

THREE ROCK MUSIC COMPOSITIONS
AND THE GROUPS THAT INSPIRED THEM:
THE BEATLES, YES, AND LED ZEPPELIN,
FROM 1967 TO 1972.

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Abstract

This thesis presents three of my popular music compositions and places these works in their historical context. The discussion spans the years 1967 to 1972, when British popular music in general and the Beatles in particular reached their zenith of creativity. In this era, the Beatles absorbed and reflected their cultural environment while exercising a strong influence on younger musicians. While social context is important to any discussion of the Beatles and their rivals, my primary focus will be the music and the process of making it. Using the Beatles and psychedelic rock in 1967 as a point of departure, I will explore two alternative genres that emerged: progressive rock and progressive blues-rock. Yes and Led Zeppelin will be emphasized as the groups that best illustrate these genres and are most relevant to my original compositions.

Following the Introduction, Chapter 2 recounts in detail the events that brought the Beatles to their high cultural standing in 1967. Music that influenced the Beatles will be discussed, as well as their contributions to ‘psychedelia,’ a term not easily divorced from the Beatles themselves. Later chapters examine the progressive rock and blues rock styles that emerged in the wake of the Beatles and focus on both the interrelations of these three groups and their influence on my compositions. My three compositions are analyzed in terms of form, thematic content and other points of interest, as well as in comparison to a specific piece by each of the Beatles, Yes and Led Zeppelin. A full transcription score of each original piece is provided along with excerpts and examples. Chapter 8, the conclusion, is followed by a detailed list of resources. Recordings are also linked.

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Chapter 1: Introduction

1.1 2017

The year 2017 occasioned milestones for two of the three groups at the centre of this thesis. One was the 50th anniversary of the Beatles album *Sgt. Pepper's Lonely Hearts Club Band*. By way of celebration, Apple Records/EMI released the first 'Beatles sanctioned' stereo mix of the album, completed by Giles Martin, son of producer George Martin.¹ The result, sonically, was outstanding, allowing for worthy reflection on this landmark work. There is much to say about this record, which will be discussed in detail in later chapters.

The other milestone was the induction of the progressive rock band Yes into the Rock and Roll Hall of Fame. The presentation was made by two Canadian progressive rockers, Alex Lifeson and Geddy Lee of Rush. At the ceremony, Lee performed with members of Yes, substituting for the late Chris Squire in a rendition of Yes's first radio hit, "Roundabout."² Squire was, along with vocalist Jon Anderson, a co-founding member of the band and a major contributor to its original sound. Lee's performance with Yes that night placed him in the lineage of the great progressive rock bass players on whom Squire exerted so much influence.

While Led Zeppelin was inducted back in 1995, 2017 was significant inasmuch as guitarist Jimmy Page released early Led Zeppelin demos recorded with Chris Farlowe, who was considered for the role of lead vocalist in Led Zeppelin before the arrival of Robert Plant. Page, having reissued all of the Led Zeppelin catalogue in several different mastered versions, is now releasing material that may be of interest to musicologists and die-hard fans.

¹ "Giles Martin on remixing Sgt. Pepper: 'We're opening up a body that's 50 years old'," *q with Tom Power*, CBC Radio 2, 94.1 FM, Toronto, 6 June 2017, www.cbc.ca/radio/q/tuesday-june-6-2017-giles-martin-edgar-wright-and-more-1.4146189/giles-martin-on-remixing-sgt-pepper-we-re-opening-up-a-body-that-s-50-years-old-1.4146202https://

² "Rush Inducts Yes into Rock & Roll Hall of Fame 2017," *YouTube*, uploaded by Cal Vid, 30 April 2017, www.youtube.com/watch?v=X_Qnv0NH4-s.

The year 2017 is of importance to my own work in that I am preparing to release my first album under my own name, including the compositions presented here. Formerly I created music for other clients, working as a producer and musician (bass, guitar, keys, backing vocals). I have also worked as a film composer and tried my hand at commercial songwriting. My limited success in the later area led to a new resolve. I decided that if I was ever going to satisfy my own creative desires, I had to write my own songs, record them and perform as a singer. The last hurdle was the largest.

Fortunately, in the process of recording my voice, I was able to use my engineering skills to create a distinctive sound. Studio tools, such as double (and triple) tracking, Melodyne (pitch editing), echo and reverb, heavy compression—all of these techniques were applied. I have no qualms about using everything at my disposal. In *Here, There and Everywhere: My Life Recording the Music of The Beatles*, Geoff Emerick describes how every studio technique available was applied in getting the work done.³ Studio recordings have always incorporated many enhancement techniques, and the use of these techniques is common knowledge among music professionals. Even in the days of ‘live off the floor’ jazz recordings (Miles Davis in the 1950s comes to mind) tape splicing and the adding of echo chambers were used to create final mixes.

1.2 Apollo and Dionysus

It was stated at the outset that from psychedelic music emerged two identifiable directions, progressive rock and blues-rock (also called heavy rock, a category that can include

³ Geoff Emerick and Howard Massey, *Here, There and Everywhere: My Life Recording the Music of The Beatles*, Gotham Books/Penguin Group, 2006, 4-14.

certain heavy metal). Edward Macan, in his *Rocking the Classics*, describes these two directions as Apollonian and Dionysian. The division, he argues, corresponds to the “paradox” of the pursuit in the psychedelic scene of higher consciousness through sex, drugs and music, and “the pursuit of these activities as ends in themselves.”⁴ The Apollo/Dionysus dichotomy is useful as a starting point in describing the differences between progressive rock and ‘hard’ rock (he mentions Led Zeppelin). While I would not trust this model to resolve all arguments, it has value. Progressive rock, and especially the music of Yes, is often positive in its message. Yes lyrics are altruistic and do not rely on sexual references or the objectification of women, whereas Led Zeppelin’s lyrics contain sexual references, many taken directly from the original blues records that singer Robert Plant appropriated. In Led Zeppelin, however, all that male prowess gets mixed up with pop mythology (especially as borrowed from Tolkien) and Plant’s own androgynous look (and sound), which blurs any hard definition. Contrasts and contradiction seem more prevalent when describing people and their music. Even Macan, in his chapter on the subject, allows for the application of opposite arguments. More of this will be pursued in later chapters.

In any case, what this triune model of Beatles/Yes/Led Zeppelin does provide is a starting point for determining how my compositions are related to the past and to each other. The process of writing about my songs has been one of self-discovery combined with a greater understanding of the artists who created the music of the late 1960s and early 1970s. The music of this period still has a strong influence on me and has weathered my own maturation and exposure to other genres, such as contemporary classical music and modern jazz. Despite my formal musical education and training in music theory, in reality it was the Beatles who made me want to be a

⁴ Edward Macan, *Rocking the Classics: English Progressive Rock and the Counterculture*, Oxford University Press, 1997, 83.

musician – and this was in 1964 at the age of five. Following the Beatles, it was Yes that inspired me to play music in which the chords disappeared into a contrapuntal arrangement, and it was Led Zeppelin that drew me to heavy drums, distortion, wailing guitar and vocals, while, oddly enough, reinforcing my love of folk music (more on this later). Add to all this the role that Paul McCartney, Chris Squire, and John Paul Jones (of Led Zeppelin) played in inspiring me to become an electric bassist. What I did not understand at the time was that these players were channeling other styles of music, including Motown, R&B and even Western classical. While I initially got this ‘information’ through the filter of British musicians, I would eventually become aware of the original sources.

1.3 Resources

While researching this thesis I found much of value in both scholarly writing and electronic visual sources. *YouTube*, for example, holds a wealth of television interviews and documentaries. Video sources cited in academic papers and books can usually be found on *YouTube*. This access allowed me to verify information and hear direct quotations from the members of the bands in question. Many of these videos date back decades and would have been difficult to find before the development of the Internet. In the realm of formal academic literature, there has been a great deal of writing on the Beatles and progressive rock that sheds a light on elements of this music of which the creators themselves are not necessarily aware. Much interpretation, inevitably, is subjective, and sometimes judgmental. All the same, such perceptive authors as Ian MacDonald (*Revolution in the Head: The Beatles Records and the Sixties*) and Bill Martin (*Listening to the Future: The Time of Progressive Rock*) have argued their cases carefully and persuasively. It seems that since I experienced this music in course of my life and

early career, it has become the stuff of high academic concern. Social and philosophical elements are widely discussed, along with detailed descriptions of technical process. It has been my aim to distill a portion of this mountain of information and apply it to my main discussion of three groups and their era.

Chapter 2: The Beatles

2.1 The mid- to late-1960s

Bill Martin opens his book on progressive rock with an attempt to summarize, in general terms, what the 1960s were about: "... the period of the late sixties and the years immediately following were significant for many reasons, not least of all for the fact that the world was being turned upside down by widespread, and global, social upheaval. This was a time of both protest and possibility, and even revolution—and some great music was inspired by what seemed to be the retreat, at least on the ideological front, of systems of exploitation and domination, and emergence of a new world, or, at least, a new understanding."⁵

‘Social upheaval,’ as exemplified by the Vietnam War and the Civil Rights Movement, was a central part of the environment. ‘Protest and possibility, and even revolution’ included the protests at Grosvenor Square, John Lennon’s peace demonstrations and Lennon’s own coming to terms with what revolution meant to him, as illustrated in his song “Revolution 1” (“When you talk about destruction, don’t you know that you can count me out ... in...”). By 1968, and the release of *The Beatles* (the White Album), all of the above topics would find expression in a band that, only a few years before, seemed the product of innocent times.

The formation of the Beatles in 1962 coincided with the emergence of England from a dark post-war period of “rationing and polio”⁶ into an age where young people – arguably the first cohort of young people with spending money – were becoming consumers.⁷ Ian MacDonald sums the excitement of 1966-7, saying: “A sunny optimism permeated everything and possibilities seemed limitless. Bestriding a British scene that embraced music, poetry, fashion,

⁵ Bill Martin, *Listening to the Future: The Time of Progressive Rock, 1968-1978*, Open Court 1998, 1.

⁶ Billy Bragg, *Roots, Radicals and Rockers: How Skiffle Changed the World*, Faber & Faber Ltd. 2017, Introduction, xiii.

⁷ “Sound engineer Geoff Emerick remembers recording The Beatles Sgt Pepper’s album,” *YouTube*, uploaded by ABC News (Australia), 24 May 2017, www.youtube.com/watch?v=D5caf6mAAcA 3:30.

and film...The Beatles were at their peak and looked up to in awe as arbiters of a positive new age in which the dead customs of the older generation would be refreshed and remade through the creative energy of the classless young.”⁸ The ‘classless young’ were rising from their working-class roots, spending money on fashion and music, and gaining a sense of the range of possibilities not available to their parent’s generation. In this new environment, young people could consider film, visual art, music, and fashion as integrated parts of their everyday lifestyle. Cash brought consumption: records were bought, along with record players.

The Beatles not only responded to these changes in British society, but mirrored and promoted them. They were at the epicentre of the scene. Sheila Whiteley: “The Beatles were fully engaged in cultural politics; ... their music can be interpreted as responding to the political and ideological shifts that took place over the sixties while at the same time, instigating change”⁹ One can observe a trajectory from the innocence of the early relationship-based Beatles songs (“She Loves You”, “I Want to Hold Your Hand”) to the angst and tension found in some of the tracks on *The Beatles* (“Yer Blues,” “Helter Skelter,” “Revolution Number 9”).

At the time of *Sgt. Peppers* and “Penny Lane,” however, there were still “blue suburban skies” and a confidence and vitality – a positive feeling in the air.¹⁰ While the breakup of the Beatles in 1970 would be devastating to fans (myself included, at age 11) some of the negativity surrounding the loss would be buffered by the rise of progressive rock and the groups, such as Yes, who were inspired by the Beatles but went beyond what they did in scale, scope, and performance technique.

⁸ Ian MacDonald, *Revolution in the Head: The Beatles’ Records and the Sixties*, Third ed. Chicago Review Press, 2007, 221.

⁹ Kenneth Womack, editor, *The Cambridge Companion to the Beatles*, Cambridge University Press, 2009, Chapter 11, *The Beatles as zeitgeist*, by Sheila Whiteley, 205.

¹⁰ MacDonald, *Revolution in the Head*, 221.

As well as cultural changes in 1960, the rise in consumerism created demand for products that furthered technological change. In terms of music creation, this meant development in recording equipment that would see the two-track beginnings of the Beatles advance to eight-track by the time of their last album, *Abbey Road*. And these advances were implemented even by the notoriously slow management at EMI but, the point is, changes in technology were happening as pop record sales soared into the millions. The Beatles massive record sales began to supplement, i.e. pay for, EMI's classical recordings.¹¹ And the production values associated with multitrack recording continued to evolve throughout the next few years and the rise of progressive rock.¹²

Many other factors could be cited as adding to the cauldron of positives and negatives of the 1960s; social factors, such as the invention of birth control pill, and a reduction in censorship which precipitated a freer attitude towards sex¹³; and the politically motivated assassinations of Martin Luther King, John F. Kennedy and Robert F. Kennedy. But for the time being, this discussion will concentrate on the Beatles and their musical history.

2.2 Early influences on the Beatles

Before assessing the Beatles of 1967, it is worth examining their early influences. This both illuminates their musical path and illustrates their connections to the other groups under discussion.

Early influences on the Beatles and their music are not hard to find. The group recorded several covers on their first few albums which point directly to their influences. Little Richard's

¹¹ Emerick, *Here, There and Everywhere*, 56.

¹² Bill Bruford, *The Autobiography: Yes, King Crimson, Earthworks, and More*, Jawbone Press, 2009, 115.

¹³ Whiteley, *The Beatles as zeitgeist*, 204.

“Long Tall Sally,” Chuck Berry’s “Roll Over Beethoven,” and The Isley Brothers’ “Twist and Shout” are examples of R&B and rock ’n’ roll influences. Little Richard’s influence on McCartney can hardly be overstated. McCartney could imitate Richard’s vocal range and rock ’n’ roll sound. “You have to leave your current sensibilities and go about a foot above your head to sing it,” he explained. “You have to actually go outside yourself.”¹⁴ McCartney illustrates this technique on his homage to Little Richard, “I’m Down” (1965). Lennon, too, was floored by Little Richard *and* by Elvis Presley. Trying to reconcile, among other paradoxes, the fact that Elvis was white and Richard was black, he recalled: “When I heard [“Long tall Sally”] it was so great I couldn’t speak. You know how you’re torn? I didn’t want to leave Elvis. Elvis was bigger than religion in my life.”¹⁵

“A Taste of Honey,” from the Beatles first Parlophone UK release (*Please Please Me*, 1963), shows a connection to ‘standards’ in other styles to which McCartney felt a strong affinity. Other American music can be traced too, from the plodding western beat and ‘lonely’ harmonica of their first UK single “Love Me Do” (and their up-tempo Country & Western song “I Don’t Want to Spoil the Party”), to their 1963 cover of The Marvelettes’ “Please Mr. Postman” (Tamla Motown). Rockabilly as personified by Carl Perkins was one of Lennon’s favourite styles and is viewed as a gateway to the Beatles’ affection for what Lennon called “crumbly and western.”¹⁶

McCartney shed light in later interviews on the American influences on some of his songs. “In My Life,” for example, was his attempt emulate Smokey Robinson and the Miracles.¹⁷ McCartney’s recollection of the collaboration is that he created the melody, to Lennon’s lyrics,

¹⁴ Barry Miles, *Paul McCartney: Many Years From Now*, Henry Holt and Company, 1997, 201.

¹⁵ Mark Lewisohn, *Tune In: The Beatles all these years, volume 1*, Penguin Random House, 2013, 90.

¹⁶ Lewisohn, *Tune In*, 91.

¹⁷ Miles, *Paul McCartney*, 277.

co-wrote later verses *and* composed the intro. Certain features of the melody, such as the wide leaps of a sixth and overall ambitious range, suggest McCartney. Lennon, however, believed that he wrote the majority of this song. Another point that might seem debatable is the Robinson reference; this is compromised by the song’s straight eighth note feel, which is unlike the triplet eighths in many of the Miracles ballads. One way to recognize the resemblance is to play “In My Life” with a triplet, gospel, feel. The intro suddenly seems similar to “Ooo Baby Baby” (see fig. 2.1). The Beatles recorded and released the Smokey Robinson tune, “You Really Got a Hold on Me”, on their second album (*With the Beatles*, 1963), so Robinson’s influence is evident either way.

Figure 2.1: “In My Life” intro

The image shows a musical score for the intro of "In My Life" in two styles. The first style, labeled "original intro", is in 4/4 time and features a bass line of "straight eighths". The second style, labeled "in the style of 'Ooo Baby Baby'", is in 6/8 time and features a bass line of "triplet eighths". Both styles use a treble and bass clef with a key signature of one sharp (F#). Chords are indicated above the staff: A and E for the original, and A, Amaj7, Bm7, C#m7, D/E, and E for the triplet style.

McCartney’s bass line on “You Won’t See Me” shows, by his own admission, the influence of the Motown bassist James Jamerson.¹⁸ The role of the bass will be discussed further in Chapter 4.2.

Citizens of Liverpool, a seaport on England’s northern coast, were more connected with the rest of the world than one might expect. Liverpool ships docked in New Orleans and Texas brought back blues, jazz and Country & Western records.¹⁹ American rock ‘n’ roll records also

¹⁸ Miles, *Paul McCartney*, 271.

¹⁹ Miles, *Paul McCartney*, 175.

filtered in. John Lennon managed to acquire Bill Haley's "Rock Around the Clock" and Elvis Presley's "Heartbreak Hotel" in 1956, possibly by theft, as legend has it.

But there is another important element to this story: the emergence of the 'skiffle' craze in Britain. While the rock 'n' roll of Elvis, et al, was a major influence on the Beatles, it was skiffle that originally encouraged Lennon, McCartney, George Harrison and many other boys of their age to acquire acoustic guitars and learn to play. But soon after the 'lads' had been inspired by Lonnie Donegan's skiffle single "Rock Island Line" (1956), they were trying to apply their skills to playing rock 'n' roll. Lennon's skiffle group, The Quarry Men, had business cards listing skiffle along with rock 'n' roll, and country, and western, suggesting the independent identity of these styles even though they were all being played on acoustic guitars, washboards, and tea chest bass (gut bucket, in North America).²⁰ In a documentary on John Lennon, Quarry Man Rod Davis recounts a time when the group was in physical danger owing to Lennon's insistence on playing rock 'n' roll at skiffle gigs.²¹ Skiffle fans were jazz fans, having been introduced to acoustic guitar renditions of blues and work songs between sets on traditional jazz gigs. These songs were played, originally, at 1920s Chicago "rent" parties (a pay-to-party gathering intended to raise rent money). Ken Colyer, a British merchant seaman who travelled to New Orleans in search of jazz *and* blues, was probably the first musician to play these songs during so-called "breakdown" sets at his jazz gigs. Lonnie Donegan came to know songs like "Rock Island Line" through his work in Colyer's band and from his time stationed overseas where he could hear American Forces Radio. Donegan recorded the song as part of the jazz album *New Orleans Joys* (The Chris Barber band). Sometime after the album failed to sell,

²⁰ Lewisohn, *Tune In*, 110.

²¹ "Inside John Lennon:: Full Documentary From 2003," *YouTube*, uploaded by Pamela Dixon, 20 Nov 2014, www.youtube.com/watch?v=0Q2b72HrP8Y, 7:55.

“Rock Island Line” was released as a single credited to The Lonnie Donegan Skiffle Group and, while the song did not become a No. 1 hit, it spent five weeks in the Top 10 and was, as Lewisohn called it, “a slow-ticking cultural time bomb.”²²

In America, it was bluesman Huddie Ledbetter, better known as Lead Belly, who performed “Rock Island Line” and a number of other songs for the musical anthropologist John Lomax. Lead Belly met Lomax in 1933 while doing his second sentence at Angola State Penitentiary. Upon his release in 1934, the two men travelled to prisons across the United States. Lomax recorded the songs that Lead Belly encouraged incarcerated musicians to play. Lomax and Lead Belly even gave presentations at Harvard for ‘folklorist’ academics.²³

But it was in 1956, on the release of Donegan’s record, that skiffle really started to accelerate. “...Skiffle was the first music for teenagers by teenagers in our cultural history,” Bragg writes. “Not willing to sit passively and wait to be told what to listen to, this first generation of British teens took the initiative and created a do-it-yourself music that crossed over racial and social barriers. Taking their songs from black blues gospel and calypso and white folk and country music, and their instruments from the jug bands and spasm groups that played in the streets of the American south, the skiffle groups mixed them together to create a sound that had never been heard in these islands before.”²⁴

Jimmy Page (b. 1944), younger than Lennon by four years, was also introduced to music through skiffle. He can be seen on a 1958 television show playing with a group that is updated with a real acoustic bass and drum set. The song, whose lyrics assert that “mama don’t want no

²² Lewisohn, *Tune In*, 86.

²³ Bragg, *Roots, Radicals and Rockers*, 15.

²⁴ Bragg, *Roots, Radicals and Rockers*, Introduction, xv.

skiffle 'round here," suggests an English influence, the word 'skiffle' being current in Britain but obsolete in the United States.²⁵

On another front, Yes guitarist Steve Howe, born in 1947, was a bit young to catch the skiffle craze directly. But his flat-picking and Chet Atkins guitar styles show a firm allegiance to American roots music. One of his earlier, pre-Yes, bands, Bodcast, has been described as a "link between those skiffle and early rock 'n' roll roots and early '70s art-rock".²⁶ It was Howe's infusion of American guitar styles into Yes's very 'English' progressive rock that made Yes unique. There is evidence, furthermore, that Jon Anderson, the lead singer in Yes, *was* in a skiffle group.

In the final days of Lennon's Quarry Men, Paul McCartney was added on guitar and the band began to move from skiffle toward a tougher, leather-clad rock 'n' roll style. George Harrison also joined the band, as did art-school mate and bass "owner" Stuart Sutcliffe. Several residencies in Hamburg through 1960-62, with Pete Best on drums, ended with a return to England. At this point drummer Ringo Starr (Richard Starkey) replaced Pete Best, and the band changed its name to 'The Beatles.' The year 1962 marked the release of "Love Me Do" / "P.S. I Love You" on the Parlophone label. George Martin was the producer.

2.3 Experimentation, drugs, and psychedelia

The Beatles' introduction to marijuana has been famously carved in stone as Aug. 28 1964, the day that Bob Dylan partied with the band after their engagement at the Forest Hills Tennis Stadium in Queens, New York. In his discussions with Barry Miles, McCartney says that

²⁵ "Jimmy Page, Young Age!" *YouTube*, uploaded by djlightbolt, 15 Feb 2010, www.youtube.com/watch?v=GVQIWyosEel&feature=youtu.be.

²⁶ Fandom, "Bodcast." yes.wikia.com/wiki/Bodast, Accessed on 19 Sept 2017.

pot was available in the Hamburg days but the band members were not interested. That evening with Dylan at the Delmonico Hotel, though, proved to be comically ‘enlightening’ and the beginning of a habit that McCartney and Lennon fell into thereafter.

It is not widely understood that the Beatles used marijuana early in their career (during the 1965 *Help!* album and movie) and that it was a daily routine.²⁷ This raises questions about how marijuana informed their mindset, their outlook and their output. “The Beatles’ use of drugs in the mid-sixties caused an enormous change in their music and attitudes,” Miles writes. “...Pot caused an irreparable shift in perception which coloured the Beatles’ music from then on.”²⁸ McCartney attributes the “more surreal” and “abstract” qualities of his music to the influence of pot.²⁹

But even regular use of this drug did not, according to McCartney, compromise the solid work ethic that he and Lennon maintained in their songwriting sessions. They learned to use marijuana recreationally. This claim is consistent with the high technical standard of Beatles performances. Only during the *Magical Mystery Tour* period does some of the songwriting and performing seem less focused. But through all the records, up to and including *Sgt. Pepper*, songwriting and performing are equally accomplished. Where drugs show their influence, though, is in the subject matter of the lyrics and the *sound* of their music, which, by *Revolver*, included extensive experimentation.

Geoff Emerick, promoted to engineer for *Revolver*, describes several new techniques that were used in recording the album and the coinciding single, “Paperback Writer” / “Rain.” On “Rain” we hear backwards vocals and guitar and the use of varispeed to create a thicker

²⁷ Paul McCartney et al, *The Beatles Anthology*, Chronicle Books, 2000, 167.

²⁸ Miles, *Paul McCartney*, 184.

²⁹ Miles, *Paul McCartney*, 185.

drum/bass sound (the tape was sped up during bed-track recording and returned to normal speed for the overdubs and mix). Backwards effects, which may have been discovered accidentally by Lennon when he improperly threaded a tape backwards at home, are pervasive in *Revolver*. Emerick used compression, which limits the peak levels of signals going to tape, to squash drums and guitar, giving the drums an aggressive, ‘trashier’ sound and the guitars a longer sustain. Compression helped create the modern drum sound achieved on “Tomorrow Never Knows” and the clanging, droning guitar sounds that became part of the Beatles ‘psychedelic’ style as heard on “Rain”, “Paperback Writer”, “She Said She Said” and “And Your Bird Can Sing.” Emerick also began pioneering new methods of recording the electric bass in an effort to get the fatter sound that McCartney found inspiring on American records. “It was during the Revolver sessions that I realized I simply couldn’t rely on textbook recording techniques in terms of mic positioning and placement,” Emerick said. “The Beatles were demanding more, so much more, of both me and of the technology. We didn’t know it at the time, but we were making tremendous advancements in the recording process.”³⁰

George Martin has also taken credit for various techniques. He is quoted in *Anthology* as claiming that his experience with *musique concrète* inspired an approach to creating new sounds. “[The Beatles] had enormous musical curiosity,” he comments in a 1997 video interview. “They always wanted to find out what was beyond ... and they wanted to explore and, as *I’d done a lot of exploration myself* [my emphasis], I was able to ... show them things we could do. Things like backwards tape and speeds [varispeed] and all kinds of effects, and so on – which they loved... If ever I showed them something like that they would then do it ad nauseam.”³¹

³⁰ Emerick, *Here, There and Everywhere*, 128.

³¹ “George Martin interviewed on Sgt Peppers recording and funny little John Lennon story. 1997,” *YouTube*, uploaded by Beatle Stories, 17 Sept 2017, www.youtube.com/watch?v=s98WiJ95R9c&feature=youtu.be.

All this is useful in any attempt to define ‘psychedelia.’ Psychedelia seems to be the perceived result of experimentation which was happening in music production as well as other areas of art and culture simultaneously. Much as Debussy’s *Prelude to the Afternoon of a Faun* was equated with the impressionist painting of Gauguin and Monet and the symbolist poetry of Stéphane Mallarmé, ‘psychedelia’ denoted a comprehensive aesthetic including visual art, film, fashion and literature. In 1966, the Beatles started making promotional films for songs like “Paperback Writer” and “Rain” which tied their personal image, including fashion choices, to their music. Films for songs like “Strawberry Fields” included ‘trippy’ effects such as backwards motion, a technique that matched the experimental reverse sound effects in the music. Even the seemingly happy and ‘straight’ sounding “Penny Lane,” whose sound effects are more illustrative and literal than psychedelic, is transformed when its “gruff northern imagery” is recontextualized in the psychedelic visual context of the film *Yellow Submarine*. MacDonald: “... [“Penny Lane”] is every bit as subversively hallucinatory as “Strawberry Fields.” Despite its seeming innocence, there are few more LSD-redolent phrases in The Beatles’ output than the line in which the Nurse ‘feels as if she’s in a play’ ... and ‘is, anyway’.”³² McCartney’s comment on that lyric, in *Anthology*, is illustrative: “These were all the trippy little ideas that we were trying to get at.”³³

The release of *Sgt. Peppers* with its pop-art cover marked a new threshold in the integration of visual imagery and audio recording. The well-planned, tweaked and edited cover photo created a mysterious sense of what was happening. It raised questions as to the meaning of each element/character and their interrelationships in the ‘mise en scene.’ It played into the ‘Sgt. Pepper as a band’ concept but also left the viewer asking whether the image was of a funeral and

³² MacDonald, *Revolution in the Head*, 223.

³³ McCartney, *The Beatles Anthology*, 237.

if so, whose guitar, or bass, was on the grave. And, in keeping with the argument that psychedelia was a combination of elements, the printed lyrics on the back sleeve – a first, so it is said, in pop album culture – unify the music with the artwork and lyrics as stand-alone poetry.

Back to Dylan for a moment. Dylan's influence on John Lennon is worth mentioning. Even though Lennon got to know, and socialize with, Dylan, thus dispelling much of Dylan's mystique, his musical influence on Lennon is profound. Lennon was probably receptive to Dylan's folk revival influence because of his own experience in the 1950s with skiffle and skiffle's American roots. The 1964 album *Beatles for Sale* shows a folk direction in "I'll Follow the Sun," "I'm a Loser" and "Every Little Thing." By 1965, and the album *Help!*, Lennon was essentially doing a Dylan impression in "You've Got to Hide Your Love Away."³⁴

It is worth mentioning that "Every Little Thing" became an inspiration to the group Yes, which created a progressive rock cover version for their first album, *Yes*, in 1969. And the influence of British and American folk music, in general, continued to manifest itself in all of our 'triumvirate' of bands, including Led Zeppelin, whose third album (*Led Zeppelin III*, 1970) devotes its B side to roots and folk music. On *The Beatles*, "Blackbird", "Julia", "Mother Nature's Son", and "Rocky Raccoon" show the continuous influence of folk music. It is also worth noting that on *Abbey Road*, the very last piece of music on the very last Beatles album is "Her Majesty," a short tongue-in-cheek piece, but in a folk style nonetheless.

Despite the influence of Dylan's musical style, it was his poetry that most attracted Lennon. McCartney: "All those [Dylan] songs were great lyrically. Masses of cluttered lyrics like John had written in his books. Dylan's...cluttered poetry...hit a chord in John."³⁵ It is significant that McCartney refers to this as Dylan's 'psychedelic' period. A few years later, in

³⁴ Miles, *Paul McCartney*, 187 - 195.

³⁵ Miles, *Paul McCartney*, 195.

Lennon's "I Am the Walrus," he accomplished what MacDonald describes as "satirizing the fashion for fanciful psychedelic lyrics cultivated by Dylan's then much-discussed output of 1965-66."³⁶ Lennon's kinship with Dylan is unmistakable, as is his comparable level of talent, as a lyricist. MacDonald: "... 'I Am the Walrus' is (with the possible exception of Dylan's surrealistic anti-nuclear nightmare 'A Hard Rain's A-Gonna Fall') the most idiosyncratic protest-song ever written."³⁷

In Lennon's own account, it was hearing Dylan's work that inspired him to write differently. Instead of "projecting himself into a situation," Lennon started to think more deeply about his own feelings and began writing "subjectively" – which is something he claims to have done more successfully in his published books.³⁸

While Lennon has been lionized as the artistic Beatle, McCartney was involved in the art community that surrounded London's Indica Bookstore and Gallery, and participated in experimental art and music independently of Lennon. One of the Indica founders, Barry Miles, introduced McCartney to the Beat Generation literature of William Burroughs and Allen Ginsberg. At evening hangouts, McCartney heard the new music of John Cage, Karlheinz Stockhausen and a host of modern jazz artists such as John Coltrane and Ornette Coleman. His taste in art leaned towards the Surrealist paintings of Salvador Dali, Max Ernst, and René Magritte. McCartney also admired the playwright Alfred Jarry, who inspired these artists.³⁹

The post-Beat scene involved experiments with sound. Cage and Stockhausen have been mentioned. It was in this area that McCartney was a participant *and* a curator, being the one who financed an electronic music workshop in a flat rented from Ringo Starr. William Burroughs

³⁶ MacDonald, *Revolution in the Head*, 267.

³⁷ MacDonald, *Revolution in the Head*, 269.

³⁸ McCartney, *The Beatles Anthology*, 158.

³⁹ Miles, *Paul McCartney*, 230.

used the studio, as did McCartney to undertake his own recording experiments. McCartney had learned, in his home studio, how to create sound-on-sound tape loops on a Brenell tape recorder by removing the erase head. He learned that background sounds had to come first, because they would fade back with generation loss, and that foreground ideas had to be printed last, so they were fresher and more upfront. He learned to use the varispeed control to create effects. Finished mixes were preserved on cassette.⁴⁰ Sonic experiments, like these, would soon find their way into the Beatles song “Tomorrow Never Knows”.

John Lennon, during this time, was a busy husband and father and removed from much of what was happening. His hunger was building, though, and he eventually did visit the Indica bookshop where he purchased *The Portable Nietzsche* and *The Psychedelic Experience*, “Dr. Timothy Leary’s psychedelic version of the *Tibetan Book of the Dead*.”⁴¹ The first line of “Tomorrow Never Knows”: “turn off your mind, relax, and float downstream...this is not dying...this is not dying,” appears to be a borrowing from page 14 of the book.

As the newly appointed Beatles engineer for *Revolver*, Emerick describes the first session, in which “Tomorrow Never Knows” was started, as creative and inspired. By this time Lennon was experimenting with LSD and new techniques had to be invented on the spot in order to realize his vision of sounding “like the Dalai Lama chanting from a mountaintop, miles away.”⁴² To achieve this, Emerick used the Hammond Leslie, which has rotating speakers, to help give the vocal a far-off tremolo-laden effect. Later, in the mix phase, it was McCartney who came to the fore with a mixed bag of tape fragments that he had created in his home studio. The strands of tape were looped and several tape machines were sequestered to play them. The

⁴⁰ Miles, *Paul McCartney*, 219-20.

⁴¹ Miles, *Paul McCartney*, 229-30.

⁴² Emerick, *Here, There and Everywhere*, 8.

effects were brought up on individual faders on the console and fed into the mix in a live and interactive way. The end result was the most experimental and ‘psychedelic’ sounding Beatles track to date.

Defining ‘psychedelia’ in terms of the Beatles involves certain apparent contradictions. On one hand, drug-influenced musicians are imaging new sounds; on the other hand, straitlaced teetotalers, like Martin and Emerick, are realizing the artistic vision. Emerick’s account describes a studio with a solid work ethic. Various team members did their jobs and played their roles: the Beatles as visionary composers/performers; Martin as producer, facilitator, and orchestrator; and Emerick as technical realizer of *any* creative request, including some that required him to “abuse the equipment.”⁴³ Comments in several sources by Emerick, as well as McCartney and Martin, show that they understood the ‘psychedelic’ implications of their work, at least in hindsight. At the time, their focus was on the work itself – work which had to do with topping personal goals in an environment of ever rising standards as to the artistic possibilities of pop music. McCartney’s tape experiments, Lennon’s literary interests, and Harrison’s pursuit of Indian classical music all brought new elements to the Beatles sound and the process whereby it was realized.

2.4 *Sgt. Pepper* and the ‘concept’ album

This brings the discussion to 1967 and *Sgt. Pepper’s Lonely Hearts Club Band*. As sessions for this album commenced, two of the first songs recorded were pulled and released as the double-A-sided single, “Penny Lane” / “Strawberry Fields Forever.” “Penny Lane” is one of

⁴³ “Sound engineer Geoff Emerick remembers recording The Beatles Sgt Pepper’s album,” *YouTube*, uploaded by ABC News (Australia), 24 May 2017, www.youtube.com/watch?v=D5caf6mAACAA.

three Beatles songs (McCartney penned) that inspired my own “Melody Lane.” I shall return to this shortly.

What *Sgt. Pepper* brought to the fore was the album as a ‘concept.’ Many musicians and pop historians contend that this had begun with *Revolver*, and even as far back as *Rubber Soul*, two cases in which “the album rather than the song became the basic unit of artistic production.”⁴⁴ My own belief is that *Rubber Soul* has a moderately consistent sound and that hearing it as a whole is conceivable. The problem, however, is that Capitol Records (i.e. North American) release skewed the Parlophone version of the album in such a way as to manipulate its underlying ‘concept’ to the point that it usurped its very title. *Rubber Soul* is a play on words, and the ‘soul’ part is especially significant. The opening track, “Drive My Car,” is a McCartney tribute to rhythm and blues. Capitol’s version, which opens with the rousing folk-style “I’ve Just Seen a Face,” reflected the U.S. label’s attempt to gear the album towards the folk market.

I also have trouble considering *Revolver* as a ‘concept’ album because it has no thematic thread or consistency of production. Lennon’s songs stand out as the most ‘psychedelic,’ having chiming and droning guitars, backwards tape, tape loop effects, and so on. McCartney’s songs sound different from Lennon’s and different from each other. For example, the orchestrated and contemplative “Eleanor Rigby” stands in stark contrast to McCartney’s R&B ‘ode to pot,’ “Got to Get You into My Life”, or the happy-go-lucky “Yellow Submarine.” What is evident throughout *Revolver*, though, is a trend to arrange and produce each song *any* way the Beatles imagined. The Beatles and their production team became creative and technical pioneers in this album. It was their next phase of production, however, that would really push the limits and influence the entire music industry.

⁴⁴ Martin, *Listening to the Future*, 41.

Sgt. Pepper is a paradox. It is hailed as the preeminent influence on album culture, including the culture of progressive rock, yet its creators expressed various levels of interest in the ‘concept,’ ranging from McCartney’s enthusiasm to Harrison and Lennon’s dismissal. It is a fact that the *Sgt. Pepper* ‘concept’ was very loose, and based on McCartney’s suggestion that the players adopt alter-egos to free up their creativity. Thus, the Beatles created *Sgt. Pepper* spontaneously, virtually abandoning the ‘live band’ concept after the second song (“With a Little Help From my Friends”), and only later tying it together with the *Pepper* reprise. But to the fans, the musicians that it would inspire, and to modern-day scholars, the significance of *Sgt. Pepper* resides in the way the album is interpreted and what it represents. Not only does *Pepper* stand as a one-of-a-kind work at the very moment that the ‘summer of love’ and psychedelic culture was reaching its peak, but it is filled with memorable individual songs, sonic experimentalism, strong performances and much care in technical detail. No bands in other hotbeds of ‘psychedelic’ culture, from England to San Francisco, established anything as thematically driven. Paul Hegarty, et al: “Arguably, psychedelic music often lacked the kind of unifying concept that enabled *Sgt. Pepper* to stand out from other key releases of 1967: The Grateful Dead’s eponymous first album; Country Joe and the Fish, *Electric Music for Mind and Body*; The Jimi Hendrix Experience, *Are You Experienced*; The Moody Blues, *Days of Future Passed*; and The Pink Floyd’s *Piper at the Gates of Dawn*.”⁴⁵

By 1968, Britain would experience the first ‘rock operas’: *S.F. Sorrow* by The Pretty Things, followed by The Who’s *Tommy*, in 1969. A host of other ‘concept’ albums followed, particularly in the emerging progressive rock genre, often with the term being applied as loosely as the Beatles had applied it in 1967.

⁴⁵ Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock since the 1960s*, Bloomsbury Publishing, 2013, 40.

2.5 The *Sgt. Pepper* song sequence (2017 Reissue)

In defining the ‘concept’ album, Bill Martin suggested we should expand the definition to read: “the album *is* the concept”.⁴⁶ In later Beatles albums, the aural experience was no longer one of listening to singles (i.e. 45s) but one of experiencing the album as a whole (or at least a ‘side’). In this way *Sgt. Pepper* still holds up today because the sequencing of the songs really does arrest the listener’s attention and lead the listener through the ideas and emotions the music invokes. Listening to the album provides a continuous art experience.

Take, for example, the first three tracks: we hear an orchestra tuning up and crowd noise creating anticipation, then a band starts in with a simple progression and distorted guitar riff, and an announcer (McCartney) tells you a story about an individual named Sgt. Pepper from “20 years ago today.” Then we hear a transition to brass band music evoking the nostalgia of Sgt. Pepper’s day and, over this, crowd laughter as if someone tripped on the way to the bandstand. Then we hear the band, singing, “we’re Sgt. Pepper’s lonely hearts club band, we hope you do enjoy the show.” The sound of band is, ironically, ragged. Vocals are not entirely in tune. There are clanging guitars, and a badly executed bend in the lead guitar, which is soon interrupted again by the brass band. Then the ‘MC’ returns to introduce the first act, a man named Billy Shears: “The singer’s gonna sing a song, and he wants you all to sing along.” Intentionally pedestrian lyrics are followed by ‘Beatlemania’ audience screaming and a ‘da da da, da da da’ triplet transition to the new song. Our anticipation has built, but what will this Billy Shears heartthrob offer after the rousing introduction? “What would you think if I sang out of tune, would you stand up and walk out on me?” Rather than a confident voice, we hear someone who is insecure, has stage fright, and fears the audience will abandon him. We are taken aback. What

⁴⁶ Martin, *Listening to the Future*, 41.

comes next in this little passion play? As it turns out, the protagonist just gets by with a little help from his friends, even gets 'high' with a little help. After more soul-searching verses, and feel-good sing-along choruses, we get a big final note from Billy, a sonorous finish from his 'friends,' and then the "Pepper" concept is done for a while. But what comes next? Ethereal arpeggios on a reverberant-sounding keyboard and a flanged voice (2017 Reissue) singing, "Picture yourself on a boat on a river, with tangerine trees, and marmalade skies." With this introduction, we are transported out of the concert hall and asked to suspend disbelief as we imagine an animated world that sounds like a description of a psychedelic drug trip. "Lucy in the Sky with Diamonds" (i.e. LSD) was just beginning to enter public consciousness in 1967, as psychedelia became a thematic element in many productions over the following two years. As for the argument over whether the song was inspired by LSD, as the acronym suggests, or just a simple description of young Julian Lennon's drawing expressed in the style of Lewis Carroll, this does not matter. The language and the imagery, the music production, the sonic treatment of the John Lennon's voice, are all in the sonic realm of psychedelic. And we have it on Lennon's own authority that he was high on pot or LSD much of the time from 1966 to 1968, so it is reasonable to conclude that drugs were influencing his writing and arrangements.

Before going on I must briefly pause to express my own appreciation of the humour of the opening sequence. The tongue-in-cheek aspect of the first two songs is overt but no writers comment on it. In McCartney's interviews with Miles he offers plenty of examples of the humour that he and Lennon cultivated. They often added mischievous inside jokes, including sex and drug references, to their music and lyrics.⁴⁷

⁴⁷ Miles, *Paul McCartney*, 209-210.

To return to the question what is psychedelic about *Sgt. Pepper* and what is experimental: the answer resides in aspects of the process as opposed to the experience and perception of the listener. Giles Martin, son of George Martin and the Beatles' official balance engineer since the *Love* project, describes the psychedelic aspect as an experience culminating from listening to the whole album because it "takes you on so many journeys," i.e. exposes the listener to a variety of experiences from song to song.⁴⁸ This observation applies equally to the opening sequence through "Lucy in the Sky with Diamonds" and the rest of side A. The track that closes the album, "A Day in the Life," is a multi-journey experience in and of itself, with dreamy verses and choruses supplied by Lennon, contrasted with the intentionally banal bridge by McCartney. The two are linked by the line, "I'd love to turn you on", and a climatic orchestral section that, for its day, was very experimental (not to mention dynamic and effective).

In songwriting, there are two copyrightable elements: melody and lyrics. Another crucial element of pop production is the accompaniment, or track. How does the psychedelic mindset affect these three elements? MacDonald points out, "Childlike lyrics, another by-product of LSD, were then fashionable ..."⁴⁹. He goes on to mention Pink Floyd's "See Emily Play" and Traffic's "Hole in my Shoe." Beatles songs that fit this description are "Lucy in the Sky with Diamonds," "Strawberry Fields Forever", "Penny Lane", "Hello Goodbye" and even "The Fool on the Hill." So, there are at least three from the *Sgt. Pepper* era. Trying to establish the psychedelic influence on melody is more difficult. One possible characteristic is the simplification of the melody to droning on only a few notes. "Lucy in the Sky with Diamonds" could fit this description, as could Lennon's "I Am the Walrus" (*Magical Mystery Tour*). As for accompaniment, this is where the use of effects has led to a laundry list of production tricks one

⁴⁸ "Giles Martin on remixing Sgt. Pepper," *q with Tom Power*.

⁴⁹ MacDonald, *Revolution in the Head*, 272

can implement and easily use to create a psychedelic sound. Use of techniques like echo were common on early rock 'n' roll records. Lennon loved the slap back he heard on Elvis Presley's records and used the effect on his own voice right up to his last record, *Double Fantasy*. But in recording *Revolver*, *Sgt. Pepper* and *Magical Mystery Tour*, effects such as echo, reverb, flanging, phase shifting, tremolo, backwards audio, tape loops, tape collages, and sound effects library tape were used liberally and regularly, making each track a kind of sonic work of art. Included in this process was the directive given by the Beatles to engineer Emerick to make *everything* sound different than it had before.⁵⁰ To this end, Emerick and his colleagues developed ADT (automatic double tracking), varispeed (the recording and playback of tape at speed above and below the standard 15 inches per second), 'radical' miking techniques and use of compression. Emerick brought the microphones closer to the source than had previously been 'allowed' at EMI and captured an aggressive wallop from drums, the attack of bowed cellos, and the splat of brass instruments. New instruments were used, from the innovative Mellotron to East Indian instruments supplied by Harrison. Standard instruments, including guitars and pianos, had to be processed differently than before.

To assess how all this translated to a particular song we can look at "Strawberry Fields Forever." The track begins with an introduction played on the Mellotron flutes setting. The Mellotron became the first-generation sampler for all the post Beatles progressive rock groups because its standard library contained three essential orchestral sounds: strings, choir and flutes. Tape varispeed and splicing were used to create the final version of "Strawberry Fields," which combined the first, and more simply orchestrated version (originally in A major), with the second fuller version (in B major, again, before varispeed) that contained cellos and trumpets that were

⁵⁰ Emerick, *Here, There and Everywhere*, 132.

close-miked by Emerick. The sound of the cellos is truly ominous, owing to the note choices in the lower range and the aggressive closeup sound. By manually, and gradually, speeding up the tape from the start of the song to the edit point (second chorus, “let me take you down / cause I’m [splice] going to...” and then slowing the speed of the 2nd part, they were able to merge the two versions but not without creating a ‘swimming’ effect on the pitch centre. And the second half, being lower than concert pitch throughout, adds to the dark mood of the song. This dark mood is somewhat at odds with the theme of Strawberry Field, the Salvation Army girls school that Lennon used as a hiding place and sanctuary as a child. Other new sounds and techniques heard on the track are backwards cymbals, plucked piano, swarmandal (Indian autoharp) and volume fading (the track fades out then in again with a multi-percussion groove over which a tape loop of flute and other sounds are merged). The last word is Lennon’s. His slowed-down comment is heard as “I buried Paul”, “I’m very bored” or “Cranberry sauce,” depending on the perception of the listener.

It is my personal opinion that “Strawberry Fields” is one of the most psychedelic-sounding Beatles tracks and its removal from the *Sgt. Pepper’s* track list robbed the album of some of its psychedelic quality. I would also argue that, generally speaking, the songs that were of Lennon origin are the most psychedelic of all the Beatles music in the complete sense of the three areas of melody, lyrics, and accompaniment.

Two other points need to be mentioned related to the outside musical influences that propelled the Beatles’ vision of being new and ‘different.’ The American ‘psychedelic’ movement is often equated with the San Francisco Haight-Ashbury scene, Ken Kesey’s Acid Tests, and its house band The Grateful Dead. The Beatles would not match the Dead for stoned jamming until the sessions for *Magical Mystery Tour* and *The Beatles*. During *Sgt. Pepper*, they

were still more disciplined and had a strong vision for every song. The main outside inspiration for McCartney was The Beach Boys' *Pet Sounds* and the album's surf-meets-psychedelic aesthetic. *Pet Sounds*, heard regularly in the control room at Beatles sessions, was acclaimed by McCartney, and a few other Englishmen of note (Andrew Loog Oldham for one) as possibly the greatest album ever made.⁵¹ He liked the 'clean' sound of the vocals and the wide range of instrumental timbres in the arrangements. When McCartney wanted that 'clean' sound for Penny Lane, Emerick knew what he was after and they built the song track by track in a precise manner.⁵² We shall return to this in a moment.

The other outside musical influence, which has only been briefly mentioned so far, is that of East Indian music. Harrison's interest in this music began years earlier when he heard Indian players on the set of *Help!* and played the theme of "Norwegian Wood" on sitar in 1965. By 1967 he had spent a month in India studying sitar and had acquired several stringed instruments. Harrison played one of these, tambura, on "Tomorrow Never Knows." *Revolver* also contained the Harrison song "Love You To," which featured the sitar and included session musicians from the Asian Music Circle. On "Strawberry Fields" Harrison used the swarmandal, and his one contribution as a composer to *Sgt. Pepper*, "Within You Without You," featured the same Indian session players with Harrison on sitar, augmented by London classical musicians, and included no other Beatles. What Harrison accomplished, aside from making significant additions to Beatles repertoire, was to bring the specific timbres of Indian instruments, and a note-set inspired by the Hindustani raag Jog, into the public's awareness. Harrison's sincere interest in this music and culture led to an expansion of his artistic expression. This yielded a new experience for western audiences. He was not 'trying' to be psychedelic, but these resources became associated

⁵¹ Emerick, *Here, There and Everywhere*, 281.

⁵² Emerick, *Here, There and Everywhere*, 142.

with psychedelia. They signaled that something beyond our everyday experience was in play – something perhaps deeper and of a more spiritual nature. The unique timbre of the instruments, from the sustained and droning sound of tambura, sitar, and swarmandal, to the plethora of tones produced on the tabla, in addition to the five-note set from Jog in its ascending form became resources that have been borrowed from ever since. Several key players in the 1960s also attempted to transfer sitar techniques to the guitar.

Figure 2.2: Raag Jog and “Strawberry Fields”

The image contains two musical staves. The top staff shows the ascending Aroha of Raag Jog in C major, with notes C, E, G, A, and B-flat. Fingerings 1, 3, 4, 5, and b7 are indicated above the notes. The bottom staff shows the swarmandal break in "Strawberry Fields" in B-flat major, with notes B-flat, D, F, G, A, G, F, D, and B-flat. Fingerings 4, 3, 1, b7, 5, 4, 3, and 1 are indicated above the notes.

Raag Jog, ascending (Aroha), in C

The swarmandal break in "Strawberry Fields", in Bb

Chapter 3: “Melody Lane”

3.1 The inspiration for “Melody Lane”: comparative analysis

The song “Melody Lane” has an obvious starting point: “Penny Lane” by Lennon and McCartney. But the name is not a simple copy of McCartney’s title. When I was growing up in Burlington, Ont., we had only one record store, Melody Lane. The store was a second career for Hamilton Tiger Cats player and 1957 Grey Cup winner Hal Waggoner. It was centrally located in the Burlington mall. So, like “Penny Lane,” “Melody Lane” is a song about childhood memories and, in this way, could be considered “psychedelic” according to the earlier lyric definition. This track has a droning tambura too, clearly inspired by the Beatles. My impetus for “Melody Lane” was to write something that could invoke emotion the way “Penny Lane” does. To this end, I wanted to create some of the same buoyant optimism, picturesque imagery and nostalgia for youth. The choruses are about the record store but the verses are about the store owner’s daughter. My feelings for both were strong. It is a piece about emotional reflection.

McCartney is implicated in “Melody Lane” in other ways. The verses are modelled after “Dear Boy” from the solo album *Ram* (1971) and the violin duo instrumental section is similar to “Hello Goodbye” (*Magical Mystery Tour*, 1967). On “Dear Boy” McCartney created a soaring counter line above the main melody, which is what I did in the second verse of “Melody Lane.” My main melody is very simple and basically reiterates sentiments of the first verse while the lyrics of the counter line reflect the analytical side of one’s consciousness addressing the emotional side. The first half of each of my verses are in E minor whereas “Dear Boy” is in A minor. See Fig. 3.3 later in this chapter.

Other Beatles similarities are the pulsing quarter notes of the piano part, the Ringo-like drums (playing triplet eighth notes), orchestral texture (violins and brass), and a bass line

reminiscent of McCartney in tone and style. McCartney used a ‘two voices’ approach to bass lines on songs such as “It’s Getting Better” and “Dear Prudence.” This approach is characterized by a descending bass line which is complemented with upper chord tones constituting the second ‘voice.’

Figure 3.1: “Melody Lane” bass line (triplet eighths)

The harmonic movement in the above example is pseudo-classical or Bach-like, being modelled after the Air from Bach’s Orchestral Suite No. 3 (the basis of the “Air on the G String”). “Penny Lane” also has a bass line reminiscent of Pachelbel’s Canon or a Bach-like line but it moves on each quarter note. Some of McCartney’s classical leanings, on this song and others, is directly attributable to producer George Martin’s influence and orchestrations.

Figure 3.2: “Penny Lane” verse progression

McCartney's use of modulation in "Penny Lane" is a triumph of songwriting technique. The verses are in B major and the choruses in A major (but the melody rises, invoking a "wistful" feeling in combination with the nostalgic lyrics, according to Howard Goodall).⁵³ The final chorus modulates to B major, providing a final lift. The progression that leads to the modulatory cadences sound, initially, as if they are just dropping down to the IV chord of B major, but it soon becomes apparent that the IV chord, E, is the V chord of A major which takes us to the chorus (Fig. 3.2). Modulating back up to B major for each verse gives a 'lift' each time. McCartney also uses B parallel minor to provide a colour change, and dramatic emphasis, in the verse. Here again the bass descends over the constant chord voicing, but the harmonic rhythm slows down. "Melody Lane" also has descending scalar bass lines, contrasting major and minor sections, parallel major and minor key centres and multifunctioning chords (E minor becomes E major, which later becomes V of A). I also use the V-6/4 chord (or Em/B), several times through my piece and this is a device McCartney uses at the end of his B minor verse section.

I start my piece with the chorus, inspired by early Beatles tunes, like "She Loves You," that jump right in with the song's title. My chorus is preceded only by a brief tambura drone. "Penny Lane" starts with the verse, after a tiny bass flourish. The title is in the first line of the lyric, "Penny lane there is a Barber" McCartney wastes no time in giving us the first of several 'hooks.'

Often the Beatles have lush harmonies but in "Penny Lane" the melody is so strong that, aside from being double-tracked throughout, the harmony is prominent only in the choruses on the line "there beneath the blue suburban skies." My piece has many vocal harmonies and

⁵³ "The Beatles - a musical appreciation and analysis - by composer, Howard Goodall CBE," *YouTube*, uploaded by AntPDC, 28 Feb 2013, ((c) 2004 Channel Four: The Beatles - 20th Century Greats), www.youtube.com/watch?v=ZQS91wVdvYc&feature=youtu.be.

independent lines and shows a Beach Boys influence (even hints at doo-wop). The link between Beatles and Beach Boys is strong; McCartney's admiration for *Pet Sounds* was mentioned earlier. Figures 3.3 and 3.4, below, show the densest part of my vocal arrangement: verse 2, with the counter line, and the last chorus, with all the bells and whistles. For a tabled comparison of the form of "Penny Lane" and "Melody Lane", see Table 3.1.

"Melody Lane" has melodic similarities to "Penny Lane" in the first two measures, as both start on the third degree of their respective major scales and ascend to the fifth, and then repeat. The harmonic treatment of these melodies, however, changes how they sound: "Melody Lane" uses I, III^m7, IV, (II^m7, V_{sus}4) while "Penny Lane" is harmonized with I, I-6, IV (IV becomes momentary tonic). While the differences look subtle on paper their effect is quite different. What McCartney achieves in his progression is, essentially, to modulate from the tonic to the subdominant (A major moving to D major – where G natural figures prominently in the horn line). In my piece, using III^m7 instead of I-6 takes us to IV and is followed by II-V in the tonic key, so there is no sense of departure from G major. My harmony in "Melody Lane" provides a descending counter line from 'do, ti, la' over the first three chords, which also creates a different effect than "Penny Lane," which, of course, is a good thing (see Fig. 3.4).

Figure 3.3: “Melody Lane” verse 2 with counter line and harmonies (triplet 8ths).

54 VS 2 A

Em Em/D Cmaj7 Em/B B7

Voc. 8vb
 You you were_ the one_ to re - pre-sent the dan-ger and I_

BG 1
 ooh ooh_

BG 2
 I know that it's been frus-trat-ing but stop_ com-plain ing and do_ what you got - ta do_

58 Em Em/D Cmaj7 Em/B B7

Voc. 8vb
 I was_ a- lone_ to love_ was a stran-ger but you

BG 1
 ooh

BG 2
 There's no way to turn back time but if rea - son rhymes then you'll get_ what is com-ing to you

VS 2 B

62 G G/F# Em Em/D

Voc. 8vb
 You were_ the one_ that I_ did be-lieve in You

BG 1
 You re - mained the on - ly one that I did be-lieve in

BG 2
 And you re - mained_ the one_

66 C G/B Am7 D7(sus4)

Voc. 8vb
 were the on - - - ly one_ And

BG 1
 You're the on - ly the one

BG 2
 It was like look - ing through the sun

Figure 3.4: “Melody Lane” last chorus with full ‘Beach Boys’ type backing vocals (triplet 8ths).

89 CH 4

88 G Bm⁷ C G/B

Voc. 8vb
Mel-o - dy Lane... will al-ways re - main... that's where the mus - ic thrived...

BG 1
Lane... Ooh...

BG 2
We love you Mel-o - dy Lane...

BG 3
Ooh ooh...

92 Am⁷ D⁷(sus4) D⁷ G Bm⁷ C G/B

Voc. 8vb
A mom and pop shop right on the block... spin-ning the for - ty fives

BG 1
shop right on the block... Ooh...

BG 2
Ooh

BG 3
ooh... shop... Ooh

96 Am⁷ D⁷(sus4) D⁷ G Bm⁷ C G/B

Voc. 8vb
In style for a while... on the mu-sic - al mile... giv-ing a kid... a chance...

BG 1
Ooh

BG 2
In style for a while... on the mu-sic - al mile... giv-ing a kid... a chance

BG 3
Ooh

100 Am⁷ D⁷(sus4) D⁷ G Bm⁷ C G/B Am⁷ D⁷(sus4) D

Voc. 8vb
To flirt with that thing... and reach for the ring... First love and first... ro-mance

BG 1
thing... Ooh

BG 2
thing thing ring... Ooh ooh...

BG 3
To flirt with that thing... and reach for the ring... Ooh

3.2 “Melody Lane”: further analysis

This piece, typically for a pop song, has a melody for the verses that differs from the chorus. Variation and development occur not within the melody but with the addition of backing vocal parts that increase in density as the track builds to the finish. The second verse has the independent counter line that is an example of this, and it is this counter line that becomes the subject of development in the instrumental bridge. In the bridge, E minor briefly becomes its parallel major, but in a modal way (the bass line descends as if still in E minor). The counter line, from verse 2, becomes the *theme* of this section, played by the brass and filled out with violins.

Figure 3.5: “Melody Lane” instrumental bridge (triplet 8ths).

81 Bridge (inst.)

Vln.1

Vln.2

Brass 4 trumpets

Pno.

Bs.

85

div.

div.

Pno. Em Em/D Em/C Em/B B

Bs.

E major returns at the very end of the last chorus as part of a transitional/waiting section that leads to the second half of this little opus. Here, E major is dominant and has the sound of the Indian-inspired pentatonic mode mentioned earlier. E is treated as a drone (E and B) and has the major third and suspended fourth alternating above it. Where this transition is headed, is to part 2, the ‘Requiem’, in A major.

Table 3.1 “Penny Lane” and “Melody Lane” form comparison.

"Penny Lane" & "Melody Lane" form comparison.											
115 BPM	Penny Lane			* mel. = melody, h. = harmony			B is consistent with Chorus				
Form	A ₁	A ₂	B ₁	A ₃	A ₄ picc. tpt solo	B ₂	A ₅	A ₆	B ₃	B ₄ up 1 tone	Ending
	verse & B verse 1	verse & B verse 2 + transition	chorus 1 & trans	verse & B verse 3	verse & B verse 4 + transition	chorus 2 & trans	verse & B verse 5	verse & B verse 6 + transition	chorus 3 & trans	chor. 4 in verse key	B chord
Key of:	B major / B minor	B major / B minor + V of Amaj	A major & V of B	B major / B minor	B major / B minor + V of Amaj	A major & V of B	B major / B minor	B major / B minor + V of Amaj	A major & V of B maj	B major	B
Length	8 bars * (4 + 4) mel. (3+3+2)h.	8 bars (4 + 4) mel. (3+3+1+1)	8 bars (7 + 1)	8 bars (4 + 4) mel. (3+3+2)h.	8 bars (4 + 4) mel. (3+3+1+1)	8 bars (7 + 1)	8 bars (4 + 4) mel. (3+3+2)h.	8 bars (4 + 4) mel. (3+3+1+1)	8 bars (7 + 1)	8 bars	fermata
118 BPM	Melody Lane										
Form	B ₁	A ₁	A ₂	B ₂	A ₃	A ₄	B ₃ vln inst.	- C	B ₄	Coda	Next Song:
	chorus 1	verse 1 part a	verse 1 part b & transition	chorus 2	verse 2 part a	verse 2 part b & transition	chorus 3 vln melody	bridge-inst melody from verse	chorus 4	vamp on E to D - E is V of A maj	“Requiem”
Key of:	G major	E minor	G major with V of G pedal-trans	G major	E minor	G major with V of G pedal-trans	G major	E maj-5th degree Am mel. minor	G major	E mixolydian	A major
Length	16 bars (4 x 4)	8 bars	7 bars + 4 bars trans.	16 bars (4 x 4)	8 bars	7 bars + 4 bars trans.	8 bars	8 bars (4 + 4)	16 bars (4 x 4)	8 bars - trans to next song	

3.3 “Requiem”

In describing this second half of the piece I provide a brief overview. Details are available in the score. While the song ‘proper’ is “Melody Lane,” there is a three-minute instrumental extension that has a theme in A major, which is eventually stated in E (the dominant), then returns to A major, this time up the octave as the orchestration builds to a

climactic finish. The form is a series of A sections that are developed over the course of the piece with key changes, orchestral layering, and rock improvisation. The melody for this piece is nostalgic and emotive, perhaps even unintentionally melancholic. Its deeper meaning resides in sadness for the end of the Beatles era. This is my little epitaph and cathartic celebration for that era – youth, innocence, the 1960s, John Lennon, George Harrison, the whole thing.

In a Beatles-like tribute, I imagined the lead guitar theme being played by a ‘George Harrison’ on a Gibson guitar, and the bluesy Stratocaster fills being played by an ‘Eric Clapton.’ Local multi-talented session player David Johannesson, to his credit and my benefit, played the role of both ‘Eric’ *and* ‘Ringo’ on the recording, while I provided ‘George’ and ‘Paul.’

In keeping with ‘classical’ sounding descending bass lines, “Requiem” uses a similar device to give a feeling of constant subdominant (downward) motion similar to “When a Man Loves a Woman” or “A Whiter Shade of Pale” (from 1966 and 1967 respectively).

Upon the conclusion of the thematic part of the piece there is a final ambient section where sitar drones on E, A, and B suggest A major (add2). This dreamy/meditative section is similar to the ambient middle section of Yes’s “Close to the Edge,” giving it a connection to progressive rock. There are also backwards cymbals towards the end, as the piece fades out, that are reminiscent of “Strawberry Fields Forever.”

Figure 3.6: “Requiem” theme in A major

The musical score for the "Requiem" theme in A major is presented in two systems. The first system (measures 1-8) features a guitar part (E. Gtr.) with a melodic line and a bass part (Bs.) with a descending line. Chord diagrams are provided above the guitar staff for measures 1 through 8: A, E/G#, F#m, F#m11/E, Bm, Bm/A, E, E(sus4), and E. The second system (measures 9-16) begins at measure 125 and continues the melodic and bass lines. Chord diagrams for this system are: A, A7, D, A/C#, Bm, Bm/A, E, E(sus4), and E.

Chapter 4: Yes

4.1 The emergence of progressive rock

Paul Hegarty and Martin Halliwell make a good, and generally well accepted point, regarding one main catalyst in the emergence of progressive rock:

“The birth of progressive rock is frequently traced back to the release of the Beatles’ 1967 album, *Sgt. Pepper’s Lonely Hearts Club Band*, for a number of different reasons. The year 1967 was the high point of both psychedelic culture and the impact of the hippie experience on both sides of the Atlantic. More specifically, *Sgt. Pepper* was the first rock release, arguably, to weave a concept through a song-cycle that encompasses a whole album, and to make the concept integral to the cover art. The concept is embedded in the title of the album; developed most explicitly in the two versions of the ‘Sgt. Pepper’ song (at the beginning and towards the end of the album) that invite the reader into the album’s sonic world; and is symbolized by The Beatles’ brass-band costumes on the sleeve, surrounded by a cast of diverse cultural and historical figures.”⁵⁴

The above quotation discusses the terms ‘concept,’ ‘song cycle,’ and ‘artwork,’ and how in 1967 these ‘intramusical’ and ‘extramusical’ elements fused to form a unified presentation of something assumed to have meaning. This ‘meaning,’ in album concepts, could be obvious or obscure and subject to interpretation and discussion amongst fans of the music.

Another element in the development of progressive rock has strictly to do with the evolution of the music. The term ‘stretching out’ has been used to describe the earliest method of group improvisation that was used to extend compositions, allowing players the freedom to explore linear and harmonic materials while interacting with one another in real time. This

⁵⁴ Hegarty, *Beyond and Before*, 32.

approach had been used for decades in jazz, where solos over repeated choruses, particularly in live situations, could be quite lengthy. Some ‘modern’ jazz of the 1960s uses extended improvisation over one- or two-chord vamps, which is something rock musicians also began doing in, as mentioned, their early attempts to ‘stretch out’ (The Doors’ “Light My Fire” of 1967, Neil Young’s “Down by the River” of 1969). Twelve-bar blues is another form that many rock musicians used (and still use) as a manageable structure for exploring improvisation. It’s been said, by Martin for one, that progressive rock developed out of the “psychedelic blues in England in the late 1960s.”⁵⁵ And the connection of blues and psychedelia is also discussed by Macan, who says that the early sixties blues movement exposed young British musicians to electric blues, while the second wave – the late 1960s psychedelic blues, attracted musicians who had jazz experience and could manage the extended form, and advanced playing that was required.⁵⁶ Drummers such as Ginger Baker (Cream), Mitch Mitchell (Jimi Hendrix Experience), and Bill Bruford (Yes), fall into this category. And guitarist Steve Howe’s many American jazz guitar influences, such as Wes Montgomery and Barney Kessel, gave him the improvisatory base that prepared him for the diverse contribution he would make to the music of Yes.

During 1967, the era of Sgt. Pepper and the Summer of Love, the English music scene went through a transition. The pre-Yes band that Squire and Banks played with, The Syn, “responded by changing from their sets of Motown covers to writing original psychedelic music.”⁵⁷ In this same quotation, Squire is described as “well into flower power.” The hippie aesthetic would inform the earliest sound of Yes, which formed in 1968. Singer Jon Anderson was “a natural convert to the hippie idealism of the sixties”⁵⁸ and Yes would, in Chris Welch’s

⁵⁵ Martin, *Listening to the Future*, 37.

⁵⁶ Macan, *Rocking the Classics*, 17.

⁵⁷ Chris Welch, *Close to the Edge: The Story of Yes*, Omnibus Press, 1999, 2008, 31

⁵⁸ Welch, *Close to the Edge*, 15.

opinion, “become the articulate voice of the post-Flower Power generation.”⁵⁹ The songs that Yes covered on their first two albums illustrate their connection to American ‘Woodstock’ era folk artists such as Richie Havens and Stephen Stills. The roster for Friday, August 28, 1969 at the Woodstock festival shows the entire first day of the event was dedicated to folk artists, among them Havens, whose “No Opportunity Necessary, No Experience Needed” was covered by Yes on *Time and a Word*. The influence of the folk-infused Flower Power era is also reflected in Yes’s original compositions, as is electric psychedelic rock. Macan is convinced of the indebtedness of the progressive rock genre to the 1960s ‘folk revival.’ He describes “one of the most characteristic qualities of progressive rock as the genre emerges” as “the systematic juxtaposition of acoustic and electric passages, sections, or movements”⁶⁰

Yes’s music rapidly advanced from its early ‘hippie’ roots to fully structured works that incorporate thematic development, form considerations and orchestration. All these elements reflect a firm grasp of 20th-century classical techniques. This other method of ‘stretching’ compositions had begun with the Beatles and their extended song ‘suites’ such as “A Day in the Life.” On Yes’s first two albums *Yes* (1969) and *Time and a Word* (1970) the band explores methods of composition that would eventually lead to a 20-minute work in sonata form, “Close to the Edge.” Martin describes two ways of ‘stretching out,’ one being akin to jazz, or improvised, and the other more related to classical music, or composed.⁶¹ In their journey towards the more structured methods of composing, the Yes players, like members of many psychedelic rock groups, first had to explore improvisation.

⁵⁹ Welch, *Close to the Edge*, 9.

⁶⁰ Macan, *Rocking the Classics*, 22.

⁶¹ Martin, *Listening to the Future*, 74.

On Yes's version of the Beatles tune, "Every Little Thing" (*Yes*, 1969), the intro shows extended improvisation. The original Beatles version (on *Beatles for Sale*, 1964) can be categorized as acoustic soft rock, with a slight Celtic flavour (the open fifths of the chorus and the use of Mixolydian mode) and an orchestral element (the timpani punctuations every two measures in the chorus). Yes abandons the gentler folk sound of the Beatles and opts for sharp contrasts of vocal melody and aggressive tutti (full band) shots. They stretch out bars at the ends of phrases in an effort to create tension before moving on to new sections. In the introduction, they create a rather long jam over an extended tonic chord, dropping down to the dominant for contrast (A to E). Over these extended pedal points a mixed bag of modes including Phrygian, diminished, and minor pentatonic are introduced by Peter Banks on electric guitar. The section is a busy and somewhat directionless psychedelic rock jam, a textbook description of what was happening in rock music before the compositional skills of musicians caught up with their ambitions. But traces of developmental concepts can be heard here too. Anderson takes liberties with the melody, taking it higher (because he sings in high tenor range), up as far as A above middle C. In fact, the whole second verse is Anderson's own, higher range-melody. These vocal acrobatics are not necessarily tasteful, but the point is he attempted to develop the melody. The band was also known to weave other Beatles melodies, such as "Day Tripper" and "Norwegian Wood," into the song in their live shows – again, a type of development.

Another milestone on the road to Yes's emergence as a true progressive rock band was an interest in orchestral timbres. It was obviously important to the Yes members that they project an air of sophistication associated with classical music. To this end, Yes employed the Royal College of Music to play on the second album, *Time and a Word*. Recording with an orchestra was something Keith Emerson and The Nice had just done (*Five Bridges*, 1970), as would Procol

Harum in 1972 (*Live in Concert with the Edmonton Symphony Orchestra*). Yes's efforts on *Time and a Word* have been largely criticized as inorganic.⁶² It is true that the orchestra is quite loud in the mix and the parts are sometimes busy. The overall effect is that the orchestra sounds superimposed on top of the band, which in fact it was. Nor is the arrangement exactly integrated with the rhythm section. A later effort in 2004 with a European youth orchestra shows that Yes's more mature material can be enhanced with live strings and other instruments. The grand theme of "Eclipse", the second movement from "And You and I" (*Close to the Edge*), was originally played on Mellotron with Howe doubling on lap steel. The addition of the string orchestra, in this example, enhances this theme making it more expansive and expressive.⁶³

Figure 4.1: "And You and I" theme from IV – Apocalypse

The musical score for Figure 4.1 is written for two staves. The top staff is labeled 'Keys. [Str.]' and the bottom staff is labeled '4-str. Bass'. The tempo is marked 'slowly' and the instrumentation is 'dbl. with lap steel'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The music features a complex, multi-measure rest in the bass line and a melodic line in the keys with a triplet of eighth notes.

Rock music's nature is to absorb influences and reinvent itself. As Martin says, "Perhaps rock music tends to be generous in whatever present it finds itself because it was synthetic in its origins. Rock music represents a flowing together of diverse music cultures."⁶⁴ In its infancy rock 'n' roll was an amalgamation of blues, rhythm and blues, country, folk, gospel and American popular song. As with the Beatles, the genre welcomed outside influences, such as European classical music and even idioms as distant as east Indian music. This openness to expansion

⁶² Will Romano, *Close to the Edge: How Yes's Masterpiece Defined Progressive Rock*, Backbeat, 2017, 46.

⁶³ "Yes - Symphonic - And you and I," uploaded by fm6ct, 29 Sept 2011, www.youtube.com/watch?v=AYmeJlm7Gcg.

⁶⁴ Martin, *Listening to the Future*, 23.

allows songs that are not truly rock songs to be considered part of the genre. The Beatles were at the forefront of this with “Yesterday,” “Eleanor Rigby,” and “She’s Leaving Home” (all involving classical chamber ensembles); as well as “Within You Without You” (Indian Classical players/instruments combined with a Western string ensemble). Martin argues that these songs “come *from* or *out of* the lineage of rock music and therefore still belong to this lineage in some sense.”⁶⁵

But to return to the topic of orchestras for a moment: Even in progressive rock’s infancy, groups sought to achieve parity with classical music by using orchestras. Artists such as Keith Emerson recorded classical repertoire with their rock bands. Emerson recorded sections of Sibelius’s *Karelia Suite* and Bach’s *Brandenburg Concerto No. 6* with The Nice, and *Pictures at an Exhibition* with ELP. But what Yes and other bands such as Genesis achieved, that Emerson did not, was the *assimilation* of classical methods into their rock style. This is why Emerson is often referred to as “transitional” in the evolution of progressive rock. Yes and other groups achieved a mature adaption of classical elements and sub-genres into their style.⁶⁶ Regarding ‘classical’ influences, Macan says: “Progressive rock has proved to be highly eclectic, drawing on a number of different musics from within the overall umbrella of the classical tradition: symphonic music, renaissance and baroque sacred music, classical piano and guitar music, even medieval music. These different bodies of music have, in turn, influenced progressive rock in a number of ways: in its instrumentation, its approach to structure, its harmonic and metric practices, and its attitude toward virtuosity. In short, it is the thorough permeation of progressive rock by the European art music tradition that separates it not only from the earlier styles that it

⁶⁵ Martin, *Listening to the Future*, 71.

⁶⁶ Stephen Lambe, *Citizens of Hope and Glory: The Story of Progressive Rock*, Amberley Publishing, 2011, 14-15.

developed out of, but also from contemporaneous styles of popular music.”⁶⁷ Thus we have it on authority that progressive rock, like the rock ’n’ roll from which it evolved, is also ‘generous’ in the sense of being able to absorb extra-rock musics and become a synthesis of styles of which the European art music tradition is a predominant element.⁶⁸ This eclecticism separates progressive rock from other types of pop music.

Progressive rock’s ability to assimilate other genres, though, was not limited to classical, but also included folk, world music, jazz, blues and others. The integration was possible because virtuosic musicianship allowed progressive bands to be self-contained and not reliant on studio musicians, as the Beatles and the Rolling Stones had been. By supplying all the instruments and sounds on a record, the styles and influences became their own. This expansion is reflected in Macan’s definition of a virtuoso as “someone with not only consummate instrumental or vocal or compositional skill, but also...a very large musical vocabulary. Again, this seems typical of progressive rock.”⁶⁹

Another feature of progressive rock is that keyboards have parity with the guitar. The use of Hammond organ, by Yes and other British bands of the psychedelic era (The Nice, Traffic, Procul Harum, Deep Purple), provided a tone set that spanned pipe organ to distorted guitar-like timbres. Many organists in these proto-progressive bands were classically trained musicians (unlike the mostly self-taught bass players and guitar players.). Further to this it was the replacement of organist Tony Kaye by multi-keyboardist Rick Wakeman in 1971 that pushed Yes further down the road of orchestral possibility. At the time Wakeman was using Mellotron, Moog synthesiser, Hammond organ and acoustic piano, while working also as a recording artist

⁶⁷ Macan, *Rocking the Classics*, 30.

⁶⁸ Martin, *Listening to the Future*, 72.

⁶⁹ Martin, *Listening to the Future*, 101.

in his own right. He was also an active session player and played the Mellotron on David Bowie's "Space Oddity" (1969). He first planned his classical-infused solo album *The Six Wives of Henry VIII* (1973) while touring with Yes.

By the time Wakeman joined Yes, for the *Fragile* sessions, the players already had *The Yes Album* under their belt, which featured the addition of modern guitarist Steve Howe. Howe was well grounded in jazz, classical, lap steel, electric sitar, and blues, rock and country styles *and* could also compose music and lyric concepts (see Table 4.1 for a list of influences). And while Howe came of age in the London mid-1960s psychedelic scene, playing with the groups Tomorrow and Bodcast, by 1971 he was a composing guitarist who, with Yes, would demonstrate a wide range of abilities in composing sweeping themes as well as complex jazz-inspired parts. In many recorded concert performances, made over decades, one can hear the consistency of Howes execution of even the most complicated sections. This consistency reflects the mindset of a composer and not just an improviser.

The progressive rock approach to writing and arranging was a group effort. This fits with the communal lifestyle of the late 1960s.⁷⁰ The highly democratic way Yes went about creating their music was often laborious: every section had to be crafted individually, each player fitting his part together contrapuntally. The original sound that resulted was worth the toil. Rick Wakeman, in describing how Yes developed a melody, said they would consciously vary the rhythm and harmonic accompaniment, to "get the most out of a melody." Wakeman called this process working from a "classical principal".⁷¹ On their 1972 album, *Close to the Edge*, vocal melodies and themes are routinely re-imagined in new key centres throughout the album's three

⁷⁰ Martin, *Listening to the Future*, 97

⁷¹ "Yes - Yesyears - Part 1," *YouTube*, uploaded by xXamnesiac81Xx, 10 Nov 2008, www.youtube.com/watch?v=DLfuJuwNfc8.

extended tracks. Yes also had a ‘fifth Beatle’ – engineer/producer Eddie Offord – whose tape editing skills allowed the band to write and record their major works in smaller sections.

Table 4.1: Yes’s musical influences

Yes Influences: Artists, Bands, Composers, Shows, Institutions

	on the Band	Steve Howe	Jon Anderson	Chris Squire	Bill Bruford	Rick Wakeman
Influences:	Jimi Hendrix	Barney Kessel	Bing Crosby	Guildford Cathedral	Art Blakey	‘Trad’ Jazz
	Leonard Bernstein	Charlie Christian	Dionne Warwick	Jack Bruce (Cream)	Cannonball Adderley	Bach
	Motown	Chet Atkins	Eddie Cochran	John Entwistle (The Who)	Eric Clapton	Beethoven
	Prokofiev	Delaney Bramlett	Elvis Presley	Larry Graham (Sly and the Family Stone)	John McLaughlin	Bill Evans
	Richie Havens	Django Reinhardt	Frank Sinatra	Paul McCartney: bass	Max Roach	Blues
	Stephen Stills	Duane Eddy	Jon Hendricks	Simon & Garfunkel	Miles Davis	Eric Satie
	Stravinsky	Franny Beecher (Bill Haley)	Nina Simone	St. Andrew’s Church, Kingsbury	Oklahoma!, The King and I, Salad Days	Glen Gould
	The Beatles	Jim Hall	Otis Redding	St. Paul’s Cathedral	Philly’ Jo Jones	John Cage
	The Byrds	Julian Bream (classical lute player)	Paul McCartney: vocals	The Association	The Yardbirds	
	The Nice	Kenny Burrell	Sibelius	The Fifth Dimension		
	The Who	Les Spann (Duke Ellington, Dizzy Gillespie)	Simon & Garfunkel			
		Roy Clark	skiffle			
		Wes Montgomery	The Association			
		Wesley Webb and Jimmy Bryant	The Everly Brothers			
			The Fifth Dimension			
			The Spencer Davis Group			
			Wilson Pickett			
Sources:	Welch, 9-35	Romano, 25-45, 92	Bruford, 6-31			

4.2 The expanded role of the electric bass

Chris Squire is known as an innovator on the electric bass. The role of the electric bass in popular music had been expanding ever since 1951 when Fender introduced the Precision model to the market. The clarity of the electric instrument on recordings (which progressed by the time of the Beatles to the point that it was being recorded on a separate track); its ability to be amplified (and signal processed); and the nature of the tone itself, which emphasizes the second harmonic: all these features revolutionized the role of the bass in pop music. In the matter of the ‘second harmonic,’ the lowest note on the bass, E, expressed as a frequency is 41.2 Hz, verges close to the low threshold for reproduction on consumer level reproduction equipment. The second partial, or harmonic, is double that frequency at 82.4 Hz, or an octave higher. The electric bass reproduces the second octave very well providing ‘bottom end’ while being audible. As one plays in the higher register, we hear more of the first harmonic, as it comes into audible range, giving the instrument a full sound even high up the fretboard. Motown players also used flat wound strings and put foam in the bridge cover to shorten the sound of the notes, reduce overtones, and reduce the fundamental frequency rumble.

Brian Wilson influenced McCartney not only as a composer but as a bass player. On *Pet Sounds*, Wilson used an acoustic bass to provide the ‘bottom end’ and doubled it with a Fender bass played with a pick to provide the ‘top end,’ giving the sound attack and clarity. This technique had been used on country records such as Patsy Cline’s “Crazy,” and “I Fall to Pieces” (1961), but with a tenor guitar giving the upper ‘pluck.’

James Jamerson, the Motown session player, influenced all the bassists in this discussion. “The Motown connection ... had such a great impact on English rock groups, both before and after the appearance of the Beatles,” says Martin. “The bass lines of James Jamerson, Carol

Kaye, and others had a melodic drive that simply took the music to a new place ... The expanded role of the bass guitar brought about a transformation in the music.”⁷² McCartney talked of Jamerson’s influence, and Squire was well aware of the Motown sound, but of three players in this discussion it is John Paul Jones of Led Zeppelin who best integrated Jamerson’s style into his own playing. On *Led Zeppelin II*, Jones has the funky, syncopated style, and similar Fender sound of Jamerson, on the tracks, “Ramble On,” “What is and What Should Never Be” and “The Lemon Song.”

McCartney and Squire both retained a more ‘rock’ approach to their playing, but were innovators nonetheless. McCartney’s playing on “Rain”, “Taxman”, “With a Little Help from My Friends”, “It’s Getting Better”, “Dear Prudence”, and “Penny Lane”, show his ability to craft a bass line that is both rhythmic and melodic and which spans the entire fretboard. And the aforementioned ‘two voices’ approach is heard on these and other tracks where he holds down the lower root motion while answering it with melodic lines up the octave. His techniques were adopted, and expanded on, by progressive rock players such as Squire.

Squire was a standout bass player. His unique bright tone was at the forefront of Yes’s mix. He pioneered the instrument with plectrum (pick) technique, signal processing, amplification and, most importantly, his approach to bass lines. The secret to Squire’s sound was the Rickenbacker 4001, which allowed the signal from the neck and bridge pickups to be sent to two different amps with individual signal processing. The bridge channel often had a distortion pedal engaged and this, with his use of a pick, and round wound strings, gave his tone a bright ‘crunch.’ (A similar approach was used in creating the bass tone of “Picture”).

⁷² Martin, *Listening to the Future*, 48.

One thing that can be said about Squire’s playing is that he drove the music. The bass line in “Roundabout” is a prime example of this.

Figure 4.2: “Roundabout” sample bass lines



In “And You and I,” Squire offsets a folk-ballad section with an aggressive rhythmic pedal point.

Figure 4.3: “And You and I,” I – The Cord of Life: bass figure

med. slow

12-str. Guitar

4-str. Bass

D 5fr

G/D 5fr

A/D 7fr

G/D 5fr

The image shows a musical score for two instruments: a 12-string guitar and a 4-string bass. The tempo is marked "med. slow". The guitar part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features four chord diagrams: D (5 fret), G/D (5 fret), A/D (7 fret), and G/D (5 fret). The bass part is in bass clef with the same key signature and time signature, playing a rhythmic pattern of eighth notes.

Squire used pedal points in multiple octaves with rhythmic drive and syncopation (bar 2 of the example). Note the electric sitar rhythm part playing in groups of threes against the bass line.

Figure 4.4: “Close to the Edge,” I – The Solid Time of Change: bass figure

Med. tempo
add rhythm

E. Sitar

Bass

The image shows a musical score for two instruments: an electric sitar and a bass. The tempo is marked "Med. tempo" with the instruction "add rhythm". The electric sitar part is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature, playing a series of chords. The bass part is in bass clef with the same key signature and time signature, playing a rhythmic pattern of eighth notes.

(played on A str. – D str. –)

Squire has acknowledged a debt to Who bass player John Entwistle, who on “My Generation” (1965) can be heard aggressively ‘scrubbing’ the strings with a pick, using distortion and a bright amplified tone.⁷³ Many notable bassists, including Squire, Entwistle, and Noel Redding of the Jimi Hendrix Experience, were playing London clubs such as the Marquee. The interaction gave them an opportunity to observe each other’s equipment and playing styles. Squire took the emerging British approach to rock ’n’ roll bass a step further along the path toward progressive rock. With Yes, he had like-minded colleagues who made this evolution possible.

4.3 *Close to the Edge: the pinnacle LP*

From 1966 through 1967 we saw the Beatles go through their psychedelic phase, culminating in their *Magical Mystery Tour* film/soundtrack album. Certain events, including the critical failure of the film, the death of manager Brian Epstein, and their following of – and subsequent disillusionment with – Maharishi Mahesh Yogi, started a trend away from the cartoonish image of the Beatles in satin suits to a much more real, mature and even jaded period in their history. Lennon’s marriage was falling apart, and he had been taking LSD so regularly that his sense of self was compromised. Certainly, he was in a stage of personal transition.⁷⁴ He met Yoko Ono at her art exhibition at the Indica gallery and it only took one word written on a piece of white canvas on the ceiling. The word was “yes.”

Much can be said about *The Beatles* (1968), which marked a shift away from psychedelic pop. The Beatles, like other psychedelic rock and blues bands, did their fair share of jamming in

⁷³ “Rig Rundown - Yes' Chris Squire & Steve Howe,” *YouTube*, uploaded by Premier Guitar, 7 May 2013, www.youtube.com/watch?v=bsGjl6kP0SI.

⁷⁴ McCartney, *The Beatles Anthology*, 180.

search of new material, much to the dismay of their production team. But some pivotal tracks came out of those jams, among them, “Yer Blues” and “Helter Skelter.” The Beatles continued to work their way through this ‘jamming’ period, though, ending their career with the mature and compositionally sound *Abbey Road* album.

Yes also had to find their way through psychedelic jamming on their route to becoming a modern composing group. By *Close to the Edge* (1972) they had put together a large form work that represents, for many, the peak of their creative powers. *Close to the Edge* is a prime example of the ‘album as the concept’ discussed earlier, in which the music, the ideas expressed in the lyrics and the album artwork present a sense of unity and meaning, however open to interpretation that meaning may be. And in relation to ‘modern classical’ elements, this album has many, in terms of form, motivic construction, development, recapitulation, related key centres, multiple time signatures, polyrhythms, and orchestration (the latter achieved with keyboards, stringed instruments and percussion).

Macan, who has analyzed “Close to the Edge,” argues that the piece is something of a “conflagration of the multi-movement suite and the one-movement sonata form.”⁷⁵ The form ties in with the themes of the lyrics which have been noted as influenced by Hermann Hesse’s *Siddhartha*. “*Siddhartha*, of course, was one of the cornerstones of countercultural spiritual thought: it traces an individual’s progress from gross materialism to cosmic awareness, very much in an Eastern (and specifically Buddhist) context. While I do not find any direct quotation of *Siddhartha* in *Close to the Edge*, the general framework in which Anderson and Howe present spiritual “progress” in the lyrics is certainly similar. In short, I see *Close to the Edge* as one of the major “spiritual quest” epics to come out of the countercultural scene during the late 1960s

⁷⁵ Macan, *Rocking the Classics*, 98.

and early 1970s – perhaps the most richly developed of all.”⁷⁶

The four movements of “Close to the Edge” is shown in the following table.

Table 4.2: “Close to the Edge,” form and lyric themes

Move-ment	Title	Theme in lyrics	Form	key centres and modes
intro				D harm. minor, second degree
1	"The Sold Time of Change"	The Call	exposition	A Dorian to C major
2	"Total Mass Retain"	Adversity and Triumph	varied repetition of the exposition	A Dorian to D major
3	"I Get up, I Get down"	Self-Examination and Assimilation	development	E major to B major
4	"Seasons of Man"	Attainment	recapitulation	F# major

Yes’s lyrics are often optimistic about the unification of humanity and overcoming struggle. Martin: “*Close to the Edge* [is] Yes’s finest work. Every element that was essential to the Yes vision was at its peak with this album. Indeed, as a totality, *Close to the Edge* represents something as close to perfection as we are likely to find in the world. Thematically, the record’s three pieces deal with struggle, growth, redemption, and transformation.”⁷⁷ Furthermore, “The music of Yes ... partakes of the radical spirit of the sixties and carries this forward in a utopian and radically affirmative way. One thing that can be said about Yes is that there is not a trace of cynicism in their music.”⁷⁸ And finally, “music ... in the time of progressive rock was capable of expressing, through experimental form and visionary lyrics, a hope another world, a different and fundamentally better world.”⁷⁹ Romano adds, “Concepts such as universal love and the destructive power of hate captured [Anderson’s] imagination. Viewed from this perspective, it’s

⁷⁶ Macan, *Rocking the Classics*, 96.

⁷⁷ Martin, *Listening to the Future*, 211.

⁷⁸ Martin, *Listening to the Future*, 6.

⁷⁹ Martin, *Listening to the Future*, 149.

suddenly not difficult to see how the lyrical themes of *Close to the Edge*—concepts of self-realization—developed.”⁸⁰

Anderson sings about human struggle but it is the positive outcome that earns Yes the Apollonian title in the Apollo/Dionysius model. Macan was previously mentioned as instigating the notion that psychedelic rock divided into two main directions. This schism occurred when musical forms split off from Beatles-era psychedelia and created different forms. Romano describes progressive rock as an “arrhythmic event,” splitting off from psychedelia and also “divorced from it.”⁸¹ Jim DeRogatis, referring to psychedelic rock, says, “In Dionysian fashion, it celebrates the vital forces of life through all forms of ecstasy. But it also attempts the Apollonian goal of transcending the everyday and creating something pure, beautiful, artistic, and spiritual. These two drives can’t be squared, but they aren’t necessarily opposed.”⁸² As Macan pointed out, the two sides of the equation coexisted in psychedelic rock. Later bands seemed to follow one direction over the other. But qualities of both could be arguably be found in bands such as Led Zeppelin, which in 1972 began to manifest an interest in spirituality and mysticism (“Stairway to Heaven” and “The Rain Song”). On the other hand, dark subject matter can be found in Yes but only of a descriptive or commentary nature. Yes later tackled subjects such as turmoil and war in “The Gates of Delirium” from the *Relayer* album (1974).

⁸⁰ Romano, *Close to the Edge*, 101.

⁸¹ Romano, *Close to the Edge*, 17.

⁸² Jim DeRogatis, *Kaleidoscope Eyes: Psychedelic Rock from the '60s to the '90s*, Carol Publishing Group, 1996, 16.

Chapter 5: “Picture”

5.1 The inspiration for “Picture”

“Picture” is a progressive pop/rock composition that is inspired by the *Close to the Edge* album, and, more specifically, the first piece on side 2, “And You and I.” The Yes piece feels positive and encouraging in both the music and the ‘sound’ of the lyrics. The lyrics are, typically for this album, somewhat cryptic but one gets the sense from lines such as “And you and I climb crossing the shapes of the morning” and “And you and I reach over the sun for the river” that the subject is utopian togetherness. And like the album’s title track, “And You and I” has four sections: Cord of Life; Eclipse; The Preacher, the Teacher; and Apocalypse.

“Picture” is my love letter to a friend who went through hard times. It is my poetic attempt to encourage him to move past failures and succeed in the future. My advice is to ‘remember who you were when you were young and idealistic and full of promise, and be that person again.’ Later in C2, the ‘development’ section, a vocal chant is laid over the 7/8 groove which makes a more universal comment: “never give up on the ones you love...” (see Fig. 5.1). There is personal meaning in this but it can apply to anyone in an individual way.

Figure 5.1: “Picture” vocal chant in development section (C2)

154

Ne ver give up on the ones you love ne-ver give up on the ones you love

156

ne - ver give up ne - ver give up don't stop don't stop

The image shows two staves of musical notation in 7/8 time, key of D major. The first staff (measures 154-155) features a vocal line with lyrics: "Ne ver give up on the ones you love ne-ver give up on the ones you love". The second staff (measures 156-157) features a vocal line with lyrics: "ne - ver give up ne - ver give up don't stop don't stop". The music consists of chords and rests, with a consistent 7/8 groove.

Musically, the connection to “And You and I” is mostly general. The only specific technique I wished to emulate was the combination of acoustic guitar and Moog synthesizer.

Every other similarity to Yes comes from an assimilation of its overall sound and compositional approaches. For example, I wanted “Picture” to be an extended composition with multiple sections that develop and relate to each another. I also wanted a free approach to the drumming and a Squire-like bass tone. I wanted multilayered harmonies and, at times, a female vocal range. To this end I employed a female singer to provide harmony throughout the piece and featured her in the ‘Trio’ section (B mm. 75).

5.2 “Picture” further analysis

Table 5.1: “Picture” form chart

Grand Form:	C1		intro to..	A1	interlude to..	A2	interlude to..	B	interlude to..	C2	
Internal form:	a1, a2	b	tempo 2	a, b, c		a, b, c		a1, a2		a, repeated, tempo 1	b
Section:	I 1, I 2	I3	I 4	verse 1	I 5	verse 2	I 6	trio	I 7	development	Coda (b)
	Synth theme 1, and variation	harmonic change to Dominant and finish	new tempo vamp in D Theme 2	vocal melody	as intro 2 with synth theme 2	voc. mel. and counter line	as intro 2 with synth theme 2 & theme 1	female voc. the “celtic faery”	as intro 2 with synth theme, truncated	moog solo main, and synth 2 vocal chant, drum & bass development	Harmonic change to Dominant and finale.
Length:	(4 + 8) + 16	8	4	4 + 4 + 5	4	4 + 4 + 5	4	8 + 7	4	8 + “open”	8
time sig.	7/8	7/8	8/8, 7/8	8/8, 7/8	8/8, 7/8	8/8, 7/8	8/8, 7/8	6/8	8/8, 7/8	7/8	7/8
mm.	1 - 13 theme 1 starts	29	37	41	54	58	71	75	90	94	166
harmony	D2/F# - Em7	A - G - C A - G - Bb	D - G2	D - G, D/F# - Em, A - G - D	D - G2	D - G, D/F# - Em, A - G - D	D - G2	D/F# - G - A - D (bm)	D - G2	D2/F# - Em7	A - G - C A - G - Bb

This table succinctly shows the layout of the piece. One can see it’s essentially an AAB song structure nestled within two larger instrumental sections. Four-measure interludes provide transition from section to section. The Intro sections are grouped under C1, as the same rhythmic and harmonic material eventually returns as C2, the development section. This approach allows the song ‘proper’ to follow a conventional naming format beginning with A1. In C1, a theme is introduced, on synthesizer, which is repeated and varied and returns, in various forms, in the interludes between the verses and trio.

Figure 5.2: “Picture” Synth theme 1, with variation

13 D(2)/F# Em7 D(2)/F#

19 Em7 D(2)/F# Em7

24 D(2)/F# Em7

Figure 5.3: “Picture” Synth theme 1, condensed in Interlude 7

91

93

Harmonically, this piece rarely strays from the key of D major, with only a few instances of subdominant minor chords having C or Bb as their root. In this way, the song represents a much-pared down type of progressive rock song compared to “And You and I,” which moves through various related key centres. In C2, a repeated two-chord vamp (Dadd2/F# - Em7) occurs that is a sort of theme itself as a result of its looping in the 7/8-time signature. The repetitive use of 7/8 is not characteristic of Yes and seems to have come from other progressive rock influences. Genesis often used 7/8 in *Selling England by the Pound*, *The Lamb Lies Down on Broadway* and *A Trick of the Tail*. The metre is also heard in Rush’s song, “New World Man,” among others. D major remains the underlying key through the development, but the tonicization

of Em suggests E Dorian mode. In “Close to the Edge,” Wakeman’s famous organ solo is in A Dorian, connecting my development idea to the Yes composition.

The freely played synthesizer solo in C2 represents a combination of improvisation *and* compositional editing. A secondary synth provides counter lines similar to the first theme and finds spaces around the solo synth. It is a dense section where the drums are active and the bass is playing freely over the two-chord vamp. It builds to its b section, where a harmonic shift to the dominant (Asus) signals the beginning of the coda. This is a repeat of what we heard in the first section of the piece (C1) except that the synth continues to be active until reaching a final climatic high note. The penultimate chord is Bbmaj7+11, providing a dramatic pause before the cadence on D.

D major is a very satisfying sound on acoustic guitar, which is the main timbre of this piece. Modelled after the bright acoustic 12-string sound of the Yes piece, “Picture” features multiple acoustic guitars complemented with keyboards: piano, organ, synthesizer and Mellotron type strings and choir. “And You and I” also begins in D major but also moves through related keys of A, E and B major.

In the b section of the verses of “Picture,” a relationship to C1 and C2 is established with the return of D/F# - Em7 (from the two-chord vamp). And in the c section of the verses, the harmony goes to the dominant (A in the key of D major), referencing the dominant in part b of the C sections. To summarize: larger elements of the expansive Intro and development are found in microcosm in the verses.

Below are two excerpts from the beginning of the piece, the piano ostinato and subsequent two-chord vamp once the band enters.

Figure 5.4: “Picture” piano intro vamp in 7/8

A musical score for a piano intro vamp in 7/8 time. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff features a series of chords, primarily triads and dyads, with some notes beamed together. The bass staff features a steady eighth-note bass line with some notes beamed together. The overall texture is rhythmic and melodic.

Figure 5.5: “Picture” piano/acoustic guitar vamp in 7/8 (mm. 5)

A musical score for a piano/acoustic guitar vamp in 7/8 time. The score is written for piano and acoustic guitar and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The piano part (Pno.) is written in the treble clef and features a series of chords, primarily triads and dyads, with some notes beamed together. The acoustic guitar part (A. Gtr.) is written in the bass clef and features a steady eighth-note bass line with some notes beamed together. The overall texture is rhythmic and melodic. The score includes two guitar chord diagrams: D(add9)/F# and Em7.

Theme 2, which leads into the verse (A1), begins on acoustic guitar and is joined by the synth theme and a high register event on the bass. These few bars bear the closest resemblance to “And You and I.”

Figure 5.6: "Picture" Acoustic guitar theme 2 (mm. 37).

37 Theme 2

Syn.1

A. Gtr.

E. Bs.

3

Syn.1

A. Gtr.

E. Bs.

chords sim.

D

D(sus4)

D

D(2)

G6%

D

D(2)

D

D(2)

G6%

Chapter 6: Led Zeppelin

6.1 Early influences and commonalities with the Beatles

The third band of our trilogy is Led Zeppelin. Like Yes, this group has a rich history. Much has been written about Led Zeppelin. My goal is to identify and discuss some key points that illustrate their connection to the Beatles and Yes, as well as their divergence into the ‘Dionysian’ world of blues.

The earliest shared experience with the Beatles is the skiffle movement. Jimmy Page can be seen in a 1958 video performing in this roots/country style. Page is later quoted as saying Lonnie Donegan inspired everyone to play acoustic guitar and “made it seem possible”.⁸³ Page’s early experience with this type of folk music made a lasting impression.

As album track listings show, Led Zeppelin was influenced by folk music from both sides of the pond. The results can be heard in their repertoire *and* sound palette from the first album, *Led Zeppelin*, through the fifth, *Houses of the Holy*. On *Led Zeppelin*, Anne Bredon’s folk song “Babe I’m Gonna Leave You” (also recorded by 60s folk artist Joan Baez), is given a dynamic treatment of soft verses alternating with pounding, yet acoustic, refrains.

Another American folk artist, Jake Holmes, is the source of much of Zeppelin’s “Dazed and Confused.” Holmes recorded the first incarnation of this song on his 1967 album, “*The Above Ground Sound*” of Jake Holmes. Zeppelin also gave this song the dynamic treatment of alternating soft and loud passages. Only this time the sounds were entirely electric and reached a true fortissimo. Within an extended instrumental passage, in which Page uses a violin bow on the electric guitar, we hear spacey effects, ‘stretching out’ through controlled improvisation, and call

⁸³ Michael Bonner, “Jimmy Page on Plant, Zeppelin, The Yardbirds and his session work,” *Uncut website*, 9 Jan. 2017, www.uncut.co.uk/blog/the-view-from-here/jimmy-page-plant-zeppelin-yardbirds-session-work-98. Accessed 7 June 2017.

and response between the guitar and vocals. Moment like these are part of Led Zeppelin's psychedelic quality, which is very prevalent on the first two LPs. The group became known for extending sections, like the above, even further in their three-hour live shows. On "How Many More Times," more psychedelic jamming can be heard where Page uses the raag Jog inspired scale as part of a trio of primary scalar resources that also include major and minor pentatonic.

Modal sounds, which again connect Led Zeppelin with psychedelia, are part of Page's resource set. The solo guitar piece "Black Mountain Side" illustrates this point. Accompanied by tablas, this piece is in an open D tuning and showcases Page's ability to deploy the 'guitar as sitar' technique. George Harrison's foray into Indian music, not to mention Ravi Shankar's own popularity in the 1960s, brought the sitar to rock music, and many guitar players such as Page translated this to the guitar. In a live performance Page freely explores modal improvisation, and sitar-like note bending, in an extended version of the piece.⁸⁴

6.2 Blues: progressive and psychedelic

The greatest influence on Led Zeppelin is the blues. Two Willie Dixon songs are covered on *Led Zeppelin*. These show the band's capabilities with 12-bar blues in terms of form, interpretation, and soloing. The blues can be heard in most of the music on the first album. It informs the general attitude and approach to the performances. Page has stated that he was influenced by rockabilly, Elvis Presley's guitar player Scotty Moore, and Chicago blues. His interest leaned more towards the Vee-Jay Records and Chess Records catalogues (John Lee Hooker, Bo Diddley, Willie Dixon, Chuck Berry, Howlin Wolf, Muddy Waters, Buddy Guy et

⁸⁴ "Black Mountain Side - Jimmy Page," *YouTube*, uploaded by Andy Wright, 17 Aug 2012, www.youtube.com/watch?v=M10dZwdtw4s.

al) rather than Tamla Motown.⁸⁵ But it is worth noting that Page, like the members of Yes, felt that it was the Beatles who inspired young musicians to compose songs – in effect, giving them permission to do it. Notably, Page’s first original songs on *Led Zeppelin* are a mix of pop and blues/R&B (“Good Times Bad Times”).

Bill Martin describes Led Zeppelin as “a progressive blues-rock group that hovers at the edge of progressive rock.”⁸⁶ Led Zeppelin continued to treat the blues as an open resource on *Led Zeppelin II*. They took blues materials (literally stealing lyrics and song ideas) and created an original approach, making them sound ‘heavier’ with more distortion, harder hitting drums, and guitar lines reinforced down an octave on bass. They also explored modern production techniques. These techniques, pioneered by engineers such as Glyn Johns and Page himself, involved placing instruments in acoustic spaces and capturing the sound of the instrument in the room. This would be highly effective in creating John Bohnam’s distinctive drum sound. Compression, a tool previously mentioned as invaluable to the post-*Rubber Soul* Beatles sound, was used to increase the intensity of the ambience and sonic energy in Led Zeppelin recordings.

The opening track, “Whole Lotta Love,” illustrates the above plus a host of accomplishments. The group took an existing Willie Dixon song (Muddy Waters’ “You Need Love”) and gave it the ‘heavy’ treatment, i.e. bass supporting crunchy guitar, guitar ambience captured, heavy drum sound, and extensive use of studio production ‘tricks’ such as reverse echo (as heard on the vocal towards the end of the track). There is also a ‘psychedelic’ middle section where Page uses the Theremin to create swooping effects while singer Plant exudes vocal improvisation of a seductive, or frankly sexual, nature. This section leads into one of rock

⁸⁵ Bonner, “Jimmy Page on Plant, Zeppelin, The Yardbirds and his session work.”

⁸⁶ Martin, *Listening to the Future*, 45.

music's most famous guitar breaks – a 12- bar section (6 x 2 bars) that is marked by two 'shots' on low E which leaves space for a catalogue of, arguably, quintessential blues guitar phrases. These guitar 'riff's' use E major and minor pentatonic modes, but it is Page's instinct for bending the notes that makes the passage so iconic. And as the first statement from Page's guitar begins, we hear a wah-wah pedal being pushed down fully to the treble position. It is this detail that gives the guitar its distinctive, trebly, and cutting, tone.

The 'sexual' element in Led Zeppelin's music increased throughout *Led Zeppelin II* as heard on songs such as "Whole Lotta Love" and "The Lemon Song." This seems to be part Plant's coming of age, and part of the material the band was literally stealing. On the first point, Page is seen in early performance videos looking rather shy. Although his voice was really at its strongest, he stands with his hair hiding his face and does not exude much personality, let alone sexuality. This changed radically over the next few years. As evidenced in the concert film *The Song Remains the Same*, Page would soon be strutting around, chest and stomach exposed like a Greek god. But on the later point, this 'sexuality' was built right into the blues music the band borrowed from. "Whole Lotta Love" was taken from "You Need Love," and 'love,' as it does often in rock music, stands for sex. Lines like, "gonna give you my love", and "way down inside...you need it..." have obvious metaphoric connotations. In "The Lemon Song", the 'lemon' gets squeezed in an overtly sexual reference that was lifted from Robert Johnson's "Travelling Riverside Blues".⁸⁷ Plant's use of existing lyrics had as much to do with naivety – not realizing a day would come when the copyright owners would come calling, as it did with his inexperience in composing lyrics and his shortage of ideas.⁸⁸ Later, Plant would come into his

⁸⁷ "Traveling Riverside Blues [Remastered] ROBERT JOHNSON (1937) Delta Blues Guitar Legend," *YouTube*, uploaded by RagtimeDorianHenry, 4 Apr 2009, www.youtube.com/watch?v=XrExBI7PtLc.

⁸⁸ "Whole Lotta Love," https://en.wikipedia.org/wiki/Whole_Lotta_Love#Similarities_to_22You_Need_Love.22, Accessed 8 Oct 2017.

own but, in the early years, it was the blues of Robert Johnson, Sonny Boy Williamson (“Bring it on Home”) and Howlin’ Wolf (“Killing Floor” / “The Lemon Song”) that supplied him with a wealth of ideas.

In time, Led Zeppelin became notorious for more than their lyrics, though, as they forged a path of alcoholism, drug use, and the conquest (and even abuse) of women. All of this plus Page’s interest in Aleister Crowley and the occult created a rather dark mystique for Led Zeppelin. Looking back at the band from today’s perspective, much of the mystique has faded. But, for a time, Led Zeppelin captured the public imagination with their mix of heavy rock ’n’ roll, middle-earth, Mordor, and the occult.

In discussing Led Zeppelin from the perspective of the Dionysian side of the Apollonian/Dionysian model, it is apparent that an important context has been ignored – the ‘blues boom’ of the late 60s and Led Zeppelin’s part in this movement.⁸⁹ Some key points of this blues movement should be addressed.

Most late 1950s bands, including the Beatles, started off during the skiffle craze, skiffle being a form of folk-blues. The Beatles were smitten by the early rock ’n’ roll records that they heard and followed that direction, while others – you could call them purists – retained an interest in the blues roots of skiffle and followed that direction. This was the first, pre-psychedelic wave of blues in Britain. Chris Barber, a name known because of its association with Lonnie Donegan’s fame, promoted tours by Muddy Waters, Howlin’ Wolf, and Sonny Boy Williamson, among others, throughout England in the late 1950s.⁹⁰ By 1958, Waters had performed ‘electric’ blues to English audiences and by the early 1960s a host of young musicians had become devotees of Memphis and Chicago blues. The Rolling Stones are a notable example.

⁸⁹ Alan Clayson, *The Yardbirds*, Backbeat, 2002, 53.

⁹⁰ Clayson, *The Yardbirds*, 54.

Every band Eric Clapton played with was blues-based. One such band, The Yardbirds, employed Clapton, Jeff Beck and lastly Jimmy Page. Page jumped on the Yardbirds popularity, temporarily using the name The New Yardbirds to launch his new band Led Zeppelin.

The Yardbirds, formed in 1963 in the pre-psychedelic period, started their career recording blues covers, but soon were incorporating the trends found in psychedelic music of the mid- to late-1960s. On “Shapes of Things” (1966), for example, we hear a militaristic proto-progressive rock groove on the verses, and effects such as reverse reverb on the vocals on the chorus. On “Over Under Sideways Down” we hear modal guitar with sitar-like bends played by Jeff Beck. Likewise, on “Heart Full of Soul” (1965), the bending fuzz guitar motif is both bluesy and psychedelic in its sound and urgency. “We were on the threshold of this new thing,” Jeff Beck said in later years. “The Yardbirds were the first psychedelic band.”⁹¹

When Page joined the band in 1967, the Yardbirds were on their last legs, having failed to crack the US market owing to weak managerial strategies, and uncooperative immigration authorities.⁹² But an LP entitled, *Live Yardbirds: Featuring Jimmy Page*, recorded in New York City in 1968, shows how Page was on the cusp of the style that would inform early Zeppelin music, in terms of repertoire (“Train Kept a’Rollin”, “I’m Confused”, “White Summer”), drumming style, and the guitar riffs that Page imported into Led Zeppelin’s first album.

A final important point regards the affinity of Led Zeppelin for 1950s rock ‘n’ roll in general and Elvis Presley in particular. Plant appreciated Presley’s roots in Memphis and Delta blues. He could identify with a white singer interpreting black music. The high point of this relationship was a hotel meeting with ‘the King’ on May 11, 1974, after his concert at the LA Forum. In audio from the show, the band can be heard missing a cue, whereupon Elvis stops the

⁹¹ Clayson, *The Yardbirds*, 104.

⁹² Clayson, *The Yardbirds*, 78-79.

band, saying in his classic drawl, “Wait a minute...Hold it... If we could start together fellas because we’ve got Led Zeppelin out there...let’s try and make it look like we know what we’re doing...whether we do or not.”⁹³ The band met Presley afterwards. “He really opened the door to my whole love of music,” Plant said, explaining that it was through Presley’s repertoire that he discovered many other rock ’n’ roll artists.⁹⁴

⁹³ “When Zeppelin met Elvis: May 1974,” *YouTube*, uploaded by George Smith, 4 Oct 2016, www.youtube.com/watch?v=n6ss8g5SIAM, 2:10.

⁹⁴ “When Zeppelin met Elvis: May 1974,” *YouTube*, uploaded by George Smith, 5:00.

Chapter 7: The inspiration for “Automatic”

“Automatic” is inspired by “Whole Lotta Love” (and by association, “You Need Love”) for its one chord vamp and unique drum groove. The song diverges into other territory in its additional sections and form. There are hints of the post-psychedelic rock that Lenny Kravitz brought to the fore with his take on the classic blues-rock genre, but – not to digress – “Automatic” is more Zeppelin than anything else. The lyrics of “Automatic” are about sexual desire expressed, both overtly as a ‘constant craving’ and in terms of mythological metaphor. The ‘hammer’ of the gods, the sirens’ ‘wistful’ song, and a request that the gods ‘sanctify the place we lay’ are part of the psychedelic imagery in “Automatic” that is similar to what Plant explored in Led Zeppelin’s progressive blues-rock.

In “Whole Lotta Love,” the ‘one chord vamp’ is a riff in E. Both the riff and the melody are based on the minor pentatonic mode. “Automatic” does something similar in the key of A. The riff is filled out with chords but uses, essentially, the same ingredients of the tonic, flat-seventh, and fifth degrees of the scale in the root motion.

Figure 7.1: “Automatic” main riff

The musical notation for the main riff of "Automatic" is presented in a two-staff format. The top staff is for Electric Guitar 1, and the bottom staff is for 4-string electric bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a series of chords and single notes, with some chords marked with an 'x' to indicate muted strings. The bass part provides a steady, rhythmic accompaniment with eighth and quarter notes.

Figure 7.2: “Whole Lotta Love” main riff

The musical notation for the main riff of "Whole Lotta Love" is presented in a two-staff format. The top staff is for Electric Guitar 1, and the bottom staff is for 4-string electric bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a series of chords and single notes, with some chords marked with an 'x' to indicate muted strings. The bass part provides a steady, rhythmic accompaniment with eighth and quarter notes.

Some other elements that “Automatic” emulates, in a Zeppelinesque way, are: blues guitar lead breaks (mm. 127-30, and 139-44); a ‘bombastic’ breakdown (mm. 155); a single rhythm guitar throughout (which is panned left with the reverb return on the right); an intro that comprises only guitar, bass and vocals with drums entering with a big fill leading into the main groove; the use of Fender Rhodes and Mellotron strings (mm. 145); a main groove that feels, simultaneously, like time and half-time (where the snare landing on beat four feels like a skip beat as opposed to a backbeat); and an ending that is complete with the striking of a gong (heard on *Led Zeppelin II*, “The Lemon Song,” and in their live shows).

Figure 7.3: “Automatic” drum pattern (note: 2 bar pattern, at 17, with snare hitting beat four)

Figure 7.4: “Whole Lotta Love” drum pattern (alternating snare on beats 3 and 4).

Note in the above examples that bar two of the Bonham pattern is bar one of “Automatic”.

To create the vocal track, I had to do something to bolster my own voice as I do not have the tone or range of a ‘Robert Plant.’ I started to imagine a female voice above my own, throughout the entire song, freely interpreting the melody and taking the role of the featured vocalist in providing high points that a ‘Robert Plant’ vocal would normally have. I thought having a strong, black, female R&B voice might fit with the Zeppelin concept: the androgynous nature of Plant’s voice and look; and the ‘blues’ source of the music. The dual vocal also suited the thematic content of the song. The message could go from a man to a woman or vice versa. Vocal improvisation, similar to what one hears at the end of songs like “Whole Lotta Love” and “Ramble On,” is sprinkled throughout my piece by the female singer (mm. 175). In the final moments, a stack of sustained notes is sung creating an Am11 chord that slides into a new voicing. The idea of a long slide is taken from one of Plant’s moments in the outro vamp of “Whole Lotta Love,” but here is filled out with multiple voices.

Figure 7.5: “Automatic” vocal slide

The musical score for Figure 7.5, titled "Automatic" vocal slide, spans measures 167 to 171. It features the following parts:

- M. Voc. (Male Vocal):** A single note on a high staff, held for the duration of the slide, with a *gliss.* (glissando) annotation at the end.
- F. Voc. (Female Vocal):** A stack of three notes, held for the duration of the slide, with a *3 notes slide.* and *gliss.* annotation. The notes are labeled "Ooh" and "ooh".
- Kbd. (Keyboard):** Accompanying chords and melodic lines.
- E. Gtr. 2 (Electric Guitar 2):** A melodic line with a *gliss.* annotation, accompanied by chords A and G.
- Chords:** A staff showing the chord progression, with chords A and G indicated.
- E. Gtr. 1 (Electric Guitar 1):** A melodic line with a *gliss.* annotation.
- Bass:** A bass line with a *gliss.* annotation.
- Dr. (Drums):** A drum line with a *gliss.* annotation.

The form of the main body of “Automatic” is ABABC, having a quick succession of verses and choruses that repeat throughout, contrasted with two bridges, a solo in a new key, and arrangement variations. The grouping of these sections can also be analyzed as three larger A sections with variations, as Table 7.1 illustrates.

Table 7.1: “Automatic” form

Grand Form	Section	#	mm.	Name	Length	Features
	I	1	1	intro	8	main riff, no drums, big tambourine
	A	1	9	verse	8	instruments as above, add male vocal. Big drum fill into B
A1	B	1	17	chorus	8	drum pattern begins, female vocal introduced
	A	2	25	verse	8	verse with standard arrangement, male/femal vocal, rhythm section
	B	2	33	chorus	8	standard chorus
	C	1	41	bridge	16 (8 x 2)	progression in A minor, ends on A major with Phrygian cadence (bII - I, or Bb - A)
	I	2	57	re-intro	8	main riff vamp, female vocal improvisation
	A	3	65	verse	8	standard verse
A2	B	3	73	chorus	8	standard chorus
	A	4	81	verse	8	verse with extended harmony introduced
	B	4	89	chorus	8	standard chorus, slight vocal variation
	C	2	97	bridge	16 (8 x 2)	in A minor with Phrygian cadence
	B	5	113	chorus	8	call and response vocals
	D		121	instrumental & guitar solo	10 + 14 (6 + 4, 6 + 8)	verse progression on C with vocal oohs - Phrygian, 4 m. guitar solo, verse prog. repeat, guitar solo 2
A3	A	5	145	verse	10 (8 + 2)	breakdown verse, extended harmony, female voc. fades in towards end
	B	5	155	chorus	8	chorus vocal with band shots, building back to main groove
	Outro		163	chorus vamp	24 (4 x 6)	main groove with mashup of guitar fills and vocal improvisation.

Also noteworthy is the harmonic development that occurs in verses A4 and A5. The original vamp of IV, flat-III (D, C, D, C, etc.) is developed by extending the harmony down

through II minor and flat-II (B minor and Bb). Flat II introduces in a Phrygian element. The Phrygian mode, as well as harmonic minor 5th degree, are part of the 'exotic' resources that can be found in psychedelic rock (Yes's "Every Little Thing" and "Close to the Edge," Jefferson Airplane's, "White Rabbit"). With the tonic chord of "Automatic" varying between A minor and A major, both of those modes are alluded to (Phrygian – A Bb C D E F G, and harmonic minor 5th degree – A Bb C# D E F G).

Chapter 8. Conclusion.

The main goal of this discussion has been to identify qualities of the psychedelic era inaugurated by the Beatles and follow two paths music took after the Beatles in the early 1970s. The motivation for this study was to gain a greater understanding of my own musical journey, which began with the Beatles and then led in my teenage years to my love of progressive rock and blues-rock. The spiritual purity of the music of Yes was balanced and complemented by the raunch and ecstasy of the progressive blues rock band Led Zeppelin. In previous chapters I examined the psychedelic era and attempted to trace its influence. We saw that experimentation with sound and recording techniques brought expression to pop music that created a psychedelic listening experience. We also saw how rock music compositions could be extended by two major means: improvisation and classical development processes. While the Beatles were the starting point for this discussion, I have not asked whether the effect the Beatles had on music history was positive or negative.

Opening the door to the research for this project was like creating a gravitational force that attracted information from many sources. Toward the end of my studies I discovered compelling yet opposing arguments qualifying what the Beatles accomplished. Elijah Wald, in *How the Beatles Destroyed Rock 'n' Roll: An Alternative History of American Popular Music*, argues that the Beatles and their British Invasion compatriots took Black American music, used it for their own gains, and soon after abandoned it for a more 'white' direction (ever since "Yesterday").⁹⁵ This path was, according to Wald, ultimately destructive, as the Beatles were not only responsible for the rise of white folk-rock and progressive rock but for a widening of the racial divide between black and white styles which segregated the entire music industry.

⁹⁵ Elijah Wald, *How The Beatles Destroyed Rock 'n' Roll: An Alternative History of American Popular Music*, Oxford University Press, 2009, 5.

On the other hand, Howard Goodall, in his 2004 documentary on the Beatles, states that the Beatles single-handedly ‘saved’ Western Classical music by showing composers that tonality had so much more to offer.⁹⁶ Goodall argues that during the 1950s and 60s avant-garde composers were determined to destroy any trace of the Western Classical music tradition of Bach, Mozart and Beethoven. Then along came the Beatles with “Eleanor Rigby,” “Yesterday,” and “Penny Lane” (reflecting McCartney’s classical interest). By the 1980s a new wave of classical contemporary composers emerged, led by Philip Glass, John Tavener, John Adams, Steve Reich and Henryk Górecki, all tonal composers using harmonic and rhythmic elements of the Western tradition.⁹⁷ Goodall believes the Beatles threw a lifeline to composers like himself. He neglects to mention, however, that this ‘classical’ influence was due in part to George Martin’s background and abilities and that McCartney needed a little convincing, at least initially.

So here we have two very different judgements of the Beatles legacy, albeit in two distinct areas. I agree with Wald’s observation that a racial gap did widen, taking white music in a very different direction from black music. I also agree that my Anglo-Saxon ancestors pillaged Black music for resources. Some of that pillaging, in Led Zeppelin’s case, was only settled in the courts 20-odd years after the theft occurred. Many would argue that Led Zeppelin lost its way when the group moved away from their blues roots and went further down the road toward English progressive rock. The Beatles, on the other hand, returned to their American blues roots whenever it suited them. It is unlikely that this would indemnify them in Wald’s argument.

To blame the Beatles for single-handedly creating the racial divide in 1970s music is extreme, as is the contention that they ‘saved’ classical music. No doubt they were a factor in

⁹⁶ “The Beatles - a musical appreciation and analysis - by composer, Howard Goodall CBE,” *YouTube*, uploaded by AntPDC.

⁹⁷ Emerick, *Here, There and Everywhere*, 333, Ringo signed John Tavener to the Beatles Apple label.

these upheavals and others because of their popularity and undeniable influence on culture and society. As a child of the 1960s, and to this day, I have a personal sense of the gravity of the Beatles force, but am left with a sense that despite all the Beatles gave us, they also let us down. As the 1970s rolled in, we had to contend with adequate but inferior Beatle solo records, internecine feuding and the blunt realization that the era of “All You Need is Love” was not only over but seemed never to have happened. But at least the expansion in music that the Beatles helped start continued with the progressive sub-genres of rock, blues-rock, folk and jazz. And I speak for myself in expressing gratitude as this is my taste in music.

Some of Goodall’s argument can be explained by the cyclic evolution of music. Complexity builds to a peak, then retreats, only to develop again or move in other directions. We saw this with progressive rock as punk rock, in the 1970s, changed the landscape very quickly. I remember a huge change in what was happening over the course of just one year, from 1978 to 1979. Prog was out and New Wave was in, but soon more complicated music from the likes of Weather Report (*Heavy Weather* – 1977) and Joni Mitchell (*Mingus* – 1979, *Shadows and Light* – 1980) gained popularity and again gave listeners something to think about. And like how, in Goodall’s argument, modern classical composers took serialism and experimentalism too far and alienated the audience, the innovative jazz of Cecil Taylor and Ornette Coleman is said to have had a similar negative effect, encouraging the jazz audience to find refuge in progressive rock and jazz-rock fusion, where melodies are composed and improvisation is contained within a comprehensible structure.⁹⁸

I believe it is wise to keep one’s eyes and ears open when assessing music and theories and trends. When we analyze popular culture, there is always the possibility of being caught up

⁹⁸ Martin, *Listening to the Future*, 3.

in the mass appeal of a phenomenon and following a trend. But, having said this, we are not machines. We all exist as individuals in the collective, which makes for such a rich discussion of our individual experience of the culture in which music plays such an important role. This thesis has provided me with an opportunity to expand my knowledge of the thing that I am most passionate about, take many writers opinions into advisement, and find quite a bit of common ground in the process. I learned a great deal more about the Beatles and the directions music took thereafter, and was able to gain a greater perspective on my own past and present experience in that context. Three of my original compositions are profoundly influenced by the music of 1967 to 1972. I hope they offer something musically worthy today.

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Yes. *Relayer*. Atlantic, 1974.

Yes. *Yesterdays*. Atlantic, 1975.

Yes. *Going for the One*. Atlantic, 1977.

Films:

Magical Mystery Tour. BBC1, 1967. 2012 reissue, Apple Films. Blu-ray.

The Other One: The Long Strange Trip of Bob Weir. Directed by Mike Fleiss. Netflix Original, 2015. *Netflix*.

Yellow Submarine. Directed by George Dunning. United Artists and King Features Syndicate, 1968. 2012 reissue, Apple Films. Blu-ray.

Appendix: Scores

Melody Lane

♩ = 118 Pop Shuffle

Mark Shannon

Voc 8vb throughout CH 1

Mel-o-dy-lane will al-ways re-main that's where the mus - ic thrived

Back-ground Vocal 1

Back-ground Vocal 2

Back-ground Vocal 3

Violin 1

Violin 2

Brass: 3 Tpt 2 Tbn

Rock Organ

Piano

G Bm⁷ G²/B C G/B

Elec. Guitar 1 Indian tambura drone full chords: fast gliss throughout

Elec. Guitar 2 with snap!

Bass

Drums

6

Voc. 8vb
 A mom and pop shop right on the block _____ spin ing the for - ty fives In style for a while

BG 1
 In style for a while

BG 2

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.
 Am⁷ C/D D G Bm⁷ G^{(2)/B} C G^{(2)/B} Am⁹ G/D D

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

11

Voc. 8vb
 — on the mu-sic-al mile — giv-ing a kid — a chance — To flirt with that thing

BG 1
 — on the mu-sic-al mile Ooh —

BG 2

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.
 G Bm⁷ G^{(2)/B} C G/B Am⁷ C/D D

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

15

Voc. 8vb
 — and reach for the ring — First love and first — ro-mance

BG 1
 thing thing ring Ooh

BG 2

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.
 G Bm⁷ G^{(2)/B} Am⁷ G^{(2)/B} Am⁹ D(sus⁹) G/D

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

3

19 VS 1 A

Voc. 8vb

You you are the one the one that I wan-ted and you you are

BG 1

BG 2

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

Em Em/D Cmaj7 Em/B B7 Em

E.Gtr.1

E.Gtr.2 with 8th note scrub

Bs.

Dr.

The musical score is written in G major (one sharp) and 4/4 time. The vocal line (Voc. 8vb) has lyrics: "You you are the one the one that I wan-ted and you you are". The instrumental parts include three background guitar parts (BG 1, 2, 3), two violin parts (Vln.1, Vln.2), a brass section, an organ (Org.) with a triplet in the final measure, a piano (Pno.) with a chord progression of Em, Em/D, Cmaj7, Em/B, B7, and Em, and two electric guitar parts (E.Gtr.1, E.Gtr.2). The E.Gtr.2 part is marked "with 8th note scrub". The bass (Bs.) and drums (Dr.) parts provide a rhythmic foundation.

Voc. 8vb

the one who got it all star-ted and I be lieved that you

BG 1

BG 2

I be - lieved that

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

Em/D Cmaj7 Em/B B7 G G/F#

E.Gtr.1

E.Gtr.2

Bs.

Dr.

29

Voc. 8vb
 would ne - ver con - si - der that I could be the one And

BG 1

BG 2
 you would ne - ver e - ver con - sid - er that I could be the one

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.
 Em⁷ G/D D C G/B Am⁷

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

34 **Trans. 1**

Voc. 8vb
just like spring and a dia - mond ring. it meant e - - ver - y thing Mel - o - dy - lane

BG 1

BG 2
just like spring and a dia - mond ring. it meant e - - ver - y thing
8^{vb}

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.
G/D D Em/D D G/D D(sus4) D

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

Detailed description of the musical score: The score is for a song titled 'Trans. 1' starting at measure 34. It features a vocal line (Voc. 8vb) and three background vocal lines (BG 1, BG 2, BG 3). The piano accompaniment (Pno.) includes chords G/D, D, Em/D, and D(sus4) D. The electric guitar (E.Gtr. 1, E.Gtr. 2) and bass (Bs.) parts feature triplets. The drum part (Dr.) includes a snare drum pattern. The score is written in G major and 4/4 time.

38 CH 2

Voc. 8vb
— will al-ways re-main — that's where the mus - ic thrived — A mom and pop

BG 1

BG 2
lane — Ooh —

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.
chords sim.

E.Gtr.1
with snap!

E.Gtr.2

Bs.

Dr.

42

Voc. 8vb
shop right on the block _____ spin-ning the for - ty fives In style for a while

BG 1
In style for a while

BG 2
(8vb)
shop right on the block _____ Ooh _____

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

46

Voc. 8vb
 — on the mu-sic-al mile — giv-ing a kid — a chance — To flirt with that thing

BG 1
 — on the mu-sic-al mile giv-ing a kid — a chance

BG 2
 Ooh

BG 3
 Ooh

Vln. 1

Vln. 2

Brass

Org.

Pno.

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

Detailed description of the musical score: The score is for page 46 and is written in the key of D major (one sharp). It features a vocal line (Voc. 8vb) with lyrics: "on the mu-sic-al mile — giv-ing a kid — a chance — To flirt with that thing". There are two background vocal parts (BG 1 and BG 2) and one bass background vocal part (BG 3). BG 1 has lyrics: "— on the mu-sic-al mile giv-ing a kid — a chance". BG 2 and BG 3 have the word "Ooh". The instrumental parts include Violins 1 and 2, Brass, Organ, Piano, Electric Guitars 1 and 2, Bass, and Drums. The piano part features a steady accompaniment with chords in the right hand and a bass line in the left hand. The electric guitars provide harmonic support with chords and some melodic lines. The drums play a consistent rhythmic pattern.

50

Voc. 8vb
— and reach for the ring — First love and first — ro-mance

BG 1
thing thing ring! Ooh

BG 2
thing Ooh

BG 3
Ooh

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

Detailed description: This is a page of a musical score, page 50. It features a vocal line at the top with lyrics: "and reach for the ring — First love and first — ro-mance". Below the vocal line are three background vocal parts (BG 1, BG 2, BG 3) with lyrics: "thing thing ring! Ooh", "thing Ooh", and "Ooh" respectively. The instrumental parts include Violin 1 and 2 (both silent), Brass (silent), Organ (playing sustained chords), Piano (playing a rhythmic accompaniment), Electric Guitar 1 (playing chords), Electric Guitar 2 (playing chords), Bass (playing a melodic line), and Drums (playing a steady beat). The score is written in G major and 4/4 time.

54 VS 2 A

Voc. 8vb
You you were_ the one_ to re - pre-sent the dan-ger and I_

BG 1
ooh ooh

BG 2
I know that it's been frus - trat-ing but stop com-plain ing and do_ what you got - ta do_

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2
with fast tremelo

Bs.

Dr.

The musical score is written in G major (one sharp) and 4/4 time. It consists of the following parts: Vocals (8vb), Background Vocals 1 (BG 1), Background Vocals 2 (BG 2), Background Vocals 3 (BG 3), Violin 1 (Vln.1), Violin 2 (Vln.2), Brass, Organ (Org.), Piano (Pno.), Electric Guitar 1 (E.Gtr.1), Electric Guitar 2 (E.Gtr.2), Bass (Bs.), and Drums (Dr.). The vocal lines are the primary focus, with lyrics: 'You you were_ the one_ to re - pre-sent the dan-ger and I_'. BG 1 provides 'ooh ooh' accompaniment. BG 2 has lyrics: 'I know that it's been frus - trat-ing but stop com-plain ing and do_ what you got - ta do_'. The piano part features a steady accompaniment of chords and bass notes. E.Gtr.2 is marked 'with fast tremelo'. The drums play a consistent pattern of eighth notes.

58

Voc. 8vb

I was a lone to love was a stran-ger but you

BG 1

ooh

BG 2

There's no way to turn back time but if rea - son rhymes then you'll get what is com-ing to you

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

Detailed description: This is a page of a musical score, page 58. It features a vocal line at the top with lyrics: "I was a lone to love was a stran-ger but you". Below the vocal line are three background vocal parts (BG 1, BG 2, BG 3). BG 1 has the word "ooh" under a long note. BG 2 has the lyrics: "There's no way to turn back time but if rea - son rhymes then you'll get what is com-ing to you". The instrumental parts include Violins 1 and 2, Brass, Organ, Piano, Electric Guitars 1 and 2, Bass, and Drums. The piano part features a steady accompaniment with chords and a bass line. The electric guitars play melodic lines, and the drums provide a rhythmic foundation.

62 VS 2 B

Voc. 8vb
— You were — the one — that I — did be-lieve in You — were the on

BG 1
You re - mained the on-ly one that I did be-lieve in You're the

BG 2
— And you re - mained — the one — It was like

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

67

Trans. 2

Voc. 8vb
- - ly one And just like spring and a dia - mond ring. it meant

BG 1
on - ly one

BG 2
look-ing through the sun just like spring and a dia - mond ring. it meant

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

73 CH 3 - half (inst.)

71

Voc. 8vb
e - ver-y- thing — Mel-o-dy Lane —

BG 1
Ah —————

BG 2
e - ver-y thing —

BG 3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1
3 3 3 3

E.Gtr.2
3 3 3 3 with 8th note scrub

Bs.
3 3 3 3

Dr.
3 3 3 3

76

Voc. 8vb
Mel-o-dy Lane

BG 1
ah

BG 2

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

81 Bridge (inst.)

Voc. 8vb

BG 1

BG 2

BG 3

Vln. 1

Vln. 2

Brass
4 trumpets

Org.

Pno.
E E/D E/C E/B E E/D E/C E/B

E.Gtr. 1

E.Gtr. 2
with fast tremelo..

Bs.

Dr.

85

Voc. 8vb

Mel - o - dy Lane

BG 1

BG 2

We

BG 3

Vln. 1

div.

Vln. 2

div.

Brass

Org.

Pno.

Em Em/D Em/C Em/B B

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

89 CH 4

Voc. 8vb
— will al-ways re-main — that's where the mus - ic thrived — A mom and pop

BG 1
Lane — Ooh

BG 2
love you Mel-o - dy Lane — Ooh

BG 3
Ooh ooh — ooh —

8^{vb}

Vln.1

Vln.2

Brass

Org.

Pno.
G chords sim.

E.Gtr.1

E.Gtr.2
with snap!

Bs.

Dr.

Detailed description of the musical score: The score is for a song in G major (one sharp). The vocal line (Voc. 8vb) has lyrics: "will al-ways re-main — that's where the mus - ic thrived — A mom and pop". The background vocalists (BG 1, 2, 3) provide harmonic support with lyrics like "Lane", "Ooh", "love you Mel-o - dy Lane", and "Ooh ooh — ooh —". The instrumental parts include Violins 1 and 2, Brass, Organ, Piano (with "G chords sim." instruction), Electric Guitars 1 and 2 (with "with snap!" instruction), Bass, and Drums. The piano part features a steady accompaniment of G major chords. The electric guitar 2 part has a rhythmic pattern with accents. The bass line is a simple eighth-note melody. The drum part features a consistent backbeat.

93

Voc. 8vb
shop right on the block spin-ning the for - ty fives In style for a while

BG 1
shop right on the block Ooh

BG 2
In style for a while

BG 3
shop Ooh

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

3

97

Voc. 8vb
— on the mu-sic-al mile — giv-ing a kid — a chance — To flirt with that thing

BG 1
Ooh

BG 2
— on the mu-sic-al mile — giv-ing a kid — a chance

BG 3
Ooh To flirt with that thing

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

The musical score for page 97 is arranged in a standard orchestral layout. At the top, the vocal line (Voc. 8vb) is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "on the mu-sic-al mile — giv-ing a kid — a chance — To flirt with that thing". Below the vocal line are three background vocal parts (BG 1, BG 2, BG 3). BG 1 has the word "Ooh" under the first measure of the second line. BG 2 has the same lyrics as the vocal line. BG 3 has "Ooh" under the first measure of the second line and "To flirt with that thing" under the last measure of the second line. The instrumental parts include two violin staves (Vln.1 and Vln.2), a brass section, an organ (Org.), piano (Pno.), two electric guitar staves (E.Gtr.1 and E.Gtr.2), a bass (Bs.), and a drum set (Dr.). The piano part features a steady accompaniment of chords. The electric guitar parts provide harmonic support with chords and some melodic lines. The bass line is a simple eighth-note pattern. The drums play a consistent pattern of eighth notes.

101

Voc. 8vb
 — and reach for the ring — First love and first — ro-mance

BG 1
 thing — Ooh

BG 2
 thing thing ring Ooh ooh

BG 3
 — and reach for the ring — Ooh

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

3

Voc. 8vb

BG 1

BG 2
ooh Ooh

BG 3
ooh Ooh

Vln. 1

Vln. 2

Brass

Org.

Pno.
E E(sus4) E D/E E

E.Gtr. 1

E.Gtr. 2
tremolo.. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bs.

Dr.

109

Voc. 8vb

BG 1

BG 2

BG 3

Vln. 1

Vln. 2

Brass

Org.

Pno.

E.Gtr. 1

E.Gtr. 2

Bs.

Dr.

Ooh

Ooh

Ooh

Ooh

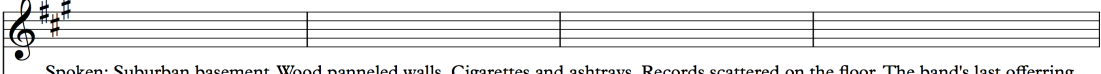
ritardando.....

Detailed description of the musical score for page 109: The score is written for a large ensemble. It begins with a vocal line (Voc. 8vb) and a background vocal line (BG 1) that are mostly silent. BG 2 and BG 3 provide vocal accompaniment with the word 'Ooh'. The instrumental parts include Violins 1 and 2, Brass, Organ, Piano, Electric Guitars 1 and 2, Bass, and Drums. The Electric Guitars play a melodic line with triplets, while the Drums play a steady rhythm. The Organ and Piano provide harmonic support. The score concludes with a 'ritardando.....' instruction.

113


♩ = 80 Straight eighths


Requiem - Intro

Voc. 


Spoken: Suburban basement. Wood paneled walls. Cigarettes and ashtrays. Records scattered on the floor. The band's last offering.


BG1 

BG2 

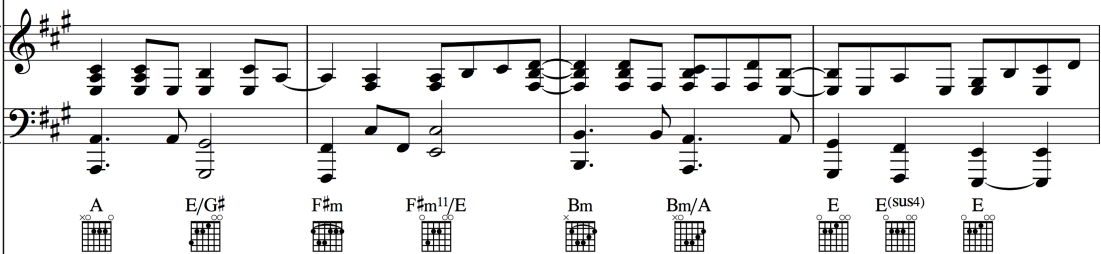
BG3 

Vln.1 

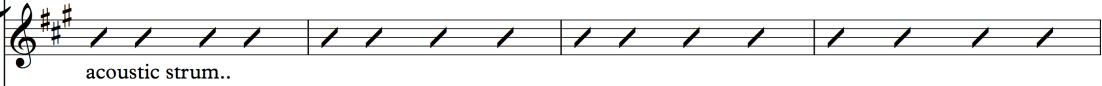
Vln.2 

Brass 


Org. 


Pno. 

A E/G# F#m F#m!/E Bm Bm/A E E(sus4) E

E.Gtr.1 

acoustic strum..

E.Gtr.2 

Bs. 

Straight eighths
new tempo: 80bpm

Dr. 

Voc. 

BG1 

BG2 

BG3 

Vln.1 

Vln.2 

Brass 

Org. 

Pno. 

E.Gtr.1 

E.Gtr.2 

Bs. 

Dr. 

121 "Requiem"
Theme in A major

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1
overdriven Gibson guitar (George)

E.Gtr.2

Bs.

Dr.

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Brass

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

Detailed description: This page of a musical score covers measures 125 through 128. The score is arranged in a standard orchestral layout. The vocal line (Voc.) and three background vocal parts (BG1, BG2, BG3) are all silent, indicated by horizontal lines. The string section consists of two violin parts (Vln.1 and Vln.2) and a brass part, all of which are also silent. The organ (Org.) part features a complex texture with multiple voices in both the treble and bass staves, including sustained chords and moving lines. The piano (Pno.) part has a rhythmic accompaniment with chords and moving lines in both hands. The electric guitar (E.Gtr.1) has a melodic line with some bends and slurs. The electric guitar 2 (E.Gtr.2) is silent. The bass (Bs.) part has a melodic line with some bends and slurs. The drums (Dr.) part features a complex rhythmic pattern with many 'x' marks indicating specific drum hits.

129

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.
 Tape Sampler Keyboard [Strings]
 8vb dbl until m. 137

Org.

Pno.

E.Gtr.1

E.Gtr.2
 overdriven Fender gtr. fills (Eric)

Bs.

Dr.

133

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape
Smplr
Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

116

137 Theme in E major

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

Detailed description: This is a musical score for a piece titled 'Theme in E major' (numbered 137). The score is arranged for a large ensemble. The top section includes vocal parts (Voc.) and three background vocal lines (BG1, BG2, BG3), all of which are currently silent, indicated by horizontal lines with dashes. Below these are two violin parts (Vln.1 and Vln.2), also silent. The middle section features a 'Tape Smplr Str.' part with a complex rhythmic pattern, an organ (Org.) part with sustained chords, and a piano (Pno.) part with a rhythmic accompaniment. The bottom section includes two electric guitar parts (E.Gtr.1 and E.Gtr.2), a bass (Bs.) part with a melodic line, and a drum (Dr.) part with a steady beat. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is written on a grand staff with multiple systems.

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

150 Theme recap in A

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

3

Detailed description: This is a musical score for a 15-measure section titled 'Theme recap in A'. The score is written for a 12-piece band. The instruments and their parts are: Vocals (Voc.), Background Vocals (BG1, BG2, BG3), Violins (Vln.1, Vln.2), Tape Sampler (Tape Smplr) and Strings (Str.), Organ (Org.), Piano (Pno.), Electric Guitars (E.Gtr.1, E.Gtr.2), Bass (Bs.), and Drums (Dr.). The key signature is A major (three sharps) and the time signature is 4/4. The score begins with a four-measure rest for all instruments. The Violins (Vln.1 and Vln.2) play a melodic line starting in the fifth measure, featuring a trill in the final measure. The Organ (Org.) provides harmonic support with sustained chords. The Piano (Pno.) plays a rhythmic accompaniment with chords and eighth notes. The Electric Guitars (E.Gtr.1 and E.Gtr.2) play a melodic line with a triplet in the eighth measure. The Bass (Bs.) plays a simple bass line, and the Drums (Dr.) play a steady rhythm with snare and hi-hat patterns.

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal line is silent. The background vocalists (BG1-3) also have silent parts. The violin parts (Vln.1 and Vln.2) play a melodic line with trills. The tape sampler and strings (Tape Smplr Str.) play a rhythmic accompaniment. The organ (Org.) provides harmonic support with chords and moving lines. The piano (Pno.) plays a complex accompaniment with chords and moving lines. The electric guitars (E.Gtr.1 and E.Gtr.2) play a melodic line with trills. The bass (Bs.) plays a rhythmic accompaniment. The drums (Dr.) play a complex rhythm with various patterns.

158

162 ambient outro and fade...

Voc.

BG1

BG2

BG3

Vln.1

Vln.2

Tape Smplr Str.

Org.

Pno.

E.Gtr.1

E.Gtr.2

Bs.

Dr.

ritardando.....

tambura drone..

2nd x

2nd x

♩ = 118
Progressive Rock

Picture

Mark Shannon

I 1

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Vocal 8vb (treble clef, 8vb), Background vocals (treble clef), Synth 2 (treble clef), Synth 1 (treble clef), Organ/MTron (Keys) (grand staff), Piano (grand staff), Acoustic Guitar (treble clef), 5-string Electric Bass (bass clef), and Drums (drum set notation). The key signature is one sharp (F#) and the time signature is 7/8. The score is marked with a first ending bracket labeled 'I 1' above the first four staves. The Piano part features a complex rhythmic pattern of chords and arpeggios. The Drums part includes a fill at the end of the section.

5

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

time

D(add9)/F#

Em7

8

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

D(add9)/F#

13 I 2 Theme 1

11

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Em7

chords & rhythm sim.

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score for page 15 consists of nine staves. The top four staves (Voc. 8vb, BGs, Syn.2, Syn.1) are in treble clef with a key signature of two sharps (F# and C#). The fifth staff (Keys) is a grand staff with a treble clef and a bass clef, both with two sharps. The sixth staff (Pno.) is a grand staff with a treble clef and a bass clef, both with two sharps. The seventh staff (A. Gtr.) is in treble clef with two sharps. The eighth staff (E. Bs.) is in bass clef with two sharps. The ninth staff (Drm.) is a drum staff with a key signature of two sharps. The score shows a variety of musical textures, including vocal lines, background harmonies, synthesizer parts, piano accompaniment with chords and arpeggios, acoustic guitar strumming, electric bass lines, and a drum pattern.

Voc. 8vb

BGs

Syn. 2

Syn. 1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description: This is a musical score for page 19, featuring ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The staves are: 1. Voc. 8vb: A vocal line with four measures of whole rests. 2. BGs: A background vocal line with four measures of whole rests. 3. Syn. 2: A synthesizer line with four measures of whole rests. 4. Syn. 1: A synthesizer line with four measures of music. The first measure has a quarter note (F#4), an eighth note (G#4), and a quarter note (A4). The second measure has a half note (B4). The third measure has a quarter note (C5), an eighth note (B4), and a quarter note (A4). The fourth measure has a quarter note (G#4), an eighth note (F#4), and a quarter note (E4). 5. Keys: A grand staff with four measures of whole rests. 6. Pno.: A grand staff with four measures of music. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a sustained chord of G#3, B3, C4, D4. 7. A. Gtr.: An acoustic guitar line with four measures of music. The right hand plays a rhythmic pattern of eighth notes: G#4, A4, B4, C5, G#4, A4, B4, C5. The left hand plays a sustained chord of G#3, B3, C4, D4. 8. E. Bs.: An electric bass line with four measures of music. The first measure has a quarter note (G#3), a quarter rest, an eighth note (F#3), and an eighth rest. The second measure has a quarter note (G#3), an eighth note (A3), and a quarter note (B3). The third measure has a quarter note (C4), an eighth note (B3), and a quarter note (A3). The fourth measure has a quarter note (G#3), an eighth note (F#3), and a quarter note (E3). 9. Drm.: A drum line with four measures of music. The first measure has a quarter note (G#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). The second measure has a quarter note (G#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). The third measure has a quarter note (G#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4). The fourth measure has a quarter note (G#3), a quarter note (A3), a quarter note (B3), and a quarter note (C4).

Voc. 8vb

BGs

Syn. 2

Syn. 1

Keys
Mellotron orchestra
& unison choir

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description: This page of a musical score, numbered 23, contains ten staves. The top four staves (Voc. 8vb, BGs, Syn. 2, Syn. 1) are in treble clef with a key signature of two sharps (F# and C#). The fifth staff (Keys) is split into two staves (treble and bass clef) and contains a section labeled 'Mellotron orchestra & unison choir' starting in the third measure. The sixth staff (Pno.) is split into two staves (treble and bass clef) and features a complex accompaniment with many beamed notes. The seventh staff (A. Gtr.) is in treble clef and has a similar complex accompaniment. The eighth staff (E. Bs.) is in bass clef and contains a rhythmic line with many slurs and accents. The ninth staff (Drm.) is in common time and features a complex drum pattern with many 'x' marks above the notes, indicating cymbal or snare hits.

27 29 I 3

Voc. 8vb

BGs

Syn.2

Syn.1 *double synth with Organ..*

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

A7(sus4)

31

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score for page 31 consists of nine staves. The top three staves (Voc. 8vb, BGs, Syn.2) are mostly empty, indicating rests. Syn.1 has a melodic line with slurs. Keys, Pno., and A. Gtr. have complex chordal textures with slurs. E. Bs. has a rhythmic bass line with slurs. Drm. has a consistent drum pattern. The key signature has two sharps (F# and C#). Chord diagrams are provided for G(add9), C%, and A7(sus4).

34 ♩ = 75

Voc. 8vb

BGs

Syn.2

Syn.1 end organ dbl.

Keys end orch. & choir

Pno.

A. Gtr. G(add9) C/B_b^{3fr}

E. Bs.

Drm.

37 I 4 Theme 2

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

tacet

chords sim.

D D(sus4) D D(2) G6% D D(2) D D(2) G6%

Detailed description of the musical score: The score is for a piece titled '37 I 4 Theme 2'. It consists of nine staves. The top five staves are for Voc. 8vb, BGs, Syn.2, Syn.1, and Keys. The next two staves are for Pno. The seventh staff is for A. Gtr., which includes ten guitar chord diagrams: D, D(sus4), D, D(2), G6%, D, D(2), D, D(2), and G6%. The eighth staff is for E. Bs., and the ninth staff is for Drm., with a 'tacet' instruction. The A. Gtr. staff also includes the instruction 'chords sim.' after the tenth chord diagram. The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into two measures by a double bar line, with a repeat sign at the end of each measure.

41 A 1 Verse

Vocal 8vb throughout

40

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

I've got your pic - ture in my mi - nd

fill

D D(sus4) D G% D D(sus4) D G%

Detailed description: This is a multi-staff musical score for a song section. The score is written in 7/8 time and the key signature has two sharps (F# and C#). The vocal line (Voc. 8vb) starts at measure 40 with the lyrics 'I've got your picture in my mind'. The background vocals (BGs) and synthesizers (Syn.1, Syn.2) are mostly silent in this section. The piano (Pno.) part features a rhythmic accompaniment with chords and moving lines in both hands. The acoustic guitar (A. Gtr.) part is highly rhythmic, using a strumming pattern. The electric bass (E. Bs.) part provides a steady bass line. The drums (Drm.) part includes a 'fill' in measure 41, indicated by 'x' marks on the drum staff.

♩ = 77

43 **b 1**

Voc. 8vb
and I can ac - cess it__ an-y time__ Yeah, I have a pic - ture of

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr. chords sim. D⁽²⁾/F#

E. Bs.

Drum.

46

Voc. 8vb
 you in it you have all the best things and ev-ry thing is good it__ your life.

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.
 Em7 D(2)/F# Em7

E. Bs.

Drm.

49 **c 1**

Voc. 8vb

there's noth-ing get ting in your way then

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drum.

A (sus4) G G(sus4) G D D(2)

54 I 5 (theme 2)

52

Voc. 8vb
no bod-y hold-ing you back_ that's in the past_

BGs

Syn.2

Syn.1

Keys

Pno.

the pa -

A. Gtr.
A(sus4) A G G(sus4) G D D(sus4) D D(2) G%

E. Bs.

Drm.

Detailed description: This is a musical score for a song. The score is written for a vocal line (8vb), background vocals (BGs), synthesizers (Syn.1 and Syn.2), keys, piano (Pno.), acoustic guitar (A. Gtr.), electric bass (E. Bs.), and drums (Drm.). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line starts at measure 52 and includes the lyrics 'no bod-y hold-ing you back_ that's in the past_'. The guitar part includes chord diagrams for A(sus4), A, G, G(sus4), G, D, D(sus4), D, D(2), and G%. The piano part has a melodic line in the right hand and a bass line in the left hand. The drums part features a steady rhythmic pattern.

55

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr. chords sim.

E. Bs.

Drm.

58 A 2 Verse 2

Voc. 8vb
I've got a mem 'ry and it ain't long — but what I can_ re mem ber

BGs
Our love goes on_ and on_ and

Syn.2

Syn.1 *p*

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

61 **b 2**

Voc. 8vb
 feels so strong_ Yeah, I have a mem_ry of you when you were just se

BGs
 on_____ and on_ I have a mem_ry of you when you were just se

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drum.

64 c 2

Voc. 8vb
 - ven teen and ev 'ry thing was good in_ your life_ you were a su

BGs
 ven teen good in your life_

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

67

Voc. 8vb
 per star I real lythought that you'd go far. You'vegot to claimit

BGs
 You'vegot to claimit

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

70

I 6 (Theme 2)

Voc. 8vb
back_ time'sgo ing fast_

BGs
back_ time'sgo ing fast_

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drum.

Detailed description: This is a multi-stem musical score for a track titled 'I 6 (Theme 2)'. The score is arranged vertically with nine staves. The top two staves are for Vocals (8vb) and Backgrounds (BGs), both with lyrics 'back_ time'sgo ing fast_'. The next two staves are for Synthesizers (Syn.2 and Syn.1), which are currently empty. The fifth staff is for Keys, showing a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The sixth staff is for Piano (Pno.), featuring a complex, rhythmic accompaniment with many chords and moving lines in both hands. The seventh staff is for Acoustic Guitar (A. Gtr.), showing a rhythmic pattern with chords. The eighth staff is for Electric Bass (E. Bs.), with a melodic line. The bottom staff is for Drums (Drum.), showing a rhythmic pattern with 'x' marks indicating hits. The music is in a key with two sharps (F# and C#) and a 7/8 time signature.

73

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

75 B Trio

Voc. 8vb

BGs fem. voice (the celtic angel)
I will walk that road with you Through the good and

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score is arranged in a standard vertical format. It begins with a vocal line for a soprano (8vb) which is currently silent. Below it is a background vocal line for a female voice (the celtic angel) with lyrics: "I will walk that road with you Through the good and". The instrumental parts include two synthesizers (Syn.1 and Syn.2), which are also silent. The keyboard part (Keys) features a simple accompaniment with chords in the right hand and a bass line in the left hand. The piano (Pno.) part has a more active role with chords and a bass line. The acoustic guitar (A. Gtr.) plays a series of chords. The electric bass (E. Bs.) has a rhythmic line with eighth notes. The drums (Drm.) play a steady eighth-note pattern.

78

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

hard times to_____ Any time_____ the feel in' ain't_ right

Detailed description of the musical score: The score is for page 78 and consists of ten staves. The top staff is for Voc. 8vb, which is currently silent. The second staff is for BGs (Background Vocals), featuring a melodic line with lyrics: "hard times to_____ Any time_____ the feel in' ain't_ right". The third and fourth staves are for Syn.2 and Syn.1, both of which are silent. The fifth staff is for Keys, showing a piano accompaniment with chords in the right hand and a simple bass line in the left hand. The sixth staff is for Pno. (Piano), featuring a more complex accompaniment with chords and moving lines in both hands. The seventh staff is for A. Gtr. (Acoustic Guitar), playing a rhythmic pattern of chords. The eighth staff is for E. Bs. (Electric Bass), playing a rhythmic line with eighth notes and rests. The ninth staff is for Drm. (Drums), playing a consistent rhythmic pattern with eighth notes and a snare drum hit marked with an asterisk in the second measure.

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

I'll be_ there for_ you_ 'Cause I'm the_ one who's

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

al - ways there in the sha - dows ev - 'ry where

Detailed description: This page of a musical score, numbered 84, contains nine staves. The top staff is for the vocal line, labeled 'Voc. 8vb', and is currently empty. The second staff is for background vocals, labeled 'BGs', with the lyrics 'al - ways there in the sha - dows ev - 'ry where' written below the notes. The third and fourth staves are for synthesizers, labeled 'Syn.2' and 'Syn.1', and are also empty. The fifth staff is for the keyboard, labeled 'Keys', showing a piano accompaniment with chords and moving lines in both hands. The sixth staff is for the piano, labeled 'Pno.', with a more active accompaniment. The seventh staff is for the acoustic guitar, labeled 'A. Gtr.', with a rhythmic accompaniment. The eighth staff is for the electric bass, labeled 'E. Bs.', with a walking bass line. The ninth staff is for the drums, labeled 'Drm.', with a consistent drum pattern.

87

Voc. 8vb

BGs

add harmony

An - y time the fee lin' ain't right I'll be there for

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 87 and is written in the key of D major (two sharps). The vocal line (Voc. 8vb) is silent. The background vocal line (BGs) has a melody with lyrics: "An - y time the fee lin' ain't right I'll be there for". Above the first measure of the BGs line is the instruction "add harmony". The keyboard part (Keys) consists of a right-hand melody with eighth notes and a left-hand bass line with quarter notes. The piano part (Pno.) features a complex accompaniment with chords and moving lines in both hands. The acoustic guitar part (A. Gtr.) plays a series of chords. The electric bass part (E. Bs.) has a rhythmic pattern of eighth notes with some rests. The drum part (Drm.) features a consistent pattern of eighth notes with 'x' marks indicating cymbal hits.

90 $\text{♩} = 77$
I 7 (Theme 2)

Voc. 8vb

BGs
you

Syn.2

Syn.1

Keys
Organ

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description: This is a multi-staff musical score for a piece titled 'I 7 (Theme 2)'. The score is written in G major (one sharp) and 7/8 time. The tempo is marked as 90 beats per minute, with a quarter note equal to 77. The score includes parts for Vocals (8vb), Background Vocals (BGs), Synthesizer 2 (Syn.2), Synthesizer 1 (Syn.1), Keyboard (Keys), Piano (Pno.), Acoustic Guitar (A. Gtr.), Electric Bass (E. Bs.), and Drums (Drm.). The piece is divided into two measures. The first measure is in 7/8 time, and the second measure is in 6/8 time. The piano part features a complex rhythmic pattern with triplets and slurs. The acoustic guitar part consists of chords and arpeggios. The electric bass part has a simple, steady line. The drums provide a consistent rhythmic accompaniment.

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

94

♩ = 114

I 8 Intro to solo (C)

Voc. 8vb

BGs

Syn.2 solo (intro)

Syn.1

Keys

Pno.

A. Gtr. D⁽²⁾/F# Em⁷

E. Bs.

Drum. shaker shaker cont'd

97

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drum.

secondary line

Pitch Bend (PB)

The musical score for page 97 consists of nine staves. The top two staves, Voc. 8vb and BGs, contain rests. Syn.2 has a melodic line with slurs. Syn.1 has a melodic line with a slur labeled 'secondary line' and a 'Pitch Bend (PB)' instruction. The Keys section has rests in both the treble and bass clefs. The Pno. section has a complex accompaniment with slurs. The A. Gtr. section has a rhythmic pattern of chords. The E. Bs. section has a simple melodic line. The Drum. section has a rhythmic pattern of 'x' marks.

100 102 ♩ = 117

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr. *rhythm sim.*

E. Bs.

Drm. *fill* *time*

103

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score for page 103 is arranged in a vertical staff system. It includes the following parts: Vocals (8vb), Backgrounds (BGs), Synthesizer 2 (Syn.2), Synthesizer 1 (Syn.1), Keys (Grand Piano), Piano (Pno.), Acoustic Guitar (A. Gtr.), Electric Bass (E. Bs.), and Drums (Drm.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal and background parts are mostly silent, indicated by rests. The piano part features a complex texture with many beamed notes and ties. The acoustic guitar part has a rhythmic pattern of chords and single notes. The electric bass part provides a steady bass line. The drums play a consistent pattern of eighth notes.

107

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

lead vocal & BGs:

PB PB PB

Detailed description of the musical score: The score is for page 107, measures 107-109. It features eight staves. The top two staves, Voc. 8vb and BGs, are silent. The Syn.2 staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a fermata. The Syn.1 staff has a bass line with three 'PB' markings above it. The Keys staff is silent. The Pno. staff has complex chords and arpeggios. The A. Gtr. staff has a similar complex texture. The E. Bs. staff has a steady eighth-note pattern. The Drm. staff has a consistent eighth-note pattern.

110 (punctuated & accented)
8vb throughout..

Voc. 8vb
Ne vergive up on the ones you love ne vergive up on the ones you love ne vergive up ne vergive up

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 110 and is in the key of D major (two sharps). It consists of nine staves. The vocal line (Voc. 8vb) features a rhythmic accompaniment of eighth-note chords and lyrics: "Ne vergive up on the ones you love ne vergive up on the ones you love ne vergive up ne vergive up". The lyrics are punctuated and accented. The background vocals (BGs) staff is empty. The second synthesizer (Syn.2) plays a melodic line with a long note in the first measure followed by eighth notes. The first synthesizer (Syn.1) plays a melodic line with eighth notes and a long note. The keys staff is empty. The piano (Pno.) part features a complex texture with sustained chords and moving lines in both hands. The acoustic guitar (A. Gtr.) part plays a rhythmic pattern of chords. The electric bass (E. Bs.) part plays a simple bass line with eighth notes. The drums (Drm.) part features a steady eighth-note pattern with two snare hits marked with an 'x' in the first two measures.

Voc. 8vb
don't stop dostop Ne ver give up on the ones you love ne ver give up on the ones you love

BGs

Syn.2

Syn.1 PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

116

Voc. 8vb
 ne ver give up ne ver give up don't stop don't stop Ne ver give up on the ones you love

BGs

Syn.2

Syn.1 PB PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 116 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) with lyrics: "ne ver give up ne ver give up don't stop don't stop Ne ver give up on the ones you love". The second staff is for background vocals (BGs) and is mostly empty. The third staff is for Synthesizer 2 (Syn.2), showing a melodic line. The fourth staff is for Synthesizer 1 (Syn.1), featuring a rhythmic line with two "PB" (Pitch Bend) markings. The fifth staff is for Keys, with both treble and bass clefs shown, and is mostly empty. The sixth staff is for Piano (Pno.), showing a complex chordal accompaniment with many tied notes. The seventh staff is for Acoustic Guitar (A. Gtr.), showing a rhythmic pattern with many tied notes. The eighth staff is for Electric Bass (E. Bs.), showing a simple bass line. The ninth staff is for Drums (Drm.), showing a rhythmic pattern with two "x" markings above the staff.

Voc. 8vb
ne ver give up on the ones you love ne ver give up ne ver give up don't stop don't stop

BGs

Syn.2

Syn.1 PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 119 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) in a treble clef with a key signature of one sharp (F#). The lyrics are: "ne ver give up on the ones you love ne ver give up ne ver give up don't stop don't stop". The vocal line features a series of chords and melodic fragments. The second staff (BGs) is for background vocals and is mostly empty. The third staff (Syn.2) is for a synthesizer in a treble clef, playing a simple melodic line. The fourth staff (Syn.1) is for another synthesizer in a treble clef, playing a more complex melodic line with a "PB" (piano) marking. The fifth staff (Keys) is for piano accompaniment, consisting of two staves (treble and bass clefs) which are mostly empty. The sixth staff (Pno.) is for piano accompaniment, consisting of two staves (treble and bass clefs) with a complex, rhythmic accompaniment. The seventh staff (A. Gtr.) is for acoustic guitar in a treble clef, playing a rhythmic accompaniment. The eighth staff (E. Bs.) is for electric bass in a bass clef, playing a simple melodic line. The ninth staff (Drm.) is for drums in a drum set notation, playing a rhythmic accompaniment.

122

Voc. 8vb
 Ne vergive up on the ones you love ne vergive up on the ones you love ne vergive up ne vergive up

BGs

Syn.2

Syn.1 PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

125

Voc. 8vb
don't stop don't stop

BGs

Syn.2
solo proper

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score is written for a band and includes the following parts:

- Voc. 8vb:** Vocal line with lyrics "don't stop don't stop".
- BGs:** Background vocal line, currently silent.
- Syn.2:** Synthesizer 2 part, featuring a melodic line labeled "solo proper".
- Syn.1:** Synthesizer 1 part, providing harmonic support.
- Keys:** Keyboard part, currently silent.
- Pno.:** Piano part with complex chordal textures.
- A. Gtr.:** Acoustic guitar part with rhythmic strumming.
- E. Bs.:** Electric bass part with a steady groove.
- Drm.:** Drum part with a consistent beat.

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Voc. 8vb

BGs

Syn.2 8vb

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score for page 131 consists of nine staves. The top staff is for Vocals (8vb), followed by Backgrounds (BGs). The third staff is for Synthesizer 2 (Syn.2, 8vb), which begins with a melodic line in the first measure. The fourth staff is for Synthesizer 1 (Syn.1), featuring a melodic line with a long note in the first measure. The fifth staff is for Keys, which is mostly silent. The sixth staff is for Piano (Pno.), showing a complex accompaniment with chords and moving lines in both hands. The seventh staff is for Acoustic Guitar (A. Gtr.), playing a rhythmic pattern of chords. The eighth staff is for Electric Bass (E. Bs.), providing a steady bass line. The bottom staff is for Drums (Drm.), playing a consistent drum pattern.

134

Voc. 8vb
 Ne vergiveup ontheonesyoulove ne vergiveup ontheonesyoulove ne vergiveup ne vergiveup

BGs

Syn.2

Syn.1 PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 134 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) in a treble clef with a key signature of two sharps (F# and C#). The lyrics are 'Ne vergiveup ontheonesyoulove ne vergiveup ontheonesyoulove ne vergiveup ne vergiveup'. The vocal line features a series of chords with a '7' indicating a seventh chord. The second staff (BGs) is empty. The third staff (Syn.2) shows a melodic line starting with a quarter note, followed by a quarter rest and a quarter note. The fourth staff (Syn.1) shows a melodic line with a quarter note, a quarter rest, and a quarter note, ending with a 'PB' (Percussion) marking. The fifth staff (Keys) is empty. The sixth staff (Pno.) shows a piano accompaniment with a treble and bass clef, featuring a series of chords and a melodic line. The seventh staff (A. Gtr.) shows an acoustic guitar part with a treble clef and a key signature of two sharps. The eighth staff (E. Bs.) shows an electric bass part with a bass clef and a key signature of two sharps. The ninth staff (Drm.) shows a drum part with a drum clef and a key signature of two sharps, featuring a series of eighth notes and rests.

137

Voc. 8vb
 don't stop don't stop Ne vergive up on the ones you love ne vergive up on the ones you love

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 137 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) in a treble clef with a key signature of one sharp (F#). It contains three measures of music with lyrics: "don't stop don't stop", "Ne vergive up on the ones you love", and "ne vergive up on the ones you love". The vocal line uses chords and rests. The second staff (BGs) is empty. The third staff (Syn.2) is in a treble clef and contains a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The fourth staff (Syn.1) is in a treble clef and contains a half note, a quarter note, and a half note with a "PB" (piano) marking. The fifth staff (Keys) is a grand staff (treble and bass clefs) and is empty. The sixth staff (Pno.) is a grand staff and contains a complex accompaniment with many beamed notes. The seventh staff (A. Gtr.) is in a treble clef and contains a guitar accompaniment with many beamed notes. The eighth staff (E. Bs.) is in a bass clef and contains a bass line with many beamed notes. The ninth staff (Drm.) is in a drum clef and contains a drum pattern with many beamed notes.

140

Voc. 8vb
 ne ver give up ne vergive up don'tstop don'tstop Ne ver give up on the ones you love

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 140 and consists of ten staves. The top staff is for the vocal line (Voc. 8vb) in a key of D major (two sharps). The lyrics are: "ne ver give up ne vergive up don'tstop don'tstop Ne ver give up on the ones you love". The vocal line uses a mix of eighth and sixteenth notes with some rests. The second staff (BGs) is empty. The third staff (Syn.2) has a few notes starting in the third measure. The fourth staff (Syn.1) has a melodic line starting in the first measure. The fifth staff (Keys) is empty. The sixth staff (Pno.) has a complex accompaniment with many chords and moving lines in both hands. The seventh staff (A. Gtr.) has a rhythmic accompaniment with many chords. The eighth staff (E. Bs.) has a bass line with eighth and sixteenth notes. The ninth staff (Drm.) has a drum pattern with eighth and sixteenth notes, including some accented notes marked with an asterisk.

143

Voc. 8vb
 ne-ver give up on the ones you love ne-ver give up ne-ver give up

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Voc. 8vb
don't stop don't stop

BGs

Syn.2

Syn.1 (arpeggiated run)

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score for page 145: The score is written for a band and includes the following parts:
- **Voc. 8vb**: The lead vocal line, with lyrics "don't stop", "don't", and "stop" under the notes.
- **BGs**: Background vocal line, which is mostly silent in this section.
- **Syn.2**: Second synthesizer part, featuring a melodic line with eighth and sixteenth notes.
- **Syn.1**: First synthesizer part, featuring a fast, arpeggiated run in the first measure, followed by a sustained note.
- **Keys**: Keyboard part, which is silent in this section.
- **Pno.**: Piano part, featuring a rhythmic accompaniment with chords and single notes.
- **A. Gtr.**: Acoustic guitar part, featuring a rhythmic accompaniment with chords.
- **E. Bs.**: Electric bass part, featuring a melodic line with eighth and sixteenth notes.
- **Drm.**: Drum part, featuring a rhythmic accompaniment with eighth and sixteenth notes.

147

Voc. 8vb

BGs

Syn.2

Syn.1 PB PB PB PB big fx glissando -----

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

150

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

PB

8vb

Voc. 8vb

Nevegive up ontheonesyoulove nevegiveup ontheones youlove

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 153 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) with lyrics: "Nevegive up ontheonesyoulove nevegiveup ontheones youlove". The second staff is for background vocals (BGs), which are silent. The third staff is for Synthesizer 2 (Syn.2), featuring a rhythmic pattern of eighth notes with triplets. The fourth staff is for Synthesizer 1 (Syn.1), with a melodic line and a circled '8' below it. The fifth staff is for Keys, with a melodic line in the right hand and a bass line in the left hand. The sixth staff is for Piano (Pno.), with a complex rhythmic accompaniment. The seventh staff is for Acoustic Guitar (A. Gtr.), with a rhythmic accompaniment. The eighth staff is for Electric Bass (E. Bs.), with a melodic line. The ninth staff is for Drums (Drm.), with a rhythmic accompaniment. The score is in a key with two sharps (F# and C#) and a 4/4 time signature.

156

Voc. 8vb
 nevergiveup nevergiveup don'tstop don'tstop Nevergive up ontheones youlove

BGs

Syn.2
 3 3 3 3 3 3 3 3 3 3 3

Syn.1
 PB PB
 (8)

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for page 156 and consists of nine staves. The top staff is for the vocal line (Voc. 8vb) with lyrics: "nevergiveup nevergiveup don'tstop don'tstop Nevergive up ontheones youlove". The second staff is for background vocals (BGs) and is mostly empty. The third staff is for Synthesizer 2 (Syn.2), featuring a rhythmic pattern of eighth-note triplets. The fourth staff is for Synthesizer 1 (Syn.1), with notes marked "PB" and a circled "8" below. The fifth staff is for Keys, showing a melodic line in the right hand and rests in the left. The sixth staff is for Piano (Pno.), with a complex rhythmic accompaniment. The seventh staff is for Acoustic Guitar (A. Gtr.), with chordal accompaniment. The eighth staff is for Electric Bass (E. Bs.), with a walking bass line. The ninth staff is for Drums (Drm.), with a steady drum pattern and two asterisks marking specific beats.

Voc. 8vb
ne vergive up ontheones youlove ne vergiveup ne vergiveup don'tstop don'tstop

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Detailed description of the musical score: The score is for a 12-piece band. The vocal line (Voc. 8vb) features a lead singer with lyrics: "ne vergive up ontheones youlove ne vergiveup ne vergiveup don'tstop don'tstop". The background vocals (BGs) are silent. Synthesizer 2 (Syn.2) plays a rhythmic pattern of eighth notes with triplets. Synthesizer 1 (Syn.1) plays a melodic line with a long note. The keyboard part (Keys) has a treble clef with a melodic line and a bass clef that is mostly silent. The piano part (Pno.) has a treble clef with a rhythmic accompaniment and a bass clef with a melodic line. The acoustic guitar (A. Gtr.) plays a rhythmic pattern of eighth notes. The electric bass (E. Bs.) plays a melodic line. The drums (Drm.) play a rhythmic pattern of eighth notes.

Voc. 8vb

BGs

Syn.2

Syn.1 PB

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score for page 162 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Voc. 8vb:** A vocal line with a treble clef and a key signature of two sharps (F# and C#). It consists of three measures of whole rests.
- BGs:** A background vocal line with a treble clef and a key signature of two sharps, also consisting of three measures of whole rests.
- Syn.2:** A synthesizer line with a treble clef and a key signature of two sharps. It features a rhythmic pattern of eighth notes and sixteenth notes.
- Syn.1:** A synthesizer line with a treble clef and a key signature of two sharps. It begins with a long note, followed by a rest, and then a series of eighth notes. A "PB" (pedal board) marking is present above the staff.
- Keys:** A keyboard instrument part with a grand staff (treble and bass clefs) and a key signature of two sharps. It features a melodic line in the treble clef and rests in the bass clef.
- Pno.:** A piano part with a grand staff and a key signature of two sharps. It features a complex texture with chords and arpeggios in both hands.
- A. Gtr.:** An acoustic guitar part with a treble clef and a key signature of two sharps. It features a rhythmic pattern of chords and single notes.
- E. Bs.:** An electric bass part with a bass clef and a key signature of two sharps. It features a rhythmic pattern of eighth notes.
- Drm.:** A drum part with a drum set icon and a key signature of two sharps. It features a rhythmic pattern of eighth notes.

166 Coda

165

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

This musical score for page 168 is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Voc. 8vb:** A vocal line in treble clef with a key signature of two sharps (F# and C#), showing three measures of rests.
- BGs:** A background vocal line in treble clef with a key signature of two sharps, also showing three measures of rests.
- Syn.2:** A synthesizer line in treble clef with a key signature of two sharps, featuring a complex, rhythmic melodic line.
- Syn.1:** A synthesizer line in treble clef with a key signature of two sharps, featuring a melodic line with a 'PB' (pedal point) marking above a series of notes.
- Keys:** A keyboard part consisting of two staves (treble and bass clefs) with a key signature of two sharps, showing sustained chords and melodic fragments.
- Pno.:** A piano part consisting of two staves (treble and bass clefs) with a key signature of two sharps, featuring dense chordal textures and arpeggiated patterns.
- A. Gtr.:** An acoustic guitar part in treble clef with a key signature of two sharps, featuring sustained chords and arpeggiated textures.
- E. Bs.:** An electric bass line in bass clef with a key signature of two sharps, featuring a rhythmic, walking bass line.
- Drm.:** A drum part on a single staff with a key signature of two sharps, featuring a consistent rhythmic pattern of eighth and sixteenth notes.

171

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

173 **rit.**

Voc. 8vb

BGs

Syn.2

Syn.1

Keys

Pno.

A. Gtr.

E. Bs.

Drm.

The musical score consists of nine staves. The top two staves (Voc. 8vb and BGs) are empty. The Syn.2 staff features a melodic line with eighth and sixteenth notes, including a slur over the final two notes. The Syn.1 staff has a simple melodic line. The Keys staff shows a chord progression with a treble clef staff containing chords and a bass clef staff with rests. The Pno. staff shows a complex chordal texture with many notes. The A. Gtr. staff includes two guitar chord diagrams: C/Bb (3fr) and D(2) (5fr). The E. Bs. staff has a single note with a long sustain line. The Drm. staff shows a rhythmic pattern of eighth notes.

Automatic

♩ = 174 rock 'n' roll

Mark Shannon

♩ I 1

Male Vocal

Female Vocal

Keyboards

Electric Guitar 2 (SG)

Chords

Electric Guitar 1 (Les Paul)

4-string electric bass (Jazz)

Drum Set

tambourine

Detailed description: This system contains the first four measures of the piece. It features a 4/4 time signature. The vocal parts (Male and Female) are currently silent. The keyboard part is also silent. The electric guitar 2 part (SG) plays a simple chord progression: A, G, A, G. The electric guitar 1 part (Les Paul) plays a complex, rhythmic pattern with many accidentals and slurs. The 4-string electric bass (Jazz) plays a steady eighth-note pattern. The drum set part includes a consistent pattern of snare and cymbal hits, with a tambourine indicated by 'x' marks above the snare line.



5

M. Voc.

F. Voc.

Kbd.

E. Gtr. 2

Chords

E. Gtr. 1

Bass

Dr.

Detailed description: This system contains measures 5 through 8. The vocal parts remain silent. The keyboard part is silent. The electric guitar 2 part (SG) plays a chord progression: A, G, A. The electric guitar 1 part (Les Paul) continues its complex rhythmic pattern. The bass part continues its eighth-note pattern. The drum set part continues its pattern, with a tambourine indicated by 'x' marks above the snare line.

9 [Vs 1] Voc 8vb throughout..

M. Voc. What is the feel- ing that I feel ev-ry time your love a - ppears

F. Voc.

Kbd.

E. Gtr.2

Chords D C D C

E. Gtr.1

Bass

Dr.



13

M. Voc. and the ham - mer draws us near It's

F. Voc. (fades in...) near It's

Kbd.

E. Gtr.2

Chords D C Bm Bb

E. Gtr.1

Bass

Dr. tambourine sim. (o.h) Snare fill... big triplet fill

17 Ch 1

M. Voc. au - to - ma - tic and I'm si - co - phan - tic to your

F. Voc. au - to - ma - tic and I'm si - co - phan - tic to your

Kbd.

E. Gtr.2

Chords A G A G

E. Gtr.1

Bass

Dr. Loose high hat throughout..



21

M. Voc. light fan - tas - tic and the touch e - lec - tric

F. Voc. light fan - tas - tic and the touch e - lec - tric

Kbd.

E. Gtr.2

Chords A G A

E. Gtr.1

Bass

Dr.

25 Vs 2

M. Voc. There's an e - mo - tion that's the thrust the stars give off their dust

F. Voc. There's an e - mo - tion that's the thrust the stars give off their dust

Kbd.

E. Gtr.2

Chords D C D C

E. Gtr.1

Bass

Dr.



29

M. Voc. I'm sleep - less and I trust

F. Voc. I'm sleep - less and I trust It's

Kbd.

E. Gtr.2

Chords D C Bm Bb

E. Gtr.1

Bass

Dr.

33 Ch 2

M. Voc. Au - to - ma - tic and I'm si - co - phan - tic to your

F. Voc. Au - to - ma - tic and I'm si - co - phan - tic to your

Kbd.

E. Gtr.2 A G A G

Chords

E. Gtr.1

Bass

Dr.



37

M. Voc. light fan - tas - tic and the touch e - lec - tric

F. Voc. light fan - tas - tic and the touch e - lec - tric

Kbd.

E. Gtr.2 A G A

Chords

E. Gtr.1

Bass

Dr.

41 Br 1

M. Voc. Some-times I wan - na slip a - way

F. Voc. Some-times I wan - na slip a - way

Kbd. FX BG vocals..
Yeah, yeah,

E. Gtr.2 F G Em Am G

Chords F G Em Am G

E. Gtr.1

Bass

Dr.



45

M. Voc. and please the gods of love all through the night

F. Voc. and please the gods of love all through the night

Kbd. yeah

E. Gtr.2 F G C Bm Am

Chords F G C Bm Am

E. Gtr.1

Bass

Dr.

49

M. Voc. And sanc - ti - fy the place we lay

F. Voc. And sanc - ti - fy the place we lay

Kbd. FX BG vocals..
Yeah, yeah

E. Gtr.2 F G Em Am G

Chords

E. Gtr.1

Bass

Dr.



53

M. Voc. I'm blind - ed by the prize and it's in my sight

F. Voc. I'm blind - ed by the prize and it's in my sight

Kbd. yeah

E. Gtr.2 F G C B \flat A

Chords

E. Gtr.1

Bass

Dr.

57 12

M. Voc. _____

F. Voc. *voc add lib*
 Ooh yeah! come on _____

Kbd. _____

E. Gtr.2 _____

Chords A G A G

E. Gtr.1 _____

Bass _____

Dr. _____



61

M. Voc. _____

F. Voc. _____
 come on _____ ee - yeah _____

Kbd. _____

E. Gtr.2 _____

Chords A G A

E. Gtr.1 _____

Bass _____

Dr. _____

65 Vs 3

M. Voc. Can't turn me off when you're turned on I hear the wist - ful song

F. Voc. Can't turn me off when you're turned on I hear the wist - ful song

Kbd.

E. Gtr.2

Chords D C D C

E. Gtr.1

Bass

Dr.



69

M. Voc. and crash the rocks a - non

F. Voc. and crash the rocks a - non

Kbd.

E. Gtr.2

Chords D C Bm Bb

E. Gtr.1

Bass

Dr.

73 Ch 3

M. Voc. Au - to - ma - tic and I'm si - co - phan - tic to the

F. Voc. Au - to - ma - tic and I'm sic - co - phan - tic to the

Kbd.

E. Gtr.2 A G A G

Chords

E. Gtr.1

Bass

Dr.



77

M. Voc. light fan - tas - tic and the bo - dy e - lec - tric

F. Voc. light fan - tas - tic and the bo - dy e - lec - tric

Kbd.

E. Gtr.2 A G A

Chords

E. Gtr.1

Bass

Dr.

81 Vs 4

M. Voc. I'm au - to - ma - tic by my - self I think of no - one else

F. Voc. I'm au - to - ma - tic by my - self I think of no - one else

Kbd.

E. Gtr.2

Chords D C Bm Am

E. Gtr.1

Bass

Dr.



85

M. Voc. to - geth - er by our selves

F. Voc. to - geth - er by our selves

Kbd.

E. Gtr.2

Chords G F Em Bb

E. Gtr.1

Bass

Dr.

89 Ch 4

M. Voc. Au - to - ma - tic and it's e - lec - tro - sta - tic and the

F. Voc. Au - to - ma - tic and it's e - lec - tro - sta - tic and the

Kbd.

E. Gtr.2

Chords A G A G

E. Gtr.1

Bass

Dr.



93

M. Voc. noise bom - bas - tic and the bo - dy e - lec - tric

F. Voc. noise bom - bas - tic and the bo - dy e - lec - tric

Kbd.

E. Gtr.2

Chords A G A

E. Gtr.1

Bass

Dr.

97 Br 2

M. Voc. Don't want to deal with it to - day

F. Voc. Don't want to deal with it to - day

Kbd. FX BG vocals..
Yeah, yeah,

E. Gtr.2 F G Em Am G

Chords

E. Gtr.1

Bass

Dr.



101

M. Voc. I'm just look - in' for your la la love

F. Voc. I'm just look - in' for your la la love

Kbd. yeah

E. Gtr.2 F G C Bm Am

Chords

E. Gtr.1

Bass

Dr.

105

M. Voc. Just like we made it yes - ter - day

F. Voc. Just like we made it yes - ter - day

Kbd. FX BG vocals..
Yeah, yeah

E. Gtr.2 F G Em Am G

Chords

E. Gtr.1

Bass

Dr.



109

M. Voc. and I wake up ev - 'ry day and it's ne - ver e - nough

F. Voc. and I wake up ev - 'ry day and it's ne - ver e - nough

Kbd. yeah

E. Gtr.2 F G C Bb A

Chords

E. Gtr.1

Bass

Dr.

113 Ch 5

M. Voc. Au - to - ma - tic and I'm si - co - phan - tic to the

F. Voc. It's au - to - ma - tic and I'm si - co - phan - tic

Kbd.

E. Gtr.2

Chords A G A G

E. Gtr.1

Bass

Dr.



117

M. Voc. light fan - tas - tic and the bo - dy e - lec - tric

F. Voc. to the light fan - tas - tic yeah_ *gliss.*

Kbd.

E. Gtr.2

Chords A G A

E. Gtr.1

Bass

Dr.

121 Inst 3

M. Voc.

F. Voc.

Tape Smp. Str.

E. Gtr.2

Chords

E. Gtr.1

Bass

Dr.



128

M. Voc.

F. Voc.

Tape Smp. Str.

E. Gtr.2

Chords

E. Gtr.1

Bass

Dr.

134

M. Voc. *ooh ooh ooh ooh*

F. Voc. *ooh ooh ooh ooh*

Tape Smp. Str.

E. Gtr.2

Chords *D^b C B^b A G*

E. Gtr.1

Bass

Dr.



139

M. Voc.

F. Voc.

Tape Smp. Str.

E. Gtr.2

Chords *A G A G A³*

E. Gtr.1

Bass

Dr.

145 Vs 5

M. Voc. You show like all the world's a stage It feels just like a cage

F. Voc. (fades in...) It feels just like a cage

Wurlitzer

Kbd. Mellotron Vla.

E. Gtr.2 *gliss.*

Chords D C⁶ Bm⁷ Am⁷

E. Gtr.1

Bass

Dr.



149

M. Voc. but some - thing wants to rage *gliss.*

F. Voc. but some - thing wants to rage *gliss.*

Kbd.

E. Gtr.2

Chords G^{maj9} F^{maj7} Em^{7(sus4)} B^b

E. Gtr.1

Bass

Dr. *p crescendo.....ff*

155 Ch 6

M. Voc. Au - to - ma - tic it's the trip e - lec - tric. and the

F. Voc. Au - to - ma - tic it's the trip e - lec - tric. and the

Kbd.

E. Gtr.2 A G A G

Chords

E. Gtr.1

Bass

Dr. snare flam snare flam



159 **163** solo and vamp out

M. Voc. noise bom - bas - tic it's au-to-tra - ma - tic

F. Voc. noise bom - bas - tic it's au-to-tra - ma - tic

Kbd.

E. Gtr.2 A G A G A

Chords

E. Gtr.1

Bass

Dr. toms flam snare flam

164

M. Voc. 

F. Voc.  Ooh

Kbd. 

E. Gtr.2  G 3 A G A G

Chords 

E. Gtr.1 

Bass 

Dr. 



169

M. Voc.  gliss.

F. Voc.  3 notes slide.. gliss.

Kbd.  ooh

E. Gtr.2  A G A G A

Chords 

E. Gtr.1 

Bass 

Dr. 

174

M. Voc. *ah come on_ ah come on_*

F. Voc. *ooh yeah_ ah come on_*

Kbd.

E. Gtr.2 *unison stretches*
G A G

Chords

E. Gtr.1

Bass

Dr.



177

M. Voc. *ah come on hey_*

F. Voc. *come on hey yeah_*

Kbd.

E. Gtr.2
A G

Chords

E. Gtr.1

Bass

Dr.

179

M. Voc. *ah come on ah come on ah come on hey*

F. Voc. *come on hey yeah cuh cuh*

Kbd.

E. Gtr.2

Chords A G A G

E. Gtr.1

Bass

Dr.



183

M. Voc.

F. Voc. *cuh cuh come on cuh cuh cuh come on*

Kbd.

E. Gtr.2 *gliss.*

Chords A G A G

E. Gtr.1

Bass

Dr. *add gong*