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Rhythmic Structure and Style Characteristics in the Medium of the Beatles

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**RHYTHMIC STRUCTURE AND STYLE CHARACTERISTICS IN THE MEDIUM OF
THE BEATLES**

By

Robert J. Creigh

Accepted in Partial Completion
of the Requirements for the Degree
Master of Music

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Robert J. Creigh

May 2019

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Abstract

This thesis focuses on the characteristics in the music of the Beatles using different methods to find stylistic and formal trends and why they may have occurred. These are found through the analysis of every individual song released by the Beatles in the United Kingdom between 1962 and 1970. The band's output can be divided into four different periods: Pre-Beatles, Early, Middle, and Late. This forms a part of the broader context of the Beatles' style analysis and rhythmic structure, as noted in the scholarly work by Steven Porter and Charles Stetzer. The thesis starts with a chapter on historical context by explaining why the Beatles are being used as the subject of the analysis. Chapter two classifies terms covered throughout the thesis. Chapter three is an analysis on the Beatles' album characteristics emphasizing the three main periods of musical development (Early, Middle, and Late). Chapter four focuses on rhythmic structure by using score analysis and rhythmic form. Chapter five covers form by means of song types and what can be defined as Intro and Outro. The final chapter covers other characteristics including section lengths, solos, and percussion. Analysis of the songs are included in the appendices, including tempo, song length (by minutes), meter, Intro/Outro, main sections, section length, form, percussion, solo instruments, and solo features. The analysis shows trends in the three main periods of the Beatles' development with an evolution of style in all the parameters listed above.

Keywords: Beatles, Rhythmic Structure, Style Analysis, Style Characteristics

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Introduction

From their first released singles in 1962 to their last album in 1970, the Beatles wrote music that would forever impact the music industry. Through the rise of popularity and eventual experimentation with songwriting, textual themes, and recording, the band has led musicians and scholars analyzing the band for over fifty years. This thesis shows research in the music of the Beatles finding new insights as well as supporting current scholarship by utilizing new methods of analysis. Discoveries in their music have shown trends in album construction, use of tempo, meter, as well as other characteristics in various parameters. With rhythm as the center of this thesis, each chapter focuses on different aspects of structure and rhythmic patterns to give a more complete view of the band's style.

In the analysis of the style and characteristics of a composer, most of the methodology is focused on melody and harmony, with rhythm usually being ancillary. Though the importance of harmony in music is considered paramount, a more comprehensive understanding of music by using style and other characteristics must have rhythm as one of the contributing roles. These tools outlined herein can be used in the analysis of a composer over time, or to analyze a piece of music on a deeper level. As there are many ways of approaching rhythmic analysis, the purpose of this thesis is to show more tools in which to approach and describe music. The organization of different parts in a song with a focus on duration and rhythm gives parameters in which one can find a variety of musical trends to outline a more complete sense of style analysis.

There are numerous sources on the structure and organization of rhythm that use various methods. One that has documented rhythmic structure early on is Grosvenor Cooper and Leonard Meyer's *The Rhythmic Structure of Music*, published in 1960. The authors organize rhythm in accented and non-accented notes by labeling specific patterns by means of poetic feet. Since its

publication, there have been numerous criticisms of the methodology used, though the book has been beneficial in sparking interest among scholars in creating new ways to structure rhythm.¹ Other important works on rhythmic structure, in no particular order, are Joseph Schillinger's *System of Musical Composition*, *Guidelines for Style Analysis* by Jan LaRue, *A Generative Theory of Tonal Music* by Fred Lerdahl and Ryan Jackendoff, Ann Alexandra Pierce's dissertation "The Analysis of Rhythm in Tonal Music," Carl Schachter's "Rhythm and Linear Analysis" in Volume IV of *The Music Forum*, *Theory of Suspensions* by Arthur Komar, and *Principles of Rhythm* by Paul Creston.²

In his book *Style and Music: Theory, History, and Ideology*, Leonard B. Meyer defines style analysis:

It is the goal of style analysis to describe the patternings replicated in some group of works, to discover and formulate the rules and strategies that are the basis for such patternings, and to explain in the light of these constraints how the characteristics described are related to one another.³

The Beatles' output conforms to this "group of works" in a way that makes the analysis valid. During their time as a band, they went through many stylistic changes that can be tracked and labeled analytically.⁴ It is through the methodology of categorizing different parts of the songs

¹ One of note is Peter Westergaard, "Some Problems in Rhythmic Theory and Analysis" *Perspectives of New Music*, 1 (1962): 180-191.

² Joseph Schillinger, *The Schillinger System of Musical Composition: Volume I* (New York: Da Capo Press, 1978). Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton Company, 1970).

Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, MA: MIT Press, 1983).

Ann Alexandra Pierce "The Analysis of Rhythm in Tonal Music." PhD diss., Brandeis University, 1968.

Carl Schachter, "Rhythm and Linear Analysis: A Preliminary Study" in *The Music Forum: Volume IV*, ed. Felix Salzer, 281-334. New York: Columbia University Press, 1976.

Arthur J Komar, *Theory of Suspensions: A Study of Metrical and Pitch Relations in Tonal Music* (Princeton, NJ: Princeton University Press, 1971).

Paul Creston, *Principles of Rhythm* (New York: Franco Colombo, 1964).

³ Leonard B. Meyer, *Style and Music: Theory, History, and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), 38.

⁴ The appendices include the analysis of all the songs by the Beatles in different parameters which are then the basis of the chapters.

that the overview can determine stylistic patterns over time. A trait of style analysis is to account for several different parameters, so as to not neglect any aspect that might be relevant to the overall characterization of the music. A problem that arises with characterizing a large body of work is to make generic assumptions. Through the methods mentioned herein, the goal is to use the Beatles as a medium with the analytical tools herein to allow for a better understanding of their music, both as a whole as well as finding unique qualities of individual songs. The hope is to show different trends, but not have them interpreted as rough generalizations.

Analyzing every Beatles song in each of the parameters (tempo, song length, meter, Intro/Outro, main sections, section length, form, percussion, solo instruments, and solo features) is a new addition to the analysis of the music of the band. The reasoning for this study is to view the band's development first on a large scale, in order to better understand the music on a smaller scale. The more methodological research there is on their music, the more one can recognize the band's style, since the increase of perspectives on a subject further clarifies its content. Before discussing such methodology and analysis, there must first be a context through which the Beatles fit into the overall history of music, since they were influenced by American rock and roll of the 1950s that lead to the beginnings of the band and their eventual rise in popularity. By covering the historical context of American culture and leading musical figures, the role of the Beatles as the medium of the analysis of this thesis will become clearer.

Chapter I: Historical Context

In the early 1960s, the Beatles were the culmination of the sound of American rock and roll music of the previous decade. The 1950s came out of the Great Depression of the 1930s and war-ravaged 1940s. American culture had moved toward more conservative values with the success of World War II and the emergence of the Cold War. Technical advancements such as television, automobiles, and radio all had a large impact on the American culture of the 1950s, since the economic growth stemming from the Second World War allowed for economic prosperity in the country and helped to shape the country's future. A large part of this development was the construction of suburban housing, where television was a popular part of households, broadcasting new types of shows meant solely to entertain. These types of entertainment shows included game shows, variety shows, and live shows. The variety show that would become a favorite of American audiences, and coincidentally important to the history of the Beatles, was *The Ed Sullivan Show*, also known as *Toast of the Town*. Starting in 1948, this show featured a large variety of entertainers who captivated audiences with the novelty of new talent every night, and therefore television was one of a number of ways in which American audiences experienced the newer artists around the country. This in turn led to the spread of popular music.

The expansion of entertainment also saw a shift in other aspects of daily life. Automobiles became a large part of transportation in suburbs and allowed many from the younger generation to listen to the radio far from the oversight of their parents thanks to the inclusion of radio as part of the equipment of the automobile. There were, however, contradictions that divided much of the population. These included the Civil Rights Movements, the so-called Communist "Red Scare," and the polarity of sexuality depicted in a variety of

venues from the television to the magazine *Playboy*. These caused distractions and fears and the entertainment industry saw an expansion on many fronts, including the music industry, as a way of mitigating or directing people from them.

In the realm of rock and roll, Steven Porter describes some of the most landmark events of rock and roll between 1954 and 1956:

The early years of the rock-and-roll revolution were marked in particular by three events: the success of the song ‘Sh-Boom’ in 1954, the release of the film ‘Blackboard Jungle’ in 1955, and the emergence of the first superstar of the new era in 1956 – Elvis Presley.⁵

The song “Sh-Boom” can be considered one of the early influences of rock and roll, as it was a fast-paced song in a doo-wop style and a 12-bar blues structure, both features common in rock. “Sh-Boom” was originally recorded by the black rhythm and blues (R&B) group Chords, which gained national attention after reaching the top of the recording charts. Afterwards, the song was reissued by a Caucasian group called The Crew Cuts. Their rendition climbed to the top of the pop charts for over a month and resonated well with white audiences. The following year, a movie entitled *Blackboard Jungle* made the song “Rock Around the Clock” by Bill Haley and His Comets a popular tune in April of 1955. This song connected white audiences in the genre of Country and Western (C&W) with the musical elements of what was primarily considered a black style of rock and roll. A similar connection to this movement was Elvis Presley and his many arrangements of songs originally written by African-American songwriters. One of the most famous of these was the early hit “Hound Dog,” originally written and performed by Mama Thornton in 1952 and later recorded by Elvis in 1956.

⁵ Steven Porter, “Rhythm and Harmony in the Music of the Beatles” (PhD diss., City University of New York, 1979), 153.

Many of the role models coming from the 1950s were names like Jerry Lee Lewis and Elvis, due to the focus turning towards musicians as pop idols in terms of image and music. Elvis proved that his persona could be profitable for the music business as a whole. In 1956, the *Milton Berle Show* hosted Elvis, including a famous scene in which he gave some hip gyrations after the song “Hound Dog,” causing controversy due to the act being considered unusual for the time. This media event caused other shows to want to add the artist to their program to attract a larger viewing audience. These other appearances, along with one on the *Ed Sullivan Show* later in 1956, caused a further boost in the popularity of Elvis Presley. With his success of putting a personality to the music, another form emerged later in the decade leading into the 1960s. This new focus was on teen idols, who were young men who exemplified either a nice and respectable young man or a tough sex-crazed hoodlum. Examples of these new popular icons in the former category were Frankie Avalon and Fabian. These young men were clean-cut and well-groomed, the opposite of the grittier look of those like Elvis. These opposites would come to define the subsequent British Invasion with the “grittier” look of groups such as The Rolling Stones and the “clean-cut” Beatles.

The Beatles grew up in the port city of Liverpool, England listening to 1950s American rock and roll and local music. Learning these tunes allowed them to emulate the bands they were hearing at an early stage, though this occurred right around the time American rock music was on the decline in favor newer directions in pop music like that of dance and folk music in the late 1950s and early 1960s. After about 1958, many of the emerging acts turned towards a cleaner and more refined sound, as many of the popular names either left or were forced to give up music in 1958 and early 1959: Elvis was drafted into the army, Chuck Berry was arrested for sexual allegations leading to prison time from 1962 to 1963, Jerry Lee Lewis was blacklisted

from radio for marrying his 13-year-old cousin, Little Richard gave up music briefly to become a pastor, and an event that the songwriter Don McLean would later describe as “the day the music died.”⁶ McLean’s reference was to a plane crash that killed pop stars Buddy Holly, J. P. “The Big Bopper” Richardson, and Ritchie Valens on February 3, 1959. These three were some of the most popular figures in the music industry of the 1950s.

Three members of what would become the Beatles—John Lennon, Paul McCartney and George Harrison—had been all together since 1958. Lennon had formed a musical group in November 1956 eventually called “The Quarrymen” that saw many different musicians throughout the years.⁷ McCartney joined in 1957, and later Harrison joined The Quarrymen in early 1958.⁸ It was later in 1960 when the group settled on the name “Beatles” after Stuart Sutcliffe, bassist at the time, and Lennon were coming up with new band names.⁹ The band most people know as the “Fab Four” started when Ringo Starr joined the band in August of 1962.¹⁰ Much of their repertoire in these early years before 1962 was in the realm of the so-called skiffle genre. The roots of skiffle are found in British and Irish folk music, and Ian MacDonald mentions this influence at the beginning of the song “Baby’s in Black” with the droning of open fifths.¹¹ Since the music had open fifths and no third, this allowed the chord progressions to shift in unexpected ways. Another influence from skiffle was the Beatles’ unconventional harmonizing of the vocals with the intervals of perfect fourths and fifths rather than thirds or sixths.

⁶ John Covach and Andrew Flory, *What’s That Sound? An Introduction to Rock and Its History* (New York: W.W. Norton, 2012), 107.

⁷ Mark Lewisohn, *The Beatles – All These Years: Volume One: Tune In* (New York: Crown Archetype, 2013), 103.

⁸ Lewisohn, *The Beatles: All These Years*, 157. The Quarrymen were a musical group started by John Lennon in November 1956 (Lewisohn, *The Beatles: All These Years*, 103).

⁹ Lewisohn, *The Beatles: All These Years*, 292.

¹⁰ Lewisohn, *The Beatles: All These Years*, 672.

¹¹ Ian MacDonald, *Revolution in the Head: The Beatles’ Records and the Sixties* (Chicago: Chicago Review Press, 2007), 11.

A few of the artists who influenced these early years were Lonnie Donegan (skiffle), Elvis Presley, Carl Perkins, Little Richard, and Chuck Berry. Venues such as Liverpool's Cavern Club and the Casbah, as well as various foreign venues in Hamburg, Germany saw the proto-Beatles actively playing shows. Gearing their music to a younger crowd, the songs the group performed were faster songs to dance to, which brought in large crowds which started a fan base. The group kept busy in the late 1950s and early 1960s, eventually gaining the attention of a figure which would later prove to become an essential part of the band.

On October 28, 1961 a fan of the Beatles, Raymond Jones, asked record seller Brian Epstein for a recording of a song by the Beatles entitled "My Bonnie."¹² This brought the band to Epstein's attention, and he soon sought out the record, especially after a few more people enquired about the recording a few days later. These enquiries led Epstein to attend a Beatles concert on November 9, 1961 at the Cavern Club.¹³ After seeing the group live and eventually offering to manage the group, more opportunities and better organization allowed for further development under Epstein's management. His management gave the band contacts and guidance to expand their publicity, and one of these connections was the music producer George Martin.

Many of the groups in the later 1950s were mainly run by band managers and music producers. An example of this type of music producer was Phil Spector, who ran many of the so-called girl-groups, such as the Ronettes, and had his own personal songwriting style. This was characterized by a "wall of sound" which had many instruments in a small amount of space.¹⁴ Spector's idea was that the records should have a signature sound as a means of production. This

¹² Lewisohn, *The Beatles: All These Years*, 493.

¹³ Lewisohn, *The Beatles: All These Years*, 497-9. The Cavern Club is located on 10 Mathew Street, Liverpool, England.

¹⁴ Covach and Flory, *What's That Sound?*, 132.

gave rise to Spector and other music producers branding a specific type or style of musical product that sold well with the public. All these factors would later become prominent in the shaping of the Beatles in their image, sound, direction, and culmination into eventual fame.

Their music producer George Martin was one of the important figures in the development of the Beatles. Being classically trained and experienced in the music industry, Martin helped shape their music throughout the years by arranging, orchestrating, recording, and even giving musical direction. Early in 1962, he took a risk by signing a contract with the band, since this group was different from artists he had worked with before. Here was a group of four young men from Liverpool who wrote their own music that could all sing. Since the primary songwriters of the group started playing together in 1958, this gave the group four years of writing music together before their first singles came out. By June of 1962, the Beatles had already played well over 200 live shows, and the group had formed a strong conviction of the musical direction they wanted to go. A sign of this was when the Beatles' objected to the recording of the song "How Do You Do It" selected by Martin.¹⁵ Although he knew the song would become a number one hit (as it did later by Gerry and the Pacemakers), Martin allowed the group to record something of their own instead. The song, "Love Me Do," tracked well on the charts, though it was not until their song "Please Please Me" did Martin realize that their music was capable of making it to a number-one slot on the charts. Proving themselves as songwriters, the Beatles continued to write successful songs creating a momentum of popularity. Continuing on with their recording sessions, Martin maintained his position as a music producer to help guide the band in various ways.

¹⁵ Mark Lewisohn, *The Complete Beatles Recording Sessions: The Official Story of the Abbey Road Years 1962-1970* (London: Hamlyn, 2004), 18.

In the early 1960s, many groups had a front-man, Rory Storm and the Hurricanes for example, but the Beatles allowed everyone in the band the possibility to take lead vocals.¹⁶ In all their albums, each one of the members sing at least one song as lead vocalist. Each of them took turns singing different tunes from the start, with John and Paul taking up most of the lead singing, which in turn allowed for a possibility of four-part singing, though in practice they usually incorporated three voices in harmony. In the beginning, many of their songs were written by Paul and/or John, and even George contributed a few songs early on. Martin noticed the potential strengths of the band and decided to see where it would take them. With much to learn from the music producer, the four band members took his advice seriously to improve as songwriters, performers, and recording artists.

George Martin's experience with the Beatles began on June 6, 1962 when the four members at the time, including Pete Best on drums, went into one of the Abbey Road Studios and had a session with Martin. The group did not have good equipment and had not recorded in a studio before. Martin proceeded to lecture the group on the equipment they should obtain and what it would take to become recording artists. They all sat there in silence without any nods of agreement or making any statements. When asked what they thought of all this, and after a long pause, George Harrison broke the silence by saying, "Yeah, I don't like your tie!"¹⁷ This exemplified their humor in what would have normally been a serious situation in the studio. With enthusiasm of having fun while also exhibiting professionalism in music production, the Beatles set out on a journey to become the best band in the music industry.

¹⁶ Many bands, such as Rory Storm and the Hurricanes or Bill Haley and His Comets, have an individual as the focus of the group which advertises themselves easily, as the center of attention is primarily on one person.

¹⁷ Lewisohn, *The Complete Beatles Recording Sessions*, 17.

Seeing this talent growing, George Martin helped in the arranging process of the music, including changing tempo, adding instruments (such as piano and harmonica), adding, removing, or changing sections around, and helping with the notes to sing in the vocal harmonies. The main reason for Martin's arranging of the groups' songs was to have something that would fit well on the radio. The average song length for singles during their years was around two minutes and twenty-three seconds. The connection between music producer and band was higher in the early years as far as arranging an existing sound, though it would be later in the album *Help!* that his influence would begin to manifest in the music itself. An example of Martin inserting his influence into the music is in the song "Yesterday," which features a string quartet arranged by Martin to add a touch of classical style. After this point in 1965, he continued to play a larger role in the music by writing arrangements and playing for the Beatles. Martin's classical training paired with the excellent intuition of the Beatles made an effective collaboration.

There can be a division of four periods in the time the band was together. Three main periods (Early,¹⁸ Middle,¹⁹ and Late)²⁰ can be divided into the output of their recordings, and there is the time before the first album. The time spent before the appearance of the first recordings in late 1962 can be considered the "Pre-Beatles Period," as this was a time in which the band had much of their development as a group before the time in recording studios. The Beatles and their four periods of development show examples of all the new norms and trends set by the group. The divisions also show both the general public and other artists following these periods in various ways by listening to their new music, which continued to break records as far

¹⁸ The albums *Please Please Me* through *Help!*

¹⁹ The singles "Day Tripper" and "We Can Work It Out" before the album *Rubber Soul* through the album *Magical Mystery Tour*. The album *Yellow Submarine* is included in the Middle Period with more of the album written before most of the songs in *Magical Mystery Tour*.

²⁰ The singles "Lady Madonna", "The Inner Light," and "Hey Jude" before *The White Album* through the album *Abbey Road*. *Abbey Road* was recorded after the album *Let It Be* and is therefore the last album by the Beatles.

as sales and their reputation. Starting with the number-one hits in the United Kingdom starting in 1963 to their break-up in 1970, they continually had most of the world on the edge of their seats awaiting their new material. George Martin himself described the band's influences and musical direction:

By the time of *Rubber Soul* they were ready for new musical directions. In the early days they were very influenced by American rhythm-and-blues. I think that the so-called 'Beatles sound' had something to do with Liverpool being a port. Maybe they heard the records before we did. They certainly knew much more about Motown and black music than anybody else did, and that was a tremendous influence on them. And then, as time went on, other influences became apparent: classical influences and modern music. That was from 1965 and beyond."²¹

It is in albums *Rubber Soul* and after which showed a greater influence Martin described carrying momentum into the band's Middle Period. One of their most landmark albums that exemplify these "new musical directions" was the third album of their Middle Period titled *Sgt. Pepper's Lonely Hearts Club Band*. The key features that highlight this album were the extreme use of experimentation to get unique sounds, printing the text on the album for the audience to follow, and the concept of an artist playing the songs in front of a live audience not as the Beatles, but as an alter-ego band. The album starts with tuning and the sound of an audience in the title track, cheering at the end of the song, and a transition into the next song. The penultimate track ends with cheering leading into the last song, "A Day in the Life," as a kind of encore song. Such ideas allowed the Beatles to experiment in different ways without worrying much about failure. With albums after *Sgt. Pepper*, such innovations were still prevalent until their last collaboration on the album *Abbey Road*.

Other artists were inspired by the Beatles, with one example being The Beach Boys' reaction to the 1965 album *Rubber Soul*. After the Beatles' release of the album, Brian Wilson,

²¹ Beatles, *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 194.

lead songwriter and singer for The Beach Boys, set out writing the “greatest rock album ever made” with his album *Pet Sounds* in 1966.²² The other innovations the Beatles developed were new uses of instruments from the mellotron (precursor to the modern synthesizer), Indian instruments like the sitar, orchestral instruments, and the manipulation of tape. Not only did the Beatles experiment with these new sounds, but were successful in doing so. During their time as a band, and especially going on into the 1970s, bands took on the innovations set out by the Beatles and expanded them, some of the most famous being The Who, Queen, Pink Floyd, Yes, to name a few. With early competition with other bands and even themselves (both as a group and each other as individual songwriters), the band continued to push the boundaries of what rock and roll stars could accomplish.

In the realm of the music industry of the twentieth century, one of the most important artists are the Beatles. Within the span of 1962 to the end of 1970, the “Fab Four” and George Martin established themselves as able to successfully commercialize popular rock and roll music as well as succeeding in musical experimentation. The Fab Four become internationally famous with their personas, their music, and the innovations they brought to the industry. These different innovations on the music industry included writing their own material, having all members as lead vocalist, everyone in the group writing songs, new uses of vocal harmony, new uses of chord progressions, recording techniques, new thematic material (i.e. text), as well as their transition from performing artists for the stage to recording artists in the studio. The new techniques of studio sound manipulation were helped by sound engineers such as George Martin and Geoff Emerick. This shift from performers continually on tour around the world to

²² Peter Ames Carlin, *Catch a Wave: The Rise, Fall & Redemption of the Beach Boys’ Brian Wilson* (Pennsylvania: Rodale Books, 2007), 75.

exclusively recording artists directed all their effort to the final recorded product. Without the worries of performing their songs on tour, the song lengths, instrumentation, form, and other aspects became virtually limitless. In their three main periods of output, many of these aspects have trends showing shifts in different directions. It is in these many shifts of style and innovation that the Beatles have been studied continually for over the past fifty years.

The importance of the Beatles has been written about in not only the many biographies printed about their lives, but also the number of scholarly writings written on them. This includes theses and dissertations on their use of harmony, books on their songwriting, and the many articles in scholarly journals covering the various topics from phrasing to the band's endeavors into the *avant-garde*. This paper has the goal of distinguishing style characteristics and making a case for each period of development. Many claims have been made about their style, though the research put into this paper has the goal of finding evidence on how and why certain claims are true, finding new insight, digging deeper into aspects of their style, and adding to the analysis to greater appreciate the music of the Beatles. Since the band did not formally learn music by means of instruction, the mode of learning was through listening, imitating, and emulating music by other artists. Once they learned the common forms of music composition in different styles, they developed music in various ways. The intention of analysis in the different parameters listed in the appendix plans to find these conscious and unconscious ways in which the Beatles innovated musically. By looking at these aspects on the large and small scales, the analysis can be used by musicologists, music theorists, or others looking for ways to think of music in new ways. At the end of their time as a band, the Beatles had grown rapidly as musicians and decided to dissolve the band on December 31, 1970 to move on to individual projects. The scope of

influence the band had on music and culture of the world has been vast. In the introduction to his book *The Beatles – All These Years*, Mark Lewisohn writes:

If it was necessary to ‘sell’ the Beatles you could point to many achievements, but their music underpins everything: one game-changing album after another and one game-changing single after another, 214 tracks recorded in seven crowded years in a kaleidoscope of styles. This music is known, loved, respected, discussed, imitated, cherished and studied; it continues to inspire new artists and be reshaped impressively in every genre; its song titles and words are adapted for headlines in twenty-first-century media, quoted and folded into everyday vocabulary, chanted in football stadiums. Infused with the Beatles’ energy and personalities, this music still lifts the spirit and is passed joyfully from generation to generation.²³

As Lewisohn points out, the historical importance of the Beatles has not only been recognized by scholars and other musical artists, but by their lasting influence on society. The group took advantage of their circumstances and worked hard on their craft as performers and recording artists to gain the type of ubiquity the band has in the present day. To track the development of the band and how these changes occurred, some terms need to be addressed to properly define the methods of this thesis.

²³ Lewisohn, *The Beatles – All These Years*, 1.

Chapter II: Classifying Terms

There are many elements of rhythm that can be interpreted differently when classifying a motive, phrase, section, or an entire work. From the poetic meter of Cooper and Meyer to the Time-Span Reduction of Lerdahl and Jackendoff, scholarly works on rhythmic structure require a great deal of reading to understand.²⁴ An important part of the analysis herein is to simplify these ideas in a practical fashion. One of the many reasons the Beatles are being used as a focus for this analysis is due to their harmonic complexity. As shown in Steven Porter's dissertation on the harmony and rhythm of the Beatles, Porter's Schenkerian graphs of the songs can get complex to the point of confusion.²⁵ Examples include "You're Gonna Lose That Girl", "I Am the Walrus", "Strawberry Fields Forever," and "Happiness is a Warm Gun." This sort of complexity loses itself at times in academic language, as the musicians of these tunes just wrote what sounded good to them. When aspects of music, like harmony, become more complex, it is in the other elements of music that one can analyze in an attempt to better understand the works. In popular music, other ways may lie in structural tonal centers, text, texture, or rhythm.

In view of obvious sectional divisions, rhythm gives another perspective on style characteristics because most of the songs by the Beatles are strophic. Since main sections in a song are similar on their fundamental levels when repeated, a large-scale analysis can be reduced to smaller scales to find overall patterns. With these patterns formed and described by different means, the analyst can see the music first as a whole and then explain the deeper layers within the music. It is by acknowledging these layers in that one comes to a better understanding of the

²⁴ See Grosvenor Cooper and Leonard Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960) as well as Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Massachusetts: MIT Press, 1983).

²⁵ Steven Porter, "Rhythm and Harmony in the Music of the Beatles" (PhD diss., City University of New York, 1979), 246-7, 311-4, 316-7, and 333.

music before becoming engrossed in the minutia of analysis. As Jan LaRue pointed out in his book *Guidelines for Style Analysis*:

Rhythm is a layered phenomenon. To a large extent Rhythm results from changes in Sound, Harmony, and Melody, in this respect relating closely to the Movement function in Growth, which accomplishes an expansion of Rhythm on a large scale, just as Rhythm controls the details of Movement on a small scale. For this reason Rhythm and Growth are placed together at the end of the analytical plan, and they would be joined under a single heading were it not for the circumstance that small-scale Rhythm contains a larger proportion of specifically durational rhythmic effects (patterns of surface rhythm and hierarchy of units in a continuum, for example) while Movement contains more of the generalized resultants (broad, less definable interactions such as contour rhythm and textural rhythm).²⁶

It is these aspects of rhythm and growth that play an important role. LaRue touches upon a crucial point in rhythmic analysis, though he does not give many tools or examples on how to go about it practically. Terms will be borrowed by LaRue and others with the idea of combining growth and rhythm in various structural dimensions. One approach is to start with an incipit of a section to show the activity of the melody and accompaniment. By listing them with the standard sections (A, B, C, etc.), the piece of music can then be understood sectionally according to the rhythm. The form stays the same, yet the focus is shifted only slightly. The symbols in this analysis are derived from an association of familiarity with the language or abbreviations of what is happening, though with any of these methods, the point is to view the analysis as something modular; an individual using these methods can remove or add whichever tools they wish. Within the chapters, the individual methodology will be explained in greater detail.

The analysis that takes place in each of the songs by the Beatles covers these aspects: Album, Song Name, Tempo, Intro/Outro, Main Sections, Phrases (in the order of section), Percussion (in order of section), Form, Solo Instruments, and Solo Features.²⁷ Depending on the

²⁶ Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton Company, 1970), 88.

²⁷ These generic aspects are all capitalized herein as analytical determinants.

analysis, any one aspect of the analysis can either be used for an individual song or to find trends in the overall output. When looking at the overall trends, it is intended to yield a characterization of how the band developed and why these changes might have occurred.

If anything, the rhythmic structure can accompany and help solidify ideas within the tonal structure. By no means does the division of rhythmic structure take precedent over tonality, but when a piece has a simple harmony, noting the rhythm of the piece could be useful in better understanding or defining the work. To define a piece with simple harmony means to compare and contrast different sections: how these are more clearly defined is the goal of this thesis. This is not to say that the paper will focus just on simple harmonic tunes, but it shows how any piece of music can be related somehow through the rhythmic structure. This structure will then lend itself to style analysis and ultimately the characteristics of the music itself. These examples include genres, nationalistic tunes, periods of music, and so on. LaRue's idea of characterizing music into sound, harmony, melody, rhythm, and growth (SHMRG) is a helpful tool for style analysis but could be strengthened in classifying specific and related aspects to the concinnity of SHMRG. This thesis takes rhythm as the heart of this categorization and relates it to every other aspect in order to classify style in the medium of the Beatles.

One problem that arises when classifying rhythm into an orderly system is that there is the period of music to consider. Throughout the periods of music, the definition and philosophy of rhythm have changed. This is not to say that rhythm has been drastically different in *what* rhythm is, but on *how* composers think about it. For example, when Carl Schachter is attempting to consider new approaches on rhythm, he compares Ferruccio Busoni with Domenico Scarlatti.²⁸ With almost 180 years apart from each other, the two composers had different notions

²⁸Carl Schachter, "Rhythm and Linear Analysis: A Preliminary Study" in *The Music Forum: Volume IV*, ed. Felix Salzer (New York: Columbia University Press, 1976), 313-314.

on the implications of almost every aspect of music. Therefore, Schachter's definitions of "tonal rhythm" and "durational rhythm" are too different to compare both composers. Even if the theories of each type of rhythm are valid, one must consider more consistency in style of music. This is not to dispute his theories, though Schachter starts to move into the consistent habit of scholars with overreaching theories by having a too broad of scope when it comes to music, but to become universal, the lesser theories first have to work. The function of melody and rhythm in the music of the Baroque and turn of the twentieth century had very different intentions, which were also different than that of the Classical period. If the definitions of rhythm coincide with one period of music, the deeper understanding of the music can be achieved because the traits of that period can then be compared with other periods and definitions of rhythm. With the rhythmic structure and rhythmic devices, the changes over the centuries have been drastic, and how these periods are defined might change as far as what terminology to use: for example, the Renaissance *talea* for isorhythmic motets, Romantic *Leitmotif*, the use of *rubato*, *accelerando*, and so forth. Therefore, this paper focuses on only one band during one historical period of music. The Beatles' development did change over their career, and it is in the contrasts that show the possibilities of trend changes and rhythmic development. With a solid foundation for the Beatles, one can then expand the conclusions as needed. It is thus in the changes in music that terminology may have to change.

The element of contrast is a key feature in virtually any piece of music. Especially in the forms of popular music, there are usually only three sections: the Verse, Chorus, and Bridge. Excluding the (usually) briefer sections of Intro, Outro, and the links, these larger sections are going to repeat several times. The most common variation in the Verse is the changing of text,

though that is not always the case with the Chorus or Bridge. Regardless of text, the musical aspects of change are the very aspects of the style. Many of these variations occur with harmony above existing melodies, though this analysis is focused more on the rhythmic changes.

Leonard Bernstein described variation as:

Violation of Expectation. What is expected is, of course, repetition—either literal or in the form of an answer, a counter statement, or whatever; and when those expectations are violated, you’ve got variation. The violation is the variation. In other words, variation cannot exist without the previously assumed idea of repetition.”²⁹

It is in this idea that rhythm plays a larger role. Music of the Beatles has a consistent tendency of creating a foundation and then breaking that through some sort of variation. This variation then comes back to a recurring section by different means. One of the chapters represents how the different aspects of variation can occur within a piece of music. The “Violation of Expectation” is what keeps the attention of the audience and adds layers to the music itself. Without the variation of, for example, a Chorus in a song, a listener might find that part of the song too predictable and therefore more static. This is not to say that every repeated section of a song without variation makes a song dull, but rather it is important to point out if there is variation or not. How this variation occurs is important, then, to classify in style analysis of either a trend in the artist’s music or something completely unique to that one piece of music. There is limited literature on the topic of variation in the music of the Beatles, though a later chapter focuses on how variation plays a role in rhythmic activity and structure.

There is a wide range of definitions when it comes to rhythm. This does not include the terms within the aspect of rhythm, but in the word itself. Paul Creston, in the introduction of his

²⁹ Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge, Massachusetts: Harvard University Press, 1976), 162.

book *Principles of Rhythm*, has ten different sources of defining “rhythm,” all in a unique way. He then covers six more that he then combines two into a definition he believes most useful. His resulting definition is: “rhythm, in music, is the organization of duration in ordered movement.”³⁰ This definition is a start, as it covers what the reader should assume is a broad subject. In the chapters of this thesis, there will be only terms used that will lead to an easier understanding of style characteristics and rhythmic analysis. When complex terms are introduced, it shows how comprehensive and impractical they can be. This is not to say the nomenclature used by Cooper and Meyer, or Lehrdal and Jackendoff is not enough within the realm of certain parameters. The terminology used in this thesis can also be comprehensive, though it is only in special cases or as in-depth as the analyst desires to go. As stated before, these two levels of analysis (rhythmic structure and characteristics) have the intent of being used by individuals that have only some experience in music theory, and that can be used by scholars as the initial step of a better-defined analysis.

One reason for using different levels of analysis is to find characteristic traits of the piece. For example, the Beatles song “Rocky Raccoon” is in the Country and Western style with a focus on just a few aspects. Following this style, the words and story are one obvious focus (along with a nearly spoken introduction). This has to do with the same underlying chord progression repeating throughout the song. The largest contrast in the song is the section with the introduction of the harpsichord with the text “doo dud doo.” The underlying chord progression is still there, yet it is the melody and abundance of rhythmic activity with an added texture that is the sort of “bridge” of the song. Therefore, the main focus in the song is the words and the solo section. These points are the main drivers of contrast in the song, and the reoccurring pattern of

³⁰ Paul Creston, *Principles of Rhythm* (New York: Franco Colombo, 1964), 1.

melodies and rhythmic activity in the Verse create a point of departure for contrasting sections. Without the changing of text or rhythmic activity, the song would be objectively static. The example of “Rocky Raccoon” can be related to the songs that follow a 12-bar blues form, songs with a low number of chord changes, low change in the chord progression, some Indian influenced songs, or riff-based songs like “Day Tripper.” All of these are songs that do not have much of a focus on harmony, but rather other aspects become the focus.

Terms used in this thesis borrow from many different sources. For the sake of not becoming too comprehensive, the terms are commonplace ideas with some further explanations to fit the context of rhythmic structure and style analysis. Some of these include stress, lull, and transition from LaRue’s *Guidelines*, and Creston’s four elements of rhythm from his *Principles*: meter, pace, accent, and pattern. Linking both groups of terms together, the stress and lull of a particular section focus more on the *activity* of a section, namely pattern and accent. Meter and pace have to do with the time signature and tempo, and therefore they are only mentioned when there is a shift in one or both two terms. Both stress and lull are used in a way to compare sections of a piece of music. In the case of popular music, there is generally a separation of the activity between the main melody (vocal or instrumental) and the accompaniment. Since rhythm is a layered phenomenon, there is a focus on mainly two levels stated in LaRue’s quote at the beginning of the chapter. This is mainly the hierarchy (or deep structure) of large-scale movement and the “movement” aspect of phrase structure and metrical accent. It is in the contrast of all the aspects that a clearer understanding of an individual piece or development of an artist spanning several pieces of music is created. Though there is a focus on large- and small-scale ideas, these can still be related to or accompany the back, middle, and foreground of tonal

structure. Overall, there is the concept of how to define the contrast in music by adding the element of rhythm to tonality and relating it all to the growth of a piece. There are certain analytical terms that will not be used (see Table 2.1).

Table 2.1 List of Unused Terms

Fred Lerdahl and Ray Jackendoff ³¹	Paul Creston ³²	Jan LaRue ³³
Grouping Structure Metrical Structure Time-span Reduction Prolongational Reduction Well-formedness Rules Preference Rules Transformational Rules Heirarchy (Subordinate, Dominant, Superordinate) Metrical Components (phenomenal Accent, Metrical Accent) Upbeat Afterbeat Anacrusis In Phase Out of Phase Segmentation Rules Structural Downbeat Normative Structure Prolongational Grouping Harmonic Rhythm Congruent Noncongruent Time-span Reduction	Metrical Notation Accent (Dynamic, Agogic, Harmonic, Weight, Pitch, Pattern, Embellishment) Different Patterns Ancient Meters Rhythmic Components	Movement (Stability, Local Activity, and Directional Motion) Continuation (Reccurance, Development, Response, Contrast) Shape Basic Components of Rhythm Control of Stylistic Elements (Connection, Correlation [or Coordination]) Typology Changes in Rhythm Transition (Early Stress, Middle Stress, Late Stress) Growth Function Symbols

³¹ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*.

³² Creston, *Principles of Rhythm*.

³³ LaRue, *Guidelines for Style Analysis*.

Grosvenor Cooper and Leonard B. Meyer ³⁴	Other books	
Architectonic Levels Meter Rhythm Accent Stress Grouping List of Symbols	Hypermeter/Hypermeasure ³⁵ Structural Downbeat ³⁶ Tonal Rhythm/Durational Rhythm ³⁷ Stop Time ³⁸	

Each of the terms in the third chapter has a part in determining various trends when it comes to the construction and ordering of each Beatles album. It is not only the focus of each album but the three main periods of development of the band. Throughout various Beatles scholarship and the findings in the chapter, the band shows three main divisions of output, described as the Early, Middle, and Late periods. Evidence from interviews, quotes, and books support the claims, which are then demonstrated in the analysis of their music. Determining each period depends on when the music was written (as opposed to the release date) and comparing them with the chronology of both albums and singles. There are only a few songs with overlap between the periods and are considered negligible in the overall trends occurring with their output. The three main periods and representative pieces, as first described in chapter one, are as follows:

Early Period: The albums *Please Please Me* through *Help!*

Middle Period: The singles “Day Tripper” and “We Can Work It Out” before the album *Rubber Soul* through the album *Magical Mystery Tour*.³⁹

³⁴ Grosvenor Cooper and Leonard Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960).

³⁵ Edward T. Cone, *Musical Form and Musical Performance* (New York: W.W. Norton, 1968), 79.

³⁶ Edward T. Cone, “Analysis Today,” *The Musical Quarterly*, 46/2 (1960): 182-3.

³⁷ Schachter, *The Music Forum*, 313-16

³⁸ Walter Everett, *The Beatles as Musicians: The Quarry Men through Rubber Soul* (Oxford: Oxford University Press, 2001), 64.

³⁹ The album *Yellow Submarine* is included in the Middle Period with more songs written before songs on *Magical Mystery Tour*.

Late Period: The singles “Lady Madonna”, “The Inner Light,” and “Hey Jude” before *The White Album* through the album *Abbey Road*.⁴⁰

A major part of this chapter is focused on tempo. By looking at various books on the subject, there is consensus on how other factors, such as pulse and beat, have a role in determining how to interpret the tempo of a piece of music. The terms in the list below will be covered in-depth within the chapter itself. The list of terms in the chapter with brief descriptions highlighting their main ideas and how they play a part in the methodology is as follows:

Tempo: The measurement of a pulse by using beats per minute. This is the medium in which each song is analyzed.

Pulse: “One of a series of regularly recurring, precisely equivalent stimuli.”⁴¹ This term will be synonymous with *pace* and *tempo*.

Pace/Beat: “The rate at which the pulses of a meter occur, noted in music by the metronome indication.”⁴² This is the rate at which *tempo* uses its measurement.

Pattern: The phenomenon of repeated rhythms within the continuum of the music; that is, when a section in a piece of music is psychologically established as a recurring pattern. Pattern, as it concerns this thesis, is determined by three factors: intention, activity, and patterning. These three factors determine the meter of a song. An example would be whether a song is in a fast common-time or slower cut-time.

Meter: “Meter is a grouping of pulses.”⁴³ Common time (4/4) is most common in the music of the Beatles, though there are instances of changing meters and songs in triple meter (3/4, 6/8, etc.).

Beats Per Minute (bpm): The measurement for *tempo*. Each song in the appendices will have a specific tempo as bpm with a smaller number having varying tempos or an average tempo.

With the terms listed above, an analyst can determine the specific tempo and meter of a song. These factors are used only in the main sections of a song, as the Intro and/or Outro may have a different tempo or meter than the main sections. By looking at the tempo and the meter of the songs within an album or throughout a series of albums, trends can be found to speculate on how and why the trends may have occurred. In an album, the identification of tempo and meter can

⁴⁰ *Abbey Road* was recorded after the album *Let It Be* and is therefore the last album by the Beatles.

⁴¹ Cooper and Meyer, *The Rhythmic Structure of Music*, 3.

⁴² Creston, *Principles of Rhythm*, 27.

⁴³ Creston, *Principles of Rhythm*, 17.

give one of the many insights into the construction of an album. This identification can also have a view into the evolution of these two factors throughout a longer period of time.

There are two main sections to the rhythmic structure found in the next chapter: Score Analysis and Rhythmic Formal Analysis (also known as Rhythmic Form). A goal for both types is style analysis (also known here as style characteristics). To find the characteristics of an artist, the medium in which one finds these are by finding patterns within the characteristics. Finding trends in a composer's, or group's, music is the result of this procedure. The nomenclature of style analysis uses terms from the rhythmic structure but focuses on the patterns that form in different stages. These stages start with one piece of music, then a group, and then a development over a period of time. An example of these would be: 1. the song "Drive My Car"; 2. the album *Rubber Soul*; 3. and finally the Middle Period of Beatles development. These dimensions would indicate any special features borrowed from the rhythmic structure that would contribute to the overall character of that Middle Period of development. That is, style analysis from rhythmic structure determines style characteristics. In one example, this might be found in the introduction of "Drive My Car," which has a more unique element than previous albums and which contains similarities with the album *Rubber Soul*, and thus strengthens an argument of the album as the start of a new period of music.

In the realm of style analysis, the focus on Rhythmic Structure finds trends as to how sections contrast each other (Score Analysis) and how the main sections interact with each other (Rhythmic Form). Special features from both trends can be seen in by different means. Examples of sections to find a deeper insight into style analysis include Intros and Outros, main features in the fundamental form within the realm of the pattern (main sections of the song), and transitions between main parts in the form. These aspects from both Score Analysis and Rhythmic Form

have a special place in style analysis and are covered in all stages of the Beatles' development. This will not, however, be a survey on every song written by the group, but rather a highlight of their songs which exemplify the characteristic changes throughout their three musical periods.

Table 2.2 Score Analysis Symbolism

The image displays three examples of musical notation for a grand staff (treble and bass clefs) in 4/4 time, illustrating different score analysis symbols:

- Example 1 (Measures 1-4):** Shows a vocal line with notes and lyrics. Measure 1: 'Text text text text'. Measure 2: 'Text(1) text text text' and 'Text(2) text text text'. Measure 3: 'Te—— xt'. Measure 4: 'Te - xt'. The bass line contains rests.
- Example 2 (Measures 5-8):** Shows a vocal line with notes and lyrics. Measure 5: 'Te - xt'. Measure 6: 'Text text'. Measure 7: 'g'. Measure 8: 'h'. The bass line contains rests, with four upward-pointing arrows below it.
- Example 3 (Measures 9-11):** Shows a grand staff with rests in the treble clef. The bass clef contains notes with different heads: measure 9 has square heads labeled 'i'; measure 10 has 'x' heads labeled 'j'; measure 11 has downward-pointing arrow heads labeled 'kj'.

Table 2.2 shows examples of the different symbols used in Score Analysis. By listing the pure rhythm of each instrument, an analyst can view the activity on a grand staff in both the melodic and accompanying parts. By stacking the instruments with the different note heads, the purpose of the Score Analysis is to visually see the overall continuum and draw conclusions from it. A main distinction of the Score Analysis is to find the contrasts between sections. In each example in Table 2.2, here is a list of what each one represents:

- a:** The lead vocal melody with text underneath.
- b:** The first part of a phrase is written as the “e” in the top space of the treble clef and the second part of the phrase after it repeats written as the “d” below the bottom line of the treble clef.
- c:** When the vocal melody is held, it is tied as well as having a sustained line below. The sustaining line marks a word with no pitch change. Any ties beyond the sustained line indicate a pitch change on the same word. Only sustained lines occur in vocal melodies.
- d:** When there is just one slur, all notes in the slur indicate rhythmic changes in the melody.
- e:** This example is the same as Example 4, though it is used usually when a slur is over a bar line. If two notes across a barline are tied and the note does not change, there will be a sustained line below.
- f:** The vocal line is written as the “b” on the middle line of the treble clef with an instrumental melody written as the “e” on the bottom line of the treble clef.
- g:** When there is only an instrumental melody line with no vocals, the melody is written as the “b” on the middle line of the treble clef.
- h:** The triangle note head pointing up is always the percussion part with the bass drum written as the “e” on the line below the staff of the bass clef and the snare drum written as the “g” on the bottom line of the bass clef. Any other type of percussion written in different spots or the same spots as the bass and/or snare drum will be labeled.
- i:** The rectangle note head is the bass guitar written as the “c” on the bass clef. The note head in any other spot is still a bass guitar but may be put in a different spot depending on activity.
- j:** The “x” note head is the rhythm guitar written as the “e” on the space second to the top of the bass clef. The note head may move depending on the activity of the song. If the note head is not a rhythm guitar, it will be labeled as such—since the note head is to designate a supporting instrument.
- k:** The triangle note head pointing down is the lead guitar written as the “b” on the top space of the bass clef. It may also occur in other spaces depending on the activity of the song. The note head is designated for any lead instrument without an overpowering melodic line. Any non-guitar instrument with this note head will be labeled.

The appendices contain a section that covers the form of every original Beatles song.⁴⁴

Though this has already been done by Stetzer,⁴⁵ the letters here are labeled in a more specific way. Since the Beatles belong in more of the pop realm of music with strophic lines and repeated sections, these divisions can be defined and subsequently analyzed to find patterns. The main sections that can be defined are:

⁴⁴ See Appendix B.

⁴⁵ Charles W. Stetzer, “Four Aspects of the Music of the Beatles: Instrumentation, Harmony, Form, and Album Unity.” (Master’s thesis, Eastman School of Music of the University of Rochester, 1976), 152-161.

Intro: Introductory material which occurs before the first main section of the song. Intros may be unique or have related material to the main sections in the song.

Outro: Analogous to the “Coda,” the Outro is the section of a song which does not fit within the realm of any main section, though it may be related in some way. Outros with related material usually have a tag ending.

Verse: Labeled as “A” in the form, a Verse is a section of music which is repeated at least once, has the same melody but different words, and may have a refrain; the refrain always happens at the end of a Verse with the same words and melody.

Bridge: Labeled as “B” in the form, a Bridge is a section of music which usually happens less often than the Verse, has contrasting features to the Verse and will either have the same or different text for every reoccurrence of the same melody.

Pre-Chorus: Labeled as “P” in the form, a Pre-Chorus is a short section with, usually, short repeated motivic phrases that give the “build-up” before the Chorus; Pre-Choruses almost always immediately transition into a Chorus.

Chorus: Labeled as “C” in the form, a Chorus is a main section of music that has the same melody and, usually, text for every reoccurrence. The text of the Chorus is usually the title of the song, but not every time (it may be the refrain). The refrain is not a Chorus because the refrain is much shorter and fits into the structure of the Verse (usually the chord progressions, activity, and phrasing give the best indication).

Solo: Labeled as “S” in the form, the Solo section is unique in form only when the chord progression (structure) is different from any of the other large sections, even if the accompaniment is like another one.

Middle: Labeled as “M” in the form, a Middle section is when the music does not adhere to the parameters of a Bridge or Instrumental.⁴⁶

Instrumental: Labeled as “I” in the form, an Instrumental section happens when an instrument or instruments are highlighted without any melodic material.⁴⁷

Through-Composed: A type of form that might have one or none of these main sections is a Through-Composed song. The labels are letters not used with the main sections, that is “D, E, F...”

Tag Ending: Labeled as “T” in the Rhythmic Form, the tag ending is when melodic material from a main section of music (most likely borrowing content from the text) is used to repeat several times in the Outro. These most likely end with a fade-out.

Fade-out: Labeled as “...” at the end of the Rhythmic Form, the fade-out is when the music has a decrescendo to the point of it being inaudible; the music sounds as if it would keep playing but the volume is decreased to nothing. The fade-out most likely happens when there is a tag ending.

Link: Not labeled in the form or Rhythmic Form, the link is musical material that connects two sections. Links are usually related to the Intro⁴⁸ but may be new material. Links are not related to the idea of stress and lull since they only deal with the rhythmic material associated with the main section in the song.

⁴⁶ Beatles songs include “A Day in the Life”, “All You Need is Love,” and “Glass Onion.”

⁴⁷ Examples include: “A Day in the Life” and “Flying.” The latter is considered an instrumental since there is no text present in the song.

⁴⁸ Such as the guitar Intro material in the beginning of “In My Life” used as a link after the end of the first Chorus.

As many songs by the Beatles grew in complexity, parts of songs in the Middle and Late periods seem to have ambiguity as to which classification of the section they fit into. The main sections needing more clarification are the Bridge, Chorus, and refrain. In the methodology, the aspects of melody, harmony, and rhythm are factors in the division of sections.

The definition of a Bridge section in popular music is described by New Grove as:

A popular music and jazz term applied to a passage in which a formal transition is made. In popular music it is used of the penultimate section in the refrain of a popular song, leading to the final repeat of the opening section (section b in the form aaba); the bridge provides a contrast, often tonal as well as harmonic and melodic, with the opening section. . . Rock musicians may call any different section that appears once within an otherwise repeating form the bridge or middle eight.⁴⁹

This definition of a Bridge appears vague, as questions of what a “formal transition” means in the context of a song. A transition can be made in a variety of means in a variety of section lengths; distinctions need to be made since there are of the other types of sections in popular music. Another factor is the form of popular songs with an AABA structure. By looking at the many varying forms of the Beatles, the form of AABA is used quite infrequently compared to their entire output. Lastly, the definition of a “refrain” and “Chorus” are not distinguished enough for a definitive definition. By categorizing the sections in more specific terms, the definition of the Bridge by the parameters of this thesis are: a contrasting section from the most repeated section of a song, usually within eight measures, which contrast rhythmically or harmonically in a way in which it does not adhere to the definitions of other main sections. The textual content does not need to be the same in a repeated Bridge, though the overall melody should be the same. There can be different Bridge sections within a song, as long as they do not fit within the definitions of other main sections.

⁴⁹ New Grove Dictionary of Music, s.v. “Bridge (ii).”

A Chorus is defined as: “In a strophic composition, that section of text and music, more properly called Refrain or burden, which is repeated after each stanza or verse.”⁵⁰ The distinction between a refrain and a Chorus can be a bit tenuous. This might raise issues, because a refrain will not be included in the form, but a Chorus will. To mitigate this distinction, a refrain will be defined as musical material which happens for the most part at the end of a Verse, has the same melody and text every time, often has text the same as the track title, has an underlying accompaniment like the Verse, and is usually four measures or less long. A Chorus, on the other hand, is most likely longer than four measures, has the same melody and text (for the most part) every time, has a difference in melodic material and accompaniment than the other parts, is usually the “hook” of the tune, and often has text in the section that is the same as the track title. Harmonic and melodic material usually reveals the musical tonality. In other words, the refrain is most likely connected to the Verse, whereas the harmony of a previous section has more of a clear tonality leading to the start of the Chorus. Rhythmically, the refrain most likely shares the same accompaniment as the Verse, whereas the Chorus accompaniment varies from the Verse.

Section lengths give an insight into which sections of the song the Beatles gave more weight. This is not to say longer sections are of more importance, but rather this relates to the length into which the band divided their sections. Finding the average number of measures for each period in each section shows a variety in their songs as an overall trend. The methodology of determining the section length is first to determine the meter and then counting the number of measures within that section.⁵¹

⁵⁰ New Grove Dictionary of Music, s.v. “Chorus (ii).”

⁵¹ For further information, see Chapter III: Album Characteristics.

The development in the use of percussion shows how the Beatles changed and expanded rhythms throughout their career. It further indicates how the different patterns of the drum coincide with the different sections of the songs. There are two predominant patterns in the percussion, especially during the Early Period. These two include the rock and roll pattern with a snare on two and four (herein described as a “Rock Rhythm”) and the pattern that highlights each downbeat (described as “Blast Beat”).⁵² The Rock Rhythm is labeled as a “1” and the Blast Beat as “2” in the Appendix C. Both have variations, but patterns that do not fit within these can be described as unique. In the Score Analysis, these unique and common patterns are written out in the bass clef.

There are two categories within that label different solo characteristics: the first is “Solo Instruments” and the second “Solo Features.” The medium in which solos are played primarily focuses on one instrument or instrumental group (e.g. horns), though there are instances that have several different instruments/non-instruments (i.e. *music concrète*) which will be labeled as “various.” The “Solo Features” characterizes the main section where the solo is being played and melodic material being used. All the parameters have the purpose of finding out how and why the Beatles used different instruments, form, and melodic variety in their music throughout their career.

Rock Rhythm: Labeled in the Appendix as “1,” the Rock Rhythm is when the drummer has the underlying rhythm of the snare drum articulating beats two and four, with the bass drum emphasizing beats one and three. Variations include articulations, not on the beats which might be pickups before the beat or ornamentation after the beat, with only the bass drum as an exception. That is, the snare takes precedent on the pattern; if the bass drum plays on all four beats but the snare plays on beats two and four, that is still considered a Rock Rhythm.

Blast Beat: Labeled in the Appendix as “2,” the Blast Beat is when the drummer plays the snare (and usually other parts of the drum) on all four beats. The variations are the underlying rhythm but with a pickup before the beat or ornaments in between the beats.

⁵² For more information, see Porter “Rhythm and Harmony in the Music of the Beatles,” 36-7.

As the thesis deals with music from the 1960s, this Blast Beat should not be confused with its use in the genre of metal which occurs after the music of the Beatles.

Solo Features: Listed in the Appendix as (X;Y)

X: How the structure of the solo is related to the main sections or unique. That is, a solo might happen in a Verse or the structure of the solo (i.e. harmony and/or length) is not the same as any main section.

Y: Melodic relationship to the main sections. If the solo instrument(s) play the same notes as the vocal line somewhere like the Verse, the relationship would be related.

Examples:

- Solo Features: (Verse; Related). The solo section is played in the Verse with the melodic material identical to what the vocalist sings in the Verse.
- Solo Features: (Unique; Unique). The solo section has a structure unique from any other main section with melodic material not related to any main section.

Useful terms might be used in style characteristics, though most of the technical parts correspond to the two ideas already noted. As the analysis of rhythmic structure begins broadly, the possibilities of the analysis can then move inward. This is similar to Schenkerian analysis only with respect to levels and sectional divisions. The linking of a harmonic graph to the rhythmic structure can be done, though they accompany each other and are by no means meant to replace each other. Regarding style analysis, a link to Schenkerian graphs is less apparent. There is a difference between the visual aspects and practice of rhythmic structure and style analysis, though they are closely linked more to each other rather than strictly as independent entities. Style analysis shows the relationships between sections and the patterns that form a trend, unique features of a piece of music, or a series of pieces, that reveals a characterization of music that harmony cannot show.

The determination of classified terms above were selected in such a way that a variety of analysts can find the terms familiar and easy to use. By having these ideas as modular, the intention is to present more tools in style analysis, since finding characteristic traits in music can be challenging. As parameters and ways in which one can analyze music can become

comprehensive, having familiar terms reduces time spent from learning new symbols to focusing on the practical analysis itself. In the following chapters of the thesis, these terms listed above will be applied to the Beatles to find trends. By separating the songs into different parameters, these tools can be specific to one work or expanded out into several works over an extended period of time. Both rhythmic structure and style characteristics will be applied to specific songs and the albums of the Beatles over their time together. It is through the different musical traits that will show a better understanding of their musical evolution and development as a band.

Chapter III: Album Characteristics

Since the Beatles produced most albums without any regard for a specific concept, the construction of an album can be best described as a compilation of singles. George Martin was in charge of ordering the various songs of the albums through the album *Revolver*, and he had final approval with the band on *Sgt. Pepper's Lonely Hearts Club Band*.⁵³ Later, John and Paul organized *The White Album*, and there was a collaborative effort between Martin, John, and Paul on *Abbey Road*. The album *Sgt. Pepper* alone has a concept in the sense of an alter-ego band playing a concert, though the location of each song beyond the outer ones does not give much indication as to why the songs are in that specific order. In other words, there must be at least a few considerations as to why the locations of songs were chosen, since no single album has a clear-cut storyline to the order of the songs. What one needs to find are possible trends or clues that illuminate song placement. Different elements include the overall album tempo, A-side/B-side trends, locations of singles, themes in the text, tempo variation, etc. This not only attempts to uncover why the order of songs in the albums was chosen, but also how different style characteristics can better explain the music as a cohesive body of work.

With these considerations, there appear to be links to their three main periods of music. Also, by adding the singles surrounding these albums, the number of songs recorded throughout their career numbers 214, though their output of original songs is 185. The number of original songs roughly are in the Early Period 60,⁵⁴ Middle Period 60,⁵⁵ and Late Period 65.⁵⁶ Describing overall features of the music thus allows for an even distribution throughout all of the periods.

⁵³ George Martin, *With a Little Help From My Friends* (Boston: Little, Brown and Company, 1994), 148.

⁵⁴ Listed chronologically as when the overall album/singles were recorded and listed on the record: "I Saw Her Standing There" to "Yesterday." More information can be seen in the Appendix.

⁵⁵ "Day Tripper" to "I Am the Walrus."

⁵⁶ "Lady Madonna" to "Her Majesty."

Each of the characteristics listed above can be discussed as to how it relates to each period of the Beatles' development.

Distinctions in terms and modes of analysis must be discussed before delving into the characteristics of the music. In defining the term *tempo*, scholars tend to gravitate toward the meaning of *pulse* and *pace*. A pulse is described by Cooper and Meyer as “one of a series of regularly recurring, precisely equivalent stimuli.”⁵⁷ Pace is defined by Paul Creston as “the rate at which the pulses of a meter occur, noted in music by the metronome indication.”⁵⁸ For the sake of avoiding any confusion, the terms *pulse*, *pace* and *tempo* will be viewed as synonymous. The standard measurement of tempo is indicated by beats per minute, or *bpm*.⁵⁹ In practice, the beat and pulse can be quite different from each other. When it comes to a method of analysis, Steven Porter's definition defines it best:

Tempo, as well as meter signature, allows one to identify the note value associated with the pulse. At a tempo of andante, for example, one might feel the eighth note as the pulse in a measure of 6/8 time, yet in the very same meter it will be the dotted quarter which will appear as the pulse when the tempo is increased to allegro.⁶⁰

In other words, the beat may be the eighth note in a 6/8 meter, but the pulse—in the case of an allegro—is the dotted quarter note. Depending on the piece of music, the roles of pulse and beat in Porter's example in an allegro might stay the same, even when the tempo is slowed. Since the music of the Beatles is in the overall genre of popular music, the meter does not affect tempo since the metronomic pace is the mode of analysis.⁶¹ Issues of determining the beat of the song

⁵⁷ Grosvenor Cooper and Leonard Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960), 3.

⁵⁸ Paul Creston, *Principles of Rhythm* (New York: Franco Colombo, 1964), 27.

⁵⁹ The term *beats* in beats per minute is only a label and will be synonymous with the official tempo of a song.

⁶⁰ Steven Porter, “Rhythm and Harmony in the Music of the Beatles.” (PhD diss., The City University of New York, 1979), 5.

⁶¹ Later analysis in meter only concerns stylistic changes between duple and triple meter, and therefore what the author or the sources the author uses to determine them are irrelevant, for example, if a song is in 3/4 or 6/8. Cone places a precedent of beat over meter on page 66 of his book *Form and Style*.

come into play when there are instances of cut-time and triple meter. To mitigate this problem, the song's beat, pulse, and rhythmic patterns determine the tempo in one way or another.

The rhythmic pattern of a song can be broadly defined as the phenomenon of repeated rhythms within the continuum of the music; that is, when a section in a piece of music is established as a recurring pattern. The pattern is determined by three factors: intention, activity, and specific patterning. Each individual factor has to be considered in determining the official tempo of a song. The intention is closely linked to the theme of a song, which plays into whether a song would be in a faster or slower tempo. With the song "Long, Long, Long," the intention points to a slower pulse (dotted quarternote) rather than a pulse of every beat (eighthnote). Therefore, the tempo would be 35 bpm as opposed to 105 bpm. Intention can also be considered as to whether a song is similar to one that would be danced to, such as "Baby's in Black."⁶² The meter is 6/8 and points the beat toward a tempo of 204 bpm, but the intention and pulse determine it to be 68 bpm. Activity points in the direction of the band's rhythmic texture and overall continuum. In the case of "I Wanna Be Your Man," the meter may be cut-time, but the pulse is roughly 200 bpm because of the continuum being in fast motion. The activity is best observed in the rhythm section of the band, and patterning is determined when a series of rhythms repeat themselves to the point of familiarity. This recognition is important in a rhythmic pattern because it is what determines sectional divisions. Patterning ties closely into both intention and activity, as they can both be unique and familiar. For example, a standard drumbeat used by Ringo Starr in the Early Period is the "Rock Rhythm" pattern exemplified well by the song "Please Please Me." This drumbeat has the structural accents, with a bass drum on beats one and three, snare on two and four, and the high hat with continuous eighth notes. Most songs

⁶² In the case of their Early Period, many of the Beatles songs lent themselves to dancing.

by the Beatles have this familiar rock and roll rhythmic pattern, with many different variations. In the case of determining a song's tempo, all these considerations must be accounted for in order to keep a consistent record.

If the tempo in a song changes, there are several different ways to consider it within style analysis. If the Intro or Outro has a different tempo than the rest of the song, the change in tempo cannot be considered as part of the official tempo of the song. If the tempo change is within the main section (Verse, Bridge, Chorus), the sections can be averaged out enough to be graphed for style analysis.⁶³ Songs with sectional tempo changes showing the Beatles' experimentation are equally represented both in the Middle and Late periods.

The choice of the songs on an album can be similar to how a live show might be ordered. In this way, graphs can be used to show the various tempos used in an album within the label of A-sides and B-sides. The argument of the album and live show is similar in that both want to keep the listener entertained, and, especially on the album, keep on listening. The person at a live show has already paid for the admission ticket and invested time in staying there the entire time, whereas the album listener does not have any obligation or as much of an investment as the live listener to keep on listening to the music non-stop. Therefore, those organizing the album would logically want to arrange it in such a way as to keep the customer listening to the music as long as possible; this is also true for repeated listenings. The order of the album should have a logical progression that is both inviting right away, as well as having songs contrast enough to keep the album interesting. To put this in another light, listeners might not want to hear a series of slow ballads on an A-side and a series of fast songs on the B-side. There might be an artistic reason

⁶³ Cases of tempo changes within sections include: "Lucy In the Sky With Diamonds", "A Day in the Life", "All Together Now", "Magical Mystery Tour", "Blue Jay Way", "Happiness is a Warm Gun", "I'm So Tired", "You Know My Name (Look Up the Number)", "I Want You (She's So Heavy)," and "You Never Give Me Your Money."

for this, though in the common practice of bands in the 1960s, the overriding logic is to appeal to a mass of people for optimal profit. By listing the songs as a program to be listened to in one sitting, trends start to form as to what constitutes the best listening experience.

What the overall tempo of albums shows, at least in the music of the Beatles, is a trend in how the group looked at how their music was going to be used. Both overall tempos and changes within an album can be analyzed by Jan LaRue's views on tempo in style analysis:

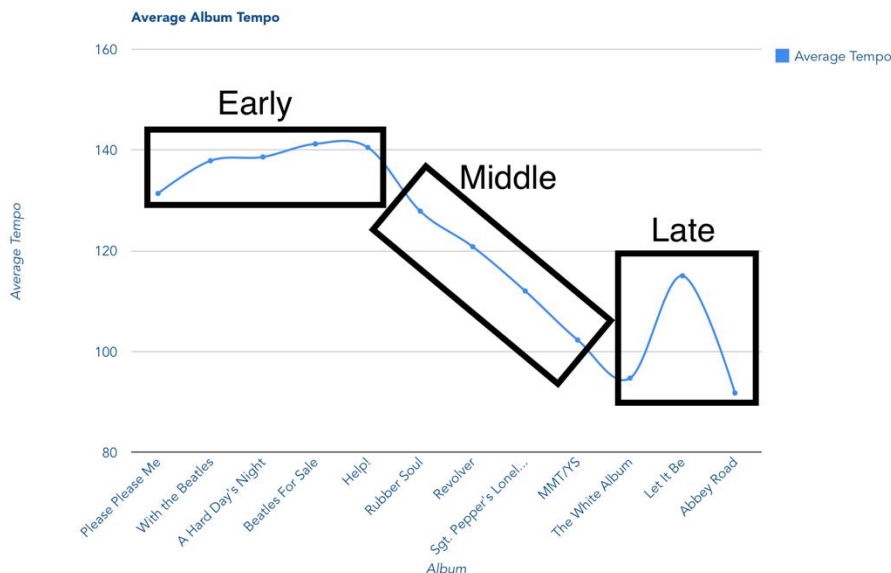
1. Total spectrum of tempos... 4. Tempo planning between movements: contrast, speed-up, slow-down, alternation, balance. 5. Internal alterations of tempo that affect the relationship of parts. The answers to these questions, both direct and implied, will often reveal surprising individualities in composers.⁶⁴

In their Early Period, the albums *Please Please Me* through *Help!*, have an increase in tempo. These albums were written especially for dancing and listening to in front of a live audience. The album *Help!* has virtually the same average tempo as the previous album, *Beatles For Sale*, before then dropping significantly with the start of their Middle Period in December of 1965 with *Rubber Soul*. The start into their Middle Period shows a different type of focus that has such a dramatic overall consistent tempo change throughout the period. At the end of 1965 and leading into 1966, the Fab Four still had intentions of touring, and it was not until the release of *Revolver* in August 1966 did they start writing music that could only be heard by listening to the album. With the technology of the 1960s, songs like "Tomorrow Never Knows," or even "Yellow Submarine," could not be performed live without significant changes to the artistic intent. *Revolver* has the band's first examples of *music concrète* and was a step in the direction of becoming exclusively recording artists. As the band fully embraced studio life, the tempos of the songs continued to decrease, except for the album *Let It Be*, in which the band performed the

⁶⁴ Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton Company, 1970), 105.

songs in a somewhat live setting.⁶⁵ Though the overall tempo of that album did not revert to their Early Period, this variation was important in the development of the band’s overall sound.

Table 3.1. Average Album Tempos by Early, Middle, and Late Periods⁶⁶



Looking at the average tempo of each Beatles album, there are a few conclusions that can be drawn. As shown in Table 3.1, there are three main periods of development labeled the Early Period from *Please Please Me* (1963) to *Help!* (1965), the Middle Period from *Rubber Soul* (1965) to *Magical Mystery Tour* (1967), and the Late Period from *The White Album* (1968) to *Abbey Road* (1969).⁶⁷ Average album tempo, as well as other supporting factors of these

⁶⁵ See Chapter IV: Rhythmic Structure for more on this topic.

⁶⁶ The albums *Magical Mystery Tour* and *Yellow Submarine* are labeled as MMT and YS. They are combined since *Yellow Submarine* has only four new original songs, they were written around the same time as the songs in *Magical Mystery Tour*. This method of combining albums has been done by other scholars: Tuomas Eerola. “The rise and fall of the experimental style of the Beatles. The life span of stylistic periods in music.” (Master’s thesis, University of Jyväskylä, 1997). Walter Everett, *The Beatles as Musicians: Revolver Through Anthology* (New York: Oxford University Press, 1999).

⁶⁷ Each album is being considered chronologically as to when they were written opposed to when the music was released to the public.

divisions, are given in Table 3.1 and support the division of periods within the output of the Beatles. The length of time in each period seems to consist of only one to two years with each period, though the output of original songs is consistent throughout. By looking further into other characteristics like average album tempo, these divisions further define the periods of development.

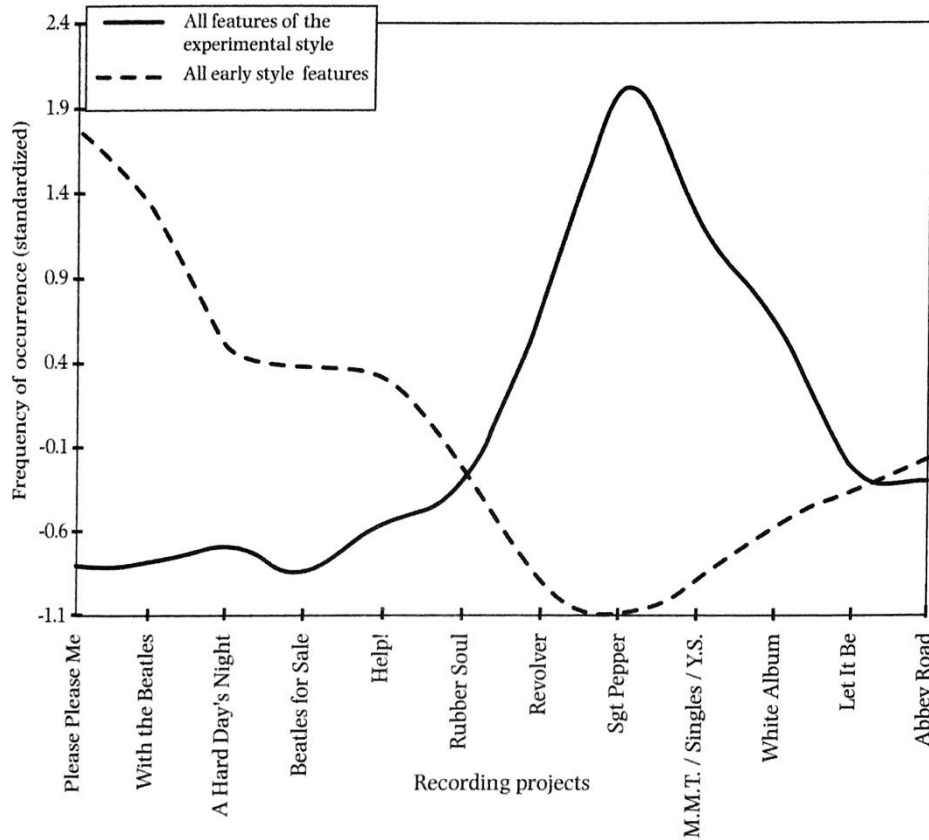
As shown in Table 3.1, the Early Period shows a consistent rise in tempo between the albums *Please Please Me* to *Help!* The variability between these five albums is roughly a positive direction of 10 bpm.⁶⁸ With the overall rate of change from album to album, each one only varies on average to about a positive 2.5 bpm. Higher tempos in the Early Period show a tendency for faster songs meant to be played in front of a live audience. It is also the period in which most of the albums focus on themes of love and relationships. The overall sound of the Beatles at this point does not have much experimentation when it comes to instrumentation or the innovative recording techniques of the Middle Period. An overriding factor in their faster tempos in their early songs was the commercial appeal and frequency of tours. With a primarily younger crowd listening to their music and attending the concerts, the faster “upbeat” songs of the Beatles were well-suited to the audiences. In the latter half of their Early Period and the beginning of their Middle Period, their standard manner of songwriting and recording started to veer more introspectively with respect to new experimentation. Because of the innovations, a deliberate shift seems to be starting to slow down the tempo of their songs. On top of the further physical demands and annoyances of touring, the focus of the group musically turned toward the recording studio. Twenty-four days after the release of *Revolver* did the band permanently stopped touring.⁶⁹ This was already two albums into their Middle Period, though this would have

⁶⁸ 131 to 141 bpm respectively.

⁶⁹ August 5, 1966.

been a logical choice as the music was slowing down in tempo, the instrumentation was increasing, and the prominent use of tape as a one-time effect exclusively for the recording was used.

Table 3.2. Population of the Beatles' Early and Experimental Style Features⁷⁰



In Table 3.2, the cross between early styles and experimental styles occur in the album *Rubber Soul*.⁷¹ A dramatic shift is shown as to the experimental style of the Beatles from the start of their Middle Period to their height with *Sgt. Pepper*. This dramatic shift came from the retirement from touring as performing artists to fully fledged recording artists. Looking at the

⁷⁰ Used with permission by the author Tuomas Eerola. Graph taken from Walter Everett, *The Beatles as Musicians: The Quarry Men through Rubber Soul* (Oxford: Oxford University Press, 2001), 311.

⁷¹ Eerola classified Early Period characteristics as: use of cover songs, vocal ornamentation, stage-bound instrumentation, three-part singing, harmonica, “woo” and “yeah” interjections, and romantic text. Experimental characteristics include changing meter, the bVII chord, tone repetition, descending bass line, static harmony, classical instruments, Indian instruments, sound effects, and political, nostalgic, or psychedelic text.

break from the Middle to the Late Period in Table 3.2, there is a mix of both early and experimental styles crossing again around the time of the album *Let It Be*. This sharp decline of the experimental style after *Sgt. Pepper* and the steady increase of the early styles shows a stylistic transition into the Late Period. A possible reason for this decline of experimentation was the increasing personal divisions between the four members. If they still were writing music with less collaboration and energy, the group naturally fell back into methods they were most familiar. The method of recycling older material was used in their last three albums from “One After 909” written in 1957⁷² in *Let It Be* to many of the songs on the B-side of *Abbey Road* as a compiled “Medley” written around the time of *The White Album*.

The difference in average album tempo from *Help!* to *Rubber Soul* is roughly 13 bpm. Overall, the Middle Period has a change roughly downward of 25 bpm. This shows a drastic deviation from the Early Period’s average rate of change. Tracking the average album tempo from *Rubber Soul* through *Magical Mystery Tour*, the average rate of change is a negative 6.3 bpm per album. As the Beatles would still be touring until August of 1966, the group still had intentions of writing songs to be played for the stage, apart from a few songs in *Revolver*,⁷³ and their full shift to recording artists in *Sgt. Pepper’s Lonely Hearts Club Band*. The themes of *Rubber Soul* stray from the themes of adolescent love and start on their path to larger ideas of love with “The Word” and “In My Life,” as well as more obscure subjects with “Nowhere Man.” The ideas of theme changes are further shown in the album *Revolver*, with examples like “Taxman”, “Yellow Submarine”, “Doctor Robert,” and “Tomorrow Never Knows.” These

⁷² Ian MacDonald, *Revolution in the Head: The Beatles’ Records and the Sixties* (Chicago: Chicago Review Press, 2007), 341.

⁷³ Most songs except for “Tomorrow Never Knows” (because of reverse tape editing) could be feasibly played for the stage, though there are others on the album that would require more musicians than just the Beatles. Examples of these songs include “Eleanor Rigby” with a string quartet and “Got To Get You Into My Life” with a horn section. If the group was to have any of these songs played while on tour, hiring a group of musicians just for one or a few songs would have been unreasonable and costly.

themes led to the more obscure and so-called psychedelic to the end of their Middle Period. The more the Beatles got used to experimenting in the studio, the slower the tempos became overall.

Shifting from the Middle to Late periods can be best shown by the album covers of *Sgt. Pepper's Lonely Hearts Club Band* to *The White Album*. One is resplendent with color and details, whereas the other has a completely white background with only the name of the band on the front. These covers are analogous with the themes and overall sound of the latter half of the Middle Period to the start of the Late Period. The first is full of psychedelic references and experimental tape editing, and the second has songs with only one or a few instruments, Country and Western themes, and playing with a more diverse overall sound stylistically. This is not to say the band deviated from experimentation all together; two songs, "Glass Onion" and "Revolution 9," show signs of the Middle Period style with the former having musical and textual references like Middle Period songs and the other that is completely *avant-garde*. *The White Album* also shows a shift in creativity and overall contention in the relationship between the band members. This shift can be seen in the album's stylistic diversity.

Though the recordings would be owned by EMI, this was the first album to appear on their own Apple Records label.⁷⁴ This gave the Fab Four control of artistic direction and final say in the total number of songs on the album. George Harrison commented on *The White Album*:

In the early Sixties, whoever had a hit single would try to make the next record sound as close to it as possible—but we always tried to make things different. Things were always different, anyway—in just a matter of months we'd changed in so many ways there was no chance of a new record ever being like the previous one.⁷⁵

The Late Period of music between *The White Album* and *Abbey Road* show a consistency for slower tempos overall, excluding *Let It Be*. For many reasons, this Last Period has the highest

⁷⁴ Mark Lewisohn, *The Complete Beatles Chronicle* (London: Hamlyn: 2003), 277-78.

⁷⁵ Beatles, *The Beatles Anthology* (San Francisco: Chronicle Books, 2000), 305.

rate of variation in the average album tempo. In *Let It Be*, the band was fulfilling the obligation of their contracts to star in one last film, as well as record another album. This album had the intention of being played live, which removed the possibility of them being solely recording artists. Therefore, if the band were to return to their older sound, the tempos of the songs were going to need to be much faster than the latest compositions for full-length albums. The three songs that can be considered their most “artistic” songs on the album are the three slowest: “Across the Universe”, “Let It Be,” and “The Long and Winding Road.” The average album tempo of *Let It Be* (112 bpm) therefore mitigates any sense of a general sound when surrounded by *The White Album* (96 bpm) and *Abbey Road* (92 bpm). The production of these three albums also divides *Let It Be* with the live performance aspect of most of the songs. On the whole, the Late Period shows signs of disorder as each member of the band started to shift towards his own direction. With the death of Brian Epstein on August 27, 1967, the focus on meditation with Maharishi Mahesh Yogi in India, departure of music producer George Martin and sound engineer Geoff Emerick, the original figures in the band were leaving or threatening to leave for good.⁷⁶ The disorder began in recording sessions of new music in the first half of 1968 and hit its height with the album *Let It Be* in early 1969. Harrison stated the *Let It Be* sessions as “the low of all-time” and Lennon described them as: “hell... the most miserable sessions on earth.”⁷⁷ It was not until the band decided to produce one more album with George Martin that the band returned to a friendlier collaboration. Martin described his feelings about *Abbey Road* when McCartney asked him to produce the album: “It was a very happy record. I guess it was happy because everybody thought it was going to be the last.”⁷⁸

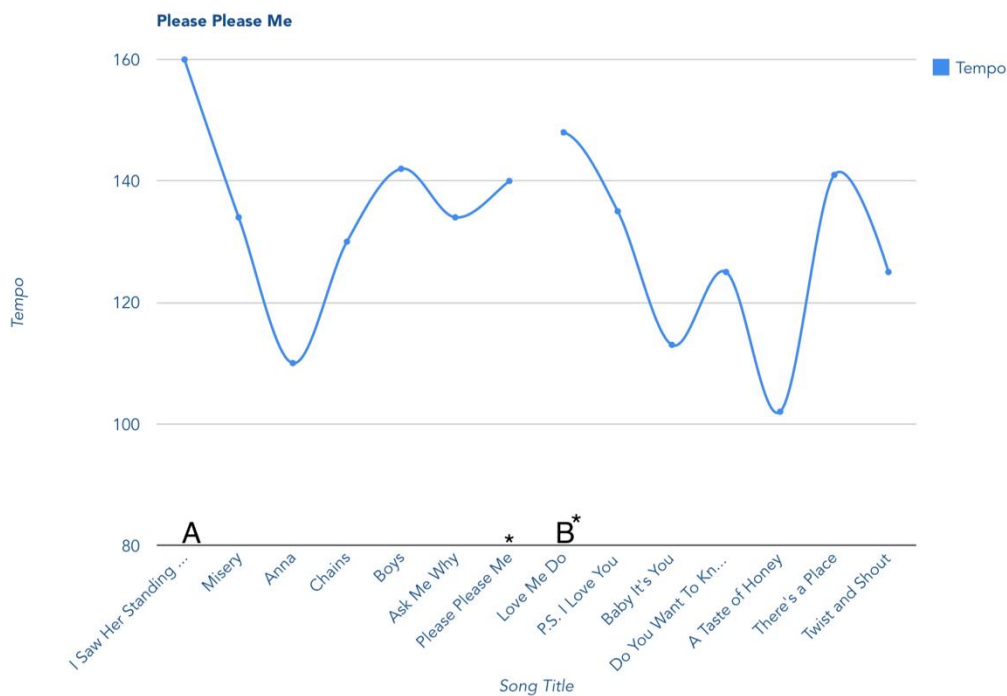
⁷⁶ Ringo Starr had a brief leave away from the band: Beatles, *The Beatles Anthology*, 311.

⁷⁷ Lewisohn, *The Complete Beatles Chronicle*, 310.

⁷⁸ Beatles, *The Beatles Anthology*, 337.

Observing the tempos of individual songs placed within the albums on the A-side and B-side, the evidence can show a better understanding of song order within each album. By looking at both the start and the end of each side, the possible logic of why George Martin and the Beatles organized the songs was both to have an ideal listening experience and the most viable commercial success. A common trend that occurs is the placement of songs with a higher tempo at the beginning of each side. Excluding the B-side of *Yellow Submarine*, the 27 sides of all albums contain 8 (or 29.6%) with songs having the highest tempo on its side and 18 (or 66.7%) with songs within the top three highest tempos of the given side. An example of an album of this trend is *Please Please Me* with the two songs with the highest tempos starting off each side of the album:

Table 3.3. Tempo Indications for Tracks in the Beatles' 1963 Album *Please Please Me*



This instance of the two songs with the highest tempos starting each side is also present in *Help!* with the songs “Help!” and “Act Naturally.” This trend of locating higher tempo songs at the start of a side points back to the analogy of an album as a live concert, or a program of music. The possible reason for this trend is to hook the listener to keep on listening. On the other hand, if the slowest song were to start a side of the album, it might not excite the listener quite as much. In another direction, having one of the slowest songs end a side, or an album, might leave the listener less excited than when it started. If a Beatles concert ended with a slow song, the crowd would retain that as a lasting impression. An example of this idea can be found in the album *Help!* ending with the song “Dizzy Miss Lizzy.” If the album were to have ended with the previous song, “Yesterday,” then the listener would feel much more placid. With the mindset of selling tickets for tours, this choice of song at the end of the album probably played a role in the order. The following points out the use of tempo on the start and end of each of the 27 sides of all the United Kingdom releases and how the tempo of the song compares to the rest of the given side:

Start of Side:

Low: 3
Middle: 6
High: 18

End of Side:

Low: 8
Middle: 13
High: 6

The “Low” considers if a song’s tempo is within the lowest three tempos of that given side, while the “Middle” considers the tempo of a song as not fitting within the Low or High category. “High” considers a song if it is within the top three tempos of that given side. These findings conclude that there is a tendency for higher tempo songs to start an album and a gravitation

towards middle to lower tempo songs at the end of a given side. The ending on the A-side has evidence of either having continuity with the next side or a contrast from one to the next. The opposite side of the album always has a faster tempo except for *A Hard Day's Night*, and the A-sides of *The White Album* and *Let It Be*. An exemplary case of ending sides on slower songs is on *The White Album*. Songs at the end of sides B, C and D have the slowest song of that given side.⁷⁹ In order, these songs are “Julia”, “Long, Long, Long,” and “Good Night.” The beginning of sides A and C on *The White Album* has songs with the highest tempos of the given sides (“Back In the U.S.S.R.” and “Birthday”). In ordering the songs, it might seem as though Paul and John had an idea of starting each record with a faster song and ending many on a slower song. The logic behind this might be that since this is a double LP, each side should end slower so as to not wear-out the listener. “Julia” is a sweet song John sings about his mother ending the B-side and “Good Night” seems a logical choice for the last song on the D-side. An overall look at the connection between song tempo and how they relate to the rest of the album seems to be a factor, especially when it comes to the extremes of high or low. By viewing the tempo of songs on the start and end of each side, the characteristics of an album and its organization become clearer. The construction of an album is important, as the experience of listening to an album from start to finish is permanently set by the individual in charge of that task. With the intended use of both the general public and radio stations, these factors play a vital role in selling the album.

Out of the thirteen United Kingdom albums, six contain singles.⁸⁰ Of these six, five have one or both singles at the beginning or at the end of a given side. This trend shows a purposeful

⁷⁹ *The White Album* is a double album and therefore has four sides total.

⁸⁰ Excluding *Magical Mystery Tour*, the albums are: *Please Please Me*, *A Hard Days Night*, *Help!*, *Revolver*, *Let It Be*, and *Abbey Road*.

placement of the singles, either having the listener hear the single immediately or wait until the end of the side. In ordering the songs, there are different options as to where the single is placed. The most common places for singles are either at the beginning or at the end of the A or B-sides. The single or singles are either presented right away as to hook the listener, or the single is something the listener is looking forward to. It is more logical to put the single at the end of a side, because the audience is usually required to listen to the other songs before getting to the single. If the songs before the single are to be listened to, then the listener might get hooked on another song, possibly finding one they like better than the single; this goes along the same psychology as for live shows. If the single (or a very desirable song) is near the end, the audience has the anticipation of waiting for that song. Whereas, if the most desired song is at the start, the anticipation vanishes. This is not to say that the audience would not enjoy the rest of the show after seeing their desired song right away, but it makes for a different experience and therefore a different impression of the show altogether.

The trend for popular bands from the 1960s to present day usually has a higher focus on the performance of a show on tour rather than the album releases. That is, the music is released to sell tickets for live shows. Since the sales of songs do not make as much money as the sales of live shows, the impression of the live songs in person is the focus, since the prices for tickets for big-named bands are exponentially higher compared with shows of the 1960s, even accounting for inflation.⁸¹

A large part of the promotion of the music during the touring years (1963-66) of the Beatles was the radio. If not released on a 45 rpm vinyl, the full-length album was the medium through which the song was played for broadcast. To optimize output of the content the band

⁸¹ The talk of present-day practices with albums and live shows is too broad a discussion to be done here.

wanted the most, the most desired songs logically should be placed at the start of each side of the record, and the evidence shows a preponderance for higher tempo songs located on the start of each side of the record. In the Early Period, this is the arrangement for seven out of the ten sides of the albums. With an exceptionally busy touring schedule, the band found audiences who enjoyed the fast-paced music and live performances.⁸² Translating this into the albums and singles, George Martin had the task of organizing the songs on the album and most likely thought of the audience for optimal listening and commercial success.

The graphs of the albums in Appendix D have an asterisk above the song title to indicate them as singles. One possible reason for releasing a single is to match the title of the album and therefore associate the audience more closely with the album. The songs matching the name of the album are called title tracks, which from the United Kingdom releases are *Please Please Me*, *A Hard Day's Night*, *Help!*, *Yellow Submarine* and *Let It Be*. For American audiences, albums excluded are *Please Please Me* and added *Yesterday... and Today* and *Hey Jude*.⁸³ As for the location of these title tracks, the intent seems to be placing them either at the beginning of a side or near the end. The title tracks, regardless of whether they were a single or not, are located either at the start of the album or near the very end of the A-side, which coincides with the singles. The case of placement plays a role in the marketing of an album and how the band is going to sell tickets for their tours. As their albums were released during the later periods, the band kept to the standard practice of single/track-title placement, even in the American releases. Even when they were not touring, the Beatles kept up the practice of their earlier years in this respect.

⁸² For more information on their touring years, see Mark Lewisohn, *The Beatles Live: The Ultimate Reference Book* (New York: Henry Holt & Co., 1986) and the documentary: Howard, Ron, et al. *Eight Days a Week: The Touring Years*. 2 Disc Special ed., Capitol Records, 2016.

⁸³ "Yesterday" was released as a single in America and not the United Kingdom.

Looking at the themes of the text throughout the albums of the Beatles, they tend to coincide with their three main periods of development. The Early Period is marked by almost an exclusive focus on adolescent love, following the trend of early rock and roll of the 1950s and early 1960s. The Middle Period, starting with *Rubber Soul*, has themes that diverge from the Early Period, with only a few songs focusing on the love between two people as a sort of transition album into a new period of development. The direction they went in terms of text show a broadening of themes, with examples of specific people like “Doctor Robert” and “Lovely Rita,” obscure themes like “She Said She Said” and “Yellow Submarine,” anecdotal songs like “She’s Leaving Home” and “Penny Lane,” songs of universal love over relationship-love like “The Word” and “All You Need is Love” and psychedelic themes including “Strawberry Fields Forever” and “Lucy in the Sky With Diamonds.” Themes from this period show that the band’s means of expression was not bound by trying to appeal to a general audience. They seemed to write whatever theme they felt like singing about, but both their musicianship and musical innovation combined with their broad textual themes show a consistent role as artists always trying to make something new. Their desire to innovate began musically in their Early Period by means of harmony and structure, though it was in *Help!* and their Middle Period that initiated their thematic break from the Early Period. This break from the pattern of primarily romantic text allowed new opportunities for musical inspiration that they retained for the rest of their time as a band.

The Beatles’ Late Period text themes show signs of both the Early and Middle periods, though more of the latter. The regression of thematic material lies in their turn away from psychedelic tropes and toward more abstract feelings in “As My Guitar Gently Weeps” and “Yer

Blues,” political songs in “Happiness is a Warm Gun” and “Revolution 1,” *avant-garde* songs in “Revolution 9” and “You Know My Name (Look Up the Number),” the sexual implications in “Don’t Let Me Down” and “Why Don’t We Do It In the Road?,” and the more progressive themes in “Polythene Pam.” The Middle Period had signs of a new direction of themes within the text, though this period had almost to push beyond the Early Period in terms of love and variety of topics covered. The Late Period, then, takes it one step further thematically when each member started to go in their own direction. In other words, whether or not a member wanted to experiment, get back to earlier sounds, or a combination of both, the overall sound of the Beatles became more diverse. As Lennon described the process of *The White Album*:

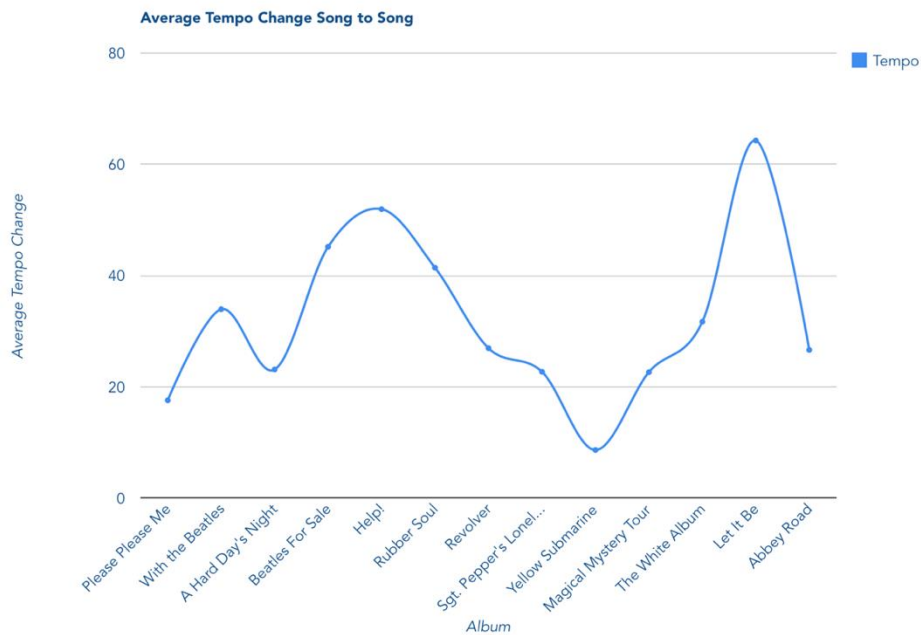
‘This is my song, we’ll do it this way. That’s your song, you do it that way.’ It’s pretty hard trying to fit three guys’ music onto one album—that’s why we did a double... It was a complete reversal of Sgt. Pepper.⁸⁴

This statement expresses the direction of each member, the large output of these new directions, and a turn away from the Middle Period. As Table 3.2 shows, the elements of the early style start to come back in the Late Period, not only musically but also thematically, marking an overall balance of both early and experimental styles.

Variation is one of the key factors within the music of the Beatles, indicated by their variation of tempos within an album and the themes of the text. A pattern forms when analyzing the change of tempo from song to song within the albums. Calculating the average change of tempo from song to song, a pattern forms (Table 3.4).

⁸⁴ Beatles, *The Beatles Anthology*, 305.

Table 3.4. Average Tempo Change Song-to-Song in Each Beatles Album (1963-1970)⁸⁵

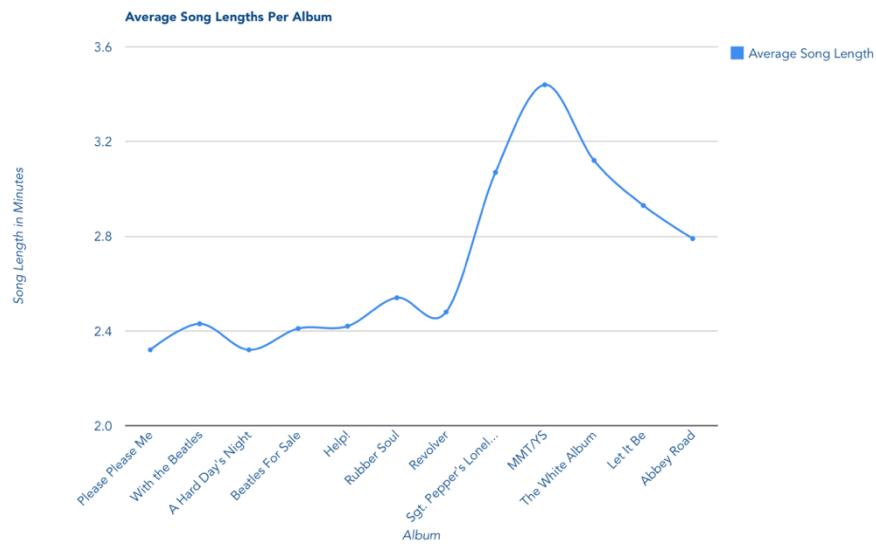


The average change from song to song within the different periods are as follows: Early 34 bpm, Middle 24 bpm, Late 41 bpm. This results in a total average of 32 bpm change from song to song with variations depending on the album and period. The Early Period had an increase of contrasting tempos, the Middle Period has a tendency toward songs with similar tempos, and the Late Period has the same average as the Middle save for the outlier album *Let It Be*. What can be inferred from Table 3.4 is that the Early Period has a tendency for albums with a gradually higher and higher rate of contrast in tempo from song to song. This starts to change in the album *Rubber Soul*, with a consistency of 20-30 bpm average change for five out of the seven last albums. The Late Period has the exception of *Let It Be*, in which the album consistently contrasts tempos from “I Me Mine” to “The Long and Winding Road.” What this seems to show is a direction of artistic intent that was far removed from what could be construed

⁸⁵ The dates of these albums are labeled as when they were released, though how they are ordered on the graph is by chronology of when the album was written.

as the typical Beatles album. *Let It Be* occurred at the height of the band's conflicts, showing the inner and outer differences from the usual Beatles output. Overall what Table 3.4 highlights is how the contrasts in tempo changes within albums can be constructed.

Table 3.5. Average Song Length Per Album⁸⁶



⁸⁶ The song length in minutes is was measured by converting the seconds into equivalent decimals for whole numbers. That is, a song average that would be two minutes and thirty seconds (2:30) would convert to 2.5 in the graph.

Table 3.6. Shortest and Longest Songs of Each Album

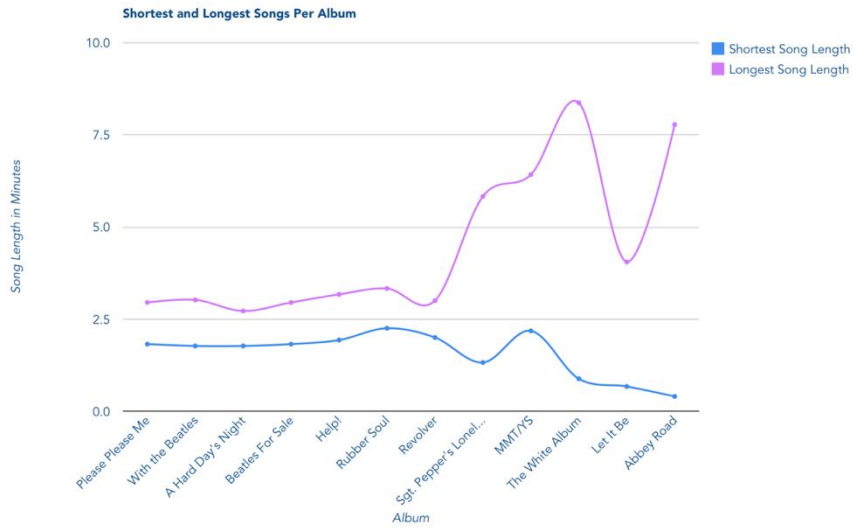
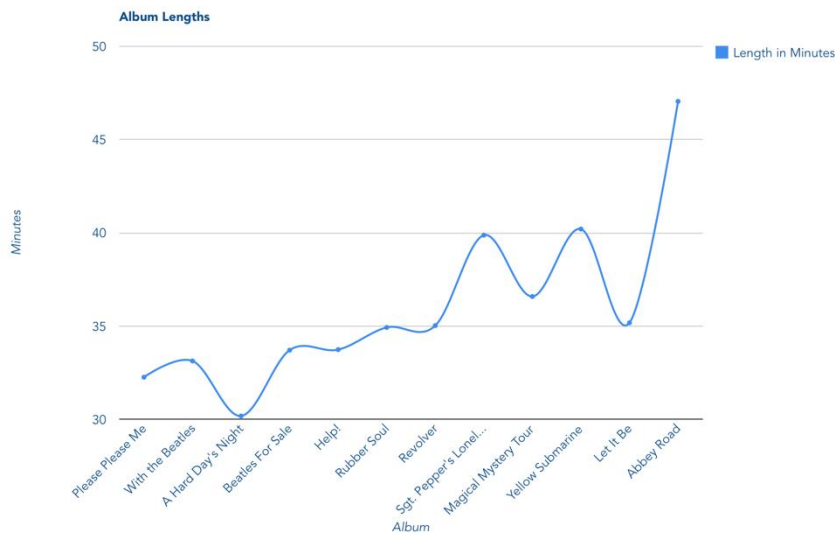


Table 3.7. Album Lengths⁸⁷



In the Early Period, the Beatles had the idea that songs would be played both on the radio and on tour as live performances. As shown in Table 3.5, the average song lengths were similar

⁸⁷ *The White Album* is excluded since the album is a double LP with a length of 93:33. This drastic difference from the regular albums therefore diminishes the shifts throughout the three main periods.

in the Early Period. For example, both *Please Please Me* and *A Hard Day's Night* have an average length of 2:19. This is the lowest averages in the Early Period with the highest average being *With the Beatles* at 2:26. Having only a gap of seven seconds on average shows deliberate decisions on song length. Decisions like these were mainly up to George Martin. When arranging their songs in his book *All You Need is Ears*, Martin states his role in the studio of their early songs:

I was a mixture of many things. I was an executive running a record label. I was organising the artists and the repertoire. And on top of that, I actually supervised the recording sessions, looking after what both the engineer and the artist were doing. Certainly I would manipulate the record to the way I wanted it, but there was no arrangement in the sense of orchestration. They were four musicians – three guitarists and a drummer – and my role was to make sure that they made a concise, commercial statement. I would make sure that the song ran for approximately two and a half minutes, that it was in the right key for their voices, and that it was tidy, with the right proportion and form. At the beginning, my specialty was the introductions and the endings, and any instrumental passages in the middle.⁸⁸

This makes sense when thinking about the medium in which the band was performing these songs. In total album length and even extremes of the shortest and longest songs in the albums, the Early Period seems almost to have a formula associated with it, whereas the Middle Period with *Rubber Soul* shows a slight break from this formula with an average song length of 2:32. There is a hint of this in *Help!* with the longest song (3:10) being nine seconds longer than the second longest in the other four albums of the Early Period (3:01 *With the Beatles*). The longest song in *Rubber Soul* clocks in at 3:20, having hints of what will drastically happen later in the Middle Period. *Revolver* is interesting because the shortest and longest songs (shown in Table 3.6) are 2:00 and 3:00 with the average album song length being 2:29. It appears they went back to their Early Period habit of condensing songs, though in *Revolver* there is a clear change from

⁸⁸ George Martin, *All You Need is Ears* (New York: St. Martin's Press, 1979), 132.

the previous period in terms of instrumentation, themes, and other miscellaneous compositional traits.

Middle Period song lengths and albums lengths start to expand in the latter half. The big shift comes in *Sgt. Pepper*, with the clearest sign of change in album length (39:52), average song length (3:04), and the extremes of shortest (1:19 with the reprise of the title track) to longest songs (5:35 with “A Day in the Life”). This is followed by extremes of average song length with all the separate original songs from both *Magical Mystery Tour* and *Yellow Submarine* shown in Tables 3.5 and 3.6. This shows an overall trend of the band expanding the extremes of what they could put on an album without worrying about all songs being a perfect length for the radio or in a live performance.

The trend of shortest and longest songs continues into the Late Period, with some examples being “Revolution 9” at 8:22 and “Her Majesty” at 0:24. *Let It Be* is an anomaly in Table 3.6, probably having to do to the fact that most of these songs were performed live as a group when recording the album rather than songs being heavily edited in the mixing room. Overall, what Tables 3.5, 3.6, and 3.7 show are that the Middle Period broke away from the formulaic settings of the Early Period. This shift does not clearly occur until the album *Sgt. Pepper*, when the average song length, shortest/longest songs, and album length is much different from any previous album in all these categories. This continued throughout the rest of their albums as the group focused on creativity over time constraints.

Though the band could write longer and shorter songs overall, there still was the limitation of what could fit on both sides of a record.⁸⁹ The Middle Period starts to utilize the amount of space they could fit onto a record with *Sgt. Pepper* and *Yellow Submarine* at around

⁸⁹ With an average 12-inch recording running at 33 rpm, each side can hold about twenty-two minutes.

40 minutes, with the shortest Early Period album *A Hard Day's Night* only around 30 minutes of music. Extremes occur in the Late Period with *The White Album* being over 93 minutes on a double LP and *Abbey Road* at 47 minutes on a single disc. As a factor in their album construction, the characteristic themes with regard to song and album length seem to expand over time. Song lengths seem to be dependent on the artistic limits they put on it, whether it be from short to long. Shorter songs are valued enough to yield a spot on the album but not enough to expand into a more complex song, whereas the longer songs have an idea worth expanding to its conclusion.⁹⁰ In the examples of pushing the music in different directions, the length of their songs and albums were one of many factors in their artistic achievements.

Use of a regular meter in a song shows the sign of an even form within the sections of music. The most common, especially in the Early Period, is the 12-bar blues form; the example gives a standard into what works structurally. When the music even has an added two measures within that form, it is because the composer requires it. This takes an equal organization of music metrically and either augments or diminishes the form's length. There are many other factors such as phrase lengths and harmonic rhythm, though the diversion of regular organization of meter in a song tends to be more rare in most popular music of the 1960s. In the music of the Beatles, these use of changing meter, even if for one measure, is something that expanded in the repertoire of their music over time. The most common method of changing meter within the main section of a song is the addition of a measure half the length of the regular meter located at the end of a section.⁹¹ As a compositional device, the Beatles naturally gravitated toward this in the Late Period, with three times more songs in the category than the previous period. A simple

⁹⁰ The most notable being the Outros of "Hey Jude" and "I Want You (She's So Heavy)."

⁹¹ Usually a 2/4 measure at the end of a section in a 4/4 meter.

reason for this trend is that the Beatles subconsciously thought this sounded good and tended to write songs with this characteristic. More pronounced instances of changing meters tend to be in the rest of the categories listed below. These songs with changing meter fall into four different categories: (1) metrical shifts by section; (2) a mix of two consistent alternating meters; (3) songs in one primary meter with instances of other meters; and (4) a mix of the other categories.

Early Period (5 total):

Metrical Shifts by Section: 1⁹²

Mix of Consistent Altering Meters: 0

Songs with Instances of Other Meters: 4⁹³

Mix of Categories: 0

Middle Period (15 total):

Metrical Shifts by Section: 2⁹⁴

Mix of Consistent Altering Meters: 2⁹⁵

Songs with Instances of Other Meters: 6⁹⁶

Mix of Categories: 5⁹⁷

⁹² “A Taste of Honey” is primarily in 3/4 with six measures of common time in the Bridge. This is a cover by Bobby Scott, words by Ric Marlow.

⁹³ “You’ve Really Got a Hold On Me” is primarily in common time with an instance of a 3/4 measure. This is a cover by William Robinson.

“I’ll Be Back” is primarily in common time with an instance of a 2/4 measure.

“Yes It Is” is primarily in 12/8 with an instance of a 6/8 measure.

“You’ve Got to Hide Your Love Away” is primarily in common time with an instance of a 2/4 measure.

⁹⁴ “Lucy in the Sky With Diamonds” with the Verse and Pre-Chorus in 3/4 and Chorus in 4/4.

“Being for the Benefit of Mr. Kite!” with the Verses in 4/4 and the solo/instrumental in 6/8.

⁹⁵ “Good Day Sunshine” with an alternation between 3/4 and 5/4 (or 3/4 plus 2/4) in the Chorus and 4/4 in the Verse.

“All You Need is Love” alternates 4/4 and 3/4 back to back with the Chorus in 4/4.

⁹⁶ “Rain” is primarily in common time with an instance of a 2/4 measure.

“Love You To” with one 3/4 measure in the Verses and Chorus.

“Hello, Goodbye” is primarily in common time with an instance of a 2/4 measure.

“Only a Northern Song” primarily in 4/4 with an instance of 2/4 in the Verses and an instance of 3/4 in the Chorus.

“Blue Jay Way” with an instance of 2/4 in the Chorus.

“Your Mother Should Know” is primarily in common time with an instance of a 2/4 measure.

⁹⁷ “She Said She Said” with the Chorus in common time for two measures and switching to 3/4 for the rest of the Chorus.

“Strawberry Fields Forever” with an alternation between 2/4, 4/4, 3/4, and 4/4 in the refrain.

“Within You Without You” with instances of 5/4 in the Verses and Bridge, one instance of 2/4, and the solo/instrumental in 5/4—or what can be described as an Indian tala.

“Good Morning Good Morning” having a mix of 5/4, 4/4 and 3/4 in the Verse and only 4/4 in the Bridge.

“A Day in the Life” having the Verses in 4/4 and the Bridge alternating between two measures of 4/4 followed by a measure of 2/4.

Late Period (26 total):

Metrical Shifts by Section: 2⁹⁸

Mix of Consistent Altering Meters: 1⁹⁹

Songs with Instances of Other Meters: 18¹⁰⁰

Mix of Categories: 5¹⁰¹

Another aspect of meter is the use of triple-meter within the songs. This happens quite infrequently, especially in the Early Period. Within those albums, there are only five songs primarily in a triple meter.¹⁰² Excluding the album *Please Please Me*, songs in triple-meter occur either as the second or third song on the A-side. This trend is consecutive from album to album,

⁹⁸ “I Me Mine” with the Verses in 6/8 and the Chorus in 12/8.

“I Want You (She’s So Heavy)” with the Verses in 4/4 and the Chorus in 6/8.

⁹⁹ “Everybody’s Got Something to Hide Except For Me and My Monkey” has four alternating measures of 3/4 to common time.

¹⁰⁰ “Hey Jude” is primarily in common time with an instance of a 2/4 measure.

“Back in the USSR” is primarily in common time with an instance of a 2/4 measure

“Dear Prudence” is primarily in common time with a few instances of a 2/4 measure.

“Wild Honey Pie” is primarily in common time with a regular 2/4 measure before each Chorus.

“The Continuing Story of Bungalow Bill” with the Verses in 4/4 and the Chorus having three measures in 4/4 followed by a 2/4 measure.

“I’m So Tired” is primarily in common time with an instance of a 2/4 measure.

“Blackbird” is primarily in 4/4 but has instances of 2/4 and 3/4 measures both in the Verses and Chorus occurring at different points in the sections.

“Don’t Pass Me By” is primarily in common time with an instance of a 2/4 measure.

“Long, Long, Long” is primarily in 6/8 with instances of a 3/8 measure.

“Revolution 1” is primarily in common time with instances of a 2/4 measure.

“Savoy Truffle” is primarily in common time with an instance of a paired 7/8 measure followed by a 6/8 measure.

“Cry Baby Cry” is primarily in common time with instances of a 2/4 measure.

“Don’t Let Me Down” is primarily in 4/4 but in the Verse has two occurrences of a 5/4 measure followed by three 4/4 measures.

“Across the Universe” is primarily in 4/4 but with three different endings to the four measure phrases in the Verse with a 4/4, 5/4, and 2/4 ending measure of the four-bar phrase.

“The Ballad of John and Yoko” is primarily in common time with an instance of a 2/4 measure.

“You Never Give Me Your Money” is primarily in common time with an instance of a 2/4 measure.

“She Came in Through the Bathroom Window” with an instance of a 2/4 measure at the end of the Bridge.

“Golden Slumbers” with a 2/4 measure at the end of the Verses.

¹⁰¹ “Happiness is a Warm Gun” is Through-Composed with meters ranging from 4/4, 2/4, 5/4, 9/8, 12/8, and 10/8.

“Martha My Dear” with the verse primarily in 4/4 with a 3/4 and 2/4 measure at the start, as well as three instances of 2/4 measures in the second Bridge section at the beginning and end.

“Yer Blues” is primarily in 12/8 with instances of a paired 6/8 and 8/8 measure, and a section with three common-time measures followed by a 6/8 measure.

“Two of Us” is primarily in common time with instances of 2/4 measures, and a section with five measures of 3/4 followed by a 2/4 measure.

“Here Comes the Sun” with the Verses and Chorus in 4/4 and the Bridge in a reoccurring meter changes including 2/4, 3/8, 5/8, and 4/4.

¹⁰² “A Taste of Honey”, “This Boy”, “Baby’s in Black”, “Yes It Is,” and “You’ve Got to Hide Your Love Away.”

starting with “Baby’s in Black” in *Beatles For Sale*, “You’ve Got to Hide Your Love Away” in *Help!*, and finally “Norwegian Wood (This Bird Has Flown)” in *Rubber Soul*. Other instances of a triple meter as the second or third song on the A-side are “Lucy In the Sky With Diamonds” in *Sgt. Pepper*, “Dig a Pony” in *Let It Be*, and an instance the C-side of *The White Album* with “Yer Blues.” Rock and roll of the 1950s and 1960s had a tendency of mostly staying within the meter of 4/4, though through their development as musicians, the Beatles expanded their use of meter by using triple-meter as well as changing meter within the songs. With the most common case of inserting one measure of a different meter, this became more characteristic in the band’s later style.

In the construction of an album, there are many different factors to take when organizing the songs. The most likely options in the Early Period were thinking about the songs that had the most likely chance of being a number-one hit, tempo, and playability on the radio. As the band moved into their later periods, there were other factors which dictated the location of the songs. One of the main factors in the Middle and Late Periods were the control of artistic direction by the band. George Martin’s role shifted from the arranger and producer towards how he could get a specific sound out of the band. Besides his talent in the recording studio, Martin was also a skilled pianist to characterize specific styles into songs.¹⁰³ As the Beatles had more control of the artistic directions of the albums, Martin helped out and still provided input on their arrangements. With the techniques Martin taught them in the early years, the band built on what they had learned and evolved through experimentation. For better or for worse, this evolution

¹⁰³ Examples of his stylistic piano playing are the Baroque sound of “In My Life,” the piano part in “Lovely Rita,” and the Country and Western song “Rocky Raccoon.”

split the band artistically, eventually culminating in their “swan song” being their album *Abbey Road*.

The construction of *Abbey Road* seems to have been an album of compromise. The group decided to bring on George Martin as the music producer for one last album as a sort of farewell to Abbey Road Studios and as a band.¹⁰⁴ With the artistic directions going their separate ways occurring in *The White Album* and the conflicts during the *Let It Be* sessions, the decisions for their last album together seemed to be a deliberate decision. Lennon had artistic control on the A-side and McCartney on the B-side of *Abbey Road*, with some suggestions and help from each other for each side. One note of importance is the medley on the B-side. Starting with the song “You Never Give Me Your Money,” there is a clear distinction on transitioning from song to song. Many of these are unfinished songs from the years of *The White Album*.¹⁰⁵ The medley has no obvious narrative to it, so therefore the compromise McCartney and Martin seemed to have made was to piece songs together as one large unit.¹⁰⁶ The clearest distinction of this is the transitions between the songs and the reprise of the melody “You Never Give Me Your Money” in the later song “Carry That Weight.” Using material from previous years, this medley shows one of the most apparent signs of deliberate album construction. The decision of which songs to choose in the order of the medley seemed to be what sounded the best to McCartney and Martin, though there are other possible reasons. One of these is the use of contrast in different ways. A likely reason for contrast is tempo, as shown on the graph of the tempo changes on the B-side of the album.

¹⁰⁴ The direction the Beatles are walking on the album cover is intentionally away from the studio.

¹⁰⁵ This can be shown in the Super Deluxe 50th Anniversary Edition of *The White Album*.

¹⁰⁶ Possible influences are shared: Walter Everett, *The Beatles as Musicians: Revolver Through Anthology* (New York: Oxford University Press, 1999), 256.

Table 3.8: Tempo Changes on the B-side of *Abbey Road*

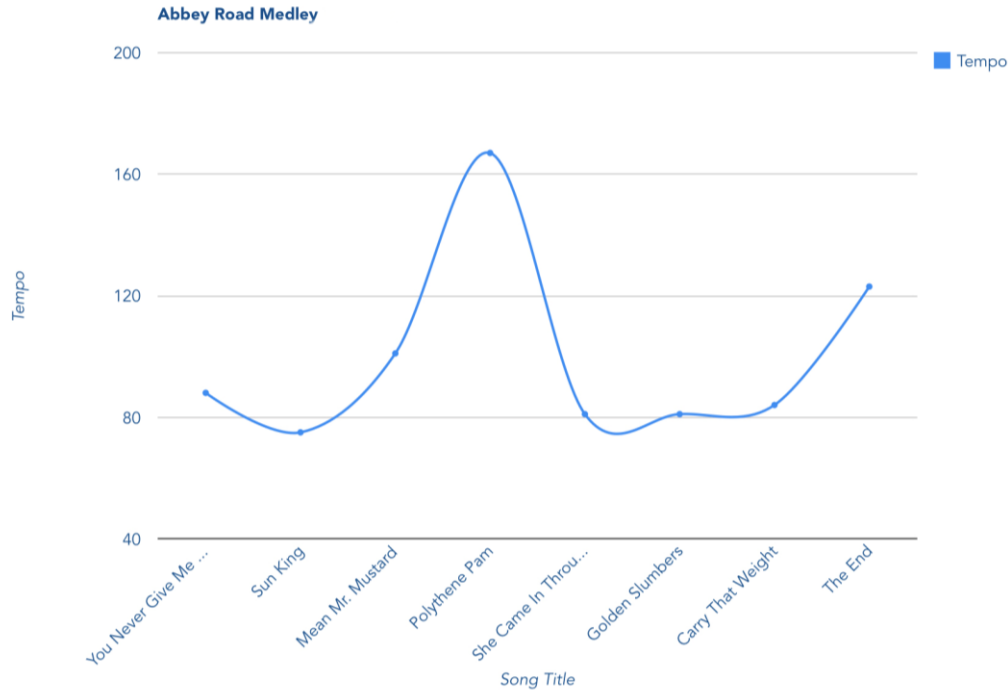


Table 3.8 has a few distinctions that must be pointed out to understand the album construction more clearly. The first is that the songs “Sun King” through “Polythene Pam” were written by Lennon and the rest by McCartney. Lennon’s “Sun King” is a contrast in ways of instrumentation by means of a softer tone, just as McCartney’s “Golden Slumbers” has a softer contrast with light piano and strings. These two songs are also on or near the outer ends of the B-side, giving an even balance of sound. Listening before and after each song yields roughly four minutes of music, with another four minutes in between the two songs. Another distinction is the use of tempo, with “Polythene Pam” and “The End” standing out as having higher tempos. The former is neatly placed around the middle to break up the fairly even tempos of the other songs. The latter stands out as it features solos from each member in the band with high energy. A noticeable connection can also be made in the reprise of the Verse melody “You Never Give Me Your Money” later featured in “Carry That Weight.” Viewing the medley in these different

ways, the order of songs seems to have a logical flow for what McCartney and Martin had to work with.

Edward Cone makes remarks on forming a complete style for a period of music or an individual composer: “One that [is] interrelated in an all-embracing unity [in] every aspect of musical composition: tempo, meter, rhythm, melody, harmony, form.”¹⁰⁷ Since the melodies and harmony of the Beatles have been covered by many scholars, it is new and deeper approaches to the band’s tempo, meter, rhythm, and form that show a more complete style of their music. It is not enough to simply state generalities (especially in the case of tempo), but to justify these claims.¹⁰⁸ Especially when music has a drastic shift like that of the Beatles, seeing a more broad view as a whole allows for better understanding of the music.

In the overall music of the Beatles, tempo, meter, and rhythm have significant development, and by using style analysis, it is comparisons and contrasts that highlight these changes over time. The Early Period shows the best examples of comparisons, as they were establishing themselves as performing artists with a talent for writing catchy tunes. Tempos were relatively similar, and meter stayed primarily in 4/4, though it is in the Middle and Late periods which broke from their common practice of tempo, meter, and rhythm. It was not only these elements in the music, but the themes in the text changed drastically from the impressions of adolescent love to a much broader scope of themes.¹⁰⁹ How the Beatles used tempo and meter show characteristic trends both in individual albums and in their three main periods of

¹⁰⁷ Edward T. Cone, *Musical Form and Musical Performance* (New York: W.W. Norton, 1968), 58.

¹⁰⁸ Charles W. Stetzer, “Four Aspects of the Music of the Beatles: Instrumentation, Harmony, Form, and Album Unity.” (Master’s thesis, Eastman School of Music of the University of Rochester, 1976), 2. Another note on tempo is in Everett, *Beatles As Musicians: The Quarry Men through Rubber Soul*, 311.

¹⁰⁹ “I Am the Walrus” is an example of intentional verbal nonsense in their music.

development, though it is also a look into the rhythmic structure that will allow a better insight into the complete musical style of the Beatles.

Chapter IV: Rhythmic Structure

A rhythmic structure has several different analytical layers. On the surface, these are modular, based on the analyst's intentions, and come in two forms: Score Analysis and Rhythmic Form Analysis. A score representation shows a visual of the activity within the piece of music by focusing on the melody in one staff and the accompaniment in the other. The representations of main sections in a piece of music are dependent on the establishment of a pattern—it can either be fleshed out fully by motive, or through an established incipit. The accompaniment is constructed inasmuch as it creates a pattern and completes one portion or the whole of a phrase.¹¹⁰ In the rhythmic form, what this type of analysis shows are main parts of the music with varying layers of how to describe what is happening within and in between each section. As rhythmic form does not include the Intros or Outros, the information can be another layer added to give a better representation of the piece of music as needed.

The score and formal analyses intend to allow a better understanding of music, and because all music has contrast in one way or another, these layers of analysis can uncover the structure of a song through the analysis of different layers. The parameters that can be listed under the score representation are tempo, meter, melodic activity, accompaniment activity, other changes in the continuum, section length, phrasing, harmonic movement, special features, and all the parameters of rhythmic form. The various layers within the rhythmic form can be Intro/Outro, main sections, what happens within sections, and what happens in between sections.

The first method of style analysis in this chapter is Score Analysis. The structure can be defined as linking the activity of a given section with the form of the piece, while the form is the

¹¹⁰ Usually, only the antecedent is written out if the consequent accompaniment matches almost exactly with the antecedent.

fundamental structure theorists use that depends on harmony, textual divisions, motives, etc. The rhythmic structure is first linked to the form of the piece of music and then moves onto the next levels of analysis. The form of the piece can then be linked to the rhythmic form to better clarify the activity, movement, and shape of the music.

One main concern that needs to be clarified is rhythm as a *layered phenomenon*. In the music of the Beatles, to put it specifically, there is both melody and accompaniment. The accompaniment usually consists of the percussion, bass, rhythm guitar, piano, or other instruments that do not immediately sound as melodic material. Melody can happen anywhere and with any of the above, though most frequently it occurs in the vocals. Instances of non-vocal melodic material might be responses, such as the case in the Verse and Chorus of “Got to Get You Into My Life.” In this song, the brass instruments have an accompanying colophon at the end of the vocal lines, where they are immediately recognizable as part of the melody. In the case of phrasing and phrasing structure here, they are linked to the melodic line, since without the brass instrument part the phrasing would be the same. A more non-melodic/melodic “gray area” might be the ending to the first vocal phrase of “Please Please Me.” This short rhythmic motive is its own entity as a way of breaking up the pattern of the music. Since it corresponds to the phrase of the vocal line and regular phrasing sections, it is of little importance unless it emerges in the style analysis or characteristic features within the song. When two melodies are layered on top of each other, such as the case in “For No One,” the horn part is played individually and then later placed into the Verse. This use of layering can be pointed out as a variation through the use of counterpoint. In other words, instrumental melodies are only of concern when needed to be pointed out as a unique feature, a trait used to accompany the vocal melody, or when the melody is featured within a larger section (such as solos, Intros, Outros, and

so on). While looking at a piece of music, it is required to define it as the most foundational aspects of the music which can be further identified as a *deep structure*.

The *deep structure* of a piece of music in this context is derived from the larger structure of the music; this includes the sections of a song including Verse, Chorus, etc. The deep structure is represented in Score Analysis. In the music, there are incipits with a combination of the melody and accompaniment, which can provide an assortment of information that gives different characteristics to the music. If a piece of music has an A-section, for example, the staff includes the first phrase of that section. This section can be as short as two measures. When the accompaniment and melodic rhythm changes drastically after the initial incipit but before the next section, this can either be defined as a transition rhythm or written out as an ancillary section.¹¹¹ These transitional rhythms or sections after the initial phrase are secondary to the first incipit phrase, since the initial *structural accent* defines the beginning of the section and therefore links the section with how the listener recognizes that main section. When it comes to the levels where the deep structure is used, there are three staves. The treble clef is used for melodic material and the bass clef for accompaniment. The treble clef will most likely include the vocal lines along with any important instrumental material in parentheses; the bass clef is more complicated, though there are clear symbols to distinguish instruments. For most Beatles songs, the accompaniment includes two guitars, bass, and drums (from top to bottom) to make for an active-looking score, though what it shows is an overall pattern of the accompaniment. For the sake of clarity, some parts that play throughout the measure as eighthnotes or shorter will be omitted. These articulations happen most often with the high hat in the drums. The treble and bass clef can be represented either together or individually, depending on what is required. If the

¹¹¹ An example would be if the Verse had a transition section lasting two measures, on the score analysis, the transition rhythm would be labeled “a” next to the “A” section.

score is not used at all, or only one clef is shown, then the use of Stress (St) and Lull (L) can be used to show the contrasting activity between sections as *active* (St) or *less-active* (L).¹¹²

In Score Analysis, the focus is to see the activity of each section of music visually. Some of the characteristics that can be analyzed are the lengths of the phrases, metrical accent, the activity of both melody and accompaniment, and the relationships between the sections. In this sort of analysis, there will likewise be three staves: one for the melody and the other for the accompaniment. The melodic staff will most likely include the vocal line, though this might include other instruments when the vocal line is not singing.¹¹³ This analysis is helpful with strophic music since each of the sections will most likely be repeated. The music of the Beatles only has a few instances of a Through-Composed form, though the score analysis can still show sections. Especially in the accompaniment of each song, there tends to be repeated rhythmic figures in all instruments, including “riff” based songs.¹¹⁴ What can be shown within each section of the song is the difference in activity, which in turn can reveal many different aspects of how the composer uses contrast in a piece of music. These may include a shift in pattern, melodic accents, accompaniment accents, amount of activity, and others. When using this score analysis for the sake of style analysis, there are many different tools one can use. The variability of score analysis is a modular one, since one can add or remove aspects to suit their own needs. The various levels may include title, composer, the location of the piece in a larger body of works, tempo, meter, phrasing, harmonic direction, text, form, rhythmic form, and dimensions of analysis from small to large.

¹¹² These symbols are borrowed from LaRue’s *Guidelines for Style Analysis* with his terms *stress* (S) and *lull* (L).

¹¹³ An example of this is the Chorus to “Got To Get You Into My Life.”

¹¹⁴ Some notable ones are “What You’re Doing”, “Ticket to Ride”, “Day Tripper”, and “Birthday.”

The treble clef represents the main melody of the song to show the initial incipit of that given section. If the antecedent and consequent phrases have the same accompaniment patterns, then a repeat will be put in to cut the number of measures in half. If the melody of the consequent is different from the antecedent, then the consequent rhythm will be located below the rhythm of the antecedent. If these two different rhythms stack in the melodic part of the score analysis, any text is only associated with the antecedent rhythm, since that is the part of the phrase that begins the main section.

The Score and Rhythmic Analysis show different aspects of rhythm and structure in the different periods, but the songs chosen for these periods are by no means totally representative of the periods. The Beatles had a significant range of styles and influences that can only be represented by the individual songs themselves. What the examples hereafter have the intention of showing is both some common rhythmic traits within the periods and the different types of representations the analysis can show. In other words, the analysis has many opportunities to show different aspects of the music using symbols in the score and formal mediums. As shown in Chapter Two, these different examples will be shown below for the different periods of development.

As noted earlier, the Rhythmic Form of the music shows the interactions between the different sections. The start of the rhythmic form does not have any rhythmic symbols attached to it; a piece with the form of AABA, for example. This could be described as a Level 1 form. Levels of rhythmic form can become comprehensive, though, and for the sake of simplicity the deeper levels of the form will only be mentioned as tools. The next level of Rhythmic Form is

the use of punctuation. Any level after the second involves activity and length, all of which incorporate the following symbols:

. = When the music stops at the end of a section (also known as a *full-stop*). This may include silence or a strong cadential rhythm.¹¹⁵

, = When the music transitions to the next section smoothly without any break in rhythm.

... = A fade-out at the end of a piece of music (primarily in recorded popular music).

St = When sectional material is either related or unrelated, and the overall activity (or continuum) is increased. This can only occur at the latter part of a section and not the initial phrase of that section. Examples: related material “A(St-A), B,” and unrelated material “A(St-B), B.”¹¹⁶ The label of “St” is to differentiate from the Solo “S” section in all forms.

L = When sectional material is either related or unrelated, and the overall activity (or continuum) is decreased.

Tr = A *transition rhythm* is a rhythm in which the fundamental pattern is changed in the latter half of the section. The material can only be unrelated to the section it is initially in. It can only be a transition if the rhythmic material is new or related to the next section. A common occurrence of this is the refrain of a Verse.¹¹⁷ Example: unrelated material “A(Tr-U), B” or “A(Tr-B), B.”

Int = The *interpolation* is an extension of an already established section. That is, the interpolated section must be a repeated section. The material can be related or unrelated to the material of a section. Examples: related material “A(Int-A), B,” and unrelated material “A(Int-U), B”

With Rhythmic Form, the basic form can be expanded to explain the activity within a piece of music further. The expansion of activity is described on different levels: Level 1: basic form; Level 2: basic form and punctuation; Level 3: basic form, punctuation, and activity; Level 4: basic form, punctuation, activity, and length. There are no strict rules as to what the levels of analysis can contain, though there can be guidelines as to what they might look like. Here, the

¹¹⁵ To clarify this point, a harmonic cadence is not the same as cadential rhythm. The two almost always coincide, though in the cases of ambiguous cadential harmony, the rhythm takes the role as judge of a feeling of transition or finality. To prevent any sort of confusion, a strong cadential rhythm is one that, one first listening, would constitute a finality in its silence, whether the silence afterwards is short or long. Since the rhythm stops, this may include a half cadence.

¹¹⁶ These are used to show the contrast of movement in an overall piece of music.

¹¹⁷ An example of this is the song “We Can Work It Out” in which Paul sings the words to the title of the track for two measures and transitions into the Bridge. Since the accompaniment of the refrain is related to the Bridge, but is still located in the Verse, the Rhythmic Form would be: A(Tr-B), B.

Rule of Three can be borrowed from LaRue's *Guidelines for Style Analysis*,¹¹⁸ so that the basic form with the Rhythmic Form might look like the following: Level 1: **AABA**; Level 2:

A,A.B,A...; Level 3: **A,A(St).B(Tr-A),A...**; Level 4: **A(12),A(14-St).B(8-Tr-A),A(12)...**¹¹⁹

More can be added to the levels of Rhythmic Form with material such as Intro/Outro, links, and other smaller interjections. One can feasibly add or remove aspects of the various levels depending on the scope of analysis. These are not strict formulae, but rather suggestions to better understand the overall rhythm in music.

The symbols used to relate the definitions in LaRue's *Guidelines* are used similarly: *St* for stress; *L* for lull; and *Tr* for the transition. The uppercase and lowercase uses of these symbols indicate the large and small versions of these ideas but will not be used because the definition of a large or small stress/lull/transition would require too many other parameters to consider. The comparison of these parameters would also have to be created for pop music as a whole and would probably not translate well into other more conventional genres of music. The main idea here is to compare and contrast sections by means of activity, but not just looking at the activity alone, but rather how within the Score Analysis this activity is shifted between the different layers of rhythm. Even when considering the stress, lull and transitions in various levels of analysis, it will show that the large and small versions of these terms will not matter significantly in the overall picture.

There is a distinction that needs to be made concerning the aspects of the tonal structure and rhythmic structure. By looking at the symbols of rhythmic structure, there is a full-stop

¹¹⁸ Jan LaRue, *Guidelines for Style Analysis* (New York: W.W. Norton, 1970), 5. In terms of Rhythmic Form, there are three expansions of Level 1.

¹¹⁹ This may be described as: 12 measure Verse smoothly transitioning into a 14-measure Verse with a higher activity in the latter half ending with a full-stop. The Bridge is 8 measures with smooth transitional rhythmic material going into the Verse. The last Verse ends the song with a fade-out.

marked by a period at the end of a section or phrase, thus classifying the end of a section. The full-stop is different from that in Leonard Bernstein's definition of describing a musical sentence as an entire movement.¹²⁰ A rhythmic full-stop is marked at the end of a section, and therefore the rhythmic structure is closely linked to that of musical "sentences," similar to the use of the same punctuation as language. Bernstein's claim that a musical sentence can only occur if a movement seems flawed. He states that even if there is a full-stop within a movement, the cadence, whatever it may be, instantly leads directly into the start of the next phrase. His example of this is linking one musical phrase with the word "dead" and the start of the next phrase with the word "duck." The conclusion Bernstein comes to is that, even with a full-stop, the musical equivalent would combine the two words into "deaduck."¹²¹ An argument could be made against that because, in speech, one would have to articulate the "d" on both sides of the word "dead" before starting the next word "duck." The argument for a full-stop at the end of a section similar to that of a period in a sentence is that the musical phrase is concluded and started anew as in here, "Dead. Duck." Two musical phrases may obviously be related, since they are both a part of the same movement, most likely through tonality, motivic material, or by other means, and breaking up a movement into sentences like a paragraph, there can be easier divisions in understanding how to listen to a piece of music. What Bernstein argues is that even though a movement might be long, it is all one sentence. Listening to symphonies like those of Ludwig van Beethoven or Gustav Mahler, sentences of over twenty minutes would be something even Marcel Proust would find excessive.

¹²⁰ Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge, Massachusetts: Harvard University Press, 1976), 61.

¹²¹ See Bernstein, *The Unanswered Question*, 61.

By looking at the deep structure in a piece of music, the overall outline of the main sections is shown. Through the medium of analysis, whether it be a score or rhythmic form, the description of the work elaborates on the given information, since the foundation of patterns in a piece of music can give insight into characteristics of musical style.

SCORE AND RHYTHMIC FORM ANALYSIS

The Early Period has consistency in both rhythmic activity and forms more than the two other periods. This consistency is apparent in many different parts of the song including the lengths, tempo, etc.¹²² By looking at both the Score and Formal analyses, some examples exhibit these trends in order to characterize different aspects of their compositional style, along with representing the period as a whole. Score analysis shows the visual activity of the different sections and the formal analysis shows the overall structure at different levels.

A common trend in the Early Period is the use of the Rock Rhythm as shown in the Verse and Chorus in “Please Please Me” (Figure 4.1).¹²³ Along with “And I Love Her” (Figure 4.2), these two songs show the Early Period’s trend of keeping the accompanying instruments consistent throughout the sections. That is, when the pattern is established, the instruments maintain their accompanying role. It is common to have instruments with a melodic melody enter when the vocals are not singing, which can be seen in the rhythmic counterpoint at the beginning of “And I Love Her” and the last two measures in the Chorus of “Please Please Me.”

“Please Please Me” has more sections than the usual song of the period, though it still shows the characteristics of the usual Verse/Bridge songs. There are two main ways in which the vocal melody and accompaniment contrast in the various sections. Activity and metrical accents

¹²² These other aspects will be covered in later chapters.

¹²³ See page 27 for Score Analysis symbolism.

outline a great majority of contrast in the sections by the Beatles. In “Please Please Me,” the Verse and the Chorus are closely related rhythmically in the accompaniment and the vocal melody. The latter half of the Chorus has the same melodic rhythm as the Verse. The contrasting sections are the Pre-Chorus with higher activity and displaced metrical accents on beats one, the up-beat of two, and four. This high rate of activity and build-up balance out the lower activity of the Chorus. The Bridge contrasts the most in the song with metrical accents on all four beats in the accompaniment and high activity in the vocal melody. In the Early Period, the highest rate of contrast is in the vocal melodies, as the steady Rock Rhythm in the drums is most prevalent in this period, with the bass still as a fundamental instrument in harmony as well as keeping with the rhythm of the song.

Figure 4.1 "Please Please Me" Score Analysis

"Please Please Me" Score Analysis

The Beatles

A
♩ = 140

Score for section A, measures 1-4. The music is in 4/4 time with a tempo of 140. The vocal line (treble clef) contains the lyrics: "Last night I said these words to my love". The piano accompaniment (grand staff) features a steady bass line in the left hand and a rhythmic pattern of eighth notes in the right hand.

Last night I said these words to my love

P

Score for section B, measures 5-8. The music is in 4/4 time. The vocal line (treble clef) contains the lyrics: "come on come on come". The piano accompaniment (grand staff) features a steady bass line in the left hand and a rhythmic pattern of eighth notes in the right hand.

come on come on come

C

Score for section C, measures 9-12. The music is in 4/4 time. The vocal line (treble clef) contains the lyrics: "Please please me oh yeah like I please you.". The piano accompaniment (grand staff) features a steady bass line in the left hand and a rhythmic pattern of eighth notes in the right hand.

Please please me oh yeah like I please you.

B

I don't want to sound com - plain - ing, but you know there's al - ways rain in

my heart (In my heart)

“And I Love Her” appears to have rhythmic simplicity, especially in the vocal melody. Both the Verse and the Bridge are related exactly, with the latter being diminished by two notes. In the Score Analysis, the percussion part uses a clave written as the “e” on the line below the bass clef with a triangle note head pointing up, and the conga written as the “g” on the bottom line of the bass clef with a triangle head pointing up. What makes this song interesting in other aspects is both the underlying pattern and the harmonic shifts. Steven Porter describes the rhythm of the song: “The total effect is one of a Latin dance with rock pulsations.”¹²⁴ Walter Everett notes the tonal ambiguity in the song with the tonal center hinting at both E major and C-

¹²⁴ Steven Porter, “Rhythm and Harmony in the Music of the Beatles” (PhD diss., City University of New York, 1979), 223.

sharp minor in the Verse with F major and D minor with its “truck driver modulation” ending on a Picardy third with the ending chord being D major.¹²⁵ The ambiguity of the chords and a more foreign rhythm to their usual rock and roll sound sticks out from the other songs in the period, though it shows the band’s early signs of varied influence.

¹²⁵ Walter Everett, *The Beatles as Musicians: The Quarry Men through Rubber Soul* (Oxford: Oxford University Press, 2001), 225.

Figure 4.2 "And I Love Her" Score Analysis

"And I Love Her" Score Analysis

The Beatles

The musical score is presented in three systems, each with a vocal line and two piano accompaniment staves. The tempo is marked as $\text{♩} = 114$. The key signature has one flat (F major/D minor) and the time signature is 4/4.

Intro: The vocal line begins with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth notes in the right hand.

Verse A: The vocal line contains the lyrics "I give her all my love". The piano accompaniment continues with the same rhythmic patterns as the intro.

Verse B: The vocal line contains the lyrics "A love like ours". The piano accompaniment continues with the same rhythmic patterns as the intro.

The Middle Period overall shows a higher rate of unique features compared to the previous period. In the two Score Analysis examples from this period (Figures 4.3 and 4.4), both show a higher contrast in activity and metrical accents. “Day Tripper” is a riff-based song with the rhythm of the lead guitar melody shown in the Intro. The rhythm of the riff is shortened to show the most accented part of the melody, one of the main features of this song. This rhythm in the Verse is shared precisely with the bass and most of the rhythm guitar line. The bass shows more of a melodic line in this song, which is a trait of the Middle Period. In the Chorus, there are a few distinctions that set it as a highly contrasting section. The drums are playing the Blast Beat with the rest of the accompaniment sharing the accents on each beat and the harmony. The song is in E major with the riff happening 68% of the time in either the tonic, subdominant, or dominant. On the other hand, the Chorus starts on an F#⁷ which planes the dominant-seventh chords F#⁷, A⁷, G#⁷, C#⁷, and finally B⁷.

Figure 4.3 "Day Tripper" Score Analysis

"Day Tripper" Score Analysis

The Beatles

Intro
♩ = 138

A

Got a good rea - son for
ta - king the ea - sy way out

In “Lucy in the Sky With Diamonds,” there are a few major features which distinguish it from the previous period. The first is the activity, and the second is the metrical change by section. The Verse’s accompaniment has only the organ ostinato melody from the Intro, and the bass is outlining the line-cliché “E, G, F#, F.”¹²⁶ These features show a shift from the previous period due to the lack of other instruments and activity. A slower tempo in a slow triple meter highlights the unique organ melody and descriptive imagery in the vocals. The rhythm in the vocal melody in both the Verse and the Pre-Chorus is related with not much syncopation, and the

¹²⁶ A line-cliché is chromatic motion in some part of the harmony. Other examples of this in Beatles songs are in the Intro of “Michelle,” the Chorus of “Eleanor Rigby,” and the Chorus of “Hey Bulldog.”

accompaniment in the Pre-Chorus increases in activity as the drums, rhythm guitar, and lead guitar joins with the organ dropping out. Another feature of this section is the modulation from two sharps in the key signature to one flat.¹²⁷ This tonal ambiguity continues until the Chorus finally establishes a solid foundation of a tonal center. The Chorus' rhythmic activity is significantly increased as the tempo is also increased. With a meter of 4/4, the tempo is 95 bpm with the quarter note taking the beat opposed to 46 bpm with the dotted half-note taking the beat. This high activity in the Chorus contrasts with the Verse. In all the main sections of the song, this shows how a song can develop in terms of instrumental activity. Another way of analyzing the main sections of this song is that it is in Bar Form (AA'B), a type of form that is indicative of the Middle Period as the band was thinking of the development of a song in new ways.

¹²⁷ The keys are not listed because of the ambiguity of the tonality in the Verse and Pre-Chorus. The Verse drones around an "A" but does not root itself in A-major, nor does it play any D major chord in the Verse. The transition chords are a D minor chord and then a D minor chord with a "C" in the bass. Moving to the Pre-Chorus, it starts on a B-flat major chord but there are no dominant chords to root it specifically into that tonality. Rather, it seems there is a IV-V-I in F major with the IV chord being the B-flat at the start of the Pre-Chorus. Before any solid foundation in one key, the section moves toward the tonality strongly rooted in G major with the Chorus. This sort of tonal ambiguity is prevalent in the music of the Beatles, though this example is more common in the Middle Period rather than the Early Period.

Figure 4.4 "Lucy in the Sky With Diamonds" Score Analysis

"Lucy in the Sky With Diamonds" Score Analysis

The Beatles

A
♩ = 46

Pic - ture your - self in a boat on a ri - ver with
tan - ger - ine trees and mar - ma-lade skies

P

Cel - lo - phane flow - ers of yel - low and green

C
♩ = 95

Lu - cy in the sky with dia - monds

The score is presented in three systems. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). Section A is in 3/4 time with a tempo of quarter note = 46. Section P is in 4/4 time. Section C is in 4/4 time with a tempo of quarter note = 95. The lyrics are written below the vocal line.

The Late Period sees a stronger presence of both the drums and bass as melodic instruments, rather than a foundation for harmony and tempo. The developments can be exemplified in both the songs “Don’t Let Me Down” (Figure 4.5) and “Something” (Figure 4.6). Both have a different type of concinnity than the earlier periods regarding activity. Each one has a high rate of activity in the main sections with much syncopation in the melodic lines. The blend of instruments in the accompaniment might show a development in the rhythmic variety and awareness of overall orchestration of a song. Slower tempos are another feature of the Late Period songs which point towards a more introspective look on the music rather than a song meant for the public stage.

The melodic rhythm in “Don’t Let Me Down” underneath the voice is an electric piano played by Billy Preston in early 1969 during the *Let It Be* recording sessions. Many of these songs during the recording of the album had the intention of being recorded without much editing in post-production, as the album was an effort to preserve “the warmth and freshness of a live-performance.”¹²⁸ This addition, therefore, is the explanation of the added piano part and the sound of the song being more of a live performance than the songs on *The White Album* or *Abbey Road*. “Don’t Let Me Down” starts with the Chorus, which has a stand-out moment rhythmically with the rhythmic unity on beat three with the text “don’t let me,” which is then brought to a release of tension rhythmically on beat one when Lennon sings the word “down.” This downbeat on beat one is significant because there is a lack of activity in the previous two beats of the accompaniment and vocal line. In the two-measure phrase of the Chorus, there is a variation on the Rock Rhythm in the drums and higher activity in the rest of the instruments. The Verse is noteworthy because of the opening 5/4 measure and the change in activity the measure

¹²⁸ Kenneth Womack, *Long and Winding Roads: The Evolving Artistry of the Beatles* (New York: Continuum, 2007), 273.

afterward. The metrical accent in the Chorus is one, two and four, whereas the Verse's accents—after the $5/4$ measure—is on one, the upbeat of two and four. In the Bridge, there is a high rate of syncopation in the accompaniment with all the instruments being more uniform than the previous sections. Where the Chorus and Verse have vocal activity prominent in the latter half of the measures, the Bridge vocal melody starts on beat two.

Figure 4.5 "Don't Let Me Down" Score Analysis

"Don't Let Me Down" Score Analysis

The Beatles

$\text{♩} = 77$ C

Don't let me down don't let me

This system contains the first three measures of the song. It is in 4/4 time with a tempo of 77. The key signature is one flat (B-flat major). The first measure is a whole rest in the vocal line. The second measure contains the lyrics 'Don't let me down' and features a C chord. The third measure contains the lyrics 'don't let me' and features a B-flat chord. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

A

No - bo - dy ev - er loved me like she does oo she does

This system contains measures 4 and 5. Measure 4 is in 5/4 time and contains the lyrics 'No - bo - dy ev - er loved me like she'. Measure 5 is in 4/4 time and contains the lyrics 'does oo she does'. The piano accompaniment features a long sustained chord in the left hand and a rhythmic pattern in the right hand.

yes she does

This system contains measures 6 and 7. Measure 6 is in 4/4 time and contains the lyrics 'yes she does'. Measure 7 is in 4/4 time and contains a whole rest in the vocal line. The piano accompaniment continues with the same rhythmic pattern as the previous system.

Where “Don’t Let Me Down” had contrast in metrical and accentual parts, “Something” has not only rhythmic contrast but contrasts in harmony and dynamics. The Verse is in C major, the “a” section has a line-cliché in A minor ending in a D⁹, and the Bridge is in A major. Where the Verse has a delicate nature compared with the louder Bridge, this contrast from Verse to Bridge is seen in the accompaniment from the lead guitar to the activity of the string section, not shown herein.¹²⁹ What is not labeled is the sextuplet played by the drums in the Bridge. The sextuplet can be described in the analysis with a recommendation to listen to the song itself.

¹²⁹ There are no string instruments labeled in the Score Analysis as it would crowd the accompaniment. There is an increase of activity of the strings in the Bridge, though the change in activity does not warrant an addition of the instruments in the Score Analysis.

Though there are clear changes in sections, the Score Analysis can be written in a way that omits any activity that is ancillary to the fundamental patterns.

Figure 4.6 "Something" Score Analysis

"Something" Score Analysis

The Beatles

A

$\text{♩} = 68$

Some-thing in the way she moves
at-tracts me like no oth-er lov-er

a

don't want to leave her now you
know I be-lieve and how

B

You're ask-ing me will my love grow I don't know

The image shows a musical score for the song "I'm Happy Just to Dance With You". It consists of three staves. The top staff is the vocal line in treble clef, with lyrics "I don't know" written below it. The middle staff is the piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and rests. The bottom staff is a detailed view of the piano accompaniment, showing the notes and rests for each measure, with some notes marked with a '7' indicating a specific rhythmic value.

Just as the Score Analysis is modular, the Rhythmic Form can also be tailored to the analysis. In the song “I’m Happy Just to Dance With You,” the third level does not indicate any stresses or lulls in the activity of the accompaniment between sections. Since this is a song with relatively low contrast in the overall continuum and section length, Level 2 would be enough of the analysis, with possibly a remark on the section lengths being eight measures. For a more in-depth analysis, this song might be appropriate for Score Analysis with the Rhythmic Form attached for a better understanding of overall structure. This song was chosen here for its low contrast and use of the Verse and Bridge. This song type (Verse/Bridge song) is typical of the Early Period along with the light-hearted text of adolescent love.

Table 4.7 “I’m Happy Just to Dance With You” Rhythmic Form

- Level 1: **AABABA**
- Level 2: **A,A,B,A,B,A.**
- Level 3: **A,A,B,A,B,A.**
- Level 4: **A(8),A(8),B(8),A(8),B(8),A(8).**

There are a few features of “I’m Down” which are highlighted well in the Rhythmic Form. The first of these is in Level 2 with the full-stop at the end of the Chorus with the text “how can you laugh when you know I’m down.” The accompaniment in the Chorus and even the beginning of the Verse has rests with only the vocals providing musical material. In the latter

half of the Chorus, this rest of accompaniment has less activity and has the label of “L” in Level 3 for a *lull*. Though the lull and full-stop and the end of the Chorus would be one logical way to end the song, the choice in this song was to end with a Solo and fade-out. The Verse and Chorus are connected every time they occur, so therefore the contrast in this song is the Solo with two occurrences both in the latter half of the song.

Table 4.8 “I’m Down” Rhythmic Form

Level 1: **ACACSACS**

Level 2: **A,C.A,C.S,A,C.S...**

Level 3: **A,C(L-C).A,C(L-C).S,A,C(L-C).S...**

Level 4: **A(4),C(10).A(4),C(10).S(12),A(4),C(10).S(12)...**

The Middle Period sees much more diversity when it comes to Intro/Outro, section lengths, use of instruments, and other musical devices. The Rhythmic Form of “I’m Only Sleeping” and especially “Hello, Goodbye” shows bits of this diversity. Two things of note are the higher use of Choruses in the Middle Period and the tendency for more uneven section lengths.¹³⁰

In “I’m Only Sleeping,” there is another instance of a full-stop at the end of a Chorus, just as in “I’m Down.” Both songs have a logical way of concluding the song, yet the choice of using a fade-out is used at the end of each song. Many songs do not need a Level 3 as there are no stresses or lulls in the latter half of the sections and are another reason for the modular nature of the analysis. A few main points to gain from the Rhythmic Form of this song is the full-stop at the end of each Chorus and the weight of the different sections. The Bridge and the backward guitar solo in the Verse are the contrasts in the song, though the former is only four measures long and therefore seems to have needed to be played twice for a balanced song.

¹³⁰ For further elaboration on song types, see Chapter V and Chapter VI for section lengths.

Table 4.9 “I’m Only Sleeping” Rhythmic Form

Level 1: **ACACBCBAC**

Level 2: **A,C,A,C,B,C,B,A,C...**

Level 3: **A,C,A,C,B,C,B,A,C...**

Level 4: **A(9),C(6).A(9),C(6).B(4),C(6).B(4),A(9),C(6)...**

“Hello, Goodbye” has an interesting feature of uneven section lengths with even weight, though consistent in length, for each section. The Verse is tied to every Chorus with the rhythm flowing into it and a measure of 2/4 at the end of the Verse. The use of changing meter and the uneven Chorus are some features which are more common in the Middle Period than they were in the Early Period. These features are some signs of the many rhythmic features of the Middle Period which continue into the Late Period.

Table 4.10 “Hello, Goodbye” Rhythmic Form

Level 1: **ACACBCACC**

Level 2: **A,C,A,C,B,C,A,C,C...**

Level 3: **A,C,A,C,B,C,A,C,C...**

Level 4: **A(8.5),C(7),A(8.5),C(7),B(5),C(7),A(8.5),C(7),C(7)...**

The Late Period sees many different rhythmic devices being used for many different aspects of the songs. Continuing from the Middle Period, the songs are complex from section lengths to transitions between sections. “Back in the U.S.S.R.” and “Come Together” show these different features that were common in the Late Period.

The different levels of “Back in the U.S.S.R.” reveals the longer forms of the Rhythmic Form. One of the main features are the transition from one section to the next with the musical material of the next section overlapping with the previous section; this can be seen best in Level 3. Another feature that sticks out is the second Chorus, in which the end of the section has a sort of “tag” that extends it an extra one and a half measures. One last connection in the song is the weight of the Bridge section. Though it happens only twice, the Bridge is the longest section of

the song. This weight is not drastically different from the other sections, though it is a characteristic of the Late Period to have section lengths be more disproportionate than the Early Period. While describing “Back in the U.S.S.R.” in this way, this alternative might be best described at Level 2 with relevant section lengths and a description of the transitions from one section to the next.

Table 4.11 “Back in the U.S.S.R.” Rhythmic Form

Level 1: **ACACBACBAC**

Level 2: **A,C,A,C,B,A,C,B,A,C.**

Level 3: **A,C(Tr-A),A,C(Tr-B),B(St-A),A,C(Tr-B),B(St-A),A,C(Tr-A).**

Level 4: **A(8),C(6-Tr-A),A(8),C(7.5-Tr-B),B(10-St-A),A(8),C(6-Tr-B),B(10-St-A),A(8),C(6-Tr-A).**

Many of the songs in the output of the Beatles have Intro material to connect one section to the next. “Come Together” has one of the most famous of these Intro riffs. A feature of this song is the conservative use of the Intro material connecting the main sections, with only three occurrences out of a possible eight places in the form. One feature is the diminution of the Intro material after the second Chorus; this is most likely done at this location as it immediately proceeds the Solo section. Another feature is the brevity of the Chorus. Though this might seem like a simple refrain rather than a Chorus, as the song is slow enough, it does not happen after every Verse, and the activity in the accompaniment is different enough to warrant a change in the main section. With a large disparity in section lengths, it seems that the song has the most weight on the Verse, with the changing content of the text surrounding the main theme of “coming together.” This song is an example of the disproportionate section lengths characteristic of the Middle and Late periods.

Table 4.12 “Come Together” Rhythmic Form

Level 1: **AACACSAC**

Level 2: **A,A,C,A,C,S,A,C...**

Level 3: **A(I),A,C(I),A,C(Di-I),S,A,C(I)...**

Level 4: **A(8-I),A(8),C(2-I),A(8),C(2-Di-I),S(10),A(8),C(2-I)...**

Both Score and Rhythmic Form analysis show the various ways in which one can find characteristics within one song and trends in a period of music. Looking first at the deep structure, the fundamental form of the song is shown. By then expanding out various parts, the descriptions of a work extrapolate the most pertinent information for style analysis. In the case of the Beatles, the development of musical layering and formal structures become more complex and unique.

Chapter V: Form (Intro/Outro, Song Types)

Throughout the career of the Beatles, the beginning and ending of songs had their own developments, which can be called the Intro and Outro. Their first period tended to have shorter Intros with related material to the song, and Outros tended to have fade-outs with tag endings. In their Middle Period which involved greater experimentation, these Intros and Outros tended to be expanded and more individual. Many of these have more of an atmospheric nature which allowed for drawn-out musical ideas. In their Late Period, the Beatles borrowed the ideas from previous years and reverted to familiar musical formulae. The most important characteristics with the Intros and Outros are the length, melodic relation to the rest of the song, and tempo.

A level of rhythmic analysis must be done with the specific parts of the Intro and the Outro. These are important because of how an artist develops these parts of a song throughout an album, and subsequently their career. The Intro and Outro symbols and letters have their own meaning, though, along with the larger structure analysis, the depth of analysis and symbols can be used only as much as is needed for the use of style analysis. In the three elements length, thematic relation and tempo, the Intro and Outro can have many different roles in the piece.

These can be labeled as follows:

Intro/Outro:

(Intro/Outro) = (X,Y,Z/X,Y,Z)

X = Length of part

S = Short (four measures or less)

= Number of measures

N = No intro or outro

V = No melodic material, but does have accompaniment

T = Tag ending (shortened melodic material—usually by the vocals or melody—that repeats in the main section of a song and is usually derived from the main melody in that main section)

0:00 = When there are no clear measures (or usually tempo) and therefore the time in minutes and seconds are listed¹³¹

¹³¹ An example of a Beatles song that incorporates this is “Love You To” with the introduction of the sitar.

Y = Melodic material

R = Thematic material related to a melody of the main sections in the piece of music

U = Thematic material which is unique only to the intro, links, and/or outro

V = No melodic material, but does have accompaniment

Z = Tempo

R = When the tempo is related to the rest of the main parts, or to the next section

U = When the tempo is unique only to the intro or outro

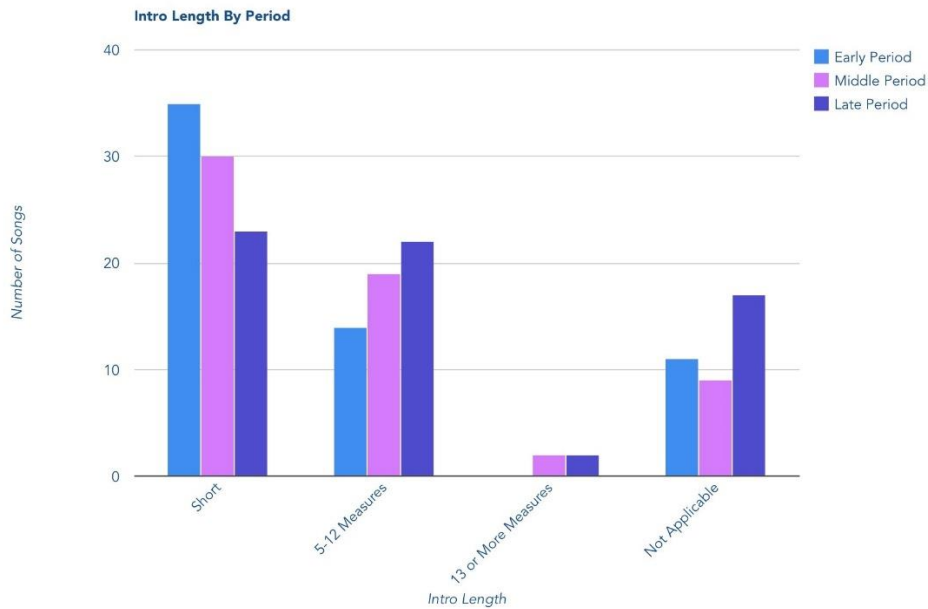
Length indicates the structural importance, or weight, of the Intro and Outro in a piece of music.

The overall trends point toward longer Intros and Outros, especially during the Middle and Late periods, though these are extreme cases in the Outros. This shows the band's increasing artistic freedom to expand on existing forms outside of the single songs meant mainly for radio play.

Since the Intro and Outro do not appear in the form of a song, the length shows how the overall structure of the song is constructed.¹³² Tables 5.1 and 5.2 consist of four different categories indicating the length of the Intro as short (four or fewer measures), medium (5-12 measures), lengthy 13 or more measures, and other songs without an Intro at all.

¹³² See Chapter IV: Rhythmic Structure for more information on the role of intros and outros in the rhythmic form.

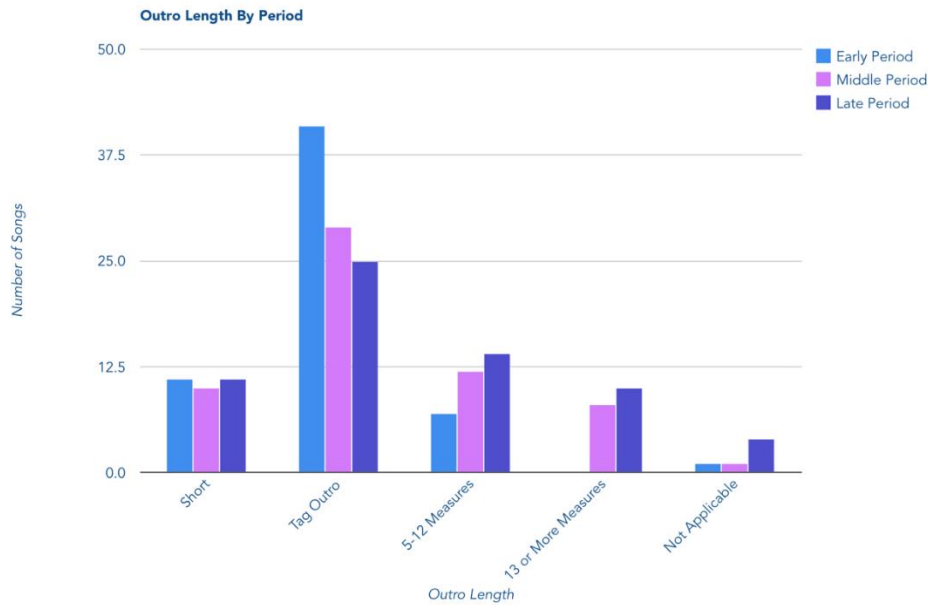
Table 5.1 Intro Length by Period



Review of Table 5.1, the Intro according to length, shows a clear sign of a steady decrease of shorter Intros, with an increase of longer ones throughout the three main periods. In the Middle and Late periods the Intros started to increase past twelve measures, with no songs of this length in the Early Period.

Turning to the Outros (Table 5.2), there appears an additional “Tag Outro,” also considered as a tag-ending. The Tag Outro must borrow material from a main section of the song and repeat it either in full or in part more than what is normally used. An example of this is the Outro of “I Wanna Be Your Man,” in which the repeated material consists of the vocalists singing the title of the song, borrowed from the Chorus, repeatedly as the song fades out.

Table 5.2 Outro Lengths by Period

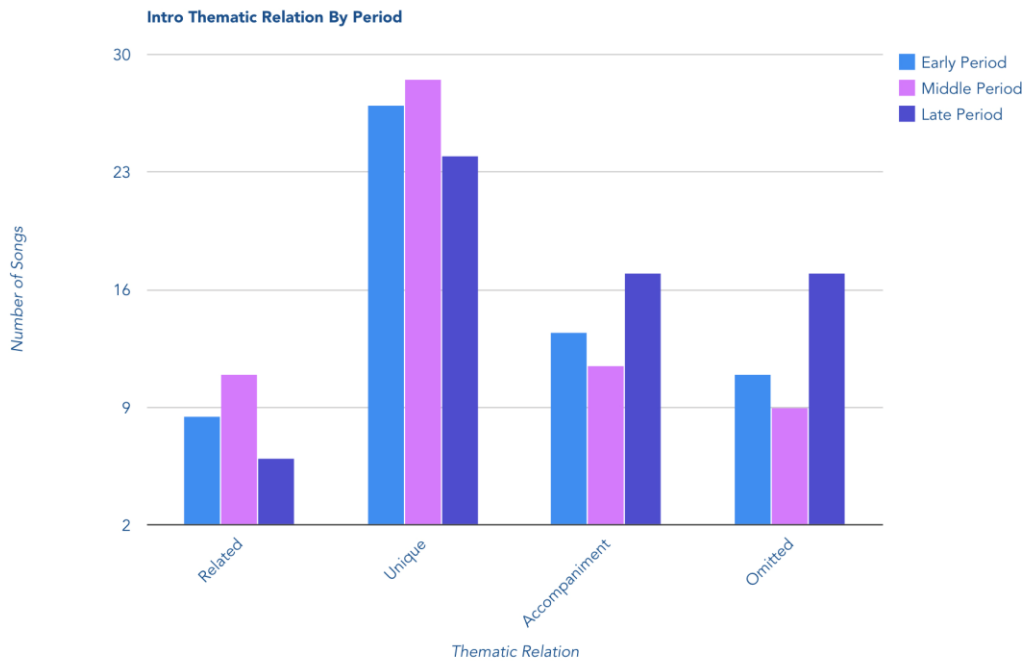


One of the reasons the length is mentioned for the Outro is because they can play a larger role in closing out the song. In the songs “Hey Jude” and “I Want You (She’s So Heavy),” the Outros have a significant part of the structure, as the Outro for “Hey Jude” occurs during 56% of the song’s length and the Outro of “I Want You (She’s So Heavy)” occurs during 40% of the song’s length. With these songs and others, the Beatles seem to have thought about both the Intro and Outro not just as ancillary musical devices, but a more significant part of the musical experience. Comparing it with the Intro, the Outro has more songs in the Middle and Late periods longer than thirteen measures. This shows the Beatles focus more on leading into the main sections quicker on average than their treatment of what happens after the main sections. In the latter two periods, the Beatles also rely less on tag-ends as a tool for closing a song. This might indicate the band’s move toward musical individuality with more unique melodic material, since a tag-ending must borrow from a main section of the song.

Seventy-four of the original Beatles songs have an ending with a fade-out, defined as when a song decreases in volume gradually until the listener cannot hear any music. There are many reasons why an artist might use this musical device. One might be that the artist didn't think the musical material warranted a definite full stop (either a harmonic or rhythmic cadence), and another as an intentional choice by the artist as a part of the song's narrative. Finally, perhaps the artists thought the fade-out would just simply sound best. The number of fade-outs in the three main periods of the Beatles are as follows: Early Period 22; Middle Period 37; and Late Period 15.

Melodic material indicates whether an Intro or Outro uses this material in the main sections of a song. Tables 5.3 and 5.4 have four categories: Related, Unique, Accompaniment, and Omitted. Related material is defined as a melody in the intro which is the same as the primary vocal melody in the core of the main sections. Unique is a melody that has no relation to this primary vocal melody but may occur elsewhere during the main section, usually as riffs that repeat like an ostinato. Accompaniment is when instruments are playing in the Intro but there is no melodic material, and Omitted means there is no Intro at all.

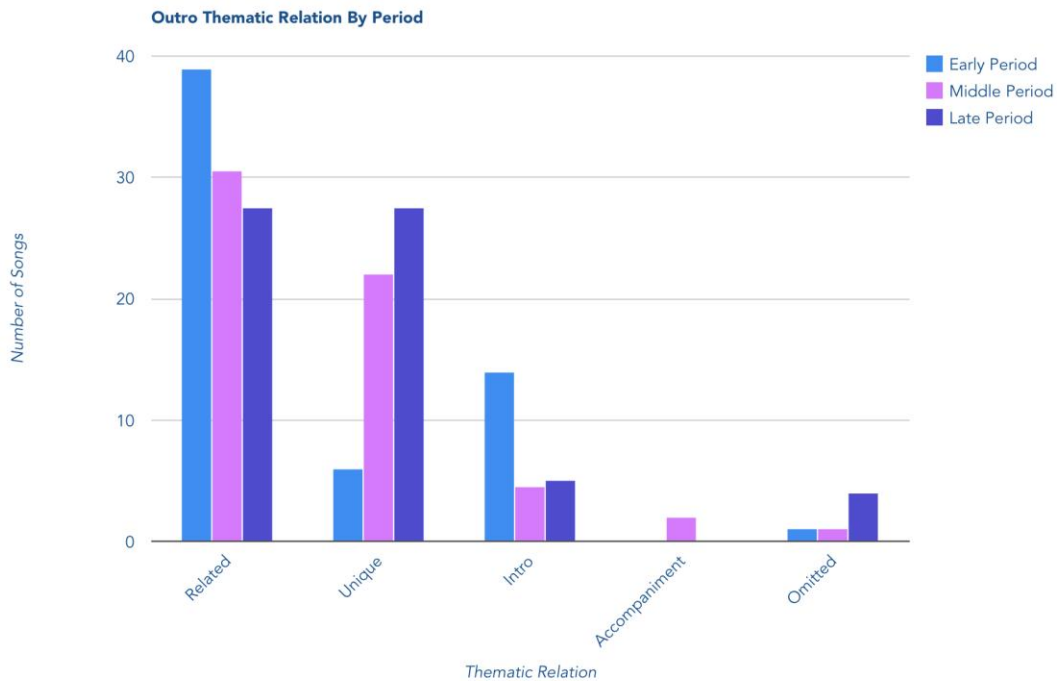
Table 5.3 Intro Thematic Relation by Period¹³³



There are no obvious trends or patterns other than that the band consistently gravitated toward using Unique melodic material in their Intros. This seems like a logical musical choice, as many songs of the Beatles use Intro melodic material as links to connect main sections of a song. The Intro thus sets up the beginning of the song, though the Beatles still employed variety in the Intros throughout their output.

¹³³ “Thematic relation” is synonymous with “melodic material.”

Table 5.4 Outro Thematic Relation by Period



Outro thematic relation is much different than that of the Intros in terms of development and treatment across all the periods. As was pointed out in Table 5.2, the Beatles focused more on the end of their songs, with many more songs in the latter two periods being a longer length. This focus is shown in Table 5.4, where especially in the Middle and Late periods it can be shown under the category “Unique.” This is a dramatic shift from the Early Period, where the main two ways for an Outro were to relate it to the main sections of the song or to reuse the Intro material. Unique features of the thematic material spiked in the Middle Period and equalized with the Related material of the Late Period. The reason for this might have been due to the band’s Middle Period mindset of trying to create an individual sound, as well as the variety of styles they were exploring. This style variation can be heard best in *The White Album* as its diversity spans from Country and Western to the *avant-garde*.

Tempo, as shown in Tables 5.5 and 5.6, show the relation of either an Intro or Outro to the tempo of the main sections of the song. There is not much to extrapolate from these graphs other than the overwhelming tendency towards tempos relating to the main sections of the songs in both Intros and Outros. A bit of a difference is the Unique Outro tempos of the Middle Period, as shown in Table 5.6. This goes along with the previous discussion of Outro length and thematic relation. The number of songs with Unique Outro tempos in the Middle Period further consolidates the argument of the band’s development of an overall expansion in the Outros.

Table 5.5 Intro Tempo Relation by Period

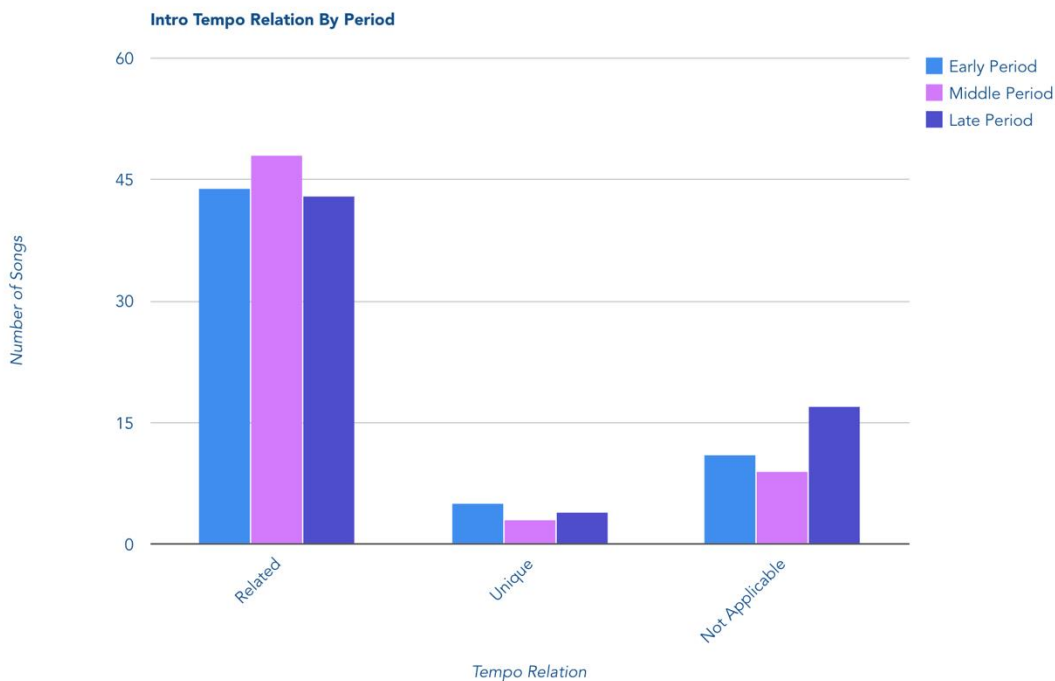


Table 5.6 Outro Tempo Relation by Period

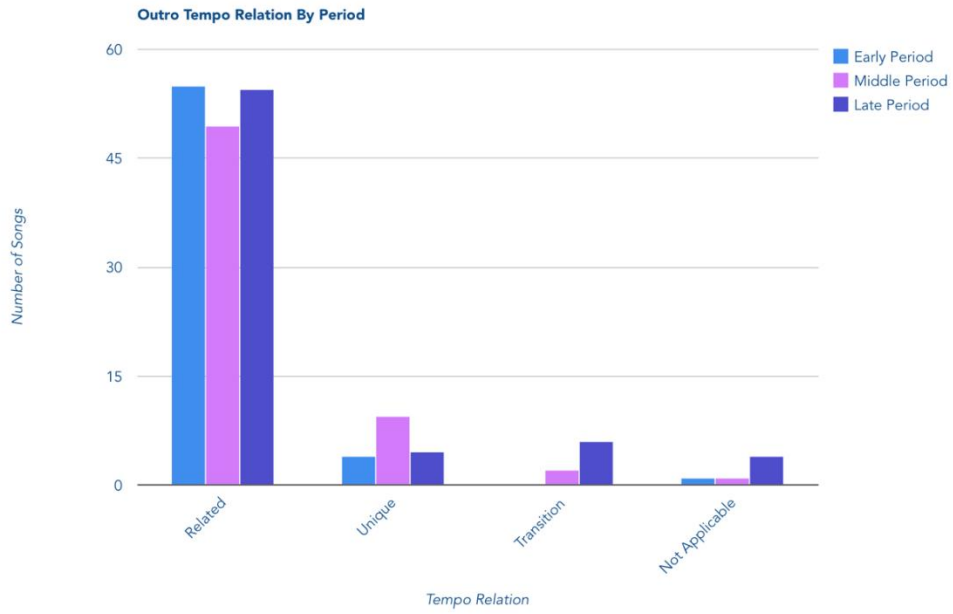


Table 5.7 Percentage of Song Type Output by Period

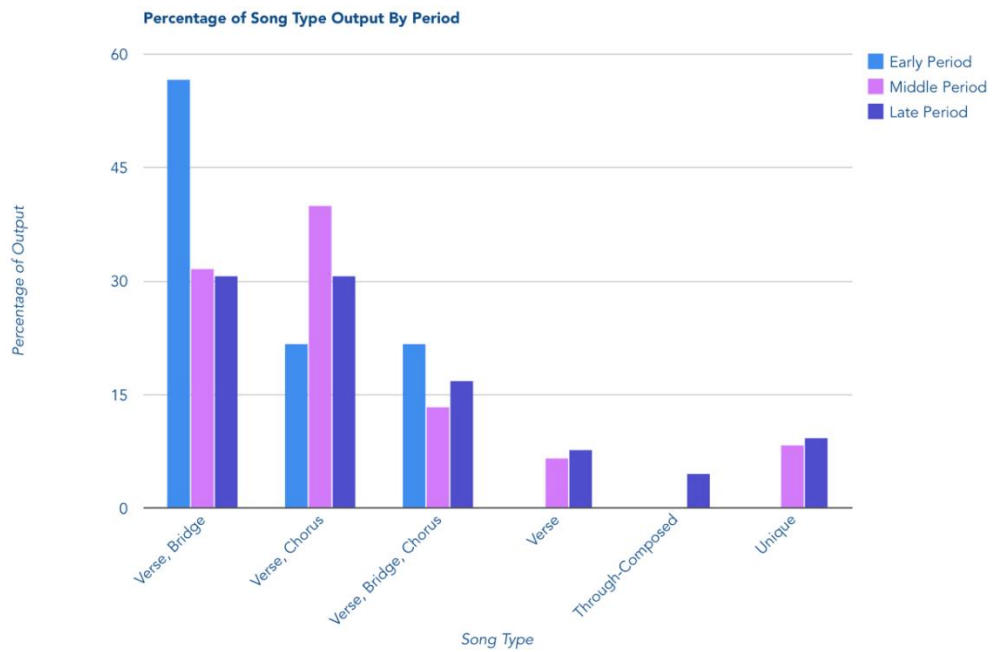


Table 5.7 lists six different categories as the song types the Beatles used throughout their time as a band. There are: Verse/Bridge; Verse/Chorus; Verse/Bridge/Chorus; Verse alone; Through-Composed; and Unique. The order of the main sections is irrelevant in terms of the form, for the main sections themselves are how the classifications can be made. All songs exclude the Intro and Outro as part of the form, as does any Solo with its unique structure.¹³⁴ This table also includes songs with two or more Verse or Bridge sections, as they are also still classified along with the main section. Because a Pre-Chorus is almost always linked directly to a Chorus, these songs with both main sections are grouped into the second category.

In the Early Period, there is an overwhelming use of Verse/Bridge song types with over half of the songs in this category. This type of song is used less in the latter half of the Early Period, with the use of Choruses being used more in the albums *Beatles For Sale* and *Help!* The Early Period also does not see any other song type apart from the first three categories. The band had a high rate of song output despite how often they were out touring the world. These touring years only gave the band time to write songs in hotel rooms or on the way to their next performance, though the band started to experiment a bit more in *Help!* and the beginning of the Middle Period. The amount of time put in songwriting with the studio in mind was almost negligible compared to the time they spent in the studio after they had stopped touring. Therefore, the song types in their Early Period seem to point toward more of the types of songs they were used to playing.

Just as Choruses were starting to be used in the latter half of the Early Period, songs with only a Verse or a Unique structure start to appear more frequently in the latter half of the Middle Period. These song types are much less frequent, though these are new to their output. A higher

¹³⁴ More information on solos with unique sections can be found in Chapter VI.

focus is put on the Verse/Chorus song type with the Verse/Bridge song type decreasing by almost half. This variety in song types starts to even out more in the Middle Period, but every category is brought to a more even level in the Late Period.

The first two categories in the Late Period are exactly even with the remainder larger than what they were from the previous periods. With the introduction of Through-Composed songs, the Late Period has the highest variety of song types out of any other period. *The White Album* has some of the greatest examples of variety in many ways: it has a high degree of changeability in song types, themes, and musical styles. This variety was significantly decreased in *Let It Be*, since the songs had the intention of sounding as though the songs had little to no editing in the final product (that is, a live recording). The song type output then increased in variety in *Abbey Road* because of the medley (the song “You Never Give Me Your Money” through “The End”) on the B-side. The medley has two Verse song types and two Through-Composed song types.

Overall, the Beatles tended to write songs they were used to playing and emulating in their Early Period, and quickly started to incorporate songs containing a Chorus at the start of the Middle Period. The Beatles are known for their memorable melodies, and they seemed to play to their strengths of focusing on the Chorus as a prominent feature of their songs. As they developed both as a band and as individual songwriters, the group focused more on the studio recordings, which varied their styles and the structure of their songs.

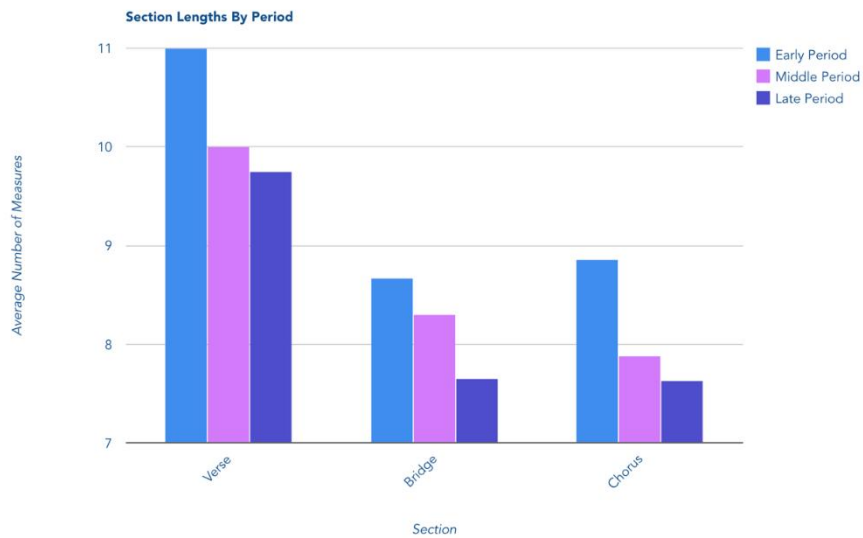
Chapter VI: Section Lengths, Solos, Percussion

Overall characteristics of section lengths, solos, and percussion are usually ignored in most analyses. In popular music, the focus of these characteristics is generally not described unless there is something about the songs that are anomalous to the artist or worth highlighting. In terms of style characteristics, the evolution of these features can show an overall development in structure and the uniqueness of musical material in various sections. However, the overall trends in the three main periods of the Beatles can give a better insight into the many ways in which the band progressed. What each feature covers is a deeper layer of rhythmic analysis in the scope of contrast through the changes in section lengths, variety of activity through solo sections, and the foundational patterns used by percussion.

Table 6.1 shows the average number of measure lengths of the main sections per period. The table indicates a slight decrease in the length of every main section from the Early to Late periods. In all of the periods, the average Verse is the longest, with the Bridge and Chorus being about the same length. Considered “the middle eight – the section in the middle of a song where the tune changes” as noted by George Martin, the Bridge sections tend to be around eight measures long, with all periods having a high percentage of that exact number.¹³⁵ As the Chorus usually has the same text in each occurrence and in repeated phrases, it makes sense that the average length is much shorter than a Verse, which has different text used to expand the narrative of the song.

¹³⁵ George Martin, *All You Need is Ears* (New York: St. Martin’s Press, 1979), 132.

Table 6.1 Section Lengths by Period



By looking further into the section lengths, there is a decrease in the percentage of Bridge sections being the middle eight. Percentages of Bridge sections with exactly eight measures long are in the Early Period 47%, the Middle Period 41%, and in the Late Period 28%. As the higher rate of experimentation in the construction of a song proceeded, the Beatles seem to have used the models of the Early Period less and less. The percentage decreases only slightly during the Middle Period, and the Late Period showing the lowest percentage of middle eight sections due to the focus on the phrases of the melody and text, rather than the words incorporating the musical structure. The varying lengths of a single section can be seen in the two different Bridge sections in “Martha My Dear,” the Verses of “Across the Universe,” or the Verses to “I Will.”

The variability of section lengths both in terms of musical material and text are seen in the increase of uneven measure lengths within the sections. The percentage of uneven section lengths are in the Early Period 14%, the Middle Period 32.8%, and in the Late Period 35%. This increase of uneven measure lengths is more than doubled in the Middle Period but maintained in the Late Period. An even measured section length was prominent in the Early Period due to the

high rate of emulating other bands. Once the Beatles had mastered the popular forms of other artists, the band focused more as recording artists than performers. In a performance setting, it would be much easier to follow an even number of measures in a section rather than many of the metrical changes of the Middle and Late Periods. Therefore, the number of uneven meter lengths in sections expanded and seemed to have established itself into a common practice in their output of the latter two periods.

The three main periods of development saw the use of a variety of instruments in both accompaniment and texture. Regarding the solos within their songs, the Beatles used a variety of instruments such as woodwinds, horns, the sitar, and others. The total number of solos in each of the periods—Early Period with thirty in total, the Middle Period with thirty, and the Late Period with twenty-nine—gives virtually an equal number in each period. Given this, the variety of instruments used in each period are as follows:

Early Period: Guitar (25), Harmonica (4), Piano (3), Keyboard (1), Flute (1)

Middle Period: Guitar (15), Horn (5), Various (3),¹³⁶ Piano (2), Sitar (2), Harpsichord (1), Keyboard (1), Organ (1), Recorder (1), Strings (1)

Late Period: Guitar (22), Saxophone (2), Harpsichord (1), Horn (1), Piano (1), Sitar (1), Strings (1)¹³⁷

¹³⁶ The term “Various” is used for Solo sections in which many instruments are being used, but in these songs, all have the use of tape editing. The songs are “Tomorrow Never Knows”, “Being for the Benefit of Mr. Kite!,” and “Only a Northern Song.”

¹³⁷ The numbers within the number of instruments used will be higher than the total number of solos due to the songs using more than one type of instrument within the Solo sections.

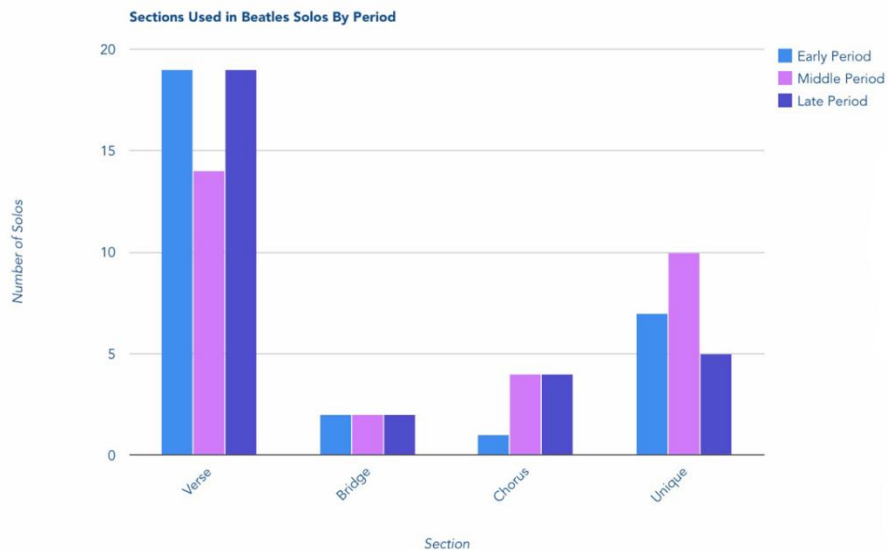
What the use of these instruments shows is an expansion of types used in the Middle and Late periods, with many of the band's non-primary instruments taking on an ancillary role. Since solos highlight the individual, it seems likely the songs in the Early Period would not be the ones played on tour due to the impracticality of only having one, or even a few, songs with a piano, when the solo part could just as easily have been replaced by a solo guitar. As recording artists, the Beatles had more opportunities to use different instruments without the concern of hiring extra musicians for the tours. With the difference of seven songs using guitar solos in the Middle and Late periods, the latter appears to be a return to the more familiar uses of the solo section, rather than a continuation of using more extraneous instruments like in the Middle Period.

There are many reasons why a solo is featured within a song, though in the general realm of songwriting, the main reasons are to give a contrast to the song and highlight the soloist. There are many ways to contrast a solo. In analyzing the songs of the Beatles, three main parameters are used to show this contrast: the instrument used, the section in which the solo is being played, and the melodic material itself.¹³⁸ The use of a solo in a song allows a break from the vocals, though it is also the type of instrument being used that contrast can be found. Out of the three main periods, it is in their Middle Period that the Beatles show the highest diversity of instruments used in solo sections.

Another use of solo sections as a contrasting portion of a song is knowing in which section it occurs. Table 6.2 shows the number of solos used in the different types of main sections in a song.

¹³⁸ Since a solo section needs to have melodic material, songs with instrumental accompaniments are not highlighted in this section. An example is the song "A Day in the Life."

Table 6.2 Sections Used in Beatles Solos by Period



This demonstrates that the favorite section for solos in all three main periods is the Verse, with the second being a unique solo section. The reason for this might be that the Verses tend to be the longest sections, and therefore gives the soloist more time to demonstrate their ability as instrumentalists. The Middle Period shows a turn toward the unique solo section, which might coincide with the desire to highlight instruments usually not found in their usual ensemble.

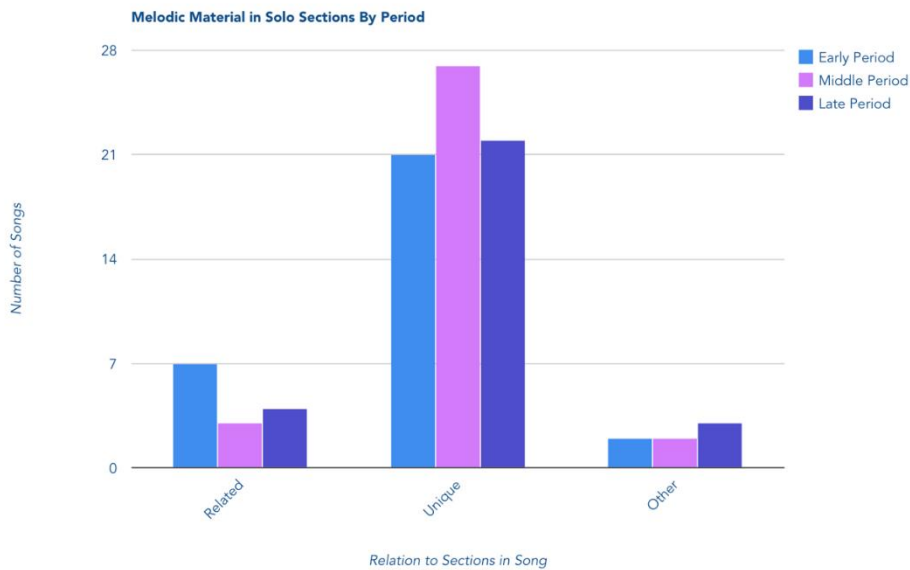
One of the highest rates of contrast in a solo section is in the use of melodic material. This material can either be related to the main sections of a song, a unique part of the song, or have some other link to the music apart from the main section. A solo with melodic material related to such a link (as in an introduction) must be an interpolation of previous melodic material.¹³⁹ One example of such a link comes in “Yellow Submarine,” where the link appears after the text “and the band begins to play.” Here, the melodic material is merely a two-measure interjection and therefore not a solo section unto itself. The specific category of “Other” in Table

¹³⁹ An example of interpolated introduction material as a solo as can be found in “And Your Bird Can Sing.”

6.3 consists of solo sections that are not related to the main sections in the song, but rather to another part within it. The usual occurrence of such solos is as a link to the Intro. The difference between a solo related to the Intro and a link is that a solo usually interpolates borrowed Intro material, and the link forms an exact restatement of the Intro.

Table 6.3 shows the tendency to play unique material for each solo section. Since the soloist is highlighted in terms of musical display, it makes logical sense to play melodic material differently than that of the vocal melody. This becomes a trend that spreads throughout the three main periods with the Middle Period showing a slight increase in individuality for unique melodic material in the solo sections. This might have to do with the experimentation with new forms and instruments, as well as the focus of intentionally breaking new territory within the various musical elements.

Table 6.3 Melodic Material in Solo Sections by Period



Since the percussion creates an overall foundation of a section of music, the focus of style characteristics, specifically on Ringo Starr's percussion, needs to be addressed. This does not mean every part in all the Beatles' songs was written by Starr, but the evolution of this foundation in the music is important because of how it lays down the pulse of a song, and how it can change the mood of a section. For example, the pulse of a main section might change to half or double time when repeated. With this type of change in a song, this feature in the scope of style analysis can be significant since the rhythmic device can be characteristic within a certain artist or genre of music.

For most of the songs, the percussion can be broken down into four different patterns. These are Rock Rhythm, Blast Beat, Unique, and Omitted. The most common is the Rock Rhythm, which has the bass drum articulated on beats one and three with the snare articulating beats two and four. There are obvious variations of this underlying pattern, but any variation shows the basic pattern. Another common rhythmic pattern is the bass drum and snare articulating all four beats of the measure; this is called the Blast Beat.¹⁴⁰ Other patterns can be labeled as "U" for Unique and for sections without percussion there is rhythm by omission. This characterization of the percussion and rhythm does not lend itself to any one period or type of pattern that can be construed as "better" than another. Rather, the trends and development show a shift in change over time; the variation might be a sign of maturity or perhaps just variation in the compositions.

In the Early Period, the number of main sections with percussion in the four categories are: Rock Rhythm 125; Blast Beat 5; Unique 12; and Omitted 2. The Middle Period in the categories of percussion are: Rock Rhythm 94; Blast Beat 10; Unique 29; and Omitted 9. The

¹⁴⁰ These two patterns are labeled as "(1)" for Rock Rhythm and "(2)" for Blast Beat in Appendix C.

Late Period's number of main sections in each category are: Rock Rhythm 81; Blast Beat 7.5; Unique 42.5; and Omitted 15. The total number of such sections in each period are 144 in the Early Period, 142 in the Middle Period, and 146 in the Late Period.

Numbers which have a half of a section associated with it indicated exactly—or close to—half of that section's percussion. As with the number of songs in each period, this representation depicts almost an equal number throughout the three main periods of the band. There is a clear change not only in the unique percussion pattern, but also in the instrumentation of the songs. That is, the number of songs without any percussion greatly increases from the Early to the Late Period. Both categories of unique patterns and the lack of percussion show the focus on various aspects of the song, where the Early Period has more of a tendency towards the Rock Rhythm. Especially in the Middle Period, this change of 31 songs in the use of the Rock Rhythm from the previous period shows the expansion of all other percussion categories. By expanding the variety of what sort of percussion is in the songs, the result starts to become more unique as the band progresses. Starr's percussion becomes, in a sense, more lyrical, just as McCartney's bass guitar lines become more unique over time. In both cases, the percussion and bass are fundamental in keeping the foundation of the timing and harmony of the songs. As the musicians developed their instruments, the melodic and foundational elements played a larger role in the overall concinnity of their songs.

Conclusion

On April 10, 1970, Paul McCartney announced the Beatles were essentially split up.¹⁴¹ It was later in December of the same year, Jonathan Gould states, that McCartney filed a lawsuit to dissolve the band's partnership "under the terms of which the four of them had agreed to share equally in their earnings from concerts, records, and films."¹⁴² As the Beatles dissolved as a group, the four individual members would continue to pursue their own musical projects, and as the music of each member would continue to be successful in its own right, the impact of the four Beatles as a band would continue only through their musical heritage. By continuing commentary and analysis of their music, the impact of their music is able to stay relevant up to the present day.

The culmination of the band as an entity was in 1969 with the rough recordings of *Let It Be* and the final collaboration on *Abbey Road*. As they knew the album was going to be their last, one of the messages on the cover is the four of them walking away from the Abbey Road Studios. With what they had established as a group, the world of music and culture would continue to see the effects of the band, even as the four moved in their own directions. Musical groups gained inspiration in many ways, one of which was to experiment musically and thematically. As shown herein, many of the experiments the Beatles made during their Middle and Late periods were drastically different from what seemed to be an established set of musical standards found in their Early Period. With the rise of fame and an increase in musical skills, the band directed their attention towards the final recorded product rather than the live performance to allow for development of new techniques. As they focused on these new ideas in the recording

¹⁴¹ Mark Lewisohn, *The Complete Beatles Chronicle* (London: Hamlyn: 2003), 349.

¹⁴² Jonathan Gould, *Can't Buy Me Love: The Beatles, Britain, and America* (New York: Harmony Press, 2007), 602.

studio, their music evolved many new characteristics that would be established in their later musical works.

One of the overarching characteristics of the Beatles' music was the shifting of weight through various means. In terms of length, the Middle and Late periods saw an overall tendency to stretch out the length of the song itself, as well as the Intro and Outros, though the main sections themselves tended to shorten over time. The extremes of longer and shorter song lengths and sections became more prominent, with instances such as of "Hey Jude" and its over four-minute Outro. Stylistically, the drastic changes can be heard in *The White Album* from a Country and Western song "Rocky Raccoon" to the *avant-garde* "Revolution 9." Their experimentation musically showed a decrease in song tempos with the shifting-out of their songs meant for live performances, as seen in the album *Revolver* released in August 1966. After halting their music tours in the same month, the Beatles released another five albums in the United Kingdom, all with the primary focus on recorded sound. The album *Let It Be* would contrast their later output with what sounds like a raw recording of a live performance, though the band would eventually come together one last time in the studio with their album *Abbey Road*. This last collaboration shows some of the most clear-cut extremes in terms of musical weight in length, style, tempos, and techniques of recording.

In terms of rhythmic structure and style characteristics, the Beatles seem to have proven themselves to be musically diverse. Through the analysis given herein, the intention is to find a deeper understanding in not only the diverse music of the Beatles, but also within music in general, whether it be according to the genre, artist, or musical styles. By using the Beatles as the medium for these tools for analysis, the outlining of trends and tools for individual songs can hopefully inspire new scholarship into the topics covered.

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APPENDIX A: TEMPO, SONG LENGTH, METER, INTRO/OUTRO

ABBREVIATIONS

Album:

S: Single
PPM: Please Please Me
WtB: With the Beatles
HDN: A Hard Day's Night
BFS: Beatles For Sale
H!: Help!
RS: Rubber Soul
R: Revolver
MMT: Magical Mystery Tour
SP: Sgt. Pepper's Lonely Hearts Club Band
YS: Yellow Submarine
WA: The White Album
LIB: Let It Be
AR: Abbey Road

Song Name:

*: Song not written by the Beatles

Tempo:

All songs are determined by beats per minute (bpm).
#/#: A song with two different tempos
#-#: A song which varies between the two tempos given
~#: The average tempo of the song, as the tempos vary frequently in sections
N/A: Not Applicable

Song Length:

In minutes and seconds.

Meter:

C: 4/4 time signature, also known as common-time
Cut C: 2/2 time signature, also known as cut-time
6/8: 6/8 time signature
12/8: 12/8 time signature
Mixed: Any song that is not entirely in one meter within main sections
N/A: Not Applicable

Intro/Outro:

N/A: Not Applicable

For more information, see Chapter V: Form (Intro/Outro, Song Types), page 96.

<u>Album</u>	<u>Song Name</u>	<u>Tempo</u>	<u>Song Length</u>	<u>Meter</u>	<u>Intro/Outro</u>
PPM	I Saw Her Standing There	160	2:53	C	(S,V,R/T,R,R.)
PPM	Misery	134	1:49	C	(S,R,U/T,R,R...)
PPM	Anna*	110	2:57	C	
PPM	Chains*	130	2:25	C	
PPM	Boys*	142	2:26	C	
PPM	Ask Me Why	134	2:27	C	(S,U,R/T,R,R.)
PPM	Please Please Me	140	2:01	C	(S,R,R/T,R,R.)
PPM	Love Me Do	148	2:22	C	(8,U,R/T,R,R...)
PPM	P.S. I Love You	135	2:04	C	(N/T,R,R.)
PPM	Baby It's You*	113	2:41	C	
PPM	Do You Want to Know a Secret?	125	1:57	C	(5,U,U/T,U,R...)
PPM	A Taste of Honey*	102	2:03	Mixed	
PPM	There's a Place	141	1:50	C	(S,U,R/T,R,R...)
PPM	Twist and Shout*	125	2:33	C	
S	From Me to You	136	1:57	C	(S,R,R/T,R,R.)
S	Thank You Girl	138	2:04	C	(S,U,R/T,I,R.)
S	She Loves You	151	2:21	C	(8,R,R/T,R,R.)
S	I'll Get You	126	2:06	C	(S,R,R/5,I,R.)
WtB	It Won't Be Long	134	2:12	C	(N/S,R,U.)
WtB	All I've Got to Do	120	2:03	C	(N/T,R,R...)
WtB	All My Loving	156	2:08	C	(N/T,R,R.)
WtB	Don't Bother Me	171	2:28	C	(S,U,R/T,R,R...)
WtB	Little Child	152	1:46	C	(S,U,R/T,R,R...)
WtB	Till There Was You*	123	2:14	C	
WtB	Please Mister Postman*	123	2:34	C	
WtB	Roll Over Beethoven*	161	2:45	C	
WtB	Hold Me Tight	136	2:32	C	(S,V,R/T,R,U.)
WtB	You Really Got a Hold on Me*	78	3:01	Mixed	
WtB	I Wanna Be You Man	200	2:00	C	(S,U,R/T,R,R...)
WtB	Devil in Her Heart*	122	2:26	C	
WtB	Not a Second Time	125	2:07	C	(N/T,R,R...)
WtB	Money (That's What I Want)*	129	2:48	C	
S	I Want to Hold Your Hand	130	2:27	C	(S,V,R/T,R,R.)
S	This Boy	73	2:16	6/8	(5.5,V,R/T,R,R...)
S	I Call Your Name	126	2:09	C	(S,U,R/T,R,R...)
HDN	A Hard Day's Night	139	2:33	C	(S,U,U/T,R,R...)
HDN	I Should Have Known Better	131	2:43	C	(S,U,R/T,R,R...)
HDN	If I Fell	109	2:19	C	(8,U,R/S,R,R.)

HDN	I'm Happy Just to Dance With You	133	1:56	C	(S,V-R,R/T,R,R.)
HDN	And I Love Her	114	2:30	C	(S,U,R/T,I,R.)
HDN	Tell Me Why	151	2:09	C	(S,V,R/S,I,R.)
HDN	Can't Buy Me Love	171	2:12	C	(6,R,R/7,R,R.)
HDN	Any Time at All	142	2:11	C	(N/T,R,R.)
HDN	I'll Cry Instead	194	1:46	C	(S,V,R/N)
HDN	Things We Said Today	138	2:35	C	(S,V,R/T,I,R...)
HDN	When I Get Home	126	2:17	C	(N/T,R,R.)
HDN	You Can't Do That	130	2:35	C	(S,U,R/S,I,U.)
HDN	I'll Be Back	124	2:22	Mixed	(S,U,R/T,I,R...)
S	I Feel Fine	180	2:20	C	(9,U,U-R/T,I,R...)
S	She's a Woman	179	3:03	C	(8,V,R/T,R,R...)
BFS	No Reply	125	2:15	C	(N/T,R,R.)
BFS	I'm a Loser	180	2:30	C	(6,R,U-R/~8,U,R...)
BFS	Baby's in Black	68	2:05	6/8	(S,U,R/S,I,R.)
BFS	Rock and Roll Music*	168	2:31	C	
BFS	I'll Follow the Sun	134	1:49	C	(S,U,R/S,I,R.)
BFS	Mr. Moonlight*	127	2:39	C	
BFS	Kansas City/Hey-Hey-Hey-Hey*	132	2:38	C	
BFS	Eight Days a Week	139	2:44	C	(S,U,R/S,I,R.)
BFS	Words of Love*	123	2:04	C	
BFS	Honey Don't*	163	2:57	C	
BFS	Every Little Thing	124	2:04	C	(S,R,R/T,R,R...)
BFS	I Don't Want to Spoil the Party	192	2:34	C	(8,U,R/7,I,R.)
BFS	What You're Doing	130	2:30	C	(8,U,R/T,I,R...)
BFS	Everybody's Trying to Be My Baby*	172	2:24	C	
S	I'm Down	164	2:32	C	(N/T,R,R...)
S	Yes It Is	67	2:42	Mixed	(S,U,R/T,R,R.)
H!	Help!	192	2:19	C	(8,U,R/S,U,R.)
H!	The Night Before	170	2:35	C	(8,V,R/T,R,R.)
H!	You've Got to Hide Your Love Away	62	2:09	Mixed	(S,V,R/9,U,R.)
H!	I Need You	137	2:29	C	(S,V,R/T,R,R.)
H!	Another Girl	178	2:05	C	(N/T,R,R.)
H!	You're Going to Lose That Girl	132	2:19	C	(N/S,R,R.)
H!	Ticket to Ride	124	3:10	C	(S,U,R/T,R,R...)
H!	Act Naturally*	188	2:30	C	
H!	It's Only Love	114	1:56	C	(S,U,R/9,T-I,R.)
H!	You Like Me Too Much	178	2:37	C	(S,U,U/9,T-I,R.)
H!	Tell Me What You See	137	2:38	C	(S,V,R/S,U,R.)

H!	I've Just Seen a Face	121	2:05	Cut C	(11,U,R/T,R,R.)
H!	Yesterday	97	2:06	C	(S,V,R/S,U,U.)
H!	Dizzy Miss Lizzy*	137	2:55	C	
S	Day Tripper	138	2:50	C	(10,U,R/T,R,R...)
S	We Can Work It Out	107	2:16	C	(N/S,U,R.)
RS	Drive My Car	123	2:28	C	(S,U,R/T,R,R...)
RS	Norwegian Wood (This Bird Has Flown)	59	2:05	6/8	(8,R,R/S,R,R.)
RS	You Won't See Me	116	3:20	C	(S,U,R/T,R,R...)
RS	Nowhere Man	122	2:44	C	(N/T,R,R.)
RS	Think For Yourself	131	2:19	C	(S,U,R/T,R,R.)
RS	The Word	121	2:43	C	(S,V,R/~14,T-U,R...)
RS	Michelle	118	2:42	C	(S,U,R/~6,U,R...)
RS	What Goes On?	194	2:49	C	(S,U,R/T,R,R.)
RS	Girl	97	2:32	C	(N/T,R,R...)
RS	I'm Looking Through You	172	2:26	C	(6,V,R/T,R,R...)
RS	In My Life	104	2:26	C	(S,R,R/6.5,I-R,R-U.)
RS	Wait	128	2:15	C	(N/8,R,U.)
RS	If I Needed Someone	128	2:22	C	(S,R,R/5,I,R.)
RS	Run For Your Life	177	2:19	C	(S,U,R/T,I-U,R...)
S	Paperback Writer	157	2:19	C	(8,U,R/T,R,R...)
S	Rain	108	3:01	Mixed	(S,R,R/~15,U-R,R...)
R	Taxman	134	2:38	C	(S,V,R/~11,U,R...)
R	Eleanor Rigby	138	2:07	C	(8,U,R/S,U,U.)
R	I'm Only Sleeping	104	3:00	C	(N/S,U,U...)
R	Love You To	124	3:00	Mixed	(0:38,U,U/~16,U,U...)
R	Here, There and Everywhere	83	2:25	C	(S,U,U/5,U,R.)
R	Yellow Submarine	112	2:39	C	(N/T,R,R...)
R	She Said She Said	107	2:36	Mixed	(S,U,R/T,R,R...)
R	Good Day Sunshine	118	2:09	Mixed	(S,V,R/T,R,R...)
R	And Your Bird Can Sing	133	2:00	C	(S,R,R/T,I,R.)
R	For No One	82	2:00	C	(N/N)
R	Doctor Robert	165	2:14	C	(S,V,R/T,R,R...)
R	I Want to Tell You	128	2:28	C	(~7,U,R/T,I-R,R...)
R	Got to Get You Into My Life	137	2:29	C	(S,U,R/~11,U,R...)
R	Tomorrow Never Knows	126	2:58	C	(6,V,R/T,R,R...)
MMT	Penny Lane	114	3:01	C	(N/S,U,R.)
MMT	Strawberry Fields Forever	94	4:07	Mixed	(S,U,R/~26,U,R...)
SP	Sgt. Pepper's Lonely Hearts Club Band	95	2:02	C	(S,U,R/S,V,R-Tr)
SP	With a Little Help From My Friends	113	2:44	C	(S,U,R/T,R,R.)

SP	Lucy in the Sky With Diamonds	46/95	3:28	Mixed	(S,U,R/T,R,R...)
SP	Getting Better	122	2:48	C	(S,R,R/~5,V,R...)
SP	Fixing a Hole	112	2:37	C	(S,V,R/T,R,R...)
SP	She's Leaving Home	128	3:35	6/8	(S,U,R/S,I,R.)
SP	Being for the Benefit of Mr. Kite!	112	2:38	Mixed	(S,U,R/~18,R,R.)
SP	Within You Without You	126	5:05	Mixed	(11.5,U,U-R/S,U,U...)
SP	When I'm Sixty-Four	140	2:38	C	(6,R,R/S,R,R.)
SP	Lovely Rita	87	2:42	C	(8,U-R,R/11,U,R.)
SP	Good Morning Good Morning	122	2:41	Mixed	(S,R,R/T,R,R...)
SP	Sgt. Pepper's Lonely Hearts Club Band (Reprise)	119	1:19	C	(8,V,R/S,U,R-Tr)
SP	A Day in the Life	78/167/83	5:35	Mixed	(S,V,R/~12,R,U...)
MMT	All You Need is Love	103	3:48	Mixed	(10.25,U-R,R/T,R-U,R...)
MMT	Baby, You're a Rich Man	97	3:01	C	(8,U,R/T,R,R...)
MMT	Hello, Goodbye	98	3:29	Mixed	(N/T,U,R...)
YS	Only a Northern Song	107	3:24	Mixed	(S,U,R/~22,U,R...)
YS	All Together Now	97-114	2:11	Cut C	(8,V,R/T,R,U.)
YS	Hey Bulldog	101	3:11	C	(6,U,R/T,U,R...)
YS	It's All Too Much	114	6:25	C	(14,R,U-R/T,R,R...)
MMT	Magical Mystery Tour	~150	2:49	C	(6,U-V,R/~13,U,U...)
MMT	The Fool On the Hill	72	2:59	Cut C	(S,V,R/~7,U,R...)
MMT	Flying	93	2:16	C	(12,U,R/~10,U,U...)
MMT	Blue Jay Way	~90	3:55	Mixed	(8,R,R/T,R,R.)
MMT	Your Mother Should Know	118	2:28	Mixed	(S,U,R/T,R,R.)
MMT	I Am the Walrus	86	4:36	C	(7,U,R/~25,U,R...)
S	Lady Madonna	109	2:19	C	(S,R,R/T,U,R.)
S	The Inner Light	96	2:36	C	(10,U,R/T,U,R.)
S	Hey Jude	73	7:11	Mixed	(N/~74,U,R...)
WA	Back in the U.S.S.R.	142	2:42	Mixed	(S,V,R/7,U,R-Tr.)
WA	Dear Prudence	75	3:56	Mixed	(5.5,V,R/~5,U,R...)
WA	Glass Onion	120	2:18	C	(N/~8,U,U...)
WA	Ob-La-Di, Ob-La-Da	113	3:09	C	(5,V,R/S,U,R.)
WA	Wild Honey Pie	90	0:53	Mixed	(S,U,R/T,R,R.)
WA	The Continuing Story of Bungalow Bill	115	3:14	Mixed	(S,U,U/T,R,R...)
WA	While My Guitar Gently Weeps	115	4:45	C	(8,U-R,R/~32,U,R...)
WA	Happiness Is a Warm Gun	70/139	2:45	Mixed	(N/T,R,R.)
WA	Martha My Dear	89	2:29	Mixed	(7.25,R,R/S,R,R.)
WA	I'm So Tired	69-74	2:03	Mixed	(N/T,R,R.)
WA	Blackbird	94	2:18	Mixed	(S,U,R/T,R,R.)
WA	Piggies	94	2:04	C	(S,U,R/~7,R-I,R-U.)

WA	Rocky Raccoon	79	3:33	C	(10,U,R/9,U,R.)
WA	Don't Pass Me By	85	3:50	Mixed	(5,U-V,U-R/9,U,R.)
WA	Why Don't We Do it in the Road?	94	1:41	C	(S,V,R/N)
WA	I Will	103	1:46	C	(N/8,R,R.)
WA	Julia	68	2:55	C	(N/T,R,R.)
WA	Birthday	139	2:42	C	(12,U,R/T,I,R.)
WA	Yer Blues	51	4:00	Mixed	(N/T,R,R...)
WA	Mother Nature's Son	85	2:48	Mixed	(6,U,U-R/S,R,R.)
WA	Everybody's Got Something to Hide Except Me and My Monkey	117	2:25	Mixed	(6,V-R,R/~13,U,R...)
WA	Sexy Sadie	75	3:15	C	(S,U,R/~19,U,R...)
WA	Helter Skelter	84	4:30	C	(6,U,R/~35,U,R-U.)
WA	Long, Long, Long	35	3:06	Mixed	(S,U,R/S,U,U.)
WA	Revolution 1	98	4:16	Mixed	(6,V,R/T,R,R...)
WA	Honey Pie	144	2:41	C	(13,U,U/9,R,R.)
WA	Savoy Truffle	121	2:54	Mixed	(N/T,R,R.)
WA	Cry Baby Cry	77	3:02	Mixed	(N/~9,U,R...)
WA	Revolution 9	N/A	8:22	N/A	N/A
WA	Good Night	68	3:12	C	(6,R,R/6,R,R.)
S	Don't Let Me Down	77	3:36	Mixed	(S,U,R/9,R-U,R.)
LIB	Two of Us	110	3:36	Mixed	(S,U,R/~13,I-U,R...)
LIB	Dig a Pony	116	3:55	3//4	(8,U,R/9,I,R.)
LIB	Across the Universe	77	3:48	Mixed	(S,U,R/T,R,R...)
LIB	I Me Mine	62/130	2:26	Mixed	(S,U,R/N)
LIB	Dig It	157	0:50	C	(N/T,R,R...)
LIB	Let It Be	72	4:03	C	(S,V,R/T,R,R.)
LIB	Maggie Mae*	169	0:40	C	
LIB	I've Got a Feeling	82	3:38	C	(S,U,R/7,R-U,R.)
LIB	One After 909	182	2:54	C	(6,V,R/T,R,R.)
LIB	The Long and Winding Road	67	3:38	C	(N/S,U,R.)
LIB	For You Blue	129	2:32	C	(5,V,R/S,U,R.)
LIB	Get Back	123	3:07	C	(S,V,R/T,R,R.)
S	The Ballad of John and Yoko	135	3:01	Mixed	(S,V,R/T,R-U,R.)
S	Old Brown Shoe	143	3:21	C	(S,V,R/T,R,R...)
S	You Know My Name (Look Up the Number)	89/118	4:18	C	(6,V,R/8,U,R.)
AR	Come Together	82	4:19	C	(S,U,R/T,R,R...)
AR	Something	68	3:02	C	(S,U,R/T,I,R.)
AR	Maxwell's Silver Hammer	65	3:28	Cut C	(N/S,U,R.)
AR	Oh! Darling	58	3:27	12/8	(N/S,U,R.)

AR	Octopus's Garden	92	2:51	C	(S,U,R/T,R,R.)
AR	I Want You (She's So Heavy)	49/118	7:47	Mixed	(6,U,U/~71,I,U)
AR	Here Comes the Sun	129	3:06	Mixed	(8,R,R/T,R,R.)
AR	Because	81	2:46	C	(10,U,R/N)
AR	You Never Give Me Your Money	82/88/94	4:03	Mixed	(8,R,R/~28-T,U,R-Tr)
AR	Sun King	75	2:26	C	(18,V,R/S,R,R.)
AR	Mean Mr. Mustard	101	1:07	Mixed	(N/T,R-U,U-Tr)
AR	Polythene Pam	167	1:13	C	(S,V,R/22,U,R-Tr)
AR	She Came in Through the Bathroom Window	81	1:59	Mixed	(N/S,U,R.)
AR	Golden Slumbers	81	1:32	Mixed	(S,V,R/N-Tr)
AR	Carry That Weight	84	1:36	C	(N/S,U,R-Tr)
AR	The End	123	2:22	C	(6,V,R/12.125,U,R-U.)
AR	Her Majesty	101	0:24	C	(N/T,R,R.)

APPENDIX B: MAIN SECTIONS, SECTION LENGTH, FORM

ABBREVIATIONS

Album:

S: Single

PPM: Please Please Me

WtB: With the Beatles

HDN: A Hard Day's Night

BFS: Beatles For Sale

H!: Help!

RS: Rubber Soul

R: Revolver

MMT: Magical Mystery Tour

SP: Sgt. Pepper's Lonely Hearts Club Band

YS: Yellow Submarine

WA: The White Album

LIB: Let It Be

AR: Abbey Road

Song Name:

*: Song not written by the Beatles

Main Sections:

N/A: Not Applicable

See Chapter II: Classifying Terms, page 29.

Section Length:

In order of Main Sections.

N/A: Not Applicable

Form:

The order of Main Sections.

A: Verse

B: Bridge

P: Pre-Chorus

C: Chorus

D, E, F...: Through-Composed

M: Middle

I: Instrumental

S: Solo

N/A: Not Applicable

For more information, see Chapter II: Classifying Terms, page 29.

<u>Album</u>	<u>Song Name</u>	<u>Main Sections</u>	<u>Section Length</u>	<u>Form</u>
PPM	I Saw Her Standing There	Verse, Bridge	(16), (10)	AABAABA
PPM	Misery	Verse, Bridge	(8), (8)	AABABA
PPM	Anna*			
PPM	Chains*			
PPM	Boys*			
PPM	Ask Me Why	Verse, Bridge, Chorus	(13), (8), (6)	AABCACBC
PPM	Please Please Me	Verse, Bridge, Pre-Chorus, Chorus	(8), (10), (4), (4)	APCAPCBAPC
PPM	Love Me Do	Verse, Bridge	(13), (8)	AABABA
PPM	P.S. I Love You	Verse, Bridge	(10), (8)	BAABABA
PPM	Baby It's You*			
PPM	Do You Want to Know a Secret?	Verse, Bridge	(14), (6)	AABA
PPM	A Taste of Honey*			
PPM	There's a Place	Verse 1-2, Bridge	(8), (7), (10)	AABA
PPM	Twist and Shout*			
S	From Me to You	Verse, Bridge	(8), (8)	AABAABA
S	Thank You Girl	Verse, Bridge	(12), (12)	AABAA
S	She Loves You	Verse, Chorus	(8), (8)	AACAC
S	I'll Get You	Verse, Bridge	(16), (8)	AABA
WtB	It Won't Be Long	Verse, Bridge, Chorus	(7), (8), (8)	CACBACBAC
WtB	All I've Got to Do	Verse, Bridge	(11), (9)	AABAB
WtB	All My Loving	Verse, Chorus, Solo	(16), (8), (8)	AACSAC
WtB	Don't Bother Me	Verse, Bridge	(12), (16)	AABAABA
WtB	Little Child	Verse, Bridge	(8), (6)	AABAABA
WtB	Till There Was You*			
WtB	Please Mister Postman*			
WtB	Roll Over Beethoven*			
WtB	Hold Me Tight	Verse, Bridge	(16), (7)	AABABA
WtB	You Really Got a Hold on Me*			
WtB	I Wanna Be You Man	Verse, Chorus	(8), (9)	AACAACAAAC
WtB	Devil in Her Heart*			
WtB	Not a Second Time	Verse, Bridge	(7), (10)	AABBAAB
WtB	Money (That's What I Want)*			
S	I Want to Hold Your Hand	Verse, Bridge, Chorus	(8), (11), (4)	ACACBACBAC

S	This Boy	Verse, Bridge	(16), (16)	AABA
S	I Call Your Name	Verse, Bridge	(8), (8)	ABAABA
HDN	A Hard Day's Night	Chorus, Bridge	(12), (8)	CCBCCBC
HDN	I Should Have Known Better	Verse, Bridge	(8), (16)	AABAAAB
HDN	If I Fell	Verse, Bridge	(10), (6)	AABABA
HDN	I'm Happy Just to Dance With You	Verse, Bridge	(8), (8)	AABABA
HDN	And I Love Her	Verse, Bridge	(10), (8)	AABAAA
HDN	Tell Me Why	Verse, Bridge, Chorus	(8), (10), (12)	CACACBC
HDN	Can't Buy Me Love	Verse, Chorus	(12), (8)	AACAACA
HDN	Any Time at All	Verse, Chorus, Solo	(12), (8), (10)	CAACAACASC
HDN	I'll Cry Instead	Verse, Bridge	(16), (8)	AABABA
HDN	Things We Said Today	Verse, Bridge	(17), (8)	AABABA
HDN	When I Get Home	Verse, Bridge, Chorus	(8), (10), (8)	CACACBAC
HDN	You Can't Do That	Verse, Bridge	(12), (8)	AABAABA
HDN	I'll Be Back	Verse, Bridge 1-2	(12), (6.5), (9.5)	ABABAB
S	I Feel Fine	Verse, Bridge	(10), (8)	AABAAABA
S	She's a Woman	Verse, Bridge, Solo	(24), (4), (12)	AABASBA
BFS	No Reply	Verse, Bridge	(16), (16)	AABA
BFS	I'm a Loser	Verse, Chorus	(16), (8)	ACACAACA
BFS	Baby's in Black	Verse, Bridge, Chorus, Solo	(7), (4), (6), (6)	CACABCSBCAC
BFS	Rock and Roll Music*			
BFS	I'll Follow the Sun	Verse, Bridge	(8), (8)	AABAABA
BFS	Mr. Moonlight*			
BFS	Kansas City/Hey-Hey-Hey-Hey*			
BFS	Eight Days a Week	Verse, Bridge, Chorus	(8), (8), (8)	ACACBACBAC
BFS	Words of Love*			
BFS	Honey Don't*			
BFS	Every Little Thing	Verse, Chorus	(12), (8)	ACACAC
BFS	I Don't Want to Spoil the Party	Verse, Bridge	(16), (6)	AABAABA
BFS	What You're Doing	Verse, Bridge, Solo	(9), (8), (8)	AABASBA
BFS	Everybody's Trying to Be My Baby*			
S	I'm Down	Verse, Chorus, Solo	(4), (10), (12)	ACACSACS
S	Yes It Is	Verse, Bridge	(8), (5)	AABABA

H!	Help!	Verse, Chorus	(16), (16)	ACACAC
H!	The Night Before	Verse, Bridge	(16), (8)	AABAABA
H!	You've Got to Hide Your Love Away	Verse, Chorus	(9), (8)	AACAACA
H!	I Need You	Verse, Bridge	(14), (9)	AABABA
H!	Another Girl	Verse, Bridge, Pre-Chorus, Chorus	(12), (8), (4), (4)	APCAPCBAPCBAP C
H!	You're Going to Lose That Girl	Verse, Bridge, Chorus, Solo	(8), (7), (4), (4)	CACACBSCBAC
H!	Ticket to Ride	Verse, Bridge, Chorus	(8), (9), (8)	ACACBACBAC
H!	Act Naturally*			
H!	It's Only Love	Verse, Chorus	(12), (8)	ACAC
H!	You Like Me Too Much	Verse, Bridge, Chorus, Solo	(8), (8), (8), (12)	ACACBACSBAC
H!	Tell Me What You See	Verse, Bridge, Chorus	(8), (8), (8)	ACACBACBAC
H!	I've Just Seen a Face	Verse, Chorus	(12), (8)	AACACACACC
H!	Yesterday	Verse, Bridge	(7), (8)	AABABA
H!	Dizzy Miss Lizzy*			
S	Day Tripper	Verse, Bridge, Chorus, Solo	(8), (12), (8), (12)	ACACSAC
S	We Can Work It Out	Verse, Bridge	(8), (12)	AABABA
RS	Drive My Car	Verse, Chorus	(8), (8)	ACACACAC
RS	Norwegian Wood (This Bird Has Flown)	Verse, Bridge	(8), (8)	ABAABA
RS	You Won't See Me	Verse, Bridge	(18), (8)	AABABA
RS	Nowhere Man	Verse, Bridge	(8), (8)	AABAABABA
RS	Think For Yourself	Verse, Chorus	(12), (8)	ACACACC
RS	The Word	Verse, Chorus, Solo	(12), (4), (6)	CACACACS
RS	Michelle	Verse, Bridge	(6), (10)	AABABABAA
RS	What Goes On?	Verse, Chorus	(10), (7)	CACACAC
RS	Girl	Verse, Bridge, Chorus	(8), (4), (8)	ACACBCACAC
RS	I'm Looking Through You	Verse, Bridge	(18), (9)	AABABA
RS	In My Life	Verse, Bridge	(8), (8)	ABABAB
RS	Wait	Verse, Bridge, Chorus	(6), (8), (5)	ACACBACBACA
RS	If I Needed Someone	Verse, Bridge	(8), (8)	AABAABA
RS	Run For Your Life	Verse, Chorus, Solo	(8), (8), (6)	ACACSACAC
S	Paperback Writer	Verse	(12)	AAAA
S	Rain	Verse, Chorus	(9), (12)	AACACA

R	Taxman	Verse, Bridge	(13), (9)	AABAAAA
R	Eleanor Rigby	Verse, Chorus	(10), (8)	ACACAC
R	I'm Only Sleeping	Verse, Bridge, Chorus	(9), (4), (6)	ACACBCBAC
R	Love You To	Verse, Chorus, Solo	(9.75), (5.75), (8)	ACACSCAC
R	Here, There and Everywhere	Verse, Bridge	(8), (4)	AABABA
R	Yellow Submarine	Verse, Chorus	(8), (8)	AACACAAC
R	She Said She Said	Verse, Bridge	(10), (10.75)	AABABA
R	Good Day Sunshine	Verse, Chorus, Solo	(8), (6), (4)	CACASCACC
R	And Your Bird Can Sing	Verse, Bridge	(8), (8)	AABABAA
R	For No One	Verse, Bridge	(4), (5)	AABAABAAB
R	Doctor Robert	Verse, Bridge	(18), (10)	AABAB
R	I Want to Tell You	Verse, Bridge	(11), (8)	AABABA
R	Got to Get You Into My Life	Verse, Pre- Chorus, Chorus	(8), (8), (6)	APAPCAPC
R	Tomorrow Never Knows	Verse, Solo	(8), (16)	AAASAAAA
MMT	Penny Lane	Verse, Chorus	(8), (8)	AACAACAAC
MMT	Strawberry Fields Forever	Verse, Chorus	(8), (9.25)	CACACAC
SP	Sgt. Pepper's Lonely Hearts Club Band	Verse, Bridge, Chorus	(8), (5), (12)	ABCBA
SP	With a Little Help From My Friends	Verse, Bridge, Chorus	(8), (8), (8)	ACACBACBC
SP	Lucy in the Sky With Diamonds	Verse, Pre- Chorus, Chorus	(19), (13.25), (7)	APCAPCAC
SP	Getting Better	Verse, Chorus	(8), (9), (10)	ACACCBC
SP	Fixing a Hole	Verse, Bridge	(8), (8)	AABAABAA
SP	She's Leaving Home	Verse, Chorus	(16), (19)	AACAACAC
SP	Being for the Benefit of Mr. Kite!	Verse, Solo	(12), (13)	AASAS
SP	Within You Without You	Verse 1-3, Bridge, Solo	(22.5), (21), (24), (12.5), (28+7.75)	AABSAB
SP	When I'm Sixty-Four	Verse, Bridge	(16), (17)	ABABA
SP	Lovely Rita	Verse, Chorus	(7), (4)	CAACCAACC
SP	Good Morning Good Morning	Verse, Bridge	(11.25), (5)	AABAABA
SP	Sgt. Pepper's Lonely Hearts Club Band (Reprise)	Verse	(12)	AA
SP	A Day in the Life	Verses 1-3, Bridge, Middle, Instrumental	(10), (9), (11), (9.5), (10), (11)	AAAIBMAI
MMT	All You Need is Love	Verse, Chorus, Middle	(7), (7.5), (7.25)	AACMCACC

MMT	Baby, You're a Rich Man	Verse, Chorus	(11), (12)	AACAC
MMT	Hello, Goodbye	Verse, Bridge, Chorus	(8.5), (5), (7)	ACACBCACC
YS	Only a Northern Song	Verse, Chorus	(9.5), (7.75)	AACACA
YS	All Together Now	Verse, Pre-Chorus, Chorus	(8), (10), (8)	AAPCACPCC
YS	Hey Bulldog	Verse, Chorus	(8), (5)	AACAAC
YS	It's All Too Much	Verse, Chorus	(8), (8)	ACACCACC
MMT	Magical Mystery Tour	Verse, Chorus, Solo	(16), (6), (10)	ACACSACC
MMT	The Fool On the Hill	Verse, Pre-Chorus, Chorus	(8), (6), (10)	APCAPCAPCAPC
MMT	Flying	Instrumental	(12)	II
MMT	Blue Jay Way	Verse, Chorus 1-2	(7), (9), (7.5)	ACACACCCCC
MMT	Your Mother Should Know	Verse, Solo	(11), (7.5)	AASASA
MMT	I Am the Walrus	Verse, Bridge, Chorus	(6), (5), (3)	AACAACBCAAC
S	Lady Madonna	Verse, Bridge	(8), (8)	ABABABA
S	The Inner Light	Verse, Bridge, Chorus	(8), (9), (7)	ACBACB
S	Hey Jude	Verse, Bridge	(8), (12.5)	AABABA
WA	Back in the U.S.S.R.	Verse, Bridge, Chorus	(8), (10), (6)	ACACBACBAC
WA	Dear Prudence	Verse, Bridge	(14), (5)	AABAA
WA	Glass Onion	Verse, Middle	(15), (10)	AAMA
WA	Ob-La-Di, Ob-La-Da	Verse, Bridge, Chorus	(8), (8), (8)	ACACBACBAC
WA	Wild Honey Pie	Chorus	(2)	CCC
WA	The Continuing Story of Bungalow Bill	Verse, Chorus	(7), (7.5)	CACACAC
WA	While My Guitar Gently Weeps	Verse, Bridge	(16), (16)	ABAABAA
WA	Happiness Is a Warm Gun	Through-Composed, Chorus	(4), (7.75), (8.25), (7.125), (13)	DEFGC
WA	Martha My Dear	Verse, Bridge 1-2	(7.25), (8), (7)	BABBAB
WA	I'm So Tired	Verse, Chorus	(6.5), (6)	AACAC
WA	Blackbird	Verse, Chorus	(9.25), (5.25)	AACACAA
WA	Piggies	Verse, Bridge	(8), (7)	AABAA
WA	Rocky Raccoon	Verse	(8)	AAAAAAAAA
WA	Don't Pass Me By	Verse, Chorus	(9.5), (12)	AACACC
WA	Why Don't We Do it in the Road?	Chorus	(12)	CCC
WA	I Will	Verse 1-3, Bridge	(9), (8), (11), (8)	AABA

WA	Julia	Verse, Bridge, Chorus	(6), (5), (4)	CAABACA
WA	Birthday	Verse, Pre-Chorus, Chorus, Solo	(12), (8), (10), (16)	APCSCA
WA	Yer Blues	Verse, Bridge	(6.25), (6.166)	AABABAAAAA
WA	Mother Nature's Son	Verse, Bridge	(8), (7.5)	AABABA
WA	Everybody's Got Something to Hide Except Me and My Monkey	Verse 1-2, Chorus	(6), (10), (9.5)	ACACAC
WA	Sexy Sadie	Verse, Bridge	(7), (6)	AABAAB
WA	Helter Skelter	Verse, Chorus	(8), (4)	AACACCAAC
WA	Long, Long, Long	Verse, Bridge	(9.5), (7.5)	ABA
WA	Revolution 1	Verse, Chorus	(18.5), (8)	ACACAC
WA	Honey Pie	Verse, Bridge	(8), (8)	AABAAABA
WA	Savoy Truffle	Verse, Bridge, Chorus	(13.625), (8), (4)	ACACBACBAC
WA	Cry Baby Cry	Verse, Chorus	(5.5), (4)	ACACACACCC
WA	Revolution 9	N/A	N/A	N/A
WA	Good Night	Verse, Bridge	(12), (4)	AABA
S	Don't Let Me Down	Verse, Bridge, Chorus	(9.5), (8), (7)	CACBCAC
LIB	Two of Us	Verse, Bridge, Chorus	(9.75), (6), (5.25)	ACACBACBAC
LIB	Dig a Pony	Verse, Chorus	(13), (10)	AACAACAAAC
LIB	Across the Universe	Verse 1-3, Chorus	(7.75), (8.25), (7.5), (11)	ACACAC
LIB	I Me Mine	Verse, Chorus	(16), (10)	ACACA
LIB	Dig It	Verse	(4)	AAAAAAA
LIB	Let It Be	Verse, Chorus	(8), (4)	ACACACAC
LIB	Maggie Mae*			
LIB	I've Got a Feeling	Verse, Bridge	(12), (5)	AABAAAAA
LIB	One After 909	Verse, Bridge, Chorus	(8), (16), (8)	ACACBACACBAC
LIB	The Long and Winding Road	Verse, Bridge	(12), (4)	AABABA
LIB	For You Blue	Verse	(12)	AAAAAA
LIB	Get Back	Verse, Chorus	(8), (8)	ACACAACAC
S	The Ballad of John and Yoko	Verse, Bridge, Chorus	(8), (8.5), (8)	ACACACBACAC
S	Old Brown Shoe	Verse, Bridge, Chorus	(8), (12), (8)	ACACBACBAC
S	You Know My Name (Look Up the Number)	Verse	(11)	AAAAAAA

AR	Come Together	Verse, Chorus, Solo	(8), (2), (10)	AACACSAC
AR	Something	Verse, Bridge	(8), (8)	AABAA
AR	Maxwell's Silver Hammer	Verse, Pre- Chorus, Chorus	(16), (4), (8)	APCAPCCAPC
AR	Oh! Darling	Verse, Bridge	(8), (8)	AABABA
AR	Octopus's Garden	Verse, Pre- Chorus, Chorus, Solo	(8), (4), (4), (8)	APCAPCSAPC
AR	I Want You (She's So Heavy)	Verse, Chorus	(25), (11)	AACACA
AR	Here Comes the Sun	Verse, Bridge, Chorus	(8), (3.25), (7)	CACACBACC
AR	Because	Verse, Bridge	(10), (4)	AABA
AR	You Never Give Me Your Money	Verse, Through- Composed	(8), (8), (15), (6), (7.5), (8)	AADESFG
AR	Sun King	Verse, Chorus	(12), (16)	AC
AR	Mean Mr. Mustard	Verse	(14/12)	AA
AR	Polythene Pam	Verse, Solo	(10), (16)	AAAS
AR	She Came in Through the Bathroom Window	Verse, Bridge	(7.5), (7)	ABAAB
AR	Golden Slumbers	Verse, Chorus	(10.5), (9.5)	ACA
AR	Carry That Weight	Bridge, Chorus, Solo	(8), (8), (7)	CSBC
AR	The End	Through- Composed		
AR	Her Majesty	Verse, Bridge	(4), (4)	AABA

APPENDIX C: PERCUSSION, SOLO INSTRUMENTS, SOLO FEATURES

ABBREVIATIONS

Album:

S: Single
PPM: Please Please Me
WtB: With the Beatles
HDN: A Hard Day's Night
BFS: Beatles For Sale
H!: Help!
RS: Rubber Soul
R: Revolver
MMT: Magical Mystery Tour
SP: Sgt. Pepper's Lonely Hearts Club Band
YS: Yellow Submarine
WA: The White Album
LIB: Let It Be
AR: Abbey Road

Song Name:

*: Song not written by the Beatles

Main Sections:

N/A: Not Applicable
See Chapter II: Classifying Terms, page 29.

Percussion:

In order of Main Sections.
1: Rock Rhythm
2: Blast Beat
U: Unique
N/A: Not Applicable
For more information, see Chapter VI: Section Lengths, Solos, Percussion, page 113.

Solo Instruments:

N/A: Not Applicable
For more information, see Chapter VI: Section Lengths, Solos, Percussion, page 109.

Solo Features:

In order of section used and relation of melodic material within the given section.
Unique: Solo section with a structure unique to itself, or unique melodic material if listed second.
N/A: Not Applicable
For more information, see Chapter VI: Section Lengths, Solos, Percussion, page 110.

<u>Album</u>	<u>Song Name</u>	<u>Main Sections</u>	<u>Percussion</u>	<u>Solo Instruments</u>	<u>Solo Features</u>
PPM	I Saw Her Standing There	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
PPM	Misery	Verse, Bridge	(1), (1)	N/A	N/A
PPM	Anna*				
PPM	Chains*				
PPM	Boys*				
PPM	Ask Me Why	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
PPM	Please Please Me	Verse, Bridge, Pre-Chorus, Chorus	(1), (2), (U), (1)	N/A	N/A
PPM	Love Me Do	Verse, Bridge	(1), (1)	Harmonica	Bridge; Related
PPM	P.S. I Love You	Verse, Bridge	(2), (2)	N/A	N/A
PPM	Baby It's You*				
PPM	Do You Want to Know a Secret?	Verse, Bridge	(1), (1)	N/A	N/A
PPM	A Taste of Honey*				
PPM	There's a Place	Verse 1-2, Bridge	(1), (1), (1)	N/A	N/A
PPM	Twist and Shout*				
S	From Me to You	Verse, Bridge	(1), (1)	Harmonica	Verse; Related to Intro
S	Thank You Girl	Verse, Bridge	(1), (1)	N/A	N/A
S	She Loves You	Verse, Chorus	(1), (1)	N/A	N/A
S	I'll Get You	Verse, Bridge	(1), (1)	N/A	N/A
WtB	It Won't Be Long	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
WtB	All I've Got to Do	Verse, Bridge	(U/1), (1)	N/A	N/A
WtB	All My Loving	Verse, Chorus, Solo	(1), (2), (1)	Guitar	Unique; unique
WtB	Don't Bother Me	Verse, Bridge	(1), (1)	Guitar	Verse; Related (beginning phrases)
WtB	Little Child	Verse, Bridge	(1), (1)	Harmonica	Unique; Unique
WtB	Till There Was You*				
WtB	Please Mister Postman*				
WtB	Roll Over Beethoven*				
WtB	Hold Me Tight	Verse, Bridge	(1), (2)	N/A	N/A
WtB	You Really Got a Hold on Me*				
WtB	I Wanna Be You Man	Verse, Chorus	(1), (1)	Guitar	Verse; Unique

WtB	Devil in Her Heart*				
WtB	Not a Second Time	Verse, Bridge	(1), (1)	Piano	Bridge; Related
WtB	Money (That's What I Want)*				
S	I Want to Hold Your Hand	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
S	This Boy	Verse, Bridge	(U), (U)	N/A	N/A
S	I Call Your Name	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
HDN	A Hard Day's Night	Chorus, Bridge	(1), (1)	Guitar	Chorus; Unique
HDN	I Should Have Known Better	Verse, Bridge	(1), (1)	Guitar	Verse; Related
HDN	If I Fell	Verse, Bridge	(1), (1)	N/A	N/A
HDN	I'm Happy Just to Dance With You	Verse, Bridge	(1), (1)	N/A	N/A
HDN	And I Love Her	Verse, Bridge	(U), (U)	Guitar	Verse; Related
HDN	Tell Me Why	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
HDN	Can't Buy Me Love	Verse, Chorus	(1), (1)	Guitar	Verse; Unique
HDN	Any Time at All	Verse, Chorus, Solo	(1), (1)	Guitar	Unique; Unique
HDN	I'll Cry Instead	Verse, Bridge	(1), (1)	N/A	N/A
HDN	Things We Said Today	Verse, Bridge	(1), (1)	N/A	N/A
HDN	When I Get Home	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
HDN	You Can't Do That	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
HDN	I'll Be Back	Verse, Bridge 1-2	(1), (1), (1)	N/A	N/A
S	I Feel Fine	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
S	She's a Woman	Verse, Bridge, Solo	(1), (1), (1)	Guitar	Unique; Unique
BFS	No Reply	Verse, Bridge	(U/1), (1)	N/A	N/A
BFS	I'm a Loser	Verse, Chorus	(1), (1)	Harmonica/Guitar	Verse; Unique
BFS	Baby's in Black	Verse, Bridge, Chorus, Solo	(1), (1), (1), (1)	Guitar	Unique; Unique
BFS	Rock and Roll Music*				
BFS	I'll Follow the Sun	Verse, Bridge	(1), (1)	Guitar	Verse; Related
BFS	Mr. Moonlight*				
BFS	Kansas City/Hey-Hey-Hey-Hey*				
BFS	Eight Days a Week	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
BFS	Words of Love*				
BFS	Honey Don't*				

BFS	Every Little Thing	Verse, Chorus	(U), (1)	Guitar	Verse; Related (beginning phrases)/Unique
BFS	I Don't Want to Spoil the Party	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
BFS	What You're Doing	Verse, Bridge, Solo	(1), (1), (1)	Guitar	Unique; Unique
BFS	Everybody's Trying to Be My Baby*				
S	I'm Down	Verse, Chorus, Solo	(U), (1), (1)	Guitar/Keyboard	Unique; Unique
S	Yes It Is	Verse, Bridge	(1), (1)	N/A	N/A
H!	Help!	Verse, Chorus	(1), (1)	N/A	N/A
H!	The Night Before	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
H!	You've Got to Hide Your Love Away	Verse, Chorus	(U), (U)	Flute	Verse; Unique
H!	I Need You	Verse, Bridge	(1), (1)	N/A	N/A
H!	Another Girl	Verse, Bridge, Pre-Chorus, Chorus	(1), (1), (1), (1)	N/A	N/A
H!	You're Going to Lose That Girl	Verse, Bridge, Chorus, Solo	(1), (1), (1), (1)	Guitar	Verse; Unique
H!	Ticket to Ride	Verse, Bridge, Chorus	(U), (1), (U)	N/A	N/A
H!	Act Naturally*				
H!	It's Only Love	Verse, Chorus	(1), (1)	N/A	N/A
H!	You Like Me Too Much	Verse, Bridge, Chorus, Solo	(1), (1), (1), (1)	Guitar/Piano	Unique; Related to Intro
H!	Tell Me What You See	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
H!	I've Just Seen a Face	Verse, Chorus	(1), (1)	Guitar	Verse; Related
H!	Yesterday	Verse, Bridge	(N/A), (N/A)	N/A	N/A
H!	Dizzy Miss Lizzy*				
S	Day Tripper	Verse, Bridge, Chorus, Solo	(1), (2), (2), (2)	Guitar	Unique; Half Intro/Half Unique
S	We Can Work It Out	Verse, Bridge	(1), (2)	N/A	N/A
RS	Drive My Car	Verse, Chorus	(1), (1)	Guitar	Verse; Unique
RS	Norwegian Wood (This Bird Has Flown)	Verse, Bridge	(U), (U)	N/A	N/A
RS	You Won't See Me	Verse, Bridge	(1), (1)	N/A	N/A
RS	Nowhere Man	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
RS	Think For Yourself	Verse, Chorus	(1), (1)	N/A	N/A
RS	The Word	Verse, Chorus, Solo	(1), (1), (1)	Keyboard	Unique; Unique

RS	Michelle	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
RS	What Goes On?	Verse, Chorus	(U), (U)	Guitar	Chorus; Unique
RS	Girl	Verse, Bridge, Chorus	(U), (1), (1)	Guitar	Verse; Unique
RS	I'm Looking Through You	Verse, Bridge	(1), (1)	N/A	N/A
RS	In My Life	Verse, Bridge	(1), (2/1)	Harpsichord	Verse; Unique
RS	Wait	Verse, Bridge, Chorus	(U), (1), (1)	N/A	N/A
RS	If I Needed Someone	Verse, Bridge	(1), (1)	Guitar	Verse; Related
RS	Run For Your Life	Verse, Chorus, Solo	(1), (1), (1)	Guitar	Unique; Unique
S	Paperback Writer	Verse	(1)	N/A	N/A
S	Rain	Verse, Chorus	(1), (1)	N/A	N/A
R	Taxman	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
R	Eleanor Rigby	Verse, Chorus	(N/A), (N/A)	N/A	N/A
R	I'm Only Sleeping	Verse, Bridge, Chorus	(1), (1), (1)	Guitars	Verse; Unique
R	Love You To	Verse, Chorus, Solo	(U), (U), (U)	Sitar	Unique; Unique
R	Here, There and Everywhere	Verse, Bridge	(1), (1)	N/A	N/A
R	Yellow Submarine	Verse, Chorus	(U), (1)	N/A	N/A
R	She Said She Said	Verse, Bridge	(1/U), (1/2)	N/A	N/A
R	Good Day Sunshine	Verse, Chorus, Solo	(1), (U), (1)	Piano	Unique; Unique
R	And Your Bird Can Sing	Verse, Bridge	(1), (1)	Guitar	Verse; Related to Intro
R	For No One	Verse, Bridge	(1), (1)	Horn	Verse; Unique
R	Doctor Robert	Verse, Bridge	(1), (N/A)	N/A	N/A
R	I Want to Tell You	Verse, Bridge	(1), (1)	N/A	N/A
R	Got to Get You Into My Life	Verse, Pre-Chorus, Chorus	(1), (1), (1)	N/A	N/A
R	Tomorrow Never Knows	Verse, Solo	(1), (1)	Various	Unique; Unique
MMT	Penny Lane	Verse, Chorus	(1), (1)	Horn	Verse; Unique
MMT	Strawberry Fields Forever	Verse, Chorus	(1), (1)	N/A	N/A
SP	Sgt. Pepper's Lonely Hearts Club Band	Verse, Bridge, Chorus	(1), (1), (1)	Horns	Bridge; Unique
SP	With a Little Help From My Friends	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A

SP	Lucy in the Sky With Diamonds	Verse, Pre-Chorus, Chorus	(U), (U), (1)	N/A	N/A
SP	Getting Better	Verse, Chorus	(U), (1/U), (1)	N/A	N/A
SP	Fixing a Hole	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
SP	She's Leaving Home	Verse, Chorus	(N/A), (N/A)	N/A	N/A
SP	Being for the Benefit of Mr. Kite!	Verse, Solo	(1), (U)	Various	Unique; Unique
SP	Within You Without You	Verse 1-3, Bridge, Solo	(U), (U), (U), (U), (U)	Sitars/Strings	Unique; Unique
SP	When I'm Sixty-Four	Verse, Bridge	(1), (1)	N/A	N/A
SP	Lovely Rita	Verse, Chorus	(1), (1)	Piano	Chorus; Unique
SP	Good Morning Good Morning	Verse, Bridge	(U), (1)	Guitar	Verse; Unique
SP	Sgt. Pepper's Lonely Hearts Club Band (Reprise)	Verse	(1)	N/A	N/A
SP	A Day in the Life	Verses 1-3, Bridge, Middle, Instrumental	(N/A), (U), (U), (2), (1), (U)	N/A	N/A
MMT	All You Need is Love	Verse, Chorus, Middle	(2), (1), (2)	N/A	N/A
MMT	Baby, You're a Rich Man	Verse, Chorus	(1), (1)	N/A	N/A
MMT	Hello, Goodbye	Verse, Bridge, Chorus	(U/1), (U), (2)	N/A	N/A
YS	Only a Northern Song	Verse, Chorus	(1), (1)	Various	Verse; Unique
YS	All Together Now	Verse, Pre-Chorus, Chorus	(U), (U), (U)	N/A	N/A
YS	Hey Bulldog	Verse, Chorus	(1), (1)	Guitar	Verse; Unique
YS	It's All Too Much	Verse, Chorus	(1), (1)	Guitar/Horns	Chorus; Unique/Related
MMT	Magical Mystery Tour	Verse, Chorus, Solo	(1), (U), (U)	N/A	N/A
MMT	The Fool On the Hill	Verse, Pre-Chorus, Chorus	(N/A), (N/A), (U)	Recorder	Chorus; Related
MMT	Flying	Instrumental	(1)	N/A	N/A
MMT	Blue Jay Way	Verse, Chorus 1-2	(2), (1), (1)	N/A	N/A
MMT	Your Mother Should Know	Verse, Solo	(1), (U/1)	Organ	Unique; Unique

MMT	I Am the Walrus	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
S	Lady Madonna	Verse, Bridge	(1), (1)	Saxophone	Bridge; Unique
S	The Inner Light	Verse, Bridge, Chorus	(U), (U), (U)	Sitar	Bridge; Unique
S	Hey Jude	Verse, Bridge	(1), (1)	N/A	N/A
WA	Back in the U.S.S.R.	Verse, Bridge, Chorus	(1), (1), (1)	Guitar	Verse; Related
WA	Dear Prudence	Verse, Bridge	(1), (2)	N/A	N/A
WA	Glass Onion	Verse, Middle	(1), (1)	Strings	Unique; Unique
WA	Ob-La-Di, Ob-La-Da	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
WA	Wild Honey Pie	Chorus	(1)	N/A	N/A
WA	The Continuing Story of Bungalow Bill	Verse, Chorus	(1), (1)	N/A	N/A
WA	While My Guitar Gently Weeps	Verse, Bridge	(U), (U)	Guitar	Verse; Unique
WA	Happiness Is a Warm Gun	Through-Composed, Chorus	(N/A), (1), (U), (U), (1)	N/A	N/A
WA	Martha My Dear	Verse, Bridge 1-2	(N/A), (1), (U)	N/A	N/A
WA	I'm So Tired	Verse, Chorus	(1), (1)	N/A	N/A
WA	Blackbird	Verse, Chorus	(N/A), (N/A)	Guitar	Verse; Accompaniment
WA	Piggies	Verse, Bridge	(1), (U)	Harpsichord	Verse; Unique
WA	Rocky Raccoon	Verse	(N/A, 1)	Piano	Verse; Unique
WA	Don't Pass Me By	Verse, Chorus	(1), (1)	N/A	N/A
WA	Why Don't We Do it in the Road?	Chorus	(1)	N/A	N/A
WA	I Will	Verse 1-3, Bridge	(U), (U), (U), (U)	N/A	N/A
WA	Julia	Verse, Bridge, Chorus	(N/A), (N/A), (N/A)	N/A	N/A
WA	Birthday	Verse, Pre-Chorus, Chorus, Solo	(1/2), (1), (1), (1)	Guitar	Verse/Link; Intro
WA	Yer Blues	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
WA	Mother Nature's Son	Verse, Bridge	(U), (U)	N/A	N/A
WA	Everybody's Got Something to Hide Except Me and My Monkey	Verse 1-2, Chorus	(1), (1), (2)	N/A	N/A
WA	Sexy Sadie	Verse, Bridge	(1), (U)	N/A	N/A

WA	Helter Skelter	Verse, Chorus	(1), (1)	Guitar	Chorus; Unique
WA	Long, Long, Long	Verse, Bridge	(U), (U)	N/A	N/A
WA	Revolution 1	Verse, Chorus	(1), (1)	N/A	N/A
WA	Honey Pie	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
WA	Savoy Truffle	Verse, Bridge, Chorus	(1), (1), (1)	Guitar	Verse; Unique
WA	Cry Baby Cry	Verse, Chorus	(1), (1)	N/A	N/A
WA	Revolution 9	N/A	N/A	N/A	N/A
WA	Good Night	Verse, Bridge	(N/A), (N/A)	N/A	N/A
S	Don't Let Me Down	Verse, Bridge, Chorus	(U), (1), (1)	N/A	N/A
LIB	Two of Us	Verse, Bridge, Chorus	(2), (U), (2)	N/A	N/A
LIB	Dig a Pony	Verse, Chorus	(U), (U)	Guitar	Verse; Related
LIB	Across the Universe	Verse 1-3, Chorus	(U), (U), (U)	N/A	N/A
LIB	I Me Mine	Verse, Chorus	(U), (1)	N/A	N/A
LIB	Dig It	Verse	(U)	N/A	N/A
LIB	Let It Be	Verse, Chorus	(1), (1)	Guitar	Verse; Unique
LIB	Maggie Mae*				
LIB	I've Got a Feeling	Verse, Bridge	(1), (2)	N/A	N/A
LIB	One After 909	Verse, Bridge, Chorus	(1), (1), (1)	Guitar	Verse/Chorus; Unique
LIB	The Long and Winding Road	Verse, Bridge	(1), (1)	N/A	N/A
LIB	For You Blue	Verse	(1)	Guitar	Verse; Unique
LIB	Get Back	Verse, Chorus	(2), (2)	Guitar	Verse; Related
S	The Ballad of John and Yoko	Verse, Bridge, Chorus	(1), (1), (1)	N/A	N/A
S	Old Brown Shoe	Verse, Bridge, Chorus	(U), (1), (U)	Guitar	Chorus; Unique
S	You Know My Name (Look Up the Number)	Verse	(1/U)	Saxophone	Verse; Unique
AR	Come Together	Verse, Chorus, Solo	(U), (1), (1)	Guitar	Unique; Unique
AR	Something	Verse, Bridge	(1), (1)	Guitar	Verse; Unique
AR	Maxwell's Silver Hammer	Verse, Pre-Chorus, Chorus	(U), (U), (1)	Guitar	Chorus; Unique
AR	Oh! Darling	Verse, Bridge	(1), (1)	N/A	N/A
AR	Octopus's Garden	Verse, Pre-Chorus, Chorus, Solo	(1), (U), (1), (2)	Guitar	Unique; Unique
AR	I Want You (She's So Heavy)	Verse, Chorus	(U), (U)	Guitar	Verse; Related

AR	Here Comes the Sun	Verse, Bridge, Chorus	(1), (U), (1)	N/A	N/A
AR	Because	Verse, Bridge	(N/A), (N/A)	N/A	N/A
AR	You Never Give Me Your Money	Verse, Through-Composed	(U), (1), (1), (U), (1), (1)	Guitar	Unique; Unique
AR	Sun King	Verse, Chorus	(U), (U)	N/A	N/A
AR	Mean Mr. Mustard	Verse	(1)	N/A	N/A
AR	Polythene Pam	Verse, Solo	(U), (U)	Guitar	First Part of Verse; Unique
AR	She Came in Through the Bathroom Window	Verse, Bridge	(1), (1)	N/A	N/A
AR	Golden Slumbers	Verse, Chorus	(N/A), (U)	N/A	N/A
AR	Carry That Weight	Bridge, Chorus, Solo	(U/1), (1), (U/1)	Horns	Verse; "You Never Give Me Your Money" Verse
AR	The End	Through-Composed		Guitars	Unique; Unique
AR	Her Majesty	Verse, Bridge	(N/A), (N/A)	N/A	N/A

APPENDIX D: INDIVIDUAL ALBUM TEMPOS

ABBREVIATIONS

*: Song released as a single

A: A-side

B: B-side

Tempo: determined by beats per minute (bpm)

