elements involved in the songs. The technical problems (systems of bass-figurations, adaptation of rhythms and harmonies) and their solution are the result of a combination between the player’s ability and the information he has according to his musicianship (harmony, counterpoint).

The fact that I am not a sociologist or filmmaker (or criticizer) led me not to place the subjects of the “Drug culture” or Beatles’ films (see, for example, the recommended “Yellow Submarine”) at a high priority for discussion¹. On the other hand, musicians and educators (at all levels) are invited to test if there is any piece of information that would assist them.

¹ Although these are dealt with shortly, proportionally, in the appropriate occasions

Who Are the Beatles?

- History of the Group

I. Childhood

John

John Lennon (born October 1940) had quite a miserable childhood. He was adopted by his aunt Mimi. Then his parents had already separated. At 5 years old he was taken by his father to Blackpool on his way to New Zealand. Julia stopped her husband from doing that and Mimi carried on protecting the boy.

Julia was a happy woman, always singing. She never divorced from Fred Lennon, but she had two other daughters from the man she had gone to live with. While studying in Quarry-Bank high-school (from 1952) John and his friends became very attached to her; they could tell memories how she came into John's life and the effect she had on them all. She allowed his personality to develop quite freely. John really loved her and used to come to her on weekends. In those days he almost forgot his father.

In 1956 John was already the leader of his group – “The Quarrymen”. They used to play all sorts of popular music, generally in weddings and parties: Eric Griffiths on guitar, Pete Shotton (who had no idea about music and was only dragged into it by John) on washboard, Len Garry and Colin Hanson on drums, Rod on Bass.

Paul

Paul McCartney (born June 1942) is the son of Jim McCartney, who used to do quite well in industrial engineering works. His mother, Mary Patricia, worked with health-visiting. His brother, Michael, was born 1944. They both started at Stockton Wool-Road primary school then moved to the best known German school “The Liverpool Institute”.

Paul despised school and the entire system of passing exams, but not as much as John did. After his wife's death, Jim carried on educating his 2 sons. Paul used to make lots of drawings. He found a guitar and started picking chords. He used to do the same with an old secondhand piano.

He went from 12 years old to pop music shows – he admired Elvis Presley. At 17 he used to have the “Jim Mac's Band”. He became very interested in girls – just turned to be a “Teddy boy”. His father did not like the whole idea – he hated the minute his son got his guitar...

George

George Harrison (born 1944), the youngest Beatle, brother to Peter, had the most normal background of all his friends. Harrold Harrison, his father, was serving then in the merchant navy. He started at Doverdale primary school. To get there he had to cross Panny Lane with

his mother. He moved to Liverpool Institute in 1954. Paul had already been there a year before. At that time, John was in his fourth year at Quarry-Bank high-school.

George was a real “out-and-out Teddy boy” – he hated smelly kids and ignorant teachers. His mother, an outgoing person, encouraged him, but George’s father did not like his anti-authority behavior.

Ringo

Ringo (Richard Starkey), the oldest Beatle who joined them last, was born July 1940. When he was 3 years old, his parents separated; he stayed with his mother and started working as a messenger boy for the British Railways. He had difficulties at school, and at last managed to learn with a private tutor at home. He did not show any musical interest as a boy.

After joining the leading group of those days in Liverpool (Rory Storme) Ringo gained his tremendous popularity as a drummer, at the age of 21.

II. Meeting Each Other (John, Paul, George)

The “Quarrymen” met Paul McCartney after one of their performances. Ivan, John’s friend, brought him. Following their first meeting Paul was very impressed, although he claimed that John’s group played very bad. He showed them how to play some popular pieces, and from then on they played together. After performing for a while they started knowing each one’s own tunes, and they started writing songs for themselves together.

George joined the “Quarrymen” through Paul. Paul wanted that young man to join the group due to the excellent level of chords he was playing on the guitar. At that time they already used to wear the same tightest jeans with white sports jackets and had the Tony Curtis haircut. They looked on stage like cowboys, more or less.

III. Early Times in Liverpool (of no success)

When John started, in the autumn of 1975, attending the Art College, his mother, Julia, became the closest person in his life. They liked the same things, they spoke the same language. He relied on her and all his girls could testify to it, although he never spoke about it out loud. He came to the conclusion, and you could blame everything – his home, background, etc. – that no institution was made for him.

The group did not make any progress the year after George had joined them (1958), although guitar playing was improving a lot. John and Paul wrote about a hundred songs together during that first year – when only one of them was used later – “Love Me Do”.

There was great excitement when the day of the biggest competition in Liverpool arrived. They were invited at the name of “Johnny and the Moondogs” (as “Cliff Richard and the Shadows”). Obviously, they did not win, and were not even noticed. It was a big disappointment.

The three became very close friends. They still succeeded in getting some playing jobs as a group in a few clubs in Liverpool: Casbah Club, Cavern. That was a good reason for John to get away from college.

IV. Hamburg

Alan Williams brought the Beatles to Hamburg, “Germany’s Liverpool” (North Port) in 1960. They looked much more professional – their clothes consisted of little velvet jackets, tight black jeans, white shirts with black ribbon ties and winkle-pickers, and they all had their high greased-back Tony Curtis hairstyle.

They started giving playing shows every night in the Bambi, Calcutta and Indra Clubs. They became better and more confident and kept their friendship very tight. They worked very hard during those nights, and it made them behave like real wild guys after finishing a show.

They made a few German friends in Hamburg: Klaus (advertiser of posters) and Astrid (assistant photographer), who were both interested in jazz, Rory Storme who had his own group (with Ringo on the drums). They were very successful having already their own style of jumping around on stage; after becoming popular their 6-week contract was extended several times – “John was the Sidie Man, George the Beautiful one and Paul the little one”.

On returning home they separated without intending to make any contact. That break was quite long – raising a real question whether the Beatles would ever get going again.

Their second Hamburg trip began in April 1961 – they were invited to perform at the “Top Ten” club, bigger than all previous ones. They considered themselves Christian saints. Stu, one of their best friends, collapsed at the Art College in Hamburg, February 1962, following violent headaches. He died in April 1962. At that time he was leading their fashion in hair, clothes and thoughts. It deeply distressed them because he had great influence on them.

V. Brian Epstein “Arrives”

Brian Epstein, the Beatles’ real “pusher”, got to know them through his work with music-record stores (it was his family business from the 30s – managing News and North End Music Stores). One day, serving at one of their music stores in Liverpool, he noticed a youth in a black leather jacket asking for a record called “My Bonnie” by a group called “The Beatles”, which he had never heard of. People started looking for records of the group more and more, which led him to find the group.

After finding them and talking to their parents (who were impressed by him) he became the manager of the Beatles.

VI. First Period of Success – Great Popularity (in Performance) in Liverpool; Ringo Joins

They got their best offer yet: Star Club in Hamburg, for 400 DM per week. Since Brian's contacts with Decca were very good, he managed to bring them to an audition at Decca Studios in London (John, Paul, George and Pete Best). Occasionally they met Ringo whose drum playing created a very solid beat, which was unheard of in Liverpool. They decided to keep him.

Meanwhile, John and Cynthia were married; then Ringo and Maureen Cox did the same. These marriages were kept in secret in order not to spoil the group's image. They had an enormous success – they became very popular in Liverpool, surrounded by thousands of girls.

VII. London – and the Beatlemania

On the early 50s there was no such category as pop in the recording procedure, including HMR, CBS, EMI and DECCA. Anyhow, the money-spinning singers came from America.

George Martin used to do most of the best comedy records. He was very impressed by the Beatles' interesting sound and agreed to give them a recording test. From then on he started producing their extremely successful records.

Within 3 years it had spread and covered the entire world; one long continuous succession of hysterical teenagers of every class and color; it was not just teenagers – but people of all ages and intellects, world leaders who started by criticizing and soon found themselves in the picture and wanted people to know that a phenomenon of mass communication had occurred.

They visited the US once and then reached the top selling LP record "Please Please Me". Brian Epstein was expecting success but not hysteria. Teenagers kept writing letters to the stars or contacting with their parents, "attacking" them. Prime Minister Sir Alec Douglas Home called them "our best exports".

John, Paul and George were very excited after playing 7 years together waiting... Still they continued working hard performing in long tours, smoking pot and having lots of fun at nights.

VIII. The Years of Touring: 1965-66

Throughout the years 1965-66 the Beatles' life were dominated by touring. They averaged three long tours a year – one in Britain, one in America and one other foreign tour; they produced 3 singles a year and one LP, and also aimed at making one film a year ("Help" in 1965). June 1965 they became "Members of the Order of the British Empire". They earned great amounts of money but also got exhausted by these tours – so they decided they should

give it up before others would start disliking it too. That was a very clever and quite rare decision, because generally most people give it up – and not only in show business – too late.

IX. The Year of 1967: Point of Climax; Brian Epstein Dies

When touring was over, the Beatles did not know what they would do next. George left with his wife to India (Sept. 1966); John accepted a part in the film “How I Won the War”; Ringo started expanding his family and home; Paul tried to write music for a film by himself, but was unsuccessful. However, none of them intended to retire from life as 25-year old millionaires.

They did not stop writing music, although the amount of drugs they consumed (LSD and Marijuana) was quite large. On the contrary, it brought out great prolificacy in their writing; it seemed they really enjoyed being and creating together more than ever. “It was as if I’d never tasted, talked, seen, thought or heard properly before” (George).

1967, the year of LSD and Maharishi, turned out to be the Beatles’ most creative year. Being all back together again, they produced their LP “Sergeant Pepper’s Lonely Heart Club Band” exhibiting their interest in drugs. By this time, George was greatly impressed by Indian music, which also shows in “Sergeant Pepper’s”.

That was the crucial year of Brian Epstein’s death. He died from accidental overdose during three days, causing the effect of bromide in his body reaching top level. The memorial service was held at the New London Synagogue, Abbey Road, John’s Wood St., on October 17, 1967. Altogether, his death was very symbolic, as the Beatles put it, “the end of a chapter”.

The year started with the four Beatles searching as individuals and ended with them as a group once again. But their searching meant that as individuals they had begun putting their own minds and own homes in some kind of order.

X. After 1967 – Beatles’ Empire; Total End?

Peter Brown, Brian’s closest friend and personal assistant, took over most of the personal handling of the Beatles, but from now on they were free to decide about their own affairs. They were admired and beloved for their special image – good, kind and nice. It depended on them individually in addition to what Brian had put in them. Following the marriage of John and Yoko, much of their writing was influenced by her personality.

The four Beatles separated not long after making their finest LP “Abbey Road”, which was their last professional recording. Thereafter, all publishing of their material was the outcome of live recordings or collections of previous recordings. Their last LP that came out was “Let It Be”.

Finally, there were many financial problems in “Apple” company and many disagreements between Paul and John, leading to the collapse of the group.

Today [1974]

Today each of them lives in a house of luxury somewhere in England: John and George live next to each other in Mock-Tudor houses in Weilbridge, Surrey; Paul has a 3-storey building in London not far from EMI Studios; Ringo lives in a beautiful, brightly-painted, low single-storey bungalow in Esher.

The Beatles had Brian Epstein when they were emerging as personalities and George Martin when they were emerging as composers.

They could and might pack their bags tomorrow and live on their millions alone. In the history of Show Business no one has repeated this phenomenon – but they have gone through so many stages, there is no doubt there are more to come, as George expresses in one of his latest sayings: “We do something new each time, going on a bit. Then we die and go on to a new life where we try again to get better all the time. That’s life, that’s death, but as for this life, we haven’t done anything yet”.

The Phenomenon

Social Aspect

(Live Report)

“The dream may be over, but it will not be forgotten...”

(Beatles’ lyrics II Book, Introduction)

“The Beatles are good even though everyone knows they are good”

Ned Rorem

“The greatest composers since Beethoven”

Richard Buckle in the Sunday Times

“You have to be a real sour square not to love the nutty, noisy, happy, handsome Beatles”

Daily Mirror editorial

“Sometimes they are like Monteverdi and sometimes their songs are better than Schuman’s”

Ned Rorem

“I find the “Sgt. Pepper’s Lonely Hearts Club Band” album better than 80 percent of the music around”

Allen Keesee

“There occurs the transformation of what appears on the ordinary level of perception to be “good time music” into something resembling a melodious Bible – that’s what happens when you listen to the best Rock, the Beatles Rock...”

Peter Stafford

One afternoon in Central Park, New York, near the fountain – Edward E. Davis was speaking to teenagers (13-18) who happened to pass by. The question was which group these teenagers liked better – Beatles or Stones: Here are some of the answers:

“The Beatles music is groovier”

“Oh, the Beatles. I don’t know why, I just dig the Beatles”

I don’t understand the Stones’ songs”

“I just like the Beatles. They really care, they really doing something”

“The Beatles are more interesting”

“I can identify with the Beatles. Sometimes I feel that their songs are aimed right at me. Like I really feel that I’m the girl in “She’s leaving home”

Edward E. Davis himself:

“The Beatles don’t have soul. The Stones have soul, and that’s what makes them better than the Beatles... To have soul is not necessarily “good”; to lack it is not necessarily “bad”. There is no question that the Beatles have musical superiority... They still don’t have soul... Then – why are the Beatles more popular?”

“Obeisances to the Four Divine Gurus...

My thesis is a simple one. I declare that John Lennon, George Harrison, Paul McCartney and Ringo Starr are mutants, prototypes of a new young race of laughing freemen. Evolutionary agents sent by God, endowed with mysterious power to create a new human species... Don’t get me wrong. I’m not complaining. I desire only that this planet Earth be taken over by laughing young messiahs who will dispel fear and hook us back into the dance”

Timothy Leary

“If you want to know what youths are thinking, you cannot find anyone who speaks for them or to them more clearly than the Beatles”

Nat Hautoff

“Lennon and McCartney’s lyrics represent an important barometer to our society – sentiments which are shared by pupils in every classroom in Britain...”

Times Educational Supplement

I. Introduction

“Good melody – even perfect melody – can be both defined and observed as can the other three “dimensions” of music: rhythm, harmony, counterpoint. Melody may be described thus: a series of notes which evolve into a recognizable musical shape. The inevitable melody good – or perfect” – it is a fact that the Beatles’ popularity caused journalists, who knew nothing about music, to explain to people musical elements as melody...

The phenomenon reached even the point of wild preaching, as mentioned above, for a new divinity; Timothy Leary made one by calling “Thank God for the Beatles”.

“Obeisances to the Four Divine Gurus”: Believe me, beloved Psalmists, this essay is no attempt to dissect, analyze, explain that unfolding, mysterious power that the middle-aged mind cannot understand. I will not patronize the God that laughs out of the eyes of the young”.

In spite of its “hysterical mood”, this essay is a logical exercise designed to prove that the Beatles are “Divine Messiahs, the wisest, holiest, most effective avatars (Diving Incarnate, God’s Agents) that the human race has yet produced...”. It even says, in other words, that the Beatles are the first divinity that came out of mankind (in comparison to all previous religious Saints and prophets)!!!

My whole point of view, could be represented by one sentence among all the sayings quoted above (in the “Live Report”). This main idea will probably function “somewhere” in the Educational trend.

I will be satisfied with emphasizing some essential points in order to understand attitudes, responses and the whole effect the Beatles had and still have. This entire phenomenon is an integral part of our culture, which must be taken into consideration by lecturers and educators for their needs and goals.

When dealing with the subject, I became closely acquainted with the music and lyrics the Beatles created whatever they expressed about themselves with the talent of showing the simplicity of their generation and filling the gap between generations.

How did all this happen?

II. Social Background

It is a fact that our society needs us as buyers, and we, people, are constantly looking for such articles we would like to buy. This world of commerce takes advantage of our wishes for identification and produces whatever possible to satisfy the largest mass of people.

Today these youth are soaked in their male-identity crisis, which has its roots in a deeply set fear of sex. This sexual identity is very typical to every identity crisis that occurs during these ages. That is why “Playboy” provides an authoritative guidebook on who to be and how to be it. It is an entire doctrine explaining to them what it means to be a “man” and more

specifically a “male” in today’s world.²

If that boy wants to enjoy the latest jazz or pop bands, or wear the latest necktie style, etc., there’s no wonder why the Beatles have given him the answer! As the Beatles have said it in their songs, with great talent, what love is³, or led this whole mass of young people to dress and look according to their special style – the “Playboy” magazines are basically anti-sexual: they dilute and dissipate authentic sexuality by reducing it to an accessory.

Art and Society⁴

There have been attempts to create sociology of art; only few philosophers (including Plato) have seen that art and society are inseparable concepts – society is somehow dependent on art as a binding, fusing and energizing force.

The fundamental change nowadays is the sudden increase in size of societies, a development that accompanies the industrialization of countries. The work of art itself has always been the creation of an individual, but the individual does not work in a vacuum – the entire complexity is in some sense dependent on the community, not merely in the obvious economic sense, but in a sense far subtler and awaiting a philosophical-psychological analysis.

“Our age is the age of industrialization, mass-production, population explosion. The basic problem is the creation of a vital democratic art to correspond to our democratic civilization; it is without a characteristic poetry, without a typical drama...”⁵

This paragraph leads to a much stronger opposition to whatever exists in today’s art.

Maybe the Beatles are the first who have succeeded in corresponding to our society – they came out of this democratic society as the very natural origin, and succeeded to impose on it a huge influence. Their beaty style of rhythmic patterns and their “touchy” verbal way of communicating with their audience define their achievements only in a general way.

The only area which the Beatles’ influence did not “cover” is the black community. The black people are very proud about their male-like “nature” and try to emphasize it in every occasion, especially in their singing: “It’s a man’s world. The singer posits desired goals – manhood. Male vibrations are spiritual forces, weapons... Black men, therefore, assert manhood. In their mind, the Beatles exist outside of this world view. They are little boys. They are not Frank Sinatra even. At Least, he does have machismo. The Beatles are neither liked nor disliked in the black community, but rather they are ignored”.⁶

2 The Pop Culture Tradition (PCT), p. 17

3 See some of their love songs

4 Main source: PCT, pp 130-132

5 PCT, p. 132 – exact quotation

6 Larry Neal / “A Different Bag”, PCT, p. 138

III. How Did They Succeed?

The Beatles had the great talent of expressing themselves in a way that appealed to masses of people, especially youngsters. In fact, they created the Pop Culture; I suppose that by looking in detail into what they said and how they said it, we would be able to answer the question “How did they succeed?” They are pointed at as the only song writers who seemed to have mastered this new sort of “Rock Poetry”⁷: “They combine high literacy with a truly contemporary sense of what fits. They seem less and less inclined to limit themselves to what is defined as rock diction, and yet they continue to succeed”.

I will try to further cover each of the specific areas on which the Beatles got stuck. The main evidence will come from the lyrics of the songs that resemble, first of all, **simplicity**.

No matter what these areas might be – whether of potential issues or social matters, or those combined with our intimate field of life, or even those of deep philosophical trends – this style of simple expression is a typical symbol of their entire sayings.

(a) Sex and Love

The Beatles wrote many songs about love, actually very true songs. These could appeal very strongly to youth and “inundate” them with a very positive feeling of love. No doubt that the physical act of making love in this context is the result of some real feeling of freedom; and then if you are looking for somebody to love, you will soon be beloved:

Love Me Do

*Love, love me do, you know I love you.
I'll always be true...*

“Someone to love, somebody new. Someone to love, someone like you” – this is the most appealing phrase.

The best way of looking at this entire complex of problem (“Sex and Love”) will be to look at some more of the Beatles’ lyrics dealing with this subject. Let us look again at some of the lyrics which are, again, the finest examples of simplicity of expression:

It’s Only Love

*I get high when I see you go by, (my oh my)
When you sigh my inside just flies, (butterflies)...*

7 PCT, pp. 163-167 – Robert Christgau / Rock Lyrics are Poetry (maybe); p. 102 – Al Lee / The Poetics of the Beatles

And I Love Her

*I give her all my love that's all I do
And if you saw my love you'd love her too...*

I'm In Love

*I've got something to tell you, I'm in love,
I've been longing to tell you, I'm in love...*

The Beatles have their own symbols and associations, always very liberated and at the same time innocent (see below “Eight Days a Week”): They symbolize their difficulties in uttering whatever they would like to, by mentioning their “being” businessmen (see under the text itself). They would like to express their desires and aspirations but many times they are kept in silence due to being tied to Apple and to the world of show business.

Eight Days a Week

*Oh, I need your love, babe, guess you know it's true
Hope you need my love babe, just like I need you...*

Among the “love songs” that are still innocent and modest, the nicest one, in my opinion, is “Michelle”:

Michelle

*Michelle, ma belle
These are words that go together well...
I love you, I love you, I love you...*

“A sheen of sound, very much like a tapestry viewed too closely”.⁸ It declares very simply: “I love you – I need you – I want you”. This song is also one of their best because of the full integration of poetic content and musical sound.

These “love songs” are sometimes a little more sophisticated and adolescent, as love can be...

You can see many images in a woman that you love, not only a female you'd like to kiss or with whom you'd want to stay:

Lovely Rita Meter Maid

*Lovely Rita meter maid...
When it gets dark I tow your heart away...*

Your love can be also very romantic, very mental – you are then very sensitive and respond to every single movement or saying of your dream-girl:

⁸ J. Ross, “Rock: Gibraltar or Alcatraz in Music Education?” Ed. Quarterly, p. 20. This song is mentioned in the article in relation to the fact of Love as a very regular subject appearing in popular songs.

Girl

*Is there anybody going to listen to my story
All about the girl who came to stay?...*

“All you need is love” – is deliberately written in Basic English so it could be translated; it makes the connection clearer by quoting from “She loves you” while conveying the ironic message of the title. Is love all you need? What kind of love? It is hard to tell. The song employs simple diction – and transforms it into something which, if not poetry, at least has a poetic wholeness. I think it is Rock poetry in the truest sense; when love is there, nothing is missing. This true connection between two people gives them the strength and faith to believe in what they do and be able to do it – that’s why “all you need is love”. Then you reveal yourself, you need to love in order to do all the things – and everything is possible with love!

Obviously, such an optimistic song about love can assist disappointed youngsters and at the same time even teach them a lesson in the philosophy of life, explaining that human beings could find themselves by acting in a positive way, by looking for something or somebody to love.

John Lennon is not ashamed to tell the truth about love in his old days – “when I was a teenager I used to write poetry, but was always trying to hide my real feelings”. It is again very appealing: All that he writes is only for expressing his male feelings and dreams of love. Without love there is no chance for peace – so the Beatles lead their audience to believe in peace; a world without love is simply impossible.

World Without Love

*Please lock me away and don't allow the day...
I don't care what they say, I won't stay...*

(b) **Drugs**

It has already been proven that through psychedelic drugs, value systems change, and they do so very directly. People tend to become more conscious, more aware of social conditioning – there is a shift in the direction of interests they enjoy. Some users notice they are making different kinds of decisions than they normally would. Religious, romantic, political, etc. messages begin to get through much better.

The Beatles used to take drugs during their long journeys, usually after a performance. Paul McCartney describes his experience: “After I took it (LSD) it opened my eyes. We only use one tenth of our brain. Just think what all we could accomplish if we could only tap that hidden part! It would mean a whole new world. If the politicians would take LSD, there wouldn't be anymore war, or poverty”.

John Lennon justified himself, writing a few sentences in relation to his song “I am

down”: “Normally I am very quiet. I’ve always been very delicate. I’m not a tough guy. I’ve had a façade of being tough to protect myself from whatever was going on. But really I am very sensitive and weak.

He is very honest, and that’s again what makes him so fascinating to every teenager who is sometimes in a bad mood, who looks for some new dreams or descriptions to enter his mind:

Lucy in the Sky with Diamonds

*Picture yourself in a boat on a river
With tangerine trees and marmalade skies...
Lucy in the sky with diamonds (x3)...*

As has been proven, during a psychedelic trip the user is also extraordinarily receptive. The process is quite simple: Instead of rushing all the time in that “perpetuom-mobile” circle of activities, you stay and rest for a while, let yourself become relaxed:

I’m Only Sleeping

*When I wake up early in the morning
Lift my head, I’m still yawning...*

Then your receiving antennae are fully attuned. You take the drug and you may then retain any great ideas through a psychedelic trip while listening to rock music, which was written in this special mood and for this specific aim of having its impact. “At last it’s all coming true”, or “Hey, people, now smile on your brother, let me see you get together” are sentences representing this phenomenon of mass communication.

Yet, “A Day Tripper” is someone who is very tied to his deeds, deeply involved and, although able to enjoy every single moment of his life, feels very strongly, sees his sights quite far; he is still looking for a person with whom he could walk all along this far way to its extreme edges (love has its real value in the same sense).

Day Tripper

*Got a good reason for taking the easy way out
Got a good reason for taking the easy way out now
She was a day tripper...*

However, we must remember that politicians influenced by this “Rock-Culture” used drugs, but they did not create, as a result, new ways for reaching that “universal peace...”

I am absolutely conscious about the whole “culture of drugs” which developed later on from that very start described above, but I wanted to deal with the subject only as it appears in the Beatles’ songs, as a part of their world of creation. With them it was a means for getting deeper into some blessed inspiration.

(c) Indian Culture

A few months after the release of the “Rubber Soul” album, in which Harrison fiddles with a sitar during “Norwegian Wood”, the Beatles touched down in New Delhi. George was the one who “pulled” the group to this direction. He studied for a while with Ravi Shankar, the greatest Indian sitar virtuoso. He was very successful and enthusiastic about this media: “I don’t play the sitar now. It would have taken me about ten years to study it, and I have other things which have to be done. The more I have learnt about it the more I’ve realized how little I know”.⁹

Although the main proof for this Eastern culture (inserted into the Beatles’ songs) is made by analyzing the specific musical sounds, we must consider this element in their songs as an integral part of the entire movement that captured masses of teenagers and twenties all over the Western World. These youngsters, looking sometimes for a more silent world, being in need of some new philosophies of existence, could easily admire Bhagavad-Gita’s faith: “... it is better to do your own job badly than to do another’s well... it is better to meditate than act... life becomes a celebration of the ethereal”.

There are enough elements that appear together here and in all the Beatles’ songs written under the influence of psychedelic trips + or the lyrics dealing with the subject of love, as a social and physical condition of freedom. No doubt that these moral influences got their support from the songs written in the “eastern mood” with the main sound of sitar and Indian tunes.

(d) Social and Political Problems

She’s Leaving Home

*Wednesday morning at five o’clock as the day begins
Silently closing her bedroom door
Leaving the note that she hoped would say more...*

Parents never understand their children; the young generation always complains about the old generation. “She’s leaving home” glistens with a flourish of this tragedy and is very explicit in its portrayal of irony.

Paul describes very simply how he got to write these lyrics, again in the simple way that appeals to every reader or listener and symbolizes a great talent of expression. The song reflects the Beatles’ struggle for change in social attitudes, more liberation in education, so that the miscommunication between generations will disappear one day.

We return here to that basic moto of love: her parents gave her everything, but they could not give her the thing she really needed – that special kind of fun, or in other

⁹ That’s what George Harrison wrote under the lyrics to his song “I shall have known better” – it explains the song although the Indian sound of music is quite obvious.

words – love (“fun is the one thing that money cannot buy”). The song raises again the usual question, but in an artistic, gentle, poetic way, with a simple way of expression that appeals to both parties: who is to blame? Will all youngsters stop leaving home one day? In my opinion, the lyrics expressed here by youngsters (who are a reliable example of the contemporary young generation) are just excellent and even appeal, first of all, to the parents themselves!

Hello, Goodbye

*You say yes, I say no,
You say stop and I say go go go, oh no
You say goodbye and I say hello...*

“You say yes – I say no” – we never agree with each other; we always play the game when we depart – “Hello, Goodbye”. This is a part of the usual game in life.

When we start listening to the song it sounds very sweet and soft – but the moment we catch its real point, it strikes us as one of their most cynical and pessimistic songs: it criticizes those who are seated in the most expensive seats, whose lives are a bundle of lies, people who always find themselves in some business, making money by cheating others and spoiling the lives of others. They are never happy, they are always cold; they have no real friends. Their only friends are the ones who are also involved in business, whom they never trust. They know they cannot trust themselves “I say yes but I may mean no” – they sometimes admit the fact they live in such deception only for getting money, only for “rattling their jewelry”. They are miserable. This song is an extreme social protest.

Baby, You’re a Rich Man

*How does it feel to be one of the beautiful people?
Now that you know who you are
What do you want to be?...*

“Baby, you’re a rich man” says the same thing but in a much simpler way.

Back in the U.S.S.R. When we first started, our idols were Elvis and Chuck Berry. Now they’re Marks and Spencer” – Paul

Back in the U.S.S.R.

*Flew in from Miami Beach BOAC, didn’t get to bed last night
On the way the paper bag was on my knee...*

The Beatles are brave enough to blame themselves: in “Back in the U.S.S.R.” they compare their situation to what is happening in the USSR. They started innocently with the will of making nice music, but when they got into business they didn’t care too much about music; the communists started with great idealism, but then turned more and

more to commercial life and the ideology was spoiled (the use of “Marks and Spencer” symbolizes the new situation in the Soviet world: no more principles of equality).

Give Peace a Chance

*Two, one-two-three-four! Ev’rybody’s talking ‘bout
Bagism, Shagism, Dragism, Madism, Ragism, Tagism...
All we are saying is give peace a chance...*

Finally, let us look at this simple song: the music reminds us of a hymn. The entire song is in the mood of a hymn. It has the strength to speak to masses of people, especially young people. It unites these masses by requesting in a simple way “Give peace a chance”; all of you join and give Peace a chance. This song is quite “charismatic”. It unites the great wish for peace with admiration of Eastern philosophies (“Hare Krishna, Hare Krishna”) all looking for a better world.

(e) **Philosophy of Life**

People are looking for something to hang on to, a philosophy to assist them throughout their lives. The Beatles expressed what they believed in – from the very axiomatic, common of their principles to the most profound origins of their philosophy of life, expressed in a sophisticated way, sometimes even in metaphysical symbols!

Good Morning, Good Morning

*Nothing to do to save his life call his wife in...
Good morning, good morning...*

“Good morning, good morning” – that is the blessing to cause your happiness every morning. For most urban people, especially those who are too young or alienated to identify with their jobs – the day does begin when working stops. The character in the song, having skipped work for the day, skips out of his workday family, by flirting with a girl who tells him all the time: “I’ve got nothing to say but it’s OK”. Maybe he was in a very bad mood during that cool smoggy day; everybody was active around while he was looking at this image of life passing over. Many people would identify with such a song in order to escape a bad mood that lasts too long.

Sgt. Pepper’s Lonely Hearts Club Band

*It was twenty years ago today Sgt. Pepper taught the band to play,
They’ve been going in and out of style, but they’re guaranteed
to raise a smile...*

The Beatles know how to catch their audience and turn them into an integral part of the whole happening of their performance (see “Sgt. Pepper”) – “You are such a lovely audience, we’d like to take you home with us, we’d love to take you home”. They “let themselves” quite easily with the audience; in their most intensive days of being steeped in Indian culture and drugs (which anyhow comply with one another).

Sometimes they get into a sort of “non-sense songs”, “hip” crazy ones that reflect their inner relationships as a group of real friends who like their “living” together and would like to show other people this kind of life, this special sort of communication. People relating to each other in such a way are in this case an “intimate” family, with its own slangish talking.

Come Together

*Here come old flat top
He come grooving up slowly
He got joo joo eyeball...*

Sometimes a person is very much alone; he lives in such loneliness that no one knows about him, he is completely anonymous: the lyrics of “Eleanor Rigby” describe this reality of loneliness in our world in a very poetic, dramatic way:

Eleanor Rigby

*Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the church
where a wedding has been...*

The two characters are “painted” in different “colors”, each “color” features another “angle” of their lives – their daily work, their death... At last these two characters (Eleanor Rigby and Father McKenzie) join one another: she dies and he, the priest, covers her tomb wiping the dirt...

How does it happen that people remain alone? – It happens because they themselves “make it bad”, they always break relationships.

We are truly “the lonely ones”. Why? In order to understand what this loneliness is, we must differentiate between two kinds of loneliness: One is healthy; it is generally consciously perceived and attributable to a real life situation. The other is unconscious and often neurotic. An illustration of possible loneliness is the feeling expressed by a person who has lost a girlfriend or boyfriend and feels lonely; or a person who finds himself stranded in a foreign country where no one speaks his language; or that of an older person who says to himself: “I’m the only one left, all my lifelong friends are dead.

There is also the loneliness of a person that because his intellectual, moral or psychological beliefs are not those of the majority, occupies a somewhat different position in our society. He is separated from his fellowmen and therefore feels lonely. This person is often an individualist – a creative artist or talented person. He may be a religious leader, president, writer, psychoanalyst, or engineer. To such a person, solitude and aloneness are essential for performing his functions and creativity.

The other type of loneliness, the unhealthy loneliness, is more closely related to a feeling of “being lost” – both in general and in the course of my psychoanalytical experiences – of the many ways in which we have become separate islands, uninvolved, disengaged from others. It leads to a conclusion that these phenomena and the resulted loneliness are symptoms of no single social or economic class, but are to be found everywhere.

So the Beatles offer people to make this world better: they ask Jude (see “Hey Jude” below), as a symbol, to let some warmth into the heart (“for well you know that it’s a fool who plays it cool”), because they “you can make it better”, then your life will become easier and nicer.

Hey Jude

*Hey Jude, don't make it bad – take a sad song and make it better
Remember to let her into your heart, then you can start to make it better...*

The lyrics of “Hey Jude” are only the “opposite side” of the bittersweet words of “Eleanor Rigby”, which have serious overtones and moral implications for us all. Loneliness is increasing in our society. We find ourselves more and more separated from our families, neighbors and environment. A father would rather sit in a bar with strangers than go home to his family. Therefore, we lack warmth...

The lyrics of A Day in the Life (“He blew his mind out in a car / He didn’t notice that the red lights had changed / A crowd of people stood and stared
They’d seen his face before / Nobody was really sure / If he was from the House of Lords”) capture today’s mood and become tragically real.

When you try to carry the whole world “upon your shoulder” (as the song says) then you stay alone with your problems. The song sounds like a hymn for some philosophical ideas of life (as mentioned above).

Another very sad song, maybe one of the most pessimistic songs ever written, is “Yesterday”:

Yesterday

*Yesterday all my troubles seemed so far away.
Now it looks as though they're here to stay.
Oh, I believe in yesterday...*

“Yesterday” means all the life you have got in your yesterdays – you see neither your present nor your future, you just want to hide, run away from life. It proves you are not strong enough to fight for your existence.

Yellow Submarine

*In the town where I was born, lived a man who sailed to sea
And he told us of his life in the land of submarines...*

“Yellow Submarine” is the title of a very successful film. The yellow submarine symbolizes our world: we look at it as if we are watching the world through a microscope; the micro-cosmos of this world is the little man who increasingly absorbs his needs from his surroundings until, at last, he finishes up.

Still, the circle of life keeps turning and you may see this world in a bit more optimistic way:

Ob-la-di, Ob-la-da

*Desmond has a barrow in the market place
Molly is the singer in a band
Desmond says to Molly “girl I like your face”...*

When everything is going smoothly, remember Maxwell’s silver hammer coming and ruining everything; then this song will help you overcome a difficult moment. This very optimistic song might be considered an extreme preach for the existentialistic system of life that the Beatles showed more than once in their sayings:

“We are not architects, or painters, or writers. We are learning to be. That’s all.”
– Paul

Maxwell’s Silver Hammer

*Joan was quizzical; studied pataphysical
Science in the home.
Late nights all alone...*

(f) **A New Religion**

There is no need to describe again in detail how the phenomenon was realized in its highest topic. We have already seen that the Beatles turned to be gods and were even compared to Jesus Christ. They themselves started believing in becoming a new divinity: (John): “When I was about twelve I used to think I must be a genius, but nobody’s noticed. If there is such a thing as genius, I am one, and if there isn’t, I don’t care.”¹⁰

Let It Be

*When I find myself in times of trouble
Mother Mary comes to me
Speaking words of wisdom
Let it be
And in my hour of darkness...*

¹⁰ Another saying of George in the same context: “The nicest thing is to open the newspaper and not to find yourself in them” (attached to the lyrics of “Things We Said Today”).

Youngsters look always for new images to adore and appreciate, and at last they featured the Beatles all over the world (!) as their new gods. “Let it be” is a real spiritual song, full of optimistic belief in God, straight and simple that could be considered the eternal hymn of this new religion.

I tried to answer the question “How did they succeed” by describing their way. It is obvious, then, that they started with simple songs, many dealing with love, and after “capturing” masses of youths, and having already experienced life for a few years together, they moved to a higher level.

Dr. Ross provides his own analysis:¹¹

“Originally – nothing else mattered but the beat and the feeling it evoked – lyrics were essentially unimportant; the words had something to do with the subject matter of most popular songs – love. As Rock developed, and its characteristics were realized, young people responded as hardly ever before to an approach made in terms that could be readily understood through the lyrics and felt through the beat of the music”.

At last they succeeded in leading a whole new culture, which also appealed to professional sociologists, serious authors and musicians, famous politicians, great people of spirit, etc. Yet, their simple style of expression in lyrics¹² gave them the successful tool for “educating” their audience.

11 J. Ross, “Gibraltar or Alcatraz in Music Ed.”, Ed. Quarterly, P. 21, 1971.

12 They themselves testify in this case many times. Let us read some of their sayings: John: “I’d like to be rich and famous but invisible... I don’t know what is the inner meaning of... I just did it”. Paul (under “Love Me Do”): “That’s what we want to get back to, simplicity. You can’t have anything simpler, yet more meaningful than ‘love, love me – do’. That’s just what it means. I think I slugged off school to write that one with John when we first started.”

Musical Aspect

Introduction

(Live Report)

“I never really heard Sgt. Pepper until the other night, thought of course I heard it many times. It took me a while to get into the record, and now I can’t believe I wasn’t tuned in on it earlier. It was a qualitatively different thing, in that I got the feeling that the whole record was calculated to flip you unto a new level. At a certain point it became two entire different things.”

(Stafford)

“The best of these memorable tunes – and the best is a large percentage (“Here, there and everywhere”, “Good Day Sunshine”, “Michelle”, “Norwegian Wood”) – compared with those by composers from great areas of song: Monteverdi, Schumann, Poulenc”.

“Modern music was too difficult, besides no audience any longer, nor did the classical song recital in the already distant years... youngsters were lured away from “Lieder”, from “La-Melodie”, from the American “art song”, until not one specialist remained”.

“Michelle – a sheen sound, very much like a tapestry viewed too closely” (mentioned above).

(Ross, p. 20)

“Yesterday felt baroque on its own melodic terms; it didn’t depend on its arrangement...”

“If being a critic were the same as being a listener, I could just enjoy Sgt. Pepper’s Lonely Hearts club Band. Other than one cut which I detest (“Good Morning, Good Morning”), I find the album better than 80 percent of the music around today; it is the other 20 percent (including the best of the Beatles’ past performances) which worries me as a critic”.

“When the Beatles’ work as a whole is viewed in retrospect, it will be Rubber Soul and Revolver which stand as their major contributions. When the slicks and tricks of production on this album no longer seem unusual and the compositions are stripped to their musical and lyrical essentials, Sgt. Pepper will be Beatles baroque – an elaboration without improvement. “A Day in the Life” works because production always follows, never determines, function. You can debate the intent of “A Day in the Life” for hours, but not its significances. “She’s Leaving Home” is too apparent to be worth the trouble. Its harps, strings, and vocal flourishes dominate what is essentially a weak song. Not the background instrumentation, but a lack of depth up front, in the lyric and melody, makes this piece overproduced.

I feel the same about most of the music on this album. It is dazzling because it is the most spectacularly produced record in pop, but fraudulent because, beyond the razzmatazz, the songs

just aren't as good as they were on Revolver. Even Rubber Soul, with a much simpler production scheme, is more profound because of the tightness and originality of compositions. Sgt. Pepper illustrates for me the great danger in obsession with studio effect: abandoning concern with the basics of composition for the surrogate magic of production.

In Revolver I found a complexity that was staggering in its poignancy, its innovation, and its empathy. I called it complicated masterpiece. But in Sgt. Pepper I sense a new distance, a sarcasm masquerading as hip, a dangerously dominant sense of what is stylish.

Richard Goldstein (PCT, p. 128-9)

How Did They Consider Themselves as Musicians?

George Harrison: "You see, we haven't really started yet, the Beatles. The future stretches out beyond our imagination. There is musical infinity as well. We have only just discovered what we can do as musicians... It is all night if the people dislike us, just don't deny us".

Now Let Us Look at This Whole Phenomenon as Objectively as Possible

The Beatles were described as the greatest song writers in today's world. They were even evaluated as better than Schubert – this criticism does not interest me, as it never interested them. You could have insight into their period of long touring and post-touring through their songs, and then have the idea how they made their music.

However, this musical phenomenon is a fact. Their music became an international hit and spoke very truly and simply to the widest masses of people. I will not pay attention to what others have said about their music, but try to introduce here my little "field of research" with some conclusions as a musician. No doubt, there is one line of development from previous ages and styles that will find here its detailed definition and description. Maybe we lack ten or twenty years of historical perspective to examine this musical phenomenon more deeply and considerably. We'll have to wait with additional final conclusions after we see what the future says – but in the meantime let us have this rather objective field of research. After specifying most of the things I have found as a musician, I will return to the sayings of other people.

I will be referring directly to the musical material. The most interesting point for me at the moment is that I am aware of other adaptations, which are sometimes better than the origin (see, for example, "Eleanor Rigby" by Ray Charles), despite their high quality of performance and recording.

(From now on: the Musical phenomenon itself)

I. Music Itself

(A) Styles

(1) According to History of Western Pop and Jazz

The symptoms of previous styles are very obvious. The Beatles started as an

(Heavy Charleston)

Maxwell's Silver Hammer



All these songs resemble the same stylistic symptoms of rhythmical patterns and harmonic progressions (very simple functions, simple chords; simple relations between the grades like: I-I-V, V-V-I (“When I’m 64”) or the thirds – one after another – going down by the bass line: I-VI-IV-II, for example).

“Another Girl” is typical Charleston, but the most conspicuous instrument is the electronic guitar. This song is very typical of the whole start of the group. “Lovely Rita” resembles the same features, but is more complicated (see Methodology for Musicians). In comparison it has the stylistic typical sound of the piano; very “down to earth” due to the right presence of the base and rhythm in the final mix. “When I’m 64” is again a very typical example – this song was even written in this style on purpose, using a meaningful title... It’s a “heavy popular” (old) style, which is also resembled by the Base and Base-Clarinet stylistic use of sound. Actually it sounds like an authentic song from those days. “Maxwell’s Silver Hammer” and “Octopus’s Garden” function exactly in the same way. The rhythmical nature is always one of the variants of the classical Charleston; it is, once again, worth mentioning the harmonic basic typical progression I-VI-IV (see, for example, “Octopus’s Garden”). “Rocky Raccoon” is worth mentioning because of its inner part, which suddenly shifts to a very stylistic piano part. It is some sort of a ballad and returns to become quite free from the rhythmic point.

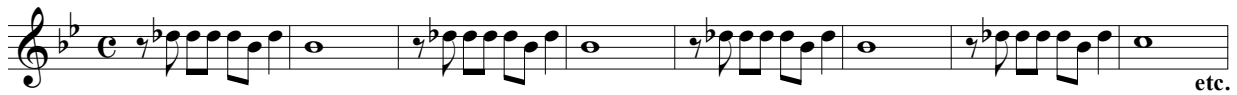
The 50s Pop Influence

Here, the influence is very natural – this is the “area” where the Beatles grew up as youngsters:

“Rock and Roll” is the music that inspired me to play music. There is nothing conceptually better than Rock and Roll. No group, be it the Beatles, Dylan or the Stones – have ever improved on whole lot of shaking for my money. Or maybe I am like our parents: that’s my period and I’ll dig it and never leave it” (John, under the lyrics of “I’ve Got a Feeling”, Lyrics II Book, p. 49).

The Beatles themselves confess, in a way, that they are an integral part of rock music. Songs like “Dizzy Miss Lizzy” (Help), “Back in the U.S.S.R.” (Magical Mystery), or “A Hard Days’ Night” (Magical Mystery) are all typical rock-and-roll tunes.

Dizzy Miss Lizzy



Dizzy Miss Lizzy sounds as if it has just been copied from Elvis Presley’s fast rock-and-roll pieces. “A Hard Day’s Night” and “Back in the U.S.R.R.” again remind us of Elvis, and combine blue tunes in their harmonies (see the second voice by falsetto in “Back in the U.S.R.R”). Later, when the Beatles grew and developed, they left this line – it was only a part of their style when they started.

Another song written in the mood of the 50s popular music in “Oh Darling” (Abbey Road):

Oh Darling

(Slow) (accents: 2,4 beats) etc.

Chords: B \flat , F, G m , E \flat 6, C m 7, F, C m 7, F, B \flat , E \flat 7, 1. B \flat , F, 2. B \flat , B \flat 7, E \flat 7, G \flat , B \flat , C7, C7, F, G \flat , F

from the beginning

It could be any of Paul Anka’s slow tunes written for dance parties (see especially the passage in between the bars



which is the same as in “Only You”). This type of music is the other typical part of pop music of the 50s.

Jazz Elements (Blues)

“Blues” means, in our case, 2 main things: the blue tones themselves and the Blues traditional pattern (T - SD - T - D - SD - T). I would like to specify here some of the Beatles’ songs reflecting various forms of the Blues elements mentioned above:

Come Together

The musical notation for "Come Together" is presented in two systems. The first system shows the beginning of the piece in E-flat major (three flats) and 4/4 time. The treble clef part starts with a whole rest, followed by a quarter note G4 with a "sh..." sound effect above it. The bass clef part features a bass line with a triplet of eighth notes (F4, G4, A4) and a chordal accompaniment. Above the bass line, "Ebm7" is written, and "Bongos (fingers)" is written above the triplet. The second system continues the bass line with a triplet of eighth notes (Bb4, C5, D5) and a chordal accompaniment. The treble clef part continues with a melodic line. The notation ends with "etc." in the bass clef part.

“Come Together” is a very good example of the blue tones interwoven into the Beatles’ style, when it was already quite compact. It appears here on a very solid heavy beat (Bass + Bongos creating this effect) plus the sound of electronic guitars in typical functioning.

In comparison, “A Hard Day’s Night” (Magical Mystery) reflects this same element of blue tones appearing in an entirely different context – a “light rushing” rock-and-roll tune.

“Oh Darling” shows the same blue tones in an entirely different sort of musical mood – the real classical slow of the 50s. Blue tones are in bars 9 (D^b), 12(A^b, D^b), 13 (D^b) – see in the noted example above.

“Dizzy Miss Lizzy” is a perfect example of the Blue Harmonic progression, which is always the basis for songs or improvisation in the Jazz style.

Dizzy Miss Lizzy

The musical notation for "Dizzy Miss Lizzy" is presented in three systems. The first system is labeled "(Rock and Roll)" and shows the beginning of the piece in E-flat major (three flats) and 2/4 time. The treble clef part starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass clef part features a bass line with a quarter note F4, followed by a quarter note G4, and then a quarter note A4. Above the bass line, "Elect. Guit. solo" is written, and "Bass + Rhythm" is written below the bass line. The second system continues the bass line with a quarter note Bb4, followed by a quarter note C5, and then a quarter note D5. Above the bass line, "Eb7" is written, and "Bb" is written below the bass line. The third system continues the bass line with a quarter note E5, followed by a quarter note F5, and then a quarter note G5. Above the bass line, "Eb7" is written, and "Bb" is written below the bass line. The notation ends with a double bar line and a slash through the staff.

Blues Construction

4 Bars 2 Bars 2 Bars 1 Bar 1 Bar 1 Bar 1 Bar

B \flat E \flat 7 B \flat F E \flat 7 B \flat F7

T SD T D SD T D

D \flat blue
A \flat tones

“Fixing a Hole” (Sgt. Pepper) combines major and minor intervals in the same tonality (F \sharp / F \sharp m):

Fixing a Hole

F \sharp F \sharp m F \sharp m B

(Bass figure)

F \sharp m B

etc.

This double-color of the Tonic F \sharp comes out of blue tones, of course.

“Ticket to Ride” (Help) reflects blue tones only in several places (for example, b.14 E \flat on E harmony). It shifts in the middle of the song to the parallel minor scale (A – F \sharp m). The harmonic tension exists because of the combination of 7 chords, melodic dissonant delays and blue tones. In bar 12, G means modalic symptom (natural VII grade), getting greater representation in “The Night Before” (Help).

Ticket to Ride

Voices A Falcet

Bm7 E F \sharp m D F \sharp m

G F \sharp m E A

long notes - always in echo

The Night Before

Without Introd.

Chord progressions and annotations for "The Night Before":

- Staff 1: D → C, G, A, D. Roman numerals: I, VII^b (natural), or.
- Staff 2: C, G, A, B_m, G_m6. Roman numerals: I, V, VI, VII^b (natural), I. Annotation: modulation.
- Staff 3: D, G_m6, D, G₇, D. Roman numerals: I, VI, I, V, I. Annotation: quasi minorization →.

The blue tones “minorize” the chords (bars 12-13: D - G_m6) and this situation leads to some modalic harmonic progressions (D - C - G...). In this song B_m represents only a “quazi-modulation” to the parallel minor, because tendency is towards modality.

(2) Influences – Out of Europe

Modality “delved” into the Beatles’ music through blue tones (see above) and the lack of leading tone – see many of the “Help” LP tunes which are in A Mixolydian:

Help

Chord progressions and annotations for "Help":

- Staff 1: A, C[#]_m. Roman numerals: I, VI.
- Staff 2: F[#]_m, D, G, A. Roman numerals: VI, IV, V, I. Annotation: VII^b (natural).
- Staff 3: C[#]_m, F[#]_m. Roman numerals: III, VI.
- Staff 4: D, G, A, B_m, bass line B_m, B_m/A. Roman numerals: IV, V, I, VI, VII^b.
- Staff 5: G₆, bass line G, G/F[#], E, E₇. Roman numerals: VII^b, V, SD maj-^b7 D.
- Staff 6: A, A₇, A. Roman numerals: I, V, I. Annotation: next bars light ending on the VI counterpoint in Voices.

Additional annotations:

- Staff 6: short (very interesting) alteration → I (V⁷ D)
- Staff 6: Guitar solo accomp. (with triplets)

“I Need You” (Help) consists of exactly the same elements, but does not represent the Mixolydian scale so strongly.

I Need You



On the other hand, Indian influence found its important place in the Beatles' later material. The most common observation about Indian music is that it is based on a “Drone sound” or “Drone note”. Technically, of course, that is true. In the Khamaj-Amsa-Samvadi system of Indian music, the fourth or fifth note, around which the melody circles and hovers, is indeed measured high or low, compared to the Khamaj, or drone. In recitals, the sole function of the tambura is to provide a drone background against which the sitar player can measure and test the notes and srutis (microtones) he plays. However, the essence of Indian music is no more the droning sound than the essence of the New York Philharmonic in the kettledrum and bass sections. Inscribed, and not always finely upon the surface of the drone is the latticework of Indian melody, experimentation with steps and leaps, and the intricacy of the Indian musician's attempt to cover and play the entire range of the octave through the use of glissandos and slides. Therefore, what the critics so frequently latch onto, and what Harrison accepts in “Love You Too” and “Within You Without You” as the fundamental chewy nugget center of Indian music, is really only the backlighting, the bowl where the raga is mixed and offered for popular digestion.

As to the lyrics in these songs – if the musical approach is simplistic, so are the lyrics. Harrison has accepted the stereotype of Indian musicology, has not differentiated between the essentially Moslem-Arabic origin of the sitar he minds and the essentially Hindu-Theravada-Buddhist basis of the lyrical message he is determined to convey.

Harrison's lyrics in in “Love You Too” and “Within You Without You” and Lennon's in “Tomorrow Never Knows” and “I am the Walrus” read like one of Robert Brown's Indian music lectures. If any philosophical or ethical inference were to be drawn from the mystique of the Indian tradition, one would expect it to be a new East-meets-West synthesis. Harrison's approach is a stressed “Calvinistic” emphasis on the demands and duties of religion, a need to tell the world how ascetic it ought to be, an impulse to rap on the emotional knuckles of anyone who disputes the fact that life goes on within you without you. Harrison's lyrics and philosophy emphasize a sort of oneness of the individual with the essence of existence. To sum it up, he is a very straight Hindu. Harrison and later McCartney gave us a version of India that is glib, interpretative.

Then Dr. Ross makes his own “confession” (p. 18): “Still our description is more affective than cognitive – but at least we have left the lack of a definition of Rock”.

Yet, I would like to mention here a few songs that are very interesting from the rhythmical aspect, and reflect more interesting facts than the “backbeat” itself.

“You’ve Got to Hide Your Love Away” (Help) represents, more or less, all existing rhythms; it is mainly a jazz waltz. It even leads to the possibility of teaching form by dividing the song to different parts. The song is, again, in mixolydian mode, with many “weak” movements in its harmony.

You’ve Got to Hide Your Love Away

The musical score for "You've Got to Hide Your Love Away" is presented in three staves. The first staff shows the melody with chords G, D, F, G, C, and a first ending with F, C, followed by a second ending with F, C, D. The second staff continues the melody with a first ending and a second ending with F, C, D7, and includes a bass line D C B A. The third staff shows a first ending and a second ending labeled "Coda: Improv. on same harmonies of bars 1-8".

“Lucy in the Sky with Diamonds” (Sgt. Pepper) also includes many types of rhythms:

Lucy in the Sky

The musical score for "Lucy in the Sky with Diamonds" is presented in five staves. The first staff shows the melody with a 3/8 time signature. The second staff shows the melody with chords F#m and Dm. The third staff shows the melody with chords Bb, C7, F, and C7. The fourth staff shows the melody with chords G, D, G, C, and D. The fifth staff shows the melody with chords G, C, D, G, C, D, and D, and includes the text "from the beginning".

“Ob-la-di, Ob-la-da” (Magical Mystery) and “Eleanor Rigby” (Revolver) represent very sophisticated kinds of syncopations. In “Eleanor Rigby” the syncopations are in the background of a very lyric melody, which has its special type due to the lyrics, and the syncopations come out very strongly. “Ob-la-di, Ob-la-da” starts very simply and straightly, even as an innocent children’s song. The most interesting syncopation starts in the last bar in line 2 with several more afterwards. In order to understand the specific phenomenon we need to look at the entire musical picture:

Ob-La-Di Ob-La-Da

Introd. (Bass + rhythm)

The musical score for the introduction of "Ob-La-Di Ob-La-Da" is presented in 2/4 time. It consists of five systems of music. The first system is an introduction for bass and rhythm, with a treble clef staff containing rests and a bass clef staff containing a steady eighth-note pattern. A note below the bass staff reads "Bass-rhythmical Ostinato (little changes in melody-because of harmony)". The second system begins with a treble clef staff containing a melody and a bass clef staff with the same eighth-note pattern. Chords B, F#, and F#7 are indicated above the treble staff. The third system continues with chords B, B7, and E. The fourth system features chords B, F#7, and B. The fifth system includes chords F#, G#m, B, F#, and B. A text box in the final bar of the fifth system reads "from now on - straight beat".

In this case, the rhythmical idea is used as a compositional means.

“Come Together” (Abbey Road) represents the classical phenomenon of beat in Rock music (as described above). The perfect sound of mix in recording enables everyone

to recognize the two lines that go one counterpointing the other (rhythmically): the Bongos line opposite the Bass and Drums line (these two instruments hold exactly the same rhythmical line). It all starts in a very mysterious atmosphere because of the fantastic sound; then the tension increases while the melody starts – the way of singing and the blue tones create this quite increasing “hysterical mood” up to the “solution” in the refrain (the short sentence with the words “Come Together”).

II. Orchestration and Recording

This whole phenomenon of style (Light music and Rock music) functions by a special way of orchestration for reasons of studio considerations. The number of tracks dictates to the musicians what sound they are going to get after the final mix. The basis for that could be illustrated by two important elements: (1) the rhythm section and its main part in the entire sound; (2) repetitions, that make this music what it is despite being commercial. No doubt, Beethoven or Mozart already knew how to use this element, which is one of the reasons for their eternal popularity. Perhaps they are more commercial than anyone else.

There are, still, specific characterizing elements worth being dealt with as part of the Beatles’ musical phenomenon: (3) correct Classical use of the strings element! (See “She’s Leaving Home”).

(A) Orchestration

The Beatles use many instruments except from the rhythm section and electronic guitars. Whenever such instruments join the ordinary ensemble, they create, on purpose, a very special mood as an integral part of the song, which adds a lot to its completeness. In addition, the professional arranger puts strings (full sound of this section) in the right places to provide the whole sound with a deeper effect [see, for example, the strings entrance in “Glass Onion” (Magical Mystery):

Glass Onion

The image shows two staves of musical notation for the song "Glass Onion". The first staff is labeled "(Shake)" and contains four measures of music. Above the notes are the chords Am, F7, Am, and F7. The second staff contains two measures of music, with Am and Gm7 chords indicated above. Below the second measure of the second staff, the word "Strings" is written with a long arrow pointing to the right, indicating the entrance and continuation of the string section.

In the important places the strings enter and carry on with long notes; they give a fantastic aid to all that is happening in Harmony (classical for teaching young musicians Commercial Adaptation for Light Music) until they complete the song in a very classical Coda.

A number of cases should be mentioned here where specific instruments are used for the purpose of special musical styles, or occasionally “lyrical” functions. The selection is quite rich; sometimes it is influenced by the history of previous classical and popular styles, sometimes it is inspired by “pastoral-poetic” motives and sometimes they are the basis for styles in rock music which has developed afterwards.

Folk Instruments

The Beatles use Harmonica in “I Need You” (Help) and “Rocky Raccoon” (Magical Mystery); they use the Pan-Flutes in “Baby You’re a Rich Man” (Magical Mystery) and the natural modern Flute in “Fool on the Hill”. In both cases, especially the second one, this natural simple sound gives the most important “color tone” of a pure pastoral piece of music. It happens in full correlation with the lyrics (“Fool on the Hill”). In this second song they also have the Accordion and Harmonica providing the whole “picture” with a “village-like taste”.

30s Popular-Music Instruments

These are especially the Clarinet and Bass-Clarinet in “When I’m 64” (Sgt. Pepper) and the 30s stylistic piano in “Rocky Raccoon” (Magical Mystery) in the Charleston rhythm.

Classical Trumpet

Two songs in which the trumpet is used to “formulate” the classical style should be mentioned here – the first is “All You Need is Love” (Magical Mystery)



The second is “Penny Lane” (Magical Mystery). The introduction for “All You Need is Love” is orchestrated for a group of trumpets, playing the well-known classical motive



in a special smiley mood. It is all done on purpose. “Penny Lane” has a few phrases (“interludes”) played by soloist trumpets, doing a part that reminds us exactly of the brilliant fast technique of Bach’s trumpet.

The Harp and Mandolin

These two instruments are used in “She’s Leaving Home” to create a very soft sound. The harp in the introduction also functions as a means for providing the whole piece of music with a classical temper. This direction is taken afterwards very extremely by the use of strings.

Indian Sound

The Beatles' music was featured by this character during a certain period, as described above. I would only like to mention here a song that "contains" all the Indian symptoms in quite an authentic form: in "Within You Without You" (Sgt. Pepper) there are many sounds coming out of different original Indian stringed instruments. The Cello is used for creating the same effects (see its counterpointed lines not played in the correct pitch on purpose) and the Bongos add to the atmosphere.

Referring to Other Later "Acoustic" Styles

Today the Beatles are considered as classical rock musicians or even creators of this popular "Art Form"¹⁴. It can be seen more specifically by mentioning in detail their influence on later groups or singers. The combination of Organ and Trombone in "Sgt. Pepper" (Sgt. Pepper) is quite new: it was used afterwards by the "Chicago" group as a sophisticated complex of Beat music combined with counterpointed-chromatic phrases played by Brass full section. "Blood Sweat and Tears" carried on with the same system of sounds and rhythmical tensions.

Another influence of the Beatles is felt very strongly, until today, in stereo records of Carole King and Elton John. This influence refers to the stylistic piano's highest level of presence after the rhythm section, having the most important part in "coloring" the whole sound. It already has the same acoustic and rhythmic importance in "A Day in the Life" (Sgt. Pepper).

(B) Recording

The Beatles "produced" an entire art of studio recordings; they caused this technical element to become a very basic means for expressing their musical ideas. In fact, the art of orchestration is completely bound by the conditions at the studio – number of tracks, high-fidelity quality of speakers, sensitivity of microphones, levels of echo, etc.

The Beatles knew how "to get the best of it" – their LP Abbey Road, recorded last, is a climax under these conditions. This climax means more details taking advantage of the studio while composing and recording, and thereafter achieving the final result by perfect mixing. Perhaps one of the best examples in this record (Abbey Road) is "Come Together". The mysterious (very successful, in my opinion) atmosphere right at the beginning is a direct result of the very well-planned orchestration, recording and finally mixing. Already in the LP Help there are two songs that could be qualified due to their high level of stereo recording: "The Night Before" and "You're Going to Lose That Girl". The LP Sgt. Pepper, which was produced later, includes a number of songs worth mentioning because of this specific phenomenon: "Lovely Rita" (see the echo movement during the 1-2-3 rhythm), "Fixing a Hole", "Lucy in the Sky with

14 Ross, p. 18: "Rock as an Art Form... as in other musical genre, ranges from simple to complex. Commercial dance tunes and sophisticated Rock forms – developed by such artists as Simon and Garfunkel and the Beatles..."

Diamonds”, “A Little Help From My Friends”. The first three songs are mentioned especially for their tricks of using different levels of echo; the last song is mentioned because of the “Stepping Bass” line whose presence gets through the entire sound-balance very successfully.

III. The Combination of Music and Lyrics

Some of the most famous songs written by the Beatles gained enormous popularity due to the successful combination of lyrics and music. Such combination does not always exist, but the songs in which it does exist have become big hits appealing to a wide audience. See, for example, “Yesterday” (Help), “Michelle”, “She’s Leaving Home” (Sgt. Pepper), “Eleanor Rigby” (Revolver), and others. As usual, the lyrics themselves (in these songs) are on quite a high poetic level that justifies their being considered very good pieces of music. Perhaps because of these few songs, as mentioned above, it would be worthwhile conducting a research on the Beatles.

Next to the lyrics of “Yesterday” Paul wrote: “I woke up one morning and went to the piano. And I just, you know, started playing it. And this tune came. Because that’s what happens, you know, they just come. But I couldn’t think of any words for it so originally I called it “Scrambled Egg”. For a couple of mornings that was what it was called. Then I thought of “Yesterday” and the words started to come and we had a song.”


Although it seems that the music was written before the words.

Yesterday

The musical score for "Yesterday" is presented in three systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written below the notes. Chord symbols are placed above the staff. The first system includes a triplet of eighth notes in the treble clef. The second system includes a triplet of eighth notes in the treble clef. The third system includes a triplet of eighth notes in the bass clef. The lyrics are: "Yes-ter-day all my trou-bles seemed so far a-way now it looks as though they here to stay oh I be-lieve im yes-ter-day Sud-den-ly I'm not half the man I used to be there's a sha-dow hang-ing o-ver me oh".

The idea of the first sentence is developed from the fact we are described in it; the things that happened yesterday were so good, they make you feel so high – then the melody goes very high; then they seem so far away – you start realizing they are gone, so the melodic tension is released a bit, and gets to a partial solution. This sobering of the mind is expressed by this part of the melody (for sure):

the “mental solution” comes right afterwards “Oh, I believe in yesterday” with the musical phrase getting down to support this moment of realization or relaxation:

Actually, there is never real relaxation – in a musical sense this song is a cyclic slow perpetuom-mobile – it starts and never finishes. The partial musical cadence on the F harmony with the note A “opens again a road”. The same psychological cycle of feeling () is kept again in the second sentence, but the poetic means are more sophisticated; music repeats. The sorrow becomes deeper by questioning “why she had to go I don’t know she wouldn’t say”, so the melody is with the same notes as before (bar 2) but in quarters instead of eighths:



The Harmonic cycle never finishes and the tonation can never be completely defined – it shifts all the time from F scale to Dm (its minor parallel) but you can never say where the basic center is. There are two centers, and you also cannot “visually” or “acoustically” “locate” these two as centers; it’s better to call them “neighborhoods”. These two musical neighborhoods are naturally next to one another and could anyhow turn quite easily into one metamorphosis. The end on F is again “calling” for the beginning in F, so they search for one another without any final solution – completely fitting the nonstop search for the beloved yesterday.

“Yesterday” is still one of the earliest songs of the Beatles. This successful combination of music and lyrics gets its more developed form of expression in songs like “She’s Leaving Home” (Sgt. Pepper) and “Eleanor Rigby” (Revolver). It is more difficult to create such a combination in a song like “She’s Leaving Home”; Its lyrics point at social problems more than a mental state compared to “Yesterday”. The means for creating this “reality” are the specific sad story plus the quiet atmosphere of the music (see comments on the complete classical style of orchestration above).

She’s Leaving Home

The image shows a musical score for the song "She's Leaving Home" in 3/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment line. Chord progressions are indicated above the vocal line.

System 1: Chords: F, Cm, Gm, Bb, Dm. Lyrics: Wednes - day mor - ning at five o'c - lock as the day be - gins

System 2: Chords: G7, Bb/C, C7(9). Lyrics: si - lent - ly clo - sing her bed - room door

System 3: Chords: C7(#9), F, Cm. Lyrics: lea - ving the note that she hoped would say more she goes down - stairs to the

Gm Dm Vlns G7
 kit - chen clut - ching her hand ber - chief Vcl.
 Vlns stop Singer B \flat C7(9+) Gm7
 qui - et - ly tur - ning the back door key ste - pping out - side she is
 C7(9+) F she (Falset) is lea - ving
 free we gave her most of our lives
 ho Cm
 sac - ri - ficed mast of our lives me gave her eve - ry - thing mo - ney could
 Dm G7 G7(9) Dm G7(9)
 she's lea - ving all af - ter li - ving a - lone for so ma - ny years Vlns
 buy buy buy Vcl.

It starts as a regular ballade, describing the usual situation of a girl waking up early in the morning, closing her bedroom door, going downstairs, etc. the sound is very pastoral, and the music is actually “painting” the story as a naturalistic picture; the colors are not too dark, in my opinion they are even quite variegated. So the melody goes up and down in “full communication” with the words. The atmosphere “leaves its coolness” and increasingly “gets hot” when the parents complain, even cry, about their daughter and her attitude towards them; they do it by declaring, in quite a nervous way, about what they used to do for her (not being able, of course, to get any thanks

Eleanor Rigby

E-lea-nor Rig - by picks up the rice in the church where a wedd - ing has been
lives in a dream waits at the win - dow wear - ing the face that she keeps
in a jar by the door who is it for
all the lone - ly peo - ple where do they all be - long
ah look at all the lone - ly peo - ple

Great talent is required to have a complete composition, namely have this special mood coming out of music as well as out of poetic expression. The Beatles do it by telling their little stories about poor figures (the “lonely people”) and out of the stories of crises comes the eternal question (to which, of course, there is no answer), pointing at the tragic cruel faith in life: “... all the lonely people, where to they all come from” twice (the melody is not repeated exactly the same the second time) and then a “massive” shout to their crowd: “Oh, look at all the lonely people”. This shout incidentally opens the song. The same phrase is used as an introduction and as a coda – but this is an “Open Coda” – this very sentence repeats again and again in a continuing “fade” of sound until it vanishes altogether. Once again (an in a sense similar to “Yesterday”), this song provides the effect of nonstop movement (description of facts and the resulting thoughts that will never reach an end), one perpetuom-mobile circle that keeps going round and round...

It is very difficult to define the musical style in one sentence. The mode is minor, actually Dorian (E natural minor scale + C#). The melody of the story quickly shifts up and down as if describing, in a natural way, the daily activities of a person (“picks up the rice”; “keeps the face in a jar by the door”; “writing the words of a sermon”; “wiping the dirt”, etc.) – the movements are short, little, quick, exactly like the movements of a person with his hands, face, legs.



The movements of the melody increase while the question arises (“where do they all come from”):



[By the way, the interval of the Tritone acutely “sharpens” the bad mood]. The tension increases again when this sentence is repeated – the melody reaches a higher edge:



Then comes the famous shout (“Oh, look at the lonely people”) in a melody that goes to very high pitches in comparison too everything that had happened previously and reaches the real climax of the melody (the note a):



It did not have this effect when the song started, but the formal (= of form) function is enough to have it also at the very beginning. The entire movement is then greatly inclined towards the highest edge.

All the time there is a syncope background played by the strings, reminding somehow of the effect of a “nervous” allegro in any classical quarters. The two or three musical phrases repeat several times in different sentences, which makes the music (and the accompanying ideas) very penetrable; these repetitions and fast syncopes (in the background) only “darken” the mood.

Ray Charles, by the way, gives his own interpretation to the song, singing the melody in free phrasing and without using the musical idea of rhythmical counterpoint (as expressed in the original recording of the Beatles by continuous syncopes of the strings). The atmosphere then becomes sadder and even tragic. It reminds us more of black soul music than a song composed by the Beatles... It should, however, be mentioned that the Beatles’ interpretation is very classical in type, reminding more of classical than Rock or Beat style of music.

Songs like “Fool on the Hill”, “Julia” (Magical Mystery), “Michelle”, “Maxwell Silver Hammer” (Abbey Road) were already mentioned and are worth being examined in detail, but I prefer mentioning their basic cases only.

“Julia” and “Michelle” are two typical romantic songs, in a natural, even quite spontaneous, yet very deep and sensitive, way of understanding this expression (“romantic”). This “sagacious” romantic mood is created by a fully successful correlation of the lyrics, melodies, harmonies and general sound (the result of the right, even ideal, instruments which were chosen for the orchestration, and the perfect mixing).

“Fool on the Hill” is a typical pastoral ballade: It is, in any case, preferable to have a general look at it than make a detailed research on the combination of lyrics and music. The choice of a folk instrument like the wooden flute and the very specific “world of harmonies” (which absolutely cannot be looked at in an ordinary way of a Functional-Tertian Harmony¹⁵ research) create the fantastic (from “fantasy”) atmosphere; they successfully paint a pastoral picture of that idiot sitting on top of a hill, doing whatever he is doing there...

“Maxwell’s Silver Hammer” (Abbey Road) represents another sort of combination between music and words. Actually its root is in the acoustic quality of the onomatopoeic technique used for textual needs. The onomatopoeic text (in many places) expresses the “bang bang” sound of the silver hammer. This phonetic element inspires the special beat (and sound of beat, which also sounds as if it hits on our heads) of music; then the entire musical sound is carried towards this direction in harmonies, orchestration, rhythmical patterns, etc. The color is very dry, “secco” touch, as determined in musical professional terms of touch. As remembered, the contents of the poem reflect very basic philosophical ideas of life (existentialism and its relation to the youngsters of the “playboy doctrine” – see Social Aspect above) which the Beatles expressed and therefore succeeded in appealing to masses of people. This song is a perfect example of mass communication: expressing deep and complicated ideas in a simple way.

The music reflects only the onomatopoeic element of the lyrics; the combination between music and lyrics is only in the specific external sense described above.

IV. Improximity to Theater and Persisting in the “Modern Picture” World

The Beatles never admitted in any tendency towards theater. Yet, their song “Good Morning” (Sgt. Pepper) reminds of a theatrical scene; it simply wakes our senses, so we feel the reality of early morning in the wet wild forest very strongly. The senses being woken up by the fresh smell of nature remind me of the description of positive effect specific (light) drugs have on our senses.

These very vivid pictures have full “plastic” reflection in the Beatles’ film “Yellow Submarine”. The lively realization of nature is kept: the “theatrical sound” (of nature and not only nature) is translated into colorful animations.¹⁶

15 Call in most cases “Traditional Harmony” – but is capable of defining what is “traditional”.

16 This is a subject for a new thesis, so I prefer mentioning the case without “digging” deeper into it (not even a little...).

Methodology

I. Introduction

The Beatles' Material Eligible for Being Included in Tuition Programs

After getting to know the material in details, I would like to introduce my inclinations in the “music education” field.

Dr. Ross (“Rock: Alcatraz or Gibraltar”) has already explained the positive effect of including such material in the educational frame. Some of his sayings (as part of his entire thesis) could be considered as “key sentences” in my own thesis¹⁷:

He talks about Rock (in its entirety) as one more serious experience in the field of Art: “We must realize: there is really very little new in the human condition. Composers and artists of all periods have been talking about the same things for as long as there has been art. Rock is one more such an attempt and this should be analyzed and understood from its own perspective as well as in relation to the whole history of human being and evolution.

Because of the popularity that Rock music achieved in our generation it’s worthwhile for educators to look at it: music educators (rather than sociologists) have had to present their understanding of what constitutes the effect of music upon people... Rock music is one more example of the effort by musicians of all times and persuasion to express ideas on themes common to all people”.

However, there are differences due to differences in social attitudes between generations: “In our day [there are] changes in social attitudes: the feeling of the back-beat movement is vital and comes fairly close to powerful instincts that have been shunned in the past as “primitive”, even “base”, by our Puritan-Victorian traditions... these are the days of liberation, so who can oppose liberating so innocent a thing as a beat?”

The Beatles (as part of Rock) are to be mentioned because of the quality of their songs and the connection of their music to other styles; music teachers have got then their chance to make their own comparisons: “... its current appearance in many forms has extraordinary implications for music education, and it’s a real problem if the teacher knows nothing about the form and its historical and stylistic connections to other forms of musical expression.

If Rock is to be used as a musical and educational tool it must stand on its own feet as any other art form. And it can. The bright and clever Beatles’ songs, at their best, are entirely worthy of musical study. The occasional harmonic digression that typifies much Beatle music has its connection to other styles...

¹⁷ I will try to present these sentences in an order that will serve my own “line of development”, quoting from the article, pp. 17-21.

The music teacher can find happiness too, in making the study of form and style more vital by comparisons between new and old treatments of the same ideas... study of the thoughts in Rock songs related to both the poetic and musical settings, constitutes a legitimate source of material for many curricula..."

A Few Technical Remarks

- (a) The phenomenon (social and musical) will find its expression now by being introduced as materials for educational purposes. The methodological order plus its divisions will require that all the details (described as part of the phenomenon) find their specific places according to their educational functions.
- (b) There will be songs, however, that will appear more than once.
- (c) The division will be mainly according to age groups; there will also be separation between musicians and non-musicians.
- (d) A special problem arises in relation to the age groups of teenagers. In our case, there is a big difference between youngsters in Israel and out of Israel (especially in English-speaking countries). Primarily, Rock has not yet become an integral part of the Israeli culture and maybe it never will. It depends on the social situation (mainly as a result of security issues). The atmosphere among teenagers in Israel is entirely different. Secondly, concerning the tuition programs, there are much more music studies in the secondary level (especially in colleges) out of Israel. These two facts lead to a conclusion that it is absolutely necessary to include the Beatles' material (social problems and musical problems; perhaps the social issue will be even more available for this age group) in the curricula designed for them in English-speaking societies. On the other hand, it might even be superfluous (except for a number of musical subjects) to include this material in the curricula for the same age group in Israel.
- (e) The material for musicians is quite detailed and accompanied by many notated examples. It progresses from lower level to the highest one. However, there is no need (in my opinion) to include the Beatles' songs as a special subject in music education (with all its levels and branches), although they are going to be introduced in every age group and professional level as a memorable part. It could get a special title only in curricula where an organized study of the subject "Song Harmonization" is suggested.
- (f) Some of the nice texts, or nice texts in combination with the music, can be chosen for general studies in literature.
- (g) In my research I have not referred to all the songs. The same principles, phenomena, subjects, could be proven and assisted by many more examples taken from other songs.

II. Materials for Elaboration

(A) Children

The Beatles' songs can be used mostly for teaching basic musical elements (rhythm, forms, quality of sound) when they are first introduced to young pupils. This material is offered to both the music teacher and the general teacher as part of a very basic musical education, although it could be used not only for children at school but also for adults in different frameworks (amateurs, of course) who wish to know "something" about music. Rock music, which expresses ideas on themes common to all people, and even of all ages, will be available.

(1) Rhythm

There are a number of songs where the rhythmical element is prominent in its straightest way of appearance, which may be helpful in letting the child feel that rhythmical element. See, for instance, the refrain in "Ob-La-Di, Ob-La-Da" (Magical Mystery) as an example of the syncopation element (could be trained by teaching the basic movements with the hands in conducting $\frac{4}{4}$ or $\frac{2}{4}$!).

Ob-La-Di Ob-La-Da

The image shows two systems of musical notation for the refrain of "Ob-La-Di, Ob-La-Da". Both systems are in 2/4 time and the key of D major (two sharps). The first system shows the melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter rest, followed by a quarter note G4, then eighth notes A4-B4, C5, and D5. The bass line consists of a steady eighth-note pattern: G2, B1, D2, G2. The second system continues the melody, with the word "etc." written below the first few notes. The bass line continues with the same eighth-note pattern.

"Lucy in the Sky with Diamonds" (Sgt. Pepper) is a very good "tool" for practicing the element of beat; the best way is to take a melody in which the meters change several times. The music of "Lucy in the Sky with Diamonds" is a perfect example for this method of practicing (see notated example, The Phenomenon, Musical Aspect above): the feeling of $\frac{6}{8}$ in the first 10 bars (the fifth only is in $\frac{3}{8}$) is dual:

The image shows a single system of musical notation for a melody in 6/8 time, in the key of D major. The melody is written in the treble clef and consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Below the notes are four dots, indicating a steady pulse.

and could be felt very easily in dual conducting (2). From bar 11 the feeling is triple:



In the refrain there is a full change from $\frac{6}{8}$ to $\frac{4}{4}$:



(with the words “Lucy in the Sky with Diamonds...”). I would prefer introducing the music without the lyrics (by one of the orchestrated adaptations, for example).

“All You Need Is Love” (Magical Mystery) reflects, very obviously, quick changes in meters, and is again a very good example for the same idea; The Double-Bass and electric guitar assist in creating the strong feeling of beat.

All You Need Is Love

Introd. (Orchest.)

(singing)

love love

love...

Bass line

etc.

+ Text (speaking) in

3 regular

(2) Forms

The study of forms is eternalized at all levels of music education. There are two main streams in the primary level (we are dealing with right now):

- (a) Aiming at distinguishing between symmetry and non-symmetry in motives, phrases, little pieces, etc.
- (b) Aiming at recognizing basic forms by introducing to them songs or any short or simple pieces of music.

“You’ve Got to Hide Your Love Away” (Help) emphasizes the non-symmetry in form.

You've Got to Hide Your Love Away



The non-symmetry is typical to the phrases themselves and the entire song in its division to parts. The lyrics also deserve attention, in some educational trends, as tact, modesty, politeness, etc.

“Something” (Abbey Road) (the whole song) is a perfect example for introducing the ABA form.

Another element of Form which can be dealt with quite easily (only in general concept) through the Beatles is Variation. “Dear Prudence” (Magical Mystery) mostly consists of one single motive, which is repeated and varied throughout the song:

Dear Prudence



(3) Sound or Quality of Sound

Most of the details were already included in “The Phenomenon, Musical Aspect” (see Orchestration above) and are relevant here. All the example of Folk instruments, Classical trumpets, harp and mandolin, Indian sounds – are worth mentioning in music lessons dealing with instruments, groups of instruments, sound and structure of the orchestra, etc. Generally, these subjects are handled during the primary level and children become very interested in them. The only case worth mentioning in detail here is the end of “A Day in the Life” (Sgt. Pepper). The Beatles wanted to symbolize their happy long hours of smoking by the mass of sound, continuing until it disappears in space. In my opinion, it is a good idea to use this long vanishing sound for both purposes of developing concentration and, through this process, creating very serious attitude and proper sensitivity towards the quality of sound.

(4) Lyrics, Music and Lyrics

Despite their young age, children can get the idea conveyed by the lyrics of “Yesterday” (Help); when they are still very young, it will give them a deeper perspective into their imagination and way of thinking (see The Phenomenon, Musical Aspect above) – because children know only what the present is;

sometimes they think about the future, but they never think about the past.¹⁸

Another pure educational aim could be achieved by the lyrics of “A Little Help from my Friend” (Sgt. Pepper); it is not as poetic as “Yesterday”, and the music does not complete the words in such perfection, but it could serve as a useful “tool” for the long process of socialization of a child where the educator plays an important role.

“All You Need Is Love”, in the general sense of love, could also be a very positive sentence for any child in the process of growing up and looking for his own world of happiness. “Love” in this context means anything you love.

The issue of lyrics (which is only a small fraction of a large number of songs referring to the same ideas and purposes) is offered to the general teacher of lower grades as much as to the music teacher.

(5) Worlds of Symbols

These, too, are specifications of general teachers as much as music teachers. In this context, the film “Yellow Submarine” should be recommended, with everything it includes (i.e. the expressed ideas, and the ways in which they are expressed: by lyrics, music, and mostly animation). The song bearing the same title is included in the album “Revolver”. Another song that “wakes up” our senses is “Good Morning” (Sgt. Pepper), has already been mentioned as a phenomenon of theatrical symbols in the Beatles’ songs (see The Phenomenon, Musical Aspect above). It could be used for rhythmical study under the Jaques-Dalcroze method, in the sense of musical materials as indicators of imagination development.

(6) Cultures

The Indian material could be used within the framework of a larger subject on Eastern, non-Eastern, Far-Eastern, or even Indian culture. In some primary schools worldwide the “subject cycles” method is still maintained. Although it appeared in quite a revolutionary way, it is now mostly abandoned by central education programs.

(B) Youth

(1) In General

As already discussed, teenagers like the Beatles’ songs and perhaps are their best audience; the lyrics speak to them and sometimes solve their most critical age-related problems (see above The Phenomenon; Social Aspect; Playboy Doctrine). In other words, youngsters of these ages know the Beatles and the

18 My psychological in-depth study is not developed here on purpose.

culture created by them better than any other age group, and there is a social need to “filter” the materials for tuition programs. From a social point of view, some materials are absolutely necessary, but others are prohibited. Actually, it is not my field of education, but I believe that smoking and taking drugs are not to be encouraged through processes of acquaintance with the material. On the other hand, problems could be solved more easily being assisted by materials taken from internationally admired “best sellers” or pop or rock hits. In this case, facts about the phenomenon of the Beatles should interest every teacher. At the same time, the music teacher (in the general school, of course) will function as a general teacher or educator. Here they will have the chance to educate their pupils as well as teach them music.

From a musical point of view, there is a possibility of a much higher sophistication of the same materials than dealt with in previous ages (during childhood). These grownups are worthy of getting music lessons on quite a high level, much higher than they used to get in the primary school. There they got acquainted with basic musical elements; here they will deal with the Beatles as part of the music literature as a whole and will examine this specific literature in comparison with other types, using the same terminology.

In any case, each teacher: music teachers, literature teachers or general teachers of this challenging age group (although each age has its own special issues) needs to be conscious about the phenomenon of the Beatles and the entire rock-pop culture (created by them) around us.

(2) Important Textual (Lyrical) Points

Three songs should be mentioned here, the lyrics of which have already been mentioned in the primary level, as worth being introduced to pupils. In my opinion, they should be taught separately from any other subject. Their meaning is important enough and stands by itself as an excellent tool for educating young people to think seriously and deeply about friendship, love, etc. These 3 texts are: “All You Need is Love” (Magical Mystery), “You’ve Got to Hide Your Love Away” (Help) and “A Little Help from My Friend” (Sgt. Pepper). It will be useful, in our days of liberation, to emphasize to youngsters the ideas of true love and friendship. The liberated sexual relations need to get their mental deep meaning first. Only then, as said by many of the Beatles’ songs, life will become nicer, and complicated problems will be solved. “Michelle”, a more “ripened” love song, is also recommended in the same context. For the purpose of literature lessons, especially with philosophical aims, songs like “Eleanor Rigby” (Revolver) or “Maxwell’s Silver Hammer” (Abbey Road) deserve a serious analysis (see above The Phenomenon; Social Aspect; Musical Aspect). “Eleanor Rigby” is mostly sad in mood. “Maxwell’s Silver Hammer” is mainly a “hymn of praise” for the theory

of existentialism. Both songs, as mentioned above, are a perfect combination between music and lyrics – although their philosophical ideas could be instilled through the music first. Finally, a song like “All You Need is Love” could just make them happier.

(3) Important Musical Points

The music-education programs for this age-group need to include, in my opinion and according to the general level of this age, musical subjects that already deal with specific styles. It includes clarifying musical textures and forms in quite detailed explanations, introducing more terms relating to techniques of composition in each style, etc. The materials should be suitable for pupils who are not professional musicians but intelligent young people. Some of the subjects mentioned above could be exercised by examples taken (partially) from Beatles’ songs:

The Structure of a Piece of Music

“Lucy in the Sky with Diamonds” (Sgt. Pepper) is a good example of realization of the art of form through differences in beat and meters between the parts: Part a differs from part A in the inner division of the $\frac{6}{8}$ bar and the sudden transfer of key (B \flat instead of A).

Lucy in the Sky

Part A

Part (a)

Part B

from the beginning

The big change comes only in bar 17 when the meter changes to $\frac{4}{4}$. This bar is the introduction to Part **B** that begins in bar 18.

There are many other means for reaching the ability to judge the form of a piece of music; the rhythmical structure is only one possibility. Actually, it depends on the piece of music and its own contents; sometimes the form is the result of changes in keys or harmonies, changes in tempo or mood, changes of motive in different ways, etc. In this case, “Lucy in the Sky with Diamonds” represents rhythmical changes (mainly in the specific field of meters) leading to the formal (= of form) structure of the piece of music, which can be recognized quite easily by listening to the song.

Techniques for Building Musical Textures

These lessons are not intended for professional musicians, as mentioned above. The techniques will be shown quite roughly only for the purpose of basic understanding of the principles underlying them.

Two of these techniques should be mentioned here, which have a very direct implication on the examples offered by the Beatles’ songs. The first is the simple counterpointal technique. It has many ways of representation in the art of music – from simpler to most complicated ones. The Beatles’ song “You’re going to Lose that Girl” (Help) represents a simple way of the counterpointal technique:

You’re Going to Lose That Girl

The image shows two staves of musical notation for the song "You're Going to Lose That Girl". The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff shows a melody with a counterpointal line below it. Chords are indicated above the staff: E, C#m, F#m, and B. The second staff continues the melody and counterpointal line, with chords E, G#m, F#m, and B. The notation ends with "etc.".

The second voice (higher one, sung in Falsetto) is constantly kept in contrarious rhythmical patterns to the main melody (always in the intermission thereof) and in full accord with the “given” harmony. It is even suggested to open the subject of counterpointal technique (for this age-group) by introducing this specific piece of music (assuming the pupils know this song and like it). The lyrics, coming in full logical coordination with the musical lines, only clarifies this matter. It is altogether very simple and obvious, and very useful.

Another technique used very cleverly by the Beatles (and should be introduced to professional musicians in composition lessons, see below) is the Ostinato as

a basis for the counterpointal melody, actually becoming the main one in the composition. Looking firefly at the notated examples of “Day Tripper” and “Lady Madonna” will do; these two songs have their melody as a counterpointal line to a “Basso Ostinato”! This bass line was composed as the first idea; then the counterpointal work was done, and the final melody came out. It is recommended to sing the Ostinato line.

Day Tripper

The musical notation for "Day Tripper" consists of two systems. The first system shows a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second system shows the treble clef staff with a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, and the bass clef staff with a whole rest. Both systems have a '2' with a double slash above the notes, indicating a second ending or a specific rhythmic marking. The piece is in 4/4 time and B-flat major.

Lady Madonna

The musical notation for "Lady Madonna" consists of two systems. The first system shows a treble clef staff with a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, and a bass clef staff with a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second system shows the treble clef staff with a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, and the bass clef staff with a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The piece is in 4/4 time and C major. The treble clef staff has an arrow pointing to the first measure labeled "Counterpoint" and the bass clef staff has the word "Ostinato" written below it. Chords are indicated above the treble clef staff: C, F, C, F, C, F, C, A♭, B♭, C.

Sound and Color as Symbols of Style

“Sound” means, for our purposes, the sound of chords and harmonies. These qualities are the result of combinations of various pitches appearing at the same time. The blue notes are a perfect example for such representations of “sound”. They are the basis for an entire world of harmony, as already explained in the Musical Aspect of the Phenomenon (see above). It could be worth relating to the subject of “Blues style” through pure musical elements not less than through the mental aspects of soul poetry and singing. A more determined musical research is required in this subject with regards to teenagers. However, such research will not be done by using professional terms in Harmony, but rather “instilling” by singing and listening. See, for example, “The Night Before” (Help) (see The Phenomenon, Musical Aspect above).

“Color” means, for our purposes, the sound (created by special instruments, specific scales and intervals, special way of singing, etc.) of the Beatles’ music

influenced by Eastern elements. It has already been mentioned in the primary level as a tool for introducing this non-Western culture in a very general way. The same song (“Within You, Without You” – Sgt. Pepper) is introduced again, but for more specific purposes, mainly of music. It is suggested that teachers (music teacher or general teacher) use the Beatles’ interesting combination of Rock and Indian elements to teach pure elements of Indian or Far Eastern music, as detailed as possible. The main purpose here would be the various elements this music contains, as part of the entire culture.¹⁹

(C) **Musicians**

The materials introduced in this chapter refer to all kinds of musicians; they all get at least a piece of information that will add to their musicianship. Professors who teach their young musicians (or the more experienced musicians looking at new materials by themselves to extend their musicianship) will make their own choice. This choice depends on their own favorite subjects, the personal cases of their students (talent, wish, inflection, etc.), the functions and aims of their music studies. It is suggested to use these materials in any possible way within any curriculum for Musicians. Teachers will need to find a way to include these materials in their own programs of tuition. However, in my opinion, there is no place for providing a title for the Beatles’ music as an independent study (like Counterpoint, Harmony, Orchestration, Solfeggio, History of literature and styles, etc.) – except when including it in the Harmonization²⁰ lessons as an important subtitle.

Actually, the main subjects in which examples from the Beatles will be introduced are Theory, Harmony and Composition.

From Tsippi Fleischer, 2017, while installing this treatise in her website: The full method “Harmonization of Songs” was developed intensively by me since the year of 1975 on, and was published as a book in 2005.

I have divided my offer, as specified below, into two levels: intermediate and advanced. Each Professor or Musician, in any function, will “find themselves” somewhere on this scale.

This research does not deal with methodological problems of performance, only with the pure matter of analysis.

Any study on the subject of Beatles will include, no doubt, some systematic practice of the material by playing one of the harmonic instruments – guitar or any of the keyboard instruments (it is clearly compulsory in Harmonization lessons). This practice study

¹⁹ Many philosophical trends are involved in the details comprising a study of this culture. Such study belongs, of course, to Higher Education and not (it could even be included in branches of the “Faculty of Arts”) to the secondary level.

²⁰ = Practicing the Harmony principles for accompanying songs by placing all the keyboard instruments and guitars.

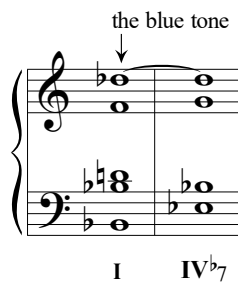
can be done perfectly only by using proper musical analysis plus “adopting” a number of basic techniques of accompaniment used in suitable cases.²¹ It is an entire study that could be titled as a different thesis for several very detailed researches.

Intermediate Level

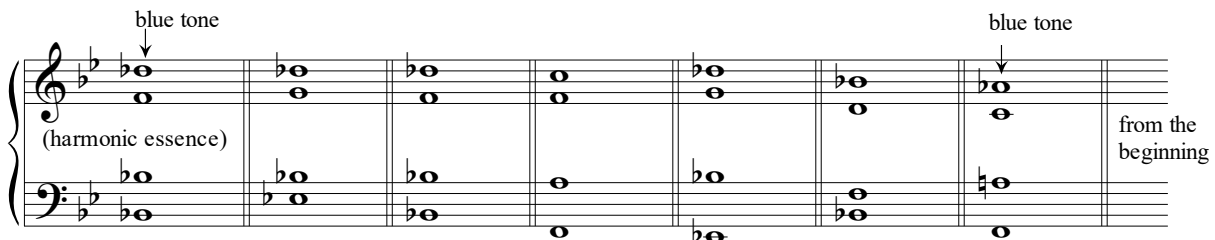
My schedule will be introduced by dividing the material relevant to this professional level according to the main musical subjects it represents.

Scales and Modes

There are two areas in this level of professional studies already covered – one deals with modality and the other with Blue-Tone (“Blues”) scales. The entire sound of a song is the result of the rows of tones it consists (as part of any of the voices: the melody itself, the Bass line, or sometimes any of the inner voices). The explanation of “Blues” melodies according to this possible analysis requires looking into all the “minorized” (actually flattened) tones in the major scale. A good example would be “Dizzy Mill Lizzy” (Help) (see notated example, The Phenomenon, Musical Aspect above). The third note is flattened (D^b) on the background of B^b Harmony. That D^b is a common note to the E^b Harmony, connecting between the specific, quite strong Tonic and the Subdominant in its 7th b form of chord.



This connection leads to the whole harmonic structure of the “Blues”, which has become very famous in the world of jazz. The little script under the musical text accurately explains the process in our case:



The mode that takes an important place in the Beatles’ songs (occurs a lot especially in the LP “Help”) is the mixolydian. Three examples are introduced here:

- (a) “Help” (Help): The mixolydian mode is occasionally represented here by the harmonic process. Let us look at it’s first phrase:

²¹ = There are numerous Classical pianists and guitarists who are interested in playing this material in the correct way, just as professional musicians.

Help

Musical score for "Help" in A major. The first staff has chords A and C#m. The second staff has chords F#m, D, G, and A.

The interesting place is in bars 7-8:

Musical score for bars 7-8 of "Help". The top staff is labeled "Melody". The bottom staff is labeled "(harmonic essence)" and shows chords IV and VII natural.

The natural VIIth creates the specific modallic feeling, while the leading tone is missing.

- (b) “Dear Prudence” (Magical Mystery) – represents, again, the same phenomenon where the leading tone is missing in the harmonization of a mainly major song (see C[♯] in the Bass of bar 2).

(Illustration for four choir voices):

Musical score for "Dear Prudence" in D major. The top staff is labeled "Octinato" and "D (Elect. Guit.)". The bottom staff is labeled "Bm" and "(m7)". The chords are D, Bm, Gm, and D.

Minorization appears already in bar 2, by the strange C \sharp in the bass line and the process is enhanced by a full minoric harmony caused, again, by a minorized note in the bass line: Gm harmony with B \flat in the bass.

- (c) “Hello Goodbye” (Magical Mystery) – shows yet another example of the same case: in a special place in the first part of the song the majoric melody is harmonized by A \flat and B \flat chords.

Musical notation for the first part of "Hello Goodbye". The treble clef contains a major melody. The bass clef contains a bass line with minorization. Chords C, G, A \flat , B \flat , and C are indicated above the staff.

Then it leads, in the second part of the song, to an entire mixolydian melody (the melody of the song becomes mixolydian):

Musical notation for the second part of "Hello Goodbye". The treble clef contains a mixolydian melody. Chords C, A m , F, A \flat , B \flat , and C are indicated above the staff. A note B \flat is highlighted in the melody with the text "B \flat in melody!".

The entire Harmonic process here is typically modalic.

Simple Harmonic Processes and Their Realization in Various Techniques

The subject of Harmonic Process is generally worth being manipulated while referring to interesting cases. That is the reason for introducing most of the examples relating to this subject in the Advanced level. However, the fact it is most important to explain Harmonic Process already at the beginning of the study cannot be denied. Introducing a number of suitable examples from the Beatles' songs could be very useful.

“I Need You” (Help) represents a very basic Harmonic process:

I Need You

"Smoothly"

Musical notation for "I Need You" (Help). The treble clef contains a melody. Chords A, D, A, Orchest., A, D, A 7 , Orchest., + Voices F $\sharp m$, C $\sharp m$, F $\sharp m$, B m , A, Orchest. are indicated above the staff. The lyrics "I need you" are written below the staff.

There is no modulation, but in bars 9-12 a very typical inclination to the parallel-minor on the 6th grade (F $\sharp m$ in A scale). The line of triads descending one after

the other is also a very basic idea in the world of Harmonic “movements”. The G \sharp in bar 7 is not a typical 7th note because it is not solved

which does not happen

but again gives some modalic “hint” of the mixolydian mode.

In this case, descending triads enable to easily demonstrate the principle of “common notes” in connection with tertian chords; it is eternalized at the end of the song:

etc.

The Harmonic “movement” of descending triads is typical to many popular songs; it has already been used as a “systematic program” for writing popular melodies in previous popular styles (e.g. songs of the 30s). It is represented very obviously in “Octopus’s Garden” (Abbey Road) which is, by the way, one of the Beatles’ songs written in the 30s popular style (see The Phenomenon, Musical Aspect above).

Octopus's Garden

etc.

“Help” (Help) represents a special “Finale”: there is a “gimmick” on the 6th grade, very unexpectedly, towards the end (F \sharp m chord).

Some of the techniques, already taught in this level, which have quite satisfying realizations in the Beatles’ songs, are the simple counterpoint and the “Stepping Bass-Line”. Both are part of the techniques strongly relating to the harmonic structure, and actually form realizations of the harmonic contents.

“You’re Going to Lose that Girl!” (Help) is a perfect example to this simple counterpoint built on the harmonic structure:

You're Going to Lose That Girl

E yes yes you C#m F#m
 you're going to lose that girl
 B E G#m F#m B she's going to change her mind
 etc.

The counterpoint is built on common tones between the chords

This diagram illustrates the common tones between the chords B, E, G#m, and F#m. The top staff shows the chord voicings in treble clef, and the bottom staff shows the common tones in bass clef: B, E, G#, and F#.

The principle of “Stepping Bass-Line” (representing again the harmonic structure) is clearly reflected in the song “Penny Lane” (Magical Mystery), where the mixing enables direct listening to the line of the Bass; it occurs especially at the beginning:

Penny Lane

C Dm3 G C Cm7
 etc.

In “Hello Goodbye” (Magical Mystery) there are a number of bars representing a similar phenomenon:

Hello Goodbye

F6 C G Am G
 (Elect. Guit.)
 Am G
 etc.

Again, bars 4, 6-7 include stepping-bass-lines in eighths. These lines are less sophisticated than the previous ones, and are actually “made of” scale-lines or broken-chord-lines going up and down. These short lines function, more or less, as ornamentations “above” the given harmony. In “Penny Lane” the stepping-bass-line provides, very systematically, a rhythmical steady pattern as an integral part of the melody, creating the entire (very light) “quasi march” effect of the song.

The “Basso-Ostinato” Technique

“Basso-Ostinato” is a purely melodic technique. The Basso itself is a melodic line, usually quite short, used as the basis for a whole musical texture. The second voice, built contrary to the “Ostinato” line, provides the melody of the song (and gets its fame as the melody of the song). This counterpointal technique of building a texture forms part of the entire melodic-counterpoint, which is studied later independently. While exercising this specific principle, it is suggested to introduce two of the Beatles’ songs like “Day Tripper” and “Lady Madonna”. In this sense, “Day Tripper” is more primitive. The melody counterpointed to the “Ostinato” in “Lady Madonna” is very sophisticated and may sound as the first one written. Yet, it was composed vis-à-vis the original ostinato; the two melodies become a single united quality finally representing a complete harmonic process “planned” according to mixolydian mode...

Lady Madonna

The musical score for "Lady Madonna" is presented in four systems, each with a grand staff (treble and bass clefs).
 - **System 1:** Labeled "Basso Ostinato", it features a steady eighth-note bass line in the bass clef. The treble clef is empty.
 - **System 2:** Labeled "Counterpointal melody", it shows a more complex melodic line in the treble clef, counterpointed to the bass line. Chords C, F, C, F, C, F, C are indicated above the staff. A first ending bracket covers the final two measures, with chords 1. A \flat , B \flat , C.
 - **System 3:** Labeled "Structural-Functional Bass", it shows a bass line with a second ending bracket over the final two measures, marked with a "2." above the staff.
 - **System 4:** Shows the final chords Eb, Dm7, and G4 - 3, with the bass line continuing the eighth-note pattern.

Complete Songs for Analysis

“Yesterday” (Help) and “She’s Leaving Home” (Sgt. Pepper) are suggested as little “complete” pieces of music worth analyzing in class, purely due to their musical richness (Harmony, combination of Harmony + Melody). Still, the two are not too complicated and students at this level will be capable of analyzing them.

My analysis is offered through notated examples (Harmonic essences under the melody).

Yesterday

The image displays a musical score for the song "Yesterday" in F major, 4/4 time. It is divided into three systems, each with a melody line and a piano accompaniment. The piano part is annotated with harmonic analysis, including Roman numerals and chord symbols.

System 1:

- Melody:** Starts with a triplet of eighth notes (F4, G4, A4), followed by a half note (Bb4), a quarter note (C5), and a half note (D5).
- Harmonic Essence:** Shows chords for measures 1-8. Measure 1: F major triad. Measure 2: D minor triad with a flat fifth (Dm7b5). Measure 3: E minor triad with a flat third (Em7b3). Measure 4: F major triad. Measure 5: D minor triad. Measure 6: E minor triad. Measure 7: F major triad. Measure 8: D minor triad.
- Harmonic Analysis:** Roman numerals: I, VII⁷_{b5}, III⁷_{b3}, VI, IV, V, I, VI, II_b. Chord symbols: F, Dm (Authentic Cadence), F.
- Functions:** T (Tonic) is indicated for the first measure.

System 2:

- Melody:** Continues from the previous system, ending with a half note (D5).
- Harmonic Essence:** Shows chords for measures 9-16. Measure 9: D minor triad. Measure 10: F major triad. Measure 11: D minor triad with a flat fifth (Dm7b5). Measure 12: E minor triad with a flat third (Em7b3). Measure 13: F major triad. Measure 14: D minor triad. Measure 15: E minor triad. Measure 16: F major triad.
- Harmonic Analysis:** Roman numerals: IV, I, VII⁷_{b5}, III_{b3}, VI, IV, II⁷, V⁷, I. Chord symbols: (Plagalian Cadence), Dm (Authentic Cadence), F (Authentic Cadence).
- Functions:** T (Tonic) is indicated for the first measure of this system.

System 3:

- Melody:** Continues from the previous system, ending with a triplet of eighth notes (F4, G4, A4).
- Harmonic Essence:** Shows chords for measures 17-24. Measure 17: D minor triad with a flat fifth (Dm7b5). Measure 18: E minor triad with a flat third (Em7b3). Measure 19: F major triad. Measure 20: D minor triad. Measure 21: E minor triad. Measure 22: F major triad. Measure 23: D minor triad. Measure 24: F major triad.
- Harmonic Analysis:** Roman numerals: VII⁷_{b5}, III_{b3}, VI, IV, II⁷, V⁷. Chord symbols: Dm (Authentic Cadence), F (Authentic Cadence).

The development of melody and its solutions are very good examples from the aspect of melody composition. Our main interest, however, is Harmony, because we are able to teach “Harmony” much easier than “Melody”. Actually, it is quite impossible to teach the principles of a perfect melody. The final analysis (summarizing all previous levels of analysis, as mentioned above) shows that music never shifts from the Tonic (T) function. Apparently, this is one of the basic causes for the quiet and soft feeling we get out of music itself (musical text, all without taking into consideration the way of singing and the vocal and instrumental adaptations). (For more details, see The Phenomenon, Musical Aspect, above).

She's Leaving Home

Harmonic Essence

Harmonic functions and subfunctions

I V_{b1}⁶ / I_{b1}² II₄⁶ / IV₆ IV VI II_b⁷

T ————— SD ————— T ————— SD-Little addition —————

(secondary Tonic=VI)

1. 2.

⁹V₄⁷ V₉ II₇ / SD (little addition) V₉ V₉

D —————

I I I I I

T

I V_{b1}⁶ VI II₇ - II₉ VI II₉
 Quasi I_{b1}² SD (little addition)

transferring to the second tonic - VI T SD (little addition)

In the end there is no authentic cadence with the regular order of T - SD - D, but it finishes on the VI-grade as Tonic following the I-grade. It provides the ending with a very soft “endless” nature. Yet the music includes all three functions balanced together. The “conversation” between the two voices in the second part has already received full explanation (including from the textual aspect) in the Musical Aspect of the Phenomenon (Combination between Music and Lyrics above). In this context, said “conversation” is a simple counterpointal texture (see another example above “You’re Going to Lose That Girl”) and the level of counterpoint in these two songs is the same.

Use of Solfeggio

Two songs (out of all the songs mentioned above) are offered here as materials for harmonic dictations: “You’re going to Lose That Girl” (Help) and “Dear Prudence” (Magical Mystery). These two songs, in my opinion and according to my experience in ear-training exercises (in this field of Harmony), may be given to professional

students of this level (intermediate). It is offered to ask the beginner-musicians to write the harmonies (after introducing the tonality) and perform their analysis next to the harmonic details.

Advanced Level

The professional Musician, or the Professor who treats young Musicians of the advanced level will find in the Beatles' music many examples of successful composition (with different techniques), well-balanced and sometimes very developed Harmonic progressions, and very interesting (professional + original) attitudes to the field of Orchestration, the latter two relating many times to the "art of working" at the Studio.

Everything mentioned above is introduced here by listing a choice of songs, pointing at the most **interesting** cases each of them represents. The notated examples are fairly detailed, and sometimes little needs to be added by explanation in words. Please note that the analysis may be expanded according to the user's needs and aims.

Lovely Rita

This song is very useful for explaining the principle of the Harmonic strong movements: the Harmonic progression here represents exactly the two types of "strong movements": the triad down and the forth up:

Ticket to Ride (Help) – the combination of elements has increased in this song to a climax, so it will be worth mentioning in the training on musical styles (symbolized by harmonic elements). "Ticket to Ride" combines Modality (Mixolydian scale), 7th chords and the Blue tones of Jazz. It could also be a "funny" example in one of the trends of composition.

A Little Help From My Friend

afterwards-a little part
in C#m (minor paralel)

“A Little Help From My Friends” (Sgt. Pepper) is important for showing the principle of stepping bass-line, according to the harmonic structure. The technique of combining phrases could easily be understood by looking at bar 4 – 2nd Volta. It is much more obvious here than in any of Bach’s Fugues or Oscar Peterson’s great pieces:

“Ob-la-di Ob-la-da” (Magical Mystery) has already been mentioned in previous chapters and is well known for its specific rhythmical and metrical point. It is worth mentioning in the composition lessons as example of a very clever use of simple rhythms leading to a “loss” of the “old” beat (only in the listener’s perception, of course) and feeling of a “new” beat...

“Fool on the Hill” (Magical Mystery) will certainly be mentioned in composition and orchestration lessons due to its very specific pastoral color (sound > mood). It shows how to create an atmosphere that signifies an entire style.

“Sgt. Pepper’s Lonely Hearts Club Band” (Sgt. Pepper) is especially important because of its introduction. Apart from the fact is constantly combines very heavy beat and blue tones (i.e. the combination of Jazz elements in Harmony + Rock elements in Rhythm), its introduction is an excellent example of common notes in relating harmonies:

Sgt. Pepper’s Lonely Hearts Club Band

Introd.
(Shake, Heavy Beat)

Voices

G B \flat 6 C G

C G G B \flat 6 C G

A7 D (Trombones) C7 G

Ser-gent Pe-pper lo-ne-ly ser - gent pe-pper's lone-ly ser -

A C G C F7 C D D

(Voices+ Horns)

Mischelle

C Fm7 B \flat 7

1. 2.

b \flat b7 #7 b7 b7 #7 #7

b b7(9) b7 7 G7 Cm G7

4 3

Cm Cm Cm7+ Cm7 Cm6 A \flat G

b7 b7 +b6 7+

“Michelle” (Sgt. Pepper) is quite a complicated song in its harmonic structure. It is interesting for analysis (in what basic mode or scale it is written – C major or C minor?). The chords are also quite developed, which is a good reason for using this piece of music for harmonic dictation (as already recommended for students in the intermediate level).

Julia

Harmonic Scheme

D D(6) F#m D Bm7 F#m A

D Bm7 Am Am9+ B Dm G9+ Gm7

Ju li -

Ju - li - a

“Julia” (Magical Mystery) is interesting for the same reasons of developed harmonic progressions that deserve in-depth research. In this song, the common note (A) is being kept quite long. The process is very slow and makes the entire piece sound very soft. One unexpected “diversion” is in bar 11 – when it turns to Am, but a surprise of this type only helps the softness of this love-song continue. In composition lessons it is possible to mention the works, contents and way of relating the music to the famous beloved figure called “Julia” (John’s mother).

“Glass Onion” (Magical Mystery) is interesting, again, from the harmonic point of view. The progression is very advanced due to the use of “minorized” and “major” chords in contrarious stages, to finally balance one another (Gm7 - D7!). The entry of the strings on Gm7 Harmony (bar 6) is an excellent idea and needs to be mentioned in Light Music Orchestration studies.

Glass Onion

(Shake)

Melody Am F7 Am Am Gm7

Rhythm | > . > > >

+Strings

Bass basic line

C7 Gm7 C7 F7 D7 F7

D7 F7 G

Penny Lane

C Dm₃ G C

Cm7 Cm6 Ab 1. G 2. F

Bb Bb(7) Eb

Bb Bb7 Eb G

“Something” (Abbey Road) is one of the most interesting pieces of music for Harmonic analysis, looking at the above example.

The reality created here is still tonal but cannot be defined by any of the scales or modes we know. It actually starts and finishes in C, but throughout the song there is never a feeling of certain tonal center. The main cause for this specific reality is treatment of the duplication system. It is done directly opposite to the system used in regular tonal pieces, for example:

with a nice feeling when perceived by the ear, without knowing what is the tonal center any more. The unusual system of duplications entirely “spoils” the tonal order of tensions and functions, and then each chord can appear and sound like a new center. In a way, this harmonic world is an original development of previous traditions from all aspects [by the way, look at the form of this piece!].

Day Tripper

First system of musical notation. The piano part consists of a bass line with a Basso-Ostinato pattern and a treble part with chords. The vocal line is labeled "Voices" and "Melody". Chords are marked as F and G.

Second system of musical notation. The piano part continues with the Basso-Ostinato pattern and chords. The vocal line continues. Chords are marked as G7 and Bb.

Third system of musical notation. The piano part continues with the Basso-Ostinato pattern and chords. The vocal line continues. Chords are marked as A, D, C, and F. The bass line is labeled "(structural Bass)".

“Day Tripper” and “Lady Madonna” are excellent examples for showing the technique of composing counterpointal melody independent to a Basso-Ostinato (built or given first). In both songs, that special technique was used successfully and led to the buildup of 2 songs that sound very organic and filled with melodic and rhythmic tension as a result of the relations between the Bass and the counterpointal melody (now recognized as the melody of the song!). The teacher may use the Basso Ostinato line as the basis for compositional exercises.

Bibliography and Discography

I. Bibliography

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II. **Discography**

1) **A Hard Day's Night** (Parlophone, August 1964)

A Hard Day's Night
I Should Have Known Better
If I Feel
I'm Happy Just to Dance with You
And I Love Her
Tell Me Why
Can't Buy Me Love
Any Time at All
I'll Cry Instead
Things We Said
When I Get Home
You Can't Do That
I'll Be Back

2) **Help** (Capitol, August 1965)

Help!
The Night Before
From Me to You Fantasy
You've got to Hide Your Love Away
I Need You (Harrison)
In the Tyrol
Another Girl
Another Hard Day's Night
Ticket to Ride
The Bitter End
You Can't Do That
You're Going to Lose That Girl
The Chase

3) **Rubber Soul** (Capitol, December 1965)

I've Just Seen a Face
Norwegian Wood (This Bird Has Flown)
You Won't See Me

Think for Yourself (Harrison)

The Word

Michelle

It's Only Love

Girl

I'm Looking for You

In My Life

Wait

Run for Your Life

4) **Yesterday ... and Today** (Capitol, June 1966)

Drive My Car

I'm Only Sleeping

Nowhere Man

Dr. Robert

Yesterday

Act Naturally

And Your Bird Can Sing

If I Needed Someone

We Can Work It Out

What Goes On

Day Tripper

5) **Revolver** (Parlophone, August 1966)

Taxman (Harrison)

Eleanor Rigby

I'm Only Sleeping

Love You Too (Harrison)

Here, There and Everywhere

Yellow Submarine

And Your Bird Can Sing

For No One

Dr. Robert

I Want to Tell You (Harrison)

Got to Get You into My Life

Tomorrow Never Knows

6) **Sgt. Pepper's Lonely Hearts Club Band** (Parlophone, April 1967)

Sgt. Pepper's Lonely Hearts Club Band

With a Little Help from My Friends

Lucy in the Sky with Diamonds

Getting Better

Fixing a Hole

She's Leaving Home

Being for the Benefit of Mr. Rite

Within You Without You (Harrison)

When I'm Sixty-four

Lovely Rita

Good Morning, Good Morning

A Day in the Life

7) **Magical Mystery Tour** (Parlophone, December 1967)

Magical Mystery Tour

The Fool on the Hill

Flying (Lennon, McCartney, Harrison, Starr)

Blue Jay Way (Harrison)

Your Mother Should Know

I Am the Walrus

Hello Goodbye

Strawberry Fields Forever

Penny Lane

Baby, You're a Rich Man

All You Need Is Love

8) **Abbey Road** (Apple, September 1969)

Come Together

Something

Maxwell's Silver Hammer

Oh Darling

Octopus's Garden

I Want You

Here Comes the Sun

Because

You Never Give Me Your Money

Sun King

Mean Mr. Mustard

Polythene Pam

She Comes in Through the Bathroom Window

Golden Slumbers

Carry That Weight

The End

Her Majesty