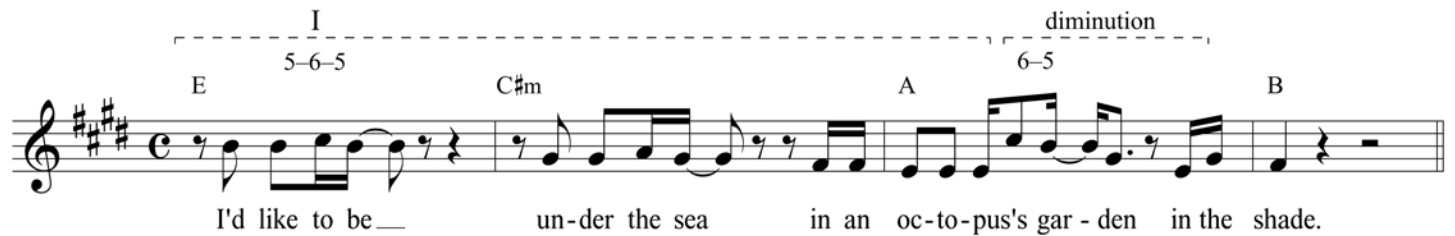


Keyboard playing in the Beatles' *Abbey Road*: Topic, Persona, and Social Discourse

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Example 1. "Octopus's Garden"



I  
E 5-6-5 C#m A 6-5 B  
diminution  
I'd like to be un-der the sea in an oc-to-pus's gar - den in the shade.

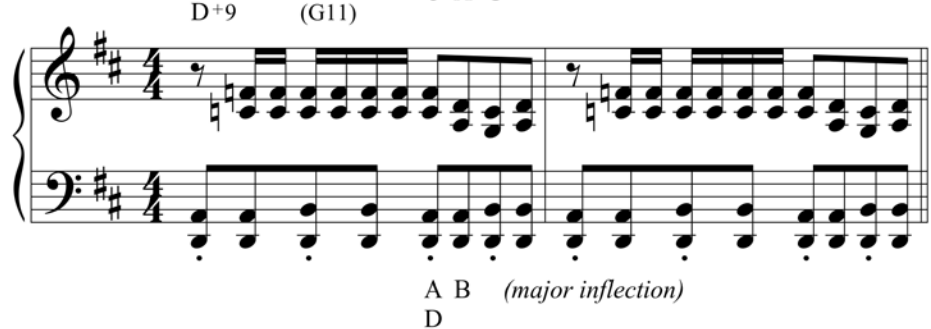
"Ice Cream Changes"

I vi IV V  
I: E C#m A B Verse  
IV

I vi IV V  
IV: A F#m D E Guitar solo with "underwater" vocalise

Example 2. Come Together

Electric piano solo (2.02) F-D-C (minor inflection)  
C-A-G  
D+9 (G11)  
A B (major inflection)  
D



- Guitar-like keyboard voicing
- Chuck Berry-style accompaniment
- "Swampy" exoticism
- Blues-pentatonic modal inflection
- Voodoo references in lyrics

Outro (3.12)



Example 3a. "Oh! Darling," beginning

Musical score for the beginning of "Oh! Darling". The score is in 12/8 time and D major. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Oh! — Dar - ling, please be - lieve me,". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. Chord symbols above the vocal line are Eaug, A, and E. Chord symbols below the piano accompaniment are V+, I, and V. A first ending bracket labeled (I) spans the first two measures.

Some topical exemplars

Jazz swing ballad

- "Blueberry Hill" (1940), Louis Armstrong (1949)
- Nat King Cole with Billy Preston (1957)

Swamp Pop

- "Mathilda," Cookie and the Cupcakes (1957)
- "Leaving It Up to You," Dale and Grace (1963)

1950's rock and roll ballad

- "Blueberry Hill," Fats Domino (1956)
- "I Can't Believe You Wanna Leave"
- Little Richard (1957); Fleetwood Mac (1967)
- "Send Me Some Lovin'," Little Richard (1957);
- Buddy Holly (1957); John Lennon (1975)

1950s Do-Wop

- "Little Darlin'" (1957)
- The Gladiolas (Swamp Blues); The Diamonds

1960s R & B ballad

- "You Really Got a Hold On Me," Smokey Robinson and the Miracles (1962); Beatles (1963)
- "This Boy," Beatles (1963)

Example 3b. "Oh! Darling," chorus

Musical score for the chorus of "Oh! Darling". The score is in 12/8 time and D major. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "When you told me (who!) you did-n't need me a-ny more, well you know I near-ly broke down and cried. When you told me you did-n't need me a-ny more, a'well, you know I near - ly broke down and died. Oh, — dar - ling,". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. Chord symbols above the vocal line are A7, D, F, A, A7, B, E, F, E, Eaug. Chord symbols below the piano accompaniment are V7/IV, IV, VI, I, V7/IV, V/V, V, VI, V, V+, I. There are three first ending brackets: one labeled 3/4 above the first measure of the first line, one labeled 3/4 above the first measure of the second line, and one labeled 3/16 above the first measure of the third line.

*Little Richard-style vocal inflection*

*1950s Rock and Roll piano*

*12/8 meter with hemiola patterning*

Example 4a. "I Want You (She's So Heavy)." Hammond organ solo

Chord progression: Dm, Dm/F, E7-9, B $\flat$ 7, A aug7

Vocal line: She's so hea-vy.

Hammond organ: Features a complex solo with various techniques indicated by numbers 5, 6, 7, and 8.

Guitar 1: Rhythmic accompaniment.

Guitar 2 / bass: Rhythmic accompaniment.

Example 4b. "I Want You (She's So Heavy)." Outro (reduction)

Chord progression: Dm, Dm/F, E7-9, B $\flat$ 7, A aug7

Hammond: Gospel chorale

Guitar 1: Blues guitar

Guitar 2 / bass: "Psychedelic ombra"

Annotations: i, tritone substitution, German aug. 6th, V+

Drums, cymbals, Moog noise, bass fills

Example 5. "You Never Give Me Your Money," middle section

Tempo: Swing

Vocal line: All the mo-ney's gone, no-where to go.

Working-class narrative

Honky-tonk piano

Broken-octave boogie bass

Example 6a. "Golden Slumbers"

Am7 Dm/A Dm

Once, there was a way to get back home - ward.

piano bass, strings

rocking gesture pastoral thirds

→ C: V I

Detailed description: This musical score is for the piece "Golden Slumbers". It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat major or D minor). The score includes lyrics: "Once, there was a way to get back home - ward." Above the vocal line, chords are indicated as Am7, Dm/A, and Dm. Below the piano part, there are annotations: "piano" under the first two measures, "bass, strings" under the last two measures, "rocking gesture" under the first two measures, and "pastoral thirds" under the last two measures. An arrow points from the end of the piano part to the text "→ C: V I".

6b. "The End"

A G/A F (♩=♩) Dm7 G7 C

And, in the end, The love you take is equal to the love you make.

A: I C: IV V7 I

elemental "chord of nature" pastoral thirds

Detailed description: This musical score is for the piece "The End". It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The key signature has two sharps (D major or F# minor). The score includes lyrics: "And, in the end, The love you take is equal to the love you make." Above the vocal line, chords are indicated as A, G/A, F, Dm7, G7, and C. A tempo marking "(♩=♩)" is present above the final measure. Below the piano part, there are annotations: "A: I" under the first measure, "C: IV" under the 10th measure, "V7" under the 11th measure, and "I" under the 12th measure. At the bottom, there are two annotations: "elemental 'chord of nature'" under the first measure and "pastoral thirds" under the last two measures.

Figure 1.

**Gesture:** The intersection of human movement and expression

**Topic:** A field of meaning, a subject for musical discourse

**Personic environment:** The created world inhabited by the *persona* in song

Beatles topicality

<u>Distant</u>	<u>Belle époque</u>	<u>Close</u>	<u>Proto-topic</u>
Pastoral	Military bands	Early Beatles	hard rock
Classical	The "quaint"	1950's rock & roll	the "power ballad"
Baroque	Music hall	Blues	progressive rock
Orientalism	Old-time song	Boogie-woogie	post- or late-stage psychedelic
	Nursery rhyme	Latin dance music	
		Working-class "low style"	

Interpreting cultural codes, multilayered narratives

Base styles ↔ Anachronistic and disjunctive